



Bhasha gadhyam (Prose Language) – Developmental Evolution

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The spoken and written language are powerful forms of human communication, and are usually referred to as internal forms of prose, not verse. Poetry is usually used for literary creation. Written language is formed when a community of people thrives culturally. As spoken language is personal, it is always subject to personal motivation. Whereas the written language is socially oriented and it is natural for it to be subordinate to the culturally and administratively dominant section of the community. Thus, spoken and written language operate in different spheres and there is always conflict between them. It is on the basis of these general principles that we need to think about the prose movement in Malayalam.

It is only after the 9th century A.D. that we have got any form of written language in Kerala. Considering the history of the prose language, we come across a situation where it took a long time for the commercial language of Kerala to establish its own literary language. It is plausible that the best literary languages, namely Sanskrit and Chenthamizh (pure Tamil), were prevalent in Kerala even before the beginning of the Christian era. Chenthamizh was the primordial literary language to be developed in the Dravidian dialect. It is not surprising that Chenthamizh became a literary language in the political climate of Kerala at that time because Tamil Nadu and Kerala are neighbouring places and the connection between them is natural.

Until the end of the 10th century A.D., Sanskrit in one arena and Chenthamizh in another field was predominant in Kerala. But their spread was only on the upper section of the society. The Aryan community and their acquaintances adopted Sanskrit and other rulers adopted Chenthamizh for their acquisition of knowledge. This literary dominance of Sanskrit and Chenthamizh was a hurdle for the commercial language of Kerala to create its own literary language. It was only after the 9th century AD that the commercial language of Kerala was able to infiltrate Chenthamizh and thus the royal language declined. Keralites were writing works in Sanskrit and Chenthamizh. Linguistic historians refer to the period dated back to the 9th century AD as the transcendental phase, the infiltration of commercial language from the 9th to the 17th century AD is called transition phase, and the subsequent period is known as the independent period. These are also known as the ancient stage, the Middle stage and the Modern stage.

The second and third stages are the most important of the above mentioned stages. Chenthamizh and pure Sanskrit works of Keralites before the 9th century AD are not suitable for expressing oral and written language explicitly. The second phase sees the rise of commercial language in Kerala. It was favourable. The political situation at that time was such that from the 10th to the 13th century AD, the southern part of Kerala was attacked by the Pandya Cholas. This incident provided an opportunity for the various communities in Kerala to come together. Until then, the Aryan language and the royal language, which had been almost identical, began to line up in commercial language. It must be said that with this camaraderie the prose of the language has made good progress. The Aryan scholars did not hesitate to give at least half the recognition to the works produced during the transition period. They accepted the Manipravala prasthanam and the Chenthamizh along with the vernacular language did not hesitate to approve the pattu (song) literature. Thus it was political necessity and popular enlightenment that nurtured mixed language literary forms. In this collection we have received many prose works belonging to the transition period. By the 17th century AD, Sanskrit influence and Tamil power waned. As a result, prose works began to be produced in the language of unimpeded literature.

Although the language of the writings of Rajasekhara and his successor Sthanu Ravi, who ruled Kerala in the first decades of the 9th century AD, was medieval Tamil, the Malayalam language can still be seen to have been invaded. In the 10th century AD, the royal language deteriorated further and many features of Malayalam must have been transmitted to it. The main inscriptions of this century are the North-Kerala inscriptions and the Moozhikulam inscription, Mampally inscription and the two Kaviyoor inscriptions. The inscriptions of Bhaskara Ravi Varma and the Thrikkodithanam inscriptions can be used to comprehend the linguistic transition of the 11th century AD.

The language style of the 12th and 11th century AD inscriptions differs significantly from that of the 11th century. In this century, vernacular commercial languages were able to make a great uprising into the royal language. The inscriptions of the 9th to 13th centuries AD record the decline of the royal language due to the transition of commercial language and the development of a distorted literary language development.

Bhasha Kautaliyam is one of the most pivotal prose works during the transition period in terms of antiquity and content.

Bhasha Kautaliyam

Bhasha Kautaliyam is a milestone in the evolutionary history of Malayalam prose. This is the Malayalam translation of Kautilyan's *Arthashastra*. Kautilya or Chanakya was the minister of Chandragupta who ruled from c. 321 to c.298 BC. His real name is Vishnu Gupta. It is said that he got the name Kautilya because he was born in the sage's tribe called Kudalan. *Bhasha Kautaliyam* has discovered three old renditions in Sanskrit language. *Bhasha Kautaliyam* is the only version in Malayalam.

Arthashastra consists of 15 books. Only the first volume of the text has been translated in a book form. The rest of the volumes may have been interpreted by the author of *Bhadhakautilyam*. It's just that none of them have discovered it. This is the opinion of the great poet Ulloor.

Professor Ilamkulam Kunjan Pillai, who has done a detailed study on *Bhasha Kautaliyam*, suggests that the period of its construction may have been in the middle period of the fourth century AD in Kollam era after the Thiruvalla inscriptions (after A.D. 325). He recites

the inscriptions of the 4th century and makes it clear that there is a similarity between its language and the language of Kautaliyam, and speculates that the work was written between 300 and 350 AD. In other words, with the language transition of the fourth century AD, it is almost certain that Chenthamizh declined to the form of Kautilya language in the late 12th century AD. C.L. Antony opines with the evidence gathered that the chronological opinion of the Elamkulam is plausible.

Outline of Book Two, Chapters 28,29,30 of *Bhasha Kautaliyam*

Bhashakautaliyam is a Malayalam translation of Chanakya's *Arthashastra*. The chapter 28 is entitled the duties of government. It explains the features of the command of the king in more than 40 sutras.

The edicts are written on the orders of the king. Vachikam and pathrakam are the two kinds of shasanas. Of these, only the pathrakam is actually called shasanam (edict). There can be a lot of mistakes when it comes to vachikam. Inscriptions shouldn't have mistakes. This is the opinion of masters like Shukan and Brahaspathi. Kings are the head of edicts. The existence of virtues such as amity and effigy is due to edicts.

Thus, as edicts become important, so does the writer of edicts. The scribe must have twenty-five qualities (amatyasampath). Manthrayola (edicts) must have four omniscient wisdom in addition to the twenty-five virtues. The edict writer must have the ability to summarize and interpret what the king says. When writing, it should be written with patriotism, majesty, ethnicity and nominal courtesy towards the Almighty. (See the description of each one).

When written by Brahmanadi eleven castes, each one must first write a particular word in accordance with . For instance, if a Brahmin writes, the dedication verses should be first written. If he is a Kshatriya, he should write the word Swasti (blessing) first. (See the description of the rest of the castes)

Next it describes the diction richness. There are six. Meaning, relation, perfection, sweetness, generosity, clarity (See later explanation of all six).

Arthashastra next explains some of the issues related to morphology. The nature of sounds is first clarified in order to describe the structure of the words, the syntax and the word forms.

It is the sentence that makes meaning. Sentences are made up of words. Words consist of sounds. Therefore *Arthashastra* argues that it is necessary to know the nature of phonemes. Sixty-three alphabetical phonemes with |a| sounds are mentioned here. Then they discuss word structure. According to *Arthashastra*, there are four types of words: noun word, narrative, prefix, and preposition. Each of these is explained. The verse is then explained. The sentence is the word community or vocabulary. When words come together, they become sentences. *Arthashastra* opines that the whole word that combines three words is the best to use in a sentence. He is of the opinion that the merits of sweetness will be lost if they are combined in more than three words.

Next, it explains what it means. There are thirteen types. The thirteen meanings are contempt, appreciation, , narration, arthana, pratyakhyatam, upalambham, protest, acclamation, vricha, nnarrative, arthana, revelation, mockery, protest, temptation, consolation, abhyavapathi,

and anunayanam (affability). (See the description of each of these). The last meaning of anunayanam (affability) is again divided into three types.

Now *Arthashastra* describes edict variations. There are eight kinds of edict variations such as information, command, donation, solution, absolute, empirical, replica, and universal. Each of these is described later.

Next are the shasana policies. As described, shasana is based on the idols of peace. The writer of the shasana should be aware of these upayas as well. There are four types of upayas or approaches: samam (alliances), upa pradanam (gift), bhedam (trickery or logic) and dandam (force or armaments). There are five types of samam. Upapradhanam means to help by giving gold and land. There are two types of bhedam 1. Shangajananam (Suspicion or intuition) 2. Nirbasanam (abstinence). Dandam (armament) is killing, torturing and robbing people of their wealth. The author is a quality writer only if he writes the edict knowing these samadhis.

Next is lochabhoshakangal. It refers to the five kinds such as akanti, vyakanam, punaruktam and apasabdham sampalavam (See the description of each.) With this, Chapter 28 ends.

Chapter 29 deals with the treasury accessibility test. Treasure means royal repository. It explains how to test the gems that are suitable to be kept into this treasury. Ratna parishodhana (gem test) means the test of anything precious. Important gems include rubies, pearls, corals, and so on.

The superintendent of treasury, however, is the one who safeguards the treasury. His duty is to sort gems that can enter the repository based on caste. The head of the treasury is the one who has to keep the gem, saram, falgu and kupyam (any base metal) in the room. Gems include pearls and similar materials. Saram is sandalwood, aloe wood and so on. Falgu means silk clothes, leather and so forth. Kulyam means daru venu valkam etc and mechanics. Casteism is for those who know and try all these.

Next, *Arthashastra* goes into the details of the gem test. The pearl is the most important of all gemstones and should be tested first. There are many types of pearls. It describes pearls that grow in certain places and also about the not known pearls that grow in unrecognized places. Next it describes the benefits of pearls. There are eight types of pearls: sthulam, vritham, nissalam, brajishna, bushvatam, guru, and desavidham. (see the description of each of these).

The following is a description of pearl necklaces. The head, the subtitle, the manifestation, and the component of thavala prathividham are important. Each one is described in detail. Yashti has ninety-five more sections. Among these necklaces are those worn around the neck, worn on the head, and tied around the arms, legs, and waist. This concludes the Pearl Chapter.

Then it tells about the gems. The origin of the gems is from three places. Koodaparvatham, Malayaparvatham, Parasamudam and Para Samudra is a hill that is known as Simhala Visathirohanam. White garland lily-coloured rubygem, lotus and saffron coloured ruby.

There are many types of vaidoorya mani (cat's eye gem). The economist divides it into inpalavarnam, girishapushpakam, udaka varnam, vamsha ragam, shukapathra varnam. There are two types of Pushyaragam such as gomuthrakam and dhomethakam. It belongs to the category of crystals. It has the color of indraneelam (violet sapphire gemstone). The beetle-

colored dark blue, magenta colour of black plum etc are all categories of indraneela mani or blue sapphire.

In *Arthashastra*, it is said that the distinctive nandaka has three types. Bravanmadhya, gita vrishti and suryakantham. The benefits of gemstones are then described. There are eleven of them. (See this section.) Next are the seven kinds of disadvantages of gemstones. Afterwards it enumerates the internal elements of the gemstones. They are Vimalakam, Sasyakam and Ajnanamu Lakam and so on.

None of these include the periods. Then it describes the origin and species of diamond and corals. It then speaks of the pros and cons.

The next thing the *Arthashastra* describes is the caste and colour of the sandalwood. This section (Chapter 29) is followed by pros and cons. Next, it describes aloe-wood (akhil) and its properties. Then it details the origin, smell, quality, etc. of ointment (safflower oil).

Falgu (trivial substances) are described after soma substances. The next fifteen species of skin are described because the skin is important in falgu. The characteristics of the skins of the animals found in particular areas may be described here... The colour and nature of the skins of land and aquatic animals have been described. The benefits and uses of skin are then explained. Materials made from animal fur, clothing, their names, characteristics, different types of yarn, types of clothing that can be made from it, countries where they are made, etc. are described here in detail. (See this section).

At the end of this chapter the economist says that the treasurer should be aware of all that has been said so far. *Arthashastra* suggests that the treasurer of repository should be a person who knows the price and class of pearls, clothes and gemstones, the manner in which they are kept, the method of preserving the antiques as new materials and who has acquired all the knowledge about the appropriate time to sell and purchase it.

Chapter 30 mainly describes the place where gold is produced. Akaram means the place where gold and other metals are made. Karmandham is the effort to make gold.

The karadhyakshan (the one who keeps gold, etc.) should be well versed in metallurgy, mineralogy, rasapaka and maniragam. Shulabashastram is the science of finding the land where copper and iron are found. There is an opinion that the science of making silver and gold from copper. Mineralogy is the science of making other products from metals. Rasapagam is the process of condensation and distillation of mercury. Some say that culinary knowledge and chemical knowledge are one and the same. Its colour, smell, taste and quality are described here. *Arthashastra* reveals that adding such extracts to copper beams and silver beama can turn all of them into gold. This suggests that in ancient times gold and silver could be made by mixing certain minerals or extracts with copper. Today we use copper to strengthen gold, but we cannot make gold from copper.

The next step is to describe the earth's metals. There are three ways. It is described as follows. Some are turmeric and some are reddish and yellowish in colour. It will not break in the fire. (See Chapter 30) Such gold ores can be mixed with silver and copper, which can turn silver and copper into gold.

Next it describes what the minerals are and their properties. The stones used for silver are known as rupyadhathu. It is of eighteen kinds. *Arthashastra* explains that some of them look like kongini flowers, pathiri flowers etc. The minerals for making silver are stones that do not crack when burned, and that foam, smoke, and precipitate.

Here are the ways to purify the impurity of minerals. There are some suggestions on how to increase the softness of gold and silver. In addition to this, it provides ways to conceal the damage of antique items, including gold and silver supplements.

Next we discuss copper coins (thamradhathu). Thamradhathu is beautiful, sticky, and soft. It is an alloy of iron. (Must be naka or something else) Bronze is also mentioned here.

The peculiarities of manidhatu are described below. After describing the eight kinds of ores for making patudhathu, we will discuss the dhathu samuthitham. Dhathu samuthitham means the pots and vattakam from the mines of gold-like metals that can be traded from one country to another.

The next part enumerates punishment for stealing gold, silver, etc. If a mine labourer steals, he must pay eight times as much as he stole. If he steals the gemstones, he will be put to death. A man who fails to pay eight times the fine for stealing while working in a mine, and who goes elsewhere and steals, and who acquires wealth by dealing with metals without the king's permission, is handcuffed, later released and eventually hired into other occupations.

The superintendent of the metals (lohadhyaksh) is capable of doing the work of tamarak (copper), the work of handicraft, the work of bronze, and the work of rust. The one who makes and sells these is the superintendent of metals. The next part talks about the work of the superintendent of tolls (lakshanadhyakash). He is the one who makes the money (the one who makes the coins). He should have made eight kinds of coins, four types of silver coins (rupyarupa) and four types of copper coins. Here, note the description about the metals used to make money and its proportions.

Arthashastra explains the order of the use of money. Once the coins have been made and tested, there are some orders to use them and keep them in the treasury. If the people of the city make the money, they should give eight percent to the king. The wages of those who make it are five coins for a hundred. In any case, do not assume that people can spend as much money as they want from this. It is evident from *Arthashastra* that there were certain rules and regulations for making and spending money. It is assumed that the rulers and the people were well aware of the dangers of inflation of money making. Those who stole and wasted money were severely punished.

The following are the duties of the superintendent of the Mine and the superintendent of the Salt. The superintendent of salt (lavanadhyaksha) has the job of selling the salt from the husks and leases from time to time. A portion of the sold out is to be given to himself and another portion to the king. Whoever brings salt from other places and sells it must give one-sixth to the king. The one who gives salt to the king must give no less. Whoever buys from another place, while the king has salt, must pay a fine of one hundred rupees.

Anyone who sells salt by adding contaminants will have to pay a large fine. Chapter Thirty gives us such information. Kautilyan's *Arthashastra* is a tremendous work that reflects the diverse faces of India. Although the contemporary world has made progress in many ways, the source of many of today's scientific advances can be traced back to *Arthashastra*. A closer examination of the book reveals that it is rooted in the Indian culture, reform, ethical values, beliefs, and practices. In other words, it is amazing that the author of *Arthashastra* discovered many scientific secrets that modern man has not yet discovered. How much better it would be if today's scientists had the means to artificially make gold and silver. In a nutshell, *Arthashastra* will surely satisfy the person who wants to outline ancient Indian culture.

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