

ESSENCE OF INDIAN TRADITIONAL KNOWLEDGE

Unit I

Indian Tradition: Fundamental unity of India, India's heroic role in world civilization, The Indian way of life, Introduction to Indian tradition, The Scientific Outlook and Human Values.

Indian Tradition and culture:

Introduction

Culture refers to the patterns of thought and behaviour of people. It includes values, beliefs, rules of conduct, and patterns of social, political and economic organisation. These are passed on from one generation to the next by formal as well as informal processes. Culture consists of the ways in which we think and act as members of a society. Thus, all the achievements of group life are collectively called culture. In popular parlance, the material aspects of culture, such as scientific and technological achievements are seen as distinct from culture which is left with the non-material, higher achievements of group life (art, music, literature, philosophy, religion and science).

Culture is the product of such an organization and expresses itself through language and art, philosophy and religion. It also expresses itself through social habits, customs, economic organisations and political institutions.

Culture has two types: (i) material, and (ii) non-material. The first includes technologies, instruments, material goods, consumer goods, household design and architecture, modes of production, trade, commerce, welfare and other social activities. The latter includes norms, values, beliefs, myths, legends, literature, ritual, art forms and other intellectual-literary activities. The material and non-material aspects of any culture are usually interdependent on each other. Sometimes, however, material culture may change quickly but the non-material may take longer time to change. According to Indologists, Indian culture stands not only for a traditional social code but also for a spiritual foundation of life.

Indian culture is an invaluable possession of our society. Indian culture is the oldest of all the cultures of the world. In spite of facing many ups and downs Indian culture is shining with all its glory and splendour. Culture is the soul of nation. On the basis of culture, we can experience the prosperity of its past and present. Culture is collection of values of human life, which establishes it specifically and ideally separate from other groups.

Concept of Culture

The English word 'Culture' is derived from the Latin term _cult or cultus 'meaning tilling, or cultivating or refining and worship. In sum it means cultivating and refining a thing to such an extent that its end product evokes our admiration and respect. This is practically the same as Sanskriti 'of the Sanskrit language.

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Culture is a way of life. The food you eat, the clothes you wear, the language you speak in and the God you worship all are aspects of culture. In very simple terms, we can say that culture is the embodiment of the way in which we think and do things. It is also the things that we have inherited as members of society. All the achievements of human beings as members of social groups can be called culture. Art, music, literature, architecture, sculpture, philosophy, religion and science can be seen as aspects of culture. However, culture also includes the customs, traditions, festivals, ways of living and one's outlook on various issues of life.

Culture thus refers to a human-made environment which includes all the material and nonmaterial products of group life that are transmitted from one generation to the next. There is a general agreement among social scientists that culture consists of explicit and implicit patterns of behaviour acquired by human beings. These may be transmitted through symbols, constituting the distinctive achievements of human groups, including their embodiment as artefacts. The essential core of culture thus lies in those finer ideas which are transmitted within a group-both historically derived as well as selected with their attached value. More recently, culture denotes historically transmitted patterns of meanings embodied in symbols, by means of which people communicate, perpetuate and develop their knowledge about and express their attitudes toward life.

Culture is the expression of our nature in our modes of living and thinking. It may be seen in our literature, in religious practices, in recreation and enjoyment. Culture has two distinctive components, namely, material and non-material. Material culture consists of objects that are related to the material aspect of our life such as our dress, food, and household goods. Non-material culture refers to ideas, ideals, thoughts and belief.

Culture varies from place to place and country to country. Its development is based on the historical process operating in a local, regional or national context. For example, we differ in our ways of greeting others, our clothing, food habits, social and religious customs and practices from the West. In other words, the people of any country are characterised by their distinctive cultural traditions.

General Characteristics of Culture

Now let us discuss some general characteristics of culture, which are common to different cultures throughout the world.

Culture is learned and acquired: Culture is acquired in the sense that there are certain behaviours which are acquired through heredity. Individuals inherit certain qualities from their parents but socio-cultural patterns are not inherited. These are learnt from family members, from the group and the society in which they live. It is thus apparent that the culture of human beings is influenced by the physical and social environment through which they operate.

Culture is shared by a group of people: A thought or action may be called culture if it is shared and believed or practiced by a group of people.

Culture is cumulative: Different knowledge embodied in culture can be passed from one generation to another generation. More and more knowledge are added in the particular culture as

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the time passes by. Each may work out solution to problems in life that passes from one generation to another. This cycle remains as the particular culture goes with time.

Culture is diverse: It is a system that has several mutually interdependent parts. Although these parts are separate, they are interdependent with one another forming culture as whole.

Culture changes: There is knowledge, thoughts or traditions that are lost as new cultural traits are added. There are possibilities of cultural changes within the particular culture as time passes.

Culture is dynamic: No culture remains on the permanent state. Culture is changing constantly as new ideas and new techniques are added as time passes modifying or changing the old ways. This is the characteristics of culture that stems from the culture 's cumulative quality.

Culture gives us a range of permissible behaviour patterns: It involves how an activity should be conducted, how an individual should act appropriately.

Indian Culture

Indian culture is one of the most ancient cultures of the world. The ancient cultures of Egypt, Greece, Rome, etc. were destroyed with time and only their remnants are left. But Indian culture is alive till today. Its fundamental principles are the same, as were in the ancient time. One can see village panchayats, caste systems and joint family system. The teachings of Buddha, Mahavira, and Lord Krishna are alive till today also and are source of inspiration.

The values of spirituality, praying nature, faith in karma and reincarnation, non-violence, truth, non- stealing, Chastity, Non- Acquisitiveness, etc. inspire people of this nation, today also. Material development and materials come under civilization while Art of Living, customs, traditions come under culture.

Material development is possible to a limit. This is the reason, that the civilizations got destroyed while Indian culture is present till today because the basis of development was spirituality and not materialism. Thus, Indian culture can be called an ancient culture, whose past is alive even in the present. The reminiscent of the stone-age found in Pallavaram, Chingalpet, Vellore, Tinnivalli near Madras, in the valley of river Sohan, in Pindhighev area in West Punjab, in Rehand area of Mirzapur in Uttar Pradesh, in Narmada Valley in Madhya Pradesh, in Hoshangabad and Maheshwar, make it clear that India has been the land of development and growth of human culture. On the basis of excavation done in places like Harappa and Mohanjodaro etc. we come to know the developed civilization and culture of the pre-historical era, which was flourished around 3000 B.C. Thus, Indian culture is about 5000 years old.

Characteristics of Indian culture and tradition

Traditional Indian culture, in its overall thrust towards the spiritual, promotes moral values and the attitudes of generosity, simplicity and frugality. Some of the striking features of Indian culture that pervade its numerous castes, tribes, ethnic groups and religious groups and sects are as follows.

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A Cosmic Vision

The framework of Indian culture places human beings within a conception of the universe as a divine creation. It is not anthropo-centric (human-centric) only and considers all elements of creation, both living and non-living, as manifestations of the divine. Therefore, it respects God's design and promotes the ideal of co-existence. This vision thus, synthesizes human beings, nature and God into one integral whole. This is reflected in the idea of *satyam-shivam-sundaram*.

Sense of Harmony

Indian philosophy and culture try to achieve an innate harmony and order and this is extended to the entire cosmos. Indian culture assumes that natural cosmic order inherent in nature is the foundation of moral and social order. Inner harmony is supposed to be the foundation of outer harmony. External order and beauty will naturally follow from inner harmony. Indian culture balances and seeks to synthesize the material and the spiritual, as aptly illustrated by the concept of *purushartha*.

Tolerance

An important characteristic of Indian culture is tolerance. In India, tolerance and liberalism is found for all religions, castes, communities, etc. Many foreign cultures invaded India and Indian society gave every culture the opportunity of prospering. Indian society accepted and respected Shaka, Huna, Shithiyan, Muslim, Christian, Sikh, Jain, Buddhist cultures. The feeling of tolerance towards all religions is a wonderful characteristic of Indian society. Rigveda says—Truth is one, even then the Scholars describe it in various forms. In Gita, Lord Krishna says, —Those praying others are actually praying me. This thought is the extreme of tolerance. There is a peaceful coexistence of various religions in India and all have been affecting each other – although this tradition has been badly affected by activities of converting religion by some religious organisations. All the religions existing in India are respected equally. Indian culture accepts the manifoldness of reality and assimilates plurality of viewpoints, behaviours, customs and institutions. It does not try to suppress diversity in favour of uniformity. The motto of Indian culture is both unity in diversity as well as diversity in unity.

Continuity and Stability.

The principles of Indian culture are today also that much in practice, as they were initially. A special characteristic of Indian culture is – its continuous flow. Since, Indian culture is based on values, so its development is continuous. Many centuries passed by, many changes occurred, many foreign invaders were faced, but the light of Indian culture today also is continuously glowing. No Scholar can end its history of like that of the cultures Egypt, Greece, Rome, Sumer, Babylon and Syria because it is yet in the phase of construction. Indian culture can be understood by looking at its present cultural standards. The light of ancient Indian culture life is yet glowing. Many invasions occurred, many rulers changed, many laws were passed but even today, the traditional institutions, religion, epics, literature, philosophy, traditions, etc. are alive. The situations and

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government could not remove them completely. The stability of Indian culture is unique within itself, even today.

Indian culture has always favoured change within continuity. It is in favour of gradual change or reform. It does not favour abrupt or instant change. Therefore, most changes in thought have come in the form of commentaries and interpretation and not in the form of original systems of thought.

In matters of behaviour also synthesis of old and new is preferred over replacement of old by the new.

Adaptability

Adaptability has a great contribution in making Indian culture immortal. Adaptability is the process of changing according to time, place and period. It's an essential element of longevity of any culture. Indian culture has a unique property of adjustment, as a result of which, it is maintained till today. Indian family, caste, religion and institutions have changed themselves with time. Due to adaptability and co-ordination of Indian culture, it's continuity, utility and activity is still present.

Dr. Radha Krishnan, in his book, *Indian culture: Some Thoughts* ', while describing the adaptability of Indian culture has said all people whether black or white, Hindus or Muslims, Christians or Jews are brothers and our country is the entire universe. We should have devotion for those things, which are beyond the limits of knowledge and regarding which, it's difficult to say anything. Our hope towards mankind was based on that respect and devotion, which people had towards other 's views. There should be no efforts on imposing our thoughts on others.

Receptivity:

Receptivity is an important characteristic of Indian culture. Indian culture has always accepted the good of the invading cultures. Indian culture is like an ocean, in which many rivers come and meet. In the same way all castes succumbed to the Indian culture and very rapidly they dissolved in the *Hindutva*. Indian culture has always adjusted with other cultures its ability to maintain unity amongst the diversities of all is the best. The reliability, which developed in this culture due to this receptivity, is a boon for this world and is appreciated by all. We have always adopted the properties of various cultures. *Vasudaiva Kutumbakam* is the soul of Indian culture.

Indian culture has always answered and activated itself by receiving and adjusting with the elements of foreign cultures. Indian culture has received the elements of Muslim cultures and has never hesitated in accepting the useful things of foreign culture. Therefore, it's continuity, utility and activity are still there today. The adaptability and receptivity of this culture has given it the power to remain alive in all the conditions. Due to this property, Indian culture was never destroyed even after facing the foreign attacks. Actually, Indian society and culture had facilitated foreign attackers by getting them close and becoming intimate with them and not only gave but also received many things.

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Spirituality.

Spirituality is the soul of Indian culture. Here the existence of soul is accepted. Therefore, the ultimate aim of man is not physical comforts but is self-realisation. Radha Kumud Mukerjee, in his book, *‘Hindu Civilization’*, has analysed that Indian culture, which kept its personal specialities, bound the entire nation in unity in such a way that nation and culture were considered inseparable and became unanimous. Nation became culture and culture became nation. Country took the form of Spiritual World, beyond the physical world. When Indian culture originated in the

times of Rigveda, then it spread with time to Saptasindhu, Bramhavarta, Aryavarta, Jumbudweepa, Bharata Varsha or India. Because of its strength, it reached abroad beyond the borders of India and established there also.

Religious Dominance

Religion has a central place in Indian culture. Vedas, Upanishads, Purana, Mahabharata, Gita, Agama, Tripitak, Quran and Bible affect the people of Indian culture. These books have developed optimism, theism, sacrifice, penance, restraints, good conduct, truthfulness, compassion, authenticity, friendliness, forgiveness, etc. Monier Williams has rightly said, —Although in India, there are 500 and above dialects but religious language is only one and religious literature is also one, which all the followers of Hindu religion, varying in caste, language, social status and opinion, believe and pray with devotion. That language is Sanskrit and that literature is Sanskrit literature.

It is the only dictionary of Veda or other knowledge. It is the only source of Hindu Religion and Philosophy, the only mirror, which correctly reflects the Hindu views, thoughts, customs and traditions. It is the source for the development of regional languages and is also the source for getting material for the publication of important religious and scientific thoughts.

Thoughts about Karma and Reincarnation.

The concept of Karma (action) and Reincarnation have special importance in Indian culture. It is believed that one gains virtue during good action and takes birth in higher order in his next birth and spends a comfortable life. The one doing bad action takes birth in lower order in his next birth and suffers pain and leads a miserable life. Upanishads say that the Principle of fruits of action is correct.

A man gets the fruits as per the action he does. Therefore, man needs to modify his actions, so as to improve the next birth also. Continuously performing good actions in all his birth, he will get salvation, i.e. will be liberated from the cycle of birth and death. This concept is not only of the Upanishads but is also the basis of the Jainism, Buddhism, etc. In this way, the concept of reincarnation is associated with the principle of action. The actual cause of reincarnation is the actions done in the previous birth.

Emphasis on Duty

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As against rights, Indian culture emphasises *dharma* or moral duty. It is believed that performance of one 's duty is more important than asserting one 's right. It also emphasises the complementariness between one 's own duty and other 's rights. Thus, through the emphasis on community or family obligations, Indian culture promotes interdependence rather than Independence and autonomy of the individual.

The Ideal of Joint Family

At the level of marriage, there is a lot of plurality in India. At the level of family, however, there is striking similarity. For example, the ideal or norm of joint family is upheld by almost every Indian. Every person may not live in a joint household but the ideal of joint family is still favoured. The family is the defining feature of Indian culture. Although Indians differentiate between individual identity and family identity, the Western type of individualism is rare in Indian culture.

Caste System.

Another characteristic of Indian culture is social stratification. In every region of India, there are about 200 castes. The social structure is made of thousands of those castes and sub-castes, which decide the social status of a person on the basis of birth. According to E.A.H.Blunt, —Caste is a collection of intermarried or intra-married groups, which have a general name, whose membership is heredity and put some bans and rules on its members residing socially together. Its members, either do traditional business or claim their uniform community. Thus, Indian culture has a special system of stratification.

Unity in Diversity.

An important characteristic of Indian culture is Unity in Diversity. There is much diversity in Indian culture like in geography, in caste, in creed, in language, in religion, in politics, etc. Dr. R.K.Mukerjee writes, —India is a museum of different types, communities, customs, traditions, religions, cultures, beliefs, languages, castes and social system. But even after having so much of external diversity, none can deny the internal unity of Indian culture. Thus, in Indian culture there is Unity in Diversity.

According to Pandit Nehru, —Those who see India, are deeply moved by its Unity in Diversity. No one can break this unity. This fundamental unity of India is its great fundament element. According to Sir Herbert Rizle, —Even after the linguistic, social and geographical diversity, a special uniformity is seen from Kanyakumari to the Himalayas. Indian culture is a huge tree, the roots of which have Aryan culture. Like a new layer is formed all around the tree every year, similarly layers of many historical eras surround the tree of Indian culture, protecting it and getting life sap from it. We all live in the cooling shade of that tree. The concept of Unity and diversity will be dealt in details in separate paragraphs.

Four Duties.

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By fulfilling duties, a person can follow his religion while living in physical comforts and thus can gain salvation. Fulfilling duties is a characteristic of Indian culture. In this, in a person's life, four basis are considered-*Dharma* (religion), *Arth* (money), *Kama* (lust), *Moksha* (salvation).

Religion is related to the fulfilment of moral duties. Money is related to the fulfilment of all needs. Lust is associated with pleasures in life. Salvation is the last goal. All these inspire an individual to fulfil his duties and to live in a disciplined way in society. Two contradictory thoughts are seen in the history of the world-first the world and life is momentary and destructible and second is that the success of life depends on the enjoyment.

Its best example is Western school of thought. But one can see the co-ordination between the two in Indian culture. Both should be mingled to the real nature, importance and goal of human life. The expression of this coordination is the Principle of Efforts. It is believed that the nation, which has forgotten its culture, is not an alive nation. He used to tell the importance of Indian cultural values. People who believe in material development can be intolerant. Those who believe in development of weapons can be unrelative. Those who consider harm done to others for their own welfare as forgivable can be liberal but the exceptional of Indian culture is that though it considers material as an essential thing but has not made it the centre of faith. Though it has used the power of weapons but has considered its welfare in it. It has considered harm done to others for its own welfare as unforgivable. The ultimate goal of life here is not luxury and desires but is sacrifice-penance and self-realisation.

Fundamental unity of India

One feature that is most often noticed about India is its unity in diversity. This overworked cliché has become a part of India's self-identity. India is a country of sub-continental proportions. From north to south, east to west, people from diverse backgrounds have mixed and cultures have intermingled over centuries. Nevertheless, there has been an underlying continuity in identity.

There are very few countries which have such an enormous cultural diversity that India has to offer. Beneath the bewildering diversity of religion, language and customs of this vast country, the underlying unity is remarkable. The idea of unity is traced back by scholars to ancient times.

The underlying cultural unity was strengthened further with the administrative unity brought about during the British rule and with the construction of India as a modern independent nation after the independence. The enduring nature of Indian unity has always been fascinating. Indian unity is the product of certain historical factors that are present in various fields of Indian social life. It appears as if the inhabitants from the Himalayas in the north to Kanyakumari in the south, and Kutch in the west to Arunachal in the east are woven together into a beautiful tapestry. In the process of its evolution, Indian society has acquired a culture characterized by stable patterns of pluralism. However, the acceptance of cultural pluralism does not detract us from the idea of promoting economic, political and social integration.

The factors of unity in diversity

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We can discuss the following five factors of unity in diversity of India:

Geographical and Demographic Factors

The first striking feature about India is its diversity because of India's geographical environment and huge populations. It is difficult to imagine the vast territory that stretches from north to south and east to west as one continuous territory. It is nearly fourteen times as large as Great Britain and over ten times the size of the entire British Isles. The temperature varies from extreme heat to extreme cold. The temperate, the tropical and the polar climates are found in India.

In terms of physical features of the population, there is diversity in appearance and complexion, height and figure etc. However, geography seems to have played an important role in engendering Indian unity and the sense of Indianness. Shut off from the rest of Asia by the inaccessible barriers of the mighty Himalayas and with the seas and the ocean on all other sides, India is clearly marked out to be a geographical entity. Not only are her territories thus sharply demarcated from the rest of the world, but nature has generously placed within her boundaries all resources that human beings need for developing a rich and creative life. Thus, Indian geography has facilitated unity and continuity of her history as a country. Attempts either to divide the country or to expand it beyond its natural frontiers have mostly failed.

The vastness of the land influenced the mind of Indians in two ways. The great variety in landscape, climate and conditions of life prepared in the mind a readiness to accept differences. Besides, the vast spaces offered room for slow infiltration by newcomers and allowed each locality unhampered scope of development along its own lines. The geographical unity of the country has had its effects on the economic life of the people. The size of the country and quality of the land permitted gradual increase in population and expansion of cultivation. The fact that India has continually developed and maintained an agricultural economy for almost four or five thousand years explains in part the depth and tenacity of her culture and traditions.

The primacy of agricultural economy led to the development of common characteristics and a common outlook. The geographical unity of India is easily missed in her vastness and variety. A permanent and characteristically Indian expression of unity is found in the network of shrines and sacred places spread throughout the country. The visit to holy places as an imperative religious duty has made travelling a habit for Indians. Similarly, the multitude of monuments associated with different religious communities which have adorned the land influence the geographical consciousness of a large number of people.

Religious Factors

India is a multi-religious country. There are seven major religious groups in India. The Hindus constitute the majority of Indian population. The Muslims constitute the second largest religious group. The Christians, the Sikhs, the Buddhists, the Jains and others the Jews, the Zoroastrians or Parsis and the Animists may not be numerically big, but their contribution to India is as significant as the other bigger groups. Religion is both a factor of unity and diversity in Indian society. All

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religious groups are differentiated internally. Caste or caste like status groups are found in Hinduism, Islam, Christianity and Sikhism. Within a homogeneous society, religion plays a highly integrative role but by the same token in a multi-religious society religion can become an issue of contention and lead to conflicts. Traditionally, different religious groups have lived in India in more or less peaceful coexistence.

There are two major aspects to any religion, the spiritual and the temporal. The spiritual aspect of religion is quite similar in all religions. In every religion an emphasis is placed on the moral conduct and transcendence of the selfish ego. While this aspect of religion is a matter of personal devotion, the temporal aspect of religion is always related with the group identity and solidarity is maintained by religious rituals and community 's beliefs. At the temporal level, different religious groups differ from each other. In India, there has not been only a great degree of religious tolerance among the different religious communities, but some religious places have acquired a character and popularity that goes beyond a single religious community. Similarly, some religious festivals are celebrated, at least in a limited way, by many religious communities. Places like Varanasi, Ujjain, Amritsar, Mathura, Bodhgaya, Vaishno Devi, Tirupati and Ajmer Sharif are some such religious centres.

For instance, a large number of Hindus also visit Ajmer Sharif, a Muslim pilgrimage place. Also, the economy of these religious centres often involves shopkeepers and service providers from other religions. In the field of bhakti and devotion the Hindu Saints and Muslim *Sufis* had many similarities and commonalities. Some religious festivals like Diwali, Dushehera and Holi have two aspects, ritualistic and cultural. The ritualistic aspect is restricted to Hindus but the cultural aspect is more or less celebrated by all the communities. In the same way, Christmas and Id-ul-fitr are also celebrated at many places by different religious communities. Kabir, Akbar, Dara Shikoh and Mahatma Gandhi have been instrumental in developing common ethos among the different religious communities in India. Persian Sufism took a new shade of colour in India. Poets and religious teachers such as Ramanand and Kabir tried to combine the best and condemn the worst in Hinduism and Islam alike.

At the courts of Oudh and Hyderabad there grew aesthetic standards in painting, in poetry, in love and in food, which drew on the courtly traditions of Rajasthan and Persia. Muslims borrowed caste from Hindus, Hindus took *purdah* from Muslims. Religion, however, is also a factor of diversity and animosity. The country was partitioned into India and Pakistan, primarily on religious and communal lines. Even after partition the communal problem raised its head from time to time. Communalism, which breeds hatred and violence against other religions, is the result of fundamentalism. It is a product of ignorance as well as deliberate mischief by vested interests to gain political power and economic benefits by exploiting religious sentiments of the faithful people and dividing them along communal lines.

Cultural Factors

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The story of Indian culture is one of continuity, synthesis and enrichment. Culture is also a source of unity as well as diversity like religion. Powerful kingdoms and empires such as the Mauryas and the Guptas did not aggressively intervene in social and cultural matters; leaving much diversity intact. Although Islam was the politically dominant religion in large parts of the country for several centuries it did not absorb Hinduism, or disturb the Hindu social structure. Nor did Hinduism, which was demographically and otherwise dominant seek to eliminate the beliefs and practices, characteristic of other religions. Various beliefs and practices are pursued and maintained by Hindus, Muslims and Christians alike. Over the time Indian society has come to be divided into innumerable tribes, castes, sub-castes, clans, sects and communities each of which seek to maintain their own style of life and code of conduct.

Many sociologists have recorded in detail the immense variety in the habits, practices and customs of the people in different geographical regions. The distribution of material traits such as dress, habitation, arts and crafts, endless variety of food and their preparation, makes India a living example of regional diversity. The role played by Indian religion, philosophy, art and literature in bringing about unity is conspicuous. Social institutions like the caste system and the joint family, which are found throughout the length and breadth of the country, are typically Indian.

The celebration of festivals is observed all over India in much the same manner. Likewise, similarities in art and culture engraved on the temple and palace walls all over India have generated the feeling of oneness. In spite of their distinctiveness the coexistence of cultures is celebrated.

Political Factors

It is generally believed that India 's continuity as a civilisation was social and cultural rather than political. Order and stability were maintained not by means of the state but through culture and society. The vastness of the country 's extreme diversity of physical features, endless variety of races, castes, creeds and languages and dialects have made it difficult to establish an all- Indian empire. This also accounts for the fact that political unity is not the normal characteristic of ancient and medieval Indian history.

However, the idea of bringing the whole country under one central authority has always been on the minds of great kings and statesmen of India. It was with this purpose that the kings of ancient India proclaimed the idea of _Chakravarti'. Kings like Chandragupta Maurya, Ashoka, Samudragupta and Harshvardhana had put this idea into practice. The socio-political contributions of some Muslim rulers such as Akbar and Jehangir were also highly commendable. Akbar's Din-e-elahi and Jehangir's emphasis on justice deserve special mention in this regard.

In a sense, India has never been a well-organised political unit under the government of a single state. Even British India was a part of India and did not comprehend the whole of it, which was split up into about 600 states, large and small but separate and independent as autonomous entities. The British tried to establish political unification under a paramount power with regard to the defence, external relations, foreign policy and certain economic matters within the whole of India.

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Such attempts, however, were not uncommon in earlier periods. After the independence India was united politically and administratively but it was already divided between India and Pakistan.

After the independence the unity of India is expressed in the institution of the nation. It is the product of the freedom movement as well as the constitutional legacy of the British rule. There is political and administrative unity today but there are different political parties and diverse political ideologies. Therefore, politics is both a factor of unity and diversity.

Linguistic Factors

India is a multilingual country. Language is another source of cultural diversity as well as unity. It contributes to collective identities and even to conflicts. Eighteen languages are recognized by Indian Constitution. All major languages have regional and dialectal variations, for example, Hindi has Awadhi, Brij, Bhojpuri, Magadhi, Bundeli, Pahari, Malwi, Odia has Sambalpur and several other dialects. The situation is further complicated since 179 languages and 544 dialects are recognised in India. These languages and dialects are divided into three linguistic families Indo-Aryan, Dravidian and Mundari. Indo-Aryan family of languages includes Sanskrit and other North Indian languages such as Hindi, Bengali, Odia, Marathi, Gujarati, Punjabi, Urdu, etc. and their dialects. The Dravidian family of languages includes Tamil, Telugu, Kannada and Malayalam. The Mundari group of languages and dialects are found among the tribal communities of India.

During the medieval period Persian, Arabic and Urdu became popular languages. Urdu developed in India with Hindi around the same period as Hindustani language. They have different script but many similarities. Arabic and Persian played the role of official and court languages replacing Sanskrit and Pali.

In the post-independence period, English replaced Urdu as the official and court language. After independence, Hindi was made the national language but English remained the language of the central government and of the courts. English has also remained the language of higher education and research in India after 1835. The importance given to English in Independent India has also had an impact on Indian languages and literature, as well as on social structure and divisions in Indian society. The social and economic distinction between an English speaking, prosperous elite and the masses who speak the Indian vernacular languages or dialects is quite pronounced.

Linguistic diversity has posed administrative and political problems. But language too has an underlying role in the unity in diversity of Indian culture. Although there is bewildering diversity in the languages and dialects of India, fundamental unity is found in the ideas and themes expressed in these languages. There is unity also at the level of grammatical structures. Sanskrit has deeply influenced most languages of India with its vocabulary. Dravidian languages also have a number of Sanskrit words today. Persian, Arabic and English words too have become part of the Indian languages and dialects today. The spirit of accommodation, which united different ethnic groups into one social system, also expresses itself in the literatures of India.

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Language is also a factor of diversity and separatism. Linguistic separatism has a strong emotional appeal. Political mobilisations and conflicts have arisen between different linguistic groups. After independence linguistic problems of India were centered around three issues, the official languages issue, the demands for the linguistic reorganization of the provinces of India whose boundaries during the British rule did not conform to linguistic division; and the status of minority languages within reorganized states.

After many deliberations, Hindi was made the official language of India but English was retained at least for a transition period. Earlier, this transition period was supposed to last for fifteen years. In 1965, English was given the status of an —associate additional official language of the union and of inter-provincial communication. The major regional languages are used in their own provinces and recognised as other —national languages through their incorporation into the Eighth Schedule of the Constitution. Hindi is the official language of the country but the —associate additional official language English has retained its power, status and glamour as well.

India's heroic role in world civilization

India's history and culture are dynamic, spanning back to the beginning of human civilization. It begins with a mysterious culture along the Indus River and in farming communities in the southern lands of India. The history of India is punctuated by constant integration of migrating people with the diverse cultures that surround India. Available evidence suggests that the use of iron, copper and other metals was widely prevalent in the Indian sub-continent at a fairly early period, which is indicative of the progress that this part of the world had made. By the end of the fourth millennium BC, India had emerged as a region of highly developed civilization.

The Indus Valley Civilization

The History of India begins with the birth of the Indus Valley Civilization, more precisely known as Harappan Civilization. It flourished around 2,500 BC, in the western part of South Asia, what today is Pakistan and Western India. The Indus Valley was home to the largest of the four ancient urban civilizations of Egypt, Mesopotamia, India and China. Nothing was known about this civilization till 1920s when the Archaeological Department of India carried out excavations in the Indus valley wherein the ruins of the two old cities, viz. Mohenjodaro and Harappa were unearthed. The ruins of buildings and other things like household articles, weapons of war, gold and silver ornaments, seals, toys, pottery wares, etc., show that some four to five thousand years ago a highly developed Civilization flourished in this region.

The Indus valley civilization was basically an urban civilization and the people lived in well-planned and well-built towns, which were also the centers for trade. The ruins of Mohenjodaro and Harappa show that these were magnificent merchant cities—well planned, scientifically laid, and well looked after. They had wide roads and a well-developed drainage system. The houses were made of baked bricks and had two or more storeys.

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The highly civilized Harappans knew the art of growing cereals, and wheat and barley constituted their staple food. They consumed vegetables and fruits and ate mutton, pork and eggs as well. Evidences also show that they wore cotton as well as woollen garments. By 1500 BC, the Harappan culture came to an end. Among various causes ascribed to the decay of Indus Valley Civilization are the recurrent floods and other natural causes like earthquake, etc.

Vedic Civilization

The Vedic civilization is the earliest civilization in the history of ancient India. It is named after the Vedas, the early literature of the Hindu people. The Vedic Civilization flourished along the river Saraswati, in a region that now consists of the modern Indian states of Haryana and Punjab. Vedic is synonymous with Hinduism, which is another name for religious and spiritual thought that has evolved from the Vedas. The Ramayana and Mahabharata were the two great epics of this period.

The Buddhist Era

During the life time of Lord Gautam Buddha, sixteen great powers (Mahajanpadas) existed in the 7th and early 6th centuries BC. Among the more important republics were the Sakyas of Kapilavastu and the Licchavis of Vaishali. Besides the republics, there were monarchical states, among which the important ones were Kaushambi (Vatsa), Magadha, Kosala and Avanti. These states were ruled by vigorous personalities who had embarked upon the policies of aggrandisement and absorption of neighbouring states. However, there were distinct signs of the republican states while those under the monarchs were expanding.

Buddha was born in BC 560 and died at the age of eighty in BC 480. The place of his birth was a grove known as Lumbini, near the city of Kapilavastu, at the foot of Mount Palpa in the Himalayan ranges within Nepal. Buddha, whose original name was Siddhartha Gautama, was the founder of Buddhism, the religion and the philosophical system that evolved into a great culture throughout much of southern and eastern Asia.

Alexander's Invasion

In 326 BC, Alexander invaded India, after crossing the river Indus he advanced towards Taxila. He then challenged king Porus, ruler of the kingdom between the rivers Jhelum and Chenab. The Indians were defeated in the fierce battle, even though they fought with elephants, which the Macedonians had never before seen. Alexander captured Porus and, like the other local rulers he had defeated, allowed him to continue to govern his territory.

During this trip to rivers Hydaspes and Indus in the south, Alexander sought out the Indian philosophers, the Brahmins, who were famous for their wisdom, and debated with them on philosophical issues. He became legendary for centuries in India for being both, a wise philosopher and a fearless conqueror.

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One of the villages in which the army halted belonged to the Mallis, who were said to be one of the most warlike of the Indian tribes. Alexander was wounded several times in this attack, most seriously when an arrow pierced his breastplate and his ribcage. The Macedonian officers rescued him in a narrow escape from the village.

Alexander and his army reached the mouth of the Indus in July 325 BC, and turned westward for home.

The Mauryan Empire

The period of the Mauryan Empire (322 BC-185 BC) marked a new epoch in the history of India. It is said to be a period when chronology became definite. It was a period when politics, art, trade and commerce elevated India to a glorious height. It was a period of unification of the territories which lay as fragmented kingdoms. Moreover, Indian contact with the outside world was established effectively during this period.

The confusion following the death of Alexander gave Chandragupta Maurya an opportunity to liberate the countries from the yoke of the Greeks, and thus occupy the provinces of Punjab and Sindh. He later overthrew the power of Nandas at Magadha with the aid of Kautilya, and founded a glorious Mauryan empire in 322 BC. Chandragupta, who ruled from 324 to 301 BC, thus, earned the title of liberator and the first emperor of Bharata.

At a higher age, Chandragupta got interested in religion and left his throne to his son Bindusara in 301 BC. Bindusara conquered the Highland of Deccan during his reign of 28 years and gave his throne to his son Ashoka in 273 BC. Ashoka emerged not only as the most famous king of the Maurya dynasty, but is also regarded as one of the greatest king of India and the world.

His empire covered the whole territory from Hindu Kush to Bengal and extended over Afghanistan, Baluchistan and the whole of India with the exception of a small area in the farthest south. The valleys of Nepal and Kashmir were also included in his empire.

The most important event of Ashoka's reign was the conquest of Kalinga (modern Odisha) which proved to be the turning point of his life. The Kalinga war witnessed terrible manslaughter and destruction. The sufferings and atrocities of the battlefield lacerated the heart of Ashoka. He made a resolve not to wage war any more. He realised the wickedness of worldly conquest and the beauty of moral and spiritual triumph. He was drawn to the teachings of Buddha and devoted his life to the conquest of men's heart by the law of duty or piety. He evolved a policy of Dharma Vijaya, 'Conquest by Piety'.

End of the Mauryan Empire

Ashoka was succeeded by weak rulers, which encouraged the provinces to proclaim their independence. The arduous task of administering such a vast empire could not be executed by the weak rulers. The mutual quarrel among the successors also contributed to the decline of the Mauryan Empire.

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In the beginning of the 1st century A.D., the Kushanas established their authority over the north-west frontier of India. The most famous among the Kushana kings was Kanishka (125 A.D.-162 A.D.), who was the third in the Kushana dynasty. The Kushana rule continued till the middle of 3rd century A.D. The most notable achievement of their rule was the development of Gandhara School of Art and further spread of Buddhism into distant regions of Asia.

Gupta Dynasty

After the Kushanas, the Guptas were the most important dynasty. The Gupta period has been described as the Golden Age of Indian history. The first famous king of the Gupta dynasty was Ghatotkacha's son Chandragupta I. He married Kumaradevi, the daughter of the chief of the Licchavis. This marriage was a turning point in the life of Chandragupta I. He got Pataliputra in dowry from the Licchavis. From Pataliputra, he laid the foundation of his empire and started conquering many neighbouring states with the help of the Licchavis. He ruled over Magadha (Bihar), Prayaga and Saketa (east Uttar Pradesh). His kingdom extended from the river Ganges to Allahabad. Chandragupta I also got the title of Maharajadhiraja (King of Kings) and ruled for about fifteen years.

Chandragupta I was succeeded by Samudragupta in about 330 A.D., who reigned for about fifty years. He was a great military genius and is said to have commanded a military campaign across the Deccan, and also subdued the forest tribes of the Vindhya region.

Samudragupta's successor Chandragupta II, also known as Vikramaditya, conquered the extensive territories of Malwa, Gujarat and Kathiawar. This provided exceptional wealth, which added to the prosperity of the Guptas. The Guptas in this period engaged in sea trade with the countries of the west. It was most probably during his reign that Kalidas, the greatest Sanskrit poet and dramatist, as well as many other scientist and scholars flourished.

Decline of Gupta Dynasty

The decline of the Gupta power in northern India between the close of 5th and the 6th century A.D. gave rise to various small independent kingdoms and attracted foreign invasions of Huns. Toramara was the leader of the Huns and was successful in annexing large parts of the Gupta Empire. His son, Mihirakula was a cruel barbarian and one of the worst tyrants known. Two native powerful princes, Yasodharman of Malwa and Baladitya of Magadha crushed his power and put an end to his reign in India.

Harshavardhana

With the commencement of the 7th century, Harshavardhana (606-647 A.D.) ascended the throne of Thaneshwar and Kannauj on the death of his brother, Rajyavardhana. By 612 Harshavardhana consolidated his kingdom in northern India.

In 620 A.D. Harshavardhana invaded the Chalukya kingdom in the Deccan, which was then ruled by Pulakesin II. But the Chalukya resistance proved tough for Harshavardhana and he was

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defeated. Harshavardhana is well known for his religious toleration, able administration and diplomatic relations. He maintained diplomatic relations with China and sent envoys, who exchanged ideas of the Chinese rulers and developed their knowledge about each other.

The Chinese traveller, Hiuen Tsang, who visited India during his reign, has given a vivid description of the social, economic and religious conditions, under the rule of Harsha spoke highly of the king. Harsha's death, once again, left India without any central paramount power.

The Chalukyas of Badami

The Chalukyas were a great power in southern India between 6th and 8th century A.D. Pulakesin I, the first great ruler of this dynasty ascended the throne in 540 A.D. and having made many splendid victories, established a mighty empire. His sons Kirtivarman and Mangalesa further extended the kingdom by waging many successful wars against the neighbours including the Mauryans of the Konkans.

Pulakesin II, the son of Kirtivarman, was one of the greatest rulers of the Chalukya dynasty. He ruled for almost 34 years. In this long reign, he consolidated his authority in Maharashtra and conquered large parts of the Deccan. His greatest achievement was his victory in the defensive war against Harshavardhana.

However, Pulakesin was defeated and killed by the Pallava king Narasimhavarman in 642 A.D. His son Vikramaditya, who was also as great a ruler as his father, succeeded him. He renewed the struggle against his southern enemies. He recovered the former glory of the Chalukyas to a great extent. Even his great grandson, Vikramaditya II was also a great warrior. In 753 A.D., Vikramaditya and his son were overthrown by a chief named Dantidurga who laid the foundation of the next great empire of Karnataka and Maharashtra called Rashtrakutas.

The Pallavas of Kanchi

In the last quarter of the 6th century A.D. the Pallava king Sinhavishnu rose to power and conquered the area between the rivers Krishna and Cauveri. His son and successor Mahendravarman were a versatile genius, who unfortunately lost the northern parts of his dominion to the Chalukya king, Pulekesin II. But his son, Narsinhavarman I, crushed the power of Chalukyas. The Pallava power reached its glorious heights during the reign of Narsinhavarman II, who is well known for his architectural achievements. He built many temples, and art and literature flourished in his times. Dandin, the great Sanskrit scholar, lived in his court. However, after his death, the Pallava Empire began to decline and in course of time they were reduced to a mere local tribal power. Ultimately, the Cholas defeated the Pallava king Aparajita and took over their kingdom towards the close of the 9th century A.D.

The ancient history of India has seen the rise and downfall of several dynasties, which have left their legacies still resounding in the golden book of Indian history. With the end of the 9th century A.D., the medieval history of India started with the rise of empires such as the Palas, the Senas, the Pratiharas and the Rashtrakutas, and so on.

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Indian civilization contribution to world civilization

One of the oldest civilizations in the world, the Indian civilization has a strong tradition of science and technology. Ancient India was a land of sages and seers as well as a land of scholars and scientists. Research has shown that from making the best steel in the world to teaching the world to count, India was actively contributing to the field of science and technology centuries long before modern laboratories were set up. Many theories and techniques discovered by the ancient Indians have created and strengthened the fundamentals of modern science and technology. While some of these ground-breaking contributions have been acknowledged, some are still unknown to most.

India gave the world its first university - Takshashila University

As early as 700 B.C., there existed a giant University at Takshashila, located in the northwest region of India. It had 300 lecture halls, laboratories, a library and a towering observatory for astronomical research. A Chinese traveler, Hien Tsang wrote in his diary that it had 10,000 students and 200 professors.

The game of Chess originated in India

Chess is believed to have originated in Eastern India, c. 280 – 550 CE, in the Gupta Empire, where its early form in the 6th century was known as [chaturāṅga](#).

Indians were the first ones to use and invent buttons

Ornamental buttons made from seashell were used in the Indus Valley Civilization by 2000 BCE. Some buttons were carved into geometric shapes and had holes pierced into them.

Shampoo originated from India

The word *shampoo* is derived from Hindi word *chāmpo* and dates to 1762. The shampoo itself originated in the eastern regions of the Mughal Empire where it was introduced as a head massage, usually consisting of [alkali](#), natural oils and fragrances. Shampoo was first introduced in Britain by a Bengali entrepreneur from Bihar named Sake Dean Mahomed.

Snakes and Ladders was inspired from an Indian game called *Mokshapat*

It was originally called ' **Mokshapat**'. Snakes and ladders originated in India as a game based on morality. During British rule of India, this game made its way to England, and was eventually introduced in the United States of America in 1943.

Buddhism and Jainism originated in India

Jainism has historically been largely confined to India, whereas Buddhism originated in India but subsequently flourished and developed several branches in other Asian countries.

Indians discovered the cashmere wool

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The founder of the cashmere wool industry is traditionally held to be the 15th-century ruler of Kashmir, *Zayn-ul-Abidin* , who employed weavers from Central Asia . The mention of woolen shawls made from this wool in Kashmir are found in several books between 3rd century BCE and the 11th century CE.

India invented card game called Suits

Kridapatram , which also means "painted rags for playing" is an early suits game, made of painted rags. It was invented in Ancient India.

India taught the world to cultivate Jute

Jute has been cultivated in India since ancient times. India also exported raw jute to the western world, where it was used to make ropes and cordage. The Indian jute industry was later modernized during the British Raj in India.

The Idea of Zero

Little needs to be written about the mathematical digit ‘zero’, one of the most important inventions of all time. Mathematician Aryabhata was the first person to create a symbol for zero and it was through his efforts that mathematical operations like addition and subtraction started using the digit, zero. The concept of zero and its integration into the place-value system also enabled one to write numbers, no matter how large, by using only ten symbols.

The Decimal System

India gave the ingenious method of expressing all numbers by means of ten symbols – the decimal system. In this system, each symbol received a value of position as well as an absolute value. Due to the simplicity of the decimal notation, which facilitated calculation, this system made the uses of arithmetic in practical inventions much faster and easier.

Numeral Notations

Indians, as early as 500 BCE, had devised a system of different symbols for every number from one to nine. This notation system was adopted by the Arabs who called it the *hind* numerals. Centuries later, this notation system was adopted by the western world who called them the Arabic numerals as it reached them through the Arab traders.

Fibonacci Numbers

The Fibonacci numbers and their sequence first appear in Indian mathematics as *mātrāmeru*, mentioned by Pingala in connection with the Sanskrit tradition of prosody. Later on, the methods for the formation of these numbers were given by mathematicians Virahanka, Gopala and Hemacandra, much before the Italian mathematician Fibonacci introduced the fascinating sequence to Western European mathematics.

Binary Numbers

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Binary numbers is the basic language in which computer programs are written. Binary basically refers to a set of two numbers, 1 and 0, the combinations of which are called bits and bytes. The binary number system was first described by the Vedic scholar Pingala, in his book *Chandaśāstra*, which is the earliest known Sanskrit treatise on prosody (the study of poetic metres and verse).

Chakravala method of Algorithms

The *chakravala* method is a cyclic algorithm to solve indeterminate quadratic equations, including the Pell's equation. This method for obtaining integer solutions was developed by Brahmagupta, one of the well-known mathematicians of the 7th century CE. Another mathematician, Jayadeva later generalized this method for a wider range of equations, which was further refined by Bhāskara II in his *Bijaganita* treatise.

Ruler Measurements

Excavations at Harappans sites have yielded rulers or linear measures made from ivory and shell. Marked out in minute subdivisions with amazing accuracy, the calibrations correspond closely with the *hasta* increments of 1 3/8 inches, traditionally used in the ancient architecture of South India. Ancient bricks found at the excavation sites have dimensions that correspond to the units on these rulers.

A Theory of Atom

One of the notable scientists of the ancient India was Kanad who is said to have devised the atomic theory centuries before John Dalton was born. He speculated the existence of *anu* or a small indestructible particle, much like an atom. He also stated that *anu* can have two states — absolute rest and a state of motion. He further held that atoms of same substance combined with each other in a specific and synchronized manner to produce *dvyanuka* (diatomic molecules) and *tryanuka* (triatomic molecules).

The Heliocentric Theory

Mathematicians of ancient India often applied their mathematical knowledge to make accurate astronomical predictions. The most significant among them was Aryabhatta whose book, *Aryabhatiya*, represented the pinnacle of astronomical knowledge at the time. He correctly propounded that the Earth is round, rotates on its own axis and revolves around the Sun i.e the heliocentric theory. He also made predictions about the solar and lunar eclipses, duration of the day as well as the distance between the Earth and the Moon.

Wootz Steel

A pioneering steel alloy matrix developed in India, Wootz steel is a crucible steel characterized by a pattern of bands that was known in the ancient world by many different names such as *Ukku*, *Hindwani* and *Seric Iron*. This steel was used to make the famed Damascus swords of yore that could cleave a free-falling silk scarf or a block of wood with the same ease. Produced by the Tamils

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of the Chera Dynasty, the finest steel of the ancient world was made by heating black magnetite ore in the presence of carbon in a sealed clay crucible kept inside a charcoal furnace.

Seamless Metal Globe

Considered one of the most remarkable feats in metallurgy, the first seamless celestial globe was made in Kashmir by Ali Kashmiri ibn Luqman in the reign of the Emperor Akbar. In a major feat in metallurgy, Mughal metallurgists pioneered the method of lost-wax casting to make twenty other globe masterpieces in the reign of the Mughal Empire. Before these globes were rediscovered in the 1980s, modern metallurgists believed that it was technically impossible to produce metal globes without any seams, even with modern technology.

Plastic Surgery

Written by Sushruta in 6th Century BC, *Sushruta Samhita* is considered to be one of the most comprehensive textbooks on ancient surgery. The text mentions various illnesses, plants, preparations and cures along with complex techniques of plastic surgery. The *Sushruta Samhita*'s most well-known contribution to plastic surgery is the reconstruction of the nose, known also as rhinoplasty.

Cataract Surgery

The first cataract surgery is said to have been performed by the ancient Indian physician Sushruta, way back in 6th century BCE. To remove the cataract from the eyes, he used a curved needle, *Jabamukhi Salaka*, to loosen the lens and push the cataract out of the field of vision. The eye would then be bandaged for a few days till it healed completely. Sushruta's surgical works were later translated to Arabic language and through the Arabs, his works were introduced to the West.

Ayurveda

Long before the birth of Hippocrates, Charaka authored a foundational text, *Charakasamhita*, on the ancient science of Ayurveda. Referred to as the Father of Indian Medicine, Charaka was the first physician to present the concept of digestion, metabolism and immunity in his book. Charaka's ancient manual on preventive medicine remained a standard work on the subject for two millennia and was translated into many foreign languages, including Arabic and Latin.

Iron-Cased Rockets

The first iron-cased rockets were developed in the 1780s by Tipu Sultan of Mysore who successfully used these rockets against the larger forces of the British East India Company during the Anglo-Mysore Wars. He crafted long iron tubes, filled them with gunpowder and fastened them to bamboo poles to create the predecessor of the modern rocket. With a range of about 2 km, these rockets were the best in the world at that time and caused as much fear and confusion as damage. Due to them, the British suffered one of their worst ever defeats in India at the hands of Tipu.

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the Pentium Chip was invented by an Indian

Vinod Dham is also known as the Father of the Pentium chip, for his contribution to the development of highly successful Pentium processors from Intel.

India gave candied sugar to the world

The process of producing crystallized sugar from sugarcane was discovered by the time of the Imperial Guptas, and the earliest reference of candied sugar comes from India. The process was soon transmitted to China with traveling Buddhist monks. Chinese documents confirm two missions to India, for obtaining technology for sugar-refining.

The Indian way of life

Indian culture

India is one of the world's most ancient civilisations, that has witnessed different periods of colonial occupation, including Rajputs and Mughals first, then the British and Portuguese. The country has advanced a lot over the years, yet the remnants of India's rich past are reflected in the splendid art and architecture as well as in beliefs, rituals, festivals, etc..

Customs and beliefs in India

India is marked by the presence of different beliefs and customs. The vast Indian community includes people from various faiths including Hinduism, Buddhism, Jainism, Shaivism, Sikhism, not to mention Islam and Christianity. Every religion with its unique customs and rituals adds a distinct flavour to the country that makes it an incredible land. Indians celebrate all special occasions like birth, marriage, harvest season, festivals and fairs with much zeal, following their own particular tradition.

Good to know

Some animals in India are highly revered and even worshipped, especially cows. Vegetarianism is highly promoted and preferred by many.

Languages of India

India enjoys a wide linguistic heritage. The Constitution of India recognises 22 official languages, among which are Hindi and English. Hindi is said to be the official language of the country. However, while many people speak Hindi in India, the country is dominated by other regional languages. In fact, according to one of the reports of [The Times of India](#) nearly 59% of the Indians speak other than Hindi. Every region has its language, for instance in Bengal it is Bengali, in Maharashtra its Marathi, in Tamil Nadu its Telugu, in Punjab its Punjabi, etc. English is the country's administrative language and is widely used in the main cities.

Festivals in India

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Because India enjoys a vast culture with a multitude of traditions, there are several festivals celebrated throughout the year. The Hindu calendar is marked by festivals and other celebrations all year long, regardless of the region. These include national and local public holidays, some of which are determined according to the lunar calendar.

The most popular festivals in India are the following: Makar Sankranti (the harvest festival), Holi (the festival of colours), Ganesh Chaturthi (the immersion of the God with an elephant head), Deepavali (the festival of lights), Durga Puja (the nine nights of the Goddess Durga), Maha Shivaratri (the great night of Shiva), Hanuman Jayanti (birth of the Lord Hanuman), Krishna Janmashtami (birth of the Lord Krishna), Rama Navami (birth of the Lord Rama), and many more.

Apart from these, there are other festivals including national festivals that are widely celebrated across the country like Independence Day on August 15, Republic Day on January 26, Gandhi Jayanti on October 2nd, as well as Eid-Ul-Fitr, Christmas and New Year.

Family values in India

Although the country has progressed a lot and adopted modernity in their culture and traditions, there are certain values that people continue to preserve. Family bonding and kinship is one such valued tradition that is given utmost importance in India. Even today you will find joint family systems where more than two generations live together under the same roof. Important decisions are taken by the senior members of the family. Respect, love and care form the cornerstone of the family bonding.

Indian fashion and clothing

There are a variety of clothing styles worn in India. Some of the traditional clothing worn in India includes churidar, salwar kameez, sarees, lehenga, etc., which are worn by women, and kurta-pyjama, sherwani, dhoti etc., worn by men. Though simple versions are adopted for day-to-day life, more lavish styles are worn on special occasions like during festivals and weddings. Note that accessories and jewellery are also an important part of styling, and often have religious or cultural significance. In addition to Indian outfits, Western fashion is also popular, especially amongst the younger generation in major cities. Skirts, tops, t-shirts and pants are widely available and worn by a large number of Indians.

Indian cuisine

Indian cuisine offers a wide variety of tastes and flavours, that differs depending on the region. The traditional Indian cuisine is mainly divided into two types namely, vegetarian and non-vegetarian. While vegetarian cuisine includes lentils, pulses, chickpeas, cottage cheese, etc., the non-vegetarian cuisine includes varieties of chicken and mutton items, biryani, kebabs, fish, etc. Meals are generally accompanied with rice, rotis, naans, poori, etc. Note that Indian cooking style encompasses a large assortment of dishes with liberal use of herbs and spices, and methods of cooking the same dish vary from region to region. Some of the desserts that you can enjoy include

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ras malai, rasgullas, kheer, jalebi, barfi, halwa, etc.. The traditional drinks like lassi, falooda and sharbat are delights to tastebuds.

Arts in India

India is a land of veritable treasure ' dancing, singing, poetry, painting, acting; all types of creative art forms can be found here. Based on raaga, Indian music has been passed on from one generation to another. Apart from the traditional classical music, today's Indian music industry is also influenced by contemporary and Western-style music.

Several classical dance styles, such as Bharatnatyam, Kathakali, Kathak, Kuchipudi, dandiya raas and Garba, as well as modern and contemporary dance, are also very popular.

Bollywood forms an integral part of the Indian entertainment industry which has a wide arts heritage, involving music, singing and dancing. Indeed, many Indian singers, musicians, dancers and choreographers are well known on the international stage.

Handicraft in India

Indian crafts are famous worldwide for their rare and beautiful artwork. You can find a range of handicrafts available, be it embroidered bedsheets, handloom woven sarees, Kashmiri carpets and shawls, pottery, Kundan jewellery, handmade leather items like shoes, purses, jackets, etc.. You will find these high-quality products at different market places and even at fairs and exhibitions that are held from time to time.

The Scientific Outlook and Human Values

Science is viewed as a branch of knowledge or study dealing with a body of facts or truths systematically arranged and showing the operation of general laws. It may also be defined to include systematic knowledge of the physical or material world; systematized knowledge in general; knowledge of facts and principles; and knowledge gained by systematic study.

In the ethics of science nothing is expected to be believed with more conviction than the evidence warrants. Ethics itself deals with values relating to human conduct, with respect to the right and wrong of certain actions and to the good and bad of the motives and ends of such actions. Although rightness embraces correctness or accuracy and propriety or fitness, it also implies moral integrity that demands soundness of and adherence to moral principle and character. Similarly, goodness may be described as the state or quality of being good, kindly feeling, kindness, generosity, excellence of quality, virtue, and moral excellence.

Promotion of science along with the growth of moral values is necessary for human development. Ethics demands reporting authentic results rather than withholding relevant information. That is to say that scientists are expected to be honest. Another ethical requirement on the part of scientists is the proper treatment of living subjects, both humans and animals. This calls for checking and balancing mechanisms to ensure that the health and security of such subjects are endangered neither in research laboratories nor in their natural environment. Lusting after fame or recognition,

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egoism, greed, prejudice, snobbishness, racism, and political considerations have frequently resulted in immorality in the domain of science.

Research findings indicate that if science considers ethical values, then the lives of humans and other creatures are not endangered by destructive agents like atomic bombs and chemical weapons. Measures should be taken to avoid using science against humans. This can be achieved by promotion of scientists' moral values.

A great number of scientists have been at the service of mankind mainly because of their belief in ethical values. Such scientists have saved the lives of countless people, animals, and plants. They have devised ingenious methods for the protection of the environment. In contrast, certain scientific findings have brought about the destruction of millions of people and animals, and the environment. Science can be productive or counterproductive. Hence, all nations are required to devise appropriate codes and control mechanisms to direct the scientific activities in their ethical path.

Scientific achievement portrays the dignity of the human being and his unique role in the world. In the distant past, critical scientific discoveries that had profound impact on the development of human societies occurred occasionally. Now, such discoveries are made more frequently. In the last few decades, humans have made more major advances in understanding physical reality than had been made during the whole prior history of the earth. Obviously, the development of science never ceases. It is wonderful to consider man's present knowledge of the building blocks of physical reality. Although almost all the mountains and rivers have been named, the ocean floors mapped to the deepest trenches, and the atmosphere transacted and chemically analysed, we should not think that the world has been completely explored.

Even though some 1.4 million species of organisms have been discovered and identified, the total number alive on Earth is estimated somewhere between 10 million and 100 million. No one can say with confidence which of these figures is the closer. Although scientists have given thousands of the species scientific names, fewer than ten percent have been studied at a level deeper than gross anatomy. The revolution in molecular biology and medicine was achieved with a still smaller fraction of discoveries. The emergence of new technologies and the generous funding of medical research have assisted biologists to probe deeply along a narrow sector of the front. It is now the time to be conscious about the study of biodiversity since species are disappearing at an ever-increasing rate through human action. It is estimated that one fifth or more of the species of plants and animals could vanish or be doomed to early extinction by the year 2020 unless better efforts are made to save them.

SCIENCE AND VALUES

Most scientists believe that one basic characteristic of science is that it deals with facts, not values. Science is objective, while values are not. Certain scientists see themselves as working in the privileged domain of certain knowledge. Such views of science are also closely allied in the public sphere with the authority of scientists. Recently, however, some scholars have challenged the

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notion of science as value-free, and thereby have raised questions about the authority of science and its methods.

However, it is a wrong approach to consider science as being value-free or objective. In practice, science incorporates cultural values. Values, in turn, can be objective when they are based on generally accepted principles. Scientists strongly abhor fraud, error, and pseudoscience, while they value reliability, testability, accuracy, precision, generality, and simplicity of concepts. The pursuit of science as an activity is itself an implicit endorsement of the value of developing knowledge of the material world. Whenever science is publicly funded, the values of scientific knowledge may well be considered in the context of the values of other social projects.

Among the things valued that promote the ultimate goal of knowledge are the methods of evaluating knowledge claims. These include controlled observation, confirmation of predictions, repeatability, and statistical analysis. Such values are generally derived from our experience in research. People tend to devalue the results of any drug that is not based on an experimental design. Today, methods of evaluation and institutional forms are essential to teaching science as a process.

Unfortunately, social values or research ethics are not always followed in science, but they remain important. Ideally, science is about “is” and ethics is about “ought.” Yet, the disparity between the ideal and the actual merely poses challenges for creating a way to achieve these valued goals through a system of checks and balances. The codes for reviewing research proposals on human subjects, for monitoring the use and care of laboratory animals, or for investigating and punishing fraud represent efforts to protect wider social values in science. The topics and use of results of research and the methods or practice of science are also the province of ethical concern and social values. In weapons research, in research into better agricultural methods aimed at alleviating hunger, or in low-cost forms of harnessing solar or wind energy in poor rural areas, the researchers are ethical agents responsible for the consequences of their actions.

Individuals express the values of their cultures and particular lives when they engage in scientific activity. That is why in countries where women or minorities, for instance, are largely excluded from professional activity, they are generally excluded from science as well. Where they have participated in science, they have often been omitted from later histories. It is also a well-known fact that the conclusions of science in many occasions have been strongly biased, reflecting the values of its practitioners. For example, late nineteenth-century notions of the evolution of humans developed by Europeans claimed that the skulls and posture of European races were more developed than those of “Negroes.”

Scientists need to integrate scientific values with other ethical and social values. Obviously, science can help identify unforeseen consequences or causal relationships where ethical values or principles are relevant. In addition, individuals need reliable knowledge for making informed decisions. Scientists can articulate where, how, and to what degree a risk exists. But other values are required to assess whether the risk is acceptable or not. Communicating the nature of the risk

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to non-experts who participate in making decisions can thus become a significant element of science.

Where one expects scientists or panels of technical experts to solve the problem of the acceptability of risk, science is accorded value beyond its proper scope. Scientific knowledge and new technologies, however, can give rise to new ethical or social problems, based on pre-existing values. Science can bring about novel situations that require us to apply old values in significantly new ways. A case in point is awareness that scientific research is parallel with new concerns about ethics and values in decisions to couple the human genome initiative with funding of research on the humanistic implications of the project. Thus, science and technology can introduce new problems about values that they cannot solve. Yet these consequences are a part of a complete consideration of science and its context in society

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Unit II

Basic structure of Indian Knowledge System: Indian Traditional Scriptures, Exposure to 4-Vedas (the Rigveda, the Yajurveda, the Samaveda and the Atharvaveda) , 4-Upvedas (Ayurveda, Dhanurveda, Gandharvaveda, Sthapatya etc.), 6-Vedangas (Shiksha, Kalp, Nirukta, Vyakaran, Jyotish), 6-Upangas (Dharmashastra, Meemansa, Puranas, Tarkashastra/Logic) etc.

Basic structure of Indian Knowledge System

No other living tradition can claim scriptures as numerous or as ancient as the ancient Indians; none of them can boast of an unbroken tradition as faithfully preserved as the Vedic tradition. Vedic literature is the most ancient and extensive religious writings in the world. Hindu religion is not derived from a single book. It has many sacred writings which serve as a source of doctrine. Hinduism is very much a religion of revelation. Hindus of the past were highly thoughtful people, and their literature is characterized by constant concern with humanity's spiritual destiny. In response to this concern, they have created elaborate philosophical concepts and wrote great epic poems, narrative literature and fiction. They evolved the most perfect language in the world, Sanskrit, with a scientific alphabet and perfected vocabulary, and a grammar which is itself a great work of art.

Sanskrit literature can be classified under six orthodox heads which form the authoritative scriptures of the Hindus.

The six scriptures are:

1. **Srutis**
2. **Smritis**
3. **Itihasas**
4. **Puranas**

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5. Agamas

6. Darsanas

1. Srutis

Sruti in Sanskrit means “that which is heard.” Thus, the Vedas are the eternal truths that the Vedic seers, called rishis, are said to have heard during their deep meditations. The Vedas are not considered the works of the human mind, but an expression of what has been realized through intuitive perception by Vedic rishis, who had powers to see beyond the physical phenomena. As such, Vedas are considered of divine origin. The Vedic truths were originally transmitted by the rishis to their disciples over thousands of years by recitation. At a later date, these were compiled by Sage Vyasa for the benefit of future generations. India’s teachings are not speculative. They are based on divine revelations. Indeed, the revelations are so cosmic that they approach more closely the findings of physics and astronomy than the pious pronouncements of preachers. The rishis made claims so cosmic that even modern physics seems only to be catching up with them and realizing, after every scientific breakthrough, that the ancients were there long before them.

The Veda is divided into four books:

1. The Rig-Veda
2. The Yajur-Veda
3. The Sama-Veda
4. The Atharva-Veda

The Rig-Veda Samhita is the grandest book of the Hindus, the oldest by far. Its style, the language and the tone are most beautiful and mysterious. Its immortal Mantras embody the greatest truths of existence, and it is perhaps the greatest treasure in all the scriptural literature of the world.

The Yajur-Veda Samhita is mostly in prose and is meant to be used by the Yajur-Vedic priest, for superfluous explanations of the rites in sacrifices, supplementing the Rig-Vedic Mantras.

The Sama-Veda Samhita is mostly borrowed from the Rig-Vedic Samhita, and is meant to be sung in sacrifice.

The Atharva-Veda Samhita is meant to be used by the Atharva-Vedic priest, to correct the mispronunciations and wrong performances that may accidentally be committed by the other three priests of the sacrifice.

Each Veda consists of four parts:

1. The Mantra-Samhitas or hymns.
2. The Brahmanas or explanations of Mantras or rituals.

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3. The Aranyakas (philosophical interpretations of the rituals).
4. The Upanishads (The essence or the knowledge portion of the Vedas).

The Mantra-Samhitas are hymns in praise of the Vedic God for attaining material prosperity here and happiness hereafter.

They are metrical poems comprising prayers, hymns and incantations addressed to various deities, both subjective and objective.

The Brahmana portions guide people to perform sacrificial rites. They are prose explanations of the method of using the Mantras in the Yajna or the sacrifice.

The Aranyakas are the forest books, the mystical sylvan texts which give philosophical interpretations of the Rituals.

The Upanishads are the most important portion of the Vedas. The Upanishads contain the essence or the knowledge portion of the Vedas. The philosophy of the Upanishads is sublime, profound, lofty a soul-stirring. The Upanishads speak of the identity of the individual soul and the Supreme Soul. They reveal the most subtle and deep spiritual truths.

The most important Upanishads are : Isa, Kena, Katha, Prasna, Mundaka, Mandukya, Aitareya, Taittiriya, Chhandogya, Brihadaranyaka, Kaushitaki, and Svetasvatara and Maitrayani.

2. Smriti

Smriti means “that which is remembered.” Smriti scriptures are derived from the Vedas and are considered to be of human origin and not of divine origin. They were written to explain and elaborate the Vedas, making them understandable and more meaningful to the general population. Smritis lay down the laws which regulate Hindu national, social, family and individual obligations. Smriti, in a broader sense, covers all Hindu Scriptures save the Vedas.

3. Itihasa (History)

There are four books under this heading:

1. The Valmiki-Ramayana
2. The Yogavasishtha
3. The Mahabharata
4. The Harivamsa

These embody all that is in the Vedas, but only in a simpler manner. These works explain the great universal truths in the form of historical narratives, stories and dialogues. The Ramayana and

Mahabharata are the most popular of the Itihasas that have been read, spoken about, preached or theatricised.

The Ramayana

The Ramayana, the Adi-Kavya or the first epic poem, relates the story of Sri Rama. The ideal man. It is the history of the family of the Solar race descended from Ikshvaku, in which was born Sri Ramachandra, the Avatara of Lord Vishnu, and his three brothers.

The ideal characters like Rama, Sita, Lakshmana, Bharata and Sri Hanuman that we find in Ramayana firmly established Hindu Dharma in our minds. The story of the birth of Rama and his brothers, their education and marriages, the exile of Sri Rama, the carrying off and recovery of Sita, his wife, the destruction of Ravana, the Rakshasa King of Lanka, and the reign of Sri Rama, are described in detail in Ramayana. How a man should behave towards his superiors, equals, and inferiors, how a king ought to rule his kingdom, how a man should lead his life in this world, how he can obtain his release, freedom, and perfection, may be learnt from this excellent epic. The Ramayana gives a vivid picture of Indian life. Even today our domestic, social, and national ideals are copied from the noble characters in the Ramayana and the Mahabharata. The great national heroes stand even today as beacon-lights to guide and inspire the people of the whole world. The lives of Rama, Bharata and Lakshmana provide a model of fraternal affection and mutual service. Sri Hanuman stands as an ideal unique Karma Yogi. The life of Sita is regarded as the most perfect example of womanly fidelity, chastity and sweetness. The Ramayana is written in twenty-four thousand verses, by Sage Valmiki.

The Mahabharata

The Mahabharata is the history of the Pandavas and the Kauravas. It gives a description of the great war, the Battle of Kurukshetra, which broke out between the Kauravas and the Pandavas who were cousins and descendants of the Lunar race. The Mahabharata is an encyclopedia of Hindu Dharma. It is rightly called the fifth Veda. There is really no theme in religion, philosophy, mysticism and polity which this great epic does not touch and expound. It contains very noble moral teachings, useful lessons of all kinds, many beautiful stories and episodes, discourses, sermons, parables and dialogues which set forth the principles of morals and metaphysics. The Pandavas obtained victory through the grace of Lord Krishna. The Mahabharata is written in one hundred thousand verses by Sage Krishna-Dwaipayana Vyasa

The Bhagavad-Gita

The most important part of the Mahabharata is the Bhagavad-Gita. It is a marvelous dialogue between Lord Krishna and Arjuna on the battlefield, before the commencement of the great war. Bhagavan Sri Krishna became the charioteer of Arjuna. Sri Krishna explained the essentials of Hindu religion to Arjuna. Just as the Upanishads contain the cream of the Vedas, so does the Gita contain the cream of the Upanishads.

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The Gita is the most precious jewel of Hindu literature. It is a universal gospel. The Gita teaches the Yoga of Synthesis. It ranks high in the religious literature of the world.

Arjuna saw before him his dear relatives and teachers in the battlefield. He refused to fight against them. Then Lord Krishna imparted knowledge of the Self to Arjuna and convinced him that it was his duty to fight regardless of the consequences. Afterwards Arjuna gave up his delusion. All his doubts were cleared. He fought against the Kauravas and achieved victory.

4. Puranas

The Puranas were written to popularise the religion of the Vedas. They contain the essence of the Vedas. The aim of the Puranas is to impress on the minds of the masses the teachings of the Vedas and to generate in them devotion to God, through concrete examples, myths, stories, legends, lives of saints, kings and great men, allegories and chronicles of great historical events. The sages made use of these things to illustrate the eternal principles of religion. The Puranas were meant, not for the scholars, but for the ordinary people who could not understand high philosophy and who could not study the Vedas.

There are eighteen main Puranas and an equal number of subsidiary Puranas or Upa-Puranas. The main Puranas are:

1.Vishnu Purana, 2. Naradiya Purana, 3.Srimad Bhagavata Purana, 4.Garuda (Suparna) Purana, 5.Padma Purana, 6.Varah Purana, 7.Brahma Purana, 8.Brahmanda Purana, 9.Brahma Vaivarta Purana, 10.Markandeya Purana, 11.Bhavishya Purana, 12.Vamana Purana, 13.Matsya Purana, 14.Kurma Purana, 15.Linga Purana, 16.Siva Purana, 17.Skanda Purana and 18.Agni Purana.

5. Agmas

Another class of popular scriptures are the Agamas. The Agamas are theological treatises and practical manuals of divine worship. The Agamas include the Tantras, Mantras and Yantras. These are treatises explaining the external worship of God, in idols, temples etc. All the Agamas treat of :

1. Jnana or Knowledge
2. Yoga or Concentration
3. Kriya or Esoteric Ritual
4. Charya or Exoteric Worship

They also give elaborate details about ontology and cosmology, liberation, devotion, meditation, philosophy of Mantras, mystic diagrams, charms and spells, temple-building, image-making, domestic observances, social rules, public festivals etc.

The Agamas are divided into three sections:

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1. The Vaishnava
2. The Saiva
3. The Sakta

The chief sects of Hinduism, viz., Vaishnavism, Saivism and Saktism, base their doctrines and dogmas on their respective Agamas.

The Vaishnava Agamas or Pancharatra Agamas glorify God as Vishnu.

The Saiva Agamas glorify God as Siva and have given rise to an important school of philosophy known as Saiva-Siddhanta, which prevails in South India.

The Sakta Agamas or Tantras glorify God as the Mother of the Universe, under one of the many names of Devi (Goddess).

The Agamas do not derive their authority from the Vedas, but are not antagonistic to them. They are all Vedic in spirit and character. That is the reason why they are regarded as authoritative.

6.Darsanas

These are the intellectual section of the Hindu writings, while the first four are intuitional. And the fifth inspirational and emotional. Darsanas are schools of philosophy based on the Vedas. The Agamas are theological. The Darsana literature is philosophical. The Darsanas are meant for the erudite scholars who are endowed with acute acumen, good understanding, power of reasoning and subtle intellect. The Itihasa, Puranas and Agamas are meant for the masses. The Darsanas appeal to the intellect, while the Itihisas, Puranas, etc., appeal to the heart.

Philosophy has six divisions (Shad-darsana). The six Darsanas or ways of seeing things, are usually called the six systems or six different schools of thought. The six schools of philosophy are the six instruments of true teaching or the six demonstrations of Truth. Each school has developed, systematized and correlated the various parts of the Veda in its own way. Each system has its Sutrakara, i.e., the one great Rishi who systematized the doctrines of the school and put them in short aphorisms or Sutras

The Sutras are terse and laconic. The Rishis have condensed their thoughts in the aphorisms. It is very difficult to understand them without the help of commentaries by great sages or Rishis. Hence, there arose many commentators or Bhashyakaras. There are glosses, notes and, later, commentaries on the original commentaries.

The Shad-Darsana (the six schools of philosophy) or the Shat-Sastras are:

1. The Nyaya founded by Gautama Rishi
2. The Vaiseshika by Kanada Rishi
3. The Sankhya by Kapila Muni

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4. The Yoga by Patanjali Maharshi
5. The Purva Mimamsa by Jaimini
6. The Uttara Mimamsa or Vedanta by Badarayana or Vyasa

THE VEDAS

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. Do you know that preservation of the Vedas till today is one of our most remarkable achievements? To be able to keep such a literary wealth as the Vedas intact when the art of writing was not there and there was a paucity of writing material is unprecedented in world history.

The word 'Veda' literally means knowledge. In Hindu culture, Vedas are considered as eternal and divine revelations. They treat the whole world as one human family VasudevKutumbakam. 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.

The Rig Veda, Sama Veda and the Yajur Veda are collectively known as Traji. In later years the Atharva Veda was incorporated in this group.

Rig Veda

The Rig Veda is the earliest of the Vedas. It is a collection of 1028 hymns in Vedic Sanskrit. Many of these are beautiful descriptions of nature. The prayers are largely for seeking worldly prosperity. It is believed that these recitations are the natural outpouring of Vedic rishis experiencing a mentally transcendental stage. Some of the well-known rishis are Vasistha, Gautama, Gritasamada, Vamadeva, Vishvamitra and Atri. The prominent gods of the Rig Veda are Indra, Agni, Varun, Rudra, Aditya, Vayu, Aditi and the Ashwini twins. Some of the prominent goddesses are Usha - the goddess of dawn, Vak - the goddess of speech and Prithvi - the goddess of earth. Do you know that most of the hymns spoke of universally recognised higher values of life such as truthfulness, honesty, dedication, sacrifice, politeness and culture? The prayers are for seeking worldly prosperity and for the development of a highly cultured society. Along with religion Rig Veda provides us knowledge about social, political and economic condition of ancient India.

Yajur Veda

Yajur means sacrifice or worship. This Veda is concerned mostly with rites and mantras of different sacrifices. It gives directions for the performance of the yajnas. It has both poetic and prose renderings. Being a treatise on rituals, it is the most popular of the four Vedas.

There are two major branches of Yajur Veda, namely Shukla and Krishna Yajur Veda i.e. Vajasaneyi Samhita and Taitriya Samhita. This text reflects on the social and religious condition of India at that time.

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Sama Veda

Sama means melody or songs. This Veda consists of 16,000 ragas and raginis or musical notes. Out of total 1875 verses only 75 are original and others are from the Rig Veda. The Sama Veda prescribes the tunes for the recitation of the hymns of the Rig Veda. It may be called the book of Chants (Saman). This book is an evidence of the development of Indian music during this period.

Atharva Veda

The Atharva Veda is also known as the Brahma Veda. It contains treatment for ninety-nine diseases. The source of this Veda is traced to two rishis called Atharvah and Angiras. The Atharva Veda is of immense value as it represents the religious ideas at an early period of civilisation. It has two branches, the Paippalada and the Saunaka. This book gives detailed information about the family, social and political life of later Vedic period.

In order to understand the Vedas, it is necessary to learn the Vedangas or the limbs of the Vedas. These supplements of the Vedas provide education (*siksha*), grammar (*vyakarana*), ritual (*kalpa*), etymology (*nirukta*), metrics (*chhanda*) and astronomy (*Jyotisha*). A good deal of literature grew around these subjects. It was written in the form of precepts in the sutra style. A precept was called sutra because of its brevity. The most famous example of this is Panini's grammar, *Ashtadhyayi*, which illustrates the rules of grammar and also throws light on society, economy and culture of those times.

Upvedas

In addition to the four Vedas and Upanishads there are four Upavedas or subsidiary Vedas. These deal mainly with 'secular' sciences such as Ayurveda (science of medicine), Gandharvaveda (science of music and dance), Dhanurveda (science of archery and warfare) and Sthapatyaveda (science of architecture). Some scholars consider Arthaveda or Arthashastra instead of Sthapatyaveda as one of the four Upavedas. The four Upavedas are important because they deal with worldly subjects, namely, man, matter and society. They are considered to be very important for their contribution in the development of Indian civilization and culture.

Ayurveda

Ayurveda is a science that deals with 'knowledge of life' and longevity. The main texts of this life science are Sushruta Samhita and Charaka Samhita. Ayurveda deals with medicine and health. A long and healthy physical and mental life is necessary for a prolonged spiritual practice and experience. The source of this science, according to sage Sushruta (600 BeE), lies in the Atharva Veda which is aptly called Bhaishajya Veda (the Veda of medicine and treatment of diseases). Ayurveda includes methods of diagnoses and treatment for physiological and psychological illness. It deals with embryology, hygiene, anatomy, surgery, etc. Dominik Wujastyk, a Senior Research Fellow at the world-famous Wellcome Centre for the History of Medicine at the University College of London and the author of *The Roots of Ayurveda*, writes in his article 'The Science of Medicine', "Indian medicine, as a systematic and scholarly tradition, begins historically

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with the appearance of the great medical encyclopedias of Charaka, Sushruta and Bhela about two thousand years ago. Just as Panini's famous linguistic study of Sanskrit leaps into the historical record fully formed, like the Buddha from Queen

Maya's side, so the medical encyclopedias to emerge with a learned medical tradition in an almost fully articulated form.' Obviously from this one can infer that medical science must have developed fully in ancient India before the emergence of the Sushruta Samhita and Charaka Samhita.

According to Ayurveda, the material bodies of human beings are composed of kala (protective layer), dhatu (component matter), mala (eliminations), three doshas (humours), agni (digestive fire) and kriya (movement or activity). Among these six the most important is the principle of three constitutional elements called humours in the human body, namely, vata (air), pitta (bile) and kapha (phlegm). Vata (air in body) includes all phenomena of motion and its essential components are ether and air. Kapha deals with cooling and preservation, and production of various secretions like mucus and cough. Its essential components are earth and ether. Pitta (bile) is made of fire and ether. It deals with metabolism, energy production, process of digestion, etc. A person may be constitutionally brisk (with vata dominating) or fiery (with pitta in dominance) or phlegmatic (with kapha being the prevalent element). But, according to Ayurveda, only when all three elements are in equilibrium in the human body a person is said to be healthy.

An ayurvedic doctor diagnoses a patient with reference to the relative levels of his or her vata, pitta and kapha. The ancient Indian rishis, Charaka and Sushruta, practised ayurveda and surgery respectively. Acharya Charaka (e.100 CE), who wrote the Char aka Sambita, is known as the 'Father of Indian medicine'. Through his intuitive powers he had realized the medicinal qualities of 100,000 plants and herbs. Since the medications are herbal with least side-effects, they are becoming increasingly popular throughout the world. According to Charaka a long and healthy life is not possible if a person does not live morally. Morality gives rise to prajna or wisdom, which gives peace of mind and leads to longevity and happiness. When this prajna is abused, it causes all types of sickness. Acharya Sushruta (600 BCE) is popularly known as the 'Father of Surgery in India'. In the Sushruta Samhita, a unique encyclopaedia of surgery, he details 300 types of operations he performed, along with 125 types of surgical instruments that he used. He is lauded as an early pioneer of plastic surgery and anaesthesia. Ayurvedic science is divided into eight major topics:

1. Shalya-rantra: surgery and midwifery
2. Shalakya-tantra: study of diseases of head, eyes, nose, throat, etc.
3. Kayachikitsa: therapeutics
4. Bhutavidya: mental diseases (psychiatry)
5. Kaurnarabhrurya-rantra : paediatrics and obstetrics

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6. Agada-tantra: toxicology

7. Rasayana-tantra : remedies for venoms

Gandharvaveda

According to tradition gandharvas are expert musicians of swarga (the abode of the devas). It is believed that there used to be a work called Gandharvaveda with 30,000 verses on music, which is not available now. Gandharvaveda dealt with the science of music and the sacred performing arts. It derived its origin in the Sama Veda. It included vocal and instrumental music, dance and drama. There are seven svaras (notes) from which ragas are produced, corresponding to the appropriate time of day and season. The ragas create astonishingly powerful physical, psychological and spiritual effects. While Western music has only two modes – major and minor scales – Indian music uses dozens of different modes. Bharararamuni's Nṛtyasāstra, available today, is an extraordinary text on music, dance and drama.

Dhanurveda

Dhanurveda is the science of archery, martial arts and weaponry. It is a military science, which is mentioned in the Rig Veda and Aitareya Brahmana. It is also known as shastravidya and it originates from the Yajur Veda. It deals with shastra and astra. Shastra" means weapons which are used with one's hands in war, such as swords and maces, and astra means weapons that are shot like arrows. Dhanurveda also deals with the manufacturing of and training with weapons. Although there is no ancient scientific work by the name of Dhanurveda, a text called Dhanurveda Samhita, belonging to a later period, is still extant.

Sthapatyaveda or Vastuśāstra

Some scholars consider Sthapatyaveda or Vastuśāstra as one of the Upavedas. It deals with the Hindu science of sacred architecture and the sthapati or architect. Traditionally, there are 18 teachers of architecture to whom Sthapatyaveda is ascribed. The two most well-known among them are Vishvakarma (the architect of the devas) and Maya (the architect of the asuras).

This important science has its origin in the Yajur Veda, wherein the sacrificial altar or yajna vedi was constructed with utmost precision and care in different geometrical patterns. Similarly, Hindu mandirs were built in different styles like Nagara, Dravida and Vesara with painstaking perfection by the master builders-cum-architects. It is remarkable that thousands of mandirs of ancient India, in locations as varied as mountains, caves and seashores, still stand today as majestic reminders of this ancient science. The continuing discovery of various sites of the Indus Valley civilization in the 20th and 21st century conclusively proves that India of remote antiquity had great architects and town planners.

Some of the ancient books on architecture include Abhisamayālaṅkāra, Brihatsamhita, Manasara, Samarāṅgaṇasūtradhara, and Mayamatashilpashāstra. The Arthaśāstra of Kautilya

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and some Puranas, like the Agni Purana, Matsya Purana and Padma Purana, also contain much information about architecture.

Arthaveda or Arthashastra

In ancient India, Arthaveda meant the book containing knowledge of material wealth and the means of acquiring it. The best available work of Arthaveda is the Arthashastra of Kautilya (c. 372 BCE). Kautilya was also known as Chanakya and Vishnugupta. He was the main adviser to King Chandragupta Maurya (340 BCE). Kautilya's Arthashastra has its roots in the Atharva Veda. Shaunaka rishi, in his work Charanavyuha, lists Arthashastra as an Upaveda. This work has 6,000 shlokas that deal with 180 different topics like politics, law and economics. It is one of the most ancient and brilliant works in the world. In addition to economics, it also covers such subjects as relations with enemy states, preparation of army for all types of combat, espionage system, and revenue collection, formation of the judiciary and discharging of justice.

The Vedangas are the last treatises of the Vedic Literature. Paniniya Shiksha (41-42) narrates two verses on the importance of the Vedangas which describe Veda as a Purusha having six limbs as six Vedangas: Chandas are His two feet, Kalpa are His two arms, Jyotisha are His eyes, Nirukta is His ears, Shiksha is His nose and Vyakarana is His mouth. The oldest record of their names occurs in the Mundaka Upanishad (1.1.5) where they are named as:

1. *Shiksha* or phonetics or pronunciation
2. *Kalpa* or ritual
3. *Vyakarana* or grammar
4. *Nirukta* or etymology
5. *Chandas* or meter
6. *Jyotisha* or astronomy

Now we shall briefly study about them in the order, given in the Mundaka Upanishad.

1. Shiksha

Shiksha really means instruction: then in particular 'instruction in reciting' i.e., in correct pronunciation, accentuation etc. of the Samhita texts. Later, it was a name given to works containing rules regarding the proper pronunciation of Vedic texts. Thus, the Shiksha-Sutras are treatises on phonetics. They are related to the Samhita and, therefore, are almost as old as the Kalpa-Sutras.

Shiksha lays down the rules of phonetics – sounds of syllables, of pronunciation. The function of the Shiksha is thus to fix the parameters of Vedic words. Phonetics is most important in the case of the Vedic language, because we see that change in sound leads to change in results and effect.

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Hence, Shiksha which is Vedic Phonetics has been regarded as the most important of the six Angas (organs) of the Veda Purusha. Some important Pratishakhyas are:

1. Rigveda-Pratishakhya of Rigved
2. Taittiriya-Pratishakhya of Krishna Yajurveda
3. Vajasaneyi Pratishakhya of Shukla Yajurveda
4. Atharvaveda-Pratishakhya of Atharvaveda

2. Kalpa

The second Vedanga is *Kalpa* (ritual) which is called the arms of the Veda Purusha. It is especially intended for the proper application of the Vedic texts. The oldest Kalpasutras are those which in their contents are directly connected with the Brahmanas and Aranyakas. It was the ritual (*Kalpa*), the chief contents of the Brahmanas, which first received systematic treatment in the manuals called the Kalpasutras. They contain the rules in the Sutra style, referring to sacrifices, with the omission of all things which are not immediately connected with the ceremonial. They are more practical than the Brahmanas which for the most part is taken up with mystical, historical, mythological, etymological and theological discussions. They are also considered significant for the study of Vedic culture and society.

There are four types of the Kalpasutras:

- (1) *Shrauta-sutras*, dealing with Shrauta sacrifices
- (2) *Grihya-sutras*, dealing with the domestic ceremonies
- (3) *Dharma-sutras*, dealing with the religious and social laws
- (4) *Shulba-sutras*, dealing with the rules of measurement of the fire-altars etc.

3. Vyakarana

The third Vedanga is Vyakarana or grammar, which is necessary for the understanding of the Veda. It is called the mouth of the Veda Purusha. The old Vedanga-texts on Vyakarana are entirely lost today. In the Aranyakas, we find some technical terms of grammar. The only representative of this Vedanga is the Ashtadhyayi of Panini, which belongs to a later period. It is indeed the most celebrated text-book of grammar. It is not associated with any Vedic school. Due to its great merits, this may be assumed that Panini superseded all his predecessors, whose works have consequently perished.

Formation of the word is the main subject of grammar. It discusses root (*Prakriti*) and suffix (*Pratyaya*) of a word to study its meaning. Panini's Vyakarana is in the form of sutras or aphorisms. The fourteen Sutras are referred to here, as Maheswara Sutras. They were originated from Nataraja's damuru sound. They are considered the foundation of grammar. Vararuci has written an elaborate commentary or Vartika. Sage Patanjali wrote commentary or Bhashya on it.

4. Nirukta

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Nirukta Vedanga is called the ears of the Veda Purusha. ‘Nirukta’ means ‘etymology’ and it explains the reason why a particular word has been used i.e., the meaning of usage. The only work which has survived as a specimen of this Vedanga ‘etymology’ is the Nirukta of Yaska. It is a commentary on *Nighantu* which is ‘list of words’ found in the Vedas. Tradition ascribes the Nighantu also to Yaska. The Nighantus are five lists of words, which are again divided into three sections. The first section consists of three lists, in which Vedic words are collected under certain main ideas. The second section contains a list of ambiguous and particularly difficult words of the Veda, while the third section gives a classification of the deities according to the three regions, earth, sky and heaven. Yaska explained these lists in the twelve books followed. The most interesting portion of the Nirukta is the discussion which covers the whole of the first book and a part of the second, as well as the seventh book, which was as an admirable introduction to the study of the Veda.

Yaska has mentioned a considerable number of important grammarians as his predecessors in the Nirukta such as Galava, Shakapuni, Katthakya.

Niruka is very important for several reasons. Firstly, it represents the type of the earliest classical style and in this respect stands by itself. Secondly, it is the oldest known attempt in the field of Vedic etymology. As regards the importance of the etymology Yaska himself says that without it the precise meanings of the Vedic stanzas cannot be understood

5. Chandas

Chandas Vedanga is regarded as the feet of the Veda Purusha. The body of the Vedas rests on the Chandas which are in the nature of feet. Each Mantra of the Veda has a special Chandas, just as it has a presiding Devata.

According to Nirukta the term Chandas is derived from the root *Chad* (to cover). Meter is called *Chandas* because it covers the sense of the Mantra. The Chandas is designed for the purpose of securing the proper reading and reciting of Vedic texts. The literature comprising this Vedanga on metrics is equally small.

The texts, dealing with Vedic meters, are as follows:

1. *Rikpratishakhya*
2. *Shankhayana Shrauta-sutra*
3. *Nidana-sutra* of Samaveda
4. *Chandas-sutras* of Pingala

Each of them contains a section varying slightly from each other on Vedic meters.

6. Jyotisha

The last Vedanga Jyotisha is called eye – the organ of sight, of the Veda Purusha. The object of Jyotisha Vedanga is not to teach astronomy, but to convey such knowledge of the heavenly bodies

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as is necessary for fixing the days and hours of the Vedic sacrifices. It gives some rules for calculating and fixing time for sacrifices. In the Brahmanas and Aranyakas, we find frequent allusions to astronomical subjects, and even in the hymns we find traces which indicate a certain advance in the observation of the moon.

6-Upangas

Dharmashastra

Although, the theoretical text of Arthashastra initiated inductive reasoning and a greater realism into political thought, the Dharma Sastras are basically deductive in nature. The shastras in Sanskrit Hindu literature are the texts of spiritual and legal duty. Shastra factually means "rule, command, code of laws, science," and these works focus on many different subjects, including the three principal goals for human beings: dharma (law), artha (wealth, profit, business, or property), and kama (passion, desire, pleasure). The Dharmashastra is related to dharma. It is a concept that integrates the nature of the world, eternal or cosmic law, and social law, applied to rituals and life-cycle rites, procedures for resolving disputes, and penalties for defilements of these rules.

Dharmashastra is a genus of Sanskrit texts, and refers to the treatises (shastras) of Hinduism on Dharma. The Dharmashastras are the ancient law books of Hindus, which advocate moral laws and principles for devout duty and righteous conduct for the followers of the faith. They also shaped the guidelines for their social and religious code of conduct Hindus in the past where Hindu monarchs enforced the laws as part of their religious duty. However, looking to the heterogeneity and complex nature of Indian society from the earlier times, it is difficult to state how seriously these laws were imposed by the ruling classes among all sections of society. However, the Dharmashastras highlighted upon the social and religious conditions of ancient India, family life, gender and caste-based distinctions, and principles of ancient jurisprudence. It can be found in them rudiments of many principles and practices of social and religious aspects of modern Hindu civilisation.

Origin of Dharma Sutras:

A Sutra is a style of writing treatise by utilizing the fewest possible words to ensure brevity and easy memorization. The Dharma Sutras along with Sruta Sutras and Grihya Sutras comprises the Kalpa, one among the six Vedangas, the auxiliary of the Vedas.

- The Sruta Sutras deal with the great Vedic sacrifices of Havis (oblation) and Soma and other religious matters.
- The Grihya Sutra deal with domestic ritual. They contain minute rules for the performance of various ceremonies (samskaras) marking every important epoch of an individual's life from conception to cremation.

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- The Dharma Sutras deal with social usage and customs of everyday life. In them we see the beginning of civil and criminal law. The important Dharma Sutras are the Gautama Sutra, Baudhayana Sutra and Apastamba Sutra to name a few.

Historical review:

The shastras, including the Dharmashastra, are categorized as smriti, a word indicating "what is remembered," as distinct from the Vedas and the Upanishads which are shruti, "what is heard." The Vedas and the Upanishads are deliberated to be divinely perceived that is, the early seers were held to have perceived eternal truths and the Dharmashastra, as well as other smriti texts, are the thoughts and explanations of Hindu scholars in response to the shruti books. Chronologically, the sutras of the Dharmashastra follow sometime after the Vedic period, but these works have been extremely difficult to date. Most researchers agree that the first three sutras from which selections are included in this volume, Gautama, Apastamba, and Vasishtha, fall sometime between the 6th century B.C. and the 1st century B.C. From the time of their composition, the works of the Dharmashastra had vital role in influencing Hindu culture and law. In fact, the shastras were still being cited in cases of legal contracts as late as the mid-19th century in some regions of India.

The Dharma-shastras asserted to be divine in origin and to have been transmitted by ancient saints who cannot be recognized as historical figures. Manu is found as early as the Rg Veda (c. 1200 BCE), where he is pronounced as Father Manu, ancestor of the human race. In the Satapatha Brahmana of around 900 BCE, Manu is evidently the father of mankind when he follows the advice of a fish and builds a ship in which he alone among men survives the great flood. Afterwards, he worships and performs penance and a woman, Ida or Ila, is produced and he starts mankind with her. Manu was also the first king and the first to spark the sacrificial fire. As the inventor of social and moral order, he is the rishi who discloses the most authoritative of the Dharma-shastras. Manu's text, the Manusmṛti or Manava Dharma-shastra is the earliest of the Dharma-shastras. Its date is unclear, being somewhere between 200BCE and 100 CE. It probably reached its present form around the second century CE. In the section of the text on rajadharma, the king's dharma, there are passages on Hindu law. It was these passages which were first noted by Western scholars and so the text became known as the Laws of Manu.

The Manusmṛti gives importance to the ruling groups of invading peoples such as the Sakas, Pahlavas, and the Greeks, who were called the Yavanas. In this, the Manusmṛti was cooperative with the new social realities to the theoretical pattern. Yavanas, Sakas, Pahlavas and other foreign trespassers are described by Manu as lapsed ksatriyas, of the warrior class. These warriors had lost their status for not following dharma, but by performing appropriate expiatory sacrifices and acknowledging the brahmins as religious leaders they could come into the fold of the orthodox community. During fourth century CE, the writing of mature Dharma-shastras was fully thriving. In this period, the rules of caste were being systematically enforced by brahmanical dynasties for the first time after centuries of foreign rule.

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There were other aspects of Manu's text which brought theory with actual practice and social reality. In his theory of mixed castes, he developed a system of combination between the four classes (varnas), producing the many castes (jati). Already occupational groups or guilds had set up closed patterns of endogamy characteristic of a jati, so Manu was fitting his theory to the facts.

It is debated whether the Dharma-shastras highlighted an ideal picture that did not correspond to real life. However, the Dharma-shastras, though stylised and systematised, were collections of existing customs and practices that provided the overall theoretical framework for everyone to practise their traditionally recognised ways of life.

In the period of first centuries A.D. the text Dharma Sutra texts were reworked in verse form, and the social and religious regulations of the orthodox brahman culture were systematized. These codes are accepted as authentic guides to law, custom, and duty. Since many centuries, they attained a stature comparable to that of the Vedic hymns, although it is not possible to assess whether any of the law codes were purposely employed as guidelines supported by coercive sanctions. In the beginning of sixteenth century, there were several streams of religio-cultural creativity among Bengali Hindus. One of these was Raghunandan Siromani in the field of Dharma-shastra. He may have been a contemporary of Caitanya in Mayapur.

Dharma in Hinduism is a very extravagant concept with different meanings. Its primary aim is to guarantee the orderly development of creation and existence, by preserving their foundational structure, supporting mechanism, values, order and regularity. Hinduism described as one of the self-appointed duties of God is to shield the worlds and beings by enforcing the Dharma that is specific to each of them. The rules of Dharma are world-wide in the sense that their primary source is God only. However, variations rise in their implementations as they are applied at different levels and in different worlds according to the duties, roles and responsibilities suggested to each of them.

Dharma is everlasting, but its enforcement and observance are subject to variations according to the progression of time. Hence, they are subject to change. They are also applicable to beings who are bound to either duty or mortality, but not to those who are liberated forever. In the liberated state, the souls (muktas) enjoy eternal power in the world of Brahman, where there are no limits and no laws, but only all-knowing awareness, and vast existence that is not subject to any laws or limitations. In that eternal and infinite state, each soul governs itself, exists by itself, bound to nothing, complete, perfect and very much like God in a state of unity.

The Dharma Shastras were predestined for people who are assured to the worldly world, because of their ignorance, immoral karma, delusion and desires, and who engage in desire-ridden actions. For such people, guidance is required for differentiating the legal act from the unlawful, and performing such duties that flow directly from God which will ensure the orderly development of the world and preservation of the moral, social and political order.

The Dharmashastras are not products of divine revelations like the Vedas. Therefore, they are susceptible to the imperfections to which the human mind is prone. Yet, we cannot cast them away

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as mere intellectual works of limited vision. They were shaped with care to provide guidance from a divine perspective. In them, people will find a sincere attempt to provide practical solutions to possible social disorder, disarrangement, and moral confusion. In them people will find divine wisdom as purified by the human mind and filtered by perceptive intelligence. Hence, they are considered smriti rather than sruti. They signify the collective wisdom of spiritual teachers, scholars, rulers, and law makers who were instrumental in their creation and implementation. The law books prescribed best possible solutions to each class of beings to chase the four principles of dharma, artha, kama and Moksha, but in doing so they were not completely free from the caste predilections that favoured a few social classes. They deceive a veiled attempt by clever minds to ensure status quo and preserve the social, economic and political privileges of select castes.

With the use of authority of God and religion, the Dharma Shastras attempted to ensure the order and regularity of the world on an ongoing basis, but in that they were not completely successful as it is evident from the decline of their jurisdictional power following the decline of the power of Hindu rulers in the Indian subcontinent. Nonetheless, on the positive side, they created a framework to imagine ideal human conduct and standards to distinguish the right from the wrong. They laid down elaborate rules to oversee human conduct and instil fear of moral and temporal power.

Some of the laws and principles of unfairness prescribed in the Dharma Sutras are bound to offend the sensibilities of present day educated Hindus, who have been heavily influenced by modern western education and brought up upon the values of equality, fraternity, individual liberty and social and moral justice. Many verses in them stand in contrast to these modern values and sound retrogressive. Therefore, when people study them, suspend their judgment and weigh the knowledge from an academic or historical standpoint as a work in progress. It is reckless to use them as a reference to rationalise any social or gender inequality in current society or make an argument that people must draw inspiration from them to regulate their social conduct. People may take from them a few principles that are still valid in the present-day world and observe them in their life, but they may not use it as a reasonable point to argue their universal version.

The Gautama Dharmasutra, most ancient the texts of the Dharmashastra, possibly composed sometime between 600 and 400 B.C. It was concerned with the sources of dharma, standards for both students and the uninitiated, the four stages of life, dietary rules, penance, rules concerning impurity, and many other regulations and rituals for Hindu life.

The Dharmasutra of Apastamba was possibly composed between 450 and 350 B.C. It is an extensive work with many aphoristic verses and meticulously detailed rituals for daily life. Some of the noticeable subject matter includes rules about marriage and married life, forbidden foods and dietary regulations, ritual purity, property laws, rebirth, and various penances. This sutra details various methods of self-destruction that will exculpate violators of certain Hindu laws fornication with the wife of a religious teacher, drinking alcohol, theft, or murder of a high-caste man and relieve them of their impurity. It also includes contrary rules, including a ban of self-killing.

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The Vasishtha Dharmasutra was possibly written between 300 and 100 B.C. This sutra is famous for its sections on adoption, but it also concerns justice, legal testimony, inheritance, interest rates, and other matters of social law. Several issues surrounding suicide are raised in the text, including penances for those who contemplate suicide or fail in an attempt at self-killing; these are unpermitted suicides. As in the Apastamba sutra, which it echoes, suicide can also be an act of expiation for unlawful behaviour, restoring one to purity after death.

Meemansa

Mīmāṃsā a Sanskrit word meaning "investigation", is the name of an astika ("orthodox") school of Hindu philosophy whose primary enquiry is into the nature of dharma based on close hermeneutics of the Vedas. Its core tenets are ritualism (orthopraxy), anti-asceticism and anti-mysticism. The central aim of the school is elucidation of the nature of dharma, understood as a set ritual obligations and prerogatives to be performed properly. The nature of dharma isn't accessible to reason or observation, and must be inferred from the authority of the revelation contained in the Vedas, which are considered eternal, authorless (apaurusheyatva), and infallible. Mimamsa strongly concerned with textual exegesis, and consequently gave rise to the study of philology and the philosophy of language. Its notion of shabda "speech" as indivisible unity of sound and meaning (signifier and signified) is due to Bhartrhari (7th century).

Terminology

Mimamsa is also known as Pūrva Mīmāṃsā ("prior" inquiry, also Karma-Mīmāṃsā), in contrast to Uttara Mīmāṃsā ("posterior" inquiry, also Brahma-Mīmāṃsā) is the opposing school of Vedanta. This division is based on the notion of a dichotomy of the Vedic texts into a karma-kāṇḍa, the department of the Veda treating of sacrificial rites (Samhitas and Brahmanas), and the jñāna-kāṇḍa dealing with the knowledge of Brahman (the Upanishads).

History

The school's origins lie in the scholarly traditions of the final centuries BCE, when the priestly ritualism of Vedic sacrifice was being marginalized by Buddhism and Vedanta. To counteract this challenge, several groups emerged dedicated to demonstrating the validity of the Vedic texts by rigid formulation of rules for their interpretation. The school gathers momentum in the Gupta period with Śābara, and reaches its apex in the 7th to 8th centuries with Kumābila Bha..a and Prabhākara.

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The school for some time in the Early Middle Ages exerted near-dominant influence on learned Hindu thought, and is credited as a major force contributing to the decline of Buddhism in India, but it has fallen into decline in the High Middle Ages and today is all but eclipsed by Vedanta.

Mimamsa texts

The foundational text for the Mimamsa school is the Purva Mimamsa Sutras of Jaimini (ca. 3rd to 1st century BCE). A major commentary was composed by Śābara in ca. the 5th or 6th century CE. The school reaches its height with Kumārila Bhaṭṭa and Prabhākara (fl. ca. 700 CE). Both Kumarila Bhatta and Prabhākara (along with Murāri, whose work is no more extant) have written extensive commentaries on Śābara's Mimamsasutrabhāṣyam. Kumārila Bhatta, Mandana Misra, Parthasarathi Misra, Sucharita Misra, Ramakrishna Bhatta, Madhava Subhodini, Sankara Bhatta, Krsnayajvan, Anantadeva, Gaga Bhatta, Ragavendra Tirtha, VijayIndhra Tirtha, Appayya Dikshitar, Paruthiyur Krishna Sastri, Mahomahapadyaya Sri Ramsubba Sastri, Sri Venkatsubba Sastri, Sri A. Chinnaswami Sastri, Sengalipuram Vaidhyanatha Dikshitar were some of the Mimamsa Scholars.

The Mīmāṃsā Sūtra of Jaimini (c. 3rd century BCE) has summed up the general rules of nyāya for Vedic interpretation. The text has 12 chapters, of which the first chapter is of philosophical value. The commentaries on the Mīmāṃsā Sūtra by Bhartṛmitra, Bhavadāsa, Hari and Upavarṣa are no more extant.

Epistemology

In the field of epistemology, later Mimamsakas made some notable contributions. Unlike the Nyaya or the Vaisheshika systems, the Prābhākara school recognizes five pramanas (means of valid knowledge) and the Bhāṭṭa school recognizes six. In addition to the four pramanas (pratyakṣa, anumāna, upamāna and śabda) accepted by the Nyaya school, the Prābhākara school recognizes arthāpatti (presumption) and the Bhāṭṭa school recognizes both arthāpatti and anupalabdhi (non-apprehension) as the valid means of knowledge. A more interesting feature of the Mimamsa school of philosophy is its unique epistemological theory of the intrinsic validity of all cognition as such. It is held that all knowledge is ipso facto true (Satahprāmāṇyavāda). Thus, what is to be proven is not the truth of a cognition, but its falsity. The Mimamsakas advocate the self-validity of

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knowledge both in respect of its origin (utpatti) and ascertainment (jñapti). Not only did the Mimamsakas make the very great use of this theory to establish the unchallengeable validity of the Vedas, but later Vedantists also drew freely upon this particular Mimamsa contribution.

Puranas

The Puranas are a very important branch, of the Hindu sacred literature. They enable us to know the true import of the ethos, philosophy, and religion of the Vedas. They clothe with flesh and blood the bony framework of the Dharma-Sutras and the Dharma-Sastras. The Puranas relate to the whole of India so far as the historical portion therein is concerned and to the whole world so far as their ethical, philosophical, and religious portions are concerned.

H. H. Wilson 's view that the Puranas were __pious frauds written for temporary purposes in subservience to sectarian imposture' is as patently incorrect as it is blatantly unjust. Nor is it right to say that they are the expressions of a later and perverted Hinduism. These and other deprecatory opinions are based on insufficient knowledge and inadequate understanding and are as much opposed to truth as to tradition.

Concept of Puranas

The **Puranas** (Sanskrit: पुराण *purāṇa*, "of ancient times") are Hindu religious texts. They contain narratives about the history of the Universe from creation to destruction and the genealogies of kings, heroes, sages, and deities. Some of the *Puranas* are discourses on cosmology, geography and Hindu philosophy. They are usually written in the form of a dialogue. The Puranas, along with the Smritis, were composed to elucidate the principles of vedanta and in form of stories for easy understanding of common folks and also to inculcate to ethical values.

Vyasa, the narrator of the *Mahabharata*, is traditionally considered the compiler of the *Puranas*. The earliest written versions were compiled during the time of the Gupta Empire (4 - 6 century CE) and much of the material may be dated, through historical references and comparative studies, to this period and the succeeding centuries. The texts were collected from all over India and because of the similarities that are found throughout the texts, it is not possible to trace the line of influence of one *Purana* upon another, so the corpus is best viewed as a synchronous whole.

The date of the earliest written texts does not define the date of origin of the *Puranas*. They were transmitted orally before being written down, while at the same time, they have been modified well into the 16th century and beyond.

Origins

An early reference is found in the *Chandogya Upanishad* (7.1.2). (c. 500 BCE.) The Brhadaranyaka Upanishad refers to purana as the "fifth Veda", *itihāsapurāṇaṃ pañcamam vedānām*, reflecting the early religious importance of these myths, presumably then in oral form.

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The term also appears in the Atharvaveda 11.7.24. According to Matsya Purana, they are said to narrate five subjects, called Pancha Lakshana *pañcalakṣaṇa* ("five distinguishing marks"):

1. ***Sarga***: the creation of the universe.
2. ***Pratisarga***: secondary creations, mostly re-creations after dissolution.
3. ***Vamśa***: genealogy of the gods and sages.
4. ***Manvañtara***: the creation of the human race and the first human beings. The epoch of the Manus' rule, 71 celestial Yugas or 308,448,000 years.
5. ***Vamśānucaritam***: the histories of the patriarchs of the lunar and solar dynasties.

Meaning and Characteristics

The term *purana* means that which lives from of old, or that which is always new though it is old. Works like *Satapatha Brahmana* and the *Chandogya Upanisad* refer to *itihasa* and *purana*. But probably these two terms relate to the stories and parables contained in the Vedas themselves. The references in the Dharma-Sutras, the *Ramayana*, the *Mahabharata*, and Kautilya's *Artha- Sastra* are, however, to the Puranas proper. The tradition is that sage Vyasa compiled the Puranas and taught them to Lomaharsana who was a *suta*, a professional bard and story-teller, and that Lomaharsana taught them to his six disciples. It is also said that the *suta* is a person who is a non-Brahmin, the son of a Ksatriya father and a Brahmin mother. 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. Modern scholars, however, say that the Puranas must be the work of many minds of diverse times and that the name Vyasa indicates a mere arranger and compiler.

This postulation seems to have been justified by several of the Puranas themselves. For example, the *Matsya Purana* says that Vyasa arises in every *dvaparayuga* to re-arrange the Puranas and give them to the world. Some scholars find something tangible and important in the statement made in some of the Puranas (e.g. *Brahmanda Purana*) that the Puranas were heard by Brahma even before the Vedas issued out of his four mouths. From this they infer that the Puranas were regarded as earlier productions than the Vedas. They forget that some affirmations are there only by way of praise. The statements were merely meant to extol the value of the Puranas and not to deride or decry the eternal, self-existent, and self-proved nature of the Vedas. The real function of the Puranas is to explain, illustrate, and amplify the Vedas.

In the *Amarakosa* it is said that a Purana should have five characteristics: *sarga* (primary creation), *pratisarga* (dissolution), *vamśa* (genealogies of gods, demons, patriarchs, sages, and kings), *manvantaras* (periods of different Manus), and *vamśanucarita* (histories of royal dynasties). This is affirmed in the *Kurma Purana* also. It seems that this description refers to the special and specific topics contained in the Puranas and does not in any way affect the truth that the main value of the Puranas consists in amplifying, enforcing, and illustrating the spiritual truths stated in the Vedas

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in the form of injunctions and commands. The teaching of the Vedas has been likened to masterly commands (*prabhu-sammita*) and that of the Puranas to friendly counsel, and this is amply confirmed by the contents and delivery of these two classes of Brahmanic literature. The five *lakshanas* (characteristics) are found fully in the *Visnu Purana*, and fully or partly in the other Puranas. It may be mentioned here that these five *lakshanas* or characteristics are amplified in the *Bhagavata* and the *Brahmavaivarta Puranas* into ten. But the classification into five *lakshanas* by Amarasimha is the most usual, widespread, and important.

The Puranas then proceed to describe the historic evolution of the human destiny in the course of unfoldment of time. The four *Jugas* (ages of the world), viz. *krta* (*satya*), *treta*, *Dvapara* and *kali*; the *mahayugas* or the *manvantaras*; and the *kalpas* are described to illustrate the eternal cycle of the creation, destruction, and re-creation of the world, which constitutes a fundamental concept in all the Puranas.

Much has been made of the sectarian and contradictory character of the Puranas and consequently an impression of rivalry and even of enmity has been adumbrated between Brahma, Visnu, and Siva. In the Vedas no such rivalry is stated at all. As the Puranas merely illustrate and amplify the Vedic truths, they could not have asserted any gradation among the *Trimurti* (the Trinity). The Trinity is really and essentially one divinity with three divine forms associated with the three cosmic functions, viz. creation, preservation, and destruction. A careful study of the different Puranas, however, enables us to deduce that they had no real pugnacity in them. The fact is that each Purana has preferences, but no exclusions, in regard to the gods. Whether we call a Purana a Saiva Purana or a Vaisnava Purana, we find references to the *lilas* (exploits) of various gods in each of them. For the purpose of intensifying devotion to one god, he is described as the supreme,

but this does not mean a denial of godhood to the other gods. In the *Brahma Purana*, Visnu teaches Markandeya that he is identical with Siva. The *Padma Purana* says in express terms: “Brahma, Visnu, and Mahesvara, though three in form, are one entity. There is no difference among the three except that of attributes. The *Vayu Purana* says that he who affirms superiority and inferiority among the gods is an ignorant fellow and that he who realizes their oneness is a man of true knowledge. We find it stated in the *Visnu Purana* that “The Bhagavan Visnu, though one, assumes the three forms of Hiranyagarbha (Brahma), Hari (Visnu), and Sankara (Siva) for creation, preservation, and destruction of the world respectively. Again, in the same Purana the identity of Visnu and Laksmi with Siva and Gauri is affirmed.

The fact is that each of the functions of creation, preservation and destruction implies the others and contains the others in a latent form. The Vedas and the Puranas affirm only one God; call him by any name you like. Some Puranas affirm the origin of Visnu and Brahma from Siva. Others affirm the *causa causans* to Visnu. We can easily see the significance of this apparent variation. The one God conceived in His pre-tripartite state is described as the parent of Himself in His tripartite capacity.

Contents

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The principal (*Maha*) Puranas are eighteen in number, viz. *Brahma*, *Padma*, *Visnu*, *Vayu*, *Bhagavata*, *Naradiya*, *Markandeya*, *Agni*, *Bhavisya*, *Brahmavaivarta*, *Linga*, *Varaha*, *Skanda*, *Vamana*, *Kurrna*, *Matsya*, *Garuda* and *Brahmaiida*. Some times *Vayu Purana* is substituted for *Siva Purana* in the list. There are also eighteen secondary (*Upa*) Puranas but their names vary in different accounts. It is, however, not possible to give here a resume of the contents of all the Puranas. These contain about 4, 00,000 verses on the whole and relate to a vast variety of topics. It may be mentioned for the benefit of those who wish to know briefly the contents of the Puranas, that the *Matsya Purana* gives a short summary of them. A brief summary of six different Puranas is given here to show how they really speak with one voice and help us understand the true import of the Vedas and how they show that they are the basis on which the fabric of modern Hinduism rests. In the *Brahma Purana* we find at the beginning a description of creation.

It is stated to be caused by Visnu, who is described as being one with Brahma and Siva. The Purana then describes the oldest Manu (Svayambhuva Manu), his wife Satarupa and the Prajapatis or patriarchs. The successive *manvantaras* are also described. The Purana then speaks of the various continents of the earth and also the nether regions (*patala*) and the upper regions (*svarga*). It next deals with the sacred places of India, especially Utkala (Orissa) and the worship of the Sun there, as well as the Ekamra forest which is the favourite abode of Siva. We have got also a detailed account of Daksa's sacrifice and the passing away of Sati and the birth and marriage of Uma. There is also a description of Puri of Jagannath. The Purana then proceeds to describe Visnu's teaching to Markandeya that he is one with Siva and that he pervades all things. It then tells of Sri Krsna's life and doings. Then follow the *yugas* (ages) and the *pralaya* (dissolution) of the world, the nature of Yoga and Samkhya (systems of philosophy), and *mukti* (liberation) by attaining oneness with Vasudeva. The Purana has also an *uttara-khanda* or supplementary portion, describing the stories connected with Brahma including his propitiation of Siva.

The *Padma Purana* has five parts. The first part, i.e. *srsti-khanda* tells how Brahma was born in the *padma* (lotus). It then describes creation according to the Samkhya terminology. Its speciality is that Brahma is given a prominence which is absent in the other Puranas. It also extols the supremacy of Visnu. After treating the divisions of time from an instant to the life span of Brahma, it speaks of the Prajapatis, Rudras, and Manus. It states the importance of *sraddhas*, especially at Gaya. It describes the lunar dynasty more elaborately than the solar. This part also dwells upon various *vratas* or observances of vows at length. The second part or *bhumi-khanda* describes the lives of Prahlada and Vratasura as also of Vena and Prthu. It then proceeds to enumerate the human embodiments of holiness (*jangama Urthas*, i.e. the parents and the *gurus*) and the sacred shrines (*sthavara tirthas*, i.e. places of pilgrimage) at Mahakala, Prabhasa, Kuruksetra, etc. The third or *svarga-khanda* tells of the upper spheres inhabited by the gods, in the course of King Bharata's ascent to *Vaikuntha* (abode of Visnu) beyond *Dhiuva-mandala* (the sphere of the Pole Star). It then describes the four *varnas* (castes) and the four *asramas* (stages of life) and their duties as well as *karma-yoga* and *jnana-yoga*. The fourth or *patala-khanda* speaks of the nether regions. It also narrates in detail the exploits of the kings of the solar dynasty. The *Bhagavata* is extolled in this part as the last and the best of the Puranas. The last part of the Purana is the *uttarakhanda* which

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deals with the story of Jalandhara. It praises the *mantra* (hymn), ‘*Om Laksminatayatiabhjam namah*’ as the greatest of all *mantras*, and says that it can be taught to all classes including the Sudras and women after *diksa* (initiation). It describes also the *para*, *vyuha*, and *vibhatia* aspects of Visnu, and emphasizes the special sanctity of the month of *kartika* and of *ekadasi*. It also discusses *kriya-joga*, which deals with practical devotion as distinct from *dhyanyoga* or the path of contemplation.

The *Visnu Purana* was narrated by Parasara to his pupil Maitreya. It is divided into six parts, each of which is subdivided into many chapters. The first part gives an account of creation, which is attributed to Purusa and Prakrti. Visnu, who is Paramatman, desired to create the universe so that the souls might perform their *karma* (work) and attain *moksa* (salvation) by means of Godrealization. Creation is due to His mercy (*krpa*) and is His sport [*krida*]. Then follow accounts of the *avatara* (incarnation) of Lord Visnu as *varaha* (boar), of the *Svayambhuva-manvantara*, of the Prajapatis (lords of creation), of the churning of the ocean which yielded nectar (*amrta*), and of the life of Dhruva who, by his devotion to Visnu, was lifted to the supreme height of the *Dhruvamandala*.

Dhruva’s descendants are then described. The power of faith in Visnu, however, finds its most magnificent expression in the legend of Prahlada. The second part describes the earth and the nether worlds, and the courses of the planets. The third speaks of the Manus, the Indras, the gods, the sages and the Vyasas (compilers). The fourth deals with the genealogies of the kings of the solar and the lunar dynasty, and brings them up to the *kaliyuga*, among whom are included the Magadha and Andhra kings and even later ones. The fifth part describes the life of Krsna. The last part is philosophical and teaches how devotion to Lord Visnu is the means to the attainment of beatitude.

The *Brahmavaivarta Purana* in four parts gives a detailed description of Sri Krsna and Radha whose supreme abode is in *Goloka*. Sri Krsna is stated to be the supreme divine Principle from whom have come Prakrti, Brahma, Visnu, and Siva. The first part (*Brahma-khanda*) presents an account of Narayana (Visnu) and Siva emerging from the right and left sides of Krsna and Brahma from His navel. Radha emerges from the left side of the Lord. The *gopas* and *gopi* come from Krsna and Radha respectively. Brahma then proceeds to create the ordinary universe. The second part or *Prakrti-khanda* describes the evolution of Prakrti according to the Samkhya school of thought, but affirms that it is under the control of Isvara and is his *sakti* (power). *Sakti* has five aspects: Radha, Durga, Laksmi, Sarasvati, and Savitri. She has innumerable minor aspects as well. The third part or *Ganesa-khanda* is devoted to the birth and exploits of Ganesa. The last part or *Sri Krsna-janma-khanda* deals with the life of Sri Krsna. The meeting of Krsna and Radha and their union form the theme of a most remarkable and picturesque poetic description in this part.

The Vayu Purana largely emphasizes the worship of Siva. It has been mentioned earlier that in some of the lists of the main Puranas the place of Vayu Purana is sometimes taken by the Siva Purana. The two works, as now extant, are separate. The Vayu Purana is divided into two khandas (parts) and four padas (quarters), and gives the story of creation, the history of the kings of the

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solar and the lunar dynasty, the description of the four yugas and fourteen manvantaras, and so on. It is worthy of note that this Purana also contains accounts of the actions of Visnu for the good of the world. Expositions of the Advaita system of thought are also to be found in this Purana.

In the Agni Purana, the emphasis is on the glory of Siva, but descriptions of the glories of Visnu also occur. It contains, in addition, a detailed account of political science, law, judicature, medicine, and rhetoric. The foregoing survey of the six important and typical Puranas shows their method of treatment and their aim and content. It is seen that their main object, their very life, is to amplify the Vedic injunctions about morality and spirituality. They form in a way the kindergarten of the uprising soul which grows into fulfilment by means of Brahma-vidya (knowledge of the supreme Spirit). They give us lessons in pure pravrtti (enjoyment) and nivrtti (renunciation) and make us fit for the ascent towards, and realization of, the highest spiritual truths taught in the Vedas and the Upanisads.

Tarka sastra

Tarka sastra (तर्कशास्त्र, IAST: *tarkaśāstra*, IPA: [taɾkəʃaːs̪tɾə]) is a Sanskrit term for the philosophy of dialectics, logic and reasoning, and art of debate that analyzes the nature and source of knowledge and its validity. *Shastra* in Sanskrit means that which gives teaching, instruction or command. *Tarka* means debate or an argument. According to one reckoning, there are six shastras. Vyākaraṇa is one of them. Four of the shastras are particularly important: Vyākaraṇa, Mīmāṃsā, Tarka, and Vedānta.

Tarka shastra has concepts called *purva paksha* and *apara paksha*. When one raises a point (*purva paksha*) the other party criticizes it (*apara paksha*). Then the debate starts. Each one tries to support his point of view by getting various references. The meaning of the word *tarka* also is specific, in that it does not imply a pure logical analysis but a complex activity of discourse guided by strict definitions and goals.

Tarka-Sangraha is a foundational text followed as guidelines for logic and discourse ever since it was composed in the second half of 17th century CE. *Tarka* may be translated as "hypothetical argument". Tarka is the process of questioning and cross-questioning that leads to a particular conclusion. It is a form of supposition that can be used as an aid to the attainment of valid knowledge.

There are several scholars renowned as well-versed in Tarka shastra: Adi Shankara (sixth century CE), Udyotakara (*Nyāyavārttika*, 6th–7th century), Vācaspati Miśra (*Tatparyatika*, 9th century), Ramanujacharya (9th century), Udayanacharya (*Tātparyaparishuddhi*, 10th century), Jayanta Bhatta (*Nyāyamanjari*, 9th century), Madhvacharya (13th century), Visvanatha Chakravarti (*Nyāyasūtravṛtti*, 17th century), Rādhāmohana Gosvāmī (*Nyāyasūtravivarana*, 18th

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century), and Kumaran Asan (1873–1924). Paruthiyur Krishna Sastri (1842–1911) and Sengalipuram Anantarama Dikshitar (1903–1969) specialized in Vyākaraṇa, Mīmāṃsā and Tarka shastra.

Unit III

Indian Knowledge System and Modern Science: Relevance of Science and Spirituality, Science and Technology in Ancient India, Superior intelligence of Indian sages and scientists.

Indian Traditional Health Care: Importance and Practice of Yoga, Pranayam and other prevailing health care techniques.

Relevance of Science and Spirituality

Spirituality is the science of the 'life giving substance'. In physics, we have moved from molecules to atoms to the sub-atomic world and identified many fundamental forces. However, these forces only attempt to explain how matter is formed. They do not explain the composition and nature of the life-giving substance itself. Due to this reason, there is still a huge divide between spiritual sciences and physical sciences.

Thus, to understand the fundamental difference between the living and the non-living, we might need to look in the space beyond the known physical universe. We might need to differentiate between 'energy and intelligent energy', 'motion and emotion', 'mind and matter'.

Given that the same carbon atom that makes charcoal also makes a human being, it is clear that the science of matter cannot explain the fundamental difference between living and non-living. Several questions arise when we leave known physical dimensions and move into the unknown space of life energies.

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What is the composition of soul? Does soul have a periodic table? What needs to be added to solar energy to make it 'soular energy'? How many layers beyond the physical body are we composed of? Are there any scientific means to explore spiritual dimensions? What are the technological innovations needed to capture each layer? Can we photograph mind and soul? What is their address? Does the address remain static or does it change?

We know about DNA, RNA and proteins. We are also familiar with terms like genotype and phenotype, genomics, proteomics, metabolomics and so on. Currently, biological science deals with the space between molecular inventory of an organism and its phenotypic outcome. The trouble is that DNA, RNA and protein molecules are 'practically dead' on arrival. They can be chemically synthesized and crystallised. What is chemically synthesized can be part of the living system but cannot be the 'life giving substance' itself.

Thus, to get a fundamental understanding of life, we must connect chemistry with consciousness and beyond. To do so, it would be important to define relevant terms first. Three terms have been explained below. There could be more, depending upon our perception and experience.

Body is what we experience at the gross level. A chemical analysis of the human body shows that it is made of 28 elements of the periodic table with carbon, hydrogen, nitrogen and oxygen contributing 96% of the body mass. The question is: what happened to the rest more than 82 elements. Why didn't they participate in the formation of body mass? At what time and how was the chemical inventory of the body frozen? If environmental context determined formation of bodies, will the composition of body change if the environment also changes? What are the tolerable replacements? Where do we draw the boundary?

Life energy is like an operating system that runs the show but remains unknown. The subject of life energy has largely remained unexplored. As of now, the scientific community swims at the cellular and molecular surface, studying waves here and there and calling them path-breaking discoveries.

The question is how to scientifically find what runs us? How to see ourselves as operating systems? What kind of preparation is needed? Can we use technology to understand the life-giving substance? Logically such technology needs to be equally sophisticated or maybe a little more sophisticated than the life-giving energy itself? Can we ever find such a technology? How does it feel like experiencing life in its purest form, without any additional attributes? We do not know.

Mind is what we think of as a buffer between subtle life energies and the gross body. It is like a 'metabolic pathway' that stays between the 'genotype of life energy' and the 'phenotype of the gross body'. It would be nice to scientifically document the contents of the mind to see its dimensions. We see the body, imagine the mind and believe in the life-giving substance. This needs to change.

Could there be more gross layers and more subtle layers than this naïve abstraction? People use terms like consciousness, sub-consciousness, super-consciousness, emotions and awareness to

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describe life. Though one can play with these terms, in reality we only talk about individual perceptions.

To get a clear understanding of life-giving elements, their attributes, their interactions, their structural and functional correlates, the subtle-to-gross pathways, we need to generate additional evidence in the space of existence and extend the intellectual front end of science.

People in the spiritual domain use mind as a lab, intent as approach and intensity as the key. People in the scientific world use a reductionist approach to split a system into constituent elements and weave the information into an integrated model.

In the first approach, the technology exists within the body. In the second, technology exists outside the body. To find a meeting point of science and spirituality, it would be prudent to find commonalities between both and propose a logical and evidence-based approach that probes deeper into the spiritual space.

Importance of science and Spirituality

Science is a classified, analytic, logical, and mathematical approach to explore, enumerate, and explain find the fundamental principles and the ultimate Truth of the matter.

Spirituality, on the other hand, is a classified, analytic, and logical approach to explore, enumerate, and explain find the fundamental principles and the ultimate Truth of the Formless, Omnipotent, Omniscient, Omnipresent, and all-pervasive Universal Consciousness called Nirakar-Nirgun-Brahman (God-Nature-Paramatma), the source of everything in the universe.

In reality, Science and Spirituality are two sides of the same coin.

- Both use the important format of inquiry, like, why, where, what, how, which, and when.
- Unfortunately, the modern research scholars and scientists, in the name of evidence-based science, are focused on finding a few aspects of the solid matter and not every aspect of Nature.
- Most of the research scholars are misusing the principles of statistics to prove their research results based on the results of the available literature.

As a result, we have two opposing streams of research articles, which are confusing and misleading.

For various reasons, we have drifted from the consistent core and are more focused on the constantly changing and fluctuating periphery.

This is not science. It is a mockery of the science and the scientific inquiry.

A New Hypothesis: Spiritual Science.

I am fully convinced that,

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1. We, human beings, are designed and created in the Divine Image of the Creator.
2. The human brain is the most evolved brain of the universe.
3. We are all blessed with an indwelling Soul, which comes from the core of the Sun.
4. The indwelling Soul is also called Spirit.
5. The Science of Spirituality is related to awakening, activation, and ascension of Spirit.
6. Hence, every human being is a Genuine Spiritual Being.
7. With the help of Spirit, we can easily recognize, conceive, and reveal the ultimate divine design of the universal Consciousness, with which the perfect objects of the universe and Nature are designed and created.

The Scientific Evidence and Proof: The Three Stages of Creation:

With the regular practice of Akhand Yoga and the intuitive guidance of my indwelling Soul (Antaratma-Spirit), I was able to recognize, conceive, and reveal Divyank, the Divine Constant, with which the perfect and most beautiful objects of the universe and Nature are designed and created for the first time in the history of mankind.

Divyank, the Divine Constant:

Divyank is represented as $((22/21)10.34419) = 1.618034$.

1. The number, 22/21 represents the first stage of creation (Brahma).
2. The number, 10, represents the ten stages of development (Vishnu).
3. The five digits, 0.34419, represent the last stage of maturation (Shiva).
4. The sum, 1.618034 represents the most economical algorithm of Nature,
5. it also represents the most approximate decimal value of the Golden Ratio,
6. Divyank Ratio: The perfect complementary ratio is 38.1966% and 61.8034%.

The square of 61.8034 is equal to 3819.66 (a hundred times the value of 38.1966%).

Such a precise representation is not seen in the known Golden Ratio.

7. Divyank Sequence:

It is represented by 61.8034, 100.00, 161.8034, 261.8034 and so forth.

Divyank Sequence is much better than the Fibonacci sequence or the Golden Ratio.

The Scientific Proof of Divyank:

1. The Formation of Red Blood Cells:

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The irregular and spherical pluripotent hemopoietic stem cells, which lead to the production of mature red blood cells, are 21 microns in size and have a volume of 900 cubic microns.

The size increases to 22 microns and then goes through ten stages of development to become a concavely shaped cell in 21 days and the volume reduces to 90 cubic microns.

2. The Perfect Double Helix:

The length of Double Helix is 21 Angstrom.

Each spiral is 22 Angstrom and there are 10.34419 strands.

The length and breadth are in the ratio of 38.1966% and 61.8034%.

The Scientific Applications of Divyank Ratio:

1. With the absolute values of Divyank Ratio, we can easily calculate the single and most reliable value of every vital biophysical parameter of the perfect adult human anatomy, physiology, and biochemistry.
2. If we can maintain these values for life, we can curtail aging, prevent the most common ailments, and make optimum of the human birth, life, brain, mind, consciousness, and potentials.
3. With the help of Divyank, Divyank Ratio, and Divyank Sequence, we can eliminate the confusion created by the wide spectrum of values of different aspects of biophysical parameters of the body.
4. With that, we can simplify medical education, research, and treatment modules.
5. Only perfectly healthy, wealthy, wise, and happy human beings and human society can create harmony, equilibrium, and peace in the world, the urgent need of the day.

The Scientific Application of Divyank Sequence:

Akhand Sutra has described the natural design of the perfect human menstrual cycle.

Another Important Contribution of Spiritual Science:

With the regular practice of ten principles of Akhand Yoga, I was able to comprehend the real wisdom of Vedas, Upanishads, and other scriptures.

With the principles of Divyank, I was able to improvise the Gayatri Mantra.

Akhand Gayatri Mantra:

“AUM* - Bhur, AUM*- Bhuvah, AUM* - Suvah, AUM* - Maha, AUM* - Jana, AUM* -Tapah, AUM* - Gyan, AUM*- Vigyan, AUM*o - Pragyan, AUM* - Satyam!

AUM*, Tat Savitur Varenayam, Bhargo Devasya Dhimahi, Dhio Yo-nah Prachodayath!!

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AUM* - Bhur, AUM*- Bhuvar, AUM* - Jyotir, AUM* - Vayur, AUM* - Amaruta, AUM* - Paramatma, AUM* - Ishvara, AUM*- Surya, AUM* - Antaratma, AUM* - Jivatma, AUM*!!!”

Akhand Gayatri Mantra has 10 Maha Vyahritis.

They activate, awaken and integrate 10 major centers (Chakras).

AUM* is repeated 22 times.

The Essence and Conclusion:

With the help of Spiritual Science, we can easily resolve the unresolved mysteries of the universe and Nature.

Science and Technology in Ancient India

India's Contribution to Science and Technology (From Ancient to Modern)

Advancements in science and technology have been the major reason for the development of human civilization. India has been contributing to the fields of science and technology since ancient times. Even today, what we term as ‘traditional knowledge’ is actually based on scientific reasoning.

Pre-Independence

The history of scientific discoveries and development in India dates back to the Vedic era. Aryabhatta, the famous mathematician of the Vedic era, invented ‘zero’. It is believed that ancient Indian scholars had developed geometric theorems before Pythagoras had made them popular. The concept of squares, rectangles, circles, triangles, fractions, and the ability to express number 10 to the 12th power, algebraic formulae, and astronomy have all had their origins in Vedic literature; some are stated to have been known as early as 1500 BCE. The decimal system was already in use during the Harappan Civilization. This is evident in their use of weights and measures. Moreover, the concepts of astronomy and metaphysics are all described in the Rig Veda, an ancient Hindu text of the Vedic era.

From the complex layout of Harappan towns to the existence of the Iron Pillar in Delhi, it is evident that India's indigenous technologies had been very sophisticated. They included the design and planning of water supply, traffic flow, natural air conditioning, complex stone work and construction engineering. The Indus Valley Civilization was the world's first to build planned towns with underground drainage, civil sanitation, hydraulic engineering and air-cooling architecture. While other ancient civilizations of the world were small towns with one central complex, the Indus Valley Civilization had the distinction of being spread across a region about half the size of Europe. Weights and linguistic symbols were standardized across this vast geography, for a period of over 1000 years, from around 3000 BCE to 1500 BCE.

Water Management

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Water has been the life blood of most major civilizations. Criss-crossed by many great rivers, India is no exception to the rule. Indians had been developing water management techniques even before the Harappan time. Wells, ponds, lakes, dams and canals have been constructed with advanced technologies throughout the historic timeline of Indian civilization. Water has been used for storage, drinking and purposes of irrigation. It is estimated that even today, there are more than a million man-made ponds and lakes in India.

Iron and Steel

Iron and steel have literally been the pillars of modern civilization. Ancient India was pioneer in developing the technology of producing rust-free iron. This metal from India was famous in contemporary Europe for sword making. The famous Iron Pillar of Delhi is a testimony to that technology which is almost rust free even today.

Farming Technique and Fertilizers

Indian farming technology was mostly indigenously developed and was ahead of its time. It included soil testing techniques, crop rotation methods, irrigation plans, application of eco-friendly pesticides and fertilizers, storage methods for crops, etc.

Physics

The concept of atom can be traced to the Vedic times. The material world was divided into five elements, namely, earth (Prithvi), fire (Agni), air (Vayu), water (Jal) and ether or space (Akasha). Paramanu (beyond atom) was considered to be the smallest particle, which cannot be divided further. Nuclear energy is produced today splitting the same.

Medicine and Surgery

Ayurveda (Ayur means life, Veda means knowledge) is probably the oldest structured system of medical science in the world. Proper knowledge about various ailments, diseases, symptoms, diagnosis and cure is the basis of Ayurveda. Many scholars like Charaka and Susruta have made invaluable contribution to Ayurveda by inscribing in written form, as found in ancient manuscripts.

Shipping and Shipbuilding

Shipbuilding was one of India's major export industries till the British dismantled it and formally banned it. Medieval Arab sailors purchased boats from India. Even the Portuguese, instead of buying from Europe, also obtained their boats from India. Some of the world's largest and most sophisticated ships were built in India and China. The compass and other navigation tools were already in use in India, much before Europe. Using their expertise in the science of maritime travel, Indians participated in the earliest known ocean-based trading system.

Post-Independence

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India has witnessed considerable growth in the field of science and technology post-Independence. Significant achievements have been made in the areas of nuclear and space science, electronics and defense. India has the third largest scientific and technical manpower in the world.

In the field of Missile Launching Technology, India is among the top five nations of the world. Science and technology were brought into the mainstream of economic planning, with the establishment of the Department of Science and Technology (DST) in May 1971. DST, today, promotes new areas in science and technology and plays the role of a nodal department for organizing, coordinating and promoting science and technology in the country.

Our country's resources are used to get maximum output in the field of agriculture and industry. Indian scientists are making path-breaking research in the fields of agriculture, medicine, biotechnology, cold regions research, communications, environment, industry, mining, nuclear power, space and transportation. Now, India has the expertise in the fields of astronomy and astrophysics, liquid crystals, condensed matter physics, molecular biology, virology, and crystallography, software technology, nuclear power and defense research and development.

Atomic Energy

The main objective of India's nuclear energy programme is to use it to generate power, and apply the technology for further progress in agriculture, medicine, industry and research. India is, today, recognized as one of the most advanced countries in nuclear technology. Accelerators and nuclear power reactors are now designed and built indigenously.

Space

Indian Space Research Organization (ISRO) is the sixth largest space research organization in the world. It has numerous milestones to its credit since its establishment in 1969. India's first satellite Aryabhata was built by ISRO in 1975. It was followed by many more. In 2008, Chandrayaan-1 became India's first mission to the moon. The Indian Space Research Organization (ISRO), under the Department of Space (DOS), is responsible for research, development and operation in the space through satellite communications, remote sensing for resource survey, environmental monitoring, meteorological services, and so on. India is the only Third World country to develop its own remote-sensing satellite.

Electronics and Information Technology

The Department of Electronics plays promotional role for the development and use of electronics for socio-economic development. Application of electronics in areas such as agriculture, health and service sectors has also been receiving special attention. For upgrading the quality of indigenously manufactured products, a series of tests and development centres and regional laboratories have been set up. These centres for electronic design and technology help small and medium electronics units. Information Technology (IT) is one of the most important industry in the Indian economy. The IT industry of India has registered huge growth in recent years. India's IT industry grew from 150 million US dollars in 1990/91 to a whopping 500 billion US dollars

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in2006/07. In the last ten years, the IT industry in India has grown at an average annual rate of 30%. Oceanography India has a coastline of more than 7,600 km and 1,250 islands. The Department of Ocean Development was established in 1981 to ensure optimum utilization of living resources, exploitation of non-living resources such as hydrocarbons and minerals and production of ocean energy. Two research vessels, FORV Sagar Kanya and FORV Sagar Sampada, are assessing and evaluating the resource potential.

Surveys and exploration efforts have been directed to assess sea bed topography, and concentration and quality of mineral nodules. India has sent 13 scientific research expeditions to Antarctica since 1981, and has established a permanently manned base, Dakshin Gangotri. A second permanent station, an entirely indigenous effort, was completed by the eighth expedition. The objective was to study the ozone layer and other important constituents like optical aurora, geomagnetic pulsation and related phenomena. The National Institute of Ocean Technology has been set up for the development of ocean-related technologies.

Biotechnology

India has been the frontrunner among the developing countries in promoting multidisciplinary activities in this area, recognizing the practically unlimited possibility of their applications in increasing agricultural and industrial production, and in improving human and animal life. The National Biotechnology Board was formed in 1982. The Department of Biotechnology was created in 1986. The areas which have been receiving attention are cattle herd improvement through embryo transfer technology, in vitro propagation of disease-resistant plant varieties for obtaining higher yields and development of vaccines for various diseases

Indian Traditional Health Care system

Introduction

India is known for its traditional medicinal systems—Ayurveda, Siddha, and Unani. Medical systems are found mentioned even in the ancient Vedas and other scriptures. The Ayurvedic concept appeared and developed between 2500 and 500 BC in India. The literal meaning of Ayurveda is “science of life,” because ancient Indian system of health care focused on views of man and his illness. It has been pointed out that the positive health means metabolically well-balanced human beings. Ayurveda is also called the “science of longevity” because it offers a complete system to live a long healthy life. It offers programs to rejuvenate the body through diet and nutrition. It offers treatment methods to cure many common diseases such as food allergies, which have few modern treatments. However, one should be aware that Ayurvedic nutrition is not a “magic bullet” system but requires the full participation of the patient to succeed. It is an interactive system that is user-friendly and educational. It teaches the patient to become responsible and self-empowered. Ayurveda is not a nutritional system for those seeking an escape or excuse to further abuse their body or mind. It is a system for empowerment, a system of freedom, and long life.

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Traditional Health Practices in India:

Ayurveda:

One of the most famous traditional medical practices in India is Ayurveda. Ayurveda is today considered as a viable alternative to traditional medicine as it has often proven to alleviate some major conditions that western medicines fail to heal. In India, the southern state of Kerala is considered to be the home for Ayurveda. It is an actual course with syllabus today, taught in almost all major medical universities.

Ayurveda was founded during the Vedic times in India, it's also said that Ayurveda was practiced in the Indus Valley civilization too. What makes it different western medicine is the fact that it was developed over a long period of time, allowing it to get better with each generation. The core practices of Ayurveda remain in sync with soul and nature giving it the mystical aura it possesses. It's been passed down through generations using word of mouth and yet remained pious without adulterations.

How is Ayurveda Different from Western Medicine?

The difference between Ayurveda and traditional medicine is quite simple. Western medicine relies on the feedback the doctor obtains from the current medical condition of the patient, they consider the symptoms and base their treatment on the possible causes of the symptom. In Ayurveda, the symptoms are not such an important factor, they, in fact, observe how the overall condition of the patient's body. In Ayurveda diseases are considered to be highly psychosomatic, their treatment, therefore, is directed to the root cause within the body that is forcing it to react in this particular way while inflicted with any specific disease.

In Ayurveda, different people with the same medical disease and symptoms might obtain different medications, this is because Ayurveda does not seek to cure the disease, instead it tries to cure the body thus relieving it from any disease affecting it. The internal constitution, lifestyle and the place of origin are some of the important factors that Ayurvedic doctors look into.

Benefits of Ayurveda:

1. Better looking skin: Ayurveda is a completely natural treatment. It has proven its mettle to cure any conceivable diseases related to the skin. There are various benefits to your skin if you embark upon an ayurvedic treatment regimen. The diet prescribed by Ayurvedic doctors help you in maintaining enough on more vitamins and proteins needed to maintain a healthy and glowing skin.

2. Easy Weight Management: As it said before, Ayurveda aims for the total well-being a person's body and soul. If you are an obese or overweight person, the first plan in Ayurvedic treatment will be to reduce your body weight through controlled diet and natural supplement medication.

Weight management is easy when compared to other dieting techniques prevalent today. Moreover, weight control using Ayurveda comes with no side effects, making it one of the most reliable methods for weight reduction.

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3. Alleviates Stress: All ayurvedic treatment centers are set up in places where it is in sync with nature. The treatment methods of Ayurveda require the patient to make his body and mind completely free from tensions and other forms of stress. Stress is a major contributing factor in developing major diseases in the future. Combating stress is easy when combined with the almost all meditative treatments of Ayurveda.

4. Deep cleaning for the body: Ayurvedic treatment such as the panchakarma are treatments oriented to keep your body clean of harmful toxins accumulated through food and poor lifestyle choices. It's not easy to cleanse your body without strong medication in any other methods of treatments. The Ayurveda practitioner uses certain special natural extracts from medicinal plants that are used for this process. Since most of the problems in your body are caused due to an influx of foreign toxins and elements into your body, the cleansing treatment as a part of Ayurveda makes it easier for you to lead a healthy life.

5. Helps you sleep better: Insomnia is a prevalent symptom for most chronic diseases. It's really difficult for your body and mind to remain functional if you are not giving it enough rest. Ayurveda has a proven track record in curing problems with sleep. They have various natural concoctions that have the ability to keep your sleep patterns back to normal without introducing harmful toxins to your bloodstream as the western tablet does.

Sleeping better will invariably mean that you are having a better circadian rhythm and that helps your body to heal itself sooner.

Apart from this Ayurveda has a wide range of other health benefits including being extremely useful in the treatment of inflammation and reduces the effects of diabetes without any side effects.

In India, there are many places that provide ayurvedic treatment, however, the southern state of Kerala is told to be the authentic practitioners of Ayurveda with differences in style through the topography of the state.

Yoga

Yoga is defined as the application of yogic principles to a person with objective of achieving a physiological, psychological & spiritual goal. Sanskrit meaning of yoga is 'union' indicating integration of body, mind & soul. It is one step ahead of WHO's definition of health by adding 4th dimension to the health i.e., concept of soul.

Yoga is divided into eight types viz., Bhakthi, Jnana, Karma, Raja, Hatha, Kundalini, Manthra & Purna yogas with specific purpose it serves and involves eight principles viz., yuktha sikshana, bheda, desha, deha, kaala, vritti, shakthi & marga and methods involved are also eight types viz., asana, pranayama, bandha, yama, niyama, prathyahara, dharana & dhyana.

Many a times it's quoted as 'astanga yoga'. This ancient art derived its principles from 'Pathanjali' shastra, named after its founder sage; focuses on spiritual enlightenment by physiological, physical, psychological fitness of human being.

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Yoga practices are found effective for development of various dimensions of personality. Its 'physical dimension' addresses many current diseases being treated from their root cause, particularly chronic ailments like obesity, metabolic syndrome, cardiac diseases and psychosomatic disorders.

It improves general health, strength; rejuvenates recreational and sexual health; it alters central pain processing by unknown mechanisms so as to cure many chronic painful syndromes like sciatica, migraine & cancer pain. 'Emotional dimension' relates to feelings, attitudes and takes care of negative emotions like fear, anger, and anxiety and improves positive emotions like peace, kindness & love.

In its 'intellectual dimension' it improves mental abilities like critical thinking, judgment, decision making & memory. In 'social domain' it brings harmony in community by improving interpersonal relations between human beings. Finally, it helps in developing values, morality and discovers individual's purpose of birth and ultimate enlightenment of moksha.

Historical background

The concepts and practices of Yoga originated in India about several thousand years ago. Its founders were great Saints and Sages. The great Yogis presented rational interpretation of their experiences of Yoga and brought about a practical and scientifically sound method within every one's reach. Yoga today, is no longer restricted to hermits, saints, and sages; it has entered into our everyday lives and has aroused a worldwide awakening and acceptance in the last few decades. The science of Yoga and its techniques have now been reoriented to suit modern sociological needs and lifestyles. Experts of various branches of medicine including modern medical sciences are realizing the role of these techniques in the prevention and mitigation of diseases and promotion of health.

Yoga is one of the six systems of Vedic philosophy. Maharishi Patanjali, rightly called "The Father of Yoga" compiled and refined various aspects of Yoga systematically in his "Yoga Sutras" (aphorisms). He advocated the eight folds path of Yoga, popularly known as "Ashtanga Yoga" for all-round development of human beings. They are: - Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana and Samadhi. These components advocate certain restraints and observances, physical discipline, breath regulations, restraining the sense organs, contemplation, meditation and samadhi. These steps are believed to have a potential for improvement of physical health by enhancing circulation of oxygenated blood in the body, retraining the sense organs thereby inducing tranquility and serenity of mind. The practice of Yoga prevents psychosomatic disorders and improves an individual's resistance and ability to endure stressful situations.

Definition of Yoga

Yoga is a discipline to improve or develop one's inherent power in a balanced manner. It offers the means to attain complete self-realization. The literal meaning of the Sanskrit word Yoga is 'Yoke'. Yoga can therefore be defined as a means of uniting the individual spirit with the universal

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spirit of God. According to Maharishi Patanjali, Yoga is the suppression of modifications of the mind.

Salient Features of Yoga

Yoga a universal practical discipline

Yoga is universal in character for practice and application irrespective of culture, nationality, race, caste, creed, sex, age and physical condition. Neither by reading the texts nor by wearing the garb of an ascetic, one can become an accomplished Yogi. Without practice, no one can experience the utility of Yogic techniques nor can realize of its inherent potential. Only regular practice (sadhana) creates a pattern in body and mind to uplift them. It requires keen desire on the part of the practitioner to experience the higher states of consciousness through training the mind and refining the gross consciousness.

Yoga as evolutionary process

Yoga is an evolutionary process in the development of human consciousness. Evolution of total consciousness does not necessarily begin in any particular man rather it begins only if one chooses it to begin. The vices like use of alcohol and drugs, working exhaustively, indulging too much in sex and other stimulation is to seek oblivion, a return to unconsciousness. Indian yogis begin from the point where western psychology end. If Freud's psychology is the psychology of disease and Maslow's psychology is the psychology of the healthy man then Indian psychology is the psychology of enlightenment. In Yoga, it is not a question of psychology of man rather it is a question of higher consciousness. It is not also the question of mental health, rather, it is question of spiritual growth.

Yoga as soul therapy

All paths of Yoga (Japa, Karma, Bhakti etc.) have healing potential to shelter out the effects of pains. However, one especially needs proper guidance from an accomplished exponent, who has already treaded the same track to reach the ultimate goal. The particular path is to be chosen very cautiously in view of his aptitude either with the help of a competent counselor or consulting an accomplished Yogi.

Types of Yoga

Japa Yoga

To concentrate one's mind on divine name or holy syllable, mantra etc. like 'OM', 'Rama', 'Allah', 'God', 'Vahe Guru' etc. through repeated recitation or remembrance.

Karma Yoga

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Teaches us to perform all actions without having any desire for their fruit. In this sadhana, a Yogi considers his duty as divine action, perform it with whole-hearted dedication but shuns away all desires.

Gyana Yoga

Teaches us to discriminate between self and non-self and to acquire the knowledge of one's spiritual entity through the study of scriptures, company of Saints and practices of meditation.

Bhakti Yoga

Bhakti Yoga, a system of intense devotion with emphasis on complete surrender to divine will. The true follower of Bhakti Yoga is free from egoism remains humble and unaffected by the dualities of the world.

Raja Yoga

Raja Yoga popularly known as “Ashtanga Yoga” is for all-round development of human beings. These are Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana and Samadhi.

Swara Yoga

Swara Yoga is the Science which is about the realization of cosmic consciousness, through the awareness/ observation then control/ manipulation of the flow of breath in the nostrils. Swara Yoga involves the systematic study of the breath flowing through the nostril (or Swara) in relation to the prevailing phases of the Sun, Moon, time of day and direction. It is the association of the breath in relation to the activities or phases or positions of the Sun, Moon, Planets, Seasons, Time of day, with the physical and mental conditions of the individual and then taking the appropriate action according to these subtle relations.

Kundalini

Kundalini Yoga is a part of Tantric Tradition. Since the dawn of creation, the Tantrics and yogis have realised that in this physical body, there is a potential force residing in Muladhara Chakra, the first of seven Chakras. The seat of Kundalini is a small gland at the base of the spinal cord. In the masculine body it is in the perineum between the urinary and excretory organs. In the female body its location is at the root of the uterus in the cervix. Those people who have awakened this supernatural force have been called Rishis, Prophets, Yogis, Siddhas and other names according to the time, tradition and culture.

To awaken the Kundalini, you must prepare yourself through yogic techniques such as Shatkriya, Asana, Pranayama, Bandha, Mudra and Meditation. Awakening of Kundalini results in an explosion in the brain as the dormant or sleeping areas start blossoming like flowers.

Nadi

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As described by Yogic texts, Nadis are flow of energy which we can visualize at the psychic level as having distinct channels, light, colour, sound and other characteristics. The entire network of nadis is so vast that even yogic texts differ in their calculations of the exact number. Reference in the Goraksha Sataka or Goraksh Samhita and Hatha Yoga Pradipika place their number at 72,000; emerged from the navel center- the Manipuri Chakra. Of all the thousands of nadis, Susumna is said to be the most important. The Shiva Swarodaya enumerates ten major nadis which connect to the 'doorways' leading in and out of the body. Of these ten, Ida, Pingala and Sushumna are the most important, they are the high voltage wires which conduct the energy to the substations or Chakras situated along the spinal column.

Some of the Advantages of Yoga are as follows:

- Improves brain function
- Lower stress levels
- Alters gene expression
- Increases flexibility
- Lowers blood pressure
- Improves lung capacity
- Relieves anxiety
- Relieves chronic back pain
- Lowers blood sugar in diabetics
- Improves sense of balance
- Stronger bones
- Healthy weight
- Lowers risk of heart diseases

Yoga as a practice has innumerable benefits that positively affects an individual both physically and mentally. Whether it is reducing your blood pressure or raising your pain tolerance, listed below are a few things that yoga works on:

1. Enhanced Circulation:

Yoga improves your blood circulation. This means better transportation of oxygen and nutrients throughout the body. Improved blood flow also indicates healthier organs and glowing skin.

2. Improves Posture:

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Yoga teaches how to control and how to balance. With regular practice, your body will automatically assume the right stance. You will look both confident and healthy.

3. Uplifts your mood:

Practicing yoga on regular basis uplifts your mood instantly as it leaves your body with refreshing energy.

4. Lowered Blood Pressure:

Practicing yoga on daily basis enhances the blood circulation in the body. This enables oxygenation in the body due to which there is a significant reduction in the blood pressure as the body calms down.

5. Keeps Premature Aging at Bay:

Why not age gracefully and not before time? Yes, yoga helps you detox and eliminate toxins and free radicals. This, apart from other benefits, helps delay aging too. Yoga also relieves stress which is yet another factor that beats aging.

6. Reduces Stress:

When you are on your yoga mat, you focus on the practice. This means that all your focus is concentrated on the matter at hand, and your mind slowly drains out the stress and troubles that are plaguing it.

7. A Drop in The Pulse Rate:

Yoga eases the body by reducing the strain. When the body relaxes, the pulse rate decreases. A low pulse rate indicates that your heart is strong enough to pump more blood in a span of fewer beats.

8. Increases Strength:

You use the weight of your own body to increase your strength. This is a very bewildering method of strength training.

9. Anxiety Management:

A little twisting, bending and controlled breathing helps you overcome anxiety.

10. Better Cardiovascular Endurance:

Yoga improves oxygenation in the body and also lowers the heart rate. This results in higher cardiovascular endurance.

11. Lowered Respiratory Rate:

Yoga involves a whole lot of controlled breathing. It entails filling your lungs to their full capacity, thus allowing them to work more efficiently.

12. Fights Depression:

When you practice yoga, repressed feelings surface. While you may feel sad, the negative energy is released. This helps to combat depression.

13. Teaches Balance:

Yoga also focusses at improving balance and also allows you to gain control over your body. Regular practice of yoga will enhance your ability to balance the poses in the class and focus well outside the class.

14. Stimulation of Organs:

The internal organs are massaged when you practice yoga, thereby increasing your resistance to diseases. Also, once you are attuned to your body, after years of practice, you will be able to tell instantly if your body doesn't function properly.

15. Increased Immunity:

Yoga and Immunity go hand in hand. As yoga works towards healing and enhancing every cell in the body, your body automatically becomes more immune. Thereby, increasing your immunity.

16. Instills Full Body Awareness:

Practicing yoga on regular basis will help you become aware of your own body. You will begin to make subtle movements in order to enhance your alignment. With time, yoga helps you to become comfortable in your own skin.

17. Improvement in Gastrointestinal Health:

Practicing yoga regularly activates the digestive system and the other stomach related diseases like indigestion and gas are eliminated. Therefore, gastrointestinal functions improve in both men and women. Read more about indigestion home remedies.

18. Increasing Core Strength:

It is essential to understand when your core is strong, your body is strong. Your core holds the weight of your body. It helps in increasing your resistance to injuries and also help you heal better. Yoga works on the core and makes it healthy, flexible and strong.

19. Higher Levels of pain Tolerance:

Yoga increases the level of pain tolerance and also works towards reducing chronic pain.

20. Increased Metabolism:

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Yoga keeps the metabolism in check since a balanced metabolism is essential to achieve ideal weight.

21. Improved Sexuality:

Yoga increases your self-confidence and offers complete relaxation and more control. This gives your sexuality a much-needed boost.

22. Renewed Energy:

Yoga has the ability to make your mind and body feel rejuvenated. People who perform yoga on daily basis feel energized after a session of yoga.

23. Improves sleep:

Yoga helps you relax your mind completely. It helps you work on unnecessary tensions, thus facilitating better sleep.

24. Integrated Function of the Body:

Yoga means unison. When you practice yoga on regular basis, your mind starts to work in union with your body. This enhances movement and grace.

25. Allows- Self Acceptance:

Yoga enables self-awareness and betterment of health. Your self-esteem improves, and you become more confident.

26. Builds Self – Control:

The controlled movements of yoga teach you how to render that self-control to all the aspects of your life.

27. Brings about a Positive Outlook to Life:

Many hormones in the nervous system are stabilized when yoga is practiced on the regular basis. This helps you become more positive and you tend to look at life with refreshed and positive perspective.

28. Reducing Hostility:

When yoga is performed on the regular basis, the anger is greatly controlled. The breathing and meditation calm the nervous system, thereby decreasing anger and hostility. Reduction in hostility means reduction in blood pressure. This automatically enables a stress free and healthier approach towards life.

29. Better Concentration:

Performing yoga every day will eventually result in better concentration and in less than eight weeks of yoga practice, you will find yourself more motivated.

30. Tranquility and Calmness:

The breathing and meditation enable you disengage from your thoughts. This helps you calm down. With everyday yoga practice, you will notice how the calmness is no longer just a part of your practice – it becomes a way of life!

Siddha:

Siddha is yet another traditional treatment method from the southern states of India. Mainly practiced in Tamil Nadu, Siddha is an age-old traditional treatment method that offers lasting solutions for many chronic conditions. The Siddha System of Medicine (SSM) is a recognized alternative treatment in India. Siddha is widely considered as a psychosomatic treatment method as its ruling principles aim at the balance between the five governing factors of one's health. Known as the “panchabootham” it mainly covers the elements of fire, water, earth, space, and air.

Siddha always encourages patients to attain an unbreakable balance between the mind and the soul. This is the most important part of Siddha treatment. According to ancient scriptures pertaining to the practice of Siddha, there are 4,444 types of diseases. They have an exact count of blood vessels and nerve tissues. For a traditional medicine, Siddha is highly organized and structured.

Siddha practitioners are basically sages who have attained revelations. These sages keep the year-old practice alive without any adulteration. Siddha medicines are highly effective for patients suffering from chronic conditions relating to liver, anemia, peptic ulcers, piles, prostate enlargement etc. There is also research stating that Siddha medicines have a high efficacy when it comes to managing the symptoms of HIV and other sexually transmitted diseases (STDs). Siddha is also highly effective in the treatment of Cancer, diabetes, and arthritis.

Benefits of Siddha:

Siddha treatments come with a load of benefits. Since all medications used in this particular form of treatment is natural, there are no side effects the patients have to deal with. Moreover, Siddha is a form of treatment that aims at bringing an overall balance to your body and soul. And its extensive practice will make sure that you have a better functioning immune system to fight diseases in the future.

When considering chronic diseases like diabetes, normal western medicine heavily relies on insulin supplementation and other strong medications. In Siddha however, Diabetes is treated with an aim to treat the underlying issue. They keep the patient in touch with the surrounding nature, encouraging them to indulge in practices that alleviate stress and normalizes blood function. All extra medications took for treating the disease are derived from natural elements and is in sync with the diet prescribed for the patient.

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Siddha sometimes uses heavy metals from nature to perform the function of internal cleansing, highly controversial in nature, this treatment method involving heavy metals are dangerous according to the standards of western medicine, although it's very important to the practitioners of Siddha and they have successfully managed to keep this form of treatment intact without having any issues with radiation poisoning.

Siddha treatment for terminally ill people suffering from cancer or aids highly benefit from Siddha. The traditional treatment's ability to curb the symptoms of these terminal diseases are unmatched with any other form of treatment.

Unani:

Unani is yet another traditional medicine in India, that has foreign roots. It's safe to say that Unani medication was introduced to India during the invasion by the Mughals. Unani is presumed to be originated in Greece, and Hippocrates is deemed to be the father of Unani. It's safe to say that Unani is a Greek-Arab format of medicine, drawing inspiration heavily from both the cultures.

Unani is basically another psychosomatic form of medication. It is recognised as an authentic ISM (Indian System of Medication). There are various methods for the implementation of Unani treatment. The medications used for the treatment under Unani are all derived from natural elements. The authenticity of the medication is often in question however its effectiveness remains unparalleled.

Unani medicated follows the principles set by Hippocrates which states that the human body is composed of 4 types of fluid humor. They are blood, phlegm, yellow bile, and black bile, the correlation and temperamental balance of all four fluid humor are the most basic diagnostic tool the Unani practitioners depend on.

According to Unani, optimal health is when one's body is in perfect balance with the six elemental forces that govern it. The six essential elements of health are:

- Air
- Food and Drinks
- Retention and Excretion
- Sleep and Wake cycles
- Retention and tolerance to physical activity
- Mental activity and adequate rest.

Since these are the major governing factors of one's health according to Unani, any disease will be treated with an approach to get the required balance to attain health.

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The main three modes of treatment used in Unani are Ilajbil Tadbeer, Ilajbil Dava, and Ilajbil Yad meaning Regimental Therapy, Pharmacotherapy and Surgery respectively.

Benefits of Unani:

1. A high success rate for recurring diseases: Unani medications have some proven track record in being extremely efficient in curing recurring diseases such as asthma and joint pain. Some studies also show that Unani medicines for skin can heal serious medical conditions such as psoriasis and even skin related leukemia up to an extent. Its unique effects are also helpful for patients with cardiovascular problems and stomach troubles and mental illnesses. These results go to show the importance given to Unani treatments in India.

2. Highly effective for Aids: Terminal immunodeficiency diseases like aids are very lethal and almost life-threatening all the times. Unani medicine practitioners claim that if given through a proper course of treatment, Unani medications can be very effective for patients suffering from Aids. Since Unani deals with the overall health of the patient by attaining a level of mental balance along with physical harmony regarding the elements of life, the overall immune system of the patient is set to perform in a better fashion. In aids patients, the immune system is considerably weak, still with Unani medication, the immune system can perform better and develop a level of resistance that will go a long way in protecting the life of the people affected by it.

3. Treats Sexual Sickness: Unani treatments by far are the most effective method of treatment for curing sexual illnesses. Issues pertaining to sexual performance or maladies to your sex organs are best cured with Unani medications. Unani powerful medications are prescribed to increase your libido and also to ensure that any nervous issues connected to your sexual prowess in rectified.

Unani is also told to be extremely effective in treating sterile conditions among women, thus eradicating the need for costly medical treatments such as the IVF.

Unani medication is administered locally mostly through oral intake like western medicine, this allows easy comparison between the both. While considering the serious side effects of using allopathic medication, Unani becomes a truly wonderful option. Apart from the above-listed ailments, Unani treatment in India is also said to have powerful effects in treating serious medical conditions such as cerebral palsy. There are results which shows a great deal of improvement in young patients suffering from cerebral palsy when administered with Unani medication and health practices.

The above three are the most famous traditional medication from the various parts of India. However, there are many more of this magical medical practice that exists in different areas of the country. Naturopathy in Rajasthan and the highly secretive medical practices of the Mishing, a tribal community in the northeast section of the country are also highly effective forms of traditional medicine, solely based on products derived from the surrounding nature and thus eliminating any chances of side effects.

Naturopathy

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Naturopathy is an art and science of healthy living and a drugless system of healing based on well founded philosophy. It has its own concept of health and disease and also principle of treatment. Naturopathy is a very old science. We can find a number of references in our Vedas and other ancient texts. The morbid matter theory, concept of vital force and other concepts upon which Naturopathy is based are already available in old texts. The revival of Naturopathy started in India by translation of Germany's Louis Kuhne's book "New Science of Healing". Shri D. Venkat Chelapati Sharma translated this book in Telgu language in 1894. Shri Shrotri Kishan Swaroop of Bijnor translated this book into Hindi and Urdu languages in 1904. All this gave a wide propagation to this system.

Gandhiji was influenced by the book Return to Nature written by Adolf Just and become a firm believer of Naturopathy. He not only wrote several articles in favour of Naturopathy in his newspaper Harijan but did its several experiments on himself too, on his family members and members of his Ashram. It may be noted here that Gandhiji used to stay at the Nature Cure Clinic of Dr. Dinshaw Mehta situated in Pune during 1934 to 1944. In his memory, the Government of India established National Institute of Naturopathy in 1986 at that place. Gandhiji included Naturopathy in his constructive programmes. Due to influence of Gandhiji, several National leaders joined this minority health movement. The names of Ex-Prime Minister Shri Morarji Desai, Ex-Governor of Gujarat Shri Shrimannarayanji, Ex-President Shri V.V.Giri, Acharya Vinoba Bhave and Shri Balkova Bhave need special mention in this regard.

Indian Naturopathy movement started mainly in the States of Andhra Pradesh, Uttar Pradesh, Bengal, Maharashtra and Gujarat. The Naturopaths who did foundation work in revival of Naturopathy in different States are Dr. Mahavir Prasad Poddar, Dr. Janaki Sharan Varma, Shri Sharan Prasad, Dr. Khushi Ram Dilkash, Dr. S.J. Singh, Dr. Hiralal, Dr. Vitthal Das Modi, Dr. Kulranjan Mukherjee, Dr. Sukhram Das, Dr.J.M. Jussawala, Dr. M.M. Bhamgara, Dr. Vegi Raju Krishnam Raju, Dr. B. Venkat Rao, Dr. B. Vijaya Laxmi, Dr. Ganga Prasad Gaur Nahar, Shri Dharam Chanda Saravagi, Dr. Sukhbir Singh Rawat, Acharya K. Laxman Sharma etc.

Here, it may also be mentioned that modern Naturopathy movement was started in Germany and other western countries with Water Cure (Hydrotherapy) therapy. Water Cure was synonymous with Nature Cure in those early days. The credit of making Water Cure world famous goes to Vincent Priessnitz (1799-1851), who was a farmer. Later on, other personalities also made their contribution in this work. The name of Louis Kuhne needs special mention, who propounded the Principle of Unity of Disease and Treatment and provided a theoretical base to this method. The book New Science of Healing written by him has been translated into several languages of the world.

The names of Dr. Henry Lindlahr, Dr. J. H. Kellogg, Arnold Ehrit, D. D. Palmer, Rolier, E.D. Babbit, Bernarr Macfadden, Arnold Rickley, J.H. Tilden, Father Kneipp, Benedict Lust, Stanley Lief and Herry Benjamin etc. may also be mentioned among others who had their share of

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contribution to the development of Naturopathy. As on today, Naturopathy is Recognised and well accepted as an independent System of Medicine.

Definition of Naturopathy

Naturopathy is a system of man building in harmony with the constructive principles of Nature on physical, mental, moral and spiritual planes of living. It has great health promotive, disease preventive and curative as well as restorative potential.

According to the manifesto of British Naturopathic Association, "Naturopathy is a system of treatment which recognizes the existence of the vital curative force within the body." It therefore, advocates aiding human system to remove the cause of disease i.e., toxins by expelling the unwanted and unused matters from human body for curing diseases.

Salient Features of Naturopathy

The main features of Naturopathy are as under:

- All diseases, their causes and treatment are one. Except for traumatic and environmental conditions, the cause of all diseases is one i.e. accumulation of morbid matter in the body. The treatment of all diseases is elimination of morbid matter from the body.
- The primary cause of disease is accumulation of morbid matter. Bacteria and virus enter and survive in the body only after the accumulation of morbid matter when a favorable atmosphere for their growth is established in body. Hence, the basic cause of disease is morbid matter and bacteria secondary causes.
- Acute diseases are self-healing efforts of the body. Hence, they are our friends, not the enemy. Chronic diseases are outcome of wrong treatment and suppression of the acute diseases.
- Nature is the greatest healer. The human body itself has the healing power to prevent itself from disease and regain health if unhealthy.
- In Nature Cure it is not the disease but the entire body of the patient which is caused and is renewed.
- Naturopathy Cures Patients suffering from chronic ailments are also treated successfully in comparatively less time by Naturopathy.
- In Nature Cure the suppressed diseases are brought to surface and are removed permanently.
- Naturopathy treats all the aspects like physical, mental, social and spiritual at the same time.

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- Naturopathy treats the body as a whole.
- According to Naturopathy, “Food is only the Medicine”, no external medications are used.
- Performing prayer according to one’s spiritual faith is an important part of treatment (According to Gandhiji “Rama Nama” is the best Natural Treatment)

Techniques and Benefits of Different Modalities of Naturopathy

Diet Therapy

According to this therapy, the food must be taken in natural form. Fresh seasonal fruits, fresh green leafy vegetables and sprouts are excellent. These diets are broadly classified into three types which are as follows:

Eliminative Diet: Liquids-Lemon, Citric juices, Tender Coconut water, Vegetable soups, Butter milk, Wheat Grass juices etc.

Soothing Diet: Fruits, Salads, Boiled/Steamed Vegetables, Sprouts, Vegetable chutney etc.

Constructive Diet: Wholesome flour, Unpolished rice, little pulses, Sprouts, Curd etc.

Being alkaline, these diets help in improving health, purifying the body and rendering it immune to disease. To this end, a proper combination of food is necessary. Our diet should consist of 20% acidic and 80% alkaline food for maintaining health. A balanced food is a must for any individual seeking good health. Food is regarded as Medicine in Naturopathy.

Fasting Therapy

Fasting is primarily the act of willingly abstaining from some or all food, drink, or both, for a period of time. The word is derived from the old English , ‘ Feastan’ means to fast, observe, be strict. In Sanskrit ‘ Vrata’ means ‘determination’ and ‘Upavasa’ means ‘ near to God’. A fast may be total or partial concerning that from which one fasts, and may be prolonged or intermittent as to the period of fasting. Fasting is an important treatment modality for health preservation. In fasting, mental preparedness is an essential pre-condition. Prolonged fasting should be done only under the supervision of a competent Naturopath.

The **duration** of the fast depends upon the age of the patient, the nature of the disease and amount and type of drugs previously used. It is some times advisable to undertake a series of short fasts of two or three days and gradually increase the duration of each succeeding fast by a day or so. No harm will accrue to fasting patient provided they take rest and are under proper professional care.

Methods of fasting are water, juices or raw vegetable juices. The best, safest and most effective method is lime juice fasting. During fasting, the body burns up and excretes huge amounts of accumulated wastes. We can help this cleansing process by drinking alkaline juices. Sugars in juices will strengthen the heart, juice fasting is therefore the best form of fasting. All juices should

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be prepared from fresh fruit immediately before drinking. Canned or frozen juices should not be used. A precautionary measure, which must be observed in all cases of fasting, is the complete emptying of the bowels at the beginning of the fast by enema so that the patient is not bothered by gas or decomposing matter formed from the excrements remaining in the body. Enemas should be used at least every alternate day during the fasting period. The total liquid intake should be approximately six to eight glasses. A lot of energy is spent during the fast in the process of eliminating accumulated poisons and toxic waste materials. It is therefore, of utmost importance that the patient gets as much physical rest and mental relaxation as possible during the fast.

The success of the fast depends largely on how it is broken. The main rules for break in the fast are: do not overeat, eat slowly and chew your food thoroughly and take several days for the gradual change to the normal diet.

Benefits and Physiological effects of Fasting

Physicians of most cultures, throughout history, have recommended extended fasting as therapy for various conditions from ancient to modern. Though earlier observations were studied without scientific methodology or understanding they still point to utilization of fasting as a therapeutic modality. Earlier observations were based on animal behaviour but today they are based on animal physiology. We will try to discern in this article as to how best fasting could be useful in promoting ones health through review of literature that describes physiological and metabolic benefits.

Prominent among the physiological effects conferred by fasting (Calorie Restriction and Intermittent Fasting) are the following: increased insulin sensitivity that results in reduced plasma glucose and insulin concentrations and improved glucose tolerance, reduced levels of oxidative stress as indicated by decreased oxidative damage to proteins, lipids and DNA, increased resistance to various types of stress including heat, oxidative and metabolic stresses and enhanced immune function.

Both gross and cellular physiology is profoundly affected by caloric restriction (CR) or intermittent fasting (IF) regimes. With respect to gross physiology there is of course a significant reduction of body fat and mass, which supports a healthy cardiovascular system and reduces incidents of myocardial infarction. In addition to cardioprotection a greater tolerance to stress is induced in the liver, the nutrient core of homo sapiens. The presence of alternative energy stores such as ketone bodies (e.g. β -hydroxybutyrate) enable homo sapiens to survive additional stresses of life. Excessive and deleterious blood glucose is curtailed by an enhanced sensitivity to insulin (Ins) and glucose and its utilization as an energy source.

Mud Therapy

Mud therapy is very simple and effective treatment modality. The mud used for this should be clean and taken from 3 to 4 ft. depth from the surface of the ground. There should be no contamination of stone pieces or chemical manures etc. in the mud.

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Mud is one of five elements of nature having immense impact on the body both in health and sickness. Advantages of using mud:

1. Its black color absorbs all the colors of the Sun and conveys them to the body.
2. Mud retains moisture for a long time, when applied over the body part it causes cooling.
3. Its shape and consistency can be changed easily by adding water.
4. It is cheap and easily available.

Before using, mud should be dried, powdered and sieved to separate stones, grass particles and other impurities

Mud Pack-Local Application

Keeping soaked mud in a thin, wet muslin cloth and making it into a thin flat brick depending on the size of the patient's abdomen, apply it. The duration of the mud pack application is 20 to 30 minutes. When applied in cold weather, place a blanket over the mud pack and cover the body as well.

Benefits

1. When applied to abdomen it relieves all forms of indigestion. It is effective in decreasing intestinal heat and stimulates peristalsis.
2. A thick mud pack applied to head in congestive headache, relieves the pain immediately. Hence this is recommended whenever there is necessity for a prolonged cold application.
3. Application of the pack over the eyes is useful in cases of conjunctivitis, hemorrhages in the eyeball, itching, allergy, errors of refraction like short sight and long sight and especially useful in glaucoma where it helps to reduce eyeball tension.

Mud Pack for Face

Soaked mud is applied on the face and allowed to dry for 30 minutes. This is helpful in improving the complexion of the skin and removing pimples and open skin pores which in turn facilitate elimination. This also is helpful in eliminating dark circles around the eyes. After 30 minutes, face should be washed thoroughly with cold water.

Mud Bath

Mud may be applied to the patient in sitting or lying position. This helps to improve the skin condition by increasing the circulation and energizing the skin tissues. Care should be taken to avoid catching cold during the bath. Afterwards, the patient must be thoroughly washed with cold water jet spray. If the patient feels chill, warm water should be used. The patient is, then, dried quickly and transferred to a warm bed. The duration of mud bath may be 45 to 60 minutes.

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Benefits:

1. The effects of mud are refreshing, invigorating, and vitalizing.
2. For wounds and skin diseases, application of mud is the only true bandage.
3. Mud therapy is used for giving coolness to body.
4. It dilutes and absorbs the toxic substances of body and ultimately eliminates them from body.
5. Mud is used successfully in different diseases like constipation, headache due to tension, high blood pressure, skin diseases etc.
6. Gandhiji used to take mud pack to get rid of constipation

Hydrotherapy

Hydrotherapy is a branch of Nature Cure. It is the treatment of disorders using different forms of water. These forms of water application are in practice since age-old days. Hydrothermal therapy additionally uses its temperature effects, as in hot & cold baths, saunas, wraps, etc and in all its forms-solid, fluid, vapour, ice and steam, internally and externally. Water is without doubt the most ancient of all remedial agents for disease. This great healing agent has now been systematized and made into a science

Masso Therapy

Massage is an excellent form of passive exercise. The word is derived from the Greek word 'massier' which means to kneed, from French "friction of kneading", or from Arabic massa meaning "to touch, feel or handle" or from Latin massa meaning "mass, dough". Massage is the practice of soft tissue manipulation with physical (anatomical), functional (physiological), and in some cases psychological purposes and goals. If correctly done on a bare body, it can be highly stimulating and invigorating.

Massage is also a modality of Naturopathy and quite essential for maintaining good health. Massage involves acting on and manipulating the body with pressure – structured, unstructured, stationary, or moving – tension, motion, or vibration, done manually or with mechanical aids. Target tissues may include muscles, tendons, ligaments, skin, joints, or other connective tissue, as well as lymphatic vessels. Massage can be applied with the hands, fingers, elbows, knees, forearm, and feet. There are over eighty different recognized massage modalities. It aims at improving blood circulation and strengthening bodily organs. In winter season, sun bath after massaging the whole body is well known practice of preserving health and strength. It is beneficial to all. It bestows combined benefits of massage and sun rays therapy. In disease conditions, necessary therapeutic effects can be obtained through specific techniques of massage. Massage is a substitute of exercise for those who cannot do the same. The effects of exercise can be derived from massage.

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Various oils are used as lubricants like mustard oil, sesame oil, coconut oil, olive oil, aroma oils etc. which also have therapeutic effects.

There are seven fundamental modes of manipulation in massage and these are: Touch, effleurage (stroking), friction (rubbing), petrissage (kneading), tapotement (percussion), vibration (shaking or trembling) and Joint movement. Movements vary according to disease condition and parts applied.

Another form of massage helpful in most ailments are the vibratory massage, Powder massage, Water massage, Dry massage. Powders of neem leaves, rose petals and are also used as lubricants for massage.

Physiological Effects of Massage

Reflex Effects (responses mediated by the nervous system)

1. Vasodilation of arteries
2. Stimulation of peristalsis (aids in digestion)
3. Increase or decrease in muscle tone
4. Increases activity of the organs in the abdominal cavity
5. Triggers the relaxation response
6. Soothing or stimulating effect on muscles
7. Stimulates the heart, increases strength and rate of contraction
8. Increases efficiency of the immune system

Mechanical Effects (responses resulting from directly applied manual pressure)

1. Increased venous return
2. Increased lymphatic flow, Lymphatic drainage
3. Circulatory efficiency
4. Loosening of mucous (respiratory system)
5. Breakdown of fibrosis/adhesions
6. Stretch to shortened muscles/loosens muscle fibres
7. Increased muscle temperature
8. Increased metabolic rate locally and gaseous exchange
9. Stretches scar tissue

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10. Decreased muscle tone/increased muscle tone
11. Increased range of Motion
12. Restoration of proper joint mechanics/biomechanics
13. Elimination of muscle imbalances
14. Strengthen weakened muscles

Benefits of massage

The general massage, dealing with all parts of the body, is highly beneficial in many ways. It tones up the nervous system, influences respiration and quickens the elimination of poisons and waste material from the body through the various eliminative organs such as the lungs, skin, kidneys and bowels. It also boosts blood circulation and metabolic processes. A massage removes facial wrinkles, helps to fill out hollow cheeks and neck and eases stiffness, sore muscles and numbness.

Peer-reviewed medical research has shown that the benefits of massage include pain relief, reduced trait anxiety and depression, and temporarily reduced blood pressure, heart rate, and state anxiety. Theories behind what massage might do include blocking nociception (gate control theory), activating the parasympathetic nervous system which may stimulate the release of endorphins and serotonin, preventing fibrosis or scar tissue, increasing the flow of lymph, and improving sleep but such effects are yet to be supported by well-designed clinical studies.

Acupressure

Acupressure is an ancient healing art that uses the fingers or any blunted objects to press key points called as '**Acu Points**' (Energy stored points) on the surface rhythmically on the skin to stimulate the body's natural self-curative abilities. When these points are pressed, they release muscular tension and promote the circulation of blood and the body's life force to aid healing.

Acupuncture and acupressure use the same points, while acupressure uses the gentle but firm pressure of hands or any blunted objects, but acupuncture employs needles. Acupressure has been practiced as a healing art for at least 5,000 years. This complete health system has been documented for use in treating over 3000 conditions. Now acupoints are commonly treated utilizing transcutaneous electric nerve stimulation (aka TENS) and laser light from laser or LED diodes in specific wavelengths shown to have rapid and lasting effects.

Acupressure philosophy and acupoint stimulation is based on the same principles as Acupuncture. By using pressure, electric stimulation or laser light instead of needles, it works to stimulate specific reflex points located along the lines of energy which run through the body, called meridians. There are 14 main meridian lines, each of which corresponds to an individual organ of the body. When the vital energies are able to flow through the meridians in a balanced and even way, the result is good health. When you experience pain or illness it is an indication that there is a block or leak in the energy flow within your body.

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To find the appropriate point, gently probe the area until it is found that point which gives a "funny bone" feeling or is sensitive, tender or sore. Then press hard enough to make the point hurt. Stimulation is given by steady pressure or five seconds on and five seconds off rotating pressure. Usually one minute is sufficient for each treatment session.

Acupressure can be effective in helping relieve headaches, eyestrain, sinus problems, neck pain, backaches, arthritis, muscle aches, and tension due to stress, ulcer pain, menstrual cramps, lower back aches, constipation, and indigestion, anxiety, insomnia.

There are also great advantages to using acupressure as a way to balance the body and maintain good health. The healing touch of acupressure reduces tension, increases circulation, and enables the body to relax deeply. By relieving stress, acupressure strengthens resistance to disease and promotes wellness.

Acupuncture

Acupuncture is the procedure of inserting and manipulating fine filiform needles into specific points on the body to relieve pain or for therapeutic purposes.

The word acupuncture comes from the Latin *acus*, "needle", and *pungere*, "to prick". According to traditional Chinese medical theory, acupuncture points are situated on meridians along which qi, the vital energy, flows. There is no known anatomical or histological basis for the existence of acupuncture points or meridians.

In China, the practice of acupuncture can perhaps be traced as far back as the Stone Age, with the Bian shi, or sharpened stones. Acupuncture's origins in China are uncertain. The earliest Chinese medical text that first describes acupuncture is the Yellow Emperor's Classic of Internal Medicine (History of Acupuncture) Huangdi Neijing, which was compiled around 305–204 B.C. Some hieroglyphics have been found dating back to 1000 B.C. that may indicate an early use of acupuncture. According to one legend, acupuncture started in China when some soldiers who were wounded by arrows in battle experienced a relief of pain in other parts of the body, and consequently people started experimenting with arrows (and later needles) as therapy. Acupuncture spread from China to Korea, Japan and Vietnam and elsewhere in East Asia. Portuguese missionaries in the 16th century were among the first to bring reports of acupuncture to the West.

Traditional Theories of Acupuncture:

In Traditional Chinese medicine, "health" is considered a condition of balance of yin and yang within the body. Some have compared yin and yang to the sympathetic and parasympathetic nervous systems. Particularly important in acupuncture is the free flow of Qi, a difficult-to-translate concept that pervades Chinese philosophy and is commonly translated as "vital energy". Qi is immaterial and hence yang; its yin, material counterpart is Blood (capitalized to distinguish it from physiological blood, and very roughly equivalent to it). Acupuncture treatment regulates the flow of Qi and Blood, tonifying where there is deficiency, draining where there is excess, and

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promoting free flow where there is stagnation. An axiom of the medical literature of acupuncture is **"no pain, no blockage; no blockage, no pain."**

Traditional Chinese medicine treats the human body as a whole that involves several "systems of function" generally named after anatomical organs but not directly associated with them. The Chinese term for these systems is Zang Fu, where zang is translated as "viscera" or solid organs and fu is translated as "bowels" or hollow organs. In order to distinguish systems of function from physical organs, Zang Fu are capitalized in English, thus Lung, Heart, Kidney, etc. Disease is understood as a loss of balance of Yin, Yang, Qi and Blood (which bears some resemblance to homeostasis). Treatment of disease is attempted by modifying the activity of one or more systems of function through the activity of needles, pressure, heat, etc. on sensitive parts of the body of small volume traditionally called "acupuncture points" in English, or "xue" in Chinese. This is referred to in TCM as treating "patterns of disharmony."

Most of the main acupuncture points are found on the **"twelve main meridians"** and two of the **"eight extra meridians"** (**Du Mai and Ren Mai**) a total of "fourteen channels", which are described in classical and traditional Chinese medical texts, as pathways through which Qi and "Blood" flow. Other tender points (known as **"ashi points"**) may also be needled as they are believed to be where stagnation has gathered.

Series of diseases, symptoms or conditions for which acupuncture has been demonstrated as an effective treatment:

1. Allergic rhinitis
2. Depression
3. Headache
4. Nausea and vomiting including morning sickness
5. Pain in the epigastrium, face, neck, tennis elbow, lower back, knee, during dentistry and after operations
6. Primary dysmenorrhea
7. Rheumatoid arthritis
8. Sciatica
9. Cervical and Lumbar Spondylosis
10. Bronchial Asthma
11. Insomnia

Chromo Therapy

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Seven colours of Sun rays have different therapeutic effects. These colours are-Violet, Indigo, Blue, Green, Yellow, Orange and Red. For being healthy and in treatment of different diseases, these colours work effectively. Water and oil exposed to sun for specified hours in coloured bottles and coloured glasses, are used as devices of Chromo Therapy for treating different disorders. The simple methods of Chromo Therapy help in the process of recovery in a very effective manner.

Air Therapy

Fresh air is most essential for good health. The advantage of air therapy can be achieved by means of Air bath. Everybody should take an air bath daily for 20 minutes or longer if possible. It is more advantageous when combined with morning cold rub and exercises. In this process, one should walk daily after removing the clothes or wearing light clothes at a lonely clean place where adequate fresh air is available. Another alternate method is in a constructed room without roof and surrounded by shutter like walls so as to allow free passage of air but prevent any view of the interior.

Mechanism:

In order to react against the chilling effect of cold air or water, the nerve centers, which control the circulation, send the blood to the surface in large quantities, flushing the skin with warm, red, arterial blood. The flow of the blood stream is greatly accelerated and elimination of morbid matter on the surface of the body is correspondingly increased.

Benefits:

Air bath has soothing and tonic effect upon the millions of nerve endings all over the surface of the body. It has good results in cases of nervousness, neurasthenia, rheumatism, skin, mental and various other chronic disorders.

Magnet Therapy

Magnet therapy is a clinical system in which human ailments are treated and cured through the application of magnets to the body of the patients. It is the simplest, cheapest and entirely painless system of treatment with almost no side or after effects. The only tool used is the magnet.

Magnetic treatment is applied directly to the body parts by the therapeutic magnets available in different powers or as general treatment to the body. Also, magnetic belts are available for different parts e.g. Abdomen, knee, wrist etc. Magnetic necklaces, glasses and bracelets are also used for treatment.

Benefits:

1. Helps in balancing the energy.
2. Improves circulation to the applied area.
3. Increases the warmth in the body.

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Some Important Treatments of Naturopathy

- Mud pack, Mud Applications
- Mud Bath, Underground Mud Bath, Mud Pool Bath
- Hip Bath
- Spinal Bath, Spinal Spray Bath
- Immersion Bath, Friction Bath
- Foot Bath, Arm Bath
- Steam Bath, Sauna Bath
- Sun Bath, Colour Sun Bath (Chromo Bath),
- Green Leaves Sun Bath
- Hot & Cold Fomentation
- Wet Sheet Pack, Chest Pack, Abdomen Pack, Trunk Pack
- Knee Pack, Neck Pack, Wet Girdle Pack
- Enema-Warm Water, Butter Milk, Tender Coconut Water etc.
- Circular Jet Bath
- Colon Irrigation
- Deluxe Hydro Massage, Jacuzzi
- Hot and Cold Water Douches, Effusions
- Whirlpool Bath
- Under Water Exercises
- Magnet Therapy
- Colour Therapy
- Acupuncture
- Acupressure
- Reflexology
- Physiotherapy Treatments - Exercise Therapy, Electro Therapy

Homoeopathy

Introduction of Homoeopathy

Homoeopathy today is a rapidly growing system and is being practiced almost all over the world. In India it has become a household name due the safety of its pills and gentleness of its cure. A rough study states that about 10% of the Indian population solely depend Homoeopathy for their Health care needs and is considered as the Second most popular system of medicine in the Country.

It is more than a century and a half now that Homoeopathy is being practiced in India. It has blended so well into the roots and traditions of the country that it has been recognised as one of the National System of Medicine and plays a very important role in providing health care to a large number of people. Its strength lies in its evident effectiveness as it takes a holistic approach towards the sick individual through promotion of inner balance at mental, emotional, spiritual and physical levels.

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The word 'Homoeopathy' is derived from two Greek words, Homois meaning similar and pathos meaning suffering. Homoeopathy simply means treating diseases with remedies, prescribed in minute doses, which are capable of producing symptoms similar to the disease when taken by healthy people. It is based on the natural law of healing- "Similia Similibus Curantur" which means "likes are cured by likes". It was given a scientific basis by Dr. Samuel Hahnemann (1755-1843) in the early 19th century. It has been serving suffering humanity for over two centuries and has withstood the upheavals of time and has emerged as a time-tested therapy, for the scientific principles propounded by Hahnemann are natural and well proven and continue to be followed with success even today.

PRANAYAM AND OTHER PREVAILING HEALTH CARE TECHNIQUES

Introduction

Pranayama is the practice of breath regulation. It's a main component of yoga, an exercise for physical and mental wellness. In Sanskrit, "prana" means life energy and "yama" means control.

The practice of pranayama involves breathing exercises and patterns. You purposely inhale, exhale, and hold your breath in a specific sequence.

In yoga, pranayama is used with other practices like physical postures (asanas) and meditation (dhyana). Together, these practices are responsible for the many benefits of yoga.

But pranayama has benefits of its own. These advantages are due to the therapeutic effects of breathing exercises and mindfulness.

The concept of pranayama

Pranayama is the ancient practice of controlling your breath. You control the timing, duration, and frequency of every breath and hold.

The goal of pranayama is to connect your body and mind. It also supplies your body with oxygen while removing toxins. This is meant to provide healing physiological benefits.

Pranayama involves different breathing techniques. Examples include:

- alternate nostril breathing (nadishodhana)
- victorious breath (ujjayi)
- female honeybee humming breath (bhramari)
- bellows breath (bastrika)

These breathing exercises can be practiced in many ways. For instance, you can do them while performing yoga poses. You can also practice them while meditating or on their own.

The benefits of pranayama

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The benefits of pranayama have been extensively researched. According to scientific studies, pranayama may benefit your health in a variety of different ways. Let's look at seven of these benefits in more detail.

1. Decrease's stress

pranayama reduced perceived stress levels in healthy young adults. The researchers speculated that pranayama calms the nervous system, which improves your stress response. Individuals who practiced pranayama experienced less anxiety before taking a test.

2. Improves sleep quality

The stress-relieving effects of pranayama may also help you sleep. A technique known as Bhramari pranayama was shown to slow down breathing and heart rate when practiced for 5 minutes. This may help calm your body for sleep. And also, pranayama also improves sleep quality in people with obstructive sleep apnea. Additionally, the study found that practicing pranayama decreased snoring and daytime sleepiness, suggesting benefits for better quality rest.

3. Increase's mindfulness

For many of us, breathing is automatic. We do it without giving it much thought at all. But during pranayama, you need to be aware of your breathing and how it feels. You also practice focusing on the present moment, instead of the past or future. This is known as [mindfulness](#). who practiced pranayama displayed higher levels of mindfulness than those who didn't? The same students also showed better levels of emotional regulation. This was associated with the calming effect of pranayama, which supports your ability to be more mindful. The researchers also mentioned that pranayama helps remove carbon dioxide and raises oxygen concentration, which fuels brain cells. This may contribute to mindfulness by improving focus and concentration.

4. Reduces high blood pressure

[High blood pressure](#), or hypertension, is when your blood pressure reaches an unhealthy level. It increases the risk for some potentially serious health conditions like heart disease and stroke. Stress is a major risk factor for high blood pressure. Pranayama can help minimize this risk by promoting relaxation.

5. Improves lung function

As a type of breathing exercise, the slow, forceful breathing of pranayama may strengthen your lungs. According to the authors of the study, pranayama may be a useful lung strengthening tool for many lung conditions, including:

- asthma
- allergic bronchitis
- for recovery from pneumonia and tuberculosis

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6. Enhances cognitive performance

In addition to benefiting your lungs, pranayama may also enhance your brain function. which includes your working memory, cognitive flexibility, and reasoning skills. The study also found that pranayama has the ability to improve your perceived level of stress and your reaction time. Additionally, the study found that fast pranayama was associated with better auditory memory and sensory-motor performance.

According to the researchers, these benefits are due to the stress-lowering effects of pranayama. The increased oxygen uptake, which energizes brain cells, likely plays a role as well.

7. Reduces cigarette cravings

There's evidence that yogic breathing, or pranayama, could decrease cravings in people who are trying to quit smoking.

UNIT IV

Indian Artistic Tradition: Introduction and overview of significant art forms in ancient India such as painting, sculpture, Civil Engineering, Architecture, Music, Dance, Literature etc.

Indian Linguistic Tradition: Ancient Indian languages and literary Heritages, Phonology, Morphology, Syntax and Semantics.

Indian Artistic Tradition: Painting

Introduction

Of various art forms, painting has always been a very powerful medium of cultural tradition and expression. It is associated with values, beliefs, behaviour of mankind and provides material objects to understand people 's way of life, their thought process and creativity. In simple words, painting has become a bridge to our past, reflecting what people think and want to depict. Painting is also a part of tangible material culture, where human creations are termed as artifacts and helps in understanding the cultural values. It is a human way of transforming elements of world into symbol, where each of it has a distinct meaning and can also be manipulated. Compared to sculpture, painting is easier to execute and that is why Stone Age people chose it as an expression of their beliefs and imaginations. In fact, painting marks an entirely new phase in the human history and is regarded as a giant cultural leap. Painting in contemporary Indian literature is also referred as *Alekhya*'. In other words, it is a medium of expression of artist 's instinct and emotion reconciled and integrated with his social expression and cultural heritage.

Literacy records which had a direct bearing on the art of painting show that from very early times painting both secular and religious were considered an important form of artistic expression and was practiced. This need for expression is a very basic requirement for human survival and it has taken various forms since prehistoric times. Painting is one such form with which you may have been acquainted in some way or the other. Indian painting is the result of the synthesis of various

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traditions and its development is an ongoing process. However, while adapting to new styles; Indian painting has maintained its distinct character.

Ancient Indian Painting Tradition

Painting as an art form has flourished in India from very early times as is evident from the remains that have been discovered in the caves, and the literary sources. The history of art and painting in India begins with the pre-historic rock painting at Bhimbetka caves (M.P.) where we have drawings and paintings of animals. The cave paintings of Narsingharh (Maharashtra) show skins of spotted deer left drying. Thousands of years ago, paintings and drawings had already appeared on the seals of Harappan civilization. Both Hindu and Buddhist literature refer to paintings of various types and techniques for example, Lepyacitras, lekhacitras and Dhulitcitras. The first was the representation of folklore, the second one was line drawing and painting on textile while the third one was painting on the floor.

The Buddhist text Vinayapitaka (4th–3rd century) describes the existence of painted figures in many royal buildings. The play Mudrarakshasa (5th Century A.D.) mentions numerous paintings or Patas. The 6th Century AD text on aesthetics-Kamasutra by Vatsyayana has mentioned painting amongst 64 kinds of arts and says that it was based on scientific principles. The Vishnudharmottara purana (7th century A.D.) has a section on painting called Chitrasutra which describes the six organs of painting like variety of form, proportion, lustre and portryal of colour etc. Thus, archaeology and literature testify to the flourishing of painting in India from pre-historic times. The best specimens of Gupta paintings are the ones at Ajanta. Their subject was animals and birds, trees, flowers, human figures and stories from the Jataka.

Mural paintings are done on walls and rock surfaces like roofs and sides. Cave no. 9 depicts the Buddhist monks going towards a stupa. In cave no. 10 Jataka stories are depicted. But the best paintings were done in the 5th – 6th centuries AD during the Gupta age. The murals chiefly depict religious scenes from the life of the Buddha and the Buddhist Jataka stories but we also have secular scene. Here we see the depiction of all aspects of Indian life. We see princes in their palaces, ladies in their chambers, coolies with loads over their shoulders, beggars, peasants and ascetics, together with all the many beasts, birds and flowers of India. In India both murals are painted on thin coat of limestone mixture dried with glue, and frescoes are painted on wet lime plaster are found. It is also noticed that in ancient times the colours used in these paintings are derived from natural organic pigments.

Painting in the Pre-Classical period (upto A.D. 350)

The earliest example of painting can be traced to Upper Paleolithic age (which began 35,000 years ago) and specimen of it has been found in the rock shelters, caves of Asia, Europe, and Africa, etc. The early paintings were merely rough outline of non-descriptive nature but over a period of time, it became graceful, descriptive and colourful through use of variety of colours derived from local earth and minerals. In context of India, the earliest evidence of painting is from Nevasa (in Ahmednagar district of Maharashtra) and rock shelter caves of Bhimbetka (in Raisena district of

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Madhya Pradesh). Excavations at Nevasa have yielded two pieces of pottery having painted figures of a dog and a deer with a pair of wavy horns. Though these are linear representation, yet it gives a sense of volume and feeling for life. It can aptly be referred as the earliest specimen of creative painting in India.

The first evidence of cave painting from Bhimbetka is essentially murals, directly executed on the walls of cave. The technique of painting deep inside the cave was a difficult task, requiring considerable skill but the authors of cave painting perfected it. Like other rock shelters of the world, elaborate drawing and painting has been done on the walls of Bhimbetka caves. Executed mainly in red and white and occasional use of green and yellow---the basic themes of paintings has been taken from everyday life such as hunting, dancing etc. Animals like bison, tigers, lions, wild boars etc have been abundantly depicted. In some caves religious and rituals symbols occur frequently.

Human figures appear in stick like forms and hunting scenes are drawn in sharp line and angles representing movement and life. An interesting aspect of these paintings is that there is neither inflation of particular human figures which might reflect class distinction within society nor there is any suggestion of agricultural or pastoral activities. Super imposition of paintings at Bhimbetka

suggests that same canvas was used by different people at different times. The oldest paintings are believed to be 12,000 years old but some of the geometric figure's date to as recently as medieval period. Scholars have speculated about underlying motive of this art. At one end of the debate is the concept of 'art for art's sake', i.e. just for aesthetic pleasure and at the other end are those, who have read so much meaning into it. Cave paintings should not be dismissed as primitive art of primitive people. In fact, these paintings not only show artistic sophistication but also their highly evolved thinking process and keen observation. In the words of Henri Breuil, —Upper Paleolithic paintings

The murals on the walls of rock shelters of a relatively later age have also been found in Uttar Pradesh, Bihar, Tamil Nadu, Karnataka and Kerala. We have no record of paintings from protohistoric Indus Valley to the historical period. However, the earliest evidence of painting in the historical period is from the middle of 1st century B.C, found in vaulted ceilings of Yogimara Caves in Ramgarh hill. There are few irregular rows of human figures and large aquatic animals painted in yellow and ochre. Certain faint traces of early paintings have also been found in cave number IX and X of Ajanta and on the walls of Caitya cave at Bedsa.

Painting in the Classical period

During the classical period (350-700 AD), the art of painting had achieved high aesthetic and technical standard. In the Classical text like the *Kamasutra* of Vatsayana, it is referred as one of the sixty-four arts. The popularity of painting is also evident in the Brahmanical and Buddhist literature, where there are frequent references of 'Citragaras' (picture galleries) and techniques like 'lepya citras' (representation in line and colour on textiles), 'lekhya citras' (Sketches) and 'dhuli citras' (alpanas). The 'Brhatsamhita' (circa 6th century A.D.) and the

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‘Vishnudharmottara Purana’ (circa 7th century A.D.) introduce technical details such as method of preparation of ground for painting (*Vajralepa*), application of colour, rules of perspective etc. Works of Bhasa, Kalidasa, Vishakhadatta, Bana also contributed to that intellectual ferment of the Classical period – especially the theory and the technique of painting.

One of the best examples of the Classical paintings is from the Ajanta Caves, painted between circa 200 B.C. and A.D. 600. Ajanta has thirty one Caves, built in two phases – first one was around 2nd century B.C. and second was between 4th and 6th centuries A.D. In both phases, the art was patronized by the Hindu rulers – the Satvahanas (in the early period) and the Vakatakas (in the later period). The cave paintings of Ajanta are often referred to as frescoes, but A.L. Basham disagrees with it. A true fresco is painted while the lime plaster is still damp, whereas, the murals of Ajanta were made after it had set. The famous Ajanta caves can be considered as ancient art galleries. The earliest paintings are sharply outlined whereas the latter are more carefully modeled.

The principal colours like red ochre, yellow ochre, indigo blue, lapis lazuli blue, chalk white, lamp black, geru and green have been widely used. The Indian art has been inspired by spiritualism and mystical relationship between the God and man. The earliest recorded art was inspired by religious Hindu background and it was later replaced by the popular Buddhist art. The philosophy of aesthetics was closely related to thoughts in the *Upanishads* and thus art played a very important role in the Indian religious life. Inward vision, sense of great peace and tranquility – are the hall marks of Indian art. The early caves of Ajanta are of the *Hinayana* order, where the monks worshipped symbols such as stupa, wheel etc.

Oldest surviving paintings are of cave number X. Large bodies of surviving paintings are associated with the *Mahayana* Buddhism belonging to 5th and 6th centuries A.D. and here Buddha is represented in human form and worshipped as God. The paintings of 5th and 6th centuries A.D. also depict the *Jataka* tales i.e., stories of Buddha in his previous life. The paintings of Ajanta caves are, although based on the Buddhist themes, yet they bear a secular message than the religious.

The depiction of Princes in their palace, ladies in their harems, flowers, fruits, animals, ascetics, mystical creatures – presents the whole image of time. Qualities of virtuous life, journey of soul into cycle of rebirths, illusion of material world, cheerful scenes of everyday life, humanity, compassion, grief – is very well portrayed in the paintings like *‘the Padmapani, the bearer of lotus’*, *‘the dying Prince’* etc. One of the most striking aspect of Ajanta painting is the sympathetic, humane treatment of animals and emphasis to create a work out of the artist’s own vision. According to Lawrence Binyon: *‘in the art of Asia, Ajanta occupies supreme and central position’*. The tradition of Ajanta continued between 6th century and 10th century A.D. at Bagh, Ellora, Sittannavasal, Kanheri, Pitalkhora and Keonjhar. Though the themes are religious but in their inner meaning and spirit, they are secular and their appeal is worldly and aesthetic. A panorama of contemporary life, endowed with richness of expression of refined emotions, sensibilities of highly cultured society is rendered with skill. Attached to it, is high spiritual level – showing detachment and mystical experiences.

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Painting in the post – classical period

While studying painting tradition of India, the contribution made by the south Indian kingdoms of the Cholas, Vijaynagara and Nayakas cannot be ignored. In the Chola temples there are many fresco paintings seen at Vijayala Colesvara temple at Narttamalai (A.D. 1100), Brihadesvara temple at Tanjavur (A.D. 1100), Sangita – Mandapa at Tiruparuttikunram in Kanchipuram (A.D. 1387-88) and Vcayapa Matha at Angundi (about the same date). The Chola frescoes were first discovered in A.D. 1931 within the circumambulatory passage of Brihadeshvara temple. Researchers have discovered the technique used in these frescoes. A smooth batter of lime stone mixture was applied on the stone and over it , large paintings were painted in natural organic pigments. The Chola frescoes have ardent spirit of *Saivism* expressed in them. In all paintings, Chola physiognomical and stylistic forms are apparent. The Classical values of full roundedness of volume, subtle plasticity are also retained. But at the same time, there is also strongly perceptible lessening of the consistency of colour modelling and hence a flattening of surface is there, despite ample curves and colour. During the Nayaka period, the Chola paintings were painted over. The latter paintings belonging to the Vijaynagara period (the *Lepakshi* wall painting), show general decline in the art style. Outline became sharper and dedicate modelling of earlier period is absent. The human figures appear as phantoms, devoid of expression and there is greater emphasis on the display of iconographic forms and mythological stories.

Painting during the Sultanate Period

There are very few illustrations, which can be ascribed to the Sultanate period (13th century - 15th century A.D.), e.g., the Bustan manuscript, the illustrated manuscript *Nimat Nama* painted at Mandu during the reign of Nasir Shah Khalji. *Nimat Nama* represents early synthesis of indigenous and Persian style, though it was latter which dominated in the paintings. Another type of painting known as *Lodi Khuladar*, flourished in the Sultanate domain of North India, extended from Delhi to Jaunpur.

Mughal Painting

Medieval painting is, largely represented by the Mughal School, which developed during the period of the Mughal empire (16th -19th centuries A.D.). Renowned for their brilliant colours, accuracy in line drawing, detailed realism, intricacy and variety of themes – the Mughal paintings were a class by themselves. It was distinct from all other styles and techniques of Pre- Mughal and Contemporary art. Contrary to Delhi sultanate; the Mughal paintings were more popular and widespread. There were several factors responsible for it – urbanization, better administrative system, exclusive patronage by the rulers and nobility, synthesis of cultural values and tradition of Central Asia, integration of Mughal economy with world economy, etc. In fact, painting became a widespread source of livelihood during the rule of Mughals.

The Mughal paintings reflect two types of cultural tradition high culture ‘and popular culture ‘. The notion of high culture ‘is equated with the sophisticated elite class with an exclusive taste and high culture products are not shared by the ordinary people as they are expensive, artistic and

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intellectual creations. The popular culture' is usually equated with the common people and products of popular culture' are common, cheap and easy to understand. In the context of Mughal empire, the high culture 'was exclusive domain of Mughal emperors, their nobles who gave exclusive patronage to the artists, whereas, the popular culture' was associated with aspirations, norms, customs of the general Mughal society and in spite of lack of patronage, it continued to survive, for example, the bazaar paintings.

The Mughal painting did not develop in vacuum. It had clear influence of different tradition of contemporary world, namely, Persian, Timurid, Mongolid, Chinese and European. The diffusion of these styles with the indigenous style created a new living tradition of painting, popularly known as Indo-Sino-Persian art. Initially, the Mughal style of painting had dominant Mongolid characteristics but gradually the Mongolid elements diminished and the Indian characteristics came to the forefront. Thus, diffusion of various styles led to creation of a new cultural element. The Mughals used paintings as a tool of display of political power, imperial ideology, authority, status and economic prosperity. The Mughal paintings were very rich in variety- in terms of themes and colours. Some of the themes were- illustration of battles, scenes from court life, wild life, hunting, portraits, etc. Rich use of colours obtained from precious stones, metals like gold and silver-were also hallmark of the Mughal paintings.

Modern Indian Painting

The decline of the Mughal Empire was accompanied by the control of English East India Company in A.D. 1757 over north-eastern region, thus laying the foundation of British Raj. The colonial era, not only had profound impact on the contemporary politics, society, economy but also on culture. In the realm of art, Indian art gave into new fashion brought by the English. The art was no longer confined to court but began to be taught and patronized by art schools, art societies, etc. With the introduction of academic art, there was more emphasis on Victorian illusionistic art, oil portraits, naturalistic landscapes, etc. In place of courtly patronage, artistic individualism was encouraged. The new breed of colonial artists enjoyed high social status and were in contrast to humble court artists of the Mughal period.

The Company School

As the English East India Company expanded its purview during the late 1700's, large number of its employees moved from England to India in search of new opportunities. The new landscape, unusual flora and fauna, stunning monuments, exotic new people caught the attention of English travellers, Company *Sahibs* and *Mem Sahibs*. They began to hire Indian painters in 18th and 19th centuries A.D. to capture the quaint oriental images. Thus, in the cities ruled by the English East India company, the Company School of painting emerged under western influence. It introduced the idea of India to Europe on one hand and European Academy style of painting in India, on the other. The Company paintings were characterized in medium by the use of water colours and in technique by the appearance of linear perspective, shading, etc. Aesthetically, they were descendents of the picturesque scenes of India created by the artists like Thomas Daniel and

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William Daniel. The English East India Company not only engaged artists for economic surveys and documentation of natural history but also to produce ethnographic subjects like, castes, professions, etc. The hub of Company paintings were centres like Calcutta, Delhi, Madras, Varanasi and Patna, where either the English had a factory or commercial interest. Calcutta was among the early major centre of Company paintings. The patrons like Lord Impy and M.Wellesley hired the artists to paint birds, animals, plants, etc. Sheikh Mohammad Amir of Karraya was in great demand for his elegant renderings of themes related to the British life in Calcutta. In comparison to Calcutta, the development of Company painting was late in Delhi. Its painting market expanded after British occupation of city in A.D. 1803.

Raja Ravi Varma (A.D. 1848-1906)

Raja Ravi Varma of royal family of Travancore received formal training in painting, before entering the low ‘profession of paintings against his family ‘s objections. His paintings were inspired by the Victorian art but were more akin to art form of the royal court. Raja Ravi Varma achieved recognition for his depiction of the scenes from the epics of the *Mahabharata* and the *Ramayana* and thus rose to be a remarkable portrait painter, prized by both, the Raj and the Indian elite. He attained widespread acclaim after he won an award for an exhibition of his paintings at Vienna in A.D. 1873. His fusion of Indian tradition with the technique of European Academic art, created a new cannon of beauty in which characters like Shakuntala, Damyanti, etc. were portrayed shapely and gracefully. The Indian nationalists initially hailed his depiction of past, in spite of being unfamiliar with his philosophical outlook, but during the second half of the 19th century, his works began to be criticized as hybrid, undignified, unspiritual expressions.

According to the critiques, —The mythical characters of glorious past were reduced to the level of ordinary human. He was also criticized for the fact, that his paintings overshadowed traditional art form because of their widespread reproduction as Oleographs flooding Indian culture with his version of Indian myths, portrayed with static realism. In spite of the criticism that he was too showy, sentimental in his style, his paintings appealed all segments of the society and remains very popular even today.

The Bengal School

The belief in India ‘s glorious past and spirituality was responsible for upsurge of a new kind of nationalist sentiment, which questioned the academic art style promoted by Indian artists like Raja Ravi Varma and the British Art School. The Bengal School of Art ‘, the first art movement in India was associated with Indian Nationalism promoted by people like Ernest Benfield, Havell, and Abindranath Tagore, etc. The Bengal School emphasized on the depiction of art that would be Indian in soul and content. In other words, the emphasis was on indigenous and nationalist ideology of art.

Amrita Sher-Gil (A.D. 1913-41)

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One of the most important figures in Indian modernism was Amrita Sher-Gil. She was many years ahead of her time in mid-1930s. Her training in art at Paris and Italy made her technically accomplished. Her early paintings display western influence but after her return to India, there was complete transformation in her work. She rediscovered originality, freshness of ancient Ajanta, Ellora and the value of Indian miniature. Her main mission was to express the naive life of Indian people. She gave her subject 's large, doleful eyes, vacant stares and expression of submission. Her paintings, the *‘Bride’s Toilet’*, the *‘Brahmachari’*, and *‘The South Indian Village’* reveal her passion for India. Sher-Gil has been criticized for not identifying with the national struggle, which was in its final phase during her last years. In spite of criticism, one cannot ignore this fact that, her paintings also became her voice against domination of the British in India.

The Progressive Artists Group

On the eve of independence in A.D. 1947, the Progressive Artists Group was established with an aim to express post-colonial India in a new way. The founders were six eminent artists-K. H. Aria, S. K. Bakra, H. A. Gate, M. F. Husain, S. H. Raza and F. N. Souza. This was also a period of widening of social horizon of artists as they joined modernist artistic milieu. The progressive Artists Group was in favour of social justice and equality. They rejected artistic nationalism. They also had link with the Marxist intellectuals in changing idiom of Indian art. F. M. Souza’s visions were based on Hindu erotic sculpture and Christian iconography whereas S. H. Raza was inspired by mysterious Indian forests and tantric cult. M. F. Husain used bold colours, outlines and fragmentary images in order to make political and cultural statements. Almost all India ‘s major artist in 1950s like Bal Chabda, V. S. Gaitonde, Ram Kumar, Tayeb Mehta, etc. were associated with the Progressive Artists Group. Though the group was dissolved in A.D. 1956 still they enriched art culture of India by moving towards greater social commitment. They were in fact self-confessed modernists pitted against the dead tradition.

Odishan Painting Tradition

Through the century Odisha has retained its cultural identity within the mainstream of pan- Indian culture. A land of rich and diverse artistic achievements, Odisha’s art and culture are the products of a long historical process in which the spiritual, philosophical and the human dimensions have merged to yield the finest effects of a cultured and civilised life.

The cultural heritage of Odisha is reflected in its vibrant art forms. Odisha has distinct tradition of painting, architecture, sculpture, handicrafts, music and dance. Odisha boasts of a long and rich cultural heritage. Due to the reigns of many different rulers in the past, the culture, arts and crafts of the state underwent many changes, imitations, assimilations and new creations, from time to time. The artistic skill of the Odishan artists is unsurpassable in the world.

Wall Painting of Odisha

Mural always rest on the architecture as its Canvas and is a beautifying element in any place of art. Human being always try to beautify its surrounding because to beautify is a primal urge of

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mankind since its beginning and for this reason paintings are noticed on the walls of prehistoric caves.

Palm leaf Painting

The scribing of palm leaf is an age-old tradition in Odisha. Palm leaf as a writing medium in Odisha, is as old as the local literary tradition. Due to transient nature of palm leaf and the tropical climate of Odisha, we do not get old manuscript in Odisha. In the absence of any scientific technique of preservation the method that was being followed in Odisha was to copy them down after every century that helps us to have a large number of replicas of original works.

Decorative Art of India

The artistic expression of the Indian people is not limited to painting on canvas or paper only. Decorative painting on walls of homes even in rural areas is a common sight. Rangoli or decorative designs on floor are made for auspicious occasions and pujas whose stylized designs have been passed on from one generation to the other. The designs are called *rangoli* in the North, *alpana* in Bengal, *aipan* in Uttaranchal, *rangavalli* in Karnataka, *Kollam* in Tamilnadu and *mandana* in Madhya Pradesh. Usually, rice powder is used for these paintings but coloured powder or flower petals are also used to make them more colourful. Adorning walls of houses and huts is also an old tradition. The following are some of the examples of folk art of this kind.

Mithila Painting

Mithila painting also known as Madhubani folk art is the traditional art of the Mithila region of Bihar. They are produced by village women who make three dimensional images using vegetable colour with few earthen colours and finished in black lines on cow dung treated paper. These pictures tell tales especially about Sita's exile, Ram-Laxman's forest life, or depict the images of Lakshmi, Ganesha, Hanuman and others from Hindu mythology. Apart from these women also paint celestial subjects like sun and moon. Tulsi, the holy plant also is to be found in these paintings. They also show court scenes, wedding and social happenings.

Drawings in Madhubani pictures are very conceptual. First, the painter thinks and then she—draws her thought. No pretence is there to describe the figures accurately. Visually they are images that speak in lines and colours and are drawn for some rituals or festivals on household and village walls to mark the seasonal festivals or special events of the life cycle. Intricate flora, animal and birds' motifs can also be found along with geometrical designs to fill up the gap. In some cases, it is a special practice for mothers to make these art items in advance for their daughters as a marriage gift. These paintings also convey advice on ways to lead a good married life.

Kalamkari Painting

The literal meaning of Kalamkari is a painting done by kalam (pen). This art got enriched as it came down from one generation to another. These paintings are made in Andhra Pradesh. It is hand painted as well as block printing with vegetable dyes applied on cloth. Vegetable dyes are

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used for colour in the Kalam Kari work. A small place Sri-Kalahasti is the best known centre of Kalamkari art. This work is also found at Masaulipatnam in Andhra Pradesh. This art is mainly related to decorating temple interiors with painted cloth panels, which was developed in the fifteenth century under the patronage of Vijaynagar rulers. Subjects are adopted from the Ramayana, the Mahabharata and Hindu religious mythology. This art form is a continuous legacy from father to son. After deciding the subject of the painting, scene after scene is painted. Every scene is surrounded by floral decorative patterns. These paintings are made on cloth. They are very durable and flexible in size and made according to theme. Figures of deities have a very rich border embellishments and were created for the temples. Owing to Muslim rulers in Golconda, the Masulipatnam kalamkari was widely influenced by Persian motifs and designs.

Phad Paintings

Phad is a type of scroll painting. The paintings depicting exploits of local deities are often carried from place to place and are accompanied by traditional singers, who narrate the theme depicted on the scrolls. This type of painting is a most famous painting of Rajasthan, mainly found in the Bhilwara district. Phad painting depicts the heroic deeds of a heroic figure, the daily life of a peasant, rural life, animals and birds, flora and fauna. These paintings are created using bright colours and subtle colours. The outlines of the paintings are first drawn in black and later filled with colours. The main themes of the phad paintings depict the deities and their legends and the stories of erstwhile Maharajas. Raw colours are used for these paintings. The unique features of phad paintings are the bold lines and a two-dimensional treatment of figures with the entire composition arranged in sections. The art of painting the phads is approximately 700 years old. It is said that it was originated in Shahpura, some 35 kms from Bhilwara in Rajasthan. The continuous royal patronage gave a decisive impetus to the art which has survived and flourished for generations.

Kalighat Painting

Kalighat painting derives its name from its place of origin Kalighat in Kolkata. Kalighat is a bazaar near the Kali temple in Kolkota. Patua painters from rural Bengal came and settled in Kalighat to make images of gods and goddesses in the early nineteenth century. These paintings on paper made with water colours comprise clear sweeping line drawings using bright colours and a clear background. Subjects are images of Kali, Lakshmi, Krishna, Ganesha, Shiva, and other gods and goddesses. In this process, artists developed a unique new form of expression, and effectively portray a wide range of subjects commenting on the social life of Bengal. Similar kind of pata paintings may be found in Odisha. This painting form has its roots in the culture upheavals of 19th century colonial Bengal.

Indian Artistic Tradition: Music

Introduction

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Songs and dances portray the various stages in our lives. They reflect the socio-religious customs and practices of rural people earlier, but now are a part of modern city culture also. They are linked through centuries of celebration and might have started with fertility rites to obtain prosperity for the agricultural community i.e. fertility of land and cattle but also of birth and survival of children. There are many reasons for celebration that it is difficult to list them. India is a land of rich culture and heritage. Since the beginning of our civilization, music, dance and drama have been an integral aspect of our culture. Initially, these art forms were used as medium of propagation for religion and social reforms in which music and dance were incorporated to gain popularity. From the Vedic era to the medieval period, the performing arts remained an important source of educating the masses. The Vedas laid down precise rules for the chanting of Vedic hymns.

Even the pitch and the accent of singing different hymns have been prescribed. There was more of exemplary presentation through them than education or social reforms. Presently, these art forms have become means of entertainment for people all over the world.

Concept of Performing Arts

What is art? —Art is an expression of all characteristics of the human mind aesthetically. These characteristics, i.e. the varied human emotions, are known as *‘RAS’*. In Hindi, *‘ras’* literally means a sugary juice. It signifies the ultimate satisfaction of *‘aanand’*. Human emotions can be categorized into nine sub-headings or *‘navras’*. They are: Hasya-laughter, Bhayanak-evil, Shringar- aesthetics, Rudra-chivalrous, Karuna-pathos, Vir-courage, Adbhut- astonishing, Vibhatsa- terrifying glory, Shaanti – peace, Shringaar -decorating one’s self, etc.

Art reflects human emotions and human beings spontaneously express their frame of mind through various art forms. Thus the intellectual mind merges with the artistic streak, giving birth to art. The expression is reflected in various styles like singing, dancing, drawing, painting, acting, sculpture. Some of these are expressed through live performances and others through visual arts. Sketching, painting, sculptures are visual arts. Singing, dancing, acting are attributes of performing arts. Music from time immemorial has been the most popular art form of India. They are Sa, Re, Ga, Ma, Pa, Dha, Ne The earliest tradition of Indian music may be traced to Sama Veda which contained the slokas that were put to music. Chanting of Vedic hymns with prescribed pitch and accent still form a part of religious rituals. The earliest text dealing exclusively with performing arts is Bharata’s *Natyashastra* (compiled between second century BC and second century AD) which has six chapters on music. Another major text is Matanga’s *Brihaddesi* compiled between eight and ninth century AD. In this work ragas were first named and discussed at great length. *Sangeet Ratnakara* written by Sarangdeva in the thirteenth century mentions 264 ragas. A variety of string and wind instruments were invented over the period of time.

In ancient texts references have been made to flutes, drums, veena, cymbals. Many rulers such as Samudragupta, King Bhoja of Dhara and King Someshavra of Kalyana patronised music. The Gupta monarch Samudra Gupta was himself an accomplished musician. In some of his coins, he is shown playing on the Veena. Music was also associated with the worship of Gods and Goddess

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in the temples. In the twelfth century, Jayadeva of Orissa produced the most brilliant *raga kavya*, the *Gita Govinda*, each song of which was set in a raga and was composed on the theme of love of Radha and Krishna. Abhinavagupta's (993-1055) *Abhinavabharati* provides useful information about music. Tamil music has a number of terms and concepts parallel to what is found in Sanskrit texts. The Saivite Nayanars and Vaishnavite Alvars too set their psalms (poems) to music. Similarly in the medieval period the Sufi and Bhakti saints encouraged music.

Qawwalis were sung in Sufi *khanqahs* and devotional music like kirtan and bhajan became popular with the Bhakti saints. Names of Kabir, Mirabai, Surdas, Chandidasa, Tulsidas, Vidyapati are closely associated with religious music. Great scholars like Amir Khusrau contributed equally to the promotion of music. The legendary ruler of Malwa, Baz Bahadur and his wife Rupmati introduced new ragas. *Kitabe Navras* written by Ibrahim Adil Shah II during the seventeenth century is a collection of songs in praise of Hindu deities as well as Muslim saints. The most famous musician of Akbar's court was Tansen and there was nobody to match him, even though there were all kinds of singers. Baiju Bawra was also a well-known musician during Akbar's time. The patronage given to these artists by the ancient and medieval rulers have been instrumental in keeping the traditions alive. In fact the Mughal rulers were great patrons of music. According to Lanepoole- —Babar himself was fond of music. He is supposed to have developed some very popular musical style forms like Qawalis, Khayal, etc. Humayun was said to have illustrated Indian texts on music. Akbar composed songs and encouraged musicians. Swami Haridas and his disciples composed many songs in different tunes. Pundarika Vittal was a great scholar of music who wrote the famous Ragamala. Hindustani Music was also enriched by devotional songs sung by Mira Bai, Tulsidas and Surdas.

Divisions of Indian Classical Music

During the medieval period Indian classical music was broadly based on two traditions, the Hindustani classical music prevalent in North India and the Carnatic music of South India.

Hindustani Classical Music

Hindustani classical music may be traced back to the period of the Delhi Sultanate and to Amir Khusrau (AD 1253-1325) who encouraged the practice of musical performance with particular instruments. He is believed to have invented the sitar and the tabla and is said to have introduced new ragas. Most of the Hindustani musicians trace their descent to Tansen. Different styles of Hindustani music are Dhrupad, Dhamar, Thumri, Khayal and Tappa. It is said that Tansen's music had the effect of magic. He could stop the rising waves of the Yamuna and by the force of his *—Megh Rag* he could cause the rain to fall. In fact his melodious songs are sung in every part of India even now with great interest. Some of Akbar's courtiers patronised Musicians to a *gharana* or a particular style of music. *Gharanas* refer to hereditary linkages of musicians which represent the core of the style and distinguish them from the other. The *gharanas* function in *gurushishya parampara*, that is, disciples learning under a particular guru, transmitting his musical knowledge and style, will belong to the same *gharana*. Some famous *gharanas* are Gwalior *gharana*, Kirana

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gharana, and Jaipur *gharana*. Devotional music like kirtan, bhajan, ragas contained in the Adi Grantha and singing in the Majlis during Muharram also deserve a special place in Indian music. Along with this, folk music also shows a very rich cultural heritage. like Baiju Bawra, Surdas etc. The most popular ragas are: Bahar, Bhairavi, Sindhu Bhairavi, Bhim Palasi, Darbari, Desh, Hamsadhwani, Jai Jayanti, Megha Malhar, Todi, Yaman, Pilu, Shyam Kalyan, Khambaj. India also has a rich variety of musical instruments of different types. Amongst the stringed instruments the most famous are sitar, sarod, santoor and sarangi. Pakhawaj, tabla and Mridangam are percussion or tal giving instruments. Likewise, flute, shehnai and nadaswaram are some of the chief wind instruments.

The musicians of Hindustani classical music are usually associated to a *gharana* or a particular style of music. *Gharanas* refer to hereditary linkages of musicians which represent the core of the style and distinguish them from the other. The *gharanas* function in *gurushishya parampara*, that is, disciples learning under a particular guru, transmitting his musical knowledge and style, will belong to the same *gharana*. Some famous *gharanas* are Gwalior *gharana*, Kirana *gharana*, and Jaipur *gharana*. Devotional music like kirtan, bhajan, ragas contained in the Adi Grantha and singing in the Majlis during Muharram also deserve a special place in Indian music. Along with this, folk music also shows a very rich cultural heritage.

Carnatic music

The compositions in Carnatic music may be attributed collectively to three composers who lived between AD 1700 and 1850. They were Shyam Shastri, Thyagaraja and Mutthuswami Dikshitar. Purandardasa was another great composer of Carnatic music. Thyagaraja is revered both as a saint and an artist and epitomises the essence of Carnatic music. The main compositions are known as *kriti* and are devotional in nature. The three great musicians experimented with new forms. Some notable musicians of this period are Maha Vaidyanath Ayyar (1844-93), Patnam Subrahmanya Ayyar (1854-1902) and Ramnad Srinivasa Iyengar (1860-1919). Flute, veena, nadaswaram, mridangam, ghatam are some of the instruments to accompany Carnatic music. Despite contrasting features between Hindustani and Carnatic music, one can find some similarities for example, the Carnatic *alapana* is similar to *alap* in Hindustani classical. *Tilana* in Carnatic resembles *Tarana* of Hindustani. Both lay stress on *tala* or *talam*

Modern Indian Music

With the British rule came Western music. Indians adopted some of their instruments such as violin and clarinet to suit the demands of Indian music. Orchestration of music on stage is a new development. Use of cassettes replaced oral transmission of tunes and ragas. Performance which were earlier limited to a privileged few have now been thrown open to the public and can be viewed by thousands of music lovers throughout the country. Music education no longer depends on the master-disciple system but can be imparted through institutions teaching music.

Musicians

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Amir Khusrau, Sadarang Adaranga, Miyan Tansen, Gopal Nayak, Swami Haridas, Pt. V.D. Paluskar, Pt. V.N. Bhatkhande, Thyagaraja Mutthuswami Dikshitar, Pt. Omkar, Nath Thakur, Pt. Vinaik Rao Patwardhan, Ustad Chand Khan, Ustad Bade Ghulam Ali Khan, Ustad Faiyaz Khan, Ustad Nissar Hussain Khan, Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Kumar Gandharva, Kesarbai Kerkar and Smt. *Gangubai Hangal* are all vocalists. Among the instrumentalists Baba Allauddin Khan, Pt. Ravi Shankar, Ustad Bismillah Khan, Ustad Alla Rakkha Khan, Ustad Zakir Hussain are some of the well-known musicians.

Folk Music

Besides classical music India has a rich legacy of folk or popular music. This music represents the emotion of the masses. The simple songs are composed to mark every event in life. They may be festivals, advent of a new season, marriage or birth of a child. Rajasthani folk songs such as Mand and Bhatiali of Bengal are popular all over India. Ragini is a popular form of folk songs of Haryana. Folk songs have their special meanings or messages. They often describe historical events and important rituals. Kashmir's Gulraj is usually a folklore and Pandiyani of Madhya Pradesh is a narrative put to music. Muslims sing Sojkhwani or mournful songs during Muharram and Christmas carols and choral music are sung in groups on the festive occasions.

Indian Artistic Tradition: Dance

The Rig Veda mentions dance (nrti) and danseuse (nrtu) and compares the brilliant dawn (usas) to a brightly attrived danseuse. In the Brahmanas, Jaiminiya and Kausitaki dance and music are mentioned together. The Epics are full of references to dances on earth and heaven. Like music, Indian dance has also developed a rich classical tradition. It has a great power of expression and emotions while telling a story. In India, the art of dancing may be traced back to the Harappan culture. The discovery of the bronze statue of a dancing girl testifies to the fact that some women in Harappa performed dances.

In traditional Indian culture the function of dance was to give symbolic expression to religious ideas. The figure of Lord Shiva as Nataraja represents the creation and destruction of the cosmic cycle. The popular image of Shiva in the form of Nataraja clearly shows the popularity of dance form on the Indian people. There is not a single temple atleast in the southern part of the country which does not show the sculptures of the dancers in their different forms. In fact classical dance forms like Kathakali, Bharatnatyam, Kathak, Manipuri, Kuchi pudi and Odishi are an important part of our cultural heritage.

It is difficult to say at what point of time dance originated, but it is obvious that dance came into existence as an effort to express joy. Gradually dances came to be divided as folk and classical. The classical form of dance was performed in temples as well as in royal courts. The dance in temples had a religious objective whereas in courts it was used purely for entertainment. In both cases for the artists devoted to this art form, it was no less than praying to God. In southern India Bharatanatyam and Mohiniattam developed as an important aspect of the rituals in temples.

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Yakshagana, a form of Kathakali in Kerala, tells us stories of Ramayana and Mahabharata whereas Kathak and Manipuri are mostly related to the stories of Krishna and his leela (exploits). Performance of Odissi is related to the worship of Lord Jagannath. Though the Krishna *leela* and the stories related to Lord Shiva was the theme of Kathak, this dance came to be performed in royal courts in medieval times. Romantic gestures contained in Thumri and Ghazal, that were also performed with accompanists for the kings, reflect this aspect. Manipuri dance was also performed for religious purposes. Folk dances evolved from the lives of common people and were performed in unison. In Assam people celebrate most of the harvesting season through Bihu. Similarly Garba of Gujarat, Bhangra and Gidda of Punjab, bamboo dance of Mizoram, Koli, the fisherman 's dance of Maharashtra, Dhumal of Kashmir, and Chhau of Bengal are unique examples of performing arts that gave expression to the joys and sorrows of the masses.

As far as the analytical study of this art form is concerned, the *Natyashastra* of Bharata, is a primary source of information, and basically deals with drama. Bharata has discussed dance and its various *angas* (limbs) in detail. Facial expressions, body movements, *hasta mudras* and the footsteps have all been brought together under three broad categories namely, as *nritya* (*pada sanchalan*), *nritya* (*anga sanchalan*) and *natya* (*abhinay*). Both men and women took keen interest in dance but generally women dancers were looked down upon in society. However, with the efforts of great music thinkers and various religious and social reform movements, people have started to hold women performers with great respect.

In the medieval period Kathak dance form was promoted by the Muslim rulers. We hear of these performances in the courts of most of the Mughal rulers except for Aurangzeb. In the south, temples, court and other parts of the building provided an important stage for all dancers. Navaras, mythological tales of Rama, Krishna, Ganesh, Durga were all enacted in the form of dance. Some rulers of the north like Wajid ali Shah was a great patron of music and dance and here the seeds of the Lucknow gharana or school of dance 'was sown. The modern-day dancers like Pt. Birju Maharaj all have come from the Lucknow school of dance. In the medieval period, the south remained very rigid with the rules of dances that were imbibed from ancient Sanskrit texts. It became a seat of learning and institutions of dance sprung up first in the southern region.

In the modern period, we find maximum dance forms in the south Indian classical dance stream. They are Kuchipudi, Bharatnatyam, Mohiniatyam, Kathakali. On the eastern side, Odissi dance flourished greatly. Along with classical dance forms, folk dance also flourished. In most of the regions the local dance form became very popular. Manipuri dance, Santhal dance, Rabindranath's dance, drama, chhau, ras, gidda, bhangra, garba are some of the folk dances that have flourished in India. They are equally popular and have extreme acumen and innovation.

Practically every region of our country has developed their own rich tradition of folk dances. For example, the Bihu dance of Assam, Mask dance of Ladakh, Wangla of Meghalaya, Bhutia or Lepcha dance of Sikkim. Similarly, we also have some dances which are called martial dances like Chholia of Uttranchal, Kalari paittu of Kerala, Thang-taa of Manipur among the more famous ones.

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Presently, all the three art forms are flourishing in the country. Musical institutions have opened up giving opportunities to many. Schools, universities have departments of music. Indira Kala Vishwa Vidyalaya of Khairagarh is a university of music, Gandharva Maha- Vidyalaya, Kathak Kendra and many institutes in the south are all propagating music in their own ways. Music conferences, Baithaks, lecture, demonstrations are all spreading music to nooks and corners of India. Societies like Spic-macay, India International Rural Cultural Centre have worked very hard to bring about a rapport and bondage with artists and the modern generation. Abroad musicians have also flourished and different institutions of music started by Pt. Ravi Shankar, Ustad Ali Akbar Khan, Alla Rakkha etc. are prestigious teaching centres for foreigners. Many foreign universities also have facilities of art forms giving degrees and diplomas to students. All over the world Indian artists are invited to perform and participate in various festivals and occasions.

Indian Artistic Tradition: Architecture

Introduction

At times it becomes very important to be reminded that we are that civilization which has spanned at least 4,500 years and which has left its impact on nearly everything in our lives and society. There are 26 UNESCO World Heritage Sites in India. This is less than six other countries. Is this not a tangible proof of the creative genius of this ancient land, people, and also of the gifts bestowed on it by nature? Be it the Bhimbetka 's pre historic rock art at one end or the innumerable palaces, mosques, temples, gurudwaras, churches or tombs and sprawling cities and solemn stupas on the other hand. Across the length and breadth of the country one can find many beautiful buildings. Some are monuments, palaces, temples, churches, mosques and memorials.

Many of them had their foundation before Christ and many after the coming of Christ. Many generations have been a part of this architecture which stands mighty and lofty reminding us of that glorious past which has been ours. This is because art and architecture form an important part of Indian culture.

Many distinctive features that we find in the architecture today developed throughout the long period of Indian history. The earliest and most remarkable evidence of Indian architecture is found in the cities of the Harappan Civilization which boast of a unique town planning. In the post Harappan period architectural styles have been classified as Hindu, Buddhist and Jain, the medieval period saw the synthesis of Persian and indigenous styles of architecture. Thereafter the colonial period brought the influence of Western architectural forms to India. Thus, Indian architecture is a synthesis of indigenous styles and external influences which has lent it a unique characteristic of its own. Culture comprises a plurality of discourses. Architectural forms are the most visible discourses of past civilizations. Indian civilization presents a very rich and diversified architectural tradition.

Architecture: Meaning, Form and Context

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In common parlance, architecture is a study of forms: about plans, designs, motifs and how they have evolved over time. But built spaces are a medium to study societies as well. Architectural spaces, both sacred and secular have a functional aspect, in the sense that they fulfil the need for what they were created. A temple or a mosque is a house of worship and a king's tomb or a palace has royal connotations, a commemorative edifice proclaims what it is meant to, and houses are built to protect people and communities. Through these physical types, we get to know the technical knowhow of the times, the processes of their creation, patterns of patronage, and a given society's metaphysical system as the architectural forms draw upon contemporary cultural and philosophical discourses. Power and authority are as much reflected in these built spaces as are notions of aestheticism that are otherwise embodied in contemporary literature.

Architecture is also a medium to study society because built spaces delineate communities, give them a sense of belonging and a cultural identity. Architectural forms become spaces where various identities and groups are formed, in which some are included, while others 'are not. Often these spaces become sites of contestations, conflicts, state formation, assimilation and exclusion - generating multiple meanings. They are lived spaces with firm social moorings. At the same time, monuments, even religious structures have multi-layered histories and not belong to one monolithic community or compact power structures. They are always shared spaces where different individuals and communities come together to create it. They have multiple affiliations. Architectural forms therefore, are not just a study of forms, the pure exotica, but they are a part of a larger social cultural history.

Religion, in all time and space has always been a major propeller of architectural creations as of other artistic activity. In the Indian context, from the Buddhist stupa and *chaitya* to the Hindu temple, and then to the Muslim Mosque or the Christian church, religion has stimulated all art. However, this is not to mean that the Buddhist *chaitya* gave way to the Hindu temple to be replaced by the Muslim Mosque and so on. There is no takeover of one style from another, nor is there any 'high' point or 'low' ebb. Present scholarship rejects the notion of a Gupta 'classical age' and post-Gupta centuries to be one of decadence. As a matter of fact, some of the finest temples were constructed in the post-Gupta period, as testimonies to India's fine architectural tradition. Both sacred and secular architecture instead, manifests a continuous process of adaptation and transformation across different regions and communities and is as much inclusive of local forms as of forms that came from beyond the borders. Overlap and interaction is the key to understand Indian architecture. And since there is no linear development in Indian architecture, the discipline being a multiple discourse, we need to move away from the primacy of one region, period, dynasty or patronage. This would then also mean that we need to move away from the factor of 'influence' and instead lay stress on the processes behind the architectural endeavours, which are multi-layered, with multiple meanings and paradigm shifts.

No architectural type is a self-contained category with a monolithic identity. Monuments need to be analysed in relation to their own historical and ideological contexts. And finally, this would also mean, that architecture is not just a study of forms – of icons or decorative motifs, of spatial

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and scientific technical production or of even the pure functional - but is a part of a larger history of culture, society and politics.

Perception of India's Architectural Tradition: Historiography

The history of Indian architecture, as a systematic study, was first taken up in British India. Several influential writers, from 1874 - 1927, set the future trends of scholarship. Most viewpoints that were current till recently, were influenced by the writings that appeared from mid 19th century onwards. From Henry Cole's publication of the catalogue of the Indian collection at the then, South Kensington Museum (1874) to Ananda Kentish Coomaraswamy's classic, *History of Indian and Indonesian art* (1927), several issues regarding Indian art and architecture were debated and frameworks, largely derived from western methodologies, were put forward. Partha Mitter divides these writings and their approaches into two broad groups: archaeological and transcendental.

To the first group, classical European art was the exemplar of perfect taste against which all Indian art and architecture was to be judged. This is easily discerned in the writings of its major protagonists: Henry Cole, R. Orme, H. Colebrooke, James Fergusson, Vincent Smith and George Birdwood. This approach did much to further formulate the orientalist canon, seen in James Mill's *History of British India*, written in 9 volumes (1817-20), where the principal orientalist vision received its first classic articulation. Rediscovery of India's cultural past in these colonial writings was founded on the premise that to control the present better, you need to know the past of the ruled better. Primacy of religion and race were crucial in understanding Indian architecture for this approach. Buddhism, Hinduism and Islam were the markers of Indian cultural identity. In this paradigm, Vedic and Buddhist periods were periods of pristine purity, while

medieval Hinduism coincided with decay as evidenced from overtly decorative temples. The debate concerning Aryan versus Dravidian centred on Buddhist art being alone worthy of appreciation as it was Aryan and influenced by Graeco-Bactrian antiquity. In some writings, Islamic art too was superior and rational because it came from outside and Islam did not have the constraints of the Hindu caste system. Central to this construct is the foreign origin of Gandhara, as it was influenced by Greek art.

The second group was concerned with characterizing Indian art as transcendental and can be called nationalist in its approach. The writings of these art historians, led by Ernest Binfield Havell and Ananda Kentish Coomaraswamy centred on Indian art embodying an idea, an inner world of beauty that has an intrinsic meaning. Based on classical norms of Neoplatonist doctrines, this approach read all Indian art as spiritual. The spirituality of Indian art was underlined when Coomaraswamy informed that nature was transcendental and existed on a metaphysical plane in the artist's mind, which was then externalized and represented in material art form in his work. The vehicle through which this happened was a special technique of vision, the practice of yoga, known to the traditional Indian artists. Even the architectural form of the dome, to Coomaraswamy, was a work of imagination and not one of technicality. However, Coomaraswamy too, like the other writers, took refuge in western thought and knowledge of Platonism to explain Indian art.

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Again, although, Coomaraswamy was right in assessing the role of religion in Indian art, but when it came to explaining the precise relation between art and religion or the nature of Indian art, he took recourse to collective metaphysical generalizations.

The problem with this approach is that it does not show how the meaning is derived, or how to read meaning in a form by virtue of its intrinsic properties. Much of writing today explains the exact nature of this relationship in more concrete and individual ways, rather than in generalized collective notions. Indian art and architecture have to be studied in specific religious, cultural, political and social contexts. Different endeavours and forms have to be assessed from their own specific contemporary positions. With this backdrop of what architecture 'should mean and by drawing from recent writings, we shall try to unveil some architectural forms and their meanings from India 's cultural past.

Harappan Period

The excavations at Harappa and Mohenjodaro and several other sites of the Indus Valley Civilisation revealed the existence of a very modern urban civilisation with expert town planning and engineering skills. The very advanced drainage system along with well-planned roads and houses show that a sophisticated and highly evolved culture existed in India before the coming of the Aryans. The sites of the Indus Valley Civilization were excavated under the Archaeological Survey of India established by the British. The Harappan people had constructed mainly three types of buildings-dwelling houses pillared halls and public baths.

Another remarkable feature was the existence of a well planned drainage system in the residential parts of the city. Small drains from the houses were connected to larger ones along the sides of the main roads. The drains were covered and loose covers were provided for the purpose of cleaning them. The planning of the residential houses were also meticulous. Evidence of stairs shows houses were often double storied. Doors were in the side lanes to prevent dust from entering the houses.

The most important features of Harappan architecture are their superior town planning skills and cities that have been built on a clear geometric pattern or grid layout. Roads cut each other at right angles and were very well laid out. As the Indus Valley settlements were located on the banks of the river, they were often destroyed by major floods. In spite of this calamity, the Indus Valley people built fresh settlements on the same sites. Thus, layers upon layers of settlements and buildings were found during the excavations. The decline and final destruction of the Indus Valley Civilization, sometime around the second millennium BC remains a mystery to this day.

The Harappans had the knowledge and skill of sculpting and craft. The world's first bronze sculpture of a dancing girl has been found in Mohenjodaro. A terracotta figure of a male in a yogic posture has also been excavated. Beautiful personal ornaments, soft stone seals with a pictorial script and images of humped bulls, Pashupati unicorn have also been excavated.

The Vedic Aryans who came next, lived in houses built of wood, bamboo and reeds; the Aryan culture was largely a rural one and thus one finds few examples of grand buildings. This was

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because Aryans used perishable material like wood for the construction of royal palaces which have been completely destroyed over time. The most important feature of the Vedic period was the making of fire altars which soon became an important and integral part of the social and religious life of the people even today. In many Hindu homes and especially in their marriages, these fire altars play an important role even today. Soon courtyard and mandaps were built with altars for worship of fire which was the most important feature of architecture. We also find references of Gurukuls and Hermitages. Unfortunately, no structure of the Vedic period remains to be seen. Their contribution to the architectural history is the use of wood along with brick and stone for building their houses. In the 6th century B.C. India entered a significant phase of her history. There arose two new religions - Jainism and Buddhism and even the Vedic religion underwent a change.

Almost simultaneously larger states sprang up which further provided for a new type of architecture. From this period i.e., the expansion of Magadha into an empire, the development of architecture received further impetus. From now it was possible to trace Indian architecture in an almost unbroken sequence.

Cave architecture

The development of cave architecture is another unique feature and marks an important phase in the history of Indian architecture. More than thousand caves have been excavated between second century BC and tenth century AD. Famous among these were Ajanta and Ellora caves of Maharashtra, and Udaygiri cave of Orissa. These caves hold Buddhist viharas, chaityas as well as mandapas and pillared temples of Hindu gods and goddesses.

Temples were hewn out of huge rocks. The earliest rock-cut temples were excavated in western Deccan in the early years of the Christian era. The chaitya at Karle with fine high halls and polished decorative wall is a remarkable example of rock-cut architecture. The Kailash temple at Ellora built by the Rashtrakutas and the ratha temples of Mahabalipuram built by the Pallavas are other examples of rock-cut temples. Most probably the stability and permanence of rocks attracted the patrons of art and builders who decorated these temples with beautiful sculptures.

The Temple

Buddhism was the earliest Indian religion to require large communal spaces for worship. This led to three types of architectural forms: the *stupa*, the *vihara* and the *chaitya*. Many religious Buddhist shrines came up between the 1st century BCE - 1st century CE. Stupa, originally the focus of a popular cult of the dead, is a large burial mound containing a relic of the Buddha. It celebrates the Buddha's *parinirvana* (end of cycle of suffering), symbolizes his eternal body, and is an object of worship. Not many stupas have survived from these early times but the Great Stupa at Sanchi in Madhya Pradesh with its majestic four gateways (1st century BCE/CE) has survived intact. There is evidence of community patronage of landowners, merchants, officials, monks, nuns and artisans associated with these Buddhist projects.

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Along with stupa architecture, a novel cave architecture or rock-cut architecture too developed in most parts. Most of Hinayana Buddhist rock-cut prayer halls/chapels (*chaitya*) and monasteries (*viharas*) came up in the Deccan region (120 BCE – 400 CE), along ancient trade routes that had excellent quality of rock. The best known are Karle (50 - 70 CE) and Ajanta (cave 9 and 10 in the c.2nd century BCE). Again after a gap of some 250 years, innumerable shrines and monasteries were cut into hills and rocks where Buddhist, Jain and Hindu monks could live and pray. Archaeological data suggests that both the Buddhist *chaitya* and the Hindu rock-cut temple were contemporaneous in the 3rd - 1st century BCE. Some of the finest examples can be seen in western Deccan from the 5th century CE to almost for over 300 years. To this latter phase belongs the Kailashnath temple at Ellora caves (760 CE), built under the patronage of the Rashtrakutas (753 - 982 CE), to be followed by the rock-cut temples of Elephanta (c.500-760 CE). Rock-cut shrines were emerging elsewhere south of the Deccan as well.

Pallava Rock-Cut Temples of Mamallapuram

The first shrines in the Tamil country in South India were cave shrines, derived from the Buddhist tradition. These came up during the rule of the Pallavas (600 - 900), under whom the foundations of the Dravidian style were laid. The Pallavas belonged to Andhradesha but their centre of activity was the lower reach of the Palar river and their chief architectural remains are mainly found in the country around Kanchipuram, their seat of power and in the seaport of Mamallapuram, built by them in the present-day state of Tamil Nadu. The port had been a centre of trade from Roman times and Kanchipuram, 40 miles away, a major cultural centre. The Pallava rulers sent expeditions to Sri Lanka and traded with China and South East Asia. They were great patrons of art and architecture, which was driven by a systematic ideology. They used architecture to legitimize their rule by richly endowing the shrines and by naming the edifices after their kings. As a result, a complex relationship began to grow between the temple, community and the king.

Temple architecture under the Pallavas resolves into two phases: The first phase (610-90), the Mahendra and Mamalla Group, is wholly rock-cut while the second (690-900), the Rajasimha and Nandivarman Group is entirely structural. In the first phase, the rock-cut structures took two forms: the *mandapas* (610 - 40), and the *rathas* and *mandapas* (640 - 90). A *mandapa* is an excavation, an open pavilion excavated in the rock. It takes the shape of a simple pillared hall with one or more cellas in the back wall. A *ratha* is a monolith, in the shape of a chariot or a car that is used to take the deity out but here it means a series of monolithic shrines in granite resembling certain wooden prototypes. A *mandapa* in all probability had other structurally attached buildings, but these have perished because of their impermanent material.

Chola Structural Temples: The Brihadisvara at Thanjavur

Temple architecture in South India reached its pinnacles under the rule of imperial Cholas (850 - 1250). Early Chola temples however, are not as large as the ambitiously planned Pallava Kailashnatha or the Vaikunthaperumal temples at Kanchipuram. Development in early Chola architecture consists, instead, in perfecting the unique elements of the Dravidian style and

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combining them harmoniously with new forms in astonishingly diverse ways. A typical new Chola feature, that is different from the Pallava, is the famed ornamentation of temple walls. This consists in the use of real deep niches with entablatures. These niches, the *Devakushtas* (niches to house deities), flanked by demi pilasters, appear on wall surfaces of Chola temples. The decoration, in most finished examples, alternates between the various niche devices of *koshtapanjaras* and *Kumbhapanjaras*. Space is narrow in these forms but the decoration is more rounded. The pilasters of these niches are crowned by a curved roof moulding adorned by two *kudus* with crowning lion heads. The bases of these decorative devices have *makara* (motif based on the mythical sea monster) and warrior heads.

Other Chola distinction is seen in the abandonment of the Pallava *yali* or the lion at the bases of pillars and pilasters. The pillars too, are more enriched and defined. As earlier noted, the final element in the Dravidian pillar of the notch in the shaft before it flares, with a slight swelling above it, gets transformed now under the Cholas to become the most delicate of vases (*kalash*).

Another elegant feature of the pillar is the decorative device of the *kudu*, put as a rollmoulding on top of the pillars. The gateways, which are dwarfed in the Pallava, are in late Chola prominent. The *dwarपालas* (gatekeepers) in Chola temples are fierce men with tridents, bearing tusks protruding from mouths, rolled eyes and hands always in threatening gestures. These contrast with the benign natural looking single paired arm *dwarपालas* of the past. All these features climax in two temples, the Brihadisvara (Rajarajesvara) at Thanjavur, the capital of the Cholas and the Gangaikondacholapuram, near Kumbakonam. These come at a time of greatest extent of Chola power. Cholas had become the greatest power in South India by 10th century CE. They had reached the borders of the Rashtrakuta kingdom in the north.

Rows of temples were built on both the banks of the river Kaveri to mark their growing power. Cholas greatly made use of art to proclaim their power, used temples to make unequivocal statements about their political hegemony. Rajaraja I, crowned in 985, carved out an overseas empire by establishing a second capital at Pollonaruva in Sri Lanka. The Brihadisvara (995-1010), built by him at his capital Thanjavur, though he did not live to see it completed is a product of this success. The temple inscriptions make clear the triumphal nature of the edifice. Donations to the shrine came from far and wide. The numbers of architects, accountants, guards, functionaries, temple dancers, revenue records of landgrants etc are engraved on the temple walls, thus establishing the importance of the temple as an institution of prime importance in Chola times.

Chandella Structural Temples: The Khajuraho Group

From the eighth century CE, Nagara styles in the north began evolving in parallel to the Dravidian in the south. Orissa on the east coast and the region of Gujarat and Rajasthan in the west and central India represent two distinctive Nagara type of temple architecture. The crowning achievement of the western and central style is a group of temples at Khajuraho in Bundelkhand in the state of Madhya Pradesh. Of the 85 temples, built (950 - 1050) by the Chandella Rajput rulers, only about 20 remain in good state of preservation. The first major royal Edifice, the Lakshmana temple (954)

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was built by Yasovarman Chandella to celebrate his independence from his Gurjara- Pratihara (710 - 1027) overlords of north-central India. These Gurjara-Pratiharas (known for their open pavilion temples) were key players along with the Rashtrakutas (753 - 982) of the Deccan and Palas of Bengal (750 - 1174) in the struggle for power and hegemony.

Khajuraho, the Chandella capital was a flourishing cultural centre where poets, musicians, grammarians and playwrights all resided with affluent Jain merchants and court officials. Extensive religious establishments, Hindu, Jain, Buddhist, exercised considerable social power, encouraging lavish spending on temples and shrines. The Chandellas are also known for patronizing public works like reservoirs and their temples represent different belief systems. The Hindu, Jain and Buddhist temples of Khajuraho have negligible architectural differences of sectarian origins. Indeed, they collectively represent the apogee of the central variant of the Nagara style.

The Kandariya Mahadeo, the Lakshmana and the Visvanatha are the most fully developed at Khajuraho, and along with other temples have some common features. They are oriented towards the east, and instead of the customary enclosure walls, they stand on high and solid masonry terraces. A compact architectural synthesis is achieved in the structures by the high flight of steps, leading to the terraces. The ground plan of most of the Khajuraho group is like a Latin cross, with the long axis from east to west, and the entrance being on the east. This shape is divided into the usual three main compartments: the cella or the *garbhagriha*, an assembly hall or the *mandapa* and the entrance portico or the *ardhmandapa*. In addition to these are the *antarala* or the vestibule to the cella, and in the more developed examples, the transepts or *mahamandapa* together with the processional passage around the cella are as well integrated.

Medieval Architecture of India

The Arab conquest of Sind in the year 712 CE changed the power equations in the Indian sub-continent. Thereafter from the 10th century onwards many raids and sieges were undertaken by newly emerging powerful Turkish rulers of areas in present day Afghanistan and Central Asia. The campaigns of Sultan Mahmud Ghazna from late 10th-11th century, culminated in the Turkish conquest of north India in late 12th century under Sultan Muiz ud-Din Mohammad Ghur and his commanders.

Political conquest, however, did not introduce new architectural forms, associated with the new religion of Islam. Mosques had already been built in Sind in the 8th century and Muslim traders had managed to build their places of worship and funerary structures of tombs in the port of Bhadreswar in Gujarat (c.1160). These structures, instead of being arcuate, and hence Muslim, are low Hindu trabeate constructions, using Indic column orders with iconographical details of half lotus and bead-and-reel bands, derived from local traditions. The label Muslim and Islamic, therefore, needs to be questioned as a distinctive category, right from the start. For, when the forms of arch and dome are used in Hindu/Buddhist/Jain temples or when the beam, lintel or pillars are used in mosques, tombs and palaces of Muslim rulers, these architectural forms are never single

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monolithic cultural categories and do not belong to one religious' community. We have seen this earlier as well. This is because architectural forms are socially rooted at all times and go through a process of adaptation and transformation.

Colonial Architecture

Profound changes took place in the art and architecture of India during the colonial era. European colonists, the Portuguese, Dutch, Danish, French and the British brought with them the concepts and forms of European architecture - Neoclassical, Romanesque, Gothic and Renaissance. The initial structures were utilitarian warehouses and walled trading posts, giving way to fortified towns along the coastline. The Portuguese adapted to India the climatically appropriate Iberian galleried patio house and the Baroque churches of Goa. The St. Francis Church at Cochin, built by the Portuguese in 1510, is believed to be the first church built by the Europeans in India.

The Danish influence is evident in Nagapatnam, which was laid out in squares and canals and also in Tranquebar and Serampore. The French gave a distinct urban design to their settlement in Pondicherry by applying the Cartesian grid plans and classical architectural patterns. However, it

was the British who left a lasting impact on India architecture. They saw themselves as the successors to the Mughals, as they settled down to about 200 years of rule, and used architecture as a symbol of power. The British followed various architectural styles- Gothic, Imperial, Christian, English Renaissance and Victorian being the essentials.

The first British buildings under the East India Company were factories but later courts, schools, municipal halls and *dak* bungalows came up. These simple structures were built by their garrison engineers. A far deeper concern with architecture was exhibited in churches and other public buildings, though most of these were adaptations of the buildings designed by leading British architects back home in England. Under the Company, the old Indian port cities turned into fortified zones.

The new English fortifications turned city walls into artillery platforms and angled them mathematically to cover all lines of fire. And since, the guiding principle behind all architectural activity in these ports was security, the fortified port cities of the Company, Kolkata, Mumbai and Chennai, were not centrally planned cities. The Company was suspicious of any central planning that involved unnecessary expense. The streets though, were fairly regularly laid out. Modest churches and hospitals catered to the European population. But the paramount consideration was defence. The governor's residence served as the symbol of authority. The port cities had Black and White towns to segregate the European and native populations.

Changes came after the victory at Plassey (1757), the English now ventured out of the fortified port cities to the countryside for the first time. Interaction between Indian and western cultures produced an architecture of great variety with elegance, especially domestic architecture. Many imposing public buildings were constructed by the East India Company engineers with the help of

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Indian builders. However, the inspiration was often the European architectural texts and a time lag of around 20 years before the style was introduced into India from Britain.

Indian Linguistic Tradition: Indian Sculpture

The arts in the Indian tradition were considered to be creations of the gods, and therefore none was superior to the other. Just as dance and music was begotten by Shiva, painting and sculpture was begotten by Vishnu and architecture by Rudra Vishwakarman. Cultural creation was believed to be a reflection of the divine and therefore *saundarya* or aesthetic pleasure was built into its production and consumption. It is no wonder that the majority of ancient and medieval arts came up within a socio-religious context. Art for its own sake was not known or created in either the classical or the folk context. The artist was a *sadhaka*, a person who meditated upon his creation using a number of prescriptive and ritual texts rather than an individual genius, since art was an offering as well as revealed to him.

Shilpasatric Normative Tradition

An entire textual tradition exists, consisting of the *Shilpashastras* and the *Vastushastras* that gives rules and regulations along with the description of numerically increasing as well as progressively complex icons. These texts coincide with the creation of the Pauranic tradition which is based on a variety of myths and of familial (such as the families of Shiva or Vishnu) as well as sectarian relationships of the gods within a pantheon for example the various *avatars* in Vishnuism or the variety of subsidiary deities such as Nandi, ganas etc. in Shivaism. The creation of icons corresponds to the incorporation of deities and myths into the pantheon of Vishnu, starting from Matsya to Kalki as is seen in sculptures on the *Dasavatara* temple at Deogarh in Uttar Pradesh.

Like the other *shastric* texts the *Shilpashastras* lay down the exact prescriptions as well as rituals, in this case for the creation of sculptures and buildings. These regulations range from the state of being of the sculptor to the selection of stone or other media, the preparation of the surface to the technique of sculpting and characteristics of the icon itself. The texts also give exact measurements and proportions of each image, which is known as iconometry which along with iconography lays down rules for making an icon. Iconography literally means the study of icons, and includes within it the identification, description, and the interpretation of the content of images. It can be interpreted as a) Pictorial illustration of a subject b) The collected representations illustrating a subject or c) a set of specified or traditional symbolic forms associated with the subject or theme of a stylized work of art.

The *Pratimalakshna* of Naganjit was one such text that had a lasting impact on later treatises such as the *Brihatsmahita* of Varahmira and of Utpala. Other texts like the *Vishvakarmavatarashastra*, the *Aprajitaprichha*, the *Samgrnaustadharma* of King Bhoja, *Abhilashitarthacintamani* of king Somesvaradeva of the Chalukayas, *Manasara*, *Manasollasa*, *Mayamata* and *Shilparatna* of Shrikumara are some of the specialized texts that fall under the category of the *Shilpashastras*. These were largely written between the sixth to the thirteenth centuries.

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The information contained within these is largely taken from religious texts such as the Samhitas, Agamas and Tantras along with Puranas such as *Agni Purana* and *Vayu Purana*. The most important of texts on iconography is an upapurana called the *Vishnudharmottarapurana* that was composed in Kashmir somewhere during the late seventh century. This text gives detailed descriptions of the form, attributes, colour of most of the significant deities of north India. Similar texts belonging to both north and south India continued to be composed during the medieval period and have made an enormous contribution to our study and understanding of traditional Indian art and architecture. However, this is not to suggest that Indian artists were bound only by the formal prescription given in the texts and could not innovate or adapt these to their individual genius or regional practices of which we have countless examples.

Classicism –Narrative and Sculptural

Free standing sculptures of local deities such as the Manibhadra *Yaksha* were commissioned by individual merchants such as Kunika from the third century onwards. These local spirits, called *yakshas* and *yakshis* in inscriptions as well as texts, were guardian deities of cities, city gates, orchards, trees and waters. They were associated with fertility and prosperity and the ability to fulfill the earthly aspirations of the devotee. Some of the earliest examples are the Didarganj *Yakshi* and the Parkham *Yaksha* though of course other such larger-than-life size figures are found all over north India during this period. In terms of art, there is a remarkable uniformity of idiom and style in the conception and execution of these huge sculptures from all over India, indicating a kind of pan Indian religious belief system as well as mobility of ideas and of lay people.

Mathura School of Art

Mathura art reflects the urban and sophisticated tastes of the inhabitants, patrons and sculptors of the region who adapted the older forms of Bharhut-Sanchi and foreign artistic influences of Bactro-Gandharan art to create a widely spread and influential art style. Mathura and the surrounding region have a long history though continuous political history can be traced from the 6th century B.C. onwards when this became the capital of the Surasena *janapada*. Later, it came under the control of the Magadhan kingdom under the Nandas and Mauryas from whom it passed on to the Sungas under whom it was a prosperous city as recorded by Patanjali in the 2nd century B.C. It continued to be under the suzerainty of local chiefdoms such as the Mitras and Dattas whose coins have been discovered from the region. It is in the middle of the 1st century B.C. that Mathura came under the rule of Saka-Kshaptrapas whose rulers such as Rajula and his son Sodasha issued the inscriptions of importance. It is under the Kushanas, especially under Kanishka that Mathura became the eastern capital and emerged as a major centre of art activity. The Kushanas ruled this region till about A.D. 250 after which there is a hiatus or gap here till the rise of the Gupta in the 4th century B.C. though art activity continued in the transitional period. This period saw an expanding urbanization and the rise of long- distance trade. This led to an increased contact within larger areas of the Kushana Empire.

Gandhara School of Art

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Gandhara art represents the art that developed and spread in the north western part of India from the 1st Century B.C. to the 4th Century A.D. The major centers of art activity of this school were in the kingdoms in this region such as Bactria, Kapisha, Swat and Gandhara. The main material used in the Gandhara School is metal such as the gold used in the Kanishka reliquary from Shah ji ki Dheri. Stone wherever used is usually blue or grey schist and slate. Style has naturalism in body form, drapery, and pictorial scale. The bodies are made in the classical tradition with its emphasis on perfection of the human form. Therefore, they are usually shown as youthful and strong. The male figures are shown with musculature and with a squarish torso. The rendering of drapery with sharp flowing folds is similar to those seen on a Roman toga and is a distinctive feature of Gandharan art as are wavy curled hair and sharp features.

Gandharan style was an amalgam of Hellenistic- Roman, Iranian and indigenous art. A number of compositional traits were adapted from Roman mortuary art, while the divine attributes and decorative elements were taken from Hellenistic (Greek) and Iranian roots. This interaction of artistic components was largely due to the geographical position of the region which was at the cross roads of cultural exchange. The area saw the advent of number of foreign powers and political configurations ranging from the Greek, Bactrian to Kushana. It was also at the hub of economic activity based on trade with the west through the great Silk route. Sculptures of the school are usually found as part of architectural contexts with a deliberate iconographic scheme or pattern. There is a standardization of composition, pose of figures and other incidents from the life of Buddha which suggests that the sculptors are following an established iconographic mode.

Amaravati School of Art

Buddhist art was not confined to north India alone and a very large religious complex grew around Amaravati. It represents the evolution of uniquely beautiful regional art style based on a thriving commercial and imperial system. The rise and fall of the ruling dynasties of the region influenced the construction of the monument, as did the doctrinal changes in Buddhism itself.

The Amaravati *stupa* is the largest and the grandest of all *stupas* found in the region though many other *stupas* have been found in Andhradesha region such as at Jagayyapeta, Goli, Ghantasala, Bhattiprolu and Nagarjunakonda. The *stupa* of Amaravati was product of a complex package made up of civilization, polity and economy of the area. An architectural site of this scale suggests that there was a large Buddhist population in the area who not only undertook the project of building this but whose spiritual needs were met through this *stupa*. It also presupposes that there was an adequate supply of raw material as well as the presence of skilled artisans to work on these in the area. Thirdly and most importantly there existed adequate resources based on economic surplus that could patronize the building over the large period of its construction.

These resources must have been provided by the ancient city of Dharanikota which is about half a kilometer downstream on the mouth of river Krishna. This was a port on the river that allowed an enormous waterway, that could be easily navigated by large ships, into the hinterland of Andhradesha. The port and the hinterland had prosperous commercial relations with distant

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countries included the west from the beginning of the Christian era. Donative inscriptions found carved on the *stupa* refer to merchants as well as royal patrons who must have derived their riches from this trade.

Buddhism was significant in the religious milieu of Andhradesha from the Mauryan period onwards, and the society was literate, complex and highly organized. At Amaravati one sees the transition from aniconic representations characteristic of *Theravadin* Buddhism to representing the Buddha in his anthropomorphic form.

Classicism: Gupta Art

As seen above, the styles and themes of all three schools of art influenced each other during the early period. The evolution of art in these areas was largely based on narrative bas relief carved on *stupa* railings and gateways. The forms and images that developed here led to the elaboration of decorative schemes on the temples as well as the evolution of sectarian icons under the Gupta and Vakatakas. This period is also known as the period of classicism in Indian art because the high aesthetic benchmark set by the sculptors and had a lasting impact on subsequent art styles all over India.

The Gupta Empire marks a culmination of various strain of cultural developments from the Maurayan period onwards. Their fruition is seen as a result of the long reign of relative political stability of the Gupta empire. The Gupta period is recognized as the peak of the development of the classical ideal as described in the *Visnudharamottara Purana* in all forms of art including literature, sculpture painting and drama etc. The main difference in the Gupta religious sculpture is that its bodies. This is because the metaphoric nature of the deity, Vishnu or Shiva or any other deity, as indicated in the *Vedas*, is sought to be depicted. The deity is representative of the —*Purushal* or the original man/deity who gets dismembered into creation. The multiplicity also indicates an attempt to fuse the older deities with aspects of the folk deities derived from the new area brought within the empire and brahmanical fold. inspiration is a god or a *deva* rather than an enlightened being like the Buddha. Traditional deities such as Vishnu and Shiva and the religious authority of the *Vedas* find reflection in the works of the Gupta period along with the incorporation of local pastoral or folk traditions. The Gupta Classical form also has a Pan-Indian character and large geographical spread and influence. One aspect of Gupta art is that the deities are depicted as having a multiplicity of hands and legs as also heads and bodies. This is because the metaphoric nature of the deity, Vishnu or Shiva or any other deity, as indicated in the *Vedas*, is sought to be depicted. The deity is representative of the *Purushal* or the original man/deity who gets dismembered into creation. The multiplicity also indicates an attempt to fuse the older deities with aspects of the folk deities derived from the new area brought within the empire and Brahmanical fold.

The Gupta deity is depicted standing crowned and ornamented like a king. It is shown adorned with thin clinging folds or garments and while the characteristics of the *chakravartin* find depiction, more stress is given to the spiritual aspect of the figure than the muscular physical that

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were emphasized in the Gandhara School. The eyes are usually half closed in a meditative or yogic posture. The various hands represent different aspects of the divinity such as the mace in the hands of Vishnu representing force or strength while the *abhaya mudra* of another hand showing blessing.

The numbers of heads apart from depicting either —*panchratra* emanations (or the *Visvarupa*) also depict different aspects of the divinity and often show the merger of more than one cult in one deity. The deities are often depicted with one or more attendants from the sectarian faith of the main deity.

An example of the early Gupta art is the representation of Ganesha in the Udaygiri caves where the iconography is relatively simple and there is no crown or jewelry while the Mahisamardini and Vishnu figures depict the classical traits. Narrative art of the Gupta period has fluidity and depiction in great detail as can be seen from the *amritmanthana* on the lintel of a cave temple at Udaigiri. Shiva as *Dakshinamurti* or facing south the archetypal teacher at Ahichhatra is another good illustration of early Gupta art which is relatively less complex than a later work such as Gajendramoksha at Deogarh in Uttar Pradesh. The *ekamukhalinga* is a characteristic icon of the Gupta period. The bust of Shiva with three tiered *jatamukuta* on which a crescent moon is placed is superimposed on the linga shaft. The face is serene and calm. The carving of Yamuna and Ganga on the doorjambs of temples was a Gupta innovation and is linked to their political rise. Sectarian images such as Varaha enjoyed great popularity in central India around Eran where the cult must have had special significance.

The Gupta style is marked by use of few ornaments and simple apparel. The modelling is based on inner idealized structure rather than on outward musculature. The face is oval with downward looking; eyes are half closed, sharp nose and full smiling lip. The whole has soft flowing contours that are revealed through the relatively simple drapery. The Gupta style was prevalent in most of the Gangetic valley and central India which was under the Gupta imperial suzerainty. The Gupta artistic production is marked by experimentation in both themes as well as material. Though stone is used prolifically, one has found impressive life-sized free-standing terracotta sculptures of the river goddesses from Ahicchatra. The same site has revealed a number of terracotta panels depicting scenes from the Epics and *Puranas*. Sita, Parvati, Shiva, and other subjects such as a laughing boy are also found in terracotta. A number of regional sub schools within the pan north Indian Gupta style existed, such as the Sarnath School. Buddha and Buddhist imagery were the dominant themes here. The classical figure of the Buddha is characterized by tight curls, introspective downward looking eyes, elongated ears and slightly upward turned full lips. They are marked by serenity and inner calmness.

Post Classicism: Pallava-Chola sculptures.

Though the Pallavas and Cholas were prolific builders of temples and generous patrons of arts, their art is identified with the magnificent bronzes. These great pieces of workmanship were made primarily for processions on festive occasions in temples though some were also made for private

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worship. Derived from earlier clay images, this form while deemed to be folk art incorporates all aspects of classical art. These bronzes are cast in the *cire perdue* or lost wax process. The image is first made in wax; it is then given several coats of fine clay and then dried in the shade. Then two holes are made on the top and the bottom, and next the whole is heated so that the wax melt away leaving a hollow mould into which molten metal is poured. The clay mould is broken off after the metals solidified. Final dressing is done by hand with a chisel and abrasive material.

The rule of the Pallavas and Cholas between the 7th to the 13th centuries saw the high watermark of bronze sculpture. Pallava art form manifested itself around the 7th century and probably derived inspiration from the Amaravati School. While there was a foreign influence in the form of *Yavana* or Roman influences and the presence of Roman artifacts, the bronzes are believed to be largely an indigenous art form. The patronage for these art objects too comes from Pallava rulers like Mahendravarman and others. These bronzes have a resemblance to the lithic (stone) sculpture of the period.

Indian Linguistic Tradition: Ancient Indian languages and literary Heritages

Introduction

Language is a medium through which we express our thoughts while literature is a mirror that reflects ideas and philosophies which govern our society. Hence, to know any particular culture and its tradition it is very important that we understand the evolution of its language and the various forms of literature like poetry, drama and religious and non-religious writings. This lesson talks about the role played by different languages in creating the composite cultural heritage that characterizes our country, India.

Indian languages: Their classification

The Indian people, composed of diverse racial elements, now speak languages belonging to four distinct speech families—the Aryan, the Dravidian, the Sino-Tibetan (or Mongoloid), and the Austric. It has been suggested by some that over and above these four groups, there might have been one or two more there seems to be some evidence from linguistics for this idea.

But nothing definitely has yet been found, and we are quite content to look upon these four groups as the basic ones in the Indian scene. People speaking languages belonging to the above four families of speech at first presented distinct culture groups; and the Aryans in ancient India were quite conscious of that. Following to some extent the Sanskrit or Indo-Aryan nomenclature in this matter, the four main language culturegroups of India, namely, the Aryan, the Dravidian, the Sino-Tibetan, and the Austric, can also be labelled respectively as Arya, Dramida or Dravida, Kirata, and Nisada. Indian civilization, as already said, has elements from all these groups, and basically it is pre-Aryan, with important Aryan modifications within as well as Aryan super-structure at the top.

In the four types of speech represented (by these, there were, to start with, fundamental differences in formation and vocabulary, in sounds and in syntax. But languages belonging to these four

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families have lived and developed side by side for 3,000 years and more, and have influenced each other profoundly-'particularly the Aryan, the Dravidian, and the Austric speeches; and this has led to either a general evolution, or mutual imposition, in spite of original differences, of some common characteristics, which may be called specifically *Indian* and which are found in most languages belonging to all these families.

Overlaying their genetic diversity, there is thus in the general run of Indian languages at the present day, an *Indian* character, which forms one of the bases of that certain underlying uniformity of life from the Himalayas to Cape Comorin', of that general Indian personality', which has been admitted by an Anglo-Indian scholar like Sir Herbert Risley, otherwise so sceptical about India's claim to be considered as one people.

Aryan

Of these linguistic and cultural groups, the Aryan is the most important, both numerically and intrinsically. As a matter of fact, Indian civilization has found its expression primarily through the Aryan speech as it developed over the centuries—'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 at the various Prakrits and Apabhramas, and finally in the last phase, the different Modern Indo-Aryan languages of the country. The hymns and poems collected in the four Vedas, probably sometime during the tenth century b. c., represent the earliest stage of the Aryan speech in India, known as the Old Indo-Aryan.

Of these again, the language of the Rg-Vedic hymns gives us the oldest specimens of the speech. From the Punjab, the original *nidus* of the Aryans in India, Aryan speech spread east along the valley of the Ganga, and by 600 B.C., it was well established throughout the whole of the northern Indian plains up to the eastern borders of Bihar. The non-Aryan Dravidian and Austric dialects (and in some places the Sino-Tibetan speeches too) yielded place to the Aryan language, which, both through natural change and through its adoption by a larger and larger number of people alien to it, began to be modified in many ways; and this modification was largely along the lines of the Dravidian and Austric speeches. The Aryan speech entered in this way into a new stage of development, first in eastern India (Bihar and the eastern U.P. tracts) and then elsewhere. The Punjab, with a larger proportion of born Aryan-speakers, remained true to the spirit of the older Vedic speech-the Old Indo-Aryan-to the last, to even as late as the third century B.C., and possibly still later. This new stage of development, which became established during the middle of the first millennium B.C., is known as that of Middle Indo-Aryan or Prakrit. The spoken dialects of Aryan continued to have their own lines of development in the different parts of North India, and these were also spreading over Sind, Rajasthan, Gujarat, and northern Deccan, as well as Bengal and the sub-Himalayan regions. The whole country in North, East, and Central India was thus becoming Aryanized through the spread of the Prakrit or Middle Indo-Aryan dialects. While spoken forms of the Aryan speech of this second stage were spreading among the masses in this way, a younger form of the Vedic speech was established by the Brahmanas in northern Punjab and in the Midland (i.e. present day eastern Punjab and western U.P.) as a fixed literary language, during the sixth-

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fifth centuries B.C. This younger form of Vedic or Old Indo-Aryan, which was established just when the Middle Indo-Aryan (Prakrit) dialects were taking shape, later came to be known as Sanskrit or Classical Sanskrit. Sanskrit became one of the greatest languages of Indian civilization, and it has been the greatest vehicle of Indian culture for the last 2,500 years (or for the last 3,000 years, if we take its older form Vedic also). Its history-'that of Vedic-cum-Sanskrit-as a language of religion and culture has been longer than that of any other language-with the exception possibly of written Chinese and Hebrew.

It may be noted that Vedic and later (Classical) Sanskrit stand in the same relation to each other as do Homeric and Attic Greek. Sanskrit spread with the spread of Hindu or ancient Indian culture (of mixed Austric, Mongoloid, Dravidian, and Aryan origin) beyond the frontiers of India: and by a .d . 400, it became a great cultural link over the greater part of Asia, from Bali, Java, and Borneo in the South-East to Central Asia in the North-West, China too falling within its sphere of influence. Gradually, it acquired a still wider currency in the other countries of Asia wherever Indian religion (Buddhism and Brahmanism) was introduced or adopted. A great literature was built up in Sanskrit-'epics of national import, *belles lettres* of various sorts including the drama, technical literature, philosophical treatises-every department of life and thought came to be covered by the literature of Sanskrit. The range and variety of Sanskrit literature is indeed an astonishing phenomenon, unmistakably testifying to the uniqueness of the wisdom and genius of the ancient Indian masterminds and the expressiveness of the language in a style which has been universally acclaimed as one of the richest and the most elegant the world has ever seen.

The various Prakrits or Middle Indo-Aryan dialects continued to develop and expand. Some of these were adopted by Buddhist and Jaina sects in ancient India as their sacred canonical languages, notably Pali among the Buddhists (of the Hinayana School) and Ardha-Magadhi among the Jains. The literature produced in these languages particularly in Pali (and also Gandhari Prakrit) migrated to various Asian countries where original contributions in them came into existence. The process of simplification of the Aryan speech which began with the Second or Middle Indo-Aryan stage, continued, and by A.D. 600 we come to the last phase of Middle Indo-Aryan, known as the Apabhramsa stage. Further modification of the regional Apabhramsas of the period A.D. 600- 1000 gave rise, with the beginning of the second millennium A.D., to the New Indo-Aryan or Modern Indo-Aryan languages, or *bhasas*, which are current at the present day.

Dravidian

Dravidian is the second important language family of India and has some special characteristics-of its own. After the Aryan speech, it has very largely functioned as the exponent of Indian culture, particularly the earlier secular as well as religious literature of Tamil. It forms a solid bloc in South India, embracing the four great literary languages, Kannada, Malayalam, Tamil, and Telugu and a number of less important speeches all of which are, however, overshadowed by the main four. It is believed that the wonderful city civilization of Sind and South Punjab as well as Baluchistan (fourth-third millennium B.C.) was the work of Dravidian speakers. But we cannot be absolutely certain in this matter, so long as the inscribed seals from the city ruins in those areas like Harappa,

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Mohenjo-daro, etc. remain undeciphered. The art of writing would appear to have been borrowed from the pre-Aryan Sind and South Punjab people by the Aryan speakers, probably in the tenth century B.C., to which period the beginnings of the Brahmi alphabet, the characteristic Indian system of writing connected with Sanskrit and Prakrit in pre-Christian centuries, may be traced.

The Dravidian speech in its antiquity in India is older than Aryan, and yet (leaving apart the problematical writings on the seals found in Sind and South Punjab city ruins) the specimens of connected Dravidian writing or literature that we can read and understand are over a millennium later than the oldest Aryan documents. Of the four great Dravidian languages, Tamil has preserved its Dravidian character best, retaining, though not the old sound system of primitive Dravidian, a good deal of its original nature in its roots, forms, and words. The other three cultivated Dravidian speeches have, in the matter of their words of higher culture, completely surrendered themselves to Sanskrit, the classical and sacred language of Hindu India. Tamil has a unique and a very old literature, and the beginnings of it go back to about 2,000 years from now. Malayalam as a language is an offshoot of Old Tamil. From the ninth century A.D. some Malayalam characteristics begin to appear, but it is from the fifteenth century that Malayalam literature took its independent line of development. Kannada as a cultured language is almost as old as Tamil; and although we have some Telugu inscriptions dating from the sixth/seventh century A.D., the literary career of Telugu started from the eleventh century. Tamil and Malayalam are very close to each other, and are mutually intelligible to a certain extent. Kannada also bears a great resemblance to Tamil and Malayalam. Only Telugu has deviated a good deal from its southern neighbours and sisters. But Telugu and Kannada use practically the same alphabet, which is thus a bond of union between these two languages.

Sino-Tibetan and Austric

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, when the four Vedas appear to have been compiled. The Sino-Tibetan languages do not have much numerical importance or cultural significance in India, with the exception of Manipuri or Meithei of Manipur. Everywhere they are gradually receding before the Aryan languages like Bengali and-Assamese.

The Austric languages represent the oldest speech family of India, but they are spoken by a very small number of people, comparatively. The Austric languages of India have a great interest for the student of linguistics and human culture. 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. Their solidarity is, however, broken as in most places there has been penetration into Austric blocs by the more powerful Aryan speeches with their overwhelming numbers and their prestige. Speakers of Austric in all the walks of life (they are mostly either farmers, or farm and plantation, or colliery labourers) know some Aryan language. In some cases they have become very largely bilingual.

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Their gradual Aryanization is a process which started some 3,000 years ago when the first Austriacs (and Mongoloids as well as Dravidians) in North India started to abandon their native speech for Aryan. But in the process of abandoning their own language and accepting a new one, namely the Aryan, the Austriacs (as well as the Dravidians and the Sino-Tibetans) naturally introduced some of their own speech habits and their own words into Aryan. In this way, the Austriacs and other non-Aryan peoples helped to modify the character of the Aryan speech in India, from century to century, and even to build up Classical Sanskrit as the great culture speech of India.

As the speakers of the Sino-Tibetan and Austric languages had been in a backward state living mostly a rather primitive life in out-of-the-way places, their languages do not show any high literary development excepting, as already said, in the case of Meithei or Manipuri belonging to Sino-Tibetan, which has quite a noteworthy and fairly old literature. They had, however, some kind of village or folk-culture, connected with which there developed in all these languages an oral literature consisting of folk-songs, religious and otherwise, of folk-tales, and of their legends and traditions. And a literature, mainly of Christian inspiration, has been created in some of these speeches by translating the *Bible* in its entirety or in part.

Songs, legends, and tales of the Austric languages have been collected and published, particularly in Santali and Mundari, and in Khasi. Munda and Santali lyrics give pretty, idyllic glimpses of tribal life, some of the Munda love poems having a rare freshness about them; and a number of Santali folk-tales are very beautiful. A few of the folk-tales prevalent in the Sino-Tibetan speeches are also beautiful, but they do not appear to compare favorably with the Santali and Mundari languages in the matter of both lyric poems and stories. A systematic study of these languages started only during the nineteenth century when European missionaries and scholars got interested in them. I have discussed in detail the speeches of the Sino-Tibetan and Austric families prevalent in the country in my contribution to this volume, entitled *‘Adivasi Languages and Literatures of India’*.

There is, as already said, a fundamental unity in the literary types, *genres*, and expressions among all the modern languages of India in their early, medieval, and modern developments. The reason of this unique phenomenon is that there has been a gradual convergence of Indian languages belonging to the different linguistic families, Aryan, Dravidian, Sino-Tibetan, and Austric, towards a common Indian type after their intimate contact with each other for at least 3,000 years. This volume of *The Cultural Heritage of India* is indeed an encyclopedia in its scope and range, and it will certainly provide an authentic and valuable contribution towards the study of Indian languages and literatures in their glory and grandeur; it will also afford a spectacular display of the genius of India reflected in various branches of knowledge. It is needless to add that the literary heritage of India constitutes a priceless possession covetable to any nation, however great it may be by any standard.

The Main Branch or division of Comparative philology

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To study language in an analytical and systematic way, linguists have categorized the subject matter of the language. The science of language or comparative Philology is divided into four main branches. They are –

- **Phonology**
- **Morphology**
- **Syntax**
- **Semantics**

Phonology

Phonology deals with sounds and their changes from one period of a language to another period and dialect to dialect. In this branch is included the study of phonetics is the scientific study of the production, transmission and reception of speech sounds. The study focuses on how sounds are articulated by the human speech mechanism and received by the auditory mechanism and also with the rules of sound changes. The study of the effect of accent upon sound change is an important item in phonology.

Morphology

Morphology deals with word building by the union of the several constituent parts of the word such as the root, stem, suffixes, affixes, case, and personal ending etc. Modifications involved in what is called declensions of nouns and conjunctions of verbs also come under this branch.

Syntax

Syntax is sentence construction; deal with the manner in which the words are arranged in a sentence and relationship of one word with the other so as to the express a complete thought. It is the grammar of sentence.

Semantics

Semantics deals with the level of meaning in language. It is concerned with the changes and the development of meaning and includes in its ultimate aim the discussion of the way in which the earliest meaning came to be attached to the words.

Evolution of Writing in Ancient India

The sub-continent of India is a vast region, now embracing the three independent States of India proper (or Bharat), Pakistan and Nepal. It shows, in its natural of geographical setup as well as in its population, a unique diversity against the background of a remarkable unity which is basic or fundamental. Almost all the various types of climate, excepting the arctic, are found here; and in her population India is a veritable museum of races and languages, cultures and religions. Yet, there is an underlying unity behind all this variety. Different people came to India at different times, each with its special racial type, language, region and culture, but after they settled down side by side, a great intermingling of races and cultures started from prehistoric times, resulting in

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the emergence of a mixed Indian people with a composite culture of its own, in the evolution of which all the component elements were represented. In the evolution of development of languages in India we see this process of miscegenation at work. The Aryan speech, after it came to India, assimilated with the pre-Aryan languages-the Dravidian, the Austric and the Indo-Mangoloid- and a common speech, gradually evolved. It had some common characteristics, although in their own region, in their roots and formative elements, as well as in their words-their *sprachgut* or "Speech commodity"- they were different.

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. The Brahmi script developed under Semitic influence around 7th c. BC, and was originally written from right to left. The Kharosti script came into being during the 5th c. BC in northwest India which was under Persian rule.

Although the origin of the Brahmi script is uncertain, the Kharosti script is commonly accepted as a direct descendant from the Aramaic alphabet. The direction of writing in the Kharosti script is as in Aramaic, from right to left, and there is also a likeness of many signs having similar phonetic value.

In the later centuries of its existence, Brahmi gave rise to eight varieties of scripts. Three of them - the early and late Mauryas and the Sunga - became the prototypes of the scripts in northern India in the 1st c. BC and AD. Out of these developed the Gupta writing which was employed from the 4th to the 6th c. AD.

The Siddhamatrka script developed during the 6th c. AD from the western branch of the eastern Gupta character. The Siddhamatrka became the ancestor of the Nagari script which is used for Sanskrit today. The Nagari developed in the 7th to 9th c. AD, and has remained, since the 7th to 9th centuries, essentially unaltered.

Brahmi Script

Brahmi is the modern name given to the one of the oldest scripts used on the Indian Subcontinent and in Central Asia, during the final centuries BCE and the early centuries CE. Like its contemporary, Kharosthi, which was used in what is now Afghanistan, Pakistan and India. The best-known Brahmi inscriptions are the rock-cut edicts of Asoka in north-central India, dated to 250-232 BCE. The script was deciphered in 1837 by James Prinsep, an archaeologist, philologist, and official of the British East India Company. The origin of the script is still much debated, with current Western academic opinion generally agreeing (with some exceptions) that Brahmi was derived from or at least influenced by one or more contemporary Semitic scripts, but a strong current of opinion in India favors the idea that it is connected to the much older and as-yet undeciphered Indus Script.

The Gupta Script of the 5th century is sometimes called "Late Brahmi". The Brahmi script diversified into numerous local variants, classified together as the Brahmanic family script. Dozens

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of modern scripts used across South Asia have descended from Brahmi, making it one of the world's most influential writing traditions.

While the contemporary and perhaps somewhat older Kharosthi script is widely accepted to be a derivation of the Aramaic Script, the genesis of the Brahmi script is less straightforward. An origin in the Imperial Aramaic script has nevertheless been proposed by some scholars since the publications by Albrecht Weber (1856) and George Buhler's *On the origin of the Indian Brahmi alphabet* (1895). Bühler's ideas have been particularly influential, though even by the 1895 date of his great opus on the subject; he could identify no less than five competing theories of the origin, one positing an indigenous origin and four deriving it from various Semitic models.

Like Kharosthi, Brahmi was used to write the early dialects of Prakrit. Surviving records of the script are mostly restricted to inscriptions on buildings and graves as well as liturgical texts. Sanskrit was not written until many centuries later, and as a result, Brahmi is not a perfect match for Sanskrit; several Sanskrit sounds cannot be written in Brahmi.

Aramaic hypothesis

The Semitic theory (Phoenician or Aramaic) is the more strongly supported by the available data. According to the Aramaic hypothesis, the oldest Brahmi inscriptions shows striking parallels with contemporary Aramaic for the sounds that are congruent between the two languages, especially if the letters are flipped to reflect the change in writing direction. For example, both Brahmi and Aramaic *g* resemble Λ; both Brahmi and Aramaic *t* resemble λ, *etc.*

Brahmi does feature a number of extensions to the Aramaic alphabet, as it was required to write more sounds. For example, Aramaic did not distinguish dental stops such as *d* from retroflex stops such as *ḍ*, and in Brahmi the dental and retroflex series are graphically very similar, as if both had been derived from a single Aramaic prototype. Aramaic did not have Brahmi's aspirated consonants (*kh*, *th*, *etc.*), whereas Brahmi did not have Aramaic's emphatic consonant (*q*, *ṭ*, *ṣ*), and it appears that these unneeded emphatic letters filled in for Brahmi's aspirates: Aramaic *q* for Brahmi *kh*, Aramaic *ṭ* (⊙) for Brahmi *th* (⊙), *etc.* And just where Aramaic did not have a corresponding emphatic stop, *p*, Brahmi seems to have doubled up for the corresponding aspirate: Brahmi *p* and *ph* are graphically very similar, as if taken from the same source in Aramaic *p*. The first letters of the two alphabets also match: Brahmi *a*, which resembled a reversed κ, looks a lot like Aramaic alef, which resembled Hebrew א.

The Harappan Script

The **Indus script** (also **Harappan script**) is a corpus of symbols produced by the Indus valley civilisation during the Kot Diji and Mature Harappan periods between the 26th and 20th centuries BC. Most inscriptions are extremely short. 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. In spite of many attempts at decipherment, it is undeciphered, and no underlying

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language has been identified. There is no known bilingual inscription. The script does not show any significant changes over time.

Dravidian hypothesis

The Russian scholar Yuri Knorozov surmised that the symbols represent a logosyllabic script and suggested based on computer analysis, an underlying agglutinative Dravidian language as the most likely candidate for the underlying language. Knorozov's suggestion was preceded by the work of Henry Heras, who suggested several readings of signs based on a proto-Dravidian assumption.

The Finnish scholar Asko Parpola led a Finnish team in the 1960s-80s that vied with Knorozov's Soviet team in investigating the inscriptions using computer analysis. Based on a proto- Dravidian assumption, they proposed readings of many signs, some agreeing with the suggested readings of Heras and Knorozov (such as equating the "fish" sign with the Dravidian word for fish "min") but disagreeing on several other readings. A comprehensive description of Parpola's work until 1994 is given in his book *Deciphering the Indus Script*. The discovery in Tamil Nadu of a late Neolithic (early 2nd millennium BC, i.e. post-dating Harappan decline) stone celt allegedly marked with Indus signs has been considered by some to be significant for the Dravidian identification. Iravatham Mahadevan, who supports the Dravidian hypothesis, says, we may hopefully find that the proto-Dravidian roots of the Harappan language and South Indian Dravidian languages are similar.

"Sanskritic" hypothesis

Indian archeologist Shikaripura Raghunatha Rao claimed to have deciphered the Indus script. Postulating uniformity of the script over the full extent of Indus-era civilization, he compared it to the Phenician Alphabet, and assigned sound values based on this comparison. His decipherment results in an Sanskritic reading, including the numerals *aeka*, *tra*, *chatus*, *panta*, *happta/sapta*, *dasa*, *dvadasa*, *sata* (1, 3, 4, 5, 7, 10, 12, 100).

John E. Mitchiner, after dismissing some more fanciful attempts at decipherment, mentions that a more soundly-based but still greatly subjective and unconvincing attempt to discern an Indo-European basis in the script has been that of Rao.

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UNIT V

Indian Philosophical Tradition: (Sarvadarshan)- Nyay, Vaishepik, Sankhya, Yoga, Meemansa, Brief understanding of Philosophy of Charvaka, Bhagwan Mahaveer Jain, Bhagwan Buddha, Kabeer, Guru Nanak Dev and other eminent ancient Indian Philosophers.

Indian Philosophical Tradition:

Philosophy in Ancient India

In classical India, philosophy was understood as contributing to human well-being by freeing people from misconceptions about themselves and the world. Ultimate well-being was conceived as some sort of fulfilment outside the conditions of space and time. Philosophies, as well as religious traditions, understood themselves as paths to that final goal. Where the religious contexts of those who engaged in critical, reflective and argumentative philosophy are concerned we have to reckon with a tremendous variety of beliefs and practices. Neither Hinduism nor Buddhism are really homogenous.

It is difficult to know where to begin: you can always go back further. In the course of the second millennium B.C. the Aryan migrations into north west of the sub-continent introduced the Vedic religious culture and the four-fold hierarchy of *varn. as* (Brahmins, Warriors, Farmers and Servants) that was superimposed on the indigenous system of *jātis*. It appears that originally the ritual cult was concerned with the propitiation by offerings of the many deities in the Vedic pantheon. Their favour thus secured would yield mundane and supramundane rewards. Rituals performed by members of the Brahmin caste were understood as yielding benefits for both the individual and the community.

But there developed an outlook that the continuation of the cosmos, the regularity of the seasons and the rising of the sun, were not merely marked or celebrated by ritual acts but actually depended upon ritual. What the rituals effected was too important to be left to the choices of ultimately uncontrollable capricious divinities. So rituals came to be thought of as automatic mechanisms, in the course of which the mention of the deities 'names was but a formulaic aspect of the process. The relegated gods existed only in name.

The Brahmins unilaterally declare themselves the gods in human form. From the point of view of the individual, the benefit of the ritual was understood in terms of the accumulation of merit or good *karma* that would be enjoyed at some point in the future, in this or a subsequent life perhaps in a superior sphere of experience for those with sufficient merit.

COMMON CHARACTERISTICS OF INDIAN PHILOSOPHY

Though independently developed along diverse lines of thought the schools of Indian philosophy exhibit certain general features or characteristics. As mentioned earlier the Crvka system advocates materialism and it is an exception to the overall philosophical thinking of ancient India. The different general features we are going to discuss in the following pages are not equally applicable

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to this heterodox system of Indian philosophy. As a materialistic system Crvka disagrees to most of the views of the other eight systems. Of course, a few important features are found in all the systems of Indian philosophy including the Crvka. Let us now discuss the chief characteristics that are found to be commonly present in the systems of Indian philosophy.

Philosophy is a Practical Necessity

Philosophy in India developed as a practical necessity. Wisdom of the great seers of ancient India was not merely some theoretical speculation about non - worldly things. It is a general misconception that philosophy deals with issues that do not have any relevance in practical life. Philosophy in general is concerned about the ultimate questions of human life. It is true that the ancient thinkers were not much concerned about the day-to-day problems of practical life. They loved to speculate on the genuine and ultimate issues of human life and tried to find a path that might help people to solve the various problems of life in a better way. The Indian philosophers very well understood that philosophy and life had a close relation. They also believed that life could be best led by following a good philosophy. This can be noticed in the different problems discussed in the systems of Indian philosophy. Philosophical thought in India grew out of practical motivation.

Initial Pessimism

Indian philosophy, in general, is found to start with a note of pessimism. A sense of dissatisfaction at the existing state of affairs can be noted in almost all the systems of Indian philosophy. Indian thinkers were immensely disturbed at the sight of human pain and suffering and the presence of evil that made man's life miserable on earth. They speculate over these issues and tried to find out the cause of these and, as a result, different philosophies developed. Buddha philosophy exemplifies this feature in the most conspicuous manner. It is to be noted, however, that the pessimistic note is only the initial note in Indian philosophy which generally concludes with the optimistic note. All the systems, in their own ways, have shown that we can get over the sufferings of life. There are ways that lead to freedom from the miserable state of existence on earth.

Belief in an Eternal Moral Order

Belief in an eternal moral order is another feature that is commonly found to be present in the systems of Indian philosophy, of course, with the exception of the Cârkvâka, the only materialistic system flourishing in India. Indian philosophy believes that the whole universe is being governed and sustained by a universal moral order. This moral order is eternal and it cannot be violated by anybody. In the g Veda there is the concept of ta which stands for such an eternal and inviolable moral order. Later on, in the different systems of Indian philosophy this principle takes on various forms, like apûrba in the Mms, adsta in the Nyya – Vaiûeika and above all, the law of karma which is accepted in one or the other form by almost all the systems of Indian philosophy, including the two heterodox systems, Jaina and Buddha.

Ignorance As the Root Cause of Suffering

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Indian philosophy, in general, believes that ignorance is the root cause of human suffering. Ignorance about the true nature of things gives rise to attachment to the worldly objects as they can gratify the senses. Such attachment to objects of sense makes men slave to their desires, passions etc. This creates hindrance in the path of acquiring the true knowledge of ultimate reality. It is a state of bondage, according to Indian philosophical systems. Freedom from this state can be obtained only through right knowledge of things.

Liberation As the Ultimate Goal of Life

Systems of Indian philosophy, barring the Cârkvâka, take liberation or freedom from bondage to be the ultimate goal of human life. Liberation means complete cessation of suffering. Different systems of Indian philosophy have given different views about the nature of liberation, but all agree in the point that liberation signifies an end to miseries of life. Indian philosophers recognize four ends (purusartha) of human life; they are—dharma (merit), artha (money), kâma (desire) and moka (liberation). Of these four, liberation is regarded as the highest and ultimate goal of man's life. Different systems prescribe different paths for attainment of liberation, such as paths of knowledge (jñâna), devotion (bhakti) and action (karma).

Spiritualistic

Dr. S. Radhakrishnan characterizes Indian philosophy as “essentially spiritual”. Indian philosophy is said to be spiritual because it regards spirit or soul as superior to body or matter. With the solitary exception of the Cârkvâka system, Indian philosophy puts emphasis upon the spiritual values and enjoins that life should be led with a view to realizing these values. The Cârkvâka system advocates materialistic philosophy and so it is an exception to Indian philosophy regarding this feature. Buddha philosophy too, does not recognize the existence of self, but unlike the Cârkvâka, it highlights the importance of spirituality for leading the disciplined moral life. All other systems believe in the superiority of spirit over matter.

Discussion On Epistemological Issues

All the systems of Indian philosophy make elaborate discussion on epistemological issues, like sources of valid knowledge (pramâna), types of valid knowledge (pramâ), types of invalid knowledge (apramâ) and other related problems. Starting with the Cârkvâka system, all the nine systems of Indian philosophy deal with the problem of sources of valid knowledge in great detail; in fact the Cârkvâka criticism of inference and other pramânas exhibits the use of high order of rational argument for refuting opponent's views. The Nyâya system is primarily concerned with the discussion of logical and epistemological issues. In fact all the systems of Indian philosophy put forward their epistemological standpoint in order to supplement their metaphysical doctrines. This feature shows that the Indian systems put equal emphasis upon both metaphysical and epistemological issues.

Six Schools of Indian Philosophy

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During later Vedic period, the concepts related to nature of soul and cosmic principle, or the Atman and Brahman developed in form of six different schools of philosophies. these are known as ‘**Shada Darshan**’. Apart from these orthodox systems which consider the Vedas as the final authority, there is another school of philosophy which developed prior to these six schools.

Note that, in total there are three Nastika Schools in Indian Philosophy – Charvaka, Jaina, and Buddhism.

Charvaka School :

- It is an Nastika system, which do not believe in the Vedas and the God.
- Charvaka system believes only in materialism.
- Brihaspati is considered as the founder of Charvaka School.
- It is mentioned in Vedas and Brihadaranyaka Upanishad.
- It is also known as Lokayata Philosophy or the philosophy of the masses.
- It considers that there no other world after death. Therefore, there is no existence other than this material world.
- Charvaka does not recognises God, soul and heaven since they cannot be perceived.
- They consider the whole universe as consisting only 4 elements: earth, water, fire and air.

Other Nastika Philosophy systems are: Jain and Buddhism, which also do not recognize the authority of Veda and presence of God.

Here, we are giving basic characteristics details of the 6 (Six) ‘Aastika’ schools of Indian Philosophy. These are:

1. Samkhya School of Indian Philosophy

- Its propounder was **Kapila**, who authored *Samkhya Sutra*.
- Samkhya System considers reality to be constituted by two principle: Purush(male) and Prakriti(female).
- Prakriti and Purusha are supposed to be completely independent and absolute.
- Purusha: is mere consciousness and cannot be changed or modified.
- Prakriti has three attributes- Thought, movement and change/transformation.
- Samkhya philosophy establishes relationship between Purusha nad Prakriti to explain creation of Universe.
- It also explains phenomenon of evolution.

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2. Yoga School of Indian Philosophy

- This system was described in *Yogasutra* written by **Patanjali** around 2nd century BC.
- Yoga means the union of two principal entities.
- It works towards systematic release of Purusha from Prakriti by purifying and controlling changes in mental mechanism.
- The techniques of Yoga control mind, body and sense organs. Hence, it is considered a means to attain mukti/ freedom.
- Yoga admits existence of God as a guide and teacher.
- It says that freedom can be attained by practicing yama(self-control), niyama(observation of rules), asana(fixed postures), pranayama(breath control), pratyahara(choosin an object), dharna(fixing the mind), dhyana(concentration), Samadhi(complete dissolution of self by merging mind and object).

3. Nyaya School of Philosophy

- It is described in *Nyaya Sutras* authored by **Gautama**.
- It is a technique of logical thinking.
- It considered valid knowledge as real knowledge, that is knowledge of an object as it exists.
- Nyaya system considers God as one who creates, sustains and destroys the universe.

4. Vaisheshika School of Indian Philosophy

- The propounder of this system of philosophy was **Kanada**.
- A significant work on Vaisheshika is “*Prashastapada*”.
- It is a realistic and objective philosophy of universe.
- It considers the reality to have many bases or categories, which are attribute, action, substance, genus, distinct quality and inference.
- Vaisheshika believe that objects of universe are composed of 5 elements: earth, water, air, fire and ether.
- It considers God to be the guiding principle.
- It considers that living beings are rewarded or punished according to *law of karma*.
- Vaisheshika considers the creation and destruction of universe is a cyclic process and occurs according to the wishes of God.

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- It explains the phenomenon of the universe by the atomic theory, where the combination of atoms and molecules into matter. It explains the mechanical process of formation of universe.

5. Mimansa School of Indian Philosophy

- **Sabar Swami** and **Kumarila Bhatta** are associated with Mimansa school.
- The main text of Mimansa is *Sutra of Gaimini*, written around 3rd century BC.
- It is based on analysis of interpretation, application and use of the text of the Samhita and Brahmana portions of the Veda.
- It considers the philosophy of Vedas to be eternal and processes all knowledge, and religion means fulfillment of duties prescribed by the Vedas.
- Mimansa encompasses the Nyaya-Vaisheshika system.
- It emphasizes the concept of valid knowledge.
- The essence of the system is Dharma, considered to be a dispenser of fruits of actions.
- Mimansa lays stress on ritualistic parts of Vedas.

6. Vedanta School of Indian Philosophy

- It refers to the philosophy of the Upnishad(concluding part of Vedas).
- The propounder of Vedanta is **Shankaracharya**, who wrote commentaries on *Upnishads*, *BrahmaSutras* and *Bhagvad Gita*.
- His philosophical views are known as Advaita Vedanta. Advaita means non-dualism(belief in one reality).
- **Ramanuja** is considered another important Advaita Scholar.
- Shankaracharya said that ultimate reality is Brahman. And there is no distinction between self and Brahman.
- Brahama is considered to be existent and unchanging highest truth and knowledge. The knowledge of Brahman is the essence of all things and ultimate existence.
- Vedanta denies the existence of apparent ego, this makes Vedanta unique in all the philosophies in World.
- Vedanta philosophy believes that different religions lead to same goal.
- Its core message is that every action has to be governed by intellect. The mistakes are made by the mind but the intellect tells that action is in our interest or not.

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- Vedanta allows practitioner to access the realm of spirit through the means of intellect.

Vedic philosophy

Religion of the Rig Vedic people was very simple in the sense that it consisted mainly of worship of numerous deities representing the various phenomena of nature through prayers. It was during the later Vedic period that definite ideas and philosophies about the true nature of soul or Atman and the cosmic principle or Brahman who represented the ultimate reality were developed. These Vedic philosophical concepts later on gave rise to six different schools of philosophies called *shada darshana*. They fall in the category of the orthodox system as the final authority of the Vedas is recognised by all of them. Let us now find out more about these six schools of Indian philosophy.

Samkhya System: The Samkhya philosophy holds that reality is constituted of two principles one female and the other male i.e. Prakriti, Purusha respectively. Prakriti and Purusha are completely independent and absolute. According to this system, Purusha is mere consciousness; hence it cannot be modified or changed. Prakriti on the other hand is constituted of three attributes, thought, movement and the change or transformation of these attributes brings about the change in all objects. The Samkhya philosophy tries to establish some relationship between Purusha and Prakriti for explaining the creation of the universe. The propounded of this philosophy was Kapila, who wrote the *Samkhya sutra*. In fact Samkhya school explained the phenomena of the doctrine of evolution and answered all the questions aroused by the thinkers of those days.

Yoga: Yoga literally means the union of the two principal entities. The origin of yoga is found in the *Yogasutra* of Patanjali believed to have been written in the second century BC. By purifying and controlling changes in the mental mechanism, yoga systematically brings about the release of purusha from prakriti. Yogic techniques control the body, mind and sense organs. Thus, this philosophy is also considered a means of achieving freedom or *mukti*. This freedom could be attained by practising self-control (*yama*), observation of rules (*niyama*), fixed postures (*asana*) breath control (*pranayama*), choosing an object (*pratyahara*) and fixing the mind (*dharna*), concentrating on the chosen object (*dhyana*) and complete dissolution of self, merging the mind and the object (*Samadhi*). Yoga admits the existence of God as a teacher and guide.

Nyaya: Nyaya is considered as a technique of logical thinking. According to Nyaya, valid knowledge is defined as the real knowledge, that is, one knows about the object as it exists. For example, it is when one knows a snake as a snake or a cup as a cup. Nyaya system of philosophy considers God who creates, sustains and destroys the universe. Gautama is said to be the author of the Nyaya Sutras.

Vaisheshika: Vaisheshika system is considered as the realistic and objective philosophy of universe. The reality according to this philosophy has many bases or categories which are substance, attribute, action, genus, distinct quality and inherence. Vaisheshika thinkers believe that all objects of the universe are composed of five elements—earth, water, air, fire and ether. They believe that God is the guiding principle. The living beings were rewarded or punished according

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to the law of *karma*, based on actions of merit and demerit. Creation and destruction of universe was a cyclic process and took place in agreement with the wishes of God. Kanada wrote the basic text of Vaisheshika philosophy.

A number of treatises were written on this text but the best among them is the one written by Prashastapada in the sixth century AD. Vaisheshika School of philosophy explained the phenomena of the universe by the atomic theory, the combination of atoms and molecules into matter and explained the mechanical process of formation of Universe.

Mimamsa: Mimamsa philosophy is basically the analysis of interpretation, application and the use of the text of the *Samhita* and *Brahmana* portions of the Veda. According to Mimamsa philosophy Vedas are eternal and possess all knowledge, and religion means the fulfilment of duties prescribed by the Vedas. This philosophy encompasses the Nyaya-Vaisheshika systems and emphasizes the concept of valid knowledge. Its main text is known as the Sutras of Gaimini which have been written during the third century BC. The names associated with this philosophy are Sabar Swami and Kumarila Bhatta. The essence of the system according to Jaimini is Dharma which is the dispenser of fruits of one 's actions, the law of righteousness itself. This system lays stress on the ritualistic part of Vedas.

Vedanta: Vedanta implies the philosophy of the Upanishad, the concluding portion of the Vedas. Shankaracharya wrote the commentaries on the Upanishads, *Brahmasutras* and the *Bhagavad Gita*. Shankaracharya's discourse or his philosophical views came to be known as Advaita Vedanta. Advaita literally means non-dualism or belief in one reality. Shankaracharya expounded that ultimate reality is one, it being the Brahman. According to Vedanta philosophy, Brahman is true, the world is false and self and Brahman are not different, Shankaracharya believes that the Brahman is existent, unchanging, the highest truth and the ultimate knowledge. He also believes that there is no distinction between Brahman and the self. The knowledge of Brahman is the essence of all things and the ultimate existence. Ramanuja was another well known Advaita scholar. Among different schools of philosophy was found one philosophy which reached the climax of philosophic thought that the human mind can possibly reach, and that is known as the Vedantic philosophy.

Vedanta philosophy has ventured to deny the existence of the apparent ego, as known to us, and in this respect Vedanta has its unique position in the history of philosophies of the world. Vedanta is a philosophy and a religion. As a philosophy it inculcates the highest truths that have been discovered by the greatest philosophers and the most advanced thinkers of all ages and all countries. Vedanta philosophy teaches that all these different religions are like so many roads, which lead to same goal. Vedanta (the end of the Vedas or knowledge) refers to the Upanishads which appeared at the end of each Veda with a direct perception of reality. The core message of Vedanta is that every action must be governed by the intellect – the discriminating faculty. The mind makes mistakes but the intellect tells us if the action is in our interest or not. Vedanta enables the practitioner to access the realm of spirit through the intellect. Whether one moves into

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spirituality through Yoga, meditation or devotion, it must ultimately crystallize into inner understanding for attitudinal changes and enlightenment.

Charvaka school: Brihaspati is supposed to be the founder of the Charvaka School of philosophy. It finds mention in the Vedas and Brihadaranyaka Upanishad. Thus it is supposed to be the earliest in the growth of the philosophical knowledge. It holds that knowledge is the product of the combination of four elements which leaves no trace after death. Charvaka philosophy deals with the materialistic philosophy. It is also known as the *Lokayata* Philosophy – the philosophy of the masses. According to Charvaka there is no other world. Hence, death is the end of humans and pleasure the ultimate object in life. Charvaka recognises no existence other than this material world.

Since God, soul, and heaven, cannot be perceived, they are not recognised by Charvakas. Out of the five elements earth, water, fire, air and ether, the Charvakas do not recognise ether as it is not known through perception. The whole universe according to them is thus consisted of four elements.

Philosophical thought of Jainism

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. Rishabhdeva was the first among 24 tirthankaras, in which, Neminath was 22nd, whereas, Parshvanatha was 23rd. Parshvanath was the son of Ashvasena, ruler of Banaras and queen Vama. He, at the age of 30, left the throne and resorted to penance. He lived for 100 years and spent his life for the propagation of Jainism. He gave stress on four principles, like, Satya, Brahmacharya, Asteya and Aparigraha. The followers of Parshvanatha, wearing white cloth, consisted of 8 gana, 8 ganadhara and 1000 Shramanas. Vardhaman Mahavir was the 24th tirthankara and most venerated preacher of Jain religion.

Vardhaman Mahavir (540 BC to 474 BC): His Life

Vardhaman born at Kundagrama in dist. Muzaffarpur (in present Bihar). He was the son of Siddhartha, king of dnyatrik republic and Trishaladevi, sister of Lichchavi king. Since his childhood, Vardhaman was detached from worldly pleasures and always engaged in meditation. He was married to one Yashoda and had a daughter. After the death of parents, at the age of 30, he took permission from his elder brother and submitted himself to the life of sanyasa (ascetic).

Initially he wore cloths, however after 12 months left cloths and remained cloth-less. He resorted to painstaking penance (tapas) for 12 years. On the 13th year, he received enlightenment of supreme knowledge on the banks of Rijipalika at village Jrimbhika and thus become kevalin or arhat. He successfully gained control on all his senses (indriyas). Hence, he is called the Jina, i.e. Jitendriya (who won over his senses). As he was freed from all the bondages, he was called as Nigranth. Afterwards, he propagated his thought in public up to 72 years. Then, at Pavapuri he received Nirvana.

His Work

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Mahavira reinterpreted the then existed philosophy and code of conducts of Jainism. He contributed a new principle of non-violence (ahimsa) to the four principles, told by Parshvanatha. He, based on non-violence, framed a new set of philosophy and codes of conduct. Then, he consolidated his disciples. Besides, he refreshed Jain monachism (monasticism) and put rules of hierarchy of Jain-preachers or Shramanas. Besides, he provided such rules, which would be suitable for the laymen. For the propagation of his religion, he accepted ardhamagadhi-a language of people as a medium of preaching and methods of dialogue and debates to preach.

Due to his simple codes of conducts and use of people-language, Mahavira could successfully propagated Jainism, which, within a short span of time, received popularity among common person-as also among kings and traders. Hence, Mahavira considered as an actual founder of Jainism.

Basic Principles of Jainism

The basic principles of Jainism surmised 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 free from actions
5. Belief in equality

Vratas: *Maha-vrata & Anu-vrata:*

Ahimsa: This is the centre-thought of Jainism. It means to abstain from troubling any living thing with any sort of violence, like, physical, verbal and mental. Satya To speak truth and create such a situation in which other would speak truth. Asteya Not to possess the thing, which is not belonged to us Aparigraha To possess only those things, which are most needed Brahmacharya Abstain from sexual relations These five principles were mandatory for Jain monks and nuns.

Hence, these are called as 'maha-vrata'. However, it is not possible for laymen to follow such strict codes of conduct. Hence, Jainism made provision of the same principles for them but in a soft or limited form. They are called as 'anu-vrata', like ahimsa-anuvrata, satyaanuvrata etc.

Guna-vrata: To inculcate patience and sacrifice among laymen and women (shravaka and shravika), three guna-vrata were provided for them, like, Dig-vrata While traveling one should limit his directions and maintain that limitation. Kal-vrata While traveling one should limit the duration and maintain that limitation Anarth-dandavat While following ones occupation one should respect the limits and values of that occupation.

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Shiksha-vrata: To increase the tendency of detachment from worldly pleasures and for the social-health, some principles are told, like, Samayika To follow habit of seating calmly at one place and meditate Proshadhovavasa To observe fast on fifth (panchami), eighth (ashtami), fourteenth (chaturdashi) day of every fortnight; or, on eighth and fourteenth day during chaturmasa (Ashadh to Ashvin i.e June-September/rainy season) On the day of fast one should seat in Jain temples and recite scriptures and follow meditation Bhogopabhoga parinama Decide limitation on food consumption and pleasure for each day and follow that limitation. Atithi samvibhag To give part of our cooked food to the truthful and worthy guest.

Types of Disciples: According to Jainism, there are five types of disciples, comprised of 1. Tirthankara (free), 2. Arhata (a soul flowing to nirvana), 3. Acharya (Great Disciple), 4. Upadhyaya (Teacher), 5. Sadhu (general disciple) Jain Scriptures. According to tradition, the original preaching of Mahvira compiled in 14 volumes, called as Parva. In the first grand-assembly, held at Pataliputra, Sthulabhadra classified Jainism into 12 Anga. These Angas included famous angas like Acharanga sutra and Bhagavati sutra. Further in the second grand-assembly, held at Vallabhi, these supplemented by the Upangas. The original Jaina canons (85) comprised of sutragrantha (41), prakirnakas (31), Niyukti/Bhashya (12), Mahabhashya (1). These are called as Agama, written in ardhamagadhi script.

Buddhism

Gautama Buddha (566 to 486 BC): His life

Siddhartha was born at Lumbini in present Nepal. He was son of Shuddodana, the King of Shakya gana of Kapilvastu and Mayadevi, princess of Koliya gana. In his childhood he was taken care by Gautami, hence he also called as Gautama. After his enlightenment, he called as Buddha.

Shuddodana provided all kinds of comforts and pleasure to Siddhartha. However, since his childhood, Siddhartha was detached from worldly pleasure and engrossed in meditation. When he arrived to his youth, he deeply moved by the misery and agony of human life. Traditions inform us about the effects on Siddhartha of the sight of old man, a sick man, a dead body and meditative sage. He became restless to seek the cause of such agony and real meaning of truth. Hence, at 29, he left his wife Yashodhara and son Rahul and, moved to forests to know the real meaning of truth and reason of sorrow.

His departure from material pleasure for the welfare of humanity engraved in history as maha-bhinni-shkramana. He spent his six years on experimenting in various methods of penance supervised under various scholars. However, he felt such methods as fruitless hence left them. At the end, on the banks of Uruvela, at Gaya, he received enlightenment under the pipal (bodhi)- tree. He became the Buddha-the enlightened one and Tathagath-who knew the truth. He refuted the known methods and authority of knowledge and put forth his new version of truth. He decided to share his knowledge with the people, based on simple code of conducts and in the languages of people, i.e. Pali. He gave his first sermon at Sarnath and introduced his dhamma. This sermon refuted the earlier versions of truth and introduced a new beginning in the philosophical history of Indian

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culture; and hence, memorized as dhamma-chakra-parivartana. His knowledgeable, simple and sacrificial character and his teaching in simple tone impressed people.

Initially there were five disciples-Ashvajit, Upali, Mogalalana, Shreyaputra and Anand. However, within a short span of period crowds and crowds of people gathered around him and accepted his knowledge. He was followed by, along with common person, wealthy merchant's traders, artisans and kings like Ajatshatru (Magadha), Prasenjit (Kosala) and Udayana (Kaushambi) of that time. Then, Buddha organized his disciples into a specific monachism rested on definite rules and codes of conduct. This is called the Sangha. The Buddhists express their devotions by submitting themselves to Buddha, his Sangha and his dhamma.

After painstaking propagation and travels through distant lands, in the age of 80, Buddha rested at Kusinagar (Kasaya, dist. Devriya, present Uttar Pradesh) in peace. His departure commemorated as maha-pari-nirvana.

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

Membership of Sangha (Monastery): Any person (male or female) who is above 18 and left his possessions could become member of Sangha based on equality. Initially women were not permitted in Sangha, but thanks to persistent efforts and convincing by Ananda (disciple) and Gautami (foster mother); the doors were opened for women. Besides, after the permission of owner, slaves, soldiers and debtors could also become member of Sangha. However, criminals, lepers and contagious patients not permitted into Sangha. At the outset, one has to take oath (loyalty towards Buddha-Dhamma-Sangha), then shave his head (mundana) and wear yellow dress. Then, after one month, he could take a diksha called as upasampada. In addition, after upasampada he is taken as a member of Sangha. However, the member is expected to follow the codes of conduct (dasha-shila), comprised of, abstaining from: consuming alcohol, taking untimely food, dance-songs, using perfumes, using mattress for sleep, wearing gold & silver ornaments, indulging in adultery etc.

The organizational base of Sangha was a democratic one. The monks are expected to travel for eight months for the propagation of Buddhism. Then, during the four months of rainy season, they gathered at one place, called as varshavasa. During varshavasa, they discuss, share their experiences, and gave confessions, take prayashcita (expiation). Hence, they were expected to frequently gather, behave unanimously and respect the elders in Sangha.

The monks assemble in upasabhas on specific days like eighth, fourteenth, full moon, no-moon days of the month. They submitted their reports, gave confessions and-in a situation of breach-of-rules, follow prayaschita. Due to such a disciplinary and chaste character of monks, they received a great respect in the society. It helped the increase in Buddhism in large population.

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Besides, the Sangha also functioned as a socio-religious legitimization for the traders, for which, the latter generously gave donations for the constructions of Buddhist place of worships and residence. In need of support of superior economical class of that period and the support of religion of people, the rulers also provided favours, donations and protections to the Sangha.

Philosophy of the Buddha

Main Characteristics: Buddha presented simple principles of life and practical ethics that people could follow easily. He considered the world as full of misery. Man's duty is to seek liberation from this painful world. He strongly criticised blind faith in the traditional scriptures like the Vedas. Buddha's teachings are very practical and suggest how to attain peace of mind and ultimate liberation from this material world.

Realization of Four Noble Truths. The knowledge realized by Buddha is reflected in the following four noble truths:

There is suffering in human life. When Buddha saw human beings suffering from sickness, pain and death, he concluded that there was definitely suffering in human life. There is pain with birth. Separation from the pleasant is also painful. All the passions that remain unfulfilled are painful. Pain also comes when objects of sensuous pleasure are lost. Thus, life is all pain.

There is cause of suffering, The second Noble Truth is related to the cause of suffering. It is desire that motivates the cycle of birth and death. Therefore, desire is the fundamental cause of suffering.

There is cessation of suffering. The third Noble Truth tells that when passion, desire and love of life are totally destroyed, pain stops. This Truth leads to the end of sorrow, which causes pain in human life. It involves destruction of ego (*aham or ahamkara*), attachment, jealousy, doubt and sorrow. That state of mind is the state of freedom from desire, pain and any kind of attachment. It is the state of complete peace, leading to *nirvana*.

Path of Liberation. The fourth Noble Truth leads to a way that takes to liberation. Thus, initially starting with pessimism, the Buddhist philosophy leads to optimism. Although there is a constant suffering in human life, it can be ended finally. Buddha suggests that the way or the path leading to liberation is eight-fold, through which one can attain *nirvana*.

Eight-fold Path to Liberation (Nirvana)

Right Vision. One can attain right vision by removing ignorance. Ignorance creates a wrong idea of the relationship between the world and the self. It is on account of wrong understanding of man that he takes the non-permanent world as permanent. Thus, the right view of the world and its objects is the right vision.

Right Resolve. It is the strong will-power to destroy thoughts and desires that harm others. It includes sacrifice, sympathy and kindness towards others.

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Right Speech. Man should control his speech by right resolve. It means to avoid false or unpleasant words by criticizing others.

Right Conduct. It is to avoid activities which harm life. It means to be away from theft, excessive eating, the use of artificial means of beauty, jewellery, comfortable beds, gold etc.

Right Means of Livelihood. Right livelihood means to earn one's bread and butter by right means. It is never right to earn money by unfair means like fraud, bribery, theft, etc.

Right Effort. It is also necessary to avoid bad feelings and bad impressions. It includes self-control, stopping or negation of sensuality and bad thoughts, and awakening of good thoughts.

Right Mindfulness. It means to keep one's body, heart and mind in their real form. Bad thoughts occupy the mind when their form is forgotten. When actions take place according to the bad thoughts, one has to experience pain.

Right Concentration. If a person pursues the above seven Rights, he will be able to concentrate properly and rightly. One can attain nirvana by right concentration (meditation).

Philosophy of the Kabir

Kabir is a Mystic saint poet of India who had a great influence on his time and who holds great relevance to current times. Kabir's early life is not firmly established. In Indian tradition, he is commonly supposed to have lived for 120 years from 1398 to 1518, which "permits him to be associated with other famous figures such as Guru Nanak and Sikander Lodi".

His ideas/ and philosophy.

Kabir's poetry is a reflection of his philosophy about life. His writings were mainly based on the concept of reincarnation and karma. Kabir's philosophy about life was very clear-cut. He believed in living life in a very simplistic manner. He had a strong faith in the concept of oneness of God. He advocated the notion of Koi bole Ram Ram Koi Khudai.... The basic idea was to spread the message that whether you chant the name of Hindu God or Muslim God, the fact is that there is only one God who is the creator of this beautiful world.

philosophies & principles of Kabirdas

He was against the caste system imposed by the Hindu community and also opposed the idea of worshipping the idols. On the contrary, he advocated the Vedantic concepts of atman. He supported the idea of minimalist living that was advocated by the Sufis. To have a clear idea about the philosophy of saint Kabir, check out his poems and two line verses known as dohas that speak his mind and soul.

Kabir's Teachings:

Kabir's philosophical tenets were extremely simple. He was known as the guiding spirit of the Bhakti Movement. He preached Bhakti or 'Devotion' through the medium of his 'Dohas'. Kabir's

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Dohas touched everybody's heart and he was endeared by all. Following are the aspects on which Kabir has expressed his ideas;

Love:

Love for all was Kabir's principal tenet. He emphasized that love was the only medium which could bind the entire human kind in an unbreakable bond of fraternity. Kabir detested the frivolities and rituals in Hinduism and Islam for, these could never bind together mankind. Hence he advised all to give up hatred and perpetuate love for one and all.

God:

God was the focal point of Kabir's religion and Kabir addressed him in different names. In his opinion God alone was Ram, Rahim, Govind, Allah, Khuda, Hari etc. But for Kabir, 'Saheb' was his favorite name. He said God was everywhere and His domain is unlimited. God was pure, sacred, existing, without form, light, endless and inseparable. Hence God was all powerful and he could only be worshipped through love and devotion. In whatever name one addresses Him, God is one and has no second. Hence Kabir preached Monotheism.

Teacher:

In Kabir's dictum the Teacher or 'Guru' has been accorded the prime position. The teacher according to him was the incarnation of God. Kabirs had this realization only when he came in contact with Ramananda. It was the guidance of a teacher that led man in the proper direction and helped him in developing the right insight.

The Path of Bhakti:

Kabir stressed that the only way to attain God was through the path of Bhakti. Intense love and devotion would surely lead one to the ultimate attainment of Godhood. Total submission at His feet helps one to reach him and this should be the ultimate goal of all was what Kabir emphasized. For this no rituals or ceremonies were needed, only purity of heart and unflinching devotion were the two essentials. Hence Kabir advised his followers to attain Godhood through the path of Bhakti.

Soul:

Matters relating the soul were an integral part of Kabir's spiritual messages. Soul according to him was life, breath and knowledge. It was a part of the 'ultimate knowledge'. The soul itself was the creation and it also was the creator. It was also the knowledge and the knowledgeable. The soul was the creator of all things, it also was the destroyer. In Kabir's opinion cows may be of different colours but milk was the same.

Hence, though different ideas and thoughts may be merging together, soul remained the same. Soul was one, inseparable and self-creating. It was the greatest creation of God. Kabir propounded many different views on soul. Hence it became very difficult to have an exact definition of the soul.

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Impermanence of the world:

Kabir asserted the impermanence of all things in the world. All living and non-living things like insects, animals, trees, rivers, mountains and human beings are only temporary and all would cease to exist someday. He advised his followers not to lament the death of something which was bound to die. Hence, he emphasized that in this impermanent world, the only truth and permanent reality was God, who could be attained through Bhakti.

Salvation:

Liberation or salvation was another contention of Kabir. Liberation implied freedom from the pangs of life and death. Liberation according to him was a state of “fearlessness”. By citing an example, he said just as water flows out of a hole in a pot and mixes with the water outside, similarly, after death the individual soul moves out of the gross body to merge with the cosmic soul. This is liberation.

Antagonist of caste system and evil practices:

Kabir was a great opponent of the caste system. He stressed that in God’s creation all were equal. He advised his followers to give up such inhuman practices as untouchability, feelings of high and low etc. He further opposed the worship of stone images, or even the worship of different gods and goddesses and was against rituals and ceremonies in religion.

Nature of People:

Kabir’s sermons were based on reality. He pointed out that people prayed God only when they were in trouble but no one remembered Him in good times. But he who remembers Him in happiness and in good times never faces sorrow.

Nature of Saint:

A saint according to Kabir should give up all trivialities and preserve only the kernel of all knowledge. All knowledge and enlightenment were within one’s own self and one had to seek them out. To attain purity of the self one need not go to the temple or mosque. All such philosophical tenets were explained by Kabir through his ‘Dohas’ or rhyming couplets. The following ‘Doha’s’ of Kabir contain some important aspects of his teaching:

His influence on later Bhakti saints and society

The entry of Kabir into the Bhakti movement proved most fruitful in bringing about reconciliation between the Hindus and the Muslims. With filial attachment to both the religious communities, Kabir was free from religious prejudices against either. He followed the path of mysticism, the bhakti and the sufi tradition. Though infamously religious in outlook, he was not a slave of either Hinduism or Islam.

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He was a man of absolutely independent thoughts and broadly criticised the evils of both the religions. Kabir addressed mixed gatherings consisting of Muslim and Hindus and made disciples from both. He denounced the Brahmins and the mullahas alike to be sole custodian of their religious orders and took them to task for their orthodox and exploitative attitude.

He refused to accept the sanctity of Vedas as well as Quran to be the revealed scriptures. Guru Nanak, a young contemporary of Kabir, who took up the cause of socio-religious reforms in the Punjab, proved to be the most celebrated of all the bhakti reformers of medieval India. His teachings were identical with those of Kabir. Kabir's verses were incorporated into Adi Granth, the scripture of Sikhism, with verses attributed to Kabir constituting the largest non-Sikh contribution.

Every individual is to live as honest bread earners and householders just as a lotus flower survives with untainted character in the midst of muddy water.

Kabir's legacy continues to be carried forward by the Kabir panth ("Path of Kabir"), a religious community that recognises him as its founder and is one of the Sant Mat sects.

His relevance to contemporary times.

- Kabir was strictly against the practice of hypocrisy and didn't like people maintaining double standards.
- He always preached people to be compassionate towards other living beings and practice true love. Which is somewhat missing in present days.
- He urged the need to have company of good people that adhere to values and principles.
- He emphasized that love was the only medium which could bind the entire human kind in an unbreakable bond of fraternity
- He advised all to give up hatred and perpetuate love for one and all.
- Today's world is bogged down by the excessive materialism of the world. The deep-seated economic inequalities of the world are leading to a simmering discontent across the world.
- Kabir's principles of compassionate ethics are relevant
- Corruption is the deep-seated problem in India which is eating away the vitals of the nation inside out the emphasis on honest livelihood by Kabir if understood in the right spirit will provide a way of changing the individual perspective.
- Communalism is a lurking evil in the Indian societal context the essential syncretism and universalism which are part of Kabir can help in solving this issue to a certain extent.

Philosophy of the Guru Nanak Dev

- Guru Nanak Dev (1469-1539) was born in a village, Talwandi Rai Bhoi, near Lahore (it was renamed later as Nankana Sahib).
- Guru Nanak Dev initiated inter-faith dialogue way back in the 16th century and had conversations with most of the religious denominations of his times.

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- His written compositions were included in the Adi Granth compiled by Guru Arjan (1563-1606), the fifth Sikh guru.
- This came to be known as Guru Granth Sahib after the additions made by the 10th guru Guru Gobind Singh (1666-1708).
- In compiling the Adi Granth, Guru Arjan showed a remarkable commitment to pluralism while retaining the unity of thought initiated by Guru Nanak Dev.

Relevance of Guru Nanak Dev for modern India

Building an Egalitarian Society

- Even though India is an aspiring superpower, its caste hierarchy is still engraved in the societal order.
- Guru Nanak Dev's vision of a casteless society in which there is no caste hierarchy can help to establish an egalitarian society.
- His idea of equality can be deduced by the following innovative social institutions, as given by him:
 - **Langar:** Collective cooking and sharing of food.
 - **Pangat:** Partaking food without distinctions of high and low caste.
 - **Sangat:** Collective decision making.
- These egalitarian practices had directly challenged the untouchability and the caste system and continue to do so.

Social Harmony

- Increased cases of intolerance, mob lynching and right-wing vigilantism, affects the secular nature and social harmony of the Indian society.
- Guru Nanak Dev's concept of "Jeeye kaa ik daata" can address these issues.
- According to him, the whole world is God's creation (Jeeye kaa ik daata) and all are born equal. There is only one universal creator i.e. "Ik Omkaar Satnaam."
- This spirit of equality began with Guru Nanak Dev's clear recognition that there is no distinction between a Hindu and Muslim. For him, no country was foreign and no people were alien.
- This philosophy is similar to the Sanskrit saying "Vasudhaiva Kutumbakam" that describes the whole world as one family.

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- Apart from it, forgiveness, patience, forbearance, and kindness are the core of Guru Nanak Dev's teachings.

Creating a Just Society

- **Inequality is the root cause of all social evils.**
- Guru Nanak Dev placed the motto of "**kirat karo, naam japo and vand chhako**" (work, worship and share) before his disciples.
- He stood for **karma as the basis of dharma**, and he transformed the idea of spiritualism into the **ideology of social responsibility and social change**.
- He suggested that we earn by honest labour and share the earnings with the needy.
- He advocated the concept of "**dasvandh**" or donating one-tenth of one's earning among needy persons.
- The selfless service to mankind known as "**Seva**" is central to the teaching of Sikhism.
- These ideals can help us in establishing a just society today.

Gender Equality

- Women have been the most oppressed sections of the society.
- Guru Nanak Dev argued that "How can women be inferior when they give birth to men?"
- According to him, "Women as well as men share the grace of God and are equally responsible for their actions to him."
- Respect for women and gender equality is perhaps the most important lesson to be learnt from Guru Nanak Dev's life.