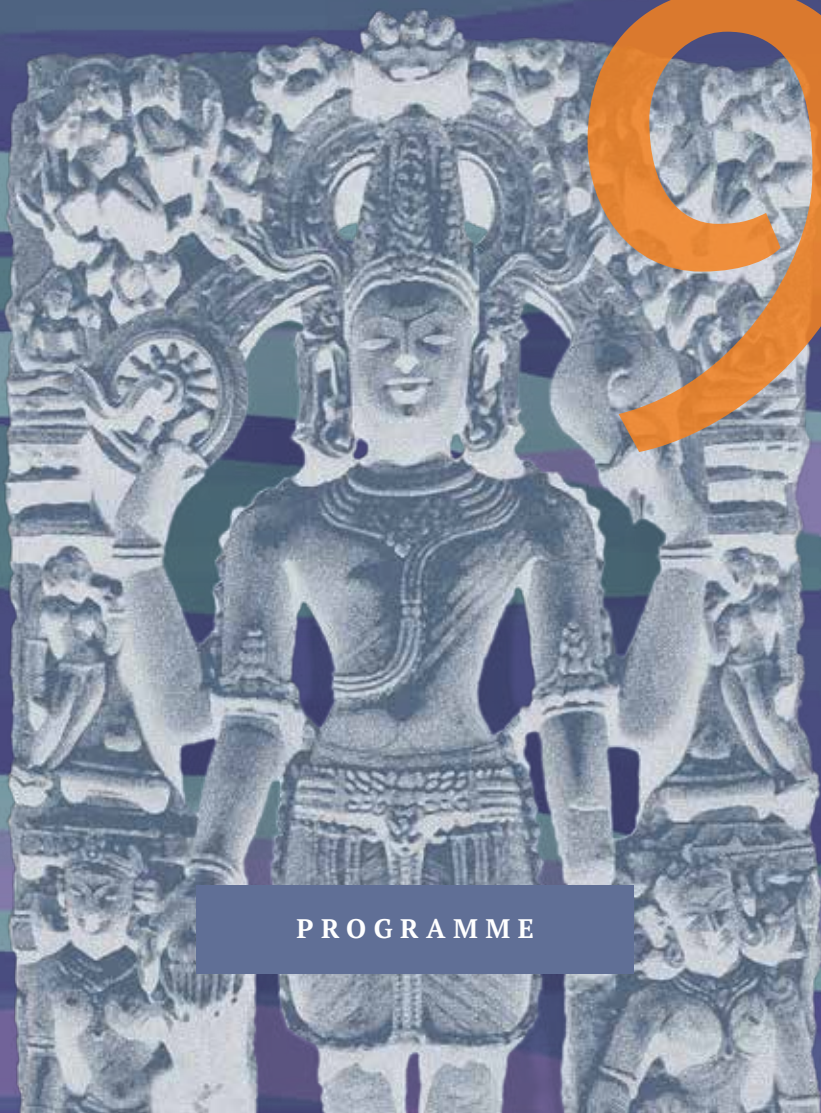# DICSEP

2020

September 21—26, 2020
Dubrovnik, Croatia

PROGRAMME

EIGHTH DUBROVNIK INTERNATIONAL CONFERENCE ON THE SANSKRIT EPICS AND PURĀṆAS (DICSEP 9)

September 21—26, 2020

IUC, DUBROVNIK, CROATIA

Programme

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Dear participants and auditors,

This year, in the circumstances of pandemic, we are still facing an uncertain outcome concerning the attendance at the conference. We still cannot know who will be able to come, and who will participate online. Only three registered participants withdrew so far because of the situation. We expect all others to take part one way or another. Maybe we shall see who are those who will attend physically only after coming to Dubrovnik.

Concerning the registration fee, we advised all the registered participants to pay it after the arrival, without raising the initial amount of 100 Euro. For those who will take part online, we would ask to kindly pay 50% of the registration fee during or even after the conference to the bank account given in the First Circular because we have to pay the conference hall and the printed materials (because we do not know in advance how many participants will attend the conference physically). The costs that will be spared in the case of online participation are those for coffee breaks and the excursion or dinner, which we used to cover at least partially.

In Dubrovnik all the epidemiologist measures will be observed, but the conference will take place. On the spot we shall know who has come, and all others who registered and did not cancel will be invited each time by e-mail to take part in the sessions in the Zoom Rooms . If there will be changes in the programme, we shall announce them in preceding sessions.

In these unusual circumstances, we are however looking forward to seeing those who will come and to hearing and occasionally seeing those who will take part online in our conference.
With the best regards,

On behalf of the International Organizing Board,

Mislav Ježić and Ivan Andrijanić

9—10 am   Registration of participants

10—11 am   Opening addresses

    Representative of the Inter-University Centre, Dubrovnik
    Representative of the Indian Embassy in Croatia
    Representative of the Croatian Academy of Sciences and Arts
    Representative of the International Organizing Board of the
    DICSEP

11—11.30 am   Coffee break

11.30 am—1.30 pm   First session: MAHĀBHĀRATA

        BAILEY, GREG (La Trobe University,
        Melbourne), On Brahmin Self-criticism in the
        Mahābhārata

        NEGRIBS, VALTERS (Wolfson College,
        University of Oxford), Can Only *Bhikṣus*
        Be Liberated? Teachings of King Janaka in
        Mahābhārata 12.313

        ŠPICOVÁ, ZUZANA (Charles University,
        Prague), Framing a Woman: The *Ambopākhyāna* in
        a dialogue with other *upākhyānas* about women in
        the *Mahābhārata*

5—7 pm Second Session: Mahābhārata

Andrijanić, Ivan (Zagreb University), Repetitions and Interpolations: Notes on Some *Mahābhārata* Passages Excluded from the Critical Edition

Winant, Simon (Ghent University), Jain Adaptations of *Mahābhāratas*: A tempting trove of testimonia?

Péter Száler (Eötvös Loránd University, Budapest, Hungary), Bhāratas and Sāgaras: Recurrent motives in the genealogies

TUESDAY, SEPTEMBER 22

10—12 am   Third session: Mahābhārata

Ježić, Mislav (Zagreb University), The Text History, the Impact on the *Mahābhārata*, and the Dating of the *Bhagavadgītā*

Szczurek, Przemysław (University of Wrocław), On a Few Meaningful Repetitions in the Beginning Parts of the *Sauptikaparvan* of the *Mahābhārata*

Takahashi, Kenji (Kyoto University), Embriology, Chastity and *Sāṃkhya* in the *Vārṣṇeyādhyātma* of the *Mahābhārata*

5—7 pm Fourth session: Rāmāyaṇa

Feller, Danielle (University of Lausanne), Mineral, Vegetal, Animal – Divine? The flying palace *Puṣpaka's* manifold metamorphoses

Buriola, Giulia (Sapienza – Università di Roma, doctoral student), Histories in Stories: The case of *Prapannāmṛta* 116-126

Krnic, Krešimir (Zagreb University), Epics and Ethics

10—12 am   Fifth session: RĀMĀYAṆA

BALKARAN, RAJESH (Oxford Centre for Hindu Studies), Mirrored *Māhātmyas* in the *Mārkaṇḍeya Purāṇa*

BRUSSEL, NOOR VAN (Ghent University), Once Upon A Time in the Daṇḍaka Forest: Strategies of expectation, self-representation, and authority in the frame story of a regional *Purāṇa*

BUCHHOLZ, JONAS (Heidelberg University), *Sthalapurāṇas* in Sanskrit and Tamil: The case of Kāñcīpuram

5—7 pm   Sixth session: COMPARATIVE TOPICS

TAYLOR, MCCOMAS (Australian National University, Canberra), 'Time is Born of his Eyelashes': Measurement and Conceptions of Time in the *Purāṇas*

DE CLERCQ, EVA (Ghent University), Jain Engagements with the Sanskrit Epics in Tomar Gwalior

FALQUI, DILETTA (Sapienza – Università di Roma), Some Considerations on the Epic Usage of Traditional Kāvya's In-compound Rūpakas *padmamukha-* and *padmalocana-*

Excursion

10—12 am   Seventh session: COMPARATIVE TOPICS

HAAS, DOMINIK (University of Vienna), *Gāyatrī* as a Name of RV III 62.10

LIDOVA, NATALIA (Russian Academy of Sciences, Moscow), Vision of God: The staging of epic myths and genesis of Hindu iconography

MARCINKOWSKA-ROSÓŁ, MARIA & SELLMER, SVEN (University of Poznań), Putting Things into the Mind - on a Metaphor - as Used in the Indian and in the Greek Epics

5—7 pm   WORKSHOP

BABKIEWICZ, ANDRZEJ; JUREWICZ, JOANNA; SELLMER, SVEN; SZCZUREK, PRZEMYSŁAW, Workshop: Translating the *Mahābhārata* as a Group Enterprise

10—11 am	Meeting of the International Organizing Board and the final arrangements
11—12 am	DICSEP participants convention: *proposals and arrangements for the assessment procedure and publication of proceedings and for the next DICSEP conference*
5—6 pm	Guided tour through Dubrovnik for the interested participants
8 pm	Get-together and dinner

ABSTRACTS

IVAN ANDRIJANIĆ

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REPETITIONS AND INTERPOLATIONS: NOTES ON SOME *MAHĀBHĀRATA* PASSAGES EXCLUDED FROM THE CRITICAL EDITION

In a number of papers dealing with the text history of the *Bhaga-vad-Gītā,* Mislav Ježić proposed an approach based on the analysis of the repetitions of expressions and themes that appear in the same or in a changed sense. Ježić thus classifies repetitions into two catego-ries: continuity repetitions and duplication repetitions. Continuity repetitions resume a topic and belong to the same text sequence, while the duplication repetitions repeat something, while giving new connotations to repeated expressions. Duplication repetitions point to text expansion, betraying a new text layer in a sense of addition and interpolation. On the basis of distinguishing between 'continuity repetitions' and 'duplication repetitions', Ježić proposed a detailed text history of the *Bhagavad-Gītā.* Using the same meth-odology, Szczurek and Andrijanić analysed also text history of some other parts of the *Mahābhārata.* This kind of text analysis that be-longs to the so-called 'higher' philological criticism is conducted on the critically constituted text; the method is devised to reach the text prehistory beyond manuscript evidence. However, the question arises if additions and insertions excluded from the critically consti-tuted text of the BORI edition contain comparable repetitions and if is it possible to distinguish these two types of repetitions in text passages where we actually do possess manuscript evidence that a passage represents a later expansion. Therefore, in this presentation I shall investigate *Mahābhārata* passages excluded from the BORI

critical edition where convincing manuscript evidence of addition and expansion exists, in order to see if they do contain duplication repetitions comparable to the previously mentioned passages in the critically edited text. In this sense, examples of later interpolations into the didactic (*Sānatsujātiya, Anu-Gītā*) and non-didactic (from the *Ādi-Parvan*) portions of the MBh will be presented and discussed in order to see if parallels can be drawn with passages designated as interpolations by Ježić's methodology. Such an analysis might hopefully also shed some light on the interpolator's techniques and mechanisms that govern the process of insertion and text expansion.

GREG BAILEY

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ON BRAHMIN SELF-CRITICISM IN THE MAHĀBHĀRATA

This title is taken from an article by Stephen Lindquist on the Upaniṣads, but the theme of brahmin self-criticism seemingly occurs often across the *Mahābhārata.* It has often been suggested–though never proven–that the MBh in some form was appropriated by the brahmins who transformed it into a text defining a brahmin's view of how society should be organized, and how a king should function as protector of the normatively required social setting.

Yet in contrast to this often explicit view of the functioning of a brahmanical society–only in an ideological, not in political, sense–, there are many short narratives about brahmins acting inappropriately, of brahmins needing instruction from lower class people and from brahmins being reborn into lower *jātis* as a result of some bad action undertaken in the present life. I explore some of these narratives from the 3rd, 12th   [77-79] and 13th 28-31, books and ask what they might mean. Are they a distinctive recognition of the variety

of brahmins on the ground, and of a related attempt to corral them into a single ideological and behavioural grouping, one which would enable a diversity of views within a relatively tight ideological and ritual framework. And what do they tell us about the MBh as having a strong imprint of a martial epic?

RAJ BALKARAN

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MIRRORED *MĀHĀTMYAS* IN THE *MĀRKAṆḌEYA PURĀṆA*

This paper features a salient discovery in the world of Sanskrit narrative: just as the *Mārkaṇḍeya Purāṇa* houses the Devī Māhātmya – glorifying the supremacy of the Devī – it also houses a *'Sūrya Māhātmya'* – a parallel textual entity glorifying the supremacy of Sūrya, the Sun, in much the same manner. This paper argues that these mirrored māhātmyas were purposefully positioned in the *Mārkaṇḍeya Purāṇa* to partake in an ideological ecosystem therein, one privileging pravṛttic values of which Goddess, Sun and Mārkaṇḍeya himself are paragons.

JONAS BUCHHOLZ

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STHALAPURĀṆAS IN SANSKRIT AND TAMIL: THE CASE OF KĀÑCĪPURAM

My paper will investigate the interrelationship of *Sthalamāhātmyas/ Sthalapurāṇas* in Sanskrit and Tamil based on a study of the Sanskrit *Kāñcīmāhātmya* and the Tamil *Kāñcippurāṇam*, two texts that deal

with the South Indian temple town of *Kāñcipuram*. While the *Kāñcippurāṇam* is demonstrably based on the *Kāñcīmāhātmya* and follows its source rather closely on a narrative level, the two texts differ quite considerably in terms of their literary agendas. Unlike the rather utilitarian *Kāñcīmāhātmya*, the *Kāñcippurāṇam* is a sophisticated literary work, employing a complex poetic language and adding elaborate descriptive passages that allow the author to showcase his poetic skills. Such a situation is fairly typical for Tamil Sthalapurāṇas, which are regularly based on Sanskrit sources, but much more ambitious in their literary outlook. I will therefore argue that the differences between the Sanskrit and Tamil texts are more interesting than their parallels as they inform us about the literary cultures of which these texts formed part. Using the example of the *Kāñcīmāhātmya* and the *Kāñcippurāṇam*, I will address the question of the respective audiences and the intended uses of Sanskrit and Tamil Sthalapurāṇas based on both text-internal evidence and information gleaned from the texts' manuscript transmission.

GIULIA BURIOLA

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HISTORIES IN STORIES: THE CASE OF PRAPANNĀMṚTA 116–126

The last ten chapters of the *Prapannāmṛta* (PĀ), a hagiography in 126 *adhyāyas* on the life of Rāmānuja and his followers, can be seen as an exemplary locus for authority-claiming in a 16th-to-17th century South India. Among these, *adhyāyas* 123-125, that describe the religious conversion of an illustrious personality, are illustrative of such an authority-claim: a certain Virūpākṣa, king of "a city called Vijaya" or Vijayanagara, is converted, together will all his subjects, from the Śaiva to the (Śrī)vaiṣṇava faith. The instrument of this claimed-to-be massive conversion is the Rāmāyaṇa and, more specifically, its

recitation by two *ācāryas* belonging to the Tātācārya family. The use of the Rāmāyaṇa as a means for conversion points to the Śrīvaiṣṇava affiliation of the family, although in this context no philosophical or interpretive claim is made about the content of the *itihāsa*. Adhyāyas 116 to 122 and 126, too, mention the *Rāmāyaṇa* and its main protagonists as important vehicles of liberation, which is however reached, in all instances, thanks to the intervention of Tātācārya members. As testified by a number of inscriptions both in Sanskrit and in South Indian languages, that of the Tātācārya is an important family of *rājagurus*, mostly administering Śrīvaiṣṇava temples around the 14th-to-16th-century Vijayanagara Empire. Anantārya – the author of the *Prapannāmṛta*, he himself a member of the Tātācāryas – by entrusting an important cultural resource such as the *Rāmāyaṇa* to the very hands of this family aims at proclaiming the religious and cultural developments accomplished by its members, as described in chapters 116-126, as well as the family's political relevance at the time. This paper will address the different functions that the *Rāmāyaṇa*, a symbolic text for the Rāmānuja *paramparā*, serves in PĀ 116-126. It will also look at how the Tātācāryas make use of this source to re-write a hyperbolic history of their own *kula*.

EVA DE CLERCQ

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JAIN ENGAGEMENTS WITH THE SANSKRIT
EPICS IN TOMAR GWALIOR

The kings of the Tomar Rajput dynasty of Gwalior in the first half of the fifteenth century are well-known to have patronized the earliest old Hindi versions of the *Rāmāyaṇa* and the *Mahābhārata* by the court poet Viṣṇudās, an act that has, until recently, been regarded as indicative of a "Hindu renaissance" after the disintegration of the central-

ized Tughluq Sultanate in Delhi. Tomar Gwalior was also the home of an affluent Digambara community, that sponsored large scale icon carvings and consecrations in the cliffs of the hill of Gwalior Fort, as well as literary compositions, especially in Apabhramsha. Among the works produced by authors of this community are a Jain version of the *Rāmāyaṇa,* a *Pāṇḍavapurāṇa* and two *Harivaṃśapurāṇas*, composed just years to decades apart from Viṣṇudās' epics. In this paper, I explore the contexts under which each of these texts were written, especially their connections to Viṣṇudās and the Hindu court.

DILETTA FALQUI

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SOME CONSIDERATIONS ON THE EPIC USAGE OF TRADITIONAL KĀVYA'S IN-COMPOUND *RŪPAKAS PADMAMUKHA-* AND *PADMALOCANA-*

In 1964 Sharma's "Elements of Poetry in the *Mahābhārata*" constituted the first attempt to systematically analyse *Mahābhārata's* figures of speech and to list several upamānas of similes and metaphors along with their related symbolism. Then, Brockington (1977) studied how Rāmāyaṇa's textual stratification encompasses some kinds of *alaṃkāras* at a different level of sophistication.

By taking into account such background, I shall present a *Rāmāyaṇa* and *Mahābhārata*-based occurrences' survey of two renown compounds involving the lotus as upamāna sometimes listed as similes, and I shall propose to interpret them all as *samastarūpakas* according to classifications of early alaṃkāraśastra theorists (Gerow 1971; Bronner 2007, 2010; Candotti-Pontillo 2017). The compounds and their variants (i.e. *mukhāmbuja-*; *kamalalocana-* etc.) recur at varying density: in fact, both Epics register a low frequency of the *sa-*

mastarūpaka 'lotus/face' and, for what concerns the *Mahābhārata*, several occurrences take place in passages excised from the main text of the critical edition. Instead, the *samastarūpaka* 'lotus/eye' is highly recurrent and frequently referred to prominent male characters in different contexts, whereas it is used far less for portraying major and minor female characters.

By showing the collected data, I propose to examine the epic usage of these compounds in order to draw an overview of the texts' perception and reception of such metaphorical identifications which will later became signature features Kāvya's symbolism (Smith 2002), especially for what concerns the *mahākāvya* genre and its origins seemingly linked to *itihāsa* (Lienhard 1984; Boccali 2008; Sudyka 2011).

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DANIELLE FELLER

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"MINERAL, VEGETAL, ANIMAL – DIVINE? THE FLYING PALACE PUṢPAKA'S MANIFOLD METAMORPHOSES"

The story of the divine flying chariot or palace (*vimāna*) called Puṣpaka, "Little Flower", is well-known from the Vālmīki-Rāmāyaṇa. Puṣpaka is created by the god Brahmā for the newly appointed god of riches, Kubera. Subsequently, the rākṣasa Rāvaṇa Kubera's half-brother, wrests the aerial car from Kubera and uses it to defeat the gods and other supernatural beings. When Rāvaṇa is killed by Rāma in the

battle of Laṅkā, Puṣpaka becomes Rāma's property. Thanks to the divine chariot, Rāma is able to fly back quickly to Ayodhyā, his time of exile being over. After this, Rāma wishes to return Puṣpaka to its first owner Kubera, but the god of riches sends it back with a message that Rāma should keep it as a reward for his prowess.

I have examined elsewhere Puṣpaka's functions in the Vālmīki-Rāmāyaṇa, and the relationship between the divine flying chariot and its three successive owners, Kubera, Rāvaṇa and Rāma, who stand respectively for *artha, kāma* and *dharma*. Here I propose to investigate more closely the series of metamorphoses undergone by the flying palace in the Vālmīki-Rāmāyaṇa. Depicted as a self-moving architectural construction made of precious metal and stone (Rm 5.7.12–15; 6.109.22–27), Puṣpaka is also associated with animals, since it is sometimes said to be drawn by *haṃsas* (Rm 6.110.23; MBh 9.46.27) and to be "embossed with an animal motif" (*īhāmṛgasamāyukta*, Rm 5.7.12). In pictorial representations, Puṣpaka is often shown as a hybrid between a bird and a palace- or temple-like structure. Subsequently, in Book 7 of the Rāmāyaṇa, the Uttarakāṇḍa, the flying chariot acquires human and even divine shape and nature, since it speaks, bows, and is worshipped by Rāma himself (Rm 7.40.2–11; 7.66.7). In architectural treatises, the term vimāna then becomes a technical term for a pyramidal superstructure rising above the *garbha-gṛha* (sanctum) in temples of the southern or *drāviḍa*-type, and in the *Samaraṅganasūtradhāra*, the name Puṣpaka is given to a flower-shaped type of temple adorned with floral and vegetal motifs, thus finally giving full sense to its name, "Little Flower". I would suggest here that the extraordinary diversity in the representations of the divine chariot Puṣpaka is made possible by the polysemic nature of the very term *vimāna* (palace, aerial car, vehicle, temple) and by its close association with related concepts such as *ratha, sabhā* and *vāhana,* which I propose to examine here.

MISLAV JEŽIĆ

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THE TEXT HISTORY, THE IMPACT ON THE *MAHĀBHĀRATA*, AND THE DATING OF THE *BHAGAVADGĪTĀ*

In my previous articles I outlined the text history of the *Bhaga-vadgītā*: its epic layer, the first Sāṃkhya layer, the *triṣṭubh* hymn, the first (Karma-)Yoga layer, next Upaniṣadic layers, and the final bhakti redaction. In this paper, on the one hand, the temporal and content-related relationship of the *Gītā*, first, with other didactic passages in the *Mahābhārata*, and, second, with other passages of religious relevance will be shortly discussed. On the other hand, the temporal relationship of different text layers of the *Gītā* with other texts – Vedic, Buddhist, grammatical, historical, epigraphic, and epic – will be taken into consideration in order to bring the relative chronology of layers as close as possible to their probable absolute chronology. This procedure will at the same time make the understanding of different layers that are intertextually related to the texts of other traditions noticeably clearer and more precise.

KREŠO KRNIC

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EPICS AND ETHICS

Sanskrit epics are in many respects marvellous works of literature. Above that, both epics have great importance in religious and social (if divisible at all) life of the Subcontinent. Considered holy books, they are often looked upon as the prescriptive manuals of ethical, socially acceptable and religiously beneficial behaviour. As is the case with

many holy scriptures around the world, the possible ethical flaws and socially suspicious behaviours of the protagonists are looked upon as the actions of deeper meaning which are pardonable on the ground of that deeper meaning and of the apparent overall benefit they might bring about. And really, in the context of the given work itself, we can grant the protagonists the concession to act as they act even when an individual action leaves some space for doubt on ethical grounds, if it leads to beneficial consequences. Nevertheless, as is the case with other holy texts, we can face some problems when we try to replicate the ethical standards founded on the ancient texts in the contemporary society. In my presentation I will try to extract a couple of episodes, mainly from the Rāmāyaṇa, that might be ethically defensible in the context of the work itself, but that might not be such if we try to apply their model to the contemporary society non-critically.

DOMINIK HAAS

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"GĀYATRĪ" AS A NAME OF ṚV III 62.10

It is generally assumed that the verse ṚV III 62.10, also known as the "Sāvitrī," received its popular name "Gāyatrī" already in the Vedic period. This paper shows that this name was in fact introduced only about a thousand years later. As it turns out, the first passages that unambiguously use "Gāyatrī" as a name are found in the late strata of the Sanskrit Epics and the Dharmasūtras, composed around the 3rd century CE. Around the same time, we can observe the proliferation of modified forms of ṚV III 62.10, dedicated to deities such as Viṣṇu or Rudra. The paper argues that the creation of these mantras led to the revival of a category that by that time had become obsolete: the category of gāyatrīs. The introduction of the name "Gāyatrī" for ṚV III 62.10 is best explained against the background of this development.

NATALIA LIDOVA

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VISION OF GOD: THE STAGING OF EPIC MYTHS
AND GENESIS OF HINDU ICONOGRAPHY

The emergence of the first cult images in Hinduism remains a relatively understudied phenomenon. It is extremely difficult to establish when, how, and in what ritual context anthropomorphic representations of gods were introduced in the Ancient Indian culture. The Vedic religion was largely uniconic and made no real use of anthropomorphic images in the ritual practices of *yajña*. It remains plausible that the images appeared rather late, i.e. in the post-Vedic period, when a new ritual pūjā was adopted and promoted in the Aryan milieu. As I have argued elsewhere, the original and innovative element of the *pūjā*-cult consisted in the staging of Epic myths which assumed the form of religious drama used as a visual preaching tool in the ritual ceremony.

This religious practice is described in the *Nāṭyaśāstra*, according to which the first-ever performed drama has named *Amṛtamantaha*, while the second one was *Tripuradaha*. Both of these stories are well-known Epic myths. In this paper, I will try to demonstrate that the affinity of image worship and theatre performance, described in the *Nāṭyaśāstra*, is more profound and polyvalent than has been hitherto acknowledged. In my view, individual iconographic features of the anthropomorphic representations of deities derive from the scenic rendering of Epic myths that actualized before the eyes of the viewer the world of gods, demons, heroes, and numerous supernatural beings. Drama performance called for the differentiation in the appearance of various characters, which led to the formation of a permanent set of individual and recognizable features, including

the elements of costume, make-up, and hairstyles. The approach proposed in this paper helps to unveil the origins of Hindu iconography and demonstrate its profound dependence on the post-Vedic ritual context and the tradition of Sanskrit drama.

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PUTTING THINGS INTO THE MIND – ON A METAPHOR AS USED IN THE INDIAN AND IN THE GREEK EPICS

The image of the mind as a kind of "container" for thoughts, images, memories, etc., is one of the basic way of conceiving of the mind in modern Western culture. Interestingly, versions of such an imagery can be found already in the Indian epics and in their Greek counterparts. In this presentation we will have a closer look at one specific metaphor in this framework: the putting of mental items into the mind-container. Comparing the evidence of the *Mahābhārata* and the *Rāmāyaṇa* on one and of the Homeric epics on the other hand, one can observe similarities, but also quite marked differences, which are further used to throw some light on the implicit psychologies in both epic traditions.

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'TIME IS BORN OF HIS EYELASHES': MEASUREMENT AND CONCEPTIONS OF TIME IN THE PURĀṆAS

'Greed arose from his lower lip, affection from his upper lip, lustre from his nose, animal desire from his touch, Yama from his brows and time was born from his eyelashes: may the Almighty favour us' (BhP 8.5.42). Apart from the inherent poetic charm of this invocation of the deity Viṣṇu, it provides a useful double entry point into the exploration of time in the purāṇas. This quotation not only reminds us of the never-ending potential of Sanskrit literature to surprise and delight, it also links two aspects of this paper, pre-modern Indian measurement of time and the nature of time as the purāṇic poets understood it.

Measurement of time begins with a *nimeṣa*, literally 'a blink of the eye'—a moment or an instant—hence the deity's eyelashes as time's ultimate origin. The nimeṣa is the shortest practical unit of time in daily life. In this paper, I will explore the fractions and multiples of the *nimeṣa* and the development of time measurement from the purāṇas' early precursors in the form of the epics and lawbooks, through the Viṣṇu Purāṇa to its ultimate florescence in the Bhāgavata Purāṇa. Besides elucidating the measurement of time, I will explore the ways in which it was conceptualised, its relationship with the divine and the twinned roles of the deity and time in the creation, preservation and destruction of the universe.

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CAN ONLY BHIKṢUS BE LIBERATED? TEACHINGS
OF KING JANAKA IN *MAHĀBHĀRATA* 12.313

In *Mahābhārata* 12.313 king Janaka attempts to reconcile the normative status of the *āśrama* system with the idea that it is not necessary to be situated in the fourth and final āśrama to be liberated. In this paper I will reconstruct king Janaka's position and situate his claims in the broader history of religious ideas in Ancient India by comparing it to relevant passages from the *Bhagavadgītā* and the Buddhist *Milindapañha*. I will argue that in some key passages the readings of the manuscripts that inform the Critical Edition constituted text of *Mahābhārata* 12.313 must be influenced by the *karmayoga* doctrines of the *Bhagavadgītā*. I will also provide some reasons for believing that the ideas attributed to king Janaka might have been influenced by developments in Buddhist exegesis.

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FRAMING A WOMAN: THE *AMBOPĀKHYĀNA*
IN A DIALOGUE WITH OTHER *UPĀKHYĀNAS*
ABOUT WOMEN IN THE *MAHĀBHĀRATA*

There are various *upākhyānas* whose main (or central) character is a woman, the most important and best-known being the *Śakuntalopākhyāna* (1.62–69), the *Sāvitryopākhyāna* (3.277–283), the *Nalopākhyāna* (3.50–78), and the *Rāmopākhyāna* (3.257–276). All these stories are narrated by men, primarily to other men, with an occasional woman as a secondary listener (such as Draupadī in the

Vanaparvan), and often glorify the *pativratā* ideal of a woman who, despite adversity and often suspicion of her own husband, remains perfectly faithful to him, as attested by gods. In another famous *upākhyāna* about a woman, the *Ambopākhyāna* (5.170–193), the situation is different. It is narrated by Bhīṣma who also partly serves as the autobiographical protagonist, and the story of Ambā (and Śikhaṇḍinī/Śikhaṇḍin) is narrated from his point of view completely. I propose that stories of the *pativratās* , such as Śakuntalā, Sāvitrī, Damayantī or Sītā, lie in the background of the *Ambopākhyāna* as a referential frame, and that the author(s) and Bhīṣma as the narrator use the narratives and patterns to show Ambā in a bad light, comparing her to the great, determined and faithful women of the *upākhyānas*, and thus subtly presenting her flaws to the recipients. Several features known from other *upākhyānas* are used here: Śakuntalā, Damayantī and Sāvitrī chose their husbands themselves, and even though their respective husbands left them/lost the kingdom and left them/died, they managed to be reunited with them through their own efforts. The beginning of Ambā's story shares this very structure with some additional motifs corresponding to Sītā's fate as narrated in the *Rāmopākhyāna*, the conversation between Ambā and Śālva is similar to that of Śakuntalā and Duḥṣanta, and Rāma's suspicions of Sītā's character have a similar cause as Śālva's. The proposed paper will deal with the narratives, framing devices and motifs to show how they are used in the *Ambopākhyāna* (which is, in a way, a meta-*upākhyāna*) to authoritatively interpret Ambā's character as an anti-*pativratā*.

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BHĀRATAS AND SĀGARAS: RECURRENT MOTIVES IN THE EPIC GENEALOGIES

Perhaps Frederick Eden Pargiter was the first remarkable scholar of Indian studies who was involved in tabulating and rationalising the mythological lineages found in the Sanskrit epics and the purāṇas. Although his effort was undisputedly praiseworthy, it may have been responsible for the long silence that arose in the research of the Sanskrit genealogies. Perhaps some scholars found that the topic concluded with Pargiter, while others may have regarded it as a hopeless fight with windmills. These days, however, the revision of Pargiter's work has become necessary, and the silence seems to be broken. Instead of the former rationalisation, Romila Thapar called attention to the fact that the two traditional lines of the kṣatriyas, namely the Lunar (*Soma-*) and the Solar dynasties (*Sūryavaṃśa*) preserved in fact two, opposing political traditions in connection with inheritance. Simon Brodbeck went even further, and he grasped the dynastical relationships as the core of the *Mahābhārata*. In this way, he made a bridge between the research of the genealogies and epic studies. My research project joins this emerging area of Indology. In my opinion, the epic genealogies serve as different contexts where the pieces of the hypothetical common mythology of Indian culture manifest themselves. While Brodbeck focused on the interactions between the lineages, my research interest covers the common motives occurring in the narratives of both the Lunar and the Solar dynasties. In my proposed paper, I would like to demonstrate this approach towards the epic genealogies through the example of the parallels between the Sagara-cycle and the war of the Bhāratas. The resembling characters, events and structures of these narratives may illustrate well the means through which a hypothetical archetype reveals itself in two different traditions.

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ON A FEW MEANINGFUL REPETITIONS IN THE BEGINNING PARTS OF THE *SAUPTIKAPARVAN* OF THE *MAHĀBHĀRATA*

This paper presents the diachronic approach to the textual analysis of the *Mahābhārata*. It is an attempt to analyse a small part of the multi-layered composition mainly by referring to a methodology fully developed by Mislav Ježić in his research on the *Bhagavadgītā*. This research resulted in his precise delineation and description of the textual layers of the poem, establishing the relative chronology of the layers, and consequently in answering the question of how the *Bhagavadgītā* arose (Ježić 1979; 1986; 2009). The methodology is primarily based on discerning and classifying the repetitions (of both words or phrases and thoughts) occuring in the text.

The current paper refers to the beginning chapters of the *Sauptikaparvan* of the *Mahābhārata*, and in particular to adhyāyas MBh 10,2 – 5. In these adhyāyas there is a duplication of information about the night slaughter planned by Aśvatthāman. After the preceding narration there is a repeated discussion on this subject between Aśvatthāman and Kṛpa. Some information given in adhyāyas 2 – 4 also appears in adhyāya 5. There is a certain regular relationship between these parts, i.e. the information in adhyāyas 2 – 4 is usually presented in a more elaborate form than in adhyāya 5. The natural question arises here as to why some information appears twice in such close proximity, and additionally, whether we have to do with two textual layers here? If so, which layer can be considered older and which younger in relative chronology? Ultimately, what could be the purpose of expanding this part at some stage in the growth of the epic?

Noticing the repetitions in this part of the epic (thought repetitions sometimes accompanied by verbal repetitions), classifying these rep-

etitions, and drawing conclusions based on textual analysis, we can discover part of the background to the still unanswered questions about the genesis and development of the great epic, including its internal development.

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EMBRYOLOGY, CHASTITY AND SĀṂKHYA IN THE VĀRṢṆEYĀDHYĀTMA OF THE MAHĀBHĀRATA

The *Vārṣṇeyādhyātma* Section of the 12th Book of the *Mahābhārata* is an early teaching of Yoga which repeatedly stresses that a Yogin should not yield to impulse of sexual desire (*rajas*). The text attempts to explain why sexual indulgence results in undesirable consequences by introducing the teaching of embryology.

According to the *Vārṣṇeyādhyātma*, a new life come into existence from the union of male semen and female blood. A child is born from male semen which is produced from a man's desire (*rāga*). Therefore, a new life is innately connected to desire. Sense faculties such as hearing into being from *ahaṃkāra* due to desire for their objects such as sound. The text concludes that the manifestations of sense faculties are hidden in rajas (desire as well as one of three guṇas) and asserts that one should control one's desire.

It appears that the *Vārṣṇeyādhyātma* owes its basic framework of embryology to Vedic and Āyurvedic traditions. The proposed paper will demonstrate that the VA's ingenuity lies in its attempt to integrate embryology with Sāṃkhyan creation theory, especially with the *guṇa*-theory.

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ONCE UPON A TIME IN THE DAṆḌAKA FOREST: STRATEGIES
OF EXPECTATION, SELF-REPRESENTATION AND AUTHORITY
IN THE FRAME STORY OF A REGIONAL PURĀṆA

The Bhadrakāḷīmāhātmya, a regional purāṇic text from Kerala dating to late medieval times, narrates the triumph of fierce goddess Bhadrakāḷī over asura king Dārika. The specific tale of Dārika's demise is central to a proliferous regional cult, aptly named Dārikavadham, to which this text belongs. Contrary to other regional renditions of this narrative, however, the Bhadrakāḷīmāhātmya has made a conscious effort to frame its core in two distinct manners: 1. By presenting itself as a chapter of the Mārkaṇḍeyapurāṇa and 2. By delivering its main narrative embedded in a frame story. Both of these decisions have a conspicuous impact on the functioning and positioning of the narrative, especially with respect to the creation of ideological authority. In this paper I would like to take look at the main narrative through the lens of its frame, building on Balkaran (2019), Rohlman (2011), and Taylor (2008). In doing so I uncover the minute ways in which the frame narrative lays out the lines along which it will create meaning in its main narrative. The rich intertextual tapestry that is hallmark to this specific type of text will provide the background against which strategies of authority and selfrepresentation are delineated.

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JAIN ADAPTATIONS OF MAHĀBHĀRATAS: A TEMPTING TROVE OF TESTIMONIA?

This paper seeks to explore what the study of the later Jain adaptations of *Mahābhārata* such Devaprabhasūri's *Pāṇḍavacarita* (1213 CE) and Vādicandra's *Pāṇḍavapurāṇa* (1600 CE) can contribute to the larger field of *Mahābhārata* studies. As voluminous and therefore largely unexplored works that draw on the narrative of *Mahābhārata*, their potential in furthering textual criticism and bringing nuance in debates between structuralist and text-critical approaches could be promising.

Devaprabhasūri's adaptation of *Virāṭaparvan* in particular, despite the Pāṇḍavacarita's avowedly Jain-sectarian bent, provides more testimonia in the form of verbatim quotations found in the C.E. of *Virāṭaparvan* than in the corresponding excerpts from *Mahābhārata* epitomes such as Kṣmendra's *Bhāratamañjarī* (11th century) or Amaracandrasūri's *Bālabhārata* (13th century).

Interestingly enough, in his reworking of *Virāṭaparvan*, Devaprabhasūri, who hailed from North India, includes narrative elements which are evocative of the Southern Recension and disagree with the text as reconstructed by the C.E. The *Pāṇḍavacarita* was composed several centuries earlier than the earliest extant manuscripts of *Mahābhārata* used for reconstructing the C.E of *Virāṭaparvan*.

WORKSHOP

BABKIEWICZ, JUREWICZ, SZCZUREK, SELLMER

TRANSLATING THE *MAHĀBHĀRATA* AS A GROUP ENTERPRISE

The Polish *Mahābhārata* Translation Project is a nationally funded enterprise that aims at translating books VI–X of the *Mahābhārata* into Polish for the first time and publishing the result both in book-form and online, together with additional features. In the proposed workshop four members of the project would like to present several of its aspects : application process and overall design (Joanna Jurewicz), technical tools (Sven Sellmer), epic weaponry (Andrzej Babkiewicz), selected problems of translation (Przemysław Szczurek). It is hoped that a discussion of these points may be helpful for the planning of similar large-scale translation projects in the field of epic and purāṇic studies.
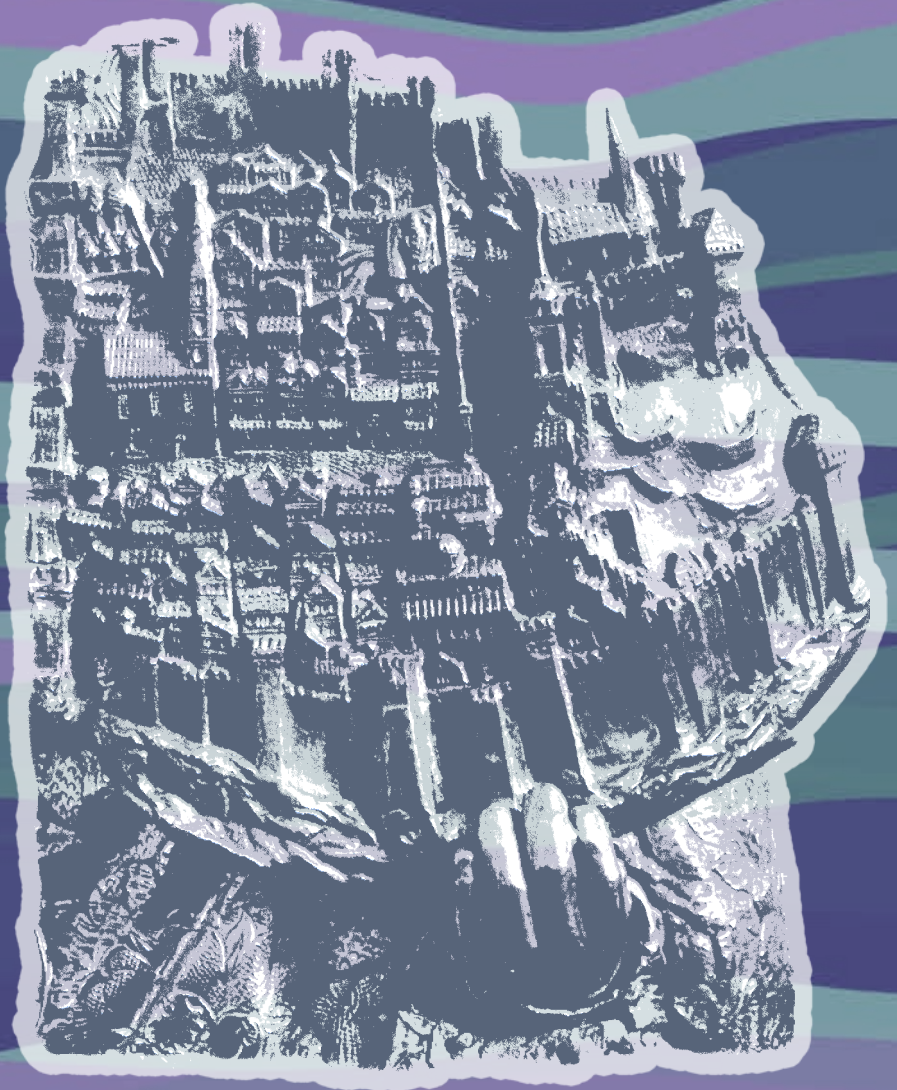
Non bene pro toto libertas venditur auro

सर्वेणापि हिरण्येन स्वातन्त्र्यं न विक्रीयते