

**Study of Hindu Period
(500CE – 1500CE)
Language and Literature**

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Highlights of the Period

• Language:

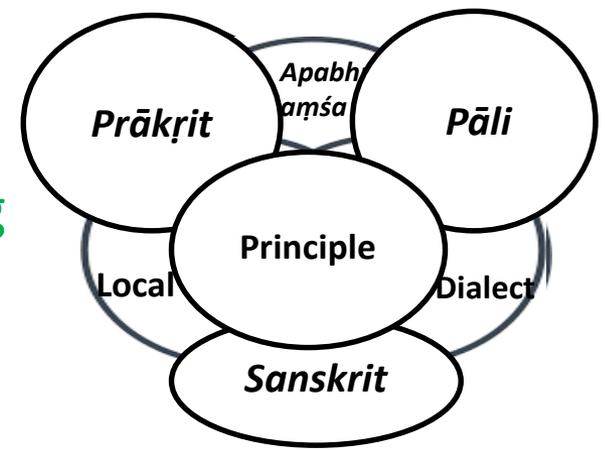
- Development of formal **grammar** for the regional languages
- Formalization and acceptance of **scripts**: Brāhmī to Gupta to Nāgarī to Devanāgarī
- Analytical work on words and sounds led to theories of **perception** and **communication**

• Literature:

- Stories of **Rāmāyaṇa, Mahābhārata and scriptures** were retold in regional languages, and thus were widely disseminated.
- Poetics of **expressiveness** were modeled and analyzed.
- Prolific literature **in poetry and drama** developed in all regions.
- **Religious literature** was elaborated, through seminaries and monasteries.
- **Secular literature** on art, music, medicine, architecture and agriculture advanced.

Regional Language (deśabhāṣās)

Language is a communication tool in making sense of expressed sounds. Grammar is a product of codification through analysis



- Nāṭyaśāstra described **seven Prākṛit forms of regional languages**: Śaurasenī, Māgadhī, Avantikā, Prācyā, Ardhamāgadhī, Bāhīkā, and Dākṣiṇātyā
- Buddhism and Jainism adopted **Prākṛit's** derivatives: **Pāli** in Buddhism and **Ardhamāgadhī** in Jainism.
- Language of literature in North leaned on **Pāṇinian Sanskrit**, while **Tamil** dominated in the South.
- Dialects east and west of Ganges were labeled as **Apabhraṃśa** (अपभ्रंश) by Patañjali.
- Regional Languages developed by **synthesis of local dialects** for trade, administrative purposes, education and communication.
- **Expressiveness** in human communication developed as a **linguistic structure**
- **Melody and rhythm** became essential in literary composition.

Regional Language Developed in North and East

Language Region (500CE)	Prākrit-Apabhraṃśa (Principal) (500-1000 CE)	Derivative, Lipi (लिपि, Script) (Grammarians-Consonant/Vowel) by:1500CE
Kashmiri (Dardistan)	Darad, Paiśācī	Kōṣṭur (Arabic , كاشُر Sāradā (काँशुर)), Unknown, 28/10
Punjab (five rivers)	Takka	Pāṅjābī, Gurmukhī ਪੰਜਾਬੀ, Guru Angad Devji, 33/10
North (Gangetic Plain)	Brij, Bhojpuri, Khariboli	Hindi (हिन्दी), (Hindavī), Devanāgarī, Unknown, 33/11
Bihar, Darbhanga, Terai	Magahi, Thēthi	Maithili (मैथिली) Devanāgarī, unknown 40/10
Nepal, Bhutan, Burma,	Khas Kurā	Nēpālī (नेपाली), Devanāgarī, unknown; 35/10
N. India-Afghanistan	Khari Boli, Persian-Arabic	Urdu ((اُردُو), Perso-Arabic, unknown; 38/10
Odisha	Odra-Magadhi	Odia (ଓଡ଼ିଆ), Kalinga (Odia), unknown; 28 / 15
Bengal, Tripura, Assam	Gaulli	Bengali (বাংলা), Siddhamātr̥k (Devanāgarī), unknown 29/7+7N
Assam and Meghalaya	Magadhi	Assamese (অসমীয়া), Gupta, unknown; 37/12
Mayurbhanj-Orisa	Santhali (Satār)	Santali (Satār), Odia, unknown; 21/8
Manipur Assam Tripura	Meitei	Manipuri, Meitei, unknown; 35 / 8
Tibet, North-East	Bodo-Koch	Bodo, Unknown

Regional Languages Developed in West and South

Language Region (500CE)	Prākrit-Apabhraṃśa-Dravidian (Principal) (500-1000 CE)	Derivative, Lipi (लिपि, Script), Grammarian, Consonant/Vowel 1500CE
Kandahar, Peshawar	Paṭhānī and parsawā	Pashto (پشتو) Perso-Arabic, Unknown, 34/7
Lehanda, Multan	Karikki, Saraiki	Multani (Saraiki), Brāhmī Khudawadi, Unknown, 33/4
Indus-Hindu Kush	Brachada	Sindhi (سنڌي, सिन्धी), Persio-Arabic, Devanagari, Unknown, 46/16
North and South M.Abu, Saurashtra	Gurjara, Saurashtri, Kutchi	Gujarātī (ગુજરાતી: Devanāgarī (śarāphi -banker), vāṇiāśāi (merchant), mahājani (trader); Unknown, 36/26
Maharashtra,Goa	Varhadi, Halavi	Marāṭhī (मराठी), Modi, Unknown, 37/16
Karn--Maha- Kerala	Canara	Konkani (कोंकणी), Devanāgarī, Unknown, 36/16
TamilNadu Sri Lanka	Old Tamil	Tamil (தமிழ்), Tamil-Brahmi, Agstya ,Tolkapiyam, 18/12
Karnataka (Kaveri river), Banavasi,	Kanarese	Kannada (ಕನ್ನಡ), Kannada, Kēśirāja, 34/13
Godavari, Krishna River delta	Old Telugu	Telugu (తెలుగు), Telugu (Bhattiprolu Brāhmī), Sage Kanva, 36/13
Malayalam (hilly region)	Nāgarī-Malayalam	Malayalam (മലയാളം), Vatteluttu (rounded), Modified Brāhmī, Kerala Panineeyam, 44/16

Please note: Synthesis and Amalgamation of local languages and their codification led to the development of Principal Regional Language,

Language and Literature

Scripts (Lipi) for regional languages

- Need for writing led to formalization and adaptation of scripts by regional languages.
- Indus writing script is considered to be **Proto-Brāhmī** (Indus)*,
- **Brāhmī** **similarities in iconography of Harappan seals to punch-marked coins of 600 BC.,
- **Kharoṣṭhī** script is considered to be a modified Brāhmī script,
- Regional languages adopted Brāhmī, then were modified to become Brāhmī like: **Nāgarī, Bengali, Śāradā, Modi**, etc.
- **Devanāgarī** is currently most popular,
 - Awadhi, Bhili, Bhojpuri, Bodo, Chhattisgarhi, Dogri, Garhwali, Hindi, Kashmiri, Konkani, Magahi, Maithili, Marathi, Mundari, Nepali, Pali, Sanskrit, Santali, etc.
 - Modified Devanāgarī **Gujrati script**
 - **Laṇḍā** script evolved for Urdu, Punjabi, and Sindhi
 - Devanāgarī related to **Nandināgarī** found in manuscripts in the South

Ref.: The History and Palaeography of Mauryan Brahmi Script, by: Upasak, C.S. Nalanda: Nava Nalanda, 1957

Fabri, C.L., The punch-marked coins: a survival of the Indus civilization. Journal of the Royal Asiatic Society, 307-318, 1935.

*The Evolution of Early Writing in India, Subhash Kak; Indian Journal of History of Science, vol. 28, 1994, pp. 375-388

**Vikramkhoh inscription is conclusive evidence that Brahmi had indigenous origins, probably from the Indus Valley (Harappan) script.

Evolution of Scripts (Lipi) in India

Indus	Vedic	Classical	Golden	Hindu		Moghul	Brit	Moder
<2000 BC	750BC	200BC	500CE	1000CE	1500CE			2000
Proto- Brāhmī (Indus)	Brāhmī	Kharoṣṭhī	Śāradā	Takri				
				Kashmiri				
				Sindhi-Khudabadi				
				Laṇḍā	Ardhanāgarī	Gurumukhi		
				Gupta	Siddhamāṭṛkā (Bengali, Assamee, Manipuri)			
					Oriya			
					Nāgarī	Marathi-Modi		
				Kalinga	Devanāgarī-India-Nepal			
					Gujrati			
					Tibetan-Nāgarī			
				Grantha/Pallava	Oriya	Malayalam-Kairali		
					Vaṭṭeḷuttu	Tamil-Brāhmī		
				Kadamba-Kannada	Pali-Sinhala			
					Kannada-Brāhmī			
					Old Kannada			
Bhattiprolu Brahmi	Telugu-Brāhmī							
	Munda-Santali							
				Urdu-Arabic				

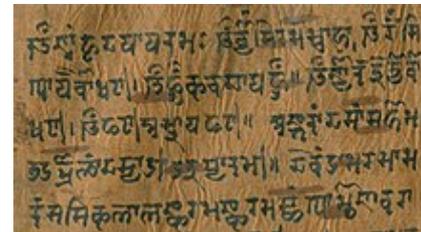
Indus (Harappan)



Brāhmī

𑀀	𑀁	𑀂	𑀃	𑀄	𑀅	𑀆	𑀇	𑀈	𑀉	𑀊	𑀋
a	ā	i	ī	u	ū	ṛ	ṝ	ḷ	ḹ		
[ə]	[a:]	[i]	[i:]	[u]	[u:]	[r]	[r:]	[l]	[l:]		
𑀌	𑀍	𑀎	𑀏	𑀐	𑀑	𑀒	𑀓	𑀔	𑀕	𑀖	𑀗
ka	kā	ki	kī	ku	kū	kr	kr̄	kḷ	kḹ		
𑀘	𑀙	𑀚	𑀛	𑀜	𑀝	𑀞	𑀟	𑀠	𑀡	𑀢	𑀣
e	ai	o	au	aṅ	aṃ	aḥ					
[e/e]	[əy]	[o/o]	[au]	[aŋ]	[aṃ]	[aḥ]					
𑀤	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯
ke	kai	ko	kau	kaṅ	kaṃ	kaḥ					k

Śāradā



Nāgarī

Nāgarī Script — Akshara Nāgarī
Vowel Letters, Symbols, & Numericals — Huruf Nāgarī, Tānā, & Angika

number	vowel	sign	number	vowel	sign	number	vowel	sign
०	अ		१	इ		२	उ	
३	आ		४	ई		५	ऊ	
६	ऋ		७	ॠ		८	ऌ	
९	ॡ		१०	ॢ		११	ॣ	
१२	।		१३	॥		१४	॥	
१५	॥		१६	॥		१७	॥	
१८	॥		१९	॥		२०	॥	

Ref.: The Evolution of Early Writing in India, Subhash Kak; Indian Journal of History of Science, vol. 28, 1994, pp. 375-388

Ardhanāgarī a mixture of nāgarī, used in Ujjain and Malwa and Siddha Matrika, a variant of the Śāradā script used in Kashmir

Progression of Brāhmī to Devanāgarī Consonant Syllables

inscriptions found on stone or copper plates compiled by James Prinsep in 1838
Then deciphered to show metamorphosis of Brāhmī to Devanāgarī scripts and Syllables

	Ka	Kha	Ga	Gha	Na	Ca	cha	Ja	jha	na	ta	tha	da	dha	na	ta	tha	da	dha	na	pa	pha	ba	bha	ma	Ya	Ra	La	va	ha	sa	sha	sha
500 BC (Rise of Buddhism)	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁
Uncertain (Caves in West)	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁
300 BC (Asoka, Junagarh)	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁
200 CE (Gujrat, dated plates)	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁
500 CE (Alahabad, Gupta Dynasty)	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁
700 CE (Tibetan alphabets)	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁
992 CE (Kuttila, Bareilly)	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁
1100 CE (Bengal alphabets)	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁
Devanāgarī	क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ	ब	भ	म	य	र	ल	व	ह	स	श	ष
Old Pali	𑀓	𑀘	𑀛	𑀜	𑀥	𑀦	𑀧	𑀨	𑀩	𑀪	𑀫	𑀬	𑀭	𑀮	𑀯	𑀰	𑀱	𑀲	𑀳	𑀴	𑀵	𑀶	𑀷	𑀸	𑀹	𑀺	𑀻	𑀼	𑀽	𑀾	𑀿	𑁀	𑁁

Shapes gradually becomes artistic by assuming curves and rounds.

Consonants of Brahmi script, and evolution upto Devanagari, according to James Prinsep, as published in the Journal of the Asiatic Society of Bengal, in March 1838: Journal of the Asiatic Society of Bengal. Calcutta : Printed at the Baptist Mission Press [etc.] 1838.

Language Vocabulary

(Examples: Hindi (हिंदी) Language)

Words in a language fit into five principal categories:

- **Tatsama (तत्सम, same as that): inherited from Sanskrit (संस्कृत) via Prakrit** and survived without modification (Example: Sanskrit नाम nāma, "name" Hindi नाम nām; Sanskrit कर्म karma, "deed, action; karma" Hindi कर्म karm; आम्र (आम), उष्ट्र (ऊँट), चंचु (चोंच), त्वरित (तुरंत), शलाका (सलाई), चतुष्पदिका (चौकी), उद्वर्तन (उबटन), खर्पर (खपरा),
- **Ardhatatsa (अर्धतत्सम, semi-tatsama): Sanskrit words that have undergone changes in sound** (Example: Hindi सूरज sūraj from Sanskrit सूर्य surya)
- **Tadbhava (तद्भव, born of that): words derived from Sanskrit that have undergone phonological change and are spelled differently from Sanskrit** (Example: Sanskrit कर्म karma, "deed" becomes Sauraseni Prakrit कम्म kamma, and eventually Hindi काम kām, work)
- **Deshaja (देशज): words borrowed from local languages,** (Example: चिड़िया, कटरा, कटोरा, खिरकी, खिचड़ी, पगड़ी, लोटा, डिबिया, तेंदुआ, कटरा, अण्टा, ठेठ, खखरा, चसक, फुनगी,
- **Videshī (विदेशी, foreign): loan words from non-indigenous languages:** Persian, Arabic, Greek, Urdu, English and Portuguese: Examples: sābun, soap from Arabic, asman (sky), kalam (pen), rah (way), tang (narrow), zahar (poison), iman (faith), avaz (voice), khat (letter)

Speech and Writing

- **Speech sound developed into a language system that structures sound.**
 - Perceived sound segments are mingled with context and gestures
 - Phonological **utterances** are organized into **prosodic units**, potential pause, and Intonations
- **Writing is a representational system of speech**
 - Regularity and consistency becomes important
 - Orthographic representations of prosodic units become a challenge
- **Devanāgarī is a Syllabic script that attempts to overcome this challenge**
 - A character unit, called **akshara**, is a linguistic unit
 - Words are made up of one or more aksharas
 - Prosody and intonation are represented by short and long vowels as **Matra (vowel modifiers)**
 - Devanāgarī facilitates **limited prosodic** structure
- **Word order: Subject-Object-Verb (SOV),**
 - Most Regional languages have **Subject-Object-Verb**, including Dravidian & Munda.
 - Kashmiri and Khasi uses **Subject-Verb-Object (SVO)**

Ref: Phonology–orthography interface in Devanāgarī for Hindi* By: Pramod Pandey; Jawaharlal Nehru University

Rasa and Rhetoric, Rhythm and Music

Rhetoric is necessary to stir emotion in music or dance or sculpture or painting

- **Vedic time** - Two musical forms developed:
 - **Gandharva (celestial)**: Musical: Udatta, Anudatta, Swarita and kaala , bala, kampa.
 - **Gana (informal)**: Musical rhythm and Exposition of emotion
- **Dattilam (200CE), Brihaddesi (700CE)** organized **scale (swara)** and defined:
 - **Base note** (sthana), and 22 micro-tonal intervals (**sruti**) comprising an octave
 - Tonal framework: grama and **Rāga** (combination and arrangements of notes)
 - Alankara (ornamentation) or elaboration, permutation of notes,
- **Bharata's Natyashastra** (~400BC-200CE) defined **music (Dhruvapad)**, dance and drama
 - **Swara**, a audible unit as Śruti (7 notes: Sa Re Ga Ma Pa Dha Ni : NS 28.21)
 - Vocal framework in stanzas: **Sthayi (Asthayi), Antara, Sanchari and Abhoga**
 - System of **tala** , percussion (membranophones)
- **Śārṅgadeva's Sangita-Ratnakara** (~1300CE) established the **Grammar of music**
- **Music genres included:**
 - **Śāstriya Saṅgīt** (1200 CE), **Khayal** and **Thumri**
 - **Bhajans** (North) and **Kriti** (South) Devotional Music (800 CE)
 - **Qawwali** (Sufi poems), **Ghazal** (romantic poem) by Amir Khusrau (1300 CE)

Literature

- Kāvya (poetry) and Nāṭya (drama)
- Rāmāyaṇam and Mahābhārata - Transformation in regional cultures
- Bhakti भक्ति (faith or love) Literature
- Transformation of local expressions
Secular Literature
- Videshī (विदेशी, foreign): Persian Effects
- Education Centers
- Orality to Text to Literary expressiveness

Rasa and Rhetoric - Kāvya (poetry) and Nāṭya (drama)

Poetry is an art of communication of ideas in rhythm to create rasa

Indian Poetics	Significant Concept
Bhāmaha 's Kāvyaḷamkāra (700 CE): Defined:	Alamkāra (figures of speech) with Atiśayokti (hyperbolical)
Daṇḍin's Kāvyaḷarśa (Kāvyaḷarśa, 800 CE):	A Poem's beauty is derived from its use of rhetoric.
Vāmana's Kāvyaḷamkārasutravratti (900 CE):	Rīti (diction: distinctive arrangement of words) is the soul of poetry, Guṇas impart beauty to the poetry, and Alamkāras enhance its beauty.
Ānandavardhana's Dhvanyāloka (900 CE): The poet creates a resonant field of emotion via sounds	Alamkara, Rasa (elicit reactions), and Vastu (matter); and Verbal, hidden, literal meanings suggest: idea, figure of speech, and emotion.
kāvya as Rasa-Dhvani is considered to be the Soul of Poetry, since the object of kāvya is Rasa!	
Abhinavagupta's Abhinavabharatī (1000 CE):	Rasa-dhvani constitutes the essence of poetry.
Mammaṭa's Kāvyaḷprakāsa (1100 CE) Poetics to include:	1) rasa soul of kāvya; 2) Alamkāra; 3) Rīti, as: Rhetoric (persuasive), Aesthetics (artistic presentation), Sense and Sound
Viswanatha Kaviraja's Sahityadarpana (study in aesthetics) (1400CE):	Combined sravya (poetics) and drisya (dramaturgy) of aesthetics; hence, rasa-dhvani defines poetry.
Rhythmic and Artistic presentation of ideas induces Rasa - this is the purpose of kāvya!	

Poetry (kāvya) Literature

Poet/Period/Language/meter	Major works	Significant/Type of Literature
Gorakshanath (950-1050CE) Baba and Sheikh Farid (1173–1266CE): Punjabi Poetry,	Kanphata Yogi, Gorakh Samhita (Collections of Gorakh), Vernacular poetry and Poetry of Farid.	Yoga, Mystic Poetry and Sufi poetry
Jayadeva (1200CE): Sanskrit, Songs, eight moods: Ashta Nayika, metrical irregularities,	Gītāgovinda: Songs of Rādhā and Kṛṣṇa, in musical mode (rāga) and rhythm (tāla)	Vaiṣṇavas (Krishna an incarnation), Dasavatara, Odissi dance, Guru Granth Sahib / Divine Romance
Allama Prabhu (Kannada: 1200CE) Vachana poet of Kannada,	mystic-saint; promoted Akka Mahadevi, a woman poet	Propagated consciousness of Self and Shiva / Secular and Philosophical
Ameer Khusrow (1300CE): Language: Urdu / Hindavi (Hindi)	"If there is a paradise on earth, it is this, it is this, it is this."	Devotional music form of Sufis/Ghazal, Qawwali, Ruba'i, Tarana
Guru Nanak (1400- 1500CE): Punjabi: metaphorical language	958 hymns, words from Sindhi, Marathi, Persian, and others	Metaphysical and Devotional / Gurubani
Narsimha Mehta (1414-1480CE), father of Gujarati poetry, Vaishnava, "pada (verse)",	"Govinda Gamana: and "Sudama Charita" bhajan: Vaishnav Jan To	Family tradition was Shaivism, but promoted Vaishnava /Devotional and Secular
Kabir (1500 CE), a mystic poet of vernacular Hindi, Avadhi, Braj; devotion and mysticism	Kabir Bijak, Kabir Parachai, Sakhi Granth, Adi Granth (Sikh), Kabir Granthawali,	Bhakti movement, critical of Hinduism, Jainism, Sikhism and Islam / Secular and Philosophical
Pattuppāṭṭu (ten poems)oldest surviving works of Tamil poetry	interplay of human emotions and sentiments.	Secular Tamil Literature / Emotional Interplay
Hemachandra/Somachandra (1200CE), Sanskrit	Trishashtishalakapurusha-charita, Deeds of the 63 Illustrious Men	History of the world as understood by Jain teachers / History a perspective

Drama

Language / Period	Literature	Significance
Sanskrit, 500 CE	Kalidas: three plays: Abhijnanashakuntala (Recognition of Shakuntala), Vikramorvasi (Urvashi Won by Valour), and Malavikagnimitra (Malavika and Agnimitra)	Hero (<i>nayaka</i>), Heroine (<i>nayika</i>), or Clown (<i>vidusaka</i>)
Sanskrit / Pali, 600-650CE	Harsha: three plays: the comedy Ratnavali, Priyadarsika, and Buddhist drama Nagananda	Natika in four acts
Sanskrit, 700 CE	Bhavabhuti: three plays: Mahaviracharita (Exploits of the Great Hero), Malatimadhava (Malati and Madhava), and Uttararamacharita (Later Deeds of Rama),	Ramayana retold
Sanskrit / 800 CE	Vishakhadatta: two plays: Mudrārākṣasa (Rākshasa's Ring) , and Devichandragupta (Devi and Chandragupta)	History retold
Tamil / Malayalam	Koodiyattam (kutyattam; Performing Drama art : still continues): Ascaryacudamani of Saktibhadra, Kalyanasaugandhika of Nilakantha, Bhagavadajjuka of Bodhayana, Nagananda of Harsa, and many plays ascribed to Bhasa including Abhiseka and Pratima	Sanskrit drama theatre
Gujrat, 1400 CE	Asaita Bhavai (ritual offering made to Goddess Amba) plays or Vasha (lit. dress), originated Sanskrit uparupaka (forms)	Concept of Nayaka

Mahābhāṣya by Patañjali (200BC) contains earliest reference of Sanskrit drama and Ancient Sanskrit theatre with elements of Koothu, a Tamil performing art which is as old as Sangam era (300CE)

Rāmāyaṇam (रामायणम्, 600 BC, Language: Sanskrit)

Language / Period	Translated by
Tamil, 1200 CE	Ramavataram, popularly known as Kambaramayanam, by Kamban,
Telugu 1300 CE	Ranganatha Ramayanam by Gona Buddha Reddy
Assameese 1400 CE	Saptakanda Ramayana by Madhava Kandali
Goan, 1500 CE	Ramayanu written by Krishnadasa Shama in Kardalipura Goa in Konkani manuscripts found in Portugal
1500 CE	Sri Ramacharit Manas, popularly known as Tulsi-krita Ramayana, by Tulsidas
Bengali, 1500CE	Krittivasi Ramayan by Krittibas Ojha
Odia, 1400/1500/1600CE	Odia Dandi Ramayana or Jagamohan Ramayana adapted by Balaram Dasa in 1400CE, and Vilanka Ramayana by Sarala Dasa and Dandi Ramayana (also known as Jagamohana Ramayana) by Balarama Dasa, (resemblance with Satakantha Ravana of Tamil Literature)
Kannada, 1300 CE	Kumara-Valmiki Torave Ramayana, by Narahari ad Ramachandra, 1600 CE; Charita Purana written by Nagachandra during 1300 CE
Pali (Buddhist variant)	Ramayana (Dasarathajātaka, #467), Jātaka Rāmapaṇḍita incarnation of Buddha, and Sita an incarnation of Yasodharā.
Prakrit (Jain variant)	Jain agamas: Ravisena's Padmapurana (story of Padmaja and Rama, Padmaja being Sita)
Punjabi	Guru Granth Sahib, describes two types of Ramayana
Versions in Countries	Nepal, Cambodia, Indonasia, Laos, Malasia, Mynamar, Philipines, Thialand,

Mahābhārata (400 BC, Language: Sanskrit)

Language	Translated by
Assamese, 1600 CE	All parvas except stree and anusasana, By: Rama Saraswati
Bengali, 1650 CE	Kabi Sanjay and Kasiram Das
Kannada, 900CE	Pampabharata and later by: Kumara Vyasa , (1500CE): Gadugina Bharata
Malayalam, 1500 CE	Bharatamala Niranatt Sankara Panikkar (1500 CE); Cherussery Bharatam Cherusseri Namboodiri (1500 CE); Sri Mahabharatam Kilippaattu Tunchattu Ramanujan Ezutthachan, (1600 ce)
Marathi, 1600 CE	Mukteswar, Moropant, (1749)
Oriya, 1500 CE	Sarala Dasa
Tamil, 800 CE	Perum Devanar; Villupthurar-Bharatam, (1400 CE);
Sanskrit, 600 CE	Kirātārjunīya (Mahabharat) Sanskrit mahakavyas by Bhāravi, Vīra rasa,

Bhagavad Gita is a part of the Mahabharata (chapters 23–40 of 6th book of Mahabharata) that presents concept of Dharma, bhakti, yoga for moksha through jnana, bhakti, karma, and Raja Yoga and Samkhya philosophy; it has been widely commented on, and has been translated into many regional and foreign languages.

Bhakti भक्ति: (Devotional) Literature

Poet/Saint, Period, Language	Literature
Shankara, 800 CE, Sanskrit	Philosopher - he consolidated Vedanta
Alvars (Vishnu) and Nayanars (Shiva), 800CE, Tamil	Poet-saints, who wrote songs for Shiva and Vishnu
Andal, 700-800 CE, Tamil	Poets-saint; wrote songs for Srivaishnava
Basavanna, 1200 CE, Kannada	Poet-philosopher; on Niraakaara Shiva
Bhagat Pipa, 1400CE, Hindi	Mystic poet of Bhakti
Allama Prabhu, 1200CE, Kannada	Mystic-saint and Vachana poet
Akka Mahadevi, 1200 CE, Kannda	Early female poet
Ravidas, 1550 CE, Hindi	Wrote devotional songs of Ravidas made a lasting impact on bhakti movement
Namdev, 1300 CE, Marathi	Wrote Abhanga devotional poetry
Sankardev, 1500 CE, Assamese	Poet, playwright, social-religious reformer
Vallabhacharya, 1500CE, Hindi/brij	Founded Krishna-centered Pushti sect, philosophy of Shuddha advaita
Chaitanya, 1500CE, Sanskrit / Bengal	Philosopher and proponent of Vaishnavism tradition

Originated in South India (700CE), spread northwards through Karnataka and Maharashtra, widely accepted (1500CE)

Main Scriptures: Bhagavad Gita, Bhagavata Purana and Padma Purana

God and Goddess: Vaishnavism (Vishnu), Shaivism (Shiva), Shaktism (goddesses) and Smartism (multiple gods)

Transformation in Society through Language

- Veda was manifested through chants, and was anchored in ritual
- Buddha's teachings were spread through **Jataka tales**, explain theory of **karma**, detachment, and compassion
- "Humans have a **natural curiosity** for stories" resulted in traditional old Rama and Krishna stories into: Rāmāyaṇam, Mahābhārata and Purāṇa

The concept of Deva from the Vedas permeated into Buddhist and Jain literature, which accentuated the "**Concept of God**"

- Translation of Rāmāyaṇam and Mahābhārata **enriched regional languages, their vocabulary and expressions.**
- Stories inspired a rise of Temples and Devotion
- **Bhakti** Movements and its Momentum were manifested during this time.
- Philosophical foundation of Hindu society is attributed to **Adi Shankara** who traveled and established the freedom of human will.

Secular Literature

- **Vātsyāyana (500CE-600CE): Kama Sutra** (sexuality), in Pataliputra (Bihar),
- **Adi Shankara (800 CE):** Brahmasutrabhasya (Brahma Sutra), Mukhya Upanishads (Bhasya on Brihadaranyaka Upanishad, Chandogya Upanishad, Aitareya Upanishad, Taittiriya Upanishad, Kena Upanishad, Isha Upanishad, Katha Upanishad, Mundaka Upanishad, Prashna Upanishad, and Mandukya Upanishad (commentary on Madukya-Karikas by Gaudapada)
- **Sindhi translation of Quran (884 CE)** in Alwar (Sindh) in the language of "**al-Hindia**"*
- **Vasugupta (900 CE): Shiva Sutras**, seventy seven aphorisms, spiritual mysticism: Kashmir Shaivism,
- **Yoga-Vāsiṣṭha (600-1400CE): 29000 verses as stories and fables discussing Rama in six book**, frustration with nature of life, desire for liberation, spiritual life, present cosmology and metaphysical : existence. Emphasizing free will and human creativity, meditation, powers in liberating individual, blissful Rama,
- **Rāmānuja (1100 CE):** Vedārthasangraha (Vedas meaning), Sri Bhāshya (Brahma Sutras), Bhagavad Gita Bhāshya (Bhagavad Gita), and other works: Vedāntapida, Vedāntasāra, Gadya Trayam (compilation of three texts: Saranāgati Gadyam, Sriranga Gadyam and Srivaikunta Gadyam), and Nitya Grantham.
- **Hemachandra (Somachandra) (1200CE):** Yogaśāstra and Svopajnavrtti, credited for grammars of Sanskrit and Prakrit, comentaries on: poetry, prosody, lexicons, science and logic and philosophy,
- **Madhvacharya (Karnataka, 1300):** Thirty seven Dvaita : thirteen bhasya (commentary) on Upanishads, Madhva-bhasya (Brahma Sutras), Gita-bhasya (Bhagavad Gita), commentary on Rigveda, Mahabharata 's poetic's, Bhagavata-tatparya-nirnaya on Bhagavata Purana, and stotras,
- **Gujarati:** Rasa: Salibhadra Suri's Bharatesvara Bahubalirasa (1185 CE); Phagus: Vinayachandra Neminatha Catuspadika (1140CE); Vilasas (Prose): Tarunaprabha's Balavodha (1355CE)
- **Varna Ratnākara (Maithili),** earliest known prose text (1507CE) in **Mithilaksar script**

Ref.: * Directorate of Information, Kashmir Today, Srinagar: Government of Jammu and Kashmir, 1998, pp. 113–14

Videshī (विदेशी, foreign)- Persian Effects

language influenced by social, trade and political contact with foreigners and speakers of other languages

- **Brahmagupta's** (598 CE-668 CE) Brāhmasphuṭasiddhānta and Khaṇḍakhādyaka on the **decimal system** , Muhammad al-Fazari was **translated into Arabic**, and led to the spread of the decimal system; Al-Khwarizmi (800–850 CE) wrote “al-Jam wal-tafriq bi hisal-al-Hind”, which was **translated in Latin** 1300 CE as “Algorithmi de numero indorum”; the **decimal system was spread throughout the world**
- “Panchatantra” translated in Persian (800 CE) by Ibn al-Muqaffa tin as “**Kalīla wa Dimna**”,
- Al-Beruni's (973-1048 CE) book of philosophy and culture: “**Kitab fi tahqiq ma li'l-hind**”
- **Urdu Language (400-1200 CE) emerged** as a synthesis of Hindi and Persio-Arabic
- Persian words were adopted in: Punjabi, Sindhi, Hindi, Gujarati, Bengali and Marathi
- **Persio-Arabic scripts in Regional Languages:** Pashto, Multani, Sindhi, Kashmiri, and Urdu
- **Persian “Leila and Majnu”, “Shirin and Farhad”, and “Yusuf and Zulaikha”** were translated into Urdu; “Leila and Majnu” was also translated into Bengali,
- **Persian words that crept into Hindi:** asman (sky), kalam (pen), rah (way), tang (narrow), zahar (poison), iman (faith), avaz (voice), khat (letter)
- Mohammed Dara Shikou **translated the Gita and Upanishads into Persian.**

(2014) The Impact of Persian Language on Indian Languages, By: Ali Akbar Khansir, Bushehr University of Medical Sciences, Bushehr, Iran. Nasrin Mozafari, Bushehr University of Medical Sciences, Bushehr, Iran

Proliferation of Education Centers

Matha (monastery) and Ghatika (hall attached to temples), venues for debates

Name and Period	Description	Methods and Subjects
Takshashila 500BC-100BC , Gandhar, Founded by Bharat and son Taksha ruled (Valmiki Ramayana)	Language: Sanskrit and Taxila had been influenced by Greek culture	16Yrs of students, learning numbers of years, Indian Military Science, (Jatakas)
Nālandā (100 CE - 1200CE) Rajgriha Bihar, Gupta dynasty (414-445 CE), Mahayana	300 chambers; M: verbal-explanatory, lectures-debates, discussions; library 'Ratna Sagar' (H-T 700CE)	Vedas, Vedant, Sankhya, Philosophy, Dharamshastra, Puran, Jyotish, Ayurveda, physical education and practical training
Vallabhi (475-1200 CE) , seat of the Maitraka Kings, cultural center of western India 1200CE	Valabhi was the center for Hinayana,	Arthashastra (Economics), Law, Politics and Medical Science.
Vikramaśīla (800 CE) , Dharampala (800 CE) at Magadh, bank of river Ganges, Destroyed by Khilji (1203 CE)	144 permanent scholars. destroyed by Bhaktiyar Khilji in 1203CE	Vyakaran, Logic, Philosophy, Tantra, Karamkanda. Tantra Shastra influenced education system
Odantpuri (750-1200CE) Pala dynasty, Magadha	One thousand monks and students resided and received education	Attracted students from Tibet, too.
Jagaddala , Pal King of Bengal had set a city on the banks of Ganga, (1100CE)	University center of Buddhism continued for 100 years	Their reputation reached Tibet and their books were translated in Tibetan language
Mithila (1200-1500CE) , institution of Brahminical education center	Poet Jaideo of Sanskrit literature was born here.	Nyaya, Tarka-Shastra (Logic), fine arts, scientific subjects, Gangesha Upadhyaya
Nadia, situated in Bangal at confluence of river Ganga and Jalangi)	Students studied here for 20 years	Logic, Vyakaran, Politics, Law; 3 centers: Navadweep, Shantipur and Gopaalपुरा,
Adi Shankara (800CE) four Maṭhas (मठ), restored the study of the Vedas and Vedanta tradition	Pīṭham: Dvāraka (Sama), Govardhana (Rig) Puri, Sringeri Śārada (Yajur), Jyotirmaṭha (Atharva)	Vedic statements, logical methods, reasoning methodology and pramanas,

Orality to Text to Literary Expressiveness

- **Vedas Orally recited** to seek celestial beings to control forces of nature (fire, air, wind, etc) and became **musical in Sama-Veda**
 - Definitive approach was needed, hence religion became increasingly ritualistic
 - Language, grammar, and script developed to transcribe Oral literature.
 - **Literature in Textual form with the prevalence of writing developed**
 - Bhagavada Gita was focused on **Human relationships** and Nature
 - Bharata's Natyasastra (Dramaturgy) show-cased **empirical human behavior**
 - Kālidāsa wrote **Drama and Poetry for general masses.**
 - **Literature for Poetic sophistication created Expressivity**
 - Jayadeva's **Gītagovinda**; Allama Prabhu; Ameer Khusrow's **Ghazal**, Narsimha Mehta's **lyrics**; Guru Nanak's **Gurubani**, Kabir's **Dohas**,
 - **Rāgas and Tala lead to** Dance forms: **Bharatanatyam, Kathak** (Kathakars or storytellers), **Odissi** and **Koodiyattam** (kutyattam: episodic Drama art), and others
- Alankar (अलंकार): Literature ornamentation transformed into Jhankar (झंकार), as singing, drama and dance; an expression of creative and content population!**

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Thank you for your attention!