

# Indian literature

Indian literature refers to the literature produced on the [Indian subcontinent](#) until 1947 and in the [Republic of India](#) thereafter. The [Republic of India](#) has 22 officially recognized [languages](#).

The earliest works of Indian literature were [orally](#) transmitted. [Sanskrit literature](#) begins with the [oral literature](#) of the [Rig Veda](#) a collection of sacred hymns dating to the period 1500–1200 BCE. The Sanskrit epics [Ramayana](#) and [Mahabharata](#) appeared towards the end of the 2nd millennium BCE. [Classical Sanskrit](#) literature developed rapidly during the first few centuries of the first millennium BCE, as did the [Tamil Sangam literature](#), and the [Pāli Canon](#). In the medieval period, literature in [Kannada](#) and [Telugu](#) appeared in the 9th and 11th centuries respectively. Later, literature in [Marathi](#), [Odia](#) and [Bengali](#) appeared. Thereafter literature in various dialects of [Hindi](#), [Persian](#) and [Urdu](#) began to appear as well. Early in the 20th century, [Bengali poet Rabindranath Tagore](#) became [India's first Nobel laureate](#). In contemporary Indian literature, there are two major literary awards; these are the [Sahitya Akademi Fellowship](#) and the [Jnanpith Award](#). Eight Jnanpith Awards each have been awarded in Hindi and [Kannada](#), followed by five in [Bengali](#) and [Malayalam](#), four in [Odia](#), four in [Gujarati](#), [Marathi](#), [Telugu](#) and [Urdu](#),<sup>[3][4]</sup> two each in [Assamese](#) and [Tamil](#), and one in [Sanskrit](#).

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## Vedic literature

*Main article:* [Vedas](#)

Examples of early works written in [Vedic Sanskrit](#) include the holy Hindu texts, such as the core [Vedas](#). Other examples include the [Sulba Sutras](#), which are some of the earliest texts on [geometry](#)..

## Epic Sanskrit literature

*Main article:* [Indian epic poetry](#)

[Ved Vyasa](#)'s [Mahabharata](#) and [Valmiki](#)'s [Ramayana](#), written in Epic Sanskrit, are regarded as the greatest Sanskrit epics.

## Classical Sanskrit literature

Main article: [Sanskrit literature](#)

The famous poet and playwright [Kālidāsa](#) wrote one epic: [Raghuvamsha](#) (*Dynasty of Raghu*) ; it was written in Classical Sanskrit rather than Epic Sanskrit. Other examples of works written in Classical Sanskrit include the [Pānini](#)'s [Ashtadhyayi](#) which standardized the grammar and phonetics of Classical Sanskrit. The [Laws of Manu](#) is a controversial text in Hinduism. [Kālidāsa](#) is often considered to be the greatest playwright in Sanskrit literature, and one of the greatest poets in Sanskrit literature, whose [Recognition of Shakuntala](#) and [Meghaduuta](#) are the most famous Sanskrit plays. Some other famous plays were *Mricchakatika* by Shudraka, *Svapna Vasavadattam* by [Bhasa](#), and *Ratnavali* by Sri Harsha. Later poetic works include *Geeta Govinda* by [Jayadeva](#). Some other famous works are [Chanakya](#)'s [Arthashastra](#) and [Vatsyayana](#)'s [Kamasutra](#).

## Prakrit literature

The most notable [Prakrit](#) languages were the [Jain Prakrit](#) (Ardhamagadhi), [Pali](#), [Maharashtri](#) and [Shauraseni](#).

One of the earliest extant Prakrit works is [Hāla](#)'s anthology of poems in Maharashtri, the [Gāhā Sattasaī](#), dating to the 3rd to 5th century CE. [Kālidāsa](#) and [Harsha](#) also used Maharashtri in some of their plays and poetry. In [Jainism](#), many [Svetambara](#) works were written in Maharashtri.

Many of [Aśvaghosa](#)'s plays were written in Shauraseni as were a sizable number of Jain works and [Rajasekhara](#)'s *Karpuramanjari*. Canto 13 of the [Bhattikāvya](#)<sup>[5]</sup> is written in what is called "like the vernacular" (*bhāṣāsama*), that is, it can be read in two languages simultaneously: Prakrit and [Sanskrit](#).<sup>[6]</sup>

## Pali literature

*Main article: [Pali Canon](#)*

The Pali Canon is mostly of Indian origin. Later [Pali](#) literature however was mostly produced outside of the mainland [Indian subcontinent](#), particularly in [Sri Lanka](#) and [Southeast Asia](#).

Pali literature includes [Buddhist](#) philosophical works, poetry and some grammatical works. Major works in Pali are [Jataka tales](#), [Dhammapada](#), [Atthakatha](#), and [Mahavamsa](#). Some of the major Pali grammarians were Kaccayana, Moggallana and [Vararuci](#) (who wrote *Prakrit Prakash*).

## Tamil literature

*Main article: [Sangam literature](#)*

The Sangam literature ([Tamil](#): சங்க இலக்கியம், *Sanga ilakkiyam*) is the ancient [Tamil literature](#) of the period in the [history of south India](#) (known as the [Thamizhagam](#) or the [Tamilagam](#)) spanning from c. 300 BCE to 300 CE (Akananuru (1, 15, 31, 55, 61, 65, 91, 97, 101, 115, 127, 187, 197, 201, 211, 233, 251, 265, 281, 311, 325, 331, 347, 349, 359, 393, 281, 295), [Kurunthogai](#) (11), [Natrinali](#) (14, 75) are dated before 300 BCE). This collection contains 2381 poems in [Tamil](#) composed by 473 poets, some 102 of whom remain anonymous.<sup>[12]</sup> Most of the available Sangam literature is from the [Third Sangam](#),<sup>[13]</sup> this period is known as the [Sangam period](#), which refers to the prevalent Sangam legends claiming literary academies lasting thousands of years, giving the name to the corpus of literature. The Only religious poems

among the shorter poems occur in [\*paripaatal\*](#). The rest of the corpus of Sangam literature deals with human relationship and emotions.

Sangam literature deals with emotional and material topics such as love, war, governance, trade and bereavement. Some of the greatest Tamil scholars, like [\*Thiruvalluvar\*](#), who wrote on ethics, and on the various issues of life like virtue, wealth and love, or the Tamil poet [\*Mamulanar\*](#), who explored historical incidents that happened in India, lived during the Sangam period.

## **In common Indian languages**

**Assamese literature**

*Main article:* [\*Assamese literature\*](#)

*See also:* [\*Category:Assamese-language books\*](#), [\*Buranjis\*](#), and [\*Assamese poetry\*](#)



*Sahityarathi* [\*Lakshminath Bezbaroa\*](#)

The Charyapadas are often cited as the earliest example of Assamese literature. The Charyapadas are Buddhist songs composed in the 8th to 12th centuries. These writings bear similarities to Oriya and Bengali languages as well. The

phonological and morphological traits of these songs bear very strong resemblance to Assamese some of which are extant.

After the Charyapadas, the period may again be split into (a) Pre-Vaishnavite and (b) Vaishnavite sub-periods. The earliest known Assamese writer is [Hema Saraswati](#), who wrote a small poem "Prahlada Charita". In the time of the King Indranarayana (1350–1365) of Kamatapur the two poets Harihara Vipra and Kaviratna Saraswati composed Asvamedha Parva and Jayadratha Vadha respectively. Another poet named Rudra Kandali translated Drona Parva into Assamese. But the most well-known poet of the Pre-Vaishnavite sub period is [Madhav Kandali](#), who rendered Valmiki's Ramayana into Assamese verse ([Kotha Ramayana](#), 11th century) under the patronage of Mahamanikya, a Kachari king of Jayantapura.

Assamese writers of Vaishnavite periods had been [Srimanta Sankardev](#), [Madhabdev](#), [Damodardev](#), Haridevand [Bhattadev](#). Among these, [Srimanta Sankardev](#) has been widely acknowledged as the top Assamese littérateur of all-time, and generally acknowledged as the one who introduced drama, poetry, classical dance form called [Satriya](#), classical music form called [Borgeet](#), art and painting, stage enactment of drama called [Bhaona](#) and [Satra](#) tradition of monastic lifestyle. His main disciples Madhabdev and Damodardev followed in his footsteps, and enriched Assamese literary world with their own contributions. Damodardev's disciple Bhattadev is acknowledged as the first Indian prose writer, who introduced the unique prose writing style in Assamese.

Of the post-Vaishnavite age of Assamese literature, notable modern Assamese writers are [Lakshminath Bezbaruah](#), [Padmanath Gohain Baruah](#), [Hemchandra Goswami](#), [Hem Chandra Barua](#), [Atul Chandra Hazarika](#), [Nalini Bala Devi](#), [Birendra Kumar Bhattacharya](#), [Amulya Barua](#), [Navakanta Barua](#), [Syed Abdul Malik](#), [Bhabananda Deka](#), [Jogesh Das](#), [Homen Borgohain](#), [Bhabendra Nath Saikia](#), [Lakshmi Nandan Bora](#), [Nirmal Prabha Bordoloi](#), [Mahim Bora](#), [Hiren](#)

[Gohain](#), [Arun Sharma](#), [Hiren Bhattacharyya](#), [Mamoni Raisom Goswami](#), [Nalini Prava Deka](#), [Nilamani Phukan](#), [Arupa Kalita Patangia](#), [Dhrubajyoti Bora](#), [Arnab Jan Deka](#), [Rita Chowdhury](#), [Anuradha Sharma Pujari](#), Manikuntala Bhattacharya and several others.

A comprehensive introductory book *Assamese Language-Literature & Sahityarathi Lakshminath Bezbaroa* originally authored by leading Assamese littérateur of *Awahon-Ramdhenu Era* and pioneer Assam economist [Bhabananda Deka](#) together with his three deputies, Parikshit Hazarika, Upendra Nath Goswami and Prabhat Chandra Sarma, was published in 1968. This book was officially released in New Delhi on 24 Nov 1968 by then President of India Dr [Zakir Hussain](#) in commemoration of the birth centenary celebration of doyen of Assamese literature [Lakshminath Bezbaroa](#). After almost half a century, this historic book has been recovered and re-edited by Assamese award-winning short-story writer & novelist [Arnab Jan Deka](#), which was published by Assam Foundation-India in 2014.<sup>[21]</sup> This second enlarged edition was officially released on 4 December 2014 on the occasion of 150th birth anniversary of [Lakshminath Bezbaroa](#) and 8th Death Anniversary of [Bhabananda Deka](#) by Great Britain-based bilingual magazine *Luit to Thames (Luitor Pora Thamsoloi)* editor Dr Karuna Sagar Das.

## **Bengali literature**

*Main article:* [Bengali literature](#)

*See also:* [Bengali novels](#), [Bengali poetry](#), and [Bengali science fiction](#)



**Rabindranath Tagore**, the author of many works, including **Gitanjali** and India's national anthem '**Jana Gana Mana**'. He was awarded the **Noble Prize in Literature** in 1913 for "his profoundly sensitive, fresh and beautiful verse, by which, with consummate skill, he has made his poetic thought, expressed in his own English words, a part of the literature of the West." He was the first person of non-European lineage to win a Nobel Prize.



**Bankim Chandra Chatterjee**, the author of India's National Song '**Vande Mataram**'.

The first evidence of Bengali literature is known as Charyapada or Charyageeti, which were Buddhist hymns from the 8th century. Charyapada is in the oldest known written form of Bengali. The famous Bengali linguist Harprashad Shastri discovered the palm leaf Charyapada manuscript in the Nepal Royal Court Library in 1907. The most internationally famous [Bengali](#) writer is Nobel laureate [Rabindranath Tagore](#), who received the [Nobel Prize for Literature](#) in 1913 for his work "Gitanjali". He wrote the national anthem of India and Bangladesh namely, "Jana Gana Mana" and "Amar Sonar Bangla", respectively. He was the first Asian who won the Nobel Prize. Rabindranath has written enormous amount of poems, songs, essays, novels, plays and short stories. His songs remain popular and are still widely sung in Bengal.

[Kazi Nazrul Islam](#), who is one generation younger than Tagore, is also equally popular, valuable, and influential in socio-cultural context of the [Bengal](#), though virtually unknown in foreign countries. And among later generation poets, [Jibanananda Das](#) is considered the most important figure. Other famous Indian Bengali writers were [Sharat Chandra Chattopadhyay](#), [Bankim Chandra Chattopadhyay](#), [Michael Madhusudan Dutt](#), [Sunil Gangopadhyay](#) etc.

[Sukanta Bhattacharya](#) (15 August 1926 – 13 May 1947) was a Bengali poet and playwright. Along with Rabindranath Tagore and Kazi Nazrul Islam, he was one of the key figures of modern Bengali poetry, despite the fact that most of his works had been in publication posthumously. During his life, his poems were not widely circulated, but after his death his reputation grew to the extent that he became one of the most popular Bengali poet of the 20th century.

Bengali is the second most commonly spoken language in India (after Hindi). As a result of the [Bengal Renaissance](#) in the 19th and 20th centuries, many of India's most famous, and relatively recent, literature, poetry, and songs are in Bengali.

In the history of Bengali literature there has been only one pathbreaking literary movement by a group of poets and artists who called themselves [Hungryalists](#).

# Bhojpuri literature

*Main article:* [Bhojpuri literature](#)

Bhojpuri literature includes literature written in [Bhojpuri language](#), a language spoken primarily in Eastern parts of the [Indian state](#) of [Uttar Pradesh](#) and adjoining districts of [Bihar](#) state as well as some other parts of the world. Until recently there was little written in the language other than poetry and songs.

Distinct literary traditions in Bhojpuri language date back to medieval periods when saints and *bhakts* of the region adapted a mixed language for their works.

Lorikayan, or the story of [Veer Lorik](#), is a famous Bhojpuri folklore of Eastern Uttar Pradesh. [Bhikhari Thakur](#)'s *Bidesiya* is another famous book.

The first Bhojpuri novel *Bindiā* was written in 1956 by Ram Nath Pandey. It was published by Bhojpuri Sansad, Jagatganj, [Varanasi](#).

Notable Bhojpuri novelists are [Ram Nath Pandey](#), [Viveki Rai](#), [Pandey Kapil](#) , [Ramesh Chandra Jha](#) and Pradhyapak Achal who has written the famous bhojpuri novel [Sunnar kaka](#)<sup>[7]</sup>

## Periods

Initial period (1947 to 1961): First Bhojpuri short story *Jehali ke Sanad* was published in this period. The first Bhojpuri novel *Bindiā* by Ram Nath Pandey also published in 1956.

Between 1961 and 1975:- Nearly ten novels were published. Notable are *Tharuhat ke babua aur bahuriya* (1965), *Jeevan Saah* (1964), *Semar ke phool* (1966), *Rahanidaar beti*(1966), *Ego subah ego saanjh* (1967), *Sunnar kaka* (1976). Most of these are social drama while the first one is called a regional novel which elaborates life of [Tharu](#) tribal people.

Modern Period ( After 1975): More than 30 novels have been written. Some notable of these are - *Phulsunghi* (1977), *Bhor musukaail* (1978), *Ghar-tola-*

*gaon* (1979), *Jinigi ke raah*(1982), *Darad ke dahar* (1983), *Achhoot* (1986), *mahendar Misisr* (1994), *Imiritiya Kaki* (1997), *Amangal hari* (1998), *Awa lavati chalin ja* (2000), *Adhe aadh* (2000) etc. of which *Phulsunghi* by Pandey kapil is one of the best novels written in Bhojpuri. *Amangal hari* (1998) was written by [Viveki Rai](#), a critic himself. *Surma Sagun Bichare Na* is a notable novel written by [Ramesh Chandra Jha](#).

*Purvi Ke Dhah*, written by Jauhar Safiavadi, is the first Bhojpuri novel to be published by [National Book Trust](#). It was launched by prominent Hindi critic [Namvar Singh](#) at [Chhapra](#).<sup>[1]</sup>

Bhojpuri Poet [Manoj Bhawuk](#) has written many books and been honored with the Bhartiya Bhasha Parishad Award in 2006 for his Ghazal collection *Tasveer zindagi ke*. He has also written a history of [Bhojpuri cinema](#).

## Chhattisgarhi literature

Literature in Chhattisgarh reflects the regional consciousness and the evolution of an identity distinct from others in Central India. The social problems of the lower castes/untouchables were highlighted in the writings of Khub Chand Baghel through his plays *Jarnail Singh* and *Unch Neech*.

## English literature

*Main article:* [Indian English literature](#)

*Further information:* [Indian English](#)

In the 20th century, several Indian writers have distinguished themselves not only in traditional [Indian languages](#) but also in English, a language inherited from [the British](#). As a result of British colonisation, India has developed its own unique dialect of English known as [Indian English](#). Indian English typically follows British spelling and pronunciation as opposed to American, and books

published in India reflect this phenomenon. Indian English literature, however, tends to utilise more internationally recognisable vocabulary than does colloquial Indian English, in the same way that American English literature does so as compared to American slang.

India's only Nobel laureate in literature was the Bengali writer Rabindranath Tagore, who wrote some of his work originally in English, and did some of his own English translations from Bengali. India's best selling English-language novelists of all-time are the contemporary writers like Chetan Bhagat, Manjiri Prabhu and Ashok Banker. More recent major writers in English who are either Indian or of Indian origin and derive much inspiration from Indian themes are R. K. Narayan, Vikram Seth, Salman Rushdie, Arundhati Roy, Raja Rao, Amitav Ghosh, Rohinton Mistry, Vikram Chandra, Mukul Kesavan, Raj Kamal Jha, Vikas Swarup, Khushwant Singh, Shashi Tharoor, Nayantara Sehgal, Anita Desai, Kiran Desai, Ashok Banker, Shashi Deshpande, Arnab Jan Deka, Jhumpa Lahiri, Kamala Markandaya, Gita Mehta, Manil Suri, Manjiri Prabhu, Ruskin Bond, Chitra Banerjee Divakaruni and Bharati Mukherjee.

In category of Indian writing in English is poetry. Rabindranath Tagore wrote in Bengali and English and was responsible for the translations of his own work into English. Other early notable poets in English include Derozio, Michael Madhusudan Dutt, Toru Dutt, Romesh Chunder Dutt, Sri Aurobindo, Sarojini Naidu, and her brother Harindranath Chattopadhyay.

In the 1950s, the Writers Workshop collective in Calcutta was founded by the poet and essayist P. Lal to advocate and publish Indian writing in English. The press was the first to publish Prithvi Nandy, Sasthi Brata, and others; it continues to this day to provide a forum for English writing in India. In modern times, Indian poetry in English was typified by two very different poets. Dom Moraes, winner of the Hawthornden Prize at the age of 19 for his first book of poems *A Beginning* went on to occupy a pre-eminent position among Indian poets writing in English. Nissim Ezekiel, who came from India's tiny Bene

**Israel** Jewish community, created a voice and place for Indian poets writing in English and championed their work.

Their contemporaries in English poetry in India were **Jayanta Mahapatra**, **Gieve Patel**, **A. K. Ramanujan**, **Arun Kolatkar**, **Dilip Chitre**, **Arvind Krishna Mehrotra**, **Eunice De Souza**, **Kersi Katrak**, **P. Lal** and **Kamala Das** among several others.

Younger generations of poets writing in English include **G. S. Sharat Chandra**, **Hoshang Merchant**, **Makarand Paranjape**, **Anuradha Bhattacharyya**, **Nandini Sahu**, **Arundhati Subramaniam**, **Jeet Thayil**, **Ranjit Hoskote**, **Sudeep Sen**, **Abhay K**, **Jerry Pinto**, **K Srilata**, **Gopi Kottoor**, **Tapan Kumar Pradhan**, **Arnab Jan Deka**, **Anju Makhija**, **Robin Ngangom**, **Rukmini Bhaya Nair**, **Smita Agarwal**, **Vihang A. Naik** and **Vivekanand Jha** among others.

A generation of exiles also sprang from the Indian diaspora. Among these are names like **Agha Shahid Ali**, **Sujata Bhatt**, **Richard Crasta**, **Yuyutsu Sharma**, **Shampa Sinha**, **Tabish Khair** and **Vikram Seth**.

In recent years, English-language writers of Indian origin are being published in the West at an increasing rate.

**Salman Rushdie**, **Arundhati Roy**, **Kiran Desai** and **Arvind Adiga** have won the prestigious **Man Booker Prize**, with Salman Rushdie going on to win the **Booker of Bookers**.

**Hindi literature**

*Main article: **Hindi literature***

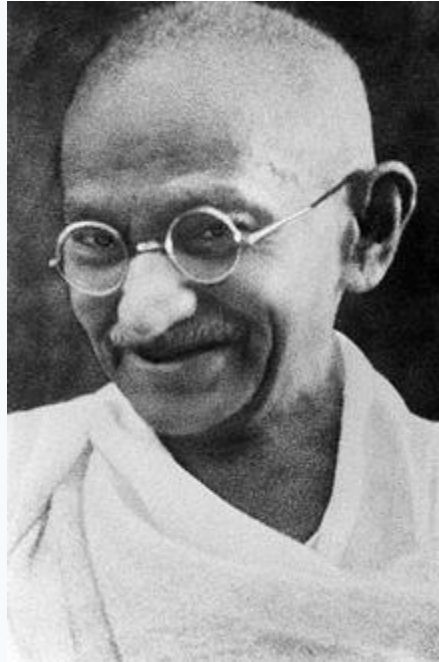
Hindi literature started as religious and philosophical poetry in medieval periods in dialects like **Avadhi** and **Brij**. The most famous figures from this period are **Kabir** and **Tulsidas**. In modern times, the **Khariboli dialect** became more prominent than **Sanskrit**.

*Chandrakanta*, written by [Devaki Nandan Khatri](#), is considered to be the first work of prose in Hindi. [Munshi Premchand](#) was the most famous Hindi novelist. The *chhayavadi* poets include [Suryakant Tripathi 'Nirala'](#), Prem Bajpai, [Jaishankar Prasad](#), [Sumitranandan Pant](#), and [Mahadevi Varma](#). Other renowned poets include [Ramdhari Singh 'Dinkar'](#), [Maithili Sharan Gupt](#), [Agyeya](#), [Harivansh Rai Bachchan](#), and [Dharmveer Bharti](#).

Ta'aruf is an India's first poetry collection which written by an Student and professor together.<sup>[23]</sup>

## Gujarati literature

Main article: [Gujarati literature](#)



[Gandhi](#) extensively wrote in [Gujarati](#)

Gujarati literature's history may be traced to 1000 AD. Since then literature has flourished till date. Well known laureates of Gujarati literature are [Hemchandracharya](#), [Narsinh Mehta](#), [Mirabai](#), [Akho](#), [Premanand Bhatt](#), [Shamal Bhatt](#), [Dayaram](#), [Dalpatram](#), [Narmad](#), [Govardhanram Tripathi](#), [Gandhi](#), [K. M. Munshi](#), [Umashankar Joshi](#), [Suresh Joshi](#), [Pannalal Patel](#) and [Rajendra Keshavlal Shah](#).

Gujarat Vidhya Sabha, [Gujarat Sahitya Sabha](#), and [Gujarati Sahitya Parishad](#) are Ahmedabad based literary institutions promoting the spread of Gujarati literature. [Umashankar Joshi](#), [Pannalal Patel](#), [Rajendra Keshavlal Shah](#) and [Raghuveer Chaudhary](#) have won the [Jnanpith Award](#), the highest literary award in India.

## Kannada literature



Kannada writer and [Jnanpith Award](#) winner for the year 1994, [U. R. Ananthamurthy](#)

*Main article:* [Kannada literature](#)

The oldest existing record of Kannada prose is the [Halmidi inscription](#) of 450 CE, and poetry in *tripadi* metre is the [Kappe Arabhatta](#) record of 700 CE. The folk form of literature began earlier than any other literature in Kannada. *Gajashtaka* (800 CE) by King Shivamara II, *Chudamani*(650 CE) by Thumbalacharya are examples of early literature now considered extinct. [Kavirajamarga](#) by King Nripatunga [Amoghavarsha I](#) (850 CE) is the earliest existing literary work in Kannada. It is a writing on literary criticism and poetics meant to standardize various written Kannada dialects used in literature in previous centuries. The book makes reference to Kannada works by early writers such as King [Durvinita](#) of the 6th century and Ravikirti, the author of the Aihole record of 636 CE. An early [extant](#) prose work, the *Vaddaradhane* by

Shivakotiacharya of 900 CE provides an elaborate description of the life of Bhadrabahu of [Shravanabelagola](#). Since the earliest available Kannada work is one on grammar and a guide of sorts to unify existing variants of Kannada grammar and literary styles, it can be safely assumed that literature in Kannada must have started several centuries earlier.<sup>[24]</sup> [Pampa](#) who popularised [Champu](#) style which is unique to Kannada wrote the epic "[Vikramarjuna Vijaya](#)". He also wrote "[Adipurana](#)". Other famous poets like Ponna wrote "shantinatapurana", "Bhuvanaikaramabhyudaya", "Jinaksharamale", and "gatapratyagata". Ranna wrote "Shantipurana" and "Ghadayudha". The Jain poet Nagavarma 2 wrote "Kavyavalokana", "Karnatabhashabhushana" and "Vardhamanapurana". Janna was the author of "Yashodhara Charitha". Rudhrabhata and Durgashima wrote "Jagannatha Vijaya" and "Panchatantra" respectively. The works of the medieval period are based on [Jain](#) and [Hindu](#) principles. The [Vachana Sahitya](#) tradition of the 12th century is purely native and unique in world literature.<sup>[25]</sup> It is the sum of contributions by all sections of society. Vachanas were pithy comments on that period's social, religious and economic conditions. More importantly, they held a mirror to the seed of social revolution, which caused a radical re-examination of the ideas of caste, creed and religion. Some of the important writers of Vachana literature include [Basavanna](#), [Allama Prabhu](#) and [Akka Mahadevi](#). [Kumara Vyasa](#), who wrote the *Karnata Bharata Katamanjari*, has arguably been the most famous and most influential Kannada writer of the 15th century. The [Bhakti movement](#) gave rise to [Dasa Sahitya](#) around the 15th century which significantly contributed to the evolution of [Carnatic music](#) in its present form. This period witnessed great [Haridasas](#) like [Purandara Dasa](#) who has been aptly called the *Pioneer of Carnatic music*, [Kanaka Dasa](#), [Vyasathirtha](#) and [Vijaya Dasa](#). Modern Kannada in the 20th century has been influenced by many movements, notably *Navodaya*, *Navya*, *Navyottara*, *Dalita* and *Bandaya*. Contemporary Kannada literature has been highly successful in reaching people of all classes in society. Works of Kannada literature have received Eight [Jnanpith awards](#),

which is the highest number awarded for the literature in any Indian language. It has also received forty-seven [Sahitya Academy](#) awards.

See also: [Medieval Kannada literature](#) and [Kannada poetry](#)

## Kashmiri literature

Main article: [Kashmiri literature](#)

Literature of Kashmir has a long history, the oldest texts having been composed in the [Sanskrit](#) language. Early names include [Patanjali](#), the author of the [Mahabhashya](#) commentary on [Pānini](#)'s grammar, suggested by some to have been the same to write the [Hindu](#) treatise known as the [Yogasutra](#), and [Dridhbala](#), who revised the [Charaka Samhita](#) of [Ayurveda](#).

In medieval times, philosophers of [Kashmir Shaivism](#) include [Vasugupta](#) (c. 800), Utpala (c. 925), [Abhinavagupta](#), and [Kshemaraja](#) as well as [Anandavardhana](#).

## Kashmiri language literature

The use of the [Kashmiri language](#) began with the work *Mahanayakaprakash* (Light of the Supreme Lord) by Shitikantha (c.1250),<sup>[1]</sup> and was followed by the poet [Lalleshvari](#) or Lal Ded (14th century), who wrote mystical verses in the *vakh* or four-line couplet style.<sup>[2]</sup> Another mystic of her time equally revered in Kashmir and popularly known as [Nund Reshi](#) wrote powerful poetry. Later came [Habba Khatun](#) (16th century) with her own style. Other major names are [Rupa Bhavani](#) (1621–1721), [Arnimal](#) (d. 1800), [Mahmud Gami](#) (1765–1855), [Rasul Mir](#) (d. 1870), [Paramananda](#) (1791–1864), [Maqbool Shah Kralawari](#) (1820–1876). Also, the [Sufi](#) poets like Shamas Fakir, Wahab Khar, Soch Kral, Samad Mir, and Ahad Zargar. Among modern poets are [Ghulam Ahmad Mahjur](#) (1885–1952), [Abdul Ahad Azad](#) (1903–1948), and [Zinda Kaul](#) (1884–1965).

During the 1950s, a number of well educated youth turned to Kashmiri writing, both poetry and prose, and enriched modern Kashmiri writing by leaps and

bounds. Among these writers are [Dinanath Nadim](#) (1916–1988), [Rahman Rahi](#), [Ghulam Nabi Firaq Amin Kamil](#) (1923-2014),<sup>[3]</sup> Ali Mohd Lone, Autar Krishen Rahbar (born 1933), [Akhtar Mohiuddin](#), Sajood Sailani (brn 1933), Som Nath Zutshi, Muzaffar Aazim,<sup>[4]</sup> and [Sarwanand Kaol Premi](#). Some later day writers are Hari Krishan Kaul, Majrooh Rashid, Rattanlal Shant, Hirdhey Kaul Bharti, Omarkar N Koul, Roop Krishen Bhat, Rafiq Raaz, Tariq Shehraz, Shafi Shauq, Showkat Shehri, M H Zaffar, Shenaz Rashid, Shabir Ahmad Shabir, Shabir Magami,<sup>[5]</sup> and [Moti Lal Kemmu](#).

Contemporary Kashmiri literature appears in such magazines as *Sheeraza* published by the Jammu & Kashmir Academy of Art, Culture and Languages, *Anhar* published by the Kashmiri Department of the Kashmir University, and an independent magazine *Neab International Kashmiri Magazine*<sup>[6]</sup> published from Boston, *Vaakh* (published by All India Kashmiri Samaj, Delhi) and *Koshur Samachar* (published by Kashmiri Sahayak Sammiti, Delhi).

## Ancient writers in Sanskrit

- [Lagadha](#), between 1400-1200 BC. Wrote [Vedanga Jyotisha](#), the earliest Indian text on astronomy.
- [Charaka](#), c. 300 BC. One of the most important authors in [Ayurveda](#).
- [Vishnu Sharma](#), c. 300 BC. Author of [Panchatantra](#).
- [Nagasena](#), c. 2nd century BC. One of the major figures of [Buddhism](#), his answers to questions about the religion posed by [Menander I](#) ([Pali](#): *Milinda*), the [Indo-Greek](#) king of northwestern [India](#) (now [Pakistan](#)), are recorded in the [Milinda Pañha](#).
- Tisata, c. 500 AD. A medical writer.<sup>[19]</sup>
- Jaijjata, 5th century, a medical writer and probably the earliest commentator (known) on the [Sushruta Samhita](#), later quoted by [Dalhana](#).<sup>[20]</sup>

- **Kalidasa**, c. 5th century. Widely regarded as the greatest poet and dramatist in the **Sanskrit** language.
- **Vagbhata**, c. 7th century. Considered as one of the 'trinity' (with **Charaka** and **Sushruta**) of **Ayurveda**.
- **Bhamaha**, c. 7th century
- Ravigupta, 700-725. "Ravigupta is, perhaps, the earliest among the Buddhist philosophers of Kashmir..."
- **Anandavardhana**, 820-890
- **Vasugupta**, 860-925
- **Somananda**, 875-925
- **Vatesvara**, b. 880, author of **Vateśvara-siddhānta**.
- **Rudrata**, c. 9th century
- **Jayanta Bhatta**, c. 9th century
- Bhatta Nayaka, c. 9th-10th century, considered by **Sheldon Pollock** as the greatest author on **aesthetics** in the pre-modern period
- **Medhātithi**, c. 9th-10th century, one of the most influential commentators of the **Manusmriti**
- **Utpaladeva**, 900-950
- **Abhinavagupta**, c. 950-1020
- Vallabhadeva, c. 10th century. Wrote, amongst other works, *Raghupanchika*, the earliest commentary on the **Raghuvamsa** of **Kalidasa**.
- **Utpala**, c. 10th century. An important mathematician.
- **Kshemendra**, c. 990-1070
- **Kshemaraja**, c. late 10th century/early 11th century
- **Kathasaritsagara**, c. 11th century
- **Bilhana**, c. 11th century
- **Kalhana**, c. 12th century
- Jalhana, c. 12th century, the author of *Mugdhopadesa* (not to be confused with Jalhana who commissioned the **Suktimuktavali**)

- **Sarangadeva**, c. 13th century. A **musicologist**, he wrote **Sangita Ratnakara**, one of the most important text when it comes to Indian music.
- Kesava Kashmiri Bhattacharya, c. 14th century, a major **Vedantic** philosopher.
- Mamatta
- Kaihata
- Jaihata
- Ralhana
- Shilhana
- Malhana
- Ruiyaka
- Kuntaka
- Ruchaka
- Udbhatta
- Sankuka
- Gunadhya
- Somvadeva
- Pingala
- Jayadata
- Vamana
- Kshiraswamin
- Mankha
- Pushpadanta
- Jagadhar Bhatta
- Ratnakara
- Manikyacandra

## Writers in Persian

After Sanskrit and before the coming Urdu, because of the adoration and patronising policy of foreign culture by the [Mughals](#), Persian became the literary language also of the region. Kashmir was very richly represented in that tradition, as already before the end of the 18th century "Muhammad Aslah's tazkira of the Persian-writing poets of Kashmir, written during the reign of the Mughal emperor Muhammad Shah (1131-61/1719-48), alone lists 303 poets".<sup>[40]</sup> Late scholar from [Pakistan](#), [Pir Hassam-ud-Din Rashidi](#), edited, translated, and enlarged this work later, and had it published by the [Iqbal Academy](#).

The most famous of them was Muhammad Tahir Ghani (d. 1669), better known as Ghani Kashmiri, whose poetry was recently translated into English, for the first time, by Mufti Mudasir Farooqi and Nusrat Bazaz as 'The Captured Gazelle' in the world-renowned Penguin Classics list. Ghani influenced many generations of Persian-and Urdu writing poets in South Asia including Mir Taqi Mir, Ghalib and most importantly, [Iqbal](#). Ghani's "forte" lies in creating delightful poetic images, usually by stating an abstract idea in the first hemistich and following it up with a concrete exemplification in the other. He also stands out for his multi-layered poems, which exploit the double meaning of words.

Another name is the Sheikh Yaqub Sarfi (1521-1595), a 16th-century Sufi poet-philosopher who was internationally acknowledged and who had for students, amongst others, well-known religious scholar [Ahmad Sirhindi](#) (more particularly, he taught him [hadith](#))<sup>[41][42]</sup> and Persian-language poet Mohsin Fani Kashmiri (d. 1671 or 1672) (himself the teacher of Ghani Kashmiri and author of the pivotal work of [comparative religion](#), the [Dabestan-e Mazaheb](#)).

Other of the well-known and influential Persian-language poets of Kashmir would include Habibullah Ghanai (1556-1617), Mirza Dirab Big Juya (d. 1707), Mirza Beg Akmal Kamil (1645-1719), Muhammad Aslam Salim (d. 1718), Mulla

Muhammad Taufiq (1765), [Muhammed Azam Didamari](#) (d. 1765), Mulla Muhammad Hamid (1848) or Birbal Kachru Varasta (d. 1865), amongst a myriad. Of course, Kashmiri Pandits too played a role in that school, and one exceptional case was [Pandit Taba Ram Turki](#) (1776–1847), who was a celebrity as far as Central Asia.

## Writers in Urdu

Despite being a numerically reduced community (less than one million), the [Kashmiri Pandits](#) are over-represented in their contribution to Urdu literature. One important early example is [Daya Shankar Kaul Nasim](#) (1811–1845), a renowned Urdu poet of the 19th century, and hundreds of others followed his path.<sup>[43]</sup>

Some eminent Urdu literary personalities of Kashmiri origins (from both the Valley and the diaspora) include (in [chronological](#) order):

- Mir Tafazzul Hussain Khan Kashmiri (1727-1800), originally from [Kashmir](#), born in [Sialkot](#) where his parents moved and himself based in [Lucknow](#) where he served as [Prime Minister](#) (or *diwan*) to the [Nawab of Oudh Asaf-ud-Daula](#) thanks his erudition. He was called "khan-e-allama" (the Scholarly Khan)<sup>[48]</sup> due to his deep scholarship on many subjects but is best known today for having translated [Sir Isaac Newton's Philosophiæ Naturalis Principia Mathematica](#) from [Latin](#) into [Arabic](#).
- Mufti Sadruddin Khan 'Azurda', 1789-1868, apart from being the [Grand Mufti](#) of [Dehli](#), he was also a personal friend to [Ghalib](#) (whose own mother was from Kashmir) and himself a poet of note in Urdu as well as in Arabic and Persian. He also wrote a *tazkira* (biographical [anthology](#) of poets).
- [Momin Khan Momin](#), 1801-1852, considered one of the three pillars of the [Delhi](#) school of Urdu poetry, with [Ghalib](#) and [Zauq](#).<sup>[52]</sup> Other fields where he was competent included [mathematics](#), [geomancy](#), [astrology](#), [chess](#) or [music](#).

- [Daya Shankar Kaul Nasim](#), 1811–1845
- [Ratan Nath Dhar Sarshar](#), 1846-1903
- Brij Mohan Datatriya Kaifi, 1866-1955
- [Muhammad Iqbal](#), 1877–1938
- [Agha Hashar Kashmiri](#), 1879–1935 (called "the Shakespeare of Urdu" for his works as playwright)
- [Brij Narayan Chakbast](#), 1882–1926
- Aziz Lucknawi, 1882-1935
- Khalifa Abdul Hakim, 1896-1959 (a philosopher who has the honour of writing the only book on the [metaphysics](#) of Persian mystical poet [Jalaluddin Rumi](#))<sup>[56]</sup>
- [Patras Bokhari](#), 1898–1958
- [Ghulam Mustafa Tabassum](#), 1899–1978
- Justice [Anand Narain Mulla](#), 1901-1997
- Muhammad Din Taseer, 1902-1950 (short-story writer, literary critic and Iqbal scholar. Father of slain Pakistan's [Punjab governor Salman Taseer](#) and first individual from the Sub-continent to get a PhD in English Literature from [Cambridge University](#))<sup>[57]</sup>
- [Shaikh Abdullah](#), 1905–1982
- Bashir Ahmed Dar, 1908-1979 (a philosopher and Iqbal scholar)
- [Meeraji](#), 1912-1949
- [Saadat Hasan Manto](#), 1912–1955
- Aariz Kashmiri, 1916-1965
- [Agha Shorish Kashmiri](#), 1917-1975
- Zaheer Kashmiri, 1919-1996
- [Razia Butt](#), 1924-2012
- [Anwar Shemza](#), 1928-1985
- [Hakeem Manzoor](#), 1937–2006
- [Obaidullah Aleem](#), 1939-2008

- [Muhammed Amin Andrabi](#), 1940-2001, a scholar who belonged to the [Traditionalist School](#) of [metaphysics](#), inspired by authors like [Ibn Arabi](#), [Muhammad Iqbal](#), [Frithjof Schuon](#), [Seyyed Hossein Nasr](#) and [Henry Corbin](#).<sup>[58]</sup>
- [Allama Mustafa Hussain Ansari](#), 1945–2006
- Mirza Muhammad Zaman Azurdah, b. 1945, influential contemporary writer from the Valley
- [Abid Hassan Minto](#)
- [Muhammad Asim Butt](#)
- [Muhammad Younis Butt](#), writer of the most popular political satire show in Pakistan, [Hum Sub Umeed Se Hain](#)
- [Rasheed Amjad](#)
- [Shahid Nadeem](#)

### **Kodava literature**

When Kodava was written, it was usually with Kannada script, sometimes with minor modifications. ... The language had no significant written literature until the twentieth century. Appachcha Kavi, a playwright, and Nadikerianda Chinnappa, a folk compiler, are the two important poets and writers of the Kodava language.

### **Konkani literature**

Konkani Literature. Konkani is a language with a complex and much-contested history. It is one of the few Indian languages to be written in five scripts—Roman, Nagari, Kannada, Persian-Arabic and Malayalam-and also has an extensive oral literature.

### **Malayalam literature**

*Main article:* [Malayalam literature](#)

Even up to 500 years since the start of the [Malayalam calendar](#) which commenced in 825 AD, Malayalam literature remained in preliminary stage. During this time, Malayalam literature consisted mainly of various genres of songs. *Ramacharitham* written by *Cheeramakavi* is a collection of poems written at the end of preliminary stage in Malayalam literature's evolution, and is the oldest Malayalam book available. [Thunchaththu Ramanujan Ezhuthachan](#) (17th century) is considered as the Father of the [Malayalam language](#), because of his influence on the acceptance of the Malayalam alphabet and his extremely popular poetic works like [Adhyathmaramayanam](#). Several noted works were written during the 19th century, but it was in the 20th century the Malayalam literary movement came to prominence. Malayalam literature flourished under various genres and today it is a fully developed part of Indian literature.

**Meitei literature**[\[edit\]](#)

*Main article:* [Meitei literature](#)

Meitei literature is literature written in the [Meitei language](#) (Manipuri, Meiteilon), including literature composed in Meitei by writers from Manipur, Assam, Tripura, Myanmar and Bangladesh. The history of Meitei literature can be traced back to thousands of years with the flourish of Meitei civilization. Despite massive devastation and the burning of Meitei scriptures, such as the Puya Meithaba, Meitei literature survived. The resilience that Meiteis would demonstrate in the event of devastation proves their ability to survive throughout history. Most of the early literary works found in Meitei literature were in poetry and prose or a combination of both. One of the most famous Meitei writers of the twentieth century is [M. K. Binodini Devi](#).

**Marathi literature**

*Main article:* [Marathi literature](#)

[Marathi](#) literature began with saint-poets like [Dnyaneshwar](#), [Tukaram](#), [Ramdas](#), and [Eknath](#). Modern Marathi literature was marked by a theme of social reform.

Well-known figures from this phase include [Mahatma Jyotiba Phule](#), [Lokhitwadi](#), and others. Prominent modern literary figures include [Jnanpith Award](#) winners [Vishnu Sakharan Khandekar](#), [Vishnu Vaman Shirvadakar](#) (*Kavi Kusumagraj*) and [Govind Vinayak Karandikar](#). Though the earliest known Marathi inscription found at the foot of the statue at Shravanabelgola in Karnataka is dated c. 983 CE, the Marathi literature actually started with the religious writings by the saint-poets belonging to Mahanubhava and Warkari sects. Mahanubhava saints used prose as their main medium, while Warkari saints preferred poetry as the medium. The early saint-poets were Mukundaraj who wrote *Vivekasindhu*, Dnyaneshwar (1275–1296) (who wrote *Amrutanubhav* and *Bhavarthadeepika*, which is popularly known as *Dnyaneshwari*, a 9000-couplets long commentary on the *Bhagavad Gita*) and Namdev. They were followed by the Warkari saint-poet Eknath (1528–1599). Mukteswar translated the great epic *Mahabharata* into Marathi. Social reformers like saint-poet Tukaram transformed Marathi into an enriched literary language. Ramdas's (1608–1681) *Dasbodh* and *Manache Shlok* are well-known products of this tradition.

In the 18th century, some well-known works like *Yatharthadeepika* (by Vaman Pandit), *Naladamayanti Swayamvara* (by Raghunath Pandit), *Pandava Pratap*, *Harivijay*, *Ramvijay* (by Shridhar Pandit) and *Mahabharata* (by Moropant) were produced. However, the most versatile and voluminous writer among the poets was Moropanta (1729–1794) whose *Mahabharata* was the first epic poem in Marathi. The historical section of the old Marathi literature was unique as it contained both prose and poetry. The prose section contained the *Bakhars* that were written after the foundation of the Maratha kingdom by Shivaji. The poetry section contained the *Povadas* and the *Katavas* composed by the *Shahirs*. The period from 1794 to 1818 is regarded as the closing period of the Old Marathi literature and the beginning of the Modern Marathi literature.

## **Modern period** (after 1800)

The period of the late 19th century in Maharashtra is the period of colonial modernity. Like the corresponding periods in the other Indian languages, this was the period dominated by the English educated intellectuals. It was the age of prose and reason. It was the period of reformist didacticism and a great intellectual ferment.

The first English book was translated in Marathi in 1817. The first Marathi newspaper started in 1835. Many books on social reforms were written by Baba Padamji (Yamuna Paryatana, 1857), Mahatma Jyotiba Phule, Lokhitwadi, Justice Mahadev Govind Ranade, Hari Narayan Apte (1864–1919) etc. Lokmanya Tilak's newspaper Kesari, set up in 1880, provided a platform for sharing literary views. Marathi at this time was efficiently aided by Marathi Drama. Here, there also was a different genre called 'Sangit Natya' or musicals. The first play was V.A. Bhave's *Sita Swayamvar* in 1843. Later Kirioskar (1843–85) and G.B. Deval (1854-1916) brought a romantic aroma and social content. But [Krishnaji Prabhakar Khadilkar](#) (1872~1948) with his banned play *Kichaka-Vadh* (1910) set the trend of political playwriting. Later on this "stage" was ably served by stalwarts like Ram Ganesh Gadkari and Prahlad Keshav Atre. The drama flourished in the 1960s and 70s with few of the best Indian actors available to take on a variety of protagonists. Mohan Agashe, Sriram Lagoo, Kashinath Ghanekar, Prabhakar Panshikar playing many immortal characters penned by greats like Vasant Kanetkar, Kusumagraj, vijay Tendulkar to name a few. This drama movement was ably supported by Marathi films which did not enjoy a continuous success. Starting with V.Shantaram and before him the pioneer DadaSaheb Phalke, Marathi cinema went on to influence contemporary Hindi cinema. Director Raja Paranjape, Music director Sudhir Phadke, lyricist G.Madgulkar and actor [Raja Gosavi](#) came together to give quite a few hits in later period. Marathi language as spoken by people here was throughout influenced by drama and cinema along with contemporary literature. Modern Marathi poetry began with Mahatma

Jyotiba Phule's compositions. The later poets like Keshavsuta, Balakavi, Govindagraj, and the poets of Ravi Kiran Mandal like Madhav Julian wrote poetry which was influenced by the Romantic and Victorian English poetry. It was largely sentimental and lyrical. Prahlad Keshav Atre, the renowned satirist and a politician wrote a parody of this sort of poetry in his collection Jhenduchi Phule. Sane Guruji (1899–1950) contributed to the children's literature in Marathi. His major works are *Shyamchi Aai* (Shyam's Mother), *Astik* (Believer), *Gode Shevat* (The Sweet Ending) etc. He translated and simplified many Western classics and published them in a book of stories titled *Gode Goshti* (Sweet Stories).

## Mizo literature

*Main article: [Mizo literature](#)*

Mizo literature is the [literature](#) written in [Mizo ttawng](#), the principal language of the [Mizo peoples](#), which has both [written](#) and [oral traditions](#). It has undergone a considerable change in the 20th century. The language developed mainly from the [Lushai language](#), with significant influence from [Pawi language](#), [Paite language](#) and [Hmar language](#), especially at the literary level.<sup>[26]</sup> All [Mizo languages](#) such as [Pawi language](#), [Paite language](#) etc. remained unwritten until the beginning of the 20th century. However, there was unwritten secular literature in the form of folktales, war chants etc. passed down from one generation to another. And there was rich religious literature in the form of sacerdotal chants. These are the chants used by the two types of priests, namely *Bawlpu* and *Sadâwt*. This article is about the written literature.

## Nepali literature

*Main article: [Nepali literature](#)*

Nepali literature ([Nepali](#): नेपाली साहित्य) refers to the literature written in [Nepali](#)

language inside Nepal as well as in any part of the world. The Nepali language has been the national language of Nepal since 1958.<sup>[1]</sup>

Nepali language evolved from Sanskrit and it is difficult to exactly date the history of Nepali language literature since most of the early scholars wrote in Sanskrit. It is, however, possible to roughly divide Nepali literature into five periods.

## **Pre-Bhanubhakta era**

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It is thought that Nepali literature has existed in verbal folklore for the past hundreds of years; however, there exists no evidence of a written literary work before the Bhanubhakta. Before Bhanubhakta, writing was done in Sanskrit, and because it was a language accessible exclusively by high-caste Brahmins at that time, common Nepali people were not involved in literature. A few scholars have argued that poet Suwananda Daas was the first literary figure in the history of modern Nepal. Being contemporary of Bhanubhakta but still representing *Nirgun Bhakti Dhara* (attribute-less devotional stream) Saint Gyandil Das was an outlined poet in Nepali who wrote *Udayalahari*.

## **Bhanubhakta era**

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Nepali speakers honor Bhanubhakta as the "Adikavi (Nepali: आदिकवि)" (literally meaning 'first poet') of the Nepali language. Bhanubhakta's most important contribution to Nepali literature is probably his translation of the holy Ramayana into the Nepali language. He transcribed Ramayana in metric form, using the same form as Sanskrit scholars. Besides translating the Ramayana, Bhanubhakta also wrote original poems on a diverse range of subjects: from advocacy of family morals to satires of bureaucracy and poor conditions of prisoners.<sup>[2]</sup>

## Early 20th century

Motiram Bhatta (1923–1953) revived the legacy of Bhanubhakta and publicized the contributions of the latter. Motiram played such a fundamental role in the legacy of Bhanubhakta that some allege that Bhanubhakta was just a fabrication of Motiram's mind.<sup>[3]</sup>

## 1960–1991

The Pre-Revolution Era was a very prolific time for creative writing despite the lack of freedom of expression, during the period the independent magazine "Sharada" was the only printed medium available for publication of Nepali literature. Short stories by Laxmi Prasad Devkota, Guru Prasad Mainali, Bishweshwar Prasad Koirala and Gadul Singh Lama (Sanu Lama),<sup>[4]</sup> has become recognized as of tremendous importance. It is arguably the most significant period for the development of Nepali literature.<sup>[citation needed]</sup>

Plays like the influential Muna Madan by Laxmi Prasad Devkota tell the tales of human lives: the story is about a man who leaves his wife, mother, and home, to earn money abroad and the tragedy of his mother's and wife's deaths when he returns home. However, the story also portrays the life of the wife who suffered greatly without her husband. Other stories by Bishweshwar Prasad Koirala introduced psychology into literature, for instance through creations such as "Teen Ghumti", "Doshi Chasma" and "Narendra Dai".<sup>[citation needed]</sup>

This regime produced several prominent poets such as, Laxmi Prasad Devkota, Gopal Prasad Rimal, Siddhicharan Shrestha, Bhim Nidhi Tiwari and Balkrishna Sama. Later, several poets come into light during the Panchayat regime. Indra Bahadur Rai,<sup>[5]</sup> Parijat, Bhupi Sherchan, Madhav Prasad Ghimire, Bairagi Kainla, Krishna Bhakta Shrestha, Madan Regmi, Dwarika Shrestha, Mohan Koirala, Upendra Shrestha, Ishwor Ballav, Tulsi Diwasa and Krishna Bhooshan Bal can be named in this regard.

## Post-revolution era

There are many modern Nepali language authors who have been active in writing groundbreaking, innovative Nepali literature in the era after the Democracy Revolution of 1991 and continuing into the present day, e.g. [Khagendra Sangraula](#), [Shailendra Sakar](#), [Yuyutsu Sharma](#), [Bimal Nibha](#), [Nayan Raj Pandey](#), [Narayan Wagle](#), [Mahananda Poudyal](#), [Toya Gurung](#), Durba Chandra Gautam, Bakhat Bahadur Thapa, Roshan Thapa, Saru Bhakta, etc.

Among the younger generation poets the names of [Sarada Sharma](#), [Buddhi Sagar](#), [Ramesh Kshitij](#), [Nawa Raj Subba](#), [Suman Pokhrel](#), Homraj Acharya, Netra Atom, Raj Kumar Bania, Vivash Basti, Bimal Bhoikaje, Gayatri Bist, R. M. Dangol, Prateek Dhakal, Padam Gautam, Jyoti Jungle, Amog Kafle, Khadga Sen Oli, Sudip Pakhrin, Ramesh Paudel, Biplov Prateek, Hom Parbag, Vyakul Pathak, Khumnarayan Poudel, Saran Rai, Vishnu Rai, Rasa, Shyam Rimal, Promod Snehi, Chunky Shrestha, Rajendra Shrestha, Prakash Silwal, Prahas Sindulee, Lal Gopal Subedi, Bimala Tumkhewa, Tanka Uprety, and Gyanendra Vivash can be cited.

Nepali language speakers are rapidly migrating around the globe and many books of Nepali language literature are published from different corners of the world. Diasporic literature has developed new ways of thinking and created a new branch in Nepali language literature.



First-ever Nepali language Poet **Bhanubhakta Acharya**

## **Odia literature**

*Main article: [Odia literature](#)*

Odia language literary history started with the charyapadas written in the 8th century AD. Odia has a rich literary heritage, the medieval period dating back to the 13th century. [Sarala Dasa](#) who lived in the 14th century is known as the [Vyasa](#) of Odisha. He translated the [Mahabharata](#) into Odia. In fact the language was initially standardized through a process of translation of classical Sanskrit texts like the Mahabharata, the [Ramayana](#) and the Srimad Bhagabatam. Jagannatha Das translated the Srimad Bhagabatam into Odia and his translation standardized the written form of the language. Odia has had a strong tradition of poetry, especially that of devotional poetry. Some other eminent ancient Odia Poets include [Kabi Samrat Upendra Bhanja](#) and [Kavisurya Baladev Rath](#).

Odia language is replete in classicism. Various forms of poetry like champu, chhanda, bhajan, janan, poi, chautisha etc. were written during the medieval ages.

In the 19th century, Swabhab Kavi [Gangadhar Meher](#) (1862-1924), [Fakir Mohan Senapati](#) (1843–1918), Gouri Shankar Ray, Gopal Chandra Praharaj, Pandit Nilmani Vidyaratna, Kabibar Radhanath Ray were few of the prominent figures in prose and poetry writings of [Odia literature](#). In the 20th century Godabarish Mohapatra, Kalindi Charana Panigrahi, [Kanhu Charan Mohanty](#) (1906–1994), [Godabarish Mishra](#), [Gopinath Mohanty](#) (1914–1991), [Sachidananda Routray](#) (1916–2004), [Sitakant Mahapatra](#) (born 17 September 1937), Surendra Mohanty, [Manoj Das](#), Kishori Charan Das, [Ramakanta Rath](#) (born 13 December 1934), Binapani Mohanty, [Jagadish Mohanty](#), [Sarojini Sahoo](#), Rajendra Kishore Panda, Padmaj Pal, Ramchandra Behera, Pratibha Satpathy, [Nandini Sahu](#), Debaraj Samantray are few names who created [Odia literature](#). Recently<sup>1</sup> the Government of India accorded classical status to Odia in 2014. There was a time

when Bengali tried to overpower odia language. Along with Westbengal,Chattisgarh, Madhyapradesh and Andhrapradesh tookaway many parts of Odisha letting odisha into nothingness and despair. Mostly the bengalis claimed that odia is the derived form of bengali and so the language cannot independently exist.The famous bengali pandits like Kantilal Bhattacharya and Rajendra mitra claimed that “odia ekta swotontro bhasa hobena”,i.e Odia cannot withstand as an independent language. But they were unaware of the fact that Odia language is older than bengali and even one of the oldest languages in the World. It is one of the classical languages. Due to the immense contributions and sacrifices of pioneers like Fakirmohan senapati, Gopabandhu Das, Madhusudan Das, Nilakantha Das, Gourishankar Ray, Maharaja krushnachandra Gajapati and many more, Odisha and odia language got back its special identity and has stood tall among the best in the country. The state Odisha and the language odia that you see today has evolved through lots of contributions and sacrifices.

## **Punjabi literature**

*Main article: [Punjabi literature](#)*

The history of Punjabi literature starts with advent of Aryan in Punjab. Punjab provided them the perfect environment in which to compose the ancient texts. The Rig-Veda is first example in which references are made to the rivers, flora and fauna of Punjab. The Punjabi literary tradition is generally conceived to commence with Fariduddin Ganjshakar (1173–1266).[2]. Farid's mostly spiritual and devotional verse were compiled after his death in the Adi Granth.

The Janamsakhis, stories on the life and legend of Guru Nanak (1469–1539), are early examples of Punjabi prose literature. Nanak himself composed Punjabi verse incorporating vocabulary from Sanskrit, Arabic, Persian, and other Indic languages as characteristic of the Gurbani tradition. Sufi poetry developed under Shah Hussain (1538–1599), Sultan Bahu (1628–1691), Shah Sharaf (1640–1724),

Ali Haider (1690–1785), and Bulleh Shah (1680–1757). In contrast to Persian poets who had preferred the ghazal for poetic expression, Punjabi Sufi poets tended to compose in the Kafi.[3].

Punjabi Sufi poetry also influenced other Punjabi literary traditions particularly the Punjabi Qissa, a genre of romantic tragedy which also derived inspiration from Indic, Persian and Qur'anic sources. The Qissa of Heer Ranjha by Waris Shah (1706–1798) is among the most popular of Punjabi qisse. Other popular stories include Sohni Mahiwal by Fazal Shah, Mirza Sahiba by Hafiz Barkhudar (1658–1707), Sassi Punnun by Hashim Shah (1735?-1843?), and Qissa Puran Bhagat by Qadaryar (1802–1892).

The Victorian novel, Elizabethan drama, free verse and Modernism entered Punjabi literature through the introduction of British education during colonial rule. The setting up of a Christian mission at Ludhiana in 1835 (where a printing press was installed for using Gurmukhi fonts, and which also issued the first Punjabi grammar in 1838), the publication of a Punjabi dictionary by Reverend J. Newton in 1854 and the ripple-down effect of the strengthening and modernizing the education system under the patronage of the Singh Sabha Movement in the 1860s, were some of the developments that made it possible for 'modernism' to emerge in Punjabi literary culture. It needs to be pointed out here that 'modernism' is being used here as an umbrella term to cover a whole range of developments in the Punjabi literary culture, starting with the break from tradition or the past to a commitment to progressive ideology, from the experimental nature of the avant-garde to the newness of the forward-looking.

## **Rajasthani literature**

*Main article: [Rajasthani literature](#)*

**Rajasthani** literature written in various **genres** starting from 1000 AD. But, it is generally agreed that modern Rajasthani literature began with the works of **Surajmal Misrana**. His most important works are the Vansa Bhaskara and the

Vir Satsai. The Vans Bhaskar contains accounts of the [Rajput](#) princes who ruled in what was then [Rajputana](#) (at present the state of [Rajasthan](#)), during the lifetime of the poet (1872–1952). The Vir Satsai is a collection of hundreds of couplets.

Medieval Rajasthani literature is mostly poetry only and it is more about the heroic poetry mentioning of the great kings and fighters of the Rajasthan. as said by [Rabindra Nath Tagore](#) once, "The heroic sentiment which is the essence of every song and couplet of a Rajasthani is peculiar emotion of its own of which, however, the whole country may be proud". <sup>[*citation needed*]</sup>

Early Rajasthani literature is created by mostly [Charans](#) Earlier [Rajasthani](#) was known as Charani(or dingal), which was close to [Gujarati](#)

## Sanskrit literature

*Main article:* [Sanskrit literature](#)

Sanskrit literature refers to texts composed in [Sanskrit language](#) since the 2nd-millennium BCE. Many of the prominent texts are associated with [Indian religions](#), i.e., [Hinduism](#), [Buddhism](#), and [Jainism](#), and were composed in [ancient India](#). However, others were composed [central](#), [East](#) or [Southeast Asia](#) and the canon includes works covering secular sciences and the arts. Early works of Sanskrit literature were transmitted through an [oral tradition](#) for centuries before they were written down in

## Hindu texts

Part of [a series](#) on [Hindu scriptures](#)

[Vedas](#) and their [Shakhas](#)



[Rigveda](#)

[Samaveda](#)

[Krishna Yajurveda](#)

[Shukla Yajurveda](#)

[Atharvaveda](#)

[Hinduism portal](#)

Hindu Sanskrit texts are manuscripts and historical literature related to any of the diverse traditions within [Hinduism](#). A few texts are shared resources across these traditions and broadly considered as Hindu scriptures.<sup>[1][2]</sup> These include the *Shruti*, namely the [Vedas](#) and the early [Upanishads](#). Many scholars include the [Bhagavad Gita](#) and [Agamas](#) as Hindu scriptures,<sup>[2][3][4]</sup> while Dominic Goodall includes [Bhagavata Purana](#) and [Yajnavalkya Smriti](#) to the list of Hindu scriptures.<sup>[2]</sup>

The *Smriti* Sanskrit texts are a specific body of [Hindu](#) texts attributed to an author,<sup>[5]</sup> as a derivative work they are considered less authoritative than *Shruti* in Hinduism.<sup>[6]</sup> The Smriti literature is a vast corpus of diverse texts, and includes but is not limited to [Vedāngas](#), the Hindu epics, the [Sutras and Shastras](#), the texts of [Hindu philosophies](#), the [Puranas](#), the Kāvya or poetical literature, the *Bhasyas*, and numerous *Nibandhas* (digests) covering politics, ethics, culture, arts and society.<sup>[7][8]</sup>

Many ancient and medieval Hindu texts were composed in [Sanskrit](#), many others in regional Indian languages. In modern times, most ancient texts have been translated into other [Indian languages](#) and some in Western languages.<sup>[2]</sup> Prior to the start of the common era, the Hindu texts were composed orally, then memorized and transmitted orally, from one generation to next, for more than a millennia before they were written down into manuscripts.<sup>[9][10]</sup> This verbal tradition of preserving and transmitting Hindu texts, from one generation to next, continued into the modern era.<sup>[9][10]</sup>

## Modern Sanskrit literature

See also: [Sahitya Akademi Award for Sanskrit](#)

Literature in Sanskrit continues to be produced. These works, however, have a very small readership. In the introduction to *Ṣoḍaśī: An Anthology of Contemporary Sanskrit Poets*(1992), [Radhavallabh Tripathi](#) writes:<sup>[15]</sup>

Sanskrit is known for its classical literature, even though the creative activity in this language has continued without pause from the medieval age till today. [...] Consequently, contemporary Sanskrit writing suffers from a prevailing negligence.

Most current Sanskrit poets are employed as teachers, either pandits in *pāṭhaśālas* or university professors.<sup>[15]</sup> However, Tripathi also points out the abundance of contemporary Sanskrit literature:

On the other hand, the number of authors who appear to be very enthusiastic about writing in Sanskrit during these days is not negligible. [...] Dr. Ramji Upadhyaya in his treatise on modern Sanskrit drama has discussed more than 400 Sanskrit plays written and published during the nineteenth and twentieth centuries. In a thesis dealing with Sanskrit [mahākāvya](#)s written in a single decade, 1961–1970, the researcher has noted 52 Sanskrit *mahākāvya*s (epic poems) produced in that very decade.

Similarly, [Prajapati \(2005\)](#), in *Post-Independence Sanskrit Literature: A Critical Survey*, estimates that more than 3000 Sanskrit works were composed in the period after Indian Independence (i.e., since 1947) alone. Further, much of this work is judged as being of high quality, both in comparison to classical Sanskrit literature, and to modern literature in other Indian languages.<sup>[16][17]</sup>

Since 1967, the [Sahitya Akademi](#), India's national academy of letters, has had an [award](#) for the best creative work written that year in Sanskrit. In 2009, [Satyavrat Shastri](#) became the first Sanskrit author to win the [Jnanpith Award](#), India's highest literary award.<sup>[18]</sup> [Vidyadhar Shastri](#) wrote two epic poems (*Mahakavya*), seven shorter poems, three plays and three songs of praise (*stavana kavya*), he received the *Vidyavachaspati* award in 1962. Some other modern Sanskrit composers include [Abhiraj Rajendra Mishra](#) (known as *Trivenī Kavi*, composer of short stories and several other genres of Sanskrit literature), [Jagadguru Rambhadracharya](#) (known as *Kavikularatna*, composer of two epics, several minor works and commentaries on *Prasthānatrayī*).

Another great Sanskrit epic that remained largely unrecognised till lately is "Dhruv Charitra" written by Pandit Surya Dev Mishra in 1946. He won laurels of appreciation by renowned Hindi and Sanskrit critics like Hazari Prasad Dwivedi, Ayodhya Singh Upadhyay "Hariaudh", Suryakant tripathi "Nirala", Laldhar Tripathi "Pravasi".<sup>[19]</sup>

## Sindhi literature

*Main article:* [Sindhi literature](#)

Sindhi literature ([Sindhi](#): سنڌي ادب) writers have contributed extensively in various forms of literature both in poetry and prose. Sindhi language has remained cradle of civilization and confluence of various cultures from the initial Sufi literature and poetry<sup>[edit]</sup>

The earliest reference to Sindhi literature is contained in the writings of [Arab](#) historians. It is established that [Sindhi](#) was among the earliest languages

of the East in which the [Quran](#) was translated in the eighth or ninth century [AD](#) There is evidence of Sindhi poets reciting their verses before the Muslim [Caliphs](#) in [Baghdad](#). It is also recorded that treatises were written in Sindhi on [astronomy](#), [medicine](#) and [history](#) during the eighth and ninth centuries. Shortly afterwards, [Pir Nooruddin](#), an [Ismaili](#) Missionary, wrote [Sufistic poetry](#) in Sindhi language. His verses, known as "ginans", can be taken as the specimen of early Sindhi poetry. He came to [Sindh](#) during the year 1079 AD. His poetry is an interesting record of the language which was spoken commonly at that time. He was a Sufi and a preacher of Islam. His verses are, therefore, full of [mysticism](#) and religion.

After him, [Pir Shams Sabzwari Multani](#), Pir Shahabuddin and [Pir Sadardin](#) are recognized as poets of Sindhi language. We even find some verses composed by Baba [Farid Ganj Shakar](#), in Sindhi language. [Pir Sadruddin](#) (1290–1409 AD), was a great poet, saint and Sufi of his time. He composed his verses (ginans) in [Lari](#) and [Katchi](#) dialects of Sindhi. He also composed the "ginans" in the [Punjabi](#), [Seraiki](#), [Hindi](#) and [Gujarati](#) languages. He modified the old script of Sindhi language, which was commonly used by the [lohana](#) caste of [Hindus](#) of Sindh who embraced [Islam](#) under his teaching and were called by him '[Khuwajas](#)' or '[Khojas](#)'.

During [Samma](#) Rule of Sindh(1351 AD-1521 AD) Sindh produced many scholars and poets of high stature. Sammas were original inhabitants of Sindh. This period has been captioned as "Basic period for Sindhi poetry and prose". Mamui Faqirs'(Seven Sages) riddles in versified form are associated with this period. Ishaq Ahingar (Blacksmith) was also a famous poet of this period. The most important person, scholar, Sufi and poet of this period is [Qazi Qadan](#)(d-1551 AD). He has composed [Doha](#) and Sortha form of poetry and are an important landmark in history of Sindhi literature. [Shah Abdul Karim Bulri](#), [Shah lutufullah Qadri](#), [Shah Inayat Rizvi](#), [Makhdoom Nuh](#) of [Hala](#), [Iakho lutufullah](#), [Mahamati Pirannath](#) and many others are the renowned literary

personalities of this period who have enriched Sindhi language with mystic, romantic and epic poetry.

### Shah Abdul Latif Bhittai

The age of Shah Abdul Latif(Kalhora period) is most significant in the history of Sindhi literature.It was during this age that Sindhi was standardized.Sindhi classical poetry achieved its full blossom in the poetic work of Shah Abdul Latif Bhittai. Dr. Sorely, who compared the poetry of the great poets of all major languages of the world, including Greek, Latin and Arabic, in his book *Musa Pravaganus*, gives first place to Shah Latif for his language and thought. He invented a variant of tanbur, a musical instrument still used when his verses are sung by people who love his literature. He wrote Sassi Punnun, Umar Marvi in his famous book Shah Jo Risalo.

Bhittai gave new life, thought and content to the language and literature of Sindh. He traveled to remote corners of Sindh and saw for himself the simple and rustic people of his soil in love with life and its mysteries. He studied the ethos of the people and their deep attachment to the land, the culture, the music, the fine arts and crafts. He described Sindh and its people. Through simple folk tales, Lateef expressed profound ideas about the universal brotherhood of mankind, patriotism, war against injustice and tyranny, and above all the romance of human existence. He was a great musician also and he evolved fifteen new melodies (swaras). The great beauty of his poetry is that his every line or verse is sung till this day with a specific note or melody.

Another notable Sufi poet of Kalhora period is Sultan-al-Aolya Muhammad Zaman whose poetry is published with title *Abyat Sindhi*.

Sachal Sarmast, Saami and Khalifo Nabi Bux Laghari are celebrated poets of the Talpur period in Sindh (1783–1843 AD). Khalifo Nabi Bux is one of the greatest epic poets of Sindh, known for his depictions of patriotic pathos and the art of war. Rohal, Sami, Bedil, Bekas, Misri Shah, Hammal Faqir, Dalpat

Sufi, Sabit Ali Shah, Khair Shah, Fateh Faqir and Manthar Faqir Rajar are some of the more noteworthy poets of the pre and early British era.

## Early Modern Period

Modern Sindhi literature began with the conquest of Sindh by the British in 1843. The printing press was introduced. Magazines and newspapers brought about a revolution in Sindhi literature. Books were translated from various European languages, especially from English. People were hungry for knowledge and new forms of writing. The accelerated pace of literature production can be judged from the example of Mirza Kalich Beg, who in the last two decades of the nineteenth century and the first two decades of the twentieth wrote more than four hundred books, including poetry, novels, short stories and essays. He also wrote on science, history, economics and politics. Thousands of books were turned out at that time on all forms and facets of literature. Hakim Fateh Mohammad Sewhani, Kauromal Khilnani, Dayaram Gidumal, Parmanand Mewaram, Lalchand Amardinomal, Bheruamal Advani, Dr. Gurbuxani, Jhetmal Parsram, Sayaid Miran Mohammad Shah, Shamsuddin 'Bulbul' and Maulana Din Muhammad Wafai are some of the pioneers of modern literature in Sindhi language.

## Modern Sindhi literature

After World War I, the social and economic scene of the world underwent a tremendous change. The aftermath of the war and the socialist revolution of Russia affected the literature of every country. Sindhi literature too was influenced by these trends. Creating new awakening in the minds of the people working in the field of literature, they began to translate the new social consciousness into artistic forms of literature. They were now more objective and less romantic. Progressive thoughts opened the door for new trends in Sindhi literature.

Soon the struggle for freedom from the British also gathered momentum. This gave further momentum to literature. Consciousness about history and cultural heritage of Sindh served as a catalyst for research and intellectual upsurge. Scholars like Allama I. I. Kazi his wife Elsa Kazi, Rasool Bux Palijo, G. M. Syed, Umer Bin Mohammad Daudpota, Pir Ali Muhammad Shah Rashidi, Pir Husamuddin Shah Rashidi, Maulana deen Muhammad Wafai, Chetan Mariwala, Jairamdas Daulatram, Hashoo Kewal Ramani, Bherumal, Mehar Chand Advani, Dr. Abdul Majeed Sindhi (Memon), Badaruddin Dhamraho, Muhammad Ibrahim Joyo, AllahDad Bohyo, Tirath Wasant and many others produced learned treatises on various aspects of history, culture and other social subjects. Mir Hasan Ali and Mir Abdul Hussain sangi, Khalifo Gul, Fazil Shah, Kasim, Hafiz Hamid, Mohammad Hashim, Mukhlis, Abojho, Surat Singh, Khaki, Mirza Qalich Baig, Zia and Aziz were the pioneers of poetry in Persian meter. But the modern form and content of Sindhi poetry were given a new impetus by 'Bewas', Hyder Bux Jatoi and Dukhayal. There have been innumerable poets who have composed verses in the same vein.

The novel and short story became the main forms for prose. Hundreds of novel and short stories were translated from the European and modern languages of Pakistan. World War II saw the emergence of novelists and short storywriters like Narain Das Bhambhani, Gobind Malhi, Sushila J. Lalwani, Lokram Dodeja, Sundri Uttamchandani, Popti Hiranandani, Dr. Moti Prakash, Sharma, Kala Sharma, G L Dodeja, Padan Sharma, Ghulam Rabbani Agro, Usman Deplai, Jamal Abro, Shaikh Ayaz, Rasheed Bhatti, Hafeez Akhund, Amar Jaleel, Naseem Kharal, Sirajul Haq Memon, Agha Saleem, Anis Ansari, Tariq Ashraf, Ali Baba, Eshwar Chander, Manak, Asghar Sindhi, Adil Abbasi, Ishtiaq Ansari, Kehar Shaukat, Mushtaq Shoro, Shaukat Shoro, Madad Ali Sindhi, Rasool Memon, Akhlaq Asnari, Reta Shahani, Rehmatullah Manjothi, Badal Jamali, Ishaque Ansari, Jan Khaskheli, Hasan Mansoor, Pervez, Shakoor Nizamani, Tariq Qureshi, Munawwar Siraj, Ismail Mangio, Fayaz Chand Kaleri, Ayaz Ali RindAltaf

Malkani and many others. Sindhi dramas have also been flourished during past a few decades. Aziz Kingrani is one of the prominent playwrights who has written scores of Sindhi plays.<sup>[2]</sup>

For the last several decades, young writers experimented with new forms of prose as well as poetry. Free verses, sonnets and ballads have been written alongside the classical forms of poetry such as Kafi, Vaee, Bait, Geet and Dohira.

A few famous poets of today's Sindh are Makhdoom Muhammad Zaman Talib-ul-Mola, Ustaad Bukhari, Shaikh Ayaz, Darya Khan Rind, Ameen Faheem, and Imdad Hussani. Mubarak Ali Lashari is also a prominent name in literary criticism whose book Kuthyas Kawejan has been published.<sup>[3]</sup>

In 1952, Noor-ud-din Sarki and Abdul Ghafoor Ansari restructured the literary forum of Sindhi language and called it Sindhi Adabi Sangat. Initially its activities were confined to the city of Karachi. Inspired by the success of its activities in Karachi, interest developed throughout the rest of Sindh, leading to the emergence of branches in other parts of Sindh. It now attracts most of the Sindhi literary figures all over the world; besides branches in Pakistan, there are now chapters overseas as well.

## Children's Sindhi Literature

Though Sindhi writers have not given a proper attention towards literature for children yet many writers and institutions have been creating good stuff for the Sindhi children. Gul Phul is one of the most popular children's magazines in Sindhi. Akber Jiskani, a renowned writer has remained its editor for a long time till his death.<sup>[4]</sup> Laat is another magazine by Mehran Publication which got instant attention of the readers founded by Altaf Malkani and Zulfiqar Ali Bhatti. Sindhi Adabi Board has also taken measures to promote children's literature by publishing books for children. A spy novel, Khofnaak Saazish is also written by Zulfiqar Ali Bhatti which is published by Mehran Publication.<sup>[5]</sup> Mehran

Publication also published another children's magazine [Waskaro](#) in Sindhi in 1990.<sup>[6]</sup> [Sindhi Language Authority](#) has also published books for children. times.

## Tamil literature

*Main article:* [Tamil literature](#)

[Tamil](#) literature has a rich and long literary tradition spanning more than 2500 years ([Sangam period](#): 5th century BC-3rd century CE.) [Tolkaappiyam](#) (3rd century BC) has been credited as the oldest work in Tamil available today. The history of Tamil literature follows the [history of Tamil Nadu](#), closely following the social and political trends of various periods. The [secular](#) nature of the early [Sangam](#) poetry gave way to works of religious and didactic nature during the Middle Ages. [Tirukkural](#) is a fine example of such work on human behaviour and political morals. A wave of religious revival helped generate a great volume of literary output by [Saivite](#) and [Vaishnavite](#) authors. [Jain](#) and [Buddhist](#) authors during the medieval period and [Muslim](#) and European<sup>[*citation needed*]</sup> authors later also contributed to the growth of Tamil literature.

A revival of Tamil literature took place from the late 19th century when works of religious and philosophical nature were written in a style that made it easier for the common people to enjoy. Nationalist poets began to utilise the power of poetry in influencing the masses. Short stories and novels began to appear. The popularity of [Tamil Cinema](#) has also provided opportunities for modern Tamil poets to emerge.

## Telugu literature

*Main article:* [Telugu literature](#)

Telugu, the Indian language with the third largest number of speakers (after Hindi & Bengali), is rich in literary traditions. The earliest written literature dates back to the 7th century. The epic literary tradition started with [Nannayya](#) who is acclaimed as Telugu's *Aadikavi* meaning the first poet. He belongs to the 10th or 11th century.

[Vemana](#) was a prince, also called Pedakomati or Vemaa Reddy, who lived in the 14th century and wrote poems in the language of the common man. He questioned the prevailing values and conventions and religious practices in his poems. His philosophy made him a unique poet of the masses.

[Viswanadha Satyanarayana](#) (*Veyipadagalu*) (1895–1976), a doyen of conventional yet creative literature, was the first to receive the [Jnanpith Award](#) for Telugu followed by [C. Narayana Reddy](#) and [Ravuri Bharadwaja](#).

[Srirangam Srinivasarao](#) or Sri Sri (born 1910) was a popular 20th century poet and lyricist. Srisri took the "Telugu literary band wagon that travelled in roads of kings and queens into that of muddy roads of common man".

Literary movements

## Old Era

Telugu literature has been enriched by many literary movements, like the Veera Shaiva movement which gave birth to *dvipada kavivam* (couplets). The Bhakti movement gave rise to compilations by Annamayya, [Kshetrayya](#) and Tyagaraja and *kancharla Gopanna* (Ramadasu). The renaissance movement heralded by Vemana stands for the old Telugu literary movements.

## New Era

The Romantic Movement (led by Krishnasashtri, Rayaprolu, Vedula), Progressive Writers Movement, *Digambara Kavivam* (Nagnamuni, Cherabanda Raju, Jwalamukhi, Nikhileswar, Bhairavayya and Mahaswapna Revolutionary Writers' Movement, *Streevada Kavivam* and *Dalita Kavivam* all flourished in Telugu

literature. Telugu literature has been the standard bearer of Indian literature in these respects.

## **Fiction and prose literature:**

Kandukuri Veeresalingam is said to be the father of Modern Telugu fiction. Kodavatiganti Kutumba Rao laid the foundation for the realistic modern Telugu novel and short story, and Rachakonda and Kalipatnam carried the flag in to excellency.

Annamaya, Gurajada Appa Rao, Kandukuri, Devulapalli, Jashuva, Unnava Laxminarayana (*Malapalli*), Bucchi Babu, Tripuraneni Gopichand, Maa Gokhale, Papineni Sivasankar and many more had a profound impact on Telugu literature.

## **Tulu literature**

*Main article: [Tulu literature](#)*

Tulu (Tulu: ತುಳು ಭಾಷೆ *Tulu bāse* [ˈt̪ulu ˈbɔːsæ]<sup>[7]</sup>) is a Dravidian language<sup>[8]</sup> spoken mainly in the south west part of the Indian state of Karnataka and also in the Kasaragod district of Kerala. The Tulu speaking region is often referred to as Tulu Nadu. The native speakers of Tulu are referred to as *Tuluva* or Tulu people.

The Indian census report of 2011 reported a total of 1,846,427 native Tulu speakers in India.<sup>[4]</sup> The 2001 census had reported a total of 1,722,768 native speakers,<sup>[9]</sup> According to one estimate reported in 2009, Tulu is currently spoken by 3 to 5 million speakers in the world.<sup>[10]</sup> There is some difficulty in counting Tulu speakers who have migrated from their native region as they often get counted as Kannada speakers in Indian Census reports<sup>[1]</sup>

Separated early from [Proto-South Dravidian](#),<sup>[11]</sup> Tulu has several features not found in [Tamil–Kannada](#). For example, it has the [pluperfect](#) and the [future perfect](#), like French or Spanish, but formed [without an auxiliary verb](#).

[Robert Caldwell](#), in his pioneering work *A Comparative Grammar of the Dravidian or South-Indian family of languages*, called this language "peculiar and very interesting". According to him, "Tulu is one of the most highly developed languages of the Dravidian family. It looks as if it had been cultivated for its own sake."<sup>[12][13]</sup>

Tulu is the primary spoken language in Tulu Nadu, a region comprising the districts of [Dakshina Kannada](#) and [Udupi \(except kundapura Taluk and Brahmavara Taluk of Udupi where people speak in kundapura kannada and partially in Hebri\)](#)<sup>[14]</sup> in the west of the state of [Karnataka](#) and the [Kasaragod taluk](#). Non-native speakers of Tulu include those who speak the [Beary language](#), [Havyaka](#) and [Gowdadialects of Kannada](#) as also [Konkani](#), [Koraga](#) and [Malayalam](#) speakers resident in the Tulu Nadu region.<sup>[15]</sup> Apart from Tulu Nadu, a significant emigrant population of Tulu speaking people is found in [Maharashtra](#),<sup>[16]</sup> [Bangalore](#), [Chennai](#), the [English-speaking world](#), and the [Gulf countries](#).<sup>[17][18]</sup>

The various medieval inscriptions of Tulu from the 15th century are in the [Tigalari or Tulu](#) script.<sup>[1]</sup> Two Tulu epics named *Sri Bhagavato* and *Kaveri* from the 17th century were also written in the same script.<sup>[1]</sup> However, in modern times the Tulu language is mostly written using the [Kannada script](#).<sup>[1]</sup> The Tulu language is known for its [oral literature](#) in the form of epic poems called *Paddana*. The [Epic of Siri](#) and the legend of [Koti and Chennayya](#) belong to this category of Tulu literature.<sup>[1]</sup>

## Classification

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*Main article:* [Dravidian languages](#)

Tulu belongs to the southern branch of the family of [Dravidian languages](#). It descends directly from Proto-Southern Dravidian, which in turn descends directly from [Proto-Dravidian](#), the hypothesised mother language from which all Dravidian languages descend. The Tulu language originates in the southern part of India.

## Etymology

Linguists [Purushottama Bilimale](#) ([ಪುರುಷೋತ್ತಮ ಬಿಳಿಮಲೆ](#)) have suggested that the word "Tulu" means "that which is connected with water", based on words from Kannada and Tamil. "Tulave" (jack fruit) means "watery" in Tulu; and, other water-related words in Tulu include "talipu", "teli", "teLi", "teLpu", "tuLipu", "tulavu", and "tamel". In Kannada, there are words such as tuLuku means "that which has characteristics of water" and toLe<sup>[[citation needed](#)]</sup> In Tamil, thuli means drop of water; and, thulli means the same in Malayalam.

## Official status

Tulu is not currently an official language of India or any other country. Efforts are being made to include Tulu to the 8th Schedule of the Constitution.<sup>[[19\]](#)</sup> In August 2017, an online campaign was organized to include Tulu to 8th schedule of constitution<sup>[[20\]](#)</sup> and in October 2017, when the prime minister, [Narendra Modi](#) visited [Dharmasthala Temple](#) same demand was presented in front of him.<sup>[[21\]](#)</sup> Similarly, in 2018, the [Member of Parliament](#) from [Kasargod](#) constituency [P. Karunakaran](#) also rose the same demand for inclusion of Tulu language in the 8th schedule of the constitution.

## History

The oldest available inscriptions in Tulu are from the period between 14th to 15th century AD.<sup>[[22](#)][[23](#)][[24](#)][[25](#)]</sup> These inscriptions are in the Tigalari script and are found in areas in and around [Barkur](#) which was the capital of Tulu Nadu during the [Vijayanagar](#) period. Another group of inscriptions are found in

the *Ullur Subrahmanya* Temple near [Kundapura](#). Many linguists like S.U. Panniyadi and [L. V. Ramaswami Iyer](#) as well as P.S. Subrahmanya suggested that Tulu is among the oldest languages in the Dravidian family which branched independently from its Proto-Dravidian roots nearly 500 years ago. This assertion is based on the fact that Tulu still preserves many aspects of the [Proto-Dravidian language](#).

This dating of Tulu is also based on the fact that the region where Tulu is natively spoken was known to the ancient Tamils as Tulu Nadu. Also, the [Tamil](#) poet Mamular who belongs to the Sangam Age (200 AD) describes Tulu Nadu and its dancing beauties in one of his poems.<sup>[26]</sup> In the Halmidi inscriptions one finds mention of the Tulu country as the kingdom of the [Alupas](#).<sup>[27]</sup> The region was also known to the Greeks of the 2nd century as *Tolokoyra*. The history of Tulu would not be complete without the mention of the [Charition mime](#), a [Greek](#) play belonging to 2nd century BC. The play's plot centres around the coastal Karnataka, where Tulu is mainly spoken. The play is mostly in Greek, but the [Indian](#) characters in the play are seen speaking a language different from Greek.

There is considerable ambiguity regarding the Indian language in the play, though all scholars agree the Indian language is Dravidian, but there is considerable dispute over which one. Noted German Indologist Dr. E. Hultzsch was the first to suggest that the language was Dravidian.<sup>1</sup> The dispute regarding the language in the play is yet to be settled, but scholars agree that the dispute arises from the fact that Old Kannada, Old Tamil and Tulu during the time when the play was written were perhaps dialectical variations of the same [proto-language](#), and that over the years they evolved into their present forms as separate languages.<sup>1</sup> Tulu is widely considered one of the most rich and well organized for many reasons. Found largely in Karnataka, it is spoken primarily within the Indian state. Dating back several hundred years, the language has developed numerous defining qualities. The Tulu people follow a saying which

promotes leaving negative situations and finding newer, more positive ones. The language, however, is not as popular as others which means it could become endangered and extinct very soon. The influence of other mainstream languages is present danger for the Tulu people. With the right degree of awareness, we can help promote Tulu to more people who may appreciate it and its uniqueness.<sup>[1]</sup> Today, it is spoken by nearly 1.8 million people around the globe. Large parts of the language are altered and changed constantly because it is commonly passed down through oral tradition. Oral traditions within Tulu have meant that certain phrases have not always maintained the same meaning or importance.

## Geographic distribution



Map Showing ancient Tulu kingdom of Alva Kheda

According to [Malayalam](#) works like [Keralolpathi](#) and [Sangam literature](#) in [Tamil](#), the region stretching from the [Chandragiri river](#), now part of the [Kasaragod district](#), Kerala, to [Gokarna](#), now part of [Uttara Kannada](#) district of Karnataka, was ruled by the [Alupas](#) and was known as Alva Kheda. This Kingdom was the Homeland of Tulu speaking people. However the present day Tulu linguistic majority area is confined to the region of [Tulu Nadu](#), which comprises the

districts of part of [Dakshina Kannada](#) and [Udupi](#) in the Indian state of [Karnataka](#) and the northern part of [Kasaragod district](#) of Kerala up to the river Payaswani also known as Chandragiri.<sup>[28]</sup> The cities of [Mangalore](#), [Udupi](#) and [Kasaragod](#) being the cultural centres of Tulu culture.

[Tuluvas](#) have a saying: "Oorudu nanji aanda paardh badkodu" . A loose translation would be: "If it's tough at home; run away and survive". Tuluvas are true to this character and have migrated to other places in great numbers. Early migration was to neighbouring regions like Malabar (now Kerala), Mysore kingdom, Madras Presidency ( Tamil Nadu now - areas like salem, attur, chinnasalem, thiruvannamalai, villupuram, vellore, chennai and perambalur). The large scale migration of Tulu speaking people from undivided [dakshina Kannada](#) district to other provinces (regions) of India happened during World War I, but there is no concrete materialistic evidence to prove.

The reason being rationing of food grains by British who were ruling India then and spread of communicable diseases. The next wave of emigration was during World War II, now they settled in interior parts of Karnataka, coastal [Andhra Pradesh](#) and also far off cities like Mumbai and Chennai. They mostly ran restaurants serving [Udupi cuisine](#). [Mumbai](#) and [Thane](#) in Maharashtra state has a sizable population of [Tuluvas](#). Even today Tulu is widely spoken in the Dakshina Kannada, partially in [Udupi district](#) of Karnataka state and to some extent in Kasaragod of Kerala. Efforts are also being made to include Tulu in the list of [Official languages of India](#).<sup>[29]</sup> As a whole, Tulu is largely contained to the southern part of India. The Indian state of Karnataka is where the language seems to thrive in the present day. Some of the major cities within the Tulu culture include Kasaragod and Mangalore. [1] Speakers of the language have reflected interest in spreading to more modern nations such as the United States.

## Writing system

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Tigalari Script.

*Main articles: [Tigalari alphabet](#) and [Kannada alphabet](#)*

The various historical inscriptions of Tulu found around Barkur and Kundapura are in the Tigalari script. The [Kannada script](#) has become contemporary script for the Tulu language gradually. All contemporary works and literature are done in the Kannada script. Historically, Brahmins of [Tulu Nadu](#) and [Havyaka Brahmins](#) used the [Tigalari](#) script to write [Vedas](#) and other [Sanskrit](#) works. The Tigalari script is descended from the [Brahmi](#) through the [Grantha](#) script. It is a sister script of the [Malayalam script](#). However, very few works written in vernacular languages like Kannada and Tulu are available. Hence, the Tigalari script was employed by Tulu Brahmins to write Tulu and Kannada languages apart from the Kannada script. The National Mission for Manuscripts has conducted several workshops on this script with the help of a scholar, Keladi Gunda Jois. In the 18th century, the use of the Kannada script for writing Tulu and non-availability of print in the Tigalari script contributed to the marginalization of the Tigalari script. Currently, the script is studied by few scholars and manuscriptologists for research and religious purposes. Although its contents is largely derived from the Kannada language, there is proof that Tulu may have been before others in the Dravidian family. The [Kannada script](#) has become the contemporary script for the Tulu language gradually. All contemporary works and literature are done in the Kannada script.

## Dialects

Tulu language has four dialects, which are broadly similar, with slight variations.

The four dialects are:

1. Common Tulu:<sup>[30]</sup> Spoken by the majority includes the Mogaveera, Bunts, Billava, Kulala Devadiga, Jogi communities and others. This is the dialect of commerce, trade and entertainment and is mainly used for inter-community communication. It is further subdivided into seven groups:
  1. Central Tulu: Spoken in Mangalore.
  2. Northwest Tulu: Spoken in Udupi.
  3. Northeast Tulu: Spoken in Karkala and Belthangady.
  4. Southwest Tulu: Spoken in Manjeshwar and Kasaragod, known as Kasaragod Tulu influencing Malayalam.
  5. Southcentral Tulu: Spoken in Bantwal,
  6. Southeast Tulu: Spoken in Puttur Sullia.
  7. Southern Tulu: Spoken in South of Kasaragod and Payaswini (Chandragiri) river influencing Malayalam known as Thenkaayi Tulu.
2. Brahmin Tulu:<sup>[30]</sup> Spoken by the Tulu Brahmins who are subdivided into Shivalli Brahmins, Sthanika Brahmins and Tuluva Hebbar. It is slightly influenced by Sanskrit.
3. Jain Dialect:<sup>[31]</sup> Spoken by the Tulu Jains. It is a dialect where the initial letters 'T' and 'S' have been replaced by the letter 'H'. For example, the word *Tare* is pronounced as *Hare*, *Saadi* is pronounced as *Haadi*.
4. Girijan Dialect:<sup>[31]</sup> Spoken by the Koraga, Mansa, other Girijans and Tribal classes.
5. There are numerous variations and dialects of the Tulu language. There's no official script for the language which allows for substantial room in variation and personalizing. Malayalam was the script that was used to help write the Tulu language. However, recent studies show that this script may have been designed based off an original Tulu script that's yet to be found. Of the five Dravidian languages, Tulu is considered one of the

oldest as more pieces from its history are being discovered. The different dialects can be based off the location within northern and southern parts of Karnataka. [1]

## Spoken characteristics

### Phonology[edit]

Five short and five long vowels (*a*, *ā*, *e*, *ē*, *u*, *ū*, *i*, *ī*, *o*, *ō*) are common in [Dravidian languages](#). Like [Kodava Takk](#) (and also like [Konkani](#) and [Sinhala](#)), Tulu also has an [ɛ]- or [æ]-like vowel, generally occurring word-finally. [Kannada script](#) does not have a symbol to specifically represent this vowel, which is often written as a normal *e*.<sup>[32]</sup> For example, the first person singular form and the third person singular masculine form of a verb are spelled identically in all tenses, both ending in *e*, but are pronounced differently: the terminating *e* in the former sounds nearly like 'a' in the English word 'man' (ಮಲ್ಲುವೆ *maḷpuve* /maḷpuvæ/, "I make"), while that in the latter like 'e' in 'men' (ಮಲ್ಲುವೆ *maḷpuve* /maḷpuve/, "he makes").<sup>[33]</sup> Paniyadi in his 1932 grammar used a special vowel sign to denote Tulu /ɛ/ in the Kannada script: according to Bhat, he used two *telakattus* for this purpose (usually, a *telakattu* means the crest that a Kannada character like ಕ, ತ, ನ has), and the same convention was adopted by Upadhyaya in his 1988 Tulu Lexicon.<sup>[32]</sup> The long counterpart of this vowel occurs in some words.<sup>[34]</sup> In all dialects, the pair /e/ and /ɛ/ contrasts.<sup>[34]</sup>

Additionally, like [Kodava Takk](#) and [Toda](#), and like [Malayalam](#) *saṁvṛtōkāram*, Tulu has an [ʊ]-like vowel (or [schwa](#) /ə/) as a [phoneme](#), which is [romanized](#) as *ũ* (ISO), *u*, or *u̇*. Both J. Brigel and A. Männer say that it is pronounced like *e* in the French *je*. Bhat describes this phoneme as /ʊ/. However, if it is like Malayalam "half-u", [ə] or [ɨ] may be a better description. In the Kannada script, Brigel and Männer used a [virama](#) (halant), ೆ, to denote this

vowel. Bhat says a *telakaṭṭu* is used for this purpose, but apparently he too means a virama.<sup>[35]</sup>

### Vowels

	<u>Front</u>		<u>Back</u>			
			<u>Rounded</u>		Unrounded	
	<u>Short</u>	Long	Short	Long	Short	Long
<u>Close</u>	i	iː	u	uː	ɯ (ə)	
<u>Mid</u>	e	eː	o	oː		
<u>Open</u>	ɛ (æ)	ɛː (æː)	ɒ	ɒː		

The following are consonant phonemes in Tulu:

### Consonants

		<u>Labial</u>	<u>Dental</u>	<u>Retroflex</u>	<u>Palatal</u>	<u>Velar</u>
<u>Plosive</u>	<u>Voiceless</u>	p	t	ʈ	c (tʃ)	k
	<u>Voiced</u>	b	d	ɖ	ɟ (dʒ)	g

<u>Fricative</u>		s		ç (ʃ)	
<u>Nasal</u>	m	n	ɳ	ɲ	ŋ
<u>Approximant</u>	v			j	
<u>Lateral</u>		l	(ɭ)		
<u>Tap</u>		ɾ			

The contrast between /l/ and /ɭ/ is preserved in the South Common dialect and in the Brahmin dialect, but is lost in several dialects.<sup>[34]</sup> Additionally, the Brahmin dialect has /ç/ and /h/. Aspirated consonants are sometimes used in the Brahmin dialect, but are not phonemic.<sup>[34]</sup> In the Koraga and Holeya dialects, s /s/ and ś /ʃ/ merge with c /tʃ/ (the Koraga dialect of the Tulu language is different from the Koraga language).<sup>[34]</sup> Word-initial consonant clusters are rare and occur mainly in Sanskrit loanwords.<sup>[34]</sup> As noted in 'Dialects/Varieties', the Tulu alphabet resembles the Malayalam script in many ways. It is also similar to many characters found in the Tigalari alphabet. This is from the same region in the state of Karnataka. The Tigilari and Kannada alphabets include a stress on vowels with "a" and "o"sounds. [1] Other vowels include sounds such as "au" "am" and "ah". Numerous consonants have their own origin from the Dravidian languages like "kha" "gha" "dha" and "jha". These are derived from the Tigalari alphabet.

### Morphology[[edit](#)]

Tulu has five parts of speech: nouns (substantives and adjectives), pronouns, numerals, verbs, and particles.<sup>[36]</sup>

Substantives have three grammatical genders (masculine, feminine, and neuter), two numbers (singular and plural), and eight cases (nominative, genitive, dative, accusative, locative, ablative or instrumental, communicative, and vocative). According to Bhat, Tulu has two distinct locative cases. The communicative case is used with verbs like "tell", "speak", "ask", "beseech", "inquire", and denotes *at whom* a message, an inquiry, or a request is aimed, as in "I told *him*." or "I speak *to them*." It is also used to denote *relationship with whom* it is about, in a context like "I am on good terms *with him*." or "I have nothing *against him*."<sup>[37]</sup> Bhat calls it the sociative case. It is somewhat similar to the comitative case, but different in that it denotes communication or relationship, not physical companionship. The plural suffix is *-rũ*, *-ļu*, *-kuļu*, or *-āđļu*; as, *mēji* ("table"), *mējiļu* ("tables").<sup>[38]</sup> The nominative case is unmarked, while the remaining cases are expressed by different suffixes.

The following table shows the declension of a noun, based on Brigel and Bhat (ų used by Brigel and ւ used by Bhat are both shown as ũ for clarity): when two forms are given, the one in parentheses is by Bhat, and the other is by Brigel.<sup>[39][40]</sup> Some of these differences may be dialectal variations.

Declension of substantives: example *mara* ("a tree")

<u>Case</u>	<u>Singular</u>	Meanin g	Plural	Meanin g
<u>Nominative</u>	<i>mara</i>	a tree	<i>marokuļu</i> (marakulu)	trees
<u>Genitive</u>	<i>marata</i>	of a tree	<i>marokuļe</i> (marakulena)	of trees

<u>Dative</u>	<i>maroku</i> (marakũ)	to a tree	<i>marokuļegũ</i> (marakulegũ)	to trees
<u>Accusative</u>	<i>maronu</i> (maranũ)	a tree <u>(object)</u>	<i>marokuļenũ</i> (marakulenũ)	trees <u>(object)</u>
<u>Locative</u>	<i>maroṭu</i> (maraṭũ)	in a tree	<i>marokuļeḍũ</i> (marakuleḍũ)	in trees
Locative 2	— (maraṭε)	at or through a tree	— (marakuleḍε)	at or through trees
<u>Ablative</u>	<i>maroḍũdu</i> (maraðḍũ)	from, by, or through a tree	<i>marokuļeḍũdũ</i> (marakuleḍdũ)	from, by, or through trees
Communicative	<i>marāṭa</i>	to a tree	<i>marokuļeḍa</i> (marakuleḍa)	to trees
<u>Vocative</u>	<i>marā</i>	O tree!	<i>marokuļē</i> (marakulē)	O trees!

The personal pronouns are irregularly inflected: *yānũ* "I" becomes *yen-* in oblique cases.<sup>[41]</sup> Tulu makes the distinction between the inclusive and exclusive "we" (See Clusivity: Dravidian languages): *nama* "we (including you)" as opposed to *yenkuļu* "we (not including you)".<sup>[42]</sup> For verbs, this distinction

does not exist. The personal pronouns of the second person are *ī* (oblique: *nin-*) "you (singular)" and *nikuḷu* "you (plural)". Three genders are distinguished in the third person, as well as proximate and remote forms. For example, *imbe*"he (proximate)", *āye* "he (remote)". The suffix *-rŭ* makes a polite form of personal pronouns, as in *īrŭ* "you (respectfully)", *ārŭ* "he (remote; respectfully)".<sup>[42]</sup> **Postpositions** are used usually with a noun in the genitive case, as in *guḍde-da mittŭ* "on the hill".

Tulu verbs have three forms: **active**, **causative**, and **reflexive** (or middle voice).<sup>[43]</sup> They **conjugate** for **person**, number, gender, **tense** (present, past, **pluperfect**, future, and **future perfect**), **mood** (indicative, imperative, conditional, infinitive, potential, and subjunctive), and **polarity** (positive and negative).<sup>[44]</sup>

## Syntax

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Each sentence is composed of a subject and a predicate and every sentence is a full speech or thought in words. There is both singular and plural while being expressed in first through third person. There are several exceptions to each of these depending on the instance. For example: the verb has to be in a plural style if there are numerous nominatives within a sentence or of different genders that agree with the previous sentence. The verb may also be omitted in some sentences. Present tense and past tense may change and their perception.<sup>[5]</sup>

## Written literature

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The written literature of Tulu is not as large as the literature of other literary Dravidian languages such as Tamil.<sup>[45]</sup> Nevertheless, Tulu is one of only five literary Dravidian languages, the other four being **Tamil**, **Telugu**, **Kannada** and **Malayalam**. The earliest available Tulu literature that survives to this date is the Tulu translation of the great **Sanskrit** epic of **Mahabharata** called Mahabharato (ಮಹಾಭಾರತೊ). It was

written by *Arunabja* (1657 AD), a poet who lived in [Kodavur](#) near [Udupi](#)<sup>[46]</sup> around late 14th to early 15th century AD.<sup>[47]</sup> Other important literary works in Tulu are:

- [Devi Mahatmyam](#)'s (ಶ್ರೀ ದೇವಿ ಮಹಾತ್ಮೆ) 1200 AD - Tulu translation
- *Sri Bhagavata* (ಶ್ರೀ ಭಾಗವತೊ) 1626 AD - written by Vishnu Tunga
- *Kaveri* (1391 AD)

This script was mainly used to write religious and literary works in Sanskrit.<sup>[48][49]</sup> Even today the official script of the eight Tulu monasteries ([Ashta Mathas of Udupi](#)) founded by [Madhvacharya](#) in Udupi is Tulu.<sup>[50][51]</sup> The pontiffs of the monasteries write their names using this script when they are appointed.<sup>[51]</sup>

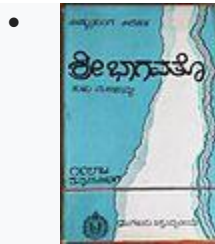
Modern-day Tulu literature is written using the Kannada script. *Mandara Ramayana* is the most notable piece of modern Tulu literature. Written by Mandara Keshava Bhatt, it received the Sahitya Academy award for best poetry.<sup>[52]</sup> *Madipu*, *Mogaveera*, *Saphala* and *Samparka* are popular Tulu periodicals published from Mangalore. The Tulu Sahitya Academy, established by the state government of Karnataka in 1994, as also the Kerala Tulu Academy established by the Indian State Government of Kerala in [Manjeshwaram](#) in 2007, are important governmental organisations that promote Tulu literature. Nevertheless, there are numerous organisations spread all over the world with significant Tulu-migrated populations that contribute to Tulu literature. Some notable contributors of Tulu literature are [Kayyar Kinhanna Rai](#), [M. K. Seetharam Kulal](#), Amruta Someshwara, B. A. Viveka Rai, Kedambadi Jattappa Rai, Venkataraja Puninchattaya, Paltadi Ramakrishna Achar, Dr. Sunitha M. Shetty, Dr. Vamana Nandavara, Sri. Balakrishna Shetty Polali.



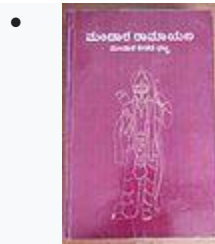
## One of the old Tulu works *Kaveri*



## One of the old Tulu works *Mahabharato*



## One of the old Tulu works *Shree Bhagavato*



## *Mandara Ramayana*

### Oral traditions

The oral traditions of Tulu are one of the major traditions that greatly show the finer aspects of the language. The following are various forms of Tulu oral tradition and literature.

- **Paddanas**: A form of oral **epic poem** sung in a highly stylised manner during the **Hindu** rituals of **Bhuta Kola** and **Nagaradhane**, which are peculiar to the

Tulu people. These Paddanas are mostly legends about gods or historical personalities among the people. The longest of them being [Siri Paddana](#), which is about a woman called Siri who shows strength and integrity during adverse times and in turn attains divinity. The Paddana greatly depicts the independent nature of the Tulu womenfolk. The entire Paddana was written down by [Finnish](#) scholar [Lauri Honko](#)<sup>[26]</sup> of the [University of Turku](#) and it falls four lines short of [Homer's Iliad](#).

- **Riddles:** They are another important aspect of Tulu oral traditions. These riddles are largely tongue twisting and mostly deal with kinship and agriculture.
- **[Bhajans](#):** Bhajans sung in numerous temples across the Tulu region are varied and are dedicated to various gods and goddesses. Most of these are of the Hindu tradition, others being [Jain](#). They are sung in both the [Carnatic](#) style as well a style similar to what is used in [Yakshagana](#).
- **Kabitol:** Songs sung during the cultivation of crops, the traditional occupation of the people. O Bele is considered the finest among them.

## Theatre



### A [Yakshagana](#) Artist

Theatre in the form of the traditional [Yakshagana](#), prevalent in coastal Karnataka and northern Kerala has greatly preserved the finer aspects of the Tulu language. Yakshagana which is conducted in Tulu is very popular among the

Tuluva people. It can also be seen as a form of temple art, as there are many Yakshagana groups that are attached to temples, for example that of [Kateel Durga Parameshwari Temple](#) as also the [Udupi Krishna Temple](#).

Presently, eight professional Yakshagana troupes perform Tulu-language Yakshagana<sup>[citation needed]</sup> not only during the Yakshagana season but also during the off-season in various places in Karnataka and outside.<sup>[citation needed]</sup> In [Mumbai](#), Tulu Yakshagana is very popular among the Tulu audiences. More than 2,000 Yakshagana artistes take part in the performance in various places in Mumbai annually.<sup>[citation needed]</sup> Notable performers include Kalladi Koraga Shetty, Pundur Venkatraja Puninchathaya, Guru Bannanje Sanjiva Suvarna and Pathala Venkatramana Bhat.

Tulu plays are among the major entertainment for admirers of art and culture in the [Tulu Nadu](#). Tulu plays, generally centered on the comic genre, are very popular in Mumbai and [Bangalore](#) outside [Tulu Nadu](#).<sup>[53]</sup>

## Tulu cinema

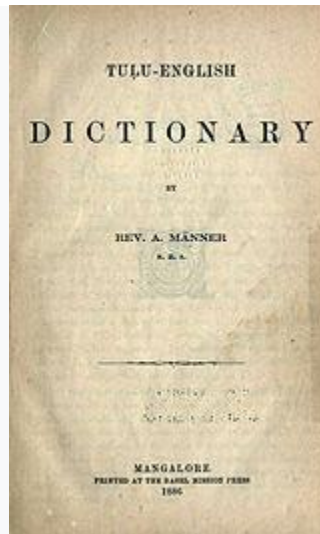
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*Main article:* [Tulu cinema](#)

The [Tulu cinema](#) industry is fairly small; it produces around five films annually. The first film, *Enna Thangadi*, was released in 1971. Usually these films are released in theatres across the [Tulu Nadu](#) region and on DVD.<sup>[54]</sup> The critically acclaimed film [Suddha](#) won the award for Best Indian Film at the [Osian's Cinefan Festival of Asian and Arab Cinema](#) in [New Delhi](#) in 2006.<sup>[55][56][57]</sup> As of 2015, [Oriyardori Asal](#) (2011) has been the most commercially successful Tulu film.<sup>[58]</sup> [Chaali Polilu](#) is the longest-running film in Tulu film history, as well as the highest-grossing film in the Tulu film industry. It has successfully completed 470 days at [PVR Cinemas](#) in Mangalore.<sup>[59]</sup> The 2014 film [Madime](#) was reported to be remade in Marathi, thereby becoming the first Tulu film to be remade in another language.<sup>[60]</sup> [Shutterdulai](#) was the first remake in Tulu cinema.<sup>[61]</sup> [Eregla Panodchi](#) is the second remake in Tulu cinemas. A suit for damages of Rs. 25

lakhs was filed against the makers of the Telugu film *Brahmotsavam* for copying the first 36 seconds of the song *A...lele...yereg madme* by Dr. Vamana Nandaavara found in the *Deepanali* CD composed for the Siri channel. <sup>[62][63]</sup> *Prajavani* reported that with its dubbing rights sold to Hindi for 21 lakhs, the 2018 movie *Umil* became the first Tulu movie to achieve the feat. <sup>[64]</sup> Ashwini Kotiyan (Chaya Harsha) became the first female director in the Tulu industry after directing and releasing her first movie *Namma Kudla*. <sup>[65]</sup> *Brahmashree Narayana Guruswamy* released on 2nd May 2014 was the 50th Tulu film. <sup>[66]</sup> *Panoda Bodcha* marked the 75th release anniversary of a Tulu film. <sup>[67]</sup> The 100th Tulu movie *Karne* was released on 16th November 2018. <sup>[68]</sup>

### Centres of Tulu study and research [\[edit\]](#)



The front cover of the Tulu dictionary published by Männer in 1886.

Tulu as a language continues to thrive in coastal [Karnataka](#) and [Kasaragod](#) in [Kerala](#). Tulu Sahitya Academy, <sup>[69]</sup> an institute established by the state government of Karnataka, has introduced Tulu as a language in schools around coastal [Karnataka](#), including Alva's High School, [Moodbidri](#); Dattanjaneya High School, Odiyoor; Ramakunjeshwara English-medium High School, Ramakunja; and Vani Composite Pre-University College, [Belthangady](#). Initially started in 16 schools, <sup>[70]</sup> the language is now

taught in over 33 schools, of which 30 are in Dakshina Kannada district. More than 1500 students have opted this language.<sup>[71]</sup>

Tulu is also taught as a language at the post graduate level in [Mangalore University](#), and there is a dedicated department for Tulu studies, Translation and Research at [Dravidian University](#)<sup>[72]</sup> in [Kuppam Andhra Pradesh](#). The Government Degree College<sup>[73]</sup> at Kasaragod in Kerala has also introduced a certificate course in Tulu for the academic year 2009-2010. It has also introduced Tulu as an optional subject in its Kannada post-graduation course. It has adopted syllabi from the books published by the Tulu Sahitya Academy.

German missionaries Revs. Kammerer and Männer were the first people to conduct research on the language. Rev. Krammer collected about 3,000 words and their meanings until he died. Later his work was carried on by Rev. Männer, who completed the research and published the first dictionary of the Tulu language in 1886 with the help of the then Madras government. The effort was incomplete, as it did not cover all aspects of the language. The Govinda Pai Research Centre at MGM College, [Udupi](#) started an 18-year Tulu lexicon project in the year 1979.<sup>[74]</sup>

Different [dialects](#), special vocabularies used for different occupational activities, rituals, and folk literature in the forms of [Paād-danāas](#) were included in this project. The Centre has also released a six-volume, trilingual, modestly priced Tulu-[Kannada-English](#) lexicon.<sup>[75]</sup> The Tulu [lexicon](#) was awarded the Gundert Award for the best [dictionary](#) in the country in 1996. In September 2011, the Academic Council of Mangalore University accepted a proposal, to allow the university and the colleges affiliated to it to offer certificates, diplomas and postgraduate diploma courses in Tulu, both in regular and correspondence modes

## Urdu literature

*Main article: [Urdu literature](#)*

Among other traditions, Urdu poetry is a fine example of linguistic and cultural synthesis. [Arab](#) and [Persian](#) vocabulary based on the Hindi language resulted in a vast and extremely beloved class of ghazal literature, usually written by Muslims in contexts ranging from romance and society to philosophy and Tassawuf (Sufism). Urdu soon became the court language of the Mughals and in its higher forms was once called the "[Kohinoor](#)" of Indian languages. It is surely the most refined, enriched, sophisticated and ripened language and literature, producing poets like, [Mir](#), [Ghalib](#), [Iqbal](#), [Zauq](#) and [Faiz](#). The poetry of Mohammed Iqbal invoked a spirit of freedom among the Muslims of India, thus contributing a pivotal role in the making of Pakistan.

In Urdu literature fiction has also flourished well. Umrao Jaan Ada of Mirza Hadi Ruswa is the first significant Urdu novel. Premchand is treated as father of modern Urdu fiction with his novel Godan and short stories like Kafan. The art of short story was further taken ahead by Manto, Bedi, Krishn Chander and a host of highly acclaimed writers. Urdu novel reached further heights in the 1960s with novels of [Qurratulain Haider](#) and Abdullah Hussain. Towards the end of the 20th century Urdu novel entered into a new phase with trend setter novel MAKAAAN of Paigham Afaqui. Urdu ghazal has also recently changed its colour with more and more penetration in and synchronization with modern and contemporary issues of life.

## In foreign languages

### Indian Persian literature

*Main article: [Persian literature](#)*

During the early Muslim period, Persian became the official language of the northern part of Indian subcontinent, used by most of the educated and the

government. The language had, from its earliest days in the 11th century AD, been imported to the subcontinent by various culturally Persianised [Central Asian Turkic](#) and [Afghan](#) dynasties.<sup>[27]</sup> Several Indians became major Persian poets later on, the most notable being [Amir Khusro](#) and, in more modern times, Muhammad Iqbal. Much of the older [Sanskrit](#) literature was also translated into Persian. For a time, it remained the court language of the [Mughals](#), soon to be replaced by Urdu. Persian still held its status, despite the spread of Urdu, well into the early years of the [British](#) rule in India. Most British officials had to learn Persian on coming to India and concluded their conversations in Persian. In 1837, however, the British, in an effort to expand their influence, made a government ruling to discontinue the use of Persian and commence the use of English instead. Thus started the decline of Persian as most of the subcontinent's official governmental language, a position to be taken up by the new language of the [British Raj](#), English. Many modern Indian languages still show signs of relatively heavy Persian influence, most notably Urdu and Hindi.

English literature from North East India

*Main article: [Literature from North East India](#)*

[English literature from North East India](#) refers to the body of work by English-language writers from [North-East India](#). [North-East India](#) is an under-represented region in many ways. The troubled political climate, the beautiful landscape and the confluence of various ethnic groups perhaps have given rise to a body of writing that is completely different from Indian English Literature.

## **Journalism in India**

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The first printing press arrived in India in the year 1556, through the efforts of Jesuit missionaries. It was brought from Portugal and installed at the [college of St. Paul in Goa](#). It was used mainly for printing religious literature like tracts, hymn books etc.

The first printed newspaper of India was in English, and was called Hicky's Bengal Gazette. It was edited and published by James Augustus Hicky, an ex-employee of the East India Company. The first issue of this newspaper came out in 1780 and carried only classified advertisements on its front page. It was a weekly newspaper and generally dealt with the arrival and departure of Europeans, timings of steamers, fashionable news from London, Paris and Vienna, and personal news. It attended to the needs of the small European community of Calcutta. Many other Anglo-Indian newspapers emerged after Hicky's pattern- such as John Bull, Calcutta Journal, Bengal Harkaru. In the year 1781, Hicky's Bengal Gazette was forced to close down after Hicky published a scandalous story about [Warren Hastings](#), the then Governor-General and his wife.

Later on, another type of newspaper emerged- Indo-Anglian papers. They were English newspapers run by Indians primarily for English educated elite Indians. The first newspaper of this type was *Bengal Gazette*, started in 1816 by Gangadhar Bhattacharya, a disciple of Raja Rammohan Roy. Rammohan Roy also began his famous Brahmanical Magazine, English fortnightly.

The early Indo-Anglian papers concentrated on drawing the attention of the British to the cultural and philosophical history of India. They did not openly attack social and political evils.

The first war of independence was fought from 1857 to 1859 in various parts of the country. Between 1860 and 1899, hundreds of newspapers came up demanding freedom of expression and criticizing the repressive measures taken by the British. Journalism played an important role in making educated Indians aware of their rights. Some newspapers of this period are *The Hindu* of Madras and *Amrit Bazaar Patrika* of Calcutta. Another significant factor was that during this period a large number of colleges imparting science and liberal arts education sprang up in the major towns of India.

***Digdarshan* (World Vision) was the first Indian language newspaper, a Bengali religious weekly started in Sehrampur by Christian missionaries. Based on the pattern of *Digdarshan*, Raja Rammohan Roy brought out Bengali and Urdu weeklies like *Bangadoota* and *Mirat-ul-Akhbar*. The newspaper with the greatest longevity in India is the first Gujarati newspaper- *Mumbai Samachar*, established in 1822. Some of the early Hindi publications were Oodunt Martand, Banaras Akhbar, Shimla Akhbar and Samayadant Martand, the first Hindi daily.**

**Mangalooru Samachar, published from Mangalore, was the first Kannada journal. Malayala Manorama, the second oldest newspaper in Kerala was started in 1890, and was the first newspaper to be published by a joint stock company formed solely for the purpose of publishing a newspaper. The first Marathi newspaper was Darpan- a bilingual fortnightly in English and Marathi, started by a professor of the Elphinstone College of Bombay. The first all Marathi journal was Mumbai Akhbar. During the early part of the 20th century, Marathi journalism played an important role in the freedom movement. Bal Gangadhar Tilak, a renowned freedom fighter started two powerful journals- Kesari and Maratha.**

**Despite the numerous columns and articles demanding political and social reforms, journalism during the 19th century had little impact on the Indian masses, due to widespread illiteracy and poverty.**

**In 1947, the major English newspaper in India were the Times of India (Bombay), Statesman (Calcutta), Hindu (Madras), Hindustan Times (New Delhi), Indian Express (Bombay & Madras) Amrita Bazaar Patrika (Calcutta). Of these, the Times of India, Statesman & Pioneer were under British ownership till 1964, when it came under a group of Indian business.**

**During the long struggle for India's Independence, the major English newspaper that served the national cause were the Hindu (1878), Amrita Bazaar Patrika (1868), & Hindustan Times (1924). Among the Indian language newspapers, the prominent ones were, Ananda bazaar Patrika (1922), Sakal (1931), Mumbai Samachar (1822), Malayala Manorama (1890) & Mathrubhumi (1930).**

During the 1950s 214 daily newspapers were published in the country. Out of these, 44 were English language dailies while the rest were published in various regional languages. This number rose to 2,856 dailies in 1990 with 209 English dailies.

There are four major publishing groups in India, each of which controls national and regional English-language and vernacular publications. They are the Times of India Group, the Indian Express Group, the Hindustan Times Group, and the Anandabazar Patrika Group. The Times of India is India's largest English-language daily, with a circulation of 656,000 published in six cities. The Indian Express, with a daily circulation of 519,000, is published in seventeen cities.

There also are seven other daily newspapers with circulations of between 134,000 and 477,000, all in English and all competitive with one another. Indian-language newspapers also enjoy large circulations but usually on a statewide or citywide basis. For example, the Malayalam-language daily Malayala Manorama circulates 673,000 copies in Kerala; the Hindi-language Dainik Jagran circulates widely in Uttar Pradesh and New Delhi, with 580,000 copies per day; Punjab Kesari, also published in Hindi and available throughout Punjab and New Delhi, has a daily circulation of 562,000; and the Anandabazar Patrika, published in Calcutta in Bengali, has a daily circulation of 435,000. There are also numerous smaller publications throughout the nation. The combined circulation of India's newspapers and periodicals is in the order of 60 million, published daily in more than ninety languages.

### **Journalism during the Emergency Period**

During the summer of 1975, as Indira Gandhi became increasingly threatened by the mounting criticisms of her government, she declared a state of emergency. The declaration of a national emergency lasted for about 19 months. The emergency was declared as a result of mounting political pressure exerted upon the government from opposing political parties which were striving to fight corruption, inflation and economic chaos in the country. Indira Gandhi's

**government, rather than taking this as a political challenge, resorted to declaring a national emergency and imprisoning the opposition party leaders, including all dissenting voices from the media.**

**Immediately she took control of the press, prohibiting their reporting of all domestic and international news. The government expelled several foreign correspondents (mainly American and British) and withdrew accreditation from more than 40 Indian reporters who normally covered the capital.**

**The fundamental rights of the Indian people were suspended, and strict controls were imposed on freedom of speech and press. According to the Right of Freedom-Article 19(1) of the Indian Constitution, Indians have the right (a) to freedom of speech and expression, (b) to assemble peacefully and without arms, (c) to form associations or unions, (d) to move freely across the length and breadth of the country, (e) to reside or settle in any part of India, (f) to own or dispose of property, and (g) to carry on any lawful trade or occupation.'**

**Unlike the American Constitution or others In which freedom of the press is mentioned as one of the fundamental rights, the Indian Constitution doesn't specifically mention freedom of the press. However, the fundamental Rights Clause of the Indian Constitution treats freedom of the press as an integral part of the larger "freedom of expression."**

**Indira Gandhi's government used the "security of the state" and "promotion of disaffection" as its defense for imposing strict control on the press. And with the airwaves already under government ownership, Indira Gandhi successfully controlled the mass communication system in India for over a year and a half.**

**During censorship, most of the nation's domestic dailies gave up the battle for press freedom. Their pages were "filled with fawning accounts of national events, flattering pictures of Gandhi and her ambitious son, and not coincidentally, lucrative government advertising." But two tough, prominent publishers of English language dailies, The Indian Express and The Statesman,**

fought courageously against Indira Gandhi's opposition of the Indian press. Despite some bold fights and stubborn stands taken up by these publishers, it was quite clear that Indira Gandhi had as strong a grip on the Indian press as she had on Indian politics, at least during the government-imposed emergency.

### **Methods of press control**

Like other dictators in history, Indira Gandhi's first attempt was to impose "thought control" on the populace. For her, this was to be effectuated not merely by controlling the Indian mass media but also by moulding the media to her own purpose. It has now become a well-known fact that during the emergency Indira Gandhi had a firm grip on the Indian mass media. This was especially true since radio and television in India are government owned and operated; for Indira, there was the simple matter of controlling the newspapers in order to achieve a total control of the mass media. She used at least three methods in manipulating the newspapers:

- 1. allocation of government advertising;**
- 2. shotgun merger of the news agencies; and**
- 3. use of fear-arousal techniques on newspaper publishers, journalists and individual shareholders.**

The Indian newspapers depend a great deal on governmental advertising; without such revenues, it would be difficult for many Indian newspapers to stay in business. Unfortunately, this has kept many of them vulnerable to government manipulation. The large-scale possibility of such manipulation, however, was not fully demonstrated until Indira Gandhi's government decided to take advantage of this unique circumstance. In the beginning of censorship, when a few leading newspapers such as The Indian Express and The Statesman refused to abide the governmental censorship, the government withdrew its advertising support from these newspapers. Later on, this type of financial castigation was used on several other rebellious newspapers.

**The second and perhaps more profound way of manipulating the news flow resulted from the governmental decision to bring about a shot-gun merger of the four privately owned Indian news agencies; the main purpose behind this merger was to alter the management and control of the Indian news agencies and thus to control much of the content of the leading newspapers. Since these agencies had been acting as the gatekeepers of information, it was essential for Indira Gandhi and her Information and Broadcasting Minister, Mr. V.C. Shukla, to control the gatekeepers. To effect such a merger, the government carried through various successful tactics. First of all, pressure was put on the members of boards of these agencies. Then the financial squeeze was applied to the agencies themselves by withholding governmental subsidy. Thirdly, the government introduced the threat of cutting-off the teleprinter services, the lifelines of a news agency. For example, the government-owned Post and Telegraph Department was ordered to impose a suspension of services to the United News of India if it resisted the merger. The manipulation of these four news agencies was so effective that hardly a voice was raised to resist the governmental perfidy. Soon after this, Shukla reported to the Indian parliament that these four news agencies accepted the merger "voluntarily."**

**A third and an equally effective method applied by Indira Gandhi was to use fear-arousal techniques on the newspaper publishers, editors, reporters and shareholders. Such techniques were imposed by making false charges with regard to tax arrears, possible reductions in newsprint quotas and imprisonment of publishers.**