

BLOCK 4

TRANSLATION OF INDIAN CLASSICAL LITERATURE INTO MODERN INDIAN LANGUAGES

UNIT 11 INDIAN CLASSICAL LITERATURE: AN INTRODUCTION

UNIT 12 TRANSLATION OF ANCIENT INDIAN CLASSICS INTO MODERN INDIAN LANGUAGES

UNIT 13 TRANSLATION OF MEDIEVAL INDIAN CLASSICS INTO MODERN INDIAN LANGUAGES

UNIT 14 TRANSLATION OF MODERN INDIAN CLASSICS INTO MODERN INDIAN LANGUAGES

Introduction to Block 4

Block four of the offered course is titled Translation of Indian Classical Literature into Modern Indian Languages. There are a total of four units in the block, whose brief details are given below:

Unit 11 is titled **Indian Classical Literature: An Introduction**. The present unit will introduce you to the major Indian classical works through which it will be easy to enter the subject. Some classical works are very important from the point of view of translation, which have been translated in different forms in different Indian languages. Through this unit you will get acquainted with those works.

Unit 12 is titled **Translation of Ancient Indian Classics into Modern Indian Languages**. Taking this unit forward from the previous unit, this unit points towards translation of ancient Indian classical works and the problems faced in them.

Unit 13 is titled **Translation of Medieval Indian Classics into Modern Indian Languages**. In this unit, explaining the concept of medieval period, the Indian medieval period, classical compositions written in this period, their impact and mutual translation in different Indian languages have been discussed in detail.

Unit 14 is titled **Translation of Modern Indian Classics into Modern Indian Languages**. In this unit, modernity, motivational elements of modern Indian literary writing, etc. have been discussed before directly discussing modern Indian classics. After this, major modern Indian classics and their translations have been highlighted.

Overall, this course discusses in detail various points related to the subject of translation and Indian languages.

Unit 11 Indian Classical Literature: An Introduction

Unit Structure

- 11.0 Objective
- 11.1 Introduction
- 11.2 Meaning of Classical Literature
- 11.3 Concept of Classical Literature or Classics in Indian Literature
- 11.4 Need for Translation of Indian Classical Literature
- 11.5 Different Types of Indian Classical Literature
- 11.6 Indian Classical Literature: An Introduction
- 11.7 Let Us Sum Up
- 11.8 Exercise
- 11.9 Suggested Readings

11.0 Objectives

After reading this unit you will be able to know:

- what is classical literature;
- How to identify classical literature.
- Importance and necessity of classical compositions:
- What are the main classical works of Indian literature, and
- Translations of classical works in various Indian languages.

11.1 Introduction

In the units of the previous block, you got detailed information about the importance and necessity of translation work. You also know about the tradition of translations from ancient times till now.

Under this heading, we will first consider what classical literature is and in the same sequence, we will discuss the importance of classical literature, the Indian concept of classical literature etc.

11.2 Meaning of Classical Literature

In every tradition of literature, such compositions have always been known which are not limited to any one country and period. At the time and the place where these compositions are written, their superiority is accepted in that time and that place, but outside that also they get importance. Such compositions are called classics in English. Three nouns are being used in Hindi for classics – classical literature, Gauravgranth and Shrenya Sahitya.

There is no single experience of life and the world in any timeless creation. Due to this, it does not remain confined to any one country. Its relevance keeps on increasing in the coming times. A classic work has been interpreted anew in every age. It takes on different meanings in different communities of readers. Along with this, it has a profound impact on its later tradition of literature. Classics are part of the culture

of their country. At the same time, they also play a big role in making the culture of their country. They not only inherit, but also create a legacy. In the Greek language, the drama *Oedipus* of Sophocles or the epic poem Homer's *Odyssey* are examples of classical works. In Indian classics, *Ramayana*, *Mahabharata*, *Silpadikaram* in Tamil language, dramas and epics of Kalidas or Tulsidas' *Ramcharitmanas*, Rabindranath Tagore's *Gitanjali* or Nirala's *Ram ki Shakti Pooja* are examples of classical compositions. Being small or big in size does not make the creation timeless. *Mahabharata* is the biggest epic of the world. It has about one lakh verses. *Meghdoot* of Kalidas is a short poem. It has only 100 verses. But *Mahabharata* and *Meghdoot* both are classics. *Mahabharata* has left a deep impact on the literature of Indian languages. Poems have been written not only in Sanskrit, but also in other Indian and foreign languages on the observance of *Meghdoot*. If we want to take an example of a classical or contemplative composition, then the name of *Shrimad Bhagwad Gita* can be taken.

11.3 Concept of Classical Literature or Classics in Indian Literature

Classics are epoch-making creations. They save values of life. Cultural heritage is created. In the tradition of Indian literature, the most true to this concept of two poetic classics are *Ramayana* and *Mahabharata*. The author of *Ramayana* is Valmiki. In the tradition of Sanskrit poetry, this composition has also been called *Adikavya*. Although the Vedas or Vedic literature had been composed before the *Ramayana*, *Ramayana* was called *Adikavya* because it was the first work composed in the vernacular Sanskrit or folk language. The scope of both the plot and the narrative subject is very wide. The culture and soul of the nation is included in both. The basic tone of *Ramayana* is of compassion, while the basic tone of *Mahabharata* is of renunciation, which is why in *Ramayana*, Karuna Rasa is considered to be the priority and in *Mahabharata*, Shanta Rasa is considered to be the priority. Valmiki's composition is filled with the sentiments of love, affection and harmony, the *Mahabharata* realistically portrays the violence, hatred and discord prevailing in the society, which culminates in renunciation. Valmiki's creation is idealistic, whereas Vyasa's is realistic. One has predominance of Bhavatattva (emotion) and the other has Buddhitattva (brain).

In our literary tradition, the classics are well defined by the examples of *Ramayana* and *Mahabharata*. Both have also been called Arsha Kavya and Uppjivya Kavya. The word Arsha is derived from Rishi. The poetry kept by the sage is Arsha poetry. Acharya Vishwanath in his *Sahitya Darpan* has defined both *Ramayana* and *Mahabharata* as Arsha Kavya. One, who can see, is a sage. Uppjivya poetry refers to such poetry, which widely inspired or influenced the literature to be composed later. Many epics and plays are directly influenced by *Ramayana* or *Mahabharata*. Along with this, the concepts of criteria and structure of the epic were also formed on the basis of these two Uppjivya poems. Various elements of later poetic creation flourished from *Ramayana* and *Mahabharata*.

11.4 Need for Translation of Indian Classical Literature

Classic literature is an important heritage of any country or society. It is the responsibility of the society and the citizens of the country to save it. We can also protect classical literature through translations. If the original language in which a classic is written has gone out of use, then the need and importance of translating such a classic increases. William Jones translated the great poet Kalidas' play *Abhijnanasakuntal* into English. This English translation was also translated in German by Foster, after reading which the great poet Goethe was fascinated. In fact, the publication of only one translation of *Abhijnanasakuntal* brightened India's image in the world and helped in awakening national pride among Indians.

One translation of any classic is never enough. This happens for two reasons.

1. The range of meaning of a classic work is so large that it cannot be translated into another language.

2. The language of two translations is relevant in a limited country- time. Along with this, the new generation also determines its meaning according to its own understanding along with the old meaning. That's why it is said that each new generation must translate for itself.

11.5 Different Types of Indian Classical Literature

There are two types of literature: idea-oriented literature and fine literature. Under the idea-oriented literature, come the works presenting philosophical or classical thinking. Poems, stories, novels etc. come under fine literature. Classical literature can be of two types from the point of view of composition style, objective and subjective. Idea-oriented literatures are objective, and the compositions expressing the feelings of a person are subjective. In Indian classical literature, there are genres of poetry, story, novel, epic, etc. Epic is considered to be the most prominent in the genres of poetry. The word Mahakavya (epic) is made up of two words Mahat and Kavya. Mahat means great. The use of this noun 'mahat- kavya' is first found in Valmiki Ramayana. There Valmiki Ramayana has been called Mahat-Kavya. In the tradition of the masters of poetry, Ganya Bhamah has given the characteristics of an epic in the following way:

It is a poem of great size (mahat) and a representation of the character of great people. In this mantra (consultation, mantra), messenger, war is described and the rise of the hero is shown. The epic should be devoid of rustic words, rich in meaning, ornamented and presenting the character of good men. In this there should be presentation of Chaturvarga (Dharma, Artha, Kama and Moksha), Loksvabhava and all Rasas should be depicted in it.

11.6 Indian Classical Literature: An Introduction

Here we will discuss some of the major works of ancient Indian classical literature. Classical literature is also called upjivya poetry. In the course of time, creation of abundant literature on the basis of these compositions has happened.

Ramayana: An Introduction

The names of the seven kandas of Valmiki Ramayana are - Balakand, Ayodhyakand, Aranyakand, Kishkindhakand, Sunderkand, Yudhkand and Uttarkand. Each kand is divided into several cantos. There is an account of Rama's exile in Ayodhya Kand. In Aranya Kand, the residence of Ram, Sita and Laxman in Dandakaranya, the killing of Shurpanakha, Khar-Dushan etc., the abduction of Sita and the lamentation of Ram are depicted. In Kishkindhakand, the meeting of Ram-Sugriva, Balivadh and Hanuman etc. going in search of Sita are described. Sunderkand describes Hanuman's arrival in Lanka and his meeting with Sita and burning of Lanka. The Yuddhkanda describes in detail the battle between the armies of Rama and Ravana, which ends with the slaying of Ravana. Many narratives are stored in Uttarkand with the description of Ramrajya.

Ideal and message of Ramayana

Valmiki explains how to avoid these evils through great characters like Ram, Hanuman, Bharat. In the description of Dashrath, Sugriva and Ravana, he gave a realistic depiction of the disunity of the kings and the Kshatriya society.

The old King Dasharatha's attempts to woo his young queen Kaikeyi seem to be in conflict. Valmiki has expressed his distaste for Dasharatha's sexuality. With the depiction of Sugriva's luxuries in Kishkindhakand, there is a sharp reflection of the selfishness and self-forgetfulness of the ruling class. Ravana's character itself is the embodiment of the despotism of the ruler and the lack of opulence. In

response to this type of degeneration of the feudal society, Valmiki presented the character of great Maryada Purushottam like Ram. Ramayana gives inspiration for continuous good deeds in life. Humans should accept the crisis and sorrow coming upon them with a natural sense because these crisis and sorrow are not going to last forever. Because of them, one should not think of renouncing the world by abstaining from work. Ram suffered so much in his life. All the characters of Ramayana overcome the moments of frustration and disbelief in life and describe good thoughts and deeds. It has been said in the Mahabharata that this story (Mahabharata) will be the source of all the poets and people will continue to say or write it in different ways.

Relevance of Ramayana and Mahabharata

There is no such great poet of Sanskrit, who is not influenced by Ramayana and Mahabharata in one way or the other. Raghuvansh of Kalidas has the shadow of Valmiki's work. Valmiki Ramayana is at the root of many beautiful fantasies of Meghdoot. On the other hand, Kalidasa's Abhigyanashakuntal is based on the Shakuntalopakhyan of the Mahabharata. Pratima and Abhishek of Bharata, Kundmala, Bhavabhuti's Mahaviracharita and Uttararamacharita's Murari Anarradhav, Shaktibhadra's Asharyachudamani, Rajasekhara's Balaramayana, Virupaksha's Unmattaraghav, Vamanbhattavan's Raghunathacharita, Jayadeva's Prasannaraghav, Rajchudamani Dixit's Anandraghav etc. dramas present the story of Ramayana.. Poet Pravarsen's epic written in Prakrit language, Setubandha Kumardas's epic Jankiharan, Bhatti's epic, etc., many important epics or dramas are inspired by Ramayana. Among the Champu poems, Bhoja's Ramayanachampu, Venkatadhvari's Uttarchampu etc. are based on Champukavya's Ramayana. In the eleventh century, the great poet Kshemendra presented the essence of Ramayana and Mahabharata in his Ramayanamanjari and Bharatmanjari. The six metaphors of the month present different episodes of the story of Mahabharata. Many epics and dramas like Bharavi's Kiratarjuniya, Mattanarayan's Venisanhar and Rajashekhar's Balbharat etc. are inspired by the Mahabharata.

In fact, all the literature written in India about Ramkatha or Mahabharata, is not the original source only for that, but all the poetic literature that has been composed in Sanskrit, the Ramayana and the Mahabharata are the original source of all of them. It is because after the Vedic verses, the form of cosmic verses was clearly revealed in these two, the concept of epic or relationship also appeared in them, and the norms of rasa and ornamentation were also established by them. Ramayana and Mahabharata have a deep and far-reaching impact not only on Sanskrit literature, but on the literature of all Indian languages.

It has been said above that classic compositions make a tradition. Kamban Ramayana was composed by taking inspiration from Valmiki Ramayana in Tamil language. Kamban Ramayana is a huge book of ten and a half thousand verses. It is divided into six sections.

Mahabharata was translated into Telugu language by Nannaya Kavi. The time of Nannaya is 10th to 12th century. In the 15th century, the poet Molla presented an independent and abbreviated version of Valmiki's Ramayana in Telugu under the name Mollaramayanu. Adikavi Bhanubhakta's (born 1914 AD) composition in Nepali language based on Valmiki Ramayana, Satkand Ramayana is known for its originality. Kritivas Ojha composed Kritivas Ramayana in Bengali language in the fifteenth century. It has had an impact on the Kritivasiya Ramayana. Kritivas has given a unique form to his Ramayana by adapting it in Bengali language and culture. The oldest composition among the malayalam language is 'Ramcharitam'. It was composed around the twelfth- thirteenth century.

Ramakayapattu has an important place in Malayalam literature after Ramcharitam in the poems based on Ramayana. In Malayalam, Tuchantu Ramanujan Eshuttacchan is the pioneering writer. His two works are the Ramayana and the Mahabharata are the pillars of his immortal fame. In Courtiers of King Durlabh Narayan (1330-1350 A.D.) in Assam Hom Saraswati was a poet, he wrote Prahladcharit. Three compositions of the second poet Harihar Vipra are found, Lavakush Yudh, Babruvahana Yudh, Tamradhvajar Yudh, under the patronage of Durlabh Narayan's son Indranarayan, Kaviratna Saraswati

composed the poem Jaydrathavadh, it is also based on Mahabharata. In the Mahabharata, there is a reference to the promise of victory by Arjuna. The same context is in this composition. Jayadravvadh poem of Maithilisharan Gupta is also based on this incident. The Ramavibha of the 15th century poet Arjunadas in Odia language is a fine example of a classic work. But Saraladas is the best classical creator who presented great compositions in Odia based on Ramayana and Mahabharata. His time is also fifteenth century. His Mahabharata proved to be an epoch-making creation in Odia literature. Vilanka Ramayana is the second work of Sarladas. Pampa is a adikavi of Kannada. Although his Bharat is based on the Mahabharata, it is also a vivid and impressive depiction of the character of his patron Arikesari II. Mahakavi Ponna has a second place in Kannada literature after Pampa. He wrote Ramkatha epic. There is a popular version of Ramayana in Kashmiri language called Ramavataracharita.

Kalidas

After Ramayana and Mahabharata, Kalidas is foremost among the classical writers of Sanskrit. Seven poems of Kalidas' are famous. Two of these epics are Raghuvansh and Kumarasambhava, two Khandakavya or Geetikavya are Meghdoot and Ritusamhar. There are three plays - Abhigyanshakuntal, Vikramorvashiya and Malvikagnimitra.

Meghdoot: An Introduction

Kalidas has set new standards in each work. In Ritusamhar, he presented the first poem to engrave the image of the country's land changing with the rotation of the seasons. Through Meghdoot, he created such a unique work that gave birth to a very rich tradition of Sandeshkavya or Dootkavya. A small composition of about hundred verses can become the promoter or subgenre of an enriching poetic tradition, it has rarely happened in world literature. The subject matter of Meghdoot is as follows: There was a Yaksha. Once this one who sat carelessly in his duty. Due to this he was banished from the country for a year by his lord Kubera. Then the Yaksha camped in the hermitages of Ramgiri. He spent eight months living at Ramgiri. On the first day of the month of Ashadh, a cloud appeared to him resting on the Ramgiri mountain. Living alone for so many months, his state of mind was reversed in separation. It came to his mind that this cloud can take my message to my beloved. Simply, he started telling about himself, his beloved, requesting Megh to take his message to Alka city. The whole poem ends in the words of the Yaksha. Yaksha shows the route from Ramgiri to Alka to Map, in which the cultural splendor and natural beauty of the whole country has been included in the fierce expression of separation. In Uttarmegh, Yaksha describes his city Alka and tells the address of his house, then guesses what his beloved Yakshini would be doing in the house. Then he pours out his sadness, love and passion in the message he tells to the cloud to tell the bird. The depiction of the intense agony of separation and the aspiration and hope of meeting is at its height in Meghdoot. As the time of meeting approaches, the yearning for separation increases. The Yaksha fantasizes about his beloved and tells Megha what she would be doing when she is separated from him. By reading the text, you can understand the world of Meghdoot.

Translation of Indian classical literature into modern Indian languages (She will find you engaged in worship. Or in my separation, you will find her making my picture extinguished with her emotion. You will find her talking to the Mynah, Do you remember my Swami, you were very dear to him?) In his message sent to Yakshini, Yaksha has given a poignant expression of his anguish, anxiety, shyness, and love. Small incidents of his daily life shake the strings of the mind.

(I want to make your picture on the rock with metal rag (Ocher) and make myself falling at your feet in that picture, until then my vision becomes gone due to the tears flowing. The cruel creator couldn't see us meeting in that picture too.)

The style of Kalidas is euphemistic, that is, to fill the ocean in a jug. They intertwine chains of innumerable expressions in each word. How the Yaksha spent eight months while living on Ramgiri, the

poet has revealed this thing in one word Kanakavalayabhransharitprakoshtha: - The Yaksha with the wrist lost due to the fall of the gold bracelet. Don't know when and where the bracelet fell. His wrist remained loose. The estranged women gaze at the cloud with hope. In this description, the poet has given an adjective for the Padhikavanitas- 'Udgrihitalakanta: - With this one word, the poet has expressed the whole condition of those women by sliding the locks of curly hair above their hands. Single women do not groom their hair. Due to scattered hair, they fly again and again and come in front of the eyes, so those locks slide up. Before Kalidas, no such poem was composed in which the poet does not tell any story, portrays the dream, aspiration and psyche of a man by tearing the layers of the character's mind. Along with this, the poet has also included the outside world in the words of Yaksha. Therefore, even such a rare union of Prakriti or the human mind and the external nature or the world is not found anywhere else. The beauty of pilgrims and mountains like Ramgiri, Vindhya, Himalayas, beauty of rivers like Ganga, Dharmanvati, Vetravati, Narmada, Dashapur (Mandsaur), Vidisha, Ujjayini, Haridwar, Kankhal etc. all these specialties have been realized in Meghdoot. Cultural awareness and spiritual sentiment are as much woven within Meghdoot as are the decorations and melody in it. Meghdoot is also the poetry of man's infinite dream, life and the exclusive loyalty of love. In Meghdoot, Kalidas has shown that a true man never loses, and true love never dies. (Some people say that affection is lost in separation, but in reality, while meditating on your beloved in separation, the fragrance of love keeps increasing within the lover and the amount of love goes on accumulating.) . There is no major language in which this unique creation has not been translated, more than fifty translations of Meghdoot have been done in Hindi and other languages.

Kumarasambhava: An Introduction

The Kumarasambhava epic has the story of the marriage of Shiva and Parvati. In its first canto, the grandeur, pure and natural beauty of the Himalayas are beautifully depicted in 15 verses. After that Himalaya's marriage to Maina, origin of mountain named Mainak from her and then description of Parvati's birth, childhood and youth and beauty. In this canto, Narad comes to meet the Himalayas. It prophesies that Parvati will be married to Shiva. Since then Parvati starts going daily to worship Shiva who is doing penance on Mount Kailash. In the second canto, the deities who are afraid of Tarakasura, who have become invincible by Brahma's boon, go to Brahma to get protection from him. Brahma tells them that the child born to Shiva and Parvati will kill Tarakasura. Then Indra sends Kamdev to break Shiva's penance. In the third canto there is a detailed description of the pastimes of Kamadeva and the arrival of spring. When Kamdev reaches in front of Jai Shiva, then he remains bewildered and perplexed in front of his influence. That's why Parvati went there to worship Shiva like everyday.

Seeing Parvati's matchless beauty, Kamdev's courage returns, and he thinks that being in front of such an infinite beauty, he will definitely be able to break Shiva's penance. Shiva accepts the worship as usual, and at the same time, understanding the opportune moment, Kamadeva, perched on the branch of a nearby mango tree, draws an arrow from his bow of flowers. Shiva feels some movement in his mind and then his vision falls on Kamadeva. By the time the deities in the sky could shout and say that God stop his anger, Kamdev would have turned into ashes after being consumed by the fire emanating from the third eye of Shiva. The fourth canto describes the lamentation of his wife Rati in front of the ashes of Kamadeva. In the fifth canto, Parvati decides to do penance as she has understood that Shiva cannot be appeased by form after seeing Kamadeva turning into ashes. Mata Maina requests him not to leave the house for penance. But Parvati goes to the forest after taking the permission of her father and starts doing harsh penance. Impressed by Parvati's intense penance, Shankar disguises himself as a Brahmavari and comes to test her. They condemn Shankar in front of Parvati. Parvati reprimands them then Shankar appears in his real form and holds her hand and says that from today onwards I am your slave bought from your penance then Parvati requests her to talk to her father for marriage. In the second canto, there is a context of the Saptarishis going to the Himalayas to discuss the marriage of Parvati with Shiva from King Himalaya, and in the seventh canto there is a very fascinating description of the marriage. The epic ends with a description of the courtship of Shiva and Parvati in the eighth canto. Kumarasambhava is a

heroine oriented epic. In this, the act of Parvati is overshadowed, she worships him to get Shiva, and also wants to woo him in her own form. When she realizes that Shiva is not engrossed in external beauty, she sees the devotion and devotion of the mind, then she does great penance to get Shiva. The language of dialogues in Kumarasambhava is very heartwarming. Especially in the fifth canto, the dialogue between Brahmachari Batu (disguised Shiva) and Parvati is extremely amusing due to the use of puns, then in the third canto, in order to get work done in the dialogue between Indra and Kamadeva, what words does Swami ask his servant? The poet talks to him and what the servant says after being ecstatic with his praise, the poet has given an interesting description of this. The description of Shiva in penance is a high example of the spiritual vision of the poet.

Kumarasambhava's description of nature brings out the unique delicacy and immense splendor of the universe. The description of Himalayas in the first canto gives a real feel to the entire environment of the region. The poet has depicted the herbs burning at night in the Himalayan caves, the advanced trees of Saral, Bhoj and Deodaru, the cascading waterfalls of Bhagirathi, the Kirat roaming around. With the brush of words, it has been written in a delightful form. The eighth canto is a priceless treasure of Sanskrit literature from the point of view of nature's description. Here the poet has decorated nature with infinite beauty.

The similes of Kalidas present the subject of description with new understanding. The poet's talent shows a unique miracle in bringing praise according to himself. Describing the teachings of Parvati, the poet says that as swans' wings come to the banks of the Ganges in autumn, as medicines themselves glow in the night, so the one with a mind fixed in instruction, the knowledge learned at birth came on its own.

In Kumarasambhava, the great poet has distinguished the strong and pure form of love. Shiva cannot be found by external beauty. True love shines only in the fire of penance. Hazariprasad Dwivedi clarified the message of Kalidas in Kumarasambhava and said, 'In Kumarasambhava, the poet has tried to express the philosophy of life by putting it on a very big stage. The love of man and woman is blessed only when there is union of penance with renunciation and love with opulence. Life becomes meaningful only by the harmony of sacrifice and enjoyment. Kalidas has also told in this epic that Shiva is incomplete without Shakti. In short, he has also portrayed the symbolic form of the characters of both the mythology of Shiva and Parvati.

Raghuvansh

The Raghuvansh epic consists of nineteen cantos. In this, starting from Dilip till Agnivarna, the character of the kings of Raghukul is described. The character of King Raghu is very impressive in this. The name of the dynasty was also named Raghuvansh or Raghukul after the name of this Raghu. The naming of Raghuvansh of the epic is also significant. Because in the second canto, King Dilip asks for such a son from Nandini, the holy cow, who will take the dynasty forward or increase the name of the dynasty. Storyline In the first canto Dilip goes to his Guru Vasishta's ashram to ask for the solution to have a child. Vasishta advises him to serve Nandini cow. The second canto describes Dilip's service to Goseva, Dilip's test and Nandini's happiness. The birth of Raghu in the third canto and the victory of Raghu after his coronation in the fourth canto are described, in which the poet has also given a panoramic view of different regions of India. In the fifth canto, the sacrifice of Maharaja Raghu, who donated his everything by performing Vishwajit Yajna, has been depicted very impressively and inspiringly. At the end of this canto, King Bhoja of Vidarbha country sends messengers to Raghu for the swayamvara of his daughter Indumati and Raghuputra Rajkumar Aja leaves to participate in the swayamvara. There is an enthralling description of Swayamvara in the sixth canto. Indumati puts a garland around Aja's neck. In the seventh canto, Aja marries Indumati. Other kings who came to Swayamvar wage war with Aja and are defeated. In the eighth canto, Raghu retires from the kingdom handing over the kingdom to Aja. Next, the death of Indumati by the touch of the rosary that fell from Narada's harp and the extremely pathetic lamentation of

Aja is described. The ninth canto begins with a description of the reign of Dasaratha. Dasaratha kills Shrivankumar due to the illusion of Vanyagaj and he is cursed to die in separation from his son. In the tenth canto, Dasaratha's Putreshtiyagya, going to Vishnu to help the deities afflicted by Ravana, Vishnu's announcement to destroy Ravana by incarnating as Dasaratha's son and the birth of Rama etc. are described. In the eleventh canto, Vishwamitra takes Rama and Lakshmana to the hermitage for the protection of his yagya, the killing of Taadka- Khar-Dushana, Rama and Lakshmana's visit to Mithila with Vishwamitra, Rama breaks the bow of Shiva, Rama, Lakshmana, Bharata and Shatrughan Incidents such as marriage and defeat of Parshuram etc. are described. In the twelfth canto, Dasharatha contemplates Rama's coronation, when Kaikeyi asks him for a boon. In this canto, the context of Rama's exile to Shurpanakha context, Sita's abduction, killing of Bali, search of Sita, Ram-Ravana war, killing of Ravana is depicted. In the twelfth canto, Rama shows Sita beautiful views of the earth while returning to Ayodhya in the Pushpak vimana. This canto is special in terms of authentic description of geographical places, portrayal of sad memories of separation from Sita and representation of eternal beauty of Indian peninsula.

The fourteenth canto describes the kingdom of Rama after the coronation of Rama. In this canto the abandonment of Sita by Rama due to philandering is described. In the fifteenth canto, sages dwelling around Yamuna persecuted by Lavanasura request Rama for protection. On Rama's orders, Shatrughana leaves for the battle with Lavanasura. On the way stay at Valmiki's ashram for dinner. In the same night, Sita gives birth to two sons. Shatrughana has a close fight with Lavanasura. Lavanasura is killed. Shatrughan establishes Mathuranagari on Yamunatir. Here, in Valmiki's hermitage, Kush and Luv receive lessons in singing the Ramayana. Leaving the burden of governing the cities of Mathura and Vidisha to his sons, Shatrughan once again goes to Ayodhya to meet his elder and stops once again at Valmiki's hermitage on the way. There they hear the hymn of Ramayana from the mouth of Kush and Luv. After this, there is a description of the killing of Shambuka by Rama and the ritual of Ashvamedh Yagya. At the same time, Kusha and Luv come to Ayodhya and Rama hears the Ramayana from the mouth of his sons. Valmiki pleads with Rama to accept Sita again, stating her innocence. Sita prays to the earth to take her in her lap, the earth appears and takes Sita in her lap and goes beneath. At the end of this canto, Bharata is made the king of Sindhudesh and Bharata returns to Ayodhya by handing over the rule of this place to his sons Taksha and Pushkal, handing over the rule of Karapath to the sons of Lakshmana and finally the great journey of Rama, Lakshmana etc. is described. . The sixteenth canto begins with the description of the rule of eight Raghav kings including Kush over land of all India. In this canto, Ayodhya appears to Kush in a dream in the form of a beautiful woman and calls for her salvation. Kush leaves his new capital Kushavati and returns to the capital Ayodhya. While living in Ayodhya, Kush one day takes a jalvihar in the Saryu River. One of his ornaments falls into the water. While searching for it, he meets Nagraj Kumud, and Nagraj Kumud gives him his daughter Kumdati as a bride. In the seventeenth canto, there is an impressive description of Kush's son Atithi's very noble personality and statecraft. In the eighteenth canto, the rule of many kings from Atithi's son Nishadha to Sudarshan has been described. In the nineteenth canto there is an account of Agnivarna king. Agnivarna dies, due to excessive luxury and the ministers put his pregnant queen on the throne Source- Poet Kalidas is influenced by Valmiki in the representation of the character of Dashrath, Ram and Luv-Kush. Valmiki's style and expression inspired him. Nevertheless, seeing the difference in the description of the later Raghuvanshi kings with respect to Dilip, Raghu Aja and Atithi, from the presentation of Valmiki Ramayana, scholars speculate that Kalidas used ancient forms of Vayupurana or Vishnupurana for his story, apart from Valmiki Ramayana. Raghuvanshi is a unique epic depicting the rise, fall of a great and glorious dynasty and through it the past and devotion of the nation of India. Multiple dimensions of Indian religion, philosophy and culture have been strung like bright gems in Raghuvanshi's theme. In the praise of Vishnu by the devas in the tenth canto, the philosophical elements have become spontaneously expressed in the poetic style. By depicting a lustful and luxurious king like Agnivarna, the poet has shown that even in such a great dynasty there can be degeneration and ejaculation. But Raghuvanshi does not end with Agnivarna. Kalidas has presented a very glorious culmination of his epic in a symbolic form with a sense of renewal and optimism.

The queen of King Agnivarna continued to rule her husband's kingdom lawfully by obeying her husband. The character of the first six kings in this epic is depicted in detail. Later, giving a rapid pace to the flow of the story, the poet has included the whole story of Ramayana in four cantos. In the eighteenth canto, the history of the lineage has been narrated in poetic form by telling the character of many kings in one or two verses. The description of the ashram in the first canto is very inspiring, which presents a living picture of the tapovans of the sages of ancient India. Kalidas's mind is special in the description of ashrams. In the depiction of the ashram, he personifies our cultural splendor and ideals of life. In front of culture, he has repeatedly made the state power bow down. In the second canto, there is a heart- warming description of Dilip's cow- service and beauty of the forest around the Himalayas. With the interest of Raghu's Digvijay in the fourth canto, the poet has given a very beautiful picture of beauty of the whole of India. The descriptions of war in the sixth and twelfth cantos are very vivid. The description of Mrigaya in the ninth canto is very interesting. Similarly, the description of marriage of Aja and Indumati in Swayamvara in sixth and seventh presents an authentic depiction of marital law. The depiction of Vidarbha's women's rush to see Aja in the form of groom after marriage creates a unique creation of humor, and it is also a reflection of the poet's subtle observation of word painting. Kalidas weaves very accurate analogies at every step in his descriptions. He amazes us with his innovative imagination in similes and also makes the described subject real in front of the eyes. In the context of Aja to Swayamvara, Indumati comes out in front of each king with a garland in hand. The king's face lights up with hope when he sees Swayamvara in front of him and the same face dims with despair when Indumati walks past him without putting the garland around his neck. Describing this situation, the poet has compared Indumati to a moving lamp. Like a messenger Deepshikha is walking on the highway at night, and when she comes in front of her, the streets of the road get enlightened and when she leaves, then they get drowned in darkness.

Characterization - Kalidasa presents man in all his dignity and perfection. All the characters of Raghuvansh have their own distinctive personalities. Dilip takes root in our hearts for his generosity, sacrifice and easy-going nature while Raghu impresses for his bravery and great prowess that gives the nation a solid foundation. The character of Rama is central and transcendental in the entire epic. The portrayal of the guest's ethical skills is also inspiring. Ras - Raghuvansh's Angi Ras is Veer. The four forms of heroic character, charity, mercy, righteousness and war, have been reflected in the Raghu dynasty. In all these four types, in fact, the brightest and influential form of Dharmaveer is expressed throughout the epic. The poet has given Dharmaveer the highest prestige in his poetry by realizing these ideals in the energetic depiction of the character and works of many kings like Dilip, Raghu, Ram, Atithi and others.

Dayavir's initiative in offering his body for the protection of King Dilip's Nandini cow is an impressive presentation. Raghu's donation of infinite wealth in Vishwajit Yagya and his insistence on giving all the gold amount received from Kuber to a brahmachari named Kautsa, shows the unique form of Danveer,

Raghuvansh is a great national epic. The heights to which this country has attained cultural and moral ideals,

Raghuvansh presents an excellent Sopan tradition to climb them.

Sanskrit Epics after Kalidas

The following three epics are of paramount importance in the tradition of Sanskrit epics after the epics of Kalidas :

Bharvi's Kiratarjuniya, Magha's Shishupalvadh, Sri Harsha's Naishadhiyacharita, while discussing Mahabharata, we have told how deep the influence of Mahabharata is on the later literature. These three

epics are also inspired by the Mahabharata. These three epics were composed between 6th to 11th century AD. In Bharavi's Kiratarjuniya, there is a very inspiring depiction of Arjuna's penance to avenge injustice. The poet dreamed of a shining nation is seen in poetry. The Tumul battle of Arjuna with Shiva is very impressively depicted.

Bharavi is a great poet of strength and brilliance. Through Arjuna, he has presented the image of a hero who is a bundle of valor and courage.

The path which Bharavi discovered in the field of Sanskrit epic, Magha gave it new heights. In his Shishupalavadha epic, in twenty cantos and in a total of 1550 verses, there is a story of Shri Krishna killing the wicked king named Shishupala. In the first canto, Narad comes to Dwarka and inspires Shri Krishna to kill Shishupala. In the second canto, Sri Krishna receives news of Yudhishtira's Rajasuya Yagya and consults Balarama and Uddhava on whether to go first to kill Shishupala or go to the Rajasuya Yagya. Then they accept Uddhava's advice that it would be appropriate to go to Yudhishtira's yagya first. In the third to thirteenth cantos, the departure of Shri Krishna from Dwarka, the encampment of his army at Raivatak mountain (presently known as Mount Girnar), Bihar on Raivatak, Paritu, etc. The journey continues and Shri Krishna crosses the Yamuna and reaches the city of Indraprastha. The meeting of the Pandavas with Shri Krishna is described in the thirteenth canto. In the fourteenth canto, Shri Krishna expresses his resolve to serve in the Rajasuya Yagya. Yudhishtira makes him the protector of his Yagya. In the fifteenth canto, Shishupala is unable to bear the honor of Shri Krishna in the yajna and provokes the kings to insult him. Then he goes to his camp and starts planning an attack on Krishna. In sixteenth canto, messenger of shishupala approaches and challenges them. Sri Krishna's army also begins to prepare for battle. The eighteenth and nineteenth cantos describe the bitter encounter between the two armies and finally the 20th canto describes the slaying of Shishupala by Sri Krishna. From the point of view of the original source of the epic is the Sabha Parva of the Mahabharata. According to the Mahabharata, the story of Shishupala's slaughter in Yudhishtira's sacrifice is also found in the tenth canto of Shrimad Bhagwat. Magha his idol and hero of the epic Shri Krishna has been presented as a model of bravery, patience and seriousness.

Just as Bharavi has depicted the character of an ideal hero through the character of Arjuna in his epic, in the same way the poet has realized his vision of a heroic man through the character of the hero Shri Krishna in Shishupalvadh. The description of the war in the last four sagas of the epic is as vivid and flowing as it is miraculous. In the descriptions from the sixth to the eleventh canto, Shringar Ras has got importance. In the sixth canto, he has presented the nature in the color of love, while in the seventh canto, he has depicted the beautified experiences. In the ninth canto, the luxuries of the people of Shri Krishna's army and the unbroken stream of adornment have been shed.

Erudition, thoughtfulness, life experience and inspirational messages have been included in Magh's proverbs. Excellent proverbs are scattered throughout the epic.

There is a story of Nal-Damayanti's love and marriage in Sriharsha's Naishadhiyacharita. In the description of love of Nal and Damayanti, the poet has given a very poignant depiction of the situations of Purvanurag, meeting and separation. Damayanti's worry, memory and longing are the accurate depiction of these states under Poorva Raag. The expression of Damayanti garlanding the tap at the time of Swayamvara beautifully depicts the feelings of haste and shame. Saraswati wearing the form of a friend mockingly pulls his hand towards the king and the way Damayanti releases her hand in confusion, a delightful picture of love, fear, asuya etc. has been presented in it. After the Swayamvarprasang, the poet has described the sanyog shringar of Nal and Damayanti in detail. In this description, the poet has given treatises to Damayanti's Shariyaj, Sattvaj and Svabhavaj all three types of ornaments.

In the depiction of the jokes of the hero and heroine, humor has become the nutrient of shringar. Due to being experienced towards the Damayanti of the kings and Indradi gods who came in Swayamvar, it turns into Shringararasabhas. By depicting the affection of her parents towards Damayanti, the poet has also given a poignant expression to Bhavadhwani or Vatsalya. The emanation of compassion in the words of the swan when caught by the tap is also very impressive. Hans says-

(I am the only child of my mother, my mother is troubled by old age. My Hansini has just given birth to chicks. I am the only support for both of them. O Creator! Is your compassion not stopping you while killing me like this?)

In the description of the qualities of Nal, all four types of Viraras have been expressed in Naishadhiyacharita - Danveer, Dayavir, Dharmaveer and Budhveer. There is also wonderful rasa in the depiction of the praise of Nal and Damayanti after seeing the golden swan. The way both of them become awe-struck by seeing each other in the first meeting of Nal and Damayanti, in that context, the wonderful rasa becomes a part of the shringar. Even in the description of Kiktadhip etc. Swayamvarsag kings, the poet has skilfully arranged the comic wonderful. Sitting around the deities taking a similar form of a tap and finally coming back to their natural form when they had swayamvar, there is an undercurrent of wonder in the depiction of this incident as well.

11.7 Let Us Sum Up

In this unit you learned about Indian classical literature. You also got an introduction to some of the main classic works of Indian literature through this unit. We learned that the classical creation is not limited to any one country and period. Its relevance keeps on increasing with the passage of time. A classic work has been interpreted anew in every age. Along with this, they also play a big role in making the culture of their country. Being small or big in size does not make a work classic; translation of classic works can give recognition to any country, society or caste in the world. Along with this, they also play an important role in the formation of world culture.

In the next unit, we will discuss the translation of ancient Indian classical literature into modern Indian languages.

11.8 Exercise

1. What is the identity of a classic composition?
2. State the need for translation of Indian classical literature.
3. Who is the author of Ramayana?
4. What is called Adikavya?
5. What is the main (Angi) Rasa of Ramayana?
6. Name the seven Kandas of Valmiki Ramayana.
7. Name the works of Indian languages influenced by Ramayana.
8. Give an introduction to the epics of Kalidas.

9. The tradition of Sandeshkavya or Dootkavya originated from which poetry?

11.9 Suggested Readings

- Sharma, Gopal, Tara Tikku and Jagdish Chaturvedi (c), *A Brief History of Literature in Indian Languages*, Delhi, Central Hindi Directorate
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UNIT 12 TRANSLATION OF ANCIENT INDIAN CLASSICS INTO MODERN INDIAN LANGUAGES

Unit Structure

- 12.0 Objectives
- 12.1 Introduction
- 12.2 Periodisation
- 12.3 Ancient Indian Classical Literature
- 12.4 Importance of Translation of Indian Classical Literature
- 12.5 Problems of Translating Indian Classical Literature
- 12.6 Different Types and Formats of Translation of Indian Classical Literature
- 12.7 Let Us Sum Up
- 12.8 Exercise
- 12.9 Suggested Readings

12.0 Objectives

After reading the present unit, you will be able to know:

- What is the need for translation of Indian classical literature;
- What are the problems of translation of classical literature into Indian languages;
- What are the ancient Indian classical compositions; Also, by getting information about the special methods and types of translation of such literature, you yourself practice translating such literature from one language to another;
- And the taste of the best translations of Indian classical literature and introduction to the techniques of translation through them.

12.1 Introduction

In the units of the previous blocks, you have learned about the importance and necessity of translation work. You also know about the tradition of translations from ancient times till now.

In the previous unit you learned what classical literature is. In every tradition of literature, such compositions have always come which are not limited to any one country and period. At the time and the place where these compositions are written, their superiority is accepted in that time and that place, but outside that also they get importance. Such compositions are called classics in English.

In this section, for the convenience of the students, we have divided classical literature into three periods - ancient Indian classical literature, medieval Indian classical literature and modern Indian classical literature. In the present unit, we will discuss the ancient Indian classical literature. We have briefly discussed the important classical works in the previous unit. In the present unit, other important points related to the relevant subject - importance of translation of classical literature, problems of its translation, etc. will also be discussed here.

12.2 Periodisation

The entire time of Vedic and cosmic Sanskrit language is broadly divided into four periods. After the Vedic language period (2000 BC to 800 BC) comes the Brahmin period (800 BC to 500 BC) in which very important literature related to Smriti, Vedanta, Aranyaka, Upanishad etc. were written. The Sutra period (500 BC to 200 BC) was followed by the Brahmin period, when Sutra texts like Srautasutra, Grihasutra, Dharmasutra were composed. Literature (literature) expanded during this period. The six Vedangas of the Sutra came to the fore, Education (Phonetics), Chhandas (Meter), Grammar, Nirukta (Etymology), Kalpa (Religious practice) and Astrology. The world-famous Kamasutra of Vatsyayan was written during this period. The Sanskrit period (500 BC to 1100 AD) can be divided into two parts. The first can be called the Kavya period (500 BC to 500 AD) when epics like Ramayana and Mahabharata were composed. Second period was Darbari period (200 AD to 1100 AD). The absence of a clear division is also due to the compulsion of not being able to determine the definite timing of the compositions of that period. This is due to many reasons, many forms of language, possibility of projected parts etc. A great deal of original writing took place throughout this period. From Vedas to knowledge, philosophy, mimamsa, justice, mathematics etc., there was a lot of original creation, but the two works which are important from the point of view of translation are Ramayana by Valmiki and Mahabharata by Ved Vyas. In every era of literature, these were also translated and new original creations also came out by making them subservient, about which we will study in detail in the next units.

As we have read earlier that classics means classical compositions are a part of the culture of our country. At the same time, they also play a big role in making the culture of their country. They are not only a legacy; they are also a legacy maker. Sophocles' Idipus drama in Greek or epic Homer's Odyssey epic, Virgil's Aeneid in Latin, Dante's Divine Comedy, Adikavi Valmiki's Ramayana in Sanskrit, Vedvyas's Mahabharata, and Kalidas's plays Abhijnanasakuntala, Vikramorvasi etc., Spencer's Fairy Queen in English and John Milton's Paradise Lost are examples of classics.

A classic creation opens new meaning in each era, it keeps on being interpreted and re-interpreted. We would like to clarify this point with an example. Kalidas's play is Abhijnanasakuntalam. This is a timeless creation. It is counted among the best plays of world literature. New interpretations of this drama have been taking place again and again from many points of view. Among the forms in which this play appears, some are :

1. Story of love
2. The story of human's attachment to the environment and the companionship of human and nature
3. The story of the clash of two cultures (city culture and hermitage culture)
4. Story of Indian values or ideals

If one wants to take an example of a classical or contemplative composition, then the name of Shrimad Bhagwad Gita can be taken.

12.3 Ancient Indian Classic Literature

According to the division of time, we read in brief about the major classical compositions that came in different times. Apart from Ramayana and Mahabharata, Kalidas plays have a special place in important works. Mahakavi Kalidas's plays Abhigyanashakuntal, Meghdoot, Vikramorvasi have an important contribution in the development of Sanskrit literature. Raghuvansh composed by him is an epic based on

the story of Raghukul. Apart from this, Mrichchakatikam by Shudraka, Swapnavasavadattam by Bhasa are also invaluable treasures of Sanskrit literature.

There is an important place of Manusmriti in addition to Chanakya's Arthashastra, Vatsyayan's Kamasutra in the category of thought- oriented literature.

Apart from this, it is also necessary to mention the classical works written in Pali and Prakrit languages. The place of Gaha Satsai (Gatha Saptshati) is very important in Prakrit language. Its time is estimated to be somewhere between 2000 BC to 200 AD. Composed in Maharashtrian Prakrit, these poems are filled with love, most of which are written by women. Most of the poems of Gatha Saptshati were translated into German by Albrecht Weber in 1881 and into English by Radhagovind Basak in 1970. Apart from this, Ashvaghosha's plays and Rajasekhara's Karpoomanjari are also noteworthy. Jataka tales, Dhammapada, Attakatha etc. are particularly notable in the important works of Pali literature.

Some of these compositions are discussed in detail in the next unit.

12.4 Importance of Translation of Indian Classical Literature

Literature is the heritage of any society. To know a society, it is very important to know its literature. Historiography is a modern phenomenon. Prior to this, literature has been the medium to know the particular time.

Literature is the mirror of any society. In that too, classical literature is an important heritage of any country or caste. It is the responsibility of the society and the citizens of the country to save it.

Even today, ancient literature has been preserved as the heritage of the world. But there is nothing better than translation or reproduction to save literature. We can also protect classical literature through translations. If the original language in which a classic is written has gone out of use, then the need and importance of translating such a classic increases. Through the translation of classical literature, we get to know our culture a new and regain our national pride and ethnic memory. Translations of classical works can give recognition to any country, society or caste in the world, as well as they also play an important role in building world culture. Above we have discussed Abhigyan Shakuntal. In 1785, the famous scholar Sir William Jones translated it into English. This translation reached Europe. The literature lovers of the world were amazed after reading this. It was accepted that India has such ancient works, which can be counted among the best literary works of the world. Foster also translated Sir William Jones' English translation into German, reading which the great poet Goethe was fascinated. In fact, the publication of only one translation of Shakuntal created a bright image of India in the world, helped in awakening national self- respect among Indians. Translation also has an important role in laying the foundation of the concept of world literature.

One translation of any classic is never enough. This happens for two reasons. The range of meaning of a classic work is so great that it becomes impossible to cover it in a single translation of another language. The language of two translations is relevant in a limited space and time.

12.5 Problems of Translating Indian Classical Literature

You have been introduced to the process of translation and its complexity in the previous units. It is believed that translation is inherently an impossible task because no word can be replaced by another word. The problem increases even more in the translation of classical literature. If classical literature is philosophical or thought-oriented, then it is difficult to find exact vocabulary for it in other languages. If

classical literature is under sentimental and fine literature, then it is difficult to express its idioms, its linguistic and cultural nuances, its form and style and the culture reflected in it in other language of country, time and moods.

Sometimes it becomes difficult to translate accurately or correctly even a very small and simple piece of work into another language. In an example from Kalidasa's play Shakuntalam, in the first act of the play, the hero Dushyant and the heroine Shakuntala see each other for the first time. After knowing the introduction, Dushyant asks Shakuntala – *Api Tapo Vardhate?* It is a three-word sentence. Its literal translation will be - *is penance increasing?* but nothing is found in this translation as to what was the intention behind asking. If translated in a better way it would be – *Is your penance going on properly?* this translation also has the following problems :

1. The speaker's intention is not clear.
2. The translated sentence mistakenly gives an impression of the atmosphere of the work, but the language in which it has been translated, is not in accordance with its nature.
3. Every language has its own idiom. 'Austerity is increasing. This is a Sanskrit idiomatic sentence spoken in ashrams for a clever question. In the English idiom, it would be – *How are you?*
4. The beauty and aesthetics of the text is missing in the translation.

The translation becomes clear.

12.6 DIFFERENT TYPES AND FORMS OF TRANSLATION OF INDIAN CLASSICAL LITERATURE

Various methods are adopted for translation of classical literature. These can be divided into categories:

1. Literal translation
2. Sense for Sense translation
1. Explanatory and reconstructive translation
5. Self-interpretive translation

Textual translation is the translation of a work of one language into another language on the basis of vocabulary and grammar.

In sense-for-sense translation, the translator presents the measure of the original composition rather than the words. Explanatory translation explains the inner intentions of text by uncovering them. In self-interpretive translation, the translator adds some additional meaning to the translation from her/his own understanding.

These types of translation have been used in the translations of Sanskrit classics written by various Sanskrit authors i.e Maharishi Valmiki, Ved Vyas, Kalidas, Bhas, Shudrak etc. Since these texts are so interwoven in their time, culture and form they cannot be translated accurately and translators have chosen various methods and strategies of translation to ensure the reach of the text to the larger society.

12.7 Let Us Sum Up

In this unit, we got detailed information about the translation of classical literature. Classical literature is called Classic in English. In this literature those great creations are enumerated which remain relevant in every era and every country. Such creations are a part of ethnic heritage and cultural heritage. They also play an important role in building the culture of any country or society. Every classical composition has many interpretations from many points of view. Translations of classical works can give recognition to any country, society or caste in the world. Along with this, they also play an important role in the formation of world culture. Any classical composition reflects a specific culture. That language is also mature in terms of style and expression, so it is difficult to translate it into other languages.

Literal, sense-for-sense, explanatory and re-creative translations of classical works have been done. All these types of translation have their own limitations and are also useful for different areas and different readers from their own point of view.

12.8 Exercise

1. What is classical literature?
2. Brief characteristics of some classical works from Indian literature giving examples of them.
3. State the importance of translation of Indian classical literature.
4. What are the problems encountered in the translation of Indian classical literature?
5. Mention the types of translation of Indian classical literature?

12.9 Suggested Readings

- Vishwanath, 1988, *Sahitya Darpan*, Meerut, Sahitya Bhandar.
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Unit 13 TRANSLATION OF MEDIEVAL INDIAN CLASSICS INTO MODERN INDIAN LANGUAGES

Unit Structure

- 13.0 Objectives
- 13.1 Introduction
- 13.2 Medieval Period
- 13.3 Modern Indian languages
- 13.4 Meaning and Implication of Translation
- 13.5 Introduction to Different Translations
- 13.6 Let Us Sum Up
- 13.7 Exercise
- 13.8 Suggested Readings

13.0 Objectives

By reading this unit you will:

- become familiar with medieval Indian classics;
- learn a brief history of modern Indian languages;
- take stock of the translations of classical literature in various Indian languages, and thus will be able to become aware of the importance of the literary- cultural contribution of the texts.

13.1 Introduction

Medieval Indian classical literature refers to the excellent texts composed in the medieval period in languages like Sanskrit, Prakrit, Apabhramsa, Tamil etc. These texts are ideal, eternally prestigious, excellent and full of high literary qualities. In English they are called classics.

Vedas are the original compositions of India and their language can be considered as the oldest language of the country. The Vedas developed in the form of shruti, not in written form. Tradition attempted to preserve their correct pronunciation and were codified much later. The language of the Vedas is called Vedic Sanskrit. In these four Vedas, Rik, Sama, Yajur and Atharva, there has been a wonderful expression of Indian life-philosophy and spiritual practice. This is also known as 'Vedvani' and 'Devvani'. Deep interface with life and world is found in them. Scholars believe that Vedic Sanskrit was written in 2000 BC. to 200 B.C. Till then it was the prevalent language. Sanskrit or Cosmic Sanskrit was born from the womb of Vedic Sanskrit which was around 400 BC. From to 1100 AD, it was the main vehicle of Indian mind and culture. 100 BC The great grammarian Panini, by composing Ashtadhyayi, underlined the structural perfection of Sanskrit (Perfected/ pure/ refined/ prepared) language. One such belief is also seen among the people about Sanskrit that it is the language of worship and mantras, linked to a particular religion. The truth is that less than five percent of the vast literature of Sanskrit is religious literature and more than ninety five percent is related to science, philosophy, justice, grammar, poetry etc. Expression of thoughts and feelings in Sanskrit language than in any other language for the qualities like subtlety, clarity, logicity are more. In the first fourteen sutras of Panini's Ashtadhyayi, the combination of the Sanskrit alphabet was done in a very scientific way. Great personalities like Valmiki, Vyasa, Panini, Patanjali (Vartika), Gautama (thinker of Nyaya theory), Kapil (promoter of Sankhya philosophy), Jaimini (former of Mimamsa), Aryabhatta, Varahamihira, Charaka, Sushruta, Kautilya, Shankaracharya etc. wrote

books, through which the secrets of many areas of life and the world were revealed. Through translation, the world has been benefiting from such a world of knowledge.

13.2 Medieval Period

Today, what we call the medieval period is a concept developed in the nineteenth century in relation to the development of human history and civilization, which is difficult to implement in the same way in the whole world. Yet, broadly speaking, it is used to understand and explain the progress of history. It is located between ancient and modern times. There is a dispute on whether it should be considered as the beginning of the third, fourth or fifth AD. However, generally, the end of the Roman Empire in Europe (AD 410) and the beginning of the Middle Ages and the Turkish conquest of Constantinople (AD 1453) or the Renaissance (1500) are its limits. The importance of the medieval period is due to the fact that in this period there was a wide expansion of social, religious and royal institutions.

The medieval period in India is considered to be between the eighth and eighteenth centuries. In this period changes were reflected in the form of society, language, religion, policy, law, arts etc. It was at this time that modern Indian languages developed. In the early medieval period (eighth to thirteenth century), literature-writing used to be on Bhojpatras or palm leaves, but from the thirteenth century it started being done on paper. In the beginning of the medieval period, there was a great dominance of society and state power in Zarab on the basis of Islam religion. Feudalism flourished in the Dark Age of Europe (Dark Age: 5th to 11th century). India was connected with Europe, Arabia, China and other South Eastern countries through trade relations and at the same time felt their mutual influence. Foreign invasions also had a significant role in this. Native kings also used to pray for each other for the establishment and expansion of the kingdom. Religion had an active presence in the activities of social life. Temples were places for people to gather, to exchange ideas, to worship and to receive education. Apart from Sanskrit language, students used to get knowledge through other languages in the schools of the temple premises. Tamil, Telugu, Kannada and Malayalam were used in temple schools in South India. As a result, Sanskrit had a deep impact on these languages, the vocabulary of Sanskrit reached these languages. The literature composed in Sanskrit got immense popularity through these languages. Kamban composed the Ramayana in Tamil. Mahabharata and Ramayana were presented in Telugu by Nannaya, Tikanna, Potanna etc. The Triratnas of Kannada literature, Pampa, Ranna and Pinna have written many classic works like 'Krishnagatha' (eighth century), 'Ramacharitam' (twelfth century), 'Kannash Ramayanam' in Malayalam based on Mahabharata, Ramayana etc. At the time of Harshvardhan in North India, Vanabhata became an important Sanskrit writer. During the reign of Chauhans, Chandvardai composed epics like Prithviraj Raso. During this period, invaders like Mahmud of Ghazni looted and destroyed many temples. On the other hand Firdausi composed 'Shahnama' under his patronage and with his inspiration Alberuni came to India and after coming here he wrote a book related to Indian social life.

In North India, Nalanda and Vikramshila etc. were big centers of knowledge. Very popular book in Sanskrit is Katha Saritsagara, Vilhan's 'Vikramank Dev Charit', History- book of Karun. 'Rajtarangani' and Jaydev's song poem 'Geetgovind' are such famous compositions of the medieval period which were translated a lot. In North India, Sanskrit was the language of scholars but for the common people the language was Apabhramsa. Modern Indian languages like Bangla, Odia, Gujarati, Marathi etc. were taking shape during this period.

During his time in the Delhi Sultanate, many important Sanskrit texts were translated into Arabic-Persian. Later, Sufi saints and sages combined Arabic and Persian with the languages of different parts of the country in order to convey the poetic message of love and devotion among the people of the country. Gesudraj of Gulbarga, Shahalam Bukhari of Gujarat, Shihabuddin Suhrawadi of Sylhet, Chahuddin Zakaria of Multan and Nizamuddin Auliya of Delhi, Amir Khusro etc. did great service to language and

literature. Saint Gyaneshwar of Maharashtra wrote Gita in Marathi. Where Tukaram, Namdev, Kabir, Jayasi, Nanak etc. composed original poetry, Tulsī, Sur, Nandadas Prabhriti poets made Sanskrit texts like Ramayana, Mahabharata, Shrimad Bhagwat Purana etc. subservient. The major feature of the medieval period was that the material of Sanskrit texts like Vedas, Upanishads, Puranas, Mahabharata, Ramayana etc. became available in regional languages. By the time of Akbar, Ramayana and Mahabharata had been translated into Persian. Abul Fazl, the author of 'Akbarnama', wrote the foreword to those translations.

13.3 Modern Indian Languages

It takes hundreds of years for one language to emerge from another and to acquire its independent personality. Grammatical language becomes the language of behavior among educated and scholars, but it starts to go away from the common people who are deprived of education. In the course of time, the grammar of the broken language used by the common people also gets prepared because life-related literature descends in that language. This is how a new language is born and develops. It took thousands of years for modern languages to emerge from Vedic Sanskrit. From Vedic Sanskrit (600 BC) to Sanskrit (1500 BC), then Prakrit (200 AD to 600 AD), then Apabhramsha (600 AD to 1100 AD) and Avahatta (1100 AD-1300 AD) and from various Apabhramshas modern Indian languages (1100 AD 1600 AD and continue) developed.

The trend of language development is gradually from complexity to simplicity. Modern languages are considered grammatically and phonetically simpler than Apbhramsha, Apabhramsha is consider simpler than Prakrit and Prakrit is simpler than Sanskrit. Within the boundaries of the country, the languages of different language families have also been influenced by each other. Languages like Dravidian family and Mundari etc. have also influenced Sanskrit and other Indian languages. After the Apabhramsha period i.e. after 1000 AD, modern Indo-Aryan languages, and in true sense today's prevalent Dravidian family languages also developed. Broadly, the first phase of this development can be seen from 1000 AD to 1400 AD whose forms are seen in 'Prakrit Pengalam', 'Prithviraj Raso', 'Sangam literature' etc. The Indo-Aryan languages are also classified into northern, central, western, southern and eastern. Sindhi, Lehanda and Punjabi come under the northern, Western Hindi in Madhya Deshi, Gujarati and Rajasthani under western, Marathi in southern, and Bangla, Assamese, Maithili, Magahi, Purvi Hindi and Oriya languages under eastern. In this way, almost all the languages of India and their literature have been running on the same ground and also influencing each other. Not only native languages, but also foreign languages have been getting the benefit of the excellent literature that was created in the medieval period.

13.4 Meaning and Implication of Translation

What we understand by 'translation' today, has not had the same meaning from the beginning, rather it has been changing and developing. Earlier, at the philosophical level, translation was described as a very broad concept. According to that, any language is a translation in itself because it follows (anu vadati iti anuvaad) the feelings and thoughts that arise in our mind in oral or written form. An attempt to convey the said thing written in another way can also be kept in the wide scope of translation. Vedas- Puranas- Upanishads- Brahmins-Aranyakas etc. were done in Sanskrit only. Commentaries and interpretations were also kept under this concept. Much later, the relation of translation was linked to two different languages i.e. presentation of the material of one language in another language. There can be many forms of this presentation, which are classified under word translation, sense translation, shadow translation etc.

By the 21st century, translation studies has taken the form of a comprehensive subject. But in the beginning the boundary lines between translation and originality were not clear, the translator's originality was also preserved in his/her (translation)-'writing' and his/her own personality was also intact. In those days, translation was not seen as exclusive fidelity or total fidelity to the original, but as building a new

work on the basis of the work. From the nineteenth century, the process of seeing translation as an independent subject started; there was a lot of controversy about what is meant by translation, what should be its form. It is appropriate for the translator to accept the meaning of the original or sense, the translation should be literal / verbatim or free, poetic translation should be left as impossible or it should be tried to make it possible considering it essential, the authority of the translator should be merged in the translation or The translation discussion that started with questions like whether it should remain intact etc. can also be called 'Period of debate'. After the deliberations of the scholars, the controversies gradually subsided and the situation created by this can be considered as 'Period of understanding'. Now an attempt has been made to know and understand deeply the interrelationships between language, human mind, culture, society etc. Since the second half of the 20th century, many methods and approaches to translation have emerged, such as Formalist, Generative, Logical, Contrastive, Literary, Poetic, Semantic, Grammatical etc. These are pluralistic times when it can be said that there cannot be any one fixed and predetermined method of translation and every type of translation aims at achieving accurate translation.

It is in this pluralistic perspective of translation that it is appropriate to see the presentation of medieval classics in modern Indian languages. We also find many original texts composed in different languages on the basis of Sanskrit texts, which should be examined under the broad concept of translation. At the same time, we should not forget that there have been 'conscious' translations of Sanskrit works in native as well as foreign languages.

13.5 Introduction to Different Translations

The classic texts of the medieval period are related to many subjects and are kept more in verse than in prose. Apart from poetry, books of high quality are available to us on many subjects like philosophy, religion, justice, Ayurveda, mathematics, astrology etc. In addition to Puranas, Upanishads and epics, dramas, stories etc., there are many texts ranging from Natyashastra (Bharat Muni), Kavyasastra (many texts of six sects of Rasa, Riti, Dhvani, Alankar, Vakrokti and Pradhyapan) to Arthashastra (Kautilya i.e. Chanakya) Translations of texts have been presented in modern Indian languages.

Immortal literature of the best writers i.e. Adi poet Valmiki, Vyas, Kalidas, Vanabhatt, Bhavabhuti, Jaidev etc. is the legacy of all modern Indian languages. Along with these, the rich wealth of philosophy and poetry of Jain, Buddhist, Shaiva, Shakta, Nath etc. has also reached in all languages. Despite the difference of languages throughout India, there has been the same inspiration- excitement of literature and the same life- stream flows in them. Traditions of heroism, devotion, Vaishnava poetry, mystery, love story, rituals etc. appear to be present in the literature of all languages at similar times. Here it would be appropriate to take stock of the translational presentation of Sanskrit classics in various modern Indian languages.

Tamil Literature

Tamil literature developed around 1000 AD under the influence of Sanskrit poetic forms and Jain and Buddhist poems. The great poet Kampan created the epic 'Kamba Ramayanam' by making the story of Valmiki Ramayana a subject. This is not a literal translation of Valmiki Ramayana. Kampan's metrical talent is specially manifested in the poetry of the composition. Later, the Ramayana was translated into Tamil as Ramayanara Kantakkatai. Between 1901 and 1912 S. M. Natesh Shastri presented a Tamil translation of the Ramayana in six volumes. In 1825 'Panchattirakkate' was translated from Marathi to Tamil. Many translations of the Mahabharata were also done in Tamil, in which Desik Tatachiar's translation of the complete Mahabharata (1880) is special. Many Sanskrit Puranas were translated into Tamil, such as Kurma Puranam, Kashi Kandan, etc. Interesting fact is that many Purana texts, such as Sethu Puranam, Tirupparangaripuram, Kachipuram, Harishchandra Puranam etc. were composed in

which many deities were described there. A poet named Arasakasaria translated Kalidasa's work into Tamil. Compositions related to religion, philosophy, poetry were studied, read and commented on in Shaiv Maths.

In the modern era, Arunachal Kaviriyar made a tentative translation of the Matsya Purana of Sanskrit into Tamil under the name 'Machhapuranam'. Swami Vedachalam 'Marmalai Adigal' presented a fine translation of Kalidasa's famous work Abhigyan Shakuntalam into sophisticated Tamil language. Renowned Tamil poet Subrahmanya Bharati composed a poem named 'Panchali Shabdham' based on a special story of Mahabharata, on the other hand, Tamil texts such as 'Tirukkural', 'Divya Prabandham', 'Periyapuranam', 'Tiruvach Gam' etc. were also translated in many indigenous and foreign languages.

Literary works are also found in Telugu from the 11th century. In fact, the first author of Telugu was Tannaya (1022-63) who was the first translator of the Mahabharata into Telugu. It is said that the Chalukya king Rajaraja Narendra of Rajamantri ordered his court poet Nannaya to translate the Sanskrit Mahabharata by Vyasa into Telugu. Nannaya worked on this plan with the help of his friend Narayan Bhatt, but could not complete it. Nevertheless he was able to translate the three Parvas - Adi Parva, Sabha Parva and Aranya or Van Parva (incomplete). Later in the 13th century, Nellore poet Tikkan translated the rest of the fifteen parvas beyond the Virata parva. Vana parva was incomplete in the past, which was completed somewhere in the 14th century by the poet Errana. Errana wrote in his poem 'Narasimha Purana' that Nannaya and Tikkan are venerable because they, through the adaptation of the Mahabharata, brought the Hindu religion propounded by Ved Vyasa and the true mystery of the Mahabharata before the Telugu public, which was hitherto deprived of it. These translators have also given sufficient introduction of their own poetic ability. Sanskrit vocabulary predominates in Nannaya's translation, while Telugu is special in Tikkan's translation.

Around the 12th century, Nannichod composed a Prabandhakavya named 'Kumar Sambhav', for the content of which the poet thanked Sanskrit poets like Valmiki, Vyasa, Kalidas, Udbhat etc. Two styles of Telugu poetry were developing in those days, Deshi (Telugu word- dominated language) and Margi (Sanskrit- based language). The Ramayana was more popular than the Mahabharata in the Telugu region, evidence of which was kept as the basis of Ramakatha. There are hundreds of compositions of prose and poetry. The first and most famous of these is the 'Ranganatha Ramayana', the author of which is considered to be Gonabuddha Reddy. Its creation date is thirteenth century. Despite being placed on the basis of Valmiki Ramayana, it is such an independent composition in which many contexts have been inserted separately. 'Bhaskar Ramayana', composed in Sanskrit circles and Telugu metres, is a famous Champu poem, due to the differences found in its language- style, it is said to have been composed by four poets, whose names are Bhaskar, Mallikarjun Bhatt, Kumar Rudradeva and Ayyalarya.

An independent adaptation of Banabhatta's Kadambari was done by Ketan, who is said to be the uncle of the poet Tikanna. Another writer Pranay Ketan had presented a translation of the famous Sanskrit justice book 'Mitakshara Tika' under the name 'Vigyaneshvariya'. He also translated Dashakumarcharitam (Dandi) into verse. Maraya Mantri translated the Markandeya Purana into Telugu. In the fourteenth century, Nachan Soma translated the Harivamsa Purana, praised for his scholarship and poetic beauty, and was rewarded with the title of omniscient by the Vijayanagara king. In the 14-15th century itself, the Telugu translations of Vasistha Ramayana and Padma Purana were done by Madikisingan. In this period, Bammer Potan did a very poetic and heart touching translation of Bhagwat which got the status of scripture.

A scholar of Sanskrit, Prakrit, Telugu etc. languages, Srinath translated many Sanskrit texts into Telugu. Naishadh Kavyam, Kashikhandam, Harvilasam, Bhimeshwar Puranam are his famous works. About this time Virbhadr had composed 'Shakuntala Parinayam' on the coordinated basis of Mahabharata and Abhijnanasakuntal. Virabhadr translated Jaimini's Asvamegh Parva as 'Jaimini Bharatam'.

Gunta Narayan translated the famous Sanskrit epic Panchatatram into Telugu, whose simple language, proverbs and stories attracted the Telugu public. Thus, the period from 10th to 15th century In Telugu literature, it can also be called the translation period, although the trends of translation and radical conversion continued even further.

The 16th century poet Peddan composed the Svarochish Manusambhavam or Manucharita epic based on the narrative of the Markandeyapurana. The original narrative was translated by Maran. A popular poem based on a narrative of the Harivamsa was composed by Nandi Timman. There were many attention-grabbing translations in the 17th-18th centuries. One translation of Bhartrihari's Nitishatak was done by Pushpagiri Timman and the other by Enugu Lakshmana. Kankati Paparaju composed a poem based on Uttar Ramcharit. In the 19th and 20th centuries, various types of translations related to various subjects continued to be presented in Telugu language. Devi Bhagavatam, Buddhacharitra, Narakasura Vyayogam etc. were translated by Tirupati Venkateswara Kavi Yugma and Ramakrishna Sastri in medieval class works. Vyasamurti Shastri translated the Mahabharata with the name Mahabharata Navaneetam. The famous Prakrit epic Setubandha was translated by Venkatramanacharyulu. A good translation of Kalidasa's famous poem Meghdoot was done by K.Venkatram Shastri. Venkatachalam translated Prasanna Raghava as Prasannaraghavam. Sahityadarpan, Abhigyanshakuntal, Ratnavali, Nagananda, Malvikagnimitra, Vikramorvasiya, Uttararamcharit are the main among the many other Sanskrit texts he translated into Telugu. Dasu Shriram Kavi did a good translation of Devi Bhagwat and Abhigyan Shakuntal. Sankhayan Sharma did prose translation of several chapters of Uttar Ramcharit. Janamanchi Venkataramayya translated many Sanskrit plays including Malati Madhava. Ratnavali was translated by the name 'Mitravinda Govindu' in the seventeenth century itself. Although there were dozens of translations of Abhijnanasakuntal in Telugu, Veeresalingam's translation is considered unique. K. Rangachari adapted the Jataka tales. Noted poet Shripad Krishnamurthy Shastri, who was made 'Andhra Rajkavi' in 1950, is also particularly well known for his numerous translations. He produced Telugu translations of classic texts such as the Valmiki Ramayana, the Mahabharata and the Bhagavata. Similarly, Janmandi Seshadri Sharma translated dozens of Sanskrit poetry books. Kumar Sambhav and Meghdoot (Megh Sandesham) are prominent in the translations of many Sanskrit poems translated by Tripuraan Venkata Suryaprasad Rao, who are remembered for their music and melody. Durga Subrahmanya Shastri's Telugu translation of Abhijnanasakuntal remained faithful to the original. Shastri also did a very beautiful poetic translation of Shankaracharya's 'Vivek Chudamani' and 'Soundarya Lahari'. Jnanpith awardee Vishwanath Satyanarayan's famous book 'Ramayana Kalpavriksham' was based on Ramayana.

In modern times, apart from Sanskrit, translations in Telugu from other languages like English, Persian, Urdu etc. have also been done and are being done in large numbers. Mahabharata was translated by Revan Siddheshwar Venkatacharya. Kankamma and Dronam Rajalakshmi Vayamma translated the Srimad Bhagavad Gita into Telugu. Ravuri Venkatasuvamma translated Rajasekhara's Karpoomanjari. Bhatutal Narayandas translated Omar Khayyam's rubaiyat into Telugu under the name 'Pansala'.

Kannada

It is said that the scholar Durvinita (who is said to be a ruler named Gangaraja 482-522) of Karnata Pradesh (modern Karnataka) Sanskritized Gunadhya's Paishathi language work 'Katha' as 'Katha' and Bharavi's Commentary was also taken on the fifteenth canto of the famous Sanskrit poem Kiratarjuniyam. But literature in Kannada language started only after the ninth century. Pap (I) composed the poem "Vikramarjunavijayam" based on the Mahabharata which is also known as Papabharata. He also wrote 'Adipurana'. Century poet Abhinav Pump alias Pap II took up the Ramapurana based on Valmiki Ramayana also known as Pa Ramayana. The earliest Kannada works are mostly based on the Ramayana and the Mahabharata. In the 16th and 17th centuries this trend gained momentum and good translations of the Ramayana and the Bhagavata were made. As a result, Kannada translations of Hitopadesha,

Panchatantra, Shakuntala, Uttara Ramcharita, Penisamhara etc. were presented. Adi Granth also tells that the name of Ghodi Narasimha Mughal is also specially taken in the translators of Sanskrit. Paramdev presented the reconstruction of Mahabharata in Kannada under the name 'Turang Bharat'. Kannada's famous litterateur Bendre in 1943 the translation of the mail was published by the best modern Kannada poet and Jnanpith awardee Ku. The presentation of the entire Rama Katha by Puttappa is the reason why Krishna Sastri enriched modern Kannada literature with important translations of Mahabharata and Kya Saritsagara.

Malayalam

It is said that by the tenth century the Malayalam language had taken its form. A Malayalam translation of Kautilya's Arthashastra took place in the 12th century or seven of the fifteen chapters of the book are available. Many scholars believe that Ramacharitam, a 12th- century work based on the epic battle of the Ramayana, is the earliest work in Malayalam, whose language represents an artificial amalgamation of Tamil and Malayalam. Karana Ramayanam written by Ram Panikkar became very famous, whose composition can be estimated to be fifteenth-sixteenth century. The poeticity of this work based on Ramayana is undeniable. But the use of a language similar to Malayalam with an almost modern form in the 15th century composition Krishna would be called astonishing. This work is both a translation and an adaptation of the Bhagavata, in which the story of the entire life of Krishna has been expressed. Similarly, 'Bharatgatha' was composed in Malayalam on the basis of Mahabharata. Like Tamil, the style of Malayalam (a mixture of Sanskrit and Malayalam) is also famous.

Many message poems based on Kalidasa's Meghdoot were also written in Malayalam, among which the fourteenth century work "Ushnunitidesham" has a distinctive place. Champoo and prose works based on other Sanskrit works were composed between the 15th-18th centuries, among which Sundarkandam Bhagavad Gitamayam Bhagavatam is particularly noteworthy. The sixteenth century poet Ettavan wrote works like Adhyatma Ramayana, Bharatam and Bhagavatam which are adaptations of the Mahabharata, Bhagavatam Purana and Valmiki Ramayana respectively.

Ramayana Champoo and Bharat Champoo were composed in the Malayalam Manipravalam style. Krishna Natyam was sharpened on the basis of Geet Govinda by Jayadeva. It is said that Geet Govinda has been the inspiration behind Kerala's world- famous dance and theatre structure Kathakali. Kathakali is an acting-oriented play while Attakatha plays are dominated by story. The verses like Ramanattam, Krishna Nattam, Natacharitam Datta Yagama, Uttara Swayambara, Keechakavadham etc. were written on the basis of timeless works of Sanskrit and this tradition has continued till the modern era. Kallatol Narayanar Menon translated the Valmiki Ramayana well. Ambarishopakhyana, Nalopakhyana, Dootavakyam (based on the Udyog Parva of the Mahabharata), Mayur Sandesham (by Kerala Varma in the 19th century) are works based on Sanskrit texts. In 1944, G.S. Shankar Kurup had translated Meghdoot into Malayalam.

Marathi

In Marathi, from the twelfth century, literature began to prosper in the genres of prose and poetry, a large part of which was written on the basis of Sanskrit compositions. Not only literature related to mythological stories like Ramayana, Krishnacharitra, Panchatantra, but also literature based on Sanskrit texts related to subjects like Ayurveda, Astrology etc. was presented. The poets belonging to the Mahanubhava sect composed important texts like Vachhaharan, Rukmini, Shishupala Vadh, Uddhavagita Gyanprabodh related to Krishna Charit. In the thirteenth century, Jnanadeva had presented Bhavartha Deepika, Shaneshwari commentary on Bhagavad Gita. Eknath, following in his footsteps, wrote the commentary on the eleventh canto of the Bhagavata. Later on, Vamana Pandit wrote his commentary on Gita under the name of Yathartha 'Dipika'. He wrote several texts based on Sanskrit texts and Puranas,

such as Sita Swayamvara, Gajendramoksha, Venusudha. Raghunath Pandit composed Nal- Damayanti Swayamvara. Moropant (Mayur poet had also made more than a hundred variations related to Krishna Vijay and Mantra Bhagwat and Ramkatha.

At the end of the 18th century, Moropant adapted the Mahabharata, which is considered the first epic work in Marathi. After that, in the nineteenth century, Valvant Pandurang (Annasaheb) Kiloskar, who became the translator of Panchatantra, Hitopadesh, Sinhalanatrītika, wrote plays Ramrajya (incomplete), Somat, Shakuntal (translation of Kalidas's play) etc. Kashinath Vaman Lele translated the Ramayana into Marathi in three parts in 1928-50. Shudrak- Krit Mrichchakatikam's G.V. The translation done by Deval was also appreciated. Deval wrote a play based on the Kadambari legend. K.P. Khadilkar made deep sarcasm on the society and politics of his time through mythology. Keechak Vach was one such play of his. Poets like Chiplunkar, Parkhi Lete Krishnashastri gained fame by translating works like Raghuvansh, Ritusamhar, Mrichchhaktik, Uttarramcharit etc. into Marathi. Critics like Deshpande, Calkar, Jog presented interpretations of Sanskrit poetic principles.

Assamese

Prahlad Charit, a work by the 13th century poet Hemasaraswati, based on an episode in the Vyamanpurana, is believed to be the earliest Assamese book. His other work 'Hargauri Samvad' has a deep influence of Kalidas's 'Kumarasambhava'. Viprahari poet composed 'Lavkush Yuddha' based on Ramayana and 'Babruvahanan Yuddha' based on Mahabharata. Kaviratna Saraswati translated Dronaparva of Mahabharata. Durgavar Kayasya composed Geetiramayana. The adaptation of Ramayana in Assamese was done by Madhav Kandali which got popularity among the general public.

A translation of a portion of the Mahabharata (Swargarohan Parva) was published in the early nineteenth century. Sankardeva did sweet poetic translation of eight cantos including the tenth canto out of twelve cantos of Shrimad Bhagwat Purana. There were also Assamese translations of Mrigavati and Madhumalati, the love stories of Hindi poets Kutuvan and Manjhan respectively. In 1919 Kudeshwar Thakur published an Assamese translation of Meghdoot. In modern times, especially in the first half of the 20th century, dramas were composed on mythological subjects, in which the names of 'Sitaharannat' (Ramakant Chowdhary), 'Shriramchandra', 'Kurukshetra' (Atul Chandra Hazarika) etc. are noteworthy. In other genres also, Puranas, Sanskrit epics, Jatakas, Panchatantra etc. were composed by making them subgenres.

Odia

Odia had developed as an independent and complete language by the end of the fourteenth century. Ignorant of the Sanskrit language of the same century, but the famous farmer poet Sarladas had inspired the life by composing the Mahabharata epic. He also composed Vilka Ramayana by filling the story of Valmiki Ramayana. There were also many translations of Ramayana and Mahabharata in Odia. Balram Das recited Ramayana and Jagannath Das recited Srimad Bhagwat. An authentic Odia translation of the Bhagavata Purana was also done by Achyutananda Das. The Odia Bhagavata of Jagannath Das gained so much fame and popularity that the poem came to be known as the Bible of the Odia people. Jayadeva's Gitagovinda had the greatest influence on Odia poetry. The famous medieval poet Upendra Bhanj composed poetry by relying on the Ramayana story. Poets like Abhimanyu Samantasingh and Deen Krishnadas wrote Geetikavyas based on the Radha- Krishna love story. Poet Bhakta Charandas drew compassionate pictures of the separation of the Brajvasi gopas and gopis in the poem 'Mayuramangal'. Vaishnava devotee poet Gopal Krishna composed sweet and touching songs of Radhakrishna love.

In the modern era, Fakirmohan Senapati, an eminent Odia litterateur, translated both the epics Ramayana and Mahabharata into Odia. Raja Krishna Singh also adapted the Mahabharata into Oriya which became quite popular. The famous poet Radhanath translated Kalidasa's Meghdoot into Oriya.

Bangla

The Charyapad and Vaishnavgiti, which are considered to be the beginning of literary creation in Bengali, can be seen as a pleasant combination of Hindu and Buddhist cultures. Jayadeva's Gitagovinda had a great impact on Bengali poetry and a rapid stream of lyric poetry flowed. Chandidas (the author of Padanikar and administrative work 'Shri Krishna Kirtan') presented the narrative of Shrimad Bhagwat in original form in Bengali by giving sweetness to the songs. Hindi and Bangla languages claim their rights on Charyapadas and Vidyapati. A combination of Maithili and Bangla is believed to have formed a language named Brajbuti in Bangla. Like other Indian languages, Bengali also saw many translations of Sanskrit poems in the medieval period. Krittivas Ojha's poetry, popularly known as Bangla Ramayana in the fifteenth century, was a successful attempt at such a transformation, in which, along with the story of many Ramayanas, masterful inspirations also had a hand. Malaghar Basu transformed the Krishnalila part of Bhagwat in the name of 'Shri Krishna Vijay Kavya' or (Govind Vijay).

In the medieval period, hundreds of Bengali poets sang melodious songs of Radha- Krishna love based on the Bhagavata Purana. In fact, many translations of Ramayana and Mahabharata were presented in Bengali. Krittivas first composed the Ramayana by making Ramkatha the subject, which is a high quality poem from the point of view of poetry and popularity. Between the 16th and 18th centuries, poets like Shashtivar Sen, Gangadas Sen, Adhavacharya, Chandravati, Kavichandra came forward to carry forward the tradition of translation of Kritivas. Kavindra Parmeshwar composed 'Pandava Vijay' in the sixteenth century on the basis of Mahabharata. Srikar Nandi translated the chapter named 'Ashwamedha' of Jaimini Mahabharata from Sanskrit to Bengali. There were about three dozen Bangla translations of the Mahabharata till the eighteenth century, in which Kashiramdas's Mahabharata gained unprecedented popularity. While localizing the Markandeya Purana of Sanskrit, Chandi Mansa Mangal Kavyas were flooded in Bengali. Shevkavyas were also composed on the basis of Puranas. In the seventeenth century Sayyid Ataol had successfully translated the famous Hindi epic 'Padmavat' of Malik Muhammad Jayasi into Bengali.

In the beginning of the 18th century, works like Hitopadesha, Panchatantra, Simhasana Dwatrinshatika were translated into Bengali from Sanskrit. Vidyapati's Sanskrit book 'Purush Pariksha' was also translated into Bengali. In the 18th-19th century, many Panchalis were composed in Bengali on cultural-religious subjects related to Ram, Krishna, Shiva etc. Between 1815 and 1819, Raja Rammohan Roy translated the Vedanta texts and the Isha, Ken, Mandukya, Kath and Mundak Upanishads into Bengali. With the help of seven Sanskrit scholars, Kaliprasanna Singh published a translation of the entire Mahabharata. In 1854 Tarashankar Tarkaran translated Banabhatta's 'Kadambari' into Bengali prose. Haridas Siddhantvagish published a translation of the Mahabharata in 1951. In the nineteenth century, Michael Madhusudan Dutt composed a famous epic named 'Meghnadavadh' with the interest of a part of the Ramayana story.

Based on the story of Mahabharata/Bhagwat, composed the poem 'Brajangana' on the love of Radhakrishna, which was translated into Hindi by Maithilisharan Gupta under the name 'Virhini Brajagana'. On the basis of the legend of Vritrasurayach, Hemchandra composed Vritrahar Kavya. Navinchandra Sen wrote poems like Raivatak, Kurukshetra and Prabhas, whose hero was Krishna, making the Mahabharata story a subgenre. Madanmohan Tarkalankar translated Subandhu's work 'Swapnavasavadatta' into Bengali. Bankimchandra wrote his important book 'Shri Krishna Charitra' on the basis of Mahabharata, Gita etc. Rabindranath Tagore did poetry translations of some of the works of Kabir and Vidyapati.

Gujarati

Gujarati literature has been greatly influenced by Sanskrit and Prakrit language and literature. From the 13th-14th century, the writers of Gujarat continued to write original works in Sanskrit as well as Madhyas on Sanskrit texts. Gujarati poet Narsi Mehta (15th century) wrote a famous poem named 'Sudamacharit' based on the Mahabharata story. Famous poetess Meerabai, who was crazy about Krishna's love, is also included in Gujarati episodes. It is known from the titles of several compositions of Malan (sixteenth century), a famous Gujarati poet, that their sources have been famous Sanskrit texts, such as Dasham Skandha, Ram Bal Charit Nalakhyan, Kadambari. In the 16th and 17th century, poets like Nakar, Vishnudas, Nayasundar etc. composed poems based on Ramayana, Mahabharata, Puranas etc. After this, Premanand kept this tradition alive with his talent and hard work, kept dozens of poems like Nakhyaan, Yagya, Abhimanyu Akhyan, Sudama Charitra, Dasham Skandh. Ranchhodji Diwan translated 'Durgasaptashati' into Gujarati. Ratneshwar presented a good translation of Bhagwat in Gujarati and Girdhar of Ramayana. Girdhar also wrote poems like Rajsuyapatra, Ashwamegh, Krishnalila. Famous politician, Sanskrit worker and litterateur Kanhaiyalal Maniklal Munshi gave modern interpretation of Shrimad Bhagwat Gita and composed novels related to Mahabharata and life of Krishna. His 'Lord Parshuram' is a novel based on mythological theme. The popularity of Sanskrit translations can be gauged from the fact that Nandlal Dalpat Ram published the third edition of his Gujarati translation of Meghdoot in 1924.

Punjabi

In Punjabi literature, translations from Sanskrit, commentaries etc. took place between seventeenth century to nineteenth century and in this sequence Ramayana, Mahabharata, Puranas, Upanishads etc. were presented in this language. In addition to Vishnupuran, Shrimad Bhagwatgita, Yogavashishtha, Bhagwat Puran, Padmapuran, Markandeya Puran etc. compositions like Devi Bhagwat, Hingal Puran, Vairagya Shatak, Betal Pachisi, Sinhasan Battisi were also translated. Govind Singh, the tenth Guru of the Sikhs, was also a good poet. He composed poems like Ramkatha and Krishnakatha on the basis of Ramayana and Mahabharata. Later, in the 18th century, Krishna Lal translated the Mahabharata into Punjabi. A poet named Kalidas composed 'Ramayana'. The writer named Senapati translated 'Chanakyanithi' into Punjabi. From the Persian translation of the Upanishads done by Dara Shikoh, a writer named Prahlad presented a translation in Hindi Punjabi- mixed prose language. In Punjabi, on the basis of Sanskrit stories, there were many creations of love poems, in which love stories like Nal-Damayanti, Urvashi, Tilottama, Devyani etc. are notable.

Hindavi or Urdu- Hindi

These languages are believed to have started between 12th-17th century, in Rekhta's mixed language, in those days poetry was composed, that is, one line was in Persian and the other in Hindi. In the 16th and 17th century, compositions were done in Deccani Hindi/ Urdu under the influence of the style of many mythological stories. Like Gavasi wrote 'Totinama' on the basis of 'Shuk-Saptati'. In the eighteenth century, the Bible and the Quran were translated into Urdu. Vidyapati established the tradition of Krishna poetry in Hindi. Mirabai wrote a commentary on Geet- Govind. Tulsi composed Ramcharit Manas based on Ramkatha and Barvai Ramayana and Krishnagitavali based on Krishnakatha.

The poets of Ashtachhap wrote poems related to the life and love of Krishna, among which Sursagar (Surdas), Raspanchadhyayi (Nanddas) are the best. Influenced by Sanskrit texts Prasannarao and Hanumannatak, Keshavdas composed Ramchandrika. Hridayram translated 'Hanumannatak' of Sanskrit under the name 'Bhasha Hanumannatak'. Padmakara translated the Hitopadesha in the eighteenth century.

In the beginning of this century, Akshar Ananya translated 'Durgasaptashati' into Hindi and also wrote books based on Vedanta like Siddhantabodha, Brahmagyan, Vivekdeepika, Vigyan yoga, Rajayoga. Ramprasad Niranjani did a beautiful translation of Yogavashistha as 'Bhasha Yogavashistha'.

Bhartendu Harishchandra translated Sanskrit plays like Dhananjay Vijay, Karpur Manjari, Mudrarakshas into Hindi. Lakshmana translated 'Abhigyanashakuntalam' well into Tatsam Pradhan Hindi. Lala Sitaram had presented Hindi translations of Sanskrit's Uttararamacharita Maltimadhava, Malavikagnimitra, Prichhakatika, Nagananda etc. Jwalaprasad Mishra translated Veni Sanhar. In 1917, Mahabir Prasad Dwivedi translated Meghdootam into Hindi. In 1927, Dwarka Prasad Sharma published a translation of the Ramayana in ten parts. In fact, Sanskrit Ramayana and Mahabharata had a wide and deep impact on Hindi literature, which is continuing. Poets such as Jagannath Das Ratnakar (Bhramargeet), Satyanarayan Kaviratna (Uddhavastak), Hariodh (Priya Pravas and Vaidehi Banvas), Maithilisharan Gupta (Jayabharat, Pradakshina, Jaydrathvadh, Saket), Dinkar (Kurukshetra, Rashmirathi, Urvashi) etc. developed both the traditions. Almost all the famous poetry, drama and other texts of Sanskrit have been translated into Hindi and are still being done. There have been many translations of popular works like Shakuntalam, Meghdoot, Mrichchhaktik etc. Famous Hindi poet Nagarjuna made very impressive poetic translations of the songs of Meghdoot and Vidyapati.

Other Indian languages

The literature of other Indian languages was also no exception to the trend of translation of Sanskrit classics. The work of conversion from Sanskrit is going on. In the early 19th century, an episode of the Mahabharata was translated into Manipuri through Bengali. Many works of Sanskrit and Persian were translated into Bengali, Hindi, Urdu and Marathi at Fort William College in Calcutta in the nineteenth century. Lalluji Lal translated Bhagwat into Brij/Hindi. Translations of Hitopadesh, Panchtantra, Sinhasan Battisi etc. were also translated.

Bhanubhakta Acharya translated the Sanskrit text Adhyatma Ramayana into Nepali. His contemporary Raghunath Bhatt also translated the same text. In 1931, Homnath Subba presented a Nepali translation of the Mahabharata under the name 'Mahabharatamul'. Kalidas' Meghdoot was translated into Nepali by Kamal Nath Adhikari in 1930 and into Maithili by Parmanand Dutt in 1937. In Maithili, Anda Jha reconstructed the Ramayana under the name of 'Mithila Bhasha Ramayana'. Prakashram wrote the story of Ramayana in Kashmiri. On the basis of Harivansh Purana, 'Vanasurkatha' was composed in this language. Manji Suri composed 'Krishnavatar'. Maharishi Aurobindo translated Vikramorvashiyam into English as 'The hero and the nymph'.

13.6 Let Us Sum Up

Through this unit we learned that the classical texts from Sanskrit have been translated into almost all the Indian languages. Ramayana, Puranas, Upanishads, Shrimad Bhagwat Mahapurana, Bhagvat Gita, Kavya, Drama, Akhyayika etc. were continuously translated from Sanskrit to modern languages. It seems that Sanskrit has been working as a literary link for all Indian languages. Creation of unity of mythological consciousness and cultural soul of the whole country was possible through the texts of Sanskrit origin and their translations. In the medieval period of India, there were abundant translations in modern Indian languages and these translations became an important reason for the emergence of modern Indian languages. In this sequence, many forms of translation were also reflected. such as summarization, Adaptation, restructuring, re- composition, interpretation, commentary, translation, poetic translation, kaya- translation, theatrical adaptation, musical adaptation, etc.

In the next unit, we will study in detail about the translation of modern Indian classical literature into modern Indian languages.

13.7 Exercise

1. What do you mean by medieval period? Explain in detail.
2. When is the origin of modern Indian languages considered?
3. What is the role of translation in the emergence of modern Indian languages? Explain.
4. Give an introduction to the translations into Tamil language in the medieval period.
5. Where is the origin of Odia language believed to come from? Highlight the contribution of important composers of that time.
6. Give a brief introduction to Bengali literature based on Ramkatha.

13.8 Suggested Readings

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UNIT 14 TRANSLATION OF MODERN INDIAN CLASSICS INTO MODERN INDIAN LANGUAGES

Unit Structure

- 14.0 Objectives
- 14.1 Introduction
- 14.2 Western Influence, Modernity and Indian Literature
 - 14.2.1 Modernity
 - 14.2.2 Emergence of Print
 - 14.2.3 Modern Education
 - 14.2.4 Translation Work
- 14.3 Development of Modern Literature and the Novel
- 14.4 Modern Indian Languages
- 14.5 Modern Indian Classical Literature and Their Translations
- 14.6 Let Us Sum Up
- 14.7 Exercise
- 14.8 Suggested Readings

14.0 Objectives

After reading this unit you will be able to know

- Western Influence on Modern Indian Literature
- Meaning of modernity
- Development of Modern Indian Literature and Novel and
- Modern Indian classical literature and their translations.

14.1 Introduction

In the previous chapters, you have read about Indian ancient and medieval classical literature. In the present chapter, we will discuss modernity, western influence on Indian literature and modern Indian classical literature and their translation into other modern Indian languages.

14.2 Western Influence, Modernity and Indian Literature

As we all know that India has been under foreign domination for centuries. There has been a difference of opinion regarding the Aryans that whether they were originally Indian or had come from outside, scholars have different views on this. But now this fact has been generally accepted regarding Aryans as well that Aryans came from Central Asia and they drove the original inhabitants towards the forests. That is, since the beginning of Indianness, foreigners have been coming to India and have been ruling India. We already know about the entry and rule of Arabs, Turks, Mughals and western countries especially the British in India. But the advent of the British holds a special place in Indian history. The British came to India basically for the purpose of trade. They used to make profit by buying goods from Indian and selling in the European market. But under the guise of trade, they kept enriching Britain by looting India's economic wealth.

Britain was not alone in arriving from the West. Before that Dutch and Portuguese also came to India. But Britain expelled them badly from here. The conquest of India by the British was different from that of other rulers. What were the reasons for this difference, Damodaran gives the answer in his book

'Bharatiya Chintan Parampara', - 'at that time feudalism was the hegemonic social system in India'. (Damodaran 2001) These earlier foreign conquerors came from Asian regions that themselves had backward economies and feudal or semi- feudal social structures. As a result, they were unable to bring about any change in the basic economic structure of the Indian society and they had to essentially adapt their lives to the Indian conditions themselves.

"The British, on the contrary, represented a system of production activity that was more advanced than the feudal economy prevalent in India at that time, that is, they were the representatives of the capitalist system". (Damodaran 2001) It is clear that the British economy was not a feudal economy but an industrial economy or rather a capitalist economy, which affected not only India's economy but also politics and society.

The British harmed the industries of India. They prevented the import of cotton and silk goods made in India to his country. They adopted many tricks for that. Indian markets began to sell machine- made cloth at cheap prices, and as cloth in India cost more to be made by hand, the demand for indigenous cloth in India began to decline. They adopted the same policy to stop all the industries and businesses and soon India turned into a market for cheap foreign goods. Similarly, the British badly affected the Indian agricultural system, by implementing the new tax system. Small farmers were forced to sell and mortgage their land. The agrarian system began to break down, the peasants turned into labourers, the village communities which were the life force of India disintegrated. The business of artisans started collapsing. Gradually, India became a colony of Britain, whose job was to supply raw materials to Britain and to provide a large market for cheap goods from there, but whatever the objectives of the British rulers, due to their influence on

India, India moved towards modern progress over time. Damodaran quotes Marx's statement in his book 'Bhartiya Chintan Parampara', "It is true that England, inspired by the worst of motives, made a social revolution in India and its method of achieving its objectives was also very foolish, but this is not the question. The question is whether, without a fundamental revolution in the social condition of Asia, mankind can reach its goal. If not, it must be admitted that whatever the sins of England may have been, it was an unconscious reason in bringing about that revolution. (Damodaran 2001)

Although the aim of the Britishers was to make India completely their colony, but gradually they began to understand that to fulfill this objective, they would have to improve agriculture, means of transport, education etc. Far-sighted politicians began to understand that modern education and social reforms were necessary to develop India's markets. As a result, they encouraged Christian missionaries in India. Through this, they wanted to promote faith and service towards the British Empire among Indians. "Gradually, Christians came to be considered superior to Hindus and Muslims and were given special concessions. Government employees who converted to Christianity were promoted. All this naturally hurt the religious sentiments of the people of India, especially the Hindus and Muslims". (Damodaran 2001)

The Indian mind started getting influenced by the social reform policies of the Christian missionaries. Social consciousness emerged among the Indian public. We also have to accept that all the Indian social reformers of that time got education from Christian colleges and they are the result of education from Christian missionaries. From there the footsteps of modernity were heard in India.

14.2.1 Modernity

The beginning of modernity is considered in the Indian context with the entry of the British in India. Before considering modernity it is necessary to understand what modernity actually means. According to the Hindi Sahitya Kosh, the word 'adhunik' in general usage is considered relative to time far and wide. Like while dividing history into ancient, medieval and modern times. But this is the general, fair and

flexible meaning of the word 'modern', according to which each succeeding period is modern or more modern than its predecessor. But in its specific form, the meaning of modern is different from this. Self-consciousness is the first and essential condition of modernism. (Hindi Sahitya Kosh Part 1, Dharendra Verma, 3rd edition) Comparing modernity with Romanticism, it has been further told that in Romanticism the concern of the present is the least whereas in modernity the present is at the center. Sharp awareness of our present is the central element of modernity.' Due to its self-conscious instinct, the main concern of modernism is for the present because the deepest realization and contact of 'self' happens in the present.

It is clear that modernity leads to self, concern for the present and awareness of the future. The beginning of modernism in India is considered to be with the entry of the British. Its new thinking method, human-centeredness and the tendency to give more attention to reason planted the seeds of modernity in India, as a result of which social reforms started in India.

Dr. Ramswaroop Chaturvedi in his book *Hindi Sahitya aur Samvedana Ka Vikas* uses the term renaissance for the modern age mindset in the Indian context, a comprehensive study of the modern age mindset to understand how this change takes place in the basic concept of human. Testing will be necessary. This mindset has been commonly called 'Renaissance' in the context of history and culture.' (p. 79) Ramswaroop Chaturvedi further defines it and writes - 'In short, renaissance is the creative energy generated by the clash of two ethnic cultures. (Ibid) If we talk in the context of India, then renaissance or say that modernity begins in the 19th century.' (Ibid) Ramswaroop Chaturvedi confirms Damodaran's statement as a result of the clash between the new European scientific culture and the old religious culture, saying that no new energy could be generated from the clash of Islam and Indian religion because both of them were same in their own way. They were religious-dominated cultures bound in their own customs (Ibid, p.80)

It is clear that in a broad sense, modernity refers to modern ideas and modern efforts. Modernism or modern ideas replace traditional ideas. But by modernism we mean here from the beginning of modernity in India. Modernism in India begins from the 19th century, from where we see changes in every sphere of life, from thoughts, methods of thinking. This change is also visible in the literature. The introduction of new technology, the advent of the press and a large amount of translation work changed the entire landscape of Indian literature, which will be discussed in detail later.

14.2.2 Emergence of Print

Along with new ideas, new education, industrialization, press also has an important role in giving modernism to India. Propagation of modern ideas and modern education would not have been possible without the press. Sisir Kumar Das considers the beginning of the establishment of the press in India from 1800. He writes in Volume 8 of his book *History of Indian Literature*, "The beginning of printing and publication in India should be considered from the year 1800 itself. The printing press was finally established as a means of disseminating knowledge and information." (p. 39) However, in the same chapter, Sisir Kumar Das also gives a detailed account of the establishment of the press in India. With the efforts of missionaries Joshua Marshman, William Ward, William Carey, printing press was established in Serampur in 1800 AD. The original objective was to print Bible in various Indian languages. Prior to this, the first printing press was established in 1554, after which no work was done in this area for the longest time. Sisir Kumar Das writes, "The influence of the Serampur Mission Press was far-reaching. It printed translations of the Bible into various Indian languages and textbooks prepared by the teachers of the Fort William College, but also literary magazines, newspapers and classics of the last century (p. 7). Presses were gradually established in different parts of the country in which books, newspapers etc. started being printed in different Indian languages, which deeply influenced India's oral and handwriting tradition.

The establishment of the press changed the relationship between the author and the reader. The introduction of printing saw a major change in the method of dissemination of knowledge. This change was not just limited to the method of dissemination of knowledge but from the beginning of printing, the knowledge that was closed in the boundaries started coming out openly. Due to the limited number of handwritten manuscripts, its readership was limited and the right to read it was also limited to a certain class. But the introduction of printing gave a sharp attack on this social recession in time, now the autocracy of the interpreters of that text started breaking. This change was certainly the result of a long time, but the printing press had certainly laid the foundation for it.

The listeners were now slowly turning into readers, which slowly but surely laid the foundation of an educated middle class. The dissemination of education now started on a wide scale. The press and the newspapers became the cause of a great change. The foundation of freedom of thought was laid, gradually the oral method of dissemination of knowledge began to decline. Books have now started reaching the readers, so that the knowledge becomes decentralized and reaches the common people.

This period of Indian renaissance holds an important place in Indian history. The establishment of the press, where knowledge was decentralized, books were published in different Indian languages. A large amount of translation work also took place in this era, which became the vehicle of a major social change.

14.2.3 Modern Education

The education system of India in the pre-British period was based on religion. Hinduism was divided into different castes and only Brahmins had the sole right to teach. There was no system of education for women and Chaturvarni Dalits etc. Similarly, Muslim religion was also suffering from old customs. Although there was no right of any special class on education among Muslims and any Muslim could get education in Madrasas. But the Muslim education system was also centered on the religion of Islam. The languages which were the medium of education in Hindu and Muslim religions, which were beyond the understanding of common people. Sanskrit in Hinduism and Arabic in Muslim religion were the medium of higher education. Both the methods of education were against the spirit of independent development. (The Social Background of Indian Nationalism, A.R. Desai, p. 112)

The credit goes to the British for the promotion of modern education in India. Christian missionaries did a lot of work for the spread of modern education in India. Their main objective was the propagation of Christianity. They opened schools for the spread of modern education. In these schools, students were taught secularism as opposed to Indian religion. Along with this, efforts were also made to attract them towards Christianity. Originally the aim of Christian missionaries was to inspire Indians to adopt Christianity through the modern education given in these schools, Indians received modern education from these schools, but very few people converted to Christianity. Thus the religious objectives of the Christian missionaries played an important role in the promotion of modern education in India.

Later on, the British government also encouraged the beginning made by the Christian missionaries and did important work in this direction. Many Indians were educated from the schools and colleges opened by them.

Later on they made major social reforms. In fact, the British had their own motive behind promoting modern education. For the successful operation of the British colony established in India, they wanted such an educated army, which could work under British officers in low income. But the Indians got benefit of this policy of the British in their own favour. Being educated, many of these Indians alerted the Indian society about their rights and opposed the evil practices spread in India. Raja Rammohan Roy, Ishwar Chandra Vidyasagar, Ramakrishna Paramhans etc. were such social reformers. The press also played an important role in the promotion of modern education. Text books were published through the

press and they were delivered to the students. Many socio-political reforms came due to the efforts of these English-educated Indians over time.

These educated Indians not only carried out social reforms, but also raised the bugle for political reforms and their right to freedom. The English government was often alarmed by the propaganda of the extremist political ideas that the educated Indians had taken from the political literature of Europe due to their knowledge of English. (Ibid, p.1127)

14.2.4 Translation work

During this time a lot of translation work was also done, the establishment of Serampur Press, the efforts of Christian missionaries, the establishment of Fort William College and educated Indians did a lot of translation work. Translation began with the efforts of Christian missionaries. The purpose behind the translation of the Bible was to spread Christianity in India. Later, in Fort William College, there was a lot of translation work from Sanskrit to various Indian languages and English etc. But for a long time the translation work was done in the context of providing text books. Translations of literature and Bible etc. were printed in various Indian languages in Serampur Press. are.

Later, educated Indians translated foreign literature to introduce other Indians to foreign knowledge and for political-social reform.

Translation is a very important factor behind the emergence of new prose genres of literature. Aesop's Fables, Banyan's The Pilgrim's Progress were translated and adapted into various Indian languages. 'The Oriental Fablist', published by Fort William College in 1809, is a Hindi and Urdu translation of Aesop's Fables. Marathi's Bal Bodh Muktavali (1806) and Bengali Niti Katha (1818) are adaptations of Aesop's fables.

An important work done during this time was the mutual translation of the literature of different Indian languages. Between 1815 and 1819, Raja Rammohan Roy translated the Vedanta texts and the five Upanishads with the aim of introducing the then society to ancient Hinduism and creating a background for social reform. Apart from this, there was a lot of translation work from Sanskrit and Persian to various Indian languages, details of which will be given later.

The works of English and French were translated into languages like Bengali. Daniel Defo's Robinson's Crusoe has been heavily translated. Shyamcharan Das translated 'The Favored Penitent' into Bangla under the title Anutapini Nam Kamini (1856). The French work Paul et Virginia was translated through English into Bangla under the title Pal o Virginia Itihaas. Through translation and adaptation, Shakespeare and Milton became among the most popular authors of English in India. Adaptations of Shakespeare's plays occur in almost all Indian languages. Harchandra Ghosh's Bengali translation of The Merchant of Venice titled Bhanumati Chilla Vilas (1859) was probably the first Indian translation. Similarly, Milton's literature was no longer new to educated Indians through translation.

The medium of translation laid the foundation of modern literature in India. Prose writing also started. The translation done by Christian missionaries and translation being done in Fort William College and the beginning of modern education realized that verse is no longer enough for literary expression. Gradually many religious texts were translated into prose. Text books were written in prose. The evidence of prose begins to be found in India from a long time ago. Samples of prose can be seen at Amir Khusro's writings. But authentically prose is the product of modern times. Raja Rammohan Roy introduced Bengali prose in the translation of Vedanta and Upanishads, but that prose is much sanskritised.

The proper beginning of prose in India is also basically through foreign literature. Publication of newspapers, magazines, text-books, translations etc. were done through prose and gradually this genre flourished so much that the whole picture of Indian literature changed.

14.3 Development of Modern Literature and the Novel

The beginning of prose and the advent of new subjects into literature remained the two basic elements of modern literature. The modern period was the time of social, political and literary changes in the Indian scenario. The reformist works that took place in the society, later started getting reflected in the literature as well. Social and religious reforms were at the center of most of the literature written or translated at that time. Raja Ram Mohan Roy translated the Upanishads to introduce Indians to their glorious tradition. There were many translations of Ramayana, Mahabharata and Shrimad Bhagwat in the modern period also. Sanskrit plays Abhijnanasakuntalam, Vikramorvashi, Mricchakatikam etc. were translated.

With the introduction of prose and the advent of the press, translations were plentiful and foreign literature began to enter India. Indians themselves were looking for new prose genres. Ideas like novels, short stories, sketches, memoirs etc. were based on foreign imitations, whereas the birth of a new discipline like essay is the trait of the then Indian journalism. Bharatendu's essay is an example of this. The two genres of drama and poetry were already present in Indian literature. But the study of foreign literature changed their form.

There was a rich tradition of drama in India during the Sanskrit period, but due to the lack of importance given to theatrical literature by the Mughals, this genre could not develop in the medieval period. Although many new folk forms of drama continued to emerge in folk literature, such as Ankia Naat in Assam, Kirtaniya Natak in Mithila, Jatra in Bengal, Nautanki in Uttar Pradesh, Bhavai in Gujarat, Tirbattu in Tamil Nadu, etc. Considered. The modern theatre was a mix of the classical theatrical tradition of India and the Western Greek tradition. Tragedy arose in the play. The first two Bengali plays Kirti Vilas and Bhadrajan were a mixture of this traditional Indian and western theatre.

Similarly, the format of the poem was also changing. Michael Madhusudan Dutt made many changes in his poem. His two epics Tilottama Sambhav Kavya (1850) and Meghnad Vadh Kavya (186) are examples of western influence on poetry.

Many examples of biography, autobiography and travelogue are found here. Compared to other languages, these genres started earlier in Bengali, Marathi and Urdu, but gradually literature started being written in different prose genres in all the languages. If any genre became popular as the most powerful, it is the novel. English Novel is also called Kadambari in Bengali language. But it became more popular as a novel.

Development of Novel

In the initial period, the drama developed as a very popular study. But gradually another genre became famous among the readers and that was the novel and by 1845 the novel gained the most fame.

In 1858 Tekchand Thakur's first Bangla novel Alaler Gharer Dulal was published. This is where the novel begins. Although this novel is a preaching novel. But critics discussed extensively due to its language, style and presentation. The biggest feature of this novel was that its text was almost free from Sanskrit and the author made beautiful use of indigenous words, dialect etc. in character building. Around this time the novel Yamuna Prayatna based on contemporary problems was published in Marathi. In 1856,

Laxman Moreshwar Halbe's novel *Muktamala* was published, which was different from his earlier novel in terms of story and craft. The subject of the novel was didactic as well as had an imaginative touch. The language of the novel was Sanskritised Marathi.

Although many novels were being written at this time, but Bankim Chandra Chatterjee emerged as the father of novel in India, his novel *Palaki* was influenced by more romantic, preachy and foreign novels, but Bankim Chandra Chatterjee was the only one who started the novel genre in India.

In fact, among the new prose genres, the novel was the only genre in which the entire life could be depicted. Other genres like story, travelogue, memoirs and sketches used to go together in the larger genre of the novel. After this novels were also written in other Indian languages. Hind Ane Britannia (1886) by Ichharam Suryaram Desai (Gujarati), *Sadhra Jesanga* by Mahipatram Nilakanth (1890), Assamese writer Padmanatha Gohen Baruah's *Bhanumati* (1890), Rajnikanth Baradloi's *Manomati* (1900), in Malayalam by C.V. Raman Pillay's *Martand Verma* (1891), Chandu Menon's *Indulekha* (1889), Kannada novelist Laxmanrao Gadkar's *Suryakant* (1892), Punjabi writer Bhai Vir Singh's *Sundari* (1898), Marathi writer Harinarayan Apte's *Roopnagarchi Rajkanya* (1900–02), Hindi writer Kishorilal Goswami's *Razia Begum* (1904) etc. are prominent.

14.4 Modern Indian Languages

In Unit 5, you have studied in detail about the emergence of modern Indian languages and its causes. In the present unit, we will talk about modern Indian languages in the context of modern literature. As we have read in Unit 5, the rise of modern Indian languages begins around 1000 AD. Devotional literature developed almost through these languages, but these languages continued to struggle till the arrival of the British. For the British, the meaning of Indian best languages was Sanskrit and Persian. They came here and got a large number of Indian classical literature translated. But modernism entered India only after the arrival of the British. This was the state of modernity from society, politics, and religion to literature. New genres were emerging in literature; on the other hand these folk languages were searching for their existence. The struggle of Indian litterateurs was going on on two points. One, whether they should adopt the traditional, Indian Sanskrit- dominated style of the writer or the new European method and secondly, whether the newly developed prose should be built on the soil of Sanskrit-Persian. This struggle went on for a long time. Since the protagonists of literature were changing, the subjects of literature were changing, so neither the traditional language remained very useful nor did it work. The contemporary litterateurs were fighting hard for the development of these regional languages. For this reason, poems were written in almost all languages in that period to save these mother tongues.

In addition to private efforts, several institutions made efforts for the development of these languages, including the *Banga Bhasha Prakasika Sabha* (1836) in Bengali, the *Pustak Prasarak Mandali* (1842) in Gujarati, the *Vernacular Translation Society* (1849) in Delhi, the *Dakshin Prize Committee* (1851), the *Madras School Book and Vernacular Society* (1850), the *Deccan Vernacular Translation Society* (1849). These institutions emphasized the development of prose in different languages.

In fact, the knowledge of three languages - English, Sanskrit, Persian and mother tongue was necessary for the writers of that time. Lord Macauley believed that English educated Indians would be able to develop their mother tongue by borrowing western words used for science. The truth is also that these English educated Indians took help from western language and literature in modernization of language and enriched their languages with the knowledge of Sanskrit and Persian.

At this time, a large number of ancient and medieval classical literature were translated into modern Indian languages, the main ones being:

Girdhar's Gujarati Ramayana (1897), Chinnaya Suri's Telugu translation of Panchatantra Niti Chandrika (1856), Odia translation Gita Govinda (1810) Vidyasagar's Shakuntala in Bengali (1854), Bhaskar Damodar Palande's Vikramorvashi in Marathi (1854) in Bengali Nilamani Pal's Ratnavali (1849), Parshuram Pant Godbole's Venusamhar (1857) in Marathi etc.

At the same time, there were also abundant translations from the English language, in which Tales from Shakespeare, Aesop's Fables, Pilgrim's Progress, Robinson Crusoe, Rasselas, Arabian Nights etc. are prominent.

14.5 Modern Indian Classical Literature and Their Translations

Modern Indian literature has been extensively translated. This tradition of translation has started since then. First of all we will discuss novels and their translation here

The novel Pather Panchali (1929) by Bangla novelist Vibhutibhushan Bandhopadhyay was translated into English by T. W. Clarke and Tarapada Mukherjee as *Pather Panchali Song of the Road*. Earlier, Satyajit Ray made a film by the same name in 1955, which gained immense popularity. Hindi novel Samrat Premchand's novel *Godan* was translated by another great creator of Hindi, Sachchidanand Hiranand Vatsyayan Agyeya. An English translation of *Godan* was done by Gordon C. Rodermal as *The Gift of a Cow*. Agyeya in his English translation took only that part of Godan's story which was confined to the village. In fact, if seen, almost all the translators exercised autonomy in their translations and instead of translating the entire novel, made some changes in it. While translating Malayalam novelist Takshi Sivasankar Pillay's classic novel *Chemmin* (1956) into English, translator V.K. Narayanan Menon took only a quarter of it as narrative. Similarly, similar tampering was done in the English translation of *Ragdarbari*, a regional novel written in Hindi and on the political problems of independent India. *Chemmin* has also been translated into several other languages, including Dogri.

At present, many institutions are working for the promotion of literature in modern Indian languages, the main ones being Sahitya Akademi, National Book Trust, Bharatiya Jnanpith etc. These institutions have not only identified Indian classical literature but also translated them into different languages.

In the modern period, mutual translation of literature written in modern Indian languages took place in abundance. In English, Rupa and Penguin Publishers got many such works translated into English. Here is a brief description of translations done in English and other Indian languages

Rabindranath Tagore's *Gora* has been translated into almost all Indian languages. Indira Chowdhuri did the English translation of Ashapurna Devi's *Pratham Pratishruti*. This novel written on the struggle of child marriage and the life of child bride has great importance in Bengali literature. Similarly, Lakshmi Halmstrom translated *Karakku* and *Sangathi*, two of Tamil Dalit writer Bama's most popular novels.

Bhishma Sahni's novel *Tamas*, written on the partition of India and its tragedy, was also widely appreciated through translation in different languages. Assamese translation of Tamas by Tirtha Phukan, Rafiq in Kashmiri, Maithili translation by Amresh Pathak, Sindhi translation by Krishna Rahi, Telugu by Y. Laxmiprasad and Marathi translation by Chandrakant Patil were done. Hindi novelist Amritlal Nagar's novel Amrit and Vish was translated into Telugu by P. Adeshwar Rai, and translated into Urdu by Prakash Fikri. Bengali novelist Bemraj Bhanmurti translated Punjabi novel Gurdial Singh's Japa Chanani Ratri into Telugu as Sangam Vennela Ratri. Bangla author Vibhutibhushan Upadhyay's novel Pather Panchali: The Song of the Road was published in English, translated by T.W. Clarke. Similarly, Aparajito

was translated by Tarapada Mukherjee. Satyajit Ray's *Pather Panchali* was highly appreciated by the cine audience. In 1950, Vikram K. Das translated Odia novel *Paranja* by Gopinath Mohanty in English. This novel written on Dalit life and its irony is definitely a timeless creation. Yashpal's novel *Jhootha Sach* written on the partition of India was translated into English by Anand with the title *This Is Not That Dawn*. The English translation of *Raga Darbari* was done by Gillian Wright. Kamleshwar's Hindi novel *Kitne Pakistan* was translated into English by Amina Qazi Ansari under the title *Partition*. This novel based on Indo- Pak partition is an important heritage of Hindi literature. Krishna Sobti's *Mitro Marjani* is an important novel written on women's discourse in which a woman is shown rising above her physical chastity which is translated as *To Hell with You Mitro* and English translation of *Ae Ladki* is titled as *Listen Girl*. Marathi writer Kiran Nagarkar's novel *Saat Sakkam Trechalis* has been translated into English by Shubha Sly under the title *Seven Sixes are Forty Three*. U.R. Ananthamurthy's novel *Sanskar* has been translated into almost all Indian languages. Other important novelists include Phanishwar Nath Renu's *Maila Aanchal*, Rahi Masoom Raza's *Aadha Gaon* (The Village Divided Jillian Wright), Gurdial Singh's *Parsa*, Mulkraj Anand's *Untouchable* (Achhoot), Jhumpa Lahiri's *The Namesake*, Anita Desai's *Bye Bye Blackbird*, Kiran Desai's *Inheritance of Loss*, Vikram Seth's *The Golden Gate, A Suitable Boy*, Khushwant Singh's *Train to Pakistan* (Pakistan Mail), Arundhati Rai's *God of Small Things*, Nirmal Verma's *Antim Aranya*, Marathi novelist B.S.Khandekar's *Yayati* etc. are prominent.

Short story

Like the novel, the shortstories were also translated into different Indian languages. Through these translations, these creators were able to cross regional boundaries and create a national identity. Tilak Hazarika translated the stories of Hindi writer Phanishwar Nath Renu into Assamese. Bengali translation of stories by Malayalam writer Vekkam Mohammed Basheer by Nilina Abraham; Bengali translation of Hindi writer Nirmal Verma's short stories *Kauve aur Kala Pani* as *Kaak O Kalapani* by Maya Gupta; Bengali translation of Assamese story by Nirmalaprabha Bardoloi by Sujit Chowdhary. Quratul Ain Haider is a widely read writer in Urdu. Usha Vyas translated his story *Pajjar Ki Awaz* into Dogri. Renuka Soni translated the stories of Odia writer Manoj Das into Gujarati. Viharilat Mishra did the Sanskrit translation of Sharat Chandra Chattopadhyay's stories. Pritam Singh translated Urdu stories of Rajendra Singh Bedi under the title *Haddiyan Te Phool* into Punjabi.

Poem

Kaifi Azmi's Urdu poems were translated into Bengali by Jyoti Bhushan Chaki, Sitakanta Mohapatra's Odia poems were translated into Dogri by Padma Sachdev and Odia by Rajendra Prasad Mishra. Marathi poet Tukaram's poetry collection *Abhang- Sanchayan* was translated into English by Dilip Chitre under the title *Sage Tuka*. Rati Saxena translated Ayyappa Panikkar's Malayalam poems into Hindi. Maithili Sharan Gupta's *Saket*, Dinkar's *Urvashi* became very famous after being translated into different languages. Jaishankar Prasad (Hindi), Ramakant Rath (Odia), Kedarnath Singh, Dhumil, Bhavani Prasad Mishra, Sarveshwardayal Saxena have been translated into many Indian languages including Rajasthani. Malayalam poet Ayyappa Panicker's poems were translated into Tamil by Neil Padmanabhan; and Karamat Ali Karamat translated Sitakanta Mohapatra's poetry collection *Shabdar Akash* into Urdu. Dalit stories from Marathi were translated into Urdu by Waqar Kavaron titled *Dalit Katha* which played an important role in propagating the Dalit movement.

Other Genres

Apart from novels, literature written in other genres was also translated in abundance. English translation of Kannada writer Girish Karnad's plays - *Hayavadan*, *Tuglak*, *Nagamandal* were done by A.B. Barwakar. Marathi playwright Vijay Tendulkar whose plays were not only popular in Marathi but also in Hindi and

other languages, Khamosh! Adalat Chalu Aahe and Ghasiram Kotwal Charandas Chor of Habib Tanveer, Andha Yug of Dharamveer Bharti, and plays of Surendra Verma etc. were translated into many Indian languages including Hindi.

A large number of biographies were also translated. Vishnu Prabhakar's biography Awara Messiah was translated into various languages including Assamese. Kirtinath Hazarika translated Krishna Kripalani's Gandhi: A Life into Assamese. The Bengali translation of Jyotibharao Phule's Marathi-dialogue Gulamgiri was done by Veena Aalase. The Rajasthani translation of the autobiography of Mahatma Gandhi was done by Aidan Singh Bhati. Jawaharlal Nehru's Discovery of India was also translated into almost all Indian languages.

Criticism, poetry, essay collection etc. are being translated a lot in modern times. Punjabi translation of Nagendra's *Ras Siddhant* by Navratan Kapoor, Punjabi translation of Gopichand Narang's Urdu literary criticism *Sakhtiyat*: Paas Sakhtiyat and Mashriqi Sheriat were translated by Jagbir Singh as Sanrachnavaad, Uttar-Sanrachnavaad ate Puriv kaav Shastar. Narendra Yadav's Marathi memoir Aamcha Baap Ani Ammi's Punjabi Translation were done by Dalbir Singh.

This series of cross-translations is quite long, some of which are discussed here. Through mutual translation in Indian languages, these languages could become familiar with each other's writing tradition. The biggest challenge with the translation of classic works is that even in translation, these works can create taste as in the original and present a variety of challenges to translators as they struggle to find the right synonyms and flavor of the original.

14.6 Let Us Sum Up

By understanding the meaning of modernity in the present unit, we have studied in detail about modern Indian classical works, reading the role of important factors in the emergence of modern period in the context of India. Through this unit we can also get acquainted with the literature written in different Indian languages. We could also do a detailed study of these creations through their independent study. The emergence of printing, modern education and translation work introduced Indian literature to new genres, in which many important compositions were created over time. Their independent writing and translation not only enriched Indian literature, but many of these works also brought fame to the world. Classic literature composed in these languages is the heritage of Indian literature.

14.7 Exercise

1. What do you mean by modern Indian classical literature?
2. Discuss the important genres of modern Indian languages.
3. Throw light on the development of the novel.
4. Throw light on the changes brought about in literary writing by the advent of printing.
5. What do you understand by modernity?
6. What are the important components of the Indian modern period?
7. Give an introduction to some important modern Indian classical works.

14.8 Suggested Readings

- Damodaran, K., 2001, *Indian Thought :A Critical Survey*, New Delhi, People's Publishing House
 - Das, Sisir Kumar, 1991, *A History of Indian Literature*, all volumes, Delhi, Sahitya Akademi.
 - Benson, Eugene and Connolly, L. W (ed.), 2005, *Encyclopedia of Postcolonial Literature in English*, Routledge Publishers.
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