

DICSEP 6

THE SIXTH DUBROVNIK INTERNATIONAL CONFERENCE
ON THE SANKRIT EPICS AND PURĀNAS

Programme and Abstracts



AUGUST 15-20, 2011 • DUBROVNIK, CROATIA

**THE SIXTH
DUBROVNIK INTERNATIONAL CONFERENCE
ON THE SANSKRIT EPICS AND PURĀṆAS
(DICSEP 6)**

August 15-20, 2011

DUBROVNIK, CROATIA

**Under the Auspices of
the Croatian Academy of Sciences and Arts**

PROGRAMME AND ABSTRACTS

Co-organizers

Department of Indology and Far Eastern Studies,
Faculty of Philosophy / Faculty of Humanities and Social Sciences,
University of Zagreb

Croatian Philosophical Society, Zagreb

Inter-University Centre, Dubrovnik

Centre for Advanced Academic Studies, Dubrovnik

2010 – 2011 AD

50 years of Indology in Croatia

Radoslav Katičić, founder of Indology in Croatia – 80th anniversary

*150 years of the Croatian Academy of Sciences and Arts
(Academia scientiarum et artium Slavorum Meridionalium)*

PROGRAMME

Monday, August 15

10 am – 11am

Opening addresses

REPRESENTATIVE OF THE INTERNATIONAL ORGANIZING BOARD
OF THE DICSEP

REPRESENTATIVE OF THE INTER-UNIVERSITY CENTRE

H. E. AMBASSADOR OF INDIA MR. PRADEEP SINGH

RADOSLAV KATIČIĆ, REPRESENTATIVE OF THE CROATIAN ACADEMY
OF SCIENCES AND ARTS

11.30 am – 1.30 pm

First session: Mahābhārata

CHAIR: JOHN BROCKINGTON

GREGORY BAILEY

On Discerning Ideological Concerns in Some of
Yudhiṣṭhira's dialogues

YAROSLAV VASSILKOV

The Mahābhārata in the Mirror of the līlās

KLARA GÖNC MOAČANIN

Nalopākhyāna revisited

5 pm – 7 pm

**Second session: Vedic or pre-/para-/post-Vedic religious or
theological background in Epic-Purāṇic Mythology**

CHAIR: BORIS OGUIBÉNINE

JOHANNES BRONKHORST

Sacrifice in the Mahābhārata and Beyond

ABHIJIT GHOSH

Vedic Substratum in Epic-Purāṇic Mythology

MISLAV JEŽIĆ

Kṛṣṇa Lifts Up Mount Govardhana: Historical and
Comparative Perspective

Tuesday, August 16

9am – 11 am

Third session: Mahābhārata

CHAIR: YAROSLAV VASSILKOV

IVAN ANDRIJANIĆ

Some remarks on Janaka circle in the Mokṣadharmaparvan

NATALIYA YANCHEVSKAYA

Wolf as a Guardian of the Netherworld in the Mahābhārata
and Beyond

SUDHA BERRY

The Himālaya in the Āraṇyakaparvan of the Mahābhārata

11.30 am – 1.30 pm

Fourth session: Rāmāyaṇa

CHAIR: RENATE SÖHNEN THIEME

GYUZEL STRELKOVA:

Rāmāyaṇa as a Source of Inspiration for Modern Hindī
Literature

SUNDARI SIDDHARTHA

Vālmiki's Hanumān is First and Foremost a „Management
Expert“

RAJNEESH MISHRA

Poetics of *Rāmāyaṇa* and Issues in Literary Theories

5 pm – 7 pm

Fifth session: Workshop - Automatic Text Processing

CHAIR: PETER SCHREINER

OLIVER HELLWIG

Automatic topos detection in Epic and Purāṇic literature

SVEN SELLMER

Formulas and Repetitions in the Mahābhārata

VANJA ŠTEFANEČ

Rule Based Approach to Computational Processing of
Sanskrit Epics

Wednesday, August 17

9 am – 11.40 am

Sixth session: Workshop - Bhārata and Mahābhārata

CHAIR: GREG BAILEY

ALF HILTEBEITEL

The Geography of the *Mahābhārata's Upākhyānas*

VISHWA ADLURI

The Vasu Narratives in the *Mahābhārata*: Some Lexical and Textual Issues

THENNILAPURAM MAHADEVAN

Śatasahasrīsamhitā: The Destiny of the *Mahābhārata*

WENDY J. PHILLIPS-RODRIGUEZ

A Few Stematological Remarks on the *Mahābhārata* Critical Edition

12.10 am – 1.30 pm

Seventh session: Purāṇas

CHAIR: HORST BRINKHAUS

CHRISTÈLE BAROIS

The Śaivite *Yoga* as Exposed in the *Vāyavīyasamhitā* (*Śivapurāṇa*)

VALDAS JASKŪNAS

Historizing Temple of *Sāndhāra* Type in the Purāṇas

5 pm – 7 pm

Eighth session: Intertextual Topics

CHAIR: ALF HILTEBEITEL

SIMON BRODBECK

Aśvatthāman's Jewel and the Śyāmāntaka in Lineal Perspective

NATALIA LIDOVA

The Cyclic Time and Cosmic Game: Yugas in the Mahābhārata and in the Nāṭyaśāstra

NICOLAS DEJENNE

The Dubious Grace of Being "Long-Lived". A Few Remarks on the Classical List of Seven Cīrajīvins

Thursday, August 18

Boat excursion to Koločep and Lopud

Friday, August 19

9 am – 11 am

Ninth session: Purāṇas

CHAIR: MARY BROCKINGTON

MCCOMAS TAYLOR

„As Our Wise People Say...“ – The Role of Sanskrit Verses in a Bhāgavat-saptāh, a Contemporary Vernacular Performance of the Bhāgavatapurāṇa

RENATE SÖHNEN THIEME

Jaina Tradition and the Bhāgavatapurāṇa

ANAND MISHRA

The analysis of the *Bhāgavata Purāṇa* by Vallabhācārya in his *Tattvārthadīpa Nibandha*

11.30 am – 1.30 pm

Tenth session: Purāṇas

CHAIR: JOHANNES BRONKHORST

HORST BRINKHAUS

Comparative Notes on the Harivaṃśa and the *Vāyuprokta
Brahmāṇḍapurāṇa*

CHRISTOPHE VIELLE

How did Paraśurāma come to raise Kerala: from epic to
regional purāṇas in the light of kāvyas and royal inscriptions

MADHAVI NARSALAY

Textual and Mythological Study of the *Reṇukāmāhātmya*
and the *Karavīramāhātmya*

5 pm – 7 pm

Eleventh session: Purāṇas

CHAIR: CHRISTOPHE VIELLE

DANIELLE FELLER

Epic Heroes have no Childhood

LEE YONGHYUN

The Niṣpannayogāvali of Abhayakaragupta in relation to
Purāṇas

SANTOSH KUMAR SHUKLA

Polity According to the Agni Purāṇa

Saturday, August 20

10 am – 12 am

**Twelfth session – Workshop: Genesis and History of the Sanskrit
Epic and Purāṇic Texts – specimens and arguments**

CONVENERS: GREGORY BAILEY AND MISLAV JEŽIĆ

Expected participation of John Brockington, Mary Brockington, Horst Brinkhaus, Johannes Bronkhorst, Oliver Hellwig, Alf Hiltebeitel, Peter Schreiner, Sven Sellmer, Renate Söhnen-Thieme, Przemysław Szczurek, Yaroslav Vassilkov, Christophe Vielle and others

12.30 – 1.30 pm

Arrangements for the proceedings of the conference, for the next DICSEP and the conclusion of the conference.

In the afternoon, ca 5 pm: Guided tour of the city of Dubrovnik

ABSTRACTS

VISHWA ADLURI

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The Vasu Narratives in the *Mahābhārata*: Some Lexical and Textual Issues

Two versions of the Vasu story occur in the *Ādiparvan* (1.57.1-1.57.34) and the *Nārāyaṇīya* (12.322, 12.323, and 12.324) of the *Śāntiparvan*. In these two versions, there are some common motifs such as friendship with Indra, but there are also certain differences such as the greater role played by Vāsudeva in the *Nārāyaṇīya* version. Scholars such as Oberlies (1997, 1998, 1999, 2008) have proposed that the *Nārāyaṇīya* version is older and reflects the historical development of the supremacy of Vāsudeva over Indra. But this picture does not explain the complexity of the theme of Vasu as it occurs in the *Mahābhārata*.

I propose a more nuanced approach combining:

(i) Text-historical criticism which clarifies the exact role of the friendship between Indra and Vasu, with special reference to the modification of the Hillebrandt/ Meyer (1937) model of Indra's function and his festival as argued by Kuiper (1979).

(ii) A lexical analysis surrounding the polysemy of the term “*vasu*,” (nominal, verbal and locative senses) with special reference to the Vedic and Upaniṣadic inter-textual references.

Additionally, I will consider the Vedic background to the eight Vasus in the *Mahābhārata*. Although Hillebrandt has argued that “A specific class of gods as the later literature knows them was only in the process of formation and is rarely encountered in the *Rgveda*” (1990: 413, n. 294), more recent scholarship suggests that the Vedic precedent is stronger than appears at first. I will collate data from the following RV hymns which invoke the Vasus: 1.31.3; 1.34.11; 1.45.1; 1.58.3; 1.94.13; 1.106.1-6; 1.120.7; 1.158.1; 1.163.2; 2.3.4; 2.27.11; 2.31.1; 2.34.9; 3.8.8; 3.20.5; 3.39.8; 3.49.4; 4.55.1; 5.41.9; 5.41.18; 5.49.5; 5.51.10; 5.55.7; 6.50.11; 6.62.8; 7.1.2; 7.5.6; 7.10.4; 7.33.7; 7.35.14; 7.38.3; 7.43.4; 7.47.2,4; 7.52.1; 7.56.17; 7.59.8; 7.76.2; 8.18.15,17; 8.27.9; 8.27.20; 8.35.1; 8.39.4; 8.90.15; 8.6.3; 9.67.27; 10.37.12; 10.48; 10.67.3-4,12; 10.77.6; 10.87.9; 10.98.1; 10.100.9; 10.110.3; 10.125.1; 10.126.8; 10.128.9; 10.150.1. Additional evidence for the Vasus as a discrete class of gods can be found in the *Bṛhadāraṇyaka Up.* (3.9.2-3); the AB., ŚB., and TS. also mention groups of gods such as the Maruts, Rudras, or the Ādityas with whom the Vasus are sometimes identified. Each of these groups is associated with a principal deity, as MacDonell notes (1897: 130). From these references, Indra appears to be related to the term “Vasu,” be it as a king or as a god, in complex ways.

(iii) A structural analysis of the myth of Vasu and the Vasus, taking into special consideration the fact that Bhīṣma himself is a Vasu and that Vyāsa, the epic’s traditional author, is descended from king Vasu via his daughter Satyawatī (1.57.33-75).

As an initial hypothesis, I propose that we have two versions that deal with very different constellations of themes. The first version, which occurs in the *Ādivaṃśāvararaṇaparvan* or the book of the “descent of first generations” is concerned with *pravṛtti* themes such as the *dharmā*, the well-ordered polity, the ideal king as a friend of Indra, the institution of the custom of Indra-poles, etc. Vasu is the head not just of the Kuru genealogy via Vyāsa but also the prototypical king. In the second version, however, *nivṛtti* themes such as rejection of sacrifice, emphasis on *ahiṃsa*, on worshipping Nārāyaṇa, and on an ascent beyond the gods predominate. Bailey has shown how *pravṛtti-nivṛtti* debates were important to understanding the history and

meaning of the epic (1983, 1985, 2003). I argue that the two Vasu narratives provide us further evidence of this thesis and illustrate the continuing evolution of the text.

IVAN ANDRIJANIĆ

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Some remarks on "Janaka circle" in the *Mokṣadharmā-parvan*

In this paper I would like to examine a group of chapters in *Mokṣadharmā-parvan* which are vaguely connected by some of their main protagonists (Janaka and his descendants), and by yogic and sāmṅhyaic character of their teaching. However, there are some other connecting elements because of which this thematic group protrudes in a way.

Two of its subgroups of *adhyāyas* closely observed are *Vasiṣṭha-Karālanaka-saṃvāda* (12.291-296) and *Yājñavalkya-Janaka-saṃvāda* (12.298-306) which are connected by *Janaka-anuśāsana* (12.297) and preceded on one side by two *adhyāyas* on Yoga and Sāmṅhya (*Yoga-vidhi* [12.289] and *Sāmṅhya-kathana* [12.290]) and followed on the other side by *Pañcaśikha-Janaka-saṃvāda* (12.307) and *Sulabhā-Janaka-saṃvāda* (12.308). Besides the circular composition of this segment and the character of its content which isolate the section from its surrounding to a certain extent, there are a few inner parallels connecting parts of the texts of *Vasiṣṭha-Karālanaka-saṃvāda* with *Yājñavalkya-Janaka-saṃvāda*. These will be closely observed in order to see if it is possible to get some picture of relative chronology of the texts and examine the complex nature of their compositional scheme.

As the textual segment of the Janaka circle presents some different forms of enumeration of *tattvas*, these will be compared on one side to each other in the chosen segment and on the other side they will be compared to the enumeration of *tattvas* in other parts of the *Mokṣadharmaparvan*. Further these can be observed in the context of *tattva* enumeration in some upaniṣads (*Kauṣītaki*, *Bṛhadāraṇyaka*, *Kaṭha*) and *BhG* which mentions the teaching of eight *prakṛtis* (*BhG* 7.4), described in *MBh* 12.203.26, 12.294.29 (*Vasiṣṭha-Karālanakasaṃvāda*) and 12.298.10 (*Yājñavalkya-Janaka-saṃvāda*). Specimens of the *tattva* enumeration can also be seen in texts like the *Buddhacarita*, *Caraka-saṃhitā* and other which can also be taken in account.

GREG BAILEY

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On Discerning Ideological Concerns in Some of Yudhiṣṭhira's Dialogues

In his provocative book on the ideology and culture of Greater Magadha Johannes Bronkhorst makes the following remark about an important sequence of chapters found at the beginning of the ŚP, which Fitzgerald in his translation of the first half of the ŚP has legitimately titled 'The Persuasion of Yudhiṣṭhira Part 1':

"The enumeration of Yudhiṣṭhira's temptations gave the author of this part of the text an occasion to show what he knew and understood of the religious ideology of Greater Magadha. If we are entitled to interpret the criticism directed against Yudhiṣṭhira's intention to leave the world as being, at least in part, a criticism of the new ideology with which the Brahmins were confronted, an analysis of the opening portion may shed light on the question how much the Brahmanical

authors of the text had understood of that other ideology, and how they wished to present it.” (p.98) Bronkhorst goes on to make some provocative statements about the sources of some of the ideas found in these chapters, suggesting some of them show a clear knowledge of Jainism. Elsewhere I have argued that MBh. 12, 18, 29-34 could be making critical allusions to Buddhist monks.

The aim of this paper is two-fold: 1) To provide a thorough classification of the different views being advanced, especially in Chs.7-19, in order to see if they can be located more precisely than hitherto has been done; 2) And to compare the arguments and themes found here with two other passages (3, 28-36; 14, 1-13) where a similar kind of discourse is found and where yet again Yudhiṣṭhira is under attack for his apparent vacillation, and where the disputants are the other Pāṇḍavas and Draupadi.

I also explore the question whether there is close continuity of ideas between these three sets of chapters or whether their content is more strongly defined by their immediate narrative context.

CHRISTÈLE BAROIS

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The Śaivite *yoga* as exposed in the *Vāyaviyaśaṃhitā* (*Śivapurāṇa*)

The *Vāyaviyaśaṃhitā* (VāSa) is a *śaṃhitā* of about five thousand *śloka*s pertaining to the *Śivapurāṇa*. It is divided into two sections (*bhāga*), the first comprising 35 chapters and the second 41 (in the Benares recension). It includes chapters dealing with cosmology and mythology, but most of the forty one chapters of the second section are devoted to philosophical speculations and to daily, occasional and optional rituals, which follow the basic principles of the Siddhānta school.

Following the ritual exposition of the *uttarabhāga*, three chapters dedicated to *yoga* give a complete exposure of the Śaivite *yoga* practices : VāSa II.37 (*yogagativarṇanam*), VāSa II.38 (*yogagatau vighnotpattivarṇanam*) and VāSa II.39 (*śaivayogavarṇanam*). These chapters, whose general frame is borrowed from the *Yogasūtra* of Patañjali, offer some striking Śaivite features.

After a close examination of their content, I will focus on the passage dealing with “sixty-four qualities”, *catuṣṣaṣṭiguṇas*, which is found after the enumeration and definition of the traditional six *upasargas*, symptoms of the arising of supernatural powers. The *Vāyavīyasamhitā*, of which the precise, coherent and closely argued developments is of great interest, give a detailed account of these sixty-four “qualities”, through which it is possible to trace the internal yogic process involved. This inquiry will be carried out with comparative references to *Līngapurāṇa* I.9 and *Skandapurāṇa*, *Māheśvarakhaṇḍa* (*Kaumārikākhaṇḍa*) I.II.55, in which this particular process is also described, beside few other texts which merely mention sixty-four “qualities”.

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The Himālaya in the Āraṇyakaparvan of the Mahābhārata

The Āraṇyakaparvan is one of the longest books of the Mahābhārata describing the first twelve years of the Pāṇḍavas spent in exile in the wilderness. In this wilderness of the imagination the Pāṇḍavas undertake austerities, trekking through the landscape in protracted pilgrimages, acquiring qualities that will be pivotal in the great battle that will follow.

The journeys undertaken by the Pāṇḍavas in the Āraṇyakaparvan (the mainly solitary journey of Arjuna and the communal journey of the rest of the Pāṇḍavas) are parabolas that start in urban Hastināpura, reach their respective apogees in the wild at the top of the Himālaya and end just before the entry into urban Matsya. The Pāṇḍavas start in the lowlands saddled with both attendants and wealth. As they travel north and over ever higher ground, they divest themselves of both people and possessions, conducting ever greater austerities in order to reach the highest ground in the Himālaya cleansed and primed for encounters with the Gods. It is only in this liminal space outside of society that the requisite divine encounters to acquire spiritual power and divine weapons can occur. Within the Āraṇyakaparvan, the Himālaya is depicted as the site of the greatest spiritual achievement of the Pāṇḍavas and the imagery of the mountains invites a comparison of spiritual achievement and geographical magnificence. This paper will attempt to examine the way in which the Himālaya is imagined in the Āraṇyakaparvan; it will investigate the archetypal symbolism of the Himālaya for the narrative events, the imagery used to describe the Himālaya and offer some thoughts about the correspondence between mountains and spiritual height. The paper will demonstrate the deliberate use of the Himālayan setting as the site for divine encounters in order to illustrate the preeminent significance of the sacred within nature and the height of human spiritual achievement.

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Comparative Notes on the Harivaṃśa and the *Vāyuprokta Brahmāṇḍapurāṇa.*

The Harivaṃśa (HV) as well as the *Vāyuprokta Brahmāṇḍapurāṇa* (VBḍ) are both regarded as starting points in the development of the Purāṇic literary genre. The HV, conceived as an appendix of the Mahābhārata, offers a world-historical and genealogical framework to embed the events and heroes of that epic within, and is in particular concerned with the ancestry and life of Kṛṣṇa, while the VBḍ mainly consists of history of the world and a cosmography. Both works have been reconstructed in modern times: The HV has been reduced in the Critical Edition from the 16.000 ślokaś of the Vulgate version to 6.000 ślokaś, and the VBḍ is a compilation of the parts that the traditional Brahmāṇḍa- and Vāyupurāṇaś have in common (a critical edition by C. Vielle is currently under preparation). Both works seem to have undergone quite a significant text-historical development. It is well-known that the two share a large number of word-for-word correspondences; single instances of these have been identified and discussed in a number of publications. The actual dependence of either upon the other has been assessed with different results.

Up to now word-by-word correspondences between the HV and the VBḍ texts have been traced and discussed mainly with regard to the Purāṇapañcalakṣaṇa part (Harivaṃśaparvan), and sporadically to the middle part (Āścaryaparvan) of the HV. Recently, however, I happened to come across two passages in the Bhaviṣyaparvan (CE-adhyāyaś 116-117) which correspond to two different portions of the VBḍ, one in the description of the yuga scheme (VāP 57-58 or BḍP I,29-31) and the other in the chapter on the Kali dynasties (VāP 99 or BḍP II,74). In these two passages, the dependence of the VBḍ upon the HV seems to

me to be compelling. Starting from this observation the question of the general relationship between the HV and the VBḍ will be raised once again, and a preliminary answer attempted, as far as the state of my on-going investigations allows.

SIMON BRODBECK

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Aśvatthāman's jewel and the Syamantaka in lineal perspective

This paper argues for a poetic connection between Aśvatthāman's head-jewel, which is obtained for Yudhiṣṭhira at Draupadī's behest at the end of the Kurukṣetra war (Mbh 10.11–16), and the Syamantaka jewel over which the Yādavas squabbled for many years (HV 28–29).

The two stories of these jewels are apparently quite self-contained, but they prompt a number of questions. Where did Aśvatthāman's jewel come from? Why is it not mentioned until the *Sauptikaparvan*? What happened to the Syamantaka jewel after Akrūra had it?

The paper suggests understanding these jewels in light of the lineal developments that the *Mahābhārata* portrays. As I mentioned at the Kyoto World Sanskrit Conference: at the time of the Kurukṣetra war, the Pauravas and the Yādavas are known as lunar dynasties descended from the moon; but a few generations later, at the *sarpasatra*, Vaiśampāyana presents Janamejaya's Paurava line as a solar line descended from the sun. However, the singularity of solar kingship – previously the mythical preserve of the Aikṣvākas of Ayodhyā – is in sharp contrast to the plurality of lunar-line kings, and so the solarisation of Yayāti's ancestry implies competition between and within old lunar branches, for imperial preeminence. It is as if the

jewels represent that preeminence, once among the Yādavas, and once among the Pauravas.

Consideration will be given to *Harivaṃśa* *435, which draws out connections between the sun and the Syamantaka that are evident already in the reconstituted text. Consideration will also be given to the dark role played by Kṛṣṇā Draupadī in the Pāṇḍava appropriation of Aśvatthāman's jewel; she mentions she has heard that Aśvatthāman was born with it (Mbh 10.11:20), but was he? Explicit mention of Droṇa and Aśvatthāman's time in Dvārakā (Mbh 10.12:11; HV 84:28) might seem to link the two jewels.

In its final section, by way of comparison, the paper will discuss the movements of Aditi's earrings (stolen by Naraka Bhauma, fetched back by Kṛṣṇa), Karṇa's earrings (obtained from the sun, restored to Indra), and the earrings fetched by Uttāṅka (for his guru Veda).

JOHANNES BRONKHORST

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Sacrifice in the Mahābhārata and beyond

Sacrifice is an oft recurring theme in the Mahābhārata. Several sacrifices are carried out in the epic story, and the Mahābhārata war itself is compared to a sacrifice. An analysis of some important passages reveals the way the authors of the epic thought about sacrifice and, what is more, it provides new information about the way in which we may have to understand Vedic sacrifices and, perhaps, sacrifices elsewhere in the world.

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The Dubious Grace of Being “Long-Lived”. A Few Remarks on the Classical List of Seven Cirajīvins.

In Epic and Purāṇic texts, several characters appear to have an extremely long life, not only of centuries, but even of manvantaras or yugas. Among them, seven people are often clubbed together and constitute what we may call the classical list of seven cirajīvins, as a famous and oft-quoted verse reads:

*aśvatthāmā balir vyāso hanumāṃś ca vibhīṣaṇaḥ /
kṛpaḥ paraśurāmaś ca saptaita cirajīvinaḥ //*

The purpose of my paper is to analyse the composition of this list to try to find out if some common features may account for the grouping of these seemingly quite diverse characters: Brahmins-warriors, divine monkey, ṛṣi, asura king or rākṣasa prince. As other key actors in the Epics or Purāṇas, whose longevity is also well-known (Mārkaṇḍeya, Viśvāmitra...) do not figure in the list, we propose to test the hypothesis that each of these seven “long-lived ones” (cirajīvins) has been involved in his career in so problematic an episode from the moral viewpoint that cirajīvitva may appear for the composers of the texts as a way to deal, by an indefinite postponement of their assessment, with the unsolvable question of their conformity to dharma. In this respect, the extraordinary length of their life can not be conceived of as a source of fame and prestige exclusively, but as a “dubious grace.” On the background of this general reading hypothesis, we will of course take into account the major, and possibly irreducible, differences remaining between these seven cirajīvins.

DANIELLE FELLER

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Epic heroes have no childhood

When we read the epic accounts of the lives of various heroes, it strikes us that while their conception and birth may be subjected to a detailed account, their childhood is usually left nearly unrecorded. Thus, while the first book of the *Rāmāyaṇa* is entitled *Bālakāṇḍa* (lit. the Boy section, it is remarkable that the actual boyhood of Rāma and his brothers is passed over in quasi-total silence. (See *Rāmāyaṇa* 1.17) After their birth, practically the next thing we learn is that their father Daśaratha is thinking of marrying them off.¹ The same applies to the Pāṇḍava brothers in the *Mahābhārata*, whose birth-stories are made much of (*Mahābhārata* 1.111-115), but whose childhood is allowed to pass rather unscrutinized (cf. *Mahābhārata* 1.119). Interestingly, this is also true for divine beings, and even for *rākṣasas*, who instantaneously grow up as soon as they are born (cf. *Rāmāyaṇa* 7.4)!

What may be the cause for this state of affairs? Why are the childhood years of heroes and other great – or at least supernatural – beings not deemed worthy of description? One may surmise with a certain degree of probability that the epic-makers were much more interested in the adult exploits of their heroes than in their childhood, and also, perhaps, that they did not know much about young children, whose care principally fell to the female members of the family. But complete ignorance of children's ways can safely be ruled out, while conciseness and the wish to get to the point is highly uncharacteristic of the epic style.

There is, to be sure, one very famous story pertaining to the childhood of an epic hero, namely, that of Hanumat, which may serve as a gauge for comparison (see *Rāmāyaṇa* 4.65 and 7.35-36). This story mainly exemplifies the child's greed, impatience, lack of foresight and overbearing

1 At that moment, they are still very young, of course, but no longer children, since they are said to be well-versed in weapons and the sage Viśvāmītra requisitions them to slay *rākṣasas*.

nature,² and explains why Hanumat got cursed by the sages not to know his own strength. Thus, childhood seems to equal lack of wisdom and even stupidity³ (as revealed by the term *bāla* (child) which also means puerile, ignorant, simple, foolish), and this may explain the epic redactors' reluctance to describe their heroes' younger years, especially in the case of a perfect hero like Rāma.

Why, then, the sudden change of heart we notice in certain later texts, like the *Bhāgavata Purāna*, which describes Kṛṣṇa's young years at length and with great relish ? This presentation will try to explore what has changed over time and made possible the depiction of the hero's childhood.

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Vedic Substratum in the Epic-Purāṇic Mythology

The paper aims at discerning a sort of Vedic tradition in determining the parentages of the five Pāṇḍavas (Yudhiṣṭhira through Dharma, Bhīma through Vāyu, Arjuna through Indra, and Nakula as well as Sahadeva through the Aśvins), which honoured the order of the deities extolled in the beginning of the Ṛg-veda. ṚV 1.1 is entirely devoted to Agni, while the next hymn 1.2 goes on eulogizing Vāyu in verses 1-3, Indra and Vāyu at verses 4-6, and then Mitra and Varuṇa at the remaining verses 7-9, while the Aśvins have been treated in the initial

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- 2 Characteristically, in the Pāṇḍavas' case too, the one brother whose childhood deeds are stressed the most is Bhīma (Hanumat's half brother). The text details all the tortures he inflicts (even though unwittingly) on his hapless Kaurava cousins (see Mahābhārata 1.119.15-24).
 - 3 Of course, in Hanumat case, his *bālya* is compounded with his *kapitva* (monkey nature), which makes matters worse !

three verses of 1.3. The strange similarities, between the order of the parents of the five Pāṇḍavas and that of the gods praised in the initial mantras of the Ṛg-veda, can by no means be co-incidental.

Dharma, so far as he is the father of Yudhiṣṭhira, is probably none else than Agni. It may be noted that by Dharma-patnī the Hindus mean the wife married with the Sacred Fire as **the** witness. The simple reason why leaving out Mitra and Varuṇa, the Aśvins should have been thought of having fathered Nakula and Sahadeva, must be that since Mādri cleverly wanted to have two children with a single boon by invoking an inseparable pair, she had but to skip Mitra and Varuṇa, who were only **dual** divinities (both of them occurring also singly), and thought of the very next **twin** gods.

It can not be argued that the initial Ṛg-vedic mantras were allotted following some definite principle — like, say, first a mundane god, followed by a god of the atmospheric region and a god from heaven, or so — because, of Agni, Vāyu and Indra, both Vāyu and Indra are deities of atmosphere. Their relative importance in the Vedic pantheon also does not account for this order.

Whatever that may be, this very tradition has been followed at least on another occasion. The Kenopaniṣad (4.2) narrates that Agni, Vāyu and Indra had touched the Brahman the nearest and had known it first (and among them again, Indra had known that it was the Brahman). This is why these gods were elevated, as it were, above other gods. It seems that its third section refers to the above three gods respectively, in reverse order of merit. Going to establish that the pantheon of the Brāhmaṇas remained virtually the same in the Upaniṣads, though the gods now retained their names rather than the substance, Sukumari Bhattacharji postulates that the Kena mentions the major Vedic gods like Agni, Vāyu and Indra (and introduces a later goddess, Umā Haimavati). This is not entirely correct. Though there is no doubt about the credentials of Agni (to whom about 200 out of 1027/1018 hymns of the Ṛg-veda have been directed) and Indra (for whom are meant about 250 hymns), Vāyu — neither extolled in a great number of hymns like Indra or Agni nor a cult figure like Varuṇa, though lauded only in a small number of hymns — should not get such prominence as being counted among the

said three gods to have been elevated above the other gods. And why Indra should come after Agni (also after Vāyu) though he has more hymns to his credit, also remains a puzzle.

The only possible answer is to be found in the sequence of the deities lauded in the initial hymns of the Ṛg-veda.

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Nalopākhyāna revisited

At DICSEP 5 (2008) in my paper “*The Nalopākhyāna seen through spectacles of kāvyā*” I have hinted to some of the still unexplained elements of the story which may remain as such. After a short overview of different opinions on the Nala story (Biardeau, Hildebeitel, Shulman, von Simson, Smith, etc.) I shall try to point to some of the still unclear facets of the story (*dyūta*, *svayaṃvara*, *sabhā*, *satyakriyā*, *lokapālas*, Nala as a cook, Nala as a dwarf).

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Automatic topos detection in Epic and Purāṇic literature

Although Indological research disposes of valuable data collections such as the Epic and Purāṇic Bibliography and Brockington's survey of the Epics, it is still a demanding task to localize references that deal with certain predefined topics in the vast Epic and Purāṇic literature.

The paper describes data-driven methods that make it possible to search for references of topics automatically, starting with just a few manually selected "seed references". It sketches the mathematical models on which an automatic topic search is based, and demonstrates how such a computational model can be integrated into philological work using examples from epic descriptions of omīna.

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The Geography of the *Mahābhārata's Upākhyānas*

At the February 2011 symposium "Jaya Utsav: Celebrating Living Traditions of *Mahābhārata*" held by the Indira Gandhi National Centre for the Arts in New Delhi, after Professor K. D. Tripathi mentioned in a presentation that there are no good grounds for taking the number 8,800 to refer to a text named *Jaya*, I mentioned that there are also no good grounds for saying that a 24,000 verse "*Bhārata* without *upākhyānas*" is older than a 100,000 verse *Mahābhārata*. I was pleased to hear a strong follow-up agreement on the latter point

by Rajesh Purohit, curator of a museum of antiquities at Kurukṣetra and one of the main resource persons for the Jaya Utsav conference. Rajesh Purohit not only agreed that the *upākhyānas* are integral to the *Mahābhārata*, but also offered an interpretation that in his eyes confirmed this. They function there to build the main story into the geography of India. My paper will explore this point, which is one I had not thought of in arguing for the integrity of the *upākhyānas* in the *Mahābhārata* in a 2005 article on the subject. The integrity of the *upākhyānas* within the epic remains an important question. It may be recalled that at the 2008 DICSEP conference Klara Gönc Močanin mentioned finding this 2005 article of mine useful, but discounted its argument that the *upākhyānas* would be integral to the epic as first composed. Beginning from the first two *upākhyānas* of Śakuntalā and Yayāti, it should be obvious that there is a case to be considered for the importance of geographical considerations in making the *upākhyānas* pertinent to the whole. This presentation will ask how often geography is a prominent *upākhyāna* theme, and what importance it might have?

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Historising temple of *sāndhāra* type in the purānas

In western and central India there are number of temples with the roofed ambulatory around the inner chamber (*garbhagrha*) the earliest of which dates back to the 6th century. Preceding systematical treatment of this structure in the treatises on architecture from the the 11th c. onward such as the *Samarānganasutrādhara* by Bhoja, etc., this type of temple is traceable also in the purānas, *Matsya*- and *Agni*- in particular. The latter deal with this subject in the chapters on measurement of

temple layout, which most probably reiterates the practice of building Vedic altars set out in the Śulbasūtras. Attempts to historicise more extensively the *sāndhāra*-type temple from the purāṇas, however, have been incidental. This paper therefore sets out to explore the comparative treatment of the *Matsya*- and *Agni-purāna* on temple of *sāndhāra* type along with archaeological data with the aim to reconstruct the cultural rationale behind the inclusion of this temple-type into these texts where it features as the most fully developed temple structure.

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Kṛṣṇa lifts up mount Govardhana: historical and comparative perspective

The mythic story of Kṛṣṇa's lifting up of mount Govardhana is but one of numerous stories about his extraordinary feats. From the point of view of the history of religion it is a remarkable story that seems to imply the superiority of the new god Kṛṣṇa over Indra, Vedic king of the gods, and thus a change in the religious paradigm. Kṛṣṇa defies Indra by inviting the cowherds of Gokula not to celebrate Indra's festival after the rainy season, but instead to worship the mount Govardhana, their cows that graze upon it, and Kṛṣṇa himself. Indra grows furious and sends a terrible storm with thunder and lightning to destroy the cows and people of Gokula. In the midst of their suffering Kṛṣṇa raises the whole mountain with one hand and summons them to take shelter with their herds beneath it. He holds up the mountain for seven days until Indra desists seeing that he was not able to fulfill his threat, and saves the people and their cattle. Finally, Indra comes to the terms with

Кṛṣṇa and calls him Upendra, his younger brother.

Whoever compares this mythic story with the overall structure of the Balto-Slavic central mythic view of the permanent struggle between the heavenly god of thunder, heat and light Perunъ and the terrestrial and subterranean god of cattle and water Volosъ / Velesъ, will notice striking correlations. The correlations in content are strongly corroborated by Indo-European correspondences in expression as in all of the Purāṇic reports of this mythic story Indra is occasionally referred to as Parjanya, and once even as Valabhid. The tradition of this mythic story seems to have preserved the original names of the contenders: pre-Vedic Parjanya and Vala, corresponding to the Slavic Perunъ and Volosъ / Velesъ.

A concise argumentation is offered to explain why Кṛṣṇa shares some features of the guardian of cows Vala and some of the dragonslayer Indra / Parjanya. In that respect he resembles the Slavic divinity Yarovit or Yarylo who shares the nature of his host Volosъ / Velesъ in the netherworld and of his father Perunъ in heaven. Therefore Кṛṣṇa does not seem to directly represent a younger form of Vala, but the story of his lifting of mount Govardhana does reflect, through an uninterrupted tradition which has left clear traces in the story formulae, the myth of the struggle between the two main divine contenders in the pre-Vedic myth of Indra / Parjanya and Vala, or the Balto-Slavic myth of Perunъ and Volosъ / Velesъ. The Govardhana mythic story provides ample material and a plastic description that likely surpasses anything found in the Balto-Slavic heritage. However, the results of the Balto-Slavic and Indo-European research of V. V. Ivanov, V. N. Toporov, and recently especially that of R. Katičić have attained such a degree of precision and clarity that they help in better understanding the meaning of this Indian Purāṇic mythic story and its importance which exceeds that what could have been guessed from the Indian material alone.

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The Cyclic Time and Cosmic Game: Yugas in the Mahābhārata and in the Nāṭyaśāstra

The idea of a perishing and reviving Universe, according to which it appears and vanishes in a number of creations and catastrophes, represents one of the crucial mythologems of the post-Vedic era. Already at the source of this mythologem a close connection with the Game is clearly discernable which found reflection in the symbolism of many Indian games, particularly the game of dice. The four sides of a die, with respective 4, 3, 2 and 1 marks, considered the less auspicious in decreasing order, were named *kṛta*, *tretā*, *dvāpara* and *kali* – just as the four Yugas, whose temporal duration repeated the proportions of a die.

The Game had always sacred connotations in Indian culture. It was an inalienable part of many rites, particularly those taking place on the border of ritual periods or at the margins of cosmic cycles. In such transition time, casting dice was a practical way of questioning the Universe about the divine will. Dice possessed spectacularly pronounced cosmogonic connotations as their casting not merely destroyed an old order of things but created a series of fictitious worlds. After passing through all stages of renovation one of these worlds was recognized as final and, when the Game was over, it could take a materialized form in actual earthly values.

In this paper I will try to substantiate a hypothesis that the Ancient Indian theatre, which was Game *par excellence*, is one of the most significant fruits of the gaming activity, which in its turn determined the innermost essence of the mythologem of cyclic time. According to the myth in Chapter I of the Nāṭyaśāstra, the theatre emerged in a profound crisis on the watershed between the *kṛta* and *tretā* Yugas, between the eras of Manu Svāyambhuva and Manu Vaivasvata,

when, on gods' insistent request, Brahmā made a divine plaything, destined to be a practical tool of salvation of the world. Thus a system of ideas of the world as fruit of divine Game, characteristic of Indian culture, was actualized. The Manusmṛti says about this Game: "The Manvantaras are innumerable, as well as creations and destructions [of the world]: as if playing the Supreme Being makes them again and again" (manvantarāṅy asaṃkhyāni sargaḥ saṃhāra eva ca / krīṇann ivaitat kurute parameṣṭhī punaḥ punaḥ) [1.80].

Even the instant it was created, the theatre was the best of all playthings because it turned the thoroughly symbolic reality of the Game into something concrete and figurative, endowing it with flesh. It was not for nothing that the gods asked Brahmā for something worth beholding and hearing. The theatre allowed arranges the future world not as symbols and guesswork but as a total of practical details. It gave a visual idea of that world. If the result satisfied the makers, it could replace the old world and be accepted as the new image of reality. In fact, what Brahmā did on the gods' request was the ritual canon of the New Age – the Fifth Veda, which was also an all-embracing scenario of the future development of the world; a canon that arranged the new Being according to desired laws not random patterns.

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Śatasahasrīsaṃhitā: The Destiny of the Mahābhārata

My paper argues that recent developments in *Mahābhārata* studies compel a radical re-thinking of the *Mahābhārata* tradition as a whole— in terms of origins, dissemination, recensions, scripts, and the human agencies behind it. We have now a plausible consensus that an *in toto*

epic, substantively the text of its Poona Critical Edition (1933- 1968), appears in the Kuru-Pāñcāla area, ca. 2nd BCE, among *uñchavṛtti* Brahman circles of strong Śrauta traditions; it is taken to the peninsula by the Sangam period of Tamil country to give rise there to its Southern Recension (SR), a global make-over of the epic from its *simplicior* or naïve discourse to an *ornatior* and fully revised discourse—such that the SR *Mahābhārata* validates retrospectively its Kuru-Pāñcāla archetype. My paper approaches the first three sub-parvans of the epic in this perspective: How far do they reveal the “*in toto*” character of the Kuru-Pāñcāla *Mahābhārata*? I draw particular attention to the Vaiṣṇava elements of these books: how far do they help us formulate questions regarding the *bhakti* tradition centered on Kṛṣṇa-Vāsudeva.

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Poetics of *Rāmāyaṇa* and Issues in Literary Theories

Valmiki’s *Rāmāyaṇa*, the *ādikāvya* (the first poetry, first, perhaps in the human civilization) is both *lakṣya* as well as the *lakṣaṇa* text, i.e. an illustrative as well as the normative/canonical text. This is an *upajīvyā* (‘source text’) for the literary practices in Sanskrit literature as well as in the history of a discipline i.e. Sanskrit poetics. No poetical work or any work of poetics precedes the *Rāmāyaṇa*. As ‘grammar’ permeates in language, so permeates an integral poetics in the *Rāmāyaṇa*. This text sets the ‘canon’ and is itself a brilliant exemplification of this canon as well. In the subsequent phases, as the discipline developed, poetics like Rājaśekhara, Ānandavardhana, Viśvanātha and many others define and constitute literary categories and issues, implicitly or explicitly, in view of this epic.

The paper foregrounds the pertinent issues in literature vis-à-vis the *Rāmāyana* such as - representation and representability, literature as mimetic (*anukīrtana* or *anukaraṇa*) art, poet and his relation to the text, nature and philosophy of creativity and creative process, literature as discourse of knowledge, nature and constitution of literary experience (*rasa*), origin and sources of a literary work, and above all ‘an argument/a case for poetics’ as a distinct discourse.

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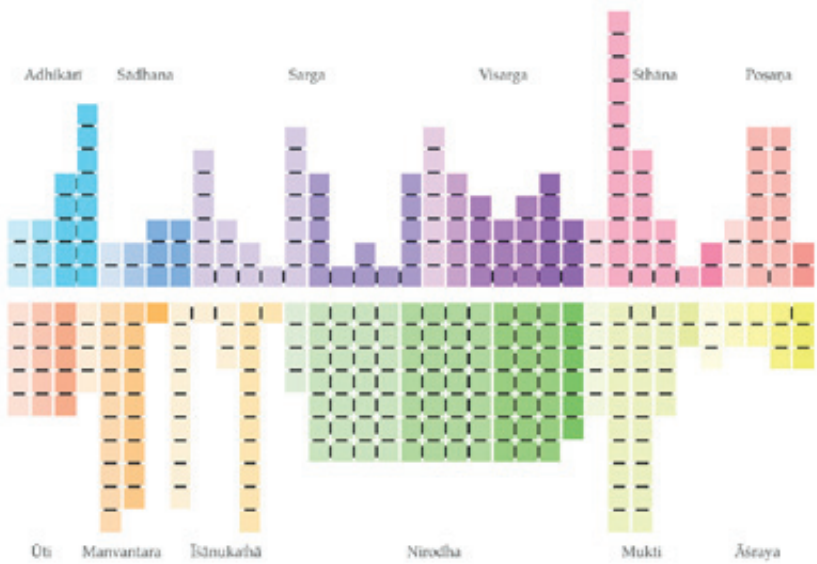
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Analysing the Structure of *Bhāgavata-Purāṇa* A study of the *Tattvārtha-dīpa-nibandha* of Vallabhācārya

In his *Tattvārtha-dīpa-nibandha* Vallabhācārya (1478-1530 CE) analyses the structure of *Bhāgavata-Purāṇa* and examines its purpose, meaning and relevance. His attempt is to provide a semantic correlation between the organization of this text at its macro levels (*śāstra*, *skandha*, *prakaraṇa* and *adhyāya*) and its content at micro levels (*vākya*, *pada* and *akṣara*). According to the hermeneutical principle laid down by him, the correct meaning of a text like *Bhāgavata-Purāṇa* can be ascertained only when the meanings at all the seven levels mentioned above harmonize.

The *adhyāyas* (represented here by a square node) are organized in a number of *prakaraṇas* (having the same color shade). Further, some of the *adhyāyas* are connected with other *adhyāyas*. This connection (depicted through black edges in the graphic above) has its own semantic. There are twelve *skandhas*, which again have their respective meanings and logical inter-connections.

In my paper, I propose to discuss the structure of *Bhāgavata-Purāṇa* proposed by Vallabhācārya and examine the techniques of correlating the different levels of this arrangement. Further, I intend to look into the methodological approach adopted by him to represent *Bhāgavata-Purāṇa* in terms of the tenets of his philosophy.



Structural analysis of *Bhāgavata-purāṇa*
according to the *Tattvatīra-dīpa-sūtra* of Vallabhācārya

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Textual and Mythological Study of the *Reṇukāmāhātmya* and the *Karavīramāhātmya*

Reṇukā of Māhura and Mahālakṣmī (Ambābāī) of Kolhāpura (Karavīra) are the prime goddesses of two Śaktipīṭhas of Maharashtra. As a part of the process of apotheosis of these feminine deities, *Māhātmya* literature has developed around them. The *Reṇukāmāhātmya*, a part of the *Sahyādrīkhaṇḍa* of the *Skandapurāṇa* and the *Karavīramāhātmya* of the *Padmapurāṇa* are two Sanskrit *Sthalamāhātmyas* have been selected for study.

The paper will focus on:

1. Peculiarities of the two texts: Both the *Māhātmyas* are self-proclaimed attachments of the respective *Purāṇas*. There are several doubts regarding their genuineness of their being a part of the *Purāṇas*. Irrespective of these stated claims, their contribution in the development of a religious-cultural landscape of Maharashtra cannot be contested.
2. Mythological elements in the two texts: It has been observed that there are distinct differences in the genesis and growth of myths in both the texts. Reṇukā, the chaste wife of sage Jamadagni, rises to the position of a prime deity in the *Reṇukāmāhātmya*, whereas Mahālakṣmī is eulogized by sage Parāśara in the *Karavīramāhātmya*. Change in the descriptive temperament of the texts is attributed to the rise of different cults and also to the socio-political upheavals taking place during the process of composition.
3. Critical editions of the two texts: The *Karavīramāhātmya* has been critically edited by Dr. G. V. Tagare in 1980. The *Reṇukāmāhātmya* has been edited by J. Gerson Da Cunha in 1877 and re-edited and translated into Marathi by Gajānanaśastri

Gaitonde as a part of the *Sahyādrīkhaṇḍa* of the *Skandapurāna* in 1971. However, the *Amaligrāmamāhātmya*, a precursor to the *Reṇukāmāhātmya* is still unpublished.

The paper will highlight the mythological processes undergone by the texts in during their genesis and growth.

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A Few Stemmatological Remarks on the *Mahābhārata* Critical Edition

The Critical Edition of the *Mahābhārata* was a most impressive undertaking of textual scholarship. The project was carried out from 1919 to 1966 mostly by Indian scholars, some of whom were trained abroad in the Lachmannian school of stemmatics. It recorded the readings of hundreds of manuscripts from all over the Indian sub-continent and some neighboring countries. The material was manually collated and the method of eclecticism, choosing readings from different manuscripts, was used to reconstitute the text. In time, this edition became the paradigm for Sanskrit textual scholarship as a whole.

Nevertheless, with the advent of new technology, all the work meticulously done by several editors and tens of collators can now be put under the scrutiny of new tools. This paper will provide a brief review on what was achieved then by traditional stemmatological means and what can be achieved now with the help of computerized programs applied to the study of ancient texts.

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Formulas and Repetitions in the Mahābhārata

The possibilities of modern information technology have made research into epic formulaic language much easier than the pioneers in that field could have dreamt of. This presentation aims at showing some applications of a complete inventory of formulas and repetitions in the Mahābhārata recently prepared by the author. In the first part an overview of the gathered material will be given, including some statistics. In the second part, with the help of the above inventory and IT-based methods, a highly formalized type of verses will be investigated, namely those in which one hero hits or wounds another one in battle. The aim is to see how and to which extent the bards were able to freely use their formulaic material and adopt it to their needs, rather than being bound and restricted by it.

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Polity according to the Agni Purāṇa

The Agni Purāṇa is accepted as a most important Purāṇa in the Sanskrit tradition. This text contains various subjects on Indian Intellectual Tradition. It deals with ritual, rites, history, geography, grammar, medicine, martial arts, astrology, cosmology, poetics, human anatomy, phonetics, rhetoric polity and law etc. apart from essential characteristics

of a Purāṇa. This purāṇa comprises 283 chapters excluding six appendix chapters.

My paper will discuss many aspect of polity described in the Agni Purāṇa. This purāṇa deals polity and many kinds of statecraft in 41 chapters from 218 to 258 (Agni Purāṇa). This paper will present following issues according to the Agni Purāṇa.

1. What is polity / Rājadharmā?
2. Is it legislative science?
3. What are the universal principles of Rājadharmā/Polity?
4. What are the ruling principles?
5. What is the nation of peace and Justice?

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Vālmiki's Hanumān is first and foremost a "Management Expert"

The secret of the success of any literary work is its ability to make readers identify themselves with the characters presented in it by the writer. This is the secret behind the timelessness of the epic Rāmāyaṇa.

Of the many and varied characters in Rāmāyaṇa, one unique character has a three-phased attraction to the Readers. And that is the character of Hanumān. Nowadays only two qualities of Hanumān are highlighted --- devotion to Rāma, and Physical strength. Accordingly the two sobriquets given to him are --- Rāma-Bhakta Hanumān (one devoted to Rāma) and Bajrangabalī(strong of frame).

These are the characteristics of Hanumān, which have been highlighted in the Rāmāyaṇa-s written in the regional languages of India, like the Kamba-Rāmāyaṇam in the Tamizh language, and the

Rāmcharitmānas of Tulsīdās in the Avadhī dialect. On the other hand, in the Vālmiki- Rāmāyaṇa, the great Sage presents a candid but holistic picture of Hanumān, which is down-to-earth and realistic.

Valmiki emphasises the third quality of Hanumān, the BRAIN -- besides the first two viz. Devotion and Brawn. He has very expertly brought out the MANAGEMENT EXPERTISE of Hanumān. Right from his first appearance in the Kiṣkindhā Kāṇḍa, to the incidents in the last Uttara Kāṇḍa, Hanumān's skills remind us of Cāṇakya, Confucius, Machiavelli and other great statesmen and diplomats in the World History.

Besides being physically strong, Hanumān was well-versed in the academic muses --- sūtras, vṛttis, vārttikā, mahā- artha, chandaḥśāstra, grammar etc. (Uttarakāṇḍasarga 36).

Crisis-management, psycho-therapeutic approach, broad and long-time vision --- all these and more mantra-s (key-precepts) were visible in his actions and reactions.

But he was no god. To err is human. Hanumān too committed mistakes/ blunders, but with his presence of mind, came out of those pitfalls, with scratches and bruises, of course, but with renewed energy and perseverance.

Vālmiki's Hanumān is a case-study for the management schools and for the psychomatrix experts.

In the "Hanumān Cālīsā" of Tulsīdās, a seeker's prayer:-

"I concentrate my attention on Pavan Kumār (Son of the Wind i. e. Hanumān) and humbly ask for strength , intelligence and true knowledge."

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Jaina tradition and the Bhāgavatapurāṇa

It has been widely acknowledged that the emerging and developing 'Hindu' movements, especially the Vaiṣṇava Bhagavān-Vāsudeva-Kṛṣṇa-oriented branches, were strongly influenced by general ethical principles that had been promoted by the two successful reform movements, Buddhism and Jainism. The most successful innovation was no doubt the new understanding, and universal application, of *ahiṃsā*, 'non-injury', which led to the acceptance of vegetarianism in wide circles of the Indian (Hindu) society, perhaps parallel to the firm establishment of the doctrine of karma and rebirth, which seems also to have been developed earlier and in more detail in the reform movements (especially in Jainism) than in the Brahmanic circles.

The cultural interchange between the reform movements and the Vaiṣṇava tradition was, of course, not confined to ethical principles and it was by no means one-sided, if one considers the development of the genre of Jaina Purāṇas. As has been shown by P. S. Jaini and others, the Jaina tradition reworked much of the Mahābhārata and Rāmāyaṇa to make it suitable for their own world-view.

In some cases, however, the later Vaiṣṇava tradition may have taken over some stories (or details of stories) from the Jaina tradition, or may have applied a structural narrative device especially developed in the Jaina tradition.

This paper is dedicated to both of these issues:

- (a) revisiting the stories of R̥ṣabha and his son Bharata in the oldest Jaina texts and the Bhāgavatapurāṇa;
- (b) investigating the role of karma and rebirth as a narrative device in some parts of the Bhāgavatapurāṇa (as it is evident in many works of Indian literature that can be traced back to the lost Bṛhatkathā).

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“Rāmāyaṇa” as a source of inspiration for modern Hindi literature

The subject of the paper is existence, development and influence of an ancient plot of the Rāmāyaṇa and its main heroes – Rāma and Sītā - on Modern Hindi Literature. The scientific relevance of this very important and topical for modern India subject is confirmed by recent publications dedicated to this theme, such as “The Infinite Story. The Past and Present of the Rāmāyanas in Hindi” by Prof. of Warsaw University Danuta Stasik and Ph.D. theses of Anna Chelnokova (St. Petersburg University, Oriental Faculty) “Rāmāyaṇa in Modern India. On the basis of Hindi Literature”¹. The present paper is based mainly on the literary sources which did not attract the main attention in those recent publications².

One of the most popular and worshiped till nowadays interpretations of the plot about Rāma in Hindi (Awadhī) is “Rāmacaritamānasa” (16th c. AD). by Tulsīdās. In the modern Hindu tradition this creation of the later *Bhakti* is considered to be “the fifth Veda” and “*Śruti*” (a text of “Divine” origin) and in some Hindu communities the book itself is worshiped as an “*Isht Dev*” – a personal, chosen Deity. (The devotion and dedication to *Isht Dev* helps to fulfill personal wishes.) At the same time “Rāmacaritamānasa” is considered to be one of the

- 1 As for me, the subject is important in connection with the course on contemporary Indian literature I read to students of Indian Philology department of IAAS MSU. It became even more actual for me after reading a Jain text - Paumachariya by Vimalasuri (the end of the 3 c. AD) within the framework of Summer Prakrit School in Wurzburg in 2009, organized by Dr. Eva De Clercq, Dr. Anna Aurelia Eposito and Dr. Petteri Koskikallio. I am very grateful to them for the knowledge I have got participating in the SPS 2009.
- 2 This is quite natural – because there are too many writings based on the Rāmāyaṇa. Nevertheless, some of them also deserve attention of Indologists.

most prominent examples of *Bhakti* poetry, an analog of Vālmiki's Rāmāyaṇa as the first *Mahākāvya*. Starting with the New Times, since the second part of the 19th c., when the new, Enlightened type of Indian literature, different from traditional, has been developed, many poems, dramas, novels and stories about Rāma were written. They often presented Rāma as a righteous ruler, creator of Rāmarājya – an ideal state, based on the laws of reason and justice. As at the ancient times, Rāma was connected with Kṛṣṇa (as two most popular Human avatars of Viṣṇu). At the époque of struggle for Independence the both – Kṛṣṇa and Rāma – became more attractive not as Deities but state leaders, some kind of an essence of a “national idea”. Along with this, a great variety of interpretations of Rāmāyaṇa exist in Modern Indian Literature. Starting with “Death of Meghnād” - poem by M. M. Dotto in Bengali (1861), whose protagonists are not Rāma, Sītā and Lakṣmaṇa, but Rāvaṇa and his son Meghnād (Indrajit) – many Hindi novels and stories based on Rāmāyaṇa, but interpreting it in their own way, were written up to the end of the XX – beginning of the XXI cc. Among them are such as attracted attention not only readers, but of serious scholars also, novels by Bhagvan Singh “Apne-apne Rām” and Narendra Kohli's “Abhyuday” or, from my point of view, more appealing to a mass, “popular” reader some stories by Vinod Bhatt or novels by Kusum Ansal and many others. As in writings of the first half of the XX c. (“Sāket” by M.Sh.Gupta, “Urmilā” by Navin, Nirala's “Rāma Śaktipūjā” - Worship of Śakti by Rāma) contemporary creations reconsidered the plot about Rāma, demythologized it – according to ideology, interests and intentions of an author. As a rule, not only literary or aesthetic features are important, but mainly ideological, socio-political, civil or religious/ethical ones. The ancient plot is modernized and connected with present situation in India and the world. Still, the images of Rāma and Sītā allow to create new genre forms (for example, modern Mahākāvya not in Sanskrit, but Hindi; a satirical story; a detective story, feminist novel, a novel-Utopia, post-modern novel with some features of a comics and so on).

The main stress in the paper is given to comparison of two Hindi writings: “Rām Carcā” (Discussing Rama, 1938) by classic of Modern

Hindi prose, “the Emperor of the Novel” Premchand – as an example of “a Rāmāyaṇa in simple prose” addressed to children and not too “sophisticated”, but rather mass audience. The other one is “Ek aur Pañcavatī” (One more Panchavati, 1985) by Kusum Ansal – as an example of a novel created within the so called “mahilā lekhan” (“women writing”) literary movement. This novel also could be considered as the one addressed to not an elitist reader, but as an example of “mass literature” appealing to a common, brought within Hindu tradition, but to some extends Modern reader. In this way, stories about Rāma and Sītā continue to be a source of inspiration for many modern Hindi writers. This ancient religious and literary monument appeals to millions of Indians and continues to play a great role in India, let it be religion, literature and culture, or socio-political life. In any sphere the ancient plot could sound very actual and modern, depending on the interpretation. As it was said in Rigveda (9, 23, 2): “anu pratnāsa āyavaḥ padaṃ navīyo akramuḥ”

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Rule-based approach to computational processing of Sanskrit epics

All the methods used in various natural language processing tasks can be roughly divided into two groups, stochastic (or statistical) and deterministic (or rule-based). While stochastic methods presume that language is nothing more than a probabilistic problem that can be approached by means of a statistical analysis, rule-based methods put the focus on linguistics, namely, the formalizations of explicit linguistic

knowledge about the language. Although modern language tools based on stochastic methods regularly outperform rule-based ones to such an extent that building rule-based tools became commercially nonviable, rule-based methods are nevertheless extremely useful in linguistic and philological research.

In the presentation we shall explain all the advantages of rule-based approach to computational processing of Sanskrit epics and stress out some of the key disadvantages. We shall also show the process of tagging the text with morphological and syntactic annotations, as well as of searching the text for particular syntactic structures and extracting the data about their distribution.

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**‘As our wise people say...’
The role of Sanskrit verses in a Bhāgavat-saptāh,
a contemporary vernacular performance of the
Bhāgavatapurāṇa**

The Bhāgavatapurāṇa is the foundational, normative text for millions of Hindus in the Vaiṣṇava tradition and is one of the few, if not the only, purāṇic texts with a substantial living tradition. While the text itself has been the subject of considerable scholarly attention, little has been written about the role of the Bhāgavatapurāṇa in contemporary practice. A sacred seven-day oral performance of the Bhāgavatapurāṇa was held in the hamlet of Naluna, near of Uttarkashi in the North Indian state of Uttarakhand, in November 2009. As part of a long-term study of processes of empowerment, textuality and purāṇic discourse, I have been investigating the role of the Sanskrit text in this

event. In this paper I will specifically address one such role: the way in which the purāṇic exponent (śāstrī) used Sanskrit verses from the Bhāgavatapurāṇa in his vernacular performance. I suggest that the use of verses may be understood in terms of two variables: discursive value and performative value. Verses of high discursive value were the basis for detailed explication in the vernacular, in which the emphasis was on meaning-creation. Those of high performative value were employed at key pivot-points in the narrative, to mark breaks between narrative units, and to provide variety in the pace and texture of the oral presentation. Both of these modes can be interpreted further as adding to the overall empowerment of the discourse.

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How did Paraśurāma come to raise Kerala: from epic to regional purāṇas in the light of kāvyas and royal inscriptions

Some of the “geographical” deeds of Paraśurāma are known only through allusions in *kāvya*s (the piercing of the Krauñca mountain, as alluded by Kālidāsa, Bhavabhūti, Bāṇa and Murāri; elsewhere attributed to Skanda) or in inscriptions (the deposit in Cāntimattīvu island of “the crown of pure gold worthy of Tiru [Lakṣmī]”, referred to in the *meykkīrtti* of the Cōla king Rājendra I). The creation of a new piece of land for Rāma Jāmadagnya on the Western coast of India, in the Śūrpāraka area, was first told in the MBh (12,49.56-59, cf. 3,83.4, 86.9 and 118.8-10 and Bk 7, App. I no. 8 ll. 864-865). In that case, the coastal land concerned was clearly the Konkan region, as it is confirmed by the allusions in the Raghuvamśa (canto 4, critical edition

with Vallabhadeva's commentary, *contra* the order of the stanzas in the vulgate edition). However, from the eleventh century onwards textual testimonies are found which declare that the whole Western coast of India is the land of Paraśurāma (Prapañcaḥḍaya), or that the Bhārgava gives his peculiar protection to the kingdoms of the Keraḷas (inscription of Rājendra Cōḷa I) or the Mūṣikas (Mūṣikavaṃśa), whereas the Syānandūra Purāṇa Samuccaya, a *sthala-purāṇa* of the shrine of Tiruvanantapuram composed in 1167-68 AD, describes one *tīrtha* where Bhārgava Rāma would have done penance, and which is located just beside (another) Śūrpākara-tīrtha. Around 1300 AD, the Jaiminīyaśaṃhitā of the Brahmāṇḍapurāṇa, probably composed at the court of the Kerala king Ravivarman Kulaśekhara (±1266-67-1317 AD), is in fact the first work to tell in length the exploit of Paraśurāma, with the raising of the land from the South, near (*dakṣiṇa*) Śūrpākara, up to Gokarṇa. And following it, one can find in the 14th century the first *kāvya* allusions related to this epic rendering (Śukasamdeśa of Lakṣmīdāsa); all the other Sanskrit or vernacular (Malayāḷam) references to the story of the raising of Kerala by Paraśurāma are later, being often directly inspired by the Brahmāṇḍapurāṇa version (e.g. Nārāyaṇa Bhaṭṭatirī's Nārāyaṇīya 36,11). It can be also suspected that the noteworthy slight change in the order of the stanzas appearing at the same time in the Southern recension of the Raghavaṃśa, canto 4, was intentionally made for allowing Kālidāsa's allusion to fit perfectly well with the newly consecrated Kerala version. The critical analysis of all these sources in a historical perspective allows to observe the progressive purāṇic regionalization of the *itihāsa* tradition.

Panel

**The *Bhārata* and the *Great Bhārata*:
Rethinking the Status of the *Mahābhārata*'s *Upākhyānas***

**Panel Submission to the 6th Dubrovnik International Conference
on the Sanskrit Epics and Purāṇas
Dubrovnik, August 15th-20th, 2011**

Participants: Alf Hiltebeitel, Vishwa Adluri, Thennilapuram
Mahadevan, Wendy J. Phillips Rodriguez

This panel explores the relation of the 24,000-verse *Bhārata* to the 100,000-verse *Mahābhārata*. It will examine issues such as the relative age of the two texts, how the longer version relates to the shorter, the place and function of the *upākhyānas* in the longer version, and what changes may have led to the inclusion of these minor narratives in the epic. The panel will also raise the question of whether the *Bhārata* and the *Mahābhārata* should be considered two recensions of the same text as Fitzgerald has urged (2006) or whether the 24,000-verse *Bhārata* is but a “compendium” of the longer version as Sastri (1931) and Shulman (2005) have argued. In light of the fact that both the “*Bhārata*” and the “*Great*” or “*Mahā-*” “*Bhārata*” are hypothetical texts, whose justification rests on the criteria of “higher criticism,” it will also examine the validity of this distinction.

Panel papers will make use of a variety of methodological approaches—literary, textual, historical, epigraphical, and computational—to show how reconsidering the *Mahābhārata*'s minor narratives can cast new light on the epic's composition and history. While arguing for a synchronic perspective, they will also keep diachronic approaches in mind, especially as pertains to the epic's composition, growth, and transmission.

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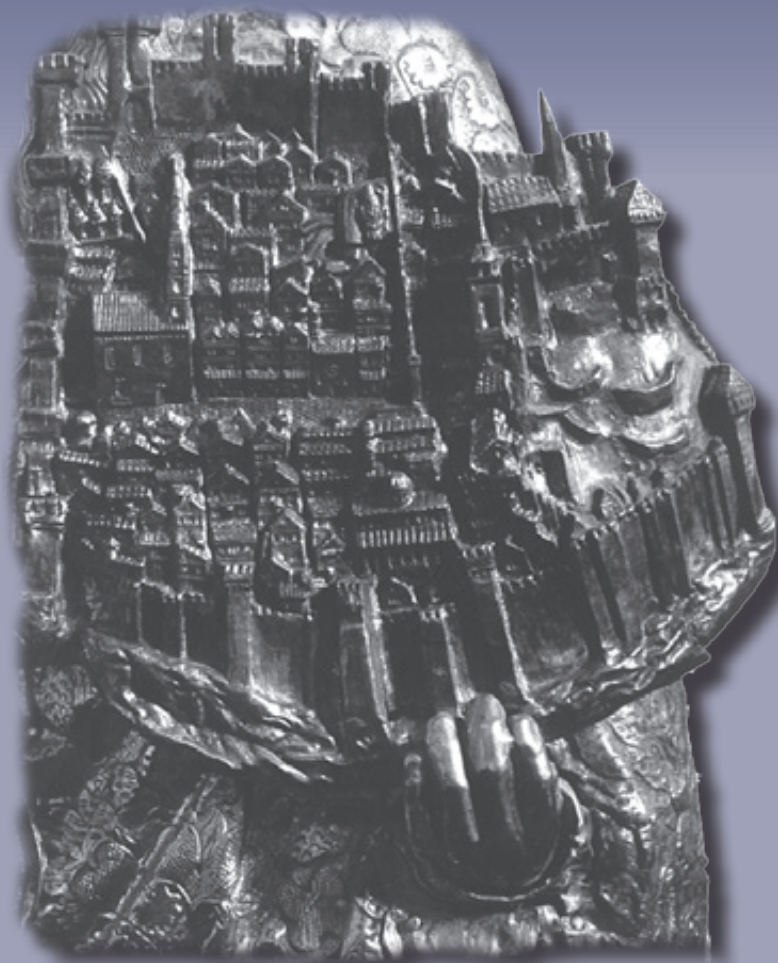
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