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# Inter-Relationship of Indian Knowledge System, Culture and Music: A Historical Study

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**ABSTRACT:** India is a land of rich culture and heritage. Since the beginning of our civilization, music, dance and drama have been an integral aspect of our culture. Initially, these art forms were used as a medium of propagation for religion and social reforms. They were also incorporated specially to gain popularity.

From the Vedic era to the medieval period, the performing arts remained an important source of educating the masses. Chanting of Vedic hymns

(HIM-S) with prescribed pitch and accent, which are still a part of religious rituals. Culture plays an important role in the development of any nation; it represents a set of shared attitudes, values, goals and practices. Culture and creativity manifest themselves in almost all economic, social and other activities. A country as diverse as India is symbolized by the plurality of its culture. India has one of the world's largest collections of songs, music, dance, theatre, folk traditions, performing arts, paintings and writings.

**KEYWORDS**-inter-relationship, knowledge, culture, music, India

## I. INTRODUCTION

“Art is an aesthetic expression of human emotions. these human emotions, are known as ‘RASA’. It signifies the ultimate satisfaction of ‘Aanand’ (Pleasure). Human emotions can be categorized into nine sub-headings or ‘Navras’. Thus the intellectual mind merges with the artistic streak, giving birth to art. Some of these are expressed through live performances and others through visual arts.[1]

Lets understand the Performing arts and their development through various stages

The tradition of Indian Classical dance & music is ancient like the flow of the river Ganga, from the Vedas (Upanisads) to contemporary time. [9,10]In Indian tradition, dance and music have been used to express devotion. They form an integral part of the socio-religious rituals and festivities, to the extent that Bharatmuni's Natya Shastra (third century AD) has enjoyed the status of being the fifth Veda. Great Indian poet Kalidas mentions in Meghaduta that the Mahakal temple in Ujjain resounded with the sound of the ankle bells of the dancing girls. Also, according to an Arab traveller Ibn-al-Athir, (during the 10th century), “three hundred musicians and five hundred dancing-girls were attached to the temple of Som nath at the time of the invasion of Mahmud Ghaznavi.

Several of the Puranas; Matsya Purana, Kurma Purana, Bhagwat Purana and Shiva Purana – recommended that arrangement should be made to enlist the services of singing and dancing girls to provide vocal and instrumental music and dance at the time of divine services. The oldest archaeological evidence of dance exists in the form of pictures and sculptures dating from about 2500 B.C.As it can be closely linked with religion and ritual dances that are mentioned in the Vedas.

Sangeet Ratnakara written by Sarangdeva in the 13th century mentions 264 ragas. A variety of string and wind instruments were invented over the period of time. Many rulers patronised music & dance. The Gupta monarch Samudra Gupta was himself an accomplished musician. In some of his coins, he is shown playing on the Veena.

Similarly in the medieval period the Sufi and Bhakti saints encouraged music.... Qawwalis were sung in Sufi Khanqahs & Shrines and devotional music like Kirtan and Bhajan became popular with the Bhakti Saints. Names of Kabir, Mira bai, Surdas, Tulsidas, Vidyapati are closely associated with religious music. Many scholars have invented many instruments & ragas. Great scholars like Amir Khusraw contributed equally to the promotion of music. Kitabe Navras written by Ibrahim Adil Shah II during the seventeenth century is a collection of songs in praise of Hindu deities as well as Muslim saints.



The living traditions of Indo-Persian culture in Hindustani music and dance developed through Silk Road between 11th centuries to 19th centuries has created an amalgamated heritage. Kings, Nawabs, Wazirs, brought with them their Persianised culture which blended beautifully with the already highly-developed culture of Hindu India. This synthesis resulted in remarkably enriched forms of Music, dance, poetry, drama, language and celebrated Indo-Iranian “Ganga-Jamuni” Tehzeeb.

There were many famous musicians of Mughal’s court, the patronage given to these artists by the ancient and medieval rulers have been instrumental in keeping the traditions alive. The great musician Tansen, was a vocalist and instrumentalist at the court of Akbar in the 15th Century. Descendants of Tansen founded a tradition upon which modern Indian classical music is based upon.[7,8]

#### DANCES OF INDIA

Both dance and music, collectively known as Sangit, became connected with Drama. Like Indian music and dance has also developed a rich classical tradition. It has a great power of expression and emotions while telling a story. In India, the art of dancing may be traced back to the Harappan culture. The figure of Lord Shiva as Nataraja represents the creation and destruction of the cosmic cycle. The popular image of Shiva in the Form of Nataraja clearly shows the popularity of dance form on the Indian people. In fact classical dance forms like:

Kathak, from Uttar Pradesh.

Bharatanatyam, from Tamil Nadu

Kuchipudi, from Andhra Pradesh

Odissi, from Odisha.

Sattriya, from Assam.

Manipuri, from Manipur.

Kathakali and Mohiniyattam, from Kerala are an important part of our cultural heritage

Gradually dances came to be divided as folk and classical. The classical form of dance was performed in temples as well as in royal courts. The dance in temples had a religious objective whereas in courts it was used purely for entertainment. In both the cases, the artists devoted to this art form, found it no less than praying to God.

In southern India Bharatanatyam and Mohiniattam(dance forms) developed as an important aspect of the rituals in temples. Yakshagana, a form of Kathakali in Kerala, tells us stories of Ramayana and Mahabharata whereas Kathak and Manipuri are mostly related to the stories of Krishna and his leela (exploits). Performance of Odissi is related to the worship of Lord Jagannath. Though the Krishna leela and the stories related to Lord Shiva was the theme of Kathak, this dance came to be performed in royal courts in medieval times. In the medieval period Kathak dance form was promoted by the Muslim rulers. Apart from Kuchipudi and Manipuri, the basic feature of the Indian classical tradition is the solo dance. Taking an overarching view, one standing feature of the dances is the character of improvisation in performance and applies to both rhythmic patterns and mimetic elaborations.

With the first period of Muslim rule in India in the 1200's, music became split into the northern tradition of Hindustani music and the southern tradition of Karnatak music. The most outstanding composer-musicians of Karnatak music were a group of three musicians called the Trinity-Shyama Shastri, Tyagaraja, and Muthuswami Dikshitar. In the south, temples, ‘courts’ and other parts of the building provided an important stage for all dancers and musicians. In the medieval period, the south remained very rigid with the rules of dances that were imbibed from ancient Sanskrit texts. It became a seat of learning and institutions of dance emerge first in the southern region.[5,6]

Institutions have opened up giving opportunities to many younger students. Performances which were earlier limited to a privileged few have now been thrown open to the public and can be viewed by thousands of art lovers throughout the country. Schools, Universities have departments of Dance & music like; Indira Kala Vishwa Vidyalaya of Khairagarh, Gandharva Maha Vidyalaya, Bhatkhande university of Lucknow, Kathak Kendra, Kalashetra and many institutes are all



propagating performing arts in their own ways. The different course has been introduced by the institutions for its students and the syllabus has been well structured. Music conferences, Baithaks, lecture demonstrations are all spreading the different art forms to corners of India.

Many cultural NGOs have worked to bring about a rapport and bondage with artists and the modern generation and creating the audience for our classical dance forms in mass and educational institutes. Students get a brief taste of the dance & music forms by way of lecture-demonstrations, simple workshops and interactions through the masters and established artists.

Abroad based Masters/ Artists have also flourished and different performing arts institutions started by Pt. Ravi Shankar ji, Ustad Ali Akbar Khan sahib, Ustad Alla Rakkha ji etc. are prestigious teaching centres for foreigners. Many foreign universities also have facilities of art forms giving degrees and diplomas to students. All over the world Indian artists are invited to perform and participate in various festivals and occasions. In the last few decades the status of dance as well as its performers has changed. Young people have started learning dance to enrich their personal qualities.

#### The soul of Indian Music

The soul of Hindustani Sangeet (Music, instrument and dance) is Spiritual communication of the self to the Almighty. The dancers and musicians convey the emotional force of composition through the language of their medium of communication which is their own specialisation.

#### Guru Shishya Parampara

The gharanas function in Guru Shishya Parampara, that is, disciples learning under a particular guru, transmitting his musical knowledge and style, will belong to the same gharana. Indian traditional dance styles are more than two thousand years old and there arises the need to create awareness and interest in the minds of younger generation, so that they are able to enjoy classical dance learning and performances in the real sense of the term keeping our age-old tradition and culture intact.

The modern guru-shishya relationship is an INTER MING LING of the traditional Gurukul system and the modern teacher-student relationship. It is constantly changing by inventing new methods of teaching, innovative choreographies, differently interpreting our mythological stories but trying our best to follow the tradition and unquestioning respect that existed in the traditional Gurukul system. In India, the concept [3,4]of guru-shishya has survived despite all the modernizing mechanisms. The modern Guru - Shishya trend is yet to find its balance in the space between tradition and modernity that Indian dance is currently undergoing.

In traditional Gurukul system the students spent one to one training, an extensive amount of time, with the guru, left every other aspect of their lives behind. The students dedicated their entire time to the art which was not just for months or an year but for decades. One can also see it as pure meditation. They learnt other art to enhance their creativity, understanding and practice of dance.

Since the 1930s the need to educate and nurture traditional Indian classical dance led to the establishment of various dance institutes that resulted in traditional teachers leaving their small town and coming to teach in big cities. This took away the role of the Gurukul system from the one-to-one method of dance training to group lessons.

#### The Gharana System

Without mentioning of Gharana, Guru Shishya Parampara seems incomplete. Different Gharanas are like different flowers and each flower has its own fragrance & excellence. Gharanas are the school of thoughts and each of them have a different vision for the aesthetic production. A Gharana needs a continuity of at least three generations.

Unlike the West where the dance and the music are written heritage, the Indian performing art also includes oral understanding and is a flowing tradition. Every nuance imbibed/ interpreted by individuals is different and the signature of an artist is to contribute to the flow of the tradition making it relevant for the contemporary time and audience.



## II. DISCUSSION

“We owe a lot to the ancient Indians, teaching us how to count. Without which most modern scientific discoveries would have been impossible” ~ Albert Einstein

Indian civilisation has accorded immense importance to knowledge — its amazingly vast body of intellectual texts, the world’s largest collection of manuscripts, its attested tradition of texts, thinkers, and schools in so many domains of knowledge. In *Srimad Bhagavad Gita*, 4.33,37-38, Lord Krishna tells Arjuna that knowledge is the great purifier and liberator of the self. India’s knowledge tradition is ancient and uninterrupted like the flow of the river Ganga, from the Vedas (Upanishads) to Sri Aurobindo, knowledge has been at the centre of all inquiry.

The entire body of organised knowledge is divided into two sets in the *Mundakopanisad* — *pars vidya* and *apara vidya* (*Mundakopanisad*, 1.1.4), knowledge of the ultimate principle, *paramatma* or *Brahman* i.e., the metaphysical domain, and knowledge that is secondary to how one grasps *aksara-Brahman* i.e., worldly knowledge. Accordingly, a distinction is made between *jnana* and *vijnana*, the knowledge of facts of the perceptible world. Over time, knowledge of different domains has been institutionalised into disciplines, or *vidya* and *crafts*, or *kala*. Indian disciplinary formations include fields as diverse as philosophy, architecture, grammar, mathematics, astronomy, metrics, sociology (*dharmasastra*), economy and polity (*arthaśāstra*), ethics (*nitishastra*), geography, logic, military science, weaponry, agriculture, mining, trade and commerce, metallurgy, mining, shipbuilding, medicine, poetics, biology, and veterinary science. In each of these, a continuous and cumulative series of texts continues to be available despite the widespread loss and historically recorded destruction.

Tradition mentions 18 major *vidyas*, or theoretical disciplines; and 64 *kalas*, applied or vocational disciplines, *crafts*. The 18 *vidyas* are: the four Vedas, the four subsidiary Vedas (*Ayurveda* – medicine, *Dhanurveda* – weaponry, *Gandharvaveda* – music and *Silpa* – architecture), *Purana*, *Nyaya*, *Mimamsa*, *Dharmasastra* and *Vedanga*, the six auxiliary sciences, phonetics, grammar, metre, astronomy, [1,2,3]ritual, and philology — these formed the basis of the 18 sciences in ancient India. As far as the applied sciences are concerned, there are competing enumerations of 64.[i]

The first thing to note is the constructivist dimension of Indian thought. At one time in its intellectual history, from 1000 BCE to almost CE 600, the Indian mind, it appears, was deeply immersed in empire-building, both of the *terra firma* and the *terra cognita*. Few cultures can show such wide-ranging, structured systems of ideas in almost all spheres of human life as witnessed in India during this phase. This led to the generation of a vast stock of ideas, which imprinted itself on the Indian mind making it naturally reflective and ideational.

The ancient Indian masters of politics – *Kautilya*, *Bhīṣma*, or *Vidura* – always followed the path of *realpolitik* over political ideologies. However, there were definite principles and theories upon which the foundation of the Classical Indian polity was based. The specific *vidya* or branch of Indian knowledge systems dedicated to the discussions of those principles, theories, and experience-based prescriptions was called *dandaniti*, the other three *vidyas* being *ānvīkṣikī*, *trayī*, and *vārtā*. This four-fold division is mentioned in *Kautilya’s Arthaśāstra* 1.2.1 (Kangle 1960). Each of the *vidyas* has one or more lineage of masters who have created multiple schools of thought, thus preserving, expanding, and proliferating the Indian knowledge systems. For *dandaniti*, the traditionally celebrated masters or *acaryas* are *Bṛhaspati*, *Śukra*, *Uśanas*, *Bhīṣma*, *Kauṭilya*, *Kāmandaka*, to name a few.

Among these masters, *Bhisma’s* teachings throughout the *Shanti Parva* and the *Anushasana Parva* of *Vyasa’s Mahābhārata* stand out as an exhaustive commentary on this unique paradigm of assimilating and practicing power, polity, politics, and administration. In the extent of its treatment of *dandaniti*, it is paralleled only by the *Arthaśāstra*. [ii]

It is now accepted that western criteria are not the sole benchmark by which other knowledge systems should be evaluated. While the term ‘traditional’ often implies ‘primitive’ or ‘outdated’, many of the traditional sciences and technologies were quite advanced [iii] even by present-day standards and better adapted to unique local conditions and needs than their ‘modern’ alternatives.



The United Nations defines ‘Traditional Knowledge Systems’ as:

“Traditional knowledge or local knowledge is a record of human achievement in comprehending the complexities of life and survival in often unfriendly environments. Traditional knowledge, which may be technical, social, organisational, or cultural was obtained as part of the great human experiment of survival and development.”[iv]

Laura Nader describes the purpose of studying Traditional Knowledge Systems (TKS): “The point is to open up people’s minds to other ways of looking and questioning, to change knowledge attitudes, to reframe the organisation of science — to formulate a way of thinking globally about traditions.”

Modern science perhaps dates to Newton’s times. But Traditional Knowledge Systems (TKS) date since more than 2 million years, when Homo habilis started making his tools and interacting with nature[v]. Since the dawn of history, different peoples have contributed to different branches of science and technology, often in a manner involving interactive contacts across cultures separated by large distances. This interactive influence is becoming clearer as the vast extent of global trade and cultural migration across vast distances is being recognised by researchers.

Not only in the field of dandaniti and rajadharma, the Indian civilisation also had a strong tradition of science and technology. Ancient India was a land of sages and seers as well as a land of scholars and scientists[vi]. Research has shown that from making the best steel in the world to teaching the world to count, India actively contributed to the field of science and technology centuries before modern laboratories were established. Many theories and techniques discovered by the ancient Indians have created and strengthened the fundamentals of modern science and technology. However, the vast and significant contributions made by the Indian sub-continent have been ignored. The British colonisers could never accept the fact that Indians were highly civilised even in the third millennium BCE when the British were still in a barbarian stage. Such acknowledgement would destroy the civilising mission of Europe that provided the intellectual justification for colonisation.

British Indologists did not study TKS, except to quietly document them as systems competing with their own and to facilitate the transfer of technology into Britain’s industrial revolution[vii]. What was found valuable was quickly appropriated, and its Indian manufacturers were forced out of business, and this was in many instances justified as civilising them. Meanwhile, a new history[2,3,4] of India was fabricated to ensure that present and future generations of mentally colonised people would believe in the inferiority of their ancient knowledge and the superiority of the western ‘modern’ knowledge. This has been called ‘Macaulayism’, named after Lord Macaulay, who successfully championed this colonial strategy from the 1830s.3

#### Arthaśāstra

Kautilya (also known as Chanakya or Vishnugupta) was the Chief Minister and the brain behind King Chandra Gupta Maurya (317-293 BCE), which led to consolidation of the Mauryan empire and ushered in the Golden Age of India. It also put an end to the threat by the successors of King Alexander. The strategy helped in uniting the whole Indian sub-continent and sowed the seeds for the concept of the Indian nation. The Mauryan Empire not only spread across the sub-continent but extended in the west till the Persian border and to Myanmar (erstwhile Burma) in the east. The strategy propounded by Kautilya was the treatise Arthaśāstra, a comprehensive compendium of the art of ruling a kingdom and defeating one’s enemies. Verse 1.1.19 states that “this work easy to learn and understand, precise in doctrine, sense and wordiness, has been composed by Kautilya” lays to rest doubts about the authorship of this treatise. Moreover, Kautilya states right at the beginning that Arthaśāstra is a compendium of similar treatises written by earlier teachers. Subsequent works like Kamandaka’s Nitisara, Dandin’s Dashakumaracharita, Vishakhadatta’s Mudrarakshasha, and Banabhatta’s Kadambari give credence to the traditional Arthaśāstra’s dating and authorship.[viii]

The Arthaśāstra was very influential in ancient India up to the 12th century CE, after which it faded away. The text, however, was rediscovered in 1904 by Dr R Shama Shastri and was published in English in 1915.[4,5,6]

Dr RP Kangle (Kangle 1960) in his study, “The Kautilya Arthaśāstra”, points out on the relevance of Kautilya in the modern era, “We still have the same distrust of one nation by another, the same pursuit of its interest by every nation tempered only by the considerations of expediency, the same effort to secure alliances with the same disregard of them in self-interest”. It is difficult to see how rivalry and the struggle for supremacy between nations can be avoided or how the teachings of Arthaśāstra based on these basic facts can ever become superfluous. Historically, neither the formation

of the League of Nations nor later the United Nations Organization has transformed the world as envisaged. Hence, the Arthaśāstra and its basic tenets would continue to remain relevant in the foreseeable future. [ix]

The Arthaśāstra is a vast compendium comprising 15 books, which are divided into 150 chapters, 180 sections and 6000 shlokas. The Sanskrit meaning of Arth is wealth, but Kautilya's meaning encompasses a much wider canvas. The wealth of a nation has two major pillars – its territory and its subjects. The treatise is essentially a treatise on the art of governance and covers all aspects required for a society to function internally, and as a nation-state in its relations externally. Thus, at the macro level, the topics covered a span from statecraft, war to diplomacy. At the other end of the spectrum, micromanagement of the state is also covered in detail, e.g., revenue sources and taxation, commodity prices and their taxes, standardisation of weights and measures, the organisation of the army, descriptions of forts and defences. Interestingly, there exists a very prominent mention of the Navy as it has mentioned the 'superintendent of ships' in Book II. Kautilya may have foreseen the importance of a seaborne force and a Navy.

Kautilya's treatise in many ways reflects the complexity of the present world. The problems of his times continue to exist, though in a more magnified manner. Heinrich Zimmer describes it aptly, "One feels inclined to bestow new and deep respect on the genius who at that early period recognised and elucidated the basic forces and situations that were to remain perennial in the human political field. The same style of Indian thought that invented the game of chess grasped with profound insight the rules[6,7,8] of this larger game of power. And these are rules that cannot be disregarded by anyone seriously preparing to enter the field of political action, whether for motives of rugged individualism or in order to take the world in his hands." [x] Kautilya wasn't just a strategist, he was a guru, a researcher, and an inspiring thought leader. He is among the foremost expert on leadership and good governance the world has known.

On military strategy, the principles enunciated by Kautilya are as relevant today as they were when they were written. He considered statecraft and military strategy to be inseparable and that warfare was an integral part of it. Military strategy has been dealt with extensively, covering various aspects of deceit, training, planning, to the conduct of actual warfare. The king is advised to assess the interests of the state before embarking on a campaign by considering eight crucial factors, which would ensure that the gains outweigh the losses. In addition to quantifiable parameters, these factors cautioned against the likelihood of revolts and rebellion in the rear, and on dangers like treachery during the campaign. Great importance was given to internal security and Kautilya emphasised that threats to national security must be eliminated at any cost. He reasoned that internal stability was essential for the economic well-being of the state.

To ensure internal and external security, Kautilya wanted a network of spies operating within the state, and in enemy states. He was among the initial proponents of intrigue, covert operations, and using diplomatic offensives as instruments of state policy. Detailed descriptions of espionage and counter-espionage activities set this work apart from any other political treatise. All these ideas are relevant and practiced even today.

Arthaśāstra laid down the prime responsibilities of a king – protection of the state from external aggression and expansion of its territory by conquest. To achieve these aims, he specified four types of warfare:

Mantrayuddha or war by counsel through the exercise of diplomacy. This option was to be exercised when the king was in a weaker position compared to his opponent.

Prakasayuddha or conventional warfare. This was to be used when the king is in an advantageous position.

Kutayuddha or concealed warfare, also known as guerrilla warfare. This warfare includes psychological warfare and activating agents [8,9,10] in the enemy camp.

Gudayuddha or clandestine war. As the name suggests, the aim is achieved through covert means. The state does not publicly display any signs of aggression but spreads propaganda and disinformation behind enemy lines through covert means. Roger Boesche has said in his book on Arthaśāstra that "silent war is a kind of fighting that no other thinker I know of has discussed".

For ensuring a successful military strategy, Kautilya has covered in detail the organisation and management of the army. Crucial to the success of the army, he emphasises the traits required by its leadership. Interestingly, he called for the army to function under civil supremacy and made the organisation function efficiently through smooth coordination between its components. Kautilya even went into such details as specifying 34 types of adversities that an army could

face. These remain largely relevant even today, as does the basic organisation he proposed, with modifications for incorporating modern-day challenges and technology.

Kautilya was a proponent of the Realist school of thought, which advised maximising power through political rather than military means. He believed in *realpolitik* and that ends justified the means, including the use of ruse, deceit, cunning and subterfuge. He justifies going to war by the natural enemy concept which states that if the enemy is not eliminated, the enemy will eliminate the state/king at some point in time.

Modern warfare is not restricted to the actual conflict alone. Rather, it encompasses the military, political, economic and diplomatic aspects. War or conflict has two distinct characteristics. One represents progress and change, and the other represents constancy and permanency. On one hand, the dynamics of progress and change depend much upon a commander's imagination, innovativeness, grasp of technology and complexity. While on the other, the *Arthaśāstra* is testimony to the constant and unchanging nature of war. Studies of military history show that certain features constantly recur; that certain relations between the type of action and success often produce similar results; that certain circumstances have time and again proved decisive. Past is the prologue of the future, underscores the relevance and significance of studies of military history such as propagated by the *Arthaśāstra* or other ancient texts. [xi]

Military strategy comprises statecraft, diplomacy, and warfare. Warfare comprises of two characteristics – one remains permanent over time, while the other keeps changing and evolving with progress and technology. The changing component also depends on the quality of leadership at any given time. The permanent characteristics of warfare are those which are studied through military history, which provides lessons for future warfare/situations. This brings out the relevance of ancient texts like *Arthaśāstra* in the current context. [10,11,12]

#### Status of Incorporation of Ancient Texts in the Armed Forces

The Indian Army has been at the forefront in this regard and has been studying the relevance of ancient scriptures to modern warfare. The Army War College, Mhow brought out a paper in 2016 titled, "Interpreting Ancient India's Strategic Military Culture", which took examples from different texts to correlate aspects of statecraft and warfare in ancient and present times. The study noted that "Indigenous strategic thoughts and art of war found in the *Arthaśāstra*, *Mahabharata* and other literature are not only organic to Indian psyche but are also relevant even in today's context".<sup>7</sup> The paper also listed other scriptures for study, like *Dhanurveda* – which talks about military strategy, tactics, organization, and training of defence personnel, military arrays, divisions of fighting, equipment, weapons etc. The paper also studied the evolution of military strategy in India and emphasized the information warfare strategy by Kautilya, the Indian art of war and foreign policy.

Another text mentioned in the paper was the *Manusmriti*, where Chapter 7 dealt with statecraft, organisation and function of the army, description of forts, and firearms in the *Shukraniti*, authored by sage Shukracharya; and the Puranas like *Agni Purana*, *Brahma Purana* and *Brahmanda Purana* which deal with diplomacy and warfare. [xii]

There has been a push towards "Indianisation" of the Indian military and at the Combined Commanders Conference held in Kevadia, Gujarat, in March 2021, Prime Minister Narendra Modi had stressed greater indigenisation in the national security apparatus, including in the doctrines and customs of the Armed Forces. [xiii]

Consequently, Headquarters Integrated Defence Staff sponsored a study, "Attributes of Ancient Indian Culture and Warfare Techniques and its incorporation in present-day strategic thinking and training" at the College of Defence Management (CDM), Hyderabad. The study focused on ancient Indian texts *Arthaśāstra*, *Bhagavad Gita* and *Thirukkural*, and it termed Kautilya's *Arthaśāstra* [12,13,14] a "treasure trove" for the Armed Forces. The study brought out that these texts were relevant in the present-day context concerning leadership, warfare, and strategic thinking. The study, published in 2021, recommended incorporating relevant teachings from ancient Indian texts such as Kautilya's *Arthaśāstra* and *Bhagavad Gita* into the current military training curriculum. The study has also suggested establishing an 'Indian Culture Study Forum' on the lines of those existing in Pakistan and China, for carrying out further research.

The study also recommended further study of ancient texts such as *Manusmriti*, *Nitisara* and *Mahabharata*, and to conduct periodic workshops and annual seminars on lessons from ancient Indian culture and texts for the Armed Forces. It proposed making CDM a Centre for Excellence in Indian Cultural Studies and to incorporate this knowledge as part of the formal training curriculum in military institutions.





More recently, the Chief of Army Staff (COAS) General MM Naravane, on 27 January 2022, while delivering the keynote address at the annual seminar on National Security at the College of Defence Management (CDM), emphasised using the vast repository of ancient knowledge available, which could enhance current strategic thinking. He stressed on the application of this knowledge in conjunction with an understanding of contemporary situations and battle-space architecture. This would aid in formulating more efficient solutions for resolving present-day challenges. He further pointed out that India must look for meeting its security concerns through realpolitik in the current geo-strategic environment. In this context, ancient Indian knowledge on statecraft and military strategy propounded millennia ago remains relevant even today. The General stressed about the need for indigenisation and atmanirbharta and said that this is equally relevant in our thought process, as it is for weapons and equipment. The requirement, therefore, is to develop Indian perspectives to meet our challenges, based on our ancient texts, moderated by current concepts. He further mentioned that the armed forces had taken up an exploratory project to examine the relevance of these texts to meet contemporary security challenges.[14,15,16]

China's contributions to the global knowledge pool are widely acknowledged. Arab scholars have ensured that the important role played by Islamic countries in the transmission of ideas and inventions to Europe is common knowledge. However, in the latter case, many discoveries made in ancient India are often depicted as being of Arab origin, though the Arabs only re-transmitted to Europe what they had learnt in India. Even post-Independence, such distortion of facts continues to prevail, negatively impacting appreciation of ancient Indian knowledge. To a large extent, India's intellectual elite continues to promote pre-colonial India as being feudalistic, superstitious, irrational and lacking scientific temper. This notion has led to an entrenched prejudice against our indigenous knowledge systems in contemporary society. A major reason for this prevalent notion is India's flawed education system, which has subverted the projection of ancient Indian knowledge and scientific achievements in its curricula. Thus, even when facts are presented, few in the west or amongst the elitist Indians, are willing to believe them, as stereotypes about India are deeply entrenched.<sup>3</sup>

The study of warfare in ancient Indian texts examines the permanent qualities of human nature, in the dynamic technological dimensions of military conflict. The question thus arises about Kautilya's relevance in the present. <sup>7</sup> He remains an exception in the ancient, as well as in the modern world, as being the sole strategist who was able to translate his tenets into practice, leading to the creation of a huge empire. The Arthaśāstra covers every topic required for running a country, most of them continuing to be relevant even today. Shiv Shankar Menon, former National Security Advisor, during a seminar by IDSA in 2013, had summed up the relevance of Arthaśāstra by stating, "The concepts and ways of thinking that the Arthaśāstra reveals is useful, because, in many ways, the world which we face today is similar to that in which Kautilya operated in when he built the Mauryan Empire to greatness.[15,16,17]

### III. RESULTS

INDIAN music is a very ancient art and has a three-thousand-year-old tradition behind it. This represents perhaps the longest unbroken record of any cultural tradition we know. Countries like China and Egypt have longer records of history and culture. The Catalogue Général des Antiquités Égyptiennes du Musée du Caire published recently by the Egyptian Government gives accurate descriptions and pictures of musical instruments 4000 years old, and indications of a musical notation which point to an art at a high stage of development. But somewhere in the history of Egypt, the link with this historic past is lost, and contemporary Egyptian music cannot be related to its past.

It is this continuity of growth that is the most remarkable thing about Indian music. Long before the Christian era it had developed not only definite laws of theory and practice, but even comprehensive theories of appreciation. The ancient pandits studied carefully the physical stimulants to aesthetic enjoyment. They analyzed the nature of emotion (Bhava); the conditions and the themes which produce the emotions (Vibhava); the visible signs and results of such emotion (Anubhava); and even the nature of the subconscious mind, the involuntary emotions (Satvabhava). Their methods were rational and, what is more, they put their conclusions to good practical use. The Greeks did this on a small scale. They realized, for instance, that the Doric mode was dignified and manly, and taught the Spartan boys nothing else. They were careful of the use of the Lydian mode which they thought voluptuous, licentious, and orgiastic. Strabo, the Greek philosopher, may have been thinking of this when he acknowledged the debt of Greek music to India.

The beginnings of Indian music are shrouded in mythology. We are told in the old legends that the seven notes of the scale and the primary rhythms were revealed by the god Vishnu himself, and it was believed that singing, playing, and dancing exemplified his various forms. Thus it was only natural that music should have grown and developed as an adjunct of religious worship and that India's temples should have been her great conservatories. To this day the orthodox Hindu musician thinks of his music as devotional.



From the study of ancient treatises on music which [17,18,19] have come down to us, such as Bharata's fourth-century Natya Sastra and Sarangadeva's thirteenth-century Sangita-Ratnakara, we know how little Indian classical music has changed since early times. To be sure, when the Muslims came down into India about the twelfth century they brought with them the subtle and highly developed melodic scales of the Persians, but this influence never became more than a superstructure on the robust body of Hindu music, and in South India, where the penetration of Islam was least, the traditional Dravidian forms retained their purity almost untouched.

Perhaps the most distinctive characteristic of Indian music — the quality that makes it at first sound so strange to the Western ear — is that it is purely melodic. By pure melody I mean melody that neither needs nor implies harmony. Harmony affects the structure of melody itself, and it has become almost impossible for the Westerner to conceive of melody without the implications, tacit or explicit, of a harmonic system.

#### IV. CONCLUSION

Indian melody, on the other hand, is made up of notes which are related purely by their continuity. If melody of this kind sounds exotic to the Western ear, it is probably because the West has lost the sense of pure melody and cannot take in melody neat, as it were. The Indian use of quarter tones is also relevant here. There is no such thing in Indian music as an exact quarter tone, such as those used by Alois Haba or Bloch. But Indian musicians do use in certain ragas sharps which are sharper than those of the diatonic scale and flats which are flatter. It is not the number of notes we use that is important. The important thing is how small an interval we can successfully employ.

The bases of Indian music are raga and tala. Perhaps the nearest English equivalent for raga is the term "mode." The Persian maqam is much the same thing. But our raga is a far more definite concept. In a raga not only are the notes used within the octave important but even the sequence in which they are used. The result is great strictness within great variety. According to a classification which dates from the seventeenth century there are seventy-two fully septatonic ragas. In all these the fifth is constant. Thirty-six have true fourths, thirty-six augmented fourths.

Then there are a number of derivative ragas, some pentatonic, some hexatonic. Some of these use five notes going up, but six or seven coming down the scale and vice versa. Consider now that this music is seldom written. Indian musicians, handing down the tradition from generation to generation, have developed such extraordinary powers of memory that they carry several hundreds of these ragas in their heads.[20]

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