
VAJIRAM & RAVI

ORAL TRADITION AND INDIAN LITERATURE

- A large portion of ancient Indian literature is a manifestation of the spoken word and it **belongs to the oral tradition** as far as its preservation is concerned. The Vedas have been preserved without the loss of a single syllable through a complex and intricate system of recital down the centuries.

It should be noted that **Western civilisation is book-centred**, but the book does not exercise the same power and authority in the context of Indian culture.

- The essential culture of India is embodied by a living individual who not only interprets the norms of culture but also acts as a frame of reference.
- Ancient India had both 'writing' and 'speech' and the basic distinction between them defined their functions too. We have poetic works which are 'written' and those which are 'orally transcribed'.
- The **works of Pampa, the first Kannada poet** of the 10 Century, have the characteristics of a written work. Pampa composed the historical narrative of the Mahabharata and presented it as an 'inscription' to the world.

Inscription

An inscription is writing in its pure form. It is spatial and monumental, which means it is bound by space and is meant to commemorate some present event.

- The immediate purpose of Pampa's epic was to commemorate the **historical deeds of his patron-prince, Arikesari**. Pampa's effort was to convert the narrative of the Mahabharata preserved by the oral tradition into a written text.
- Pampa found contemporary history as exciting as that of the Mahabharata and what he presented in his poem is the metaphorical relation between the two ages.

Written and Oral Forms

- The **form of a written poetic text is a 'closed'** one due to the spatiality of the writing. It has a beginning, middle, and end. The structure of the poem is tight and so accurate that if one adds even a word to it or remove something from it, the structure gets disturbed. The meaning of the poem depends upon the structure, and the structure embodies the meaning.
- The oral tradition in India is still prevalent, especially in the **area of folk literature**. The **ballad singers have a rich repertory** of a variety of songs which they sing to a large audience.
- The **plays performed by Talamaddale groups** are without a dramatic script and even the **plays called 'Sannatas'** are, to a great extent, improvised.

Ethical Perspective of Oral Tradition

One cannot erase a word while speaking **because speech is irreversible**. The act of speaking is a committed one, and a spoken word is a responsible word.

A society in which the spoken word carries supremacy and moral authority is different from a society which holds the written word as a document of truth. **The identity of a person in such a society depends upon his speech.**

- The works belonging to the oral tradition continue to change in the form and detail depending upon the demands of the audience.
- The **author in a written tradition is necessarily absent** while in the oral tradition he is present and therefore the form of the poetic work depends upon the physical, Creative stamina of the author. This also explains the fact that as to why the poetry of Bhakti tradition belongs to the oral tradition.

- The poetry of devotion addresses itself to God whose supreme presence it celebrates. Two such great examples are **Harihara and Kumaravyasa**. Kumaravyasa, like Pampa, sought to retell the story of the Mahabharata in Kannada. But his purpose, unlike that of Pampa was to revive the oral tradition.

Co-existence of Oral and Written Tradition in India

- All Indian languages, except Sanskrit, when they reached the status of writing, continued to develop their literature, drawing inspiration from both written and oral traditions.
- In India, the oral tradition does not belong to a pre-literate age representing a primary condition of civilisation. On the other hand, both traditions can Co-exist in a given period of Indian history.
- The **main reason for this curious co-existence** of these traditions is the fact that these two traditions, although they represent separate sets of values, **are not ethically different from each other.**
- **Literacy in India is not the only way to cultural and spiritual experiences.** Many of our mystics and saints have been illiterate but have produced classical poetry.
- Nrupatunga, a writer of the 9th century, says that 'the *Kannada people are skilled in the art of producing poetry although they cannot read*'. The statement suggests a possibility of **profound aesthetic and poetic experience which is not denied to an illiterate person.**

Conclusion

- The written tradition in Indian literature starts with the modern period since almost all the writers are literate. Poetry is now being read rather than being heard. The effect of this written tradition is most felt in the metrical structure of modern poetry.
- We don't know what will happen to the oral tradition in modern times of urbanisation and industrialisation. Campaigning for complete literacy has gained speed and we know that the purpose is purely political.
- The best we can do is to preserve some of the skills from total extinction. Some of our **religious rituals in which recitals are compulsory** and some of our **art forms in which eloquence is an inevitable element** can be of great help.

THOLKAPPIAM: THE ANCIENT GRAMMAR

- *Tholkappiam*, a **grammatical treatise in Tamil**, is the most ancient one, the age of which is considered by most as the fifth or sixth century B.C.
- No other contemporary work is available. The massive devastations that took place in the seas of the Southern Peninsula had wiped off large quantities of palm leaf manuscripts which contained many works of grammar and literature.

The Antiquity of Tholkappian

- The Archaeological and historical evidences prove that Tholkappiam had **emerged some two thousand five hundred years ago.**
- Tholkappiam states that the Tamil land was ruled by three famous munificent patrons. In the prefatory verse of Tholkappiam, there is the mention of the name of the Pandya king.
- The Pandya king had afforded the dwelling sites to the Tamil people who had lost their land in a vast deluge. An apparent reference to this is found in '*Kalitokai*', **one of the Sangam classical anthologies.**

- The prefatory verse of Tholkappiam denotes the **southern boundary of Tamil land was 'Kumari'** which actually represents the Kumari hills. In those days, the Tamil land existed between the **Venkatam hills and Kumari hills**.
- Among the **eight anthologies of Sangam age**, 'Ahananuru' refers in three verses to the invasion of Maurya kings over the southern region. As per the verses, "The Mauryan invasion of the Tamil country could be placed therefore roughly between 298 B.C, and 272 B.C. the reign period of Bindusara,".
- Nandas are also referred to in Sangam poetry. ***Tholkappiam had emerged long before the period of Mauryas and Nandas.***

Indus Valley civilisation and Tamil

- The Indus Valley civilisation is of the ancient Tamil speaking people, and the script found there, deciphered by Rev. Fr. Heras and Sir John Marshal, clearly shows the **identity with the Tamil existing script**.
- Askoparpol and Iravatham Mahadevan had stated the **Indus script is the native product and they are owned by Tamils**. Tamils of ancient Tamil land are used to burn the dead. The excavations of Indus Valley also show the same practice.
- So, the linguistic and cultural tenets show that Tholkappiam had its origin from many ancient sources, including that of the Indus Valley.

About the Tholkappiam

- It deals with the **written and spoken Tamil versions** that prevailed in Tamil land.
- It is a three-fold work dealing with the **alphabets, words, content and form**.
- Tholkappiam was presented before the learned audience of the Pandya king named Nilamtharu thriuvil Pandian. The Chairperson at that time was Athankottu Asan. This Athankottu Asan had been an exponent of ethical justice and had mastery in the four Vedas.
- The **author of Tholkappiam is Tholkappiar**, which is his proper name, and the work by him is named with that.

Structure and composition of the Work

Tholkappiam is a grammatical work and it is **composed of three major divisions**. They are:

- Eluththu Athikaram— the chapter on the alphabets.
- Col Athikaram — the chapter on the words
- Porul Athikaram — the chapter on the content and form.

EVOLUTION OF INDIAN LITERATURE

- India is a land of literature. **One hallmark of Indian literature over the past 3000 years or so is diversity**.
- The key to this diversity is the **linguistic density of the India** and the willingness to absorb all wonderful things from any language or culture that people came across.
- Much before civilisation dawned on many parts of the world, Indians were dabbling in and producing literature in a variety of genres. This early head start gave distinct advantage for Indian litterateurs as and when new genres popularised elsewhere in the world came to India. They simply grabbed them with both hands.

- Today, people around the world are wondering how the Indians are doing so well in social media. **Brevity is in the genes of the Indians.** This is the land that gave birth to varieties of **Sutra literature**, 'Thirukkural, Dohas, to name a few.

Evolution

- In the initial days, there were no hard and fast rules and hence no separation between singing, poetry, dance, philosophy etc. What one will discover is that the Kavis outpouring most astonishing poetry and music (as in Sama Veda), highest philosophy (as in Rig Veda) etc.
- If all these were happening on the northern plain, exotic poetry and grammar were being developed in Southern regions as well, in Tamil. We see early Sangam poetry that not only reflects the poet's thoughts and emotions but also provide a large number of clues to the highly civilised society.
- If **Bharata produced Natya Sastra in the north**, we see Tholkappiar producing astounding exposition of not only grammar but also plenty of societal rules.
- Plenty of oral traditions were flourishing across the land and the songs, tales, proverbs, legends, etc.
- The **prose was there, but poetry dominated.** As the genres began to widen, and literature started covering technology, astronomy, agriculture, governance etc., prose literature gained prominence.
- Again, as the number of languages gained writing systems, grammar, etc., the written literature slowly gathered pace and gained prominence over oral literature.
- The emergence of a variety of literature in a large number of languages during the medieval period and almost on all the subjects of human endeavour **marks the medieval period as Golden One for India.** That is in stark contrast with Europe and the West where medieval period is referred to as Dark Ages.
- Today, oral and tribal traditions of the country is looked down upon but one should well remember that it was a slow process from oral to writing tradition that literature evolved in India.
- With **printing press arriving**, Indian literature never looked back. With education opening up for all, the number of authors, the number of books increased exponentially.
- **In the field of translation**, India has been translating freely since ancient times. True to the spirit of the term 'Anuvad', most of the classics were adapted into each region and language, to suit the local cultural milieu.
- So, **Epics of India, the Ramayana and the Mahabharata** were among the most adapted works in the sub-continent. Many religious classics and other texts were adapted and integrated into the local cultural milieu.
- **This is one of the main reasons why there is a commonality of culture or a thread of common culture despite vast divergence** among the cultural, linguistic and literary traditions of India. This aspect, function and role of translation is not merely the hallmark or cornerstone of the evolution of Indian literature but of Indian culture itself.
- In the late 19th and early 20th century many writers across the languages tried to emulate their Western counterparts, especially when it came to stories and novels. The same period and up to 1947 saw the emergence of a unique type of literature – **independence literature.** Almost all the genres, especially prose and poetry writings, focused more or less on patriotic fervour.
- In the first two decades after the Indian independence, many poems, stories, Novels and plays in many languages **focused on the rural landscape**, bringing out the travails of agrarian societies.
- For the next three decades came the stories and novels highlighting **new problems that society faced** — labour unsettling, problems faced by women going for jobs, urban legends and so on. In

fact, this period also witnessed the evolution of Indian cinema and many were inspired by the stories and novels.

- Rapidly advancing technology and the digital world have reduced the gap between the author and the reader. **Self-publication and digital platforms** have also helped in this cause. Voices expressing **concern over the quality of the new sub-genres** are there, but it will all even out in the coming years.
- However, what is bound to gladden one and all is the emergence of children's literature in various ways. While poetry publishing is going down, more and more publishers are taking up children's literature.
- Even in this genre, translation from one language to other languages is also heart-warming. No doubt, roaring success of Harry Potter and other literature oriented towards young readers in the West and the subsequent success of translations have also aided this admirably.

Conclusion

- Indian literature always had its own, unique style from the beginning. Contrary to the popular perception twenty years ago, Indian literature did not go the Western way.
- It is taking up of Mythology in a significant way in many languages and presenting the same to suit the sensibilities of the 21st century is one example.

INDIA AND THE WORLD

- **Four salient features** of Indian Literatures in contemporary times are - multilingualism, translation, comparativism, and their straddling between global and local concerns.
- Literatures in different Indian languages draw as much from each other and their textures of location, myths and oral traditions, as they do from their interaction with the Anglophone West.
- In fact, **English writings in India draw from local textures** of everyday life as much as the **Bhasha literatures draw from the modernist agenda** of colonial regimes, and their interaction with English under the spectre of the colonial education system and colonial modernity. The genre of novel in India, for instance, was first tried in Bhashas — Malayalam, Odia, Marathi, Bengali — and only later in English.
- **Multilingualism** is the defining marker of the literary landscape of India. Most Indian writers are bilingual or multilingual. Many keep moving between English and Bhasha such as Michael Madhusadan Dutt, Henry L Derozio, Girish Kamad, and a host of others.
- Kiran Nagarkar wrote his first novel, Saat Sakkam Trechalis (Seven Sixes Forty- Three, 1974) in Marathi, and only later did he switch to English. The linguistic choices made by writers reflect their **involvement in the multi-layered sensibilities** at work in polyglot (speaking or writing several languages) cultural universe to which they belonged.
- The monolithic view of Indian literature perpetrated under the sign of colonial regime already stands challenged in the post-colonial times. There is a consensus that even the **regional literature is plural in its orientations and language use.**
- Multilingualism leads to the **centrality of translation for Indian literature** as in the case of world literature. One of the oldest classics in **Malayalam, Chemmeen, was one of the first South Indian novels to be translated** and find acclaim.
- **Several Sanskrit and Prakrit texts of poetry are being picked up** for translation by the leading poets and translators, Arvind Krishna Mehrotra's *The Absent Traveller* is the translation of Prakrit

languages poetry into English while more recently, Gopal Krishna Gandhi's translation of *Tiruvalluvar's Tirakkural* confirms Indian English poets' and writers' increasing interest in the vast treasures of Bhasha literature.

- Gone are the days when only literary masters like Tagore and Premchand were taken up for translation while a large body of complex literature from the South, North East, and tribal societies was undermined and largely went unnoticed.
- The earlier held view of the **untranslatability of local textures of Bhasha literature is also fast receding**. A case in point is Srinath Perur's English translation of Vivek Shanbhag's Kannada novel *Ghachar Ghochar*, recently published in the US. It made it to the New York Times list of recommended books in 2017.
- The emerging alterities of **Dalit writing, tribal writings and women's voices** have contested the unitary ideas of identity, culture and nation. Polyglossic modernity is further accentuated by the Dalit feminist writers like Bama, Meena Kandaswamy who destabilise narratives of homogenous Indian feminism.
- In the post-liberalisation Indian economy, the diaspora is no longer a movement from east to west, from struggle to opportunity, from bondage to freedom in search of better opportunities as evidenced by the return movements of writers like Chetan Bhagat and Aravind Adiga.
- Diaspora is also not a space singularly populated by Anglophone writers of Indian origins. In latest example is Hindi writer Praveen Kumar Jha settled in Norway whose Hindi novel *Coolie Lines* explores the lives of indentured labours.
- Even in terms of book publishing, most international publishers are moving into Indian language publishing and opening their offices in India. Both English language translations and Anglophone writings have gained the confidence to dispense with elaborate glossaries explaining cultural markers to a western reader.
- In other words, the myth of cosmopolitanism of English as opposed to the parochialism of Indian languages has largely dissolved.

URDU LANGUAGE AND LITERATURE

Languages are not born; they evolve over the years.

- Urdu is an **Indo-Aryan language** which is a comparatively younger member of the great fraternity of Indian languages.
- Urdu as a language began taking **shape around 10th century** in areas surrounding Delhi and was the result of the admixture of *Shauraseni Apabhhransh, Khariboli and Brij Bhasha* with Persian, Arabic and Turkish words.
- In the earlier period, the language was also referred to as **Hindi, Hindvi and Rekhta** before it finally came to be called by the name Urdu around 18th century.

Evolution

- As Urdu was evolving, it was **looked down upon by the then ruling elite** for writing and literature. It was perceived as common people's language as opposed to the **court language, Persian**.
- However, the Urdu words had started making their way into the sayings and poetic works of *Nizamuddin Aulia* (1238-1325), *Amir Khusro* (1253-1325), *Baba Farid* (1173-1266), *Namdev* (1270-1350), *Kabir* (1398-1448) and *Guru Nanak* (1469-1539). **Urdu shares with Hindi a similarity in phonology and grammar.**

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- The Khangahs (hospices) and Dargahs of Sufi saints like Nizamuddin Aulia, became hubs of inter-religious and interregional interaction which also helped in the evolution of a composite language like Urdu.
- As a result of these interactions, Urdu travelled to places like Daulatabad, Gulbarga, Golconda etc., in Deccan after the 14th Century or so. Unlike the Delhi Sultanate, the **newly formed kingdoms in the Deccan patronised the Urdu language** and poetic works started making their appearance on the literary scene.
- **Muhammad Quli Qutb Shah**, the ruler of Golconda himself composed poetry in Telugu, Persian and Urdu. An iconic, extraordinary talented and multi-faceted figure in the cultural history of the Indian subcontinent was **Amir Khusro**. He wrote beautiful poetry which paved the way for the future poetic journey of the Urdu language.
- Urdu language and literature touched its peak in the 19th and 20th centuries. It was preceded by the educational and social reform movement of **Sir Syed Ahmad Khan** who founded the **MAO College at Aligarh in 1877**.
- He rejected the idea of literary works being confined to dealing with love and beauty and wild imagination. **The Aligarh School inspired poets and writers like Altaf Hussain Hali to write educative and reformist poetry.**
- A significant milestone in Urdu literature was the **launch of the progressive movement in literature** with *Mulk Raj Anand and Sajjad Zaheer* in 1935.
- At the first **All India Progressive Writers conference held at Lucknow in 1936** and presided by Munshi Premchand, it was made clear that the canons of appreciating beauty have to be changed. **Literature cannot exist in an imaginary world** with so many people around us suffering.
- Later, the **progressives were accused of ideological extremism and making literature a tool of communist propaganda**. The strong reaction to their propaganda literature came in the form of a **modernist trend**.

Urdu Poetry

- The **first recorded collection of poetry** is attributed to **Wali Dakhani**. In the eighteenth century, Urdu poetry touched new heights with the arrival of Mir Taqi Mir. Mir is said to have captured a phase of the melancholy and the pathetic in a decaying Society.
- A unique poet in the history of Urdu literature is **Nazeer Akbarabadi** (1740-1830) who digresses from contemporary traditional poetry and concerns himself with the affairs of the mundane. He was a mystic. *Krishna and Mahadeo, Nanak and Narsi Bhagat* find a mention in his poems.
- The nineteenth century is considered to be a golden period of Urdu literature. It produced poets like Zauq, Bahadur Shah Zafar, Momin and Ghalib. Ghalib is considered to be a great Urdu poet who added wit and intellect to the emotions and sensitivities of poetic expression.

Urdu Prose

- The **first recorded pieces of Urdu prose** in Deccani Urdu are found around the 15th century. The earlier prose is mostly the teachings of the Sufi saints to their disciples.
- The **first significant work** of literary prose is **“Sabras” by Wajhi** in 1635. In the North, *Karbal Katha* is considered to be the **first piece of prose written in 1731**.
- To teach British Officials Indian languages like Hindi and Urdu, the Governor General Lord Wellesley established the **Fort William College at Kolkata in July 1800**. Writers were commissioned to prepare the textbooks/reading material for the British officers. The books prepared here proved a

landmark in the evolution of simple Urdu prose. Later, the Aligarh College's influence lent simplicity and purpose to prose.

- The Urdu novel traces its roots in *Dastaan* or long fairy tales. However, novelists like Nazeer Ahmad (1836- 1912) were first to deal with themes of quotidian life.
- **Mirza Hadi Ruswa** wrote the famous novel *Umrao Jaan Ada*. The turning point in Urdu fiction came with the arrival of Munshi Premchand. His simple language and straightforward style transformed the contours of fiction writing.

Urdu Journalism

- The **first Urdu newspaper** *Jam-i-Jahan Numa* was launched in Kolkata in 1822 by Harihar Dutta. He was the son of Tara Chand Dutta, an eminent Bengali journalist and founder of *Sambad Kaumudi*, a Bengal weekly.
- The editor of *Delhi Urdu Akhbar*, Mohammad Bagar was shot dead by a British government official Major William Hudson for his involvement in the 1857 rebellion. He was the **first Urdu journalist to sacrifice his life for the freedom struggle**.
- **Maulana Abul Kalam Azad's** newspapers *Al-Hilal* and *Al-Balagh* and **Mohammad Ali Jauhar's** papers *Comrade* and *Hamdard* took up the cudgels against the British rule.
- **National Council for Promotion of Urdu Language** is an autonomous body under the Ministry of Education. It was established to promote, develop and propagate the Urdu language.

Conclusion

- Urdu is an important Indian language which is included in **the eighth schedule** of the Indian constitution. The fast pace of modern life has made leisurely ways a thing of the past. Computers, laptops and mobiles are the new writing tools replacing the old pen and paper.
- As more users shift to reading on digital devices and formats, **the language and its script will also have to adapt to the same** to reach its target readership.

POST-INDEPENDENCE HINDI LITERATURE

- The violence and cruelty witnessed during the partition and subsequent communal riots put a deep scar on the psyche of the people. This sorrow was reflected in the writings of some Hindi writers.
- **Agyeya is the most notable writer among them**. His book titled '*Sharnarthee*' (Refugees) published in 1948 contained these poems compiled under the same title and Stories based on prevailing communal tension and violence of those times.

Different Trends

- Before independence, two prominent trends were prevalent in Hindi poetry. One of these was the **progressive (Pragatisheel) poetry**, patronised by poets like Nagarjun, Kedarnath Agarwal, Dinkar, etc. The other stream was of the **Experimentalist (Prayogvaadee) poetry**, led by Agyeya. It started with *Taarsaptak* (1943) and *Doosra Saptak* (1951) — both were collections of the poems of seven poets each. This stream was established as **Nai Kavita (New Poetry)**.
- Different literary movements flourished after independence in the realm of Hindi literature — from Nai Kavita (New Poetry) and Nai Kahani (New Story) to Progressive and Janvadi (People's) stories and poetry writing.
- Simultaneously, **Aanchlik** (literature reflecting dialectical regional variations) literary trends in stories also flourished, prominently in the writings of *Phanishwar Nath Renu, Nagarjun, Shivprasad Singh*

and others. The poems of these new poets opened new vistas of social realities, as well as of romanticism.

- The **'New Story', parallel to the 'New Poetry'**, was centred around the evolution of middle-class creativity. The thought process of the proponents of the 'New Poetry' and the 'New Story' **centred around individuality**.
- To establish that individuality, a discourse was started on **'honesty and authenticity of creative experience'** (*Abhivyakiti Kee Imandaaree*) in poetry, and **'self-experienced reality'** (*Bhogaa Hua Yatharth*) in stories.
- Sometimes, 'self-experienced reality' was extended to the crass depiction of 'lived reality/ indulgement' (*Bhog ke Yatharth*) whose extreme forms were witnessed in **'Akavita' and 'Akaani'** ('Non-story' and 'Non-poetry', i.e., creative expressions that go beyond the usual ambit and format of stories and poems).
- In the realm of **Hindi literary criticism**, a clash of realistic and individualistic trends was witnessed during 1950s and 1960s on the one hand, while traditions were being evaluated on the other.
- During this period, some old genres of writing faded away and some new genres emerged. The most important **fading genre was Gadya Kavya** (poetic prose), while very few **Lalit Nibandhs** (Aesthetic Essays) were written after independence. **Satirists like Harishankar Parsai** established Satire as an independent genre.
- **Kavva Natak** (drama in poetic form) is an important emerging genre. *Dharamvir Bharati, Dushyant Kumar and Naresh Mehta* wrote such plays. However, this genre could not be sustained for long.
- **Reportage** was also a new genre, practiced prominently by Dharamvir Bharati and Phanishwar Nath Renu.

Impact of Post - Independence Social & Political Events on Hindi Literature

- Sometimes, social and political events influence literary trends in a decisive manner. After 20 years of independence, in 1967, Hindi literature took a definitive direction. There was disillusionment among the masses after 20 years' continued reign of one party.
- This disillusionment **resulted in two significant events**. First was the emergence of a **new political awakening** resulting in a severe jolt to the ruling party. The other was the **revolutionary struggle of the farmers** who were continuously exploited by ruling vested interests. This socio-political scenario of 1967 has influenced a whole generation of writers across the country.
- A **new trend of secular writings** started in Hindi literature around the 1980s. Some Muslim writers like *Shaani, Asgar Wajahat and Abdul Bismillah, Rahi Masoom Raza* continued writing on such themes. **The secular traditions of Urdu literature, established by Meer, Ghalib and Nazeer kept on influencing Hindi litterateurs.**
- **Women's writing** emerged with a new gusto in Hindi literature around the 1980s. Among old generation writers of this stream were Krishna Sobti, Mannu Bhandari and Usha Priyamwada; followed by the new-comers like Chitra Mudgal, Raji Seth and many others.
- **Mahadevi Verma**, in her '*Shrinkhala kee Kadiyan*' (Links of a Chain) deliberated upon the issue of women's emancipation. Many autobiographies of women writers were also published during this period, elaborating their internal and external world.

After 1990s

- The generation of Hindi writers emerging in the 1990s had many challenges before them. Socialist regimes in different parts of the world were either disintegrated or were disintegrating.

- **Capitalism was spreading in India with its new banner of globalisation.** People were getting intoxicated by the emerging consumerism and the market culture. The objective of globalisation was to establish the overwhelming victory of capitalism.
- Therefore, the meaningful creativity of the new generation of Hindi writers started resisting globalisation and its impacts. This generation knew that they are living in violent times where everything has a price tag.
- The new generation of writers are facing the **dual pressure of globalisation and cultural nationalism.** This pressure is reflected in their writings in different shades of anger, depression, tensions and disappointment.
- In the 1990s, **Dalit writings** emerged in Hindi literature. They enriched literature with their self-realisation and experiences. They made **literature a vehicle of their emancipation** in oppressive Indian society.
- Dalit literature is quite different from the aesthetic Hindi literature. It reflects the realities of life in their society, their travails and sorrows, and the resultant anger.
- Dalit writers are expressing their new anxieties and awareness related to their past, present and future. This corpus of writings has been christened as '**Dalit Vimarsh**' (Dalit Discourse). Prominent among Hindi Dalit writers are: Omprakash Valmiki, Jaiprakash Kardam, Dharamvir Bharati etc.
- Dalit literature and Dalit Discourse in a pan-Indian tendency as Dalits are in all parts of India, facing the same types of torture, exploitation and slavery.
- Tribal people have their mother tongues, in which they have continuously been expressing their joys and sorrows, tortures and their resistance. Earlier, their literature was oral, but now, after their languages/dialects are developing their scripts, their literature has started coming in written form.
- Discussions are going on different aspects of tribal life, history, crises and different shades of exploitation and suppression and a new '**Adivasi Vimarsh**' (**Tribal Discourse**) has emerged.
- Ramanika Gupta played a vital role in bringing out the realities and problems of Indian tribal life and society before Hindi readers. Besides tribal writers like Nirmala Putul, Anuj Lugun, Rose Kerketta, some non-tribal writers are also writing on the realities and issues related to tribal life.

Conclusion

- The present world of Hindi literature is witnessing neither any mass movement nor an effective literary movement. Therefore, writers themselves have to carve out a creative relationship with their society and times.
- In fact, they are already doing it. This is reflected in the diversity of vision and expression in the writings of present generation writers. They can see through the prism of society and express the realities effectively.

INFORMATION TECHNOLOGY: BEYOND SELF-RELIANCE

- India's background is neither like that of America, which was liberated about two hundred fifty years ago, nor is it like Japan, which has much less population than us. Nor are we like China, where brute power rules.
- We live in a vibrant democracy with its own strengths and challenges. Despite all this, whatever we have achieved in science and technology is undoubtedly a matter of pride.

India - The Future Hub of Manufacturing

- Domestic players such as Apple, Samsung, and Lava Group are set to make India a **major export hub for mobile device** manufacturing. In this field, India can challenge China and Vietnam, which control 85 percent of the global export market.
- The government has recently approved **manufacturing proposals in India of five global and five Indian companies**, which under the Production Linked Incentive Scheme, have committed to manufacturing 12,500 billion phones over five years.

Changed outlook of the government

- In 1947, 0.1% of the GDP was being invested in India's scientific research. In less than a decade, it was reduced to 0.5 percent.
- However, recently, not only has investment gained momentum in this area, but its scope has also expanded considerably. Programs like Digital India, Make in India, and Aatmanirbhar Bharat (Self-reliant India) reflect both the forward-looking vision and broad outlook of the government in the field of technology.
- At the same time, they also manifest the Government's faith in the nation's capabilities and inherent potential in this area.
- Among the past's prominent achievements includes the satellite and communication revolution of the 1960s. In 2017, when **ISRO launched 104 satellites into space on a single spacecraft** and accomplished **its first Mars mission** before that.

Challenges Paved the Way

- Almost 50 years ago, the telecom sector, like most other sectors, was dependent on multinational companies to supply hardware.
- But a **revolution swept the telecom sector in 1984** when the government, under the **leadership of Sam Pitroda**, picked up the scientific teams from the TRC and TIFR to establish the **Center for Development of Telematics (C-DOT)**.
- Rural telephone exchanges developed by Indians came up that could operate in harsh conditions and without air conditioning. The technology developed in the public sector was generously transferred free of cost to private companies. Ultimately, the **monopoly of multinational companies in the telecom sector in India was challenged.**
- Whatever happened in the case of basic telecommunication techniques and equipment at that time, similar developments have started now in the mobile phone sector.
- **Department of Electronics** was established in the 1970s. The Electronics Corporation of India Limited, Computer Maintenance Corporation, and State Electronics Development Corporation were established.
- When the **use of IT in Railway's passenger reservation project** began in 1986, its success not only shocked the world but made many processes easy and services accessible.
- **Param** was India's **first supercomputer**. The **Center for Development of Advanced Computing (C-DAC)** was established to cater to India's computing sector's growing needs, especially the need for a supercomputer.
- It triggered a series of new developments in the digital sector by developing a **supercomputer named 'Param'**. This trend continues even today, and at present, India has not just one supercomputer but many supercomputers.

- It is noteworthy that when India built a supercomputer with a capacity of 100 GHz-flop, the US also started relaxing its export restrictions.

Resolve to Turn Crisis into Strength

- In the midst of crisis like Coronavirus pandemics and the aggressive antics of China, today we have a similar opportunity in the form of '**Aatmanirbhar Bharat Abhiyan**' (Self-reliant India campaign).
- The government has opened new vistas of development and national pride by talking about '**Aatmanirbhar Bharat**' and '**Vocal for Local**'.
- Data for July 2020 indicate that sales of Chinese mobile phone brands in India have begun to decline. **Chinese brands accounted for 81% of the total mobile phones sold in India** in March. By July, the number came down to 72%.
- India has successfully **attracted an unprecedented amount of new investment** in information technology-Google is a classic example.
- We are witnessing **Indian companies acquiring a global dimension**-Reliance Jio is the best example of this.
- The **ban on Chinese start-up applications** engaged in dubious activities enthused India's start-up ecosystem, Our entrepreneurs and developers developed the alternative of almost every Chinese application within a few days. **Mitron, Namaste, Chingari, Jio Meet are some such examples.**
- Among the many incentive schemes included under self-reliant India, the **success of the Production Linked Incentive Scheme** of the Ministry of Electronics and Information Technology is exceptional. Under this incentive scheme of about 41 thousand crores, **22 companies have shown interest in manufacturing mobile phones in India.**
- The plan will make India a global hub for the mobile phone manufacturing industry. In the next five years, mobile equipment and components worth more than 11 lakh crore rupees will be manufactured, out of which devices worth more than seven lakh crore rupees will be exported.
- In the process, three lakhs direct and nine lakh indirect jobs will be created. More than 40 companies, including both Indian and foreign, have applied in another scheme to encourage electronic goods manufacturing.

Possibilities Inherent in Digital India

- Due to Digital India, huge success has been achieved in bringing one billion Indians online. Smartphones available at an affordable price in India, Internet connectivity (data) at reasonable rates and the world Class infrastructure of telecommunications have made the amazing revolution of digitisation come true.
- The **\$10 billion investment by Google** into India proves that global companies' faith in India's growth story has not been affected by the Coronavirus crisis, nor by the possibility of a confrontation with China.
- **Apple** has indicated that it is **seriously considering transferring its manufacturing facilities from China to India.** If this happens, it will not be just big news but a deteriorating event to convey to IT companies worldwide that conditions are in some places, and new possibilities of development are being created in other places.
- **IIT Alumni Council's establishment with a corpus** of about 21 thousand crore rupees is a laudable initiative. The alumni of IITs today operate the largest IT companies globally and are known for providing hundreds of billions of dollars to their former educational institutions.

- Funds going to institutions such as Stanford, Harvard, MIT has now started coming to Indian institutions and can inspire the new generation towards innovation, self-reliance, opening new startups, and job creation.
- Indian companies have announced to bring indigenous 5G technology. The signs are unmistakable. India neither lacks potential nor opportunities. India's ambitions in the field of IT can no longer be constrained.

MARATHI LITERATURE

The journey of Marathi literature begins with the **old Yadav Dynasty** and flows down to the present times. '**Mahanubhav Panth**' and '**Warkari Sampradaya**' laid the foundation of Marathi literature and were influenced by the '**Nath Panth**' (9th and 10th century).

Medieval Movements and their impact on Marathi Literature

- **Nath Panth** is a medieval movement. It combined ideas from Buddhism, Shaivism and Yoga traditions of India. **Gorakhnath is considered the originator of the Nath Panth.**
- Nath tradition has extensive Shaivism related to the logical literature of its own, most of which is traceable to the 11th century or later.
- The Nath tradition was influenced by other Indian traditions such as **Advaita Vedanta monism**. Further, Nath Panth influenced movements like Vaishnavism, Shaktism, Mahanubhav Panth and Bhakti Movement.
- **Mahanubhav Panth** was founded by **Sarvadnya Shri Chakradhar Swami** in 1100-1200. This cult accepted all members irrespective of their castes. These sects, through literatures, tried to describe incarnations of Gods and explain the philosophies. This in turn led to the enrichment of Marathi literature.
- **Leela Charitra** is thought to be the first biography written in the Marathi language. It was written by Mhaimbhat (1278).

Origin and Growth of Marathi Literature

- The origin and growth of Marathi literature is directly linked with the rise of the Yadava dynasty. Around the middle of the 12th century, the Yadavas declared independence. The **Yadavas of Devagiri used Marathi as their court language.**
- In Maharashtra, the Bhakti movement began in the late 13th century. It was in the rule of Yadavas the tradition of Saints emerged.
- Bhakti movement ignited the minds of countless poor and downtrodden people. Saints like **Dnyaneshwar and Vitthal** sang in their local, colloquial language. People in large numbers began to attract to **Warkari sect.**
- Warkari sect tried to outcast inequality based on discrimination. It inspired people to follow the path of passionate devotion. It was the first time when the great literature in Marathi bloomed.
- **Namdev** flourished some years after this period. He was a **tailor by caste and profession**. However, poetic genius was quite ready at his service, and he wrote a great many '**Abhangas**' on devotion to **God**. This we may call the first or early period of Marathi literature. It extended from 1200-1350 A.D. The style of the literature of this early period is called Archaic Marathi.
- Namdev being a poet of later date than Mukundraaj and Dnyaneshwar, his style is somewhat more modern and we find the purity of diction permeating all his poems. The influence of the literary activity

of the time was so great that the spirit was taken up by Namdev's whole family, even by his maidservant Janabai.

- From the middle of the 14th century till the beginning of the 16th century was a completely **blank period in Marathi literature**.
- **Saint Eknath was born in 1518**. The seed of literary genius germinated again.
- The third period is the most brilliant period in the history of Marathi literature. It extends from the beginning of the 17th century to the close of Peshwa rule.
- Three great poets **Ramdas, Tukaram and Mukteshwar** were born in only a year or so about 1603 A.D. Saint Tukaram, the greatest poet in Marathi literature preached asceticism, toleration and devotion to God.
- Saint Tukaram composed Abhanga poetry, a Marathi genre of literature which is metrical, simple, direct, and fuses folk stories with deeper spiritual themes.
- **Tukaramgatha** is the Marathi language compilation of his works. He includes a discussion about the **conflict between Pravritti and Nivritti** i.e., between having a Passion for life, family and business and the desire to renounce, leave everything behind and individual liberation (Moksha).
- **Ramdas** was a saint who wrote '**Dasbodh**' containing sermons on abstract as well as practical topics. Mukteshwar too by his translation of 'Mahabharata' motivated masses.
- The **Shayari tradition of the 7th century** also became very popular which gave rise to folk singing form called as '**Powadas**' immortalising historical events. It mainly glorifies valour and heroic deeds of Shivaji.
- The Marathi Poetry written during the first decade of the post-independence period is called the "**Navkavita**' (**New Poetry**). Amongst these new poets, Mardhekar and Vinda Karandikar had the strong urge to embody the tumultuous reality of their time.
- The **educated Dalits and the oppressed** began to register their protest against exploitation and poverty through their creative writing. Protest against the established system and strong self-consciousness are the most notable features of Dalit writing.
- This movement changed the very face of Marathi literature. **Namdeo Dhasal and Prakash Jadhav** were the strongest voices of this movement.
- **Women poets** who contributed to Marathi poetry with their intense expression are - Kavita Mahajan, Pradnya Daya Pawar, and many others.
- In Marathi, **Novel is called Kadambari**. It evolved in the 18 century and before the 19th century it became very popular. '**Yamuna Paryatan**' (1857) is considered the first significant novel in Marathi written by Baba Padmanji.
- **Narayan Sitaram Phadke** (1894-1978) was a major novelist who, with his romantic novel, dominated the Marathi readers for almost two decades.
- **V.S. Khandekar** was another prominent novelist of the Phadke era. He too became the most popular novelist in Marathi and won the prestigious Jnanpith award for his novel '**Yayati**'.

Folklore of Odisha

Eminent Western scholar John Beams, while serving as the Collector of Baleswar, during the last phase of the 18th century had initiated the task of collection, compilation and deliberation of folk literature in Odisha.

A seminal treatise, '**Folklore of Odisha**', written by him was published in 'Indian Antiquary' in 1872.

