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General Editor
Dr. Naushad S.

Issue Editor
Dr. R.B. Sreekala

Oriental Research Institute &
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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 cooperation 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

Dr. Naushad S.
General Editor

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TRANSLATIONS OF FREUD'S WORKS AND TEXTUAL CRITICISM

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Abstract

This paper focuses on Strachey's translation of Freud's works and the Revised Edition. The Revised Edition contends that Strachey's translation contains errors. The paper observes that this issue can only be resolved by utilizing the possibilities of textual criticism.

Keywords

Sigmond Freud, Strachey, (Translator of Freud), Solms, Textual Criticism

In 1974, the final and twenty-fourth volume of the English translation of Sigmund Freud's works (The Standard Edition of the Complete Psychological Works of Sigmund Freud), edited by James Strachey, was released. A revised version (The Revised Standard Edition of the Complete Psychological Works of Sigmund Freud) was released in 2024, fifty years after that original translation. The editor of this new edition is the South African neuropsychologist Dr. Mark Solms. Following the release of that revised edition, Solms' interviews appeared in several European and American media outlets last year and this year. On October 11, 2024, The Times of London ran a headline for an interview with Solms asking: "Do we owe Sigmund Freud an apology?"

Why is Strachey's version of the Standard Edition being re-evaluated in its fiftieth year? Why has it become a hot topic among psychologists and the European media? The European media regarded Solms' effort not merely as a technical revision, but as a discourse that brought to light a "new" Freud. Why does Solms, who undertook such a reforming effort, believe we need to apologize to Freud? And why does Solms claim that his revised edition is an antithesis to the previous work?

Sigmund Freud was a psychologist who asserted that the unconscious is central to the human mind. He theorized that the key to the unconscious lies in dreams and that the individual can be interpreted through dream analysis. He innovated the field of psychotherapy by inventing the method of psychoanalysis. Freud, who analyzed the paternal authority figures, was in that sense one of the most brilliant sociologists of the 20th century.

Freud was born (1856) into a Jewish family in Moravia, Austria (now Czech Republic). His schooling and college career took place there after his family moved to Vienna in search of better life opportunities. After studying medicine at the University of Vienna, he joined a general hospital there. He was deeply engaged in studies of the nervous system and hysteria. Along with psychiatrist Josef Breuer, he developed the psychoanalytic method in the field of psychiatry. His ideas—that the causes of mental illness lie in traumas of infancy and childhood, and his theory of the Oedipus complex (a complex involving fear of the father)—won him both admirers and critics. Hitler's persecution of Jews later forced Freud to flee to England. He published the article "Why War?" with Albert Einstein while suffering from cancer. Freud died just after the start of World War II (September 23, 1939). Tragically, three of his sisters were killed in Hitler's gas chambers, and one sister managed to escape into exile.

English translations of Freud's German works were published in 24 volumes between 1943 and 1974 under the auspices of the British Psychoanalytical Society. James Strachey and his wife Alix were the main translators. Alan Tyson and Freud's daughter, Anna Freud, became collaborators in the effort. Angela Richards published the twenty-fourth volume after James's death, complete with a general index, appendices, and corrections. Strachey wrote a detailed introduction to each work, including the date the articles were published in Germany, details of whether Freud had altered the works, and historical context.

For Freud studies, the International Journal of Psychoanalysis (and other academic bodies) long certified Strachey's edition as a reliable work, sometimes even more than the original German texts. In the first quarter of the 20th century, Freud's followers began attempting English translations. In 1908, Freud's disciple and biographer, the British psychoanalyst Ernest Jones, visited Freud in Vienna and argued that English translations were essential for the dissemination of Freud's ideas in Anglo-American countries. Later, he began to carry out the translation of Freud's technical terms with Abraham Brill. Jones himself assembled the team for the standard translation: Strachey, Strachey's wife Alix, and Joan Riviere. Between 1920 and 1930, translations of Freud's collected essays were published in four volumes. It can be said that the translations were carried out under the supervision of Jones. The fact is that even when these four volumes were included in the

Standard Edition, Strachey was not willing to make too many revisions—even though many of the passages in them were not the best translations.

Dr. Mark Solms, Freud's new translator, claims that a new Freud emerges when Strachey's shortcomings in the Standard Edition are addressed. He spent thirty years on this reform movement. Solms is a neuropsychologist who conducts studies and treatments that bridge psychology and neuroscience. In 2000, he founded the International Neuropsychoanalysis Society and became the editor of the journal Neuropsychoanalysis. He is the Chair of the Department of Neuropsychology at the University of Cape Town, South Africa, and the President of the South African Neuropsychoanalytical Association.

It is from his own life that Solms understands that neurology and psychology are topics that need to be connected. When Solms was five years old, his brother was hospitalized with a head injury. Although he returned to full physical health after treatment, he came back a completely different person in character and personality. Solms says the trauma of that incident made him realize later that personality must be considered when treating the nerves of the brain. This led him to study psychology alongside neuroscience. Like an astronomer working in a different field, he has occasionally been derided by colleagues for this dual focus. One of Solms' main arguments is that Freud's psychoanalytic theories should be read from within the context of neurology. He adds that this is similar to the entry of Darwin's theories into the discipline of molecular biology.

Interestingly, Solms' expertise in neurology and psychology is only a secondary factor behind the popularity of his readings of Freud in the media. The first concerns his ancestry. Solms was born in 1961 in what is now Namibia, which was once a German colony (Solms describes Namibia as a "funny corner of Africa"). His ancestors were Jewish immigrants from Germany in the late 19th century. Solms claims that since immigrant Germans did not mix much with the natives, their mother tongue did not evolve much; consequently, the German of Freud's time is still his family language, allowing him to read Freud's German works with original insight.

It is on the strength of that linguistic ability that Solms enters Freud's German texts and Strachey's translations. For example, Solms writes in the introduction to the RSE (Revised Standard Edition) that Strachey's translations often contain incorrect English versions of German expressions. While the German word Trieb means "drive" in English, Strachey's translation is "instinct." Solms points out that there is a distinct German word for instinct: Instinkt. Similarly, while the German word das Ich means "the I," Strachey's translation is "the ego."

Solms posits, based on Freud's conclusions about metaphor, that translation is, in a sense, the psychoanalytic process itself, and that Freud was his own first translator. The process of psychoanalysis is the translation of metaphorical language. Freud says that without metaphor, we would not be aware of psychology itself. Therefore, Solms' position is that it becomes the responsibility of Freud's followers and translators to enliven Freud's metaphorical language with innovative observations.

On the other hand, Solms provides explanations of how the reformer took care of Freud's controversial usages, Freudian hypotheses that became the subject of later studies, and English usages that were unnecessarily multiplied in Strachey's translation. The text becomes a practical case study of translation and a policy document for text critics editing modern works. Solms' revised edition includes articles omitted from the German editions of Freud and Strachey's Standard Edition (three of Strachey's omissions and eight works on neurology had already been translated from German into English by Solms). In the introduction and interviews, Solms explains that Strachey's translation misled two generations of Freud students, and that this thirty-year effort to find the "real" Freud is an apology to him.

Solms was not alone in completing this task. He notes the collaboration of Strachey's companion Ilse Grubrich-Simitis in the introduction. Solms gratefully mentions many scholars, including Riccardo Steiner, Gerhard Fichtner, Albrecht Hirschmüller, K.R. Eissler, and Patrick Mahony. However, it is an irony that the revised version presents Freud students with conflict, not just pleasure. They are puzzled by the question of which Freud is right—Strachey or Solms. When Freud, who was a sharp critic of America during his lifetime, is reborn in a new form during the Americanization of the twenty-first century, the question of whether Solms' translation reform is purely an academic activity becomes a political question in the academic world. The answers can only be found through the continuous textual criticism efforts of many linguists and psychologists. This implies that Freud's thoughts will remain a central theme in our cultural discourse for many decades to come.

Reference

Simond Freud, The Revised Standard Edition of the complete Psychological works of Sigmond Freaud, (Original translation by James Strachey & Revised Supplemented and edited by Mark solomns), Towman & Little field, USA, 2024.

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SCRIBES AND SCRIBAL CULTURE IN THE HISTORY OF WRITING

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Abstract

Scribes have played a major role in the scientific history of mankind, and there is ample evidence that there were people who worked as scribes in ancient cultures around the world. In Egyptian Hieroglyphics, words meaning 'to write' were used to indicate the writing instruments used by scribes. There are sculptures and paintings of scribes in many monuments in Egypt. In Kautilya's Arthashastra, 'scribes' are also mentioned among those who perform various tasks in the royal palace.

Keywords:

Scribe, Scribal Culture, Copyst, Colophone, Pushpika, Parallel Text, Inscriptions.

Introduction

When we move from the era of books copied by scribes to the era of printed books, the process of reading itself undergoes major changes. In the case of printed books, we think that the author and the reader communicate with each other through the medium of the book. Readers do not feel that there is another agency there. However, those who organize the form of the book, draw pictures in it, choose types, etc. also influence the reading of the book in some unique ways. In manuscripts, however, there is another type of authorship, that of copyists or scribes. Unlike the printing process, scribes do not perform a standard and impartial intervention. They recreate texts by making many changes, both conscious and unconscious. Therefore, the role played by scribes in the production of manuscripts is very important in manuscript studies. How they absorb the original text, how they approach it, how they modify it, and how they recreate it must be studied carefully. Before the advent of printing, the concept of knowledge transmission, scribes had an important role.

Scribal culture was an important element of the intellectual culture of societies. The writing systems, the methods and approaches of the writers, and the linguistic and ideological ideas that influenced them. Writing training have been studied in many societies. Writers cannot be seen only as those who mechanically made copies of the original text. They can be seen as having played a major role in the dissemination and reception of the original text.

The most widespread view of writers is that they play a major role in 'corrupting' a text. Many see writers as those who create a distance between the original text and the readers by making conscious and unintentional changes. At the same time, their role in preserving, transmitting, and popularizing the original text, even if it is with changes, is forgotten. They did not only do the task of copying the original text with errors and mechanically, but add various types of parallel texts to the original text. They include marking the beginning and end of the text, indicating sections such as chapters or verses, the history of the copy - where, for whom the book was made. Copyists add parallel texts to copies with various purposes, such as indicating information in the local language such as the nature of the book, its content, and its author.

The way handwritten books are formed, unlike modern printed books, They are also linked to a period and a region through the authorship of the scribes. Although the importance of the author of the original work does not diminish here, readers come to know the author through the scribes. The scribes themselves do not necessarily copy. At the same time, copying is a task that requires practice and hard work by those who know the language in which the text is written or who have significant education. It can be said that the scribes preserved and communicated the scientific culture of the era before the spread of printing. The two elements that most clearly leave the imprint of the scribes on palm leaf texts—the scribes' notes and the copying errors - will be examined in detail in this chapter.

Scribes' Notes (Colophones)

Those who copy palm leaves often add a note at the end of the copy. This note will indicate who copied it, when it was copied, and what the purpose of copying it was. This note is of special importance in archival studies. Because it is a summary of the publication history of the book in question. It is said that the author's works were copied by his daughter, and Burnell recorded that he saw a copy of the Bhagavatam in 1865. [1] This memory tradition must have existed in Burnell's time as well, since it was recorded in old copies that the author's daughter was the copyist. Oral traditions related to palm leaves and the works recorded on them begin with such notes. The note added by the person who copied the ancient

Malayalam work 'Daviagamam Bhasha' (Papal leaf number C 1703 in the Hasthali Khita Library, Thiruvananthapuram) is as follows:

"Onnamassivaya Namah Onnarayanaya Namahhari Kollam 696 Mata Makaranjayar 22 Rohini and Friday Purvapakshate Desami written by Dei Vakamam Samastam Hari: Kovindhanathan Anugrahatal Ramen Ezhuthithu."

This note can be said to be similar to the copyright page in books today. The date of writing and the name of the person who wrote it are as in the above inscription, Mainly found in epigraphs. However, detailed epigraphs with many other details are not uncommon. It is known as pushpika or grantha pushpika in Sanskrit and colophon in English, these notes can be called 'alekhakakkurippu' in Malayalam. Pushpika means a small flower. The name may have come from the flower-shaped images used to indicate the end of chapters and sections in manuscripts (these are called pillaiyar choozhi in Tamil). The epigraph is usually attached to the pushpika. This is a name that came into use only in the nineteenth century.

In many Indian languages, the epigraph is called 'ithisri' [2]. This refers to the words 'iti.' and 'sri.' used in Sanskrit to begin epigraphs. The term colophon does not only refer to the epigraph on the leaf blades. It also refers to the publication information and publisher's seal in printed books. The appearance of a colophon varies depending on whether the book is a folio or a printed book. Although any note added at the end of a copied text is called a colophon, the reference to the text that copied it and its author is not part of the colophon. The part containing information about the copyist and the copyist, as well as other related information, is usually called a colophon. Some people define the part that clarifies the text and author as a colophon, and the information that follows this as a post-colophon. Information that is added anywhere in the text other than as part of the main text is also called a colophon.

There are then three types of colophons: inter-text colophon, text colophon, and post colophon. A colophon is added at the end of chapters/songs (e.g. This is the end of the first chapter). The end-note indicates the end of the text. (Iti Ramayanam Grantham Samaptaḥ) Both of these are added by the author himself. In addition, the pre-text note known as 'Utthara Pushpika' is added by the copyists. This is the most important from the point of view of book history.

Giovanni Ciotti and Marco Franceschini define the colophon as follows: [3]

"Colophone is a short paratext containing information about the production, internal organisation and storage of a particular colophon is "a short

paratext containing information about the material aspects of a specific manuscript. Being a text in itself, manuscript....it is composed by scribes and generally relates to conventions, which translate, for instance, into a formulaic use of a colophon is composed according to a set of more or less fixed the language (e.g. use of a specific lexicon, fixed invocations, etc.) and a number of graphic devices (e.g. puspikās and pillaiyar culis). Colophons are among the main means by which scholars can outline the aspects characterising a manuscript culture....they are the sources of a wide variety of data that are not only of a temporal and spatial nature, but which also pertain to the identities of the scribes and owners of manuscripts, the religious environment in which manuscripts were produced, the features of the language or languages used by the scribes and the categories into which literature was organised (e.g. colophons may contain labels used to name literary genres)"

The style of the colophone varies in different languages and regions. It can range from very brief words to detailed statements. Colophone can be in verse or prose. Not all palm leaves and old printed books necessarily have colophone. When they do, they shed light not only on the publication history of the manuscript but also on the importance of the work, its period, and its reading culture. The main function of the scribe is to copy a text as accurately as possible from another edition; but the colophony is the scribe's own work. It does not have to be in the language of the work being copied. It may be in another script. Words that are not in common use sometimes appear in inscriptions. Variants of words due to spelling, abbreviations, and regional variations are common in inscriptions.

The 84 words ending in vallabha are not listed in Monier Williams' Sanskrit dictionary. Some researchers have suggested that the word 'Rajnivallabha' is used to refer Monday in an Ayurvedic text in Sanskrit copied in 1653[4]. It is pointed out.' Perhaps this is a misspelling of the word Rohinivallabha. Inscriptional inscriptions, extensive variations of many words are found. Sixteen words such as Ashwina, Ashvayuk, Ashwinya, Ashvana, Ashina, Ashvina, Ashvina are used to refer to the seventh month. Ashvi, Ashvana, Ashvan, Asuna, Asoja, Asaja, Asosa, Kuara, Aso are used in inscriptions, and twelve words such as Margashirsha, Margashira, Uttamamasa, Margasira, Margashira, Margashara, Magashirsha, Margash, Marga, Marga, Margasarasa, Agahana, Masara are used to refer to the ninth month. Similarly, the verb ‘to write’ has twelve forms, including likhitam, alekhī, vyalekhi, alikhat, lilekha, likhapitam, lipikritam, lipyakarot, lishitam, lishyate, alekhīt, and lishīkritam. Some of these are common words, others are rarely used words, and some are regional variations and dialects. In addition to the invaluable information they provide about the history of books, epigraphic inscriptions are considered by archaeologists to be a subject worthy of special

study because of their unique linguistic style. The oldest extant epigraphic inscription is on a Bible manuscript kept in the Karaite Synagogue in Cairo. It was written in 827 AD. It was written by Moses Asher in Tiberias [5].

Why were Colophones added?

Tyler Williams comments: "The colophones are a quality of transmission of the prescribed text and a declaration that the text has been revised. The written text was seen as a mere memory aid. The real text is in the mind of the teacher. In the context of this idea, copyists often indicate their lineage in their manuscript notes. They draw the reader's attention to their intellectual tradition and the intellectual system that created the specific text."[6]

Colophones - Theoretical Background

Every book is associated with some texts other than its main text. Starting from the cover image of the book, the publishing information provided inside, the introduction, introduction, dedication, the verses used as the beginning, and quotations, the notes that follow the main text, the back matter that contains pictures and information provided on the back page, and the footnotes provided to the main text are other texts that are attached to a book. These are called paratexts in modern textual criticism. Notes are a very important parallel text. Along with the parallel text, textual critics study the hypotext. Another text that serves as the basis for a text This is a text. For example, if we take the Nalacharitam Attakatha, the text that is based on a story from the Mahabharata. Parallel texts are those that have a subtle influence on how a text is read.

The concept of parallel text was introduced by the French literary theorist Gerard Genette. He argued that there are five types of textual relationships between literary texts[7]. These relationships are intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality. Parallel Jeanette divides text into perltext and epitext. When these two are combined, a paratext is formed (paratext peritext epitext). Peritext is the parallel text within the book itself. That is, the cover image, introduction, publisher information, and conclusion. Epitext is the text that is external to a book. For example, advertisements, articles, reviews, and studies about a book. Parallel texts provide a framework for reading a text. For manuscriptology, the epigraph is a very important parallel text. It is a window into the history of the book.

The most common information found in colophones are:

- Name of the author
- Date of completion

- Place of inscription
- Information about the author's teacher or lineage
- Purpose of copying the book
- For whom the book was copied
- Auspicious verses or words.

Many palm leaves only show the date of completion; but some are very detailed. The name of the person who copied the copy, his father's name, his lineage, and the name of the teacher are also included. In the Western colophon style, many books also include what are called book curses. This is a curse on those who steal books. This was a practice followed in many ancient cultures. A Babylonian king inscribed a curse on a clay tablet from the 7th century BC:

"Whoever steals this tablet or writes his name on it alongside mine, may he perish by the wrath of the great Assyrians and the great Belith. May they wipe out his name and his descendants from this land."[8]

This is the curse of another book:

"To steal this book, if you should try, It's by the throat that you'll hang high.

And ravens then will gather 'bout To find your eyes and pull them out."

At the beginning of an old palm leaf of the Tamil work Neethichakaram (Neethisagaram), there is a leaf written only on the back. It reads as follows:

"Thayangambadi irukkum
ayalandapillai kumaran
cheenivachan neethichakaram
Etuvan pathhu kudukkavenum"

This is the Neethichakaram [book] of Srinivasan, the son of Ayalandapillai of Thayangambadi. Whoever takes it must look at it (read it and return it). During the printing era, warnings to book thieves evolved into interesting pictorial forms. Publishers in the Western world also included their own drawings as part of the colophon of printed books.

The tradition of the colophone continues even in relatively modern palm leaves. For example, in a copy of a Sangha work copied in 1895, the colophine states that it was copied for the famous antiquarian Dr. A.C. Burnell.

The practice of using ordinary words (bhuta samkya) in colophones to indicate years and weeks is seen in many Sanskrit palm leaves. For example, the colophone on a palm leaf to indicate the year 1653 in the year of Vikrama is written as 'Indurasaba nagunasamsamsam'. Indu = 1 (since the earth has only one moon), Rasa = 6 (since there are six rasas in Ayurveda), Baanam = 5 (since Kama has five arrows), Guna = 3 (since there are three basic Gunas or elements in Samkhya philosophy)[9]

The colophon is one of the first points of call when one studies a manuscript. All manuscripts of a given book will contain – more or less – the same body text, but the colophon of each manuscript copy of the book should be unique since it records the particular information specific to the production of that copy. It is in the colophon where we can hope to find the date when the manuscript was made, and it is here that other information about the identity of the copyist, the place of its production and other information may be recorded too.

However, there are some patterns and common elements which a reader can navigate to extract the factual information about the production of the manuscript.

Copyists often seem to have intended to make their colophons visually distinct from the text of the book which they copied.

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DIASPORA AESTHETICS IN THE INDIAN CONTEXT

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Abstract

Diaspora Aesthetics is the sum total of various activities that makes a place their own. It is constructed by Practices that seek to resolve differences as much as possible. It is formed through various conflicts with institutions and dominant discourses. The efforts of artists, musicians, novelists, Painters, Sculptures, Actors, digital content creators like vloggers to challenge the monolithic narrations of the nation state. Homi K Bhaba noted that the new/third space created by diasporas is of liminal nature. Diaspora aesthetics moves beyond narrow, elite, and one sided Perception. The abandonment of preconceived notions of beauty is the primary requirement to understand any diaspora aesthetics. It is focused on the everyday lives of the diasporas. Here the focus shifts from artists and intellectuals to groups and popular styles. The transnational appropriation of performance traditions, objects, literature, Sartorial styles and food, points to the transformative power of imitation, Through social contacts and cultural performances diasporas create ground for ownership and appropriation.in the foreign land. The awareness of essential presence, experienced as authentic, received elsewhere, also produces effective cultural experiences. Appropriation of films, vedeos, Cassettes, popular music and celebrities open up spaces for Community celebrations. They enable domestic claims of uniqueness. Digital world has affected the diaspora from the post-colonial Period to the era of globalisation This paper is an attempt to contextualise diaspora Aesthetics.

Keywords

Diaspora, Aestheticshybridity, Cultural preservation, alienation, generation gap, decolonisation

Introduction

Approximately there are 3 and a half crore Indian diaspora living in the world. Most often they want to identify themselves with the languages / region where from their ancestors migrated. Gujarati diaspora, Tamil diaspora, Telugu diaspora, are some of the examples. Churches of different congregations Play an important role in the lives of Malayali diaspora in the United nations. Caste is still in practice among the Indian Diaspora. This is evident among the Sikh diaspora. Jat Sikhs and Ravidasia Sikhs have their own Guru dwaras. Another evidence of this practice is the marriage Preference from the same caste/community. Nation/Region wise distribution of Indian diaspora is given below

United States: Over 5 million (largest diaspora).

United Arab Emirates (UAE): Over 4 million.

Malaysia: Around 2 million.

Saudi Arabia: Over 2.5 million.

Canada: Over 1.8 million.

United Kingdom: Nearly 2 million.

South Africa: Around 1.7 million.

Kuwait: Over 1 million.

Singapore: Around 800,000.

Australia: Over 750,000.

This can be understood as The Middle east Asian countries hosts a massive workforce, forming a significant part of the Indian diaspora and Developed nations attract skilled Indian professionals and families. Indian diaspora is of having ancient historical ties with Countries like Malaysia, Sri Lanka, South Africa, Myanmar, Fiji, Mauritius, and the Caribbean nations have large populations due to indentured labour migration.

Main characteristics

Diaspora aesthetics in the Indian context is a dynamic fusion characterised by hybridity, blending of traditional Indian art with host culture and a strong emphasis on cultural Memory. The traditional way of Practising dance forms like Bharatnatyam, Kuchippudi are examples for the meticulous pre servation of classical forms. The transformation of Bhangra into British Bhangra and its style can be considered as the hybrid ity.Gayathri Gopinath and Falu Bakrania have written extensively on this topic.

Between Two Cultures

Artists blend Indian motifs, colours and techniques (rangoli, Indian instruments) with Western styles creating new forms that reflect the living between cultures. Comparison between two geographies, artists and art forms also in this field. South Asian theatre functions as an equilibrium to resolve the tensions of living in between. They use traditional plot in a new setting and this makes the way to the new belonging. Dramas played by Thaara Theatre in London are examples for this. They released digital creations during Corona Lock down period in the name of Thaara tales. Actually these were adaptations from Panchathantra tales. Jatinder verma and his Thaara theatres played dramas from 1960.ऽ against the racist mentalities.

Festivals and their impact

Indian Diaspora celebrates festivals like Onam, Deepavali, Pongal, Navarathri, Christmas and Ramzan. These festivals are the occassions to wear traditional dresses and perform folk as well as popular culture. They invite guests from the host country (Mayors, Administrators etc) and the festivals become events of making authority in the host country. There may be changes in the seating arrangements in the dining hall because of the guest, inexperience of the Indian style. Indian Diaspora celebrate Halloween, carnivals, id, circumnutating s, also. Thaipooyam is one of the Indian festival widely celebrated in Tamil diaspora especially in Malaysia and Singapore

Role of Films & Film Music

During 1960 's and 1970 's Indian language films were screened - especially Hindi and Telugu films-in Europe and America. Usually schools and meeting halls where shows conducted. People not only went to watch the films but also they want to enjoy the event by wearing Traditional dresses and Food items. Women wear Sarees and choli and men wear dhotis or Pyjamas, one hour break were given for Intervals. Viewers will share homemade eatables and family matters during the intervals. Hit Film Songs worked as a tool to reconstruct the memory and the lost lineage .

Paintings

Colashes created by chilakumari Burman who migrated from Punjab to United Kingdom are personal and they recreate the migration history of the family. Convenience not love (1986-87) is well known among them. She loved to Breathe - Pure Silence by Serina Bhimji is also an excellent colash. recreating the history of the migration. These art works confront the Power exercised by the nation state. They also challenge the notions of border, citizenship, Privileges and the symbol of these three - that is passport. Sikh women artists Jas leen Kaur and Rupy C. Tut use Stuart Hall"s formation of diaspora aesthetics that responds to contemporary Conditions of labour and Migration. Jasleen Kaur is a Scottish artist, who works in London and the winner of the 2024 Turner Prize. She works with mixed-media including installations, sculpture, sound art, and writing, and has a socially-engaged arts practices

"Be Like Teflon

Gut Feelings Meri Jaan"

"Alter Altar" (2023, 2024)are her famous award winning artistic Rupy C. Tut is an Indian-born American visual artist. She specializes in Indian miniature paintings.. She makes her own pigments and uses hemp paper or linen. Her work focuses on women, heritage, and the natural world.

Tut's paintings have been displayed at various institutions, including the De Young Museum and the Asian Art Museum She has had solo shows at the Triton Museum of Art, the Jessica Silverman gallery, and the Institute of Contemporary Art San Francisco. They situate their works within three

transnational lineages. one of forma yet divergent artistic practice whether l of illustrations in museums or what is understood as repercutions of traditional Indian art. Two, a feminist Practice that is delivered from Understanding migration as an experience marked by gendered female labour. Three, the material conditions of curation, collection and Production undertaken by diasporic activists in the United Kingdom and United States of America challenging Anglo and Euro - Centric mainstream museum art practices in the West, albeit with divergent temporalities in the U.K. and the U.S.A.

Diaspora Literature

Indian Diaspora Literary can be divided into two categories. Writings in English and writing in Indian languages. Another division is also possible as men, women and queer literature. Diaspora Literature is of three types one. Nostalgic writings/Literature based on the themes and places of India from where the writers or their ancestors departed. Two. Literature based on the lives of themes and places of the host nation. Three Literature detailing the crisis of living in between two worlds.

Indian born Canadian writer Rohinton Mystry's novels have been set in India, told from the perspective of Parsis, and explore themes of family life, poverty, discrimination, and the corrupting influence of society. Such a Long Journey is a 1991 novel by Rohinton Mistry. It was shortlisted for the Booker Prize and won several awards. A Fine Balance is his second novel (1995). Set in "an unidentified city" in India, initially in 1975 and later in 1984 during the turmoil of The Emergency, the book focuses on four characters from varied backgrounds – Dina Dalal, Ishvar Darji, his nephew Omprakash Darji, and the young student Maneck Kohlah – who come together and develop a bond. British-Indian author, Meera Syal focuses intently on the British-Indian experience in the UK, often addressing issues of race, culture, and daily life in London. Her works provide a deep look into the life of the second generation in Britain. Her novel anita and me has been adapted to film. The story revolves around Meena, a British Indian girl, and her relationship with her best friend, English neighbour Anita, as they grow up in the fictional Midlands village of Tollington in the late 1960s Bharathi Mukherjee is also a writer who focuses on the experiences

in the America, she was the author of a number of novels and short story collections, as well as works of nonfiction that often focused on the experience of Indian immigrants to America. Jhumpa Lahiri's short story collection Interpreter of Maladies is focusing on the problems of Indians living in between two cultures. The short story of the same in this collection is a good example. There are hundreds of diaspora writers from indian languages. Theirs literary activities brought new experiences and new creative forms. Cheran Rudiramurthi's poems (Tamil) and vilasini's novels in Malayalam, (niramulla nizhalukal, inangatha Kannikal) are examples for this

Cultural Remittance

Cultural resources that diaspora carry with them are transformed in the host countries and transmitted back to the sending communities such that new cultural products emerge and challenge the lives of those who stay behind. Cultural remittance as a consequence of circular migration and the ubiquity of contemporary communications technology - implo de in the national territory as something foreign, and yet in their local relevance not so foreign after Cultural remittance can be defined as the cultural artefacts developed by the diaspora cultural remittance within the social landscape of India mainly associated with the values, ideas, cultural and religious practices, and the life styles from the host nations. to India. Fish curry meals originated in Kerala and extended the boundaries of India mainly by the agency of malayali nurses food habit. Indian restaurants in London, USA mainly serve north Indian cuisines. But the chain of tea shops in UAE run by Malabar Muslims serve Malayali snacks. Indians imitate their local culture and host nation's culture at the same time. vallamkali (Boat race) conducted in London and Sevens Football competition held in Dubai by the nilambur diaspora from Kerala at U.A.E. are few examples. Vloggers and You tubers from Indian diaspora upload vedeos on their daily life activities and places of importance. The Indian diaspora practices Yoga, interested in Astrology and insist the younger generations to obey traditional values and morals especially from the two epics Ramayana and Mahabharatha. They cultivate Indian vegetables, fruits and underground stems in their living space. Salalah city in Oman is famous for monsoon climate and large scale plantain farming. This city hosts people from India, Sri Lanka and other

south Asian nations. Cultural remittance is of circular shape and many changes seen in Indian villages and town by tre direct influence of Indian diaspora and indirect influe by the Kith and Kin. Food items like Mandi, Kabab, Kuboos from Middle east countries and dress materials like croptops from South Korea. Bollywood and Tollywood films are popular in Indian diaspora and many Asian and European nations. Kili Paul and his sister imitate bollywood and other Indian filmy dances nicely.

Home as Museum

Here I shall analyse three things related to Indian Diaspora. First one is home. Second one is memory and the third one is memorials.

Salman Rushdie and Avtar Brah have rightly pointed out the idea of home in diaspora Rushdie says it is always situated somewhere in the borders of two nations (guest & host nations). But the Indian diaspora like Khanian diaspora and Korean diaspora and Austrian diaspora arrange their front room as a museum of heritage. Michael Mcmillan has studied the Diaspora Migrant aesthetics in the home in his book The Front Room. originally published by Black Dog in 2009, which was made possible with initial funding from the Municipality of Tilburg, The Netherlands, where The Front Room installation was iterated as Van Huis Uit toured in 2008. This updated version published by Lund Humphries draws on McMillan's beloved and much-praised work about how post-war Caribbean migrants expressed living in post-imperial Britain through the decoration and dressing of their living space. Primarily concerned with Caribbean-British homes, the book also looks at Moroccan, Surinamese, Antillean and Indonesian migrant communities in the Netherlands through oral histories, artistic photographs and archive documents that express shared diasporic cultural markers through the domestic interiors of migrants. McMillan explores how this intimate space within the home intersects class, race, migration, aspiration, religion, family, gender, identity, pleasure and being Othered. Drawing on his family's migrant experience, he unpacks the transition from the colonial to post-colonial modernity in being and becoming Black British .

The revised edition includes updates of the original essays from leading social commentators, the late Stuart Hall, as well as Denise Noble,

Carol Tulloch and Dave Lewis, poems by Khadijah Ibrahiim and Dorothea Smartt, and paintings by Sonia Boyce, Kimathi Donkor and Njideka Akunyili Crosby. It also examines the iteration of the 'front room' in post apartheid South Africa, and how the front room was a site of cultural political resistance with the creation of independent Black bookshops and publishers In the context of indian diaspora the front room is a museum piece including Photos/calendars of deities and traditional lamps. Indian sense of colour is also reflected in the front room. Though time and generations changed most of the Indian diaspora like to continue familial bonds as in their locality in India. Elders told stories from ithihasas and Puranas and folk narratives and also they describe their journey of migration and about their relatives in India. These oral narratives are very important when considering the Aesthetics. Memory is a powerful Source to reconstruct the past and construct the future. It is two dimensional.; personal and of group nature. Photographs of places and People, Marriage Albums, vedeo Casettes, Purchased household, items, birthday celebration posters, picture/calendars of film stars and cricket/hockey stars, Christmas, new year cards received from the relatives make the Indian diaspora's home as Live Museum.

Conclusions

1. Indian diaspora aesthetics is multilayered factors.
2. Indian diaspora through their aesthetic practises actually claim their ownership in the host nations/Places where they live
3. Cultural remittance for med by Indian diaspora is of circular form and it has changed the geography, mentalities and the physical atmosphere of the Indian villages and towns

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MAKTHI THANGAL: A TEXT ON LANGUAGE

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Abstract

Sayyid Sanaullah Makthi Thangal was a religious reformer who inspired the Muslim community towards a progressive social change in the later part of the 19th century. He was the first Muslim writer from Kerala who wrote and published in Malayalam language. He used Malayalam for propagating his ideology and renewed religious thoughts.

Keywords

social reform, 'Kadorakudaram', Malayalam language, 'Malayali Muslim' identity

Sayyid Sanaullah Makthi Thangal (1847 – 1912) was a defender of the mother tongue in the 19th century Malabar province of British India. He was from Veliyankode, a small village in the present day Malappuram district in Kerala.

He had a remarkable life of struggle, gentle but strong stances in defense of the mother tongue. Makthi Thangal's contributions contributed a great deal to the renaissance movements of Kerala. They remain as shining episodes of Kerala history inspiring the Muslim community towards social change and to break down the walls of redundant traditions and customary practices, and to strive for spreading rational thought and scientific knowledge. These weren't easy in those times.

Thangal declared that it is time to move away from the rigid communal notions and to respect and to honor all things. For him this was the very essence of Islamic life; and any attempt to understand Islam apart from the humanistic perspective would lead only to decline of the society and community. He made it

clear that following the blind religious path of orthodoxy would inevitably be corrected by the due course of time.

It was also a period when individual protests against the caste consciousness persisted within the Kerala Muslim community. With Makthi Thangal on the social arena it began to gather momentum. Efforts were equally active to awaken the community to progressive social positions, particularly regarding the need for Muslims to live in relation with the diverse religious groups of Kerala. Social and communal reformers such as Veliyankode Umar Khazi, Muhammad Abdurrahman Sahib, Mambram Sayyid Alavi Thangal, Fazal Pookoya Thangal, and others were active during this time. It was along this course of social reform that Makthi Thangal also led the community forward. Makthi Thangal's intervention in spreading the light of renaissance was distinct and remarkable in the later part of the 19th century in the development of the Kerala Muslim community which existed in a state social and political backwardness.

Makthi Thangal was born at Ponnani, as the son of Sayyid Ahmad Thangal and Shareefa Beevi. His father was a teacher and a translator of Persian was his first teacher of Islamic religion and Arabic. He had his secular education from the Chavakkad Higher Elementary School. He was one of the rare persons from the Muslim community of those days, who had a secular schooling. After completing the schooling, he continued his religious studies with great zeal and he received higher education in religion from many well known places. Along with Arabic, Persian, and Urdu, he achieved extraordinary skill in English, Tamil, and Hindi. He contacted people from other lands and developed his language skills. Makthi Thangal's official life started as an Excise Inspector under the British government which he soon left as he was more inclined to social and communal service.

The later part of Makthi Thangal's life were mostly in the erstwhile princely state of Kochi till his death. His final resting place is in Kochi. In the graveyards of Kalvathi Juma Masjid, one of the most historically renowned mosques of Kochi, Sayyid Sanaullah Makthi Thangal remains in eternal rest. The headstone on the grave is a relic of time and history. This headstone is the only memorial that reminds one about Makthi Thangal; the reformer and architect of Kerala's Islamic renaissance, and also a writer in Malayalam.

In *Kerala Muslim History, Statistics and Directory* (Vol. I); Dr. C. K. Kareem explains the obstacles and resistances that Thangal had to face in his efforts to reform the community. Thangal's own account of the same is described in his work '*Makthi Manahklesham*.' He describes the conflicts and the circumstances he had to face in the arduous journey of social reform.

He went forward without bothering the oppositions within his own community and from the British. Not even once did he ever flinch from the path of reforms. The poetic beauty of his writings, the firmness of thought in his speeches, and the enthusiasms in the ideas of renaissance, he spread across the Muslim world gained him love and honor in the minds of the ordinary people. The honor of being the first ever Muslim writer from Kerala to write and publish and to start newspapers, focusing on the common man's language – Malayalam – belongs to Thangal. He found all such possibilities as opportunities to engage the community and he continued the same for thirty years without a break. He discussed socially important subjects like education, women's rights, preventing false beliefs, and about the interests of religious conversions. Makthi Thangal's religious journeys to propagate the renewed religious thoughts were thrilling experiences for the listeners as he repeatedly instructed his own community and the general public on the necessity of scientific and rational life. The Kerala Islamic Mission had published the complete writings of Makthi Thangal. In its introduction, E. Moithu Moulavi, veteran freedom fighter and social reformer, accounts that Makthi Thangal had authored about forty books. These works passing through all the limitations of the time according to Moithu Moulavi has to be considered as the very first ones in Malayalam contributing to a distinct literary style.

Makthi Thangal had deep knowledge of Christianity and Hinduism also. Against the criticisms raised by the Christian missionaries and Muslim traditionalists, he gave thoughtful replies which in-turn had silenced their criticisms. He wrote many articles and delivered many speeches that revealed the unreligious nature considering the converts religion as evil in matters pertaining to religious conversions. His book '*Kadorakudaram*' (1884) was both an answer to misunderstandings about Islam and also a detailed description of the Prophet's life. Makthi Thangal knew that to reply to the notes and propaganda that appeared in Malayalam, criticizing the Islamic faith, had to be replied in Malayalam itself and not in the Ponnani based Arabic Malayalam. Makthi Thangal used Malayalam to carry out his ideological battles and to show the true picture of the Prophet before Malayalis. He also was able to awaken the Kerala public aware of the exaggerations that were spread in the name of religion.

He chose Kochi as his place of action to escape the limits of Arabia - Malayalam. Leaving Ponnani - where only Arabia - Malayalam writings were printed, distributed, and read - his move to Kochi made possible in developing a pure - Malayalam style of inter - religious dialogue. Kochi at that time was a paradise of Malayalam printing, newspapers and especially a heaven for the English missionaries. Thangal recognized that it was in the openness of Kochi's

urban culture, literary and linguistic culture, and the plurality of the society; that his battle of ideas had to be carried on. More than that many civic leaders were ready to cooperate with him in Kochi. This was a significant difference from Malabar. Before writing '*Kadorakudaaram*,' a critical commentary on Christianity, Makthi Thangal had spent much time studying Christianity.

'*Kadorakudaaram*' is also notable as the first ever Malayalam book written by a Muslim writer. Even though well known Christian missions were then working in Kerala, '*Kadorakudaaram*,' did not receive an impartial answer. In the book he wrote: "When you have a beam in your eyes, searching for the speck in the eyes of Hindus, abusing and mocking their scriptures and their authors in both literal and written means is unjust and impudence." Makthi Thangal wrote this book as an answer to some of the prevalent anti - Hindu writings of the time. The word 'kudaaram' in Malayalam means an axe. '*Kadorakudaaram*' in that sense means an axe for striking severely. By naming the book as an "axe," he was teaching society that the pen/language was a weapon to strike at the social injustices.

During the second half of the nineteenth century, a number of strong debates on religious faiths were happening across Kerala. There were several intellectual disputes among the priests and their followers of various religions in those times. However they were united in matters regarding to the usage of the Malayalam language. Priests and practioners were united for this cause, whether it's Christian or Islam, or of any other faith, should reach the believers through Malayalam. In a sense, this was a common position of the mainstream for Kerala's renaissance.

In 1867, Rev. George Mathen argued in his article '*Balaabhyasanam*,' that the medium of education should be the mother tongue. The argument also is in the same direction. Rev. Mathen, who was a linguist too, said that the language of the court should be Malayalam. From the side of Islam during the era, Makthi Thangal's strong voice favored the mother tongue. He thought that the base for religious conservative stand was the lack of knowledge in the mother tongue. He considered the community's neglect of language study as sightless and slavish. His stand was that a community must use every possibility for acquiring knowledge.

Though their mother tongue was Malayalam, Muslims of Kerala at that time used Arabic script for writing, which became Arabia – Malayalam and part of their day to day affairs. It was Makthi Thangal who first person who turned away from that path and published a book in pure Malayalam script, becoming the first ever Muslim writer to do so. He always affirmed that his was a 'Malayali Muslim'

identity. Malayalam language was the focal point for his struggles for the community. He said that "The religion of a Keralite who does not know Malayalam cannot be pure and shining; it will make religious views narrow. If one does not study the mother tongue, not only the believer but also the religion will suffer. Since the scripture from the Quran were not translated, there was dearth of true religious understanding." He points out that instead of reciting Arabic texts without understanding; translating them to Malayalam and learning them knowing the meaning would be a better aesthetic experience.

For a devotee from Kerala, Malayalam is not only the mother tongue; it must also be the educators' tongue (gurubhasha). It should be the teacher giving him the knowledge and principles of worship, and also a helper in fulfilling their worldly needs. According to Makthi Thangal, it is not because Arabic is not memorized, but because Malayalam is not learned earnestly, people will fall into the ranks of unbelievers (kafirs). The ideas he upheld for the reforms in the community are relevant even today. In religious matters, he had a progressive stand which earned him the strong opposition from within the community. One such instance was the translation of the Quran to the mother tongue. Even though orders (fatwas) were issued against him, Thangal's reply was that to learn Malayalam and to know the Quran in Malayalam is itself part of religious responsibilities.

The mother tongue encourages religious study was his opinion and he strongly criticized the fundamentalist claims that learning English or Malayalam is harmful to the community. At a time when superstitions had an upper hand in the society; modern education was the road to hell, that Malayalam is the language of Hindus, and that Muslims must learn only Arabic; he wrote in his book '*Muslim Janavum Vidyabhyasavum*' as follows "If there is no knowledge, there is no respect;/ If there is no respect, there is no shame." He also affirmed that: "Rejecting, mocking, and not learning Malayalam — which must first be learned and awakened to — can be an ornament only to the most ignorant."

He strongly stood for educating the Muslim women. His stand that Muslims - men and women - must receive education and should get employment was notable. He opposed traditions like 'marumakkathayam,' where the cousins inherited the family wealth. Nothing that blocked human development and progress was acceptable to Makthi Thangal. So he used sharp words to criticize all the attempts from the religious leadership that blocked progress. Though we haven't got a worthy memorial for Makthi Thangal his contributions towards the Kerala society and especially towards clearing a path of renaissance for the Muslim communities' development are always relevant. Because of the universal outlook,

progressive and developmental thought, and the strong rooting in the mother tongue, his life stands as a testament on fighting against social decadences.

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STUDY OF COLOPHONS FROM AYURVEDIC MANUSCRIPTS

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Abstract

Colophons are an inscription at the end of a book or manuscript usually with facts about its production. Content in colophons can also vary from formal to informal information as seen in other manuscripts where tiredness of hands or ambience of the place has been mentioned. Colophons add personal touch to the manuscripts. It is sometime possible that manuscripts are copied as it is but colophons are added by the scriber. The study is conducted to evaluate the colophons in 51 manuscripts and critical study is done to classify and gather more information about colophons.

Key-words

Manuscripts, colophons, Ayurveda, Textual Integrity, Vangasen Samhita

Methods and Material

Descriptive Catalogue of the Government Collections of Manuscripts – Vaidyak, Vol. 16, Part 1 from Bhandarkar Oriental Research Institute, Pune was studied.

Result

The study reveals that Information can be classified as name of author, parents, guru/teacher, King/patron, commentator, scriber, Place of book. Time can further be classified as *samvat, ritu, maas, paksha, divas, tithi* and *nakshatra*. Purpose of book, name of king is also mentioned along with seal of Kingdom.

Conclusion

Colophons may also contain concluding remarks and other information peculiar to manuscript. Colophons have its own importance while studying a manuscript and it should not be ignored.

Introduction

A manuscript is a handwritten composition on paper, cloth, palm leaf, metal, bark or any other material dating back to at least seventy-five years that has significant scientific, historical or aesthetic value.[1] It can refer to a wide range of texts, including books, letters, legal documents, religious texts, and literary works, created before the widespread use of printing technology. Manuscripts were the primary way to produce and distribute written works throughout history, especially before the invention of the printing press in the 15th century. They were typically written on materials like parchment (animal skin) or vellum (a higher-quality form of parchment), and later on paper.[2] The treasure of the wisdom containing ancient knowledge came down to us in the form of manuscripts. [3]

A colophon is a brief inscription or note typically found at the end of a manuscript, book, or printed work, providing details about its production. It's a Greek word meaning – Summit or Finish. Through colophons, scribe add personal touch to the manuscripts. It is sometimes possible that manuscripts are copied as it is but colophons are added by the scribe. Colophons are an intriguing and important feature of many manuscripts, especially those from medieval and early modern periods.[4] In many ways, it acts as a "signature" of the manuscript, often recording the identity of the scribe, the patron, the place and date of production, or details about the materials used. One of the most significant roles of a colophon is to identify the scribe, the person who copied the manuscript, or the author (in cases where the manuscript is a single-authored work). In a time before printing presses, manuscripts were handwritten, so colophons often served as a way for scribes to claim their work and gain recognition. Colophons are valuable for dating manuscripts, especially when other historical records are scarce. By noting the year and sometimes even the month or day of completion, colophons provide scholars with crucial evidence for establishing the timeline of manuscript production.

Additionally, the location where a manuscript was created may be recorded, which can offer insights into the cultural, religious, or intellectual context of the time. Some colophons go into more technical details, providing information about the materials used in the manuscript, such as the type of parchment or the ink used. This is particularly relevant in the context of luxury manuscripts, where the quality of the materials could be a symbol of wealth, status, or piety. In some cases, the colophon might reflect the religious or philosophical beliefs of the scribe or the patron. It could include prayers, blessings, or statements about the work's spiritual purpose. In some cases, especially in earlier manuscript traditions, colophons serve as a commentary on the manuscript's contents or its creation process. A scribe might note challenges they faced during production, corrections made to the text, or other important elements related to the manuscript's content or accuracy. In some cases, colophons could indicate the ownership of the manuscript, serving as a kind of legal claim. This study is conducted to evaluate the colophons in various manuscripts and critical analysis is done to classify and gather more information about them.

Aim and Objectives

1. To study colophons from the catalogue of Vaidyak.
2. To critically analyze and classify colophons.

Materials

The systematic arrangement of texts of a library or a manuscript repository is known as cataloguing.[5] Descriptive Catalogue of the Government Collections of Manuscripts – Vaidyak, Vol 16, Part 1 from Bhandarkar Oriental Research Institute, Pune. In descriptive catalogues all possible details are shown in an abridged way.[6]

Methodology

Number of manuscripts colophons referred were = 51. Each colophon has been analyzed and studied. Effort has been made to classify the details of colophons in a structured and sequential manner and entities were observed progressively.

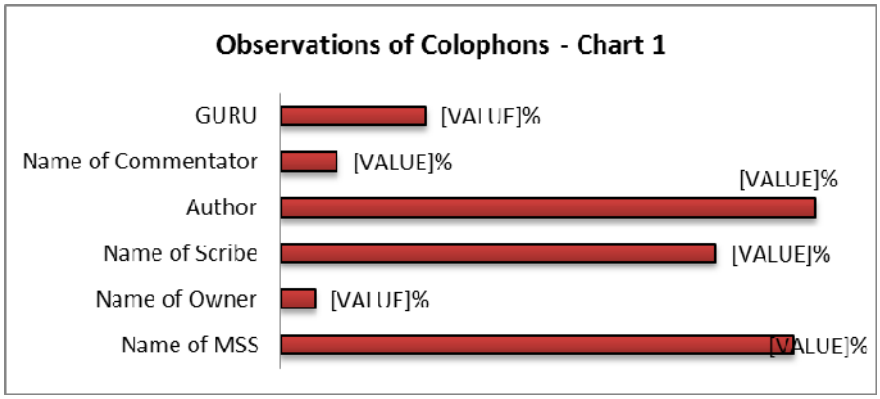
Observations and Results

Details that were found in colophons during study were:

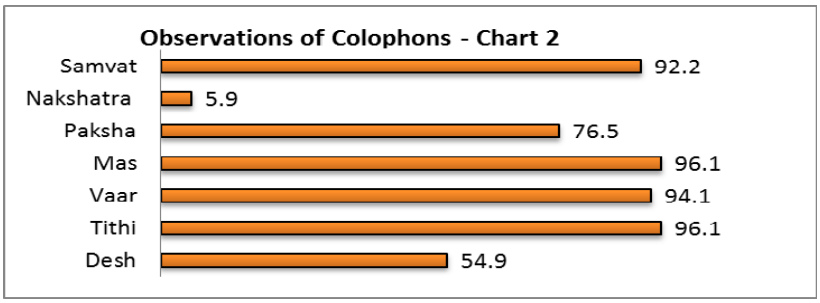
1. Name of manuscript
2. Name of owner

3. Name of commentator
4. Name of scribe
5. Author
6. Tithi (date)
7. Guru (teacher)
8. Mas (month)
9. Ritu (season)
10. Samvat (year)
11. Vaar (day)
12. Desh (place/country)
13. Paksha (lunar phase)
14. Nakshatra (constellation)
15. King
16. Purpose
17. Father of author
18. Mother of author
19. Swastivachan (prayer)

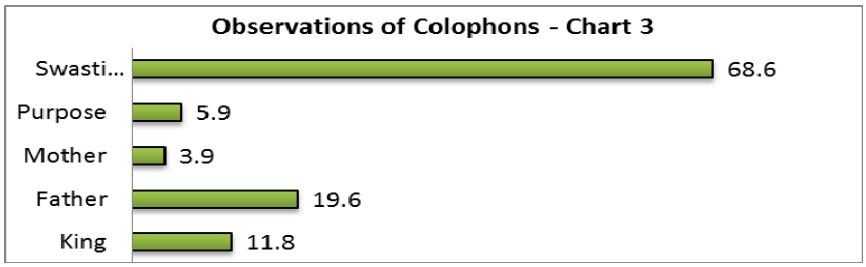
Graph – 1 Observations regarding Guru, Commentator, Author, Scribe, Owner and Name of MSS



Graph – 2 Observations regarding Time-stamp – Samvat, Nakshatra, Paksha, Maas, Vaar, Tithi, Desh of MSS



Graph – 3 Observations regarding Swastivachan, Purpose, Mother, Father and King in MSS



More than 90% of MSS had name of author and MSS present in colophon, Name of owner was present in just 5.9% of colophons. Name of scribe was absent in 23.5% whereas name of guru was absent in 74.5% of colophons. (Chart 1) To cover all the details needed for mapping timeline of MSS, Samvat, Nakshatra, Paksha, Mas, Vaar, Tithi was available in colophons with more than 90% of them having details like Samvat (Year), Mas (Month), Vaar (Day), Tithi (Date) mentioned whereas Nakshatra was only mentioned in 5.9% and Paksha was absent in 23.5%. (Chart 2) Name of father was mentioned in 19.6% of colophons whereas king was mentioned in just 11.8%. Name of mother and purpose was rare finding in colophons but swastivachan was mentioned in 68.6% (Chart 3)

Discussion:

Complete representation of colophon is depicted in one of the Manuscripts where name of manuscript along with name of author (Shri Narhari Pandit), desha (Place) – Solapur, Samvat -1719 and date, month and nakshtra is also mentioned. (Photo -1)

In Photo -2, personal remarks have been given by scribe mentioning that lot of effort was given in writing and preserving Manuscript. Scribe also refuses to take any responsibility of errors in MSS and concludes by saying that MSS has been copied as it is and there can be errors.

Photo – 1 Presentation of a complete colophon

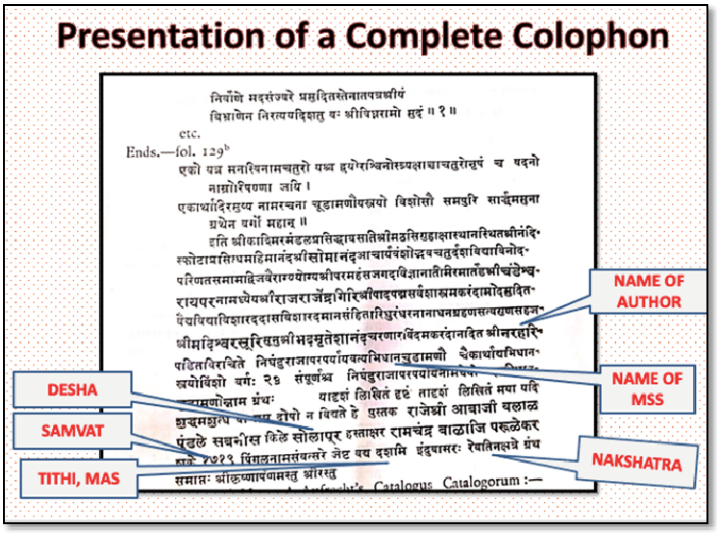
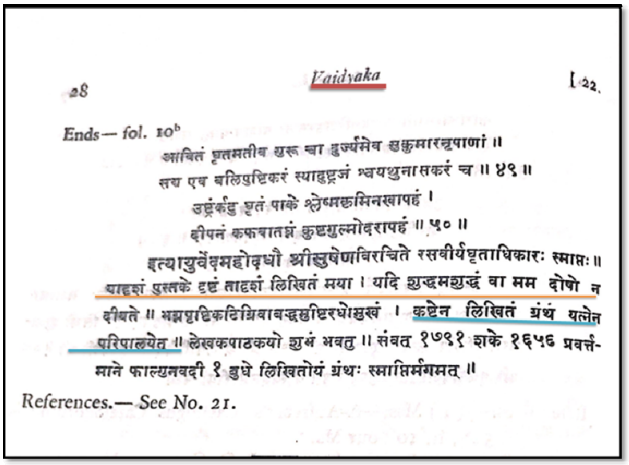


Photo - 2 Presentation of personal remarks in colophons



Importance of colophons can be justified by following points -

1. **Authorship/Ownership information**: Colophons were one of the few places in ancient manuscripts where the scribe's name (and occasionally the author's name) was recorded. In times when authorship and creation were often not as formally acknowledged as they are today, the colophon provided a form of recognition for the person(s) who had physically written or copied the text. This connection to a specific lineage or school of thought is vital in Ayurveda, where medical knowledge is highly contextual and passed down through oral and written traditions.[7][8]

2. **Chronological Placement/Timestamp**: The colophon often contains a date, or at least a rough time period, when the manuscript was copied, which helps scholars trace the development of Ayurvedic knowledge. These dates provide critical insights into the evolution of medical thought and practices within specific historical and regional contexts. The chronological placement of a manuscript also plays a critical role in the study of textual transmission and the development of certain literary traditions.[9]

3. **Geographical Information**: The place of production mentioned in the colophon can give clues about the regional variations in Ayurvedic practices. For example, Ayurveda in South India might differ slightly in its practices from that in North India, and the colophon could indicate which regional tradition the manuscript belongs to. The information provided by colophons, such as the place and date of writing, is crucial for mapping intellectual movements of texts over time.[10]

4. **Lineage/Guru/School of Thought**: The colophon might note the influence of previous scholars or teachers, especially in cases where the manuscript is part of an ongoing intellectual tradition. This helps to trace the intellectual genealogy of the text and its relationship to other works in the tradition.[11] For example, in Charak Samhita Colophon is mentioned as Agnivesha Tantra redacted by Charak and supplemented by Dridhbala.[12] Harit Samhita colophon mentions "As said by Guru Atrey"[13]

5. **Material Used/Production Techniques**: Just as in other types of manuscript traditions, Ayurvedic manuscripts often provide details about the materials used (such as the type of palm leaves or paper, ink, or gold leaf for illumination) and the technique of writing. These details are sometimes noted in the colophon and can provide insights into the status and wealth of the patron who commissioned the work, or the care taken in producing the manuscript.[14]

6. **Religious reflections/Prayers and blessings**: In some cases, a colophon in an Ayurvedic manuscript might include prayers or invocations to deities like **Dhanvantari**, who is revered as the divine healer in Hinduism. This connection to religious figures emphasizes the sacredness of the Ayurvedic knowledge and its integration with spiritual practices.[15][16] Vaidyachintamani and Bhaishajya Ratnavali offers prayers to God and parents.[17] [18]

7. **Cultural Beliefs/Philosophical remarks**: The colophon might also reflect the cultural beliefs of the time, such as expressions of piety, hopes for salvation, or the importance of the text in the religious community. Ayurvedic manuscripts often emerge from temples, monasteries, and other religious centers, and the colophon might mention the patronage of religious figures or rulers.[19]

8. **Textual Evolution/Textual criticism**: Colophons help scholars trace the evolution of a text over time. By comparing colophons across different copies of the same work, researchers can gain insight into how the text was edited or altered during the copying process. This is essential for textual criticism, a field focused on understanding how ancient texts were preserved, transmitted, and modified. [20] [21]

9. **Decorative features/Symbolism**: In illuminated manuscripts, the design of the colophon itself was often a final touch of artistic expression. Colophons were sometimes accompanied by decorative borders, elaborate initials, or miniature paintings, which added to the manuscript's overall aesthetic value. These decorations often reflected the cultural or religious symbolism of the manuscript, giving scholars a glimpse into the aesthetic tastes and artistic practices of the time.[22]

10. **Expressions of Gratitude**: Sometimes colophons contained acknowledgments or dedications to patrons, with the scribe expressing gratitude for the patron's support. This reflected the close relationship between the creation of books and the social networks of patrons, scribes, and religious institutions. For Example, In Kashyap Samhita Colophon mentions "As said by Lord Kashyap" expressing acknowledgement and gratitude.[23]

11. **Textual Integrity/Accuracy**: Colophons sometimes served as a kind of certificate of authenticity. In the case of a manuscript copied from an earlier original, the scribe might include a colophon noting that the text was copied faithfully, which would ensure the accuracy of the manuscript's content and reinforce its value as a trusted source. This authenticity is especially significant in the context of Ayurvedic practice because the effectiveness of treatments is sometimes tied to the accuracy of the medical text being followed. If a

manuscript is dated and signed by a known scribe or practitioner, it can provide a degree of validation and trustworthiness for the knowledge contained within.

In colophon of vangasen Samhita, it is mentioned that previously it was called Agastayi Samhita giving vital information of its history and accuracy.[24]

12. **Personal Remarks**: Tiredness of hands, copying manuscripts and denying responsibility of any errors, efforts taken to complete manuscript etc. are mentioned. (As shown in Photograph 2) For example, Colophon of Bhavprakash and Yogaratnakar mentions appreciation for the book and blessings for the readers which is rare.[25] [26]
13. **Credibility, legal status**: Colophons were often used to indicate the legal status of the text. For example, in some cultures, the colophon might affirm that a text had been sanctioned by the authorities (religious or political), offering it legitimacy. In some cases, colophons indicate whether the text is intended for public or private use, and they may also specify any legal restrictions on its reproduction or distribution. For example, in colophon of Chakradutt- detail introduction of author is mentioned along with name of king, name of father and designation, name of brother and designation along with lineage.[27]

Conclusion

Colophons are not just simple closing notes; they provide crucial information about the **who**, **when**, **where**, and **how** of a manuscript's creation. It is observed that most of the colophons have MSS name, author name, scribe name, samvat, tithi, mas, paksh and vaar whereas name of owner, king, mother, father has not been mentioned frequently. Informal subjects like tiredness of hands, efforts taken for completion of MSS etc has also been mentioned at various places. Colophons are invaluable tools for understanding ancient texts. They provide not only practical information about the text's production—such as authorship, date, location, and patronage—but also offer insights into the cultural, religious, intellectual, and social contexts in which the work was created. By examining the details provided in colophons, scholars can trace the transmission of knowledge, the spread of ideas, and the preservation of cultural heritage across time and geography.

Author Contribution –

MS– Conceptualization, methodology/study design, Literature review, data acquisition and data analysis, critical evaluation of the intellectual content. Manuscript preparation, editing and review. MJ– Conceptualization, review and

supervision. SP – Editing and supervision. All authors have read and approved the content of the finalized manuscript and confirmed the accuracy and integrity of any part of the work.

Data Availability Statement – All data collected are properly stored physically and electronically as appropriate. They are stored with the corresponding author who can make them available under appropriate circumstances.

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IBN KHALDUN: EXCAVATING THE ROOTS AND EARLY FOUNDATIONS OF SOCIOLOGICAL THOUGHT

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Abstract

This paper explores the methodological and theoretical contributions of Ibn Khaldun, an eminent scholar of the 14th century, historian, philosopher and sociologist, whose seminal work The Muqaddimah has been recognized as a foundation for modern social science. Using interpretive and analytical research employing content analysis, the study systematically examines Ibn Khaldun's main sociological concepts like Asabiyyah (social cohesion), social change, and cyclical theory of civilization within their historical context. The analysis highlights how his interdisciplinary approach integrating Sociology, Economics, Geography and Political theory, created a comprehensive understanding of the complexities of human societies. Even though the ideas of Ibn Khaldun are situated centuries before the modern era, Ibn Khaldun's critical and empirical methodology anticipated the methodologies of modern Sociology. The study also discusses the later recognition of Ibn Khaldun by Western scholars who identified his work as foundational to Historical Sociology despite Eurocentric biases. By revisiting Ibn Khaldun's insights, this paper emphasizes the importance of non-Western intellectual traditions in shaping social science. It argues that by recognizing his paradigm, it not only challenges the dominance of the Western perspective but also encourages further research in this area. Ultimately, this research reinforces Ibn Khaldun's significance and contribution to Social science and in Sociology, positions him at par with other founding fathers of Sociology.

Keywords

The Muqqaddimah, Methodology, Historical Sociology, Modern Sociology, Social Cohesion

Introduction

Ibn Khaldun (1332-1406) was a 14th-century philosopher, historian and sociologist. His pioneering contributions, especially in disciplines including Sociology, History, Economics and Political Science, have had a long-lasting impact over the centuries. He explained social phenomena and placed them in the course of historical events. Since Ibn Khaldun's life was deeply connected with historical occurrences, his theory naturally connects the domains of thought and action. In the 19th century, despite Eurocentric bias, Ibn Khaldun has been accepted and recognized as the pioneer of Social Science. Until then, he was unknown to western thinkers, and later they started studying him and his social theories. From the perspective of Barnes and Becker, Ibn Khaldun was considered as the founder of Sociology as he applied modern theories to Historical Sociology. They made numerous discussions on the ideas of Khaldun that are relevant to Social Science. Centuries before the systematic development of western Sociology, Ibn Khaldun wrote his intellectual work, The Muqaddimah. The content of his work impressed classical theorists and it has been acknowledged as Khaldun's contribution to Modern Sociology. Despite being a pre-modern sociologist, Ibn Khaldun made concepts and theories like society, social cohesion, social change, and the cyclical theory that are central to Sociology. He has developed an interdisciplinary approach integrating various disciplines including Sociology, Economics, and Political theory helps in a comprehensive understanding of the complexities of human societies. This holistic approach implies the revolutionary nature of his work, and it is still relevant to the modern social science domain.

Research Methodology

This study employs an interpretive and analytical research design and content analysis to understand Ibn Khaldun's contribution to the world of intellectual. Content analysis helps in the systematic extraction of sociological ideas from a philosophical-historical text. This study is primarily based on secondary sources, including translations of Ibn Khaldun's works, peer reviewed journals, scholarly articles, and academic books on Ibn Khaldun as source of information. Along with that, we use an analytical framework for thematic and

conceptual analysis highlighting Ibn Khalduns's methodology and his evolution of sociological thoughts.

Ibn Khaldun

Ibn Khaldun is widely regarded as a pioneering sociologist whose work laid the foundations for understanding society through systematic observation and analysis. In 14th century, he developed a comprehensive framework for studying social organization, political power, economic life and cultural change. His seminal text, The Muqaddimah, introduced core sociological concepts such as 'Asabiyyah' (social cohesion or group solidarity), the cyclical nature of civilizations, labour value, and the relationship between environment, economy, and social structure. In an era marked by political instability, tribal conflicts, and shifting dynasties across the Middle East and Northern Africa, he analysed society in a way that was empirical, critical, and remarkably modern. His observations on how states are formed, how power is maintained and why civilizations rise and fall reflected a deep engagement with the social realities of his time. These insights make him not only a major figure in early social thought but also highly relevant to contemporary sociology, especially in the study of identity politics, governance, inequality and social change.

He explained the importance of science of civilisation or social organisation. Thereby we can say that this was the first attempt to study society scientifically by interpreting social structures, institutions, human behaviour and relationships.Also his emphasis on the cyclical pattern of societal change . Since he studied very well about the society and it systemic changes, many scholars called his as the "*father of sociology before Sociology."*

Ibn Khaldun's Intellectual Background

During Ibn Khaldun's lifetime (1332–1406), Europe did not have Christian scholars who were writing in Arabic or deeply engaging with Arabic scholarship. Before Europeans rediscovered Muslim scholarly works (much later, during the Renaissance), Turkish scholars had already explored the intellectual traditions. This refers especially to early Ottoman and other Turkic scholars who had access to and studied the rich Islamic intellectual heritage. According to M. Talbi, Europe's long-standing ignorance of Ibn Khaldun's intellectual legacy persisted until the nineteenth century, when European scholars finally "discovered" his importance. This rediscovery elevated Ibn Khaldun from a mere footnote in Islamic

historiography to his rightful place as one of the most distinguished historians of the Muslim world. Later, in Europe, Ibn Khaldun was rediscovered, and the significance of his work, Muqaddimah was appreciated. Currently, he is widely recognized as a pioneer of Social Science, and his work has been discussed by historians, political scientists, economists, and even environmental scholars. (Amin, 2011). The key point here is that thinkers from one civilization, even centuries later, can still learn from and appreciate the ideas of earlier scholars from another culture.

Howard Becker and Elmer Barnes, in their work, *Social Thought from Lore to Science*, focused significantly on the ideas of Ibn Khaldun. (Alatas, 2020). They examined how his ideas influenced European thinkers, showing an important example of inter-civilizational exchange in Sociology. (Alatas, 2006). The efforts of scholars like Becker and Barnes, and their predecessors, introduced Ibn Khaldun to Western historians and social scientists outside Middle Eastern, North African and Islamic Studies. (Alatas, 2020).

Until the nineteenth century, Western scholars were largely unaware of Ibn Khaldun's contributions to Sociology. From the mid-nineteenth century, Western scholars began to explore his work with surprise and admiration. Ibn Khaldun had developed many social theories long before they appeared in the writings of later thinkers such as Machiavelli, and centuries before Giambattista Vico, Montesquieu, Adam Smith, and August Comte. Once Western scholars encountered his ideas, they began to recognize Ibn Khaldun as a philosopher, a historian of civilization, and an early thinker in sociology and political economy (Amin, 2011). However, Khaldunian Social science has not been completely developed in modern times, partially realized due to the consistent dominance of Eurocentric perspectives in academia. (Alatas, 2020). Non-European intellectuals are often overlooked, and Women thinkers are considerably underrepresented. (Moodey, 1989). In this context, Ibn Khaldun's work stands out as a strong candidate for developing alternative social science discourses that challenge and correct Eurocentric biases (Alatas, 2020). Ibn Khaldun has often been compared to Western scholars who lived centuries after him but are credited with developing ideas similar to his own. Several studies have drawn comparisons between Ibn Khaldun and Classical Sociologists like Auguste Comte, Emile Durkheim and Karl Marx. These comparative analyses exposed significant similarities in their theoretical orientation and concepts. Baali (1988) discussed the similarities between Ibn Khaldun and Auguste Comte, who is widely recognized as the pioneer of Sociology.

THE MUQADDIMAH

In 1377, Ibn Khaldun wrote *the Muqaddimah* (Historical Prolegomenon), long before Sociology emerged as a formal discipline in the West. In this seminal work, he examined in a systematic and analytical way many of the issues that would later define modern Sociology, including the transition from simple to complex societies and the rural–urban divide. Much of the *Muqaddimah* appears remarkably modern for its time, and its insights continue to impress both classical and contemporary social theorists. Although Ibn Khaldun's contribution to Sociology is widely acknowledged, his conceptual frameworks and methodology still require deeper examination and contextualization within contemporary social science. (Amin, 2011).

The reputation of the Muqaddimah as a significant work has brought Khaldun much attention. Khaldun taught his theories on society, the basis of sovereignty or asabiyah, the rise and fall of states, stages of social development, rural urban dynamics, division of labour, critical sociological method and other subjects presented in the Muqaddimah. (Amin, 2011).

The Muqaddimah's reputation as an important work has brought significant attention to Khaldun. In the Muqaddimah, he wrote his theories regarding society, the foundations of sovereignty, social cohesion, the rise and fall of civilization, stages of social development, rural-urban dynamics, a critical sociological approach and various other subjects. He described social phenomena and situated them in the flow and perspective of historical events. (Amin, 2011).

The methodological clarity of Khaldun's work becomes clearer when we examine the relationship between volume one of the Kitab al-'Ibar, The Muqaddimah and the historical narratives in volumes two and three. The Muqaddimah is the first book of Ibn Khaldun's larger work, Kitab al 'Ibar, which consists of seven books. This initial book is an extensive work including three separate volumes, and it is considered a foundational text on Historiography and Sociology. The Muqaddimah functions in a way that provides the conceptual framework that directs the organization and interpretation of the rest of Kitab al-'Ibar. It shows that Ibn Khaldun provided a systematic method for structuring historical and sociological analysis. (Alatas, 2020).

According to Ibn Khaldun, there should be an arrangement between the Muqaddimah and rest of the Kitab al-'Ibar. It would not be fair to evaluate Ibn Khaldun's work using modern scientific standards for the application of theory. In modern Historical Sociology, the historical facts and events are recreated using a particular theoretical framework that the researcher has developed. The

collaborative utilization of historical facts and theory was the methodology of good Historical Sociology. Ibn Khaldun was unaware of this idea of science which is used in the modern times. (Alatas, 2020).

One of the reasons Khaldunian Sociology remains underdeveloped is that little emphasis on the empirical application of his theoretical framework to historical and contemporary data. The majority of Khaldun's work is theoretical and meta-theoretical. (Alatas, 2006). European scholars are generally presented as the main producers of social theory, while non-Europeans appear only as the subjects of their observations. For example, Marx's references to Indians and Algerians or Weber's discussions of Turks, Chinese, and Jews (Alatas, 2006). In most histories of social thought, the development of Sociology is traced almost entirely through European thinkers, with little attention given to inter-civilizational exchanges that may have shaped European theory. Although Ibn Khaldun is sometimes mentioned as an exception because Europeans began discussing his work in the nineteenth century. These discussions often treat him as a figure of historical curiosity rather than as a meaningful contributor to sociological theory (Alatas, 2006).

Comparative Perspectives with Modern Sociologists

Ibn Khaldun has an important but ignored position in the history of Sociology. His ideas resemble those of Auguste Comte, Emile Durkheim, and Karl Marx, known pioneers of Modern Sociology. Even though Khaldun lived centuries earlier, his insights discussed the concepts that are central to Sociology. Despite the similarities between the ideas of Khaldun and modern sociologists, his contributions remain understudied in the canon of Sociology. His work is acknowledged within the context of History and Philosophy rather than Sociology. His contribution can be an integral part of the intellectual background of Sociology, which expands the foundation of the discipline.

The conceptual frameworks of both Khaldun and Comte are similar as they have almost the same approach to the historical-empirical method on social progress. And both of them created a new science to study their own era systematically. As Amin (2011) observes, Ibn Khaldun discovered the essentials of Sociology, including systematic analysis of social structure, group behaviour and evolution of traditional societies to advanced societies, even before Comte officially coined the sociological terms.

The conflict theory of Ibn Khaldun predates the conflict theory of Karl Marx. The preliminary statement of Marx that all the history of existing societies is the history of class struggle has been well anticipated by Khaldun while accounting for his rise

and fall of civilizations. While in Marx's conflict theory, the two main polarities are capitalists/haves and non-capitalists/have-nots, in Khaldun's conflict theory, the two polarities are rural society and urban society, with the class-consciousness of Marx being pre-substituted by social solidarity (Asabiyah). (Amin, 2011).

The ideas of Ibn Khaldun and Durkheim have striking similarities; one can assert that Khaldun's Theory of Social system and Durkheim's typology in a dualist manner. Furthermore, Durkheim's idea of Solidarity and Khaldun's idea of Asabiyah are identical. It can be argued that Durkheim expanded upon Khaldun's theories on Asabiyah, Division of Labour and Religion approximately 500 years later. (Amin, 2011). In the modern period of knowledge production, Ibn Khaldun and his seminal work *The Muqaddimah* have not received the rightful attention they deserve. Although the importance of *The Muqaddimah* for understanding history, philosophy, and sociology is widely acknowledged, the text remains understudied in contemporary scholarship.

Khaldun's Methodological Foundations

The methodology of Ibn Khaldun was based on criticism, observation, comparison and cross examination. In order to eliminate falsifications and exaggerations, and to obtain objective understanding of historical events and he employed scientific criticism to analyze description of historical events, their sources and the techniques used by historians. (Matin, 2011). His influential work in Al-Muqaddimah not only redefined historical study but also laid the foundation for modern social science, particularly with its focus on systematic observation, causal analysis, and empirical evidence (Shahidipak, 2020). Ibn Khaldoun was an early critic of historical narratives that relied solely on religious or mythical explanations. He stressed the importance of empirical evidence and critical reasoning, arguing that historians should seek rational explanations for events rather than attributing them to supernatural or religious causes. His work was among the first to propose a scientific method for historiography, influencing later historians and social scientists (Nidzom & Rafsanjani, 2022).

Contemporary Relevance of Khaldunian Sociology

Ibn Khaldun did not use the modern term identity Politics, but his concept of 'Asabiyya' which means group solidarity very clearly explains how identities shape political action. He emphasised that people form strong bonds through shared ancestry, culture, religion or territory. These shared identities create

collective power that challenge the existing political structures. However, groups with strong 'Asabiyyah' can definitely rise to, while those with weak solidarity become politically vulnerable. Furthermore, he contributed knowledge related to the most used term in Social Science 'Social Cohesion' that holds society together and it enable societies to build institutions and prosper. When society become urbanised, the extent of cohesiveness declines due to competition and individualism. Ibn Khaldun emphasised the term growing inequality and subsequent exploitation. He explained very well about how rulers exploit the labourers and accumulate power by extracting labour. He reiterated that excessive inequality weakens social solidarity which leads to social and political instability. From all his perspectives, we can understand that his contributions towards tremendous sociological insights, Therefore, including Ibn khaldun in the curriculum of Sociology is very relevant and important in the contemporary era.

Ibn Khaldun's approach to historiography and social science marked the significance of his intellectual legacy. Unlikely many historians of his time who employed traditional narratives, Ibn Khaldun proposed a critical and empirical methodology that marks him as a predecessor of sociological thought. His work, 'The Muqaddimah', laid the foundation for modern social science, particularly concentrating on systematic observation, causality and empiricism. Furthermore, Ibn Khaldun believed that an interdisciplinary approach integrating various disciplines, including Sociology, Economics, Geography and political theory, helps in a comprehensive understanding of the complexities of human societies. This holistic approach implies the revolutionary nature of his work, and it is still relevant to the modern social science domain. His empirical methodology was marked by his sense of objectivity and exclusion of bias. In contrast to many historians in his era who were influenced by personal, religious and ideological biases, he strove to articulate a rational and empirically grounded account of history.

Conclusion

The Muqaddimah of Ibn Khaldun is considered one of the earliest systematic studies of society, placing him not only as a forerunner to modern sociology but also a founder of an alternative paradigm within the sphere of social science. His comprehensive worldview in rational, empirical, spiritual, and intuitive gives a multidimensional analytical framework for social and political life.

Ibn Khaldun's concept of asabiyyah, the cycle of civilization, social change, power and state, provides a sociological vision that exceeds Eurocentric binaries. His contributions challenge the foundations of Western academic models and demand broader recognition of non-Western intellectual traditions for more scientific insights. By revisiting his insights, open up a way to the exploration of non-Western roots of social thought and further research areas.

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NARRATIVE STRUCTURE AND LEARNING OUTCOMES: EDUCATIONAL IMPLICATIONS OF NĀṬYAŚĀSTRA

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Abstract

The Nāṭyaśāstra by Bharatamuni, known as Nāṭyavēda, gives detailed explanation of Nāṭya related matters such as categorisation of subjects, co-ordination, expression, direction etc. The poet should essentially possess psychological knowledge in order to breed desirable feelings of enjoyment and appreciation in the spectators. The Nāṭyaśāstra traditionally regarded as a foundational text of Indian dramaturgy, offers a sophisticated pedagogical framework that is highly relevant to contemporary educational methodology. Core theoretical constructs such as Rasa, Bhāva, Abhinaya, and Sandhi–Pañcaka collectively articulate a systematic model for learner engagement, instructional sequencing, and knowledge internalization. These principles correspond closely with modern educational theories including constructivism, experiential learning, and social–emotional pedagogy. This study argues that integrating dramaturgical principles from the Nāṭyaśāstra into educational practice can enhance cognitive comprehension, emotional intelligence, moral sensibility, and reflective learning.

Key Words

Nāṭyaśāstra, Educational Methodology, Abhinaya, Sandhi–Pañcaka, Learner-Centred Pedagogy, Pariṇāmagupti, five Karmas, Pañca Arthaprakṛtis.

The *Nāṭyaśāstra* by Bharatamuni, known as *Nāṭyavēda*, gives detailed explanation of *Nāṭya* related matters such as categorisation of subjects, co-ordination, expression, direction etc. The poet should essentially possess

psychological knowledge in order to breed desirable feelings of enjoyment and appreciation in the spectators. Further, he introduces the application strategy known as *Pariṇāmagupti* (suspense regarding the end) which occupies the minds and hearts of the viewers throughout. Bharatamuni formulated *Pañca Arthaprakṛtis* (five meaningful segments), five *Kramas* (Regularised patterns) and five *Sandhis* (Explicit stages) while developing the plot of *Nāṭya*, focusing on the mental pre-occupation of the viewers in order to have better appeal of performance. All these features are closely interrelated with the methodological attributes of Education.

- ***The five Karmas*** (regularized pattern) are: *Āramba Yajña Prāptyāśa Niyatāptir Phalāgama*. They represent the beginning, effort, expectation, surety and the result.
- ***The Pañca Arthaprakṛtis*** are: *Bīja* (nucleus), *Bindu* (plot), *Patāka* (episode), *Prakarī* (incident), *Kārya* (conclusion).
- ***The five Sandhis*** (explicit stages) are *Mukha* (preparation), *Pratimukha* (presentation), *Garbha* (generalisation), *Vimarśa* (detailed study), *Nirvahaṇa* (recapitulation).

Sandhi–Pañcaka and Educational Methodology

The *Pañca prakṛtis* introduced by Bharatamuni appear to be almost similar to the steps of learning suggested by Johann Friedrich Herbart, the renowned philosopher and educational exponent of Germany. He suggested five stages for the subject under study. These stages, known as Herbartian steps, have gained massive prominence in teaching -learning system. They are Preparation, Presentation, Detailed study, Illustration and application.

In Sanskrit dramaturgy, the concept of *Sandhi–Pañcaka* (the five structural junctures) occupies a central place in explaining the creative structure and progressive development of a drama. The orderly unfolding of events, the gradual development of characters, and the final realization of aesthetic experience (rasa) become possible through this five-fold structural organization. Similarly, in educational methodology, learning is understood as a structured, stage-wise process. In this context, correlating the concept of *Sandhi–Pañcaka* with educational methodology becomes both meaningful and relevant.

Both drama and education are processes aimed at enriching human experience. While the primary objective of drama is the realization of rasa in the sensitive spectator, the goal of education is the creation of meaningful learning experiences and holistic personality development in the learner. The structural

similarity between these two processes is clearly revealed through the framework of *Sandhi–Pañcaka*.

Mukha Sandhi -the Preparatory Phase of Learning

Mukha Sandhi is the opening phase of a drama in which the main theme of the plot is introduced. In educational methodology, this corresponds to Set Induction or the Motivation Phase. At the beginning of a lesson, the teacher's primary task is to arouse the learner's curiosity and interest. Through storytelling, real-life situations, questioning, or problem-posing, learners are prepared for learning. Just as *Mukha Sandhi* plants the seed of dramatic plot, this phase lays the foundation for meaningful learning.

Pratimukha Sandhi- the presentation Phase of Learning

Pratimukha Sandhi develops and strengthens the ideas introduced in *Mukha Sandhi* through logical support. In education, this stage is comparable to Concept Development. Here, new knowledge is linked with prior knowledge, and clarity of concepts is ensured. Teaching strategies such as explanation, discussion, and question–answer interactions are prominent. As *Mukha Sandhi* reinforces the dramatic theme, this phase consolidates conceptual understanding in learners.

Garbha Sandhi – the generalisation Phase of Learning

Garbha Sandhi represents the most complex stage of a drama, marked by conflict, tension, and the interplay of hope and despair. In educational terms, this stage corresponds to Active Learning and Cognitive Conflict. Learners are encouraged to think, question, explore, and struggle with ideas. Methods such as problem-solving, group work, discovery learning, and inquiry-based learning dominate this stage. This phase aligns closely with constructivist pedagogy, where knowledge is actively constructed by the learner.

Vimarsa Sandhi- detailed study

In *VimarŚa Sandhi*, the protagonist approaches the goal but still faces uncertainty and obstacles. This stage tests judgment, perseverance, and reasoning. In education, this parallels Critical Thinking and Formative Assessment. Learners analyse their understanding, reflect on errors, and refine their thinking. Activities such as self-evaluation, peer assessment, and reflective questioning help learners achieve deeper insight and intellectual maturity.

Nirvahana Sandhi -recapitulation Phase of Learning

Nirvahaṇa Sandhi, the final stage of a drama, brings together all earlier developments and culminates in resolution and fulfillment. In educational methodology, this corresponds to Application and Transfer of Learning. Learners apply acquired knowledge and skills to real-life situations, projects, and problem contexts. This stage ensures mastery, permanence of learning, and meaningful transfer beyond the classroom.

Artha-Prakṛti–Pañcaka and Instructional Strategies

The *Avasthā–Pañcaka* (five stages of action) in drama reflects the progressive development of the hero's personality. Similarly, in education, learning involves the gradual cognitive and emotional development of the learner—from readiness and effort to confidence, achievement, and satisfaction. This parallels modern educational psychology and learner-centered approaches.

The five *Artha-Prakṛtis* - *Bīja, Bindu, Kārya, Patākā,* and *Prakarī* - may be correlated with instructional strategies in education. Learning objectives function as *Bīja* (seed), reinforcement and feedback as *Bindu*, teaching-learning materials and resources as *Kārya*, collaborative learning as *Patākā*, and supportive or remedial activities as *Prakarī*. Their systematic use enhances the effectiveness of teaching and learning.

Nāṭyasastra explains six attributes of *Nāṭya* in the section named *ṣaḍaṅga*. They are *Racana* (composition), *Vidhāna* (adornment & setting), *Anasyūti* (unobstructed spontaneity), *Nirantaraśraddhasampādanam* (extended application and concentration), *Ēkāntāvadhānatā* (intense comprehension) and *Bhāgikagōpanam* (partial concealment). All these features are akin to the modern system of education. If the teacher attains skill in these attributes during the presentation of the subject in the class room, teaching can be raised to exemplary heights.

Ityētāni Yathā Sandhi Kāryāṅgāni Rūpake……..
……..…… Madhurōdāttarasabhāva Nirantarah

Like an actor, the teacher should be quite expertise in the presentation with proper physical movements and facial expressions as well as effective rendering of words and ideas with proper voice modulation. The attributes of splendid sights, magnificent characterisation, historical background and perspective etc. are significant in the application level of *Nāṭya*, as they are highlighted by experts in education, too. It accounts to the finding that an integrated assimilation of educational reflections is visible in the *Nāṭyasastra* also. The expression,

"*Rasoddīpana*", introduced by the Indian poetic philosophers is identical to awakening of curiosity and heightening of interest suggested by great exponents of education.

The *Nāṭyasastra* clarifies the proper system of pursuing the study of philosophy:

Samgraham Kārikācaiva Niruktam caiva Tattvatah

Na Śakyamasya Nāṭyasya Gantumantam Kathañcana[1]

Philosophic presentation gets divided into three: *Samgraha, Kārika* and *Nirukta*.

Samgraha: *Samgraha* refers to referring to the names of objects, persons etc. in a brief and consolidated manner.

Vistarēnōpadiṣṭānām Arthānām Sūtra Bhāṣyayōh

Nibandhōyah Samāsēna Samgraham Tu Vidhurbudhāh[2]

Eg: *Rasabhāvāhyabhinayāh Dharmīvṛttipravṛttayah*[3]

Kārikā: It is the briefing of ideas and concepts and bringing them in nutshell.

Alpābhidhānēnārtho Yah Samasēnōcyatē Budhaih

Sūtratah Sānupatḥitā Kārikārtha Pradarśinī.

Eg : *Vākyam Syātyōgyatākāmkṣāsattiyuktah Padōcchayah*[4]

Nirukta:

"*Nāmānāmāśrayōtpannam Nighaṇḍu Nigamānvitam*

Dhātvarthahetusamyuktam Nānāsiddantasādhikam

Sthāpitārthō Bhavēdyatra Samāsēnārthasūcakah

Kinnvarthavacanañcaivam Niruktam Tat Pracakṣate."

Nirukta pertains to the etymological derivation of words in dictionary and arriving at the possible occurrences of meaning. This kind of subject comprehension helps in the derivation and analysis greatly and enables the student utilise it appropriately in the required situation. The ancient experts used to catagorise it into three as: *Avyāpti, Ativyāpti* and *Asambhava*. They followed the scientific method of defining each unit and co-ordinating them on the support of proper examples and illustrations. A comprehensive analysis of the *Nāṭya* is available in Kāḷidāsa's *Mālavikāgnimitra*.[5]

The ultimate aim of drama is the experience of rasa. In education, this corresponds to the affective domain, which includes interest, joy of learning, values, and emotional engagement. When learning evokes satisfaction and inner fulfillment, education becomes complete and transformative. Thus, the concept of *Sandhi–Pañcaka* is not merely a theory of dramatic structure but can also be viewed as a comprehensive model of the learning process. Just as aesthetic experience in drama emerges through the harmonious organization of dramatic junctures, meaningful learning in education arises through the systematic arrangement of teaching–learning stages. Therefore, *Sandhi–Pañcaka* offers a valuable and integrative framework for understanding and enriching educational methodology.

End Note

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2. Ibid, 6. 9, P:600

3. Ibid, 6. 10, P:601

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KERALAMAHATMYA IN THE HISTORIOGRAPHY OF ANCIENT KERALA

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Abstract

The Keralamahatmya, a Sanskrit text written in the Puranic style, presents a legendary account of the origin, settlement, and cultural development of Kerala. Though often dismissed by modern historians due to its mythological and Brahminical framework, it remains a significant traditional narrative, preserving valuable insights into Kerala's early geography, rituals, temples, and social hierarchies. This article offers a critical examination of Keralamahatmya, acknowledging its historical limitations while exploring its role in shaping collective memory, regional identity, and religious authority in pre-modern Kerala. Through a nuanced reading, this study positions Keralamahatmya as a vital cultural artifact that bridges myth and memory in the reconstruction of Kerala's past.

The historiography of ancient Kerala has long grappled with a lack of verifiable documentary sources, leading scholars to rely heavily on traditional texts and oral traditions. Keralamahatmya presents itself as a Mahatmya a glorified regional narrative designed to extol the religious and cultural sanctity of Kerala.This narrates how Parasurama, an incarnation of Vishnu, reclaimed the land of Kerala from the sea and established a Brahminical order by settling sixty-four villages (gramas) across the region. It describes the origin of temple traditions, major festivals like Mamankam, and even traces the genealogy of various ruling houses. However, this religious and caste-centered worldview embedded in this has led modern historians to question its historical credibility. It continues to be relevant not for the empirical historian but for the cultural historian. It serves as a textual site where myth, memory, geography, and power converge. Its portrayal of land, gods, rituals, and people reflects not the objective past but how a dominant social order sought to narrate and legitimize that past. This article aims to revisit Keralamahatmya not merely as a mythological fantasy but as a cultural and historical document shaped by the ideological needs of its time.

Key words

Keralamahatmya,Mahatmyas, Parasurama legend,origin of kerala,Temples, 64 villages,the settlement of Kerala with people, the origin of dynasties, Udaya, Nasanga, Pandya (Bhutapandya)Keralaperumal,Mamankam Festival.

Introduction

Ancient history of Kerala was written and accepted on the basis of traditional sources made up of legends and fables. These legends and fables are conveniently prepared as a part of the higher sections of the society. It is a common phenomenon throughout the world to connect the origin of the countries with some super human characters. The legends related to the origin of Kerala are no exceptions. There are traditional accounts about the origin of Kerala, in the Sanskrit works are Mahatmyas and works written in puranic (Legendary) style. But those works are highly legendary and the historians give no historical value of them because of historical inaccuracies and improbabilities. Even then, such works give us a glimpse into ancient Kerala, and throw some light on the Brahmin dominance with political history. It embodies some geographical and geological details pertaining to ancient Kerala. These works also shed some light on temple history. social history and cultural history.

Mahatmyas

There are several poems written by Kerala authors in the puranic style. Many of them are Mahatmyas glorifying the various temples and holy places of Kerala, and are anonymous, and some of them are supposed to be taken from one or the other of the Puranas.

Keralamahatmyam

Keralamahatmya is a work written in puranic style, dealing with the legends of ancient Kerala history containing more than 2,000 verses in 104 chapters. It is said to be the part of the Sahyadrikhanda of the Brahmandapurana. It is composed on the model of Sthalamahatmya and Ksetramahatmya produced in Kerala at a later date. This composed in the form of a conversation between Garga and Yudhishtira purports to be a part of the Brahmandapurana. It deals with many legends beginning with the penance of Bhargava (Parasurama), his creation of Kerala from the sea, the settlement of Brahmins by beginning them from various places including the Chola country, their naturalisation as Kerala Brahmin, introductions of

customs and manners and available other accounts available in works like Keralolpatti.This work portrays important Kshethras, their Mahatmyas and their legends. The Kshetras like Vathalaya, Swetharanya, Suchindra, Anandasayana, Neeleswara, Mookambika, Durgapuri etc.

As in the case of many other literary works it is of anonymous authorship. No one has yet taken pains to find out the real authorship and date of this work. As the work itself is not reliable as a document of history, historians have not tried seriously to analyse it. The main reason is that it often contains false and unreliable laws about Nairs and other communities laid down by the Namboothiris in order to satisfy their caste. Naturally scholars and historians have not devoted their attention to finding out the real author and date of the book from a critical point of view.There is no way to determine the identity of the author of this work. Further it is impossible to determine the exact date of the author of the legendary treatise. But on the basis of the several scattered legendary accounts in the work, we may guess that the author might have been Namboothiri Brahmin of North Kerala who flourished between the 18th & 19th Century AD. With regard to the date of the author there are no clear authentic records.

Historicity

It is filled with legends which deal with the early period of Kerala history, It contains some historical facts also. It gives some incidental information about Kerala. Legends often are not as reliable as other sources of information, it is often said that though legend is not history, the historians can never afford altogether to neglect the memory of races. The legends contained in KM can be regarded as throwing some light on the early history of Kerala. Historians of Kerala relied, till recently on Keralamahatmya and Keralolpatti, in reconstructing the early phase of the history of Kerala. Most historians are of the opinion that this work contains not only many Brahmanical legends but also some historical facts.

It is surprising to note that while almost all branches of study are represented in Sanskrit, history as a separate subject is not treated. None of the scholars of ancient Kerala took pains to compile genuine historical narratives in Sanskrit recording the events and developments of each epoch of history in regular chronological order. However there were several works containing historical accounts. The authors of the works were pupils who were under the patronage of various things and therefore they could include

in their works only such materials as would be to their patrons. William Logan says that works like Keralamahatmya and Keralolpatti are a farrago of legendary nonsense, having for definite aim the securing to the Brahmin caste unbounded power and influence in the country

The Origin of Kerala

It describes the origin of Kerala as follows.

वारिधे श्रणु वक्ष्यामि सङ्कटं समुपागतं
दानेन राज्यहीनोऽहं त्वत्सकाशमिहागतः ।
तस्मात् कुत्रापि में स्थानं दातव्यमपरांबुधौ
भार्गवस्य वचःश्रुत्वा वरुणो ह्यष्टमानसः ।
गिरामधुरया राममुवाच विनयान्वितं
त्वमेवासि जगत्पूज्यश्चागतोऽसि शिवाशया ।
तस्मात्तवनिवासार्थ भूमि दास्यामि भार्गव
पश्चिमे पयसारांशावस्मिन् भृगुकुलोत्भव ।
वामेतरेण हस्तेन परशुः प्रेष्यतां मयि
सपते च कियद्दूरं तावत्त्वं पालयक्षमां ।
एवमुक्त्वा महातेज वरुणेन महात्मना
गृहीत्वा परशुं हस्ते चिक्षेपाक्षतविक्रमः ।
पपात परशुस्सोऽयं गोकर्णे पश्चिमांबुधौ
दशयोजन विस्तीर्णा शतयोजनमायता ।
आविरासीत्तदा भूमिर्वारिधेरुदरस्थिता
तस्याश्चोत्तरसीमान्ते परशुं क्षेत्रपालकं ।
प्रतिष्ठाप्य महातेजा आसीत्पूर्णमनोरथः
जामदग्नेस्य शिरसि निपेतुः पुष्पवृष्टयः ।।(८- १-९)

The legends state that Parasurama was instructed by sages to make amends for the sin of having slain his mother and annihi-lating the Kshatriyas. As the suggestion of Viswamithra, Parasurama gave away the land to Brahmins. The Brahmins, it is said, in course of time turned him out of the land he then gifted. But with the assistance of God Subrahmanya he obtained some new land by pen-ance from the God of the sea (Varuna). He threw his battle axe from Gokarnam to Kanyakumari to determine the extent of the land. At once the sea receded and formed a long stretch of land of hundred yojana length and ten yojana breadth from Gökamam upto Kanyakumari. He gave the name Kerala to the position of the land newly created. It is called Parasurama Kshethram or Bhargava Kshethram. Siva

condescended to be worshiped in Gokarnam; the metropolis of the country thus newly reclaimed from the sea.Anyway one may hold that Kerala was once under water the land might have been formed from the sea as a result of the operation of volcanic or seismological factors. Reverse might have brought down in their course large quantities of sand on the shore and vast stretches of land might have thus come into existence by the steady accumulation of silt and land. Hence the Parasurama legend throws some light on the Geological and Geo-graphical factors in the formation of Kerala

The Origin of the name "Kerala"

The 9th chapter deals with the origin of the name of Kerala. The name according to the work signifies the receding of water in the sea. 'Ke' or 'Jale' means in the water रलनात् means receding. जले रलनात् हेतोः केरलम्।This is the first version mentioned in the work. Another version is that there was a good king named Keralan (the son of Jayantha) and the land was named after him.

के जले रलनाद्धेतोः केरलाख्योचिता मुने
जयन्ततनयोयस्तुः केरलो नाम वीर्यवान्
तेनेयं पालिता भूमिर्मुनीश्वरचिरं पुरा
तस्मादस्याः केरलाभ्यां करोम्यच्युतसन्निधौ
इत्येवं नामकरणं विधाय परमेश्वरः । (९ - ८-९)

There are several views regarding the origin of the name. A view is that the word Cheral in Tamil meaning the declinity of a hill or a mountain slope gave rise to the name. Another view holds that the words "Cheir "Sand' and 'Alam' 'Region' formed the com-pound word "Cheralam" from which 'Keralam' originated. From very early times the name Kerala is met with in Sanskrit literature. According to one view the name has some connection with "Kera' the coconut tree found in plenty in this region. A second view is that the word derived from the Tamil from 'Cheram' again meaning the coconut tree. Thus there are different opinions about the origin of the name of the country.The view propounded by the author supports the legend of Parasurama reclaiming the land from the sea. This explanation is fanciful even if not the correct one. But thus nobody could say a final opinion about the origin of the name.

Temples

There are references to the construction of numerous temples in the course of narration. Among the shrines there are many ascribed to Siva. Five of them are mentioned as the most popular ones by the author. They are the Kottiyur Siva Temple, The Vykkom Siva Temple, Sucindram Temple, Vatakkumnatha Shrine at Trichur. Parasurama has treated the Trichur temple as the Srimulastana or the source of prosperity. He is said to have returned to this spot after every important pilgrimage or journey. Numerous Ksetravarnanas and Sthalamahatmyas like Sucindrastalarmahatmya also refer to this work.

The Krsna Temple at Guruvayur is one of the most famous and popular of all temples in Kerala. The origin and antiquity of this temple is not clearly known. It, however, came into prominence in the 16th century. There is a legend narrated in the first 6 verses of the 40th chapter, that the idol of Lord Krishna was derived from his eternal abode Vaikuntha. Parasurama was advised by Sage Narada to transfer the image to a safe place with the help of Brhaspati. When Srikrsna departed from Dwaraka, the city was submerged in water and the holy image was being tossed in it. In the meantime Brhaspati came into the Dwaraka with his disciple Vayu, the God of Wind. They rescued the image from the water and passed through many countries and came to Kerala where they found a safe place. Since the image was bought by Guru Brhaspati and Vayu, the place came to be called Guruvayur in later times

64 Villages

The 14th and 15 chapters mention the establishment of the 64 gramas.

एवं ग्रामात् चतुष्षष्टिं देवानपि चतत्समान्
तीर्थानपि चतत्तुल्यान् कल्पयामास केरले ।

Parasurama did not build these villages at the same time but group by group. First of all he built 10 villages, then 20, and later 34. The first 10 formed a group in the extreme North of the newly reclaimed land. Another set of 10 was located to the South. Of the first group all lying in North Canera or Tulunad. The next 12 villages lay in South Canara or Tulunad. The next 9 are set to have formed as another group. The next 12 formed another set and next 10 still another. In later times, the 64 villages were

reorganised into four groups, namely Tulu, Kipa, Kerala and Musika. The first 32 were in the Tuju khandam and the second 32 are supposed to have belonged to Malabar and the states of Cochin and Travancore

The 64 villages are Gokarnam, Gomakutam, Karavalli, Mallur, Eppanur, Cheppanur, Kataur, Kalanur, Kariachira, Paiachira, Trkkani, Trkkata, Trkkampala, Techola, Kellur. Gomayam, Vellar, Ventotu, Venjatam, Chengote, Kotisvaram, Manchisvaram, Utuppu, Sankaranarayanam, Kottam, Sivalli, Mora, Pařicha, Vittal, Kumaramangalam, Ananthapuram, Kamapuram (these 32 belongs to the Tulu division).

Payyanur. Perinchelkur,Karikkatu, isanamangalam, Alattur, Karintolam, Trissivaperur Panniur. Sukapuram, Perumanam, Parappur, Airanikulam, Musikakulam, Iringalakkuda, Atappur, Chengavotu, Uliyannur, Katathanadu, Katappur Ilibhyam, Sivapuram, Avittattur, Vennanadu, Katumuri, Kitangur, Kumaranellur, Kaviur, Ettumanur, Anmeni, Anmelam Tiruvalla, Chengannur. These are the 64 villages described in this work

The settlements of Kerala with people

After the formation of the 64 villages Parasurama populated the land first of all with Brahmins from various regions outside Kerala. Keralamahatmya mentions this point very clearly. According to the work the Brahmins in Kerala were not among the original inhabitants, but they were bought by Paralurama from various places outside Kerala. Most of them were brought from the Northern region. Parasurama is said to have, first of all, brought a poor Brahmin and his family to the bank of river Krsna, a brahmin of great Sancity, well versed in Vedic love, and in the practice of Yoga. His wife and 8 sons were also no less learned than the venerable parents. The father was installed as Yogatripad Yogiar or perceptor of all the Namboodiri Brahmin and was authorised to pronounce final judgement on the religious questions referred to him. A house was built for him at Vrsapuri Trichur

The work further states that Parasurama next fetched more Brahmins from the families of Bharadvaja and Kasyapa in the Chola country.

ऋग्वेदिने ब्रह्मणाय ददौ तस्मै कुडुम्बिने ।
काश्यपान्वय संभूतान् भारद्वाजस्य गोत्रजान् ।।(१३- ८)

Among those brahmins there was one, who was perceptor of the Vedas at Madhyarjuna Mahakshetra of the Chola country.

सर्वेषाञ्च द्विजातीनां श्रेष्ठायूयं हि केरले
सङ्कल्पैवं ततो रामश्चोलदेशे चचारः ।।
मध्यार्जुने महाक्षेत्रे ब्रह्मणो ब्रह्मवित्तमः
ऋग्वेदिनामुपाध्यायः कश्चिदासीदकिञ्चनःश्थ (१३-५-६)

Parasuram built a school in order to teach the Vedas. His next step was to bring more brahmin from the city of Madhura and locate them in twelve Illams in order to adopts lows of Mantras and Tantras Finally he brought five families of brahriin who were well versed in Dharmaveda from the shores of the river Godavari.Later ships with all species of seeds and animals came followed by 28 Samantas Vaisyas and Sudras and the low castes-

अष्टाविंशति सामन्तान् पङ्क्तियुक्तान् सपुत्रकान्
गृहीत्वा भार्गवो रामो नावमारोपयद्विभुः ।
वणिजो वैश्यं संभूतान् शूद्रानपि च नीचजान्
स्वर्णकारा नयस्कारां सूरुच्छेदकारानपि ।
भूषाकारश्चर्मकारांस्ताम्रकारानपि
शिलाकारांश्चण्डालान् कुडुम्बसमन्वितान् ◻(१६- १२-१४)

The families of the native chieftains were mostly of the Samanta castes, but they were classed as Sudras. According to the legendary accounts current in Kerala Parašurāma is credited with the settlement of Brahmins and other castes in Kerala

The Origin of Dynasties

Kevalamahatmya gives an obscure account of the early system of Government and the origin of Kings in Kerala. According to this legendary version, the origin of some of the early rulers and their achievement might be between the first and the eighth century AD. Kerala has not carefully preserved any valuable tradition as regards the origin of its ancient sovereigns. This work states that Parasurama organised a brahmin theocratic govern-ment. The account is full of Anachronism absurdities, and contradictions or is an ill-di-gested and vague collection of different versions without any arrangement. Besides the work the only other source

of information about the Dynasties in Kerala is Keralolpatti.Both the works give different accounts and the point of similarity are rather small.

It gives a different account of the origin of the four principal ruling dynasties of the land. Travancore and Kolattiri royal families are said to have derived their title from the brothers. Bhanuvikrama and Ranavikrama, whom Paraśurāma had appointed to rule in the South and in the North. These two royal homes namely those of Travancore and Kolathunadu still continue to have some family relation and whenever the Travancore line stood a chance of extinction adoptions used to be made from Kolathunádu family or its collateral branches. The Kochin Raja is said to be descended from Lavaputra, a descendant of the Ksatrias of Ayodhya who was placed by Parasurama at Balapuri (Kochin). Parasurama then proceeded to Gopakūtapuri (Eranadu) and formed the Zamorin Dynasty (Samutiri) by depositing the Samanta virgin with the Brahmin chiefs. Her son ruled in Curupuri endowed with Parasurama's sword. The sage then personally handed over swords to many rulers along with privileges styled them as kings of the land between Cape Comerin and Gokarnam. It is also stated that Parašuráma took great interest in Udayavarma, the head of the Chola royal family who was called the Northern Perumal and made him the king of North Kerala.

Another form of traditional account in this, mentions the story of the Buddhist song Nasanga Which fix in close with that of Ceraman Perumal as related in the different versions of Karaliputi

But the origin of kingship in Kerala according to this is connected with an action of legendary creator Parasurama through an efficient archer from the eastern part and placed him on his throne, when Parasurlima became very old. The custom of choosing a perumal from outside lasted for a long period. The Brahmins are supposed to have invited all 24 Perumals from the neighbouring Chers, Chola and Pandya countries. Some of them did not rule for the whole period of twelve years; a few died pre-maturely, while others had to be replaced by their tyrannical government. The later kings of Kerala were probably known popularly by the generic tile, Perumal or Ceraman Perumal which means The big man of Cers of Kerala

21 Perumals ruled over Kerala but on this point scholars have different opinions. The first of the Perumal's is said to have been brought from Coimbatore in the year 216 AD This year is mentioned in the

Kalivakya. "Bhumam Bhupoyam Prapya which corresponds to 216 AD But then the exact dates of the period of the various Perumals are not known.

The First King of Kerala

Parasurama himself was appointed as the first king of Kerala on the Makham day of the Kumbha Month at the banks of Bharathapuzha

आविर्भूता महानद्यां गङ्गात्रिपथगानदि
महिते मखनक्षत्रे कुम्भसंस्थे दिवाकरे
लग्ने फर्कटके दिव्यउच्चस्ते च चतुर्गृहे
भृगुवासरसंयुक्ते भार्गवो इष्टमानसः
ब्रह्मणेभ्यो ददौ तावत् कोटिसहस्रकम्
यथेष्टञ्च धनं दत्वा सर्वेभ्यो भार्गवस्तदा
रत्नकुट्टिमध्यस्थे रत्नसिंहासने प्रभुः
स्थित्वाथ प्राङ्मुखस्तत्र सर्वाभरणभूषितः ।। (७१-१८-२१)

It is believed according to historical evidence that Atan was the first king of Kerala. Most scholars agree with this point. It is often held that Atan, the founder of the Chera Kingdom was the first king of Kerala. But this is not supported by our text which is based on traditions and legends.

The Kings

Udaya

King Udaya bom of Subhangi, daughter of a Musaka king belonging to the same vamsa (Lunar Line) ruling over Nandi gram. He was installed on the throne with the blessings of Šiva at Gõpura (tower) of Taliparamba Temple. After the coronation ceremony, he was accorded a grant reception by the people of that village. Then the king worshiped and praised goddess Käli for helping him. He ruled over the country according to the rules and regulations of Parasurama. By chance king Udaya met with a Sämanda king named Ambohala who belonged to the Lunar Line". Long before Ambohala had seen the king of Chingapuram violating the dictates of Parasurama. So the agent ordered him to get out of the country. But the king threatened to fight with the sage who informed king Udays of this. For long Paraturama's instructions Udaya killed Ambohala and annexed his term tories to his own kingdom and to possession of all his wealth

Nasanga

Nasariga appears as the son of a Buddhist woman, Mali who lived with sage Durvasa on condition that he would give a country and prosperity of 8 kings to her son When the child was tiom it was interchanged with the limbless child of Bhangi, the daughter-in-law of Kulasekhara, by the tricks of sage Durvasa. So the son of Mali was brought up in the royal palace in the Kulalsekhara and he was installed on the throne when he became a youth. After the coronation he went to the nearby temple of Kali and then he heard an announcement, don't come near to praise me. On account of this announcement he was known by the name Nasanga. Nasanga became furious and he established several Buddhist shrines and cities all over the country. He himself became the Head of the Buddhist. Further he abandoned all the custom of Parasurama and distributed Buddhistic symbols to all. Thus Nasanga ruled over Kerala as Buddhist king for nearly 35 years and he was the 12th king of Kerala, according to the text

पञ्चत्रिंशच्च वर्षाणि शशासाखिलकेरलं
नसङ्गो द्वादशो राजा पाण्डुसूनोमहामते । (६०-१६)

But nothing is said in the poem about the genealogy and the exact period of King Nasanga. However, the story of this king is legendary and closely related to the myth about Parasurama. He is not at all considered to be the founder of Buddhism in Kerala The only authentic clue to the Buddhistic deeds in Kerala is the rock-cut evidence of Ashoka So it is not historically correct to hold that this king was the founder of Buddhism.

His city is known by the name Angavrdhipuri. There is a legend closely connected with this city. While Nasanga was ruling over Ezhimala he happened to fight with Parasurama. Then Parasurama cut off his arms owing to a misunderstanding that the king prevented a Hindu festival at Kottiyur temple. But by the blessings of this sage Dunisa he regained his arms". At the place where this incident took place, Durvasa constructed a city which came to be known as Angavrdhipuri on account of the restoration of Nasanga's arms. Some writers observe that the name Nasanga refers to (christian Nasrim which is derived from the Arab synonym "Nasar meaning Garuda, the vehicle of the Lord Vishnu The approximate date of the king is given as 657-671 AD

Pandya (Bhutapandya)

Pandya attacked the Malayalam region with his Bhuta army and established cities and temples called Bhútanatha. Then Adithyavarma defeated Pandya in accordance with the instruction of Parasurama and the place Bhuthapandi was declared as the boundary of Kerala. The place in which Bhutapandya built a temple was called Janthupuri. That place is now called Trccandur in the Tirunelveli district. The famous Subrahmania Temple is situated there.

Keralan (Keralaperumal)

Keralan was also known as Dirghayatra Cheran or 'Atkolpat Cheral Atan or Janameni'. The famous Trkkakara Temple at Cochin was established. by Keralan in 604 AD. The royal residence of the Chera Rulers was shifted from Chennamangalam and Kottapuram in Vanci to Trkkanamatilakam during his period. According to legends Valabha belonged to the Kolathiri royal family who succeeded the Musika kings of Ezhimala region. It seems to call Valarpattana as Angavrddhipuri. Accordingly Valabha was the ruler of the region. That Valabha was a great ruler is established by the several legendary accounts about him. He established towns, temples and other institutions and ruled over the country in a righteous manner.

Other Kings

In addition to these rulers the work also refers to kings like Bhanuvikrama. Ranavikrama and Balavira. All of them are the successors of Kulasekhara of Mahodayapuram. They are referred to in other legendary in Kerala also.

Mamankam Festival

lt contains reference to the famous festival Mamankam. The Mahamagham festival appears to be celebrated at present not only in Kumbhakonam in South India, but also in Haridwar, Prayag, Nasik and Ujjain in North India in the Mahamagha year, in the month Magha (January-February), on the day of the full moon in the 10 asterism Magha

माधयुक्ता पौर्णमासी माधी मासे तु यत्र सा
नाम्ना स माघः पौषाद्या-श्चैवमेकादशापरे ।।

Parasurama himself the creator and the first king of Kerala ruled over the land with Navayogipuram ('Tirunavay') on the bank of Brhannadi (Nila, Bharatapuzha) as his capital. The 21 Samanta Kings (Perumals) who succeeded him were also installed at the same place at the Mahamagham Festival. It seems to indicate some of the details about the position of the planets on Mahamagham day.

The work has some importance as a source book of Kerala History. It throws some light on various historical topics such as the settlement of brahmins in Kerala, their naturalisation as Nambutiri brahmins, introduction of customs and manners, the formation of 64 villages, rural administration, administration of temples and religious institutions, festivals of national and regional importance, royal dynasties etc.

The work gives much historical data in the grab of legend. It is true that too much importance should not be attached to legendary accounts and traditional stories. But in the absence of real historical material one has to depend on the information supplied by the work. One cannot dismiss the whole of the work as baseless. There are some historical truths which can be verified with reference inscrip-tional sources. Thus the work is of real relevance to historians of Kerala. It has at least reserved for prosperity various floating traditional accounts and stories of persons and institutions.As a source of regional history also the work deserves serious study. The names of regional localities are often Sanskritised, especially when referring to temples. Most of the temples mentioned in the work refer to several message poems produced in Kerala. In this regard the present work becomes useful.

Conclusion

While Keralamahatmya cannot be accepted as an objective historical chronicle, it offers a window into how ancient Kerala imagined and narrated its own origin. As a mytho-historical text, KM reflects the ideological aspirations of the Brahminical class and attempts to legitimize its authority through divine sanction and ritual centrality. It encodes the social geography of early Kerala temples, rivers, festivals, and settlements in a way that provides cultural memory and identity to the region.The value of Keralamahatmya lies not in its factual accuracy but in its symbolic and mnemonic functions. It illustrates how myth was used to inscribe political and religious authority onto a landscape, shaping the collective

consciousness of a society. When read critically, alongside inscriptions, oral traditions, and archaeological findings, it becomes a vital, if complex, source for reconstructing aspects of Kerala's pre-modern past. Thus, even within its limitations, Keralamahatmya deserves a place in the serious study of Kerala's cultural and historical imagination.

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ECONOMICS BEHIND THE FLAMES: RETHINKING THE HISTORY OF SATI

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Abstract

This article explores the intricate relationship between economic frameworks and the historical practice of sati in both pre-modern and colonial India. While often examined through religious or cultural perspectives, sati carries significant economic implications that impacted its continuation and intermittent revival. The research looks into how patriarchal ownership rights, laws of inheritance, and socio-economic pressures shaped both the justification for and institutionalization of sati. In numerous traditional Hindu societies, especially among upper-caste families that owned land, widows were perceived as a threat to the transmission of wealth through the male lineage. A widow's possible claim to her deceased husband's assets and her presence within the family domicile could jeopardize wealth consolidation, rendering her removal economically advantageous in specific situations. Additionally, this article analyses the influence of Dayabhaga law, traditional kinship systems that upheld the practice, and how sati served as a means of social signalling within elite classes, helping to maintain honour and lessen the financial obligations associated with supporting widows. The aim of this article is to dismantle the misconception that sati was merely an expression of religious devotion. Instead, it contextualizes the practice of erecting sati stones as intricately linked to material interests, power dynamics, and gender-based control over resources. By emphasizing the economic factors in discussions about sati, the article contests simplified narratives and creates

opportunities for reconsidering historical gender violence through the framework of structural inequality. It concludes that grasping the economic foundations of sati is crucial not only for an accurate historical understanding but also for modern reflections on how gendered economic marginalization continues in various forms today.

Key words

Pre-colonial and colonial India, Sati, Patriarchy, Dhayabhaga law, inheritance rights, honour, sati stones, structural inequality

Introduction

Suttee, or sati, was a funeral practice observed in medieval India among upper castes, particularly in regions like Bengal and Rajasthan, where a widow would be immolated on her husband's funeral pyre. This ancient institution has been analysed through various sociological, anthropological, and socio-political lenses. Beyond its symbolic and religious significance, and as a vestige of culture, this banned ritual warrants examination through the lens of political economy to uncover the true factors at play in a society that determines women's status based on economic worth. Recognizing the financial aspects of sati is crucial for understanding the relationship between property rights, patriarchal structures, and the religious endorsement of this practice. The article examines the economic motivations behind sati by exploring the gendered nature of medieval Indian society, analysing the impact of wealth and kinship systems on its continuation, opposition, and eventual decline. By framing sati within the larger context of economic structures, the paper seeks to uncover how women's economic agency is being obstructed through social justifications, which are validated by religious beliefs. Consequently, the paper traces pre-colonial kinship economic frameworks, the impact of Daya Bhaga law and the financial mileage of sati stones to provide critical perspectives on a practice that essentially serves as a deeply entrenched power structure controlling property, lineage, and organizing gender dynamics.

A Look at Historical Beginnings

Investigating historical origins reveals that sati is fundamentally a martial tradition, believed to have Scythian roots, and was prevalent among the Rajput and certain upper caste groups in Bengal and Rajasthan with Scythian ancestry. Variants of sati can be identified universally, including among the Greeks, Scandinavians, and Germans, though it eventually became obsolete over time and is recognized as a practice among warrior societies. Historian Romila Thapar posited that the shift from clan structures to caste systems rendered women's lives more ritualized, which contributed to their subjugation and the fortification of patriarchal norms.

The earliest mention of this practice in Sanskrit literature appears in the Mahabharata. The first documented instance of Sati can be traced back to Greek accounts from 316 BC, presented as mixed tales encompassing love, courage, and brutality. Diodorus Siculus provided a description of Sati stones. The oldest Sati stone is represented by the Eran inscription of Goparaj, which gained recognition after 500 CE. It is acknowledged that Brahmins joined this practice at a later time. In earlier times, significant Hindu texts, particularly the Vedas, especially the Rigveda, encouraged widows to continue living, while the Manu Smriti prohibited the practice. Even prior to the arrival of the British, customs were critiqued by indigenous writers such as Bana, Tantrikas, and other authors. It was only after 700 AD that sati was endorsed in later smriti texts, as evidenced in the Vishnu and Parashara smritis. The conclusion of the Vedic period saw the validation of this practice by Madhava, and subsequent interpolations by Brahmanas also included Brahmin women within its scope. Documentation of this practice began during the early medieval period, particularly between the 5th and 9th centuries, notably during the Gupta Empire.

Sati represents a dual portrayal of both auspicious and inauspicious elements, illustrating the tragic existence of a widow or the revered status achieved after sati. Females are conditioned to embrace the prevailing value system, and the act of performing sati was believed to bring favour to herself, her family, and the wider community, since the term originates from the Sanskrit word "sati," meaning virtuous wife. However, the anglicized term "suttee" highlights widowhood and the experience of victimization. Women faced the loss of joy, social interactions, religious observances, and financial stability, as sati functioned as a tool of the patriarchal system to appropriate the widow's assets.

Dayabhaga Inheritance Principles and Sati

The systems and beliefs embedded within kinship structures supported, facilitated, and at times even promoted the practice of sati. Kinship systems denote the social relationship patterns, marriage customs, family structures, and inheritance protocols that characterize a society. In this type of system, lineage, inheritance, authority, and social identity are traced through male members. Kinship significantly influences how a widow’s roles are constructed. In this milieu, sati arose as both a symbolic and societal resolution. By engaging in self-immolation, the widow reaffirmed her loyalty and purity, thereby bestowing honour on her husband's family and potentially gaining spiritual merit for herself and her kin. More cynically, her death also eliminated a troublesome dependent from the household. Upper-caste kinship systems, particularly among Rajputs and

Brahmins, prioritized honour and purity as vital to family and caste standing. In a system where kinship ties intersected with political allegiance and caste relationships, sati could act as a public reaffirmation of commitment to established societal norms.

The paradox surrounding Bengali Brahmin women lies in the fact that, despite having a more favorable legal status under Dayabhaga law, the practice of sati was prevalent, motivated by financial incentives to eliminate women. The Dayabhaga Law is one of the two main schools of Hindu law that has historically regulated property and inheritance rights in India. Formulated around the 12th century by the esteemed jurist Jimutavahana, the Dayabhaga framework plays an important role in the development of Hindu legal traditions. Unlike the Mitakshara school—its counterpart that prevailed over much of northern and central India—the Dayabhaga law significantly impacted Bengal and Assam, presenting a distinctly different viewpoint on inheritance, coparcenary rights, and the property rights of women.

The foundation of the Dayabhaga school is primarily attributed to the Dayabhaga treatise authored by Jimutavahana, a legal scholar believed to have existed in the 12th century. A key characteristic of the Dayabhaga school is that inheritance rights materialize only after the father's death. In contrast, the Mitakshara school provides sons with birthrights to ancestral property. As a result, the Dayabhaga system encourages individual ownership since the property remains under the father's control until he passes away. The Dayabhaga law represents a distinctive and forward-thinking aspect of Hindu legal theory. By emphasizing individual rights, postponing the establishment of coparcenary until after the father’s death, and granting women greater rights in inheritance matters, it marked a notable departure from the Mitakshara tradition.

However, the widespread adoption of Dayabhaga law intensified the practice since widows could inherit their husband's property in the absence of male heirs. Although it was more progressive compared to Mitakshara law, it was still restrictive as women could only utilize the inheritance during their lifetime. This circumstance led to relatives exerting social pressure, often cloaked in religious justification, to compel women to commit sati. In practice, the legal protections that were intended to assist women became a tool for deprivation, as gendered power dynamics were utilized to control property through ongoing religious mandates. In Bengal, where instances of sati were rampant, the Dayabhaga law was prevalent. Raja Ram Mohon Roy, who fought against sati understood the economic motivations underlying the practice and strongly championed women’s inheritance rights, knowing that greedy relatives exploited sati to seize widows’ property

deceitfully. Thus, securing property rights is a crucial step towards eliminating this social ill.

Sati Stones as Economic Markers

Sati stones are not merely remnants of a sorrowful history; they serve as economic artifacts that illustrate how ritual, memory, and finance were interconnected in traditional Indian culture. Even as contemporary India attempts to move away from this practice, the economic influence of Sati memorials—in terms of land, contributions, and local economies—continues to form a part of the narrative. The tradition of Sati, the historical ritual where a widow self-immolated on her deceased husband's funeral pyre, has consistently been a topic of moral, religious, and feminist examination. Nevertheless, one lesser-explored aspect of this phenomenon is its economic factor, particularly as manifested through Sati stones—memorial stones that honour women who enacted Sati.

Sati stones, often elaborately carved with depictions of women in prayerful stances or alongside their husbands, functioned beyond mere religious markers. They fulfilled several economic and social roles as indicators of land ownership and patronage, consolidation of property, social capital, and status, as well as contributing to the tourism and heritage economy. Numerous Sati stones were placed on private or communal plots, frequently inscribed with the name of the woman, her husband, caste affiliation, and occasionally the family or patron who financed the stone. These inscriptions assisted in legitimizing land claims, particularly for upper-caste and feudal families. Erecting a Sati stone on ancestral land represented both a symbol of prestige and control over territory, thereby reinforcing social rankings and economic influence. This ensured the preservation of property within the patriarchal lineage—typically directed towards male heirs—thus safeguarding the economic interests of the family or clan. The glorification of Sati through stone memorials contributed to the normalization of the economic marginalization of widows, reinforcing patriarchal control over women's bodies and economic autonomy. Sati stones serve as more than mere historical records of a now-banned practice; they are complex economic artifacts that illustrate the interconnection of gender, memory, and material power in India's history.

Conclusion

The custom of Sati, deeply embedded in cultural and religious traditions, also had notable economic foundations. Frequently, the economic motivations were crucial in its continuation. In numerous instances, widows, particularly in societies dominated by patriarchal and property-centric views, were regarded as financial liabilities or as potential threats to inheritance systems. By removing widows

through Sati, families could avert the division of property, protect their wealth, and preserve their social standing. Furthermore, the practice reinforced existing hierarchies-especially within upper-caste families where the control of land and resources was vital to their identity. Although British colonial officials were initially reluctant to interfere in religious customs, they eventually employed economic and ethical arguments to rationalize the abolition of Sati, acknowledging its socio-economic repercussions. In essence, the economic aspects surrounding Sati illustrate how financial motivations, inheritance regulations, and mechanisms of social control can converge with tradition to uphold oppressive practices. Recognizing this facet is key to comprehending the systemic nature of such historical customs and their enduring economic effects on society.

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K. N. EZHUTHACHAN'S *THE HISTORY OF GRAMMATICAL THEORIES IN MALAYALAM:* A PIVOTAL DOCUMENT IN COMPARATIVE GRAMMAR STUDY

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Abstract

K. N. Ezhuthachan's "The History of Grammatical Theories in Malayalam" established the definitive chronological and methodological framework for the academic study in Malayalam grammar and linguistics. Its comprehensive scope, spanning 696 pages and featuring an extensive bibliography, immediately positioned it as the foundational reference in the respective field. The everlasting significance of the study majorly comes from its capacity to forge a cohesive narrative where one was previously absent, thereby asserting the historical depth and intellectual coherence of the language's theoretical tradition. The primary focus of this article is to study the various grammatical texts reviewed within the text and the methodologies employed, thereby reiterating the legitimacy that this work holds as the pre-eminent comparative grammar study in the history of Malayalam.

Keywords

Grammatical tradition, Comparative study

The concept of formalized grammar was historically integral to the intellectual framework of Dravidian languages. The history of the linguistic and grammatical tradition of Dravidian languages challenges the narrative that suggests a dearth of indigenous studies prior to European arrival, indicating a sustained tradition of linguistic culture. Records on the literary and linguistic culture of a community play a huge role in decoding the sociocultural evolution of society. Language is a significant aspect that contributes to an individual's sense of identity. The evolutionary trajectory of the Malayalam language and its process of individuation have always caught scholarly attention. Grammar studies have always attributed to be one of the key means to the various interpretations of the same. A scientifically rigorous study on consolidated history of the evolution of the Malayalam language is imperative. Earlier attempts were primarily focused on authorial canons and genre development, which often faced shortcomings in both chronological arrangement and historical accuracy. This was rightfully addressed in K. N. Ezhuthachan's 'The History of Grammatical Theories in Malayalam'. Prior to this publication, there were fragmented studies in this domain. Historical accounts lacked a cohesive chronological framework that could connect the medieval prescriptive texts to the modern descriptive grammars.

K. N. Ezhuthachan (1911–1981), an eminent scholar, aimed to create a comprehensive and cohesive study that systematically accounted for the major theoretical treatments of the language up to his time. Published by the Dravidian Linguistics Association, the work corroborates immense archival depth and detailed scope. This extensive study is recognised as a seminal work in the field of Malayalam grammar and is widely regarded as the foundational text for the study of Malayalam grammar and linguistic history. The comprehensiveness of Ezhuthachan's chronology served to demonstrate that Malayalam grammatical thought possesses a continuous trajectory, validating its standing as an independent subject of rigorous academic inquiry. Dearth of time and resources as a matter of fact, was a prominent issue faced by the then scholars which is reflected in earlier works. K.N. Ezhuthachan in his comparative study has made efforts to address this issue. Key articles were also integrated in-order to give a comprehensive approach to the study. These grammars are studied from a modern linguistic point of view

which in turn will open up the possibility for an in-depth analysis of the works and its contemporary relevance. Ezhuthachan's work unifies previous studies into a single, integrated academic discipline.

This study was initially designed to identify the commonality in grammatical theories across four South Indian languages and to facilitate future comparative research in this domain. To maintain the authenticity of the original authors' works, descriptive approach was employed with reduced emphasis on critical analysis. Traditional grammatical terminology and descriptive methods were well maintained. The author systematically categorized Malayalam grammar studies into two primary sections, providing detailed explanations and supporting evidence for this classification. A number of significant and rare texts that have influenced the grammatical tradition of the Malayalam language were incorporated. The established works highlight a period of rigorous scholarly engagement in this field. The technical terms used by the grammarians were meticulously provided as glossary within their respective texts. Beginning with Lilatilakam, the author guides us through a thorough analysis and summary of approximately twelve grammar texts, along with a few supporting sub-texts and articles supporting them.

Summary and analysis of the major grammatical studies by K.N. Ezhuthachan

☆ **Lilatilakam**

Lilatilakam, the landmark text that supposedly marks the beginning of the grammatical tradition of the Malayalam language, is the primary document discussed in Ezhuthachan's comparative study. This is a work on poetics and was basically meant for writers and critics (Ezhuthachan, 2008: 61). The study on Lilatilakam initiates with a basic comparison of grammatical works in other Dravidian languages, such as Tolkkappiyam (Tamil), Kavyavalokana (Kannada), and Kavyalankara Choodamani (Telugu). While Lilatilakam is not considered a purely grammatical text, it is a highly esteemed document with significant linguistic value that offers valuable insights on medieval Malayalam. The incorporation of the Lilatilakam is crucial in resolving the historical fragmentation around the time. Ezhuthachan successfully incorporates this into the grammatical chronology by elevating it beyond mere aesthetic work. The eight silpas of the text have been comprehensively summarized, each accompanied with conclusive findings. In many instances, when addressing an abstruse debate presented by the

author, an unbiased review of the same is provided, effectively concluding the concept. This approach empowers scholars to rationally analyse the subject matter themselves. Ezhuthachan has also included pertinent notes from three articles: *Lilatilakam and Tamil Grammatical Works; 'Linguistics' in the IV chapter of Lilatilakam*; and *"What's in a name"* by L.V. Ramaswamy Aiyar, in order to illustrate the various discussions and thought processes surrounding this text. He posits that the Lilatilakam is the first indigenous document that states rules for language use and structure specific to the Kerala region, particularly concerning lexical blending and śabdha (sound/word) structure. By adopting a holistic, chronological perspective, Ezhuthachan opines that the Lilatilakam represents a pivotal step where the vernacular structure was formally analysed and discussed within a theoretical framework, even if the primary context was an aesthetic blend. This approach maintains intellectual continuity, ensuring history does not bypass the rich medieval textual record where the structure of the nascent language was first systematically documented. Consequently, Ezhuthachan effectively bridges the transitional phase in the linguistic history of Malayalam, ensuring chronological continuity between the highly Sanskritized Lilatilakam era and the descriptive grammars of the modern period.

☆ **Kovunni Nedungadi – Kerala Kaumudi**

T.M. Kovunni Nedungadi's singular grammatical treatise, Kerala Kaumudi (1878), written along traditional lines, is recognized as a significant study of its era. The primary impetus for writing this was the absence of suitable grammatical texts for instruction in higher educational institutions. Kovunni Nedungadi was dissatisfied with, and largely disregarded other contemporary grammatical studies, particularly those by missionaries, as he found their approach largely alienating except for a few like Dr. Gundert. K. N. Ezhuthachan conducted thorough analysis of this work, providing a comprehensive summary of its sixteen chapters, or "kalas." He credits Kovunni Nedungadi as the first scholar to attempt to systemize Malayalam verbal roots. It has been observed that both Sanskrit and Tamil grammatical frameworks are used in the analysis of phonology, morphology, etc., with Sanskrit being given more importance in his comparative study. He identifies the major shortcomings of this work as inadequate analysis of vast linguistic data, defective phonology and morphology, and a lack of depth and clarity while addressing different linguistic problems. Ezhuthachan considers this work as a substantial contribution to the grammatical tradition of Malayalam, and Kovunni

Nedungadi is recognized as a cultural integrationist as well as a traditionalist in outlook. He believes that the author succeeded admirably in producing a text encompassing grammar, prosody, and poetics that is beneficial for students and literary aspirants.

☆ **Vaikkathu Pachu Moothathu – Keralabhasha Vyakaranam**

Keralabhasha Vyakaranam (1876), written in the Sanskrit tradition, shows tolerably good linguistic sense and grammatical acumen (Ezhuthachan, 2008: 156). The basic intent behind this work is identified as functioning as a guide to poets and writers. It is written in the style of a catechism for ease and clarity. The author marks Malayalam as a minor language compared to Sanskrit and Tamil, which are developed languages with good grammatical texts. According to him, the Malayalam language connects itself closely with Sanskrit models, which is the reason behind the text being written in Sanskrit. Divided into two parts, Purvabhaga and Uttarabhaga, Ezhuthachan, in his study, has studied and summarized them. He writes that the author came up with some original ideas in this area of study and had command over the subject. It is found that he did not draw upon the works of Gundert and other Western scholars, and successfully managed to address various grammatical problems.

☆ **Seshagiri Prabhu - Vyakarana Mitram**

Seshagiri Prabhu's *Vyakarana Mitram* (1904) is a significant work in the history of grammatical studies in Malayalam. The author is most regarded for his insightful and critical analysis on *Keralapanineeyam*. His was actively engaged in various aspects of language studies like grammar, philology, history, comparative study and ethnology. *Vyakaranamitram* is a notable work on descriptive grammar written in Sanskrit tradition particularly in phonemic and morphological aspect, and western methodology especially in syntactic studies. This work is truly informative and considering its practicality, the author has provided ample chapter-wise exercises to benefit students. The study of etymology offers interesting perspectives on cognate languages (Sajatiya bhasha) and indigenous words (sviyapadas). It also provides insights on loan words—Arabic, Persian, Hindustani, Syrian, Greek, Portuguese, and English, as well as Sanskrit tatsamas. Ezhuthachan credits this work as the first attempt of its kind. Ezhuthachan considers this text to be of immense importance in the Malayalam grammatical study. Along with ideally summarising the work, he adds in extra notes which reflects on the

contemporary grammatical views expressed by others, notably Gundert and A R Rajaraja Varma. He has also incorporated his own insights wherever it seemed appropriate. There are instances where he refutes certain ideologies, such as the theory of nasalization and remarks on tadbhava formation in *Ramacharitham*, deeming them flawed. *Vyakaranamitram* also explores the origin of the Malayalam language with the aid of various theoretical bases. Ezhuthachan also draws attention to the other works of Seshagiri Prabhu. *Vyakaranadarsam* (1903), intended for middle schools; *Balavyakaranam* (1898), an elementary text; *Sisumodakam* (1923); *Balamrutam*; and *Vyakaranamrutam* (1919), meant for secondary schools, were his other significant works. Ezhuthachan emphasizes the need for more recognition of these works, and suggests that further research might provide us with more valuable insights into the various facets of grammar studies.

☆ **A. R. Rajaraja Varma – Keralapanineeyam**

Keralapanineeyam, the most important grammatical work in Malayalam, has not been surpassed by other works since its publication in 1896, and especially after its revised edition in 1917 (Ezhuthachan, 2008: 254). This work laid a robust foundation for Malayalam grammar. *Keralapanineeyam* is widely discussed for its elaborate study on the origin and evolution of the Malayalam language. Preserving its original authenticity, Ezhuthachan provides a meticulous study of this text. He thoroughly discusses and summarizes the text, occasionally intervening only to offer necessary insights on specific topics. For instance, he believes that despite potential shortcomings, the author effectively introduced order to the various types of sandhis. Furthermore, he identifies that the discrepancies pointed out by critics, particularly on A.R.'s treatment of gender suffix rules, persists, necessitating further additions and revisions. He observes that A.R. aligns with Caldwell's perspectives and regulations yet, occasionally criticizes his views, such as in discussions regarding individual theories and conclusions to determine the period of Malayalam's separation from Tamil (i.e., proto-Dravidian). He also highlights that A.R.'s bhedaka question has undergone rigorous test by modern scholars, yielding devastating findings (Ezhuthachan, 2008: 413). Ezhuthachan, as he did with the other texts, provided a detailed glossary of this work, supplemented by a comparative glossary on Keralapanineeyam and Gundert's work. Including other grammatical works of A.R. is another key feature that makes this study more distinct. *Sabdasodhini, Pradhamavyakaranam*, and *Madhyamavyakaranam* were meant for secondary, elementary, and middle school students, respectively. These

texts were written based on the same basic principles postulated in Keralapanineeyam, though he made efforts to make them more interesting by adding illustrations and clarity in ideas. An analysis of each work inherently has a comparative study character, and a dedicated study on *Keralapanineeyam* is a rather detailed work given its significant importance. It is an exhaustive work that serves as an introductory yet remarkably detailed study in its own right.

The history of grammatical theories should necessarily address the 19th-century colonial encounter, which introduced Western descriptive linguistic models. The colonial period witnessed a significant influx of European missionaries who sought to codify Malayalam, predominantly for evangelistic and administrative purposes. Regardless of their initial intentions, the linguistic history of the Malayalam language was enriched by these efforts. In the second section of this study, Ezhuthachan analyses these efforts, providing a prompt idea of antecedent works on Malayalam grammar.

☆ **Robert Drummond – Grammar of the Malabar Language**

Grammar of the Malabar Language (1799) is recognised as the earliest Malayalam grammar in the proper conventional sense of the term. The author, being a surgeon of the East India Company's Medical Establishment, had studied Malayalam and later wanted to enhance his knowledge. Drummond had no high pretension regarding his work and claimed the chief merit of it to be the novelty of the attempt. A rare find, Ezhuthachan identifies the importance of the text as an early endeavour in the study of the language. Apart from the first section on alphabets, the work comprises 13 lessons/lectures. Ezhuthachan observes that Drummond's method was subsequently adopted by grammarians such as Spring and Peet, especially while addressing morphological problems. The later scholars who followed the Western grammatical approaches have, in one way or another, followed Drummond's work as a foundational text. Even in Gundert's work, we can find influences from this grammar. Ezhuthachan concludes that, despite its shortcomings, Drummond's work presents some important ideas and has more antiquarian interest (Ezhuthachan, 2008: 468).

☆ **F. Spring – Outlines of a grammar of the Malayalim Language as spoken in the provinces of North and South Malabar and Kingdom of Travancore and Cochin**

Published in 1839, F. Spring's grammatical work was intended for the benefit of government officials to have skill in the use of native language for their administrative work. Spring declares that his work is only an outline and wishes upcoming scholars to find the gaps and fill it up wherever it seems necessary. Spring acknowledges Drummond's study and mentions that it was out of print for a long time. Ezhuthachan values this work as one of our earliest original grammars and finds it interesting and valuable. Ezhuthachan observed that the author's eye is on utility, a characteristics which is common to all western writers. The book provides quotations from various sources, some of which are full of wisdom.

☆ **Joseph Peet – A Grammar of the Malayalam Language**

*A Grammar of the Malayalim Language spoken in the Principalities of Travancore and Cochin and the districts of North and South Malaba*r by Rev. Joseph Peet is a bilingual grammatical work published in 1841. Peet, in his study, put forward an interesting observation that the origin of Malayalim is altogether distinct from either that of Sanskrit or Tamul (Ezhuthachan, 2008: 480). He also states that the Malayalam spoken in the interior all along the country, adjoining the Ghats both north and south, is pure. He does not subscribe to the view that the language around Calicut is the best. Peet identifies that the purpose of grammar is not to give laws to fix a language but to develop and teach the rules that are already fixed by the previously existing usages of the language (Ezhuthachan, 2008: 480). Ezhuthachan accurately highlights the core ideologies and key points from Peet's work and even quotes Frohnmeyer's opinion on the same.

☆ **Rev. George Mathan – Malayanmayude Vyakaranam**

Malayanmayude Vyakaranam (1863), the first grammar to be written in the language itself, is revered as one of the principal works on Malayalam grammar. Rev. George Mathan realized that a Malayalam grammar was a desideratum, considering there was a dearth of proper vernacular studies on the same. The author identifies the necessity to cultivate and develop the richness of Malayalam, aligning with the development seen in other South Indian languages of the time.

Ezhuthachan's commitment to chronological completeness serves as a critical characteristic of his study. The analysis notes that the manuscript of Mathan's *Malayanmayude Vyakaranam* was completed considerably earlier than Gundert's published work. By carefully prioritizing the completion date of Mathan's indigenous effort over the publication date of Gundert's, Ezhuthachan restores the trajectory of native scientific study. This chronological arrangement serves as a political corrective, asserting that native scholars were intellectually prepared for modern descriptive grammar, thereby acknowledging native efforts that colonialism sought to fragment or obscure. Ezhuthachan highlights the fact that at several instances, instead of simply copying Sanskrit methods, the author comes up with observations that demonstrate an independent approach. Furthermore, in instances like sandhi discussion, he compares the author's approach with *Keralapanineeyam* and observes that Rev. Mathan is concerned more with usage than with the rule (Ezhuthachan, 2008:502). Ezhuthachan is critical of the author's treatment of certain areas, yet is very appreciative of the efforts being made for a novice attempt on the same. As mentioned, Ezhuthachan's synopsis of Rev. Mathan's work covers all significant areas of discussion. He engages or shares his thoughts only on areas of utmost importance. The integrity of the original text is maintained to facilitate further studies by scholars.

☆ **Gundert - Malayalabhasavyakaranam**

Hermann Gundert stands out as a distinguished figure of this era, known for laying the foundation for authentic linguistic study and authorship. His seminal work, *Malayalabhasavyakaranam* (1868), the first scientific grammar in the language, is considered a cornerstone of this phase. This work is acclaimed as a masterpiece that inspired numerous future scholars to pursue this area of study, including A.R. Rajaraja Varma and Kovunni Nedungadi. This study was undertaken to meet the practical demands of the students of Kerala. This was written as a bilingual text with the intention of making it beneficial for English-knowing native students. Ezhuthachan, in his study, encapsulates the technical and ideological elements of the text. He also points out the inherent limitations and historical biases of solely relying on the printed output of this era as one of the shortcomings of the study. Consequently, in-depth historical or contextual analysis was often compromised due to this. Gundert, however, made significant efforts to overcome this. In the discourse on numbers, Ezhuthachan rightfully observes, "the treatment of numbers is fairly exhaustive and shows how much pain the author has

taken to collect materials from old literature, inscriptions, and colloquial language. For some forms, it seems, he is the only authority we can find now" (575). He incorporates views of Caldwell and A.R. to provide an apposite comparative analysis of Gundert's work. In his summation, Ezhuthachan states that despite some shortcomings and mistakes in Gundert's text, it is the only grammar that has been exhaustively documented and has taken into consideration such a large number of usages in old works (647). Though a thorough description is not so feasible in a brief account, Ezhuthachan has furnished all the major information pertaining to this monumental document. Gundert's other grammatical work, "*First Catechism of Malayalam Grammar*" (1860), written purely in Malayalam, was also given a special recognition in this study.

☆ **L. Garthwaite – The Essentials of Malayalam Grammar derived from the Sentence or Malayala Vyakarana Samgraham**

Published in 1931, this work achieved considerable popularity during its time. This work was intended to use in educational institutions (schools). Ezhuthachan has conducted a thorough analysis of this work, concluding that its primary emphasis was on the principles of Malayalam grammar and that it provided significant practical utility.

☆ **L. V. Ramaswamy Aiyar**

L. V. Ramaswamy Aiyar is one of the most esteemed scholars of all time. Ezhuthachan has incorporated three of L.V.R.'s articles to facilitate further discussions on Malayalam linguistics and grammar. *"Linguistics About a Century Ago"* is a critical review of Gundert's Grammar. *"Eighteenth Century Malayalam Prose Written by Christians"* presents a study of the Latin work *Alphabeticum Grammatico Malabaricum.* The third article analysed by Ezhuthachan s *"The Malayalam of the Missionaries,"* in which L.V.R. studies the influence of morphological and syntactic peculiarities of Latin on the missionaries' artificial style of prose writing.

☆ **L. J Frohnmeyer- A Progressive Grammar of Malayalam for Europeans**

A Progressive Grammar of Malayalam for Europeans by L. J. Frohnmeyer (I edition 1889; Revised II edition 1913) is a distinct work in the history of Malayalam grammar studies. This work integrates an analytical methodology that prioritises spoken language. As this text is primarily intended for European

students, considerable efforts has been made to include details that benefit Western speakers in terms of practicality. This book is not designed in the usual pattern for easy use and reference, and a native scholar would find it relatively difficult to delve into certain areas. The inclusion of literary mentions encompassing religious and scientific discourses, excerpts from old books on medicine and mathematics, judicial and administrative language, and other old technical terms provide rare, interesting, and informative facts that are extremely useful for scholars. The author has incorporated a wide range of linguistic models from various subjects relating to household affairs, natural scenes, occupations, country, language, custom, religion, etc. The book examines not only the low colloquial style represented by Pulaya speech proverbs, riddles, and maxims, but also the utterances of drunkards (Ezhuthachan, 2008: 662). The author has also included around 180 entries of slang phrases in colloquial Malayalam, apart from a list of Malayalam idioms (909) and loan words (160) from Syrian, Persian, Portuguese, Arabic, and English. K. N. Ezhuthachan has meticulously analysed the core areas of the work and has elucidated the relevance and superiority this study holds even today. He realizes that the advanced proficiency of English usage in this text might trouble some scholars, which is why an attempt has been made to include the major topics. This grammatical text also reflects the social hierarchy of Kerala and the way language interacts with the social structure, as indicated by the spectrum of linguistic forms from higher sophisticated language forms to colloquial forms of spoken language. Consequently, the inclusion of this text offers valuable insight into the literary models of the Malayalam language, encompassing geographical factors and various social elements that accurately depict the societal arrangement of the era.

The historical progression of Malayalam is a subject of profound academic importance, rooted in extensive periods of linguistic analysis. Initiating the study with the ancient period serves a definite historiographical objective. The chronological completeness of this phase is solidified by incorporating external evidence confirming the developing linguistic identity. Studies confirm that the linguistic separation and the maturation of Malayalam into a distinct entity were evident by the conclusion of the Maṇipravaḷam era, bridging the intellectual efforts of the native grammarians with historical facts. Prior to 1975, historiography tended to separate knowledge, seeing indigenous aesthetic critiques as different from the structural descriptions brought in during colonial times. This academic schism resulted in studies that were often chronologically flawed or restricted in

scope, failing to trace a continuous theoretical progression. Traditional grammars should be studied critically and reinterpreted within the context of present-day scientific thinking and with the more extensive knowledge of languages and cultures that is now available (Panikkar, 2017: 278).

Conclusion

The vicissitudes of the evolution and development of Malayalam as a distinct language have always been an area of scholarly interest. K. N. Ezhuthachan's exhaustive work integrates the linguistic ramifications of social and religious transformations. The comprehensive chronology in this study details the methodological paradigm shift that occurred in the 20th century. K. N. Ezhuthachan pioneered this area of study. He systematically reviews and integrates the contributions of influential indigenous scholars who advanced the foundational work of their predecessors, integrating Lilatilakam by analysing the social causation of linguistic divergence during the Maṇipravaḷam era. He provides a corrective history of missionary grammars while restoring the precedence of indigenous efforts such as Mathan's contributions. In this research, he integrates contemporary scientific and empirical research frameworks advocated by contemporary native scholars. Ezhuthachan's contribution consolidates the concept of scientific study and reinforces the need for more such studies. This study provided the intellectual framework that addressed the fundamental issue of fragmentation in the historiography of Malayalam grammar, making it an indispensable foundation for all subsequent linguistic studies. By demonstrating the viability of a materialist, empirically supported chronology, Ezhuthachan provided the scholarly community with the necessary coherence and clarity to pursue focused, concrete research in this area.

Ezhuthachan's commitment to exhaustive chronology required him to anchor the history of Malayalam grammatical thought not merely at the point of linguistic divergence, but within the deep theoretical tradition of Indian philology. This approach establishes the conceptual authority of the indigenous intellectual tradition from the outset, framing later vernacular discussions as a natural continuation rather than an isolated or imported phenomenon. The work effectively tracks the sociolinguistic processes underpinning the eventual structural separation of the language. Ezhuthachan's comprehensive treatment does not merely list these colonial grammars but subjects them to critical chronological assessment,

providing a crucial act of corrective historiography. This eventually helps in curating a unified narrative of the history of Malayalam.

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JÑĀNĀRṆĀVATANTRA -A BRIEF STUDY

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Abstract

Among the religious texts in Indian literature, Tantric texts occupy an important role. There are several categorisations in the works on Tantra as (1) Samhita, Āgama and Rahasya, (2) Sātvika, Rājasa and Tāmasa (3) Vaidika and Avaidika. Dāmara, Yāmala are the other branches of Tantra. In this area of literature Srīvidya worship explore the different aspects of Śāktic worship. The present article try to express the general awareness about the Srīvidya Upāsana. The significance and various text in this field of literature. The second part of the article concentrates only the study of Jñānārṇāvatantra. This is a renowned tantric work under the category of śāktic corpus.

Key words

Tantra, Srīvidya, Tripurā, Cakrā

India have a wonderful literary tradition. In this tradition, Tantric literature and its philosophy has occupied an important role. A large number of Tantric works has originated from the northern part of India and it flourished in Southern part of India. Wihtin the period of time it spread from India and its neighbouring countries also. 192 Tantric texts are still in circulation in various parts of India Today. In addition an ocean of other Tantric texts known as Āgama Samhita, Dāmara, Yāmala, Sūtras, Rahasyas, Kalpas, Bhāṣas, Saṅgrahas, Paddhatis, Paccas etc[1]. Each group of text resembles different features and characters. Tantrics believes that these works were orginated from the God to the same degree as vedic

texts. Because most of the Tantric work does not mentioned about the author. We can't identify any reference about the author. All Tantric works are follows a conversation method between Śiva ad Pārvati, Śiva and Vighneśa, Viṣṇu and Devagaṇas, Sages and disciples etc. That is why these particulars texts are known and Īśvaraprokta. Some works are Śiva centric. Some were Viṣṇu some were Śākta centric. Generally the subject matter of Tantric works explore the rites and rituals, Architecture, Philosophy, Tantric treatments, Iconography, yoga vidya etc. Sāmānyapāda, Mantrapāda, Kriyāpāda and Yogapāda are the four fold parts of authentic Agamic texts.[2]

In this Tantric corpus Jñānārṇāvatantra to engross a special status in Hindu sacred texts. This is an ancient Tāntric work under in Śākta group. Worship of Srīvidya and its rites and rituals are the main content of Jñānārṇāvatantra. Srīvidya worship or Upāsana is not simple in nature. Theoretically, Technically and practically this way of worship is so complicated. Śrīvidya also known as Śrīcakra. The Cakra usually known as Śrīcakra or Tripurā cakra, represents the great divine power as it conceptualised the miniature form of the Universe. Yantra, Mantra and Pūja are the three fold section of Śrīcakra upāsana. Yantra is the geometrical form of the deity, Mantra is a 'ray of *caitanya*'. The mantra technique is six fold section ie, Bhāvārdha sampradāyardha, Nigamārdha, Koulikārdha and Mahātattvārdha, each of these is described at length[3]. The pūja or worship of goddess is declared in three kinds, viz Parā, Parāparā and Aparā. The first represents supreme knowledge. Consisting in the realisation of the highest unity. ie. it identified as Parama Śiva. The second partakes of a mixed nature, being partly karma and partly Jñāna and consists in the withdrawal by means of Bhāvana of the external cakras in to the inner indifferenced light. This is a gradual elimination of action in the unity of knowledge[4].

Kādi, Hādi and Kahādi are the important divisions of the Srīvidya worship. 'Kādi' worship is related to Tripurasundarī and 'kahā' which is related to Tāra or Nīlāsarasvati. These three fold areas have on their own specific authentic texts not only the worship of the deity Puraścaraṇas and Viniyogas are also illustrated here.

Tripuropaniṣad, Bhāvanopaniṣad, Koulopaniṣad, Tantrarājatantra, Yoginīhṛdaya, Paramānandatantra, Soubhāgyakalpadruma of Madhavanandanadha, Vāmakeśvarītantra, Srīkrama Samhita, Dakṣiṇāmūrtisamhita, Svanccandatantra, Lalitārccanā candrika of Saccithanandanadha, Soubhagyaratnākara of Vidyānandanādha, Soubhagyasubhagodaya of Amṛtānandanadha, Saktisamgamatantra, Tripurāhṛdaya, Srīkramottama of Mallikārjuna, Subhagārcāpārijāta, Subhagārccārātna, Aśāvatāra, Saṅketapāduka, Candrapīṭha,

Sundarīmahodaya of Sankarananda, Hṛdayāmṛta, Lakṣmītantra, Tripurāsārasamuccaya of lalabhattat, Sritattvacintāmaṇi or Śāktakrama and of Pūrnānandaparamahamsa, Kāmakalā vilāsa of Punyānanda, Soubhāgya candrodaya, Varivasya rahasya, Varivasyaprakāśa, Sambhavanandakalpalatha, Tripurāsāra, Saṅketapaddhati, Soubhagya Śuddhodaya, Goudapādācāryas Parāpūjakrama and Subhagodayastuti or Srividyāratnasūtra, Gandharvatantra etc are the prominent Sanskrit Śāktic Tantric texts which explores the multifarious aspects of Srīvidya worship.

Sankaracharya wrote several Stotra kavyas and philosophical works. Among these Soundaryalahari is his prominent Stotra work under the category of Tantric stotra. This renowned Stotra kavya concentrates the various aspects of Sricakropāsana. From the ancient time the Indian Tantric had practiced different ways of Śāktic worship. Vedic literature also denotes several vedic hymns related to Sāktic concepts. For example Devīsukta, lakṣmīsūkta, Śrīsūkta, Medhāsūkta, Pañcadurgāmantra etc. Upaniṣads like Tripuropaniṣad, Bhāvanopaniṣad, Aruṇopaniṣad also define the methods and worship of Srīvidya. Samayācāra and Koulācāra are the two streams of worship in Srīvidya. These methods of worship also called Bāhyārādhana and Ābhyantarārādhana. The famous Tantric work Srīparaśurāmakalpa sūtra, Yoginīhṛdaya and Tripurārṇava are frequently focusing theoretical part of Tripura worship. Here it is also discussing the Sthūlasādhana, Sūkṣma Sādhana and Parāsādhana. Yoginihṛdya narrates Parāpūja, Parāparapuja and Aparāpūja. This particular text also known as Nityahṛdaya or Sundarhṛdaya is supposed to be the best authoritative work on Srīvidyā Tantrā.

Among these Tantric corpus Jñānārṇāvatantra is one of the prominent Tantric work which is considered as sacred text that imparts Indian Tantric knowledge tradition related to Srīvidya, it's philosophy or insight. This particular work discusees various Srīvidya practices, including rites, rituals, Yantra or miniature form of the deity, geometrical specifications, its significance and it's technical areas of practices etc. Jñānārṇāvatantra emphasize the worship of Śakti, considered as the divine mother goddess and the devine feminine energy. The text explore the use of different Srīvidyāmantras, Bījamantras, it's method of practice and it's various results. It generally touch upon Kuṇḍalini yoga, a practice aimed at awakening the dormant energy with in.

The text Jñānārṇāvatantra is divided in to twenty six chapters called Paṭalas. Written in Anuṣṭhuph metre.

The text starts with –

श्रीदेव्युवाच

गणेशनन्दिश्चण्डेश सुरेन्द्रपरिवारित
सर्ववन्द्यगणाधीश किं त्वया जप्यते सदा।

Ended with -

इति श्रीमज्ञानार्णवे नित्यातन्त्रे देवीश्वरसंवादे
श्रीविद्यादमनारोपण विधिर्नाम षड्विंशः पटलः।

Svarupañjeyanāma, Bālanyāsavidhiḥ, Tripureśvarīdhyāna, Tripureśvarīpūjākarmavidhāna, Pūrvasimhāsanakadhana, Rudrabhairavīyajñā, Paścimasimhāsana, Simhāsana vidyāvidhāna, Ṣaḍadhvanirūpaṇa, Pañcadaśyudhāraṇa nirūpaṇa, Tripurasundarividyāvivaraṇa, Srīvdyānyāsavidhāna, Srividyānyāsavivarana, Srīvidyayajñavidhi, Srīvidyāprayogavidhi, Srīvidyāsvarṇaratnapūjāvidhivivaraṇa, Trīpurābijatrayasādhanāvidhi, Srītritripurājapahomavidhāna, Jñānahomavidhih, Srīvidyadūtiyanjñavidhi, Jñājanadūtiyañjnavidhih, Dīkṣāvidhi, Srīvidyāpavitrāropaṇavidhi, Srīvidyādamanaropaṇavidhi are the prominent chapters of Jñānārnavatantra. Each chapters have again divided in to several units, it consist various rites, rituals and the technical and geometrical formations of Srīvidya.

All authentic Tantric text of Srīvidya enumerated the rites of Kāmarājavidya and Lopāmudra vidya in general. The twelfth chapter of Jñānārṇāvatantra discusses about some prominent sages and explains about their method of worships. Jñānārṇāvatantra enumerate the practitioners of Srīvidya. Such as Manuvidya, Candravidya, Kuberavidya, Agastyavidya, Nandividya, Indravidya, Sūrya vidya, Śaṅkaravidya, Nandikeśvaravidya, Durvāsa vidya etc. This particular section denoted that the name of preceptors also. Kāmarāja, Kubera, Agastya, Nandi, Indra, Sūrya, Śankara, Durvāsa are the Upāsakas of Srīvidya. Nandividya Indravidya, Suryavidya, Śankaravidya, Nandikeśvaravidya, Durvāsa vidya etc. This particular section denoted that the name of the preceptors also. Kāmarāja, kubera, Agastyā, Nandi, Indra Surya, Sankara, Durvasa are the Upāsakas of Srīvīdyā. The twelfth chapter illustrate a mantra related to Kāmarājavidyādhara.

हसाद्यं वाग्भवं विद्धि शिवाद्यं सहमध्यगम्।।
मादनं कामराजे तु तार्तीर्यं शृणु पार्वति।
हसाद्यं शक्तिबीजं तु कुबेरेण प्रपूजिता।।[5]

Another Mantra of Agastyopāsita vidyādhara are as follows.

कामराजाख्यविद्ययास्तातीर्य सुरवन्दिते।
शक्तिबीजं सहाद्यं स्याद्विद्याऽगस्त्यप्रपूजिता।।

Nandipūjiyavidyādhara explain the glory of Kāmarājavidya.

लोपानुद्रा प्रभावेन् साक्षात्ब्रह्मस्वरूपिणी।
कामराजाख्यविद्याया वाग्भवे मादनं त्यज।।
चन्द्रं तत्रैव संयोज्य कामराजे ततः परम्।
हित्वा चन्द्रं मुखे कुर्याद्विद्येयं नन्दिपूजिता।।[6]

This chapter promulgated various Mantras of Tripurādevi and the Upāsakas.

कामराजविद्या – क ए ल ई ह्रीं, ह स क ल ह्रीं, स क ल ह्रीं।

प्रथमलोपामुद्रा - हसकलह्रीं, हसकहलह्रीं, सकलह्रीं।

मनुपूजिता – कहलईलह्रीं, हरएईलह्रीं, सकएईलह्रीं।

चन्द्रपूजित - सकएईलह्रीं सहकहईलह्रीं, सहकहईलह्रीं

कुबेरपूजिता - हलकएईलह्रीं, हसकएईलह्रीं, हसकएइलह्रीं।

द्वितीयलोपामुद्रा – कएईलह्रीं हसकलह्रीं सहसकलह्रीं।

नन्दिपूजिता - सएईलह्रीं, सहकहलह्रीं सकलह्रीं।

सूर्यपूजिता – कएईलह्रीं, हसकहलह्रीं सकलह्रीं।

साङ्करपूजिता - कएईलह्रीं, हसकलह्रीं सहसकलह्रीं।

क ए ई ल ह स क ह ल स क स क ल ह्रीं।

विष्णुपूजिता - कएईलह्रीं, हसकह लह्रीं सहसकलह्रीं।

दुर्वासापूजिता – क ए ई ल ह्री, ह स क ह ल हीं, स क ल ह्रीं।[7]

The sixth Paṭala of Jñānārṇāvatantra narrates a beautiful sloka of Tripurādevi as mentioned below.

आताम्रार्कसहस्राभां स्फुरश्चन्द्रजटाशिखाम्।
किरीटरत्नविलसच्चित्रचित्रितमौक्तिकाम्।।
स्रवद्रुधिरपङ्काढ्यमुण्डमालावलियुताम्।

नयनत्रयशोभाढ्यां पूर्णेन्दुवदनान्विताम्।।
मुक्ताहारलताराजत् पीनोन्नतघनस्तनीम्।
त्रिवलीख्रचितालग्नां नानाभरणभूषिताम्।
रक्ताम्बरपरीधानां यौवनोन्मत्तरूपिणीम्।
पुस्तकं चाभयं वामे दक्षिणे चाक्षमालिकाम्।।
वरदानरतां नित्यं महासम्पत्प्रदां स्मरेत्।
न्यासपूजादिकं सर्वं कुमार्याइव सुव्रते।।[8]

The stanza means: "I solemnly bow in prayer before that goddess 'Tripurādevi' who stands with the brilliance of thousand red sons; shines in the radiance of the crescent moon on the tip of the wound up hair; fully immersed in the dazzle of the crown with numerous pearls and diamonds, wearing a garland of skulls stained thick blood; having triple eyes; with face as lovely as the full moon; wears a garland of pearls over the full ample and high breasts, has beautiful three fold midriff; is garbed involved red apparels; is adorned in a variety of ornaments is brimming with youthful exuberance; has Grantha and Abhayamudra in the left hands and in the right hands bears Akṣamāla and Varadamudrā; and bestows great wealth and prosperity to devotees.

The form of Śrīcakra generally divided in to ten. At the middle part known as 'Bindu', or dot. This is an embodiment of the Brhamāṇḍas or Supreme bliss that results in the equilibrium of Śiva and Śakti or the union of male and female aspects of Brahman. They ready to create the Prapañcā. The small triangle around the Bindu or dot. Then Aṣṭakoṇa or Vasukoṇa the group of ten triangle surrounding Trikoṇa. Antardaśāra is the inner group of ten triangles, around the inner triangles. Bahirdaśāra is the outer group of ten triangles around the inner triangles. Caturdaśāra is the fourteen triangles surrounding the Bahiradaśāra. The eight petalled lotus or Aṣṭadala around Caurdaśāra. The *sixteen petaled* lotus encircling the Aṣṭadala. The three girdle like circles around the sixteen petaled lotus. The Bhūpūra the three quandraungular lines with gate like openings on all the four sides. This is the form of Śrīcakra.[9]

The drawing of Śrīcakra is not easy because the triangles are inter connected. Laksmanendra Desika the renowned commentator of Soundaryalaharī narrates the drawing methods of Śrīcakra very clearly. The fifteenth chapter of Jñānārṇāvatantra explore a long description about the Nyāsavidhis and Mantras of Kāmeśvarī, Bhagamalini, Nityaklinna, Bheruṇḍamantra, Vahnivāsim, Mahāvidyeśvari, Śivadūti, Tvarita, Kulasundari etc. Then the next section

illustrates the Bijākṣaras, Mudras and its explanations. The following lines stipulates the performance of Mudras in a detailed manner.

वामहस्तेन मुष्टिं तु बद्ध्वा कर्णप्रदेशके।
तर्जनीं सरलां कृत्वा भ्रामयेतन्त्रवित्तमः।।
सौभाग्यदण्डिनीमुद्रा न्यासकाले तु सूचिता।
अन्तरङ्गुष्टमुष्टया तु निरुद्धय जगतीमिमाम्।।
रिपु जिह्वाग्रहा मुद्रा न्यासकाले तु सूचिता।।[10]

In addition this section pointed out the mudras related to Srīvidya worship. The seventeenth Paṭala defines various Tantric practices like vaśya, Akarṣaṇa, destruction of enemies etc. This particular section gives the different types of worship related Ṣaḍkarmasādhanas and their efficacies.

राजानो ब्राह्मण वैश्याः शूद्रश्च पशवौ जगत्।
द्रष्ट्वा त्वाकर्षयेद्देवि त्रैलोक्यं सचराचरम्।।[11]

The eighteenth Paṭala enumerates Ratnapūjavidhāna. Here also discuss various kinds of Gems, its usages, method of worship and results.

वैदूर्यघटितैः स्वर्णपुष्पैरभ्यर्च्येत्क्रमम्।
चमकादिभिरभ्यर्च्य त्रैलोक्यंस्तम्भयेत्क्षणम्।।[12]

In short, Jñānārṇāvatantra is an authentic work deals with Srīvidya Upāsana and it draws the entire aspects of Śakti worship through Śrīcakra. The method of implementation is not simple in manner, especially in the technical side of worship is complex and it explore a lot of deeper philosophical meaning. This particular work belongs to a specific Tantric school it provide an occult and esoteric nature also.

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MANUSCRIPT CONSERVATION: NEED AND CHALLENGES

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Abstract

A culture's knowledge system is recorded and preserved in manuscripts. Only if they are properly read and studied will the knowledge areas of that culture come to light. The Indian knowledge system is preserved in our writing surface palm leaf. Our ancient indigenous knowledge like Vasthu, Ayurveda and Mathematics is also written in palm leaf. The main way to protect our traditional branches of knowledge, which are contained in such a way, is to protect the media in which they are written. This paper reviews the reasons for the destruction of palm-leaf manuscripts and how they can be preserved.

Key words

Palm leaf manuscripts, conservation, preventive conservation, curative conservation,

Introduction

Culture has also been formed since humans lived as a society in the world. The culture of a society is the sum total of the nature, life, art, clothing, food, language, customs, entertainment, beliefs etc. of that society. The world culture can be divided into two such as western and eastern. In this, the place of Indian culture is in the eastern culture. Indology is the branch where Indian culture is studied and Manuscriptology is a field of study of special interest in Indology.

Palm-leaf manuscripts, which are the remains of our cultural heritage, are the main sources of study in Manuscriptology. All types of culture undergo many changes over time. Some cultures undergo complete change. The dress code of India can be shown here. Some cultures change partially, our food habits, customs all these have partially changed. But some culture completely change. The writing

system of India is very relevant here. Although the writing materials of India have completely changed, we are obliged to preserve the manuscripts which are the inexhaustible mines of our knowledge. The Indian knowledge system is preserved in our manuscripts. This is where the conservation of palm leaf manuscripts becomes relevant.

All kinds of knowledge that existed in India can be seen in palm leaf manuscripts. The palm leaf manuscripts evoke how seriously our forefathers viewed topics ranging from the Vedas and Upanishads to science and technology. While palm leaf manuscripts are the main sources to find the identity of ancient works, their preservation is the duty of every Indian. But there are no less challenges. Palm leaves were used as a writing surface in India especially in South India. Huan Tsang, who visited Kerala between AD 629 - 649, recorded that palm trees were abundant in India and their leaves were used as writing material by the common people of that time. But the palm leaves available to us today are only seven or eight centuries old. All the books written many centuries before that may have been lost or destroyed. So it is essential to protect what is available properly. It is also a matter of much attention that a palm leaf manuscript found in Nepal and believed to be from the 9th century is preserved at the University of Cambridge.

In South India, mainly two types of palm frond such as Karimpana and Kudappana were used for writing. The fronds that grow for three to four weeks are prepared for writing. On the prepared straws, writing was done by drawing with Narayam. Writing with Narayam is very difficult. It is a magic and wonder at the same time to be able to write with ease without tearing the leaves, without making mistakes, without joining the letters. This writing method is very laborious. It is also significant that the scribe cannot see the letter while writing. Later the letters are proofed with oil and black powder. There was also a method of writing using ink on palm leaves. Feathers and bamboo shoots were used for writing with ink. It is the responsibility of each one of us to preserve our collection of knowledge which has been written so painstakingly..

The main challenge of palm leaf conservation is that it is an inorganic writing surface and therefore perishes quickly. How to protect them once they start to deteriorate also deserves attention. Two types of preservation are needed for palm-leaf manuscripts. The first thing to do is to protect the palm leaves from any damage. To protect them from being destroyed, it is called Preventive Conservation.Secondly, manuscripts that are beginning to perish need to be preserved by giving them the necessary examinations. To protect things that have

been destroyed, it is called Curative Conservation. Preventive conservation is to find out how the palm leaves are getting destroyed and provide protection from it. Dust, Temperature and Humidity, Light, Biological Factors, Mishandling are all these that usually cause the palm leaves to get destroyed.

1.Dust

Manuscript repositories should always be dust free. It is necessary to avoid such cases by looking at the ways in which dust is generated. Dust in the air, dust blown by the wind, dust from our clothes, shoes, dust on the hand or body of the person handling it, use of carpet, dustbin, etc., all these create a dust cloud in the place where the palm leaf is protected. The first thing you need to do is resist them. They should be kept in closed rooms and properly cleaned to protect them from atmospheric dust. Sandals and shoes should not be used in palm leaf protection areas. Large number of visitors should also be controlled. The use of air curtains at the front of the manuscript repository is a solution to prevent dust from entering. The person handling the palm leaves should always keep their hands clean and if possible wear gloves. Carpets and dust bins should be avoided completely. If we pay attention to these things, we can protect the palm leaves from dust.

2. Temperature and Relative Humidity

Depending on the climatic changes, the increase in temperature or humidity in the manuscript repository can cause damage to the leaves. The best remedy for this is to maintain a certain amount of protection 24/365 with room temperature refrigeration. Using cotton curtains can help draw moisture from the outside. It is good to have a buffer area around the protection area. Water must be protected around the building. It is also desirable that the height of the protection room is high. Pipelines and toilets should be avoided in or near the Manuscript Repository. All measures shall be taken to prevent direct sunlight from entering the repositories. Relative Humidity 45 to 55 is desirable. R H meter can be used for this. The use of De-Humidifier will control the humidity in the protected area. Do not use high wattage bulbs. Moisture absorbance is used to control moisture in the repository.

Silica gel and anhydrous calcium chloride can be used for that. By taking care of these things, a humidity-free regulated temperature can be created in the repository.

3. Light

The various types of lights we use and their proper use is essential for palm leaf protection. Light above 40 lux is not required in the protected area. Lux meter

can be used for this. Can be protected with curtains to avoid direct sunlight. Filters can be fitted to the tubes to reduce the harshness of the light. Do not put the light inside the show case if it is stored. Light sources inside the repository can be turned off when there are no custodians or visitors. Photocopying of palm-leaf texts is harmful to the texts. Photographs can be taken if necessary still the use of flash light should be minimized. If you take care of these things, you can protect the manuscripts from light.

4. Biological Factors

Destruction due to biological causes is the most important challenge in the conservation of palm texts. Small pests, insects, silver fish, termites, these are all that completely destroy the palm leaves. If they get into the manuscript even if the manuscript is completely destroyed, the guardians cannot recognize it. An important remedy is to apply lemongrass oil on palm leaves at regular intervals to get protection from pests. It is also advisable to add Iso propyle Alcohol in a certain proportion to it.

Keeping camphor tied in red cloths in conservation areas is a good way to ward off pests. Keeping it in snakeskin books also repels pests. Termite treatment of the building is recommended. If possible, wrapping manuscripts in red or yellow cloth is a remedy to protect against pests. Such protection will keep insects away. Food should not be used in or near the protection area. The protection area and palm leaves should always be kept clean. Manuscripts should be kept at a certain distance on the shelf. Arranging the manuscripts side by side is not an appropriate method of preservation. New Manuscript Collection should be placed in the repository only after proper preservation. If any text has undergone biological damage, it should be placed in protected area only after undergoing curative conservation.

5. Mishandling

The carelessness of those who handle the palm leaves can adversely affect the life of the palm leaves. If both sides are not tied tightly, the end may crumble and insects may enter through it. Caregivers should therefore ensure that the protection reaches the area properly after use. Don't arrange the manuscripts adjacent or contiguous manner.

Before handling palm leaves, hands should be washed with soap and gloves and masks should be worn if possible. While reading the palm leaves, do not use things like pen in your hand as it is possible to accidentally fall lines. When reading the palm leaves, our fingers should not touch the leaves as much as

possible. Do not stick gloo or tape on the broken part. The leaves should be turned by holding both sides of the palm leaf. Tea and snacks should be avoided while reading the palm leaf manuscripts. Do not mix manuscripts with plastic in any way.

The challenges faced by conservators are many in identifying the causes of palm frond decline and protecting them. Saving in air condition 24/365 can often be a hindrance in our limited circumstances. Those who have very large collections of books face such challenges. It is also a concern whether fire extinguisher and fire alarm can provide a full-time functionality even when they are used in the protection sector.

Conclusion

There are many palm leaf manuscripts which are always unknown in the old ancestral homes but finding their whereabouts is a major challenge. Now when found, many people are reluctant to exchange it. But they do not preserve the palm leaves properly. Even today in India, palm leaf books are piled up with useless objects in the house. Such acts of not understanding the value of palm leaves are very sad. Widespread awareness is the most important thing here. The task of those who have manuscripts either to preserve them properly or to transfer them to repositoreis needs to be discussed at the government level, as conservation after they are destroyed is often not effective.vTherefore, they should be protected from destruction and digitized and preserved in a modern way. Through awareness programs led by individuals, institutions and government, we can save our past for future generations.

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INTRODUCTION TO MUSEOLOGY

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Abstract

History of museums, tradition and special museums are elaborated in this article. The paper also explores how museums have evolved from private collections to cultural institutions and discusses the importance of thematic museums and digital museums.

Key word

Aalekhyagriham, Chithrashala, Ashmolean Museum, The British Museum, The Louvre Museum, Thematic Museums

1.1 Introduction

Museology is the scientific study of museums. The fields of museology include the objectives and functions of museums, collection methods, museum conservation, exhibitions, and the relationship between museums and informal education.

The concept of the museum and its practical realization originated in Ancient Greece. In Greek mythology, the Muses are the presiding deities of knowledge and arts such as literature, music, dance, history, and astronomy. The word 'Museum' is derived from the Greek word ‘Mouseion’, which means 'the seat of the Muses.' The connection to the Muses validates the concept of museums as places where objects of historical, cultural, and scientific importance are preserved and exhibited. In Ancient Greece, 'Museums' were gathering places where poets

and philosophers came together to acquire knowledge and practice the arts. Even modern definitions of the museum maintain the view that it is both a center for the arts and a place of learning. (A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing. This is the definition put forward by the International Musuem Council. Museums are also considered as centres of Arts

References to terms such as Aalekhyagriham, Chithrashala, and Vithi are found in ancient and medieval Indian literary works. These were, in essence, museums where paintings and terracotta sculptures were preserved.

Bhasa (B.C 5-4) envisions a unique space called the Pratimagriham (House of Statues) in his play, Pratimanataka. In the third act, Bharata arrives in Ayodhya from his maternal home, unaware of the disruption to Rama's coronation and the subsequent death of Dasharatha. Following a soldier's advice that the auspicious time of the Rohini star has not yet arrived (as the Karthika star still remains for a nazhika), Bharata enters a structure outside the palace, which appears to be a temple, to rest. Upon entering, he realizes that it is not a temple, but a hall where the statues of the Ikshvaku kings are preserved in an excellent manner. The statues of deceased kings such as Dilipa, Aja, and Raghu are installed there. A person is also appointed there to describe the history of these kings to visitors. It is when he sees the statue of Dasharatha among them that Bharata realizes his father has passed away. The Pratimagriham is a creation of Bhasa’s imagination. Bharata's visit to the statue house is a dramatic situation crafted by the playwright to convey the news of Dasharatha's demise. The Pratimagriham is located outside the palace. It is not merely a place where artifacts are piled up; the play describes that the statues of the deceased kings are displayed with great care. This implies that the exhibits are arranged thematically. The Pratimagriham has a caretaker and a priest (guide) to provide descriptions of the exhibits. Bharata also soliloquizes that the

Pratimagriham brings him joy (1996:41). Since it aims at both appreciation and education, this Pratimagriham can be viewed as a prototype of Indian museums.

1.2 History of Museums

It is considered that Princess Ennigaldi-Nanna of the Neo-Babylonian Empire established the world's first museum in 530 BC. It must be assumed that this institution was formed even before the word 'Museum' itself came into existence. King Nabonidus, the father of Ennigaldi-Nanna, is also regarded as the world's first archaeologist.

The excavations conducted by the British archaeologist Sir Charles Leonard Woolley and his team in Iraq between 1923 and 1925 introduced Nanna's museum to the modern world. Along with the ruins of the Babylonian palace, Woolley's team discovered certain artifacts arranged in an extraordinary manner, with dates and information recorded in three languages. These objects dated from 2100 BC to 600 BC. The collection consisted mostly of Mesopotamian clay tablets. It also included a stone statue of King Shulgi. Woolley discovered that the statue had been carefully restored to preserve the inscriptions upon it. It was by observing this systematic cataloging system that Woolley concluded this was indeed a museum. Ennigaldi-Nanna herself served as the museum's curator. It is presumed that a school aimed at enhancing the leadership skills of upper-class women was also conducted under Nanna's leadership. Nanna's museum stands as a testament to the fact that museums are educational institutions. The museum known as the 'Mouseion' was established by Ptolemy I in Ancient Greece during the 3rd century BC. This museum was attached to the Library of Alexandria. It is considered one of the most important ancient museums.

1.3 Renaissance Museums

Renaissance-era museums were known as 'Cabinets of Curiosities' or 'Wonder Rooms.' These were private collections of curious artifacts belonging to wealthy individuals or families. Unlike museums based on scientific foundations, Cabinets of Curiosities aimed at collecting objects of wonder. During the Italian Renaissance, nobles prepared these cabinets to be displayed during the banquets they hosted. Physically, this was a unique piece of furniture with multiple

compartments. It contained two types of objects: natural objects and man-made objects. This can be considered the prototype of modern museums.

1.3.1 Ashmolean Museum

The Ashmolean Museum, established in 1683, is the world's oldest public museum. The collections of the archaeologist Elias Ashmole form the foundation of this museum. Today, it operates as the official museum of the University of Oxford.

1.3.2 The British Museum

The British Museum was established in London in 1753. Its collections include artifacts from various parts of the world, coins, manuscripts, the Rosetta Stone, Egyptian mummies, and more.

1.3.3 The Louvre Museum

The Louvre Museum, located in Paris, France, was established in 1793. It is the most famous art museum in the world. Da Vinci's Mona Lisa is exhibited in this museum.

1.4 Operational Stages of a Museum

The collection of artifacts is the first stage in the formation of a museum. This is followed by the classification and documentation of the collected objects. Scientific Conservation and Restoration methods are applied to ensure their long-term preservation. Since Exhibition is the primary element of a museum, the classification and arrangement must be executed in an attractive manner. Furthermore, since museums serve as informal schools, the descriptions regarding the exhibits must be comprehensive and accurate.

1.5 Thematic Museums

Modern-era museums are often Thematic Museums. These are museums based on specific subjects. Such museums are beneficial as they allow learners and enthusiasts to select museums according to their specific interests. The Pratimagriham (House of Statues) in Bhasa's work is a fine example of a thematic museum.

Architectural Museums: Architectural Museums are institutions that provide an understanding of all fields related to architecture. They offer a clear understanding of Urban Design, Landscape Design, and Interior Decoration. The international organization for architectural museums is ICAM (International Confederation of Architectural Museums). The objective of these museums is to create architectural awareness among the general public. It is located in Washington D.C., USA.

Archaeological Museum: The objective of an Archaeology Museum is the exhibition of artifacts (antiquities).

Maritime Museum: Maritime Museums are museums that preserve and present to the public subjects such as maritime history, human life at sea, navigation, shipbuilding, trade, fishing, and the navy.

Art Museums : Art Museums also function as Art Galleries. Paintings, sculptures, and similar works are exhibited here. The Ashmolean Museum is considered the world's first art museum.

War Museums: This is an exhibition hall for objects that reveal the history of war.

In addition to these, museums exist across a wide variety of subjects, including Science Museums, Open-Air Museums, Mobile Museums, Memorial Museums, Medical Museums, Children's Museums, Doll Museums, House Museums, Site Museums, and Virtual Museums. Museums have evolved from being general public cultural spaces into thematic cultural institutions. Museums now exist in diverse fields such as Art, Handicrafts, Archaeology, Archives, Anthropology, Ethnography, History, Folklore, Numismatics (Coins), Philately (Stamps), Agriculture, and Encyclopedic studies. With the advent of digital technology, significant changes have occurred in Museology. Virtual museums, digital archives, and interactive exhibitions are making museums more popular and attractive. Museology facilitates the dialogue between history and society. The growth of museums from private centers of entertainment to institutions utilizing digital technology and thematic focus is notable. Today, museums are not merely

centers for heritage conservation; they are also academic centers for research and learning.

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ENVIRONMENTAL PERSPECTIVES: A STUDY BASED ON BASHEER'S WORKS

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Abstract

Vaikom Muhammed Basheer is a writer who accurately marked the social life of the Renaissance period. His writings are marked by subtle environmental consciousness. Basheer's works are often read as a Renaissance writer. Strong environmental awareness can be found in all his works. The essay analyzes the environmental perspective in Basheer's works as early examples of modern environmental consciousness.

Key words

Green aesthetics, environmental philosophy, pluralism

Environment and green criticism

As knowledge and experience increased, man's needs also increased. For this, he did not hesitate to destroy nature and living things. That is, nature, as the main source of production and growth, is the most polluted and exploited. Nature is the main protector of the historical, cultural and physical existence of life. Nature not only collects and uses created things, but also makes strenuous efforts to reproduce. The negative thought that man is the heir and ruler of nature and that nothing else in the universe should be considered was strong at that time. The idea of how the environment and humans coexisted in harmony and when it became fragmented continued. Modern environmental consciousness emerged at a time when humans were losing the broad and essential understanding that humans are only a part of the environment and that life requires interaction with nature. Greg Garrad has pointed out that modern environmental thought came through Rachel Carson's Silent Spring. (Garrad Greg, p:1) Environmental philosophy began to take

seriously the loss of interaction between humans and the environment, the damage caused to the environment by globalization, environmental pollution, etc.

Green criticism became notable when issues affecting humans and the environment spread to literary forms and literature contributed to the environmental perspective. The term was first used by William Rukwert in his 1978 essay 'Literature and Ecology: An Experiment in Eco Criticism'. "Green criticism investigates the relationship between nature and culture. As a critical project, it has one foot in literature and the other in the earth. As a theoretical discourse, it deals simultaneously with human and non-human beings," says the book The Eco Criticism Reader, published by Glofelty and Fromm in 1996. (C. R. Prasad: Pu:280-281) Texts are evaluated in green criticism on the basis of whether they are harmful or helpful to the environment. As a new light for a deeper understanding of social and artistic fields of study, green aesthetics (Eco Aesthetics) is today used in both teaching and learning. The investigation into the soul of living beings leads to nature. Nature and living beings are both subjected to the oppression of human domination. Environmentalism has essential lessons for resisting the invasion of living beings and nature. Environmentalism emphasizes positions that place nature and living beings in the center by adopting the ideas of green criticism. Green criticism assumes responsibility for the existence of humanity and nature by embracing nature in its symbiotic state, recognizing the conditions of living beings, and standing with their problems.

Environmental Awareness and Basheer Literature

In the Renaissance, there were few works that marked environmental awareness. Among the modernists who captured such awareness in their stories, O. V. Vijayan is a prominent one. In the post-modern era, environmental experiences and problems began to emerge in abundance. The environment often emerged as a main theme in the stories of Aymanam John, N. Prabhakaran, Ambikasuthan Mangad, V. R. Sudheesh, P. Surendran, and Vinoy Thomas. Vaikom Muhammed Basheer is a writer who presented environmental experiences not only conceptually but also empirically during the Renaissance period, when environmental awareness and visions were not yet widespread. The aim of this dissertation is to investigate the extent to which biodiversity is included in Basheer's literature and what his perspective is.

The environment is a major theme in Basheer's stories and novels. Even the names of the stories and novels are of living creatures in nature. Choriyambuzhu yudham, Pera, Oru karimoorkhan, Maanthrikappoocha, Paambum kannadiyum, Tiger-Oru Naayayude katha, Thenmaavu, Paathummayude Aad, Bhoomiyude Avakaashikal, Kothukine kollamo?, Mootta sandesham, Pazham, Sakhaavupaambu, Kure paambukalum oru sundariyum, Oru valiya karinthel, Vrukshangal, Anappooda are some of the notable ones. As green criticism claims, not only humans but also non-human characters appear in each of Basheer's works. Basheer is expressing a nature-based perspective on life by depicting the relationship between humans and the basic elements of biological nature, such as soil, water, air, leaves, trees, and creatures. "Leeches that suck feces and snakes that devour leeches... turtles, tortoises, carp, frogs - what kind of creatures are they?" (Ntupu.P: 541).”What has been created for living beings on earth! Fruits, flowers, roots, grains, grass, water, air, and heat and light. Animals, birds, insects, trees, plants, etc. are the heirs of all the products of the earth” (Bhoo.Ava.P: 1765). The active presence of nature and the biological world plays an important role in enriching Basheer’s story world.

‘Bhoomiyude Avakaashikal’ is a story based on plants, animals, humans and nature. This story puts forward the view that “All living beings are the heirs of the earth” (Bhoo. Ava. p:17).It also proclaims that the environmental problems created by the increasing exploitation of nature and wrong development concepts have become a threat to the existence of life. The time when nature was a part of human life has almost ended. Developmental thoughts have been confined to the narrow view that only humans are the heirs of this visible universe. Thus, the revelations of a most dangerous development thought are revealed in the story' 'Bhoomiyude Avakaashikal’. Every country has a pre-existing environmental vision. It has been preserved largely on faith in God. “Bats are the souls of human ancestors! They should not be shot” (Bhoo. Ava. p:1772) has been created by Malayalis for the protection of the environment. Such prohibitions exist all over the world. That is what maintains and sustains the environment to some extent. According to the Basheerian perspective, bats are only the inheritors of the earth and not the souls of ancestors.

The novel ‘Balyakalasakhi’ puts forward the realization that if human life is to progress properly, environmental awareness is required. Efforts to cultivate love of life as love of nature can be seen in the early parts of Balyakalasakhi. Majeed and

Suhara, who were children, dream of building a palace on a hill in the future, becoming a prince and princess, building a garden in the courtyard of the house, and planting red hibiscus trees on the four borders of the garden are all excellent examples of this. Basheer's ecological perspective can be seen to be influenced by his biological relationship with his own soil. Majeed's mathematical science, "If one thing is combined with another, it becomes one!", in Balyakalasakhi, originated from the cosmic scene where two rivers merge into one and flow into a large river. Basheer had understood the unique language and mathematics of the river from his experiences. One who understands the language of the river does not need to know calculations and grammar. Two small rivers merging into one big river is a subtle expression of the consciousness of nature.

In Basheer's novel 'Ntuppupakkoranendarno', we see a growing bond between a woman and nature. The cry of a sparrow reaches the mind of Kunjupathumma. She is trying to persuade and save the sparrows who are pecking at each other. "Won't you listen? leave it, Why are you pecking at it?" A squirrel was also involved in the fight. There, he was clinging to the tamarind tree and saying, "No, no, no." Kunjupathumma said to the squirrel: "Won't you listen?!" A woodpecker chirped as if it were a harsh warning that it is not right for non-birds to interfere in the affairs of birds. Then he sat like a coppersmith on a coconut tree trunk... ".While trying to save a sparrow who was pecking at each other and fell into the stream, she fell into the stream and got injured, and a young man named Nissar Ahammed came to her rescue. The fact that she saved the sparrow from death by donating her blood is a great example of femininity and motherhood. Kunjupathumma stands as a femininity who stands mercy even to the smallest creatures in nature and tries to save them.This novel depicts the delusional thoughts of Kunju Pathumma, who cannot come to terms with the conservative thoughts within the Muslim community. Kunju Pathumma, who walks in a dream world, is searching for herself. No one recognizes Kunju Pathumma's discomfort. There, nature was a solace for her. She forgot everything and merged in it. When woman and nature identify with each other we can see a hint of opposing the conservative system. There is a spiritual bond and deep merger between woman and nature. The first roots of ecological feminist philosophy can be found in this novel.

The work 'Paathummaayude Aadu' also has a strong environmental perspective. The relationship between goats and humans/human nature is delicately expressed in this. Goats have a more tender mind and body than humans. Every

morning, Pathumma's goat arrives at Basheer's house on time. Basheer clearly describes the goat's enthusiasm for renewing every morning and every sight of humans. It stands with all the goat's gestures. Basheer's sister Pathumma's family lives on the money they get from selling goat milk. Here, goats and humans become one. The condition of humans, who become goats, and the condition of goats, who become like humans, are complementary here. Every living thing in nature desires human love. This work expresses that humans and nature can exist only through mutual dependency on love.

In the story of 'Thenmaavu', a young man named Rasheed gave water to an old man who was dying on the side of the road, but he poured half of the water on the withered tree that was standing there and drank the rest of the water and died. The young man and the young woman who gave the water witnessed this incident and then they protected the thenmaavu sapling. After some time, the young man and the young woman got married and the thenmaavu sapling that they had been protecting was uprooted from there and brought to their house and planted. It grew in a way that was beneficial to living beings and others and provided plenty of mangoes and shade. This incident enabled them to live in the lap of nature. The thenmaavu kept blooming and bearing fruit for them. The story of 'Thenmaavu' is a subtle expression of environmental protection and awareness of nature.Basheer has written many stories with an ecological background, such as 'Pera' and 'Poovam Pazham'.

As Basheer's pen moved through the forests of grassroots ideology, another wild nature was created. There, hunger, tears, hatred, love, dreams, imagination, hope and other various elements become characters.

The Plurality of Environmental Consciousness

Basheer presented his views on protecting the environment in his works from the realization that the existence of nature, which is being trampled under the invasion of man's crazy development desires, is in a dangerous state and that the destruction of nature is a total disaster. Although the influence of nature and thoughts about it have existed in literature and art since ancient times, environmental issues and thoughts have special importance during the Renaissance.

The environmental perspective in Basheer's works is not something that stands apart from the general trends in literature. The changes brought about by the Renaissance in social life and the concept of humanity were reflected in literature

in every way. Basheer recognized that market forces aimed only at profit were turning everything into saleable commodities and adopted a defensive perspective in his works. Basheer's attitude towards nature and the environment is innately strong. Basheer proclaimed through his works that the precious resources of nature should be protected and that they should not be sacrificed by other temptations. Basheer is careful to be environmentally vigilant against the sale of soil, trees, and natural resources.

The environmental visions in Basheer's literature are being formed by seeing man, nature, and living beings as one. The attempt to respond to or protest against all trends that are harmful to human life serves as the undercurrent of Basheer's works. Basheer realized that all the oppressions against nature are also struggles against living beings and humans. Concerns about the environment and the social environment naturally enter Basheer's literature, which becomes a response to injustices. Basheer is not prepared to reduce environmental protection to mere naturalism, but rather sees it as a defensive plan for nature conservation. Basheer has presented environmentalism in his works as a problem-based approach rather than a theory. His works show the desire to restore the relationship between man and nature to its purity in changing circumstances. The expression of the environment in Basheer's works is strong as a green vision against the invasion of imperialist powers that forget nature and living things. The environmental vision emerged as a strong trend in his literature from the inner motivation to protect nature and man. The environment is facing threats through many problems created by capitalism, such as environmental pollution, pesticide use, crop destruction, deforestation, and health problems. Renaissance Basheer literature speaks to society as a new awakening and resurrection of resistance against such atrocities.

Basheer's works, which are ready to live in their own environment and in the present, strongly take up the environmental problems of Kerala. The ecological nature of Basheer's works is manifested in the tendencies of maintaining environmental awareness as a general consciousness, creatively intervening in environmental problems, and basing language and perspective on environmental awareness. Basheer's literature is strong due to this kind of multi-voiced environmental expression.

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FROM RITUAL SPACES TO AGRARIAN FIELDS: AN EPIGRAPHIC EXPLORATION OF LAND AND SOCIETY IN EARLY MEDIEVAL KERALA

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Abstract

The history of early medieval Kerala presents a striking example of how caste, labor, and ritual were interwoven to create a highly stratified society. The agrarian economy and the temple-centered polity worked hand in hand to regulate production and distribution of wealth, while simultaneously ensuring that ritual and social hierarchies were maintained. This article examines how labor was organised in agrarian fields and ritual spaces, and how these divisions contributed to the formation and perpetuation of social stratification in medieval Kerala. The backbone of Kerala's medieval economy was agriculture, particularly wet-rice cultivation supported by an elaborate irrigation network. Control over land was concentrated in the hands of Brahmanical janmis (landlords) and temple corporations. Temples not only owned vast tracts of land but also acted as centers of redistribution.

Key Words

Jenmi – Kudiyan – Pulayas – Pillai – Madambi – idayidar – karalar.

The medieval period in Kerala witnessed the consolidation of a highly stratified society rooted in caste, occupation, and ritual status. Social hierarchy was not only expressed through cultural practices and religious customs but also through the division of labor. Agriculture formed the backbone of medieval Kerala's economy. The land was controlled predominantly by Brahmanical households (*illams*) and temple institutions. Land ownership determined power, while productive labor was carried out by lower strata. The janmi–tenant–laborer relationship reflected a clear hierarchy. Each community was bound to specific occupations, sanctioned and legitimised by Brahmanical ideology and sustained by the agrarian economy. Understanding this system is crucial to interpreting the social, economic, and political formations of medieval Kerala.

Inscriptions throw light on valuable information associated with the socio economic life of the people of Kerala during the medieval period. The agrarian

system of a country is closely connected with several factors like social division of labor, the rights and privileges enjoyed by the tenants, punishments and fines which they met from the authority of land, the life of the actual tillers of the soil, social and religious laws, norms and values, etc. Hence the critical analysis of inscriptions will help a lot in understanding the agrarian system of Kerala society.

The nature of land lord and tenant relation changed from time to time. Inscriptions from early medieval period suggest that lands were originally owned by the non-Brahmins. Elamkulam opines that Pulayas, Edayas, Villavas were original land owners. "It is reasonable to suppose that the *Jenmis* took for themselves all land nearest their dwellings and that the distant mountainous and jungle tracts were ownerless till the state grew up and acquired property right over them. The ruling chiefs must have then claimed these tracts as their own along with others acquired by them as stated above and granted them to the riots for cultivation". There is yet another theory that in ancient times all lands of the state were owned by Nagas or Nair chieftains when sovereignty was in the state of a tribal commune. However from Sangam period onwards private land ownership existed in Kerala. Several documents are available to show the sale of lands, the gift of lands and the inheritance of lands all in complete ownership. In several inscriptions lands were granted with compounds of houses attached to them. Inscriptions of Ay king Karunandadakkan clearly envisages that the system of private ownership of land, land grants to temples and educational institutions and the custom of land tenure collections by the heads of the *nadus* were in practice during Ay Period.

K.P. Padmanabha Menon, author of History of Kerala, Vol. III, has made a detailed description about the different castes of Kerala. To him

> "there are eight classes of Brahmans, two classes of *Nyuna Jatis* or defective castes; twelve classes of *Antarala Jatis* or intermediate castes; eighteen classes of *Sudras*; six classes of *Silpi* or artisans; ten classes of *Patita Jatis* or degraded castes, eight classes of *Nicha* or polluted castes and eight classes of extra castes".

Inscriptional sources provide evidences about different sections of working class in agrarian fields. The land owning class such as King, temple assemblies, temple functionaries, *Pillaimar, Idayidar, Karalar* etc.were the upper strata of land ownership. They were followed by the cultivating classes and other subalterns who were at the bottom of land holding. The real workers in paddy fields engaged in direct agrarian activities and the land lords collected benefit of their hard work. These relations have constant changes from time to time.

Actual cultivators were among the depressed caste groups in the medieval agrarian order. This was particularly so in the food crop regions where the authority of the Brahmans and temples were manifest. With the extension of garden crops, particularly the spread of coconut and Palmyra cultivators of such crops became important. These temple centred villages, with hereditary proprietorship, produced the Brahmin elite which dominated the social system. They also gave rise to the sub-castes of temple-servants and tenant-farmers between the Brahmin and the *Sudra* communities. Earlier they had conferred *Ksatriya* status on ancient local chieftains and they in turn promoted the growth of a *samanta* sub-caste also.

The Tarsappalli copper plate records that four families of *Ezhavar*, with four females and eight males making a total of twelve persons and one family of *Vannar*, were made over to the church. The reference to professional taxes called *talaikkanam* and *enikkanam* (fetter dues and ladder dues) prove that the *Ezhavar* were toddy-tappers. The *Ezhavars* of the families made over to the church were permitted to take their carts to the markets and within the presents of the fort and ply their trade; A similar permission was also granted to the *Vannars* to go about their business in the market and in the fort. The right to use carts to the *Ezhavar* and *Vannars* in the territories assigned to the church were specified in this inscription because they were not given such rights in other parts of the country.

Those who were employed in the temple service like the *Santis*, *Potuval, Variyar, Patarar, Cakyar, Kottikal, Nambiyar, Nangaiyar* and *Uvaccar* have land assignments as *virutti* which they cultivated by giving these lands under *karanmai* and *pattom* tenures. Different sections of Nair caste have a leading role in the agrarian activities of Venad. They were holders of many of the lands in Venad as *karanmai* and *pattom*. The Nair community was not a separate tribe or race but a section of the native Dravidian people which was made what it was by a combination of two factors, i.e., military profession and *Nambudiri* matrimonial alliance facilitated by the matrilineal system of inheritance. In Each *grama* temples were constructed and *Nairs* (leaders) were appointed in each Tara (Ward) to supervise i.e., to serve as the eye, hand and command.

Disintegration of royalty into number of *swaroopams*, emergence of powerful feudal elements such as Brahmin houses, *Madambis*, *Pillaimar* and other Nair groups, foreign invasions etc. were the factors that led to changes in the socio-economic life of Kerala. All these circumstances resulted in the reduction of royal control over land and a transition of agrarian system from the traditional land lord system to a new feudal system. However K.N. Ganesh considers the changes in the pattern of agrarian settlements as the base for the establishment of different *Swaroopams*. In the absence of a centralized system of government; *Madampimar*

and temple Brahmans exercised practically all right of sovereignty over factors of agrarian production. The emergence of strong feudal lords, quarrels between them and the state, presence of dominant landed intermediaries' vis-à-vis the subservient peasants burdened with taxes, tributes and labour services, created a rural society which was beset with perpetual tension and conflicts. All these created a feudal society in Venad similar to that of medieval Europe.

Yogakkar and *Pillamars* have played an important part in the later history of Kerala. They were entrusted with the administration of *Devaswam* affairs, which held a large area of productive land. The *Ettuvittil pillamars* were the representatives of eight noble Nair families and were entrusted with the collection of revenues in Venad. Originally they had nothing to do with the *Devaswams*. They were tenants of *Potti jenmis*, who were not members of the *Ettarayogam* but were land lords. In course of time, however, they acquired great wealth and power, defied their own *jenmi* land lord and allied themselves with the *Yogakkar*. As the king had no authority over the *Yogakkar* and was evidently unable to control the *PillaImar*, they easily rose to power and importance.

In KE 687 (AD 1512) Rama Varma died and was succeeded by Ravi Kerala. It was during his period constant feuds emerged between king and *Yogakkar* in Venad. This opposition continued for a long period. Matters however came to a crisis in the reign of Adityavarma. His palace at Trivandrum was burnt by the *Ettuvittil Pillamars* and the king himself fled to Puthencottah. From the temple chronicles of Padmanabhaswami temple we learn that the regular performance of the *poojas* in the temple had been entirely stopped for a period of five years from KE 848 to 853 (AD1673 to1678) and the temple itself closed during the period owing to the internal dissensions caused by *Ettuveettil Pillamar*.

The development of feudal institutions and the proliferations of sub castes are visible in a number of inscriptions from 12th to the 17th century. Kollur madam plates of KE 364 (AD1189) suggest the presence of different occupational groups like oil mongers, potters, washer men etc., in the settlement. The exercise of authority by the Brahmin *Uralar* over the *Sudras* who settled down within the Ur is explicitly brought out in a record of Kumaranallur. Kumaranallur Bhagavati temple inscription records that if a Sudra talked contemptuously of a Brahman he should be liable to pay a fine of 12 *kanam* of gold; and if he hit him with an arrow, he should be liable to pay a fine of double the amount (12 *kanam* of gold); and if Sudra abused another Sudra, he should pay a fine of 6 *kalanju* of gold; and that if he caused his death, he should be fined double the amount i.e. 12 *kalanju* of gold. This partiality in punishment between the Sudras and Brahmans is a clear example of the social stratification existed in Venad during 13th century.

Pulayar, Parayar and *Vellalas* were the important communities which have reference in inscriptions as actual cultivators of the soil. *Vellalas* are the great farmer caste of the Tamil country. The term *Vellala* is derived from *vellanmai* (*Vellam* = water, *anmai* = management) meaning cultivation, tillage. Tiruvidangodu Inscription of KE 628 (AD 1453) tells us that there existed sharp differences between the two communities of *Vellanadar* and *Vellalar* from times earlier than the date of the record. This inscription registers a social ostracism passed by the *Vellalar* against the *Vellanadar* for some offences committed by the latter. It records that during previous ages this type of differences and decisions recorded in epigraphs had existed. It lays down that the *Vellanadar* should not be allowed to take in marriage any girls from the Tamil parts, that they should not be engaged even for coolly wages, that they should not be made to write public accounts or to manage the administration of the country, and that they should not enter into any kind of transactions with them. In Mathilakam records there were several references about communal conflicts and regional conflicts. A conflict between Ezhava and paraya *Adiyar* labourers of Ullitta Panikkar is described in Churana 1727. Constant conflicts took plate between *Ikkara Desikal* and *Akkara Desikal* in Venad. On one occasion the conflict took place at Padmanabhaswami Temple in front of the ruling king.

The role of temple as a pivot of agrarian activities continued without change during the whole period of study. Even during 17th century many of the lands in Southern Kerala were owned mainly by the Padmanabhaswami temple, Suchindram temple, Adikesava temple and other minor temples. The Mathilakam records throw considerable light to the organisation of agrarian activities with temple as the pivot. In every village under Venad rulers temples were established and temple *sanketams* organized the agrarian activities of the region.

Some of the *Kudiyar* could move up the social and economic scale by becoming the military retainers of rulers or temple menials, as shown by the award of *Irayili* lands to a number of such families in Tiruvitamkur. The *Adiyar* classes suffered a different fate. Those who were related to agriculture, like *Pulayar*, became slave castes, which were brought and sold along with the land and considered to be instruments of production. These included cultivators in the cash crop gardens also. Those who were engaged in other occupations, including trade were not treated as bonded labourers, although a kind of poll tax was collected from their community. Fishermen, artisan castes and a section of the *Ilavar* and *Channar* belonged to this group. It is clear that bonded labour was mainly confined to agriculture, and the term *Adiyar* did not include slave castes alone.

Serfdom

Marx regards serfdom as an essential feature of feudalism. In northern India many land charters clearly transfer the peasants along with the soil to the beneficiaries. Several inscriptions refer to the emergence of serfdom which meant that the peasants were attached to their land even when it was given away. In land grants there were evidence of serfdom from the very beginning of its history. Huzur office plate of Vikramaditya Varaguna, in the latter half of 9th century AD, speaks that lands were granted to his wife Ay Kulamahadevi including the *kudiyagai* or serfs.

Transfer of *Adiyar* castes along with land existed even in early medieval times, and as land transactions increased the number of slaves transferred also increased. Apart from these a number of direct sale of *Adiyar* classes were also mentioned, particularly from the 18th century. Trade of *Adiyar* indicates once again that these groups were considered to be labour power that can be used effectively in the absence of improvement in technology… The labour of *Adiyar* castes deployed in making the waterlogged areas of Central Tiruvitamkur suitable for cultivation is an example of this process. The use of *Adiyar* labour also meant that from both food crop and cash crop areas the coast of labour could be kept to a minimum and a major share of the produce could be rendered surplus for redistribution among the various layers of landholders.

The Terisappalli copper plate bear evidence to the fact that slave labour was prevalent in ancient Venad. One family of carpenters and four families of *Vellalars* were ordered to till the soil sow and plant as they did for the king. There are also instances of Hindu temples owning and transferring *Pulaya* serfs along with lands. Inscription of Indu Kotai dated later half of the 10th century AD records that 12 *kalam* paddy fields were given along with the *Pulaiyan* attached to it. Tirukkakkarai inscription of 10th century also records an Iyakkan Kodai of Ravaimangalam by receiving god granted his land inclusive of the *Vayal, karai* and the *Pulaiyan* (serf) attached to the temple officials. Parthivasekharapuram temple inscription of 11th century records some lands granted to the *Pulaiyan*. This clearly shows that the *pulaiyas* were in a better position in the early period with land holding rights. This inscription also states that the *pulaikkaval* lands were already excluded from the payment of 1/3 share of the produce.

> MGS Narayanan opines that "There are several medieval records which show that *Pulayar, Cerumar* etc were brought and sold as slaves and often transferred with or without land from one owner to another as part of a transaction. Even during the *Cera* period these aboriginals, who must have been the masters of the soil at one time, seem to have already been reduced to serfdom. Thus we find the "*Peruvayal bhumi* and *Pulaiyar",*

> *"Vettikkarikkattu bhumi* and *Pulaiyar"*, "*Kannamangalattu Vayal Karai* and *Pulaiyar" etc.* being donated for the conduct of certain routine expenses in Trikkakara temple. Similarly, piece of *Bhumi* (land) and Al (slaves) were surrendered to *Uliyanur* temple. The plot of Kataippanangatu and Al were surrendered for Tiruvakkiram and the Kulikkattu *Bhumi* and *Al* were placed as *Kilitu* at Tiruvalla temple. In these cases the '*Al'* (slaves) mentioned along with the land must have been the *Pulaiyar* or similar tribes settled there. The system of assigning pairs of slaves along with land to each one of the *Uralar* in Brahmin settlements is illustrated by the Kilimanur record of KE 343 (AD 1168). This must have been the practice in other earlier settlements also".

There were several evidences in inscriptions about the bonded labourers who were transferred along with land. Bonded labourers who were called '*Al'* provided the required agricultural labour for both food crops and cash crops. In the epigraphic sources the *Al* labourers are always found attached to the arable lands and in the contexts of transactions of land, these al labourers are also transferred along with the land. Tiruvalla copper plates mentions that Raman Madevi of Munninadu gave as *killidu* her lands together with their tenants to the god Tiruvalla temple. Thiruppalkkadal Temple copperplate of KE 343 (AD 1168) shows that ten *urala* members were granted by the king 6 *kalam* paddy field each and also one male and one female servant, subject to the supervision of kings agents. In the same document there is also a saying that forests and dry lands were given along with the serfs (*kadum karayum karaipurayidavum alumkooda*). Mamballi plate of Devadaran Keralavarman of KE 390 (AD 1215) mentions about the transfer of land along with *Suman* (peasants) attached to it by the Venad ruler Vira Manikanta Ramavarman Tiruvadi of Kizhperur. Vellayani inscription of Vira Ramavarman of KE 371 (AD 1196) records that the *urala* lands were given together with the servants attached there to. It appears from the Kollur Madham plates, claiming to re-issue a charter of the time of Srivallabhan Kotai, records that four families of *Vaniyar* and four families of *Vellainatar* were settled within the limits of Brahmin *gramas* in order to ensure the supply of oil and ghee necessary for burning lamps in temples. At the same time record of Vira Ravivarman dated KE 337 (AD 1162) mentions about land given as *sridanam* after removing old tenants from the land.

During early medieval period the condition of the serfs was better than the later period. Parthivapuram inscription speaks about *Pulaikkaval* lands which were exempted from taxes. The legend about the origin of Sri Padmanabhaswami temple at Trivandrum is also connected with a *Pulaya* lady who is said to have taken feeding to a child who is none other than the chief deity of the temple. A *Pulaya* prince, Kotha by name is said to have ruled over Kokkothamangalam in Vellanad *pakuthi* of Nedumangadu Taluk. There is a place named Pulayanar Kotta, a suburb

of Trivandrum, which is believed to be the capital of the *Pulaya* chief who held sway over there.

In later period the condition of the serfs worsened. A document dated KE 606 (AD 1431) from South Kerala records that some *Vellala* men and *Vellattis* and Pariahs and pariah women were given as dowry along with *cors*, paddy fields, and copper and bronze vassals. Another document of KE 878 (AD 1703) states that government officers forcefully taken away staves of '*paraya'* community attached to the lands in Nanjinadu as the tenants of the region failed to pay their tax. Slave sale deed shows that a *pulaya* boy is sold so as to be sold again, bound, put in stocks or kill if necessary. Another slave sale deed dated KE 886 (AD 1710) records a *Vellatti* is sold for 50 *kaliyugarayan panam*. Another document shows a *pulaya* woman and the children to be born to her are sold as to be sold again, bound put in stock or killed if necessary. Several *churana* documents of Mathilakam records mention about the cruelties committed towards *Channan* (men of *channar* community) who were the watchmen of paddy fields. In one document it is said that the *channar* men were forcibly took away from the *kudis*. Another document has recorded that during 17th century many *Parria* labourers of agrarian fields were captured and used for public works and other forced labour works by the officers of Venad. Land lords like Muthaliar and Ullitta Panikkar families owned several slaves of *Paraya* caste as *adiyar*.

Conclusion

The division of labor in medieval Kerala cannot be understood purely in economic terms; it was deeply ritualized. Temples in medieval Kerala were not merely religious shrines but also economic and social hubs. Agrarian fields and ritual spaces were not separate domains but mutually sustaining arenas of production and hierarchy. The upper castes appropriated surplus and controlled ritual institutions, while lower castes provided the labor that sustained both the economy and ritual order. Caste dictated occupation, and occupation reinforced caste. This system was legitimized by ritual ideology and controlled through agrarian relations. They functioned as centers of land management, ritual performance, and cultural legitimation of caste stratification. The surplus generated from agrarian fields was channeled into temple rituals, festivals, and patronage of the arts. In turn, temples sanctified caste distinctions by prescribing who could perform what role - whether in cultivation, warfare, artisanal production, or performance.

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मैत्रायण्युपनिषदः सर्वाङ्गीणं समीक्षात्मकम् अध्ययनम्

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प्रबन्धसारः

'मैत्रायण्युपनिषदः सर्वाङ्गीणं समीक्षात्मकम् अध्ययनम् इत्यस्मिन् प्रबन्धे मैत्रायण्युपनिषदः सर्वाङ्गतः विश्लेषणं कृतम्। एषा उपनिषत् कृष्णयजुर्वेदपरम्परायाः अन्तर्भूतायाः मैत्रायणीसंहितायाः अन्त्यभागे दृश्यते, या विरलोपलब्धा तथा अपि दार्शनिकदृष्ट्या अतिविशिष्टा। अस्यां 'भूतात्मा', 'उष्णतापुरुषः' इत्यादीनां प्रयोगः, पुनर्जन्मविषयकं स्पष्टवर्णनं, च आत्मप्रवेशप्रक्रिया विशदं वर्ण्यते। उपनिषद्वाङ्मये एषा उपनिषत् अद्वैत, बौद्ध, सांख्य इत्यादीनां दर्शनानां समन्वयप्रयत्नं स्पष्टयति। अत्र जीवितस्य रहस्यम् त्रैगुण्यव्यवस्था, आत्मस्वरूपविचारः, च मोक्षमार्गे तपः, सत्त्वगुणः, मनोनिग्रहः, आत्मदर्शनं च प्रमुखतया निरूपितम्। 'कदळीगर्भ' इत्युपमया संसारस्य क्षणभङ्गुरता, असारता च सूच्यते। विशेषतया, अस्या उपनिषदः माध्यमेन आत्मबोधः, मोक्षः, च पुनर्जन्मविषये नवदृष्टिकोणः प्रस्तुतः। अयं शोधः केवलं ऐतिहासिकपरिप्रेक्ष्ये न तिष्ठति, अपि तु अस्य उपनिषदः तात्त्विकगौरवं च प्रकाशयति। सम्प्रत्युपेक्षितायाः अस्य उपनिषदः सम्यक् अनुशीलनेन न केवलं उपनिषद्वाङ्मये अस्य महत्वं स्थापितं भवति, अपि तु आधुनिकदर्शनचिन्तनायामपि नवीनदिशा प्रदीयते।

कुञ्चीशब्दाः

मैत्रायण्युपनिषद्, भूतात्मा, उष्णतापुरुषः, पुनर्जन्म, कदळीगर्भः, आत्मप्रवेशप्रक्रिया

प्रस्तावना

उपनिषदः लोकेऽत्यन्तं प्रमुखाणि सृष्टिपररूपाणि ग्रन्थानि सन्ति। अद्यतनं यत् हिन्दुधर्मस्य रूपं दृश्यते, तस्य निर्माणे उपनिषदां महद्भागं अस्ति। उपनिषदः वेदानां तत्त्वचिन्तात्मकः अंशः इत्येव प्रसिद्धाः। एते ब्रह्मणग्रन्थानां अन्तिमभागः अपि भवन्ति। ताः वेदान्तः इति कथ्यन्ते, यतः एते वेदानां अन्त्यभागः सन्ति, च वेदज्ञानस्य च परमं तात्त्विकं निष्कर्षरूपं प्रमाणं च (वेदान्तो नामोपनिषत्प्रमाणम्)। अद्वैतवेदान्तप्रवर्तकः महान् मनीषी श्रीशङ्कराचार्यः स्वकीयायां कठभाष्यायां 'उपनिषद्' इत्यस्य शब्दस्य व्युत्पत्तिम् एवमुपदिशति-

'सदेर्धातोः विशरणगत्यवसादनार्थस्य उपनिपूर्वस्य क्विप्प्रत्ययान्तस्य रूपम् उपनिषद्।' अस्य अर्थः - 'उपनिषद्' इत्ययं शब्दः 'सद्' इत्यस्मात् धातोः निष्पन्नः, यस्य पूर्वे 'उप' तथा 'नि' इत्युपसर्गौ प्रयुज्येते, पश्चात् 'क्विप्' इत्ययं प्रत्ययः योज्यते।

पौल् डॉसेनस्य मतानुसारं, भारतीय-आध्यात्मिक-परम्परा एकं विशालं वटवृक्षं इव अस्ति। उपनिषदः तस्मिन् वृक्षे प्रस्फुटितानि अतिशय-सुन्दराणि पुष्पाणि एव। अत्यन्तं सरलया वाचा यदा उच्यते तर्हि- अयम् उक्तिः -अद्वैततत्त्वचिन्तायाः गन्धेन च सौन्दर्येन च युक्तानि पुष्पाणि उपनिषदः इत्येव।[१] म्याक्स् म्यूलरः उपनिषदां प्रासङ्गिकत्वं विशेषतया प्रकाशयत्, एवं वदन् - 'उपनिषदः प्रातःकालेन दीप्यमानप्रभेव, पर्वतानां विशुद्धवायुवत् - इत्यमलाः, यथार्थाः च, एकवारं यथावद् बोध्यमानाः चेत्।'[२]

उपनिषतां संख्या

उपनिषदां संख्या नियमितरूपेण ज्ञातुं अशक्यैव। एषा विषयः अधुना विवादास्पदः अस्ति। मुक्तिकोपनिषत्, या उत्तरकालीनोपनिषत् मध्ये एकास्ति, सा एवं निर्दिशति यत् चत्वारः एव वेदाः सन्ति, तथा च प्रत्येकवेदेन सह उपनिषतां संख्या संबद्धा अस्ति -

- ऋग्वेदे - एकविंशति (२१)
- यजुर्वेदे - एकाधिकशतं नव च (१०९)
- सामवेदे - सहस्रं (१०००)
- अथर्ववेदे - पञ्चाशत् (५०)

एवं उपनिषदां संख्या एकसहस्रं शताशीतिः (११८०) इति भवति।[3]

परन्तु, तासु प्रमुखाः उपनिषदः केवलं एकाधिकशतम् अष्टौ (१०८) एव सन्ति। श्रीशङ्करः एकादशसु मुख्येषु उपनिषत्सु भाष्यं लिखितवान्। ताः सन्ति - ईशावास्यम्, केनम्, कठम्, प्रश्नम्, मुण्डकम्, माण्डूक्यम्, तैत्तिरीयम्, ऐतरेयम्, छान्दोग्यम्, बृहदारण्यकम, श्वेताश्वतरम् च। सर्वासां उपनिषदां मध्ये मैत्रायण्युपनिषत् अनन्येन प्रकारेण विशेषतया प्रतिष्ठिता अस्ति। एषा उपनिषत् व्यक्त्यात्मनः तात्त्विकं महत्त्वं गम्भीररूपेण अनुसृतवती।

मैत्रायण्युपनिषत

मैत्रायण्युपनिषद् प्रमुखेषु उपनिषत्सु एकं विद्यते, या कृष्णयजुर्वेदस्य मैत्रायणीसंहितायां अन्तर्गतं अस्ति।[४] अस्य नाम्ना सूच्यते यत् एषा महातपस्विनः मैत्रेयस्य उपदेशान् धारयति। अन्या अपि एका उपनिषद् अस्ति या 'मैत्री' इति नाम्ना प्रसिद्धा, या सामवेदीयपरम्परायाम् अस्ति, तस्याः त्रयः अध्यायाः सन्ति। मैत्री उपनिषद् मैत्रायण्युपनिषदं प्रति गौणं स्थानं प्रतीति, यतः सा अल्पगम्भीरा च विभिन्ना च दृश्यते, यद्यपि केषुचिद् विषयेषु साम्यं अपि अस्ति। मैत्रायण्युपनिषदः पञ्च प्रपाठकान् वा अध्यायान् धारयति, या

मैत्रायण्यारण्यकस्य सप्तमे अन्त्ये भागे अन्तर्भवति। केचन विद्वांसः अस्य उपनिषदः सप्त प्रपाठकान् अपि स्वीकरोन्ति। डॉ° एस्. राधाकृष्णनः अनुसारं, अस्य उपनिषदः अन्तिमौ द्वौ प्रपाठकौ तुलनया नूतनरूपौ स्तः।[५] अन्तिमयोः द्वयोः प्रपाठकयोः शैली च विषयवस्तु च विभिन्ने स्तः। तौ पूर्णतया न तु अन्वितौ इव दृश्येते। यदि प्रथमान् पञ्च प्रपाठकान् पठित्वा अनुक्रमः अनुगम्यते, तर्हि षष्ठमः सप्तमश्च प्रपाठकौ पृथग्भूताविव तिष्ठतः; तथापि एवम् न वक्तुं शक्यते यत् तयोः पूर्वैः सह किंचित् सामञ्जस्यं नास्ति। पञ्चमे प्रपाठके 'ॐ' इत्यस्य वर्णनं तस्य त्रयो रूपाणि च विशेषतः निरूपितानि सन्ति। षष्ठः सप्तमश्च अध्यायौ तस्य एव पञ्चमप्रपाठकस्य आधारेण 'ओङ्कारस्य' विषये केवलं स्पर्शं कृतवन्तौ। मैत्रायण्युपनिषदः चिन्तनात्मकः शैली महान् भेदेन मैत्रायणीसंहितायाः शैलीं प्रति विराजते। यथा प्लेटिनुस् प्लेटोमतं अरिस्टोटेलियस्तोइकदर्शनयोः अंशैः संयोज्य नवतया आविष्कृतवान्, तथा एव मैत्रायण्युपनिषदपि प्राचीनोपनिषद्वादान् सांख्यदर्शनेन बौद्धतत्त्वैश्च मिश्रयित्वा पुनरुत्थापयति।

मैत्रायण्युपनिषदः विषये अध्ययनानि

मैत्रायण्युपनिषदि विशेषं अध्ययनं न दृश्यते, तथापि भारतीयविद्वांसः अपि पाश्चात्त्यविद्वांसः अपि अनेके एतामुपनिषदं सम्पाद्य अनुवादं च कृतवन्तः। जर्मनदेशीयः पॉल् डॉयसेन् नामकः विद्वान् १८९७ तमे वर्षे एतामुपनिषदं जर्मनभाषायां सम्पाद्य अनूदितवान्।[६] रॉबर्ट् अर्नेस्ट् ह्यूमेन नाम्ना एकः पाश्चात्त्यः विद्वान् 'दि थर्टीन प्रिन्सिपल उपनिषद्स्' इति ग्रन्थे एतस्य उपनिषदः आङ्ग्लभाषया अनुवादं कृतवान्, यः १९२१ तमे वर्षे प्रथमं प्रकाशितः।[७] डॉ° राधाकृष्णनः अपि 'दि प्रिन्सिपल उपनिषदस्' इति ग्रन्थे मैत्रायण्युपनिषदं सम्पादितवान्, यः ग्रन्थः १९५३ तमे वर्षे प्रथमं प्रकाशितः।[८] परिमलप्रकाशनसंस्था ११२ उपनिषदः तेषां च दर्शनम्' इति शीर्षकेन एषां प्रकाशनं कृत्वा, जनान् प्रति मैत्रायण्युपनिषदं पञ्चभिः प्रपाठकैः सहितं प्रास्तावयत्। मोतीलालबनारसीदास् प्रकाशनमपि एतामुपनिषदं सम्पादितवती। एवमेव मलयाळभाषायां अपि अनेके अनुवादाः उपलब्धाः सन्ति।

मैत्रायण्युपनिषदः विषयवस्तु

मैत्रायण्युपनिषद् पञ्चभिः प्रपाठकैः पञ्चाशद्भिः मन्त्रैश्च संयोजिता अस्ति। प्रोफेस ॅरणाडे-महाभागैः अनुसारं, एषा उपनिषद् अतीव महत्वपूर्णा, यतः अस्यां प्रयुक्तं पदविन्यासः विशेषो भाषाशैल्यं च अन्योपनिषद्भ्यः भिन्नम् अस्ति।[९] एतस्य उपनिषदः प्रारम्भ एव राजा बृहद्रथेन मानवजीवनस्य विषण्णावस्थायाः वर्णनात्, तथा च अस्यां प्रयुक्तानि शब्दानि वाक्यानि च दृष्ट्वा अनुमानयितुं शक्यते यत् अस्य रचयिता सांख्यबौद्धदर्शनयोः प्रभावम् अनुभूतवान्। चतुर्थे प्रपाठके त्रैगुण्यमूलकं त्रिमूर्तिसंकल्पनां स्पष्टं दृश्यते ब्रह्मा रजोगुणात्, विष्णुः सत्त्वगुणात्, शिवः तमोगुणात् उत्पन्नः इति। एषः स्पष्टं सांख्यदर्शनस्य प्रभावः। जगतः स्वभावः, क्षणिकत्वं,

मायात्मकता च इत्यादयः बौद्धदर्शनेन प्रेरिताः इत्यपि सूच्यते। एतेषां सर्वेषां सत्त्वानां मध्ये अपि, अद्वैतवादिनः उपदेशः, तथा च ब्रह्मप्राप्तेः प्रति दृढः आरोग्ययुक्तः च आशावादः, यः सुखशान्त्योस्फलम्भं फलरूपेण दर्शयति, प्रशंसनीयः एव अत्र उपनिषदि दृश्यते। अस्मिन्नेव उपनिषदि व्यक्तिस्वरूपं 'भूतात्मा' इति तथा 'उष्णतापुरुषः' इति नामभ्यां निर्दिष्टम् अस्ति। 'ॐ' इत्यस्य वर्णनं अपि विस्तरेण अत्र निरूपितम् अस्ति।

प्रपाठकाः (अध्यायाः)

मैत्रायण्युपनिषदः प्रथमः प्रपाठकः केवलं सप्तभिः मन्त्रैः युक्तः अस्ति। सः 'ॐ ह्येतिः' इत्यादिना मंगलमन्त्रेण आरभ्यते। प्रथमं मन्त्रे मैत्रायणी, कौषीतकि, बृहज्जबालतापनी, कालाग्निरुद्र, मैत्रेयी, शुभा, क्षुरी इत्येते शब्दाः दृश्यन्ते; एतेषां नामानां अनन्तरं इक्ष्वाकुवंशे उत्पन्नस्य राजा बृहद्रथस्य कथा प्रारभ्यते।

द्वितीयः प्रपाठकः तुलनया दीर्घः अस्ति। अस्मिन् एकादश मन्त्राः अन्तर्भवन्ति। अत्र ब्रह्द्रथाय आत्मनः विषयकं उपदेशं शाकायनः दत्तवान्। एषः उपदेशः मैत्रेयेण सम्प्रेषितं संवादं शाकायनः ब्रह्द्रथाय अनुच्य कथयति। द्वितीयः प्रपाठकः आत्मा अथवा जीवात्मा कथं शरीरं प्रविशति इति प्रश्नं प्रति विचारं करोति।

तृतीयः प्रपाठकः लघुः अस्ति, यः केवलं पञ्च मन्त्रान् एव धारयति। तथापि अयं प्रपाठकः अस्य उपनिषत्सः मुख्याधाररूपः अस्ति, यत्र विस्तीर्णं गम्भीरं च विषयप्रवर्तनं दृश्यते। अत्र महान् प्रश्नः - यः परमात्मा स एव कथं जीवात्मा अभवन् इति।

चतुर्थः प्रपाठकः अपि अस्य उपनिषत्सः एकः महत्त्वपूर्णः अंशः अस्ति, यः चतुर्भिः मन्त्रैः सह पञ्चदश श्लोकानां (मन्त्ररूपाणां च) संयोगेन युक्तः अस्ति। अत्र भूतात्मनः अपि महत्वं प्रदर्श्यते, यः परतन्त्रः, विषयेच्छुः, मायावलयः इत्येवं विशेषगुणान् प्राप्तवान्।

मैत्रायण्युपनिषदः अन्त्यः पञ्चमः प्रपाठकः अष्टाभिः मन्त्रैः युक्तः अस्ति। चतुर्थप्रपाठकवद्, पञ्चमः प्रपाठकः अपि अधिकतरं परिशिष्टस्वरूपं धारयति। प्रमाणतः, सः समग्रस्य अपि उपनिषदः अतीत्य तिष्ठति। अत्र सांकेतिकरूपेण उक्तं यत् प्राणः च आदित्यः च ब्रह्मणः द्वौ पक्षौ इव अभवन्। एवं तयोः उभयोः उपासना ओङ्कारस्य माध्यमेन प्रकाश्यते।

मैत्रायण्युपनिषदः विशेषलक्षणानि

उपनिषदां प्रत्येकस्य स्वरूपनिश्चित्यै विषयप्रस्तावने वा विशेषता महत्त्वपूर्णं तत्त्वं भवति। सर्वाः उपनिषदः बलसञ्चयस्य खनिः इति ज्ञायन्ते। ताः मनुष्यम् अक्लेशितं कर्तुं स्वदुर्बलतायां विषण्णतां वा परित्यक्तुं प्रेरयन्ति। प्रत्येकस्य उपनिषतः कश्चन वैशिष्ट्यम् अस्ति-

यथा विषयस्य सरलता, विषयगौरवम्, गूढार्थता, तन्त्रशब्दप्रयोगः, विशिष्टदृष्टिप्रस्तावनम् च। अनेन प्रकारेण एव ताः वैदिकसाहित्ये प्रमुखस्थानं धारयन्ति। उदाहरणरूपेण, पूर्वोपनिषदः यथा छान्दोग्योपनिषद् (छा.उ.) तथा बृहदारण्यकोपनिषद् (बृ.उ.) विषयगौरवेन विशिष्टस्थानं प्राप्तवन्तः। काठकोपनिषदः स्थरूपकल्पनया विशेषतः ख्यातः। तथैव, महावाक्यानि उपनिषदां वैशिष्ट्यरूपेण परिगण्यन्ते। चत्वारि महावाक्यानि सन्ति - 'प्रज्ञानं ब्रह्म' (ऐतरेयोपनिषदि), 'अयमात्मा ब्रह्म' (माण्डूक्योपनिषदि), 'तत्त्वमसि' (छान्दोग्योपनिषदि), 'अहं ब्रह्मास्मि' (बृहदारण्यकोपनिषदि) इति। एवमेव मैत्रायण्युपनिषदपि किञ्चन वैशिष्ट्यं धारयति।

ङ) भूतात्मा

मैत्रायण्युपनिषदः द्वितीयः प्रपाठकः व्यक्तिगतात्मनः महत्त्वं विशेषतः प्रकाशयति। सा उपनिषत् तं आत्मानं भूतात्मा इति संज्ञां प्रयुङ्क्ते। भूतात्मा इति आत्मनः एकं नीचतरं स्तरं, यः अस्य विश्वस्य पञ्चमहाभूतैः सम्बन्धं धारयति।भूतात्मा पञ्चतन्मात्राभिः पञ्चमहाभूतैश्च – पृथ्वी, आपः, तेजः, वायुः, आकाशः – इत्येभिः संयुतः अस्ति। यद्यपि आत्मनः वर्णनं अन्यासु उपनिषद्सु अपि विपुलरूपेण दृश्यते, तथापि भूतात्मा इत्ययं शब्दः तासु न दृश्यते। केवलं मैत्रायण्युपनिषद्यां एव भूतात्मा इत्यस्मिन् अर्थे – व्यक्तिगतात्मस्वरूपे – प्रयुक्तः दृश्यते। यः शरीरं निवसति, पञ्चभूतमयं स्यात्, सर्वकर्माणि नियच्छति फलानि च अनुभवति, सः भूतात्मा इति कथ्यते।[१०]

ङ) शरीरं प्रति आत्मनः प्रवेशः

मैत्रायण्युपनिषदः अन्यत् विशेषलक्षणं इदमस्ति - कथं आत्मा शरीरं प्रति प्रविशति। अस्य उत्तरं प्रजापतेः सृष्टिपूर्वकं वर्ण्यते। प्रजापतिः आत्मन्येव ध्यानं कृत्वा प्राणिनां शरीराणि ससर्ज। ततः सः स्वयम् एव प्राणरूपेण तेषु प्रविष्टवान्। एको भूत्वा प्रविष्टुं न अशकत्, अतः सः आत्मानं पञ्चधा विभज्य प्रविष्टवान्। ते प्राणः (श्वासः), अपानः (अधोवायुः), व्यानः (विस्तृतवायुः), उदानः (ऊर्ध्वगामी वायुः), समानः (मध्यस्थवायुः) इत्येते। जीवात्मा शरीरं प्रति प्राणरूपेण प्रविशति - एषा विशेषता मैत्रायण्युपनिषदः विशिष्टलक्षणेषु एकम्। अत्र जीवनस्य उत्पत्तिः विषये एकं वैज्ञानिकदृष्टिकोणमपि द्रष्टुं शक्यते।

ङ) उष्णतापुरुषः

मैत्रायण्युपनिषदः द्वितीयः प्रपाठकः भूतात्मनः अन्यां संज्ञां - उष्णतापुरुषः - इत्येतां उपदिशति। उष्णतापुरुषः इति शब्दः अन्यासु उपनिषद्सु न दृश्यते। एषा एव अस्य उपनिषदः विशेषता अस्ति। महर्षिः मैत्रः स्वशिष्यान् प्रति उपदेशं करोति - यः अग्निः पुरुषस्य अन्तः

विद्यमानः, यः सर्वेषां पुरुषाणां मध्ये वर्तते, येन अन्नं भक्ष्यते, स एव अग्निः रागं जनयति। यस्य शब्दः कर्णौ पिधाय श्रूयते, स एव एषः अग्निः। यदा मरणसमये पुरुषः प्रयाणाय सज्जः भवति, तदा सः शब्दः न श्रूयते। अयं अग्निपुरुषः वैश्वानराग्निः इत्यनेन संज्ञायते। मैत्रायण्युपनिषदि व्यक्तिगतात्मनः वर्णने द्वौ तन्त्रशब्दौ उपयुज्येते - भूतात्मा च उष्णतापुरुषः च। एते उभौ आत्मनि आरोपितौ विशेषशब्दौ। अन्यासु उपनिषद्सु, विशेषतः प्राचीनोपनिषद्सु, जीवात्मनः एते विशेषलक्षणद्वयम् प्राप्तुं कठिनम्। एते उभौ विशेषलक्षणरूपेण मैत्रायण्युपनिषदः वैशिष्ट्यं वहतः।

ङ) मैत्रायण्युपनिषदः पुनर्जन्मविषये विशेषता

मैत्रायण्युपनिषदः अन्यत् वैशिष्ट्यम् अस्ति यत् तत्र पुनर्जन्म स्पष्टतया उल्लिख्यते। यद्यपि विविधानि शास्त्राणि, विशेषतः उपनिषदः, पुनर्जन्मं सूचयन्ति, तथापि अस्य मूलकारणं न कश्चन अपरः, किन्तु स्वीयं संस्कारः एव। संस्काराः सूक्ष्मशरीरे लीनाः भवन्ति। यदा पूर्वशरीरं विनश्यति, तदा एषः सूक्ष्मशरीरः स्वस्य संस्कारानुसारं अन्यं शरीरं प्रविशति। एष एव संसरणं (पुनर्जन्मः) इति कथ्यते। सत्कर्मणां फलम् उत्तमं जन्म, तथा दुष्कर्मणां विपरीतम्। अन्यासु उपनिषत्सु प्राणी कियत्पर्यन्तं जन्मानि लभते इति स्पष्टतया न निर्दिष्टम्। मैत्रायण्युपनिषदि पुनर्जन्मविषये एकः उत्तरः प्रदत्तः अस्ति - जीवनं चत्वारिंशदधिकाष्टलक्षवारं नानायोनिषु जायते इति। एवं प्रकारस्य पुनर्जन्मगणनायाः उल्लेखः केवलं मैत्रायण्युपनिषदि एव दृश्यते। मैत्रायण्युपनिषदः चतुर्थाध्यायस्य तृतीयः मन्त्रः एषां विषये सूचयति-'कर्मकर्ता भूतात्मा पञ्चेन्द्रियाणां साहाय्येन नानाविधानि कर्माणि करोति। यथा लोहमयं पिण्डं वह्नेः प्रभावेण कर्मकर्तृभिः ताडितं नानारूपाणि गृहीते, तथा एव आत्मा अपि अन्तःपुरुषेण अभिभूतः, गुणैः च ताडितः, नानारूपत्वं गच्छति।'[११]

ङ) कदळीगर्भः

मैत्रायण्युपनिषदः चतुर्थाध्याये विशेषशब्दस्य 'कदळीगर्भ' इत्यस्य उल्लेखः अस्ति। 'कदळीगर्भ' इत्यत्र कदळीवृक्षः न अभिप्रेतः, किन्तु तस्य आन्तरिकभागः-यः सारहीनः भवति। कदळीवृक्षस्य मध्यभागः तु असारः, फलम् एव सारयुक्तं खाद्यं च भवति। एषः 'कदळीगर्भ' इत्येषः शब्दः जन्मनाम् अल्पत्वस्य, तुच्छत्वस्य च बोधनाय प्रयुक्तः। यदा जन्म उपजायते, तदा भूतात्मा विषयैः दष्टः इव भवति। यथा महत् तमसि सः रागेण अन्धीकृतः इव दृश्यते; यथा मायाविनः कल्पनया मोहितः इव भवति; यथा स्वप्ने कल्पितप्रेतवद् दृश्यते; एवं स एव आत्मा कदळीगर्भवत् असारत्वेन परिणमति।

ढ) मोक्षवर्णनम्

मोक्षवर्णनं मैत्रायण्युपनिषदि कर्तव्यानां अनुभवस्य च क्रमपरायणं विद्यते। प्रथमः पादः चित्तशुद्धिः - तस्य सिद्ध्यर्थं विविधानि कर्माणि अनुष्ठेयानि। अत्र आश्रमधर्माणाम् अपि गणना क्रियते। वेदाध्ययनम्, स्वधर्मपालनम्, उचिते आश्रमे जीवनं च - एते चित्तशुद्धेः श्रेष्ठमूलानि। यः वेदेषु निर्दिष्टान् धर्मान् अतिक्रामति, स आश्रमधर्मान् अपि न पालयितुं शक्नोति। यदा आश्रमेषु अनासक्तः जनः यतिः (सन्यासिन्) इति कथ्यते, तदा एषः विरुद्धः, अशोभनश्च। किन्तु, सन्यासिनं विना न आत्मविद्यां प्राप्नुयात्, न च धर्मपालनं सम्पूर्णं भवति। अतः उच्यते- 'तपसा सत्त्वं प्राप्यते। सत्त्वात् मनः। मनसः आत्मा। आत्मानं प्राप्य, पुनः संसारे न निवर्तते।'[१२]

उपसंहारः

मैत्रायण्युपनिषत् एकस्मिन्नेव ग्रन्थे बहुविधदर्शनानि, गूढतात्त्विकप्रश्नाः, जीवनस्य रहस्यानि, मोक्षमार्गः च एकत्र समाहितानि दर्शयति। अस्य उपनिषदः वैशिष्ट्यं यत् - इदं केवलं तात्त्विकविमर्शेन न युक्तम्, अपि तु सांख्यबौद्धमतयोः सङ्गतिं, अद्वैततत्त्वस्य औन्नत्यं च सम्यक् प्रकारेण प्रकाशितवती। विशेषतः 'भूतात्मा' इति संज्ञा, 'उष्णतापुरुषः' इत्यादिशब्दप्रयोगः, पुनर्जन्मस्य लक्षणं च, अस्य उपनिषदस्य गवेषणपरं स्वरूपं द्योतयन्ति। अत्र 'कदळीगर्भ' इत्यादिना जन्मपरम्परायाः असारतां सूच्यते, तथा मोक्षप्राप्तेः क्रमानुक्रमः – तपः, सत्त्वम्, मनः, आत्मदर्शनम - इत्यादिना अत्यन्तं सुबोधेन प्रकारेण निरूप्यते। एषा उपनिषत् यद्यपि कतिपये विद्वद्वर्गेण उपेक्षिता, तथापि अस्यां दृष्टं चिन्तनम् अत्यन्तं मूल्यवान्ति, नवोन्मेषशीलानि च अस्ति। अस्य उपनिषदस्य अध्ययनं केलं आत्मविद्यायाः प्राप्तये न, अपि तु भारतीयदर्शनोपलब्धीनां ऐतिहासिकविकासस्य विमर्शाय अपि अनिवार्यम्। अतः एषा उपनिषत् उपनिषद्साहित्ये स्वकीयं विशिष्टं स्थानं धृत्वा, अध्यात्मचिन्तायाः गम्भीरतरं स्वरूपं साधयति। सारांशतः एषा उपनिषत् आत्मबोधस्य, पुनर्जन्मविमर्शस्य, मोक्षमार्गस्य च त्रैविध्येन एकमेव दीपः इव प्रदीप्यते।

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THE ROLE OF MANUSCRIPTS IN THE PRESERVATION OF ISLAMIC JURISPRUDENCE

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Abstract

This paper explores the pivotal role of manuscripts in the preservation, transmission, and development of Islamic jurisprudence (Fiqh) across various regions and historical periods. Islamic jurisprudence, being the cornerstone of Islamic law, has been meticulously preserved through a rich manuscript tradition that dates to the early Islamic centuries. The study examines how these manuscripts served not only as repositories of legal texts but also as vehicles for the dissemination of jurisprudential knowledge across the Islamic world. By analysing key manuscripts from different regions, including the Middle East, North Africa, and South Asia, this paper highlights the diverse scribal practices and scholarly networks that contributed to the enduring legacy of Fiqh. The findings suggest that the manuscript tradition played a crucial role in ensuring the continuity and dynamism of Islamic legal thought, allowing for the adaptation and development of jurisprudence in response to changing social and political contexts. The paper concludes by emphasising the significance of manuscript studies in understanding the historical evolution of Islamic jurisprudence.

Introduction

Islamic jurisprudence, or Fiqh, forms the bedrock of Islamic legal tradition, guiding the moral and legal conduct of Muslims across the globe. Rooted in the Quran and the Hadith, Fiqh has evolved over centuries through the meticulous efforts of scholars who have interpreted and codified Islamic law(Shabana, 2010). Central to this evolution is the manuscript tradition, which has played a critical role in preserving and transmitting the vast corpus of legal knowledge that constitutes Fiqh(Welch, 1980). Manuscripts, as tangible records of scholarly activity, not only safeguarded the teachings of early jurists but also facilitated the dissemination of these teachings across the Islamic world, from the heartlands of the Middle East to the far reaches of North Africa and South Asia(Dudoignon et al., 2006).

This paper seeks to explore the role of manuscripts in the preservation and transmission of Islamic jurisprudence, focusing on how these texts contributed to the development of Fiqh in various regions and periods. By examining the scribal practices and scholarly networks underpinning the manuscript tradition, this study aims to shed light on the mechanisms through which Islamic legal thought was sustained and adapted over time. The research draws on a range of primary sources, including key manuscripts from different regions and secondary literature on the history of Islamic law and manuscript studies. Through this exploration, the paper argues that the manuscript tradition was not merely a passive means of preserving legal texts but an active process that shaped the evolution of Islamic jurisprudence. The ability of scholars to transmit, interpret, and expand upon the foundational texts of Fiqh through manuscripts ensured the continuity of Islamic legal traditions, even as these traditions encountered new challenges and opportunities in different historical and cultural contexts (Berkey, 2002). The study underscores the importance of manuscript studies in understanding the historical dynamics of Islamic law and calls for further research into the diverse manuscript cultures that have contributed to the rich tapestry of Fiqh.

Islamic jurisprudence, or Fiqh, is an essential component of Islamic legal theory, encompassing the rules and guidelines that govern various aspects of Muslim life. The historical development of Fiqh is intricately linked to the foundational texts of Islam -the Quran and Hadith - as well as the scholarly efforts that emerged in the early centuries of Islamic civilization (Latham, 1985a). The formative period of Fiqh saw the establishment of the four major Sunni schools of law: Hanafi, Maliki, Shafi'i, and Hanbali, each of which developed its methodologies and interpretations of Islamic legal principles(Gulam, 2017).

Wael B. Hallaq, in his seminal work The Formation of Islamic Law, provides a comprehensive overview of the historical development of Fiqh, highlighting the role of early jurists in systematizing Islamic legal thought. Hallaq, (2004) argues that the codification of Fiqh during the Abbasid period was crucial in standardizing legal practices across the Islamic world, despite regional variations. This codification was facilitated by the increasing availability of written texts, which allowed scholars to disseminate their interpretations more widely (Kennedy, 1986).

Another critical study by Joseph Schacht, An Introduction to Islamic Law, delves into the early development of Islamic legal theory, tracing the influence of pre-Islamic Arabian customs and the gradual incorporation of these practices into Islamic jurisprudence. Schacht, (1964) emphasizes the role of the early legal scholars, or fuqaha', in interpreting and adapting the Quranic injunctions and Hadith to the socio-political contexts of their time. His work underscores the dynamic nature of Fiqh, which has evolved continually in response to changing circumstances.

Further contributions to the understanding of Fiqh's development are found in the writings of George Makdisi, particularly in The Rise of Colleges: Institutions of Learning in Islam and the West (Latham, 1985). Makdisi (1981) explores the institutionalisation of Islamic jurisprudence through the establishment of madrasas, which played a pivotal role in the education and certification of jurists. These institutions were central to the preservation and transmission of Fiqh, as they produced and disseminated legal texts that were copied and circulated throughout the Islamic world.

Manuscripts, including Fiqh, have been instrumental in preserving and transmitting Islamic knowledge. The manuscript culture in the Islamic world developed alongside the spread of Islam, with the production of handwritten texts becoming a key aspect of scholarly life. The advent of paper in the Islamic world during the Abbasid period significantly boosted manuscript production, making written texts more accessible and facilitating the spread of knowledge. The widespread availability of paper led to an increase in the production of manuscripts, which in turn contributed to the flourishing of Islamic sciences, including jurisprudence. Manuscripts became the primary medium through which legal knowledge was preserved, copied, and transmitted across generations.

Manuscripts as Tools of Preservation

Manuscripts have played a crucial role in the preservation of Islamic jurisprudence (Fiqh) by serving as the primary medium through which legal knowledge was recorded, copied, and transmitted across generations. In the absence of a centralized, printed legal code, the manuscript tradition became the backbone of Islamic legal scholarship, ensuring that the rulings, interpretations, and methodologies of early jurists were preserved for posterity. These manuscripts were not only repositories of legal knowledge but also tools that facilitated the teaching and dissemination of Fiqh across the Islamic world.

One of the key ways in which manuscripts contributed to the preservation of Fiqh was through the meticulous copying and reproduction of legal texts. Scribes, often highly trained in the art of calligraphy and the nuances of legal language, played a central role in this process. The accuracy of these copies was paramount, as any error in transcription could lead to significant legal misunderstandings. As a result, scribes employed a range of techniques, including the use of marginal notes (hashiyah) and cross-referencing with other authoritative texts, to ensure the fidelity of the manuscripts they produced.

The preservation of Islamic legal texts through manuscripts can be observed across various regions, each with its own distinctive manuscript culture. In the Middle East, for example, the Mukhtasar al-Quduri, a foundational text of the Hanafi school of thought, was widely copied and disseminated, becoming one of the most influential legal texts in the region. Manuscripts of the Mukhtasar were often accompanied by commentaries (shuruh) and glosses (hashiyah), which provided additional interpretations and explanations, thereby enriching the legal discourse and ensuring that the text remained relevant in different contexts.

In North Africa, the Mudawwana of Imam Malik played a similar role in the preservation of Maliki jurisprudence. This text, which compiled the legal opinions of Imam Malik and his disciples, was meticulously copied by scribes and studied by generations of scholars. The manuscript tradition in North Africa was characterized by a strong emphasis on oral transmission and memorization, with students often required to memorize large portions of the text before receiving written copies. This practice ensured that the legal knowledge contained in the Mudawwana was both preserved in written form and deeply ingrained in the minds of scholars.

In South Asia, the manuscript tradition also played a critical role in the preservation of Islamic jurisprudence, particularly within the Hanafi school. The Fatawa-i-Alamgiri, a comprehensive legal compendium commissioned by the Mughal emperor Aurangzeb, is one of the most notable examples. This text, which codified Hanafi jurisprudence in the Indian subcontinent, was widely copied and distributed across the region, becoming a key reference for judges (qadis) and legal scholars. The manuscripts of the Fatawa-i-Alamgiri often featured elaborate calligraphy and illumination, reflecting the high status of the text and the importance of its preservation.

Transmission of Fiqh

The transmission of Fiqh through manuscripts was a complex process that involved not only the physical copying of texts but also the teaching and interpretation of those texts within scholarly communities. Manuscripts served as the primary medium through which legal knowledge was transmitted from one generation to the next, with students often receiving their education directly from a master (shaykh) who possessed authoritative copies of key legal texts. This process of transmission was highly formalised, with students required to obtain an ijazah (license) from their teacher before they were permitted to teach or copy the text themselves.

Educational institutions, such as madrasas, played a crucial role in the transmission of Fiqh through manuscripts. These institutions served as centers of learning where legal texts were studied, copied, and disseminated. The madrasa system, which developed during the medieval period, played a crucial role in the institutionalisation of Islamic jurisprudence, providing a structured environment in which legal knowledge could be preserved and transmitted. Manuscripts produced in madrasas were often subject to rigorous scrutiny, with multiple copies compared and corrected to ensure their accuracy.

A range of external factors, including political, social, and economic conditions influenced the preservation and transmission of Fiqh through manuscripts. For example, the patronage of rulers and wealthy individuals played a significant role in the production and dissemination of legal manuscripts. Endowments (waqf) established for the support of madrasas and the copying of legal texts ensured that scholars had the resources they needed to continue their work, even in times of political instability. Social and economic factors also influenced the transmission of Fiqh, as the availability of materials such as paper and ink, as well as the demand for legal texts, affected the production of

manuscripts. The spread of paper-making technology across the Islamic world in the 8th and 9th centuries, for example, significantly increased the availability of legal manuscripts, making it easier for scholars to access and disseminate legal knowledge.

Role of Female Scholars in Manuscript Tradition

The role of female scholars in the transmission of Fiqh and Islamic legal scholarship is a significant yet often overlooked aspect of the manuscript tradition. Women like Aisha bint Abu Bakr, one of the most prominent transmitters of Hadith, made substantial contributions to the preservation and dissemination of Islamic knowledge. Her deep understanding of religious texts and active participation in scholarly discussions allowed her to influence the legal discourse of her time. The manuscripts recording her teachings became essential references for later jurists, showcasing her pivotal role in shaping Islamic jurisprudence.

Fatimah bint Muhammad al-Samarqandi is another example of a female scholar who contributed significantly to Islamic legal scholarship. An accomplished jurist in the Hanafi school, she not only authored legal texts but also taught and reviewed manuscripts, ensuring the accuracy and integrity of legal knowledge. Her influence extended through her work and her mentorship of male scholars, including her husband, Alaa al-Din al-Kasani, a renowned jurist. The manuscripts associated with her teachings reflect her deep expertise and highlight the essential contributions of women in the legal scholarly tradition.

These contributions underscore the active engagement of women in the Islamic scholarly community, where they played crucial roles as educators, transmitters, and interpreters of legal texts. Female scholars ensured that the manuscript tradition included diverse voices and perspectives, enriching the development of Fiqh. Recognizing their impact provides a more inclusive understanding of how Islamic jurisprudence was preserved and transmitted across generations, demonstrating that women were integral to the intellectual legacy of the Islamic world.

Conclusion

The findings of this study underscore the significance of the manuscript tradition in shaping the evolution of Islamic jurisprudence. Manuscripts were not merely static records of legal knowledge; they were dynamic tools that facilitated scholarly discourse, allowing for the interpretation and adaptation of legal principles to new contexts. The preservation of diverse legal opinions and

interpretations within these manuscripts also contributed to the intellectual vitality of Fiqh, ensuring that it remained a living tradition capable of addressing the changing needs of Muslim societies. The implications of these findings for understanding the development of Islamic legal traditions are profound. By examining the role of manuscripts in the transmission of Fiqh, we gain a deeper appreciation for the complex interplay between written and oral traditions in Islamic law. The study also highlights the importance of regional scholarly networks and the impact of external factors, such as political patronage and technological advancements, on the production and dissemination of legal texts.

Looking forward, there are several areas where future research could further enhance our understanding of the role of manuscripts in Islamic jurisprudence. One important avenue for study is the digitization of Islamic manuscripts, which has the potential to make these valuable texts more accessible to scholars and the public alike. Comparative studies across different Islamic regions could also shed light on how local manuscript traditions influenced the development of regional legal schools. In conclusion, the manuscript tradition was foundational to the preservation and development of Islamic jurisprudence, enabling the transmission of legal knowledge across time and space. As we continue to explore and digitize these manuscripts, we open new doors for understanding the rich history of Islamic law and its ongoing relevance in the modern world.

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LIVES IN TRANSITION: NATIONALISM, REFORM, AND SELF-REPRESENTATION IN MALAYALAM AUTOBIOGRAPHICAL NARRATIVES

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Abstract

This study explores Malayalam autobiographical narratives as vital instruments through which selfhood, reform, and nationalism intersect within modern history of Kerala. Moving beyond personal recollection, these writings engage with the socio-political and cultural transformations that redefined caste, gender, and class identities in the twentieth century. By interweaving memory and history, auto biographers convert private experiences into collective testimony, offering counter-histories that challenge the authority of institutionalised historiography. The narratives of reformers, freedom fighters, and writers reveal lives in transition - individuals negotiating between inherited hierarchies and emerging democratic ideals. Through acts of self-representation, these autobiographies portray the moral and emotional dimensions of social change, reconfiguring personal memory as a site of cultural critique and historical reflection. They serve as alternative archives of Kerala's modernity, where the autobiographical self becomes both witness and participant in the wider narrative of social reform, resistance, and national reconstruction.

Key Words

Malayalam Autobiographies, Identity Formation, Cultural Memory, Historical Representation, Narrative Analysis

Autobiographical writing in Malayalam transcends the traditional boundaries of personal recollection, emerging as a profound medium for examining the interconnections between

individual consciousness and collective social history. These narratives are not confined to mere remembrance but function as critical engagements with the socio-political and cultural frameworks that shape personal identity. Through memoirs, diaries, letters, and pen sketches, Malayalam authors articulate the tensions between private experience and public reality, transforming autobiography into a vital space for social critique. The reflective process of narrating the self becomes a form of cultural interrogation, wherein writers explore the contradictions, anxieties, and aspirations embedded within historical transformations of Kerala. Using personal memory with broader social experience, autobiographical literature reveals the complex negotiations between conformity and resistance that characterise the Malayali's encounter with modernity.

These texts serve as repositories of cultural memory and historical consciousness, offering perspectives frequently absent from institutionalised accounts of the past. The strength of Malayalam autobiographies lies in their capacity to fuse intimate emotion with social reflection, providing insight into how individuals internalise and respond to shifting power structures. This function transforms autobiographical writing into a form of historiography that privileges the subjective as a legitimate mode of historical knowledge. Through such acts of self-inscription, the autobiographer not only reconstructs their own identity but also contributes to a more plural and inclusive understanding of Kerala's socio-historical development.

Malayalam autobiographies thus represent a sophisticated synthesis of literature, memory, and historical awareness. The authors, often meticulous in their narrative construction, use selective recollection to evoke the inner logic of social events and human behaviour. These works interact between memory and history, suggesting that the self is neither static nor isolated but continuously shaped through social interaction and collective experience. As

historical sources, they enrich the study of Kerala by foregrounding voices that official histories marginalise.

Autobiographies are memoirs of the past and are concerned with the expression of the self. The feeling, and experiences of the prime movers of events are narrated in their own language, that too in a mood of recollection. This is more true of the autobiographical account of the social reformers and political activists. The twentieth century being the century of nationalism in India, the memoirs are full of events associated with nationalist movement and the effort of leaders to make the people conscious of nationalism. Autobiographies unravel the emotion and belief of the people. While reading the autobiographies one could sense beneath the smooth surface of day-to-day political affairs the powerful undercurrents. Though the official records fail to reflect such under-currents the autobiographies help us to discover the inner logic or inner meaning of events and circumstances. The authors as creators of events and circumstances are highly selective in the use of evidences through their writings. They help us to discover the thoughts expressed in human action. The value of autobiography as historical source,

Arthur Marwick says: Belongs the period being studied, the human life span being what it is, this literature clearly must belong to that period to and therefore a primary source. It will be subject to fallibility of memory and it may contain much secondary material, the historian will be thoroughly on guard and ready to discount or cross check the secondary material. Some contemporary histories – Historian written about a period through which the historian has lived or is living can have the character of elaborated memories and so service as potentially useful primary source.[1]

The quality and uniqueness of autobiographies enhances its value as source of modern history. Autobiography is primarily about an individual in time. Time and space are the two important factors which influence history. The significance of time and socio-political

space are the subject matter of autobiographies as well as history. Historical phenomenon can never be understood apart from its movement of time.[2] As bye product autobiographies reflect the significance of time and socio-political space, which are motivating elements in the historical inquiry. As a manifestation of one's knowledge of oneself autobiography has its own basis on the fundamental and enigmatical psychological phenomenon which is known as consciousness of self or self-awareness. One's life in the world does not pass simply as natural, a continuity of action, feelings and reactions, one who live it consciously, consciousness of self and the consciousness of the world around us being primordial both the products of one and same mental activity.[3] In this regard the history of autobiography is the history of human self-awareness. A person depicts his eventful days not only for his own satisfaction but also for serious social, political, and cultural dialogues. Autobiographies invariably record details of contemporary life that are too small and too ordinary to have been found worth mention in any official record as well as their own reactions and attitudes towards all types of events. The European social historians especially of Britain and France, utilized mainly unpublished autobiographical accounts of the nineteenth century working class and oral sources to reconstruct their history.[4]

The autobiography is a literary genre in which an individual re-collects and breathes life into his experiences. Autobiographies are different from memoirs and vignettes (Pen –Pictures) in this respect. It is not only the individuality of the author that distinguishes an autobiography from a biography but also sincerity of narration and fixation of priorities and comprehensiveness. As the historical writings become event based or issue based primary and secondary source can be made us of in its reconstruction. But in explaining the historical process the official documents may not contain the thoughts and emotions that influenced or motivated them. Autobiographies on

the other hand reveal the explicit role of the individual and the inner motives that led the person at the time. Therefore autobiographies in this sense can be called the psychological source of history. [5] This is the strength of the autobiographies and the present study is mainly based on autobiographical accounts.

Nationalism as an ideology, supported the national movement, and the national movement in turn nurtured nationalism. The involvement of the masses including students, peasants, workers and women had proved its acceptance by the people. The nationalist leaders organized the agitation by using bills, propaganda, touring of leaders both local and national level, hunger strikes, marches, boycotts, satyagraha, non-operation, petition, protest, public meeting, picketing, etc.

V.T. Bhattathirippad the wellknown social reformer observed:

While the moral encouragement of the growing Indian nationalism was helpful to the radicals, the orthodox priestly class got the support of feudal lords and local chieftains. The consequences of this revelry reverberated through out the society.[6]

The alternating currents of ideological sphere can be seen in these movements. It was a concern of movements disagreeing on ideological ground, but supported and propagated anti-colonialism, anti-feudalism and anti-imperialism. Its direction and dimensions were changed, when the Communist Party entered the political arena and the priorities of action were re-defined. Thus the history of the national movement is not a story of a monolithic construction.

Malayalam autobiographies especially by the persons who participated in the freedom movement, recorded their experience in a reliable manner. Due to their affiliation to an organization or to a political party or to a particular ideology, different versions of a particular event may be found.

C. Kesavan, the veteran State Congress leader wrote:

The war was raging during that time. The Indian nationalist consciousness had not so flourished as of later years. There was a widespread enthusiasm for the survival of the British empire and the British throne. It kindled our devotion to the empire. We at Palghat decided to contribute something to the unhindered conclusion of the war. [7]

Meanwhile K.P. Kesava Menon at Calicut took a firm stand against the war fund.[8] These two incidents are enough to reveal the reality of the two streams of thought. As far as the re-construction of the history of modern Kerala is concerned, these autobiographies were not fully utilized. It is only used to denote a crucial context or to explain the under currents of an event. They are relevant and historically valuable.

Most of the official sources legitimize the deeds of the state or its agencies. In fact it was the great oppressor of the nationalist movement. So this type of information contains prejudicial observations and official assessment of a particular event. For example the nationalist leaders never agreed or noted in their autobiographies, that the Malabar rebellion (1921) was a communal riot. But the official documents and official versions considered the leaders never agreed or noted in their autobiographies, that the Malabar rebellion (1921) was a communal riot. But the official documents and official versions considered the leaders a militants and the followers as culprits. The reports of the police and administrative officers were the basis of the official version of an event. The evidences they bring are one sided and incomplete in many respects. The autobiographies of K.P. Kesava Menon, Moyyarath Sankaran, E. Modu Moulavi, K. Madhavan Nair etc. attest to this fact.

E. Moidu Moulavi observed:

The 1921 incidents have been named differently by different persons, as the Mappila rebellion, peasant uprising the Khilaphat revolt, nor a retaliation against the landlords. In fact, it was an undefiled freedom movement.[9]

A.K. Pillai, State Congress leader states "Instead of becoming worthless and decadent this revolt would have turned into a well – organized social revolution with a programme capable of ameliorating the economic hardships of the people under a real leadership."[10]

The police and their agents eagerly watched the developments and the propaganda literature were seized. Newspapers, periodicals and pamphlets were banned under the guise of law and order. The official reports had many angularities to justify the decisions and actions of the government. In this regard the official version is biased the misleading. But the versions presented in the autobiographies are less malicious and more reliable than the official accounts.

The autobiographies of E.M.S. Namboodiripad, Kanippayyor Sankaran Namboothirippad, V.T. Bhattathirippad, C. Kesavan, Mannath Padmanabhan, etc cannot be ignored in the writings of the social history of modern Kerala. The autobiographies of K.C. George, M.M. Varkey, C. Kesavan, Kumbalath Shanku PIllai etc. narrate the social roots of political agitation in Travancore and speak about their personal involvement in these movements. The changing nature of social organizations and their role in political agitation for responsible government can be seen in these autobiographies. The growth and transformation of the national movement in the Cochin state is depicted by V.R. Ezhuthachan. The unique information regarding the movement for integration of Kasargod with Kerala is reflected in K. Madhavan's autobiography. The rise and growth of the peasant movement in north Malabar is portrayed by V.M. Vishnu Bharatiyan. The role of the nationalist press was highlighted in the autobiographies of K.P. Kesava Menon and P. Narayanan Nair.

The personal experiences and sufferings by woman political activists are reflected in the autobiographies of Lalithambika Antharjanam, K. Devayani, Accama Cheriyan etc. K. Madhavan also explains the sufferings of the women who participated in the national movement in Malabar.

Moyyarath Sankaran a wellknown freedom fighter observes:

The national consciousness of any people is to be measured by the participation of women in the movement. When the young activists return home after suffering tortures and imprisonment for the country, the mothers and sisters who welcomed them with affection and sympathy would get rid of their misery. The nationalistic empathy and endearment of the women show how the nationalistic consciousness has penetrated into the house and the kitchen.[11]

Novelist Cherukad narrates the personal loss of the freedom fighters in his autobiography:

It was the intellectuals from orthodox families who came out for political work. They had only very loose family ties. The masses viewed them as hermits sacrificing and undergoing miseries for the sake of the country. Abandoning their homes breaking laws and suffering tortures they went to prison for the good of the country and the people. The people saw and praised their sacrifices. But the members of their families did not approve their heroism. Every political worker has been an outcast in his family.[12]

The spirit of nationalism spread by different agencies, like library movements, local cultural organizations had unified the victims of the colonial rule. A remarkable thing was that through the efforts of the Socialist party, the mass base of the Congress was broadened to include labourers and peasants. The base of the left consisted of trade unions in towns and cities, peasant associations in the rural areas and the organizations of teachers and students. [13]

The desire of the freedom fighters as revealed in their autobiographies was the creation of a democratic and egalitarian state. The non-violent satyagraha, the weapon that had been developed during the freedom struggle to undo colonial rule remains as the greatest legacy of the nationalist movement. The democratic movement in Kerala achieved success because it had been addressed to a socially emancipated people. The great social transformation, which took place in Kerala during this period prepared the ground for national awakening and political upheaval. The clash of cultures between ideology of bygone age and that of an emerging democratic culture ended in the victory of the progressive forces. Culture remained vital to nationalism and turned the minds against all kinds of oppression.

The freedom fighters had the capacity to influence the thought and action of the people and to inspire the masses to action. They had successfully communicated the values of nationalism with its attended emphasis on equality, secularism and humanism and also upheld the right to dissent and protest. If formal education was an instrument of colonialism, propaganda was the weapon of the nationalists. The nationalists used every kind of propaganda to educate the masses. Meetings and conferences were conducted to make people conscious of their rights. The aims and objectives were explained sincerely in a simple way. It succeeded in generating a new political awareness among the people. The primordial knot of loyalty to local chieftains and royal and aristocratic families were broken and the loyalty of the people was transferred to the emergent nation state.

The nationalists belonging to all parties undertook house visits to make people familiar with current politics and collect funds for the party by selling bills, pamphlets, leaflets and booklets. Through the press and platforms, print media, literature and visual arts reactionary elements of indigenous culture was ridiculed and the people were reminded of the political freedom. Most of the autobiographies

enumerate the efforts of its authors to bring the masses to the nationalist fold and listed the obstructions and hurdles they had faced in the endeavours. The participation of the people in large numbers in public meetings, protest marches and demonstrations amply proved the organizational skill of the leaders and the enthusiasm on the part of the masses. The non-violent satyagraha style of functioning popularized and strengthened the cult of sacrifice, self-reliance and discipline among the people. The freedom struggle was also interpreted as a movement for national unification and national building. Social reform movements based on modernity was accepted as pre-condition for an egalitarian society by all the political leaders.

As a result of the nationalist movement hither to unknown villages became the centers of national attention. Payyanur in Kerala, the main center of the Salt Satyagraha came to be known as the Second Bardoli. So also places like Vaikam, Guruvayur, Kalpathy and Sucheendram, famous as temple towns during the freedom struggle became centres of agitation for social justice. Punnapra and Vayalar not only became everlasting model of political resistance but also nationally acclaimed centres of anti-colonial, anti-imperial anti-feudal struggle. So were Kayyur, Karivellur, padikunnu, Munayan Kunnu, Morazha, Kizhariyur, Neyyattinkara, Kallara-Pangode, Chengannur, Puthuppalli, Pukottur, Thirurangadi, Kottakkal etc.

The freedom fighters who brought the national movement closer to the people were also social activists. Though most of them rose to national leadership they did not put an end to their close relationship with the local issues and their contact with the local people. With a few exceptions like C. Sankaran Nair, V.K. Krishna Menon, G. Ramachandran, almost all Malayali leaders considered Kerala as their political arena.

Most of the early political leaders had made their debut through their fight against social evils. They provided sense and direction to caste organizations. The Communist Party leader E.M.S. was active in

the *Yogakshema Sabha*, Mannath Padmanabhan in the *Nair Service Society* and T.K. Madhavan K. Ayyappan, C. Kesavan and R. Sankar in the *S.N.D.P. Yogam*. While T.K. Madhavan was the General Secretary of the *S N D P Yogam*, persuaded the Indian National Congress to take up social issues as part of its activities. Leaders like K.C. George, M.N. Govindan Nair, C. Achutha Menon and N.E. Balaram were able to recognize the political as well as the progressive aspects of the social reform movements. They knew that only the social movements could transform the caste centered social system and achieve political emancipation.

Mahatma Gandhi, was rallying point of freedom fighters in Kerala and was an unending source of inspiration. He attracted the masses irrespective of caste, religion or sex. His position in the minds of people was unique.

P Narayanan Nair observed:

In India during the last four decades it was Gandhi's voice that had resounded everywhere more than anything else. It was his wish that was respected and his commands that provided. His ideology of non-violence was felt as a formidable revolutionary force in the objective conditions at the time.[14]

E Modu Maulavi attests to the Gandhian impact on Indian national movement; "As the leadership of the Congress, which had been without verve and vigours, changed hands to Gandhiji, it was transformed overnight in to a most powerful organization".[15] G. Ramachandran remembers an event that occurred in Culcutta when Gandhiji and Tagore entered into an ideological discussion on Gandhian Constructive Programme:

If Gandhiji is going to insist that the spinning wheel (charka) would secure freedom for India, it must be pointed out that it is a wrong notion. Simply by spinning thread on a wheel would not get you freedom. It could be won only as the end result of innumerable

activities. Therefore, Tagore showing utmost respect, warned Gandhiji not to impose a moral dictatorship over India's conscience, but to think over other means.[16]

Autobiographies as source of history deserve much attention in various contexts. The autobiographies reveal the keen relationship of the authors with the material forces. The merit of an autobiography is determined by the discretion the author displays in selecting the events and topics he wants to describe. The autobiographies carry a clear perspective of the life, from which the author cannot be separated. [17] Even through exaggerations, and different kinds of bias incapacitate many of these works to be elevated to the status of historical sources, a meticulous scrutiny and through study can discern what is needed for historical reconstruction from the mass of untruths and clumsy truths available at their disposal.

The autobiographical reflection of nationalism, reform and self-representation national movement indicates that the existing histories are the elaboration of history based on archival sources. They are a source par excellence for the re-construction of the history of the social transition in Kerala. The leaders who had inked their expectations and experiences were persons totally identified with the masses and with their aspirations. They are known for their self-sacrificing activism. Establishment of relations of cause and effect constitutes an instinctive need of understating and the autobiographical accounts fulfil this need. The autobiographies share knowledge about ideas and intellectual practices of the period but ignore generalizations. They attach importance to the exact re-construction of the thoughts, actions and attitudes of the persons involved in the struggle. The autobiographies of the freedom fighters are a treasure house of unique information regarding social vitalization programmes.

Conclusion

Malayalam autobiographical narratives embody the evolving consciousness of a society negotiating between reformist zeal, nationalist aspiration, and the moral reconstruction of the self. These writings transform lived experience into an interpretive tool through which the ideology, emotion, and historical change becomes discernible. Far from being isolated acts of remembrance, they function as interventions within Kerala's intellectual and political discourse, where memory challenges institutional authority and redefines the meanings of freedom, modernity, and belonging. The autobiographical self emerges as both participant and chronicler of social transition, bringing the dialectics of individual aspiration and collective transformation. In documenting struggle, sacrifice, and awakening, these texts serve as cultural archives that recover silenced perspectives and expose the layered texture of modern identity formation of Kerala. Malayalam autobiographies validate that the act of narrating one's life is inseparable from narrating the life of a community, affirming autobiography as a vital mode of historical understanding.

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A BRIEF NOTE ON THE BHĀMINĪVILĀSA OF JAGANNĀTHA PAṆDITA

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Abstract

The article tries to throw light on the less known poetical works of great rhetoric Jagannātha Paṇdita. It also tries to unfold the personal life of Jagannātha Paṇdita from these poetical works.

Key words

Jagannātha Paṇdita, Bhāminīvilāsa, Prāstāvikavilāsa, Karuṇavilāsa, Śāntavilāsa, Śṛngāravilāsa

Introduction

Bhāminīvilāsa is a collection of poems. It includes four poems. They are *Prāstāvikavilāsa*, *Karuṇavilāsa*, *Śāntavilāsa* and *Śṛngāravilāsa*. The verses in *Bhāminīvilāsa* are independent and have no mutual connection among them. So they can come under the Muktaka type of poem.

The significance of the title *Bhāminīvilāsa* is not clear. The word Bhāminī means a beautiful woman. Vilāsa means her graceful activities exhibiting love. But there are no such love sentiments in *Śānta* and *Prāstāvika vilāsas*.

There are several editions of *Bhāminīvilāsa*. The total number of verses in *Bhāminīvilāsa* is 371. The *Karuṇavilāsa* & *Śṛngāravilāsa* contain a total number of 202 verses. So these two Vilāsas contain more than half of the work. So may be based on these two Vilāsas the name *Bhāminīvilāsa* is given.

It is also reasonable to think that the name *Bhāminīvilāsa* is natural. It is not necessary to give a name to a work depending on its content. If it is necessary Jagannātha must give a traditional name like *Padyakusumāñjalī*. But it is not

beautiful like the present name. And the verses in *Bhāminīvilāsa* might have been written on different occasions and later on compiled as a poetical work.

PRĀSTĀVIKAVILĀSA

This Vilāsa may be written enlighten his mind which is full of sorrow. This is considered to be the first part of *Bhāminīvilāsa*. The word *Prāstāvika* means introduction, introductory etc. It contains 122 verses in different metres.

In *Prāstāvikavilāsa* the poet tries to console his mind by looking into the beauty of nature. Whatever things come into his vision becomes an object for description. His description follows like – 'Oh Lotus! The bees enjoying the honey within you are making some unusual humming and your relative – the wind is spreading your fragrance all around[1].

This Vilāsa is rich in Subhāṣitas. Jagannātha praises good and criticises cruel and wicked taking examples from nature. We know Some wealthy persons are not helpful to others. This idea is given in the verse –

किं खलु रत्नैरैतैः किं पुनरभ्रायितेन वपुषा ते ।

सलिलमपि यन्न तावकमर्णव वदनं प्रयाति तृषितानां ।।[2]

Here the ocean is described to be useless as its water is not good for drinking though it contains precious gems and it is spreading like the sky.

Again Jagannātha praises the word of scholars. Words do not come suddenly from the mouth of the wise. But after coming they do not return like the tusk of an elephant –

विदुषां वदनाद्वाचः सहसा यान्ति नो बहिः।

याताश्चेन्न पराञ्चन्ति द्विरदानां रदा इव ।। [3]

We already know the subhasita – एको हि दोषो गुणसन्निपाते निमज्जतीन्दोः किरणेष्विवाङ्कः।[4] But Jagannātha gives its opposite in the verse –

अमितगुणोपि पदार्थो दोषेणैकेन निन्दितो भवति।

निखिलरसायनमहितो गन्धेनोग्रेण लशुन इव ।। [5]

A thing possessed of many virtues becomes hateful as a result of having one bad quality like the garlic by its bad odour. Hence the *Prāstāvikavilāsa* is a collection of different kinds of descriptions of nature as well as Subhāṣitas.

KARUṆAVILĀSA

According to the scholars the *Karuṇavilāsa* is written in order to appease his own mind which became highly distracted by the death of his wife Kāmeśvary. It contains 19 verses, eighteen of which are written in Vasantatilaka metre. His love and attachment towards his wife is beautifully expressed in the Śloka.

सर्वेपि विस्मृतिपथा विषयाः प्रयाताः

विद्यापि खेदगलिता विमुखी बभूव ।

सा केवलं हरिणशाबकलोचना मे

नैवापयाति हृदयादधिदेवतैव ।।[6]

Though the work is expressive of Jagannātha's sorrow, many of the stanzas are of poetic excellence. For example –

धृत्वा पदस्खलनभीतिवशात् करं मे

या रूढवत्यसि शिलाशकलं विवाहे ।

सा मां विहाय कथमद्य विलासिनी द्या-

मारोहसीति हृदयं शतधा प्रयाति ।। [7]

It is a good example for Bhāvadhvani. At the time of marriage in order to put her foot on the stone she holds my hands out of fear. But now leaving me here she has ascended the sky (heaven). He speaks about his wife as adorned with all the good qualities and having no defects like a good poetry.

निर्दूषणा गुणवती रसभावपूर्णा

सालंकृतिः श्रवणकोमलवर्णराजिः।

सा मामकीनकवितेव मनोभिरामा

रामा कदापि हृदयान्मम नापयाति।। [8]

The overflow of Karuṇarasa is seen in all the verses of this poem.

ŚĀNTAVILĀSA

Śāntavilāsa is a poem containing 44 verses in different metres. These verses must have come out of his heart as a result of the depression caused by the death of his son and wife. The death of his son is indicated in the poem –

रे रे मनो मम मनोभवशासनस्य

पादाम्बुजद्वयमनारतमानमन्तम् ।

किं मां निपातयति संसृतिगर्तमध्ये

नैतावता तव गमिष्यति पुत्रशोकः ।।[9]

The poem is written in the form of praising Lord Kṛṣṇa. Jagannātha's great devotion for Lord Kṛṣṇa along with his poetic imagination and skill in using Alankāras can be seen in this poem. The opening verse of *Rasagangādhara* is taken from this poem.

स्मृतापि तरुणातपं करुणया हरन्ती नृणा-

मभङ्गुरतनुत्विषां वलयिता शतैर्विद्युताम् ।

कलिन्दनगनन्दिनीतटसुरद्रुमालम्बिनी

मदीयमतिचुम्बिनी भवतु कापि कादम्बिनी ।।[10]

Here Kṛṣṇa is identified to the cloud and so there is Rūpakātiśayokti. Kṛṣṇa is described as more important than the clouds and so there is Vyatireka also. In the second part of the poem we can see Vṛttyanuprāsa in Nandinīi Lambinī etc. The Sandehas such as Niśchayagarba, Niśchayānta etc. can be seen in the verse-

तरणितनया किं स्यादेषा, न तोयमयी हि सा

मरकतमणिज्योत्स्ना वा स्यात् न सा मधुरा कुतः ।

इति रघुपतेः कायच्छायाविलोकनकौतुकैः

वनवसतिभिःकै कैरादौ न संदिविहे जनैः ।।[11]

Jagannātha's devotion for Kṛṣṇa is clearly seen in many verses. He thoroughly believes that one who wants to free from all miseries should indulge his mind in Kṛṣṇa. The two letters कृष्ण is the doorstep to enter मोक्ष He says to his mind "If you want to sense anybody sense Viṣṇu, If you want to think, think about Vishnu, If you wants to sing, sing about stories connected with Viṣṇu. He again and again requests Lord Kṛṣṇa to banish his sufferings. He also requests the lord to be present in his mind at the time of death.

देहावसानसमये हृदये मदीये

देवश्चकास्तु भगवानरविन्दनाभः।[12]

Jagannātha feels very much grief at the sight of good people suffering from poverty and the cruel people living in prosperity, the untimely death of good people and the long life of cruel etc. But he understands that god is the supreme authority in these matters and so he is helpless.

He condemns the people for their greed. The world itself is perishable and then what is to say about the body. Even then, why the people are trying hard for the welfare of that body. The Śāntarasa is fully developed at this part of the poem. Here his words are equal to those of Jīmutavāhana in *Nāgānanda*.

ŚṚNGĀRAVILĀSA

Śṛngāravilāsa is written merely to entertain the ordinary people by the beauty of describing the different features of Śṛngāra.

Śṛngāravilāsa contains 179 verses in different metres. It contains the word Bhāminī in verses 1, 15, 22 and 72. The first verse describes the beauty of the woman face. Though the face is generally compared to the moon, here Jagannātha says that the face has no 'Rahudoṣa' as well as Kalnanka. The indescribable beauty

of the face is increasing day by day. In this poem we can see the beauty of expression as well as the skill in using Alankāras. In one verse the sweet heart is asked not to be angry because if she is angry cupid may become distressed, the friends may become very sorry, her husband may become 'Praṇayākula' and all the more the moon may win the beauty of her face.

चिन्तामीलितमानसो मनसिजः सख्यो विहीनप्रभाः

प्राणेशः प्रणयाकुलः पुनरसावास्तां समस्ताः कथाः ।

एतत् त्वां विनिवेदयामि मम चेदुक्तिं हितां मन्यसे

मुग्धे मा कुरु मानमाननमिदं राकापतिर्जेष्यति ।।[13]

Then again the 'Bhrantimadalamkara' along with 'Ullekha' is beautifully given in the verse –

आलोक्य सुन्दरिमुखं तव मन्दहासं

नन्दन्त्यमन्दमरविन्दधिया मिलिन्दाः।

किञ्चासिताक्षि शशलाञ्छनसंभ्रमेण

चञ्चूपुटं चटुलयन्ति चिरं चकोराः।।[14]

Jagannātha calls ladies as the fulfilment of the penance done by young men. Again he describes the influence of woman in the heart of man. He says that though the Upaniṣads and *Gītā* have been studied well, even then the moon faced one is not going out of my heart. Jagannātha believes in the sacred married life. According to him a virtuous wife and such children are got only by the merit of a man. Fame in this world as well as heaven is obtained by them.

लभ्येत पुण्यैर्गृहिणी मनोज्ञा तया सुपुत्राः परितः पवित्राः ।

स्फीतं यशस्तैः समुदेति नित्यं तेनास्य नित्यं खलु नाकलोकः ।।[15]

If there is no wife in the house it becomes a forest though it is highly wealthy.

हरिणीप्रेक्षणा यत्र गृहिणी न विलोक्यते ।

सेवितं सर्वसंपद्भिरपि तद् भवनं वनम् ।। [16]

According to some this *Śṛngāravilāsa* is called *Bhāminīvilāsa* and it is an erotic poem describing Jagannātha's love affairs with his Muslim sweet heart. There is also another view that after the death of his wife Jagannātha had some connections with emperor's daughter Lavangi and this poem describes it. But internal evidence is also against this. No reference to a particular woman is given in this poem. No particular woman is described here. Same time the love of Rāma and Sītā, common eulogies on women, and beauty are seen described.

Conclusion

There is also another Vilāsa called AsafaVilāsa. It contains verses as well as prose praising Nawab Asaf Khan. Incorporating this Vilāsa it is said that Jagannātha has written five Vilāsas ie: Vilāsapancaka. According to Acarya Madusudan Sastry this Vilāsa is also included in *Bhāminīvilāsa*. But it seems incorrect because AsafaVilāsa is a eulogy of Asaf Khan. Other four Vilāsas contain verses which have no mutual connection. Passing through the other Vilāsas we can see that they are written for the mere enjoyment of Jagannātha's wounded heart.

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2. Ibid. verse 40.
3. Ibid verse 63.
4. Kumarasambhavam, canto 1, sloka 3.
5. *Prāstāvikavilāsa*, verse. 76.
6. *Karuṇavilāsa,* verse. 3.
7. ibid. verse. 5.
8. ibid. verse. 6.
9. *Śāntavilāsa,* verse. 21.
10. ibid. verse. 3.
11. ibid. verse. 23.
12. ibid. 37.

13. *Śṛngāravilāsa*, verse. 51.
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KOODIYATTAM: KERALA'S INDIGENOUS CLASSICAL DANCE FORM

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Abstract

Koodiyattam, Kerala's ancient Sanskrit theatrical art, is a UNESCO-recognized heritage form, renowned for its intricate acting techniques and deep roots in temple traditions. It blends the classical tenets of Bharata Muni's Natya Shastra with indigenous ritualistic influences, notably seen in its unique costumes, character entries, and the distinction between single-actor "Koothu" and multi-actor "Koodiyattam" performances. Historically confined to elite caste communities and temple stages, the latter 20th century saw pioneers like Painkulam Rama Chakyar and Mani Madhava Chakyar democratize Koodiyattam, opening it to all through institutions like Kerala Kalamandalam, ensuring its contemporary relevance and continued academic exploration.

Key Words

Natyakala, Akitha, Alamaslokas, Lokadharmi, Natyadharmi Aattaprakaras, Navarasas, Vritti, Abhinaya

Introduction

Natyakala, the art of drama and dance, is a universally captivating and beautiful art form. Throughout India Natyakala,has delighted people from all walks of life. Bharata Muni, in his *Natya Shastra*, states that Natyaveda, the fifth Veda, was created by distilling the essence of the four Vedas, bringing joy to diverse audiences. *Natya Shastra*, believed to have been composed between the 5th and 3rd centuries BCE, is considered the first comprehensive treatise on the art of performance in India. While folk art forms flourished among common people, highly structured and rule-bound classical art forms also developed. Many ritualistic art forms remained confined to their specific regions, but some transcended time, place, and boundaries, transforming into diverse and unique

artistic expressions. Koodiyattam is the sole surviving form of ancient Sanskrit theatrical performance traditions in India. Today, it thrives exclusively in Kerala. This art form is aptly described as the "mother of acting" and has been meticulously preserved for centuries by a dedicated community, earning it recognition as a UNESCO Intangible Cultural Heritage. Koodiyattam is renowned among Indian art forms for its exceptional emphasis on acting. For a long time, Koodiyattam performances were restricted to temples, and as such, the art form continues to meticulously adhere to the precise rituals and traditions of temple arts.

The term "Koothu" generally refers to dance. However, in Koodiyattam, Koothu specifically denotes a performance where only one actor is on stage. Examples include *Mathavilasa* and *Anguliyankam*. Koodiyattam, on the other hand, refers to performances where multiple actors, including both male and female characters, appear together on stage. Sanskrit language and literature flourished between the 5th century BCE and the 6th century CE, a period during which most Sanskrit dramas were created. Koodiyattam is essentially the stage presentation of these Sanskrit dramas. In Koodiyattam, the entire play is not performed; only one or two acts (angas) or verses (shlokas) are enacted. The visual manifestation of a poetic work is achieved through acting.

Cast and Characters

Koodiyattam was an art form deeply rooted in a rigid caste system. It was traditionally performed by the Chakyar and Nambiar communities, for whom acting was a hereditary skill. Male characters are portrayed by **Chakyars**, while female characters are enacted by **Nangyars**, women from the Nambiar community. Nangyars also perform singing, reciting Akitha (recitation), Alama shlokas, and Nirvahana shlokas. Female characters in Koodiyattam are referred to as **Nadi**.

Costumes

Koodiyattam features diverse costumes tailored to each character's nature. Chakyars meticulously craft their costumes using various natural materials such as rice, turmeric, manayola (yellow arsenic), chailiyam (red arsenic), neelam (indigo), abhram (mica), thechi flowers, njanganappullu (a type of grass), palm spathes, and wooden slats. The narrative context of Koodiyattam also dictates the costume. The main costume types in Koodiyattam are **Pacha** (green), **Pazhukka** (ripe), **Kathi** (knife), **Chuvanna Thadi** (red beard), and **Kari** (black). These costumes are identifiable by their facial makeup. Pacha and Pazhukka represent **Satvika** (virtuous) characters, Kathi represents **Rajasa** (royal) characters, and Kari and Chuvanna Thadi represent **Tamasa** (demonic) characters. Pazhukka is typically

assigned to female characters. Hanuman's costume includes a tail, while Jatayu's features a beak and wings. Additionally, various types of crowns are used.

Lokadharmi and Natyadharmi

Acting is broadly categorized into **Lokadharmi** and **Natyadharmi**. Clearly distinguishing and defining these two is challenging. **Lokadharmi** refers to acting that closely imitates real-world behavior, portraying situations as they are seen and heard in everyday life without excessive embellishment or exaggeration. It is a realistic portrayal, avoiding mere imitation.

Natyadharmi, on the other hand, relies heavily on theatrical conventions and specific rules. Unlike realistic portrayals, Natyadharmi prioritizes exaggerated dialogues and descriptions, and actions and thoughts that are not common in place. It emphasizes the expression of extraordinary actions, unconventional thoughts, astonishing gestures, and heightened emotions.

Acting Techniques in Koodiyattam

The core of Natya Kala is acting, which involves the expression of *rasas* (emotions/flavors) based on the characters. Acting, or *abhinaya*, literally means "to lead towards." It is the means by which the inner emotions of a character are conveyed to the audience. Koodiyattam adheres to the fundamental principle of acting:

"Yato Hastasta Stato Drishti Yato Drishti Stato Mana:,
Yato Mana: Stato Bhava,Yato Bhava Stato Rasa:"

(Abhinaya Darpanam p -29)

(Where the hand goes, the eye follows; where the eye goes, the mind follows; where the mind goes, the emotion follows; where the emotion goes, the rasa (aesthetic experience) is produced.)

The acting in Koodiyattam integrates the nine *Navarasas* (Shringaram - love, Hasyam - humor, Karunam - pathos, Raudram - fury, Veeram - heroism, Bhayanakam - fear, Bheebhatsam - disgust, Adbhutam - wonder, Shantam - peace) and their corresponding nine *Sthayi Bhavas* (Rati - pleasure, Hasa - mirth, Shoka - sorrow, Krodha - anger, Utsaha - enthusiasm, Bhaya - fear, Jugupsa - disgust, Vismaya - astonishment, Shama - tranquility). It also incorporates the four *Vritti* (stylized modes of presentation): Bharathi (verbal), Satvati (emotional), Arabhati (energetic), and Kaishiki (graceful), along with Lokadharmi and Natyadharmi. Abhinaya is broadly classified into four types: Angikam, Vachikam, Satvikam, and Aharyam.

1. Angikam (Body Acting)

Angikam in Koodiyattam involves comprehensive body acting, from head to toe. Bharata Muni divides Angika Abhinaya into three: bodily acting, facial acting, and gestural acting. In Koodiyattam, Angika Abhinaya primarily consists of **mudras** (hand gestures), **charis** (stylized gaits), and **stobhas** (tremors/shivers). Words alone cannot fully express a human's inner thoughts; therefore, acting uses body parts to convey meaning effectively. Angika Abhinaya in Koodiyattam is primarily used in narrations, event descriptions, and elaborations. The hand gestures used in Koodiyattam's acting are derived from *Hasthalakshana Deepika*. Acting is also categorized as **Irunnattam** (seated acting), **Pathinattom** (standing acting), **Ilakiyattom** (moving acting), and **Pakarnnattam**.

- **Irunnattam** refers to acting performed while seated on a stool or the floor.
- **Pathinattom** is acting performed while standing, moving up and down without shifting the feet.
- **Ilakiyattom** involves the movement of the entire body during acting.
- **Pakarnnattam** is a technique where a single actor portrays multiple characters and situations without changing costume. In addition to these, Koodiyattam incorporates several other acting traditions, including *Parakkum Koothu*, *Ozhukkal*, *Kettinjulukuka*, and *Ninamaninjuka*.

2. Vachikam (Verbal Acting)

Vachikam is acting through words. In Koodiyattam, whether prose or poetry, the verbal delivery follows a specific melody. According to *Natya Shastra*, Vachika is divided into *swaras* (notes), *sthayi* (registers), *varnas* (intonations), *alankaram* (ornaments), and *kaku* (inflection). The Vachika Abhinaya in *Natya Shastra* is Lokadharmi; both speech and song imitate reality. However, the pronunciation of prose does not imitate ordinary conversations or modes of speaking, it includes poetic fragments from the original plays and the mixed language of Tamil and Manipravalam in the Vidushaka's (clown's) dialogues.

3. Aharyam (Costume and Makeup)

Aharyam refers to stage settings and costumes. This involves the actor or actress adopting the costumes of their respective characters. Crowns and ornaments are also part of the costume. In Koodiyattam's Aharya Abhinaya, **Pacha** and **Pazhukka** are used for the protagonist. Other characters may have Vasuki (a type of serpent deity costume), along with beard and knife costumes. While **Pazhukka** is primarily used for female characters, **Kari** (black) is used for Shurpanakha in the *Shurpanakhanka* act. Koodiyattam generally avoids excessive ornamentation.

4. Satvikam (Emotional Acting)

Satvikam is the expression of emotions originating from one's true self, which refers to the mind. It implies acting with complete empathy and immersion in the character. Satvika Abhinaya is eightfold: *Romancha* (goosebumps), *Vepathu* (trembling), *Swarabhanga* (voice change), *Sveda* (sweating), *Stobha* (paralysis/stillness), *Ashru* (tears), *Pranaya* (love/affection). In addition, *Pakarnnattam* and *Manodharmam* are also included.

The essence of Koodiyattam lies in **Pakarnnattam**. This is where Koodiyattam differentiates itself from realistic theater. In a typical theatrical performance, an actor can only portray one character. However, in Koodiyattam, an actor can shift between portraying different characters and their emotions without changing costumes. Pakarnnattam allows Koodiyattam artists to showcase their acting prowess to the fullest. Through the fourfold Abhinaya, Koodiyattam elaborates on a single meaning in multiple ways. An actor's creativity and improvisation, known as **Manodharmam**, allow for extensive elaboration of meaning. Manodharmam serves as the touchstone of an actor's acting mastery. Actors also have the freedom to incorporate acting elements that suit the context.

Stage and Presentation

Koodiyattam was traditionally performed in **Koothambalams**, specially constructed theaters attached to temples. The second chapter of *Natya Shastra* provides detailed descriptions of theater construction. Many grand temples in Kerala feature such Koothambalams, built according to traditional Kerala architecture. These Koothambalams vary in size and shape. Half of the Koothambalam is for the audience, while the other half houses the *Nepathyam* (green room) and the stage. Besides Koothambalams, some specific types of Koothu are performed in open spaces. For instance, the *Parakkum Koothu* (flying Koothu) in the fourth act of *Naganandam* is performed outside the temple to allow Garuda to fly. The main percussion instrument in Koodiyattam is the **Mizhavu**. Additionally, **Idakka**, **Thimila**, **Kuzhal**, **Shankh** (conch), and **Kuzhithalam** (small cymbals) are used along with Mizhavu during character entrances. The Mizhavu is unique to Koodiyattam.

Foundational Texts of Koodiyattam

The fundamental texts used for Koodiyattam are Sanskrit plays. Renowned works by playwrights such as Bhasa, Kalidasa, Bodhayana, Sri Harsha, Neelakanthan, Shaktibhadran, Kulasekhara Varma, and Mahendra Vikrama Varma are commonly used for Koodiyattam performances. Families like Pothiyil,

Ammannoor, and Kuttancheri have demonstrated exceptional proficiency in Koodiyattam performances. The stage presentation of Koodiyattam follows detailed texts known as **Attaprakarams** and **Kramadeepika**. Each Chakyar family has its own set of meticulously structured Attaprakarams.

Attaprakaram and Kramadeepika

Attaprakarams are texts detailing the stage presentation of a dramatic work. They encompass acting techniques, actions, vocalizations, rhythms, ornaments, rituals, and everything an actor needs for extensive performance. Attaprakarams are precise and detailed works that describe the stage actions and acting methods to be followed by each character for the performance of Koothu and Koodiyattam. This text elaborates on the scientific aspects of theatrical performance.

Kramadeepika is a text that outlines the stage instructions for Koodiyattam. It includes descriptions and instructions regarding character entrances and exits, costume regulations, stage props, and hand movements. Kramadeepika also elaborates on the rules for character portrayal and maintaining narrative continuity.

Koodiyattam, Kerala's indigenous theatrical art form, evolved as a sublime synthesis of sophisticated Sanskrit dramatic traditions and the profound influence of local customs and rituals. The very term Koodiyattam is inherently indigenous, interpretable in various ways, such as the simultaneous presence of multiple characters on stage or the collaborative performance by both male and female actors. While Sanskrit, the language of the elite, serves as its medium, Koodiyattam distinctly exhibits the influence of regional art forms like Kaliyoottu, Mudiyettu, and Theyyam. This influence is evident not only in the costumes and facial makeup but also in the very entry of characters onto the stage. The latter half of the 20th century marked a new era for Koodiyattam. It gained international recognition and broke free from its confining traditional structures. Koodiyattam transitioned from the exclusive Koothambalams and kalaris (training centers) of the elite to public educational institutions accessible to all castes, earning widespread popular acceptance. Pioneers like Painkulam Rama Chakyar, Mani Madhava Chakyar, and Ammannur Madhava Chakyar were instrumental in this transformation. The introduction of Koodiyattam at the Kerala Kalamandalam brought about a shift from the traditional gurukula system of education, making Koodiyattam an art form accessible to anyone interested in performing it. Subsequently, numerous national and international study centers emerged for Koodiyattam studies.

Today, like other art forms, Koodiyattam continues to undergo contemporary changes. These changes are apparent in its costumes, makeup, and character interpretations. It is crucial to sustain Koodiyattam as an art form relevant to the present age. Consequently, Koodiyattam warrants further academic discussion and study to ensure its continued evolution and preservation.

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FEMALE IDENTITY AND BRAHMANICAL PATRIARCHY IN NINETEENTH CENTURY KERALA

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Abstract

The aim of this study is to analyse the position of women in 19th century Kerala. Kerala today emanates as one of the prominent sub nationalisms within the Indian Nationalism. The reshaping of the borders of the native place of Malayali that led to the formation of the state of Kerala cannot be seen only as a mere administrative procedure, rather as history of evolution of a local geopolitical identity that has roots which extensively reach to the period of Sangam literature. The region which was part of ancient Tamil kingdoms, later split into two disunited regions and over the time got moulded into the social identity of Malayali amidst its various cultural differences. The role of feminine identity in the formulation of the state's social identity can be understood as a social prominence of Keralite Woman in it.

Key Words

Cultural Hegemony, Arya Migration, Brahmanical patriarchy, Untouchability

The public life and social order of Kerala after the Sangham period were decided by the two migrations that happened during the time, of which the first migration resulted in the spread of Buddhism and the Jainism, while the second led to the start of Brahmanical hegemony. Social hegemony helped the Nambudiris to implement Brahmanic patriarchy, prevalent in India, effectively in Kerala of which a good example would be *Keralolpathi* authored by Brahmin. The vocational groups or societies in kerala got transformed to castes post vocational segregations that had happened under the Brahmins. Kerala brahmins led their life on the basis of *Sankarasmriti,* and the practices observed here aren't to be seen anywhere else in India among the brahmins in terms of name, stature, jewellery, dressing style, behaviour, way of talk etc. The Namboothiri hegemony and its social system modulated differential female identity in different castes in Kerala. Though the ire

had to be borne by male members in different ways, still the heat of the system affected the women society much more, both as body and in identity.

The Nambudiri women never benefitted from the social superiority the nambudiri class had enjoyed, rather their identity was so pushed to the boundaries that most of them lay forgotten within the four walls of 'illam'. They hadn't the permission to travel out of house, or to see the face of a man other than husband or son. While going out, they had to cover their face with palm umbrella and cover their body using white cloth. They weren't allowed to wear fancy jewellery or have attires (K Ramavarma Raja, 1910:33). They weren't even allowed to bun their hair neatly let alone attractively. At the same time, the women who did not belong to this caste were not allowed to cover chest and it was considered an offence (William Logan, 1989(1887):12). T T Sreekumar observes that the struggle for right to wear upper clothes was not just a struggle of dress style or sexuality, rather of social identity and its politics (2017:49). Though the rights to travel was restricted for women from other castes, they were not completely barred from public places. 'Pulappedi', 'Mannappedi' etc were systems kept in place keep the upper caste women under the patriarchal check, which was also a permission granted for men of lower castes to 'possess' an upper caste woman.

Lower caste women were forced to get involved in physical labour like men, and their items had to be kept away from the reach of upper caste people in order to avoid contamination by touch. Women belonging to the agrarian community were never treated with human dignity, rather as commodities transacted often by the 'Janmi'. There were even women from kerala who were sold to Africa and Europe as slaves. (Vinil Paul, 2021: 19-23). The Matrimonial law which was created in the nambudiri community to ensure racial purity and avoid division of land may be said to have decided on the sexual transactions of Kerala women.

Sankarasmriti which teaches Brahmin woman to consider her husband as God, also gives right to marry as many as he like to have a male progeny. It became necessary for the sexual satisfaction of other nambudiri males to keep relationship with women from other castes. An important element of social change in the caste system in Kerala was the practice of 'sambandham' where namboothiri males had physical contact with women of Kshatriya or inferior castes. Sambandham also gave rise to sub castes such as 'Ambalavasi'. Cherukad points out that the brahmins created this sub caste inroder to have sexual pleasure with women who did not smell of meat or fish, and to take care of temples (2013:17). It was the need of this power system to have the matrimonial age of the female in her

teens. The royal decree issued by Rani Parvathi Bai of Travancore stating the marriage of antharjanam to happen between 10 and 14 years of age further solidifies it.

Although Nair women were allowed to marry, they too followed the custom of marriage before 10 years of age (Ilamkulam Kunjanpillai, 1963:279). Nambudiris therefore created a situation where they ensured racial purity by restricting their women while they created laws where racial purity was demolished for all other castes creating a mixed race. The antharjanam had to follow monandry and chastity, and any women who were found to have crossed the path would have subjected to moral and social policing in the name of 'Smarthavicharam' and would be cast out of the society. The public restrictions faced by nambudiri women were at times life threatening, such as in the case of lack of permission to consult a doctor for physical examination even if suffering with severe illness. At the same time, women other than the nambudiri women were not allowed to follow mondandry or chastity, rather it was considered a crime. Women who did not succumb to the sexual desires of men of own caste or of upper caste were considered as immoral. The Karthikapally order states, as recorded by Ilamkulam, that such women may be murdered (1963:20).

Nair community on the other hand supported polyandry as the increase in the number of husbands would increase the value of Nair women. There were no religious rituals needed for sambandham. Sambandham was the proper practice of polygamy where both polygyny and polyandry existed simultaneously, But any relation with a lower caste man would result in her ban from her caste and community (K P Padmanabha Menon, 1929:234). There were moral laws to ensure that men of inferior castes were not having sexual affair with women of superior community. In case of such doubts, the proceedings often resulted in death, ban from caste and community, selling off as slave, starvation and so on.

Antharjanam were also the ones who had to live within the house till death, eating from the remains of the food the husband kept (Devaki Nilayangodu, 2012:70). The community considered widows as bad omen, unmarried women as curse, sterile or mothers of female children as contemptuous. It was among the nambudiris that the practice of 'varavila' or financial aid from the bride to groom existed at first in the history of Kerala, a practice which later spread to all castes in the form of dowry.

It was common among the nambudiris for the father of the bride to indulge in transactional marriage to have his daughter married (E.M.S. Nambudirippadu, 2011:29-30). While the marriage of namboothiri women financially burdened the

family, sambandham on the other hand amassed wealth and respect for women for sexual transaction. Here, woman would stay at her house and men would meet her in turns, where each husband provides for the wife's sustenance thereby making her financially stable. While Antharjanam lived inside patrilineal system with no right to property, whereas women belonging to Nair community or other superior castes followed matrilineal system where the property was their birth right.

At the same time, domestic and social power structure in sambandham problematizes women's identity. In joint family, the patriarchal position of maternal uncle questioned the women's right of choice in Sambandham. Though the right to property was mother's right, it was often looked after by her brother, weherefore his decisions were important in matters such as divorce. The paternity of children born in sambandham were also problematized. The concept of impurity connected with menstruation was present in all castes and subcastes in Kerala, though the intensity of impure concepts heightened as the caste hierarch moves up. They used the term 'theendari' which means impure to refer to women in her menstrual cycle.

Women in general in Kerala cannot be considered as one community who had the same experience owing to the different personal and communal experiences each caste, community and sub castes shared. Though printing has in ways widened scope for female identity in the society, yet it is barred by the caste restrictions, which had stopped both savarna and avarna women from entering the public space. It shouldn't be forgotten that it was Panchami a Dalit girl who came to break the caste taboo, in educational space along with Ayyankali. This is a result of effective intervention in the identity creation of postcolonial modern Malayali woman. But the countermeasure they suggested to the caste based Brahmanical hegemony was male chauvinism based on Victorian morality.

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ORIENTAL LAND AS DEPICTED IN WESTERN TRAVEL NARRATIVES: A DISCOURSE ANALYSIS BASED ON MICHAEL PALIN'S *HIMALAYA*

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Abstract

The Himalayas are spread over six countries including India, Pakistan, China, Bhutan, Nepal and Afghanistan. This paper investigates how a travel narrative about the Himalayas becomes a description of the social, cultural and political conditions of countries including India. The objective is made possible through the analysis of the book Himalaya with Michel Palin by the famous western traveller Michael Palin. The work has a glorification of the colonization process, an idealization of colonial history, and an alienation of the Orient. In that sense, it can be said that the travel narrative is the western view of the eastern land.

Key words

Palin with Himalaya, Social representation of a land, Othering, Colonial consciousness, Cosmopolitan sense of humour

Introduction

Himalaya is the book version of a BBC television documentary *Himalaya with Michael Palin* (2004). Michael Palin prepared seven travel documentaries for BBC including *Great Railway Journeys of the world* (1989). Palin is also famous as a comedian in English films and one of the founding members of England's Monty Python Comedy Group. Accordingly, humour gets mixed in the narratives of his travel documentaries. Palin has been making travel documentaries since the 1980s, and has been working for the BBC since 1989. All his travel narratives are mostly published in book form. *Around the World in 80 Days* (1989), *Pole to Pole* (1992), *Full Circle* (1997), *Michael Palin's Hemingway Adventure* (1999), *Sahara* (2002), *Himalaya* (2004), *New Europe* (2007), *Brazil* (2012), *North Korea Journal* (2019) and *Into Iraq* (2022) are such travelogues. Travel documentaries broadcast

by the BBC are made available on DVD and Palin's companion and famous photographer Basil Pao released coffee-table books with photos of the destinations travelled. Palin's travel information is also available on his website, www.palinstravels.co.uk . In brief, it is implicit that the narrative of the group journey led by Michel Palin through a particular land is available in many forms. While the documentary emphasizes visuals, the book emphasizes narrative and thus, Palin's travelogues are a mixture of visuals and words.

Himalaya

The travel narrative *Himalaya* depicts places such as Pakistan, India, Nepal, Tibet, Yunnan- China, Nagaland, Assam, Bhutan and Bangladesh. The one-hour segments of the documentary contain six parts titled, 'North by Northwest', 'A Passage to India', 'Annapurna to Everest', 'The Roof of the World', 'Leaping Tigers, Naked Nagas' and 'Bhutan to the Bay of Bengal'. By comparing a desert to an ice-capped mountain, this modern world traveller finds out the similarities between the two. Borrowing his colleague remark, he describes the desert and mountain journeys as "Death by Luxury" (2). Unlike other journeys, Palin approaches the Himalayan trek with prejudice. He mentions this in the documentary, the book and the website. Palin, in the book, indicates that he was instructed by officials not to travel to Pakistan, unless absolutely necessary (2). Appearing in the introduction to the documentary, Palin comments: "Normally I don't talk on camera before I leave. But I feel like this is unfortunate. I don't know what's going to happen. I have some concerns about where I'm going. Pakistan and Kashmir are the flash points. There are political problems; there are conflicts; there are gunmen. There are people. But I like to go over the edges of these situations."

The Himalayas on Palin's map is different from the land introduced by the Vedic literature as heavenly paths. Palin views the Himalayas as mountains that connect lands marked by turmoil, riots, and conflicts. Why do Himalayas appear as 'Death of Luxury' to Palin? Is the political situation in the Asian countries bordering the Himalayas as problematic as the English traveller fears? Do Palin's travel experiences validate his prejudices? Does the Oriental mentality of the Western society that East means primitive and violent, reflect in Palin's views? Palin's Himalayan narrative raises these questions.

Although the narrator travels by train, bus, jeep, helicopter and on foot, the camera becomes another traveller who remains invisible between the narrator and the reader. The traveller narrates the views of the camera. Thus, travel in the hyper-technological age has to be considered as a manifestation of technology and an industrial enterprise, while treating it as a cultural form. BBC is the producer of

Palin's Himalayan journey, and production is also suitable for the visual media. TV broadcasting, travelogue, coffee table book production, and website ventures are the tangible results of Palin's journey. Hence, it can be observed that the narrator of the BBC caravan represents the Western media, for which the land is suitably staged. The journey will take the reader beyond the views and narratives of the Himalayas with conventional notions. This accounts for the warning given by Palin that the land to be travelled is something to be feared. The hyper-technological tour group convinces the reader that they are travelling on an adventure, skilfully trivializing all the comforts and safety devices available to them. Palin's book, *Himalaya,* and the documentary, *Himalaya with Palin,* are significant works showcasing different characteristics as narratives. While the text focuses on the events, the documentary focuses on the scenes and the setting of the scenes. If the history of facts is the theme of the text, the visual form does not go far into the history of facts.

Palin makes it clear that the population of the Himalayas is the primary source for him. He claims that the narrative approach is based on a human perspective: "We found people living at altitudes higher than the highest mountains in Europe; ancient civilizations surviving on arid, wind-scoured plateaux; gorges two and a half miles deep, through which traders have found their way for thousands of years and, everywhere, religion, vibrant and colourful, and thriving in adversity. In short, we found a Himalaya not reticent and forbidding, but permeated by every sort of human activity. A battleground of immense geological forces that is a centre of human tectonics as well, with sacred and secular, tribal identity and national aspiration, tradition and technology, all pushing up against each other." (3)

Consequently, he writes that he travels through places that touch each other, not from the top to the bottom of the mountain: "This is Himalaya, not from top to bottom, but from one end to the other; from the Khyber Pass where in a tight knuckle of mountains the great ranges of the Hindu Kush, the Karakoram and the Himalaya are born, to Bangladesh, where the Himalaya, reduced to dust and sand, is swept out into the waters of the Bay of Bengal."(3) It is a narrative that recreates the structure of a land. In the hyper-technological era, destinations are not only prepared for tourists, but tourists travel by re-creating the land itself. This is how the neoliberal discourses transform mere space into their own space and Palin's travelogue is an instance of this.

In *Himalaya,* Palin's emphasis is not on the facts related to the land, but on social life. He reveals the social nature of the Himalayan land through dialogue

with the people. He investigates how the land becomes a social representation. It is also a strategy to enliven travel narratives, especially through visual language. But since the narrator of the book and the visual form is the same, the politics of the representation that he puts forward, is not different.

Palin's Himalayan journey begins at the Khyber Pass between Pakistan and Afghanistan. A journey on the Khyber Train, a visit to Darra Adam Khel, a gun factory, interaction with tribal communities and an analysis of their cultures are the highlights of Palin's narratives, through Pakistan. Palin introduces the Khyber Pass through the lines of British writer Rudyard Kipling: "Such a river of life as nowhere else exists in the world" (8). Palin also relates the history of the Khyber Railway as a contribution of the British. The Khyber Railway, 27-mile-long with 34 tunnels and 92 bridges through the foothills of the mountain, was built in 1920. The cost of construction was £100,000 per mile. Palin also meets many unemployed youths during his travel through Darra Adam Khel in the foothills of the Himalayas. It is the world's most famous gun manufacturing estate and Palin visits the place under police supervision. Everything from the AK 47 to James Bond's Pen Gun is manufactured there. A native mention in the documentary that weapon manufacturing is possible here due to its proximity to the mountain. Palin also introduces the lifestyle of the Kalash tribe living in the Himalayas.

Two people who Palin visits in Pakistan are the local king Prince Malik Ata and the famous cricketer and later politician Imran Khan. Prince Malik is a proud monarch whose grandfather was a World War I veteran who owned a photograph of George V's coronation. Prince Malik also describes in the documentary that the men in that region have a curly moustache as a reminder of their service in the British Army. Corruption in Pakistan, discrimination in education, the presence of the Taliban and the India-Pakistan divide are topics in conversation with Imran. Palin treats the Pakistani people of the Himalayan valley as an unmodernized society obsessed with violence and tribalism. Palin introduces the Pathan tribal people with the preconceived phrase: “One of the twin pillars of Pathan tribal society is the concept of *melmastia* - hospitality. Unfortunately, the other is *badal* - revenge - which can be swift and violent and provoked by as little as a glance at someone else's wife” (1983: 15). This is the most violent stance used by authority figures for alienation and for perpetuating colonial views. At Darra Alam, the mountain valley where unlicensed weapons manufacturing and selling is done, a local tells Palin that Darra Alam's men carry guns as commonly as the British carry umbrellas (15). Darra Alam's infamy is also the subject of the 2007 Australian film, *Son of Lion.* The central character of the film is a boy from Darra Alam, who wants to study but is unable to do so and gets a job in arms

manufacturing. The scene where Palin is startled by the gunfire in Darra, is a documentary language that describes the horrors of that land.

The presence of terrorist groups such as the Taliban, refugees from Afghanistan (10), arms manufacturing plants, unemployment, unplanned family systems (Palin meets members of a 30-member family (9), abuse of women (their faces disfigured by "acid attacks which are among the worst of the huge numbers of crimes against women committed in Pakistan" (61), and corruption in governance (49), form the social realities faced by these mountain people. They lack facilities for education which is expensive. Palin writes about a native of Dara: "There is a lack of money for education and most men of his age have little option but to leave school early and go straight into the gun-making business" (16). Imran Khan elaborates in his conversation: "For the elite we had what's called the "English medium education" and for the masses the "Urdu medium education", so Imran Khan also tells Palin that the elite becomes quite Westernized and the rest of society is not that much influenced by Westernization (49). These are the indicators of the backwardness of that nation, Palin asserts. But that narrative does not go so far as to attribute their causes to the wounds inflicted by the colonial regime and the division as a religious state. India-Pak partition is the theme of the discussion with Imran Khan. The debate leads to the criticism that Britain was imposing monopolies over the multilingual and multicultural communities of undivided India (49). That inference is another form of the argument that the consolidation of princely states was accomplished by colonialism. Moreover, Palin idealizes the remnants of colonialism in decolonized Pakistan and glosses over the fallacies of colonialism. Stating that the Khyber Railway was a contribution of the British, Palin omits the knowledge that the construction of the Khyber Railway, was a strategic military move by the British, to prevent Russian invasion during World War II (Becker 63). Moreover, there is a sarcasm that there have been no reforms in the Khyber Railway since its construction by the British. The Indian writer and politician, Shashi Tharoor, has criticized the colonialist myth that railways and the unification of empires were favours from the British. Tharoor writes: "Indeed, the vast interior of India could be open up as a market only by the railways, labourers could be transported to and from where they were needed by the new enterprises, and its fields and mines could be tapped to send material to feed the 'satanic mills' of England" (177).

. Palin enters India through the Wagah border, eighteen miles from Lahore. He shares the history of the 1947 India-Pak partition riots that happened here, when Muslims migrated from India to Pakistan, and Hindus and Sikhs migrated from Pakistan to India. Over ten lakh people of all classes - including men and children -

were killed in that riot. That legacy of hatred still simmers between the two countries, Palin writes (62). This accounts for Palin referring to the display of nationalism by Indo-Pak forces on the Wagah border as unabashed jingoism and pantomime (64). He writes: "Follow this line north into Kashmir and you will find several hundred thousand heavily armed men facing each other, not for entertainment, but because 56 years after independence, the line of partition remains a deep, unhealed wound" (64). He also points out that the British Army was not prepared to engage in riots during the partition. (62). This is also the occasion to see the inhumanity of the colonial powers from a human perceptive. The Himalayas seen by Palin also have the implication of the bloody wounds inflicted by the conflict.

The Golden Temple in Amritsar, Jallianwala Bagh where the massacre took place in 1917, the British settlement of Shimla, Kashmir and Ladakh are the Indian lands covered by Palin's Himalayan tour. On visiting the Golden Temple, Palin refers to two historical contexts related to the colonial period and the post-colonial period, the Jallianwala Bagh Massacre (1919) and the Blue Star Operation (1984). Jallianwala Bagh is the place where British troops under the command of British Brigadier General Reginald Dyre shot and killed around four hundred unarmed Indians. Operation Bluestar was a military offensive against armed insurgents at the behest of the Indian government. Palin's approach to both attacks is remarkable. Palin writes about those killed in Jallianwala Bagh as "peacefully but illegally protesting Indians" (68). Palin suggests that the impact of Operation Bluestar on day-to-day life and prayer at the Golden Temple has been somewhat obscured in the present at the Golden Temple where ". . . hymns echo around the arcades and turbaned and bearded Sikh men and their families move slowly in through its doors to pay homage to the Holy Book . . . (71). Palin highlights the grief and the trauma of the Sikh people after the Bluestar operation and sympathizes with it and relates it to nature, but makes no special response to the event of Jallianwala Bagh massacre. During the massacre the British army killed unarmed people in their homeland. Palin adds the term 'illegally' to the history of genocide perpetrated by colonial power. It becomes a pro-colonial political statement that justifies, at least to a limited extent, the despicable cannibalism.

Palin mainly focuses on the life of the people in the Himalayan valley as he engages in conversation with street vendors, tourists and celebrities. Palin explores how the Himalayas influence their socio-cultural conditions. The interviews with two Tibetan refugees in India are notable passages in Palin's work. One is the Dalai Lama; another was a Buddhist astrologer named Phurbu Tsering. Palin notes this based on his meeting with Phurbu:

> Palin was an elephant in his previous life, in his next life he will be born as a rich man's daughter, Thursday is a bad day, Monday and Friday are good days, and his marriage is unhappy, the Buddhist astrologer tells him. The astrologer has explained all these things in the astrological chart prepared in advance of Palin's birth time. (85)

Palin humorously says that he had been married for thirty-eight years and wonders how he will tell his wife about this. Palin defines the prophesies of Buddhist astrologers by Western scientific logic. But all those criteria are broken down in the ensuing conversation:

> I ask Phurbu if he has made his own astrological chart. He shakes his head. There is no record of his date or time of birth. All this information, and everything else his family owned, was left behind when his parents fled Tibet.
>
> He smiles gravely.
>
> 'I was born on the roadside.' (85 - 86)

Phurbu's story as that of a Tibetan refugee becomes a great irony. Phurbu's life reveals that the people who tell the past of others are the people whose past is lost in the streets and the people who predict the future of others are the people whose future is uncertain. It is not the history of an individual; it is the history of a nation. It is the story of those displaced from the Himalayan valleys, deprived of their language, land and culture. Palin makes fun of those people who have lost their date of birth and country of origin, using his own privileges and prejudices.

Analyzing Palin's *Full Circle* in her work *The Global Politics of ContemporaryTravel Writing*, Debbie Lisle observes that Palin's humour is a cosmopolitan sense of humour used to hide colonial and patriarchal heritage (105). This reflection is also relevant for *Himalaya*. The body language of Palin as a comedian has also been utilized visually (in the documentary and photos). In travel documentaries, it can be said that the body itself - both the narrator and the natives - is transformed into a socio-cultural site. Debbie Lisle views that self-mockery is one of Palin's virtues as a traveller, who imprints on himself the cultural symbols of the land he travels to. In her analysis of the work *Full Circle*, Lisle points to the example of Palin wearing a kimono for the Okunchi festival in Nagasaki to attract onlookers. Lisle argues that although the aim is to overcome cultural differences and share cultural values, it is not achieved (103). This fact will also suit the documentary *Himalaya.* In Pakistan, Palin plays cricket with local children and in the Golden Temple he wears a head covering. Although cultural exchange is the

goal, cultural differences are evident in these contexts. In the photo of Palin standing with the *sadhus* (monks) at Pashupathinath temple in Nepal, Palin's costume not only reveals his White identity, but also makes the sadhus the Other. The humour that emerges when describing the predictions of Buddhist astrologers is a product of the colonial white. Lisle observes that Palin's humour is a secret code with his audience that defines the differences between his culture and that of the people, he humours and asserts their otherness (105).

The book is replete with the colonial consciousness of the author. He discusses Britishness in the Himalayas, noting that it was a land (Shimla) found by the colonial administration to rule one-fifth of the world's population. Palin recalls his childhood, rejoicing at the news of the conquest of Everest (154). In Pakistan, Palin discovers the greatness of the British Army in the history of the curled moustache of the Himalayan people. Palin attributes to the contributions of Britain to the development of technology and infrastructure in the Asian countries that were British colonies. Also, he humorously makes an othering of the Himalayan tribal culture. Therefore, the colonial consciousness is no less at work in Palin, who satirizes Himalayan tribal culture with humour. Palin also figures prominently in Himalayan travel narratives, playing cricket with children in Lahore, shuddering at the sound of gunfire at Darra, and joining in with Prince Malik's accounts of feuds and bullfights. Palin's cosmopolitan persona underpins his involvement in the tourism trade. He emphasizes scenes and contexts that attract mass tourism. Temples of different religions like the Pashupathinath temple and the Golden temple and their rituals are detailed. Associated with Pashupathinath temple Palin mentions the rituals like burning the corpse on the pyre. He exclaims thus: "The reality of death, the fact of death is confronted, not avoided" (137). Palin notes that the survival of the Gurkhas, a Himalayan tribe, is possible through recruitment to the British and Indian armies (111). He describes the Gurkhas as "one of Nepal's most famous exports" (109). He states: "Since the first battalion were formed in 1815, these Nepali mercenaries have been fierce and faithful servants of the Crown, with a reputation for unwavering loyalty and unquestioning ruthlessness" (110).

The sense of the power of colonialism and the commercial possibilities of postcolonialism are integrated in Palin's Himalayan narrative.

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AN ETHNOGRAPHIC ANALYSIS OF *'SALUT LES CUBAINS:'*- AN AGNÈS VARDA MOVIE

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Abstract

Salut les Cubains' is a unique documentary directed by Agnès Varda in 1963, by compiling more than 1500 photographs and edited with the voiceover of Agnès Varda herself. The documentary offers an intimate exploration of Cuban society after the revolution of 1959. Varda, in this documentary, leans on her 'avant-garde' style of filmmaking through blending fictional and documentary elements, and she adopts an interactive storytelling method, conveying the complexity and dynamism of Cuban society. This documentary is an artistic experiment as well as a demonstration of her solidarity towards the marginalized voices in the post-colonial setting. This article discusses how Agnès Varda, through her 'French lens,' is trying to depict the culture, customs, and habits of the Cuban people and especially their inclination towards Castro's ideology of socialism which is, in other words, an ethnographic element of Cuban society.

Key words

Ethnography, socialism, perception of women, culture and customs of Cuban society.

Introduction

France is the birthplace of the art of cinema, and this country has greatly contributed to the development of the film industry. Many artistic and cinematographic movements originated in France, including 'The New Wave'. The New Wave is a term associated with the experimental cinema of the period from 1950 to 1970. There are some big names of directors associated with this movement: Jean Luc Godard, François Truffaut, Éric Rohmer... However, one can undoubtedly say that Agnès Varda is the only female name among the 'boys of the New Wave'. Thanks to her cinematic contributions and her experimental and

variable style, she is often called 'The Mother of the New Wave'. Agnès Varda (1928-2019) can be considered the only French female director who was widely recognized in the French film world and also globally for her contributions to cinema over a period of about sixty years. She marked her professional existence with an ever-evolving style. She was professionally active from 1950 to 2019. The subjects she dealt with distinguished her from her contemporaries thanks to her feminist perspective. However, we see a change in direction in her politics reflected in the films, that is, the rather feminist subjects only deviate a small number of times. *Salut les Cubains*, the documentary under analysis here hardly conforms to her typical style.

To better understand Varda's cinema and her art, it is relevant to know the beginning of her career. Agnès Varda, born in 1928 in Ixelles, Belgium, studied art history at the Louver School. Not being satisfied with the theoretical education, Varda chose a more creative career - photography: which she had learned during evening classes at the Vaugirard school. She worked as a set photographer at the Théâtre National Populaire - TNP from 1951 to 1961. We can thus establish that the foundation of her cinematographic career is based on photography. During her career as a set photographer, Agnès Varda found the opportunity to bond with and be creative with directors and artists such as Jean Vilar and his wife, Philippe Noiret, Gérard Philippe, who frequented the TNP. This association with these artists ignited her desire to pursue her passion - the art of motion and emotion: cinema. By observing Varda's films and her career, one can say that Varda went through different phases in the evolution of her career. She is first a photographer, then a filmmaker, and then a visual artist. As a result, her cinematic art and everything she has done during her long career originates from photography. Throughout her career, photography served as her main tool of expression. *Salut les Cubains* is a documentary conceived and directed by Agnès Varda in 1963. What sets this documentary apart from others? Unlike written travelogues or filmed travel documentaries, this documentary is an experimental essay. Varda presents us with a visual travelogue, a compilation of over 1500 photos taken in Cuba, arranged in such a way that they provide us with a liberated view of Cuba. This visual journey accompanied by commentary in the playful voiceover of Agnès Varda and Michel Piccoli shows us a tropical Marxist vision of the Cuban land. It is a documentary that tries to bring to France and other French-speaking countries a deep understanding of Cuba's socialism and the folklore of their revolution. It is an enthusiastic testimony of the Cuban revolution before the solidification of Castroism.

Multifaceted Identity of Cuba: The intersection of 'Personal' and 'Political'

Why Cuba? It is important to know her choice of subject. The reasons she had must be numerous. This documentary can be considered as an attempt by Varda to better understand the Cuban social and political context, rather the Castroism that is visible throughout this documentary. *'Salut les Cubains'* captures Cuba after the revolution, and we travel with Varda's curious and optimistic experimentation. Varda visits Cuba four years after the Cuban revolution, and with this documentary, she seeks the cultural meaning of that time in Cuba. The conflict between revolutionary aspirations and everyday reality, the intricacies of cultural exchange, the intricate nature of feminine consciousness within a male-dominated society are some of the major themes Agnès Varda tries to tackle in this documentary. The film is a crucial document for comprehending Cuba's complex identity since it shows how the political and personal spheres interact in the lives of its citizens.

This documentary demonstrates Varda's political commitment by relying on her tools of cinematography and photography. Agnès Varda was invited by ICAIC (Cuban Institute of Art and Cinematographic Industry), which aimed to promote the ideology of the Cuban revolution and the daily life of Cuba freed from foreign countries. She stayed in Cuba for a month, between December 1962 and January 1963. So, in what category of documentary can we classify this documentary? Is it a political documentary with the projection of revolutionary / poetic and artistic romanticism or an attempt to perfect her experimental writing style? Let's look at each of these categories.

The socio-political context of *Salut les Cubains*.

During the 1960s, Cuba's radical status generated great interest among French artists and philosophers of that time, including Marguerite Duras, Chris Marker, Jean Paul Sartre, Simone de Beauvoir, and many others. In 1959, Fidel Castro's "Movimento 26 de Julio" overthrew Cuban dictator Fulgencio Batista. Liberated Cuba adopts Marxism (later renamed Castroism). After overthrowing Batista, Castro assumes the position of prime minister and military leader of Cuba. Fidel Castro redesignated Cuba as the first socialist communist country in the Western Hemisphere. Agnès Varda was invited by the 'ICAIC- Instituto Cubano del Arte e Industria Cinematograficos'(Cuban Institute of Art and Film Industry). The Cuban government under Fidel Castro was planning to globally repaint the Cuban image. With this propaganda, there were initiatives taken, of which cinema was a part. By accepting the invitation from ICAIC, Agnès Varda intended to film the liberated spirit of Cuba after the fall of imperialism. She had as her tools two

cameras, with which she took more than 4,000 black-and-white photos, and then a tape recorder, with which she did the voice-over, a commentary in her own voice and that of actor Michel Piccoli, the vocal recording of Fidel Castro, and Afro-Cuban music that served as the accompaniment. *Salut les Cubains* can be classified as a political testimony or as a 'travelogue in socialist land' in such a way that the documentary solicits an opinion inclined toward Castro's revolution,rather a subtle and friendly propaganda. Varda tries to portray an original account of Cuban life after the revolution and how the political change influences the small aspects of daily Cuban life. The montage of photos in this film is made up of subjective observations as well as historical and political developments in Cuba.

The sequences of music and dance subtly hide the politics of costumes - how battle costumes are replaced by the 'night dress', the politics of education - the song about literacy with photos of the Cuban education campaign of 1961, the politics of the body when the voice-over remarks that 'the diplomatic body is also a melodic body'. This documentary tries to capture the singularity of a revolution that was perceived (then by the Cubans) as popular, joyful, transparent: a revolution of the people united by Castro's ideology. With this documentary, Varda tries to reveal the solidarity of the French with the Cuban revolution and ideology. Varda was immensely captivated by the spirit of revolution. The people she photographed are a true testament to her fascination with the popular movement in Cuba. You can see great Cuban figures like Benny Moré dancing to the captivating Cuban music. The photos she captured indeed manifest the spirit of enthusiasm and enjoyment brought about by freedom. She also had the opportunity to have a brief meeting with Fidel Castro. She notes that Castro embodies Cuba as Gary Cooper embodies the Wild West. Throughout the documentary, there are numerous photos of Fidel Castro: not just propaganda posters but also drawings, murals, some images and awkward sketches, which sometimes give a silly impression of Castro. Yet no one has tried to erase them. This also reflects the spirit of Castroism: freedom and socialism associated with Castro's policies. The dual form of this documentary, in which we see images outside of the hierarchy, a mix of the music and dance of the citizens, Castro and his commitment to the people, all in a blend, presents us with a new equality.

Feminine Consciousness and Subjectivity in Revolution

The documentary also examines women's issues within the context of revolutionary Cuba emphasizing the conflicts between women's aspirations as revolutionary subjects and traditional gender norms. In this documentary, we are not limited to the politics of Castroism and the revolution but also to The Politics

of the Body. Agnès Varda is fascinated by the "Women's Congress" under Castro's leadership. By attending this congress, Varda recognizes that Castro saw feminism not only as a struggle against machismo but also from a revolutionary perspective. He believed in the complete strength of women and embraced their identity. Cuban women had a much more open mind than the rest of the world at that time. Agnès Varda in this documentary tried to capture this feminine spirit that is carefree of judgment. She tries to capture the feminine bodily identity of Cuban women. We see women wearing very tight skirts or women in battle clothes. Unlike the French coquetry of that time, Cuban women embraced their feminine identity without any fear of judgment. The modernity in the way of dressing somewhat reflects the modernity of thought.

Capturing the artistic identity of Cuba - the context of art and culture in *Salut les Cubains*

This documentary is designed and presented with an engaging rhythm. Dance and music are used as a tool that links the performances in an artistic way. From the very beginning of this documentary, Afro-Cuban music like the Conga and the Rumba transports us to Cuba, and the final Cha-Cha by Sara Gomez, the young revolutionary in her battle dress, takes us into the heart of the Cuban people, during the time of the Cuban Revolution and their culture. Throughout this documentary, we can see the little Cubans dancing and laughing in the streets. The rhythm of the dance and the accompanying music gives structure to this documentary. The editing of the photos is done in a way where the tempo of the music plays a decisive role: how the photos are arranged, how to change the shots, and how many photos per shot - all of this is in sync with the music. The music is used as a tool for cutting the sequences and also as an introduction to each subject addressed. At the beginning of the first sequence of Conga, Varda exclaims that "the revolution is a dance." This intertwining of politics with music creates the tone of this documentary: a blend of political narrative and artistic and personal experimentation. *Salut les Cubains* shows us that all revolutions are primarily movement and for Cubans movement translates into dance. She tries to demonstrate how dance is inextricably integrated into Cuban culture. Varda, with her photos taken in Cuba, brings us the inseparable image of Cuba with Castro, the culture of music and dance, and religion.

Agnès Varda's Cinécriture

Cinécriture is a term coined by Agnès Varda. Varda uses this term as a way to express visual emotion, sound emotion, and a sensation that takes its form through cinema. With this term, Varda does not mean the illustration of the script

or the adaptation of a novel; rather, it is a term associated with the director's emotion. The way she describes the visual construction of a film is rather literary. She uses the word "cinécriture" to refer to the fact that just as a writer constructs their work, a filmmaker also constructs their art, hence the term "cinécriture."

"I launched this word and now I use it to indicate the work of a filmmaker. It sends back to their boxes the work of the screenwriter who writes without shooting and that of the director who does their staging. It can be the same person but the confusion often remains. I am so tired of hearing 'It's a well-written film' knowing that the compliment is for the script and the dialogues. A well-written film is also well-shot, the actors are well-chosen, as are the locations. The breakdown, the movements, the points of view, the pace of the filming, and the editing were felt or thought by the writer, choices of words- dense or not dense sentences, types of words, frequency of adverbs, paragraphs, parentheses, chapters continuing the sense of the narrative or contradicting it, etc. In writing, it's the style; in cinema, the style is the cinécriture."

Salut les Cubains shows us a perfect example of cinécriture. This film is designed in a complex way as the editing requires carefully selecting from a large number of photographs and enhancing them with appropriate music and meaningful commentary. We observe two types of devices: cultural and political personalities in close-up, photographed in tight shots, and the streets, places, walls, and arts in wide shots. By placing the scenery and architecture in the background, Varda deliberately puts the people in the foreground. Varda first made a print of the photos taken in Cuba, numbering them in order with the number of images to shoot in each shot. She then slightly adjusted the duration of the still images to synchronize with the commentary. Sometimes,there are photographs taken in continuity that give us the allusion of a video. In order to enhance the fluidity, she brilliantly blends animations and the rhythm of Afro-Cuban music. The commentary and music give new meaning to the images taken. In this documentary, Varda's 'cinécriture'is used in the context of editing. We assume that Varda made a conscious effort to develop a filmic writing style that makes for excellent political cinema.

Conclusion

In conclusion, we can say that travel does not always have to be a personal experience. We can experience it vicariously. Agnès Varda, with this socio-political and artistic documentary, takes us back to a golden era of Cuba and makes us lean toward the politics of Castroism. Despite the joyous theme, the film indirectly references the socio-economic challenges of the land of Cuba. The

government's incremental changes emphasize the necessity for major changes in daily life, public services, and economic liberties to re-establish a sense of widespread agreement among the population. Thus, this documentary not only captures the revolutionary spirit of the moment, but it also functions as a lens through which to study the growing facts of Cuban society. Agnès Varda, with this documentary, presents us with a tropical Marxist version of Cuba, an enthusiastic testimony of the hope that the Cuban revolution represented. "*Salut les Cubains*" is a unique travelogue made using Varda's high-quality cinematography and editing. With the chosen writing modality Varda provides us with a unique and singular representation of the Cuban revolution and makes us want to take a trip to Cuban land.

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TEXTUAL TRANSMISSION AND INTERCULTURAL CONTINUITIES: A COMPARATIVE STUDY OF PALM-LEAF MANUSCRIPT TRADITIONS IN INDIA AND SRI LANKA

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Abstract

This study investigates the interconnected palm-leaf manuscript traditions of India and Sri Lanka through a comparative and interdisciplinary lens. These manuscripts were the principal medium for recording sacred, scientific and literary knowledge across South and Southeast Asia. They functioned both as textual records and ritual objects, deeply embedded in craftsmanship and cultural authority. Drawing on historical, archaeological and ethnographic sources, the research analyzes the technological sophistication of manuscript production, the evolution of scripts and regional differences in leaf preparation, inscription and conservation. Special focus is given to Sri Lanka and the South Indian regions of Tamil Nadu and Kerala. The study traces the transformation of early inscriptions in Sri Lanka, from proto-symbolic graffiti to the Prākrit-Brahmi script and the institutionalization of manuscript culture following the transcription of the Pāli Canon in the 1st century BCE. It also examines the ritual practices of Buddhist monasteries, the use of different palm species such as Talipot and Palmyra and the integration of religious, medical and astrological texts into temple and royal collections. By comparing traditional and modern preservation methods (including contemporary techniques like FT-IR spectroscopy and digitization) the paper emphasizes the need for collaborative, sustainable heritage management. Ultimately, this research positions palm-leaf manuscripts as living archives of intercultural dialogue, whose survival depends on blending traditional conservation knowledge with modern archival science to protect South Asia's textual and cultural heritage.

Key words

Conservation, Exchange, Manuscripts, Palm leaves, Transmission

Introduction

In the intellectual and spiritual landscapes of South and Southeast Asia, the palm-leaf manuscript has long stood as a cornerstone of cultural continuity and civilizational legacy. Long before the advent of paper, palm leaves served as the primary medium for recording and preserving human knowledge, particularly in countries such as India, Sri Lanka, Nepal, Myanmar, Thailand, Indonesia and Cambodia (Agrawal, 1984; Jarusawat et al., 2018). Far from being passive writing surfaces, these organic materials were central to the transmission of sacred texts, philosophical doctrines, medical treatises, astrological records, legal documents and artistic works. Their production and use reflect the sophisticated intellectual traditions of ancient societies, alongside the ritual and symbolic significance attached to the written word.

The precise origins of palm-leaf manuscript usage in India remain difficult to pinpoint due to the lack of surviving examples before the 10th century CE (Kumara et al., 2009). However, literary and archaeological evidence confirms their widespread presence across the subcontinent and beyond. In India and Sri Lanka, palm leaves supported parallel yet interconnected manuscript cultures. Regional scripts such as Grantha, Tamil, Devanagari and Sinhala evolved to suit palm-leaf writing, each developing distinct paleographic and stylistic conventions (Freeman, 2005). Despite local variations, the common reliance on palm leaves fostered a vibrant exchange of texts, scribal techniques and conservation knowledge between Hindu-majority India and Buddhist-majority Sri Lanka.

Palm-leaf manuscripts are more than historical records; they are carriers of cultural memory and identity. Many Indian and Sri Lankan manuscripts preserve folklore, ritual practices, cosmological ideas, traditional medicine, agriculture and genealogies, offering insights into both elite and vernacular knowledge systems (Meher, 2009; Sah, 2002). Colophons and marginal notes add context about authorship, patronage and historical settings. The durability of palm leaves, which often exceeds that of early handmade paper (Meher, 2009), has helped these texts survive for centuries. At the same time, their organic nature makes them highly vulnerable to environmental and biological decay, posing ongoing preservation challenges (Sahoo et al., 2013).

Today, thousands of palm-leaf manuscripts are housed in temples, monasteries, private collections, university libraries and museums across Asia. India alone is believed to hold one of the world's largest and oldest manuscript collections (Sahoo et al., 2013). Yet much of this heritage remains un-catalogued, at risk of deterioration or permanent loss. As awareness of their cultural and

scholarly value grows, initiatives combining traditional conservation with modern sciences (such as digitization and advanced preservation technologies) are vital for protecting these unique records.

This research undertakes a comparative and interdisciplinary study of the palm-leaf manuscript traditions of India and Sri Lanka. It examines their technological foundations, ritual uses, scriptural roles and evolving conservation practices. By integrating archaeological findings, historical records and conservation science, the study positions palm-leaf manuscripts not merely as relics of the past but as dynamic repositories of knowledge whose survival relies on collaborative preservation strategies suited to a digitized world.

The Origins of Writing and Early Inscriptions in Sri Lanka

The evolution of writing in Sri Lanka marks a significant turning point in the island's cultural and religious history. Early forms of symbolic communication are evident in megalithic graffiti, which date from the 6th to the 3rd centuries BCE. These markings, found on pottery shards and cave walls, represent the earliest stages in the development of organized writing systems. Over time, these simple symbols evolved into more structured scripts that served both religious and administrative purposes.

Sri Lanka's earliest inscriptions, composed in Prākrit using the Brahmi script, appear on rock surfaces and cave entrances and are closely linked to Buddhist monastic settlements (Paranavitana, 1944; Deraniyagala, 1992). These inscriptions were not merely utilitarian records; they often documented donations to monastic institutions, demonstrating how literacy became integrated into the social and religious fabric of early Sri Lankan society.

As Buddhism spread and the need to record philosophical teachings and ritual practices increased, writing expanded beyond durable materials like stone and metal to more versatile but perishable media, including bark, cloth and eventually palm leaves. The earliest references to written manuscripts as scriptural sources are associated with the Buddhist councils and the standardization of the Pāli Canon. This religious impetus for writing accelerated manuscript production and firmly connected literacy with spiritual preservation and cultural memory (Geiger, 1934; Katre, 1941).

Making Palm Leaves and Ritual Uses

The development of writing represents one of the most significant milestones in human history. As South Asian societies shifted from oral to written traditions, the palm leaf emerged as a vital medium, combining practical utility

with symbolic meaning. In Sri Lanka (historically known as Ceylon) palm leaves were not just writing surfaces but revered cultural materials used in religious, legal, medical and literary contexts.

Two main palm species dominated this tradition: the Talipot palm (*Corypha umbraculifera*), locally known as *Tala Gaha* and the Palmyra palm (*Borassus flabellifer*). The Talipot palm, prized for its broad, smooth and durable leaves, was typically reserved for sacred and official manuscripts due to its longevity under suitable storage conditions. In contrast, the Palmyra palm's tougher, coarser leaves were commonly used in northern and eastern regions for everyday records, folk writings and community documentation.

Preparing palm leaves for inscription required detailed knowledge and ritual care. Ideal leaves were harvested at dawn or dusk on astrologically auspicious days, often accompanied by ceremonial chants. Selected leaves (young, unblemished and moisture-rich) were boiled in herbal mixtures of papaya, pineapple juice or *Keppetiya* bark to remove resins and deter pests (Palm Leaf Scriptures, 2009; Freedman, 2005). After boiling, the leaves were sun-dried, softened with morning dew and pressed flat between wooden boards. In South India, similar treatments included applying turmeric, castor oil or even cow dung and ash to increase flexibility and durability (Anupam, 2002; Shi, Setlur, & Govindaraju, 2004). Final polishing with smooth stones or a pole-pressing technique known as *Geduma* ensured an even texture ready for inscription. Beyond manuscripts, Talipot leaves also held ceremonial significance. Rural communities crafted ritual fans (*Sesath*), parasols and festival decorations from these leaves, symbolizing resilience and ritual sanctity (Jayawickrama, 1972–1973).

Use in Monasteries and Society

Rooted in the island's adoption of Buddhism during the reign of King Devanampiya Tissa in the 3rd century BCE, the palm leaf manuscript tradition exemplifies the blend of religious devotion, scholarly activity and technical expertise. Initially, Buddhist teachings were transmitted orally, but as doctrinal content grew in complexity and the need for accuracy became paramount, written manuscripts became indispensable.

A pivotal moment occurred in the 1st century BCE when famine and political instability threatened the survival of the oral tradition. To safeguard the Buddhist canon, the *Pāli Tipiṭaka* was committed to writing at the Aluvihāre Rock Temple in Matale (Geiger, 1934). This event secured the palm leaf's role as the primary medium for textual preservation in Sri Lanka. Monastic institutions like

Mahāvihāra, Abhayagiri and Jetavanārāma evolved into major centers of scholarship, where monks copied, compiled and interpreted sacred texts. These libraries (*potgula*) housed commentaries (*aṭṭhakathā*), chronicles (*vaṃsakathā*), medical treatises and astrological manuals, reflecting the diversity of knowledge inscribed on palm leaves (Gunawardana, 1979; Pathmanathan, 2006).

The craft of inscription itself required skilled scribes using specialized tools such as the *Panhinda* (a metal stylus with a sharp tip) for etching letters onto the leaf's surface. The engraved letters were then filled with black pigment made from soot and resin, which also deterred insects. Excess pigment was wiped away with millet flour, and edges were lightly scorched with a heated rod to prevent pest damage. Manuscript bundles (*poth lanuwa*) were bound with silk or cotton threads and stored between lacquered or sandalwood covers (*poth kattu*), often adorned with auspicious symbols. In temples, these manuscripts were carefully wrapped in cloth and stored in elevated chambers, signifying their sacred status.

Beyond the monastic setting, palm leaf manuscripts appeared in royal courts, aristocratic households and village communities; bridging elite scholarship and folk knowledge. They served multiple roles, from astrological predictions and herbal medicine to recording local histories and community agreements, illustrating how deeply embedded the manuscript tradition was in Sri Lankan daily life.

Tools, Techniques and Scripts

The art of inscribing palm-leaf manuscripts demanded great skill, patience and specialized training. The primary tool was the *Panhinda* (a metal stylus), typically crafted from brass or iron. It consisted of five parts: the stylus tip (*Lekani*), the shaft, the grip, the thumb-rest (*Ganda*), and a decorative top that was sometimes engraved or inlaid with ivory or bone.

A scribe would sit on a low stool (*Dandasana*) and place the palm leaf on a writing board, steadying it with the left hand while carving letters with precise, controlled movements. To maintain straight lines, scribes often used a shallow groove etched into the thumbnail of their left hand as a guiding ruler. Scripts evolved alongside this craft, adapting to the limitations and possibilities of palm leaves. Early inscriptions moved from Brahmi to later forms such as Sinhala *Siddhamātṛkā*, eventually developing into the modern Sinhala scripts used today. Characters were often categorized by shape; for example, *Gaja* (rounded like an elephant), *Kaka* (angular like a crow's beak) and *Hansa* (graceful like a swan). Special diacritical marks and punctuation symbols, such as the *Kundalaya*, indicated sentence breaks or tonal nuances (Van Dyke, 2009).

After carving the text, scribes rubbed a black pigment (traditionally made from soot), *Dummala* (resin) or charcoal; into the engraved lines to make the letters visible and to help protect the leaf from insects. Any excess pigment was removed using flour made from *Kurakkan* (finger millet). To further safeguard the manuscript, the leaf edges were lightly scorched with a heated iron rod to deter pests and prevent fraying.

The entire process (from leaf preparation to stylus inscription and final finishing) demonstrates the combination of artistry, ritual knowledge and technological precision that sustained Sri Lanka's palm-leaf manuscript tradition for centuries.

Manuscript Assembly and Storage

Once the inscription was complete, individual palm leaves were assembled into manuscript bundles (*poth lanuwa*), secured with silk or cotton cords threaded through holes at either end. Depending on the length of the text, a single bundle could contain dozens or even hundreds of leaves. To protect the leaves, scribes placed them between sturdy covers (*poth kattu*) made from lacquered wood, ivory or sandalwood. These covers were sometimes decorated with metal filigree, semi-precious stones or carved motifs such as the lotus, *chatra* (parasol) or *vajra* (thunderbolt), all symbols of spiritual authority and protection.

After bundling, the manuscript was wrapped in a white or saffron cloth to signify ritual purity and stored in a designated *potgula* (library chamber). These storage spaces were often elevated or ventilated to prevent damage from moisture and pests. In temples, manuscripts were kept in elaborately carved cupboards or stone chambers, overseen by a temple *Lekam* (scribe) or *pot-guru* (manuscript custodian). In royal courts and aristocratic households, palm-leaf manuscripts were more than scholarly tools (they were also emblems of status and erudition), often displayed during religious ceremonies or scholarly gatherings. In village communities, manuscripts served practical purposes as well: they were consulted for astrological calculations, herbal medicine, and local record-keeping, bridging elite monastic scholarship with folk knowledge systems.

Shared Heritage of Palm Leaf Manuscript Traditions between India and Sri Lanka

The palm-leaf manuscript tradition stands as a defining feature of South Asia's intellectual and religious culture, representing a deeply rooted heritage shared between India and Sri Lanka. Historically, these manuscripts were prepared with meticulous care, using palm leaves treated with natural materials such as

turmeric, oil or pond mud to create a smooth, durable writing surface (Freedman, 2005). In southern India, scripts such as Grantha, Tamil and Malayalam were commonly used to inscribe a vast range of texts, including the Vedas, astrological manuals, philosophical treatises and medical compendia (Anupam, 2002; Filliozat, 2000).

Sri Lanka developed parallel manuscript practices, using the Sinhala script (derived from early Brahmi) to record the *Pāli* Buddhist canon, its extensive commentaries (*ṭīkās*) and historical chronicles such as the *Mahāvaṃsa* (Jayawickrama, 1972–1973; Gunawardana, 1979). These developments fostered interconnected manuscript cultures across the Palk Strait, where techniques, textual content and conservation knowledge moved between Hindu-majority India and Buddhist-majority Sri Lanka.

Crucially, the term "palm leaf" encompasses multiple species, each with distinct regional names and qualities. The word "Ola" is used in South India and Sri Lanka, while "Larn" is common in Thailand and "Lontar" in Myanmar. Within India, terms such as "Tula," "Sritala" and "Karalika" illustrate local botanical and linguistic diversity (Agrawal, 1984; Sah, 2002). The most commonly used species were the Talipot palm (*Corypha umbraculifera*), known for its smooth, long-lasting leaves suitable for sacred texts and the Palmyra palm (*Borassus flabellifer*), with its coarser, fibrous leaves used for everyday records (Kumar et al., 2009; Sageer & Francis, 2014).

This resilient manuscript tradition thrived in the humid coastal regions of South India including Kerala, Tamil Nadu and Karnataka as well as Sri Lanka and parts of Southeast Asia. The durability of palm leaves depended on species, leaf thickness, essential oil content and environmental factors all of which influenced how manuscripts aged and how conservation practices developed over time (Sah, 2002).

Institutional stewardship was central to this heritage. Temples, monastic centers and royal courts in both India and Sri Lanka housed large manuscript collections, often wrapped in silk or saffron cloth and stored in boxes made of Neem or Sandalwood to repel pests. Jain and Buddhist monastic centers in Tamil Nadu and Kerala in India and Anuradhapura in Sri Lanka functioned as hubs of learning and manuscript preservation, sustaining transregional literary and religious exchanges (Cort, 1995; Colas, 1999; Janert, 1965).

The movement of monks, scholars and emissaries across the Palk Strait nurtured rich intellectual exchange. The work of the Indian monk Buddhaghosa

who traveled to Sri Lanka and produced the influential *Visuddhimagga* and other Pāli commentaries exemplifies this deep Indo-Lankan collaboration (Gunawardana, 2005; Bandaranayake, 1990). Indian literary and religious texts were often adapted to local Sri Lankan contexts, as in the transformation of the *Rāmāyaṇa* into indigenous works like *Janakiharana* (Kamalakaran, 2020). These examples illustrate how palm-leaf manuscripts functioned as mobile cultural artifacts, carrying ideas, doctrines and artistic traditions across political, linguistic and religious boundaries.

The palm-leaf manuscript traditions of India and Sri Lanka reveal both shared material foundations and regional distinctions. In Sri Lanka, manuscripts were primarily institutionalized within Buddhist monasteries and royal courts, where the standardization of the *Pāli* Canon reinforced Theravāda orthodoxy. This focus prioritized doctrinal works in *Pāli* and Sinhala, often leaving secular and vernacular literature underrepresented. In contrast, India's manuscript traditions encompassed a broader linguistic and sectarian spectrum, preserving Buddhist, Jain and extensive Hindu philosophical texts, ritual manuals, medical treatises and local folklore in Sanskrit, Tamil, Malayalam and Prākrit. This diversity reflects the pluralistic intellectual environment of pre-modern India, where temple libraries, royal archives and household collections coexisted as stewards of textual knowledge.

Critically examining these similarities and differences highlights how regional priorities shaped scribal practices, collection policies and conservation approaches questions that continue to inform heritage management and digitization today.

Manuscripts as Sacred and Epistemological Objects

Palm-leaf manuscripts were not merely repositories of written knowledge; they were also venerated as sacred embodiments of *Dharma* and cosmic order. In Sri Lanka, manuscripts containing the *Pāli Tipiṭaka* were often stored in temple relic chambers or displayed during processions and festivals, signifying their ritual importance (Palm Leaf Scriptures, 2009). Similarly, in India, palm leaves used in *Nāḍi* astrology were believed to record karmic destinies and were treated with a reverence similar to religious icons (Anupam, 2002).

The artistry of palm-leaf manuscripts reflected this sacred status. Many Sri Lankan and South Indian manuscripts were adorned with gold leaf, lacquered wooden covers or inlaid gems, embodying the belief that transmitting and safeguarding knowledge was not merely a practical act but a spiritual responsibility

(Van Dyke, 2009; Allinger, 2012). Manuscripts were often inscribed during auspicious periods and sometimes consecrated through rituals to ensure both physical protection and spiritual potency.

This dual role as sacred object and epistemological record made palm-leaf manuscripts central to the religious, intellectual and cultural life of pre-modern South Asia. Their continued study and preservation underscore their significance not only as historical artifacts but as enduring symbols of the region's commitment to the written word as a vessel for moral and philosophical values.

Preservation Challenges and Contemporary Strategies

Despite their cultural and scholarly value, palm-leaf manuscripts face significant preservation challenges due to their organic nature. They are especially vulnerable to humidity, fungal growth, insect damage and gradual physical deterioration (Shi, Setlur & Govindaraju, 2004). Traditional methods such as applying *Dummala* (resin) oil or storing manuscripts in neem or sandalwood boxes, continue to be used in rural temples and libraries but are often insufficient for ensuring long-term survival (Anupam, 2002).

Modern conservation strategies have increasingly integrated scientific tools and interdisciplinary approaches. Analytical methods such as Dynamic Vapor Sorption (DVS), Fourier-Transform Infrared (FT-IR) Spectroscopy and multispectral imaging now help conservators diagnose deterioration, identify material composition and enhance legibility of faded scripts (Maas, 2009). Conservation guidelines developed by institutions such as the Wellcome Library and the Chandra Shum Shere collection provide practical models for combining traditional ecological wisdom with modern science (Pingree, 1984).

Digitization has become a vital aspect of contemporary preservation. Large-scale initiatives by the National Mission for Manuscripts (India) and the National Library of Sri Lanka have improved access to fragile manuscripts while reducing the risks of physical handling. These projects also emphasize metadata standardization and linguistic encoding in Unicode, ensuring that both textual and contextual information are preserved for scholarly research (Pollock, 2007; Salomon, 1998).

A useful way to understand these approaches is through a direct comparison of traditional and modern methods, as shown below:

Aspect	Traditional Methods	Modern Methods
Fumigation	Herbal smoke (e.g., neem leaves, camphor)	Controlled chemical fumigation
Protective Coating	Application of natural oils (e.g., Dummala)	Microcrystalline wax, synthetic consolidants
Storage	Neem wood, sandalwood boxes, silk wrappings	Climate-controlled vaults, archival-grade enclosures
Condition Assessment	Manual inspection by custodians	Scientific diagnostics (DVS, FT-IR, multispectral imaging)
Insect Control	Sunlight exposure, herbal fumigation	Integrated pest management (IPM) protocols
Documentation	Handwritten catalogues	Digital databases, metadata standards
Access & Sharing	Restricted physical access in temples/libraries	Digitization, online repositories

Table 1. Comparison of Traditional and Modern Conservation Methods for Palm-Leaf Manuscripts

Combining time-tested traditional knowledge with modern scientific tools demonstrates how communities and institutions can work together to protect this fragile heritage. Continued collaboration among conservators, local custodians, historians and technologists remains essential to ensure that these manuscripts endure for generations to come.

Summary

Palm-leaf manuscripts, once humble fragments of nature, evolved into enduring vessels of civilization inscribed with spiritual, medical, legal and literary knowledge that shaped South Asia's intellectual and cultural heritage. In both India and Sri Lanka, these manuscripts represent not only textual transmission but also the resilience of craftsmanship and ritual devotion. This study has shown how different palm species were carefully selected and prepared through traditional methods, which combined ecological understanding with cultural practice. Historical evidence demonstrates that techniques such as herbal fumigation, protective oils and specialized storage were highly effective for their time. Today, these practices continue to complement modern tools like spectroscopy, multispectral imaging and digitization, creating more robust conservation strategies.

Preserving palm-leaf manuscripts is not only a technical task but also a cultural responsibility. Their survival depends on hybrid frameworks that integrate

ancient knowledge with modern science, supported by collaboration between local custodians, scholars and conservation experts. By protecting these fragile archives, future generations can continue to access the ideas, rituals and artistic expressions that once crossed the Palk Strait, reminding us that knowledge is a shared legacy, carefully passed from the past into the future.

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GODS OF THE KANIKKAR IN THIRUVANANTHAPURAM AND KOLLAM DISTRICT

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Abstract

People with diversities in their daily life, beliefs and cultural rites are there in any nation. To make a study of their life and culture possible a scientific study on folklore should be undertaken. Social, worldly and verbal cultural forms all come under Folklore. The ritual of the people, their beliefs, festivals, celebrations, rites, witchcraft-all these related to their life cum under the realism of thought of folklore. Such an inquiry pertaining to cultural pattern is an extensive area of study.

An inquiry into the caste distinctions of the people of Kerala and their tribal festivals is very complex. There are different sects of settlers in Kerala - from the earliest inhabitants to ones who have settled recently. Early tribal society cannot be excluded from the investigation of such a harmonious life of these people. In all districts like Thiruvananthapuram, Kollam, Palakkad, Wayanad and Kasargode tribal society are seen in more. It is considered that there are about 41 earliest settlers and hilly sects in Kerala. There are differences in their life style, rituals and orally transmitted culture.

This research study duels deep into the tribal festivals of the tribal sects living in the southern district like Thiruvananthapuram (Nedumangad, Neyattinkara, Vithura, Madathara, Palode, Meenankal, Chathancode, Amboori) and Kollam (Kulathupuzha, Achankovil) etc.

This study has been analyses in details the tribal festivals of these group of people. It also details festivals like Koduthi, different gods and goddesses, Ayiravally, Chavukkal, Muthan, Muthi, Akathiyan, Karuppuswamy, Madan, Yakshi, Sun, Moon, Thampuran, Ganapathi, Chathare, Attupilachi-Thottupilachi, Chattupattukal, Mayilattom, Agniyilpattu, Villadichanpattu seen in Thiruvananthapuram and Kollam district.

Keywords

Aborigines, Kannis, Tribes, Settlements, Chavupaattu, Muthiyavu, Ayyanar, Thampurankuttyamma, Ponmudi thampuratti

Introduction

Kerala is enriched with varied sections of Aborigines. Their bases are at the Western Ghats which is on the Eastern border. There are also Aborigines who live outside the forest. Even though they can be seen in almost all the districts, much of them are inhabited in Wayanad district. Only a small percentage of the total population of Kerala contains the tribes. But unlike others they have a varied culture and life style. According to the study of anthropologists there are more than fifty different categories among them. The important categories among the tribes of Kerala who are living in the hilly area are *Panniyar, Kurichyar, Kurumar, Kanikkar, Adiyar, Irular, Ulladar, Oorali, Kaadar, Koragar, Naayadi, Malappandaram, Malayarayan, Mannan, Muthuvan, Vishavar etc.* The major tribal settlements Trivandrum are *Ponmudi, Vithura, Kottoor, Minaangal, Kallar, Peppara and Ampoori. Kulathoopuzha* is the major settlement in Kollam district. The study of the 'Religions and gods' of these tribes has an important part in any the research of their culture.

Gods of the Kanikkar

One of the most significant worship of the Aborigines is the Nature Worship. They consider the *Sun, Moon, Tree, Serpent* etc as gods. The hill tribes such as *Muthuvan, Oorali, Kattunayakan, Koragar* etal have the wont of worshipping 'the sun'. They think that to see the rising *'Pakavaan'* is virtue and they regards sun as 'female'. They wake up early in the morning and fires to torch and conduct a *'Pooja'* as prayer to their *'Bhagavan'*. The prayer usullay goes: "please receive our offerings and save us" - this is their prayer. [*The Kanikkar calls the sun Bhagavan and reckon him as female - L.A. Krishna Iyer].* Their main occupation is Agriculture. These agricultural hill tribes give their boiled rice offering to the sun in the open air. The tribe gives special incumbency to the worship of tree which also has a major role Pre-Dravidian worship. The worship has various customs such as to adore the tree by touching, by settling a deity under the lower part of the

tree, by creating and protecting the thicket etc. It is believed that the milk secreting trees can give the valiance of a 'mother'. Kanikkar has a special love towards the trees such as *Chempaka (micheliachempaka), Maruthu, Thaani (Terminaliaberrencia), Paala (Wrightiatinctonia), Kinotree, Mimusops, Elenji, Kaanjiram, Bamboo, Pelicon tree* etc. They believe that the Male and Female deities consider tree as their abode and they show their presence by shaking the tree. They also believe that the soul of dead ones get in the tree. The worship of the tree is also related to the worship of *'Nagas'* or *'Snake Gods'.* The places such as *Nagara, Nagarikkunnu, Nagancheri* etc. in *Nedumangadu Taluk* are the centers of Kani's Serpent worship.

Like other tribal people, Kanikkar also have a savage belief that the dead people did not depart from their family and they (after death) also give attention to the virtues and wises of their family. It is difficult to worship all the dead all at once. So they select a few from them. The individuals who met unexpected death due to the adverse circumstances of the forest are envisioned as deities (*Moorthies).* They consider these deities-namely *Anachaavu, Pulichaavu, Kaduvachaavu, Pampuchaavu, Kanyachaavu* etc, - bring prosperity of their tribe. These *'Chaavs'* are in the forms of ghosts. These *chaavs (shav)* means corpse *(ghosts).* Kanikkar purifies these *'shavs'* through their songs and change it as their household deities. This song is called *'Chaavupaattu'.* The place name *'Pulichavu'* is related to the abode of concerned deity. Special attention is give to 150 big chaavs and 10 small chaavs. Like chaavs, Kanikkar also worship *'Mutthans and Mutthies'. Mutthi (grandmother)* and *Muttan (Grandfather)* were those people who showed many miracles during their life span and faced unnatural deaths. The words *'Muttan and Mutthi'* derived from 'Muttu' which means *'aged'* or *'elder'. Sangan Perumal Mutthan, Neelambi Mutthan, Nallambi Mutthan, Muthala Muttan, Eecha Mutthan, Neerena Mutthan, Villivycha Mutthan* etc, are the dead Moorthies who owned name and fame. *'Thampurakkan'* is another type among this category. It is believed that the person who met unnatural death, went to Kailasa and was blessed there and then reached back to earth and spread violence in earth and became the Thampuran later. Most of the *'Thampurans'* of the Kanikkar were originated like that. *Naduvacha Thampuran, Kottoor Thampuran,Kakkottu Thampuran, Pandara Thampuran, Vadasserikkara Aaduvalli Thampuran, Areckutti Thampuran, Kaniyara Thampuran, Kaalattu Thampuran etc,* are some of the examples. It is said that the place *Aaduvalli (Neyyattinkara Taluk)* is related to the name of *Aaduvalli thampuran,* the deity of Kanis. The deity who is responsible for the origin of the tribes who is equal to the *'Brahma'* and is referred to as *Padacha Thampuran (the creator)* is not included in the above category. The word

'Padaykuka' means 'to create' and 'thampuran' means God. "The creator of all - "That is the idea hidden inside the word 'Padacha Thampuran." The strongly believe that this *'Padacha Thampuran'* shall help them to overcome from the natural Calamities such as rain, snow, thunder etc. and from wild beasts and from the diseased like chicken pox, cholera, flue etc. The routine prayer of Aborigines goes as *"Please rescue us today also just as the day before."* Border Warden called *Ellackal Swami* as one of the most important deity of Kanis.

The Kaanis worships evil gods or Hobgoblins more than the good deities. This was the main aspects that helped the Kanis to become the heir of wizardry. The Kanis propitiated the evil spirits and with their blessings they become successful in their wizardry rituals. These Aborigines have a special power to keep the *'water spectre'* and the *'material spectre'* under their control and they have many favourite Moorthies to worship. The water goblin called '*gralan'* is also naughty. This '*gralan'* become offended if it happens to be in contact with water. '*Kumali Maadan'* is the other name of '*Neettumaadan'.* If is said that the deities who protects treasure of Ponmudi are the '*sixteen gurus* and *Twelve Maravans'.* They are the strong goblins that had come from Tamilnadu. There were many other outrageous goblins other than *Pallan, Mundan, Chilanthi, Madakaran etc,* The goblins who are known by their native names such as *Vettikad Poothathan, Vadamala Poothathan etc.* are the lower of immolation. It was for them that three animal offerings are being done. There are some other Moorthies like *Maadan, Mallan, Karingaali, Marutha etc.* They are doing such mortal deeds that ultimately ends in the brutal death. It is also said that if they are appeased, they would do anything for the person who is regaling them. Maadans are of many types like *Dhoolimaadan, Chankuruthi Maadan, Kaalamaadan, Uthiramaadan, Pannimaadan, Neripodumaadan etc.* One common saying is that "If *Maadan* beats you, death is sure." *'Karinkaali'* is the wife of '*Mallan'.* It is believed that if both of them combine together, they can be catch hold only with the help of *Moothapilahti'. 'Uthiramaadans'* are the servants of '*Karinkaaliyamma'.* The wives of hill moorthies (*Malamoorthis*) are called I*yakkiyamma (Isakkiyamma-Yakshiyamma). Perachi, Thottupilachi, Aattupilachi etc.* can also included in the table of evil deities. The ghosts of other castes may also becomes the Moorthies of Kaanis. The evil Moorthy named *Muthiyavu* is believed to be came from the Ezhava caste. It was his duty to prepare alcohol for the evil deities. The ferocious deeds of *Muthiyavu* is 'to slap to heads with the cluster of palmyra's flower or with bunches of coco-flower'. If anyone gets the slap, he will not live more than ninety days. The superior of the Muthiyans is '*Aappandi Muthan'. 'Chaathaavu',* the evil moorthy, who is supposed to be from Muslim religion (not sasthaavu) is also a part

of their life of incantation. There are so many Chaathaavs such as *Neelakkoli Chaathaav, Adimanni Chaathaav, Champuthini Chaathaavu etc. 'Willipae' and 'Naanchipac'* helps the *Chaathaav* as actuary and the little Bogles helps as servants. The wife '*Pavathi' (not Bhagavathi)* is also not a least one. She also has the sleight of slandering. Muthiyavu and Chaathaavu are the evil spirits who were originated as a result of bedeviling the Kanis by other casts sometimes before.

Most of the hill tribes of Kerala are the worshipper of the god '*Sasthavu'.* The word '*Sasthav'* is the name attributed to Buddha. It is also called *Ayyappan or Ayyan.* Kanis used the synonym of *Sasthaavu, 'Ayyanar'* aslo because they are the Aborigines with Tamil tradition. Kanis worhsips 150 *Ayyanars, Tiruvattippara Ayyan, Veerankavil Ayyan, Aariyanaadu Ayyan, Aaranaattu Sasthavu* which were attributed by the names of places and '*Karuppuswami'* who is the retinue of their gods. These tribes also has the Tamil village gods like '*Maariyamman, Yasakkiyamman etc,* in their worship. These Kanis tribes were considered as in Hindu religion and they worshipped the senora gods such as '*Agastya, Subrahmania, Siva, Ganapathi' etc.* Now also, they have the habit of adjuration by the name of *Agasthya.* Their naturalized god is *Aayiravilli.* Recess of Kanis certainly had threashing floor for *Aayiravilli, Aayiravilli temple,* Rocks etc. The word '*Aayiravilli'* means *a man with thousand bows*. The forest god *Aayiravilli* has a male and female imagination. It has been imagined that *Thampuratti* originated by the breaking of the thigh of Mother Earth and '*Thampuran'* originated by the breaking of the thigh of *Brahmav* (who is the creator). Now also *Aayiravilli 'Chaattu'* and *Aayiravilli 'pattu'* are annunciating. The worship of *Aayiravilli* is common in Thiruvananthapuram district. The Kanis settlements are also in the same districts.

There is no tribes in Kerala, who gives little importance of Mother God. Eventhough the number of Mother gods of Kanis were low, their strength attracted the people from other casts also. One of the most important among their mother god is the '*Thampurankuttiyamma'* who is considered as the incarnation of '*Bhadrakali'.* The *Thampurankuttiyamma* is the modification of '*Kaidava'* who is the war god of the '*Age of Sanga' (Sangakaalam).* The other Kani goddesses are *Venkamala Thampratti, Aruvimooppathiyamma, Vaadamalathampuratti, Ponmudi Thampratti etc.* They also have much native fame. The adorers believed much is tribal goddesses than village goddesses. The villagers considered this mother goddesses of the forest people as their favourite deities. In this, it is said that '*Ponmudi Thampuratti'* has come from '*Paandiyal'* and she will be pained by rituals and customs. It is proved that the purity and strength of the mother

goddesses of the Aryan are also present in the Icon less gods of this Dravida hill tribes.

It is usual custom among the Kanis also to give the names of male and female deities to the individuals. The nemes like *Kathiran, Aadichaan, Sooryan, Marthandan, Eechaan, Chandiraan, Maadan, Ayyappan, Mallan, Iravichan etc*. are given to be males and names such as *Kaali, Neeli, Aruvi, Pothi etc* are given to the females.

Conclusion

The Kanis have a rich tradition for their strong belief of gods. There was a time when they had worshipped the nature force, ghosts, forest-village deities, Arya-Dravidian gods etc and it is clear that like the other hill tribes, Kanis also tried to change the mode of their worship according to the changing weigh of deities. The Religion of Kanis expresses a god culture which includes 'Pre-Dravidian and Arya god' imagery. Kanis god imagery is in a savage background and without an idol. This is modifying into Paganism and they began to accept the complaisance's of Aryas. They have almost reached the reformation of giving rituals to god using a man with the Brahminical string and they investiture their Arya gods as their main gods and Dravida gods as their sub gods. The genuine characters of the festivals are seeping. The interior flow of modification is shaking the faith and custom as a whole.

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FEUDAL LORDS AND REGIONAL AUTHORITY: INSCRIPTIONAL INSIGHTS INTO THE KIZHPERUR SWAROOPAM OF VENAD

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Abstract

Venad was the early name of Travancore kingdom of Kerala. It was the most important dynasty in the post Chera period. The rulers of Venad constructed hundreds of structural temples in Kerala and made land grants to these temples including Sri Padmanabhaswami temple of Tiruvananthapuram. They also promoted Brahman settlements in South Kerala. However these land grants led to the emergence of feudal elements in the society and they began to challenge the authority of the King. In the early half of eighteenth century Martanda Varma who came to the throne of Venad suppressed all these feudal elements and conjoined the different petty kingdoms of Venad and established the kingdom of Travancore. This article traces the origin and development of feudal polity in Venad between 11th and 18th century A.D.

Key Words

Venad – Kizhperur – Thrippappur – Chiravay – Desinganad – Brahmaswom – Devaswom

The Chola invasions of the 11th century led to the formation of an independent kingdom of Venad in South Kerala. *Nadu* is the term which designates the micro region. Etymologically *nadu* refers to agricultural land in contrast to *kadu* (forest). But Venad seems to be a large kingdom which extended from Kanyakumari to Kottayam districts in South India. The chieftains of Venad were regarded as successive rulers of ancient Ay dynasty which have mention in the Sangam works. Venad was the most prominent political entity in Kerala during Kulasekhara period (800 – 1100 AD.). Many historians opines Kollam Panamkavil palace as the centre of administration of the Venad rulers. The Venad rulers also

inaugurated a calendar known as Kollam Era, which is now a popular calendar used in South India.

Many of the important inscriptions of Kulasekhara period (800-1100) such as Syrian copper plate of Sthanu Ravi, Trikkodittanam inscription of Indukotai Varman and Bhaskara Ravi varman, etc. mentions the rulers of Venad. Venad rulers were also given additional charge of administration of odanadu. Syrian copper plate one of the earliest inscription of Kerala though recorded in the regnal year of Stanu Ravi varman the content of the inscription is about the land donated by Ayyanatikal Tiruvatikal the ruler of Venad to Mar Sapir Iso, the Church authority of Tarisappally at Quilon which was the capital of Venad. This inscription intimates the policy of religious harmony of Venad rulers. In Chera inscriptions Venad chieftains also figure as the first signatories.

Inscriptions recording the land grant and temple construction by Venad rulers, between 9th century A.D. and 18th century A.D., extents from Kanyakumari to Kottayam region. The ten century long history of Venad from 9th century to 18th Century A.D. gives a clear picture of the rise, growth and decline of the kingdom. In the 9th and 10th centuries Venad was chiefdom under the Cheras. Political developments of the 11th century brought some important changes in the polity of Venad. Chola rulers after conquering Pandya kingdom marched towards Venad. Raja Raja Chola lauds as *Kantallur Salai kalamaruttu aruli.* Kantallur salai is situated near Vizhinjam at Tiruvananthapuram. Darsanamkoppu inscription of Raja Raja I has recorded as he destroyed Kantallur Salai. Elamkulam Kunjan Pillai portraits this Chola Venad relation as hundred years of continuous conflict. Some historians portray this as a conflict between Chola and Chera empires. Rajadhi-Raja involved in military expedition against Virakeralan, king of Venad and Mushika. These are mentioned in the Rajadhiraja's Manimangalam inscription of 1045. It is said that the valiant king of Venad was killed in the battle. In an inscription of Kanyakumari Guhanathaswami temple it is stated that Rajadhiraja cut the grant to Kanthalur salai and relieved the king of Venadu from the vassalage. They also points that Ramavarma Kulasekhara of the Kollam Rameswaram inscription was the last perumal.

Kulothunga, the powerful ruler of the Chola Empire after consolidating his authority in the empire, turned against Simhala, Pandya and Venadu. After he captured Kottar he marched towards Vizhinjam. He captured Kollam in 1096 and established a new era *Kollam Azhintha Andu* to celeberate the his victory over Venad. In his Chidambaram inscription he describes his victorious expedition. However as a result of the continuous conflicts of the 11th century some changes

took place in the political social and economic history of Venad. One important fact was that after 1100 none of the inscriptions mentioning Venad ruler contains the regal year of Kulasekhara ruler. It envisages that after Cola invasion of the territory Venad became a complete independent sovereign.

By the middle of 12th century feudal elements began to influence administration of Venad. Definitely it was the result of the political developments took place in the 11th century. The most important event was that the name Kizhperur came to be attached with the name of the rulers of Venad. Kizhperur is a village between Thiruvananthapuram and Kollam. This attachment of the name Kizhperur along with the personal name of the rulers of Venad continued for about six centuries up to the time of Marthandavarma the founder of Modern Travancore. (1729-1758). His Trippadittanam document, which dedicates the consolidated kingdom of Venad renamed as Travancore, to the lord Sri Padmanabha Swami address the name of the ruler as Sri-Vira Balamarttandavarman alias Trippappur Mutta-tiruvadi of Trippappur and Kizhperur.

When we make a historical enquiry about the roots of Kizhperur in the history of Venad we could findout that the word was first attached with some land holders in the Kilimanur record of Kollam Era 341 (AD 1166). Vira Adichchavarman Tiruvadi was the ruler of Veand during this inscription. Vira Udayamarttandavarman Tiruvadi was the heir apparent and Koyil adhikarikal, who settled land tenures and daily expenses of the Thiruppalkkadal temple of Kizhperur. This record speaks that paddy lands of some villages around the temple were under the control of some lords like Mankanthan Madhaviyaya Pillaiyar Tiruvadi of Kilapperur, Manikanthan Umaiyammaya Pillaiyar Tiruvadi of kizhperur, Kodai Avaniyaya Pillaiyar Tiruvadi of Kilapperur and Devadaran Avaniyaya Pillaiyar Tiruvadi of Tiruppappur. From this time onwards the name kizhperur came to be attached with the personal name of the rulers of Venad. One significant aspect of the inscription was that all these persons mentioned as land holders of the Kizhperur temple were later mentioned in inscriptions as ruling over Venad. Thus during 12th century either feudal lords put their hold on the administration of Venad or the Venad rulers began to administer land tenures in their country through a theocratic hierarchy in which the heir apparent took position as the supreme authority of the royal temple (*Koyil adhikarikal*) and younger ones in the royal family as supervisors of the cultivable land which were brought under the state through its temples.

Another significant aspect of the inscription was that ten Brahmans from the original 32 Brahman settlements in the different parts of Central and Northern

Kerala were brought to the Sabha (administrative body) of the Thiruppalkkadal temple. Each of these Brahman families were assigned paddy lands worth ten *kalam* for their expense. Thus a new social economic and political coalition between the Brahmans and the land lords emerged in Venad.

Between 12th and 13th century the rulers of Venad constructed hundreds of structural temples in South Kerala and made a number of land grants to these temples. Thus the wet lands in the region were brought under paddy cultivation and other agricultural activities. The land tenures were fixed and assigned these lands to the different purposes in the newly established temples. In a prominently agricultural society, like Venad, land was the biggest employer and it decided one's status and power. In such a society ownership of land gives economic superiority social tyranny, political ascendancy and ritual status. Unequal access to its use and its surplus product give rise to a rent collecting landocracy and a subject peasantry. Venad rulers appointed Brahman assemblies and royal officers (*koyimmar*) for the purpose of tax collection. Many of these lands termed as *Brahmasvam, Devasvam* and *Pandaravakai* were under the supervision of Brahmans and land lords.

However by the 14th century the administrative system of Venad exhibited some fundamental changes. It began to function like a loose confederacy. The succession to the throne of Venad changed from patrilineal system of inheritance to matrilineal system. The elder members of different swaroopams claimed their right as the ruler of Venad. *Thrippapur Muthavar* (eldest of the Thrippappur line), *Chiravay muthavar* (eldest of the Chiravay line) and *Desinganadu Muthavar* (eldest of the Desinganad line) became rulers of Venad. These three names are mentioned in inscriptions together and separately along with different names of Venad rulers in the same period.

However between 15th and 18th century Venad was divided into several new *swarupams* such as Thrippapur, Desinganad, Ilayidathu *Swarupam*, and Perakathu *swarupam*. This split into loose confederacy and emergence of new svarupams led to the disintegration of the kingdom of Venad. Finally in the second quarter of 18th century Martanda Varma united the disintegrated *swarupams* of Venad and created modern Travancore.

Conclusion

The Kilimanur record of Kollam Era 341 (A.D. 1166) was a turning point in the history of Venad as it marked the emergence of a new era of feudal barons in South Kerala. The attaching of the name kizhperur along with the name of Venad rulers could be treated as the origin of a new land lord system in Venad. The final climax of this development was the atrocities of the Brahman Assemblies and

Pilllaimar of Venad who burned the palace of the ruler and challenged his authority over land tenures and administration of the Padmanabhaswami temple. The *ettarayogam* which administered the Padmanabha svami temple was more powerful than the ruler of Venad. They began to supervise the king in his administrative and revenue matters. When Martandavarma came to the throne of Venad, the Pillaimar and Madambimar came into conflict with him and the ruler was made to run for his life. Finally through continuous conflict Martandavarma successfully destructed the feudal elements of Venad and established his sovereignty over the kingdom of Venad and renamed it as Travancore.

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SILENT SENTINELS OF THE SEA: MARITIME TRADE AND COASTAL FORTS OF INDIA

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Abstract

Oceans and seas have played an important part in human civilisation throughout history. As a part of trade and a symbol of tradition, the ocean has shaped the course of history. Maritime trade relations reflect the deep connection between human societies and the sea. India is enriched with a long coastline and a rich maritime tradition. The coastal areas offer a splendid setting for all maritime activities. India's maritime tradition is ancient and extensive. From ancient times onwards, India had maritime trade links with Mesopotamia, Rome, Arabia, Egypt and West Asia. These links were mainly clear from the very wide range of materials and finished goods that found their way to different parts of India. Maritime trade became militarised during the arrival of European powers. As part of defensive policies, Indian rulers built coastal forts to protect against these foreign powers. These forts served as centres of strategic points, like defensive forts, administrative centres, as well as commercial headquarters. The present study focuses on the evolution of India's maritime trade and coastal forts from ancient to colonial times.

Key Words

Maritime Trade, Indian Ocean, Coastal Forts, Cultural exchange, ancient India

Introduction

The history of India is enriched by the contribution of maritime trade. The Indian subcontinent has been deeply connected to the coastal ports. These ports were located as strategic choke points for the exchange of goods and services. So, as part of its importance, these trading spots needed protection. It led to the construction of coastal fortifications. They were not merely centres of defensive walls but an embodiment of political power, a commercial gateway and also a centre of cultural exchange.[1] After the arrival of European powers, they emerged as the centres of conflict.

Early Maritime Trade and Coastal Forts

The Indian peninsula, that enormous triangle of land projecting into the Indian Ocean, has from the earliest times supported the manifestations of an impressive array of seaport development.[2] Ancient Indian ports like Sopara, Chaul, Muzuris and Tuticorin were known to Ptolemy, the author of the *Periplus of the Erythraean Sea*.[3] The volume of shipping increased dramatically when the trade winds were discovered by the Egyptian pilot Hippalus in 45 AD. All ships, whether Arab, Turkish, Gujarati, Malabari or Bengali, which wanted to sail on the great route from Aden to Western India had to leave together at roughly the same time to avoid losing their monsoon.[4] On the great maritime facades, there are different regions connected to rich hinterlands, which are favourable to sea traffic.

One feature of Asia's port cities was the regularity of the monsoon, which enabled local merchants to dictate prices because they knew when a traveller had to leave at a certain time. The Arabs became the predominant seafaring people in the Arabian Sea. They opened new ports and which enabled the shipment of a wide range of goods overseas, and in return, they earn a large amount of gold. There was actually a severe scarcity of gold because the Romans had to spend so much of it on luxury items from India. It should be mentioned that there was a great deal of coastal trade between the many kingdoms and areas throughout the entire period.

In fact, the absence of Indian vessels, under Indian masters, sailing across the high seas has been explained by the fact that there was so much coastal trade that they did not feel any need or compulsion to face the hazards of the open seas. Now it is axiomatic that where there is commerce, there is competition. Where there is competition, there is conflict, and where there is conflict, the raising of armies and navies and constructing fortifications naturally follows. That forts and fortifications existed from ancient times cannot be doubted.

The evidence of the existence of forts has been discovered at the various Indus Valley sites. The Aryan and the non- Aryan wars and the forts of that period are described in detail in the Vedic texts. Kautilya, in his Arthasastra, gives in detail the points to be observed while constructing forts.[5] The *Silpashastra* describes 19 different types of forts, including the Antardvipa or island fort. These references are many and of varying depth.

The archaeological excavations at Kalibangan (Gannganagar district, Rajasthan), Eran (Sagar district, Madhya Pradesh), Kasumbhi (Allahabad district, Uttar Pradesh) and at several other places conclusively prove that the art of fortifications was well known and practised. A seal discovered at Mohenjo-Daro depicted a ship with both sails and oars.[6] Numerous inscriptions and seals refer to maritime and naval operations. The excavation of a possible dock at Lothal provides evidence of sophisticated ship management.[7] Large-scale fort discoveries along the Indian coast have also not been made. The most unexpected fact, though, is that none of them are coastal forts. The names of any forts are not mentioned in the inscriptions. There are no documents mentioning the maintenance of forts. So, are we to believe that ancient India had no coastline forts? If so, why haven't we discovered any remains or written records naming and characterising them yet? It should be mentioned that it is impossible to date the remaining coastal forts—which are primarily in ruins—before the 13th century.

Maritime Trade in the Medieval Period

The traders from Sassanid Persia formed an important mercantile community that frequented the important exchange centres of the western seaboard of India and established several trading settlements along its coast during the early medieval period.[8] The ports of Gujarat, Konkan, South Canara, Malabar, Coromandel and Sri Lanka provided the chief doors for these Sassanid traders to interact with the regional economies of South Asia. [9] As early as the time of King Ardashir, who laid the foundations of the Sassanid rule in Persia by overthrowing the Parthians in AD 224. He also

established a platform for transoceanic trade with India. He also founded several ports in the Persian Gulf.[10] This helps to boost Persia's maritime trading activities with India. This trade relation continued and enlarged to different regions of Asia, including the Malabar region.[11] In fact, this long-distance maritime trade led many Christians to migrate to India and thereby establish new settlements here.

The medieval period also witnessed the emergence of new coastal forts of India. Between the 7th and 10th centuries, the Indian maritime trade networks experienced significant growth in the Indian Ocean. Indian regional dynasties like Satavahanas, the Rashtrakutas, the Kadambas, the Yadavas in Deccan and the three south Indian kingdoms Cheras, Cholas and Pandyas played a vital role in the expansion of trade with Southeast Asia, China and the Middle East. These dynasties all encouraged maritime trade and commerce and thereby enriched the dynasties' treasury with immense wealth. If there is commerce, competition arises; when there is competition, there is conflict arises; and where there is conflict, the raising of armies and fortification naturally follows.[12]

The rise of coastal forts in India

The maritime trade had a great impact on the establishment of new coastal forts. The wealth earned from the maritime trade is utilised for defence. So, the Indian rulers invested their concentration in the construction of new coastal forts. The main motive behind the coastal forts was to exercise power and control (political and military) within their sphere of influence. The Bakel of Kerala, an important example of a coastal fort, was located coastal route between Mangalore and Cannanore.

India had a very long and ancient tradition in relation to the coastal forts. Trade with Rome and Babylon flourished from a very early period. The first naval battle is reputed to have taken place during the Vedic period.[13] The Vedic people knew about the sea, and they established contacts with the outside world. This tradition continued with all the major kingdoms and empires that ruled over India. Ancient India must have built

forts for their protection, but very little information is available about the existence of the remnants of very ancient forts. The first major conflict where forts could have played a vital part was with forts between the Sakas and the Satavahanas.[14] Like the Chola kings, Rajaraja and Rajendra Chola conducted naval expeditions against Ceylon and Sumatra, but we do not know if their main ports were fortified.[15] There are many references about the existence of land forts in India from very ancient times onwards, but only a very few references to coastal forts. It is mainly due to early fortifications consisted of wooden palisades and which could not last long.

Ancient Indian maritime trade was almost peaceful; there was no competition between Indo-Roman or Indo—Arabic relations. The commerce was almost under the span of foreigners, and they controlled much of the trade. The Indians were satisfied and respected with these foreign policies. The prominence of coastal forts was in later centuries. By the medieval period of India, early forts were renovated, and new forts were built. The Bahamani kingdom stretched from coast to coast, and many coastal forts, especially in the west, were taken over and strengthened by them.[16] Thana, Karanja, Chaul, Goa, and Vijaydurg were certainly built or renovated during the Bahamani rule. During the period of Shivaji, the Maratha ruler who identified the threat that had arrived through the seas and he was the first Indian ruler to think in terms of a strong navy. He built two strong coastal forts (island forts) at Suvarnadurg off the coast of Harnai and the other Sindhudurg off the coast at Malvan. [17]The construction of the coastal fort was extensive during the arrival of the Portuguese. These forts represent the link between the maritime power and political sovereignty.

Arrival of Europeans and Coastal Forts

The arrival of Europeans led to a great transformation in maritime trade and coastal fortification. The Portuguese were the first European power to establish a stronghold and supremacy over India. Their strategy was to establish domination over the sea through a chain of fortified settlements. The Portuguese built many forts across India, but only three

Portuguese forts can be called properly as coastal forts. - Goa, Daman and Diu. With the arrival of the Dutch and the English, Portuguese power declined rapidly. The Dutch built their first fort at Pulicat in 1612 AD. The strongest fort built by the Dutch was at Nagapattinam, which can be called as the important maritime fort of the Dutch in India. It was a strategic fort that provided logistic support to their naval fleet, and from there they exported goods to their mother country. The English East India Company constructed their first fort on the eastern coast- Fort St. David near Cuddalore. They established their major forts at Bombay, Madras and Calcutta. The French also built forts at Pondichery and Karaikal (destroyed by the English). Thus, forts became instruments of both defence and colonial expansion and were limited to providing logistic support to the armies and the property of the European powers.

Conclusion

The history of maritime trade and coastal forts of India depicts the interconnection between trade, commerce, politics, and cultural exchange. From the ancient period onwards, India's coasts were entry points to the outside world. Maritime trade provided wealth and cultural prosperity, while forts symbolised the struggle for control over these lifelines. They serve as a reminder of India's maritime heritage by influencing international relations for thousands of years. The coastal forts indeed saw the rise and fall of many great powers- the Portuguese, the Dutch, the French and finally the British power in India. In short, 'the coastal forts briefly rose to prominence before fading back into historical oblivion.'

End Notes

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10 Ports – Rew Ardashir (Rishahr on the Bushire Peninsula), Astarabadh Ardashir (formerly Charax), Bahman Ardashir (Forat of Maisan), Wahasht Ardashir, Kujaran Ardashir (on the Iranian coast), and Batn Ardashir (on the Arabian Coast). See also Pius Malekandathil, p.2.

11 The earliest evidence of Malabar-Persian Gulf maritime activities evidence from the migration of seventy-two mercantile communities who came from West Asia under the leadership of Thomas of Cana and settled in Cranganore about AD 345. See also Pius Malekandathil, p.2.

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ŚAṄKARĀCĀRYA'S TREATMENT OF THE MĪMĀṂSĀ THEORY OF JÑĀNAKARMASAMUCCAYA IN HIS COMMENTARY ON ĪŚĀVĀSYOPANIṢAD

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Abstract

The paper is divided into three parts. The first introduces philosophy's core meaning, focusing on Pūrva Mīmāṃsā and Uttara Mīmāṃsā (Vedānta). The second discusses their views on maxims like jñāna, karma, and liberation, forming theories of jñāna-karma-samuccayavāda and jñāna-vāda. The third examines Śaṅkarācārya's Īśāvāsyopaniṣad commentary, highlighting his refutation of Mīmāṃsā's jñāna-karma-samuccayavāda and his establishment of jñāna-vāda. It also notes his selective use of Mīmāṃsā maxims.

This study aids comparative analysis of Mīmāṃsā and Śaṅkara's philosophies on knowledge, action, and liberation.

Keywords

Śaṅkarācārya, Advaita Vedānta, Jñāna-karma-samuccayavāda, Jñānavāda, Pūrva Mīmāṃsā, Īśāvāsyopaniṣad Bhāṣya, Karma theory, Apūrva; Kumārila Bhaṭṭa, Prabhākara, Renunciation, Mokṣa, Upaniṣadic hermeneutics, Mīmāṃsā-Nyāyas, Vidyā–Avidyā, Adhyātma, Brahmajñāna, Liberation.

Introduction

i. ***The Pūrva mīmāṃsā and Uttara mīmāṃsā :***

Mīmāṃsā word itself primarily means "investigation" and the *lakṣaṇābodhya artha* of the word stands as – SCRIPTUAL INVESTIGATION. It focuses on scriptural interpretation and philosophical justification of the Vedic texts.

Vedānta emphasizes the knowledge and liberation, with Advaita Vedānta asserting Brahman as the only reality and the world as an illusion (māyā).

ii. ***Essence of the upaniṣads in the specific view of "karma theory":***

One of śaṅkara's main concerns was establishing the Upanishads as an independent means of knowledge i.e. "jñānavāda" beyond the ritually-oriented mimamsa exegesis of the vedas i.e. "jñānakarmasamuccayavāda".[1]

Unlike Pūrva Mīmāṃsā's emphasis on ritual action, Indian philosophers saw the Upaniṣads as teaching jñāna-mārga, where liberation comes through realizing ultimate truth rather than performing karma. This forms the central debate between Uttara Mīmāṃsā's jñānavāda and Pūrva Mīmāṃsā's jñāna-karma-samuccayavāda.

iii. ***"Karma" , the central theme of pūrva mīmāṃsā - it's power of apūrva & fructification :***

By the flow-chart below, Mīmāṃsā's *jñānakarmasamuccayavāda* can be understood –

dvijakulajanma ⇨upanayana ⇨vedayādhyayana ⇨vedārtha-vicāra ⇨vedārtha-jñāna vedārthānuṣṭhāna ⇨apūrva-utpatti ⇨svarga-prāpti ⇨

Mīmāṃsā upholds the world's reality, attributing creation and outcomes to karma's independent power, apūrva, which links soul and body, ensuring karma yields results without divine intervention or God's authority. What is Apūrva? Kumārila Bhaṭṭa answers this question as: "Karmabhyaḥ prāg ayogyasya karmaṇaḥ puruṣasya vā Yogyatā śāstrāgamya ya para sa'pūrvamiṣyate". This means: the

potential which was absent before the performance of the act and which is produced after the performance, that (potency or potential) is known as Apūrva.[2]

Vedānta sees self-knowledge after renouncing work as liberation, while Mīmāṃsā advocates action. Only kāmya karma binds; niṣkāma nitya karma leads to liberation.

Jaimini defines dharma as a command or injunction wich impels man to action –" codanā lakṣaṇo artho dharmaḥ "[3]

Dharma and adharma determine future happiness or suffering, as actions generate an unseen potency (apūrva) that, when conditions are right, produces their results; this apūrva serves as the causal link between an act and its eventual fruit.

iv. ***Karmavāda & jñānakarmasamuccayavāda of Mīmāṃsākas –***

- Mīmāṃsakas interpret the Vedas as issuing commands for action. They see Upaniṣadic discussions on Brahman as rhetorical devices encouraging worship.
- Prabhākara's karmavāda upholds duty for its own sake. Vedic commands must be followed selflessly, even after attaining knowledge.
- Kumārila's jñāna-karma-samuccayavāda combines knowledge and action for liberation, viewing meditation (upāsanā) as leading to ultimate knowledge.
- Kumārila's view makes him a *veritable link between prabhākara and śaṅkara, between the Purva and the Uttara mīmāṃsās* [4].
- Jñāna-karma-samuccaya teaches that liberation arises from combining knowledge with ongoing ritual action, since neglecting Vedic duties leads to pratyavāya. Rooted in the karma-rebirth doctrine, Mīmāṃsakas hold that actions generate unseen potencies- adṛṣṭa or apūrva that shape future births, granting Vedic rituals a quasi-magical efficacy in producing their results.

v. ***śaṅkara's view-point on liberation, the theory of jñānavāda & the refutation of the mīmāṃsā's karma theory :***

Śaṅkara differentiates the ritual-oriented karmakāṇḍa, meant for seekers of worldly ends, from the Upaniṣads, which he shows-through consistent textual

analysis-to unanimously teach that self-knowledge alone leads to absolute liberation-

yastu sarvāṇi bhūtānyātmanyevänupaśyati .

sarvabhūtesu cātmānam tato na vijugupsate ..[5]

The opposition of knowledge and action stands firm like a mountain[6]. Knowledge and action are opposed like light and darkness. Actions are prescribed for those who are still in ignorance and not for those who are enlightened. Knowledge only removes ignorance and then Reality shines forth by itself –

"atrādyena mantreṇa sarveṣaṇā parityāgena jñānaniṣṭhoktā prathamo vedārtha: "īśā vāsyamidaṃ sarvaṃ mā gṛdhaḥ kasyasviddhanam" iti. ajñānāṃ jijīviṣūṇāṃ jñānaniṣṭhāsambhave "kurvanneveha karmāṇi jijīviṣet" iti karmaniṣṭhoktā dvitīyo vedārthaḥ."

Realized beings attain jīvanmukti in life and videhamukti after death, their bodies continuing briefly like a potter's wheel after its final push. Since liberation arises from direct self-realization that transcends intellect, karma serves only to purify the mind and has no role in attaining Brahma-jñāna; thus, beyond aiding citta-śuddhi, rituals are unnecessary for liberation. By the flow-chart below, śaṅkara's *jñānavāda* can be understood –

dvijakulajanma ⇨panayana ⇨dayādhyayana ⇨dārth ⇨icāra vedārtha-jñāna⇨cittaśuddhi⇨brahmajñāna⇨mokṣa

Liberation is attained by removing karma, breaking the soul's ties to the body, senses, and mind, leading to a pure, pain-free state of ekāntika & ātyantika nivṛtti (absolute, irreversible liberation).

vi. ***References of Refutation of karma theory in īśopaniṣad Śāṅkarabhāṣya :***

Śaṅkara has rejected the theory of jñāna-karma-samuccaya in several places in his Upaniṣad-bhāṣyas.

- The (Vedic) mantras (verses) beginning with *īśāvāsyam* have not been utilized in karma (rituals etc.), for they serve to reveal the true nature of the Self, which is not an appendage to karma. And the real nature of the Self consists in Its

purity, sinlessness, oneness, eternity, incorporeity, omnipresence, etc. As that (nature) would conflict with karma, it is but natural that the verses are not applied to karma; for neither is the real nature of the Self, as defined, a thing to be created, transformed, achieved, or purified, nor is it of the nature of an agent or enjoyer, whereby it could be- come a factor in karma.

Moreover, all the Upanisads exhaust themselves simply by determining the true nature of the Self, and the Gītā and the scriptures dealing with Mokṣa (the emancipation of the soul) have only this end in view.[7]

- Accordingly karmas have been enjoined by assuming such qualities for the Self as multiplicity, agentship, enjoyership, etc., and impurity, sinfulness, etc., which common sense takes for granted. For people who are versed in the science dealing with competence (of people treading this path), verily say that that man is qualified for karma when he hankers after the results of karma, be they of this world in the form of spiritual eminence etc., or of the hereafter in the form of heaven etc., and thinks of himself thus: 'I am a twice-born man and am free from such defects as being one-eyed or hump-backed which stand in the way of one's competence for karma.' Therefore these verses remove one's natural ignorance about the Self through the revelation of the true nature of the Self, and thereby produce the knowledge of the oneness etc. of the Self, which is the means for the uprooting of sorrow, delusion, etc., incidental to mundane existence.[8]

- The path of jñāna is for those who have realized that the self is not a doer or enjoyer – jńānamaarga- "*He, who is thus engaged in the thought of the Self as God, has competence only for renouncing the three kinds of desire for son (For son, wealth and worlds) etc., and not for karma*."[9]- the first path.

- For the Knower of self, for the one who has devotedness to knowledge after renouncing all desires, *īśopaniṣad* paves the way of jñāna – "īśāvāsyam idaṃ sarvam", but for the other person who is unable to cognize the self, who is the man of ignorance, the 2nd mantra imparts the instruction of continuance in the path of duty[10] : "*By doing karma, indeed, should one wish to live here for a*

hundred years. For a man, such as you (who wants to live thus), there is no way other than this, whereby karma may not cling to you.[11]- the second path.

- He, who is thus engaged in the thought of the Self as God, has competence only for renouncing the three kinds of desire for son etc., and not for karma.[12]
- These then are the two paths on which the Vedas are established: the one consists of duty characterized by attachment, and the other is clearly marked out by detachment.[13]
- It is known that the previous verse teaches the pursuit of knowledge for the man of renunciation, and the second one (teaches the path of) karma for one who is unable to renounce.[14]
- The antithesis between knowledge and karma is irremovable like a inountain? Here also it has been said: 'He who would desire to live should do so by performing work'; and 'All this should be covered by the Lord; protect (the Self) through that detachment; do not covet anybody's wealth.'[15]
- Following on the creation of the cosmos, verily these two paths did emerge-the path of karma being the earlier one, and the other being renunciation, consisting in the giving up of the three kinds of desire (for son etc.), in accordance with the latter path of detachment. Of these, the path of renunciation is the more excellent. And in the Taittirīya Āraṇyaka it is said, 'Renunciation did, indeed, excel'. 'These then are the two paths on which the Vedas are established: the one consists of duty characterized by attachment, and the other is clearly marked out by detachment' (Mbh. Santiparva, 241.6)—this and similar ideas have been declared, after much deliberation, as his firm conviction, to his son (Suka) by Vyāsa, the teacher of the Vedas.[16]
- For decrying a man, who is devoid of knowledge and only remains occupied in karma etc., *īśopaniṣad* states that- "*Those worlds of devils (असूर्या नाम ते लोका) are covered by blinding darkness. Those people who kill the self go to them after giving up this body*."[17]
- On the contrary, by refuting karmavāda and commending the way of Renunciation, further *īśopaniṣad* comments- "*In the Self, of the man of*

realization, in which all beings become the Self, what delusion and what sorrow can remain for that seer of oneness?"[18]

- *īśopaniṣad* further clarifies- *"For when vidyā (knowledge) arises, (karma) vanishes, since in the person in whom there is knowledge, avidyā (karma) cannot remain. Since avidyā (ignorance) is impossible (for such a man), karma which originates from ignorance is also impossible."* [19]
- For the opposition of Karma and jñāna, and refutation the karma; in the *bṛhadāraṇyaka* it has been shown that : "*for those who have realized the Self by renouncing the threefold desire. for wife etc. (i.e. for son, wealth, and heavens), there can only be continuance in the Self Itself, as opposed to the continuance in the path of karma.*"[20]
- In the *śvetāśvatara upaniṣad*, this has been separately spoken of thus: "*To those (men of complete renunciation) who had gone beyond all (the four) stages of life,*[21] *he spoke this holiest of things which is fully adored by the seers as a class.' But '(Those who worship avidya enter) into blinding darkness,' etc. is meant for those men of activity who have desires and want to live only by doing karma.*"[22]
- It can be clearly understood that ignorance and desires are the characteristics of a man devoted to work. So the result of this work is the creation of seven kinds of fruits and continuance in a state of identification with them under the idea that they are the Self.[23]
- Not the knowledge of the supreme Self, but the thing- viz the divine possession, (i.e.) the meditation on the gods, that can possibly be combined with the other factor (viz karma), has been spoken of here, logically and scripturally, as the associate of karma, since for this vidya (meditation or worship) a result, different from the knowledge of Brahman has been declared. thus: 'Through vidya is attained the world of the gods' (Br. I. v. 16). The denunciation of the separate pursuit of either of these two-vidyā and karma — is not merely for the sake of denunciation, but for the sake of bringing them together, for a distinct result is declared for each by. the Vedic texts: 'They ascend to this through vidya'; 'The world of gods (is attained) through vidya

(Bṛ. I. v. 16); 'The people following the Southern Path do not reach there'; 'The world of the Manes through rites' (Br. I. v. 16); and this is so because nothing enjoined by the scriptures can be unworthy of performance.[24]

- With regard to that matter, again, the secondary results of meditation and rites are advanced as reasons for the combination of the two, as otherwise, if one of these two closely associated factors bore fruit, while the other did not, they would be related as a part and the whole, (which is absurd).

  Vidyā and karma are very often enjoined to be performed separately by men of different tendencies; and separate results are enjoined for them. This would not have been so, if either formed a part of the other.[25]

- The verse, 'He who knows these two-vidyā and avidyā together, attains immortality through vidya, by crossing over death through avidya' (11), has been cited for the person who wants to live by doing rites-beginning from conception and ending in death-in conjunction with meditation on the lower Brahman, Now, then, the question, 'By what route will he achieve immortality?" is being answered. 'Now, That which is the Truth (Brahman), is that Sun-who is the Person in this solar orb, as also this Person in the right eye' (Br. V. v. 2)—he who has meditated on both these (Persons) as the Truth-Brahman and performed the rites as mentioned (in the scriptures), prays at the time of death to that (Sun) which is Truth by nature, for the door leading to the Self, in the verse: 'The face of Truth is concealed with a golden vessel', etc.[26]

- For when vidyā (knowledge) arises, avidyā (karma) vanishes, since in the person in whom there is knowledge, avidyā (karma) cannot remain. Indeed, it is a fact that when the knowledge, 'Fire is hot and effulgent', has arisen in a person, then in that very person, in whom that knowledge has dawned, cannot arise the ignorance or doubt or error (of the form), 'Fire is cold or non-illuminating'. On the authority of the text, 'When to the man of reali. zation all beings become the very Self, then what delusion and what sorrow can there be for that seer of oneness' (7), which declares sorrow, delusion, etc., as impossible (for a man of knowledge), we have said that since avidyā

(ignorance) is impossible (for such a man), karma which originates from ignorance is also impossible.[27]

- In *īśopaniṣad; (hymns-7,8&9),* in answer to a doubt of *pūrvapakṣa*, śaṅkara presents the gist of the meaning of combination of *vidyā* and *avidyā as – "the combination of avidyā* (karma) is with *meditation*, and not with the knowledge of supreme self ; since the co-existence of the two (karma and ātmajñāna) is absurd and totally impossible*"28* [28]

The treatment carried out by īśopaniṣad, is echoed in further texts such as kaṭhopaniṣad, kauśītaki upaniṣad, maitrī upaniṣad and many more.

vii. ***Utilization of the mīmāṃsa-maxims in Upaniṣad śāṅkarabhāṣya:***

Śaṅkarācārya's Upaniṣad bhāṣyas demonstrate a deliberate and nuanced use of Pūrvamīmāṃsā maxims, which, like other Vedānta schools, he employs to interpret Śruti, clarify doctrinal concepts, and counter rival views. He applies these nyāyas in debates on jñāna-karma-samuccaya, Nirguṇa-Śruti interpretation, and Pūrvapakṣa-Siddhānta formulations, and even in defining the qualifications of the Adhikārī by engaging with karmavāda and jñāna-karma-samuccayavāda. Thus, the study highlights both Śaṅkara's strategic refutation and selective utilization of Mīmāṃsā principles within Advaita Vedānta.

Conclusion

Śaṅkarācārya's commentary on the Īśāvāsyopaniṣad shows his highly refined engagement with Mīmāṃsā theories, using their own interpretive principles to argue that the Upaniṣads teach self-knowledge, not ritual action. By rejecting karmavāda, denying any combination of karma with Brahma-jñāna, and upholding renunciation as superior, he firmly establishes the Advaita view that liberation comes only through knowledge, with karma serving merely as a preparatory aid for mental purity. His selective adoption of Mīmāṃsā maxims highlights both continuity and divergence between the traditions, demonstrating how he integrates their hermeneutics while ultimately affirming the supremacy of jñānavāda, thus clarifying the doctrinal and interpretive foundations for future scholarly inquiry.

Endnotes

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3. II.1.5 jaiminī-sūtra
4. Dasgupta, Surendranath, A History of Indian Philosophy, Vol. I, p.71.
5. īśopaniṣad bhāṣya, Mantra 6
6. īśopaniṣad bhāṣya, Introduction.
7. īśopaniṣad bhāṣya, Introduction
8. īśopaniṣad bhāṣya, Introduction
9. īśopaniṣad bhāṣya, Mantra 1
10. īśopaniṣad bhāṣya, Mantra 8
11. īśopaniṣad bhāṣya, Mantra 2
12. īśopaniṣad bhāṣya, Mantra 1
13. īśopaniṣad bhāṣya, Mantra 2
14. īśopaniṣad bhāṣya, Mantra 2
15. īśopaniṣad bhāṣya, Mantra 2
16. īśopaniṣad bhāṣya, Mantra 2
17. īśopaniṣad bhāṣya, Mantra 3
18. īśopaniṣad bhāṣya, Mantra 7
19. īśopaniṣad bhāṣya
20. īśopaniṣad bhāṣya, Mantra 8
21. The student, the householder, the man who has repaired to the forest, and the formal anchorite, as distinguished from the man who renounces either after or for the sake of God-realization.
22. īśopaniṣad bhāṣya, Mantra 8
23. īśopaniṣad bhāṣya, Mantra 8
24. īśopaniṣad bhāṣya, Mantra 8
25. īśopaniṣad bhāṣya, Mantra 9
26. īśopaniṣad bhāṣya, Mantra 14
27. īśopaniṣad bhāṣya, Mantra 18
28. īśopaniṣad bhāṣya

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RE-EXAMINING THE ACTIVITIES OF THE MADRAS MAHAJANA SABHA AS A SOUTH INDIAN NATIONAL ORGANIZATION

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Abstract

The Madras Mahajana Sabha made a vital contribution to the Indian independence movement. It not only lent its voice to the people of the Madras Presidency, but also contributed to the formation of a unified national consciousness. This movement made many efforts to find solutions to the wider national movement and problems, as well as local problems. This organisation served as the forerunner of the Indian National Congress. The founding of the Madras Mahajana Sabha in 1884 marked a historic turning point in the political awakening of South India. It gave shape and structure to the political aspirations of educated Indians in the Madras Presidency and became a training ground for many future national leaders. In the early days, it adopted moderate methods such as petitions, resolutions, and public meetings. Through this, it introduced the concept of organized political activity in South India, particularly in Indian politics. In essence, the Madras Mahajana Sabha was not just a local organization but a national landmark.

Keywords

Madras Mahajana Sabha, Madras Presidency, Indian National Congress, Petition, Resolution, Public Meeting.

Introduction

The Madras Mahajana Sabha, founded in May 1884, was one of the first political organisations in colonial India, and was a precursor organisation in South India to the formation of the Indian National Congress. Founded in Madras, the Sabha became a key force in directing the nationalist struggle in South India. Through its advocacy of self-government, civil rights, and economic reforms, the

organisation positioned itself as a leading force in the struggle against British rule. The Madras Mahajana Sabha was instrumental in the national movement, aiding India's path to independence in 1947.

Historical Background of Madras Mahajana Sabha

After the Theosophical Society discussions held in Adyar, M. Veeraraghavachariar, G. Subrahmania Iyer, and P. Ananda Charlu formed the Mahajana Sabha in Madras in 1884. This organization began its activities under the leadership of P. Rangaiah Naidu, the first president of the Madras Mahajana Sabha, who remained in this position until his death in 1902, the organization intervened in national issues and advocated for independence of India from British rule. The formation of the Madras Mahajana Sabha was the first significant attempt on the part of the professional elite to achieve organizational unity by affiliating the numerous political organizations that had emerged in different parts of South India. Meanwhile, the decision to hold a conference of these organizations a few months later was the first visible attempt to reach a political consensus on the important issues of the day. Although initially confined to local issues, it soon grew into an organization with a growing national consciousness in South India. The Madras Native Association, founded in 1851-52 to protect national interests, ceased its activities in 1862. Lord Ripon's liberal policies led to the formation of many political organizations across the country. In these circumstances, the Madras Native Association was also revived. Taking inspiration from the Madras Native Association founded (1852) of Gazulu Lakshminarasu Chetty, it was developed as an organization advocating for Indian nationalism and administrative reforms. This was an organization that made crucial contributions to the establishment of the Indian National Congress in the Indian independence movement. The movement contributed significantly to the progress of education, local self-government, public finance, economics, and public health.

Objectives of Madras Mahajana Sabha

The primary objectives of this organization included voicing public opinions and demands before the British government, proposing solutions, and formulating measures for the welfare of the people. The Sabha further sought to advance national independence, advocate for political and economic reforms, and uphold principles of equality, justice, and social reform. The chief objective of the Madras Mahajana Sabha was to strive for India's independence from British rule. Its leaders believed in the importance of self-government and constantly advocated for the right of the Indian people to independence. The House emphasized the need for legislative changes, especially the distinction of powers between the executive and judiciary. Recognizing the need to ease the financial burden on the Indian people, the Madras Mahajana Sabha campaigned for tax relief and reductions in

government and military spending. The organization also called for the abolition of the Indian Council in London, which primarily served British interests in governing India. The Madras Mahajana Sabha urged that civil service examinations be conducted simultaneously in England and India, enabling more Indians to compete for administrative posts in the colonial government. The organization sought to defend fundamental rights, including equality, justice, and freedom, alongside challenging discriminatory policies and promoting social progress.

In December 1884, the first conference gathered about seventy women from the Tamil and Telugu districts of the Madras Presidency, advocating administrative reforms. The conference mainly discussed with, Legislative Council Reforms, Separation of Executive and Judiciary, Changes in the Structure of the Indian Government, the Condition of the Agricultural Sections. In 1885, in collaboration with the Bombay Presidency Association and the Indian Association, a delegation was sent to England to press for political participation. After independence, however, the organization withdrew from active politics and concentrated on addressing social issues and promoting cultural activities.

This organization also played a major role in establishing Provincial Congress Committees throughout South India. In 1896, Mahatma Gandhi addressed the Sabha on the hardships faced by Indians in South Africa, after which it remained a popular platform among its members. To promote nationalism, indigenous goods, and economic self-reliance, the Madras Mahajana Sabha organized both the All-India Khadi Exhibition and the Swadeshi Exhibition. The most important objectives of the organisation are

1. Provide a common political platform for the educated Indians of the Madras Presidency.
2. Present Indian grievances before the British government in a constitutional manner.
3. To spread political education and public awareness among the people.
4. Work for the welfare of Indians through reforms in governance, education and economy.

Aims and Activities

The aim of the Madras Mahajana Sabha was to redress the grievances of the Indian people and advocate for their rights. The following are some of the other major activities and demands of this organization.

- **Political and Administrative Reforms**

The organization demanded that civil service examinations be held simultaneously in India and England to give more Indians the opportunity to enter

the administration. The organization demanded that military and civil expenditure be reduced and the Council of India in London be abolished.

- **Economic Issues**

This organization highlighted the economic exploitation of the British, demanded tax reductions, and protested against oppressive land tax policies.

- **Nationalist Mobilization**

This organization played a crucial role in mobilizing public opinion and organizing protests. For example, in 1930, they organized the Salt Satyagraha campaign in Madras and formed a committee to investigate police brutality against protesters.

- **Collaboration with other organizations**

The Madras Mahajana Sabha often collaborated with national organizations such as the Poona Sarvajanik Sabha, the Bombay Presidency Association, and the Indian Association. In September 1885, a joint delegation was sent to London with these organizations to advocate for political reforms.

- **Paving the way for the INC**

The activities and demands of this organization laid the foundation for the Indian National Congress, which was founded in 1885. Many of its members, including the founders, were founding members of the INC. From 1920 onwards, this organization developed very close ties with the Indian National Congress and its activities.

This organization followed a moderate policy. However, it had to deviate from its moderate policy on some occasions, which led to the British government considering the organization as an anti-national organization. When the British government banned the Congress party, the Madras Mahajana Sabha took up various activities to awaken patriotic feelings in the hearts of its citizens. They organized various activities like the All-India Khadi Exhibition, Swadeshi Exhibition, etc. On October 24, 1896, the Father of the Nation, Mahatma Gandhi, attended and delivered a speech at the meeting of the Mahajana Sabha. Pandit Jawaharlal Nehru also attended the golden jubilee celebrations of this organization. The participation of this organization helped to unite the voices of South India in the freedom struggle, which added momentum to the national effort for independence.

After the partition of Bengal in 1905, the organisation promoted indigenisation and advocated boycott of foreign goods. It supported Annie Besant's Home Rule movement in 1916. The Sabha was actively involved in the Salt

Satyagraha of 1930 in Madras and contributed prominently to the Quit India Movement in 1942.

Then in 1930, the Sabha organised the Salt Satyagraha movement on 22 April in George Town, Esplanade, High Court and Beach areas of Madras. Many members of this movement were brutally tortured and imprisoned. When this organization insisted on a legal inquiry into the injustice meted out to the participants of the satyagraha, a three-member commission headed by Justice T. R. Ramachandra Iyer interviewed thirty people and submitted a report to the government. When the British police launched a similar attack on Bal Gangadhar Tilak's public meeting on Pycrofts Road on April 27, lawyer Sri Govindasamy was killed in police firing. It was the Madras Mahajana Sabha that took the decisive step of forming a commission of inquiry into the murders of Sri Govindaswamy and Diwan Bahadur. This commission, which revealed the truth to the world, was headed by Shri R.N. Arogyasamy Mudaliar. Despite British repression, the organization stood firmly with the Indian National Congress in the freedom struggle. It regularly elected delegates to represent it at the Congress's annual sessions. Even when the Congress was banned, particularly during the Quit India Movement of 1942, the organization actively supported the nationalist cause and rallied in the struggle. This helped to lay the foundation for local contributions to major events such as the Salt Satyagraha and deepened cooperation between local and national freedom fighters. The Madras Mahajana Sabha stands as a major force in the history of India's freedom struggle, particularly for its courageous participation in the Salt Satyagraha and its advocacy for civil liberties in South India.

The Madras Mahajana Sabha played a crucial role in supporting and advancing the Quit India Movement of 1942 in the Madras Presidency, and the organisation displayed remarkable courage and solidarity with the national leadership. This organization directly participated in the Quit India Movement and organized public meetings, protests, and marches demanding the immediate withdrawal of British troops. The protests in Madras, with the full participation of members of this organization, involved widespread civil disobedience, including demonstrations, flag-raising, and picketing of government offices and courts. Several activists were detained or imprisoned by British authorities for their participation in the Quit India Campaign. Despite the Indian National Congress

being banned by the British government during this period, the organization supported civil resistance and maintained cooperation with the Congress and other local groups, which helped maintain the momentum of the struggle in South India. The organization has a history of sending delegates to Congress sessions. It helped to establish provincial Congress committees. The role of the Madras Mahajana Sabha in the Quit India movement was a continuation of a long-standing collaboration. The British crackdown on the Quit India Movement was severe, leading to brutal repression, with members of the organization facing beatings, imprisonment, and suppression of their activities.

After gaining independence in 1947, the organization moved away from politics and instead focused on cultural activities and social welfare. On December 31, 1969, the members of the executive committee of this organization met with Khan Abdul Ghaffar Khan (Frontier Gandhi) at the Raj Bhavan in Madras. Hindi was taught free of cost in the evenings at this organization. This service was beneficial to government and private sector officials who studied here.

The Madras Mahajana Sabha played a significant role in India's freedom struggle. It not only served as the voice of the people of the Madras Presidency, but also contributed to the formation of a unified national consciousness. This organizational supremacy played a role in raising South Indian political consciousness and thereby linking it to the broader national effort for independence. After independence, the church stayed away from direct politics and focused on cultural and social activities.

Conclusion

Political organizations emerged in the first half of the 19th century. They operated at the local, not the national, level. They had common demands such as increasing Indian representation in the government, implementing educational and military reforms, and working for the development of modern industries in India. The Madras Mahajan Sabha was formed to peacefully oppose the anti-Indian policies of the British government. The Madras Mahajana Sabha is that it played a crucial pioneering role in the Indian national movement, especially in South India, by introducing organized political activity, advocating for civil rights, and inspiring the formation of the Indian National Congress. The Madras Mahajana Sabha was a significant chapter in India's independence movement, shaping national politics

and inspiring social reforms, which later led to cultural and social contributions after independence.

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ICONOGRAPHIC SIGNIFICANCE OF IDOLS IN MAILAUDI VILLAGE

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Abstract

Iconography is a figure or representation. It can be anything, such as symbols, images, or sculptures. The field that has beautiful visions of art. Through the visions, the subject represents various symbols, expressions, and representations. The words "eikon" and "graphia" are Greek words. From the two words, the term Iconography originated. The term later developed, flourished, and changed as a field of art and aesthetics. The universe has energy. It can control everything in the world. People believed the energy was God. They gave distinct names to the power according to different castes and customs. Among them, Hinduism has various gods with different forms and characteristics. Worship is a part of people's culture, so the idol construction, installation, and rituals are great for its development.

According to iconography, the construction of an idol is an art. The shapes and features of idols are very important in idol-making. In ancient times, the process of making idols took several months and years. Compared to the modern era, it has machines. So here, the paper describes the ancient methods used in iconography, and ancient texts related to the subjects, and also explains the current relevance and development of the subject that is held in the current era.

Keywords

Idol, śila, sculpture, construction, symbols.

Introduction

Idols are the symbol of belief and culture. Especially in the Hindu religion, the idols have various forms and characteristics. Siva, Viṣṇu, and Brahma are the

Trimūrti concepts in Hinduism. Each Hindu god and goddess is known by various names and different forms, like Devi as Durga, Bhadrakāli, Saraswati, Lakshmi, etc. Siva worshipped in linga form as well as sakala (the form with limbs and features). Each god and goddess's forms have their own gestures, features, ornaments, and weapons. In the temple, the worshippers faced in front of the idol and prayed for their needs. The face of the idol gave them relief from pain and other thoughts. They concentrate on the face of the idol and pray for long times, like hours. What is so special about the face, or what is the reason behind the positivity? For an initial assessment of the act can understand that it's a normal śila or rock and it was carved by the śilpi and transformed into an idol. However, the transforming process goes through several methods. It takes more effort and time. In ancient times, the sculptures took several months or years to complete the sculpting work.

The selection process of the stone, purification methods, Identification of different types of śila, etc., are some important factors during the idol construction process. In the current scenario, there are many small and large temples in our country. There, the sculpting works are carved with aesthetic beauty and divine touch. It was made by the determination and willpower of a skilled sculptor. An idol construction process does not only include the sculptor, but the process is also directed or guided by yajamāna, purohita, etc. Initially, the purohita and yajamāna of the temple consult an astrologer. It is the initial process of the idol installation process. If the temple is constructed with śaivate features and vāstu, the idol must be constructed in the form of śivalinga. According to the particular temple and its vāstu, the idol has been constructed. It can decide the main deity or idol of the temple. After that, the yajamana asks to construct the particular deity to the sculptor. The sculptor applies his specific visions and representation ideas to the form of the deity or image. He creates specific features, measurements, ornaments, and expressions of that idol, respectively.

According to different states and cultures, the rituals of worship have been changed. According to North India, there are standing sculptures that are extremely founded. Kāḷī, Gaṇeśa, Durga, Kṛṣṇa, etc. The sculptures are measured by the feet measurement system. These types of sculptures have long and various numbers of hands, and each of them has weapons. Another specific feature is the colour. The idol has bright colours on its body and various jewels on it. In Northern India, the people worship different forms of Śiva. The people prominently worshipped Śiva image with limbs. Śiva forms like Śiva-Śakti, Śivalinga, etc, are also worshipped. According to South India, the Śiva Sakalabimba is rarely worshipped. South Indians mostly worship Śiva in the form of the Siva linga. form than Sakalabimba.

In Tamil Nadu, the concept of "Amman" is very famous. Bṛhadīśwara temple, madhuramīnākṣi temple, Chidambaram Naṭarāja temple, etc., are some examples of beautiful stone sculpting works.

According to the history of stone sculpting, years after the Indus Valley civilization, it was prominently started at Māmallapuram in the 7th century. The sculptors from Mamallapuram contributed various designs of temples, idol works, wall designs, different types and shapes of figures, etc. The Shore temple is one of the best examples that was built with iconographical sculptures, features, and images of stone. In Kerala, there are lots of sculpting workshops. Dāruśilpa is the most famous in Kerala. The curves of the idols. The carving skill of the edges, like the nose tip and lips of the idol, is very sharp and clear. Stone, metal, clay, etc, are used for the idol-making process. Many ancient texts in Sanskrit are described as subject iconography. The ancient text Mayamata deals with the subject of architecture and iconography. It describes the important factors of idol-making. The text Tantrasamuccaya gives the details about three kinds of stones and their types and usages. An ancient text, śilparatna, also deals with the subject. It was written in the 15th century. The text describes the concept of saptavidha bimba. This means that bimba or idol have various types and it is seven in number. It is as follows,

Śilāmayam maṇimayam lauham dārumayam tadhā
mṛṇmayam miśrakam lekhyam bimbam saptavidham smṛtam(1)

Lohamayabimba, maṇimayabimba, lohamayabimba, dārumayabimba, mṛṇmayabimba, miśrakabimba, and lekhyabimba. Ancient texts like matsyapurāṇa,viṣṇudharmottara, Tantrasamuccaya, Mayamata, etc., dealt with iconographic characteristics and methods of idol construction. Generally, the sculptor selects the stones according to their types and quality. Stones are divided into three. Puruṣaśila, strīśila, and napumsakaśila. According to their sound, while it is chiseled, a skillful sculptor can identify the suitable stone for idol making.(2) After that selection, the sculptor checks the quality of the stone. Then later, use the suitable śila for the stone carving process.

Stone Sculpting Details as Postulated in Ancient Sanskrit Texts
Mayamata

Mayamata is an ancient text written by Ācārya Maya. This text deals with Architecture and iconography. The construction of temples, towns, villages, and palaces is also described in the text. It explains the types of stone that are used for idol construction work. It also describes methods like pratiṣta and jīrnodhāraṇa, etc.

śilāparigraha is a process of selection of the stone. Select the stone and after that, the sculptor does some rituals on it. Then took the stone and chiseled it. The Chisel method is a prominent method that is used in the stone sculpting process. The text Mayamata consists of a basic text of Vāstuśāstra.

Tantrasamuccaya

Tantrasamuccaya is a Keralite-based Sanskrit text that deals with Architecture, vāstu, iconography, and tantra. It was written by Chennās Nārāyaṇan Nambūtiri in the 15th century in Kerala. It has 12 chapters. Each chapter is known as a paṭala. The second chapter of the text describes the subject iconography. The second chapter is known as Śilpabhāga. Different forms and characteristics of deities, the tālamāna system, and different techniques and methods of iconography are described in this text. It has two commentaries, vivaraṇa and vimarśini. That is written in the Sanskrit language. Kuzhikkātu pacca is another commentary written in the Malayalam language.

Śilparatna

It is a famous text that deals with Architecture and Iconography. It is written by Ācārya Śrīkumāra in the 16th century. It mainly consists of two volumes. The first volume consists of 46 chapters. It deals with the subject of architecture. The second volume consists of 35 chapters. It deals with the subject of iconography. The volumes are also known as pūrvabhāga and uttarabhāga. The second chapter of the text gives detailed features and characteristics of the construction process, techniques, and methods of the idol. Sakala (images with limbs) and niṣkala (images without limbs) Bimba-s and their characteristics are also described in this text.(3) Different types of Śivalinga, etc., are described in this text.(4) The text has the combined form of knowledge from variant ancient texts.

The Iconographic Works on Idols in Mailaudi Village

Mylaudi is a village situated in Kanyakumari, in the Tamil Nadu District. The village is very famous for idol construction. Many idol sculptures are brought to Kerala from Mylaudi. The place is surrounded by countless sculptural construction shops. In early times, the sculptor's entire lifetime, they sacrificed for these sculpting works. Because in the ancient era, there was no machinery for idol construction work. So they carved the stone with their own hands. Then it transformed into the form of an idol. The sculptor sculpted the work according to the wish (kind of deity, gestures, weapons, form, etc.) of yajamāna. Some ancient idols and temple constructions are unbelievable. The perfection and sharpness of such sculptures result from the skill and intelligence of the sculptors. This also

represents the creativity, passion, and patience of the sculptor for his artworks. In early times, the sculptors took several months to complete the idol construction work. They carved the stone using a chisel, making it a completely handmade work process. The sculptor made the idol form and constructed it from top to bottom with sharp features. The workers should have great consistency and determination.

But now the sculpture works are not as hard as they were in ancient times. The sculptors generally brought up the suitable śila from Theni. They used black and white stones. White colour śila is used for puruṣaśila, and black colour śila is used for strīśila. Puruṣa śila is made with idols of śiva, visṇu, etc. The strīśila is made with goddesses like Durga, etc. Napumṣakaśila has mixed characteristics of strīśila and puruṣaśila. It is used as pādaśila. In the current scenario, villages like Mylaudi have well-developed machines for stone cutting. These machines can cut the stone within a short time. Another important thing is that every sculpture-making shop has skillful sculptures, and all have creativity. Most of the sculptors in Mylaudi follow their ancestors' path and select the sculpting job. A person named Hari, who is an MBA graduate, selected this job because it's not an art for them; it's part of their culture. The village has lots of sculpting shops. Initially can't identify which is authentic. However, after observation can be identified that there are two categories of sculpting people. One has skill, knowledge, and interest in the field of sculpting. This category can help art students. They are capable of facing the questions in the field, and they studied iconography, its form, and measurements theoretically and practically. The second category of sculptors has taken the field as a business. They don't know the basics of the field. They are profit-oriented, and no one even knows about the actual measurement system. So a sculptor can make an idol with his skills, but the authentic hits are different. Some of the shop sculptors are non-authentic; they only know about the foot measurement. In Kerala, the idol-making follows the tāla measurement system. But the idol works in Tamilnādu more preferred feet measurement system.

The yajamāna (owner) of the temple discusses the form of the idol with the plot astrologer and purohitā-s. The temple is a very important factor in idol construction. Idol installation depends on the characteristics of the temple. It's a rule for idol installation. These rules are also used till now. So, after the selection process, the sculptors did some purificatory ceremonies. After that, the sculptor chiseled the stone and checked the quality. The presence of dwelling places of insects in the stone is rejected. Soft śila is also rejected. Because it easily breaks when it is chiseled. The stone-cutting machines and molds have reduced the workload and time for sculptors. In ancient times, the sculptors took several months to complete an idol construction work. The sculptor's effort, machine

power, and technical ability of the machine systems make the idol carvings' edges and structures so sharp and beautiful. There are many industries doing sculpture work in India.

Vigrahā-s basically follow the ancient measurement systems called tāla. The image was drawn by the sculptor according to the tāla measurements. After completing the picture, the sculptor takes the stone into the machine. The machine has sharp edges. So with these grinding machines, the sculptor cut the stone into the exact form of the image. After sharpening the carved edges using small grinding tools, the smallest grinding tool also sharpens and clears the parts like eyelids. Nose lids, and edges of lip, etc. Machines have changed the world by their power, so here also the construction process of an idol can be completed in six or seven days with the help of the machines.

It is right that the machines can reduce the heaviness of work. But they are hardworking too. The sculptor spends several hours on the idol construction work each day. They close their nose and mouth with a cotton cloth while stone grinding because the dust particles of stone are not good for them. But still, they do the work with a concentrated mind and pure body.

Conclusion

Idols represent the symbol of peace and belief. The form or structure of an idol gives the calmness of the mind to the worshippers. So the temple culture and worship are endless. Each temples have different structures and architecture. Idol installation of the temple initially according to the temple and the position of the idol can be decided by the yajamāna and the astrologer. According to the Hindu culture, gods and goddesses have different forms and names. Ancient texts like agama-s, purāṇā-s, etc. explain various types and characteristics of god. A skillful sculptor can only know the type of stone that is good or bad for idol-making. The ancient text Śilparatna explains the ancient methods of finding stones and the selection process. These techniques are also called Śilānayana and Śilāparigraha. The subject Śilpaśāstra has various kinds of texts that relate to the ancient methods of idol-making or construction. Idols symbolize the energy of positivity. In Mylaudi village, the sculptors have been constructing over the years. Their ancestors did the same work. But some are unauthentic because they don't know the ancient system of idol-making. They just did the construction work with the measurement given by the yajamāna (owner of the temple). So the above-mentioned description concludes that the sculptors who do the sculpting work as a business to earn money are different; they believe the sculpting work is part of their culture, and they do their work with beautiful structure and perfection. They use

ancient methods and techniques for the construction work. Mylaudi is a great place to visit. If someone who interested in the iconographical field, the sculptors can clear their doubts about this field because some of them are well educated and doing the work for the wellness of their culture.

End Notes

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।।मरुत्तुकली इति साम्प्रदायिकग्रामीणकलायां न्यायशास्त्रस्य प्रभावः।।

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कूटपदानि

मरुत्तुकली, ग्रामीणकला, पूरक्कली, प्रमाणम्, स्पर्धा

उपोद्घातः

संस्कृतेन संस्कृत्या च समृद्धम् अस्माकं भारतम्। अत्र कलानामपि महनीयं स्थानं वर्तते। भारतीयसंस्कृत्याः प्राणरूपेण परिकल्प्यन्ते अनुष्ठानकलारूपाणि। तेषु ग्रामीणकलारूपाणां प्राधान्यं अधिकं वर्तते। अधुना आभारतं ग्रामीणकलाः नाशोन्मुखाः भवन्ति। केरलदेशस्य उत्तरभागस्य एका साम्प्रदायिकग्रामीणकला भवति मरुत्तुकली। उत्तरकेरले प्रचाल्यमाना इयं अनुष्ठानकला मीनमासस्य पूरोत्सवसमये प्रचलति। स्पर्धारूपेण एव इयं कला प्रचलति इति कारणात् मरत्तुकली इति नाम लभ्यते। न्यूनविभागस्य जनाः एव अस्यां कलायां भागं स्वीकुर्वन्ति। प्राचीनकालेषु ग्रामेषु अपि शास्त्रविचाराः प्रचलन्ति स्म इति अस्याः कलायाः महत्वम्। अधुना मरत्तुकली का इति सर्वे न जानन्ति। अस्यां कलायां विविधान् शास्त्रविषयान् विचारयन्ति। तत्र भारतीयविज्ञानं, वेदाः, उपनिषदः, पुराणं, दर्शनानि, काव्यानि च स्पर्धारूपेण चर्चाविषयाः। अत्र विविधाः विषयाः संवादरूपेण प्रस्तुताः। इयं कला किमर्थं, कथं, कुत्र करणीया इति सर्वेः अवगमनार्थं अत्र परिश्रमं करोमि। अनेन निबन्धेन प्राचीनकाले प्रचलितायाः ग्रामीणकलायाः संस्कृतस्वाधीनं अवगन्तुं शक्यते। पुरातनकाले निम्नवर्गैः संस्कृतयुक्ता संस्कृतियुक्ता च एषा कला प्रस्तुता इति इयं कला प्राधान्यं अर्हति। केरलेषु ज्ञानपरम्परा तत्र तत्र ग्रामेषु ग्रामीणभाषासु प्रवाहिता, तस्याः परम्पराया रक्षणं अस्मद् कर्तव्यमिति अयं विषयः प्रस्तुतः।

मरुत्तुकली

अद्य ग्रामीणकलाः नाशोन्मुखाः भवन्ति। तेषु मरुत्तुकली नाम साम्प्रदायिकग्रामीणकला लोकप्रियाभावात् नाशोन्मुखी दृश्यते। मरुत्तुकली उत्तरकेरले एव प्रसिद्धा। मरुत्तुकल्याः प्राग्रूपं ६०० वर्षात् पूर्वं अस्ति इति विद्वांसः मन्यन्ते। १८ शताब्द्यनन्तरमेव संस्कृतश्लोकाः, शास्त्रविचाराः, पुराणेतिहासकथाः अस्यां कलायां नूतनतया योजिता। अनेनेव जनानां अतीव श्रद्धा अस्यां कलायां उत्पन्ना। एषा पैतृककला मौखिकरूपेण तत्र तत्र ग्रामेषु प्रसारिता। मीनमासे पूरोत्सव समये द्वयोः मन्दिरयोः, कावानां मध्ये इयं स्पर्धात्मिका क्रीडा प्रचलति। संस्कृतभाषायाम् एवं शास्त्रेषु च निपुणौ पुरुषौ अस्यां कलायां भागं कुर्वतः। तौ 'पणिर्क्क' इति नाम्ना प्रसिद्धौ। वैज्ञानिकविषयेषु प्रवीणता एव पणिर्क्क पदव्याः योग्यता। अधुना मन्दिराधिकारी एव पणिर्क्क इति पदं प्रयच्छन्ति। यः पण्डितः पणिर्क्क पदे चितः तस्मै क्षौमवस्त्रं कङ्कणं च दीयते। 'कोलत्तिरि' राज्ञः शासनकाले अस्य विशेषस्य प्रारम्भः अभवत् इति मन्यते। पश्चात् ग्रामप्रमाणिनः ('तलिप्परम्ब् तम्बुरान्, चिरक्कल् कोविलकं तम्बुरान्) अमुं कार्यविशेषम् अनुवर्तयन्ति स्म। पणिर्क्क पदे आयुस्सीमा नास्ति। तथा च केनापि दीर्घकालं यावत् पणिर्क्क ंरूपेण कार्यं कर्तुं शक्यते। पण्डितद्वयोः नियन्त्रणार्थं अध्यक्षरूपेण कश्चन पुरुषः तत्र वर्तते। इयं कला दिनव्यापिनी भवति। तत्र प्रातःकालप्रभृति सन्ध्याकालपर्यन्तं संवादः प्रचलति। ततः परं क्रियारूपा पूरक्कली आरभ्यते।

उत्तरकेरले कन्नूर जनपदे 'पय्यन्नूर' देशे इयं कला अद्यापि प्रचलति। इयं कला विविध प्रकरणरूपेण अवतारयति। तत्र विद्यमानाः संवादरूपाः प्रकरणनाम्ना व्यवह्रीयते। तत्प्रकरणं पञ्चविधं भवति। तानि अभिवादनप्रकरणं, ताम्बूलप्रकरणं, रंगप्रवेशप्रकरणं, दीपवन्दनं, इष्टदेवतावन्दनं च। मीनमासस्य पूरोत्सवसमये निम्नवर्गजनाः पक्षद्वयेन अस्याः अनुष्ठानकलायाः अवतरणं कुर्वन्ति। संस्कृतशास्त्रविषये अग्रगण्याः पण्डिताः संचालकत्वेन इमां कलां प्रचालयन्ति। पण्डितः 'पणिर्क्क' इति ज्ञायते। पण्डितद्वयोः नियन्त्रणार्थं अध्यक्षरूपेण कश्चन पुरुषः तत्र वर्तते। अस्य अध्यक्षस्यै वचनं अन्तिमवचनमिति प्रमाणत्वेन परिकल्प्यते। संस्कृतस्य एवं कैरलीभाषायाः सङ्कलनं तत्र दृष्टुं शक्यते। विविधप्रकरणावसरे शास्त्रविषयाणां चर्चा क्रियते। तत्र पूर्वपक्षखण्डनं स्वमतस्थापनं च कुर्वन्ति। न्यायशास्त्रस्य प्रमाणविषयाः अधिकतया प्रतिपाद्यते। "प्रमाणैरर्थपरीक्षणं न्यायः" इति वचनानुरोधात्। न्यायदर्शनस्य उपज्ञाता भवति महर्षि गौतमः। न्यायशास्त्रस्य प्रमुखप्रकरणग्रन्थेषु, यथा तर्कसङ्ग्रहः-न्यायसिद्धान्तमुक्तावली प्रभृतिषु प्रतिपाद्यविषयाः तत्र प्रधानतया विचार्यन्ते। संस्कृतचर्चा सरलभाषया क्रियते। सर्वेषु विषयावगमनार्थमेव सरलभाषा उपयुज्यते। पणिर्क्क संस्कृत

श्लोकान् आलापयति, अनन्तरं संस्कृत-कैरली भाषया विशदीकरणं वादप्रतिवादं च करोति। वादप्रदिवादशैल्येव मरुत्तुकल्याः मुख्याकर्षणभूता।

पञ्चविधप्रकरणेन मरुत्तुकली आरभ्यते। अभिवादनप्रकरणं, ताम्बूलप्रकरणं, रङ्गप्रवेशप्रकरणं, दीपवन्दनम्, इष्टदेवतावन्दनं चेति पञ्चविधप्रकरणानि। श्लोकपारयणेन सर्वाणि प्रकरणानि आरभ्यन्ते।

अभिवादनप्रकरणम्

श्लोकपारायणेन इदं प्रकरणमारभ्यते। अत्र सकलविधशास्त्राणां प्रश्नाः उच्यन्ते। प्रथमं आतिथेयः श्लोकपारायणं करोति। अनन्तरं अतिथिः प्रश्नान् पृच्छ्यन्ते। ततः परं पक्षप्रतिपक्षवादः आरभ्यते। आयुर्वेद-ज्योतिष-न्याय-वेदान्तशास्त्राणां चर्चाः अत्र क्रियन्ते। प्रमाणविषयचर्चा अस्मिन् प्रकरणे प्राधान्यम् अर्हति। यथा प्रमाणानि कति विधानि? प्रत्यक्षं नाम किम्? अनुमानं नाम किम्? इत्यादि। न्यायशास्त्रस्य सिद्धान्तमुक्तावली-तर्कसङ्ग्रहग्रन्थाः अत्र उपयुज्यन्ते। अनुमानप्रमाणस्य चर्चा निश्चयेन अत्र भवति। प्रत्यक्षानुमानवैधर्म्यमपि वादरूपेण प्रचलति।

ताम्बूलप्रकरणम्

द्वितीयप्रकरणे आतिथेयः ताम्बूलं दत्वा अतिथिस्वीकारं करोति। पश्चात् आतिथेयपणिक्र्क ताम्बूलश्लोकम् आलापयति। श्लोकविषयमधिकृत्य चर्चा ततः आरभ्यते।

रङ्गप्रवेशम्

रङ्गप्रवेशो नाम तृतीयप्रकरणम्। अत्र मरुत्तुकली वेद्यां राशिचक्ररूपेण परिकल्प्यते। तदर्थं ज्योतिषचर्चा भवति। ज्योतिषानुसारेण मेषे अथवा कन्या राश्यां प्रवेशयति। अत्र दिग् विषयमधिकृत्य न्यायशास्त्रचर्चा प्रचलन्ति।

दीपवन्दनम्

चतुर्थं प्रकरणं भवति दीपवन्दनम्म्। अस्मात् प्रकरणादारभ्य श्लोकस्य पदच्छेदः, अन्वयः, अन्वयार्थः, च विशदीक्रियते। विविधशास्त्रे अग्निविषयमधिकृत्य वादाः प्रचलति।

इष्टदेवतावन्दनम्

अन्तिमं प्रकरणं भवति इष्टदेवतावन्दनम्। तत्र 'पूमाला'(देवी) प्राधान्यम् अर्हति। अस्मिन् प्रकरणे काव्यालङ्कारचर्चा अधिकं वर्तते। प्रथमतया गणपतेः वन्दनम् अनन्तरं सरस्वत्याः, कृष्णस्य च।

प्रकरणानां आरम्भसमये अतिथि-आतिथेयपण्डितौ विविध श्लोकान् आलापयतः। यस्य पण्डितस्य मन्दिराङ्कणे प्रथमं मरुत्तुकली प्रचलति सः आतिथेयपणिर्क्क इति कथ्यते। यः तत्र आगच्छति सः अतिथिः भवति। प्रथमम् आतिथेयेन श्लोकपारायणं क्रियते। इमे श्लोकाः स्वतन्त्रश्लोकाः भवन्ति। किं चेत् अयं श्लोकाः मरुत्तुकली पण्डितेन अथवा तस्य गुरोः लिखितं भवेत्। अद्यापि पय्यर्न्नूर देशे मरुत्तुकली गुरुकुलानि सन्ति। तत्र प्रगत्भाः पाठयन्ति। पणिर्क्क न केवलं वैज्ञानिकविषये प्रगत्भः अपि तु 'कलरि-कायिकाभ्यासे अपि निपुणः। मरुत्तुकली समापनानन्तरं 'पूरक्कली' आरभ्यते। पूरक्कली कायिकक्रीडा भवति। अन्तिमसमये नाट्यशास्त्रचर्चा आरम्भयति। प्रथमं 'भरतनूल्' अनन्तरं 'नाट्यनूल्' 'चितंबरनूल्' 'योगनूल्' च प्रचलति। 'नूल्' इत्यस्य शास्त्रमित्यर्थः, पुरा 'नूल्' इति पदेन सूचयति। एवं प्राचीनसमये नाट्यनूल् संवादेन आरम्भं करोति किन्तु अधुना भरतनूल् संवादेन आरभ्यते। तत्र संस्कृतश्लोकाः अधिकं न सन्ति परन्तु संस्कृतचर्चा भवति। नाट्योत्पत्तिः, नाट्यप्रयोजनं इत्यादयः सम्वादविषयाः। योगशास्त्रविषयाः, पुरुषलक्षणम्, ईश्वरलक्षणं च प्रतिपादयन्ति। अन्तिमे पण्डिताः योगी इति मन्यते, तत्र ते विविध देशसञ्चारम् अधिकृत्य संभाषणं कुर्वन्ति। एवं रीत्या सर्वं समापयति।

मरुत्तुक्कल्यां न्यायशास्त्रस्य प्रभावः

महर्षि गौतमप्रणीत न्यायशास्त्रं प्रमाण प्रधानं भवति। प्रत्यक्षानुमानोपमानशब्दाः चत्वारि प्रमाणानि।

प्रथमे अभिवादनप्रकरणे द्वौ पण्डितौ अभिवादनरूपेण वन्दनश्लोकं आलापयतः। प्रथमम् आतिथेयेन श्लोकपारायणं क्रियते। यथा

"सुस्वागतं सह्मदयोत्तमा सानुयायिने।
सुस्मेरसुन्दरमुखाम्बुजपुण्यकीर्त्ते।।
मद्देशवासिकृतपुण्यविपाकलब्धं।
त्वद्दर्शनं ह्मदि करोति बहुप्रमोदम्।।"

एनं वन्दनश्लोकं श्रीधरमहोदयः 'मरुत्तुकली साहित्यम्' इति ग्रन्थे प्रतिपादयति। आतिथेयेन श्लोकपारायणानन्तरं तस्य विशदीकरणमपि क्रियते। अनन्तरं संवादः आरभ्यते।

अतिथिः : प्रत्यक्षज्ञानं किम्? परस्परदर्शनं प्रत्यक्षं खलु?

आतिथेयः : प्रत्यक्षज्ञानविषये तार्किकस्य निर्वचनं किम्

अतिथिः : भवानेव वदतु।

आतिथेयः : इन्द्रियार्थसन्निकर्षजन्यं ज्ञानं प्रत्यक्षम् इति निर्वचनम्।

अतिथिः : इन्द्रियं नाम किम्?

आतिथेयः : इन्द्रस्य लिङ्गं इन्द्रियम्। अत्र इन्द्रः आत्मा एव। आत्मनः ज्ञानार्थं प्रवर्त्तनार्थं च लिङ्गमावश्यकम्। ज्ञानसाधकमिन्द्रियं ज्ञानेन्द्रियं, कर्मसाधकमिन्द्रियं कर्मेन्द्रियम् इति।

"श्रोत्रं त्वक् चक्षुषी जिह्वा नासिका चैव पञ्चमी।
पायूपस्थं हस्तपादं वाक्चैव दशमी स्मृता।।"

(मरुत्तुकली साहित्यम्)

इति दश इन्द्रियाणि। अत्र श्रोत्रं, त्वक्, चक्षुः, जिह्वा, नासिका च पञ्च ज्ञानेन्द्रियाणि। पायुः, उपस्थं, हस्तौ, पादो, वाक् च पञ्च कर्मेन्द्रियाणि ।

अतिथिः : भवान् इन्द्रपदस्य अर्थं किम् उक्तवान्, आत्मा वा? तत् कथं भवति? देवानां राजा देवेन्द्रः खलु?

आतिथेयः : अत्र देवेन्द्रः नास्ति, आत्मा एव।

स एतमेव पुरुषं ब्रह्म ततमपश्यदिदमदर्शमिति

तस्मादिन्द्रो नामादन्द्रो ह वै नाम

तमिदन्द्रं सन्तामिन्द्रमित्याचक्षते ..... इति श्रुतिः।

अतिथिः : इन्द्रियस्य सूक्ष्मलक्षणं तार्किकाः वदन्ति। नव्यनैय्यायिकसिद्धान्तमुक्तावलीकारस्य निर्वचनं ज्ञायते वा?

आतिथेयः : आम्, 'शब्देतरोद्भूतविशेषगुणानाश्रयत्वे सति ज्ञानकारणमनःसंयोगाश्रयत्वं इन्द्रियत्वम्' इति विश्वनाथस्य निर्वचनम्।

अतिथिः : अस्तु, अस्मिन् लक्षणे द्वौ भागो स्तः। प्रथमे शब्देतरोद्भूतविशेषगुणानाश्रयत्वं, अनन्तरं ज्ञानकारणमनसंयोगाश्रयत्वं च। किमर्थं इत्येवं वदति?

आतिथेयः : तत् निश्चयेन आवश्यकम्। प्रथमदलम् उक्तं चेत् तत्र अतिव्याप्तिः स्यात्। अतः द्वितीयदलमपि उक्तम्।

अनन्तरम् अव्याप्ति, अतिव्याप्ति इति विषये संवादः अग्रे चलति। पुनः इन्द्रियविषये अपि आगच्छति। ततः सन्निकर्षस्य निर्वचनं विशदीकरणं च कुर्वन्ति।

दर्शनविषये न्यायशास्त्रमधिकृत्य अन्यादपि उदाहरणं पश्यामः।

आतिथेयः : भवान् अत्र दर्शनविषये बहून् विषयान् वदति। चक्षुरिन्द्रियेण किं किं वस्तु विषयीक्रियते?

अतिथिः : अस्मिन् विषये सिद्धान्तमुक्तावल्यां विचार्यते ।

"उद्भूतरूपं नयनस्य गोचरो द्रव्याणि तद्वन्ति पृथक्त्वसङ्ख्ये ।

विभागसंयोगपरापरत्वस्नेहद्रवत्वं परिमाणयुक्तम्।।"

(सिद्धान्तमुक्तावली, का. ५४)

नयनस्य गोचरः उद्भूतरूपम्। उद्भूतो नाम कार्यरूपम्। सर्वाणि कार्यरूपाणि चक्षुरिन्द्रियेण गृह्यते। किन्तु परमाणुः चक्षुरिन्द्रियेण ज्ञातुं न शक्यते। पृथिव्यप्तेजसां कार्यरूपं, पृथक्त्वं, सङ्ख्या, विभागः, संयोगः, परत्वापरत्वे, स्नेहः, द्रवत्वं, परिमाणं, क्रिया, जाति इत्यादीनां अभावश्च उद्भूतरूपेण प्रत्यक्षविषययोग्याः चक्षुरिन्द्रियेण ग्राह्यन्ते ।

एवं रीत्या शास्त्रचर्चा प्रचलति। विविधप्रकरणे न्यायविषयान् वादप्रतिवादरूपेण अवतारयति। अत्र केवलं न्यायशात्रविषयमधिकृत्य उदाहरणानि एवम् उक्तानि।

उपसम्हारः

मरुत्तुकली इति साम्प्रदायिकग्रामीणकलायां न्यायशास्त्रस्य प्रभावः नाम लघुप्रबन्धे प्रथमतया मरुत्तुकली का इति परिचयं कृतम्। मरुत्तुकल्याः कालगणना विषये मतभेदाः सन्ति। अयं निबन्धः भारताय मरुत्तुकली माहात्म्यं विदनोति। मरुत्तुकल्याः संरक्षणं अत्यन्ती आवश्यकी। अधुना अस्याः कलायाः संरक्षणं कियत् अपेक्षितमिति अस्य प्रबन्धात् अवगतम्। मरुत्तुकली भारतीयपैतृके कियति महनीया वर्तते एवं अस्याः ग्रामीणकलायाः दर्शनशास्त्रविषयचिन्तनं

संस्कृतभाषासम्बन्धं च आभारते देशविदेशेषु च विदितं भवेत् इत्यपि आवश्यकः। मरुत्तुकल्याः महत्वं विश्वे प्रवहति चेत् एतं कलासंरक्षणं कियत् अनिवार्यमिति सर्वे अवगन्तुं शक्नुवान्ति। एतादृश ज्ञानप्रवाहिण्याः कलायाः महत्वं न केवलं केरलेषु अपि तु आभारतं देशविदेशेषु च विदितं भवेत्। एतोहि मरत्तुकली एका विज्ञानसम्वाहिनी। इयं कलायां बहूनि शास्त्रविषयानि अपि चर्च्यन्ते। शताब्देः पूर्वं तत्र निम्नवर्गजनाः शास्त्राधारितान् विषयान् सम्यक् नैरंतर्येण अनुष्ठितवन्तः इति तस्य कालस्य गौरवं प्रकाशयति। तत्र न्यायशास्त्रं प्रदीप तुल्यं भवति। विविध प्रकरणे न्यायशास्त्रस्य प्रमाणचर्चा प्राधान्यम् अर्हति।

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EXPLORING QUALITY OF LIFE ENHANCEMENT THROUGH SKY YOGA PRACTICE: "EVIDENCE FROM A PILOT STUDY OF YOGA MASTERS"

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Abstract

This study explores the impact of Manavalakalai yoga and SKY practices on quality of life among yoga teachers, with special focus on gender differences. A total of 223 participants, mostly middle-aged, married, and female, were surveyed regarding their physical, dietary, psychological, and lifestyle practices. The findings revealed that participants reported significant improvements in physical health, mental wellbeing, family harmony, and spiritual awareness following yoga training. Chi-square analysis showed gender-based differences in daily physical exercise, meditation practices, dietary habits, emotional stability, and psychological wellbeing. While most participants expressed enhanced quality of life, some negative emotions such as worry, unfulfilled desires, and anger persisted. The study concludes that Manavalakalai yoga enhances overall wellbeing but gender-tailored interventions are essential to optimize its benefits.

Keywords

Manavalakalai yoga, SKY practices, quality of life, gender differences, wellbeing, meditation, lifestyle.

Introduction

Yoga has been globally recognized as a holistic discipline promoting physical, psychological, and spiritual wellbeing. Among various traditions, Manavalakalai yoga and Simplified Kundalini Yoga (SKY) focus on meditation, Kaya Kalpa, and moral values as tools for enhancing quality of life. With increasing stress in modern society, yoga teacher training programs have emerged as structured interventions to improve lifestyle, health, and emotional balance (Sengupta, 2012; Woodyard, 2011). Teachers play a critical role as transmitters of yogic wisdom, and their wellbeing directly impacts community transformation.

Gender has been shown to influence participation in yoga practices, adherence to lifestyle changes, and psychological responses (Ross et al., 2010; Cramer et al., 2016). However, limited studies have examined the gender-specific effects of Manavalakalai yoga training. This study seeks to fill that gap by exploring associations between gender and various domains of wellbeing among yoga teacher trainees.

Literature Review

Yoga's impact on wellbeing has been widely studied. Several reviews confirm that yoga improves stress management, emotional regulation, and quality of life (Sherman, 2012; Cramer et al., 2016). Specifically, meditation practices have been associated with enhanced cognitive functioning, emotional stability, and reduced depression (Goyal et al., 2014).

Studies also suggest that gender influences health-related practices. Women tend to adopt preventive health behaviors, including dietary discipline and meditation, more consistently than men (Wardle et al., 2004). Ross et al. (2010) found that women practitioners reported greater improvements in spiritual growth and mental wellbeing through yoga.

Research on SKY and Manavalakalai yoga has shown improvements in physical health, reduced psychosomatic symptoms, and enhanced spiritual awareness (Jayadevappa et al., 2013). However, gender-specific analyses in these contexts remain underexplored, justifying the need for the present investigation.

Results

Table 1: Socio-demographic Characteristics of Participants

Variable	Categories	Frequency	Percentage
Age (years)	**30–40**	**20**	**8.9**
	40–50	**139**	**62.3**
	50–60	**64**	**28.7**
Gender	**Male**	**53**	**23.8**
	Female	**170**	**76.2**
Teaching Experience (>5 years)	**Yes**	**134**	**60.1**
Marital Status	**Married**	**199**	**89.2**
Education	**Postgraduate**	**115**	**51.6**
Occupation	**Homemakers**	**79**	**35.4**
Income	**Service only**	**110**	**49.3**

Participants were predominantly middle-aged, married, female, experienced teachers, with higher education and moderate income.

Table 2: Yoga and Meditation Practices

Practice	Yes n (%)	No n (%)
Daily physical exercise	**194 (87%)**	**29 (13%)**
Morning Kaya Kalpa	**193 (86.6%)**	**30 (13.4%)**
Evening Kaya Kalpa	**152 (68.2%)**	**71 (31.8%)**
Early morning meditation	**160 (71.7%)**	**63 (28.3%)**
Evening meditation	**168 (75.3%)**	**55 (24.7%)**
Monthly silence	**139 (62.3%)**	**84 (37.7%)**

Strong adherence to daily core yoga practices was observed, though supplementary practices (silence, Jeevakantha) showed lower participation.

Table 3: Health and Dietary Habits

Statement	Strongly Agree (%)	Agree (%)	Neutral (%)	Disagree (%)
Health improved after training	**73.5**	**21.1**	**4.9**	**0.5**
Not hospitalized in past 3 months	**67.7**	**9.4**	**6.3**	**16.6**
Consumes daily medicines	**4.9**	**12.7**	**14.3**	**68.1**
Adequate 6 hours sleep	**23.8**	**4.9**	**70.4**	**0.9**
Vegetarian diet	**65.5**	**14.4**	**15.3**	**4.8**

Participants practiced healthy eating and health awareness, but inadequate sleep and low fruit intake were concerns.

Table 4: Psychological and Lifestyle Wellbeing

Indicator	Yes (%)	No (%)
Inner satisfaction	**99.6**	**0.4**
Family harmony	**97.8**	**2.2**
Improved life quality	**99.1**	**0.9**
Positive thoughts	**93.3**	**6.7**
Anger (negative)	**13.9**	**86.1**
Depression (negative)	**7.6**	**92.4**

Psychological wellbeing improved significantly, though some participants still reported negative emotions.

Discussion

This study highlights the transformative effects of Manavalakalai yoga training on multiple dimensions of quality of life. The high adherence to daily meditation and Kaya Kalpa practices demonstrates the effectiveness of structured teacher training in instilling discipline. Improvements in perceived health, family harmony, and positive outlook align with existing literature on yoga's holistic benefits (Sherman, 2012; Goyal et al., 2014).

Gender differences were evident across physical practices, dietary behavior, and psychological wellbeing. These findings mirror Ross et al. (2010),

who reported that women benefited more in terms of spiritual and emotional growth. However, persistent challenges such as inadequate sleep and stress-related emotions suggest the need for supplementary interventions, such as mindfulness-based counseling and lifestyle education.

Conclusion

Manavalakalai yoga teacher training significantly improved physical, mental, and social wellbeing among participants. Gender differences were observed in adherence to practices and psychological outcomes. While the overall impact was positive, certain gaps in health behaviors and emotional stability highlight the need for integrated, gender-sensitive approaches.

Recommendations

- Gender-Sensitive Training: Tailor yoga interventions to address different needs of male and female practitioners.
- Mental Health Integration: Incorporate counseling, stress management, and mindfulness programs.
- Lifestyle Education: Enhance awareness of sleep hygiene and nutrition.
- Family-Oriented Programs: Strengthen components promoting family harmony and social responsibility.
- Future Research: Conduct longitudinal, multi-centered studies to assess long-term effects and validate findings.

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