

A STUDY OF THE BHAGAVADGĪTĀ AS AN EXAMPLE
OF INDIAN ORAL-LITERATE TRADITION

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SUPERVISOR : DR.B.RAMBILASS
CO-SUPERVISOR : MISS R.P.FANNING

I, Hansraj Mocktar, declare that, except for quotations specially indicated in the text, and such help as I have acknowledged, this dissertation is wholly my own work, and has not been submitted for a degree in any other university.

Signature :-----
Hansraj Mocktar

ABSTRACT

India has complex and sophisticated oral tradition which has developed over millennia. The **Sanskrit** language has had an enormous influence over the whole of India, especially its oral tradition. The advent of the literate tradition in India which began approximately five thousand years ago preserved (in writing) much of the oral style elements. In chapter 1 of this dissertation the influence of the Sanskrit language and its oral transmission to various parts of the globe are briefly traced.

Marcel Jousse, in the early part of this century, developed theories involving the anthropological basis governing human expression. These are rooted in **mimism, bilateralism and formulism**. Chapter 2 of this dissertation briefly outlines the principles of Jousse's theories and provides a brief overview of orality - literacy studies. The views of other experts in the field like Parry, Lord, Finnegan and Ong are also discussed.

The **Bhagavadgītā** (the chosen text) is a popular religious text among Indians. Its style encapsulates the oral style elements of **Sanskrit** literature. A brief summary of the first six discourses which cover the philosophy of **Karma Yoga** are provided in Chapter 3. Selected **slokas** (couplets) of these discourses are used as a basis to discuss certain formulaic techniques like a dialogue within a dialogue, application of the Parry - Lord theory, use of imagery (including simile, comparison and metaphor), use of honorific names and the significance of numbers as mnemotechnical devices. All these are elements of oral style.

The discussion of the philosophy of **Bhakti Yoga** (Yoga of Devotion) takes up the next six discourses (discourses 7 - 12) of the **Bhagavadgītā**. Chapter 4 provides a brief summary of these discourses. The elements of oral style which are identified and discussed among **slokas** (couplets) in these discourses are the propositional geste, parallelism, key words in a recitation and contextual meaning.

The final chapter (chapter 5) deals with the philosophy of **Jnaña Yoga** (Yoga of Knowledge). The slokas (couplets) of the next six discourses (13 - 18) which cover this philosophy are used as a basis to identify and discuss the nine characteristics of oral style as described by Ong, borrowing from other sources, alliteration and assonance which are further elements of the oral style.

This dissertation concludes that the oral formulaic style has played a significant role in preserving the uniqueness, freshness and originality of the **Bhagavadgītā**.

C O N T E N T S

ACKNOWLEDGEMENTS	i
CHAPTER 1 : INTRODUCTION	1
1.1 THE ROOTS OF THE BHAGAVADGĪTĀ : THE ĀRYANS AND THE ORAL TRANSMISSION OF THEIR LANGUAGE, THOUGHT, PHILOSOPHY AND CULTURE	1
1.1.1 EGYPT AND ETHIOPIA	2
1.1.2 PERSIA	2
1.1.3 ASIA MINOR	3
1.1.4 GREECE	3
1.1.5 ROME	3
1.1.6 TURKISTAN AND NORTHERN ASIA	4
1.1.7 GERMANY	4
1.1.8 SCANDINAVIA	5
1.1.9 THE HYPERBOREANS	5
1.1.10 GREAT BRITAIN	5
1.1.11 EASTERN ASIA	6
1.1.12 AMERICA	6
1.2 THE ĀRYAN LANGUAGES	7
1.3 THE SANSKRIT LANGUAGE	8
1.4 VEDIC LITERATURE (SANSKRIT LITERATURE)	10
1.5 THE MAHĀBHĀRATA : THE BHAGAVADGĪTĀ IN CONTEXT	11
CHAPTER 2 : BASIC CONCEPTS OF ORALITY AND LITERACY	17
2.1 ANTHROPOLOGICAL GLOBAL ORAL STYLE	17
2.2 ORAL AND LITERATE TRADITIONS	20
2.3 ORAL FORMULAIC THEORY	22
2.3.1 PARRY - LORD THEORY	22

2.3.2 PARALLELISM : THE AUTOMATIC REPETITION OF A PROPOSITIONAL GESTE	24
2.3.3 MNEMOTECHNICAL DEVICES	25
2.3.3.1 KEY WORDS IN A RECITATION	26
2.3.3.2 ALLITERATION AS A MNEMOTECHNICAL DEVICE	27
2.3.3.3 METAPHOR : THE TOOL OF THE LIVING LANGUAGE	27
2.3.3.4 PLAY ON WORD, PLAY ON GESTES	27
2.3.3.5 THE RHYTHMIC SCHEMA : THE MNEMONIC POWERS OF ORAL STYLE RECITERS	28
CHAPTER 3 : THE PHILOSOPHY OF KARMA YOGA (YOGA OF SELFLESS SERVICE)	30
3.1 A SUMMARY OF THE FIRST SIX DISCOURSES OF THE BHAGAVADGITA	30
3.1.1 FIRST DISCOURSE : THE YOGA OF THE DESPONDENCY OF ARJUNA	30
3.1.2 SECOND DISCOURSE : SANKHYA YOGA	31
3.1.3 THIRD DISCOURSE : THE YOGA OF ACTION	32
3.1.4 FOURTH DISCOURSE : THE YOGA OF WISDOM	33
3.1.5 FIFTH DISCOURSE : THE YOGA OF RENUNCIATION OF ACTION	34
3.1.6 SIXTH DISCOURSE : THE YOGA OF MEDITATION	35
3.2 AN ANALYSIS OF THE DISCOURSES WITH REFERENCE TO THE FORMULAIC AND MNEMOTECHNICAL DEVICES OF THE ORAL STYLE	36
3.2.1 A DIALOGUE WITHIN A DIALOGUE	36
3.2.2 THE CONCEPT OF AVATARA	37
3.2.3 THE APPLICATION OF THE PARRY - LORD THEORY	39
3.2.4 IMAGERY	41
3.2.4.1 SIMILE	41
3.2.4.2 COMPARISON	42
3.2.4.3 METAPHOR	43
3.2.5 HONORIFIC NAMES AS A MNEMOTECHNICAL DEVICE	44
3.2.6 THE SIGNIFICANCE OF NUMBERS AS A MNEMOTECHNICAL DEVICE	46

CHAPTER 4 : THE PHILOSOPHY OF BHAKTI YOGA (YOGA OF DEVOTION)	48
4.1 A SUMMARY OF DISCOURSES SEVEN TO TWELVE	48
4.1.1 SEVENTH DISCOURSE : THE YOGA OF WISDOM AND REALISATION	48
4.1.2 EIGHTH DISCOURSE : THE YOGA OF THE IMPERISHABLE BRAHMAN	49
4.1.3 NINTH DISCOURSE : THE YOGA OF THE KINGLY SCIENCE AND THE KINGLY SECRET	50
4.1.4 TENTH DISCOURSE : THE YOGA OF THE DIVINE GLORIES	52
4.1.5 ELEVENTH DISCOURSE : THE YOGA OF THE VISON OF THE COSMIC FORM	53
4.1.6 TWELFTH DISCOURSE : THE YOGA OF DEVOTION	54
4.2 AN ANALYSIS OF THE DISCOURSES WITH REFERENCE TO THE FORMULAIC AND MNEMOTECHNICAL DEVICES OF THE ORAL STYLE	55
4.2.1 THE PROPOSITIONAL GESTE	55
4.2.2 EXAMPLES OF PARALLELISM	58
4.2.3 KEY WORDS IN A RECITATION	61
4.2.4 CONTEXTUAL MEANING	63
CHAPTER 5 : THE PHILOSOPHY OF JÑĀNA YOGA (YOGA OF KNOWLEDGE)	66
5.1 SUMMARY OF DISCOURSES THIRTEEN TO EIGHTEEN	66
5.1.1 THIRTEENTH DISCOURSE : THE YOGA OF DISTINCTION BETWEEN THE FIELD AND THE KNOWER OF THE FIELD	66
5.1.2 FOURTEENTH DISCOURSE : THE YOGA OF THE DIVISION OF THE THREE GUNAS	67
5.1.3 FIFTEENTH DISCOURSE : THE YOGA OF THE SUPREME SPIRIT	69
5.1.4 SIXTEENTH DISCOURSE : THE YOGA OF THE DIVISION BETWEEN THE DIVINE AND DEMONIACAL	70
5.1.5 SEVENTEENTH DISCOURSE : THE YOGA OF THE DIVISION OF THE THREEFOLD FAITH	71
5.1.6 EIGHTEENTH DISCOURSE : THE YOGA OF LIBERATION BY RENUNCIATION	73

5.2 AN ANALYSIS OF THE DISCOURSES WITH REFERENCE TO THE FORMULAIC AND MNEMOTECHNICAL DEVICES OF THE ORAL STYLE	74
5.2.1 THE NINE CHARACTERISTICS OF ORAL STYLE	74
5.2.2 BORROWING FROM OTHER SCRIPTURES	80
5.2.3 ALLITERATION	83
5.2.4 ASSONANCE	84
CONCLUSION	85
APPENDIX 1	86
APPENDIX 2	88
BIBLIOGRAPHY	89

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CHAPTER 1

INTRODUCTION

1.1 THE ROOTS OF THE **BHAGAVADGĪTĀ** : THE ĀRYANS AND THE ORAL
TRANSMISSION OF THEIR LANGUAGE, THOUGHT, PHILOSOPHY AND
CULTURE

No study of the **Bhagavadgītā** can commence without tracing the history of the Āryans. The **Bhagavadgītā** is the quintessence of Indo-Āryan language, culture, philosophy and religion.

The original Āryans can be traced to Central Asia, the region known today as Uzbekistan. The pasture of the particular homeland was insufficient to support their pastoral and agrarian lifestyle. Consequently migration became necessary. Kosambi (1992 : 77) traces their movements as follows:

"Two main Āryan waves started from Central Asia. Both affected India, and probably Europe too. Subsequently further waves departed from their homeland. The movement was neither deliberate, planned or directed."

Western theories of Āryan migration are well known. There is, however, a significant school of thought, growing in momentum as historical evidence is found to support it, that traces the

origin of the Āryans to India itself. Modern Indian scholars seem to support this view.

Sarda (1992) found evidence of the oral transmission of Āryan language, thought, philosophy and culture in the following localities: Egypt, Ethiopia, Persia, Asia Minor, Greece, Rome, Turkistan, Northern Asia, Germany, Scandinavia, the Hyperboreans, Great Britain, Eastern Asia and America.

1.1.1 EGYPT AND ETHIOPIA

Brugsch Bey, the most noted and most trusted Egyptologist (Sarda 1992 : 149), claims that Indian emigrants carried their arts and high civilization to Egypt eight thousand years ago. The social, religious and political institutions are remarkably similar. Ethiopia was an Indian colony and preserved much of India's cultural heritage.

1.1.2 PERSIA

Iran, the current name for Persia, is derived from the word Āryan. Zend, the Persian language, is derived from Sanskrit. The Zend Avesta, the Zoroastrian Scripture of the Persians is remarkably similar to the Vedas (Scripture of the Hindus). The Persians are the descendants of the Ksatriyas, the Hindu Warrior caste.

1.1.3 ASIA MINOR

The Chaldeans were originally migrants from India. **Chaldea** is a corruption of **cul** (**Sanskrit** for family or tribe) and **deva** (**Sanskrit** for god). Count Bjornstjerna claims that the Chaldeans, the Babylonians and the inhabitants of Colchis derived their civilization from India. (Sarda 1992 : 161) Pockocke (Sarda 1992 : 161) traces the tribe **Abanti** who fought most valiantly in the Trojan War as the **Rajputs** of **Avanti** in **Malwa**.

1.1.4 GREECE

Pockocke (Sarda 1992 : 162) in describing the Grecian Society during Homeric times says:

"The whole of this state of society, civil and military, must strike everyone as being eminently Asiatic, much of it specifically Indian."

Greek language, philosophy and religion have close ties with their **Indo - Āryan** roots. The original settlers in Greece were from the locality of the modern state of **Behar** in India.

1.1.5 ROME

The Romans were the descendants of the Trojans, the inhabitants of that part of Asia Minor in which the Hindu settlements had

long been established. **Rome** (**Latin**) is a derivative of **Rama** (**Sanskrit**). Their neighbours, the Etruscans, had a system of religion in many respects similar to that of the **Hindus**. **There was** a remarkable similarity in ceremonial practices.

1.1.6 TURKISTAN AND NORTHERN ASIA

The **Turanians** extending over the whole of Turkistan and Central Asia were originally an Indian people. The **Samayedes** and **Tchoudes** are really the **Samayadus** and **Joudes** of India. The languages of the two former races are said to have a strong affinity and are classed as Hindu-Germanic by Klaproth, the author of **Asia Polyglotta** (Sarda 1992 : 170). **Sama** or **Shama** is a title of Krishna.

1.1.7 GERMANY

The Germans are the **Brahmans** or **Sharmas** of India. **Sharma** became **Jarma** and **Jarma** became **German**. In Sanskrit **sh**, **j** and **a** are convertible into one another. Kosambi (1992 : 72) states that Adolf Hitler and his Nazi regime gave the word **Āryan** "a hideous racial implication". The Saxons are no other than the sons of the **Sacas**, who lived on the North-Western frontier of **Aryavarta**, whence they migrated to Germany. The name **Saxon** is a compound of **Saca** and **sanu** meaning **descendants** in Sanskrit.

1.1.8 SCANDINAVIA

The Sandinavians are the descendants of the Hindu **Ksatriyas**. The term **Scandinavia** and the Sanskrit **Ksatriya** or the Warrior caste are identical. The root words are the **Sanskrit Scanda Navi** (Scanda Chiefs = Warrior Chiefs). The **Edda** (religious books of ancient Scandinavia) are closely related to the **Vedas** (Sanskrit Scriptures). The principle on which the seven days of the week are named in Scandinavia is the same as that in India.

1.1.9 THE HYPERBOREANS

The Hyperboreans (who formerly occupied the Northern-most parts of Europe and Asia) were formerly inhabitants of Khyberpur and its district. Another Khyber settlement is in Thessaly, east of the Phoenix river. Its name is tolerably well preserved as **Khyphera**. Emigrants from Peshawar (Peshwaran) also settled in this region. The Greek equivalent of **Peshwaran** is **Pasaron**.

1.1.10 GREAT BRITAIN

The Druids in ancient Britain were Buddhistic Brahmans. They adopted the metempsychosis, the pre-existence of the soul, and its return to the realms of universal space. They had a divine triad, consisting of the Creator, Preserver and Destroyer, as with the Buddhists. The Scottish (Scoth) clan can be traced back to Afghanistan. The English word "**hurrah**" can be traced back to

"**haro**", a war-cry of the **Rajputs** in India, the ancestors of the Druids.

1.1.11 EASTERN ASIA

Indo-Āryan emigration covered the whole of Eastern Asia, comprising the Transgangetic Peninsula, China, Japan, the isles of the Archipelago and Australia. The name **Burma** is of Indo-Āryan derivation. In 1882 an ancient Hindu temple was excavated in **Cambodia**. The name **Cambodia** is a derivative of the Sanskrit word **Camboja**. China was at first inhabited by the **Ksatriyas** who were the original inhabitants of Kashmir, Ladakh and Punjab. The religion and culture of China are of Indo-Āryan origin. The islands of the Indian Archipelago were colonized by the **Suryas** whose mythological and heroic history is sculptured in their edifices and maintained in their writings. The Australian "**boomerang**" can be traced back to an arrow used by **Arjuna** in the **Māhabhārata**.

1.1.12 AMERICA

Extensive remains of cities which must have been flourishing, of strong and well built fortresses, as well as the ruins of very ancient and magnificent canals in South America force us to the conclusion that the country must have been inhabited at one time by a highly civilized nation. The architecture of ancient America resembles the Indo - Āryan style. The worship of the deity **Ganesa**

was common to the ancient Mexicans and Indo-Āryans. Mythology, architecture, philosophy, traditions, manners and legends of ancient America all argue the Indo-Āryan origin of the Americans. (Sarda 1992 : 190)

1.2 THE ĀRYAN LANGUAGES

The word **ārya** in Sanskrit designated a Eurasian tribe or tribes, as an ethnic group at the earliest stage. The word, however, changed its meaning to include a heterogenous group spread widely across the globe. The outstanding Āryan feature, the one characteristic that justifies the name for a large group of people, is a common family of languages. Sanskrit, Latin, and Greek were common classical Āryan languages. From Latin developed the Romance language group (Italian, Spanish, French, Romanian, etc.) in Southern Europe. In addition, the Teutonic (German, English, Swedish, etc.), the Slavic (Russian, Polish, etc.) are also sub - groups of the Āryan linguistic group. This is proved by comparison of words for many different objects as against the same term in non - Āryan languages. Finnish, Hungarian, and Basque in Europe do not belong to the Āryan languages. Hebrew and Arabic, though they may be derived from ancient cultures going back to Sumeria, are Semitic languages, not Āryan. A third considerable non - Āryan set is the Sino - Mongolian, which covers Chinese, Japanese, Tibetan, Mongolian, etc. Sanskrit is the oldest of the Āryan languages.

Kosambi (1992 : 73) points out that :

"The Indo - Āryan languages are descended from Sanskrit. The earliest tongues thus derived were Pali, (also called Magadhi), and among various others generically called Prakriti. From Prakriti came the modern Hindi, Punjabi, Bengali, Marathi, etc. However, there is a considerable and culturally important group of non - Āryan tongues in India of which the Dravidian languages include Tamil, Telegu, Kanarese, Malayalam and Tulu."

1.2 THE SANSKRIT LANGUAGE

Professor Max Muller (Sarda 1992 : 205) claims that :

".....the Sanskrit language is the language of languages. It has been said that Sanskrit is to the Science of language what Mathematics is to Astronomy."

The above claim is supported by Sarda (1992 : 204) who claims that:

"The high intellectual and emotional powers of the ancient Hindus were in any case destined to produce a literature, remarkable for its sublimity and extent; but when these great gifts had the most perfect,

melodious, and richest language in the world to work with, the result could not but be a literature not only the most fertile and fascinating in the world but wonderful in range and astonishing in depth."

There is close affinity between the Greek language, and the old Parsi and Sanskrit. The use of cognate idioms proves that the nations who used them descended from one stock. The religion of the Greeks emanated from an Eastern source. We must therefore suppose that the Greek language is derived in great part immediately from the East.

Deshpande (1993 : 142) traces the history of the Sanskrit language thus :

"How would one explain the facts of Sanskrit, if one believed that it had no history, and that it was an eternal language? Thus the lack of knowledge of pre - history and history itself presented an intellectual challenge to those who were working within the classical world - view, and they had to create functionally viable thought - structures within the limits of the paradigm. This they did admirably well. According to the main stream of Hindu religious philosophy, the Vedic scriptures, and by extension the Sanskrit language are eternal entities."

1.4 VEDIC LITERATURE (SANSKRIT LITERATURE):

The Bhagavadgītā is regarded as the quintessence of the Vedas. The **Vedas** are four in number and are called **Rigveda, Samaveda, Atharvaveda and Yajurveda**. The **Rigveda** and the **Yajurveda** are the most important of the **Vedas**, as they respectively deal with the knowledge of things physical, mental and spiritual. It is only through the study of the **Vedangas** that one can understand the Vedas. The **Vedangas** embody the science of language. The **Vedangas** are divided into **Siksā (phonetic directory), Chandas (metre), Vyākāraṇa (grammar), Nirukta (etymology), Jyotis (astronomy and astrology) and Kalpa (ceremonial practices)**. This division reveals that the study of language was cultivated by the Indo - Āryans from the earliest of times on Scientific principles. Speaking of **Pratisākhya (a sub - division of Siksā)** professor H.H.Wilson (Sarda 1992 : 225) says :

"Such laborious minutiae and elaborate subtleties relating to the enunciation of human speech are not to be met in the literature of any other nation."

Another branch of the science of language was developed to a remarkable degree by the eminent Sanskrit grammarian Panini Muni. Hunter (Sarda : 1992 : 227) says of Panini Muni's **Vyākāraṇa** :

"The grammar of Panini Muni stands supreme among the grammars of the world, alike for its precision of statement and for its thorough analysis of the roots of the language and of the formative principles of words. By applying an algebraical terminology, it attains a sharp succinctness unrivalled in brevity, but at times enigmatical. . It arranges in logical harmony the whole phenomena which the Sanskrit language presents, and stands forth as one of the most splendid achievements of human invention and industry."

Vedic literature includes the Brahmanas, Aranyakas, Upanisads, Vedangas, Upavedas (Supplementary Vedas), Saddarsanas (six systems of Indian Philosophy), Purānas, Rāmāyana and the Mahābhārata. The Bhagavadgītā is a part of the Māhabhārata.

1.5 THE MAHĀBHĀRATA : THE BHAGAVADGĪTĀ IN CONTEXT

The Sanskrit epic poem called the **Mahābhārata** tells the story of the warrior princes called the **Kauravas** and the **Pāndavas**, two branches of the royal clan of Kurus (Indo - Aryans) who lived in Northern India. No one is quite certain when the epic was composed but scholars all agree that the Māhabhārata is one of the oldest literary works known to humanity. It must be appreciated that the entire Mahābhārata originally existed in oral form. In the form in which it survives today, it is the

world's longest literary work. A comparison with other great epics of the world will give an idea of its enormous length :

Mahābhārata	:	220 000 verses
Ramāyana	:	48 000 verses
Homer's Iliad	:	15 693 verses
Virgil's Aenead	:	9 868 verses

It is several times the length of the Bible.

(Sarda 1992 : 232)

Veda Vyāsa, the author of the **Māhabhārata**, has obviously drawn from the work of previous poets and composers in weaving history and legend, philosophy and religion, statecraft and the art of war, morality and romance into his work. It is an inexhaustible treasure - house of anecdotes, proverbs and sayings that have formed a continuous oral tradition.

The most important part of the Mahābhārata is the section (700 verses) called the **Bhagavadgītā**. Outlined hereunder is a brief summary of the events leading up to the **Bhagavadgītā** :

Dhrtarāstra and Pandu were brothers. Dhrtarāstra married Gāndhāri, and Pandu was married to Kunti and Mādari. King Pandu was cursed for a sin committed while hunting, due to which he was not permitted to cohabit with his wife. Kunti (his wife), however, received a boon through her sincere service to a wise

sage in her younger age, and she begot three children, namely Yudhisthira, Bhima and Arjuna. Mādari (his other wife) had twins, Nakula and Sahadeva. Pandu passed away and his sons, the Pāndavas, were brought up by Dhrtarāstra along with his own sons known as the Kauravas. The Pāndavas and Kauravas grew up together, but due to the bravery and intelligence of the former, the Kauravas were unable to tolerate them. Hence the Pāndavas decided to live separately, sharing half of the kingdom.

The Pāndavas' pomp, wealth and glory displayed during the **Rājasuya Yajna**, a royal ceremony, aroused deep jealousy and greed in the mind of Duryodhana, the chief of the Kauravas, who with the cunning advice of his uncle, Sakuni, invited Yudhisthira to a game of dice and fraudulently defeated him. As a result Yudhisthira lost his wife Draupadi and all his wealth and possessions. Finally it was settled that the Pāndavas, including Draupadi, should repair to the forest for twelve years in exile, after which they had to live incognito for another year, untraced by the Kauravas. During this period the kingdom was to be ruled by the wicked Duryodhana.

Having successfully completed these thirteen years of exile and having faced many obstacles and dangers instigated by the Kauravas, the Pandavas, in accordance with the terms of the agreement, approached the Kauravas for their share of the kingdom. Duryodhana, however, flatly refused to part with as much land as could be covered by the point of a needle. According to

the advice of their mother Kunti and with the inspiration of Krishna, the Pandavas decided upon war and tried to establish their rightful claim by overcoming the Kauravas.

Duryodhana and Arjuna , from the side of the Kauravas and Pandavas respectively, were sent to **Dwāraka** (Krishna's abode) to seek the help of Krishna in the battle. They both found Krishna resting on a couch in His palace. Duryodhana went in and occupied a seat at the head of the couch while Arjuna stood near the feet of Krishna. The moment Krishna opened his eyes, He naturally saw Arjuna first, and then Duryodhana sitting on a chair. After enquiry of their welfare and the purpose of their visit, Krishna, according to the prevailing custom, gave the first choice to Arjuna, because of his age, and also because of His sight of Arjuna first. Krishna asked Arjuna to fulfil his desire by selecting Him unarmed or His powerful army called **Narāyanī Sena**. Arjuna, who was a devotee of Krishna, expressed his desire to have the Lord with him, neglecting the powerful **Narāyanī Sena**, even though Krishna warned that he would remain a witness, bound by the vow of not participating in battle and not taking up arms. Duryodhana, with great delight, thinking that Arjuna was foolish, expressed his wish for the powerful army to help his side in the battle.

When Krishna asked Arjuna why he chose Him when He was not going to engage in battle, Arjuna said, "O Lord! You have the power to destroy all the forces by a mere glance. Why then should I prefer

that worthless army? I have for a long time cherished a desire that you should act as my charioteer. Kindly fulfil my desire in this war". Thus Krishna became the charioteer of Arjuna in the battle of the **Mahābhārata**.

After the return of Duryodhana and Arjuna from **Dwāraka**, Krishna Himself went to Hastinapura the capital of the Kaurava clan as the emissary of the Pandavas and tried to prevent the war. But then, under the guidance of his cunning uncle Sakuni, the egoistic Duryodhana refused to agree to the peace mission and tried to imprison Krishna, at which Krishna is said to have showed His Supreme (Divine) Form (**Viswarupa**). Even the blind Dhrtarāstra saw it by the Lord's Grace. King Dhrtarāstra, due to his attachment to his sons, failed to control them, and the Kaurava chief , Duryodhana , with vain hope, decided to meet the powerful Pāndavas in war.

When both sides were prepared to commence the battle, the sage Veda Vyāsa (author of the **Bhagavadgītā**) approached the blind Dhrtarāstra and said, "If you wish to see this terrible carnage with your own eyes I can give you the gift of vision." The Kaurava king replied, "O Chief of the Brahmarishis, I have no desire to see with my own eyes this slaughter of my family, but I would like to hear all the details of the battle."

Then the sage conferred the gift of divine vision on Sañjaya, the trusted counsellor of the king, and told the king, "Sañjaya will

describe to you all the incidents of the war. Whatever happens in the course of the war, he will directly see, hear or otherwise come to know. Whether an incident takes place before his eyes or behind his back, during the day or during the night, privately or in public, and whether it is reduced to actual action or appears only in thought, it will not remain hidden from his view. He will come to know everything, exactly as it happens. No weapon will touch his body, nor will he feel tired."

After the ten days of continued war between the Pandavas and the Kauravas, when the great warrior Bhīṣma was thrown down from his chariot by Arjuna, Sañjaya announced the news to Dhṛtarāstra. In agony the king asked Sañjaya to narrate the full details of the previous ten days war, from the very beginning, in all details as it happened. Here commences the Bhagavadgītā.

The above provides the allegorical context of the Bhagavadgītā. Before an analysis of the Bhagavadgītā is attempted it is necessary to outline the basic principles of Orality and Literacy. The succeeding chapter (Chapter 2) is devoted to this task.

CHAPTER 2

BASIC CONCEPTS OF ORALITY AND LITERACY

2.1 ANTHROPOLOGICAL GLOBAL ORAL STYLE

According to Marcel Jousse (1990) there are three permanent and universal laws which through millennia and particular ethnic realities, govern the development of languages, mentalities, civilizations and cultures: mimeur, bilateral, and formulaire. Mimeur is a reference to man giving outer form to his inner form, i.e. words and gestures are direct verbalizations and visualizations of feeling (impression and expression coincide). Jousse claims that because our body is bilateral, its natural verbal style will be bilateral. Formulaire is a reference to synthesizing and crystallizing basic themes in short recurring propositions (stereotypes).

In a brief essay entitled "From Mimism To Music In A Child" (1935 : translated by E.Sienaert and N.Larche) Marcel Jousse traces anthropological global oral style through eight stages. The first stage (Corporeal and Manual Mimism) involves receiving by means of gestes from the world around him, registering this universal mimodrama, and replaying this by means of gestes from his whole body. The second stage (Propositional Parallelism) involves physical balancing (dance or rhythmo mimisms), balanced hemistiches (popular songs) and traditional melodies (instrumental music). The third stage (From Mimism to

Mimographism) involves communication through drawing and writing. The fourth stage (Auricular Phonomimism) involves the audible actions which are mimically echoed in the microscopic gestes of the inner ear. The fifth stage (Oral Phonomimism) involves the use of laryngo buccal musculature to amplify sound (imitate sound). The sixth stage (From Mimage to Language) involves progress from the intellectual expression by the concrete gestes of the body and of the hands (mimage) to intellectual expression through the voiced gestes of the tongue (language). The seventh stage (From Language to Oral Style) involves rhythmic structures. The eighth stage (From Oral Style to Music) involves rhythm of language (music).

From the above observation it is apparent that anthropological global oral style encompasses practically every facet of human endeavour, thought, philosophy and practice on an universal scale. Orality and Literacy studies have made their way into psycholinguistics, sociolinguistics, anthropology, intellectual history, philosophy (including metaphysics), critical theory, religious history, theology and the use of electronic communication (secondary orality).

Botha, in an essay entitled Orality, Literacy And worldview : Exploring The Interaction (in Communication : 1991) describes Orality as "...a comprehensive experience of symbols in the habitat of sounds" and goes on to describe the psychodynamics of an oral culture as "... traditionalist, acoustic, participatory, concrete, communal, agonistic and anthropocentric."

Orality fundamentally shapes cultural factors such as storage and transmission of knowledge. In an oral world words or events are preserved in oral memory and passed down through oral performance.

Jousse (1990:183-195) studied the testimonies of oral people of the past and present - Berbers, Bantus, Afghans, Malagasy, Slavs, Assyro-Babylonians, Ethiopians, Hindus, Ancient Greeks, the Koranic peoples, and the Israelites of the Old And New Testaments. All these experiences and studies revealed to him a similitude of Mnemonic faculties and mnemotechnical devices. They were similar because they were deeply rooted in fundamental human language : geste is the living energy which propels this global whole that is the anthropos. Man is thus all geste and geste is the whole of man. Considering that all information and all forms of human thought and expression are gestual, Jousse was to call this the Anthropology of Geste.

Ruth Finnegan (1990 : 131) in describing the benefits gained from using the concept of Orality states:

"Perhaps the most immediate one to come to mind is the part it has played in widening our percepts of the works of human literary imagination. It has helped to alert us to new material to study and appreciate. New doors into the appreciation of human culture have thus been opened for us by scholars working with the concept of oralness."

2.2 ORAL AND LITERATE TRADITIONS

Swiderski (Foley, ed., 1988 : 122-123) contends that :

"Once they both exist, orality and literacy are never independent of each other. There are traces of oral composition in written and printed texts, and written structures appear constantly in oral speech. The detection of oral influences in written texts and of written forms in oral texts requires a precise sense of what constitutes the oral and the written. Making this distinction and applying it to special cases reveals cultural trends previously unnoticed."

Ong (1982 : 115) has discussed the tenacity of orality in the written English of the Tudor period by identifying those elements of written texts which are oral in nature :

"....use of epithets, balance, antithesis, formulary structures and commonplace materials."

Classical rhetoric, on the other hand, was the art of forcing speech to conform to priorities born in writing, or as McLuhan (1962 : 238) so succinctly put it :

"No one ever made a grammatical error in pre-literate society."

Textual and ethnographic researches into the nature of orality have thus far ignored circumstances wherein orality co-exists with literacy and has not been swamped by written or printed speech forms. Milman Parry's important discovery that the oral antecedents of a written text are visible in attributes of the text itself has tended to obscure oral-literate coexistence by making it appear that the oral state simply was "written down" to make that text. But the very fact that Parry could make his discovery means that something of the oral does not just disappear with writing. Orality and literacy are interdependent in a variety of fascinating ways.

Botha (1994 : 15) asserts that:

".....almost all forms of piety have in some sense or another oral aspects. In fact, for most of history, and even for major sections of most contemporary societies sacred texts have been and are memorised and recited, something one lives with orally and aurally. The recognition of the importance of oral speech and the oral sacred utterance is a major challenge for historical understanding, but even more so for cross-cultural communication."

Botha (1994 : 16) concludes by stating that:

"Truth is bound up in significant ways with the spoken word, whether that of a divinity or that of a human

teacher or sage. In theocentric traditions, scripture is the place where God speaks to humans. In others, it is in scripture that the primordial wisdom heard and taught by generations of prophets or spiritual teachers is recorded, whether it be Vedic Mantra or "So spreek die Here" (liturgy of the Dutch Reformed Church), scripture comes alive as the sacred word of truth is spoken."

Van der Leeuw (Botha 1994 : 15) claims that :

".....whoever utters words sets power in motion."

2.3 ORAL FORMULAIC THEORY

2.3.1 PARRY - LORD THEORY

Milman Parry's (A.Parry, ed.:1971 : 272) working definition of the formula is :

"....a group of words which is regularly employed under the same metrical conditions to express a given essential idea."

This definition, devised by Parry on the basis of his work on Homeric poetry, before he even started work on the living poetry of the South Slavic tradition, has proved both useful and enduring. Ingalls (1972 : 111-114) however sees the need to make

a small adjustment. In his study of Homeric poetry Ingalls found that the metrical conditions of the formula can vary, although this variation is systematic. Thus it may be useful to revise the phrase "**under the same metrical conditions**" in Parry's working definition and to read instead "**under fixed metrical conditions**".

For Parry, the formula is not simply a repeated phrase that is repeated for its metrical utility, rather it is a repetition of a traditional **theme**. To quote Parry:

".....the formulas in any poetry are due, as far as their ideas go, to the theme, their rhythm is fixed by the verse-form, but their art is that of the poets who made them and of the poets who kept them."

(1971 : 272)

Albert Lord (a pupil of Milman Parry who continued his research into the living poetry of the South Slavic tradition after the former's early demise) defines the concept of traditional **theme** as follows:

"..... a subject unit, a group of ideas, regularly employed by the singer, not merely in any given poem, but in the poetry as a whole."

(1938 : 440)

Lord (1960 : 65) further emphasized that :

"The poetic grammar of oral epic is and must be based on the formula. It is a grammar of parataxis and of frequently used and useful phrases."

The Parry-Lord theory of oral poetry is thus founded on the proposition that the traditional formula is a direct expression of traditional theme; in oral poetry, there is a formulaic system that corresponds to a thematic system.

2.3.2 PARALLELISM : THE AUTOMATIC REPETITION OF A PROPOSITIONAL GESTE

Marcel Jousse (1990 : 95) claims that :

"Man is two-sided. Parallelism is but the consequence and transposition of the balanced structure of the human body onto the oral mechanism."

Goguillot (Jousse 1990 : 54) observed that still spontaneous people (unhindered by writing) express thought in the order of the generation of the ideas.. They express events in the order in which they see them happen (to express successively all the phases of a single event). Each of these successive phases of the gesticulation of the event as a whole comprises a sort of gestual unit. This is termed the **propositional geste**. Just as one mechanically recites prayers, so one arranges words which, of their own accord, take up their appropriate places in the propositional cliches. Spoken language is flexible and agile.

Jousse (1990) was struck by the automatic links in the long chain of the propositional gestes which proceed as if of their own accord. One propositional geste triggers a similar one in terms of form and meaning. This constitutes **parallelism**:

"..... a deep-seated, universal principle of psychological automatism that operates in human thought when it is living and spontaneous, not deformed by the conventional rules of our written language."

(1990 : 98)

Jousse clinched his argument thus:

"..... their sentences follow each other at a gentle trot like docile sheep moving always from subject to object and complements, passing over the little bridge of the predicate, it is because it is difficult to escape this law of balancing parallels, which is so natural that we come across it in all recitations from one end of the world to the other....."

(1990 : 98)

2.3.3 MNEMOTECHNICAL DEVICES

Jousse (1990 : 183-185) points out that man is, indeed, by nature "**mnemotechnical**" because he is intelligent. He creates stable, manageable frameworks whereby to preserve, in living form, and to transmit to his descendants, his past experiences. Man has at

his disposal, built into his organism, an indeterminate number of propositional gestes.

In oral style milieux there are no typewriters, stenographers, printers or writing. The role played by encyclopedias in our society, must be played by memory, as the sole guardian of knowledge, the latter being itself merged with oral tradition. It thus becomes necessary for memory to operate with maximum efficiency, for it is now an essential faculty.

2.3.3.1 KEY WORDS IN A RECITATION

Words or sounds, sometimes a single word or sound, determined in advance by the reciter, by the law of reintegration, can set off the entire recitative coiled up within his organism as a global system of reflexes. As soon as one element of the recitative, particularly some characteristic element, is released, the entire system starts operating. This is a device for regulating memory. It is this deep-seated law that oral composers in all ethnic milieux put to their own use and that of their repetitors. Prior knowledge of just one single word of a recitative has power to conjure up an entire block.

Jousse (1990 : 221) is of the view that **"key words in a recitation is almost a system of pagination to maintain order and cohesion among innumerable leaves of the living books psychophysiologically latent in the human compound"**.

2.3.3.2 ALLITERATION AS A MNEMOTECHNICAL DEVICE

Jousse (1990 : 187-195) asserts that the words comprising each of the balancings of a proverb, for example, will always tend each to bring the other in its train, not so much because of any logical connection as because they both contain the same heavily stressed consonantal element. Naturally the first propositional balancings in a rhythmic schema will always tend to set off a second propositional balancing containing the same stressed consonantal patterns (alliterations).

2.3.3.3 METAPHOR : THE TOOL OF THE LIVING LANGUAGE

Spontaneous people (untrammelled by advanced mathematical knowledge) speak fluently the figurative, symbolical metaphorical language. They express simple ideas in picturesque language. In Āryan idiom one can see pure thought cast in concrete tangible form. Copious use is made of allegory, metaphor, irony, allusion, comparison, simile, proverb and idiom in the Bhagavadgītā. Examples are provided in Chapter 3.

2.3.3.4 PLAY ON WORD, PLAY ON GESTES

Among Hebrews (as with other nations) a person's name is always significant. It is identified as it were, with the person it designates e.g. Zulu praise names (Canonici (1993 : 8) and is employed as a substitute for him. There are also specific associations between sensations and certain feelings (the colour

red for example in China symbolizes joy). Oral poets use homophones, homonyms and puns as memory aids. Honorific names are used abundantly in the Bhagavadgītā in reference to Krishna and Arjuna. Each honorific name is drawn from legend and revivifies the memory of their legendary feats. A comprehensive list of such honorific names and their meanings is provided in Appendix 1.

Herder (Jousse 1990 : 51-52) reaffirms the above viewpoint by asserting that "so long as a nation has more sensations than thoughts, so long as its language is on the lips and ears rather than directed to the eyes only, through the shape of letters, so long as it has few or no books, just so long will these assonances (duplicated by plays on meaning) be as (natural) to it as pleasing".

2.3.3.5 THE RHYTHMIC SCHEMA : THE MNEMONIC POWERS OF ORAL STYLE RECITERS

In oral style improvisers and reciters the revivification of and memory for propositional gestures is greatly enhanced and rendered the more precise by clear rhythmic schemas that balance in the song or, more often, in the kind of universal, automatic singsong that is so characteristic of spontaneous recitation. Memory that seems at first sight surprising to us but which is actually something natural to oral style ethnic milieux is consistent with psycho-physiological laws. (Jousse 1990 : 125-126)

The above concepts of Orality and Literacy have been discussed briefly because there is evidence of these in Indian oral tradition. In the following chapters specific examples will be provided from the text of the Bhagavadgītā to illustrate how these techniques have been employed in Indian oral tradition.

As mentioned in the conclusion of Chapter 1 the Bhagavadgītā is an important part of the Mahābhārata. It must be noted that the Mahābhārata, as an epic, is full of the intrigues of family conflicts, the dilemmas of loyalties, the wheeling and dealing of staking claims to inheritances, the playing of dice and the practice of deceit, and finally the politics of war. These make for a fascinating narrative that enjoys an oral tradition of its own - perpetuating the epic through the folklore of almost every Indian village. This tradition is also practised by Indian South Africans. The Bhagavadgītā encapsulates much of the original oral style of the Mahābhārata.

CHAPTER 3

THE PHILOSOPHY OF KARMA YOGA
(YOGA OF SELFLESS SERVICE)

The Bhagavadgītā is divided into three sections, illustrative of the three words of the **Māhāvakya** or great sentence of the **Sāmaveda**. The **Māhāvakya** is **Tat Twam Asi - That Thou Art**. This cryptic sentence is an important mnemotechnical device in the memorisation and recitation of the Bhagavadgītā. In accordance with this view the first six discourses deal with the path of action or **Karma Yoga**, and the nature of **Thou** (**Twam-Pada**). The next six discourses explain the path of devotion or **Bhakti Yoga**, and the nature of **That** (**Tat-Pada**). The last six discourses treat of the path of knowledge or **Jnana Yoga**, and the nature of the term **Art** (**Asi-Pada**), which establishes the identity of the individual soul and the Supreme Soul. This chapter deals with the first part of the **Māhāvakya** and is entitled **Karma Yoga** (Yoga of Selfless Action).

3.1 A SUMMARY OF THE FIRST SIX DISCOURSES OF THE BHAGAVADGĪTĀ

3.1.1. FIRST DISCOURSE : THE YOGA OF THE DESPONDENCY OF ARJUNA

At Kurukshetra the two armies were arrayed, ready to battle. Arjuna requested Krishna (who acted as his charioteer) to place his chariot between them so that he might survey his opponents. He was bewildered by the scene before him. Confusion reigned in

Arjuna's mind. Should he participate in this terrible carnage? Was it proper to destroy one's relatives for the sake of a kingdom and some courtly pleasures? Would it not be much better for him to surrender everything in favour of his enemies and retire in peace?

"These I do not wish to kill, though they kill me, O Krishna, even for the sake of dominion over the three worlds, leave alone killing for the sake of the earth!"

(Discourse 1, Śloka 35)

As these thoughts rushed through his mind, a feeling of despondency overtook Arjuna. He could do nothing but turn to Krishna for guidance and enlightenment.

3.1.2 SECOND DISCOURSE : SĀNKHYA YOGA

Krishna rebukes Arjuna for his dejection, which was due to **Moha** or attachment, and exhorts him to fight. After failing to convince Krishna through his seemingly wise thoughts, Arjuna realises his helplessness and surrenders himself completely to the Lord, seeking His guidance to get over the conflict of his mind. Krishna takes pity on Arjuna and proceeds to enlighten him:

"Just as in the body the embodied (soul) passes into childhood, youth and old age, so also does he pass into another body; the firm man does not grieve thereat."

(Discourse 2, Śloka 13)

"Weapons cut it not, fire burns it not, water wets it not, wind dries it not. It is eternal, all-pervading, stable, ancient and immovable. Therefore knowing this to be such, thou shouldst not grieve."

(Discourse 2, Ślokas 23-25)

Krishna asserts that only one who has the capacity to be balanced in pleasure and pain alike is fit for immortality. This is the essence of **Sāṅkhya Yoga**. The Lord elaborates upon the various qualities of a **Sthitaprajna** (a person of steady wisdom):

"He whose mind is not shaken by adversity, who does not hanker after pleasures, and who is free from attachment (from worldly things), fear and anger, is called a sage of steady wisdom."

(Discourse 2, Śloka 56)

3.1.3 THIRD DISCOURSE : THE YOGA OF ACTION

The sole cause of Arjuna's delusion was **Moha** or attachment. Having cleared this point Krishna informs him of the necessity of performing actions. To perform action for the good of the world and for the education of the masses is the duty not only for one who has attained perfection but also for one who is striving for perfection:

"As the ignorant men act from attachment to action, O Bharata (Arjuna), so should the wise act without attachment, wishing the welfare of the world!"

(Discourse 3, Śloka 25)

Arjuna raises the question as to why man commits such actions that cloud his mind and drag him downwards, by force, as it were:

"The Blessed Lord said:

It is desire, it is anger born of the quality of Rajas, all-sinful and all-devouring; know this as the foe here (in this world)."

(Discourse 3, Śloka 37)

To eradicate this vice the Krishna advises that one should control one's senses and eradicate desire.

3.1.4 FOURTH DISCOURSE : THE YOGA OF WISDOM

Krishna declares that He is born from age to age, in order to raise man and guide him to the Supreme. This is in accordance with the doctrine of reincarnation (discussed in Chapter 3). Swami Sivananda (1983 : 57) declares that this accounts for the appearance of the great saviours of the world:

"Whenever there is a decline of righteousness, O Arjuna, and rise of unrighteousness, then I manifest Myself! For the protection of the good, for the destruction of the wicked, and for establishment of righteousness, I am born in every age."

(Discourse 4, Śloka 7-8)

The question then arises - what is the secret of Yogic action? Krishna provides the answer:

"To one who is devoid of attachment, who is liberated, whose mind is established in knowledge, who works for the sake of sacrifice (for the sake of God), the whole action is dissolved."

(Discourse 4, Śloka 23)

Krishna concludes by emphasizing faith in oneself, in the scriptures and in the words of the spiritual teacher (guru):

3.1.5 FIFTH DISCOURSE : THE YOGA OF RENUNCIATION OF ACTION

Arjuna wants to know what the attitude of a true Yogi (adherent) should be in performing his duties. Krishna responds as follows:

Yogis, having abandoned attachment, perform actions only by the body, mind, intellect and senses, for the purification of the self."

(Discourse 5, Śloka 11)

Krishna then advises Arjuna that a sage sees **Brahman** (the Absolute) within and without - within as the static and transcendental **Brahman**, and without as the entire universe. He sees God in all beings and creatures - in a cow, an elephant, a

dog, and even an outcast. He does not depend upon his senses for satisfaction:

"The enjoyments that are born of contacts (through the senses) are generators of pain only, for they have a beginning and an end, O Arjuna! The wise do not rejoice in them."

(Discourse 5, Śloka 22)

3.1.6 SIXTH DISCOURSE : THE YOGA OF MEDITATION

Krishna advises Arjuna that only a purified mind, a mind free from desires, can engage itself in constant meditation. Desire gives rise to imagination (Sankalpa) which drives the soul into the field of action. Therefore none can realise permanent freedom and tranquility of mind without renouncing desires:

"Thus, always keeping the mind balanced, the Yogi, with the mind controlled, attains to the peace abiding in Me, which culminates in liberation."

(Discourse 6, Śloka 15)

Arjuna is then advised to practise moderation in his daily habits to enjoy success in meditation. Finally Arjuna wishes to know the fate of the aspirant who fails to realise the Supreme in spite of his faith and sincerity.

"The Blessed Lord said:

O Arjuna, neither in this world, nor in the next world
is there destruction for him; none, verily, who does
good, O My son, ever comes to grief!"

(Discourse 6, Śloka 40)

3.2 AN ANALYSIS OF THE DISCOURSES WITH REFERENCE TO THE FORMULAIC AND MNEMOTECHNICAL DEVICES OF THE ORAL STYLE

3.2.1 A DIALOGUE WITHIN A DIALOGUE

The **Bhagavadgītā** revolves around the dialogue between Lord Krishna (representing God) and Arjuna (representing man). However, the entire dialogue is being reported to Dhrtarāstra (the blind king, father of the Kauravas) by Sañjaya, his trusted counsellor. Sañjaya was invested with the gift of divine vision by the sage Veda Vyāsa (author of the **Bhagavadgītā**). Through this divine gift he was able to see, hear, or otherwise come to know whatever happened in the war. Whether an incident took place before his eyes or behind his back, during the day or during the night, privately or in public, and whether it was reduced to actual action or appeared only in thought, he would come to know everything, exactly as it happened. No weapons would touch his body nor would he be become tired. From time to time Dhrtarāstra would ask specific questions and Sañjaya would duly oblige by giving a detailed account of the dialogue between Krishna and Arjuna as well as the events of the battle itself.

As a mnemotechnical device this method of presenting the text is unique and effective. Allowance is made for Arjuna to question Krishna on matters of profoundest human interest. In the context of the text the answers come directly from God in the form of Krishna. At the same time this dialogue is being reported to Dhṛtarāstra by Sañjaya. The attention of the listener is riveted as the story unfolds. It is almost as if he is being made privy to great mystical secrets.

3.2.2 THE CONCEPT OF AVATARA

The Vaishnava School of thought in India has from ancient times held a strong belief in the reality of the **Avatara**, the descent into form, the revelation of the Godhead in humanity. Sri Aurobindo (1993 : 10-11) considers this as **"a logical outcome of the Vedantic view of life which regards all existence as a manifestation of God"**. Thus the figure of Krishna becomes, as it were, the symbol of the divine dealings with humanity. This does not imply that in assuming a human form God ceases to be omnipresent. The Vedantic understanding is that God is at once **here and everywhere**.

Sri Aurobondo (1993 : 12) asserts that:

"When we thus understand the conception of Avatarhood, we see that whether for the fundamental teaching of the Gita, our present subject, or for spiritual life generally the external aspect has only a secondary

importance. Such controversies as the one that has raged in Europe over the historicity of Christ, would seem to a spiritually-minded Indian largely a waste of time; he would concede to it a considerable historical, but hardly any religious importance; for what does it matter in the end whether a Jesus, son of the carpenter Joseph was actually born in Nazareth or Bethlehem, lived and taught and was done to death on a real or trumped-up charge of sedition, so long as we can know by spiritual experience the inner Christ, live uplifted in the light of his teaching and escape from the natural Law by that atonement of man with God of which the crucifixion is the symbol? If the Christ, God made man, lives within our spiritual being, it would seem to matter little whether or not a son of Mary physically lived and suffered and died in Judea. So too the Krishna who matters to us is the eternal incarnation of the Divine and not the historical teacher and leader of men."

The **Bhagavadgīta** accepts the human **Avatarhood**; for the Lord speaks of the repeated, the constant manifestation of the Divine in humanity, when He the eternal Unborn assumes by the power of the infinite Consciousness to clothe itself apparently in finite forms, the conditions of becoming which we call birth.

3.2.3 APPLICATION OF THE PARRY - LORD THEORY

The **Bhagavadgītā** complies with the Parry - Lord Theory of Oral-Formulaic style. Milman Parry's definition of the formula as

"..... a group of words which is regularly employed under the same metrical conditions to express a given essential idea"

is exemplified in the following **ślokas** (couplets) of the **Bhagavadgītā**:

Nainam chindanti sastrāni nainam dahati pavakah;
Na cainam kledayantyāpo na sosayati mārutah.
(Discourse 2, Śloka 23)

(Weapons cut it not, fire burns it not, water wets it not, wind dries it not.)

Accedyo'yam adayo'yam akledyosho'sya eva cha;
Nityah sarvagatah sthānur acalo'yam sanātanah.
(Discourse 2, Śloka 24)

(This Self cannot be cut, burnt, wett or dried. It is eternal, all-pervading, stable, ancient and immovable.)

For Parry the formula is not simply a phrase repeated for its metrical utility, rather it is the expression of a traditional

theme. The theme in the examples provided is the imperishable nature of the soul. The metrical pattern of the lines is the same (fixed).

The examples given also comply with Albert Lord's (1993 : 9) definition of a traditional theme as

"..... a subject unit, a group of ideas, regularly employed by a singer, not merely in any given poem, but in the poetry as a whole."

The first six discourses of the Bhagavadgītā are divided into sub-themes of the Philosophy of Karma Yoga (outlined in the summary). Consequently words and phrases are constantly repeated in support of each of the sub-themes. Thus each discourse comprises a thematic sub-unit. Sri Aurobindo (1993 : 9) reminds us that:

"..... there remains the fact that the author has not only taken pains to interweave his work inextricably into the vast web of the larger poem, but is careful again and again to remind us of the situation from which the teaching has arisen; he returns to it prominently, not only at the end, but in the middle of his profoundest philosophical disquisitions. We must accept the insistence of the author and give its fullest importance to this recurrent preoccupation of the Teacher and the disciple."

3.2.4 IMAGERY

Fogle (1962 : 22) defines imagery as:

"..... analogy or comparison, having a special force and identity from the peculiarly aesthetic and concentrative form of poetry. It is to be judged according to its creative power, the connotative richness of its content, and the harmonious unity and fusion of its element."

3.2.4.1 SIMILE

The following examples in the **Bhagavadgītā** excellently elucidate the points made (above):

"His glorious grandsire (Bhisma), the eldest of the Kauravas, in order to cheer Duryodhana, now roared like a lion and blew his conch."

(Discourse 1, Śloka 12)

"When, like the tortoise which withdraws its limbs on all sides, he withdraws his senses from the sense - objects, then his wisdom becomes steady."

(Discourse 2, Śloka 58)

3.2.4.2 COMPARISON

The **Bhagavadgītā** complies with Marcel Jousse's (1990 : 44) contention that that orally orientated people make copious usage of comparison to elucidate points and aid memory. The following are examples:

"For the mind which follows in the wake of the wandering senses, carries away his discrimination as the wind (carries away) a boat on the waters."

(Discourse 2, Śloka 67)

"He attains peace into whom all desires enter as waters enter the ocean, which, filled from all sides, remains unmoved; but not the man who is full of desires."

(Discourse 2, Śloka 70)

"As a lamp placed in a windless spot does not flicker, to such is compared the Yogi of controlled mind, absorbed in the Yoga of the Self."

(Discourse 6, Śloka 19)

3.2.4.3 METAPHOR

Metaphor is defined by Shipley (1970 : 197) as :

"The substitution of one thing for another or the identification of two things from different ranges of thought."

The use of metaphors fulfils Jousse's oral-formulaic requirement of providing concrete images to aid memory. Such metaphors abound in the *Bhagavadgītā*. The following are examples:

"He who does not follow the wheel thus set revolving, who is of sinful life, rejoicing in the senses, he lives in vain, O Arjuna."

(Discourse 3, Śloka 16)

"Even if thou art the most sinful of all sinners, yet thou shalt verily cross all sins by the raft of knowledge."

(Discourse 4, Śloka 36)

"Mentally renouncing all actions and self-controlled, the embodied one rests happily in the nine-gated city, neither acting nor causing others (Body and senses) to act."

(Discourse 5, Śloka 13)

(The nine gates refer to the two eyes, two nostrils, two ears, mouth, anal and genital openings).

3.2.5 HONORIFIC NAMES AS MNEMOTECHNICAL DEVICES

A number of honorific names are used in the **Bhagavadgītā** in reference to Lord Krishna and Arjuna. These honorific names serve to conjure their respective qualities, accomplishments, achievements or genealogical history in the minds of the listener. They also serve as mnemonic devices to aid memory.

In Śloka 14 of the First Discourse Krishna is described as **Madhava**, husband of the goddess of fortune. In terms of the revivification of His qualities, accomplishments, achievements and genealogical history this term of reference is significant. The esoteric implication of this term of reference is that whenever and wherever Krishna is present, the goddess of fortune is also there because the goddess of fortune never lives alone without her husband. Therefore this is a clear indication that victory and good fortune were assured to Arjuna and the Pāndava army.

In Śloka 15 of the First Discourse Krishna is referred to as **Hrisikeśa** because in Vedic tradition He is the Lord of all the senses. The living entities are part and parcel of Him and therefore the senses of all persons are also part and parcel of His senses. Krishna is said to be situated in the hearts of all persons and directs their senses. However, He directs only in accordance with the degree of surrender to Him by the individuals. In the case of a pure devotee like Arjuna He directly controls the senses. This name is significant in the

context of the Battle of Kurukshetra because once Krishna has taken control of Arjuna's senses, symbolised by acting as his charioteer, victory to Arjuna and the Pāndavas (for righteousness) is assured.

Arjuna is referred to as **Pārtha** in Śloka 3 of the Second Discourse. This reference to him as the **son of Prithā**, Krishna's paternal aunt, is significant. Firstly it reinforces the point that Arjuna is a blood relative of Krishna. Secondly it emphasizes the point that Arjuna is a **Ksatriya** (a member of the warrior class). In terms of his responsibility as a **Ksatriya** it is his duty to fight, especially in a righteous war. Very much like a member of the **Brāhmana** class (Priestly class) who cannot act impiously, a member of the **Ksatriya** class cannot refuse to engage in a righteous war. Therefore, by referring to him as **Pārtha** Krishna is reinforcing this point.

The two different names of address given to Arjuna in Śloka 14 of Discourse 2 are also significant. To address him by the matronym **Kaunteya** signifies his great blood relations from his mother's side; and to address him by the patronym **Bhārata** signifies his greatness from his father's side. From both sides he is supposed to have a great heritage. A great heritage brings responsibility in the matter of proper discharge of duties; therefore, he cannot avoid fighting.

Finally Arjuna is referred to as **Mahā-bāhu** (mighty-armed) in Śloka 26 of the Second Discourse. Krishna sarcastically referred to him

as the **mighty-armed** because although he was a soldier of legendary feats and was appropriately armed for battle, Arjuna found excuses not to engage in battle. As a **Ksatriya** Arjuna belonged to the Āryan culture, and it behooved him to continue to follow its principles. In short, he had to fight.

Honorific names captured much of the history of the time and constituted a component of what Jousse referred to as the **living press**. Names that are epithets encapsulate a whole anecdote and the use of such names to address Krishna or Arjuna trigger a recollection of the particular myth or legend depicted in the epithet. Jousse (1990 : 137) concludes his argument thus:

"In propogating political, religious or scientific ideas, rhythmic schemas at that period fulfilled the function that the press does for us. Recitations in rhythmic schemas passed from mouth to mouth just as a newspaper does from hand to hand....."

(A complete list of honorific names used in the Bhagavadgītā is provided in Appendix 1)

3.2.6 THE SIGNIFICANCE OF NUMBERS AS A MNEMOTECHNICAL DEVICE

In Sanskrit Vedic literature the number 3 and multiples thereof are used as an important mnemotechnical device. In the Bhagavadgītā, for example, there are 3 philosophies, namely, the **Philosophy of Karma Yoga, the Philosophy of Bhakti Yoga and the**

Philosophy of Jñāna Yoga. There are the three **Gunās** (qualities among men), namely **Sattwic (Pure)**, **Rajasic (Passionate)** and **Tāmasic (Inert)**. There are 18 Discourses. When this number is divided by 3 it indicates that each Philosophy has 6 sub-themes in the text. In the chanting of Vedic **mantras** (formulaic purificatory chants) the practitioner is advised to chant each **mantra** 108 times. When the numbers are added you get 9 which is a multiple of 3. There are 702 verses in the Bhagavadgītā and 351 **Slokas** (couplets). Both numbers add up to 9 (a multiple of 3). The **Māhabhārata**, the **epic** text of which the Bhagavadgītā is a part, also has 18 chapters. The Battle of Kurukshetra, the war between the Kauravas and the Pandavas, lasted 18 days.

CHAPTER 4

THE PHILOSOPHY OF BHAKTI YOGA
(YOGA OF DEVOTION)

Having discussed the Philosophy of **Karma Yoga**, the next aspect of the Bhagavadgītā deals with the Philosophy of **Bhakti Yoga** (Yoga of Devotion). As the name suggests, Bhakti Yoga deals with devotion to the Divine, love and adoration and the soul's desire of the Highest. The Bhagavadgītā distinguishes between four kinds of **Bhaktas** (devotees). There are those who turn to God as a refuge from sorrow and suffering in the world (**ārta**). There are those who seek Him as the giver of good in the world (**arthārthi**). There are those who come to Him in the desire for knowledge (**jiijnāsu**). Lastly there are those who adore Him with knowledge (**jnānī**). All these forms of devotion without exception are high and good, but the **Bhakti** (devotee) with knowledge excels them all. In terms of the **Mahavakya** (great dictum) the Philosophy of Bhakti Yoga deals with **Tat-Pada** or the **That** aspect.

4.1 A SUMMARY OF DISCOURSES SEVEN TO TWELVE

4.1.1 SEVENTH DISCOURSE : THE YOGA OF WISDOM AND REALISATION

Krishna has already given a clear description of His all-pervading, static and infinite state. Now He proceeds to explain His manifestations as the universe and the power behind it. He

speaks of these manifestations as His lower and higher **Prakṛtis** (natures). The lower **Prakṛti** is made up of the five elements, mind, ego and intellect. The higher **Prakṛti** is the life-element which upholds the universe, activates it and causes its appearance and final dissolution.

Lord Krishna says that whatever exists is nothing but Himself. He is the cause of the universe and all things in it. Arjuna is then taught the highest form of devotion which leads to union with God in His static aspect as also with His dynamic **Prakṛti**. Success is granted by the Grace of the Lord Himself:

"Those who strive for liberation from old age and death, taking refuge in Me, realise in full that Brahman, the whole knowledge of the Self and all action."

(Discourse 7, Śloka 29)

4.1.2 EIGHTH DISCOURSE : THE YOGA OF THE IMPERISHABLE BRAHMAN

The secret of reaching the Divine Being and thus freeing oneself forever from birth and death and the pains and sufferings of this earthly-life, is to constantly practise unbroken remembrance of the Lord at all times:

"Whosoever meditates on the Omniscient, the Ancient, the Ruler (of the world), minuter than an atom, the Supporter of all, of inconceivable form, effulgent

like the sun and beyond the darkness of ignorance, at the time of death, with unshaken mind, endowed with devotion and by the power of Yoga, fixing the whole life-breath in the middle of the two eyebrows, he reaches the Resplendent Supreme Person.

(Discourse 8, Ślokas 9-10)

One also has to practise sense control:

"Having closed all the gates, confined the mind in the heart and fixed the life-breath in the head, engaged in the practise of concentration, uttering the monosyllable Om - remembering Me always , he who departs thus, leaving the body, attains the supreme goal."

(Discourse 8, Ślokas 12-13)

4.1.3 NINTH DISCOURSE : THE YOGA OF THE KINGLY SCIENCE AND THE KINGLY SECRET

Observing that Arjuna was a qualified aspirant and endowed with faith, Krishna declares to him the sovereign knowledge and sovereign secret that is to be known by direct experience. He adds that without faith in this knowledge man fails to reach God and is reborn to suffer. Krishna proceeds to describe His nature as the eternal, all-comprehensive Truth. He is everything that is invisible and visible. He pervades everything that exists. He creates everything, sustains everything, and when final

dissolution takes place, absorbs everything into Himself.

The Lord's divine protection is assured to all those who take refuge in Him. Whatever path a devotee follows, he ultimately reaches Him. Devotion, Krishna emphasises, is the essence of all spiritual discipline:

"But the great souls, O Arjuna, partaking of My divine nature, worship Me with a single mind (with the mind devoted to nothing else), knowing Me as the imperishable source of all beings!"

(Discourse 9, Śloka 13)

Even the most sinful and diabolical man, if he makes a radical turn towards the path of righteousness and truth, reaches the Lord. Whatever vocation one follows, one can attain the Lord if one seeks earnestly and with loving devotion. The essential thing is to fix the mind on the Lord and dedicate everything unto Him - one's body, mind, actions, emotions and will:

"Whatever thou doest, whatever thou eatest, whatever thou offerest in sacrifice, whatever thou givest, whatever thou practisest as austerity, O Arjuna, do it as an offering unto Me!"

(Discourse 9, Śloka 27)

4.4 TENTH DISCOURSE : THE YOGA OF THE DIVINE GLORIES

Krishna enlightens Arjuna that the qualities that become manifest in individuals like wisdom, truth, contentment, etc., originate from Him. These qualities manifest themselves according to **Karmas** (impressions of good or evil actions):

"Intellect, wisdom, non-delusion, forgiveness, truth, self-restraint, calmness, happiness, pain, birth or existence, death or non-existence, fear and also fearlessness, non-injury, equanimity, contentment, austerity, fame, beneficence, ill-fame - (these) different kinds of qualities of beings arise from Me alone."

(Discourse 10, Ślokas 4-5)

The true devotees of the Lord are wholly absorbed in Him. They have completely surrendered to Him and through single-minded devotion are granted the power of discrimination, the discrimination that leads them from the unreal to the Real (**asato ma sadgamaya**). Krishna emphatically declares that ignorance is destroyed and knowledge gained through Divine Grace alone.

"To them who are ever steadfast, worshipping Me with love, I give the Yoga of discrimination by which they come to Me. Out of mere compassion for them, I, dwelling within their Self, destroy their darkness born of ignorance by the luminous lamp of knowledge."

(Discourse 10, Ślokas 10-11)

Arjuna accepts the descent of the Supreme in human form (Avatāra), but wishes to know from the Lord Himself His Cosmic powers by means of which He controls the diverse forces of the universe. The Lord describes His divine glories, bringing within the range of Arjuna's comprehension His limitless manifestations, and how He upholds everything. In short, the Lord is the Almighty Power that creates, sustains and destroys everything.

4.1.5 ELEVENTH DISCOURSE : THE YOGA OF THE VISION OF THE COSMIC FORM

Arjuna's doubts having been removed through a clear description of the nature of the **ātman** (soul) and the origin and destruction of all created things, he is now ready to behold the Cosmic Vision. Krishna grants him **divine sight** by means of which Arjuna beholds the Lord as the vast Cosmic Manifestation. The vision is at once all-comprehensive and simultaneous. In every direction Arjuna sees the Lord as the entire universe. All the created worlds, gods, beings, creatures and things stand revealed as the one gigantic body of the Lord.

Arjuna further sees that the great cosmic drama is set in motion and controlled by the all-mighty power of the Lord. His will alone prevails in all things and actions, both good and bad:

"If the splendour of a thousand suns were to blaze out at once (simultaneously) in the sky, that would be the splendour of that mighty Being."

(Discourse 11, Śloka 12)

Krishna reiterates that this vision cannot be had through any amount of austerities, study, sacrifices or philanthropic acts. Supreme devotion is the only means by which one can have access to His grand vision:

4.1.6 TWELFTH DISCOURSE : THE YOGA OF DEVOTION

Krishna indicates that the path of devotion (**Bhakti**) is easier than the path of knowledge (**Jñāna**). In this path the aspirant worships God in His Cosmic Form of the Supreme Personality. He develops a loving relationship with Him, adores Him, remembers Him and chants His glories and Name. He thus effects union with the Lord and attains not only His formless aspect but also the Lord as the manifest universe:

"Those who, fixing their minds on Me, worship Me, ever steadfast, and endowed with supreme faith, these are the best in Yoga in My opinion."

(Discourse 12, Śloka 2)

How to practise devotion? Krishna asks Arjuna to fix his entire mind on Him. As often as the mind wanders it should be brought back to the Lord. If this process of concentration is difficult he should dedicate all actions to Him, feeling that it is His power that activates everything. If this is also beyond his ability, he should offer all his actions to the Lord, abandoning the desire for their fruits. He should take complete refuge in Him. The devotee who surrenders himself to the Lord attains perfect peace.

"If thou art unable to practise even this Abhyāsa Yoga, be thou intent on doing actions for My sake; even by doing actions for My sake, thou shall attain perfection."

(Discourse 12, Śloka 10)

The Lord goes on to describe the qualities that a true devotee possesses. He neither attaches himself to anything nor does he have any aversion to things. He has a balanced mind under all circumstances. He is not agitated by the happenings of the world, nor does he himself cause any agitation in others. He is perfectly desireless and rejoices in the Lord within. He sees equality everywhere, being untouched by sorrow, fear, honour, as also by dishonour. He is perfectly contented as he has surrendered his entire being to the Lord:

4.2 AN ANALYSIS OF THE DISCOURSES WITH REFERENCE TO THE FORMULAIC AND MNEMOTECHNICAL DEVICES OF THE ORAL STYLE

4.2.1 THE PROPOSITIONAL GESTE

Fanning (1993:19) reiterates Jousse's viewpoint that it is not the word that is the unit of thought and expression; it is the **propositional geste**. To understand the propositional geste it is necessary to consider the syntax of those who use only corporeal manual gesticulation. The language of a deaf-mute is what Jousse referred to as "**gestural recitation in action**" (1990 : 54). Goguillot (Jousse 1990 : 54) states that the deaf-mute,

unaffected by spoken language "has a natural tendency to express events in the order in which he sees them happening, and to express successively all the phases of a single event".

This is a gestual unit. Jousse was of the opinion that a study of the most ancient writings, especially hieroglyphics, would reveal a similar syntax. Levy Bruyl (Jousse 1990 : 55) defines a propositional geste as follows:

"The real and living unit, is not (in fact) the gesture or the isolated sign, nor the word (that voiced gesture), but the sentence, or complex whole whatever its length, which expresses a complete and indivisible meaning. The significance of a gesture (manual and visible, or laryngo-buccal and audible) is determined by the context only. Thus the gesture 'boomerang' can express not only the idea of this object, but at the same time, according to the context, the idea of striking or killing something with it, or of manufacturing it, stealing it, etc."

The following are examples of propositional geste in the Bhagavadgītā:

'Mattah parataram nānyat kincid asti dhanañjaya
Mayi sarvam idam protam sutre mani-gana iva'
(Discourse 7, Śloka 7)

(O conquerer of wealth , there is nothing superior to Me. All this is strung on Me like pearls on a string)

The first verse of the Śloka (O conquerer of wealth, there is nothing superior to Me) constitutes a propositional geste. The rhythmic balancing is obvious in the Sanskrit but is lost in the transliteration. However, it is obvious that a complete and indivisible meaning is expressed. The second verse functions on exactly the same principle.

The contextual meaning of the above Śloka is apparent only in the esoteric sense: There is a common controversy over whether the Supreme Absolute Truth (God) is personal or impersonal. As far as the Bhagavadgītā is concerned, the Absolute Truth is the Personality of God in the form of Krishna. This is confirmed throughout the text.

'Nāham prakāśah sarvasya yoga-māyā samavṛtah

Mudho yam nabhijanati loko mām ajam avyayam'

(Discourse 7, Śloka 25)

(Being enveloped by yoga-maya, I do not become manifest to all.
The deluded do not know that I am birthless and undecaying)

The contextual meaning of the above is that though all beings and objects proceed from the Lord, He is not recognised by those who do not surrender to Him. Even when He was present on this earth only select devotees, mainly the Pāndavas, recognised Him for what He was. This Śloka reveals that Krishna only reveals Himself to His pure devotees. Although He supports the entire cosmos He is independent of His creation. The analogy that best describes

this is that of the waves and the ocean: the waves belong to the ocean, but the ocean does not belong to the waves.

4.2.2 EXAMPLES OF PARALLELISM

In assessing Jousse's concept of the phenomenon of **Parallelism** Fanning (1993 : 29) claims that we know very little about the play (the receptions) that trigger mental operations:

"We have to examine the chains of propositional gestes that reveal to us our reasoning in order to appreciate, in some measure, the automatic links that are representative of the automatisms of intellectual reflex gestes. Like gestes in the animal world, these chains of intellectual/propositional gestes are spontaneous; any interference causes hesitation and awkwardness. All this proves that primary intellectual activity is uncontrolled and unreflective, although we have learned to submit to it to the control of thought and will."

Fanning clinches her argument by pointing out that (1993 : 30) "while it is possible to express a propositional geste and then, by using our free will do something different, we frequently express another one immediately afterwards" (writer's emphasis).

Van Ginneken (Jousse 1990 : 98) defines **Parallelism** as follows:

"(Thus) very often (we experience, the automatic triggering of a propositional gesture - whether manual, laryngo-buccal, etc., of) a type similar (in respect of its form and meaning) to the one which has immediately preceded. In this way inertia (allowing the instinctive oscillation of all organic gesture to play freely) is responsible for the transition from one activity to another."

In Sanskrit prosody a stanza or **padya** is a combination of four **padas** or quarters which are regulated by the number of syllables. The metre is regulated by the number and position of syllables in each **pada** or quarter. Each verse of the Bhagavadgītā is made up of 16 syllables. This rhythmic pattern is uniform throughout the text. Each verse of a **Śloka** balances perfectly with the other to create the **Parallelism**. There are only examples of **Synonymic Parallelism**. No examples of **Antonymic Parallelism** are found. The following **Ślokas** are examples:

Example 1

"Ic/chā/ dve/sa/ sa/mut/the/na/ dvan/dva/ mo/he/na/ bhā/ra/ta
Sar/va/ bhū/tā/ni/ sam/mo/ham/ sar/ge/ yān/te/ par/an/ta/pa/"
(Discourse 7, Śloka 27)

(O scion of the Bharata dynasty, O destroyer of foes, due to the delusion of duality arising from likes and dislikes, all creatures become bewildered at the time of birth.)

Example 2

"As/radd/adh/an/ah/ pu/ru/sa/ dhar/mas/yas/ya/ pa/ran/ta/pa
 A/prāp/ya/ mām/ni/var/tan/te/mṛt/yu/ sam/sa/ra/vart/mā/ni
 (Discourse 9, Śloka 3)

(Those who have no faith in this Knowledge, cannot attain Me, O conquerer of enemies. Therefore they return to the path of this world of birth and death without attaining Me.)

For the purpose of scanning metres regulated by the number of syllables **ganas** or syllabic feet are used. Each **gana** is distinguished from another by particular syllables being short or long. Following is a list of such **ganas** used:

(U = short / - = long)

Bacchius	: U - -
Amphimacer	: - U -
Anti-bacchius	: - - U
Dactylus	: - U U
Amphitrachya	: U - U
Anapaestus	: U U -
Molodus	: - - -
Tribachys	: U U U

The prosodic pattern of the **Bhagavadgītā** is an important mnemotechnical device, not only to aid memorisation, but also to determine the rhythmic schema. The combined effect produces a beautifully melodic recitation.

4.2.3 KEY WORDS IN A RECITATION

Jousse (1990 : 211) points out that words or sounds, sometimes even a single word or sound, determined in advance by the reciter, by the law of reintegration, can in this way set off the entire recitative coiled up within his organism as a global system of reflexes. As soon as one element of the recitative, particularly some characteristic element, is released, the entire system starts operating and that the more reflexive it is, the more it is **known by heart** and the less the automatic mechanisms are disturbed by the will. This is a device for regulating memory. It is this deep-seated law that oral composers in all ethnic milieux put to their own use and that of their repetitors. The prior knowledge of just one single word of a recitative has such power to conjure up an entire block that oral composers seem extraordinarily careless about where they should introduce this revivifying element (either at the beginning, middle or end of each recitative).

Veda Vyasa makes copious usage of key words in his **Bhagavadgītā Ślokas** (Couplets). A good example is found in Discourse Seven which is entitled **The Yoga Of Wisdom And Realisation**. The word **wise** or **wisdom** (variations of the Sanskrit word **jñāna**) is repeated in each of the following examples and serves as a revivifying element to trigger off the entire recitative:

"Four kinds of virtuous men worship Me, O Arjuna! They are the distressed, the seeker of knowledge, the seeker of wealth, and the wise, O Lord of the Bharatas."

(Discourse 7, Śloka 16)

"Of them. the wise, ever steadfast and devoted to the One, is the best; for, I am exceedingly dear to the wise and he is dear to Me."

(Discourse 7, Śloka 17)

"Noble, indeed are all these; But I deem the wise man as My very Self; for, steadfast in mind, he is established in Me alone as the supreme goal."

(Discourse 7, Śloka 18)

"At the end of many births the wise man comes to Me, realising that all this is Vasudeva (Krishna); such a great soul is hard to find."

(Discourse 7, Śloka 19)

"Those whose wisdom has been rent away by this or that desire, go to the gods, following this or that rite, led by their own nature."

(Discourse 7, Śloka 20)

4.2.4 CONTEXTUAL MEANING

Veda Vyasa assumed an esoteric knowledge of **Vedic** philosophy, folklore and legend among his listeners. Each **Śloka** (couplet) of the **Bhagavadgītā** is intrinsically interwoven with these. I shall demonstrate this by a closer analysis of the following **Ślokas**:

Maharṣayah sapta pūrve catvāro manavas tathā
 mad-bhava mānasa jāta yeṣām loka imāh prajāh
 (Discourse 10, Śloka 6)

"The seven great sages, the ancient four and also the Manus, possessed of powers like Me (on account of their minds being fixed on Me), were born of (My) mind; from them are these creatures born in this world."

(Discourse 10, Śloka 6)

The Lord is giving a genealogical synopsis of the universal population. In the beginning was the Supreme Lord only. His mind produced the seven sages (Marichi, Atri, Pulastya, Bhṛigu, Pula, Kratu, Vasiṣṭha), the four ancient **Kumāras** (Sanaka, Sanadana, Sanatkumāra and Sanatsujāta), as well as the **Manus** of the past ages, known as the **Svarṇis**. They all directed their thoughts exclusively to Him and were endowed with divine powers. The **Kumāras** desired to remain celibates and practise meditation. Men, the present inhabitants of this world, are the descendants of the four **Manus**. The sages were the original teachers of **Brahma Vidyā**

(knowledge of God). The **Manus** were the rulers of men. They framed codes of conduct for the guidance of humanity.

Arjuna uvaca:

**Evam satata-yukta ye bhaktas tvam paryupāsate;
Ye cāpy aksaram avyaktam tesām ke yoga-vittamah
(Discourse 12, Śloka 1)**

"Arjuna said:

Those devotees who, ever steadfast, thus worship Thee,
and those also who worship the Imperishable and the
Unmanifested - which of them are better versed in
Yoga?

The Twelfth Discourse indicates that **Bhakti Yoga** or the Yoga of Devotion is much easier than **Jñāna Yoga**, the Yoga of Knowledge. In **Bhakti Yoga** the devotee establishes a near and dear relationship with the Lord. He cultivates any one of the five attitudes of devotion, according to His temperament, taste and capacity. The five attitudes are the **Śānta Bhāva** (the attitude of peaceful adoration), **Dāsya Bhāva** (the attitude of a servant towards the master), **Sākhya Bhāva** (the attitude of a friend towards a friend), **Vātsalya Bhāva** (the attitude of a parent towards a child), and **Mādhurya Bhāva** (the attitude of a lover towards his beloved). The devotee adopts any one of these attitudes towards the Lord. The last of these - **Mādhurya Bhāva** - is the culmination of devotion; it is mergence or absorption in the Lord.

The devotee adores the Lord. He remembers Him constantly. He sings His Names. He speaks His Glories. He repeats His Name. He chants His **Mantra**. Eventually, he is led to supreme worship of the all-pervading Self. This is called **Para Puja**.

**Atha cittam samādhātum na śaknosi mayi sthiram
Abhyāsa yogena tato mām icchāptum dhanañjaya
(Discourse 12, Śloka 9)**

(If thou art unable to fix thy mind steadily on Me,
then by the Yoga of constant practice do thou seek to
reach Me, O Arjuna.)

Abhyāsa Yoga requires the devotee to steady the mind by constant practice and fix it on one point. He is also required to practise repeatedly withdrawing the mind from all sorts of sensual objects and fixing it again and again on one particular object or the Self. The constant effort to detach oneself from the five illusory sheaths (discussed in a previous Śloka) and identify oneself with the Supreme is also known as **Abhyāsa**.

Why is Arjuna addressed as "**Dhanañjaya**" here? Arjuna conquered many people and brought immense wealth for the **Rājasuya Yajña** (Royal Ceremony) performed by his brother Yudhisthira (described in the **Mahābhārata**). To a man of such great power and splendour, it is not difficult to conquer the mind and obtain the spiritual wealth of Self-knowledge.

C H A P T E R 5

THE PHILOSOPHY OF JÑĀNA YOGA

(YOGA OF KNOWLEDGE)

The **Bhagavadgīta** emphasizes the synthesis between **Karma Yoga** (Yoga of Selfless Action), **Bhakti Yoga** (Yoga of Devotion) and **Jñāna Yoga** (Yoga of Knowledge). These three Yogas synthesize in the integral turning of the soul Godward. True knowledge in this sense is the awakening of the realisation of the connection between the inner being (soul) and God. So comes a synthesis of mind and heart and will in the one self and spirit.

5.1 SUMMARY OF DISCOURSES THIRTEEN TO EIGHTEEN

5.1.1 THIRTEENTH DISCOURSE : THE YOGA OF THE DISTINCTION
BETWEEN THE FIELD AND THE KNOWER OF THE FIELD

In this discourse we have one of the most significant, most illuminating and most mystical portions of the *Bhagavadgītā*. The Lord provides a wonderfully revealing insight into the human individual. It deals with the metaphysical aspect of man. The immortal soul (**Puruṣa**), with its physical embodiment (**Prakṛti**), is the main theme of this discourse.

Krishna reveals that knowledge of the field (human body compound) and the knower of the field (immortal soul) is the

true knowledge. It is the Supreme Being who projects Himself and assumes the form of this Knower of the Field within this body. This explains the mystery of the individual soul dwelling within this mortal body.

The five elements (air, water, earth, fire and ether), the ego the mind, intellect and the ten organs - five of knowledge (ears, skin, eyes, tongue, nose) - five of action (hand, feet, mouth, anus and the generative organ) - desire and aversion constitute the Field. The true Knower of the Field is that Supreme Soul (God) which is the one universal essence present everywhere:

"Just as the one sun illumines the whole world, so also the Lord of the Field (The Supreme Self) illumines the whole Field, O Arjuna!"

(Discourse 13, Śloka 34)

5.1.2 FOURTEENTH DISCOURSE : THE YOGA OF THE DIVISION OF THE THREE GUNAS

In this discourse Krishna describes the three cosmic qualities, namely, **Sattwa** (purity), **Rājas** (passion) and **Tamas** (inertia). These qualities tie down the soul to the body. All things created are subject to their influence and irresistible power. The individual soul is also bound to the body by these three qualities present in the Cosmic Nature. These three qualities are present in all individuals and interact in the following

manner:

"When, through every gate (senses) in this body, the wisdom-light shines, then it may be known that Sattwa is predominant."

(Discourse 14, Śloka 11)

"Greed, activity, the undertaking of actions, restlessness, longing - these arise when Rajas is predominant, O Arjuna!"

(Discourse 14, Śloka 12)

"Darkness, inertness, heedlessness and delusion - these arise when Tamas is predominant, O Arjuna!"

(Discourse 14, Śloka 13)

In response to a question from Arjuna as to how one goes beyond these **Gunās** (qualities) and what are the marks of the person who has risen above them, Lord Krishna says that he who serves God with unswerving devotion crosses beyond the **Gunās** and unites with Him. Such a liberated sage does not hate noble activities born of **Sattwa**, actions born of **Rajas** and delusive **Tamas**, when they come, nor long for them when they cease. Having united with God, he sits like a silent witness. He treats all alike, whether friend or enemy, stone or gold, honour or dishonour, and renounces the sense of doership and acts as an instrument in the hands of the Almighty:

"Alike in pleasure and pain, who dwells in the Self,
to whom a clod of earth, stone and gold are alike, to
whom the dear and the unfriendly are alike, the same
in censure and praise"

(Discourse 14, Śloka 24)

5.1.3 FIFTEENTH DISCOURSE : THE YOGA OF THE SUPREME SPIRIT

In this discourse Krishna reveals the ultimate source of this visible phenomenal universe from which all things come into being. He refers allegorically to this universe as being like an inverted **pîpul** tree whose roots are in **Para Brahman** (The Supreme Lord), and whose spreading branches and foliage constitute all the things and factors that go to make up this creation of variegated phenomena. The surest way of transcending this **samsara** (worldly life) is by wielding the excellent weapon of dispassion and non-attachment:

In **Śloka 5** of this discourse Krishna tells us how one goes beyond this visible **samsara** (worldly life) and attains the supreme, imperishable status, attaining which one does not have to return to this mortal world of pain and death:

"Free from pride and delusion, victorious over the
evil of attachment, dwelling constantly in the Self,
their desires having completely turned away, freed
from the pairs of opposites known as pleasure and
pain, the undeluded reach the eternal goal."

(Discourse 15, Śloka 5)

Krishna also describes for us the wonderful mystery of His Presence in this universe and the supreme place He occupies in sustaining everything here. The Lord declares that it is a part of Himself that manifests here as the individual soul in each body. He Himself is the indwelling Oversoul beyond the self. He is the effulgence inherent in the sun, moon and fire. He is present as the nourishing element in the earth. He is the inner witness of all beings. He is the Supreme Knower even beyond **Vedic** knowledge. He is the resplendent Person who is beyond both this perishable phenomenal creation as well as the imperishable individual soul which is a part of His eternal essence. Thus, because He is beyond perishable matter and superior to the imperishable soul, He is known in the **Vedas** as the Supreme Person.

5.1.4 SIXTEENTH DISCOURSE : THE YOGA OF THE DIVISION BETWEEN THE DIVINE AND THE DEMONIAL

Krishna elucidates the intimate connection between ethics and spirituality, between a life of virtue and God-realisation. This is very instructive to all persons who wish to attain happiness, prosperity and blessedness, and to seekers in particular, who wish to attain success in their spiritual endeavours. Listing two sets of qualities of opposite kinds, the Lord classifies them as divine and demoniacal (undivine), and urges us to eradicate the latter and cultivate the divine qualities:

"Vigour, forgiveness, fortitude, purity, absence of hatred, absence of pride - these belong to one born in a divine state, O Arjuna!"

(Discourse 16, Śloka 2)

"Hypocrisy, arrogance, self-conceit, harshness and also anger and ignorance, belong to one who is born in a demoniacal state, O Arjuna!"

(Discourse 16, Śloka 3)

In this world three gates lead to hell - the gates of passion, anger and greed. Released from these three qualities one can succeed in attaining salvation and reaching God. Thus the sacred scriptures teach wisely the right path of pure, virtuous living. Man should therefore follow the injunctions of the sacred scriptures that wish his welfare and be guided in his actions by their noble teachings.

5.1.5 SEVENTEENTH DISCOURSE : THE YOGA OF THE DIVISION OF THE THREEFOLD FAITH

Arjuna asks the Lord what will be the condition of those who perform sacrifices with faith, but setting aside the ordinances of the scriptures. The Lord replies and states that the faith of such men who ignore the injunctions of the scriptures could be either **Sattwic** (pure), **Rājasic** (passionate), and **Tamasic** (dull). This would be in accordance with the basic nature of the man.

The Lord then dwells on the importance of diet. He describes what types of food produce the above qualities in man:

"Foods which increase life, purity, strength, health, joy and cheerfulness, which are oleaginous and savoury, substantial and agreeable, are dear to the Sattwic (pure) people."

(Discourse 17, Śloka 8)

"The foods that are bitter, sour, saline, excessively hot, dry, pungent and burning, are liked by the Rājasic (passionate) and are productive of pain, grief and disease."

(Discourse 17, Śloka 9)

"That which is stale, putrid, rotten and impure refuse, is the food liked by the Tamasic (dull)."

(Discourse 17, Śloka 10)

Thus, in all things like sacrifice, charity, penance, etc., these qualities become expressed in accordance with the kind of faith in which the person concerned is based. They produce results in accordance with the doer's faith. These acts done with the right faith lead to supreme blessedness. When done without any faith whatsoever, all these actions become barren and useless.

5.1.6 EIGHTEENTH DISCOURSE : THE YOGA OF LIBERATION BY RENUNCIATION

This discourse which is the conclusion of the divine discourse of Krishna, is in many ways a summary of the Bhagavadgītā. It covers in brief numerous important points dealt with in the previous discourses. The drama of Arjuna's utter despondency and breakdown is finally resolved in triumphant self-mastery, strength and bold resoluteness. Its central message emerges as an assurance that in and through the performance of one's respective duties in life one can qualify for the highest liberation, if one performs actions by renouncing egoism and attachment and surrendering all desire for selfish, personal gain. By regarding the performance of one's respective duties as worship offered to God, you obtain the Grace of the Lord and attain immortality in Him.

Significantly, this discourse opens with a question by Arjuna asking what is true **Sannyasa (renunciation)** and true **Tyaga (abandonment of desires)**. In reply to this important question, the Blessed Lord makes it clear to us that real **Sannyasa** or renunciation lies in the renunciation of selfish actions, and even more in the renunciation of the desire or greed for the fruits of any action. Very clearly we are told that selfless and virtuous actions, and actions conducive to the welfare of others should not be abandoned. One must engage oneself in such actions but renounce attachment and greed. The true and proper renunciation is giving up of selfishness and attachment while

performing one's legitimate duties. This is called **Sattwic Tyaga**. We should neither hate unpleasant action nor be attached to pleasurable action. As it is not possible for one to renounce all action, the renunciation of egoism, selfishness and attachment is declared as true renunciation. Karma does not accumulate and bind one who is thus established in such inner renunciation.

The divine injunction is that God must be made the sole object of one's life. This is the heart of the **Bhagavadgītā** gospel. This is the central message in its teaching. Sanjaya concludes his narrative by declaring that where there is obedience as that of Arjuna, and such willingness to carry out the divine teachings, there surely prosperity, victory, glory and all blessedness will prevail.

5.2 AN ANALYSIS OF THE DISCOURSES WITH REFERENCE TO THE FORMULAIC AND MNEMOTECHNICAL DEVICES OF THE ORAL STYLE

5.2.1 THE NINE CHARACTERISTICS OF ORAL STYLE

Walter Ong (1982 : 37-57) described the nine characteristics of oral style as **additive, aggregative, redundant, conservative, focussed on human experience, agonistic, participatory, homeostatic and situational**. Fanning (1993 : X) correctly points out that in providing these characteristics Ong was merely reiterating (fifty seven years after the publishing of **Oral Style**) what Jousse had already discovered and acknowledged.

Fanning (1993 : X) further asserts that through the thought patterns and linguistic statements of those patterns, the memories of the listeners were recharged. The most important skill was linguistic acuteness.

The written style of the **Bhagavadgītā** complies with the above characteristics of oral style expression. It is **additive** because concepts are developed by the use of co-ordinating main clauses as well as subjunctive clauses. The following are examples:

"When through every gate (sense) in this body, the wisdom-light shines, then it may be known that Sattwa (purity) is predominant."

(Discourse 14, Śloka 11)

"Those who are seated in Sattwa proceed upwards; the Rajasic dwell in the middle; and the Tamasic, abiding in function of the lowest Guna, go downwrds."

(Discourse 14, Śloka 18)

The clustering of subjects, objects and indirect objects create the density which is a feature of the **aggregative** style of the **Bhagavadgītā**. The use of appositional words, phrases and clauses further confirm the **aggregative** characteristic. The following, inter alia, epithets are used for God:

Viśvamurte	:	Universal Form
Pitāsi Lokasya	:	Father of the World
Viśweśwara	:	Lord of the Universe
Devavara	:	God Supreme

The **Bhagavadgītā** is presented as a dialogue between Krishna (God) and Arjuna (man). There is the constant refrain either of **Śrī Bhagavān Uvāca** (The Blessed Lord said) or **Śrī Arjuna Uvāca** (Arjuna said). This demonstrates the **redundant (copious)** characteristic of its oral style. The stalling facilitates recall and is therefore a mnemonic device.

The **conservative** characteristic of the **Bhagavadgītā** has ensured that it has survived over millennia (the written version is over five thousand years old and it existed in oral form before that). It is constantly chanted at religious gatherings, ceremonies and in daily prayer. Several **Ślokas** have been incorporated into daily worship and in wedding ceremonies. An entire week is devoted to its chanting and discussion in the Hindu spiritual calendar. A day is set aside to celebrate "**Gītā Jayanti**" (birth of the **Bhagavadgītā**).

Evidence of the **agonistic** characteristic is found in several images and contrasts between good and evil, life and death, heaven and hell, pure and impure and light and darkness. The following is an example:

"Triple is the gate of hell, destructive of the self - lust, anger and greed - therefore, one should abandon these three."

Mascaro (1962 : 22) expounds on the imagery of the **Bhagavadgītā**:

"We find in the Gītā that there is going to be a great battle for the rule of a Kingdom; and how can we doubt that this is the Kingdom of Heaven, the kingdom of the soul? Are we going to allow the forces of light in us or the forces of darkness to win? And yet, how easy not to fight, and to find reasons to withdraw from the battle! In the Bhagavadgītā Arjuna becomes the soul of man and Krishna the charioteer of the soul."

The **Bhagavadgītā** is focussed on the human experience in its entirety. Man (symbolized by Arjuna) is guided by God (Symbolized by Sri Krishna) on the various methods of attaining Him. Mascaro states (1962 : 22) that "..... the **Bhagavadgītā** is like a shrine in a vast temple, a temple that is both a theatre and a fair of this world; and whilst the war in the **Mahābhārata** may be meant as a real war it is obvious that the war in the **Bhagavadgītā** has a symbolic meaning". From the Vedic perspective the great problem of the soul of man could then be expressed by the words of Hamlet which, as so often in Shakespeare, far transcend their context:

"To be, or not to be - that is the question."

The **homeostatic** element is apparent in the **Bhagavadgītā** through its three main themes: **Karma Yoga** (the Yoga of Selfless Action), **Bhakti Yoga** (the Yoga of Devotion) and **Jñāna Yoga** (the Yoga of Knowledge or Enlightenment) and its multitudinous sub-themes. **Karma** is connected with the **Sanskrit** root **Kṛ** which we find in the English words "**create**" and "**creation**". **Karma** also means "**sacred work**". In the **Bhagavadgītā** the word has acquired a far deeper meaning, and this leads to one of the most sublime conceptions of man. All life is action, but every little finite action should be a surrender into the **Infinite Life**, even as breathing in is the receiving of the gift of life , and breathing out a surrender into the Infinite Life. Every little work in life, however humble, can become an act of creation and therefore a means to salvation, because in all true creation we reconcile the finite with the Infinite, hence the joy of creation. When vision is pure and when creation is pure there is always joy. The concept of **Bhakti** (Devotion or Love) is encapsulated in the following **Śloka**: "**He who, in oneness of love, loves Me in whatever he sees, wherever this man may live, in truth this man lives with Me.**" (Discourse 6, Śloka 31).

The manifestation of God revealed in **Jñāna** is very present in the **Bhagavadgītā**. It is encapsulated in the expression "**Satcidānanda**" (Truth, Consciousness, Bliss, Absolute).

The teaching of the **Bhagavadgītā** must not be regarded merely as a general spiritual philosophy or ethical doctrine, but as bearing upon a practical crisis in the application of ethics and

spirituality to human life. Therefore it is **participatory**. Sri Aurobindo (1993 : 10) comments on the **participatory** element of the **Bhagavadgītā** in the following manner:

"There are indeed three things in the Gītā which are spiritually significant, almost symbolic, typical of the profoundest relations and problems of the spiritual life and of human existence at its roots; they are the divine personality of the Teacher, His characteristic relations with His disciple, and the occasion of His teaching. The teacher is God Himself descended into humanity; the disciple is the first, as we might say in modern language, the representative man of his age....."

The **situational** characteristic of the **Bhagavadgītā** functions at two levels. Firstly the setting of the **Bhagavadgīta** is Kurukshetra, the battlefield of the **Mahābhārata** epic. One may view this battle as an allegory of the inner life, the battle of the soul and the powers that strive within us for possession. The second viewpoint impacts on the dialogue between Krishna and Arjuna and sees this as a unique occasion whereby God personally instructs man on the path of divinity. Sri Aurobondo describes this viewpoint as follows:

"He guides from behind the veil all our thought and action and heart's seeking even as He directs from behind the veil of visible and sensible forms and

forces and tendencies the great universal action of the world which He has manifested in His own Being. All the strife of our upward endeavour and seeking finds its culmination and ceases in a satisfied fulfilment when we can rend the veil and get behind our apparent self to this real Self, can realise our whole being in this true Lord of our being, can give up our personality to and into this one real Person , merge our ever-dispersed and ever converging mental activities into His plenary light, offer up our errant and struggling will and energies into His vast, luminous and undivided Will, at once renounce and satisfy all our dissipated outward-moving desires and emotions in the plenitude of His self-existent Bliss. This is the world-Teacher of whose eternal knowledge all other highest teaching is but the various reflection and partial world, this the Voice to which the hearing of our soul has to awaken."

5.2.2 BORROWING FROM OTHER SCRIPTURES

Fanning (1993 : X) reaffirmed Jousse's view about the use of clichè in oral poetry. She points out that the "Clichè in oral style is the stereotyped phrase, the formula. Skill in the use of the clichè is highly esteemed, because it carries the wisdom of a people."

Veda Vyasa draws heavily from well-known clichès which originate in the **Upaniśads** (**Sanskrit** scriptural literature which preceded the **Bhagavadgītā**). There are 112 **Upaniśads**, but the most important ones are about 18. The two longest, The **Brihad-Aranyaka** and the **Chandogya**, cover about 100 pages each. The length of most of the others ranges from about 3 to 30 pages, and a few are longer. The **Īśa Upaniśad**, one of the most important, has only 18 verses. The earliest **Upaniśads** are in prose while the later ones are in verse. Veda Vyasa has drawn almost exclusively from the latter as they readily fit into his rhythmic schema, clinch important thematic points and were widely known at the time. Practically nothing is known of the authors of the **Upaniśads** : they seem to come from the Unknown.

One such example of borrowing is found in the Fourteenth **Śloka** of the Thirteenth Discourse :

"Shining by the functions of all the senses, yet without senses; unattached, yet supporting all; devoid of qualities, yet their experiencer."

The equivalent **Śloka** in the **Brihadaranyaka Upaniśad** translates as follows:

"The Self sees without eyes, hears without ears, smells without a nose, eats without a mouth, feels without a skin, grasps without hands, and walks without feet."

Anther example of borrowing is found in the Sixth Śloka of the Sixteenth Discourse:

"There are two types of beings in this world - the divine and the demoniacal; the divine has been described in length; hear from Me, O Arjuna, of the demoniacal."

The original Śloka in the Brihadaranyaka Upaniśad translates as follows:

"Verily there are two classes of creatures in the whole of creation, namely, gods and demons."

Veda Vyasa has not confined himself to borrowing from the Upaniśads. He has also borrowed from other Sanskrit literature of the time. Śloka 15 of the Sixteenth Discourse is one such example:

"Speech which causes no excitement and is truthful, pleasant and beneficial, the practice of the study of the Vedas, are called austerity of speech."

The origin of the above Śloka is found in the Manu Smriti (pre-Mahabharat Sanskrit literature):

"One should speak what is true; one should speak what is pleasant; one should not speak what is true if it is not pleasant, nor what is pleasant if it is false. This is the ancient Dharma."

5.2.3 ALLITERATION

Jousse (1990 : 187) has pointed out that words "..... will always tend each to bring the other in its train, not so much because of any logical connection as because they both contain the same heavily stressed consonantal element". The Bhagavadgītā abounds in such alliterations and no doubt were used by Veda Vyasa to trigger off succeeding Ślokas.

Arjuna Uvaca:

Prakritim purusham caiva ksetram ksetrajnameva ca;
 Etadveditumicchāmi jñāanam jñeyam ca keśava
 (Discourse 13, Śloka 1)

Prakritim purusham caiva viddhyaanaadee ubhaavapi
 Vikaaramshcha gunaamshcaiva viddhi prakritisambhavan.
 (Discourse 13, Śloka 19)

5.2.4 ASSONANCE

Assonance serves the same purpose as alliteration in the rhythmic schema. The following are examples in the **Bhagavadgītā**:

Tat kṣetram yaccha yadrik cha yadvikāri yataśca yat

Sa ca yo yatprabhāvaśca tatsamāsenā me śrinu

(Discourse 13, Śloka 3)

Icchā dveśah sukham dukham sanghātaścetanā dhṛtiḥ

Etat kṣetram samasena savikāramudahṛtam

(Discourse 13, Śloka 6)

CONCLUSION

When looking for evidence of orality as postulated by Jousse it became evident that the oral tradition that prevailed in India in an almost pre-historic period has obviously its own peculiar characteristics. There is interestingly a whole system of orality that was designed to preserve the sacred litanies in their pristine state. The original texts are in **Sanskrit and a study of the language is necessary** to fully appreciate the elements of orality evidenced in the structure of the alphabet, the system of consonants and vowels ordered by the vocal apparatus and points of articulation. This study has focussed primarily on those aspects of orality which have been identified by Jousse. The **Bhagavadgītā** provides a good **sampling of India's Sanskrit** oral tradition.

The **Bhagavadgītā** translates as the **Celestial Song**. It is at all times meant to be sung. If a Beethoven could capture in music the spirit of the **Bhagavadgītā**, what a wonderful symphony would be heard! First of all come the stirring sounds of an impending battle, the great battle for an inner victory, and the despairing cry of the soul ready to give up the struggle. The soul is afraid of death. Then the voice of the Eternal in man is heard speaking to the soul that doubts and trembles: it speaks of man's immortality. After this come sounds infinitely serene and peaceful: the soul has peace from passions, and peace from fears and lower desires. The music becomes more urgent: it is the call to **Karma Yoga**. Those strains are followed by the sweet human

melodies of **Jnaña Yoga**. The music then becomes more and more majestic: it is the revelation of God in all things in creation, but more evident in whatever is beautiful and good. Rising above the vast harmonies of this movement we hear the note of infinite tenderness which is **Bhakti Yoga**. The music rises again in tremendous crescendoes that seem to overflow the limits of the universe: it is the vision of all things and of the whole universe in God. After these ineffably sublime harmonies the music descends to softer melodies: it is the vision of God as man, as friend of the struggling soul. Whatever we do for a human being we do for Him.

Sanskrit literature is, on the whole, a romantic literature interwoven with idealism and practical wisdom, and with a passionate longing for spiritual wisdom. The finite in man longs for the Infinite. The love that moves the stars moves also the heart of man and a law of spiritual gravitation leads his soul to the Soul of the universe. Man sees the sun by the light of the sun, and he sees the Spirit by the light of his own inner spirit. The radiance of eternal beauty shines over this vast universe and in moments of contemplation we can see the Eternal in things that pass away. This is the message of the great spiritual seers; and all poetry and art is only an infinite variation of this message. The Bhagavadgita, more than any other poem or work of art, encapsulates this spirit. The following extract from Wordsworth's "**Tintern Abbey**" poignantly expresses this spirit:

And I have felt

A presence that disturbs me with joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.

Yoga is a term that describes the soul's endeavour to unite with God. **Atma** (man's individual soul) endeavours to unite with **Paramatma** (God's Supersoul). The stuff of the Bhagavadgita revolves around this endeavour and has been transmitted at first orally and subsequently in written form over millennia to succeeding generations of mankind. It is as fresh today as it ever was. Its teachings are lofty and universal. It continues to inspire man as it has done over millennia. **Its oral formulaic style has played a significant role in preserving its uniqueness, freshness and originality.**

Appendix 1

HONORIFIC NAMES

KRISHNA

Kesinisudana	:	Destroyer of Kesi (a demon)
Madhava	:	Husband of the goddess of fortune
Kesava	:	Destroyer of Kesi (a demon)
Janardana	:	Maintainer of all living entities
Varsneya	:	Descendants of the Vrishnis
Jagat-nivasa	:	Refuge of the universe
Vishwamurte	:	Universal form
Param Brahman	:	The Highest Self
Param Dhama	:	The Supreme Light
Pavitram Paramam	:	Supreme Purifier
Didevah	:	Primal God
Aprameyam	:	Boundless glory and Power
Pitasi Lokasya	:	Father of the world
Yogeshwarah	:	Lord of Yoga
Achyuta	:	Infallible One
Madhusudhana	:	Destroyer of Madhu (a demon)
Hrishikesa	:	Lord of the senses
Devesa	:	Lord of all lords
Bhagavan	:	The Blessed Lord
Vasudeva	:	The son of Vasudeva
Devadeva	:	Supreme God
Jagatpati	:	Lord of the universe
Yogin	:	Supreme mystic
Visheshwara	:	Lord of the Universe
Vishwarupa	:	Cosmic form

Yadava	:	Lord Krishna's family name
Adideva	:	Original Supreme God
Kamalpatraksha	:	Lotus-eyed Lord
Devavara	:	God Supreme

ARJUNA

Partha	:	Son of Pritha (Kunti)
Kaunteya	:	Son of Kunti
Bharata	:	Descendant of Bharata
Parantapa	:	Scorcher of foes
Gudakesha	:	Conquerer of sleep
Kurupraveera	:	Hero of the Kurus
Dhananjaya	:	Conquerer of wealth
Anagha	:	Sinless one
Dhanurdhara	:	Wielder of the bow called Gandiva

APPENDIX 2

THE FOLLOWING TABLE WILL SHOW THE CONNECTION OF SANSKRIT WITH THE ZIND, GREEK, LATIN, &C :—

English.	Sanskrit.	Lithuanian.	Zend,	Teutonic.	Old Slavonic.	Latin.	Gothic.	Irish.	Greek.
part	Asmi	Esmi	Almi	...	Yesme	Sum	...	...	...
s	Asi	Essi	Ali	...	Yesi	Es	...	...	...
are	'Asti	Esti	Asti	...	Yesto	Est	...	...	...
are	'smas	Esmi	Hualie	...	Yesmi	Sūmas	...	...	...
er	'stha	Esti	Sta	...	Yesti	Estis	...	...	...
her	Pitar	.....	Patar	...	...	Pater	Father	...	...
her	Mātar	.....	Matar	...	Mati	Mater	...	Mathair	...
gher	Bhratar	.....	Bratar	...	Brat	Fraster	Brother	Brothair	...
er-in-law	Duhitar	.....	Dughdhar	...	Dukte	...	Dauhtor	...	...
er-in-law	Svasura	.....	.....	...	Svekt	Socer	Svailira	...	...
	Svasrū	.....	.....	...	Svekraj	Socrus (Italian)	Svailiro	...	...
le	Pasu	(Penss, pecku)	Pasu	Gr. failur	...	Pecu	...	...	...
and Cow	Go	Gow	Gao	Chuo	...	Bos	...	...	Bovs.
r	Ukshan	Govjado	Ukshian	Auhsan	...	Vacca	...	...	...
se	Sthura	Taura-S	Staoru	Stuir	...	...	...	...	...
ep	Asva or Asu	Aszua	Aspa	Loh (avi-str)	...	Equims	...	...	Ois.
	Avi	Avi-S	...	Euve	...	Ovis	...	...	...
se	Su	...	...	Su	...	Sus	...	...	Vs.
	Mush	...	...	Mus	...	Mus	...	...	Uvs.
ron	Makshika	Muse	Makshki	Micco	...	Musca	...	...	...
...	Matram	...	...	...	...	...	...	...	Metron.
	Varuna	...	...	...	...	Uranus	...	...	...

1The Sanskrit *Duhitar* has dwindled down in Bohemian to *dvi*, pronounced (*æe*).

SUPINES AND INFINITIVES.

Sanskrit.	Latin.
St'ha-tum, to stand ...	Statum.
Da-tum, to give ...	Datum.
Jna-tum, to know ...	No-tum.
Patum, to drink ...	Potum.
E-tum, to go ...	Itum.
Stra-tum, to strew ...	Stratum.
Ank-tum, to anoint ...	Unctum.
Svani-tum, to sound ...	Son-i-tum.
Sarp-tum, to go ...	Serptum.
Vami-tum, to vomit ...	Vomitum.
Pesh-tum, to bruise ...	Pistum.
Jani-tum, to beget ...	Gen-i-tum.

NUMERALS.

Sanskrit.	Zind.	Greek (Doric).	Latin.	Gothic.
Prat'hama	Frat'hema.	Prota.	Prima.	Fruma.
Dwitiya	Bitya.	Deutera,	Altera.	Ant'hara.
Tritiya	Thriya.	Trita.	Tertia.	Thridyo.
Chaturtha.	Turiya.	Tetarta.	Quarta.	Fidvordo.
Panchama.	Pugdha.	Pempta.	Quinta.	Fimfto.
Shasta.	Ostya.	Hekta.	Sexta.	Saishto.
Saptama.	Hapiat'ha.	Hebdoma.	Septima.	Sibundo.
Ashtama.	Astema.	Ogloa.	Octava.	Ahtudo.
Navama.	Nauma.	Ennota.	Nova.	Niundo.
Dasama.	Dascma.	Dekata.	Decima.	Taihundo.

Sanskrit.	Latin.	Greek.	Lithunian.	Welsh.
Eka.	Un.	Hen.	Wein.	Un.
Dya.	Du.	Du.	Du.	Dau.
Tri.	Tri.	Tri.	Tri.	Tri.
Chatur.	Quatur.	Tessar.	Kettuar.	Pedwar.
Panch.	Quinque.	Pente.	Penki.	
Shash.	Sex.	Hex.	Szestzi.	
Sapta.	Septem.	Hepta.	Septyni.	Saith
Ashta.	Octo.	Okto.	Asztuni.	
Nava.	Movem.	Ennea.	Dewyni.	Naw.
Dasa.	Decem.	Deka.	Deszimt.	Deg.

To these numerals we subjoin a brief conspectus of the

ANALOGY OF VERBS.

Singular.

Sanskrit.	Zind.	Greek.	Latin.
Dad-a-mi	Dadha-mi	Dido-mi	Do
Dada-si	Dadha-si	Dido-s	Da-s
Dada-te	Dadha-te	Dido-ti	Da-t
<i>Plural.</i>			
Dad-mas	Dade-mahi	Dido-mes	Da-mus
Dat-t'ha	Dasta?	Dido-te	Da-tis
Dad-te	Dade-nti	Dido-nti	Da-nt

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