

INDIAN LITERATURE, LANGUAGE AND CULTURE

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INTRODUCTION:

The Stone Age the Stone Age in India begins with the Palaeolithic (early Stone Age) and terminates after the Mesolithic (Middle Stone Age). The Palaeolithic dates back to the geological era of Middle Pleistocene. Palaeolithic sites abound in Peninsular India, and are found more prominently at Pallavaram in Tamil Nadu, Hunsgi in Karnataka, Kuliana in Orissa, Didwana in Rajasthan, and Bhimbetka in Madhya Pradesh.

Stone Age in India began with Early Stone Age (called Palaeolithic) and ended up with the Middle Stone Age (called Mesolithic). Remains of the Homo erectus in the Narmada Valley in Central India show the presence of human life in India since middle Pleistocene, which is around 200,000 to 500,000 years ago.

The Mesolithic period in Indian subcontinent started around 30,000 years ago, covering a time span of 25,000 years. Bhimbetka Petroglyphs (10 cupules and a single groove) is the oldest (c. 29,000 BCE) known Stone Age art that belongs to first permanent settlement of human being. It is found in Madhya Pradesh, Central India (quartzite Auditorium rock shelter at Bhimbetka). Traces of Neolithic period have been found in Gulf of Khambat in India. Late Neolithic culture was flourished in Indus Valley region from 6000 to 2000 BCE and in southern India from 2800 to 1200 BCE.

NEW AND OLD HISTORICISMS:

When we say that new historicism involves the parallel study of literary texts, the word “parallel” encapsulates the essential difference between this and earlier approaches to literature which had made some use of historical data. These earlier approaches made a hierarchical separation between the literary text, which was the object of value, the jewel, as it were, and the historical ‘background’, which was merely the setting, and by definition of lesser worth. The practice of giving ‘equal weighting’ to literary and non-literary material is the first and major difference between the ‘new’ and ‘old’ historicism. A second important difference between old and new historicism is encapsulated in the word ‘archival’ in the phrase ‘the archival continuum’ quoted earlier, for that word indicates that new historicism is indeed a historicist rather than a historical movement. That is, it is interested in history as represented and recorded in written documents, in history-as-text. Historical events as such, it would argue, are irrecoverably lost. This emphasis bears the influence of the longer-familiar view in literary studies that the actual thoughts, or feeling, or intentions of a writer can never be recovered or reconstructed, so that the real living individual is now entirely superseded by the literary text which has come down to us.

New historicism is resolution anti-establishment, always implicitly on the side of liberal ideals of personal freedom and accepting and celebrating all forms of difference and ‘deviance’. At the same time, though, it seems simultaneously to despair of the survival of these in the face of the power of the repressive state, which it constantly reveals as able to penetrate and taint the most intimate areas of personal life. Discourse is not just a way of speaking or writing, but the whole ‘mental set’ and ideology which encloses the thinking of all members of a given society. Thus, the personal sphere becomes a possible sphere of political action in ways which might well interest a feminist critic. Here, then, we might see grounds for political optimism. On the other hand, when political power operates in hand suffuses so many spheres, the possibility of fundamental change and transformation may come to seem very remote.

However, the appeal of new historicism is undoubtedly great, for a variety of reasons. Firstly, although it is founded upon post-structuralist thinking, it is written in a far more accessible way, for the most part avoiding post-structuralism’s characteristically dense style and vocabulary. Secondly, the material itself is often fascinating and is wholly distinctive in the context of literary studies. Thirdly, the political edge of new historicist writing is always sharp, but at the same time it avoids the problems frequently encountered in ‘straight’ Marxist criticism: it seems less overtly polemical and more willing to allow the historical evidence its own voice.

THE ORIGINS OF LANGUAGE:

We simply don't know how language originated. We do know that the ability to produce sound and simply vocal patterning (a hum versus a grunt, for example) appears to be in an ancient part of the brain that we share with all vertebrates, including fish, frogs, birds and other mammals. But that isn't human language. We suspect that some type of spoken language must have developed between 100,000 and 50,000 years ago, well before written language (about 5,000 years ago). Yet, among the traces of earlier periods of life on earth, we never find any direct evidence or artefacts relating to the speech of our distant ancestors that might tell us how language was back in the early stages. Perhaps because of this absence of direct physical evidence, there has been no shortage of speculation about the origins of human speech.

➤ **The Natural Sound Source:**

A quiet different view of the beginning of language is based on the concept of natural sounds. The human auditory system is already functioning before birth (at around seven months). That early processing capacity develops into an ability to identify sounds and the thing producing that sound. Under this view theory's had come they are:-

❖ **The "Bow-Bow" theory –**

In this scenario, when different objects flew by, making a CAW-CAW or Coo-Coo sound, the early human tried to imitate the sound and then used them to refer to those objects even when they weren't present. The fact that all modern language have some words with pronunciations that seem to echo naturally occurring sounds could be used to support this theory. We might also be rather sceptical about a view that seems to assume that a language is only a set of words used as "names" for things.

❖ **The "Pooh-Pooh" theory –**

The "pooh –pooh" theory, which proposed that speech developed from the instinctive sounds people make in emotional circumstances. That is, the original sounds of language may have come from natural cries of emotional such as pain, anger, and joy. In other words, the expressive noise people make in emotional reactions contain sounds that are not otherwise used in speech production and consequently would seem to be rather unlikely candidates as source for language.

While we tend to think of communication as per the primary function of human language, it is not a distinguishing feature. All creature communication in some way, even if it is not through vocalization. However, we suspect that creatures are not work (or not).

ETYMOLOGY:

The study of the origin and history of a word is known as its etymology, a term which, like many of our technical words, comes to us through Latin, but has its origin in Greek (etymon "original form" + logia "study of"), and is not to be confused with entomology, also from Greek (entomon "insect").

When we look closely at the etymologies of everyday words, we soon discover that there are many different ways in which new words can enter the language. The Sanskrit word Veda "knowledge, wisdom" is derived from the root vid- "to know". This is reconstructed as being derived from the Proto-Indo-European root **weid-*, meaning "see" or "know". The noun is from Proto-Indo-European **weidos*, cognate to Greek "aspect", "form". Not to be confused is the homonymous 1st and 3rd person singular perfect tense Veda, cognate to Greek (ε) οἶδα (*w*) oida "I know". Root cognates are Greek ἰδέα, English wit, etc., Latin video "I see", etc. The Sanskrit term Veda as a common noun means "knowledge". The term in some contexts, such as hymn 10.93.11 of the Rig-Veda, means "obtaining or finding wealth, property", while in some others it means "a bunch of grass together" as in a broom or for ritual fire. A related word Vedena appears in hymn 8.19.5 of the Rig-Veda. It was translated by Ralph T. H. Griffith as "ritual lore", as "studying the Veda" by the 14th century Indian scholar Sayana, as "bundle of grass" by Max Müller, and as "with the Veda" by H.H. Wilson. Vedas are called Marai or Vaymoli in parts of South India. Marai literally means "hidden, a secret, mystery". In some south Indian communities such as Iyengars, the word Veda includes the Tamil writings of the Alvar saints, such as Divya Prabandham, for example Tiruvaymoli.

CHRONOLOGY:

Main article: Vedic period

The Vedas are among the oldest sacred texts. The Samhitas date to roughly 1700–1100 BC,[35] and the "circum-Vedic" texts, as well as the redaction of the Samhitas, date to c. 1000-500 BC, resulting in a Vedic period, spanning the mid-2nd to mid-1st millennium BC, or the Late Bronze Age and the Iron Age.[36] The Vedic period reaches its peak only after the composition of the mantra texts, with the establishment of the various shakhas all over Northern

India which annotated the mantra samhitas with Brahmanas discussions of their meaning, and reaches its end in the age of Buddha and Panini and the rise of the Mahajanapadas (archaeologically, Northern Black Polished Ware). Michael Wetzels gives a time span of c. 1500 to c. 500-400 BC. Wetzels makes special reference to the Near Eastern Mitanni material of the 14th century BC the only epigraphic record of Indo-Aryan contemporary to the Rig Vedic period. He gives 150 BC (Pat Anjali) as a terminus ante quem for all Vedic Sanskrit literature, and 1200 BC (the early Iron Age) as terminus post quem for the Atharvaveda. Transmission of texts in the Vedic period was by oral tradition, preserved with precision with the help of elaborate mnemonic techniques. A literary tradition is traceable in post-Vedic times, after the rise of Buddhism in the Maurya period,[note 3] perhaps earliest in the Kanva recension of the Yajurveda about the 1st century BC; however oral tradition of transmission remained active. Wetzels suggests the possibility of written Vedic texts towards the end of 1st millennium BCE. Some scholars such as Jack Goody state that "the Vedas are not the product of an oral society", basing this view by comparing inconsistencies in the transmitted versions of literature from various oral societies such as the Greek, Serbia and other cultures, then noting that the Vedic literature is too consistent and vast to have been composed and transmitted orally across generations, without being written down. However, adds Goody, the Vedic texts likely involved both a written and oral tradition, calling it a "parallel products of a literate society". Due to the ephemeral nature of the manuscript material (birch bark or palm leaves), surviving manuscripts rarely surpass an age of a few hundred years. The Sampurnanand Sanskrit University has a Rig-Veda manuscript from the 14th century; however, there are a number of older Veda manuscripts in Nepal that are dated from the 11th century onwards.

Vedic Sanskrit corpus:

The corpus of Vedic Sanskrit texts includes:

The Samhitas (Sanskrit *saṃhitā*, "collection"), are collections of metric texts ("mantras"). There are four "Vedic" Samhitas: the Rig-Veda, Sama-Veda, Yajur-Veda, and Atharva-Veda, most of which are available in several recensions (*śākhā*). In some contexts, the term Veda is used to refer to these Samhitas. This is the oldest layer of Vedic texts, apart from the Rigvedic hymns, which were probably essentially complete by 1200 BC, dating to c. the 12th to 10th centuries BC. The complete corpus of Vedic mantras as collected in Bloomfield's Vedic Concordance (1907) consists of some 89,000 padas (metrical feet), of which 72,000 occur in the four Samhitas. The Brahmanas are prose texts that comment and explain the solemn rituals as well as expound on their meaning and many connected themes. Each of the Brahmanas is associated with one of the Samhitas or its recensions. The Brahmanas may either form separate texts or can be partly integrated into the text of the Samhitas. They may also include the Aranyakas and Upanishads. The Aranyakas, "wilderness texts" or "forest treatises", were composed by people who meditated in the woods as recluses and are the third part of the Vedas. The texts contain discussions and interpretations of ceremonies, from ritualistic to symbolic meta-ritualistic points of view. It is frequently read in secondary literature. Older Mukhya Upanishads (Bṛhadāraṇyaka, Chandogya, Kaṭha, Kena, Aitareya, and others). The Vedas (sruti) are different from Vedic era texts such as Shrauta Sutras and Gryha Sutras, which are smriti texts. Together, the Vedas and these Sutras form part of the Vedic Sanskrit corpus. While production of Brahmanas and Aranyakas ceased with the end of the Vedic period, additional Upanishads were composed after the end of the Vedic period. The Brahmanas, Aranyakas, and Upanishads, among other things, interpret and discuss the Samhitas in philosophical and metaphorical ways to explore abstract concepts such as the Absolute (Brahman), and the soul or the self (Atman), introducing Vedanta philosophy, one of the major trends of later Hinduism. In other parts, they show evolution of ideas, such as from actual sacrifice to symbolic sacrifice, and of spirituality in the Upanishads. This has inspired later Hindu scholars such as Adi Shankara to classify each Veda into karma-kanda (कर्मकाण्ड, action/ritual-related sections) and jnana-kanda (ज्ञानकाण्ड, knowledge/spirituality-related sections).

Shruti literature :

Main article: Śruti

The texts considered "Vedic" in the sense of "corollaries of the Vedas" is less clearly defined, and may include numerous post-Vedic texts such as the later Upanishads and the Sutra literature. Texts not considered to be shruti are known as smriti (Sanskrit: *smṛti*; "the remembered"), or texts of remembered traditions. This indigenous system of categorization was adopted by Max Müller and, while it is subject to some debate, it is still widely used. As Axel Michaels explains. These classifications are often not tenable for linguistic and formal reasons: There is not only one collection at any one time, but rather several handed down in separate Vedic schools; Upanishads ... are sometimes not to be distinguished from Āraṇyakas...; Brāhmaṇas contain older strata of language attributed to the Saṃhitās; there are various dialects and locally prominent traditions of the Vedic schools. Nevertheless, it is advisable to stick to the division adopted by Max Müller because it follows the Indian tradition, conveys the historical sequence fairly accurately, and underlies the current editions, translations, and monographs on Vedic literature." The Upanishads

are largely philosophical works, some in dialogue form. They are the foundation of Hindu philosophical thought and its diverse traditions. Of the Vedic corpus, they alone are widely known, and the central ideas of the Upanishads are at the spiritual core of Hindus.

Vedic schools or recensions:

Main article: Shakha

The four Vedas were transmitted in various śākhās (branches, schools). Each school likely represented an ancient community of a particular area, or kingdom. Each school followed its own canon. Multiple recensions are known for each of the Vedas. Thus, states Witzel as well as Renou, in the 2nd millennium BC, there was likely no canon of one broadly accepted Vedic texts, no Vedic "Scripture", but only a canon of various texts accepted by each school. Some of these texts have survived, most lost or yet to be found. Rig-Veda that survives in modern times, for example, is in only one extremely well preserved school of Śākalya, from a region called Vīda, in modern north Bihar, south of Nepal. The Vedic canon in its entirety consists of texts from all the various Vedic schools taken together. Each of the four Vedas were shared by the numerous schools, but revised, interpolated and adapted locally, in and after the Vedic period, giving rise to various recensions of the text. Some texts were revised into the modern era, raising significant debate on parts of the text which are believed to have been corrupted at a later date. The Vedas each have an Index or Anukramani, the principal work of this kind being the general Index or Sarvānukramaṇī.

Prodigious energy was expended by ancient Indian culture in ensuring that these texts were transmitted from generation to generation with inordinate fidelity. For example, memorization of the sacred Vedas included up to eleven forms of recitation of the same text. The texts were subsequently "proof-read" by comparing the different recited versions. Forms of recitation included the jaṭā-pāṭha (literally "mesh recitation") in which every two adjacent words in the text were first recited in their original order, then repeated in the reverse order, and finally repeated in the original order. That these methods have been effective, is testified to by the preservation of the most ancient Indian religious text, the Rig-Veda, as redacted into a single text during the Brahmins period, without any variant readings within that school. The Vedas were likely written down for the first time around 500 BC. However, all printed editions of the Vedas that survive in the modern times are likely the version existing in about the 16th century AD.

Four Vedas : The canonical division of the Vedas is fourfold (turiya) viz.

1. Rig-Veda (RV)
2. Yajurveda (YV, with the main division TS vs. VS)
3. Samaveda (SV)
4. Atharvaveda (AV)

Of these, the first three were the principal original division, also called "trayī vidyā"; that is, "the triple science" of reciting hymns (Rig-Veda), performing sacrifices (Yajurveda), and chanting songs (Samaveda). The Rig-Veda is the oldest work, which Witzel states are probably from the period of 1900 to 1100 BC. Witzel, also notes that it is the Vedic period itself, where incipient lists divide the Vedic texts into three (trayī) or four branches: Rig, Yajur, Sama and Atharva. Each Veda has been subclassified into four major text types – the Samhitas (mantras and benedictions), the Aranyakas (text on rituals, ceremonies such as newborn baby's rites of passage, coming of age, marriages, retirement and cremation, sacrifices and symbolic-sacrifices), the Brahmanas (commentaries on rituals, ceremonies and sacrifices), and the Upanishads (text discussing meditation, philosophy and spiritual knowledge). The Upanishads (short ritual worship-related sections) are considered by some scholars as the fifth part. Witzel notes that the rituals, rites and ceremonies described in these ancient texts reconstruct to a large degree the Indo-European marriage rituals observed in a region spanning the Indian subcontinent, Persia and the European area, and some greater details are found in the Vedic era texts such as the Grhya Sūtras. Only one version of the Rigveda is known to have survived into the modern era. Several different versions of the Sama Veda and the Atharva Veda are known, and many different versions of the Yajur Veda have been found in different parts of South Asia.

Rig-Veda: Main article: Rig-Veda

The Rigveda Samhita is the oldest extant Indic text. It is a collection of 1,028 Vedic Sanskrit hymns and 10,600 verses in all, organized into ten books (Sanskrit: mandalas). The hymns are dedicated to Rigvedic deities. The books were composed by poets from different priestly groups over a period of several centuries from roughly the second half of the 2nd millennium BC (the early Vedic period), starting with the Punjab (Sapta Sindhu) region of the northwest Indian subcontinent. The Rigveda is structured based on clear principles – the Veda begins with a small book addressed to Agni, Indra, and other gods, all arranged according to decreasing total number of hymns in each deity collection; for each deity series, the hymns progress from longer to shorter ones, but the number of hymns per book increases. Finally, the meter too is systematically arranged from jagati and tristubh to

anustubh and gayatri as the text progresses. In terms of substance, the nature of hymns shift from praise of deities in early books to Nasadiya Sukta with questions such as, "what is the origin of the universe?, do even gods know the answer?", the virtue of Dāna (charity) in society and other metaphysical issues in its hymns. There are similarities between the mythology, rituals and linguistics in Rigveda and those found in ancient central Asia, Iranian and Hindukush (Afghanistan) regions.

Samaveda : Main article: Samaveda

The Samaveda Samhita consists of 1549 stanzas, taken almost entirely (except for 75 mantras) from the Rigveda. The Samaveda samhita has two major parts. The first part includes four melody collections (gāna, गान) and the second part three verse "books" (ārcika, अर्चिका) . [87] A melody in the song books corresponds to a verse in the arcika books. Just as in the Rigveda, the early sections of Samaveda typically begin with hymns to Agni and Indra but shift to the abstract. Their meters shift also in a descending order. The songs in the later sections of the Samaveda have the least deviation from the hymns derived from the Rigveda. In the Samaveda, some of the Rigvedic verses are repeated.[88] Including repetitions, there are a total of 1875 verses numbered in the Samaveda recension translated by Griffith.[89] Two major recensions have survived, the Kauthuma/Ranayaniya and the Jaiminiya. Its purpose was liturgical, and they were the repertoire of the udgātṛ or "singer" priests.

Yajurveda : Main article: Yajurveda

The Yajurveda Samhita consists of prose mantras. It is a compilation of ritual offering formulas that were said by a priest while an individual performed ritual actions such as those before the yajna fire. The earliest and most ancient layer of Yajurveda samhita includes about 1,875 verses, that are distinct yet borrow and build upon the foundation of verses in Rigveda. Unlike the Samaveda which is almost entirely based on Rigveda mantras and structured as songs, the Yajurveda samhitas are in prose and linguistically, they are different from earlier Vedic texts. The Yajur Veda has been the primary source of information about sacrifices during Vedic times and associated rituals. There are two major groups of texts in this Veda: the "Black" (Krishna) and the "White" (Shukla). The term "black" implies "the un-arranged, motley collection" of verses in Yajurveda, in contrast to the "white" (well arranged) Yajurveda. The White Yajurveda separates the Samhita from its Brahmana (the Shatapatha Brahmana), the Black Yajurveda intersperses the Samhita with Brahmana commentary. Of the Black Yajurveda, texts from four major schools have survived (Maitrayani, Katha, Kapisthala-Katha, Taittiriya), while of the White Yajurveda, two (Kanva and Madhyandina). The youngest layer of Yajurveda text is not related to rituals nor sacrifice, it includes the largest collection of primary Upanishads, influential to various schools of Hindu philosophy.

Atharvaveda : Main article: Atharvaveda

The Artharvaveda Samhita is the text 'belonging to the Atharvan and Angirasa poets. It has about 760 hymns, and about 160 of the hymns are in common with the Rigveda. Most of the verses are metrical, but some sections are in prose. Two different versions of the text – the Paippalāda and the Śaunakīya – have survived into the modern times. The Atharvaveda was not considered as a Veda in the Vedic era, and was accepted as a Veda in late 1st millennium BC. It was compiled last, [104] probably around 900 BC, although some of its material may go back to the time of the Rigveda, or earlier. The Atharvaveda is sometimes called the "Veda of magical formulas", an epithet declared to be incorrect by other scholars. The Samhita layer of the text likely represents a developing 2nd millennium BC tradition of magico-religious rites to address superstitious anxiety, spells to remove maladies believed to be caused by demons, and herbs- and nature-derived potions as medicine. The text, states Kenneth Zysk, is one of oldest surviving record of the evolutionary practices in religious medicine and reveals the "earliest forms of folk healing of Indo-European antiquity". Many books of the Atharvaveda Samhita are dedicated to rituals without magic, such as to philosophical speculations and to theosophy. The Atharva veda has been a primary source for information about Vedic culture, the customs and beliefs, the aspirations and frustrations of everyday Vedic life, as well as those associated with kings and governance. The text also includes hymns dealing with the two major rituals of passage – marriage and cremation. The Atharva Veda also dedicates significant portion of the text asking the meaning of a ritual.

Embedded Vedic texts :

Brahmans : Further information: Brahmans

The Brahmans are commentaries, explanation of proper methods and meaning of Vedic Samhita rituals in the four Vedas. They also incorporate myths, legends and in some cases philosophy. Each regional Vedic shakha (school) has its own operating manual-like Brahman text, most of which have been lost. A total of 19 Brahman texts have survived into modern times: two associated with the Rigveda, six with the Yajurveda, ten with the Samaveda and one with the Atharvaveda. The oldest dated to about 900 BC, while the youngest Brahmanas (such as the Shatapatha Brahmana), were complete by about 700 BC. According to Jan Gonda, the final codification of the

Brahmanas took place in pre-Buddhist times (ca. 600 BC). The substance of the Brahmana text varies with each Veda. For example, the first chapter of the Chandogya Brahmana, one of the oldest Brahmanas, includes eight ritual suktas (hymns) for the ceremony of marriage and rituals at the birth of a child. The first hymn is a recitation that accompanies offering a Yajna oblation to Agni (fire) on the occasion of a marriage, and the hymn prays for prosperity of the couple getting married. The second hymn wishes for their long life, kind relatives, and a numerous progeny. The third hymn is a mutual marriage pledge, between the bride and groom, by which the two bind themselves to each other. The sixth through last hymns of the first chapter in Chandogya Brahmana are ritual celebrations on the birth of a child and wishes for health, wealth, and prosperity with a profusion of cows and artha. However, these verses are incomplete expositions, and their complete context emerges only with the Samhita layer of text.

Aranyakas and Upanishads: Further information: Vedanta, Upanishads, and Aranyakas

The Aranyakas layer of the Vedas includes rituals, discussion of symbolic meta-rituals, as well as philosophical speculations. Aranyakas, however, neither are homogeneous in content nor in structure. They are a medley of instructions and ideas, and some include chapters of Upanishads within them. Two theories have been proposed on the origin of the word Aranyakas. One theory holds that these texts were meant to be studied in a forest, while the other holds that the name came from these being the manuals of allegorical interpretation of sacrifices, for those in Vanaprastha (retired, forest-dwelling) stage of their life, according to the historic age-based Ashrama system of human life. The Upanishads reflect the last composed layer of texts in the Vedas. They are commonly referred to as Vedānta, variously interpreted to mean either the "last chapters, parts of the Vedas" or "the object, the highest purpose of the Veda". The concepts of Brahman (Ultimate Reality) and Ātman (Soul, Self) are central ideas in all the Upanishads, and "Know your Ātman" their thematic focus. The Upanishads are the foundation of Hindu philosophical thought and its diverse traditions. Of the Vedic corpus, they alone are widely known, and the central ideas of the Upanishads have influenced the diverse traditions of Hinduism. Aranyakas are sometimes identified as karma-kanda (ritualistic section), while the Upanishads are identified as jnana-kanda (spirituality section). In an alternate classification, the early part of Vedas are called Samhitas and the commentary are called the Brahmanas which together are identified as the ceremonial karma-kanda, while Aranyakas and Upanishads are referred to as the jnana-kanda.

Post-Vedic literature : Vedanga : Main article: Vedanga

The Vedangas developed towards the end of the vedic period, around or after the middle of the 1st millennium BC. These auxiliary fields of Vedic studies emerged because the language of the Vedas, composed centuries earlier, became too archaic to the people of that time. The Vedangas were sciences that focused on helping understand and interpret the Vedas that had been composed many centuries earlier. The six subjects of Vedanga are phonetics (Śikṣā), poetic meter (Chandas), grammar (Vyākaraṇa), etymology and linguistics (Nirukta), rituals and rites of passage (Kalpa), time keeping and astronomy (Jyotiṣa). Vedangas developed as ancillary studies for the Vedas, but its insights into meters, structure of sound and language, grammar, linguistic analysis and other subjects influenced post-Vedic studies, arts, culture and various schools of Hindu philosophy.[134][135][136] The Kalpa Vedanga studies, for example, gave rise to the Dharma-sutras, which later expanded into Dharma-shastras.

Parisista : Main article: Parisista

Parīśiṣṭa "supplement, appendix" is the term applied to various ancillary works of Vedic literature, dealing mainly with details of ritual and elaborations of the texts logically and chronologically prior to them: the Samhitas, Brahmanas, Aranyakas and Sutras. Naturally classified with the Veda to which each pertains, Parisista works exist for each of the four Vedas. However, only the literature associated with the Atharvaveda is extensive. The Āśvalāyana Gṛhya Parīśiṣṭa is a very late text associated with the Rigveda canon. The Gobhila Gṛhya Parīśiṣṭa is a short metrical text of two chapters, with 113 and 95 verses respectively. The Kāṭiya Parīśiṣṭas, ascribed to Kātyāyana, consist of 18 works enumerated self-referentially in the fifth of the series (the Caranavyūha) and the Kātyāyana Śrauta Sūtra Parīśiṣṭa. The Kṛṣṇa Yajurveda has 3 parisistas The Āpastamba Hautra Parīśiṣṭa, which is also found as the second praśna of the Satyasādhā Śrauta Sūtra', the Vārāha Śrauta Sūtra Parīśiṣṭa. For the Atharvaveda, there are 79 works, collected as 72 distinctly named parisistas.

Upaveda :

The term upaveda ("applied knowledge") is used in traditional literature to designate the subjects of certain technical works.[139][140] Lists of what subjects are included in this class differ among sources. The Charanavyuha mentions four Upavedas: Archery (Dhanurveda), associated with the Rigveda. Architecture (Sthapatyaveda), associated with the Yajurveda. Music and sacred dance (Gāndharvaveda), associated with the Samaveda. Medicine (Āyurveda), associated with the Atharvaveda .

"Fifth" and other Vedas :

Some post-Vedic texts, including the Mahabharata, the Natyasastra[144] and certain Puranas, refer to themselves as the "fifth Veda". The earliest reference to such a "fifth Veda" is found in the Chandogya Upanishad in hymn 7.1.2.

— First chapter of Nāṭyaśāstra, Abhinaya Darpana

"Divya Prabandha", for example Tiruvaymoli, is a term for canonical Tamil texts considered as Vernacular Veda by some South Indian Hindus. Other texts such as the Bhagavad Gita or the Vedanta Sutras are considered shruti or "Vedic" by some Hindu denominations but not universally within Hinduism. The Bhakti movement, and Gaudiya Vaishnavism in particular extended the term veda to include the Sanskrit Epics and Vaishnavite devotional texts such as the Pancaratra.

Puranas : Main article: Puranas

The Puranas is a vast genre of encyclopedic Indian literature about a wide range of topics particularly myths, legends and other traditional lore. Several of these texts are named after major Hindu deities such as Vishnu, Shiva and Devi. There are 18 Maha Puranas (Great Puranas) and 18 Upa Puranas (Minor Puranas), with over 400,000 verses. The Puranas have been influential in the Hindu culture. They are considered Vaidika (congruent with Vedic literature). The Bhagavata Purana has been among the most celebrated and popular text in the Puranic genre, and is of non-dualistic tenor. The Puranic literature wove with the Bhakti movement in India, and both Dvaita and Advaita scholars have commented on the underlying Vedanta themes in the Maha Puranas.

MORPHOLOGY:

We do not actually have to go to other languages such as Swahili to discover that "Word forms" may consist of a number of elements. All these elements are described as morphemes. The definition of a morpheme is "a minimal unit of meaning or grammatical function". Units of grammatical function include forms used to indicate past tense or plural. Morphemes can also be divided into two types: The derivational morphemes-to make new words or to make words of a different grammatical category from the stem.

The inflectional morphemes – used to produce new words in the language, but rather to indicate the grammatical function of a word. Inflectional morphemes are used to show if a word is plural or singular, past tense or not, and if it is a comparative or possessive form.

INDIAN LITERATURE DURING 1925-1960'S:

The term denoted a mongrel language spoken by both Hindus and Muslims across much of northern India which, in 1925, he defined as "a resultant of Hindi and Urdu, neither highly Sanskritised nor highly Persianised nor Arabianised." Issues of Language are seldom resolved overnight, and in fact the Hindi – Hindustani question was being debated, often bitterly, until the 1940s. Eventually, Gandhi's Hindi (or Hindustani), which had Nehru's complete support, lost out to the Hindi of the Hindi sahitya sammelan, a literary institution established in 1910 to fight for Hindi's cause, and whose early meeting had been attended by nationalist leaders like Sarojini Naidu and C. Rajagopalachari. It was this Hindi, Sanskrit-blest, purged of Urdu elements, and written in Devanagari script, which came to be enshrined in the constitution as "The official language of the union. The constitution of 1950 that gave Hindi 'official language' status also provided that English 'shall continue to be used for all the official purposes of the Union' for a period of fifteen years, until 1965. It was a provision made at Nehru's insistence and, by the proponents of Hindi, denounced at the time. Speaking before the Constituent Assembly on 8 November 1948, when preparation for drafting the Constitution were getting under way, Nehru, without mentioning Hindi directly (though the audience was left in no doubt what he meant), said:

"Any attempt to impose a particular form of language on an unwilling people has usually met with the strongest opposition and has actually resulted in something the very reverse of what the promoters thought.... I would beg this House to consider the fact and to realise, if it agrees with me, that the surest way of developing a natural all a natural all –India language is not so much to pass resolutions and laws on the subject, but to work to that end in other ways".

The animosity towards Indian Literature in English stem in large measure from the animosity towards the social class English has come to be identified with: a narrow, well-entrenched, metropolitan-based ruling elite that has dominated Indian life for the past fifty and more years. But literature as a category is inclusive rather than exclusive.

CULTURE:

We use the term culture to refer to all the ideas and assumption about the nature of things and people that learn when we become members of social groups. It can be defined as "social acquired knowledge." This is the kind of knowledge that, like our first language, we initially acquire without conscious awareness. We develop awareness of our knowledge, and hence of our culture, only after having developed language.

CULTURAL MATERIALISM:

The term “cultural materialism” was made current in 1985 when it was used by Jonathan Dollimore and Alan Sinfield (the best-known of the cultural materialists) as the subtitle of their edited collection of essays *Political Shakespeare*. They define the term in a foreword as designation a critical method which has four characteristics: it combines an attention to:

1. Historical context,
2. Theoretical method,
3. Political commitment, and
4. Textual analysis.

To comment briefly on each of these: firstly, the emphasis on historical context ‘undermines the transcendent significance traditionally accorded to the literary text’. Here the word ‘transcendent’ roughly means ‘timeless’. The aim of this aspect of cultural materialism is to allow the literary text to ‘recover its histories’ which previous kinds of study have often ignored. The kind of history recovered would involve relating the play to such phenomena as ‘enclosures and the oppression of the rural poor, state power and resistance to it...witchcraft, the challenge and containment of the carnivalesque’ (Dollimore and Sinfield). Secondly, the emphasis on theoretical method signifies the break with liberal humanism and the absorbing of the lessons of structuralism, post-structuralism, and other approaches which have become prominent since the absorbing of the lessons of structuralism prominent since the 1970s. Thirdly, the emphasis on political commitment signifies the influence of Marxist and feminist perspectives and the break from the conservative – Christian frame-work which hitherto dominated Shakespeare criticism. Finally, the stress on textual analysis ‘locates the critique of traditional approaches where it cannot be ignored’.

The two words in the term ‘cultural materialism’ are further defined: ‘culture’ will include all forms of culture (‘forms like television and popular music and fiction’). That is, this approach does not limit itself to ‘high’ cultural form. Materialism signifies the opposite of ‘idealism’: an ‘idealist’ belief would be that high culture represents the free and independent play of the talented individual mind; the contrary ‘materialist’ belief is that culture cannot ‘transcend the material forces and relations of production. Culture is not simply a reflection of the economic and political system, but nor can it be independent of it’.

Cultural materialism takes a good deal of its outlook (and its name) from the British left-wing critic Raymond Williams. Instead of Foucault’s notion of ‘discourse’ Williams. Invented the term ‘structures of feeling’: these are concerned with ‘meaning and values as they are lived and felt’. Cultural materialism particularly involves using the past to ‘read’ the present, revealing the politics of our own society by what we choose to emphasise or suppress of the past.

Cultural materialism sees new historicists as cutting themselves off from effective political positions by their acceptance of a particular version of post-structuralism, with its radical scepticism about the possibility of attaining secure knowledge. The rise of post – structuralism, problematizes knowledge, language, truth, etc., and this perspective is absorbed into new historicism and becomes an important part of it.

CULTURAL MATERIALIST CRITICS:

1. They read the literary text (very often a renaissance play) in such a way as to enable us to ‘recover its histories’ that is the context of exploitation from which it emerged.
2. At the same time, they foreground those elements in the work’s present transmission and contextualising which caused those histories to be lost place, (for example, the ‘heritage’ industry’s packaging of Shakespeare in terms of history –as-pageant,national bard, cultural icon, and so on).
3. They use a combination of Marxist and feminist approaches to the text, especially in order to do the first of these (above), and order to fracture the previous dominance of conservative social,political,and religious assumptions in Shakespeare criticism in particular.
4. They use the technique of close textual analysis, but often employ structuralize and post-structuralism techniques, especially to mark a break with the inherited tradition of close textual analysis within the framework of conservation cultural and social assumptions.
5. At the same time, they mainly within traditional nations of the canon, on the grounds that writing about more obscure texts hardly ever constitutes an effective political intervention (for instance,in debates about the school curriculum or national identity).

Conclusion:

Throughout the nineteenth century, rhetoric in this medieval sense was gradually absorbed into linguistics. At this time linguistics was usually known as ‘philology’, and was almost entirely historical in emphasis. It involved

studying the evolution of languages, and the interconnection between them, and speculating about the origins of language itself.

There are many other linguistic effects here apart from the distortions in the expected cohesion pattern which I have indicated. Partly, the effect comes from the sense of incongruity which arises when a grammatically continuous discourse frames content which is logically, conceptually, and emotionally distorted and fragmented. While classical literature and religious text continued to dominate the translator's landscape in the nineteenth and early twentieth centuries, a beginning had made in the translation of folk literature also. Given the early orientalist emphasis on the classics (which were defined as much by language as by time) and the growing popularity of the connection between India and Europe based on linguistic theories, western translations of Indian literature had focussed on ancient Sanskrit texts for more than a century.

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