Quantum Series
ENGINEERING

QUANTUM *Series*

Sem - 5 & 6 **Commom Non Credit Course**

Indian Tradition, Culture & Society

- Topic-wise coverage of entire syllabus in Question-Answer form.
- Short Questions (2 Marks)

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1 UNIT

Society State & Polity in India

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PART-1

State in Ancient India : Evolutionary Theory, Force Theory, Mystical Theory, Contract theory, Stages of state formation in ancient India.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 1.1. **Give an account into the origin and evolution of the state in ancient India.**

OR

Write a short note on : Evolutionary theory.

OR

Write a short note on : Force theory.

OR

Write a short note on : Mystical theory.

OR

Write a short note on : Contract theory.

Answer

1. To look into the origin and evolution of the state has been one of the greatest issues in political science.
2. Ancient Indian thinkers like Bhisma, Narada, Brihaspati, Kautilya, Kamandaka also have looked at the problem.
3. On the basis of the writings of these thinkers we can detect following 4 important theories regarding the origin of the state in ancient India :

A. Evolutionary theory :

1. This is the oldest theory of the origin of the state in India and has been mentioned in the Atharva Veda.
2. According to this theory the state is the result of evolutionary progress and it didn't originate at a fixed time.
3. On the basis of Atharva Veda several stages of the evolution of the state can be traced.
4. According to Atharva Veda the earliest phase of human life was the stage of vairajya or stateless state. It was a state of complete anarchy.
5. Subsequently, with the emergence of agriculture, stable life became possible.

6. To fulfill the needs of agricultural society the family emerged and the head of the family became the first wielder of authority.
7. Further, the need of co-operation in the different realms of society led to the emergence of sabha and samiti.
8. With the emergence of sabha and samiti organised political life began which finally culminated in the emergence of the state.

B. Force theory :

1. Though ancient Indian political thinkers did not propound force theory in a systematic way, force was considered to be an important factor in the evolution of the state in India.
2. Earliest Aryan clans fought among themselves for pet animals (especially for the cow), pastureland, settlements and sources of drinking water.
3. Only a strong and able warrior could lead the clan in such wars. So he was given special status and the members of clan started obeying him.
4. This tendency continued in the days of peace also and subsequently the leader became king.

C. Mystical theory : रहस्यमय सिद्धांत

1. This was the most popular theory of origin of the state in ancient India.
2. Kingship was given divine sanction and the king was considered not to be the representative of God but himself a God.
3. It appears first in the epics and the law books of Manu, the king was exalted far above ordinary mortals, through the magical powers of the great royal sacrifices.
4. The magical power which pervaded the king at his consecration was restored and strengthened in the course of his reign by further rites, such as the ceremonial rejuvenation of the Vajapeya and the horse-sacrifice (Asvamedha).
5. The viewpoint which supports the theory of divine origin of state in ancient India has been widely criticised by Western as well as Indian scholars.

D. Contract theory :

1. Contract theory is the most extensively discussed theory of the origin of the state in ancient India.
2. The reference to contract theory can be seen in the Buddhist and brahmanical texts and Arthashastra of Kautilya.
3. Many scholars accept only the Buddhist sources as the authentic source of contract theory.
4. According to them the brahmanical texts have a mixture of contract and divine origin whereas Buddhist sources give a clear cut account of contract theory.

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5. Also in the Arthashastra contractual origin of kingship is not intended to impose limitations on royal power. On the contrary, the obligation put upon the people are burdensome and are designed to strengthen royal authority.
6. This point is clearly brought out towards the close of the passage which describes the contract theory of the origin of kingship.
7. It is argued that the king, who assures security and well-being to his subjects by eliminating wrongful acts through coercion and taxes should never be disregarded.
8. Hence Kautilya's contract theory is purported to buttress royal power.

Que 1.2. Describe the stages of state formation in ancient India.

Answer

1. Six main stages in the history of ancient Indian polity can be identified.
2. The **earliest stage** was that of tribal military democracy in which tribal assemblies, which had some place for women were mainly pre-occupied with war. The age of Rig Veda was primarily a period of assemblies.
3. The **second stage** saw the break-up of the tribal polity under the stress of constant conflicts between the rajanyakshatriya and the ordinary businessman called the vis. The chiefs were helped by the priesthood called the brahmins. This stage saw the beginning of taxes and classes or varnas which came to be firmly established in the third stage.
4. The **third stage** was marked by the formation of the full-fledged state. There arose large territorial monarchies of Kosala and Magadha and tribal oligarchies in North-Western India and at the foot of the Himalayas. For the first time large standing armies and organised machinery were used for the collection of land revenue.
5. The **fourth or the Maurya phase** saw bureaucratic centralisation based on the expanding economic activities of the state. The state with the help of its bureaucracy controlled various aspects of the life of its subjects.
6. The **fifth stage** was marked by the process of decentralised administration in which towns, feudatories and military elements came to the forefront in both the Deccan and North India. This was partly neutralised by the emphasis on the divinity of the king.
7. The **last stage**, identical with the Gupta period, may be called the period of proto-feudal polity. Land grants now played an important part in the formation of the political structure and those made by the Gupta feudatories conferred fiscal and administrative privileges on priestly beneficiaries.

PART-2

Kingship, Council of Ministers, Administration, Political Ideals in Ancient India, Conditions' of the Welfare of Societies, the Seven Limbs of the State.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 1.3. Describe Kingship in ancient India.

Answer

1. The king was the most important figure in the body politic.
2. In the Saptanga theory of the state, developed by Kautilya the king has been described as the head or the most important organ of the state.
3. The king's functions involved the protection not only of his kingdom against external aggression, but also of life, property and traditional custom against internal foes.
4. He protected the purity of class and caste by ensuring that those who challenged the system were excommunicated.
5. He protected the family system by punishing adultery and ensuring the fair inheritance of family property. He protected widows and orphans by making them his wards.
6. He protected the rich against the poor by suppressing robbery, and he protected the poor against the rich by punishing extortion and oppression.
7. Religion was protected by liberal grants to learned brahmins and temples and frequently to heterodox sects also.
8. The ideal set before the king was one of energetic beneficence.
9. The Arthashastra puts forward the kingly duty in simple and forceful language, setting an ideal which few ancient civilizations can boast of.
10. The ideal before the king in ancient India was that of being a chakravarti meaning a king who ruled over the united vast territory of the Indian subcontinent.
11. With the Mauryas this possibility was substantially realised, and was incorporated into the Buddhist tradition and blended with later Vedic imperialist ideas, then taken over by orthodox Hinduism.

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12. The concept of the universal emperor was also known to the Jainas, and in the epics numerous kings of legend, such as Yudhisthira and Rama, are said to have been digvijayins or conquerors of all the four quarters.
13. The universal emperor was a divinely ordained figure with a special place in the cosmic scheme, and as such was exalted to semi-divine status.

Que 1.4. **Write a short note on : Council of Ministers.**

Answer

1. Ministers or council of advisors have been regarded by ancient Indian political thinkers as a very vital organ of the body politic.
2. The Ministerial Council was the chief administrative authority in the kingdom. The king was supposed not to do anything without the consent of the council.
3. Only men who possessed wisdom, purity of purpose, bravery and loyalty were appointed as ministers. These ministers were no yes-men but known for their integrity, leadership qualities and concern for the welfare of the kingdom.
4. The size of this mantriparishad or council of ministers varied in the figures ranging from seven to thirty-seven.
5. The body was divided into two parts mantrina and mantriparishad.
6. Mantriparishad was the large body resembling a modern council of ministers. It consisted of all the ministers.
7. Mantrina was a smaller body or a core organisation within the mantriparishad largely resembling the modern cabinet.
8. It included the few most important ministers like the purohita (priest), senapati (supreme commander of army) and yuvaraja (the crown prince).
9. During the Mauryan period, the council's purpose was primarily to advise the king, and not to govern, but it was no mere rubber stamping body.
10. In fact, the council often exerted great powers. It might transact business in the king's absence.

Que 1.5. **Give an account on administration in ancient India.**

Answer

1. With the advent of the Mauryas on the political stage of India, bureaucracy developed as a well organised, hierarchical, cadre-based administrative system.
2. This establishment of a large and complex bureaucracy was a remarkable feature of the Mauryan government.

3. The Arthashastra of Kautilya mentions 18 tirthas who are probably called mahamatras or high functionaries.
4. In addition to the 18 trithas Kautilya provides in some detail accounts of 27 superintendents (adhyaksas) concerned mostly with economic functions and some military duties.
5. The Mauryas developed a well organised bureaucracy. With the help of this centralised bureaucratic structure not only did the government regulate the economic life of the country, but it also took an important part in it.
6. All mines including pearl beds, fisheries and salt pans, were owned by the state, and were either worked directly with the labour of criminals or serfs, or let out to entrepreneurs, from whom the king claimed a percentage of their output as royalty.

Que 1.6. **Write a short note on : Political ideas in ancient India.**

Answer

1. Though India had no formal political philosophy, the science of statecraft was much cultivated and a number of important textbooks on this topic have survived.
2. In ancient India the political science was known by several terms like the Rajadharma, Rajyasastra, Dandniti, Nitisastra and Arthasastra.
3. Monarchy was the normal form of the state and the science of politics and government was therefore naturally called Rajadharma (duties of the king) or Rajyasastra (science of the state).
4. Dandaniti explain that the ultimate sanction behind the state is force. If it is not used, the alternative is the law of the jungle (matsyanyaya).
5. It is Danda (physical force or physical punishment) which rules over all the subjects, it is Danda which protects them; when all else are sleeping, Danda keeps awake; law is nothing but Danda itself. But it should be wielded with discretion.
6. In Nitishastra, the term Niti is derived from the root ni meaning to lead; Niti therefore means proper guidance or direction.
7. It was held that this would become possible by following ethical course of conduct. Therefore one connotation of the term Nitishastra was the science of ethics.
8. Thus it can be said that in the early stages of the development of the science of polity, it was known as Rajadharma; Dandaniti became a more popular term later and Arthasastra was suggested as an alternative to it.
9. In course of time, however, the word Rajniti-sastra, abridged into Nitisastra and became most popular.

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10. From the Gupta period and the Middle Ages a number of political texts survive, the most important of which are the Nitisara of Kamandaka, the Nitivakyamrta of Somadeva Suri, and the Nitisaraattributed to the ancient sage Shukra, but evidently of later medieval origin.
11. Besides these sources, there is a tremendous amount of Brahmin, Jaina and Buddhist literature which deals on occasions with the politics of the time.

Que 1.7. **Write a short note on : Conditions of the welfare of societies.**

Answer

1. According to the Hindu thought the purpose of government was not to legislate, but only to administer the eternal law (sanatana dharma).
2. Buddha adapted the list of following conditions of the welfare of republics to the circumstances of the Buddhist order :
   i. Call frequent public assemblies.
   ii. Meet in concord, conclude meetings in concord, and carry out policies in concord.
   iii. Make no laws not already promulgated, and set aside nothing enacted in the past.
   iv. Respect, esteem, reverence, and support the elders, and look on it as a duty to heed their words.
   v. No women or girls should be held by force or abducted.
   vi. Respect, esteem, reverence, and support the shrines, whether in town or country, and do not neglect the proper offerings and rites laid down and practised in the past.
   vii. Give due protection, deference, and support to the perfected beings among them so that such perfected beings may come to the land from afar and live comfortably.

Que 1.8. **Write a short note on : Kautilya's saptanga (The seven limbs) theory of state.**

OR

Write a short note on : The seven limbs of the state.

Answer

Kautilya's saptanga (seven organs) theory of state illustrates a novel dimension of state power that dialectically engages artha and dharma respectively. Kautilya enumerated seven prakritis or essential organs of the state. They are as follow :

i. Swami (The Ruler) :

1. Swami means the monarch. He should be a native of the soil and born in a noble family. He should be brave and well learned.
2. He makes all the important appointments and supervises the government.
3. He has to be virtuous and should treat his subjects like his own children.
4. Kautilya has given extensive powers to the monarch but those powers are meant for the welfare of them subjects.

ii. Amatya (The Minister) :

1. It refers to the council of ministers as well as the supporting officials and subordinate staffs.
2. They are meant for assisting the monarch in day to day affairs of the state.
3. Amatya gives suggestions to king, collects taxes, develops new villages and cities, ensures defense of the state and all other tasks as assigned by the king.

iii. Janpada (The Population) :

1. It refers to territory and people of the state.
2. The territory of the state should be fertile and should have abundance of forest, rivers, mountains, minerals, wild life etc. It should have good climate.
3. People should be loyal to their king, hard working, disciplined, religious, ready to fight for their motherland, should pay taxes regularly and happily.

iv. Durga (The Fortified Capital) :

1. The state should have sufficient number of forts across its territory at strategic locations for ensuring defense against foreign invasions.
2. Forts should be built near hills/mountains, deserts, dense forests and big water bodies.
3. They garrison soldiers, store food grains for emergency and also serve as a hideout for the king when his life in danger.

v. Kosha (The Treasury) :

1. Finance is life blood of any state without which it is almost impossible to run it.
2. Money is needed for paying salaries, building new infrastructure, etc.
3. The treasury should be full of money and valuable metals and gems.
4. It can be increased through taxation and plundering enemy states in war.

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vi. Danda (The Army) :

1. The state should have a regular, large, disciplined and well trained military. It is crucial for the security of the state.
2. The soldiers should be recruited from those families which are traditionally associated with military.
3. The soldiers should be paid well and their families should be taken care of in most suitable way.
4. Proper training and equipment should be made available.
5. The king should take care of the soldiers and the soldiers will be ready to sacrifice even their life for him.

vii. Mitra (Ally and Friend) :

1. The monarch should maintain friendly relationship with traditional friends of his forefathers. He should also make new friendships.
2. He should send gifts and other pleasantries for his friends.
3. They should be helped in times of emergency. They should be loyal.
4. Friends add to the power of the state.
5. They are also important from foreign trade view point.

PART-3

Society in Ancient India, Purusartha, Varnashrama System, Ashrama or the Stages of Life, Marriage, Understanding Gender as a Social Category, the Representation of Women in Historical Traditions, Challenges Faced by Women, Four-class Classification, Slavery.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 1.9. Give a brief account on society in ancient India. Also explain what do you mean by purusartha ?

Answer

1. Society in ancient India had several distinguishing features. It was arranged in the form of four varnas.

2. The life of individual was divided into four stages or ashramas. There were rules regarding marriage, family etc.
3. The purpose of life was to attain four goals called purusarthas.
4. The concept of purusarthas is the fundamental principle of Indian social ethics.
5. The word purusartha means "attainments" or "life purposes".
6. The aim of every person is to attain the four noble ends or purusartha. These four purusarthas are :

A. Dharma :

1. Dharma or the principle of righteousness is considered to be the supreme of the purusarthas.
2. Dharma is derived from the Sanskrit root dhr, which connotes to sustain, support or uphold. Dharma has a wide range of meaning.
3. It is the essential foundation of something or of things in general, and thus signifies 'truth'.
4. It is that which is established, customary, proper and therefore, means 'traditional' or ceremonial.
5. It is one's duty, responsibility, imperative and thereby 'moral obligation'.
6. It is that which is right, virtuous, meritorious, and accordingly ethical.
7. It is that which is required, precepted, or permitted through religious authority, and thus legal.
8. Hence, dharma in ancient India was a code of conduct for members of the society.

B. Artha :

1. Artha is the second purusartha.
2. The term artha refers to worldly prosperity or wealth. It includes all the material means of life.
3. Kautilya maintains that wealth is the basis of human requirements and that social well-being depends ultimately on material prosperity.
4. Indian thinkers had recognised the pursuit of wealth as a legitimate human aspiration. But artha must be acquired by right means.

C. Kama :

1. Kama means worldly pleasures or sensual pleasures.
2. It refers to some of the innate desires and urges in human beings.
3. In the narrow sense kama means sexual pleasure but in the wider sense it involves sexual, emotional and aesthetic life all together.

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D. Moksha :

1. It is the ultimate purusartha.
2. Moksha means salvation or liberation from the cycle of birth and death.
3. It is the summum bonum of human existence.

Que 1.10. Discuss the Varnashrama system of ancient India.

Answer

1. Various texts talk of varnashrmadharma or the dharma of different classes and dharma in the different stages of life.
2. In ancient India there was a common dharma for all members of society which must be followed by all equally.
3. At the same time there were different codes of conduct for different classes or varnas called varna-dharma.
4. First reference of varna is seen in the Rig Veda. According to which varnas originated from the different organs of the Prajapati or the creator.
5. This varna hierarchy system was divided as follow :

A. Brahmins :

1. Brahmins were at the top of varna hierarchy.
2. They were believed to possess great spiritual powers. Thus they had a divine existence.
3. In law, they claimed great privileges. Normally brahmins were exempt from execution, torture and corporal punishment.
4. The main functions prescribed for brahmins were learning, teaching and priesthood.

B. Kshatriya :

1. The second class was the ruling class described as kshatriya.
2. Kshatriyas represented heroism, courage and strength. They constituted the warrior class.
3. The duty of kshatriyas was protection which had both internal and external aspects.
4. External protection meant to protect the society from external invasion where as internal protection meant governance in peace and protection from anarchy.

5. Kshatriyas had the right to possess arms.

C. Vaishyas :

1. Vaishyas represented the trading and commercial class.
2. Though they were entitled to the services of the priesthood and to the ceremony of yajñopavita, they were third in the social hierarchy.
3. The ideal vaishya possessed the expert knowledge of jewels, metals, cloth, threads, spices, perfumes etc.
4. In this sense vaishyas were the ancient Indian businessmen.

D. Shudras :

1. Shudras were at the bottom of the social hierarchy.
2. They pursued the task of serving the other three varnas.
3. They were not twice born. They were deprived of various rights.
4. They were in fact second class citizens, on the fringes of Aryan society.

Que 1.11. Discuss ashrama or the stages of life according to Indian philosophy.

Answer

1. The ashrama in Hinduism is one of four age-based life stages discussed in Indian texts of the ancient and medieval eras.
2. The average life span of an individual is considered to be 100 years and it is divided into four stages each stage having a time span of 25 years. These four ashramas are :

A. Brahmacharyashrama or the Stage of Studentship :

1. This is the first stage of life. It is meant for acquiring knowledge, developing discipline and moulding character.
2. This stage starts with the ceremony called upanayanama or investiture with the sacred thread.
3. Now the person became a brahmacharina, leading a celibate and austere life as a student at the home of his teacher.

B. Grihasthashrama or the Stage of Householder :

1. This stage starts at marriage when the student has completed his studentship and is ready to take up the duties and responsibilities of household life.
2. In this stage the individual gets married, earns money and begets children.

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3. The individual pursues wealth (artha) and pleasure (kama) within the limits of the moral law (dharma).

C. Vanaprasthasharma or the Stage of Retirement from Active Life :

1. After discharging all the duties and obligations as a householder, the individual enters into the Vanaprastha stage.
2. It consists of the third quarter of person's life.
3. In this phase, after retiring from active life, the individual dedicates himself to a life of spiritual contemplation.
4. He leaves his home and goes to the forest to become a hermit.

D. Sanyasashrama or the Stage of Renunciation :

1. This is the last stage of life.
2. Now the individual leaves his hermitage and becomes a homeless wanderer (sanyasin) with all his earthly ties broken.
3. The sanyasin aspires and acts to attain liberation only.

Que 1.12. Give a brief account on marriage in ancient India.

Answer

1. Marriage or vivaha was a very important samskara in ancient India.
2. Marriage in ancient India had three main purposes :
   i. Promotion of religion by performance of household sacrifices.
   ii. Progency or the happy after life of father and his ancestors and continuation of family line or kula.
   iii. Rati or sexual pleasure.
3. Manu and other law givers have mentioned about eight forms of marriage :
   i. **Brahma Vivaha :** This is considered to be the purest form of marriage. In this form of marriage the father offers his daughter who is decked with ornaments and richly dressed as a gift to a man of good character and high learning.
   ii. **Daiva Vivaha :** In the daiva form of marriage the father offers her daughter as a dakshina (sacrificial fee) to a young priest who officiates the yajña which is arranged by him.
   iii. **Arsa Vivaha :** In arsa vivaha father of the bride gives his daughter to the bridegroom after receiving a cow and a bull or two pairs of these animals from the bridegroom.

   iv. **Prajapatya Vivaha :** In this type of marriage, the father offers the girl to the bridegroom. But neither does he offer any dowry nor does he demand bride-price.
   v. **Asura Vivaha :** This is a form of marriage by purchase in which the bridegroom has to give money to the father or kinsman of the bride.
   vi. **Gandharva Vivaha :** This was a marriage by consent of the boy and the girl. Mutual love and consent of the bride and bridegroom was the only condition required to bring about the union.
   vii. **Rakshasa Vivaha :** This was marriage by capture in which the girl was forcibly abducted from her home.
   viii. **Paishacha Vivaha :** The abduction of a maiden while she is asleep and in intoxication is called paishacha vivaha.

Que 1.13. Write a short note on : Understanding gender as a social category.

Answer

1. Gender studies was very much part of ancient India.
2. The unique feature was the acknowledgement of the third sex: one that is neither male nor female.
3. Charaka in his medical treatise speaks of 'tritiya prakriti' or the third naturally occurring gender.
4. In the Mahabhasya composed in Sanskrit 2,300 years ago, everything is seen in physical tangible terms: male is one who has hair all over body, woman is one with breasts and long hair, and one who is neither the 'napumsaka'.
5. In Buddhist literature, greater importance is given to behaviour, rather than to biological markings.
6. In Jain scripture, we see a far more refined understanding of gender and sexuality. One recognises that the body can be male (purusha), female (stri) or queer (napunsaka).
7. Further, there is a classification based on the object of attraction: male, female or queer. This can be seen in all three types of genders.
8. There is separation of physical body (dravya-purusha) from the psychological body (bhava-purusha).
9. There is also reference to active (padisevati) and passive (padisevavati) homosexual acts in Buddhist literature.

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10. All these ideas emerged between 5th century BCE and 5th century CE, and were explored in the following centuries.

11. Ancient Indian gender studies were designed to appreciate the diversity of nature, as well as to identify those who could become monks, outgrow sexual desire and liberate themselves from all karma.

Que 1.14. Write a short note on : The representation of women in historical traditions & Challenges faced by Women.

Answer

1. Indian tradition has generally respected womanhood.
2. Of the several factors that justify the greatness of India's ancient culture, one of the greatest is the honoured place ascribed to women.
3. In ancient India women in many places occupied an equal position to men. Many Hindu religious books like the Vedas; Ramayana, etc., have mentioned the names of several women who were great scholars, poets and philosophers of the time.
4. According to ancient Hindu scriptures, a man without his wife cannot participate in any essential religious rites. Wives are thus befittingly called 'Ardhangini'.
5. However, in the medieval period, the status of women went down considerable. Women were considered to be inferior to men.
6. Customs of purdah, Sati, child marriage, restrictions on widow marriage, and the prevalence of joint family systems have been the factors responsible for the injustice done towards women.

Que 1.15. Write a short note on : Four-class classification.

Answer

1. The four-class classification is found in Abu'l Fazl, A'in-i-Akbari.
2. According to Abu'l Fazl the people of the world may be divided into following four classes :

A. **Warriors :** Warriors who in the political body have the nature of fire. Their flames; directed by understanding, consume the straw and rubbish of rebellion and strife, but kindle also the lamp of rest in this world of disturbances.

B. **Artificers and merchants :** Artificers and merchants, who hold the place of air. From their labours and travels, God's gifts become universal, and the breeze of contentment nourishes the rose-tree of life.

C. **The learned :** The learned, such as the philosopher, the physician, the arithmetician, the geometrician, the astronomer, who resemble water. From their pen and their wisdom, a river rises in the drought of the world, and the garden of the creation receives from their irrigating powers, a peculiar freshness.

D. **Husbandmen and labourers :** Husbandmen and labourers, who may be compared to earth. By their exertions, the staple of life is brought to perfection, and strength and happiness flow from their work.

3. It is obligatory for a king to put each of these in its proper place, and by uniting personal ability with due respect for others, to cause the world to flourish.

Que 1.16. Give a brief account on slavery in ancient India.

Answer

1. The term that is most often used to refer to a slave in ancient Indian texts is dasa.
2. This term may have been derived from the word "das" which means to finish or terminate something.
3. It was associated with slaves because their work was to finish various jobs.
4. During the Rig Vedic Period, the word dasa did not have the same connotation. However, the term was used to denote a slave by the Later Vedic Age.
5. Slaves were considered to be some form of objects and there were instances where they were listed as gift items.
6. Their work was primarily associated with domestic chores but they could also be used as helpers for agriculture.
7. Since they were normally equated with other objects that were used communally, they could have also been viewed as property of the whole tribe.
8. Slaves are believed to have held a lower position than even the Shudras.
9. In the Mauryan Empire slavery was a well-established and accepted institution.
10. It had approximately eight or nine categories of slaves.

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11. Slaves brought from another country, children of women slaves, slaves who were purchased, prisoners of war, slaves who were inherited, slaves received as presents, those who sold themselves as slaves, those who were mortgaged and criminals whose punishment for their offence was to serve as a slave.
12. Debts continued to remain one of the reasons behind slavery.
13. Complexities in the types of slaves only grew with the Gupta Period. There were fifteen types of slaves present.
14. However, the slaves were not exploited and there were chances for a slave to get manumission.

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2 UNIT

Indian Literature, Culture & Tradition

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PART-1

Evolution of Script and Languages in India : Harappan Script and Brahmi Script.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 2.1. **Discuss the different language of India.**

Answer

1. Language is a medium through which we express our thoughts.
2. To know any particular culture and its tradition it is very important that we understand the evolution of its language.

Classification of Indian languages : The Indian people speaks languages belonging to following four distinct speech families :

A. Aryan :

1. Of the ancient Indian linguistic and cultural groups, the Aryan is the most important.
2. Indian civilization has found its expression primarily through the Aryan speech as it developed over the centuries.
3. The hymns and poems collected in the four Vedas gives us the oldest specimens of the speech.
4. Aryan speech developed over time through Vedic Sanskrit (old Indo-Aryan), then Classical Sanskrit, then Early Middle Indo-Aryan dialects like Pali and Old Ardha-Magadhi, then Buddhist and Jaina Sanskrit and after that the various Prakrits and Apabhramsas, and finally the different Modern Indo-Aryan languages of the country.

B. Dravidian :

1. Dravidian is the second important language family of India and has some special characteristics of its own.
2. After the Aryan speech, it has very largely functioned as the exponent of Indian culture.
3. It forms a solid bloc in South India, embracing the four great literary languages, Kannada, Malayalam, Tamil, and Telugu.
4. The Dravidian speech in its antiquity in India is older than Aryan.

C. Sino-Tibetan :

1. Peoples of Mongoloid origin, speaking languages of the Sino-Tibetan family, were present in India at least as early as the tenth century B.C.
2. The Sino-Tibetan languages do not have much numerical importance or cultural significance in India, with the exception of Manipuri of Manipur.
3. Everywhere they are gradually receding before the Aryan languages like Bengali and Assamese.

D. Austric :

1. The Austric languages represent the oldest speech family of India, but they are spoken by a very small number of people, comparatively.
2. The Austric languages of India have a great interest for the student of linguistics and human culture.
3. They are valuable relics of India's past, and they link up India with Burma, with Indo-China, with Malaya, and with Indonesia, Melanesia, and Polynesia.
4. Their solidarity is, however, broken by the more powerful Aryan speeches.
5. Speakers of Austric know some Aryan language. In some cases they have become very largely bilingual.
6. Speakers of Austric introduced some of their own speech habits and their own words into Aryan. In this way, the Austrics peoples helped to modify the character of the Aryan speech in India and even to build up Classical Sanskrit as the great culture speech of India.

Que 2.2. **Trace the evolution of writing in India.**

Answer

1. Different people came to India at different times, each with its special racial type, language, region and culture.
2. A great intermingling of races and cultures started from prehistoric times, resulting in the emergence of a mixed Indian people with a composite culture of its own.
3. In the evolution of development of languages in India we see this process of miscegenation at work.
4. The Aryan speech, after it came to India, assimilated with the Dravidian, the Austric and the Indo-Mangoloid speeches and a common speech, gradually evolved.
5. Until the discovery of the Indus Valley Civilization in 1920, ancient India seemingly had two main scripts in which languages were written, Brahmi and Kharosti.
6. The Brahmi script developed under Semitic influence around 7th C. BC.

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7. The Kharosti script came into being during the 5th C. BC in northwest India which was under Persian rule.
8. In 1920 archaeologists announced the discovery of Indus Valley which pre-dated the earliest literary sources.
9. This caused scholars working on ancient texts to re-examine their views on the different phases of Indian culture.
10. The extensive excavations carried out at the two principal city sites, Harappa and Mohen-jo-Daro, both situated in the Indus basin, indicates that Dravidian culture was well established by about 2500 B.C.
11. Every attempt to decipher the script used by these people has failed so far.
12. Recent analyses of the order of the signs on the inscriptions have led several scholars to the view that the language appears to be Dravidian akin to Old Tamil.
13. What this points to is the existence of a system of writing far more ancient than what was originally considered.
14. Thus, in the matter of writing, we find a long history from prehistoric times before the coming of the Aryans down to recent years.

Que 2.3. **Write an essay on the origin and development of Brahmi script in India.**

OR

Write short note on : Brahmi script.

Answer

Origin and development of Brahmi script in India :

1. Brahmi is the modern name given to the one of the oldest scripts used on the Indian subcontinent during the final centuries BCE and the early centuries CE.
2. The most disputed point about the origin of the Brahmi script is whether it was a purely indigenous development or was inspired or derived from scripts that originated outside India.
3. It is noted that the indigenous view is strongly preferred by Indian scholars, whereas the idea of Semitic borrowing is preferred most often by Western scholars.
4. Most scholars until recently thought that the Brahmi scripts was derived from the ancient Phoenician script which itself is a derivative of the still more ancient Egyptian hieroglyphic writing, through the later Demotic style.
5. Others thought that the South Arabian form of Phoenician was the immediate source of Brahmi.

6. But there are some basic divergences between Phoenician writing on the one hand and Brahmi on the other, which make this affiliation a little difficult to accept.
7. On the other hand, the agreements between the Mohen-jo-Daro script and Brahmi would suggest that Brahmi was derived from the Mohen-jo-Daro script.
8. Of course, Brahmi could not be a perfect or full system of writing, expressing in all its niceties the entire sound-system of the Aryan speech of the time.
9. There was also a suggestion that the Brahmi letters originated independently in India from pictures of objects.
10. The Brahmi letters have the great beauty of simplicity - they stand bold and clear.

Que 2.4. **What are the characteristics of Brahmi script ?**

Answer

Characteristics of Brahmi script :

1. Brahmi is usually written from left to right.
2. Brahmi is an abugida, meaning that each letter represents a consonant, while vowels are written with obligatory diacritics called matras in Sanskrit.
3. Vowels following a consonant are inherent or written by diacritics, but initial vowels have dedicated letters.
4. Brahmi characters are joined vertically downwards.
5. In the early Brahmi period, the existence of punctuation marks is not very well shown.
6. Each letter has been written independently with some space between words and edicts occasionally.
7. In the middle period, the system seems to be in progress.
8. The use of a dash and a curved horizontal line is found.
9. A flower mark seems to mark the end, and a circular mark appears to indicate the full stop. There seem to be varieties of full stop.
10. In the late period, the system of interpunctuation marks gets more complicated.

Que 2.5. **Give an account on the Harappan script of India.**

OR

Write short note on : Harappan script.

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Answer

1. The Harappan script is a corpus of symbols produced by the Indus valley civilisation.
2. Most inscriptions are extremely short.
3. It is not clear if these symbols constitute a script used to record a language, and the subject of whether the Indus symbols were a writing system is controversial. 4. In spite of many attempts at decipherment, it is undeciphered, and no underlying language has been identified.
5. There is no known bilingual inscription.
6. The script does not show any significant changes over time.
7. In the early 1970s, Iravatham Mahadevan published a corpus and concordance of Indus inscriptions listing 3,700 seals and 417 distinct signs in specific patterns.
8. The average inscription contains five signs, and the longest inscription is only 17 signs long.
9. He also established the direction of writing as right to left.

Que 2.6. **What factors are considered as the obstacles for a successful decipherment of the Harappan script ?**

Answer

The following factors are the biggest obstacles for a successful decipherment of the Harappan script :

1. The underlying language has not been identified though some 300 loanwords in the Rigveda are a good starting point for comparison.
2. The average length of the inscriptions is less than five signs, the longest being only 17 signs (and a sealing of combined inscriptions of just 27 signs).
3. No bilingual texts (like a Rosetta stone) have been found.
4. There have been various (mutually exclusive) decipherment claims. None of these suggestions has found academic recognition.

Que 2.7. **What are the characteristics of Harappan script ?**

Answer

Characteristics of Harappan script :

1. The characters are largely pictorial, but include many abstract signs.
2. The inscriptions are thought to have been written mostly from right-to-left.
3. The number of principal signs is about 400.

4. Since that is considered too large a number for each character to be a phonogram, the script is generally believed to instead be logo-syllabic.

PART-2

The Vedas, the Upanishads, the Ramayana and the Mahabharata, Puranas.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 2.8. **Write an essay on the Vedic literature.**

OR

Write shorts notes on : Rig-Veda, Yajur-Veda, Sama-Veda and Atharva-Veda.

Answer

1. The Vedas are the earliest known literature in India. The Vedas were written in Sanskrit and were handed down orally from one generation to the other.
2. The word 'Veda' literally means knowledge. In Hindu culture, Vedas are considered as eternal and divine revelations.
3. They treat the whole world as one human family Vasudev Kutumbakam.
4. There are four Vedas, namely, the - Rig-Veda, Yajur-Veda, Sama-Veda and Atharva-Veda. Each Veda consists of the Brahmanas, the Upanishads and the Aranyakas.

A. The Rig-Veda Samhita :

1. The oldest of the four samhitas mentioned is the Rig samhita.
2. It is the name given to that samhita in which the priest intones the mantras as an invitation to the Gods to put in an appearance at a yagya.
3. It is the oldest and the most extensive of the samhitas, and many of its mantras have been borrowed in the other samhitas.
4. Rig samhita has been divided into ten mandals or parts and the mantras that are included in each mandal are given the prefix 'sukta'.
5. There are 1028 suktas in the Rigveda. It took hundreds of years to compose these suktas.
6. Rig veda provides almost complete information concerning the old Vedic civilization. It contains picture of the oldest Aryan civilization and their religion, way of life, thought and modes of behaviour.

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7. This particular text also shows how philosophic thought, religion, ideas and other related emotions and feelings came to be born in the mind of man.

B. The Sama-Veda Samhita :

1. This is the second Veda. It contains some 1549 mantras of which only 72 are new, while the rest have all been derived from the Rigveda.
2. There are two parts to this veda. There are six kandas in the first and nine in the latter part.
3. Each kanda has numerous smaller kandas which are also called 'sukta'. There are 459 such small kandas.
4. The collection of the samhita of the Samaveda was made keeping in mind the requirements of the singer priest.
5. Sama means song or singing. In the Samaveda everything is sung.
6. When the yagya was organised, the singer priest called out to the deity in question by singing the mantras in a loud and sweet voice.
7. The Samaveda samhita has been divided into two parts - the purvarchika and the uttararchika.

C. The Yajur-Veda Samhita :

1. Yaju is the name given to poetry, for which reason much of this Veda is in poetry.
2. Etymologically the term 'Yajur Veda' means knowledge concerning yagya.
3. It contains 40 chapters in which there are 2000 couplets.
4. It contains poetical sentences which were employed at the time of the yagya for this reason yajur-veda is particularly concerned with anushthana.
5. This Veda has two forms - the Shukla Yajurveda and the Krishna Yajurveda.
6. Each of the two forms has its own samhita, the samhita of the Shukla Yajurveda being called the Vaajsaneyi sanhita.
7. The Shukla yajur-veda has two prominent branches of which each one has a separate samhita.
8. There are many branches of the Krishna yajur-veda, of which only four are existent.
9. Both the Krishna and the Shukla yajur-veda provide detailed description of yagya rituals.
10. In the yajur-veda one finds graphic descriptions of the difference between the caste and the varna systems.
11. There is mention of mixed castes also, along with descriptions of handicrafts, science, trade, etc.

D. The Atharva-Veda Samhita :

1. In this Veda there are 20 kandas, 34 Prapathaka, 111 Anuvaka, 731 suktas and 1849 mantras.
2. In the Atharva-Veda little attention has been paid to the technique or mode of yagya.
3. Rig-Veda derives its importance from its independent development and from the fact that it is a record of ancient history. The same is true of the Atharva-Veda also.
4. The chief difference between the two is that there was practically no class distinction or brahmanic superiority in the Rig veda but it is clearly in evidence in the Atharva veda.
5. Some of the mantras of the Atharva-Veda are concerned with such occult activities as magic, curses, casting spells, ghosts, witches, causing invisibility, and hypnotism.
6. The beginning of Ayurveda, medicine and pharmacology are to be found in this Veda.
7. This Veda also provides some glimpses of the manner in which the beliefs and ideas concerning life evolved in the Aryan period.

Que 2.9. **What is Upanisad ? Discuss.**

Answer

1. Literally speaking, the word, "Upanisad", means "sitting down near".
2. The sense most commonly signified by the word upanisad is the esoteric teaching imparted by the teacher to the pupil who sits (sad), near him (upa), in a closed select (ni), group.
3. The Upanisads are also called the Vedanta, because they represent the concluding portion of the apauruseya Veda, or the ultimate end and aim of the teachings of the Veda.
4. The Upanisads are the first recorded attempt at systematic, though not systematized, philosophizing.
5. They are one of the most significant sources of the spiritual wisdom of India, and are traditionally regarded as one of the three prasthanas (source books) of Indian philosophy.
6. Upanisads are concerned with the contemplative-realizational rather than with the ritualistic-ceremonial aspect of the spiritual life of the people.
7. There are over 200 Upanisads. The ten chief ancient Upanisads are the Isa, the Kena, the Katha, the Prasna, the Mundak, the Mandukya, the Taittiriya, the Aitereya, the Chandogya and the Brhdaranyaka.

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8. Apart from these principal Upanisads there are many others, but they are essentially sectarian in character and pseudo-philosophical in content.
9. They are usually divided into various classes, such as Slmanya-Vedanta, Yoga, Sannyasa, Saiva, Vaisnava, and Sakta, in accordance with their main tendencies.
10. The Upanisads gave the people a philosophy but not a religion.

Que 2.10. Describe the story of Ramayana.

Answer

The main story of the Ramayana is briefly this :

1. Dasaratha, king of Ayodhya, is about to install his eldest son, Rama, on the throne.
2. Kaikeyi, Rama's step-mother, wants her own son Bharata to be crowned king, and Rama to be sent into exile for fourteen years.
3. The old and infirm king, though reluctant, has to agree.
4. Rama goes to live in the forest, accompanied by his consort, Sita, and his brother, Laksmana.
5. The demon-king of Lanka, Ravana, abducts Sita.
6. Rama, determined to rescue Sita, wages a dour war against Ravana who is ultimately vanquished and killed.
7. Rama comes back to Ayodhya and assumes his position as king, with Sita as queen.

Que 2.11. Write an account on the literary characteristics of Ramayana.

Answer

1. In the Ramayana the art of poetry appears to have made great progress.
2. The poet is an adept in characterization, and this is displayed in a series of unparalleled portraits :
   i. Rama's supreme sacrifice for the sake of his father;
   ii. Sita is the glowing example of chastity and high-mindedness;
   iii. Laksmana's obedience to his elder brother;
   iv. The self-abnegation of Bharata in abjuring royal comforts during the absence of Rama;
   v. The unflinching loyalty of Hanuman to his master.
   vi. Across the sea, in Lanka, we find Ravana, of tremendous physical and mental vigour.

3. The author of the Ramayana has thus presented a magnificent life-gallery throbbing with profound human appeal, and in the centre of this gallery the character of Ram shines.
4. He is a model son, husband, brother, king, warrior, and man.
5. The Ramayana brings out the close relationship between external nature and internal nature expressed in the minds and moods of people.
6. Unlike the other epic, the Ramayana creates an idyll out of nature and produces a lyrical effect.
7. Various sentiments have been introduced, into the epic, but the main sentiment is the heroic.

Que 2.12. Describe the story of Mahabharata.

Answer

The main story of the Mahabharata is briefly this :

1. The Pandavas, headed by Yudhisthira, and the Kauravas, headed by Duryodhana, descended from common ancestors.
2. Duryodhana becomes jealous and, coveting the crown invites Yudhisthira to a game of dice.
3. As the result of a rash wager, Yudhisthira loses his kingdom to Duryodhana and is then forced to go into exile, together with his brothers and Draupadi, the common consort of the Pandavas, for twelve years, followed by one year during which they must live incognito.
4. But even when the stipulated period is over, Duryodhana refuses to give even a fraction of his territory to Yudhisthira, the rightful owner.
5. A grim battle ensues. The Kauravas are routed and ruined, and the Pandavas regain their lost kingdom.

Que 2.13. Write an account on the literary characteristics of Mahabharata.

Answer

1. The Mahabharata has been characterized as a "whole literature".
2. The nucleus of the epic is simple. Around this nucleus has gathered a diverse mass of material dealing with innumerable topics-legendary, didactic, ethical, heroic, aesthetic, philosophical, political, and so on.
3. Even a casual reader is struck by the wealth of characters in the epic, and the way they have been so beautifully portrayed.
4. The composer knows the value of contrast, for he shows how a good character shines brighter against a bad one.

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5. Each of the five Pandava brothers has his own distinct traits of character. Yudhisthira, the eldest, never departs from the age-old path of virtue. Unflinching in his devotion to dharma, he has an unshaken faith that Dharma must ultimately triumph.
6. Duryodhana is materialistic in outlook; he is concerned mainly with artha (wealth) and kama (desire), and does not bother himself about dharma. He thus serves as an excellent foil to Yudhisthira.
7. The suffering caused by their enemies rouses the righteousness of Draupadi. Her speech to urge Yudhisthira to action is fiery and imbued with the high Ksatriya spirit.
8. Similarly Gandhari, the mother of the Kauravas, condemns Dhritrashtra as the one who is fully responsible for the rout and ruin of the Kauravas.
9. Thus clearly showing that she is not blinded by attachment to her husband or by affection for her sons. Her judgment is impartial and sound.
10. The dominant sentiment in the Mahabharata is the heroic, but here too the pathetic sentiment is equally noteworthy.
11. The epic reveals the poet's mastery of the art of description. In general, the style is effortless.

Que 2.14. **What is Purana ?**

Answer

1. The term purana means, "that which lives from ancient times".
2. The Puranas are a very important branch, of the Hindu sacred literature.
3. They enable us to know the true import of the ethos, philosophy, and religion of the Vedas.
4. The Puranas were written with the object of popularizing the truths taught in the Vedas by presenting them in relation to specific personages and to the events of their lives.
5. The real function of the Puranas is to explain, illustrate, and amplify the Vedas.
6. The main value of the Puranas consists in amplifying, enforcing, and illustrating the spiritual truths stated in the Vedas in the form of injunctions and commands.
7. The principal (Maha) Puranas are eighteen in number. There are also eighteen secondary (Upa) Puranas. These contain about 4,00,000 verses on the whole and relate to a vast variety of topics.
8. Purana is traditionally defined as comprising five main topics : sarga (creation), pratisarga (dissolution and recreation), vamsa (divine genealogies), manvantara (ages of Manus), and vasmanuchari (genealogies of kings).

9. The eighteen Mahapuranas are classified either as sattvika, tamasa, and rajas or in accordance with the divinity (such as Visnu, Siva, Brahma, Devi) which they glorify.

PART-3

Buddhist and Jain Literature in Pali, Prakrity and Sanskrit.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 2.15. **Give an account on the Buddhist literature.**

Answer

1. The earliest Buddhist works were written in Pali, which was spoken in Magadha and South Bihar.
2. The Buddhist works can be divided into the canonical and the non-canonical.
3. The canonical literature is best represented by the Tripitaka, that is, three baskets :
   i. **Vinaya Pitaka :** It deals with rules and regulations of daily life.
   ii. **Sutta Pitaka :** It contains dialogues and discourses on morality and deals with Dharma.
   iii. **Abhidhamma Pitaka :** It deals with philosophy and metaphysics. It includes discourses on various subjects such as ethics, psychology, theories of knowledge and metaphysical problems.
4. The non-canonical literature is best represented by the Jatakas. Jatakas are the most interesting stories on the previous births of the Buddha.
5. The Jatakas throw invaluable light on the social and economic conditions ranging from the sixth century BC to the second century BC.
6. They also make incidental reference to political events in the age of the Buddha.
7. The Buddhist literature, both Hinayana and Mahayana, is preserved mainly in Pali, Buddhist Sanskrit, and Pure Sanskrit.
8. Pali Tripitaka represents the earliest and most complete collection of the Buddhist literature.

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Que 2.16. **Write short note on : Pali language.**

Answer

1. The word Pali simply means 'a line' and is regarded as a Middle Indo-Aryan language that is native to India.
2. The earliest known origins of this language are unclear.
3. It was earlier known as Magadhi, named after its place of origin in modern-day Bihar.
4. Buddha spent most of his time in Magadha and preached his doctrine there in the dialect of that region.
5. It is but natural that the early Buddhist scriptures were composed in Magadhi in which Buddha himself spoke.
6. The Tripitaka was committed to writing during the reign of Vattagamani Abhaya in the first century B.C.
7. Apart from the canonical literature in Pali, there are also a large number of post-canonical Pali works. They comprise mostly tikas and tippanis.
8. The extracanonical works can be divided in to the commentaries, then the chronicles, manuals, poetical works, grammars, and works on rhetoric and metrics, and lastly, the lexicons.

Que 2.17. **Give an account on the Buddhist Sanskrit literature.**

Answer

Like the Pali Tripitaka, there is also the Tripitaka in Buddhist Sanskrit consisting of Agama, Vinaya, and Abhidharma.

A. Hinayana Buddhist Sanskrit texts :

1. The Agama is divided into four books entitled Dirghagama, Madhyamagama, Samyuktagama and Ekottaragama.
2. The Vinaya Pitaka contains four divisions Vinayavibhanga, Vinayavastu, Vinayaksudrakavastu and Vinaya-uttaragrantha.
3. The Abhidharma Pitaka of the Sarvastivada School has seven treatises: the Jnana-prasthana, the Sangitiparyaya, the Prakaranapada, the Vijnanakaya, the Dhatukaya, the Dharmaskandha, the Prajnaptisastra.
4. The Mahavastu is one of the most important works belonging to the school of Hinayana. It is an encyclopedia of Buddhist legends and doctrines.
5. Apart from those mentioned above, this school has to its credit a large number of works under the caption Avadana literature.

B. Mahayana Buddhist Sanskrit texts :

1. The Mahayana school's contribution to Indian thought is unique. It had an extensive literature of its own.

2. Of the numerous Mahayana works, nine books (nine Dharmas) are held in great reverence.
3. They are : Astasahasrika Prajnaparamita, Saddharmapundarika-Sutra, Lalitavistara, Lankavatara, Suvarnaprabhasa, Gandavyuha, Tathagata-guhyaka, Samadhiraja and Dasabhumisvara.
4. They are also known as Vaipulya-Sutras.

C. Pure Sanskrit texts :

1. The Buddhist literature was further enriched by a galaxy of eminent scholars.
2. Prominent among them were Asvaghosa, Nagarjuna, Aryadeva, Asanga, Vasubandhu, Sthiramati, Dinnaga, Vasumitra, Dharmapala, Dharmakirti, Santideva and Santaraksita. 3. Their works were composed in pure Sanskrit and mainly on Buddhist philosophy and logic.

Que 2.18. **Write an account on the literature of Jainism.**

Answer

1. The Jain texts were written in Prakrit and were compiled in the sixth century AD in Valabhi in Gujarat.
2. The important works are known as Angas, Upangas, Prakirnas, Chhedab Sutras and Malasutras.
3. Jainism helped in the growth of a rich literature comprising poetry, philosophy and grammar.
4. These works contain many passages which help us to reconstruct the political history of eastern Uttar Pradesh and Bihar.
5. The Jain texts refer repeatedly to trade and traders.
6. Jaina literature begins with the last of the Tirthankaras, Mahavir, who reorganized the old Nirgrantha sect and revitalized its moral and religious zeal and activities.
7. He preached his faith of ahimsa (non-violence) and self-purification to the people in their own language Prakrit.
8. The form of Prakrit which he is said to have used was Ardha-Magadhi.

Que 2.19. **Write short note on : The Jaina Canon (a collection of sacred books accepted as genuine).**

Answer

1. The language of these texts is Ardha-Magadhi. But it is not uniform in all the texts.
2. The subject-matter of this canonical literature is mainly the ascetic practices of the followers of Mahavira.

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3. As such, it is essentially didactic, dominated by the supreme ethical principle of ahimsa.
4. Also there is a good deal of poetry and philosophy as well as valuable information about contemporary thought and social history including biographical details of Parsvanatha, Mahavira, and their contemporaries.
5. Many narrative pieces are interesting and instructive.
6. From the historical point of view, the life of Mahavira, information about his predecessors and contemporaries, about his successors, and about monachism practised in the days of Mahavira in eastern India are all very valuable.

Que 2.20. Give an account on the Jaina sanskrit literature.

Answer

1. The language of Jaina literature was primarily the Prakrits. But Sanskrit was not altogether shunned.
2. Amongst the Jains, the earliest work in Sanskrit devoted to religious writing is the Tattvarthadhigama-Sutra of Umasvamin which epitomizes the whole Jaina creed in about 375 sutras arranged in ten chapters.
3. The work occupies a unique position in Jaina literature as it is recognized as authoritative equally by the Digambaras and the Svetambaras with a few variations in the readings, and is very widely studied by both.
4. The next commentary on it is Tattvartha-raja-varttika of Akalanka (8th century) which offers more detailed explanations of the sutras, as well as of the important statements of Pujyapada.
5. The Tattvartha-sloka-varttika of Vidyanandin (9th century) gives expositions in verse and makes valuable clarifications.
6. For yogic practices, the Jnanarnava and the Yogasastra are valuable guides.
7. Jaina Sanskrit literature is considerably enriched by a series of works on Nyaya (logic).

PART-4

Kautilya's Arthashastra, Famous Sanskrit Authors, Telugu Literature, Kannada Literature, Malayalam Literature, Sangama Literature, Northern Indian Languages & Literature, Persian and Urdu, Hindi Literature.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 2.21. Write short note on : Kautilya's Arthashastra.

Answer

1. The Arthashastra is an ancient Indian Sanskrit treatise on statecraft, economic policy and military strategy.
2. Kautilya is traditionally credited as the author of the text.
3. The title Arthashastra is often translated to "the science of wealth", but the book Arthashastra has a broader scope.
4. The Arthasastra is divided into 15 adhikaranas and 180 prakaranas and embraces economics, sociology, politics, etc.
5. The major portion is devoted to the problems of administration. It deals with the following elements of the kingdom :
   i. training;
   ii. duties and vices of the king;
   iii. recruitment and duties of the amatyas and mantrins;
   iv. civil and criminal administration; and
   v. guilds and corporations.
6. Republics form the theme of one whole chapter. Further, the text enunciates the principles of interstate relations and describes the military organisation.
7. It suggests methods to win wars and acquire popularity in the conquered territories.
8. A distinguishing feature of its contents is the exaltation of the central authority and the assignment of many social and economic functions to the king.
9. A good part of Kautilya's arthashastra is concerned with politics.
10. However, Kautilya makes a deliberate and conscious attempt to free politics from the influence of religion and morality.
11. Thus the Arthasastra is not only a treatise on the science of wealth but also a treatise on political science.

Que 2.22. Mention some of the famous Sanskrit authors and their work.

Answer

Following are some of the famous Sanskrit authors :

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1. **Ashwaghosha :**
   i. Ashwaghosha is the greatest Indian poet prior to Kalidasa who wrote Buddhacharita, Mahalankara (Book of Glory) and the Saundaranandakavya, a poem with the theme of conversion of Nanda, Buddha's half-brother, so that he might reach salvation.
   ii. He was the court writer and religious advisor of Kushana king Kanishka and known as first Sanskrit Dramatist of the world.
   iii. He was a born Brahmin, but later turned into a Buddhist Monk.
   iv. He also wrote a Sanskrit Drama Sariputra Prakaran.
2. **Bhasa :**
   i. Bhasa wrote important works like Swapnavasavadattam, Panch-Ratra, Madhyama-Vyayoga, DutaGhattotkacha, Duta-Vakya, Urubhanga, Karna-Bhara and Bal Charita.
   ii. Svapnavasavadattam was lost and rediscovered in 1912 in Kerala.
   iii. This play is around the Vatsa king Udayana and his queen Vasavadatta, the daughter of Pradyota, the ruler of Avanti.
3. **Kalidasa :** Kalidasa is the immortal poet and playwright of India and a peerless genius whose works became famous worldwide in modern world.
4. **Sudraka :**
   i. The real name of Sudraka was Indranigupta and he was an Abhira King.
   ii. Sudraka has composed three Sanskrit Plays :
      a. Mricchakatika
      b. Vinavasavadatta
      c. Padmaprabhritaka
5. **Vatsyayana :**
   i. Vatsyayana was the author of Nyaya Sutra Bhashya and Kamasutra.
   ii. Kamasutra is a treatise on human sexual behaviour and makes the part of the Kamashashtra.
   iii. As per the traditions, the first transmission of the Kamashashra is attributed to Nandi.
6. **Vishakhadatta :**
   i. Vishakhadatta was one of the famous Sanskrit poet and play writer after Mahakavi Kalidas.
   ii. We know about only two plays of Vishakhadatta viz. Mudrarakshasa and the Devichandraguptam.

   iii. Mudrarakshasa means "Ring of the Demon". It narrates the ascent of Chandragupta Maurya to throne.
7. **Bharavi :**
   i. Bharavi is best known for Kiratarjuniya.
   ii. Kirat is Shiva who speaks to Arjuna in the form of a mountain dwelling hunter.
   iii. This epic style Kavya is considered to be among the greatest works in Sanskrit which is known for complexity of the Sanskrit.
8. **Magha :**
   i. Magha was a Sanskrit poet at King Varmalata's court at Shrimala, the then-capital of Gujarat.
   ii. Sisupala-Vadha was written by Magha in 7th Century AD and is one of the six Sanskrit Mahakavyas.
   iii. It was inspired by the works of Kalidasa, Bharavi and Dandin.

Que 2.23. **Write short note on : Telugu literature.**

Answer

1. Telugu is one of the classical languages of India. It is a language of the Dravidian family.
2. The Indian Constitution recognises it as one of the 22 official languages of India.
3. Telugu literature is the body of works written in the Telugu language. It consists of poems, short stories, novels, plays, and song lyrics, among others.
4. Early Telugu literature is predominantly religious in subject matter. Poets and scholars drew most of their material from epics, such as the Ramayana, the Mahabharata, the Bhagavata and the Puranas.
5. From the 16th century onwards, rarely known episodes from the Puranas would form the basis for the tradition of Telugu-language kavya.
6. Literary works drawn from episodes of the Puranas under the name Akhyana or Khanda became popular along with depictions of the fortune of a single hero under the title of Charitra, Vijaya, Vilasa and Abhyudaya.
7. In the eighteenth-century, marriages of heroes under the title Parinaya, Kalyana and Vivaha became popular.
8. Religious literature consisted of biographies of the founders of religion, their teachings (Sara) as well as commentaries (bhashya).

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9. Traditional Hindu knowledge systems such as astrology, law, grammar, ballets, moral aphorisms, and devotional psalms to deities within the Hindu pantheon are characteristics of more popular works of Telugu literature.

Que 2.24. **Write short note on : Kannada literature.**

Answer

1. Kannada literature is the corpus of written forms of the Kannada language, a member of the Dravidian family.
2. The Kannada language is usually divided into three linguistic phases : Old (450–1200 CE), Middle (1200–1700 CE) and Modern (1700–present).
3. Its literary characteristics are categorised as Jain, Veerashaiva and Vaishnava — recognising the prominence of these three faiths in giving form to the classical expression of the language.
4. Starting with the Kavirajamarga (c. 850), and until the middle of the 12th century, literature in Kannada was almost exclusively composed by the Jains.
5. The Veerashaiva movement of the 12th century created new literature which flourished alongside the Jain works.
6. With the waning of Jain influence during the 14th century Vijayanagara Empire, a new Vaishnava literature grew rapidly in the 15th century.
7. In the 19th century, some literary forms, such as the prose narrative, the novel, and the short story, were borrowed from English literature.

Que 2.25. **Write short note on : Malayalam literature.**

Answer

1. Malayalam literature comprises of literary texts written in Malayalam, a South-Dravidian language spoken in Kerala.
2. The earliest known literary work in Malayalam is Ramacharitam, an epic poem written by Cheeraman in 1198 CE.
3. In the subsequent centuries, besides a popular pattu literature, the manipravalam poetry also flourished.
4. Manipravalam style consisted of poetry in an admixture of Malayalam and Sanskrit.
5. Then came works such as champus and sandeshakavyas in which prose and poetry were interspersed.

6. Later, poets like Cherusseri introduced poems on devotional themes.
7. Ezhuthachan, a strong proponent of Bhakti movement, is known as the father of Malayalam. His poems are classified under the genre of kilippattu.
8. Modern literary movemen s in Malayalam literature began in the late 19th century with the rise of the famous Modern Triumvirate consisting of Kumaran Asan, Ulloor S. Parameswara Iyer and Vallathol Narayana Menon.
9. Contemporary Malayalam poetry deals with social, political, and economic life context. The tendency of the modern poetry is often towards political radicalism.

Que 2.26. **Write short note on : Sangam literature.**

Answer

1. In ancient times the association or academy of the most learned men of the Tamil land was called 'Sangam' whose chief function was promotion of literature.
2. Later Tamil writers mention the existence of three literary academies (Sangams) at different periods.
3. The last academy is credited with the corpus of literature now known as 'Sangam Works'.
4. Naturalism and romanticism were the salient features of the poems of the Sangam bards.
5. Tolkappiyam, the name signifying the ancient book or 'the preserver of ancient institutions' was written by Tolkappiyanar and is the oldest extant Tamil grammar dating back to 500 B.C.
6. It lays down rules for different kinds of poetical compositions drawn from the examples furnished by the best works then extant.
7. It contains about 1,610 suttirams (aphorisms). It is in three parts : ezhuttu (orthography), sol (etymology), and porul (literary conventions and usages) each with nine sections.
8. The principal works of the third Sangam have come down to us in the shape of anthologies of poems.
9. The anthologies of the third Sangam consist of poems divided into two broad categories : aham or interior and puram or exterior.
10. An allegory of the different stages through which the soul of man passes from its manifestation in the body to its final unification with the Supreme Being is seen in aham.

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11. The puram covers varieties of distinctive poems, mostly relating to man's social behaviour.

Que 2.27. Give an account on the northern Indian languages and literature.

Answer

1. In early medieval period the old apabhramsha had taken new forms and was in the process of evolving into other forms.
2. These languages were evolving at two levels : the spoken and the written language.
3. The old Brahmi script of the Ashoka days had undergone a great change.
4. The alphabets during Ashoka's period were uneven in size but by the time of Harsha, the letters had become of the same size.
5. All the scripts of present northern Indian languages, except that of Urdu, have had their origin in old Brahmi.
6. At present there are over 200 languages or dialects spoken in India. Some are widely used while others are limited to a particular area.
7. A large number of people speak Hindi in its different forms that include Braj Bhasha, Avadhi, Bhojpuri, Magadhi, Maithili, Rajasthani and Khadi Boli.
8. The language used by Surdas and Bihari has been given the name of Braj Bhasha; that used by Tulsidas in the Ramacharitamanasa is called Avadhi and the one used by Vidyapati has been termed as Maithili.
9. But Hindi, as we know it today is the one called Khadi Boli.
10. Extensive use of Khadi Boli in literature began only in the nineteenth century. It even shows some influence of Urdu.

Que 2.28. Write short note on : Persian and Urdu languages.

Answer

Persian language :

1. As Persian was the language of the court, much of the literature produced in this period was written in Persian.
2. We find several historical accounts, administrative manuals and allied literature in this language.
3. The Mughal rulers were great patrons of leaning and literature.
4. Quite a fair amount of Persian literature has been produced by the courtiers of the Mughals.

5. From there we get a good deal of information about Mughal period.
6. Several collections of letters of the Mughal period (insha) have come down to us. Besides shedding light on Mughal history, they indicate different styles of letter writing.

Urdu language :

1. Arabic and Persian were introduced in India with the coming of the Turks and the Mongols.
2. Urdu as a language was born out of the interaction between Hindi and Persian.
3. Originally it was a dialect but slowly it acquired all the features of a formal language when the authors started using Persian script.
4. Urdu became more popular in the early eighteenth century. People even wrote accounts of later Mughals in Urdu.
5. Gradually it achieved a status where literature (both poetry and prose) started being composed in it.
6. Urdu was given its pride of place by a large number of poets who have left inimitable poetry for posterity. The earliest Urdu poet is supposed to be Khusrau (1253 - 1325).
7. Among the best prose writers were people like Pandit Ratan Nath Sarshar, who wrote the famous Fasanah-i-Azad.
8. Urdu has given us a new form of poem that is called a nazm.
9. Urdu was patronised by the Nawabs of Lucknow, who held symposiums in this language. Slowly it became quite popular.

Que 2.29. Write short note on : Hindi Literature.

Answer

1. In the 14th century the emergence of regional languages resulted in the decline of Sanskrit as they came to be used as the medium through which the administrative machinery functioned.
2. The rise of the Bhakti movement and the use of these regional languages by the various saints helped in their growth and development.
3. The language went on changing as the area where it was used expanded. New words to express new situations were either coined or taken from areas coming under its influence.
4. The influence of Bhakti movement started affecting the prose and poetry that were being composed in Hindi.

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5. Hindi evolved during the Apabhramsa stage between the 7th and 8th centuries A.D. and the 14th C.
6. Hindi poets expressed their sentiments essentially to satisfy their own devotional instincts.
7. These poets influenced the Indian society in a manner that had never happened earlier. As it is easier to remember poetry than prose, they became immensely popular.
8. In modern times, the Khadi dialect became more prominent.

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3 UNIT

Indian Religion & Philosophy

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PART-1

Pre-Vedic and Vedic Religion, Buddhism, Jainism, Six System Indian Philosophy, Shankaracharya.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 3.1. **Explain the meaning of religion.**

OR

Write a short note on : Religion.

Answer

1. Religion is the science of soul. Morality and ethics have their foundation on religion.
2. Religion played an important part in the lives of the Indians from the earliest times.
3. It assumed numerous forms in relation to different groups of people associated with them.
4. Religion in India was never static in character but was driven by an inherent dynamic strength.
5. Indian spirituality is deeply rooted in ancient philosophical and religious traditions of the land.
6. Philosophy arose in India as an enquiry into the mystery of life and existence.
7. Philosophy provided a correct view of reality, while religion showed the correct way of life.
8. Philosophy provided the vision, while religion brought about the fulfillment.
9. Philosophy was the theory, and religion was the practice.
10. Thus in ancient India, philosophy and religion complemented each other.

Que 3.2. **Give a detail account on the religious traditions of pre-Vedic (Harappan) period.**

OR

Write a note on religious practices of the Harappans.

Answer

1. The Harappan civilization beginning can be traced in the preceding rural cultures of Neolithic times which are known as Nal, Kulli, Zhob, Quetta cultures.
2. This civilization dates back to about 3000 B.C.
3. The Harappan culture matured around 2600 B.C. and it declined around 1700 B.C.
4. From the archaeological findings, it may be presumed that the most important feature of the pre-Vedic (Harappan) religion was the cult of Mother Goddess or Nature Goddess.
5. Seals from Harappa show a female figure turned upside down, with outstretched legs, and a plant emerging from her womb.
6. Another representation of a feroali figure standing in a bifurcated tree may be interpreted to identify the Mother Goddess with the Nature Goddess.
7. There are also a few female figures with a number of children which may connect the Mother Goddess with fertility cult.
8. Among male deities Siva can be identified easily as a principal deity in Harappan religion.
9. Most remarkable representation of this deity is a three-faced figure wearing a three-horned head-dress, seated cross-legged on a throne, the posture being very similar to padmasana, with eyes turned towards the tip of his nose, as described in Yoga texts.
10. It also appears that Siva was worshipped both in icon and in linga.
11. The pre-Vedic (Harappan) people might have been worshipping animals. Various types of animals are found depicted on the seals and sealings.
12. In all probability the pre-Vedic (Harappan) people also worshipped natural objects like water, fire, trees, etc. Various trees, plants and foliage have been depicted on a number of seals.
13. Some scholars consider the existence of 'shamanism' in Harappan religion. Shamanism is a form of religious practice that exists among preliterate prehistoric groups, including tribesmen and hunter-gatherers.
14. Being a highly developed urbanized civilization Harappan people also had developed religious practices and symbolism.

Que 3.3. **Give a brief account on Vedic religion.**

Answer

1. The Vedic tradition at its early stage was primarily a tradition, by priests and priest-craft, with a sizable pantheon of nature deities.

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2. Sacrifice involving the specialized priests and slaughter of animals was the chief form of religious practice.
3. Sacrifice was originally a rite of hospitality for the gods and this was performed to obtain material rewards on earth and in heaven.
4. In the context of the Vedic religion sacrifice needs to be understood with reference to the inner self of man.
5. Ancient seers have suggested two approaches with reference to the Vedic religion : Pravrtti Lakshana (characterized by action) and nivrtti-lakshana (characterized by renunciation).
6. The aim of religion is also twofold : Abhyudaya (prosperity in the life in this world and enjoyment in heaven in the life after) and Nihsreyasa (permanent freedom from all bondage and sufferings, state of eternal bliss).
7. The Mantra and Brahmana parts of the Veda serve the purpose of Abhyudaya, whereas the Aranyakas and the Upanishads teach the ways and means for Nihsreyasa.

Que 3.4. What is the source of knowledge of the Vedic religion ?

Answer

1. The Vedic religion emanates from the Veda. The word 'Veda' is derived from the root 'vid', 'to know' and hence means knowledge.
2. The knowledge contained in and imparted by the Veda is considered to be the knowledge par excellence.
3. The source of knowledge of the Vedic religion is the corpus of the Vedic literature which is composed of four great works, the Rig-Veda, the Sama-Veda, the Yajur-Veda and the Atharva-Veda.
4. Each of these having fourfold subdivisions : the Samhitas or Mantras, the Brahmanas, the Aranyakas and the Upanishads.
5. Brahmanas are the ritual textbooks intended to guide the priests through the complicated web of sacrificial rites.
6. The Aranyakas, considered as appendices to the Brahmanas, contain the mysticism and symbolism of sacrifice.
7. The Upanishads deal with metaphysical speculations and spiritual teachings.
8. These are the texts which help us in formulating our knowledge about the Vedic religion.

Que 3.5. Give an account of rites and rituals performed in the Vedic religion.

Answer

1. The formulation of the rites and rituals presupposes the existence of deities who are to be propitiated, prayed through the rituals.
2. The Vedas mention quite a good number of deities. The principal deities are classified as belonging to different regions :
   i. terrestrial,
   ii. aerial and
   iii. celestial.
3. Ritual and prayer are two expressions in act and word of man's sense of dependence on divine powers.
4. Rituals were performed to enlist the goodwill of divine powers so that they may fulfill the wish of the worshipper.
5. Sacrifice was considered as an inherent part of the cosmic order.
6. Sacrifice involved the yajamana, the patron of the offering, the god to whom the offering is given, the Brahmana who performs the sacrifice and acts as a link between the yajamana and the god and the bali or the offering which is gifted to the gods.
7. Vedic rituals are broadly classified into two categories : public rites (srauta) and domestic rites (grhya or smarta).

A. Public rites (Srauta) :

1. The Srauta sacrifices are primarily classified on the basis of the material of the offerings, viz., havir-yajna in which ghee is offered as the main oblation, and Soma-yajna in which the juice of the Soma plant is the chief oblation.
2. The Srauta rituals require the participation of various types of officiating priests.
3. Srauta sacrifices are many and varied. A vast literature, known as Srauta sutras came into being to discuss the details of the performance of the sacrifice.
4. The Srauta sacrifices may be classified as :
   i. periodic or regularly recurring ones (nitya) and
   ii. occasional or special (naimittika).

B. Domestic rites (Grhya or Smarta) :

1. A householder belonging to any of the three upper castes is required to perform quite a good number of personal or family rites - as enjoined by the ritualistic texts known as grhya karmans.
2. The most important distinction between the public and the domestic rites is that while the public rites are performed in three sacred fires, viz., Ahavaniya, Daksinga and Garhapatya, - the domestic rites are performed only in the Garhapatya fire.

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3. The householder is supposed to perform all the Grhya rites himself.
4. The materials used for the oblations in the Grhya rites are generally the same as those for the srauta rituals, with the exception that Soma is never offered and animals very rarely.

Que 3.6. Describe in brief the life of Gautama Buddha the founder of Buddhism.

Answer

1. Siddhartha (Gautama Buddha) was born at Lumbini in present Nepal.
2. He was son of Shuddodana, the King of Shakya gana of Kapilvastu and Mayadevi, princess of Koliya gana.
3. In his childhood he was taken care by Gautami, hence he is also known as Gautama. After his enlightenment, he is called as Buddha.
4. Traditions inform us about the effects on Siddhartha of the sight of old man, a sick man, a dead body and meditative sage.
5. He became restless to seek the cause of such agony and real meaning of truth. Hence, at 29, he moved to forests to know the real meaning of truth and reason of sorrow.
6. On the banks of Uruvela, at Gaya, he received enlightenment under the pipal (bodhi) tree.
7. He became the Buddha-the enlightened one and Tathagath-who knew the truth.
8. He decided to share his knowledge with the people, based on simple code of conducts and in the languages of people, *i.e.*, Pali.
9. His knowledgeable, simple and sacrificial character and his teaching in simple tone impressed people.
10. Buddha organized his disciples into a specific monachism rested on definite rules and codes of conduct. This is called the Sangha.
11. The Buddhists express their devotions by submitting themselves to Buddha, his Sangha and his dhamma.
12. At the age of 80, Buddha rested at Kusinagar (Kasaya, dist. Devriya, present Uttar Pradesh) in peace.

Que 3.7. What was the purpose of Sangha (Buddhist Monastery) ? How can one obtain membership of Sangha ?

Answer

1. For the propagation of Buddhism, Buddha created a disciplined mechanism of missionaries, called as Bhikshus and Bhikshunis.
2. He organized the missionaries and his disciples in a specific organization, called as Sangha.

3. Any person (male or female) who is above 18 and left his possessions could become member of Sangha based on equality.
4. Initially women were not permitted in Sangha, but later the doors were opened for women.
5. After the permission of owner, slaves, soldiers and debtors could also become member of Sangha.
6. However, criminals, lepers and contagious patients were not permitted into Sangha.
7. At the outset, one has to take oath (loyalty towards Buddha-Dhamma-Sangha), then shave his head (mundana) and wear yellow dress.
8. Then, after one month, he could take a diksha called as upasampada. After upasampada he is taken as a member of Sangha.
9. The member is expected to follow the codes of conduct (dasha-shila).
10. The organizational base of Sangha was a democratic one. The monks are expected to travel for eight months for the propagation of Buddhism.
11. Then, during the four months of rainy season, they gathered at one place, called as varshavasa.
12. During varshavasa, they discuss, share their experiences, and gave confessions, take prayashcita (expiation).
13. Due to such a disciplinary and chaste character of monks, they received a great respect in the society.
14. It helped in increase of Buddhism in large population.

Que 3.8. Write a short note on : Buddhist Scriptures & Dharmaparishadas.

Answer

1. Buddha's preaching are collected and classified into three volumes, collectively called as pitakas.
2. The three volumes are :

a. Sutta-pitaka :

i. It is a collection of Buddha's preaching in dialogue form, which is mainly made for common people.

ii. It has five nikayas, in which, the stories of Buddha's rebirth (the jatakas) are collected in the fifth nikaya.

b. Vinaya pitaka : It is a collection of rules and codes of conduct for Buddhist monks and nuns.

c. Abhi-dhamma-pitaka :

i. It is a collection of Buddha's philosophical thought in the form of question and answers.

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ii. It is mainly meant for scholars of Buddhism.

Dharmaparishadas :

1. After the mahaparinirvana of Buddha, Buddhism witnessed the crowd of various versions of Buddha's preaching.
2. Hence, to remove such discrepancy and reach to unanimous platform, a need was felt to rearrange and compile Buddha's original preaching and codify them.
3. For this purpose, grand assemblies (dharmaparishadas) of Buddhist followers were organized from time to time.

Que 3.9. What were the causes of decline in Buddhism ?

Answer

Following were the causes of decline in Buddhism :

1. **Shift in king's favour :** The favour and support of rulers were one of the causes for the spread of Buddhism. However, after the Mauryas, India was mushroomed with those kings who favoured Vedic religion. It hampered the support of Buddhism.
2. **Introspection of Vedic religion :**
   i. The speedy growth of non-Vedic religions forced Vedic religion to introspect within their own belief systems. Thus, they made some reforms in the erstwhile rigid ritualistic Vedic religion. It became people oriented.
   ii. It introduced concepts like temples for mass-congregation, idol-worships, devotional mode of prayers, simple code of conducts, establishment of monasteries, pilgrimages etc.
   iii. Hence, crowds of people were attracted to Vedic religion.
3. **Dissensions in Buddhism :** Immediately after the departure of Buddha, Buddhism faced with dissensions. To curb such conflicts and reach to unanimity, contemporary rulers organized grand assemblies from time to time. However, they proved in vain.
4. **Individualistic identity loss of individualistic identity :** For the people orientation, Buddhism also accepted the concepts like idol-worship, Sanskrit-language, concept of heaven & hell, cycle of birth etc. Such concepts marred the individualistic identity of Buddhism, which was originally revolutionary and heterodox in nature.
5. **Foreign invasion :** Except Menander and Kanishka, almost all foreign rulers were followers of the Vedic religion. Especially, the aggressive Huna tribe was the follower of Shaiva cult. It destroyed Buddhist monastery and learning centres.

Que 3.10. Give a brief account on Jainism.

Answer

1. By tradition, Jainism is an anadi religion, *i.e.*, the all time/ever-existed religion, and, through tirthankaras, it is retold from time to time.
2. Rishabhdeva was the first among 24 tirthankaras, in which, Neminath was 22nd, whereas, Parshvanatha was 23rd.
3. Parshvanatha gave stress on four principles, like, Satya, Brahmacharya, Asteya and Aparigraha.
4. The followers of Parshvanatha, wearing white cloth, consisted of 8 gana, 8 ganadhara and 1000 Shramanas.
5. Vardhaman Mahavir was the 24th tirthankara and most venerated preacher of Jain religion.
6. Mahavira reinterpreted the then existed philosophy and code of conducts of Jainism.
7. He contributed a new principle of non-violence (ahimsa) to the four principles, told by Parshvanatha.
8. He, based on non-violence, framed a new set of philosophy and codes of conduct.
9. He refreshed Jain monachism and put rules of hierarchy of Jain-preachers or Shramanas.
10. For the propagation of his religion, he accepted ardha-magadhi, a language of people, as a medium of preaching.
11. Due to his simple codes of conducts and use of people-language, Mahavira could successfully propagated Jainism.
12. Hence, Mahavira is considered as an actual founder of Jainism.

Que 3.11. What are the basic principles of Jainism ? Also discuss about different Vratas.

Answer

Basic Principles of Jainism : The basic principles of Jainism are as follows :

1. Negations of Vedas, Vedic rituals, sacrifices and its concept of God.
2. To achieve moksha, one should control his own senses instead of depending on the favours of God.
3. Universe is created due to jiva (soul) which is immortal.
4. To achieve moksha, jiva should be free from actions.
5. Belief in equality.

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The Vratas :

A. Maha-vrata :

1. **Ahimsa :** It means to abstain from troubling any living thing with any sort of violence, like, physical, verbal and mental.
2. **Satya :** To speak truth and create such a situation in which other would speak truth.
3. **Asteya :** Not to possess the thing, which is not belonged to us.
4. **Aparigraha :** To possess only those things, which are most needed.
5. **Brahmacharya :** Abstain from sexual relations.

B. Anu-vrata : It is not possible for laymen to follow the strict codes of conduct of maha-vrata. Hence, Jainism made provision of the same principles for them but in a soft or limited form. They are called as anu-vrata.

C. Guna-vrata : To inculcate patience and sacrifice among laymen following three guna-vrata were provided for them :

1. **Dig-vrata :** While traveling one should limit his directions and maintain that limitation.
2. **Kal-vrata :** While traveling one should limit the duration and maintain that limitation.
3. **Anarth-dandavat :** While following ones occupation one should respect the limits and values of that occupation.

D. Shiksha-vrata : To increase the tendency of detachment from worldly pleasures and for the social-health, following principles are told :

1. **Samayika :** To follow habit of seating calmly at one place and meditate.
2. **Proshadhopavasa :** To observe fast on fifth (panchami), eighth (ashtami), fourteenth (chaturdashi) day of every fortnight. On the day of fast one should seat in Jain temples and recite scriptures and follow meditation.
3. **Bhogopabhoga parinama :** Decide limitation on food consumption and pleasure for each day and follow that limitation.
4. **Atithi samvibhag :** To give part of our cooked food to the truthful and worthy guest.

Que 3.12. Write a short note on : The spread of Jainism in India.

Answer

1. By tradition, Jainism was existed before Mahavira. However, due to tenuous efforts of Mahavira he was credited as an actual founder of Jaina religion.

2. The basic reason of the spread of Jainism was the support and favours of contemporary rulers. Great rulers like Bimbisara, Ajatshatru, Chandragupta Maurya accepted Jainism as their personal and royal religion.
3. They extended their support to Jain for their propagation and consecutive spread.
4. Apart from rulers, the trader and artisan's class also accepted Jainism. It spread on the financial base provided by these classes.
5. Due to the favour of rulers, Jaina literature and art also flourished.
6. Vast collections of Jaina literature was created in the public-language like ardhamagadhi and then Sanskrit, too.
7. Caves-viharas-temples were constructed to accommodate the worshipers for large congregations. These places also served as educational centres.

Que 3.13. What are the six systems of ancient Indian philosophy ?

Answer

1. Hindu philosophy encompasses the philosophies, world views and teachings that emerged in ancient India.
2. Following are the summary on the six philosophical system (Shada Darsan) of Indian philosophy :

A. Samkhaya :

1. It is one of the oldest Indian philosophies.
2. The term 'Samkhaya' means to reckon, count, enumerate, calculate, deliberate, reason, reasoning by numeric enumeration, relating to number, rational.
3. It was propounded by an eminent, great sage Kapila.
4. It is a system of dualistic realism.
5. It recognised two ultimate eternal realities *i.e.*, 'Purusha (Spirit)' and 'Prakriti (Nature)'.
6. During embryonic stage, system was atheistic but after the influence of the 'Yoga System' it became theistic.
7. It lost its relevance during the Gupta period because its theism was absorbed by the epics and its categories of Prakrti, Purusa and Gunas were taken over by Vedanta.

B. Yoga :

1. It is one of the six major ancient Indian philosophies and it was attributed by 'Patanjali'.
2. The eight-limbs of Yoga Sutras of Patanjali highlight how to connect with the greater cosmic essence and enhance spirituality.

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3. These eight-limbs include : Yama (moral conduct), Niyama (Disciple), Asana (right posture), Pranayama (effective breathing), Pratyahara (withdrawing the senses), Dharana (to concentrate on one object), Dhyana (meditation), Samadhi (supreme bliss/salvation).

C. Vaisesika :

1. It was expounded by 'Kanada'.
2. It was based on the concept that everything in the world is a combination of atoms which remain after material object has been reduced to its smallest part.
3. Initially, it was an atheistic system but after merger of Nayaya system, it became theistic system.

D. Nyaya :

1. It was propounded by 'Gautama' rishi.
2. This philosophy believes that the existence of ideas, beliefs, emotions and visions are all dependent on mind.
3. Its main objective is to help to eliminate ignorance of knowledge. It enlists four valid (Pramana) and four invalid means of gaining knowledge.

E. Purva Mimansa :

1. The literal meaning of 'Purva Minansa' is 'critical examination' or 'solution of a problem by reflection'.
2. It was attributed by 'Jaimini'.
3. It considers Veda as eternal and unchanging.
4. According to this philosophy, the world has always existed and is without beginning or end.
5. It explains the Dharma as a 'virtue', 'morality' or 'duty'.

F. Vedanta or Uttara Mimansa :

1. It was expounded by 'Badaryana'.
2. The term 'Vedanta' means the culmination of the Vedic speculation.
3. There are two basic text of this system – 'Vedanta Sutra' and Brahama Sutra'.

Que 3.14. Write a short note on : Shankaracharya.

Answer

1. Adi Shankaracharya was an Indian philosopher and theologian who consolidated the doctrine of Advaita Vedanta.
2. He is credited with unifying and establishing the main currents of thought in Hinduism.
3. Shankaracharya wrote the commentaries on the Upanishads, Brahmasutras and the Bhagavad Gita.

4. Shankaracharya's discourse or his philosophical views came to be known as Advaita Vedanta.
5. Advaita literally means non-dualism or belief in one reality.
6. Shankaracharya expounded that ultimate reality is one, it being the Brahman.
7. According to Vedanta philosophy, Brahman is true, the world is false and self and Brahman are not different.
8. Shankaracharya believes that the Brahman is existent, unchanging, the highest truth and the ultimate knowledge.
9. He also believes that there is no distinction between Brahman and the self.
10. The knowledge of Brahman is the essence of all things and the ultimate existence.
11. Shankara travelled across the Indian subcontinent to propagate his philosophy through discourses and debates with other thinkers.
12. He established the importance of monastic life as sanctioned in the Upanishads and Brahma Sutra.
13. He is reputed to have founded four mathas (monasteries), which helped in the historical development, revival and spread of Advaita Vedanta of which he is known as the greatest revivalist.

PART-2

Various philosophical doctrines, Other heterodox sects, Bhakti Movement, Sufi Movement, Socio Religious Reform Movement of 19th Century, Modern Religious Practices.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 3.15. What are the various philosophical doctrines of ancient India ?

Answer

1. Indian philosophy doctrines refer to philosophical traditions which developed in the Indian subcontinent.
2. Modern scholars generally divide the field between Hindu philosophy and non-Hindu traditions such as Buddhist philosophy and Jain philosophy.

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A. Hindu Philosophy (Vedic Philosophy) :

1. Religion of the Rig Vedic people consisted mainly of worship of numerous deities representing the various phenomena of nature through prayers.
2. During the later Vedic period definite ideas and philosophies about the true nature of soul or Atman and the cosmic principle or Brahman were developed.
3. These Vedic philosophical concepts later on gave rise to six different schools of philosophies called shada darshana.

Six philosophical system (Shada Darsan) of Indian Philosophy :
Refer Q. 3.13, Page 3–11Q, Unit-3.

B. Charvaka School :

1. Brihaspati is supposed to be the founder of the Charvaka School of philosophy.
2. It is also known as the Lokayata Philosophy - the philosophy of the masses.
3. It is supposed to be the earliest in the growth of the philosophical knowledge.
4. Charvaka philosophy deals with the materialistic philosophy.
5. According to Charvaka there is no other world. Hence, death is the end of humans and pleasure the ultimate object in life.
6. Charvaka recognises no existence other than this material world. Since God, soul, and heaven, cannot be perceived, they are not recognised by Charvakas.
7. Out of the five elements earth, water, fire, air and ether, the Charvakas do not recognise ether as it is not known through perception.
8. The whole universe according to them is thus consisted of four elements.

C. Jain Philosophy :

1. The centre of Jainism is the concept of atman; the basic philosophic approach is the stress on ahimsa, and its foundation is aneka-anta-vada.
2. The concept of Aneka-anta-vada is the foundation of Jaina philosophy, at the same time; it is an inclusive approach to look at the world.
3. According to this concept, no single definite, decisive or conclusive aspect (ek-anta) of anything is existed; on the contrary, various kinds of possibilities or meanings (aneka-anta) were existed when we make a statement about anything.
4. The Jainas believe that the natural and supernatural things of the universe can be traced back to seven fundamental elements. They are :
   i. **Jiva :** Jiva means soul, which is different from the body, which is full of senses. The soul encourages one to engage in activities, which are good or bad. It also suffers from the effects of its actions, good or bad.

   ii. **A-jiva :** A-jiva means unconscious and life-less.
   iii. **A-strava :** Various kinds of actions/deeds (karma) flows (strava) to the soul (jiva) and pollute it. Such flow of activities or pollution is called as a-strava.
   iv. **Bandha :** Due to the flow of activities or pollution, the soul became bounded, called as Bandha.
   v. **Sanvara :** To control and stop the flow of such activities which pollutes and bound the soul is called as Sanvara.
   vi. **Nirjara :** However, by stopping only the flow does not mean that the soul is freed from any bondage. It should clear those actions, which was already stored and bounded the soul. This is called as nirjara. After a great penance, a nirjara can be achieved.
   vii. **Moksha :** After clearing the stored pollution (nirjara) and stopping the flow of activities or pollution (sanvara), the soul is freed from the bondage. This stage is called as 'Moksha'.

D. Buddhist Philosophy :

1. Buddha presented simple principles of life and practical ethics that people could follow easily.
2. He strongly criticised blind faith in the traditional scriptures like the Vedas.
3. Buddha's teachings are very practical and suggest how to attain peace of mind and ultimate liberation from this material world.

Four Noble Truths :

a. There is suffering in human life.
b. There is cause of suffering.
c. There is cessation of suffering.
d. Path of Liberation.

Eight-fold Path to Liberation (Nirvana) :

i. Right Vision
ii. Right Resolve
iii. Right Speech
iv. Right Conduct
v. Right Means of Livelihood
vi. Right Effort
vii. Right Mindfulness

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Que 3.16. **Give various causes of the emergence of Non-Vedic cults (Heterodox Religious Order).**

Answer

Causes of the emergence of Non-Vedic cults are as follows :

A. Proliferation of Sacrifices :

1. During Later Vedic period, the sacrifices became mandatory for receiving favour of God or fulfilling any wish.
2. The scriptures suggested various types of sacrifices, which were time-money consuming and filled with violence.
3. Besides, similar to the sacrifices, various types of specialized priests and crowd of Gods also emerged in the society.
4. In all, the entire system became very complex and beyond the limits of common person.

B. Discriminatory Institutions :

1. The later Vedic culture based on rigid caste-system.
2. The Vedic culture represented with the hierarchy of castes, proliferation of castes and sub castes, humiliating condition of women and Shudras etc.
3. The non-Kshatriya rulers and economical superior trader class, along with common person, found no prestigious place or respect in this system.

C. Ambiguous Scriptures :

1. The Vedic literature was varied and specialized. However, it was written in ambiguous Sanskrit language, which was known to only Brahmans.
2. Hence, it was necessary for the common person to know their religion in understandable and clear language and literature.

D. Need of New Thoughts :

1. Even among Vedic people, many thinkers were dissatisfied by the ritual extremity of Later Vedic period. Hence, they created Upanishads.
2. The Upanishads preferred meditation and introspection to the extravagant sacrifices of Vedic scriptures.
3. However, the meditation of Upanishads was revolving around the subjects like atman, Brahma, dvait-advait etc.; even more abstract than the rituals themselves.
4. Hence, people were in need of a new, unambiguous, simple thought or belief systems.

Que 3.17. **What were the various heterodox sects in ancient India ?**

Answer

Sects that do not accept the authority of Vedas are by definition unorthodox (nastika) systems. The following sects belong to heterodox schools of Indian philosophy :

A. Carvaka :

1. It is also known as the Lokayata Philosophy - the philosophy of the masses. Brihaspati is supposed to be the founder of the Charvaka School of philosophy.
2. It is characterised as a materialistic and aesthetic school of thought.
3. Accepted direct perception as the surest method to prove the truth of anything.
4. Insists on joyful living.

B. Buddhism :

1. It is a system of beliefs based on the teachings of Siddhartha Gautma.
2. Buddhism is a non-theistic philosophy whose tenets are not especially concerned with the existence or non-existence of God.

C. Jainism :

1. Already in existence by 6th century B.C, it was revived by Mahavira, the 24th Jain Tirthankara.
2. According to Jainism, Nirvana or liberation is obtained through three jewels: Right Philosophy, Right Knowledge and Right Conduct (Tri-ratna).
3. In Jainism there is negation of Vedas, Vedic rituals, sacrifices and its concept of God.

D. Ajivika :

1. During the birth of heterodox religions like Jainism and Buddhism, the cult of Ajivakas was emerged in north India.
2. Ajivaka means one who disregards restrictions, has faith upon destiny, live by his natural tendencies and thus follows free life.

Que 3.18. **Write a short note on : The Bhakti movement.**

Answer

1. The development of Bhakti movement took place in Tamil Nadu between 7th and 12th centuries.

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2. It was reflected in the emotional poems of the Nayanars (devotees of Shiva) and Alvars (devotees of Vishnu).
3. These saints looked upon religion not as a cold formal worship but as a loving bond based upon love between the worshipped and worshipper.
4. They wrote in local languages and were therefore able to reach out to many people.
5. In course of time, the ideas of the South moved up to the North.
6. Sanskrit was given a new form. Bhagavata Purana centered around Krishna's childhood and youth, uses Krishna's exploits to explain deep philosophy in simple terms.
7. This work became a turning point in the history of the Vaishnavite movement which was an important component of the Bhakti movement.
8. A more effective method for spreading of the Bhakti ideology was the use of local languages.
9. The Bhakti saints composed their verses in local languages. They also translated Sanskrit works to make them understandable to a wider audience.
10. The Bhakti saints believed that salvation can be achieved by all. They made no distinction of caste, creed or religion before God.
11. The saints stressed equality, disregarded the caste system and attacked institutionalised religion.
12. The saints did not confine themselves to purely religious ideas. They advocated social reforms too.
13. They opposed sati and female infanticide. Women were encouraged to join kirtans.

Que 3.19. Give an account of contribution made by Kabir in Bhakti movement.

Answer

1. Kabir (1440-1518) believed that the way to God was through personally experienced bhakti or devotion.
2. He believed that the Creator is One. His God was called by many names - Rama, Hari, Govinda, Allah, Rahim, Khuda, etc.
3. Hence the Muslims claim him as Sufi, the Hindus call him Rama-Bhakta and the Sikhs incorporate his songs in the Adi Granth.
4. His beliefs and ideas were reflected in the dohas (Sakhi) composed by him.

5. Kabir emphasised simplicity in religion and said that bhakti was the easiest way to attain God.
6. He refused to accept any prevalent religious belief without prior reasoning.
7. For him, a man could not achieve success without hard work. He advocated performance of action rather than renunciation of duty.
8. Kabir's ideas were not restricted to religion. He attempted to change the narrow thinking of society.
9. His poetry was forceful and direct. It was easily understood and much of it has passed into our everyday language.
10. Kabir's belief in the unity of God led both Hindus and Muslims to become his disciples.

Que 3.20. Give an account of contribution made by Guru Nanak in Bhakti movement.

Answer

1. Guru Nanak (1469-1539) was born at Talwandi (Nakana Sahib).
2. From an early age, he showed leanings towards a spiritual life. He was helpful to the poor and needy.
3. His disciples called themselves Sikhs (derived from Sanskrit sisya, disciple or Pali sikkha, instruction).
4. Guru Nanak's objective was to remove the existing corruption and degrading practices in society.
5. He showed a new path for the establishment of an egalitarian social order.
6. Like Kabir, Guru Nanak was as much a social reformer as he was a religious teacher. He called for an improvement in the status of women.
7. His vani (words) along with those of other Sikh Gurus have been brought together in the Guru Granth Sahib, the holy book of the Sikhs.

Que 3.21. Write a short note on : The Sufi movement.

Answer

1. The Sufis were mystics. They were pious men who were shocked at the degeneration in political and religious life.
2. They opposed the vulgar display of wealth in public life.
3. The Sufis laid emphasis upon free thought and liberal ideas.

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4. They were against formal worship, rigidity and fanaticism in religion.
5. The Sufis turned to meditation in order to achieve religious satisfaction.
6. Like the Bhakti saints, the Sufis too interpreted religion as 'love of god' and service of humanity.
7. The Sufis are divided into different silsilahs (orders) with each silsilah having its own pir (guide) called Khwaja or Sheikh. The pir and his disciples lived in a khanqah (hospice).
8. A pir nominated a successor or wali from his disciples to carry on his work.
9. The Sufis organised samas (a recital of holy songs) to arouse mystical ecstasy.
10. The Sufi saints did not set up a new religion, but prepared a more liberal movement within the framework of Islam.
11. The advent of Sufism in India is said to be in the 11th and 12th centuries.
12. In the beginning, the main centres of the Sufis were Multan and Punjab. By the 13th and 14th centuries, the Sufis had spread to Kashmir, Bihar, Bengal and the Deccan.
13. Their emphasis upon a pure life, devotional love and service to humanity made them popular and earned them a place of honour in Indian society.

Que 3.22. Give the importance of the Sufi movement in India.

Answer

1. The Sufi movement made a valuable contribution to Indian society.
2. Like the Bhakti saints who were engaged in breaking down the barriers within Hinduism, the Sufis too infused a new liberal outlook within Islam.
3. The interaction between early Bhakti and Sufi ideas laid the foundation for more liberal movements of the 15th century.
4. The Sufis believed in the concept of Wahdat-ul-Wajud (Unity of Being) which opined that all beings are essentially one. Different religions were identical. This doctrine gained popularity in India.
5. There was also much exchange of ideas between the Sufis and Indian yogis.
6. A notable contribution of the Sufis was their service to the poorer and downtrodden sections of society. The Sufi saints maintained close contact with the common people.
7. The Sufi saints tried to bring about social reforms too.

8. Like the Bhakti saints, the Sufi saints contributed greatly to the growth of a rich regional literature.
9. Most of the Sufi saints were poets who chose to write in local languages.

Que 3.23. Identify some of the common characteristics of religious and social reform movement of 19th century.

Answer

1. From the late 19th century a number of European and Indian scholars started the study of ancient India's history, philosophy, science, religions and literature.
2. This growing knowledge of India's past glory provided to the Indian people a sense of pride in their civilization.
3. It also helped the reformers in their work of religious and social reform for their struggle against all type of inhuman practices, superstitions etc.
4. Since they had become associated with religious beliefs, therefore most of the movements of social reform were of a religious character.
5. These social and religious reform movements arose among all communities of the Indian people.
6. They attacked bigotry, superstition and the hold of the priestly class.
7. They worked for abolition of castes and untouchability, purdah system, sati, child marriage, social inequalities and illiteracy.
8. Some of these reformers were supported directly or indirectly by the British officials.
9. Some of the reformers also supported reformative steps and regulations framed by the British Government.

Que 3.24. Mention some of the famous personalities associated with the religious and social reform movement of 19th century.

Answer

Following are some the famous personalities associated with the religious and social reform movement :

1. **Raja Rammohan Roy :** Raja Rammohan Roy can be regarded as the central figure of India's awakening for championing the spread of modern education, science and technology and for his relentless fight against many social evils.

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2. **R.G Bhandarkar and M.G. Ranade :** R.G Bhandarkar and M.G. Ranade carried out their work of religious reforms in Maharashtra through the Prarthana Samaj by propagating inter-caste marriages, freedom from priestly domination and improvement of the lot of women.

3. **Swami Dayananda Saraswati :** Swami Dayananda Saraswati founded the Arya Samaj and pleaded for the right of individuals to interpret Vedas and free themselves from the tyranny of priests. Besides all this, the organisation fought against untouchability and caste rigidity as well as worked for promoting modern education.

4. **Swami Vivekananda :** Swami Vivekananda, a great humanist, through his Ramakrishna Mission condemned religious narrow mindedness, advocated free thinking and emphasised on service for the poor.

5. **The Theosophical Society :** The Theosophical Society, under the guidance of Annie Besant, promoted studies of ancient Indian religions, philosophies and doctrines.

6. **Sayyid Ahmad Khan :** Religious reforms among the Muslims were carried out by Sayyid Ahmad Khan who encouraged Muslims to adopt modern education; denounced polygamy, purdah system and spoke against religious intolerance, ignorance and irrationlism.

Que 3.25. **Mention the modern religious practices in India.**

Answer

Throughout India's history, religion has been an important part of the country's culture. According to the 2011 census, 79.8 % of the population of India practices Hinduism, 14.2 % adheres to Islam, 1.72 % adheres to Sikhism, 2.3 % adheres to Christianity, 0.7 % adheres to Buddhism and 0.37 % adheres to Jainism.

1. **Hinduism in India :** Hinduism – the most widely followed religion in India – can be interpreted diversely. Pinpointing what constitutes Hinduism is difficult, with some suggesting that it is an umbrella term that encompasses various religions and traditions within it. Nonetheless, Hinduism in all its forms has been particularly influential in Indian society.

2. **Islam in India :** Islam is the second most followed religion in India, influencing the country's society, culture, architecture and artistry.

3. **Sikhism in India :** Originating in India, Sikhism is a monotheistic religion that promotes devotion to a formless God. The religion is centred on a tenet of service, humility and equality, encouraging its followers to seek to help those less fortunate or in need.

4. **Buddhism in India :** Buddhism originated as a countermovement to early Hinduism by presenting a universal ethic rather than basing ethical

codes on an individual's caste. The core doctrine of Buddhism, known as the 'Four Noble Truths', teaches that one can be liberated from the suffering that underpins the cycle of death and rebirth by practising the 'Noble Eightfold Path'.

5. **Jainism in India :** Jainism also originated as a countermovement that opposed some of the teachings and doctrines of early Hinduism. In modern-day India, Jains usually uphold the ethical principle of 'ahimsa' ('non-harm' or 'non-violence'). As such, Jains tend to promote vegetarianism and animal welfare.

6. **Christianity in India :** Christianity is the third most followed religion in India, mostly concentrated in the far south and Mumbai. The most prominent denomination of Christianity in India is Roman Catholicism, but there are also localised Christian churches.

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4 UNIT

Science, Management & Indian Knowledge System

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PART-1

Astronomy in India, Chemistry in India, Mathematics in India, Physics in India, Agriculture in India, Medicine in India, Metallurgy in India.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 4.1. **Write a few sentences on the inception of astronomy in India.**

Answer

1. Indian astronomy has a long history stretching from pre-historic to modern times.
2. The first 'astronomical' objects, found in the Andamans, belong to the palaeolithic era, some 12,000 years ago.
3. They are calendar sticks noting the waxing and waning of the moon by incising daily notches on a wooden stick.
4. Patterns of rock art found in Kashmir, such as a double sun or concentric circles, were depictions of a supernova and meteor showers respectively, witnessed some 7,000 years ago.
5. Ring-stones found at Mohenjo-daro (2600-1900 BCE), which exhibit rows of small drilled holes, have been interpreted as calendrical devices keeping track of the sunrise at different times of the year.
6. The Rig-Veda spoke of a year of 360 days divided into twelve equal parts and used a five-year yuga (era) to reconcile the lunar and solar years.
7. The Yajur-Veda considered a lunar year of 354 days and a solar year of 365 days, and divided the year into six ritus or seasons of two months each.
8. The Yajur-Veda also gave the first list of 27 naksatras or lunar mansions, i.e., constellations along the path of the moon on the celestial sphere.
9. Calendrical astronomy grew more sophisticated in the late Vedic period because of the need to keep time for the proper conduct of rituals. The Jyotish vedanga of Lagadha is considered as its representative text.
10. The Jyotish vedanga also discusses solstices and equinoxes and uses two intercalary lunar months to catch up with the solar calendar.

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Que 4.2. **Spell out Aryabhata's contribution to astronomy.**

OR

What was the contribution of Aryabhatta in Astronomy ?

Answer

1. Jyotish vedanga texts established systematic categories in astronomy.
2. Aryabhata ushered in this era with his Aryabhattiya, which dealt concisely but systematically with developments in mathematics and astronomy.
3. His Aryabhattiya is a concise text containing 121 verses.
4. It contains separate sections on astronomical definitions, methods of determining the true position of the planets, description of the movement of the sun and the moon and the calculation of the eclipses.
5. Aryabhatta deviated from Vedic astronomy and gave it a scientific outlook which became a guideline for later astronomers.
6. Astrology and horoscope were studied in ancient India. Aryabhatta's theories showed a distinct departure from astrology which stressed more on beliefs than scientific explorations.

Que 4.3. **Describe Indian chemistry through the ages.**

Answer

1. The Indus valley civilization was the earliest society, which had developed an elaborate urban system. They also had the means of mass production of pottery, houses of backed bricks and a script of their own. So the early chemistry in India begins from here.
2. Glass making, pottery, jewellery making, dyeing of clothes and tanning of leather etc. were the major chemical arts and crafts in the later periods. As a result of this expanded activity, the alchemical knowledge increased. Following were the major chemical products that contributed to the development of chemistry in India :
   i. **Glass :** There is ample evidence to suggest that ancient India glass making was quite wide spread and high degree of perfection was achieved in this craft. There was a traditional glass factory at Kopia in Basti district of Uttar Pradesh. Glass slag was found at Kolhapur, Nevasa, Paunar and Maheshwar. Glass furnaces of late medieval period were found at Mysore.
   ii. **Paper :** The process of paper making was simple and more or less similar in all parts of the country. The main centers of paper making in medieval India were Sialkot, Zafarbad, Murshidabad, Ahmedabad, Mysore etc.

   iii. **Soap :** For washing clothes ancient Indians used certain plants and their fruits like the soap nuts of Ritha and Sikakai. Fruits like Sriphala and Sarsapa were also used to wash different kinds of clothes.
   iv. **Dyeing :** A number of classical texts like Atharva-Veda (1000 BC) mentioned some dye stuffs. Dyes were extracted from inorganic substances by repeatedly soaking and mixing them in water and allowing the materials to settle. Then the solution was taken out and spread on a pot and evaporated to get the dry dye.
   v. **Cosmetics and Perfumes :** A large number of references to cosmetics and perfumes in Sanskrit literature were found like in Brhatsamhita of Varahamihira. Cosmetics and perfumes making were mainly practised for the purpose of worship, sale and sensual enjoyment.
   vi. **Ink :** An ink pot was unearthed during the excavations at Taxila, which suggests that ink was known and used in India from fourth century BC. The recipe for ink was also given in Rasaratnakara of Nityanatha.
   vii. **Alcoholic liquors :** Somarasa, which was mentioned in the Vedas, was probably the earliest evidence of the use of intoxicants in India. Kautilya's Arthasastra also lists a variety of liquors. Alcoholic liquors were classified into various categories depending on their applications in alchemical operations.

Que 4.4. **Write a short note on : Mathematics in ancient India.**

Answer

1. The town planning of Harappa shows that the people possessed a good knowledge of measurement and geometry. By third century AD mathematics developed as a separate stream of study.
2. Indian mathematics is supposed to have originated from the Sulvasutras. Apastamba in second century BC, introduced practical geometry involving acute angle, obtuse angle and right angle. This knowledge helped in the construction of fire altars.
3. The three main contributions in the field of mathematics were the notation system, the decimal system and the use of zero.
4. The notations and the numerals were carried to the West by the Arabs. These numerals replaced the Roman numerals.
5. Zero was discovered in India in the second century BC. Brahmagupta's Brahmasputa Siddhanta is the very first book that mentioned 'zero' as a number. He gave rules of using zero with other numbers.
6. Aryabhatta discovered algebra and also formulated the area of a triangle, which led to the origin of Trigonometry.

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7. The Surya Siddhanta is a very famous work. Varahamihira's Brihatsamhita of the sixth century AD is another pioneering work in the field of astronomy.
8. These discoveries in astronomy and mathematics became the cornerstones for further research and progress.

Que 4.5. Mention ancient India's contribution to physics.

Answer

1. From the Vedic times Indians had classified the material world into five elements viz., earth (prithvi), fire (Agni), air (maya), water (apa) and ether (akasha).
2. Since ancient times Indian philosophers believed that except akasha (ether), all other elements were physically palpable and hence comprised miniscule particles of matter. The last miniscule particle of matter which could not be subdivided further was termed Parmanu.
3. Thus the term Parmanu is suggestive of the possibility that, at least at an abstract level Indian philosophers in ancient times had conceived the possibility of splitting an atom which, as we know today, is the source of atomic energy.
4. In the Vaisesika, one of the six philosophical systems of ancient India, the concept of Parmanu appeared.
5. The Vaisesika system identified nine types of substance (dravya) : (1 to 5) the five elements, (6) time (kala), (7) space or direction (dik), (8) the mind (manas), and (9) the spirit or knower (atman).
6. Besides, substance had twenty-four different qualities (gunas), including fluidity, viscosity, elasticity and gravity. While fluidity was related to water, earth and fire, viscosity was unique to water, and gravity to earth.
7. Distinctive characteristics of sound, heat and light were also discussed, which often came close to later discoveries of physics, although, lacking a mathematical apparatus, they did not evolve into scientific theories.

Que 4.6. Write a short note on : Agriculture in India.

Answer

1. The history of agriculture in India dates back to Indus Valley Civilization and in some parts of Southern India, it was found to be practised even before the Harappans.
2. India has one of the most extensive agricultural lands in the world.
3. India's monsoon is nature's abundant irrigating system.
4. India is also blessed with a large network of perennial rivers that over ages have created vast stretches of highly productive soil.

5. India has been an agricultural economy and civilization and has evolved a long, rich and diverse tradition of agricultural practices.
6. In the medieval period, the pattern of agricultural practices was more or less the same as that in early ancient India.
7. Some important changes were brought about by the foreigners such as the introduction of new crops, trees and horticultural plants.
8. The principal crops were wheat, rice, barley, millets, pulses, oilseeds, cotton, sugarcane and indigo.
9. Tobacco, chillies, potato, guava, custard apple, cashew and pineapple were introduced in India during 16th and 17th centuries.
10. Improved horticultural methods were adopted with great success.
11. In the field of irrigation, wells, tanks, canals, rahats, charas (bucket made of leather) and dhenkli, were used to lift water with the help of yoked oxen, which continued to be the means of irrigation.
12. In the medieval period the system of land measurement and land classification, beneficial both to the rulers and to the tillers, were introduced.

Que 4.7. Give an account on medicine in ancient India.

Answer

1. Diseases cure and medicines were mentioned for the first time in the Atharva-Veda. Fever, cough, diarrhoea, dropsy, sores, leprosy and seizure are the diseases mentioned.
2. Takshila and Varanasi emerged as centres of medicine and learning. The two important texts in this field are Craraksamhita by Charak and Sushrutsamhita by Sushruta. The plants and herbs used for medicinal purposes have been mentioned in Charaksamhita.
3. Surgery came to be mentioned as a separate stream around 4th century AD. Sushruta was a pioneer of this discipline. He mentions 121 surgical instruments. Along with this he also mentions the methods of operations, bone setting, cataract and so on.
4. Both the Charaksamhita and the Sushrutsamhita became the predecessors of the development of Indian medicine in the later centuries.
5. In the later centuries there was an attempt to develop specialised treatises on different diseases.
6. The Sarangdhara Samhita recommends use of opium for medicines.
7. The rasachikitsa system, dealt principally with a host of mineral medicines including metallic preparations.

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8. The Tuhfat-ul-Muminin was a Persian treatise written by Muhammad Munin in seventeenth century which discusses the opinions of physicians.
9. The Unani Tibb is an important system of medicine which flourished in India in the medieval period.

Que 4.8. **Discuss the metallurgy capabilities of the people of the Ancient India.**

Answer

1. Metallurgy may be defined as the extraction, purification, alloying and application of metals.
2. For over 7,000 years, India has had a high tradition of metallurgical skills.
3. The glazed potteries and bronze and copper artefacts found in the Indus valley excavations point towards a highly developed metallurgy.
4. By the first century AD, mass production of metals like iron, copper, silver, gold and of alloys like brass and bronze were taking place.
5. Metal artefacts produced by the Harappans were arrowheads, axes, chisels, sickles, blades, needles, hooks, and vessels such as jars, pots and pans.
6. Many bronze figurines have been unearthed from Harappan sites. These figurines were cast by the lost-wax process.
7. Harappans also used gold and silver to produce a wide variety of ornaments such as pendants, bangles, beads, rings or necklace parts.
8. The Ganges civilization, which emerged in the first millennium BCE, belonged to the Iron Age.
9. Recent excavations in central parts of the Ganges valley and in the eastern Vindhya hills have shown that iron was produced there possibly as early as in 1800 BCE. 10. Its use appears to have become widespread from about 1000 BCE, and we find mentions of it in late Vedic texts.
11. India was a major innovator in the field, producing two highly advanced types of iron.
12. The first, wootz steel, produced in south India from about 300 BCE, was iron carburized under controlled conditions.
13. The second advanced iron is the one used in the famous 1,600-year-old Delhi Iron Pillar.
14. Indian metallurgists were familiar several other metals, of which zinc deserves a special mention.
15. Pure zinc could be produced only after a sophisticated 'downward' distillation technique in which the vapour was captured and condensed in a lower container.

PART-2

Geography, Biology, Harappan technologies, Water management in India, Textile technology in India, Writing technology in India, Pyrotechnics in India.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 4.9. **Write a short note on : Geography.**

Answer

1. The constant interaction between man and nature forced people to study geography.
2. Though the people were clear about their own physical geography and also the Western countries, they were unaware of their position on the earth and the distances with other countries.
3. Indians also contributed to shipbuilding.
4. In the ancient period, voyages and navigation was not a familiar foray for the Indians. However, Lothal, a site in Gujarat has the remains of a dockyard proving that trade flourished in those days by sea.
5. In the early medieval period with the development of the concept of tirtha and tirtha yatra, a vast mass of geographical information was accumulated. They were finally compiled as parts of Puranas.

Que 4.10. **Give a brief account of ancient Indian biology.**

Answer

Medical Botany :

1. The bulk of the Ayurvedic medicines belong to the plant kingdom. And all the Ayurvedic texts deal with botanical aspects, mainly the identification and categorization of plants as source of drugs.
2. The Charaka Samhita has a chapter dealing with the classification of plants.
3. The Susruta samhita also deals with several aspects of botany such as morphology and taxonomy.
4. Susruta also provides classification of plants on the basis of medicinal properties.

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Plants in Vedas :

1. The most celebrated plant that finds frequent mention in the Rig-Veda and later Samhitas is the Soma plant.
2. The second most mentioned plant was peepal or the Asvattha during the Vedic period.
3. The Vedic Indians knew about many flower-bearing and fruit-bearing plants.
4. Parasara's Vrksayurveda is supposed to be the most ancient work in actual botany to have been composed during first century BC and first century AD.

Plant Pathology :

1. Many references to plant diseases and their treatment are also available in the Vedic literature.
2. Vinaya, the famous Buddhist text describes the blight and mildew diseases.
3. Sukraniti gives a detailed account of danger to grains from various agents such as fire, snow, worm, insect, etc.
4. Gunaratna observes that plants are afflicted by diseases, displacement or dislocation of flowers, fruits, leaves and barks in the same way as the human body suffers from jaundice, dropsy, emaciation, etc., and respond to treatment like human bodies.

Germination :

1. The technical term used for seed is vija.
2. Germination of a seed is called ankurodbheda.
3. According to Susruta, proper season, good soil, requisite supply of water and good seeds are required for germination of the seed.

Que 4.11. **Define the term 'technology' in relation to humanity's early stages. Mention Harappan technologies of ancient India.**

Answer

When we deal with humanity's early stages, the word 'technology' applies to any made modification of the natural environment – from a stone tool to a woven piece of clothing or a construction.

Harappan technologies of ancient India : One mainstay of the Indus or Harappan civilization was agriculture. Along with it, ceramic technology developed and produced fine fired bricks as well as pots.

Pots :

i. The pots were used to carry water, store seeds and grain, and to cook food.

ii. Harappans produced wheel-turned pots in various shapes and sizes, some of them glazed or painted.
iii. Their pottery was generally covered with a red slip; while floral, animal or geometric designs were painted in black.
iv. The black pigment was the result of mixing iron oxide with black manganese.

Bricks :

i. Harappan fired bricks had proportions of 1 × 2 × 4 (width equals two heights; length equals two widths). There was a practical reason for this proportion, as it permitted alternating courses and therefore stronger walls with the least quantity of bricks.
ii. Along with baked or mud bricks stone was also used on a huge scale as a building material.
iii. Harappan cities generally followed a grid plan and boasted a sanitation system that collected used waters from individual bathrooms into municipal drains.

Bead-making :

i. Harappan craftsmen took bead-making to a different level and perfected techniques of polishing, colouring, glazing, drilling and bleaching.
ii. Their favourite semiprecious stones were carnelian, agate and jasper.
iii. The long perforated carnelian beads were highly prized in royal families of Mesopotamia; their length-wise drilling with special drill bits represented a technological feat.

Other crafts :

i. Other crafts include stone and ivory carving, carpet making and inlaid woodwork.
ii. Harappans also manufacture bangles from gold, bronze, conch-shell, and terracotta.
iii. Weavers used wheel-spun thread like cotton and silk.

Que 4.12. **Write a short note on : Water management in India.**

Answer

1. The great variety and sophistication of water structures in ancient India testify to the care with which people harvested and conserved water and managed its distribution.
2. To stop the collapse of wells inward under the pressure of underground infiltrations; Harappans invented trapezoid bricks to construct wells.
3. In the Ganges valley (ancient Sringaverapura), we find simple but effective series of interconnected reservoirs, some of them with a well dug at the bottom.

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4. The reservoirs were fed by a channel from the Ganges, and the level of the last reservoir's overflow was so adjusted that any excess water would be returned to the Ganges.
5. Wells have been made in many shapes (circular, square, vertical or horizontal) and sizes, and with bricks, stone or terracotta rings.
6. Ancient Indian also made various kinds of dams, the simplest being the earthen embankment meant to contain a reservoir or divert a stream.
7. The more ambitious dam is the Kallanai (Grand Anicut) on the Cauvery river, downstream of the Srirangam island.
8. The most important water structure was the village pond or reservoir. What made it important was not so much its ability to recharge ground water, but also it's being connected to many neighbouring ponds.
9. Such networks, which enabled water-rich areas to contribute to less favoured ones, were maintained by village committees.

Que 4.13. **Write a short note on : Textile technology in India.**

Answer

1. The Vedas refer to various types of garments as well as fabrics such as wool, silk and also to weaving and looms.
2. We get some information on weaving skills from Buddhist literature.
3. The Ajanta paintings are also a rich source of information on clothes worn some 2,000 years ago and on the techniques of weaving, including different dyes.
4. By the time trade with the Roman Empire reached its peak; India was a major exporter of textiles, specially cotton and silk.
5. India exported cotton to China, silk to Indonesia and all the way to the Far East. Until the colonial era, textile production was one of the chief sources of India's wealth.
6. Some of India's specialties in the field of textile have been :
   i. **Muslin :** This thin, loosely woven cotton fabric is highly suitable for hot climates. It was introduced into Europe from Bengal.
   ii. **Calico :** It is a plain-woven textile made from unbleached cotton; it was originally from Kozhikode or Calicut (in Kerala).
   iii. **Chintz :** It is a form of Calico printed with floral and other colour patterns.
   iv. India also produced large quantities of very useful fabrics from fibres such as hemp, flax or linen and jute.

7. Two important technologies associated with textile are weaving technology and dyeing technology.
8. Weaving technology saw the development of complex looms, with different regional characteristics.
9. Dyes were extracted from both vegetal and mineral sources : blue usually from indigo, red from various plants such as madder, yellow from turmeric, pomegranate rind or mango bark and black from iron acetate.

Que 4.14. **Give a short account on writing technology in India.**

Answer

1. In India traditionally the manuscripts were written on materials such as birch bark and palm leaves.
2. Birch bark was mainly used for north Indian scripts, and the writing was done with ink made of finely ground charcoal powder in a medium of gum, or soot from oil lamps.
3. With palm leaves, a sharp point was used to tear the leaf's surface film; it would then be smeared with a paste of charcoal powder mixed in oil, and wiped off, leaving the charcoal to adhere to the incised characters.
4. In both cases, considerable skills were developed to preserve manuscripts from insects and fungi.
5. The art of paper-making was introduced into India by the eleventh century CE, perhaps from China through Nepal.
6. The earliest extant Indian paper manuscript is datable to 1105 CE; it was made from the fibres of a mountain plant.
7. By the latter half of the 15th century, Kashmir was producing paper of attractive quality from the pulps of rags and hemp, with lime and soda added to whiten the pulp.
8. Sialkot, Zafarabad, Patna, Murshidabad, Ahmedabad, Aurangabad and Mysore were among the well-known centres of paper production.
9. Several European visitors from the 15th to the 18th century testify that Indian paper was of high quality.
10. In the 19th century, production of hand-made paper declined with the emergence of paper mills.

Que 4.15. **Write a short note on : Pyrotechnics in India.**

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Answer

1. Pyrotechnic practices, or fireworks, appear in India in the 13th or 14th century.
2. Gunpowder became an article of warfare at the beginning of the 16th century. The Indian craftsmen learned the technique from the Mughals and were able to evolve suitable explosive compositions.
3. A 16th or 17th century Sanskrit treatise contains a description of preparation of the gunpowder using saltpetre, sulphur and charcoal in different ratios.
4. From 16th century onward, rockets too began being used in wars waged in India.
5. The rockets consisted of a tube of soft hammered iron tube, closed at one end and strapped to a shaft of bamboo, with a sword often fitted at the other end.
6. The iron tube contained well-packed black powder propellant.
7. Though not very accurate, when fired en masse they could cause damage as well as panic among the troops.
8. The British took a few rockets to England for study, which ended up boosting rocket technology in European warfare.

PART-3

Trade in Ancient India, India's Dominance up to Pre-colonial Times.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 4.16. **Write a short note on : Trade in ancient India.**

Answer

1. At Mehrgarh, in Baluchistan, archaeology has brought to light trade networks as early as around 5000 BCE.
2. These trade networks expanded considerably in extent and diversity before and during the Indus civilization.

3. During the 1st millennium BCE, many large cities emerged, such as Taxila, Ujjain, Mathura, Patna, Rajgir, Varanasi, Bharuch, Kanchipuram, Madurai and several more major trade centres.
4. These cities were generally located on some of the major trading routes.
5. That was also the time when well-structured states arose, which provided the required infrastructure and a suitable environment for the promotion of trade.
6. Kautilya's Arthasastra mentions trade as one of the three major types of economic activities.
7. This 3rd or 4th century BCE text shows Magadha trading in textiles, gems, coral and pearls, metals and minerals, with many parts of north, central and south India.
8. Between 6th and 5th century BCE punch marked coins of silver were introduced in north and western India.
9. India had long been engaged in external trade too. The Harappans were exporting timber, beads of semiprecious stone, shell bangles, ivory items, pearls, etc., to Oman, Bahrain and Mesopotamia through the Persian Gulf.
10. Around the beginning of the 1st millennium BCE, trade began with the Phoenicians. Indian teak and cedar reached Babylonian builders.
11. Trade with the Roman Empire began gradually in the 3rd century BCE, reached its peak in the 1st centuries BCE and CE, and slowly followed the decline of the Roman Empire.

Que 4.17. **Write a short note on : India's dominance up to pre-colonial times.**

Answer

1. From the beginning of the historical period, India enjoyed a favourable balance of trade, thereby accumulating stocks of gold.
2. India's trade dominance continued in later times. In Mughal times, Abu'l Fazl's Aine Akbari records that 40,000 vessels were engaged in trade in the Indus and its tributaries of Punjab.
3. While studying the Indian economy in the few centuries preceding British rule, economic historians have pointed out India's high trade surplus with most of her trading partners in Europe, West Asia or Africa.
4. This was the result of efficient low-cost products such as cotton or spices, but also of well-organized communities of traders.

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5. Indian merchants generally operated as guilds, a structure that provided them with greater security, shared and reliable information, and effective access to goods as well as markets.
6. India and China controlled nearly 60 % of the world's GDP 2,000 years ago.
7. They were the premier economic and trade powers from early times until the colonial era.
8. The colonial rule coincided with a steep decline in India's overseas trade dominance and overall production, as the rules of trade and industry began being dictated by the colonial master.

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5 UNIT

Cultural Heritage & Performing Arts

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PART-1

Indian Architect, Engineering and Architecture in Ancient India.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 5.1. What are the different types of architecture found in India ? Describe them in brief.

Answer

Caves, stupas, pillars, temples and Indo-Islamic architecture are variety of architecture found in India which is a very important part in Indian art and architecture.

A. Cave architecture :

1. Cave architecture is often called as Rock-cut architecture.
2. Indian rock-cut architecture is one of the main forms of architecture seen in caves.
3. It is the practice of creating a structure by carving it out of solid natural rock.
4. The earliest caves were natural caves used by people for a variety of purposes such as shrines and shelters.
5. Indian rock-cut architecture is mostly religious in nature.
6. There are more than 1,500 rock-cut structures in India.
7. Some of the famous caves are : Ajanta Caves, Ellora Cave, Elephanta Cave, Sudama / Nyagodh Cave etc.

B. Stupa architecture :

1. A Stupa is a dome-shaped sacred burial mound of brick which was used to house Buddha's relics or to commemorate significant facts and events related to Buddhism.
2. The term stupa comes from Sanskrit and it means heap.
3. Stupas are usually built on a foundation laid with blocks of stone or bricks. On this foundation, a hemispherical dome was raised.
4. In India, Sanchi, Sarnath, Amaravati and Bharhut are among the oldest known stupas.

C. Pillar architecture :

1. Erection of pillars is an age-old tradition in India.

2. Development in the field of pillar architecture in a proper way commenced during the Mauryan age.
3. The Mauryan pillars were rock-cut. These had proclamations inscribed on them and were used to spread the message of the Buddha by Emperor Ashoka.
4. The top portion of the pillar is called capital and it typically has animal figures like bull, lion, elephant, etc.
5. These capital figures are carved standing on a square or circular abacus. The abacuses are on the base which could be a stylised inverted lotus.
6. Example of pillars with capital figures: Sarnath, Basarah-Bakhira, Rampurva, Sankisa and Lauriya-Nandangarh.

D. Temple architecture :

1. A temple can be defined as an enclosed place of worship having a roof or a covered structure.
2. The word 'temple' is derived from the Latin word 'templum'.
3. Temple is the dwelling place of God and is used for worship by devotees.
4. The basic elements that comprise a Hindu Temple are :
   i. **Garbhagriha :** It is a cave-like sanctum which houses the main icon of the temple.
   ii. **Mandapa :** The entrance to the temple.
   iii. **Shikhara/Vimana :** It is a mountain-like spire on top.
   iv. **Amalaka :** Stone-like disc seen at the top of the temple.
   v. **Kalasha :** It is the topmost part of the temple.
   vi. **Antarala :** It is a vestibule between the Garbhagriha and the Mandapa.
   vii. **Jagati :** This is a raised platform where devotees can sit and pray.

E. Indo-Islamic architecture :

1. After the Turkish conquest of North India in the 13th century building activity on a large scale began.
2. Muslims absorbed many aspects of local architectural traditions.
3. A mix of many techniques, stylized shapes, and surface decorations evolved through a continuous amalgamation of architectural elements from various styles.
4. Such architectural entities that showcased multiple styles are known as Indo-Islamic architecture.
5. Types of architectural buildings : mosques for daily prayers, Jama Masjids, dargahs, tombs, hammams, minars, gardens, sarais or caravansarais, madrasas, Kos minars, etc.

Que 5.2. What are the major cave architectures in India ?

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Answer

Following are the major cave architecture in India :

A. Ellora Cave :

1. It is locally known as 'Verul Leni'.
2. It is located in Maharashtra.
3. This also a rock-cut monastery by the Buddhists.
4. It is famous for the largest monolithic excavation in the world - the great Kailasa.
5. The hills in which the caves are carved forms part of the Sahyadri ranges of the Deccan.
6. It is a UNESCO World Heritage Site.

B. Ajanta Cave :

1. This cave is located in Aurangabad district of Maharashtra.
2. It comprises about 30 rock-cut Buddhist cave monuments.
3. All three kinds of art: sculpture, architecture, and paintings (mural paintings) are combined.
4. Famous fresco paintings of Ajanta are dying princess, flying apsara and preaching Buddha.
5. It is a UNESCO World Heritage Site.

C. Elephanta Cave :

1. It is located on Elephanta Islands in Mumbai.
2. There are seven cave excavations in the Elephanta group.
3. There is Trimurti of Shiva.
4. The caves are carved from solid basalt rock.

D. Karla Cave :

1. Ancient India Buddhist early rock-cut architecture.
2. It is located in Maharashtra.
3. Related with the Mahasamghika sect of Buddhism.
4. There is a pillar of the Asokan type with a huge sixteen-sided shaft rising over a platform.
5. It has a great chaitya hall.

E. Lomasa Rishi Cave :

1. It represents the earliest example of rock-cut architecture in India.
2. It belongs to Maurya period.
3. This cave was carved out of a gigantic rounded granite rock.
4. It has an arch-like shape frontage copying the contemporary timber architecture.

5. It is located in Nagarjuni hills.

Que 5.3. What do you understand by the term Stupa ? Classify stupa and explain different parts of stupa.

Answer

Stupa : A Stupa is a dome-shaped sacred burial mound of brick which was used to house Buddha's relics or to commemorate significant facts and events related to Buddhism.

Classification of Stupa : The stupas are classified into 5 main categories on the basis of the purpose or occasion associated with them. These are :

A. Relic Stupas :

1. These stupas were constructed on bodily remains of Buddha, his disciples and Bodhisattvas.
2. These are the most sacred among all Buddhist stupas.

B. Object Stupas :

1. These stupas were built on personal belongings used by Buddha, his disciples and Bodhisattvas.
2. Begging bowl, robes and Buddhist scriptures were kept in these stupas.

C. Commemorative Stupas :

1. These stupas were built in the memory of important events associated with the life of Buddha and Bodhisattvas.

D. Symbolic Stupas :

1. Stupas of this category were built to symbolize the invisible presence of Mahatma Buddha.
2. These stupas reminded people that Buddha and his Dharma were there with them always and everywhere.
3. Relics or objects were not used in these stupas.

E. Votive Stupas :

1. These stupas were built by devotees at important Buddhist centres and monasteries near the main stupas where they went there for pilgrimage.
2. The construction of these stupas was carried out to earn merit, i.e., to get the grace of God.

Parts of Stupa :

1. **Anda :** Stupas are usually built on a foundation laid with blocks of stone or bricks. On this foundation, a hemispherical dome (anda) was raised.
2. **Medhi :** It is the wider base of a stupa.
3. **Harmika :** It is the top portion of a stupa. On the truncated top of the hemisphere, a harmika is placed, surrounded by a railing.

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4. **Vedika :** It refers to the railing built around a stupa. The stupa is enclosed by a vedika. The railing is provided with four gateways.
5. **Pradakshina path :** A path of circumambulation (pradakshina path) runs around the stupa at the ground level within the railing.
6. **Toranas :** Toranas were ceremonial gateways around the stupas.

Que 5.4. Write a short note on structure of Ashokan pillars.

Answer

1. Erection of pillars is an age-old tradition in India.
2. Development in the field of pillar architecture in a proper way commenced during the Mauryan age.
3. Mauryan pillars can be divided into following two categories :
   i. Pillars which were part of palaces.
   ii. Pillars which were erected by Ashoka independently.
4. A large number of stone pillars were erected by Ashoka throughout his empire.
5. The height of Ashokan pillars was about 12 to 15 meters and their weight was about 50 tons.
6. Ashokan pillars had following 4 parts :

A. Shaft :

i. The shaft of Ashokan pillars was generally monolithic.
ii. The shaft was round in shape. It tapered from bottom to top.
iii. This shaft was used to inscribe Ashoka's royal orders.
iv. Contents of these orders deal with Dhamma (righteousness) and its spread among the masses.

B. Bell-shaped portion :

i. A bell-shaped portion was the second component of Ashokan pillars and was put over the shaft.
ii. This portion is often termed as 'inverted lotus'.

C. Abacus :

i. Abacus was the third component of Ashokan pillars.
ii. It was a platform on which the crowning animal was placed.
iii. In earlier pillars it was square or rectangular in shape. In later pillars it was circular in shape.

D. Capital :

i. The uppermost element of a pillar is known as capital.
ii. The capital was carved with figures like a bull, lion, elephant, etc.

iii. Capital was the fourth component of Ashokan pillars.

Que 5.5. Describe the basic features of Indian temples.

Answer

1. The form and meanings of architectural elements in a Hindu temple are designed to function as the place where it is the link between man and the divine, to help his progress to spiritual knowledge and truth.
2. The basic features that comprise a Hindu Temple are :

i. **Garbhagriha (Sanctum Sanctorum) :**

1. It literally means womb-house and is a cave like sanctum.
2. In the earliest temples, it was a small cubical structure with a single entrance. Later it grew into larger chambers.
3. The Garbhagriha is made to house the main icon (main deity).

ii. **Mandapa :**

1. It is the entrance to the temple.
2. It may be a portico or colonnaded hall that incorporates space for a large number of worshippers.
3. Some temples have multiple mandapas in different sizes.

iii. **Shikhara or Vimana :**

1. They are mountain like spire of a free standing temple.
2. Shikhara is found in North Indian temples and Vimana is found in South Indian temples.
3. Shikhara has a curving shape while Vimana has a pyramidal like structure.

iv. **Vahana :** It is the mount or vehicle of the temple's main deity along with a standard pillar or Dhvaj which is placed axially before the sanctum.

v. **Amalaka :** It is a stone disc like structure crowning the top of the North Indian style shikhara.

vi. **Kalasha :** Wide-mouthed pot or ornamental pot-design decorating the shikhara in North Indian temples.

vii. **Antarala (vestibule) :** Antarala is a transition area between the Garbhagriha and the temple's main hall (mandapa).

viii. **Jagati :** It is a raised platform for sitting and praying and is common in North Indian temples.

Que 5.6. Give the classification of structural/free standing temple architecture.

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Answer

Basically there are 3 kinds of structural/free standing temple architecture :

A. Nagara style temple architecture :

1. In Nagara style, it is common for an entire temple to be built on a stone platform with steps leading up to it.
2. It does not usually have elaborate boundary walls or gateways.
3. The three main distinctive features of Nagar style is Shikhara (Curvilinear tower), Garbhagriha (Sanctum Sanctorum), Mandapa (Entrance Hall).
4. While the earliest temples had just one tower or shikhara, later temples had multiple Shikharas.
5. The garbhagriha is always located directly under the tallest tower.
6. Examples - Dashavatara temple (Deogarh), Vishwanatha temple (Khajuraho), Lakshman Temple (Khajuraho), Jagannath Temple (Puri).
7. Following are the main subdivisions of Nagara temples depending on the shape of the shikhara :
   i. Rekha-Prasada type or Latina type.
   ii. Phamsana type.
   iii. Valabhi type.

B. Dravida style temple architecture :

1. The Dravida temple is enclosed within a compound wall.
2. The front wall has an entrance gateway in its centre, which is known as a gopuram.
3. The shape of the main temple tower known as Vimana is like a stepped pyramid that rises up geometrically.
4. In the Dravida style temples, one will generally find sculptures of fierce dvarapalas or the door-keepers guarding the temple.
5. The Dravida temple consists of a large water reservoir, or a temple tank, enclosed within the complex.
6. Subsidiary shrines are either incorporated within the main temple tower or located as distinct, separate small shrines beside the main temple.
7. Examples - Shore temple (Mahabalipuram), Brihadesvara temple (Thanjavur), Meenakshi Temple (Madurai).

C. Vesara style temple architecture :

1. The Vesara style contains elements of both Dravida and Nagara styles.
2. The height of these temples was reduced compared to its Nagara and Dravida counterparts.

3. The height of the temple tower over the sanctum is usually shorter than the Vimanas in Dravida temples. The shape of these towers was pyramidal in profile.
4. Vimana was crowned by a circular shikhara above the neck.
5. Examples - Badami temple, Durga Temple (Aihole), Virupaksha Temple (Pattadkal), Keshava Temple (Somnathpur).

Que 5.7. Write a short note on Indo-Islamic architecture.

Answer

1. After the Turkish conquest of North India in the 13th century building activity on a large scale began.
2. Muslims absorbed many aspects of local architectural traditions.
3. Thus, in the field of architecture, a mix of many structural techniques, stylised shapes, and surface decorations came about.
4. These architectural entities or categories showcasing multiple styles are known as Indo-Saracenic or Indo-Islamic architecture.
5. Indo-Islamic architecture across India includes various types of the structure constructed over a period of time.
6. Major Indo-Islamic architectural forms are :

A. Forts :

1. Building monumental forts with embattlements was a regular feature in medieval times, often symbolising the seat of power of a king.
2. Commanding heights were utilised to great advantage to construct forts.
3. Use of concentric circles of outer walls.

B. Minar :

1. Another important Indo-Islamic architectural form was the minar, similar to Stambha or tower.
2. They were typically built adjacent to mosques.
3. The everyday use of the minar was for the azaan or call to prayer.
4. The basic form of a minaret includes a base, shaft, and gallery.

C. Tomb :

1. The tomb architecture is an important feature of the Islamic architecture.
2. The idea behind the tomb was eternal paradise as a reward for the true believer on the Day of Judgment.
3. This led to the paradisiacal imagery for tomb construction, beginning with the introduction of Quranic verses on the walls, subsequently

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under the Mughals, the tomb was placed within paradisiacal elements such as a garden or near a body of water or both.

D. Sarais :

1. A hugely interesting feature of medieval India was the sarais which ringed cities and dotted the vast space of the Indian subcontinent.
2. Sarais were largely built on a simple square or rectangular plan.
3. They were meant to provide temporary accommodation to Indian and foreign travellers, pilgrims, merchants, traders, etc.
4. Sarais were public domains which thronged with people of varied cultural backgrounds. This led to cross-cultural interaction amongst the people.

Que 5.8. Compare the Indo-Islamic and early Indian architecture.

Answer

S. No.	Indo-Islamic	Indian Architecture
1.	Ornamental decoration was geometrical and arabesque patterns and representation of plant and floral life.	Ornamental decoration was largely naturalistic showing human and animal forms.
2.	Extensive use of lime as mortar.	Very limited use of lime.
3.	Arcuate style of construction using arches and beams.	Trabeate style of construction using pillars and beams and lintels.
4.	The mosque was light and open.	The temple was dark and closed.
5.	The Islamic form of worship, with its emphasis on congregational prayer, requires a spacious courtyard with a large prayer hall.	A cell to house the image of the deity (garbhagriha) and often small halls in front for the worshippers, as Hindu form of worship emphasizes on individual prayer.

PART-2

Sculptures, Seals, Coins, Pottery, Puppetry.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 5.9. Write a short note on sculptures in India.

Answer

1. Sculpture in the Indian subcontinent essentially consists of sculpture of stone, metal or terracotta.
2. The first known sculpture in the Indian subcontinent is from the Indus Valley civilization, when small items of bronze sculpture and terracotta sculpture were produced.
3. After the collapse of the Indus Valley civilization there is little record of sculpture until the Buddhist era.
4. Thus the great tradition of Indian monumental sculpture in stone appears to begin relatively late, with the reign of Asoka from 270 to 232 BCE, and the Pillars of Ashoka he erected around India.
5. Besides religious, secular elements were also present in Indian sculptures.
6. Figures of gods and goddesses, kings, queens, birds, animals and trees were made by Indian artists.

Que 5.10. Write a short note on seals.

Answer

1. Seals were used for authentication of transactions by state as well as private individuals and organizations.
2. Seals can be compared with stamps of present times.
3. The earliest seals found in Indian sub-continent belong to pre-Harappan phase.
4. Thousands of seals have been discovered by archaeologists from the Harappan sites. Most of the seals were made of steatite. A few of them were also made of terracotta, gold, agate, chert, ivory and faience.
5. The dimension of Harappan seals varied from 0.5 inch to 2.5 inch.
6. Most Harappan seals were quadrilateral in shape. Square and rectangular shaped seals have been found most commonly.
7. Every seal is engraved in a pictographic script (which is yet to be deciphered).
8. Most of the seals have been written on both sides. The writings are in the Kharosthi style (right to left).

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9. The seals throw light on relationship and interaction of the people of Harappan civilization with outside world.
10. The seals throw light on the language and script of the Harappan civilization.

Que 5.11. Write a short note on coinage of India.

Answer

1. Coins issued by Indian rulers through the ages are important example of human art belonging to the ancient age because these coins have different types of symbols on them.
2. The coins throw light on the socio-economic, political and cultural life of people belonging to that period.
3. Coinage of India began anywhere between early 1st millennium BC to the 6th century BC.
4. These coins were popularly known as punch marked coins because different symbols were inscribed on them using punches.
5. The earliest punch marked coins were irregular pieces of metal.
6. Die-cast coins were issued in India in the Saurashtra region in the 5th century BC.
7. These coins were called Karshapana because their weight was one karsha (unit of measurement) each.
8. The English word 'Cash' has originated from the word karsha only.
9. Punched mark coins were generally made of silver, while some were made of copper too.
10. Some of the most common symbols used on punch marked coins were as follows :
    i. Sun mark ii. Crescent
    iii. Chakra iv. Swastika
    v. Lingam vi. Snake
11. During the post-Mauryan period, the most remarkable progress was witnessed in the field of coinage. Indo-Greeks and Kushana rulers made immense contribution to the development of coinage.
12. Indo-Greeks were the first to issue gold coins in India.

Que 5.12. Give the significance of coinage as source of history.

Answer

1. A study of Indian coins enlightens us with a great deal about the history of ancient India.

2. Coins give us the names of the kings who ruled at various times in different parts of the country.
3. Information provided by coins helps in corroborating the evidence from other sources such as the Puranas, etc.
4. Coins help us in determining chronology. Coins mention the year in which they are issued. The existence of a large number of coins issued during the different years of the reign of a king helps us to place the exact dates for the accession and the death of the king.
5. The place of discovery of coins helps us determine the extent of the territory of a king.
6. Coins also throw light on trade and commercial relations. The discovery of a large number of Roman coins in India confirms that there was trade between India and Roman Empire.
7. Purity of coins indicates economic prosperity of people and the state. Discovery of large number of gold and silver coins with high level of purity indicate that level of prosperity was high.
8. The figures of the various kings appear on coins and from them we can have an idea regarding the head-dress of those kings.
9. Coins give us genuine information regarding the history of ancient India as there is no possibility of them being tampered with.

Que 5.13. What do you understand by pottery ? Explain.

Answer

1. Pottery refers to the creation of objects that are made up of hard brittle material produced from non-metallic minerals by moulding them while the material is wet and then firing them at high temperatures.
2. Pottery is often made up of clay, porcelain, steatite, etc.
3. Pottery plays an important role in studying culture and reconstructing the past.
4. It reflects the social, economic and environmental conditions a culture thrived in, which helps the archaeologists and historians in understanding our past.
5. It holds significant value in understanding cultures where script was either absent or remains undeciphered.
6. Pottery is majorly of following two types :
    i. Handmade
    ii. Wheel turned

Que 5.14. Write a short note on evolution of pottery.

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Answer

A. **Neolithic Age :** The origins of pottery date back to the Neolithic Era. We find the first reference of pottery in this age. Naturally it is hand-made pottery but during the later period footwheel is also used.

Features of pottery in Neolithic age :

1. Unglazed/unburnished that is having rough surface.
2. Handmade coarse grey pottery.
3. Material - clay mixed with mica and sand.
4. Pottery is devoid of any painting.
5. In many cases twisted rice husk cords were impressed into wet clay for decoration.
6. Found throughout India.

B. **Chalcolithic Age :** Chalcolithic Era, the first metal age, is marked by the occurrence of distinct cultures in various parts of our country. People of this age used following kinds of pottery :

i. **Black and Red Ware (BRW) Pottery :**

1. BRWs were among the oldest pottery forms used in India during the ancient age.
2. These pots were black from inside and near the rim, and their outer body was red in colour.
3. This typical colour combination was attained through the inverted firing method.
4. These pots were mostly made by wheel turn.

ii. **Ochre Coloured Pottery (OCP) :**

1. This pottery was ochre or brownish red in colour.
2. These pots are quite weak.
3. The cultural phase associated with this type of pottery has been named as the ochre coloured pottery culture.
4. OCP was used in Punjab, Haryana, UP and Rajasthan.

iii. **Harappan Civilization :**

1. Both polished and unpolished type of pottery existed.
2. Pottery generally has a red surface and is wheel turned although handmade ones too exist.
3. Polished wares were well fired.
4. Most of the pottery is polychrome meaning more than two colours are used to colour the pottery.
5. Most of the pottery is utilitarian.

iv. **Vedic Era - Painted Grey Ware (PGW) :**

1. The Vedic Era saw the emergence of Painted Grey Ware (PGW) culture.
2. Characterized by a style of fine, grey pottery painted with geometric patterns in black.
3. Are confined to few geographical locations, namely - Punjab, Haryana and upper Ganga Valley.
4. This culture is associated with village and town settlements (but without large cities).

v. **End of Vedic Era - Northern Black Polished Ware (NBPW) :**

1. This era marked the beginning of the Northern Black Polished Ware (NBPW).
2. Glossy, shining type pottery.
3. Made of fine fabric and served as tableware for richer class.
4. Found in UP and Madhya Pradesh.
5. Classified into two groups - bichrome and monochrome.
6. Monochrome pottery has a fine and thin fabric. Potted on fast wheel and have a strikingly lustrous surface. 90 % of this type is jet black, brownish black and bluish black and 10 % have colours like pink, golden, brown among others.
7. Bichrome pottery is found less. It shows all the features of monochrome except that it shows combination of two colours.

Que 5.15. **What do you mean by puppet ? What is puppetry ? Why puppetry is art dying ?**

Answer

Puppet :

1. A doll or a figure controlled by a person so that it appears to be moving on its own is called a puppet.
2. The word 'puppet' has been derived from the Latin word 'pupa' whose literal meaning is doll.

Puppetry : Puppetry is a performing art or a form of theatre that involves manipulation of puppets.

Puppetry a dying art : Following are the various reasons for it :

1. Lack of patronage in the modern age.
2. Competition from Electronic media which is a preferred mode of entertainment.
3. Puppetry Art is usually confined to only devotional and mythological stories.
4. With changing times, Puppetry does not take up modern social issues.

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5. Puppetry lacks modernization in terms of script, lighting, sound and other stage effects.

Que 5.16. Give the classification of puppetry.

Answer

Puppetry has been classified as :

A. String Puppets :

1. It has jointed body and limbs that allow movement.
2. Puppets are made of wood, or wire, or cloth stuffed with cotton, rags or saw dust.
3. The puppet is suspended from a hand held control strings that are attached to different parts of the puppet's body.
4. The puppet is manipulated by operating the control as well as by loosening or pulling the relevant string(s).
5. For the convenience of manipulation and support, two rods are attached to the hands of the puppets.

Examples :

i. Kathputli (Rajasthan)
ii. Kundhei (Orissa)

B. Glove Puppets :

1. The glove puppets are worn on hands just like a glove.
2. The middle finger and thumb act as hands of the puppet and the index finger acts as the head.
3. Head is made of either cloth or wood, with two hands emerging from just below the neck.

Examples :

i. Pava-kathakali (Kerala)
ii. Kundhei nach (Orissa)

C. Rod Puppets :

1. These puppets have mostly three joints. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.
2. The main holding rod that supports the puppet may be hidden by a robe or costume of the puppet.
3. The action rods are usually connected to the hands of the puppet and manipulated by the puppeteer to show action.

4. The body and hands have a bamboo base covered and plastered with hay and rice husk mixed and moulded into required shape.
5. Due to the absence of legs the puppets are draped in a sari or dhoti as per the character.

Examples :

i. Putul Nautch (WB)
ii. Yampuri (Bihar)

D. Shadow Puppets :

1. Shadow puppets are flat puppets that are operated against the rear of a tightly stretched white cloth screen.
2. They are cut out of leather, which has been treated to make it translucent.
3. Shadow puppets are pressed against the screen with a strong source of light behind it.
4. The manipulation between the light and the screen make colourful shadows for the viewers who sit in front of the screen.
5. The puppet shapes or cutouts are perforated and split bamboo or cane sticks are attached vertically to the puppet for handling and manipulation.

Examples :

i. Ravanachhaya (Orissa)
ii. Tholu Bommalata (AP)

PART-3

Dance, Music, Theatre, Drama, Painting, Martial Arts Traditions, Fairs and Festivals.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

Que 5.17. What are the various dance forms in India ?

Answer

1. The two major dance forms in India are classical and folk dance. The major difference between classical and folk dance is the origin.

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2. Classical dance has a deep-rooted relationship with the Natya Shastra where the specific features of each of the classical dance forms have been mentioned.
3. Folk dance, on the other hand, emerged from the local tradition of the respective state, ethnic or geographic regions.

Que 5.18. What are the aspects and basic elements of classical dance ? What are the basic technicalities that are expressed in the classical dance ?

Answer

1. The Natya Shastra written by Bharat Muni is the most prominent source for establishing the characteristics of the dances.
2. There are two basic aspects of classical dance :
   i. **Lasya :** It denotes grace, bhava, rasa and abhinaya. It is symbolic to the feminine features of dance as an art form.
   ii. **Tandava :** This is symbolic to the male aspects of dance and has more emphasis on rhythm and movement.
3. There are three basic elements classical dance :
   i. **Nritta :** These are the basic dance steps and are performed rhythmically but devoid of any expression or mood.
   ii. **Natya :** It means dramatic representations and refers to the story that is elaborated through the dance recital.
   iii. **Nritya :** It refers to the sentiment and the emotions evoked through dance. It includes the mime and the different methods of expression including mudras in the dance.
4. The Guru-Shishya paramapara forms the core of the Indian classical dance forms. The basic meaning is that each dance form is related to a Guru (Teacher) and he/she transfers that knowledge of dance to a Shishya (Student.)
5. The 8 basic technicalities that are expressed in the classical dance are given below :
   i. **Shringar :** Love
   ii. **Hasya :** Humorous
   iii. **Karuna :** Sorrow
   iv. **Raudra :** Anger
   v. **Veer :** Heroism
   vi. **Bhayanak :** Fear
   vii. **Bibhats :** Disgust
   viii. **Adbhoot :** Wonder

Que 5.19. What are the classical dances of India ?

Answer

The classical dances in India are given below :

A. Bharatnatyam (Tamil Nadu) :

1. Bharatanatyam is an important classical dance form in India. It originated in the temples of South India, particularly, Tamil Nadu.
2. Bharatnatyam dance is known to be ekaharya, where one dancer takes on many roles in a single performance.
3. This dance form is performed by both men and women.
4. The costumes worn are bright coloured. Women wear saris and men wear dhotis.
5. There is a lot of make-up and bright ornaments used, which accentuate the facial expressions and gestures of the performers.
6. The music used is Carnatic classical music, accompanied by instruments such as flute, violin and the Mridangam.
7. Gestures used in Bharatanatyam are called Hastas or Mudras.

B. Kathak (Uttar Pradesh) :

1. The word Kathak has been derived from the word Katha which means a story.
2. It was primarily a temple or village performance wherein the dancers narrated stories from ancient scriptures.
3. Usually a solo performance, the dancer often pauses to recite verses followed by their execution through movement.
4. The focus is more on footwork; the movements are skillfully controlled and performed straight legged by dancers wearing ankle-bells.
5. Kathak is the only form of classical dance wedded to Hindustani or the North Indian music.

C. Kuchipudi (Andhra Pradesh) :

1. Kuchipudi was originally performed by the group of actors going from village to village known as 'Kusselavas'.
2. Lasya and tandava elements are important in Kuchipudi dance form.
3. The dance style is a manifestation of earthly elements in the human body.
4. The dancer may undertake the role of the singer as well becoming a dance-drama performance.
5. The music of dance is Carnatic.

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D. Odissi (Odisha) :

1. Odissi is a classical India dance form and it originates from the state of Odisha. It is a sensuous and lyrical dance form.
2. It touches on the human and the divine aspects of life. It also touches on the subtleties of life, as well as the mundane.
3. It is a soft dance backed by soothing lyrics and is similar to Bharatanatyam in terms of the mudras and expressions.
4. It incorporates two major postures - Tribhanga and Chowk.

E. Kathakali (Kerala) :

1. Kathakali is the most popular dance form of Kerala. The word translates as Story-Play. It is popular for its make-up and costumes.
2. Kathakali is a blend of dance, music and acting and dramatizes stories, which are mostly adapted from the Indian epics.
3. The dancers enact the roles of the stories with particular make-up and costume.
4. Different facial colours indicate different mental stages and character, e.g., green - nobility, black - wicked, red patches - combining royalty and evil.
5. Hand gestures, facial expressions and eye movements are important.

F. Sattriya (Assam) :

1. The Sattriya dance form was introduced in the 15th century A.D by the Vaishnava saint and reformer of Assam, Sankaradeva as a medium for propagation of the Vaishnava faith.
2. The dance form evolved and expanded as a distinctive style of dance later on.
3. Because of its religious character and association with the Sattras (Vaishnava monasteries), this dance style has been named Sattriya.
4. Sattriya dance tradition is governed by strictly laid down principles in respect of hastamudras, footworks, aharyas, music etc.

G. Manipuri (Manipur) :

1. The origin of Manipuri dance can be traced back to ancient times that go beyond recorded history.
2. The dance in Manipur is associated with rituals and traditional festivals, there are legendary references to the dances of Shiva and Parvati and other gods and goddesses who created the universe.
3. Manipur dance has a large repertoire, however, the most popular forms are the Ras, the Sankirtana.
4. There are essentially two divisions in the classical Manipuri dance :
   i. **Jagoi :** Predominant in Ras Leela, this steam represents the Lasya element described in Bharata's Natya Shastra.

   ii. **Cholom :** This represents the Tandava form of classical dance.
5. Chief instruments used are the drum and the flute.

H. Mohiniyattam (Kerala) :

1. Mohiniyattam or dance of Mohini is the classical solo dance form of Kerala.
2. Mohiniyattam is based on Natya Shastra's lasya style.
3. It has delicate movements and more feminine facial expressions.
4. The movements are gentle and glide-like. They do not have terse rhythmic steps.
5. More emphasis is on the facial expressions and hand gestures.
6. It is traditionally performed only by women.

Que 5.20. Describe the fundamental elements of Indian Music.

Answer

Following are the fundamental elements of Indian Music :

A. Sruti :

1. Commonly refers to musical pitch.
2. It is the shortest interval of pitch that human ears can detect and a musical instrument or a singer can produce.
3. According to Natya Shastra, there are 22 srutis.

B. Swara :

1. It refers to type of musical sound that is a single note, which defines a relative position of a note, rather than a defined frequency.
2. There are 7 swaras in the form of Sa, Ri or Re, Ga, Ma, Pa, Dha, Ni.
3. These 7 swaras are related to sounds of certain birds and animals.

C. Raga :

1. A raga prescribes a set of rules for building a melody.
2. It is characterized by a combination of notes picked out of the total 22 srutis.
3. Ragas involve arrangement of swaras in different sequences.
4. All the ragas are categorized in such a way that there will be an increasing and decreasing order of swaras.
5. Following are some important ragas :
   i. **Raga Bhairav :** It is a morning raga.
   ii. **Raga Marwa :** It is sung during late afternoon hours till sunset.
   iii. **Raga Pahadi :** It is an evening raga.
   iv. **Raga Yaman :** It is an evening raga. It is sung from sunset till late evening.

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v. **Raga Jog :** It is sung after midnight in the wee hours of morning.

vi. **Raga Malhar :** It is associated with rain.

vii. **Raga Deepak :** It is associated with fire.

D. Tala :

1. Tala refers to the beat set for a particular composition (a measure of time).
2. It is a sequence of beats performed by singers using hands and fingers at fixed time cycles.
3. These rhythmical cycles vary from 3 to 128 beats.
4. Tala is intricately related to 'Laya' which refers to repetitive nature of any activity.

Que 5.21. Write a short note on Indian Classical Music.

Answer

1. The Indian classical music has two distinct varieties : Hindustani music and Carnatic music.
2. Hindustani music belongs to the Northern part of the country, and the Carnatic music is south Indian.
3. Hindustani music became popular during the Mughal Empire. Some Persian and Arabic elements have been assimilated in this music system.
4. Following are the styles of singing and composition in Hindustani music :

i. Dhrupad :

1. This is the oldest and grandest form of Hindustani music.
2. It is essentially poetic and it is presented in a style marked with precise and orderly elaboration of Raga.
3. Its rhythm is mostly of 12 beats.
4. Greater significance is given to music rather than words.

ii. Khayal :

1. Khayal means imagination.
2. This is the most prominent style in Hindustani depicting romantic style of singing.
3. It largely depends on the imagination and improvisation of the performer.
4. It is also composed of particular raga and tala.
5. It ranges from praise of kings description of seasons and pranks of Lord Sri Krishna.

iii. Thumri :

1. Thumri originated in the eastern part of Uttar Pradesh.
2. It is influenced by hori, kajri, Dadra.

3. Tumhri is supposed to be romantic and erotic style of singing and is also called "lyric of Indian classical music".
4. The song composition mainly on love and devotion.

iv. Tarana :

1. Tarana are medium to fast paced songs that are usually performed towards the end of the concert.
2. They consist of a few lines of poetry with rhythmic syllables.
3. It is characterized by the use of meaningless syllables in a very fast rendition.

v. Tappa :

1. Tappa is a form of Indian semi-classical vocal music.
2. Tappa developed around the 18th century. It means jump in Persian.
3. It originated from the folk songs of the camel riders of Punjab and was developed as a form of classical music by Mian Ghulam Nabi Shori.

vi. Ghazal :

1. Ghazal is an originally Persian form of Poetry.
2. In India, Ghazal became the most common form of poetry in the Urdu language.

vii. Qawwali :

1. Qawwali is a fusion of Persian and Indian musical traditions.
2. It is devotional in nature.
3. It is sung in a group with a solo voice against a chorus.

viii. Kirtan/Bhajan :

1. Kirtan was originated by Chaitanya Mahaprabhu.
2. Kirtan involves chanting hymns or mantras.
3. Musical instruments such as Harmonium, Tablas, Mridang and Cymbals are used.

ix. Carnatic Music :

1. Carnatic sangeet is the South Indian system of classical music.
2. Carnatic Sangeet is found in the south Indian states of Kerala, Tamil Nadu, Karnataka, and Andhra Pradesh.
3. Purandardas is considered as the father of Carnatic Music.
4. Carnatic music is based upon a system of ragam (rag) and thalam (tal).
5. Musical instruments used are veena (vina), violin, mridangam, nadaswaram, and the tavil.

Que 5.22. What are traditional theatre forms in India ? List the main elements of theatre. Name some of the traditional art forms of India.

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Answer

1. Traditional theatre is a combination of acting, singing, dance, music, dialogue, narration.
2. It started as a narrative form of art where recitations, dance, and music played a central role in depicting the local history, societal ethos etc.
3. It is based on spontaneous creativity emerging from circumstances.
4. Traditional theatre is often a key feature of cultural promotion.
5. The main elements of theatre are :
   i. Plot
   ii. Character
   iii. Thought
   iv. Diction
   v. Music
   vi. Spectacle

Following are the traditional art forms of India :

i. Bhavai :

1. It is a traditional theatre form of Gujarat and Rajasthan.
2. It is a synthesis of devotional and romantic sentiments.
3. It consists of dance to narrate series of small plays known as Vesha or Swanga.
4. It is accompanied by semi-classical music.

ii. Nautanki :

1. Nautanki is popular in the state of Uttar Pradesh.
2. The theme is based on historical, social and folk tales, delivered through dance and music.
3. Dialogues are delivered in a lyrical fashion accompanied by drum beats called Nagara.

iii. Rasleela :

1. It is a theatre form popular in Uttar Pradesh.
2. It depicts the legends of Lord Krishna.
3. In this theatre form, dialogues are in pros combined with songs and scenes from the pranks of Krishna.

iv. Bhand Pather :

1. It is a traditional theatre form of Kashmir.
2. It consists of unique combinations of dance, drama, and acting.
3. Surnai, Nagara, and dhol are the instruments used in this theatre form.

4. It is mainly performed by the farming community, reflecting their ideas and way of living.

v. Swang :

1. It is a popular theatre form of Punjab and Haryana.
2. It is mainly a musical drama sung through verses.
3. Ektara, Harmonium, Sarangi, Dholak, and Kharta are the instruments used in it.

vi. Maach :

1. Maach is a theatre form of the region of Malwa in Madhya Pradesh.
2. The term Maach is used for the stage as well as the play.
3. It is based on mythological themes and later romantic folk tales were also included.
4. Songs are given importance between the dialogues in this theatre form.
5. Dialogues in this form are called Bol.

vii. Ankia Naat :

1. It is a theatre form present in the state of Assam.
2. Cultural glimpses of Assam, West Bengal, Odisha, Mathura, and Brindavan can be seen this theatre form.
3. The narration begins with a story in Sanskrit and later switch to Brajboli or Assamese.
4. Use of Masks to depict special expression is one of the unique features of this theatre form.

viii. Dashavatar :

1. It is the most developed theatre form of Konkan and Goa.
2. The ten incarnation of Lord Vishnu-the god of preservation and creativity are personified by the performers.
3. Apart from makeup, performers wear a mask of wood and papier mache.

Que 5.23. Write a short note on modern theatre in India ?

Answer

1. The medieval period witnessed the emergence of regional language literatures. But it did not produce dramatic works comparable to ancient classics.
2. Some innovations happened in religious drama due to socio-religious reform.
3. Indian drama was reborn during British colonial interregnum in 18th and 19th centuries.

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4. The impetus came from two sources : the rich heritage of Indian drama and the exposure to Western dramatic classics through English.
5. Translations started appearing simultaneously of Sanskrit classics and Western classics, particularly Shakespeare.
7. An unprecedented development in theatre was the rise of urban entertainment theatre.
8. This arose in order to provide entertainment to the increasing population of big cities consequent upon industrialization.
9. The new urban theatre is popularly known as Parsi theatre.
10. This genre was an interesting mixture of Western Naturalistic drama, opera and several local elements.

Que 5.24. Write a short note on drama ?

Answer

1. Bharata's Natya Shastra was the earliest and most elaborate treatise on drama written anywhere in the world.
2. India has the longest and richest tradition in theatre going back to at least 5000 years.
3. The origin of drama in India is closely related to ancient rituals and seasonal festivities.
4. The growth in drama took place with the introduction of "curtain" in the kushanas era.
5. Traditionally the theatre consisted of the auditorium, stage and the backstage which is behind the stage. Curtain separates the stage and backstage.
6. The drama was performed without scenery and decorations. It was more of acting and gestures by the actors.
7. Costume and make-up was regulated by convention so that roles were immediately recognizable.
8. Most type of drama had a hero, a heroine, a villain and a "vidushaka" as a comedian. Themes were mainly based on love.
9. The drama generally opened with a benediction song followed by a prologue in the form of a dialogue/discussion between the chief actor and his actress giving the title, nature and occasion of the play.
10. Violence and death were forbidden to be performed in the stage.
11. At the end of the play came a concluding verse - a virtual vote of thanks.

Que 5.25. Explain the evolution of Indian paintings. Give classification of Indian paintings.

Answer

Evolution of Indian paintings :

1. The tradition of paintings has been carried on in the Indian subcontinent since the ancient times.
2. With time, Indian classical paintings evolved to become a sort of blend of the various traditions influencing them.
3. Indian paintings provide on aesthetic continuum that extends from the early civilization to the present day.
4. In the beginning Indian painting was essentially religious in purpose.
5. But as year passed by Indian painting became a fusion of various culture and traditions.
6. During the colonial era, Western influences started to make an impact on Indian art.
7. By the time of Independence in 1947, several schools of art in India provided access to modern techniques and ideas.
8. Galleries were established to showcase these artists.
9. Indian art got a boost with the economic liberalization of the country since early 1990s.
10. Artists from various fields started bringing in varied styles of work post liberalization.
11. Indian art thus works not only within the confines to academic traditions but also outside it.

Classification of Indian paintings :

1. Indian paintings can be broadly classified as murals and miniatures.
2. Murals are large works executed on the walls of solid structures directly.
3. Miniature paintings are executed on a very small scale for books or albums on perishable material such as paper and cloth.

Que 5.26. Describe mural paintings with some examples.

Answer

1. Mural is inherently different from all other forms of pictorial art and is organically connected with architecture.
2. Mural is the only form of painting that is three-dimensional, since it modifies and partakes of a given space.

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3. Moral paintings are applied on dry wall with the major use of egg yolk, oil, etc.
4. A mural artist must conceive pictorially a theme on the appropriate scale with reference to the structural exigencies of the wall and to the idea expressed.
5. The history of Indian murals starts from 2nd century BC to 8th - 10th century AD.

Notable examples of mural paintings :

i. Ajanta Murals Paintings :

1. Depict a large number of incidents from the life of the Buddha (Jataka Tales).
2. Exclusively Buddhist, excepting decorative patterns on the ceilings and the pillars.
3. Prominent feature => Half closed drooping eyes.

ii. Ellora Murals Paintings :

1. Painted in rectangular panels with thick borders.
2. Prominent features => Sharp twist of the head + painted angular bents of the arms + sharp projected nose + long drawn open eyes + concave curve of the close limbs.

iii. Badami Mural Paintings :

1. A cave site in Karnataka, patronized by chalukya king, Manglesha.
2. Depictions in the caves show Vaishnava affiliation, therefore, the cave is popularly known as Vishnu cave.
3. Only a fragment of painting has survived on the vaulted roof of the front mandapa.
4. Badami cave painting represents an extension of the tradition of mural painting from Ajanta to Badami in south India.

Que 5.27. Describe miniature paintings with some examples.

Answer

1. In these paintings, very fine details were portrayed by the painter.
2. If a miniature painting is observed under a magnifying glass, more details become visible.
3. In a miniature painting the objects are depicted at the most 1/6th of their original size.
4. The Palas of Bengal were the pioneers of miniature painting in India.
5. The art of miniature painting reached its glory during the Mughal period.

Notable examples of miniature paintings :

i. The Pala School (11th - 12th century) :

1. Earliest examples of miniature painting in India.
2. Exist in the form of illustrations to the religious texts on Buddhism.
3. A large number of manuscripts on palm-leaf relating to the Buddhist themes were written, illustrated with the images of Buddhist deities at the center.
4. The Pala painting is characterized by sinuous line and subdued tones of colour.

ii. Western Indian School of Painting (12th - 16th century) :

1. Also called Jain Painting, largely devoted to the illustration of Jain religious texts.
2. Notable sites => Gujarat, Uttar Pradesh, Central India & Orissa.
3. Characterized by simple, bright colours, highly conventionalized figures, and wiry, angular drawing.
4. The earliest manuscripts are on palm leaves with the figures shown from a frontal view.
5. The facial type, with its pointed nose, resembles to wall paintings at Ellora.
6. Prominent feature => Projecting "further eye," which extends beyond the outline of the face in profile.

iii. Mughal Paintings (16th - 19th century) :

1. Mainly confined to miniature illustrations on the books or as single works to be kept in an album.
2. Mughal paintings were a unique blend of Indian, Persian and Islamic styles.
3. Marked by supple naturalism => Primarily aristocratic and secular.
4. Tried to paint the classical ragas and Seasons or baramasa.
5. Akbar's reign ushered a new era in Indian miniature painting.

iv. Rajput Painting (16th - 19th century) :

1. Unlike Mughal paintings which were contemporary in style, Rajput paintings were traditional & romantic.
2. Rajput painting is further divided into Rajasthani painting and Pahari painting (art of the Himalayan kingdom's).

Que 5.28. Explain the term 'martial art'. Also mention different martial art forms of India.

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Answer

1. India is famous for its martial arts that have developed since ancient times.
2. The term 'martial art' refers to creativity exhibited by warriors while fighting against their opponents.
3. These warriors use different gestures, postures and techniques to overcome their opponents.
4. Nowadays these art forms are used in rituals, celebrations, in sports, means of physical fitness, as a self defence.
5. Many of the arts are related to dance, yoga etc.

Different martial art forms of India :

i. Kalaripayattu (Kerala specially) & rest of south :

1. Weapon based type.
2. "Kalari" means arena. "Payattu" means combat/fighting.
3. Involves strikes, kicks, grappling, preset forms, weaponry and healing methods, the footwork movement.
4. Kerala's "Kathakali" incorporates greatly of this in their routines.

ii. Silambam (Tamil Nadu) :

1. Weapon based type.
2. Variety of weapons used.
3. Majorly used "Silambam staff" as a weapon.
4. Foot movements play a key role.
5. Movements of animals like snake, tiger, elephant and eagle used.

iii. Gatka (Punjab) :

1. Weapon based.
2. Used by Sikhs mainly.
3. Gatka means - "One whose freedom belongs to grace".
4. Stick, Sword, kirpan or kataar used as weapon.

iv. Musti Yuddha (Varanasi) :

1. Unarmed type.
2. Punches, kicks, knees and elbow strikes used.

v. Thang Ta (Manipur) :

1. Weapon Based.
2. "Thang" means sword. "Ta" means spear.
3. Anything from sword or spear can be used.
4. Other weapons used are shield and axe.
5. Used in three different ways: as ritual, as spectacular performance and as fighting technique.

vi. Lathi (Punjab & Bengal) :

1. Weapon Based.
2. Cane Sticks used.
3. Popular more in villages.

vii. Mardani Khel (Kolhapur, Maharashtra) :

1. Weapon Based.
2. Created by Marathas.
3. Suitable for hilly regions.
4. Uses sword mainly & needs rapid movements.

viii. Pari-Khanda (Bihar, Jharkhand, Odisha) :

1. Weapon Based.
2. Created by Rajputs.
3. "Pari" means shield & "Khanda" means sword.

ix. Inbuan Wrestling (Mizoram) :

1. Unarmed Type.
2. Has strict rules prohibiting kicking, stepping out of the circle and bending of the knees.
3. Aim is to lift the opponent off his feet while strictly adhering to the rules.
4. Catching hold of the belt worn by the wrestlers around the waist; it has to remain tight all through the game.

x. Thoda (Himachal Pradesh) :

1. Weapon Based.
2. Originated from the times of Mahabharata.
3. Generally based on archery skills.
4. "Thoda" is the round piece of wood fixed to the head of the arrow.

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Que 5.29. **Write a short note on fairs and festivals.**

Answer

1. People in India celebrate their religious and cultural occasions by organizing cultural activities in the form of fairs and festivals.
2. Every Indian state and socio-cultural group has its unique traditions which reflect in their celebrations.
3. People use folk music, dances and other forms of entertainment to enjoy these important occasions.
4. Vibrant, fascinating and beautiful Indian fairs and festivals reflect the cultural strength and diversity of India.
5. Indian festivals can be broadly divided into 3 categories, namely national or political, religious and economic.
6. Most Indian festivals are connected to seasons and economic activities.
7. Fairs and festivals help in breaking the monotony of life.
8. Cultural activities organized on these occasions invigorate everyone.
9. Economic activities get a boost because artisans and craftsmen set up their stalls to sell their products at fairs.
10. These occasions also give boost to tourism because they attract millions of tourists every year.
11. The voice of Indian heritage and culture is carried by these celebrations beyond Indian boundaries.
12. Festivals are secular as well as religious in nature.
13. Festivals such as Independence Day and Republic Day are examples of secular festivals.
14. Holi, Diwali, Chhath, and Onam, etc. are examples of religious festivals.

Que 5.30. **Discuss the major religious festivals of India.**

Answer

Following are major religious festivals celebrated in India :

1. **Holi :**
   i. Holi is celebrated at the end of the winter season on the last full moon day of the lunar month phalguna which usually falls in the later part of February or March.

   ii. Holi is celebrated by people throwing coloured powder and coloured water at each other.
   iii. The bonfires are lit in memory of the escape of Prahlad when Demoness Holika, sister of Hiranyakashipu carried him into the fire.
2. **Maha Shivaratri :**
   i. Maha Shivaratri is a Hindu festival celebrated every year on the 13th night in the Krishna Paksha of the month of Phalguna.
   ii. The festival is celebrated by going to Shiva Temple, all day fasting and all night long vigil.
3. **Diwali :**
   i. Diwali popularly known as the festival of lights.
   ii. Diwali involves the lighting of small clay lamps to signify the triumph of good over evil.
   iii. Diwali commemorates the return of Lord Rama along with Sita and Lakshmana from his fourteen year long exile and vanquishing the demon King Ravana.
4. **Navaratri :**
   i. Navaratri is a Hindu festival of worship of Shakti and dance and festivities.
   ii. The word Navaratri means nine nights. During these nine nights, nine forms of Shakti or Devi are worshipped.
5. **Vinayaka Chaturthi :**
   i. Vinayaka Chaturthi is the Hindu festival of Ganesha, who is believed to bestow his presence on earth for all his devotees in the duration of this festival.
   ii. It is the birthday of Ganesha who is widely worshipped as the God of wisdom, prosperity and good fortune.
6. **Guru Purnima :**
   i. Guru Purnima is a festival traditionally celebrated by Hindus and Buddhists.
   ii. Traditionally the festival is celebrated by Buddhists in the honor of the lord Buddha who gave his first sermon on this day at Sarnath, Uttar Pradesh, while Hindus on this day offer Puja or pay respect to their Guru.

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7. Thai Pongal :

i. Thai Pongal is harvest festival celebrated in Tamil Nadu, Puducherry and Sri Lanka.

ii. Thai Pongal is celebrated at harvest time to thank the Sun God and farmstead livestock that helped to create the material abundance.

iii. The boiling over of milk in the clay pot symbolizes material abundance for the household.

8. Raksha Bandhan or Rakhi :

i. Raksha Bandhan or Rakhi is a festival primarily observed in North India by Hindus and Sikhs.

ii. The central ceremony involves the tying of rakhi by a sister on her brother's wrist.

iii. This symbolizes the sister's love and prayers for her brother's well being, and the brother's lifelong vow to protect her.

9. Vasant Panchami :

i. Vasant Panchami is a Hindu festival celebrating Saraswati, the goddess of knowledge, music and art.

ii. Traditionally during this festival children are taught to write their first words; Brahmins are fed; ancestor worship is performed.

iii. The colour yellow plays an important role in this festival, in that people usually wear yellow garments.

10. Karva Chauth :

i. Karva Chauth is an annual one-day festival celebrated by Hindu and Sikh women in North India in which married women fast from sunrise to moonrise for the safety and longevity of their husbands.

ii. Sometimes unmarried women observe the fast for their fiancés or desire one.

11. Buddha Poornima :

i. Commemorates the birth anniversary of Lord Buddha.

ii. Pilgrims come from all over the world to Bodh Gaya to attend the Buddha Poornima celebrations.

iii. The day is marked with prayer meets, sermons on the life of Gautam Buddha, religious discourses, continuous recitation of Buddhist scriptures, group meditation, processions, worship of the statue of Buddha.

iv. The Mahabodhi Temple wears a festive look and is decorated with colourful flags and flowers.

12. Janmashtami :

i. Krishna Janmashtami is an annual Hindu festival.

ii. It is celebrated to mark birth anniversary of Lord Krishna, the 8th incarnation of Vishnu.

iii. It is celebrated with greatest devotion and fervor in Mathura and Vrindavan and throughout India.

iv. People keep fast and sing devotional songs of Krishna on the day of Janmashtami.

13. Christmas :

i. Christmas is observed on December 25 to commemorate the birth of Jesus.

ii. On this day gifts are given, Christmas cards are exchanged, Christmas trees are decorated.

iii. There are special prayer and celebrations in Church on this day.

iv. Santa Claus brings gifts to children on Christmas.

14. Ramzan :

i. It is the Islamic month of fasting in which participating Muslims refrain from, eating drinking and sexual relations from dawn until sunset.

ii. Fasting is intended to teach Muslims about patience, humility and spirituality.

iii. It is a time for Muslims to fast for the sake of God and to offer more prayer than usual.

15. Muharram :

i. Muharram is the first month of the Islamic calendar.

ii. The pre-Islamic period in the Arabian Peninsula was the era of warring tribes. In the absence of a strong leadership, there were conflicts and battles on minor issues.

iii. But fighting was prohibited in four months of the year.

iv. These months, of which Muharram was one, were considered sacred.

16. Easter :

i. Easter is the oldest and holiest Christian festival.

ii. Easter is the day when Jesus Christ was crucified and the Christians offer prayers and services in the Churches.

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iii. On this day Jesus Christ rose from the dead and ascended into heaven.

iv. Easter eggs and Easter bunnies are a major attraction during Easter, the festival of rejuvenation of life and living.

Que 5.31. Give a brief account of the important fairs of India.

Answer

1. **Kumbha Mela :**

   i. Kumbha mela is a mass Hindu pilgrimage.

   ii. Kumbh mela is unique in the respect that it does not exhibit the features associated with a traditional Indian fair.

   iii. It is basically a religious congregation which is held once every 12 years (Maha Kumbha) at one of the four holy places (Allahabad, Ujjain, Nasik, Haridwar) in turn.

   iv. An "ardha" or half Kumbha occurs every 6 years.

2. **Pushkar Mela :**

   i. Pushkar, near Ajmer, in Rajasthan is famous place of Hindu pilgrimage.

   ii. Pushkar is famous for its large natural lake and its temple dedicated to Lord Brahma.

   iii. On Kartik poornima, or any of the four days preceding it, an annual festival is held here.

   iv. During this fair animal from all parts of North India are brought here for sale.

3. **Kulu Mela :**

   i. To the north, Dussehra, brings with it a fair in Kulu Valley.

   ii. It is time for gods and goddess to forsake their temples and adore the fields amidst the sun.

   iii. Each village has its god. They are led in a noisy procession by musicians and minstrels from their various high perches in the hills to the fields of Kulu below.

4. **Rath Yatra of Puri :**

   i. Puri, which is the abode of Lord Jagannath is one of the seven most sacred places of Hindu Pilgrimage.

   ii. During Shravan (July/August) the presiding deities Krishna, his brother Balabhadra and Sister Subhadra are taken in three colossal chariots, built in the shape of temple to Gundichi Bati, near Puri.

   iii. Every year thousands of devotees come to Puri to tug the ropes of the Chariot, to take Jagannath from the temple at Puri to his suburban home at Gundichi Bari.

5. **Hola Mohalla :**

   i. It is a Sikh festival held every year on Holi at Anandpur Sahib.

   ii. This festival is held in the form of a fair to commemorate the militarisation of the Sikhs into the order of Nihangs (Warrior-mendicants) by the last Sikh Guru Shri Govind Singh.

   iii. The main focus of this fair is the display of martial arts like archery, sword fencing, horse-riding etc.

6. **Urs at Ajmer Sharif :**

   i. Urs is the birth or death anniversary celebrations at a dargah. Urs are held annually at the dargah of famous Sufi saints.

   ii. Unique character of these celebrations is that people visit in large number to take the blessings of the revered saints irrespective of caste and creed.

   iii. Ajmer Sharif is the dargah of Shaikh Muinuddin Chishti, the founder of Chishti sufi order in India.

   iv. Annual Urs celebrations continue here for seven days. The chief attraction here are the sessions of qawwali.

7. **Goa Carnival :**

   i. In the month of February the residents of Goa, especially of Panaji, celebrate a carnival that lasts for a week.

   ii. This carnival, rivals the best in the world.

   iii. A beautiful street parade or procession, with decorated horse-drawn carriages and bullock cart and balloons is held.

PART-4

Current developments in Arts and Cultural, Indian's Cultural Contribution to the World, Indian Cinema.

Questions-Answers

Long Answer Type and Medium Answer Type Questions

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Que 5.32. Explain various modes through which Indian culture spread abroad.

Answer

A. Spread of Indian culture through traders :

1. In ancient times, traders from India went to distant lands in search of new opportunities in business.
2. They went to Rome in the west and China in the east.
3. As early as the first century BC, they travelled to countries like Indonesia and Cambodia in search of gold.
4. These traders travelled from many flourishing cities like Kashi, Mathura, Ujjain, Prayag and Pataliputra.
5. Wherever the traders went, they established cultural links with those places.
6. In this way, the traders served as cultural ambassadors and established trade relations with the outside world.

B. Spread of Indian culture through teachers :

1. The universities were the most important centres of cultural interaction.
2. They attracted large numbers of students and scholars. The scholars coming from abroad often visited the library of Nalanda University.
3. Students and teachers from such universities carried Indian culture abroad along with its knowledge and religion.

C. Spread of Indian culture through other modes :

1. Romas or Gypsies some groups of Indians went abroad as wanderers.
2. They went towards the West, crossing the present-day Pakistan and Afghanistan.
3. From there, their caravans went through Iran and Iraq to Turkey. Travelling through Persia, Taurus Mountains and Constantinople, they spread to many countries of Europe.
4. It took them almost four hundred years to spread to these countries in Europe.
5. By that time, though they had forgotten their original home, they did retain their language, customs, ways of living, and their professions.

Que 5.33. What was the contribution of India in the field of mathematics, astronomy and medical science ?

Answer

1. India's links with West Asia, by land as well as sea routes, goes back to very ancient times.
2. An important contribution of India to Arab civilization was mathematics.
3. The Arabs acknowledged their debt to India by calling mathematics 'hindisa' (pertaining to India).
4. Indian mathematics became their favourite field of study and discussion, its popularity being enhanced by the works of Alkindi among others.
5. They were quick to appreciate the revolutionary character of the Indian decimal system with its concept of zero.
6. In the field of astronomy, two important works namely the Brahma-sphuta-siddhanta better known to the Arab world as Sindhin and Khandakhadyaka (known as Arkand) were brought to Baghdad by embassies from Sindh.
7. With the help of Indian scholars of these embassies, they were translated into Arabic by Alfazari.
8. Several Indian works on medicine and therapeutics that were rendered into Arabic at the behest of the Caliph Harun al-Rashid, the ruler of Baghdad.
9. Indian scholars were also involved in these translations. For instance, the Sushruta Samhita was translated by an Indian called Mankh in Arabic.
10. All these knowledge in the field of mathematics, astronomy and medical science learned by Arabs from India were passed on to Europe.

Que 5.34. What do you mean by the term 'cinema' ? Explain the various era's of Indian Cinema.

Answer

The word 'cinema' is a short form of 'cinematography'. It refers to the art of filmmaking.

Various era of Indian Cinema : Following are the era's of Indian cinema :

A. Early Indian cinema (1898 to 1945) :

1. Age of Silent Films :

i. The earliest of films were silent films.

ii. The dialogues delivered by actors were not audible to viewers because technology was not advanced enough to record both visuals and audio simultaneously.

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iii. The plot used to be told through writings using title cards.

iv. These silent films were not completely silent. They were accompanied by live sounds. A small orchestra used to play music during the films as per the nature of scene.

2. Age of Talking Films or Talkies :

i. With the start of 1930s, a new era of talkies commenced in Indian cinema.

ii. Talkie was a sound film or a motion picture having synchronized sound.

iii. The first talkie in India was 'Alam Ara'.

iv. This release set a new trend in India and regional talkies also started after 'Alam Ara'.

B. Golden era of Indian Cinema (1940 to 1960) :

i. In the late 1940s, Indian cinema picked up the new 'masala' themed films depicting music, dance and romance.

ii. This era was led by directors like Guru Dutt, Raj Kapoor, Bimal Roy and Mehboob Khan.

iii. They brought new depth to the themes prevalent in India.

iv. This era laid the foundation stone of Indian cinema inspiring generations of film makers.

v. With the independence of India in 1947, a statutory body was created by enacting the Cinematograph Act in 1952 with the name of Central Board of Film Certification (CBFC).

vi. It was placed under the Ministry of Information and Broadcasting.

C. Classic decades of Indian Cinema (1970s and 1980s) :

i. The films of this phase were characterized by a mixture of genre of romance and action.

ii. This phase was dominated by film makers like Ramesh Sippy, Hrishikesh Mukherjee and Vijay Anand.

iii. Iconic films like 'Zanjeer' and 'Sholay' became huge commercial success and went on to become trendsetters in Indian cinema.

iv. The term 'Bollywood' was coined during the 1970s with the establishment of Conventions of Commercial Bollywood Films (CCBF).

D. New Bollywood phase of Indian Cinema (1990s to Present) :

i. During the late 1980s, Indian cinema faced a phase of stagnation because of increasing use of violence, issues related to quality of music and rise in cases of video theft.

ii. With the release of Yash Chopra's epic film 'Chandni', Indian cinema rejuvenated itself and an era of romance started.

iii. The beginning of the 21st century marked commencement of an era of technological evolution.

iv. The new technology, advancements in terms of animation, special effects, digital projectors, latest production techniques, etc. improved the quality of Indian films and increased its popularity among the masses.

Que 5.35. Write a short note on: The Cinematograph Act, 1952.

Answer

1. The Cinematograph Act, 1952 is an Act to make provision for the certification of cinematograph films for exhibition and for regulating exhibitions by means of cinematographs.
2. The Act gives power to the government to establish a Board to assess the film's suitability for the audience.
3. Central Board of Film Certification (CBFC) (Censor Board) was created under the provisions of this Act.
4. A film is judged based on the overall impact and is evaluated in light of the film's period depicted and contemporary standards in the country.
5. While certifying films for unrestricted public exhibition, the CBFC shall ensure that the movie is suitable for family viewing.
6. The Ministry of Information and Broadcasting drafted the Cinematograph Amendment Bill, 2019 to amend Cinematograph Act, 1952.
7. This Bill contains provisions to tackle film piracy by making unapproved cam-recording and duplication of films a penal offence.

Que 5.36. Write a short note on: Central Board of Film Certification (CBFC).

Answer

1. The Central Board of Film Certification (CBFC), commonly known as the Censor Board, is an important body that handles film certification in India.
2. It is a statutory body under the Information and Broadcasting Ministry.
3. It regulates the public exhibition of films under the provisions of the Cinematograph Act 1952.
4. Films can be exhibited to the public only after they have been certified by the CBFC.

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5. Films are certified into four categories in India. They are :
   i. U - unrestricted
   ii. UA - unrestricted but with a parental discretion advisory for children under 12 years
   iii. A - adult
   iv. S - only for a special class of persons
6. The main aim of establishing CBFC is to promote a healthy entertainment industry.
7. Certification by CBFC is necessary for international and dubbed films too.

Que 5.37. Write a short note on: Films Division of India.

Answer

1. Films Division of India was established in 1948 to articulate the energy of a newly independent nation.
2. The main purpose behind establishing this division was to extend support towards the cultural aspects of India.
3. The main functions and responsibilities of Films Division are as follows :
   i. It focuses on national perspectives by educating the people in implementation of national development programmes.
   ii. It is responsible for presenting a positive image and heritage of our country to Indian as well as foreign audiences.
   iii. It fosters growth of documentary films in the areas of information, communication and integration.
   iv. It produces news magazines, short films, animation films and documentaries.
4. It is the main film-medium organization of the Government of India.
5. It is well equipped with trained film personnel, cameras, recording and editing facilities.
6. This infrastructure is put to use to assist in-house as well as independent film makers and producers.

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