

DICSEP

September 11–16, 2017
Dubrovnik, Croatia

2017
PROGRAMME

8

20
YEARS

of the

DUBROVNIK CONFERENCE
ON THE SANSKRIT
EPICS AND PURĀṆAS



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**EIGHTH DUBROVNIK INTERNATIONAL
CONFERENCE ON THE SANSKRIT EPICS
AND PURĀṆAS (DICSEP 8)**

September 11–16, 2017

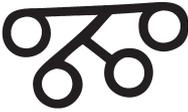
IUC, DUBROVNIK, CROATIA

Programme

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The organizers of the DICSEP conference express their gratitude to the Foundation of the Croatian Academy of Sciences and Arts, to the Embassy of India in Zagreb, Croatia, to the Ministry of Science and Education of the Republic of Croatia and to the Indian Council for Cultural Relations for their financial support.

MONDAY, SEPTEMBER 11

10—10.30 am Opening ceremony

MS. NADA BRUER, *Executive Secretary of the IUC*
H. E. SANDEEP KUMAR, *Ambassador of India*
MISLAV JEŽIĆ, *Croatian Academy of Sciences
and Arts*

10.30—11 am Coffee break

11 am—1 pm Chairperson: JOHN BROCKINGTON

SÖHNEN THIEME RENATE *Spoken Sanskrit in
the Epics: a new style of narrative?*

BAILEY GREG *The Dating of the Mahābhārata
in the Light of the Lalitavistara and Intertextual
Significance*

ANDRIJANIĆ IVAN *Demonic Dialogues in
the Mokṣadharmaparvan: a glimpse into the
process of formation and development of the
Mokṣadharmaparvan*

5—6.30 pm Chairperson: RENATE SÖHNEN THIEME

MERSCH SANNE *Trending Topics in Epic and
Purāṇic Times: Parallel Stories in the Mahābhārata
and the Skandapurāṇa*

TAYLOR MCCOMAS *Reading Purāṇas as
Literature: Does the Viṣṇu Purāṇa have a Plot?*

TUESDAY, SEPTEMBER 12

9.30–11 am Chairperson: GREG BAILEY

FUJII MASATO *Vānaprastha and Forest Ascetics in the Dharma and Epic Literature*

LIDOVA NATALIA *Lokapālas - the Guardians of the World. On the Origin and Nature of the Concept*

11–11.30 am Coffee break

11.30 am–1.30 pm Chairperson: ASHOK AKLUJKAR

SELLMER SVEN *Two oceans of verses: the ślokas of the Mahābhārata and the Kathāsaritsāgara*

KULIKOV LEONID *Yamī, twin-sister of Yama: demigoddess or half-human? Vedic origins and further developments in Purāṇas (from demonic to human sexuality)*

JUREWICZ JOANNA *Creation, Karman and Play*

5–6.30 pm Chairperson: MCCOMAS TAYLOR

AKLUJKAR ASHOK *Dimensions of myth and legend in the accounts of Aśoka Maurya*

JEŽIĆ MISLAV *Vedic Myths and Epico-Purāṇic Mythology – Transformation of the Sense of Vision into Narration*

WEDNESDAY, SEPTEMBER 13

9.30–11 am Chairperson: MASATO FUJII

MILEWSKA IWONA *Riddles in the Mahābhārata
– Typology and historical changes*

TAKAHASHI KENJI *Adhyātma Discourses in the
Kāthopaniṣad and in the Mahābhārata*

11–11.30 am Coffee break

11.30 am–1.30 pm Chairperson: SVEN SELLMER

SZCZUREK PRZEMYSŁAW *In Search of the
Beginning of the Strīparvan*

MUÑOZ GOMEZ PALOMA *Yudhiṣṭhira and
the blending of mokṣa into the puruṣārthas: a
way of thinking about the dialogue of the Ṣaḍgītā
(Mahābhārata 12.161)*

TESHIMA HIDEKI *Yudhiṣṭhira as a Sacrificer of
the Aśvamedha: Conceptual Basis of His Figure in
the Āśvamedhika-Parvan*

5–7 pm

WORKSHOP: *Myth and Mythology: historical and
literary development, typology of literary genres
(hieratic poetry, epic poetry, religious epic poetry,
legend, fairy tale, philosophy)*

Organizers: Ashok Aklujkar, Ivan Andrijanić, Greg Bailey,
Horst Brinkhaus, Mislav Ježić, Joanna Jurewicz, Leonid
Kulikov, Sven Sellmer, McComas Taylor

THURSDAY, SEPTEMBER 14

9.30–11 am Chairperson: MARY BROCKINGTON

KRNIC KRŠO *Squaring the circle. Commentarial and intratextual explanation of controversial places in Vālmīki's Rāmāyaṇa*

AKLUJKAR VIDYUT *Pride-pricking Stories of Ānanda-rāmāyaṇa*

11–11.30 am Coffee break

11.30 am–1.30 pm Chairperson: JOANNA JUREWICZ

BRODBECK SIMON *Issues in Translating Vaidya's Harivaṃśa*

DEJENNE NICOLAS *Origins of Brahminical Communities of India's Western Coast according to the Sahyādrīkhaṇḍa of the Skandapurāṇa: Some Reflections*

GAIL ADALBERT *The Role of the Epics and the Purāṇas in the Decor of the Angkor Wat*

5-7 pm **ROUND TABLE: 20 years of the DICSEP**

Participants: Greg Bailey, Horst Brinkhaus, John Brockington, Mary Brockington, Mislav Ježić, Krešimir Krnic, Peter Schreiner, Renate Söhnen Thieme; Ivan Andrijanić, Sven Sellmer, McComas Taylor

FRIDAY, SEPTEMBER 15

9 am–4 pm Boat trip for participants, auditors and students

SATURDAY, SEPTEMBER 16

9–11 am Chairperson: **HORST BRINKHAUS**

GÖNC MOAČANIN KLARA *Karṇa's unfathomable daiva: the nobility of failure*

HELLWIG OLIVER *Dating the Mahābhārata with a machine learning approach*

BOSE MANDAKRANTA *Private Dilemma and Public Ceremony: The Performance of Authority in the Rāmāyaṇa*

11–11.30 am Coffee break

11.30–12.30 am Presentation of the DICSEP 5 Proceedings

Presenters: Ivan Andrijanić, Greg Bailey, Mislav Ježić, Krešimir Krnic, Sven Sellmer

12.30-13.30 pm Arrangements, proposals and decisions concerning the publication of the proceedings and the next DICSEP 9

5 pm Dubrovnik city guided tour

8 pm Dinner for participants and auditors

REGISTERED AUDITORS

John Brockington, Mary Brockington, Horst Brinkhaus, Birgit Brinkhaus, Peter Schreiner, Maya Burger Schreiner, Ramesh Bharadwaj, Fumi Nakamura, Marek Mejor, Višnja Grabovac, Katarina Katavić

STUDENTS of the Department of Indology and Far Eastern Studies,
Faculty of Humanities and Social Sciences, University of Zagreb

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ROUND TABLE, *p. 42*

PAPERS

ASHOK AKLUJKAR

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DIMENSIONS OF MYTH AND LEGEND IN THE
ACCOUNTS OF AŚOKA MAURYA

The Brahmanical Purāṇas and the Buddhist Purāṇas, that the Avadāna literature is, say us something of the ancient dynasties, including the Mauryas and Aśoka himself. On the language side, Prakrit and Buddhist Sanskrit will have an upperhand over Sanskrit in this paper.

As conceived at present, my paper will have two main parts. The first part will argue that there are certain myths prevalent in the research on Aśoka Maurya, the most significant of these being that the inscriptions currently known as ‘Aśokan’ inscriptions are contemporary with Aśoka Maurya. I will present evidence suggesting that they are not contemporary and their ‘author’ — the main person reflected in them — must in fact be considerably more ancient.

In the second part, I will show how the life of Aśoka spoken of in Avadāna and (Pāli) Vaṃsa literature has certain elements that are found in other traditional Indian stories. These are more on the legend side than on the mythic.

PRIDE-PRICKING STORIES OF ĀNANADA-RĀMĀYAṆA

There is a cluster of stories in the medieval Sanskrit epic, Ānandarāmāyaṇa, (ĀR) that can be identified as a type of pride-pricking story, *garvahaṛaṇa kathā*.

These stories have never been identified or analysed before as far as I know. They are centered around some specific events or characters in the Rāmakathā.

They can be sub-divided into direct and indirect depending on the purpose or outcome of the stories. Not just the foes and adversaries of Rāma become the target of pride-pricking stories, but even his friends and allies. I shall identify and enumerate these stories in the text, classify them and analyse their significance in the context of ĀR narration and in the larger context of Rāma-kathā.

DEMONIC DIALOGUES IN THE *MOKṢADHARMAPARVAN*:

A GLIMPSE INTO THE PROCESS OF FORMATION AND

DEVELOPMENT OF THE *MOKṢADHARMAPARVAN*

Mokṣadharmaparvan appears as a loosely integrated collection of tracts unified by (1) outer frame of Bhiṣma's and Yudhiṣṭhira's dialogue and by (2) internal dialogue frame of other interlocutors sometimes called *saṃvāda* in introductory verses (such as *Bhṛgu-Bhar-*

advāja-Saṃvāda [12,175–185], *Vasiṣṭha-Karālanaka-Saṃvāda* [12,291–296] etc.). Besides dialogical framing, there are some instances of thematic groupings of *saṃvādas* that indicates a deliberate arrangement most probably by the hand(s) of redactor(s). In his unpublished dissertation, James Fitzgerald determined four groups of *saṃvādas* gathered around some theme. The most distinguished group of such texts appears to be MBh 12,215–221 grouped under a common narrative theme of Indra’s confrontation with demonic kings Prahāda, Bali and Namuci all of whom lost their eminent positions becoming ascetics preaching a mixture of fatalistic doctrines and doctrine of *karman* retribution. In this presentation, these dialogues will be examined closely, especially two dialogues between Indra and Bali ending with Indra’s conversation with Śrī. The second Indra-Bali dialogue (MBh 12.220–221), regarded by Brockington and Fitzgerald as an expansion of the first (MBh 12,216–218) might be later with indications that it was enlarged. The dialogue with Namuci, placed in between two Indra-Bali dialogues shows textual correspondences with the first Indra-Bali dialogue and Indra-Prahāda dialogue and appears to be secondary to both. Besides textual indications that the second Indra-Bali dialogue might be later, the first dialogue shows some peculiarities in its content where the doctrine of karmic retribution is mixed with deterministic doctrines. There are few other texts in the *Mokṣadharmaparvan* which also have a very similar but not the same setting with either demonic interlocutors or partly deterministic outlook (*Senajit-Gītā* 12,168; *Maṅki-Gītā* 12,171; *Prahāda-Ajagara-Saṃvāda* 12,172; *Ṣṛgālakāśyapa-Saṃvāda* 12,173; *Vṛtra-Gītā* 12,270-271), and this presentation will show textual and content correspondences with the group of demonic dialogues (12,215–221) in order to explain why these are not placed together with the main body of demonic dialogues. On the example of the group of demonic dialogues this presentation will try to examine the process of growth of dialogues and the role of dialogue grouping in the development and formation of the *Mokṣadharmaparvan*.

THE DATING OF THE *MAHĀBHĀRATA* IN THE LIGHT OF THE
LALITAVISTARA AND INTERTEXTUAL SIGNIFICANCE

The Buddhist devotional text, the *Lalitavistara*, has a number of direct references to events in the *Mahābhārata* narrative and others that are indirect. I am making the assumption that it postdates the MBh, whatever that might mean, though that sidesteps the problem that different parts of the MBh may reflect different time periods. What, though, is most significant is allusions which demonstrate knowledge of the MBh plot. This is most significant in the listing of the names of the five Pāṇḍavas and their divine births, something not found in other Buddhist texts to my knowledge. From another perspective the *Lalitavistara* seems to indicate responses to particular devotional doctrines in the MBh: the avatāra, forms of Viṣṇu such as Kṛṣṇa and Nārāyaṇa, and an abundance of terms denoting the Buddha as a *puruṣottama*, and not just as a *mahāpuruṣa*.

As a subsidiary component of this analysis, I will also investigate the extent to which the *Lalitavistara* develops Buddhist devotionalism and whether this specific development might be traced to texts like the *Bhagavadgītā* and the *Nārāyaṇīyaparvan*.

Finally, we might ask that if the *Lalitavistara* does react intertextually to the MBh what does this tell us about the reception of the MBh amongst certain circles of Buddhist intellectuals and laypeople. Further it compels us to ask whether devotional treatments of the Buddha were given great stimulus by similar treatments of Kṛṣṇa in the MBh and the Harivaṃśa as Coleman has suggested in an excellent article on Kṛṣṇa and the Buddha.

PRIVATE DILEMMA AND PUBLIC CEREMONY: THE
PERFORMANCE OF AUTHORITY IN THE RĀMĀYAṆA

The narrative in the *Rāmāyaṇa* is punctuated by certain moments of decision-making that contribute little or nothing to the progress of the action. Apparently mere interruptions to the plot, episodes such as Bharata's vow to renounce the throne and to rule as Rāma's deputy, or—most strikingly—Rāma's rejection of Sītā at the very moment of her rescue, are nevertheless vital to the valorization of the ethical and political system that the epic upholds. Spilling beyond the lives of the individual actors, their actions at these moments appear as public demonstrations, which turns the ideological rhetoric of the epic into performances of authority. Taking some of these episodes, I propose to examine how the epic stops the course of the action in order to present moments of decision-making as public spectacles designed to assert that authority is indeed being performed. I argue that what makes these spectacles particularly effective is their emotional content inasmuch as they present the sacrifice of private needs to public interest. Even as public interest pre-empts private emotional needs, the performance of authority underscores the pain and cost of private sacrifice. Thus, the epic achieves the dual—and seemingly irreconcilable—validation of both public and private impulses within a theatre of righteous action.

SIMON BRODBECK

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ISSUES IN TRANSLATING VAIDYA'S HARIVAMŚA

This paper will present a progress report on the Cardiff University project to translate P. L. Vaidya's critically reconstituted *Harivamśa*. The first part of the paper will outline and discuss certain specific textual problems (at e.g. Hv 12.17c; 13.52d; 24.14b; 26.18c; 62.49a) and various possibilities for solving them through emendation, either with or without the help of the variants registered in the apparatus of the edition. The second part of the paper will explain and justify the style of the translation and exemplify it with the aid of specific passages.

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ORIGINS OF BRAHMINICAL COMMUNITIES OF INDIA'S WESTERN COAST ACCORDING TO THE SAHYĀDRIKHAṆḌA OF THE SKANDAPURĀṆA: SOME REFLECTIONS.

The *Sahyādrikhaṇḍa*, which was edited by the Goanese polymath J. Gerson da Cunha in Bombay in 1877, consists in a number of *māhātmya* and *Purāṇa* narratives supposed to complement the ancient *Skandapurāṇa*, by providing it with a “mythological, historical and geographical account of Western India” — as the subtitle of Gerson da Cunha's edition reads. As the compilation, and quite plausibly the composition, of most of this material should be dated from around the 17th or 18th century, it offers extremely valuable information on

the way the traditional history of the communities of the Western Coast of India from Konkan to Kerala was envisioned and presented at the heyday of Maratha power in this region. In this paper, I will focus on and analyze select *adhyāyas* concerned with the origins of various Brahminical communities which were competing for prestige at the time of the Peshwas, the dynasty of Prime Ministers of Konkanastha (aka Chitpavan) Brahmins who held power from Pune between 1713 and the British conquest in 1818.

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VĀNAPRASTHA AND FOREST ASCETICS IN
THE DHARMA AND EPIC LITERATURE

In the history of Dharma literature, the Āśrama system was established through the transformation of four lifestyles (*brahmacārin*, *gṛhastha*, *vānaprastha*, *parivrājaka*) from alternative ways of life (as in the Dharmasūtras) into successive stages of life (as in the Dharmaśāstras). It was not, however, that this transition from the alternative theory to the successive one was straightforward. Both theories coexist, and *vānaprastha* and *parivrājaka* (or their synonyms) occur side by side as two forms of unworldly life, outside the Dharma texts. It is not quite true that until the Dharmaśāstras the concept of successive life stages was not introduced. A similar idea is already found in the prescription for *vānaprastha* in Āpastamba-Dharmasūtra 2.22.6 (*ānupūrvya* ‘orderly sequence’).

Once established, the Āśrama system exerted a great influence on Indian people’s view of life as an ideal model. However, it has not been substantialized as real social institution including rituals for entering next stages. The rituals for becoming a forest hermit and a mendi-

cant were invented later after the model of Vedic Upanayana and Samāvartana within monastic sects (cf. Vaikhānasa-Dharmasūtra). In the Dharma texts, the Āśrama is proposed as an ideology, and does not faithfully reflect social realities. To approach realities behind *vānaprastha*, this paper extends the scope of investigation beyond the Dharma texts to the epic literature.

In the epic literature, *vānaprastha* occurs as a forest ascetic who lives in seclusion, being one of the four *āśramas* both alternative and successive, or without being specified as an *āśrama*. In some places the word *vānaprastha* means a forest ascetic in general, having *vaikhānasa*, *śramaṇa*, and *muni* as its synonyms. In other places *vānaprastha* and *vaikhānasa* denote special groups of forest ascetics together with *vālakhilya*, *marīcipa*, etc. The life of forest ascetics pictured in the epic literature has two different styles: moderate one (accompanied with wives, keeping sacrificial fires, wearing bark and skin, eating roots and fruits, practicing austerities), and an extremely severe one (absolute fasting and silence, terrible penances, walk to death). No doubt these two styles originally belonged to different ascetic traditions, but in many places the latter one is said to be a continuation of the former one in the final stage of ascetic life in forest. From ancient times forest has functioned as a place for ascetic practices outside the ordinary world. Varied forest ascetic traditions have as a whole created a stereotyped image of ascetic life in forest, which contains both moderate and severe lifestyles. The fixed idea of forest ascetic life was adopted in the Dharma literature almost without changes as the lifestyle for *vānaprastha* in the Āśrama system.

THE ROLE OF THE EPICS AND THE PURĀṆAS
IN THE DECOR OF THE ANGKOR WAT

A. Textual sources

“Indianization must be understood”, according to G. Coedès, “essentially as the expansion of an organized culture that was founded upon the Indian conception of royalty, was characterized by Hinduist or Buddhist cults, the mythology of the Purāṇas, and the observance of the Dharmaśāstras, and expressed itself in the Sanskrit language. It is for this reason that we sometimes speak of ‘Sanskritization’ instead of ‘Indianization’” (*The Indianized States of Southeast Asia*, Translated by S.B. Cowing, p.15f).

In Cambodia hundreds of stone inscriptions on stelas and on door jambs of temples attest the ability of the Khmer to express themselves in spotless Sanskrit; moreover, they exhibit a mastery of the kāvya style including a predilection for sophisticated ambiguities (*śleṣa*).

Although not a single Sanskrit text is preserved due to the impact of the unfavourable climate, the titles of many Indian texts are mentioned in these inscriptions.

Among them are the Mahābhārata and the Rāmāyaṇa and, collectively, the Purāṇas. Arguing from the extant bas-reliefs depicting the life of Kṛṣṇa we can be sure that the Harivaṃśa and the Viṣṇupurāṇa were well known. In contrast to many scholars I am, however, fairly convinced that the Bhāgavatapurāṇa (BhP) was unknown, since it does not play any part in connection with the visual arts. (In Southindian temple art the BhP appears in the beginning of the 11th century CE).

B. Angkor Wat images

The Angkor Wat is profusely embellished with bas-relief in galleries, on lintels and pediments, many of them narratives taken from the epics and the Purāṇas. As to the Rāmāyaṇa it seems that the Khmer relied on the Vālmiki version. The largest undivided bas-relief, measuring 93,60 m by 2,40 m, seems to depict the Tārakāmaya war, culminating in a combat between Viṣṇu and Kālanemi. Textual basis is a story that is reported threefold in the Harivaṃśa, in the Padma- and Matsyapurāṇa.

Approaching the temple from the main entrance on the west side the visitor meets the most important reliefs of the gallery. To the left expands the final battle between Rāma and Rāvaṇa embedded in hoards of monkeys and soldiers, to the right appear the armies of the Kauravas and the Pāṇḍavas centering around Kṛṣṇa as the charioteer of Arjuna, i.e. the point of departure of the Bhagavadgītā.

Many epic subjects are depicted in the northwestern and in the southwestern pavilion.

My lecture selects a spectacular event that is similar in both epics: Draupadī's *svayaṃvara* in the Mahābhārata and Sītā's *svayaṃvara* in the Rāmāyaṇa. My thesis is that the respective bas-relief can satisfactorily be interpreted only, if we take it as an ambiguous combination of both events.

Eventually it is no surprise that the Khmer's predilection for a *śleṣa*-imbued Sanskrit is also reflected by their pictorial language.

KARṆA'S UNFATHOMABLE DAIVA: THE NOBILITY OF FAILURE

Karṇa, one of the heroes of the Mahābhārata, seems to be in the focus of recent indological research on the epic (Adarkar, Biardeau, Bowles, Greer, Hildebeitel, McGrath, et al.). Already in the 19th c. for A. Holtzmann Karṇa was the main hero of the Mahābhārata. Alf Hildebeitel observed well that “the death of Karṇa is probably most overdominated event in the Mahābhārata war – indeed, in the entire Mahābhārata.”

Karṇa's daiva is unfathomable because it defies any simple explanation. Whom can we identify as the main instigator of Karṇa's tragic destiny? There were different producers on the epic stage arranging his downfall. In my view the main malicious actors in destroying Karṇa were Kuntī and Kṛṣṇa; some vicious part belongs also to Draupadī insulted by Karṇa during dyūta in the Sabhāparvan. Some of the actors on the stage of yuddha on Kurukṣetra caused his ruin as a result of curses brought on him during earlier happenings in his life. Karṇa is aware that his destiny is ruled by fate and that he is tricked by fortune. Despite many different views on his character, I see him as morally superior to Pāṇḍavas and to Kṛṣṇa. Karṇa is loyal, true to his given word and promises, he rejects temptations offered by Kṛṣṇa and Kuntī in the Udyogaparvan. I see him as the most expressive character in the Mahābhārata in sense of being an individual with profiled character with all his merits and faults. Karṇa's nobility is to be seen in his sincere, unsuccessful and completely conscious sacrifice for Duryodhana and Kauravas. He displays rare honor and dignity, and when he went against Kṛṣṇa's and Kuntī's hypocritical advice, his destiny was finally sealed.

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DATING THE *MAHĀBHĀRATA* WITH A
MACHINE LEARNING APPROACH

Deriving historical dates for texts in early Classical Sanskrit, such as the *Mahābhārata* or the *Rāmāyaṇa*, is a considerable challenge for text-historical research, because external temporal evidence is missing. This presentation addresses this challenge by describing a machine learning algorithm that predicts an approximate date of composition from the linguistic composition of a text. Although Classical Sanskrit is widely regulated by the prescriptive rules of Pāṇini's *Aṣṭādhyāyī*, the presentation will demonstrate that it shows enough diachronic linguistic change in order to derive approximate dates for texts or text layers. The presentation sketches the required computational background, discusses the relevance of various linguistic features for temporal classification, and presents a text-historical evaluation of results for the *Mahābhārata*, concentrating on Books 6 and 12.

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VEDIC MYTHS AND EPICO-PURĀṆIC MYTHOLOGY –
TRANSFORMATION OF THE SENSE OF VISION INTO NARRATION

Vedic poetry is brahmanical, hieratic poetry. Formulations about celestials, divinities, world and the powers inherent in it are not narratives, no stories, and are not to be taken literally, but are ex-

pressions of a hidden, invisible order, which can be understood as righteous if seen in its truth (ṛta), in which the sages have insight (dhī), and which they express in an appropriately covert, enigmatic manner (brahman, brahmodya). We may term Vedic mantras or brahmans, or formulations in them myths, but we should be aware of the fact that they are not narrations, not even elliptical ones, and that celestials praised in them are not anthropomorphic, have no clear genealogies, and are essentially invisible to those who have no insights into their nature.

Epic poetry is aristocratic, heroic poetry at the base, as evident in the case of the Mahābhārata, which can represent a form of archaic court poetry, which may attain a certain poetical refinement close to kāvya, as in the case of Rāmāyaṇa. It describes individual heroes who are human and mortal, or partly superhuman, but certainly visible, for whom their genealogy is an essential condition of their nobility, whose feats can and should be narrated to glorify their superior virtues, strength and skills. They serve as a model for other members of the aristocracy to follow.

This epic poetry, if it reaches out for universal hieratic mythic models, either to describe the relationship of mortals and immortals, or to enhance the glory of heroes by comparing it with that of celestials, or even by elevating them to the level of immortal divinities, may assume a form of religious poetry. This tendency can be reinforced if epic compositions are recited at religious ceremonies, or if epic tradition starts being transmitted by brahmans or priests. The idea that some epic heroes are sons of celestials, or that some of them are even incarnations (avatāra) of God, gave the Mahābhārata and Rāmāyaṇa, and even more their khilas, their religious significance.

If hieratic topics, like the origin or creation of the world, its dissolution and renewal, the cosmic periods, and origin of celestials and supernatural persons, become the material for epic poets and singers,

they will elaborate these by means of their poetical technique, and give the immortals anthropomorphic features, fixed genealogy, and individual (instead of regular or cyclical) feats, which can be narrated and tend to be understood literally, as mythological facts. They need not be decoded, solved as riddles, but may be taken at their face value, remembered and transmitted (*smṛti*), in the same way as the genealogies of heroes and (legendary or historical) kings. That is the literary genre of transmitting ancient stories, ancient lore, namely the *Purāṇas*.

All these literary forms have parallels in other cultures.

In the paper I shall try to illustrate these theoretical considerations on some transparent examples.

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CREATION, *KARMA* AND PLAY

In the paper, I will discuss the basic ontological assumptions, attested in selected cosmogonies of the *Mokṣadharmaparvan* and in the first chapter of the *Manusmṛti*, together with their ethical implications attested in the second, third and fourth chapters of the *Bhagavadgītā*. I will argue that thinking of the composers is motivated by the concept of play which is strikingly close to this of Huizinga (1949, 1980) and Caillois (1961, 2001). The model of play not only explains the relationship between the Creator and creation, but also the reason of creation and the autotelic nature of action without attachment. The concept of play (*kriḍā*) as a model of creation is activated in *Manusmṛti* 1.80 in reference to creation of four yugas (explicitly conceived in terms of dice-play), however, this concept appears in the texts dis-

cussed in the paper very rarely. Moreover, the earliest attested treatise on theatre (*Nāṭyaśāstra*) was composed slightly later than those texts (II-IV C.E.). I will argue, following Malamoud (2005), that the Vedic ritual had its theatrical dimension and that this fact influenced later philosophical thinking. The main change in thinking of ritual which is attested in the *Bhagavadgītā* is that, according to, it is an autotelic action, like play, contrary to the earlier tradition according to which the ritual was the action performed in order to gain goods.

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ADHYĀTMA DISCOURSES IN THE KĀṬHOPANIṢAD
AND IN THE MAHĀBHĀRATA

In the early Sāṃkhya-Yoga philosophies elaborated in the *Mahābhārata*, the word *adhyātma* is used very frequently. Previous studies and translations of the *Mahābhārata* have interpreted this word as (1) an adverb

with the meaning “concerning the self / body”, (2) an adjective derived from the adverbial use, (3) a neuter substantive “the supreme self.”

A thorough analysis of the actual usages of this word, however, casts serious doubt on the validity of the third interpretation. In my paper, I will demonstrate that it is grammatically untenable and attempt to offer an alternative interpretation of the concerned occurrences.

In Vedic literature, the word *adhyātma* refers to the personal, human, microcosmic, or bodily level in contrast to the divine, material, or liturgical ones (*adhidaivatam*, *adhibhūtam*, *adhiyajñam* etc). This original meaning of *adhyātma* is best exemplified by the *adhyātma* Yoga discourse found in the *Kaṭhōpaniṣad*. By examining the commonalities shared between the *Kaṭhōpaniṣad* and the discourses named *adhyātma* in the *Mahābhārata*, I attempt to clarify the interrelationships between the *adhyātma* discourses. This paper is also intended to tackle methodological problems of reconstructing the history of development of philosophical schools in the pre-classical period.

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SQUARING THE CIRCLE: COMMENTARIAL AND
INTRATEXTUAL EXPLANATION OF CONTROVERSIAL
PLACES IN VĀLMĪKI'S RĀMĀYAṆA

The paper will focus on comparative analysis of the commentarial explanation of difficult or “controversial” places in Vālmiki’s Rāmāyaṇa and their relationship to the explanations that are given in the core text of the epic. The commentaries consulted are *Tilaka* of Rāma, *Rāmāyaṇaśiromaṇi* of Śivasahāya and *Bhūṣaṇa* of Govindarāja with possible references to other commentaries too. The paper will ex-

amine a selection from well-known controversies, as for example Sugriva's behaviour, the killing of Valī or the repudiation of Sītā, but also less-talked-about topics as Hanumān's parentage, the killing of Śambūka, or the burning of Laṅkā. The aim of the research is to find out if there is any specific pattern in the explanation which could tell us more about the cultural background of the commentators and discuss the idea of commenting itself. The paper will also reflect upon the fact that some of the most controversial places were not looked upon by commentators with the scrutiny which would be expected by modern reader, i.e. the places we find most controversial obviously were not considered as such by traditional commentators. Depending on available evidence, the paper will also discuss the influence and presence of the traditional explanation and arguments in the modern media dealing with the Rāmāyaṇa.

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YAMĪ, TWIN-SISTER OF YAMA: DEMIGODDESS OR HALF-HUMAN? – VEDIC ORIGINS AND FURTHER DEVELOPMENTS IN PURĀṆAS (FROM DEMONIC TO HUMAN SEXUALITY)

This paper focuses on the mythology of Yamī and her twin-brother Yama, the first two humans, according to Old Indo-Iranian (Vedic) mythology, their non-human origin and some aspects of Yamī's behaviour which, presumably, betray a number of features of female demon or half-deity.

The relationships between Yamī and Yama are the central topic of the dialogue hymn Rgveda 10.10 (philologically and exegetically one of the most difficult Rgvedic hymns), where Yamī attempts to

seduce her twin to the primordial incest, producing offspring and thus continuing humankind. This offer is refused by Yama, who refers to the inappropriateness of incest. Although Yamī and Yama are pure humans, according to the Vedic tradition, their origin from two half-deities, a Gandharva father and an Apsara mother (most explicitly formulated in RV 10.10.4: *gandharvó apsṛvāpṛyā ca yósā sã no nãbhiḥ* ‘a gandharva in the waters, and a young woman connected with water – that is our origin’), remains inexplicable. Indeed, how could a couple of non-human beings (demons or demigods), give birth to humans? Obviously, the mythological status of the twins should be reconsidered. Even admitting that the humans Yamī and Yama were born as a result of some kind of genetic ‘mutation’, it will only be natural to assume that at least someone of them could retain some traces of the non-human (divine) nature. On the basis of an analysis of linguistic and philological evidence from the Yama and Yamī hymn, I will argue that this assumption may account for certain peculiarities of Yamī’s behaviour and, particularly, her high sexuality, as opposed to the much more constrained Yama’s behaviour. In particular, the origin from a gandharva and an apsaras may explain Yamī’s hypersexuality, given the notoriously lustful character of the gandharvas and sensuality and seductivity of the apsaras (water nymphs).

Although we do not find direct etymological cognates of Yama/Yamī outside Indo-Iranian, some indirect parallels can be found in other Indo-European traditions. Specifically, the Apsaras, or water nymphs, can be compared to a variety of water deities (nymphs) in Greek mythology, such as Naiads (especially, Salmacis = Gr. Σαλμακίς, who attempted to rape Hermaphroditus) or Oceanids (especially, Peitho, the goddess of persuasion and seduction).

In the post-Vedic period, the origins of Yamī and Yama are reconsidered and revised. In the Purāṇas (in particular, in the Mārkaṇḍeya-Purāṇa, which offers a new version of the parentage of the twins, largely based on another Vedic hymn, RV 10.17), Yama and Yamī,

together with yet another brother, allegedly born to the same parents, Manu, are said to be the three children of Vivasvant, a solar deity, and Saraṇyū/Saṃjñā, the daughter of Viśvakarman. Thus, their descent is shifted to the core group of deities – as against the original half-divine (demonic?) ancestry, which, at first glance, would be more natural source for non-divine (human) offspring. Yamī's significance considerably decreases, and she almost disappears in the shadow of Yama. Furthermore, the demonic origin and many 'demonic' (Gandharvan/Apsarasian) features yield to the increasingly dominant human nature. This evolution of the original mythological scenario of the origins of the first humans, the replacement of the demonic lineage by much more decent parents belonging to the core of the Vedic pantheon and thus, eventually, the disappearance of several demonic features of the first humans (especially in the case of Yamī) must represent an important turning point in the evolution of the Hindu religion attested in the Puranic period and, in a sense, de-demonization of the origins of the humans.

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LOKAPĀLAS - THE GUARDIANS OF THE WORLD. ON
THE ORIGIN AND NATURE OF THE CONCEPT.

The model of the world, defined by four sacral coordinates around a pre-set centre, guarded by four (or eight) deities, known as Lokapālas, is essential for the cosmology of Hinduism, Buddhism, and Jainism. The group of chosen deities, each corresponding to a particular geographic direction was not fixed, but in the majority of cases Indra was considered to be the guardian of the east, Varuṇa of the west, Yama of the south, and Dhanada or Kubera of the north.

Lokapālas were the subject of several specialised studies, but the origin of the sacral paradigm they were part of has never been properly explored. More than that, the ideas underlying this paradigm are perceived as deeply archetypal, and hence do not call for the study of its genesis. The latter approach is hardly justifiable, considering that the concept of the Lokapālas just like the idea of the world based on four cardinal directions assumes its full importance only as a post-Vedic phenomenon. In fact, it is not very relevant in the Vedic religious and mythological tradition, which regarded the Universe as a unity of the three worlds, or triloka, consisting of the celestial, aerial and terrestrial spheres.

References to Lokapālas appeared from the middle of the 1st millennium BC. Gradually, the guardians of the world became a widespread notion that eventually assumed the role of one of the principal post-Vedic religious concepts. Lokapālas featured in numerous texts, including ritual sūtras, pariśiṣṭas, both epics – Mahābhārata and Rāmāyaṇa (where only four Lokapālas are mentioned), and many purāṇas. However, despite the importance of the new model of the spatio-dimensional arrangement in which Lokapālas played a prominent role, it did not receive a clear mythological substantiation in the texts, i.e. there isn't any narrative or myth that reveal its genesis or explain the appointment and distribution of the divine guardians. It can be argued that in the new paradigm of the four-part world the priority was to maintain the basic scheme that singled out four cardinal directions and gave each one its divine protector.

The aim of this paper is to substantiate a hypothesis that the concept of the Guardians of the world has ritual roots and its appearance was predetermined by the transformations of the middle of the 1st millennium BC when the Vedic religious system underwent radical changes. One of the consequences of this transformation was the emergence of the new set of ideas about the structure of the universe. In the context of new forms of ritual, the four-directional scheme of world

was reproduced with the help of a maṇḍala where four Lokapālas took the place of guardians on both semantic and mythological levels.

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TRENDING TOPICS IN EPIC AND PURĀṄIC TIMES: PARALLEL STORIES IN THE MAHĀBHĀRATA AND THE SKANDAPURĀṄA

The dating and composition of the *Anuśāśanaparvan* of the *Mahābhārata* have been discussed for decades. The stories in the thirteenth book of the epic cover a wide range of topics, and their connection with the main story can at times be difficult to unveil. Recently, I identified four of these stories in the *Skandapurāṇa* (6th/7th century CE): the Story of the Hunter and the Snake (MBh 13.1 and SP 119.2–481), the Conversation between Indra and the Parrot (MBh 13.5 and SP 118.31–end), and the long and short version of the Story of the Stealing of the Lotus (MBh 13.94–95, 13.96 and SP 119.51–104, 118.21–30). They are told in the mythological context of Viṣṇu manifesting himself as Vāmana, “Dwarf”. Within this same narrative framework, succeeding the four stories, the *Skandapurāṇa* tells another story, which is found in the *Śāntiparvan* of the *Mahābhārata*: the Story of the Vulture and the Jackal (MBh 12.149 and SP 120.5–19). By means of a close reading of the narrative of Viṣṇu’s manifestation, I will show that these five stories have been inserted into the main narrative at a certain moment during the transmission. In this paper, I will first examine the stories by addressing questions related to the *Skandapurāṇa*. Why are the stories inserted? What do they have in common, in terms of content and teaching? And how close are the parallels to the *Mahābhārata*? I will show that on the one hand, the parallels go back to the same story, and on the other hand, there are too many differences for a

direct borrowing from one text to the other. Having demonstrated the degree of parallelism, I will hypothesize that there was a pool of narratives at the time of the *Mahābhārata* and the *Skandapurāṇa*, from which both texts took material individually. Finally, I will conclude the paper with questions addressing the *Anuśāsanaparvan* of the *Mahābhārata* in particular, viz. whether it is possible to uncover the reason(s) why the stories are told here and to say more about its dating and locating.

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RIDDLES IN THE MAHĀBHĀRATA – TYPOLOGY
AND HISTORICAL CHANGES

The aim of the paper is to discuss the range of types of riddles, of their potential origins, structure and roles as they appear in the chosen fragments of the *Mahābhārata*. The fragments to be taken into consideration come mostly from the first and third books of the epic.

The oldest riddles were used already in Vedic ritual ceremonies. They were mostly of religious, theological, ritualistic or philosophical character. These ones are known as the *brahmodya*, *brahmavadya* or *brahmavādya* type. By these terms, at least three different meanings can be understood. The difference in these possible interpretations of the terms is discussed in the paper. The question is raised whether these types of riddles appear also in the *Mahābhārata*? Are they simple repetitions of the old patterns or are they the epic variants of them?

As far as the *Mahābhārata* is concerned a much wider range of types of riddles can be discussed. They have been labelled *vivāda*, *praśna* and *kūṭa*. What are the differences among them? Sometimes epic riddles concern exclusively ethical problems so they are known as ethical riddles. Is it possible to find in the *Mahābhārata* riddles of the *prahelikā* type which became well-known in the later tradition? These are the questions which are also analyzed in the paper.

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YUDHIṢṬHIRA AND THE BLENDING OF *MOKṢA* INTO
THE *PURUṢĀRTHAS*: A WAY OF THINKING ABOUT THE
DIALOGUE OF THE *ṢAḌĠĪTĀ* (*MAHĀBHĀRATA* 12.161)

The present paper focuses on the figure of king Yudhiṣṭhira and how this character is the conduit of the blend of *mokṣa* into the *puruṣārthas*. Yudhiṣṭhira has long been considered a character that is at the crossroads of two different ideologies, i.e., *nivṛtti* and *pravṛtti* (Bailey 1986, 1993; Fitzgerald 2006: 257). Further, Bowles (2007; 2009) has argued that the *Ṣaḍḡītā* signals Yudhiṣṭhira's transformation from wanting to renounce to facing up to his duty to rule. In the present paper I reaffirm these authors's views by looking at the mechanisms by which the *Ṣaḍḡītā* works. In the dialogues that the Pāṇḍavas hold in the *Śāntiparvan* there are two sides to the debate. On one side, Yudhiṣṭhira supports *nivṛtti* values and formal renunciation, as he threatens to formally renounce at various points. On the other side of the discussion, the rest of the Pāṇḍavas argue for *pravṛtti* values. In the *Ṣaḍḡītā* this pattern is, to a certain extent, replicated with the addition of Vidura on the *pravṛtti* side of the argumentation. However, an important difference between the *Ṣaḍḡītā* and the earlier dialogues of the Pāṇḍavas is the agreement reached

by the interlocutors. This agreement is reached on account of Yudhiṣṭhira's concise speech on *mokṣa* (12.161.41-46). In this paper I analyse Yudhiṣṭhira's statement and how it works as a blend in which *nivṛtti* and *pravṛtti* strands are merged. In doing so I point out some of the specific passages the *Ṣaḍgītā* may be cross-referencing from earlier *Śāntiparvan* passages (12.7-38). And, by borrowing ideas from Conceptual Blending (Fauconnier & Turner 2002) theory, I attempt to disentangle the elements or "Inputs" that are selectively fed into the *Ṣaḍgītā's* blend of *nivṛtti* and *pravṛtti* values. I use Conceptual Blending theory as a way of understanding the *Ṣaḍgītā*, and to further scaffold the claim that Yudhiṣṭhira is an important conduit of the blending of *mokṣa* as a *puruṣārtha*.

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TWO OCEANS OF VERSES: THE ŚĠOKAS OF THE
MAHĀBHĀRATA AND THE KATHĀSARITSĀGARA

The presentation attempts at deepening our understanding of the making of Sanskrit verses by comparing those found in (different parts of) the Mahābharata with those of the Kathāsaritsāgara. This is done with the help of computer-based analysis and statistical methods applied both to formulaic structures, recurring elements etc. and to metrical patterns. By pointing out similarities, but also clear differences, it is hoped that the analysis and classification of anuṣṭubhs in other works of Sanskrit literature will be facilitated. Some of the possible applications of such studies -- like chronological issues and the difference between oral and written styles -- will be touched upon.

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SPOKEN SANSKRIT IN THE EPICS: A NEW STYLE OF NARRATIVE?

This paper concentrates on direct speeches containing, or consisting of, reports of events personally experienced or witnessed by the speakers themselves, in order to establish important differences in the use of verbal forms referring to past events between these reports and the general narrative text, and to ask how much the verbal expressions in them may have reflected the commonly spoken contemporary language (most probably a form of Prakrit) and then also influenced (besides popular narrative literature) later ‘purāṇic’ and modern spoken Sanskrit.

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IN SEARCH OF THE BEGINNING OF THE *STRĪPARVAN*

While reading the initial part of the *Strīparvan* (i.e. *MBh.* 11,1-8 + Appendix I of the Critical Edition, CE, or 11,1-9 of the Bombay Edition, BE) – up to the beginning of the descriptions of the *stricte* funeral operations at Kurukṣetra (starting with 11,9 of CE or 11,10 of BE) – the reader favouring a diachronic attitude towards the text of the epic may have doubts regarding the original unity of all these chapters. Twice there, in a very similar way, Janamejaya asks Vaiśampāyana to describe to him the events that happened after the military operations and the night slaughter (11,1.1-3; App. I, lines 1-4). Three times Dhṛtarāṣṭra falls to the ground unconscious as a result of the loss of his sons (11,1.9; 11,8.1 [in spite of his statement in 11,3.1

that his pain has been overcome]; App. I, l. 13-14 = 11,9.8 BE), and three different interlocutors (Samjaya, Vidura and Vyāsa) address their consolatory speeches to Dhṛtarāṣṭra in successive chapters. Even with a superficial reading of the text, the whole series of consolations, advice, ethical and philosophical remarks directed to Dhṛtarāṣṭra (along with the images, parables, comparisons and metaphors placed in them) can give the impression of a multi-layered construction.

The author of this paper makes an attempt to look through the content of the initial parts of the *Strīparvan*, to comment upon the information contained in the Critical Apparatus of CE, to reflect upon the role of the part deleted from CE and marked as Appendix I, to point out and classify the repetitions contained in the text under examination. He also ponders the question of whether it is possible to talk here about the history of this part or its relative chronology. Namely, whether preserved manuscripts and previous epic studies allow the presentation of a hypothesis of an older (original (?) and most probably shorter) version of the beginning of this parvan as well as its gradual development and enrichment of both the argumentation and the content of the great epic.

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READING PURĀṆAS AS LITERATURE: DOES
THE VIṢṆU PURĀṆA HAVE A PLOT?

For centuries scholars have read purāṇic texts for insights into philosophy, theology, mythology and to a lesser extent, history and geography. In his recent writings, Greg Bailey has suggested ways in which we might read purāṇas as literature. The application of literary theory to purāṇic texts may reveal the inner workings of the texts

and reveal how they do the things that their audiences expect them to do. Hayden White has also taught us to read history as literature. By reading nineteenth-century historiographies through the lens of literary criticism, White claims to have revealed the authors' historical consciousness, and was able to make statements about how historians create and activate ideas about the past. One of the ways he approached this was to look at 'emplotment', that is, the ways in which historians arranged historical events into a coherent narrative. In so far as purāṇas purport to be 'ancient narratives', or narratives of 'ancient times', is it possible to discern emplotment in these texts? This paper starts by exploring emplotment in the Viṣṇu Purāṇa as a typical exemplar of the genre. I begin by asking whether indeed the Viṣṇu Purāṇa has a plot. The answer is more complex and surprising than one might expect.

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YUDHIṢṬHIRA AS A SACRIFICER OF THE
AŚVAMEDHA: CONCEPTUAL BASIS OF HIS
FIGURE IN THE ĀŚVAMEDHIKA-PARVAN

Yudhiṣṭhira's Aśvamedha depicted in the Āśvamedhika-Parvan (ĀśvP) of the Mahābhārata (MBh) is characterised by the long episode of chasing the sacrificial horse, in which Arjuna as the chief of horse guards often fights against the bereaved kin of Kauravas, and finally subjugates them by expressing a merciful message from Yudhiṣṭhira. But such a fight with opponents is never mentioned in the vedic ritual texts dealing with the Aśvamedha, and all other examples of the Aśvamedha episode within the great epics (e.g. those of Sagara, Daśaratha and Rāma) do not contain such a scene. This seems natural because, according to the vedic texts, the sacrificer king

celebrate his Aśvamedha only when there is no hostile king facing him anymore. So the tour of the armed men chasing the horse is a formal manifestation of the sacrificer's might, and any fight is not expected there. This report aims to clarify why and how the episode of chasing horse "with subjugating the opponents", upon which some similar episodes were reproduced in the post-epic texts, had been introduced to Yudhiṣṭhira's Aśvamedha.

The most remarkable thing in our discussion is that the horse-chasing episode in the ĀśvP shows some similarities to an episode of Cakravartin found in some early Buddhist texts, such as the Mahā-sudassana-Suttanta, the Cakkavatti-Sihaniāda-Sutta, etc.: In this episode, the great king Cakravartin (*cakkavatti-rājan-* in Pāli) tours in all directions while chasing the divine "cakra" (wheel) as treasure (*cakka-ratana-*) moving in the air. In the same period, he subjugates the kings in foreign countries without using military force. Though there are several differences between them, the outlines of both episodes seem to correspond to each other: the great king (or his representative) chases the symbol of kingship (the horse or the cakra) and subjugates opponents in all directions (by using force or without using force). Further, the merciful messages of both the Cakravartin and of Yudhiṣṭhira, repeatedly expressed to the opposing kings, contain the same word "not to be killed": *na hantabbo* (Dīgha-Nikāya II, p. 173; III, pp. 62-63), and *na hantavyās* (MBh 14.75.21-22, 77.7-8, 83.25). Based upon some examinations, including the comparison with the above-mentioned Buddhist texts, we may suppose that the horse-chasing episode in the ĀśvP borrowed its outer frame from some sort of the cakra-chasing episode in the Buddhist tradition, which was circulated at the time of compiling the ĀśvP.

On the other hand, the episode of the ĀśvP has an importance in the entire story of the MBh: As pointed out by Tokunaga (2005), the ĀśvP was preceded by the Strī-Parvan (MBh 11) and the beginning part of the Śānti-Parvan (MBh 12.1-45 around), which Tokunaga

(2005) called the “Śānti-opening”, in the older version of the MBh. In contrast to those preceding parts, where the subject is to pray that the souls of deceased warriors rest in peace, the ĀśvP focuses on the “peace of survivors’ minds”. So Yudhiṣṭhira’s Āśvamedha itself has the function of purifying his all sins and cheering up the people in his realm. The remaining issue is “appeasing the grudge of bereaved people of Kaurava”, and the horse-chasing episode depicts how Arjuna, as the substitute for Yudhiṣṭhira, accomplishes this difficult task. The cakra-chasing episode in the Buddhist tradition was probably an important source of the entire plot of the horse-chasing episode in the ĀśvP, and it provided also the conceptual basis of Yudhiṣṭhira’s figure as the “merciful ruler” who can subjugate the opponents with his own virtue.

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WORKSHOP

MYTH AND MYTHOLOGY: HISTORICAL AND LITERARY DEVELOPMENT, TYPOLOGY OF LITERARY GENRES (HIERATIC POETRY, EPIC POETRY, RELIGIOUS EPIC POETRY, LEGEND, FAIRY TALE, PHILOSOPHY)

Organizers: Ashok Akhujkar, Ivan Andrijanić, Greg Bailey, Horst Brinkhaus, Mislav Ježić, Joanna Jurewicz, Leonid Kulikov, Sven Sellmer, McComas Taylor

Vedic poetry is brahmanical, hieratic poetry. Formulations about celestials, divinities, world and the powers inherent in it are not narratives, no stories, and are not to be taken literally, but are expressions of a hidden, invisible order, which can be understood as righteous if seen in its truth (*ṛta*), in which the sages have insight (*dhī*), and which they express in an appropriately covert, enigmatic manner (brahman, brahmodya). We may term Vedic mantras or brahmans, or formulations in them myths, but we should be aware of the fact that they are not narrations, not even elliptical ones, and that celestials praised in them are not anthropomorphic, have no clear genealogies, and are essentially invisible to those who have no insights into their nature.

Epic poetry is aristocratic, heroic poetry at the base, as evident in the case of the Mahābhārata, which can represent a form of archaic court poetry, which may attain a certain poetical refinement close to *kāvya*, as in the case of Rāmāyaṇa. It describes individual heroes who are human and mortal, or partly superhuman, but certainly visible, for whom their genealogy is an essential condition of their nobility, whose feats can and should be narrated to glorify their superior virtues, strength and skills. They serve as a model for other members of the aristocracy to follow.

This epic poetry, if it reaches out for universal hieratic mythic models, either to describe the relationship of mortals and immortals, or to enhance the glory of heroes by comparing it with that of celestials, or even by elevating them to the level of immortal divinities, may assume a form of religious poetry. This tendency can be reinforced if epic compositions are recited at religious ceremonies, or if epic tradition starts being transmitted by brahmans or priests. The idea that some epic heroes are sons of celestials, or that some of them are even incarnations (avatāra) of God, gave the Mahābhārata and Rāmāyaṇa, and even more their khilas, their religious significance.

If hieratic topics, like the origin or creation of the world, its dissolution and renewal, the cosmic periods, and origin of celestials and supernatural persons, become the material for epic poets and singers, they will elaborate these by means of their poetical technique, and give the immortals anthropomorphic features, fixed genealogy, and individual (instead of regular or cyclical) feats, which can be narrated and tend to be understood literally, as mythological facts. They need not be decoded, solved as riddles, but may be taken at their face value, remembered and transmitted (smṛti), in the same way as the genealogies of heroes and (legendary or historical) kings. That is the literary genre of transmitting ancient stories, ancient lore, namely the Purāṇas.

It is in the religious contexts in the epics and in the Purāṇas that we encounter real mythology, such as is familiar to Westerners from Greek antiquity, from the Homeric epics, from Hesiod, from Apollodorus, etc. The Vedas, and especially the sūktas, do not present us with mythology in this usual sense. Without distinguishing these different literary forms, we will not be able to understand them properly.

Mythic (enigmatic) and mythological (narrative) models largely influenced another literary genre which may have a more popular origin, and certainly had a more popular transmission as folklore, the fairy tales. The discussions about their nature, origins and migrations took

many turns in the history of literary research and anthropology, but the mythic origin of the structure of fairy tales remains a convincing theoretical model.

In the context of the idea of the substitution of mythos through logos at the moment of the birth of philosophy, the relationship of philosophy to myth and mythology remains a challenging topic.

Finally, the relationship of myth and legend and their differences are often scarcely understood or even neglected. Although they can be mixed in many cases, their origin is different. The typical examples of legends are legendary biographies of saints, like Buddha or Vardhamāna and their disciples, usually in prose. In later literature, they are usually written and should be read (as the term taken from the Christian tradition suggests), but in previous times they were certainly transmitted orally. The essential goal of legends is didactical, moral and religious, they pretend to historical truth, and it is usually the religions that have their founders, teachers and saints that produce legends. Although the legends about saints may themselves have been inspired by epic poems or stories about heroes, later many legends about secular persons may have had religious legends as their model. As literary texts, legends are usually in prose.

All these literary forms have parallels in other cultures.

At the workshop the organizers and participants would like to contribute through their discussions to the better understanding of these literary and cultural concepts, which are essential in our work, but are often taken superficially and without necessary distinctions, and therefore do not help us in our analyses and research as much as their clear distinction would help us. Several papers at this conference operate with these concepts, and that is the reason why the organizers propose this workshop where they will be discussed. The workshop can be organized on one evening, or on more if desired.

ROUND TABLE

ROUND TABLE: 20 YEARS OF THE DICSEP

Participants: Greg Bailey, Horst Brinkhaus, John Brockington, Mary Brockington, Mislav Ježić, Krešimir Krnic, Peter Schreiner, Renate Söhnen Thieme, Ivan Andrijanić, Sven Sellmer, McComas Taylor

The First Dubrovnik Conference on the Sanskrit Epics and Purāṇas took place in 1997, after a preliminary meeting of the founders in 1994 in Dubrovnik, and after the first conference planed for 1995 had to be postponed due to the war circumstances. The founders and first participants of the DICSEP attending this Eight Dubrovnik Conference on the Sanskrit Epics and Purāṇas will briefly recall the twenty years of this conference, and its impact on the international study and research of the Sanskrit epics and Purāṇas. This may be the last conference at which so many of its founders are present, and we may hope that younger generations will take over the efforts and care to continue with this stimulating tradition. That is why we would like to transmit to them some of our memories, considerations, and motives that led us to start this conference. We expect other participants of DICSEP 8 to take part in the discussion on the history and perspectives of the DICSEP, especially the current members of the International Organizing Board.



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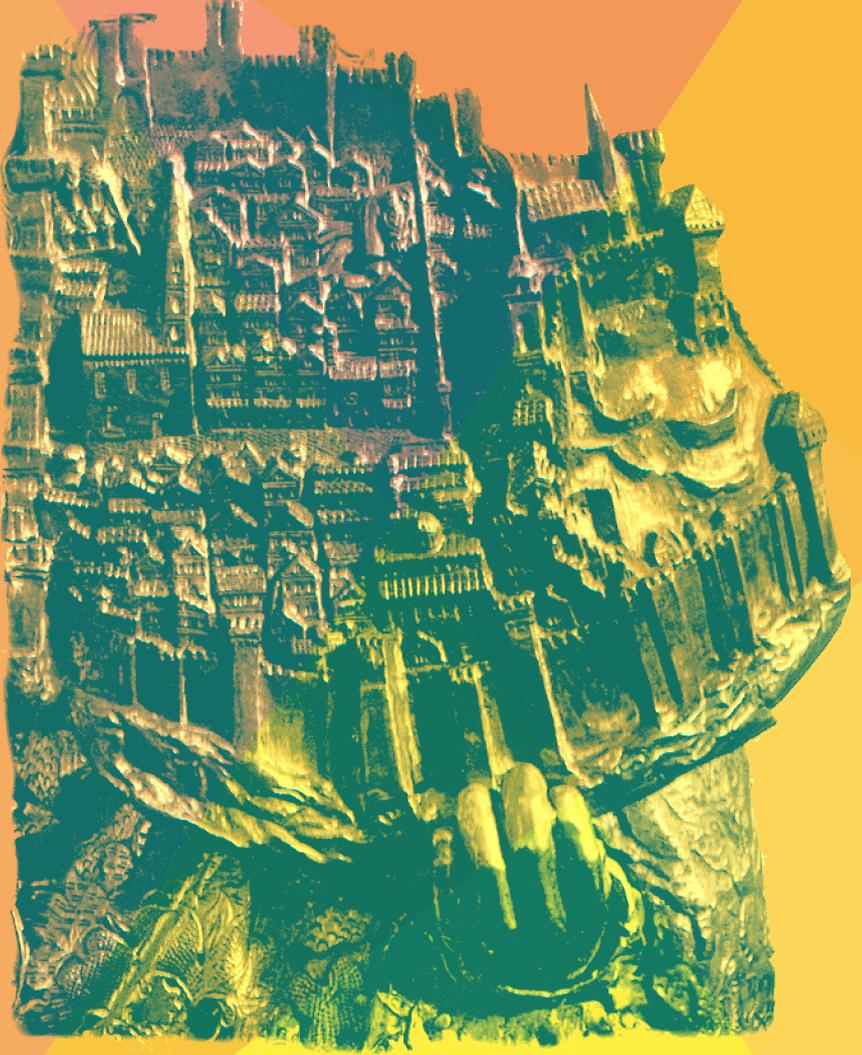
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