

**“REMINISCENCE & EMBRYONIC STAGE  
OF INDIAN CLASSICAL LITERATURE.”**

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**Abstracts :**

*Ancient Indian Literature is still important today because it gives up a glimpse into the rich cultural and spiritual traditions of India. There are several important works Vedas. These are the oldest texts in Hinduism and contain hymns, rituals and philosophical ideas. The earliest Indian literature took the form of the canonical Hindu sacred writings, known as the Vedas, which were written in Sanskrit. To the Vedas were added prose commentaries such as the Brahmanas and the Upanishads. The period of classic literature was focused on inner self and perception where the stream of consciousness was the only thing that you can find in the author's work. An example of structure in Western literature is the three-act structure. It arranges various elements of plot ( exposition, rising action, climax, falling action, and denouncement) and setting into three distinct acts of a beginning middle and end. One of things that classical literature is that older authors made such skillful use of words. They used a much broader vocabulary, they utilized more complex sentence structure, and they pointed much more vivid images by choosing the right words instead of simply adequate words.*

**Keywords:**

***Consciousness, Cultural, Glimpse, Literature, Philosophical, Rituals, Spiritual, Structure, Traditions, Vocabulary.***

**Introduction:**

The earliest work of Indian Literature were orally transmitted, Sanskrit literature begins with the oral literature of the Rig Veda, a collection of literature dating to the period 1500-1200 BCE. The Sanskrit epics Ramayana and Mahabharata were subsequently codified and appeared towards the end of the 2<sup>nd</sup> millennium BCE. Indian classical Sanskrit literature developed rapidly during the first few centuries of the first

millennium BCE, as did the Pali Canon and Tamil Sangam literature. Ancient music appeared in the 1<sup>st</sup> century CE with sacred musical compositions like the *oguti*, and heroic narratives like the *Numit Keppa*. In the medieval period, literature in Kannada and Telugu appeared in the 9<sup>th</sup> and 10<sup>th</sup> centuries respectively. Later, literature in Marathi, Gujarati, Bengali, Assamese, Odia and Maithili appeared. Literature in various dialects of Hindi, Persian and Urdu began to appear as well in 1913. Bengali poet Rabindranath Tagore became India's first Nobel Laureate in Literature.<sup>1</sup>

Early works written in Vedic Sanskrit include, the core Vedas and Upanishads. Other examples include the *Sulba Sutras*, which are some of the earliest texts on Geometry. *Vedavyasa's Mahabharata* and *Valmiki's Ramayan* written in Sanskrit and regarded as the greatest Sanskrit epics. The famous poet and playwright *Kalidas* wrote one topic : *Raghuvamsa* ( ' Dynasty of Raghu), it was written in classical Sanskrit rather than Epic Sanskrit. Other examples of work written in classical Sanskrit include the *Panini's Ashtadhyayi*, which standardized the grammar and phonetics of classical Sanskrit. The *Laws of Manu* is a famous text in Hinduism.<sup>2</sup> *Kalidasa* is often considered to be the greatest playwright in Sanskrit literature and one of the greatest poets in Sanskrit literature and one of the greatest poets in Sanskrit literature, his recognition of *Shankutala* and *Meghadutta* are *Kalidas's* most famous plays include *Mricchakatika* by *Shudraka*, *Svapna Vasavadattam* by *Bhasa* and *Ratnavalli* by *Sri Harsa*. Later poetic works include *Gita Govinda* by *Jayadeva*. Some other famous works are *Chanakya's Artha Shastra* and *Vatsyayana's Kamasutra*. Some of the ancient literature of Meithili language include the *Ougri*, the *Nummit Kappa*, the *poiraiton Khunthok*, the *Khencho*, 6<sup>th</sup>-7<sup>th</sup> century CE copper plate inscriptions of king *Khongtekkcha*, the *Panthoibi Khonggul*, the *Loiyumpa Seiyel* etc.<sup>3</sup>

Many of *Aswaghosa's* plays were written in *Shauraseni* as were a sizable number of *Joint works* and *Raja Sekhara's Karpuramanjan* can to 13 of the *Bhattikavya* is written in what is called like the vernacular that is, it can be read the vernacular that is, it can be read in two languages simultaneously, *Prakit* and *Sanskrit*. The canonical Pali literature includes *Buddhist discourses* ( *Suttas*), *Abhidharma works*, poetry, works on monastic discipline and the *Jatakas* tales. The *Sangam Literature* is the ancient Tamil literature of

the period in the history of South India known as the Thamizhagam or the Tamilagam spanning from C.300 BCE to 300 CE.<sup>4</sup>

Most of the available Sangam literature is from the third Sangam, this period is known as the Sangam period, which refers to the prevalent Sangam legends claiming literary academics lasting thousand's of years, giving the name to the corpus of literature. The only religious poems among the shorter poems occur in perinatal. The rest of the corpus of Sangam literature deals with human relationship and emotions. Sangam literature deals with emotional and material topics such as love, war, governance, trade and be revetment. Some of the greatest Tamil Scholars, like Thiruvalluvar, who wrote on ethics, and on the various issues of life virtue, wealth and love, or the Tamil poet mamular, who explored historical incidents that happened in India, lived during the Sangam period.<sup>5</sup>

The Buddhist Charyapadas are often cited as the earliest example of Assamese literature. The Charyapadas are Vajrayana Buddhist songs composed in the 8<sup>th</sup> to 12<sup>th</sup> centuries. These writings bear similarities to Odia and Bengali bear similarities to Odia and Bengali languages as well. The phonological and morphological traits of these songs, some of which are extant bear very strong resemblance to Assamese.<sup>6</sup>

A comprehensive introductory book Assamese language literature & Sahityaratha Lakshinath Bezbaroa originally authored by leading Assamese literature of Awahon-Ramdhenu Era and pioneer Assam economist Bhabananda Deka together with his three deputies , Parikshit Hazarika, Upendra Nath Goswami and Prabhat Chandra Sharma, was published in 1968. This book was officially released in New Delhi on 24 Nov.1968 by then president of India Zakir Husain in commemoration of the birth centenary, this historic book has been recovered and re-edited by Assamese Award- winning short story writer & novelist Arnab Jan Deka, which was published by Assam Foundation India in 2014.<sup>7</sup>

The first evidence of Bengali literature is known as Charyapada or Charyageeti, which were Buddhist hymns from the 8<sup>th</sup> century. Charyapada is in the oldest known written form of Bengali. The famous Bengali linguist Hara Prasad Shastri discovered the palm leaf Charyapada manuscript in the Nepal Royal Court Library in 1907. The most internationally famous Bengali writer is Nobel Laureate Rabindranath Tagore, who

received the Nobel Prize for literature in 1913 for his work Gitanjali. He wrote the national anthem of India and Bangladesh namely 'Janagana mana' and 'Amar Sonar Bangala', respectively. The Nobel Prize Winner Rabindranath Tagore has written an enormous number of poems, Songs, essays, novels, plays and short stories. His songs remain popular and are still widely sung in Bengal.<sup>8</sup>

Hindi Literature started as religious and Philosophical poetry in Medieval periodic in dialects like Avadh and Brij. The most famous figures from this period are Kabi and Tulsidas. In modern times, the Dehlavi dialect of the Hindi Belt became more prominent than Sanskrit. The oldest existing record of Kannada prose is the Halmidi inscription of 450 CE. And poetry in Tripadi metre is the Kappe Arabhatta record of 700 CE. The folk form of literature began earlier than any other literature in Kannada . Gajashtaka ( 88 CE) by Thymbalacharya are examples of early literature now considered extinct Kavirajamarga by King Nripatunga are examples of early literature now considered extinct. Kavirajamarga by king Nriptunga Amoghavarsh-I ( 850CE) is the earliest existing literacy work in Kannada. It is a writing on literary criticism and poetics meant to standardize various written Kannada dialects used in literature in previous centuries. The book makes reference to Kannada works by early writers such as king Durvinita of the 6<sup>th</sup> century and Ravikrit, the author of the Alhole record of 636 CE. An early extent prose work, the Vaddaradhane by Shivakiti Acharya of 99 CR provides an elaborate description of the life of Bhadrabahu of Shravanabelagola. Since the earliest available Kannada work is one on grammar and a guide of sorts to unify existing variants of Kannada work is one on grammer and a guide of sorts to unify existing variants of Kannada grammer and literary styles. It can be safely assumed that literature in Kannada must have started several centuries earlier. Pampa who popularized Champu style which is unique to Kannada wrote the epic, " Vikramarjuna Vijaya". He also wrote ' Adipurana' other famous poets like Ponna wrote ' Shantinataapurana'.<sup>9</sup>

Bhuvanai karamabhyudaya', Jinaksharmale, and Gatapratyagata.Tanna wrote' Shantipurana and Ghadayudha. The Jain poet Nagavarna-II wrote ' Kavyavalkona, Karnatabhashabhushana and Vardhamana purana. Janja was the author of Yashodhara Charita. Tudrabhatta and Durgashima wrote,' Jagannatha Vijaya and Panchatantra' respectively. The works of the medieval periods are based on Jain and Hindu principles.

The Vachana Sahitya tradition of the 12<sup>th</sup> century is purely native and unique in world literature. Next, Konkani is a language with a complex and much contested history. It is one of the few languages to be written in five scripts - Roman, Nagari, Kannada, Persian-Arabic and Malayalam- and also has an extensive oral literature. Even up to 500 years since the start of the Malayalam calendar which commenced in 825 A.D, Malayalam literature remained in preliminary stage. During this time, Malayalam literature stage. During this time, Malayalam literature consisted mainly of various genres of songs.<sup>10</sup>

Maithili literature is the entire collection of poetry, novels, short stories, documents and other writings in the Maithili language. The Maithili script, Mithilakshara or Tirhuta as it is popularly known, is of a great antiquity. The Lalita Vistara mentions the Vaidehi script. Early in the latter half of the 7<sup>th</sup> Century A.D, a marked change occurred in the north eastern alphabet, and the inscriptions of Adityasena exhibit this change for the first time. The eastern variety develops and becomes the Maithili script, which comes into use in Assam, Bengal, and Nepal.<sup>11</sup>

The earliest recorded epigraphic evidence of the script is found in the Mandar Hill stone inscriptions of Adityasena in the 7<sup>th</sup> century A.D, now fixed in Baidyanath temple of Deogarh. Rge language of the Buddhist dohas is described as belonging to the mixed Maithili- Kamrupi language. Modern Meitei literature, the descendant of Ancient Meitel literature, is written in modern Meitei language, composed by writers from Manipur, Assam, Tripura, Myanmar and Bangladesh. The history of Meitei literature can be traced back to thousands of years with the flourish of Meitei civilization. Khamba Thoibi sheireng, the third longest Indian epic poem, next to the Mahabharata and the Ramayana, is a Meitei epic poem, based on the classic tale of Khamba and Thoibi, having 39,000 lines, is regarded as the national epic of the Marathi literature began with Saint- poets like Manipuris.<sup>12</sup>

Dnayaneshwar, Tukaram, Ramdas and Eknath modern Marathi literature was marked by a theme. Odia language literary history started with the Charyapadas written in the 8<sup>th</sup> century A.D. Odia has a rich literary heritage, the Medieval period dating back to the 13<sup>th</sup> century. Sarala Das who lived in the 14<sup>th</sup> century. Sarala Das who lived in the 14<sup>th</sup> century is known as the Vyasa of Odisha. He translated the Mahabharata into Odia. The history of Punjabi literature starts with advent of Aryans in Punjab. Punjab provided

them the perfect environment in which to compose the ancient texts. The Rig Veda is first example in which references are made to the rivers, flora and fauna of Punjab. The Punjabi literary tradition is generally conceived to commence with Fariuddin Ganjshakar. Tamil literature has a rich and long literary tradition spanning more than 2500 years. Tolkappiyam has been credited as the oldest work in Tamil available today, Telugu, the Indian language with the third largest number of speakers, is rich in literary traditions. Literature has existed from 300 B.C. in the form of inscriptions. The earliest written literature dates back to the 7<sup>th</sup> century. Among other traditions, Urdu poetry is a fine example of linguistic and based on the Hindi language resulted in a vast and extremely beloved class of ghazal literature, usually written by Muslims in contexts ranging from romance and society to philosophy and Sufism.<sup>13</sup>

In the 20<sup>th</sup> century, several Indian writers have distinguished themselves not only in traditional Indian languages but also in English, a language inherited from the British. As a result of British colonization, India has developed its own unique dialect of English known as Indian English. Literature in Chhattisgarh reflects the regional consciousness and the evolution of an Identity distinct from others in central India. When Kodava was written, it was usually with Kannada script, sometimes with minor modifications.<sup>14</sup> Mizo literature is the literature written in Mizo Hawang, the principal language of the Mizo peoples, which has both written and oral traditions. It has undergone considerable change in the 20<sup>th</sup> century. The language developed mainly from the Lushai language, with significant influence from Pawi language, Paite language and Hmar language, especially at the literary level.<sup>14</sup>

Nagpuri literature refers to literature in the Nagpuri language, the language of Jharkhand, Chhattisgarh and Odisha. The earliest literature started in the Nagpuri language when the Nagvanshi king and king of Ramgarh Raj started writing poetry in the 17<sup>th</sup> century. Since then, various literature has been written.<sup>15</sup> Although the present century Nagpuri was never considered worthy of literary development, a small but dedicated and writers have engaged in writing short stories, plays and poetry. Tripuri is the native language of Tripuri people in present Tripura state in North east India. The written literature of Tulu is not as large as the literature of other literary Dravidian language.<sup>16</sup>

During the early Muslim period, Persian became the official language of the Northern part of Indian subcontinent, used by most of the educated and the government. The language had, from its earliest days in the 11<sup>th</sup> century A.D. been imported days in the 11<sup>th</sup> subcontinent by various culturally persianised central Asian Turki and Afghanistan dynasties. Literature from North East India included Assamese literature, meities or Manipuri literature, Naga literature, among others. ‘ Ancient India has many intensive examples like that of the incredible verses translated from the Ramayana, named Saptakanda Ramayana, named Saptakanda Ramayana. Choral songs, known as Ola-Pali and theater performances known as Panchali were also an extensive part of Assamese literature.<sup>17</sup>

The history of Sanskrit drama or Drishyakavya is shrouded in mystry. There are a number of hypothesis that trace its origin to sources as varied as the Vedic Samvad Suktas and the tradition of puppetry. Bharata in Natyashastra refers to mythical tale of Brahma being the first playwright to write two plays that had the bravey of the gods as their theme namely Tripuradana and Amrita Manthan. Both exhibited the victory of the gods or devas over the asuras or demons. However, scholars with a more scientific and historic approach are reluctant to take this account literarily. They attempt to trace the origin of the drama from various contemporary and ancient sources.<sup>18</sup>

There has not been any single scholarly agreement over the origin of Sanskrit Drama, although a number of points of view have been proposed. It is equally possible that not one, but many factors contributed to the flavoring of drama in the classical age. We will now book briefly at the various points of view that are current regarding the origin of Sanskrit drama in classical India. According to Keith and Hartel, the Salmvad Suktas of the Vedas account for the origin of Sanskrit of the Vedas account for the origin of Sanskrit Dr. M. He Sukras of Yama-Yami, Puryava- Urbasi and Sarama- Panir are some examples of such suktas. There is a part in Somayas where the Soma seller is ritually beaten by the buyer of the soma. For many, this contains in a nascent form, a structure that developed later into drama. Yajurveda mentions all callings and vocations of mankind but does not mention the actor. However, many consider Shailvish as used in this Veda to mean the actor.<sup>19</sup>

Kidwat believes that the origin of Sanskrit drama lies in the rituals of ancestor worship as practiced by Hindus from ancient times. But, this hypothesis can not be used for Indian Aryan, because their funeral and similar rituals that paid obeisance to dead ancestors were simple and unadorned, where classical plays were generally elaborate and mannerist some scholars consider Krishna Worship as the origin of Sanskrit plays. The reason is definitely the dominance of Sourasent Prakrit influence on Sanskrit plays. Yet, this is not beyond as Chronological level, since there is no way to prove that the Krishna plays are the earliest. Similar claims may be forwarded with equal conviction, by other Sampradayas as well, like Vishnu Pujja , Shiva- Puja, Ram-Puja etc.<sup>20</sup>

There used to be a tendency among certain scholars, particularly from the west to trace the origin and development of Sanskrit drama from the fertility festivals which account for the origin of most significant European playwriting tradition. He particularly emphasis on its time of presentation between the winter and the spring. His primary inspiration here was definitely the time of the city Dionysia which was held at the end of the winter, when it was rime for the cutting and pressing of the grapes into mine. A district attempt to like Sanskrit plays with the agrarian fertility cults is evident here.<sup>21</sup>

Indraddwja' is often referred to as a proof of this thesis, where spring and resurgence of nature is celebrated. However, Acharya Mahamohapadhyaya Haraprasad Sahastris has convincingly proved that Indraddwaja was performed at the end of Monsson, thus putting on and to this approach.<sup>22</sup>Pischel has presented a thesis that the development of Sanskrit drama can be referred back to the tradition of Pupperty in Indian tradition, which has ancient roots. He largely bases his assumption on the wide spread use of the words ' Sutraddhar' , the string holder and " Sithanak'- in Sanskrit drama . It is also true that puppets, speaking puppets and Shadow puppets are found inSanskrit drama. For example, scholars often find traces of hadoe. Pupperty still popular in many parts of Southern India, in Bhababhuti 's Uttaramacharita.<sup>23</sup>

However, this point of view is also not widely accepted since the scale of certain Sanskrit plays far outweigh the limited scope provided by puppet on even at a technical level. Windisch and waber are mostly vocalabout tracing the beginning of Sanskrit drama to Greek theatre, and they often use the world Yavanika which menas pointed scene to prove their point,' Yavan' being a corruption which means pained scène to prove their



point, 'Yavan' being a corruption of the Greek 'Tonian'. The biggest weakness of this theory is the fact that ancient Greek Drama had no screen paintings. Levi states that the Sanskrit world may be reference to decorative Persian screens that entered India at a later<sup>24</sup>.

It can be said that there are certain characteristics of Sanskrit drama that have their counterparts in Greece, like act divisions, a ritualistic introduction, entry and exit of actors, jesters, heroes, antagonists, presentation of ideas with conflicting views and stage directions, yet there are considerable departments, yet there are considerable departments as well for example, the three unites are completely disregarded in Sanskrit drama, there are no formal divisions of tragedies and comedies since they are directed by a different aesthetics altogether, with closer adherence to a theory which is related to the Indian Mystic tradition. Greek drama also evolved from within Greek Drama also evolved from within the mystic cult of the Dionysian mysteries, but rasa has no parallel there. Although, it is possible that the two great traditions may have exchanged at a later stage, but it would be presumptuous to stretch it as far as to account for one's origin to the other.<sup>25</sup>.

Thus Indian literature is based on piety, a deeply religious spirit. The oldest known literature in India is the Vedas. According to Hindu tradition, the Vedas are apauruseya have been directly revealed and thus are called Sruti. This contains hymns and prayers for gods. The Indians believed that knowledge of gods and a strong belief in Hinduism is necessary to save mankind.

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