

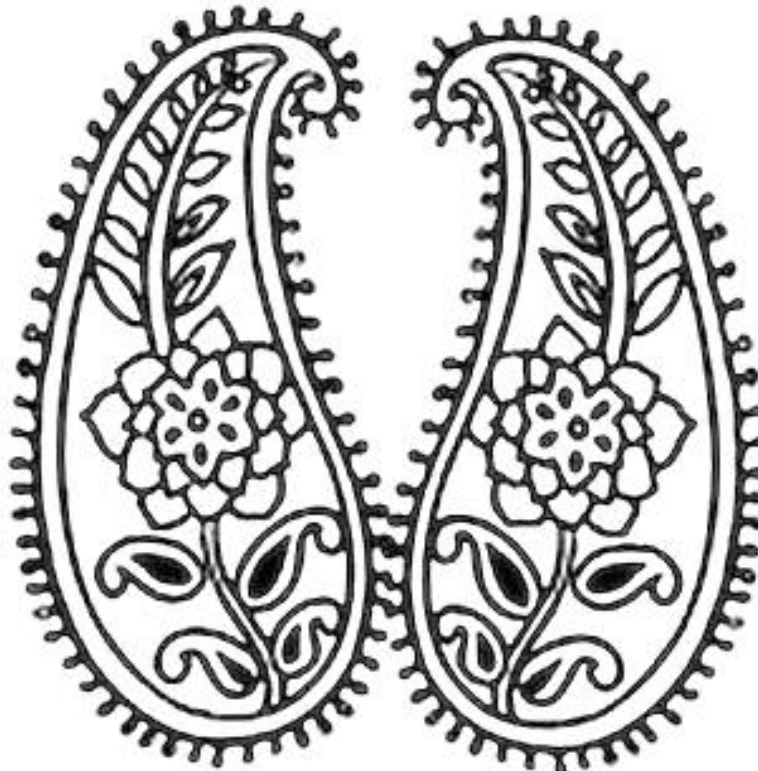


International Seminar

Striving for harmony in Indian culture and society

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Abstracts



First session

In (Vain) Search for Harmony: A Case of Sanskrit Traditional Grammar

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The *Aṣṭādhyāyī*, known and highly praised for its perfection and ingenuity, may evoke a sense of harmony or even beauty in those who admire this text. However, this is a personal feeling and a kind of projection onto this text rather than a conscious attempt by its author and the underlying principle of the *Aṣṭādhyāyī*. Whether we agree with the Indian tradition that brevity is the fundamental factor that has led to the extraordinary form of this treatise, or whether we consider generality to be more important than brevity, we must admit that harmony, which is more of an aesthetic feature, is not one of the principles underlying the Pāṇinian oeuvre. This aspect also seems to be missing in the derivation of words, even though Pāṇini not only considers the meaning of the word base and the meaning of the derived word, but also pays attention to their connotations. Nevertheless, he does not introduce a category of linguistic harmony or beauty of language. Should we thus conclude that Indian grammar knows no harmony and we look for it in vain? Or can we discover some signs of harmony in the Indian grammatical tradition after all? If this is not the case in the early tradition, then perhaps in the later one or in the way the discourse is conducted? These are some of the issues I would like to explore in my talk.

The contribution of Bhaṭṭoji Dīkṣita in the search for harmony in Sanskrit grammar

Mittal Trivedi, University of Cagliari

In the world of languages, Pāṇinian grammar holds an exalted status for its condensed description of the Sanskrit of his time. This is in part due to the various mechanisms that he has employed to categorize the different aspects of the language through a grammar which reflects the fluidity of the language it expounds. Adding to this, the *prakriyā* grammars have contributed to the development of a system which aims to further simplify and expedite comprehension of Pāṇini's rules beginning with the *Kātantra* by Śarvavarman until the *Siddhāntakaumudī* by Bhaṭṭoji Dīkṣita. This 17th century text by Bhaṭṭoji Dīkṣita aims to harmonize the study of *vyākaraṇa* using a categorial approach to the derivation of word forms. This can be observed by tracing the trajectory of the words across the *Kāśikā*, *Mugdhabodha*, *Mādhavīya Dhātuvṛtti*, and the *Siddhāntakaumudī*. Following the example of words such as *dhuvitra/dhavitra* and *lekhita/likhita*, the study will observe the progression of the words by considering the development of their forms and meanings and the action taken by SK to systematize modern Sanskrit grammar.

The pursuit of harmony in the *Siddhāntakaumudī*. Comparison of *sarvanāman* compositional rules among commentaries

Valentina Ferrero, University of Cagliari

Pāṇini prescribes the *sarvanāman* designation for the word-forms beginning with *sarva* 'all' in *sūtra* A 1.1.27 *sarvādīni sarvanāmāni*. Subsequently, he dedicates a specific section of rules (A 1.1.28-31) to compounds made up of pronouns. In particular, A 1.1.28 *vibhāṣā diksamāse bahuvrīhau* deals with the optionality of the pronominal designation for *sarva* etc., when they occur in *bahuvrīhi* compounds signifying direction. Nevertheless, A 1.1.29-31 state the prohibition of the *sarvanāman* designation for *sarva*- etc, when they occur under the following conditions: at the end of *bahuvrīhi* compounds (A 1.1.29

na bahuvrīhau); or in instrumental *tatpuruṣa* compounds (A 1.1.30 *ṭṭīyāsamāse*); finally, in dvandva compounds (A 1.1.31 *dvandve ca*).

On the other hand, the *Siddhāntakaumudī* analyses these pronominal aphorisms in different sections: rules A 1.1.29-31 are placed at the end of the *sarvanāman* inflection, whereas A 1.1.28 is studied in the section regarding feminine nouns ending in a vowel. This modification in the order of rules was made by Bhaṭṭoji Dīkṣita to maintain the harmony in the structure of his “new” grammar. However, Varadarāja reconsidered the importance of some of these *sūtras* in the following *kaumudīs*. The aim of this research is to try to understand if the desire for harmony of the *Siddhāntakaumudī* is then reflected in the application of these rules to the reference context, or if the need of the other *kaumudīs* to shorten the *Aṣṭādhyāyī* reflects more closely the use of these compounds in literary usage.

The Hindi noun *sāmañjasya* – harmony of meanings in culture?

Danuta Stasik, University of Warsaw

Building on the assumptions of the approach known as the linguistic image of the world, or otherwise the ‘linguistic picture of the world’ or ‘linguistic worldview’, considered to be the most important category in ethnolinguistics, and especially the contention that language is a tool for interpreting the reality in which we live, in this paper we offer an analysis of the Hindi noun *sāmañjasya*, one of the most frequently used components of statements referring to the concept of ‘harmony’. We analyse the etymology of *sāmañjasya*, the scope of its lexical meaning as expounded in monolingual and bilingual dictionaries and, above all, the way it functions in modern (written) Hindi, using examples drawn from literature, the press and the Internet as source material.

Following the premise of the linguistic image of the world that the image of reality fixed in a language and made available to its users is in fact its interpretation, symbolising, shaping and constructing the cultural experience of the speakers, this paper attempts to explore in what ways the concept of ‘harmony’ conveyed by the word *sāmañjasya* reveals its cultural conditioning. An attempt will also be made to discuss what possible impact this has on the understanding of the reality around us in the Indian and cross-cultural context.

Second session

Striving for a Contractual Harmony: The Bengal Pact of Chittaranjan Das

Martin Hříbek, Charles University, Prague

The Bengal Pact of 1923, alternatively termed the Hindu-Muslim Pact, was a short-lived and ultimately failed attempt at establishing a harmonious coexistence between the two religious communities on a contractual basis. As a political strategy, it presented a middle ground between idealistic notions of Indian unity and a resentment towards such notions from both sides. The Pact was rejected by the Indian National Congress as well as by the Bengali Hindu middle classes, which in turn led to alienation of the Muslim leaders who largely perceived the Pact as a practical solution to communal problems. A member of the radical Anushilan Samiti, an advocate of Aurobindo Ghosh when the latter was accused of terrorism in the Alipore bomb case, and a political mentor of Subhas Chandra Bose, Chittaranjan Das spearheaded a distinct stream of radical nationalist policies in Bengal. This paper will focus on the development of the idea that a social contract, rather than bonds of affection towards one’s community or towards an abstract motherland, should be the basis of an independent India. This idea had been close to Bengali nationalism and focused more on the fragments than on the whole, which contributed to its rejection by the

mainstream Indian nationalist politics. By close reading of Chittaranjan's speeches as well as those of his collaborators and the reactions of opponents, this paper seeks to draw a history of striving for a contractual harmony for Bengal and for India.

Advocating harmony – depictions of Hindu-Muslim relations in modern Sanskrit literature

Marta Karcz, Jagiellonian University in Kraków

The purpose of the paper is to examine portrayals of Muslims in contemporary Sanskrit literature, with a particular focus on the play *Anārkalī*. Hindu-Muslim relations have been strained since the clash of the two cultures. The tension reached its peak in the mid-20th century. At that time, many Indian intellectuals and artists sought peace and harmonious coexistence of religions on the Indian subcontinent. Among them were also contemporary Sanskrit writers. One of them was Dr. V. Raghavan (1908-1979), a renowned scholar who also produced literature in Sanskrit. He wrote the first drama in Sanskrit dedicated to Indian Muslims, entitled *Anārkalī*. Its plot is based on the well-known legend of a tragic love affair set in the court of Emperor Akbar the Great. For Dr. V. Raghavan, however, the love story was only a pretext to show the meeting of two cultures, their harmonious coexistence and mutual enrichment. In this play, the author showed the integration of the two cultures on many levels, which was particularly important at the time of its writing and publication. Dr. V. Raghavan was not the only contemporary Sanskrit writer whose texts contained a message of peace between religions in India and portrayed representatives of different religions in a positive manner. Other writers also reached for this theme. Therefore, while the presentation focuses mainly on *Anārkalī*, other examples of such literature are considered as well. The paper attempts to answer the question of the cultural and symbolic significance of contemporary Sanskrit works about Muslims.

In search of peace 70 years after the Partition of India – postmemory and reconciliation in travelogues by Bishwanath Ghosh and Salman Rashid

Weronika Rokicka, University of Warsaw

To mark the 70th anniversary of the Partition of the Indian subcontinent two unusual travelogues were published in India. *A Time of Madness* was written by a Pakistani journalist Salman Rashid whose family fled Indian Punjab in 1947 and who was born in Pakistan just after the Partition. Decades after the tragedy, haunted by the inherited trauma, he travels to India to find the place his ancestors called home. Second travelogue's author is an Indian journalist Bishwanath Ghosh, born one generation later in 1970, who does not have any inherited family memories of that time and considers the Partition a tragedy of his nation rather than a personal one. Yet, both men feel troubled by the history and by the current India-Pakistan divide. In the book *Gazing at Neighbours: Travels Along the Line That Partitioned India* Ghosh narrates the story of people who live on the border, in the shadow of the great conflict. The writers' journeys in search of the traces of the past become a quest for peace, but 70 years after the Partition isn't it too late for reconciliation?

Rewriting History for a More Harmonious Future: Exploring Asghar Vajāhat's *Godse@Gādhī.kom*

Justyna Wiśniewska-Singh, University of Warsaw

This paper explores Asghar Vajāhat's Hindi one-act play *Godse@Gādhī.kom* published in 2012, which imagines a fictional encounter between Nathuram Godse and Mahatma Gandhi. By employing an intriguing alternate history scenario, it offers a compelling exploration of historical events and their implications.

This thought-provoking play staged in several Indian languages and filmed in Hindi provokes audiences to reimagine the consequences of a hypothetical meeting between Godse, the assassin of Gandhi, and the revered leader himself. Through their encounter, *Goḍse@Gāḍhī.kom* explores the potential for dialogue across historical and ideological divides. By placing Godse and Gandhi in the same fictional space, Vajāhat challenges the conventional portrayal of these historical figures. The play invites readers and viewers to critically engage with history, confront their preconceptions, and reevaluate the lessons that can be drawn from it.

The paper emphasizes the play's focus on utilizing the past as a platform for fostering dialogue and understanding. Vajāhat's work serves as a powerful reminder that exploring the complexities of the past can facilitate a more nuanced understanding of the present and guide us towards a more harmonious future.

Third session

The harmony of the story in the Rāmcaritmānas

Hiroko Nagasaki, Osaka University

In North India, the Rāmcaritmānas composed by Tulsidas, who is believed to be an incarnation of Valmiki in the 16th century, is such an influential work that it has authority higher than Valmiki's original Sanskrit Ramayana.

The story's framework is almost the same as the Sanskrit Ramayana: Lord Vishnu descends as Rama, a prince of the Kosala kingdom, to defeat Ravana for world peace. The direct cause for the battle between Rama and Ravana is Ravana's kidnapping of Rama's wife, Sita. In the 7th chapter of Valmiki's version, a citizen makes a comment questioning Sita's chastity during the confinement by Ravana, and Rama abandoned her in the forest. This harsh treatment of innocent Sita by Rama is controversial, for it implies that the fire trial (agni parīkṣā) was insufficient to prove Sita's chastity. To solve this problem, the Rāmcaritmānas devised a new story that it was actually Sita's shadow that was kidnapped, and the real Sita was protected by Agni, the fire god. This change, however, has a side effect to make the cause for fighting and defeating Ravana weaker. The story proceeds as if in pre-determined harmony. If the ending that Ravana is defeated by Rama is pre-determined, then Rama could have killed just Ravana, without causing the countless deaths of people in the course of the story. However, if Rama had done so, he would have to bear alone the guilt of killing Ravana for no reason. This paper argues that Tulsidas's introduction of the shadow of Sita in order to assure the chastity of Sita effectively disrupted the harmony of the story.

The City and the Patron. Meaning of the Ideal in a Hindi nagaravarṇana

Piotr Borek, Jagiellonian University in Kraków

Nagaravarṇana understood as a mere description of the city is one of the fundamental elements of Sanskrit *mahākāvya*s; Daṇḍin deems this element—among several other types of descriptions—constitutive of epics, but its presence would extend beyond them, and beyond the texts in Sanskrit. It has been eagerly adopted by vernacular poets, especially within the *rīti*granthas ('handbook of poetry'), drawing on the rich tradition of *alaṃkāraśāstra*. Many available oeuvres of the courtly ornate poetry of the Hindi literary tradition offer seemingly conventional passages of the description of a city, thus possibly aestheticising patron's space and constructing a picture of traditionally legitimate kingdom. They often become structured as distinct sections, thus gradually raising to the status of a full-fledged genre.

The case of Somnāth, an 18th-century poet serving to the Jat kingdom of Bharatpur provides an example of formal climax to this development, as his *nagaravarṇana* constitutes a separate work (with the only disputable precedence to this kind of enterprise ascribed to Rahīm, a poet of Persian and Brajhasha). As such it is annexed to a disparate extensive composition, which itself offers an orthogenetic picture of a different urban settlement.

The aim of this presentation is to: 1) discuss the unique instance of *nagaravarṇana* developed into a complex literary composition; 2) attempt to trace the genotype of vernacular *nagaravarṇana* with a view to use it as a background to further considerations on possible meanings concealed in its phenotypic features (such as e.g. the space devoted to the poet's patron). For the latter purpose I will follow a.o. the distinction between ortho- and heterogenetic cultural roles of the cities (Redfield&Singer 1954).

Fourth session

The Vedic 'ritual distribution'-vidhāta and the Kuru sovereignty: a strategy for ecumenicity and harmony?

Paola M. Rossi, University of Milan

The OIĀ term *vidātha* denotes a ceremony of distribution of wealth, as an ancient institution pertaining to the proto-Vedic chieftainship, and probably rooted into the *vrātya* culture: by the process of the textual canonization of the Rigvedic collection and the definition of an Atharvavedic recension, it comes to be one of the fundamental institutions supporting the legitimization of the ecumenical Kuru sovereignty. In actual fact formulaic expressions such as *brhād vadema vidāthe* are very common in both the textual collections. Moreover, such an 'ecumenical' occasion is frequently highlighted by a specific lexicon which connotes a sort of 'common intent' of the collectivity, that is of the clan assembly: for example, in ṚV 1.186 the term *sajóṣas* 'in concert, acting in harmony' refers to what may be considered as remnants of practices of sodality, recalling the *vrātya* culture. Furthermore, the adjective *samāná* 'common' is the key-term of the last hymn of the Rigvedic collection (10.191), which is partially corresponding to AVŚ 6. 64, MS 2. 2. 6. 6, and more Brahmanical texts. In particular, such terminology is found in the famous hymn AVŚ 15. 5, devoted to the *vrātya* context. Therefore, there are some traces of the relationship between an ancient practice of sodality, referring to the *vrātya* culture, and the later institution of the multi-clan confederation, established by the Kuru lineage, around the last centuries of the second millennium BCE (1200-1000 BCE).

Striving for a share and concord: the *saṃjñānī* in the Black Yajurveda Tradition

Tiziana Pontillo, University of Cagliari

The section devoted to the Vrātyastomas in BaudhŚS 18.25 mentions some oblations to *Samjñānī* (*saṃjñānyai havimṣi*). Such oblations are able to make those who act discordantly (*asaṃjñātam iva*) live in harmony (*sam evainān jñāpayanti*), but they are actually not exclusive to the Vrātyas. Both in the *Baudhāyana-Śrautasūtra* passage itself and in other Black Yajurveda passages the same name occurs associated with the need for concord among human beings and even among gods. In particular, the latter fight for the own share because no one is willing to acknowledge the other's pre-eminence (*śraiṣṭhya-* translated by Amano 2009: 485 as Germ *Vorrang*) in MS 2.2.6. Human beings are generally desirous of a village (*grāmakāma-*) and the Maruts are identified with this village while the one who becomes a *grāmin-* "owner of a village" is identified with Indra (TS 2.2.11.2-6; BaudhŚS 13.20; 18.25). The *saṃjñānī* is also listed as one of the *kāmyeṣṭis* in several other Black Yajurveda *Śrautasūtras* and also in other traditions, such as in ĀśvŚS 2.11.10, MānŚS 5.1.10.1 and [ĀpŚS 19.20.3](#); 20.1.4, where the struggle for peace is definitely more fuzzy (see Caland 1908: 81). The purpose of this paper is to reconstruct the history of this ritual institution with its interesting implications for the political balances it seems to aim for.

Marriage as a means of political alliance. A new reading of some epic marriages of the *Mahābhārata* based on the Artha- and Dharmaśāstra

Alessandro Giudice, University of Cagliari

As is well-known, marriage (*vivāha*) is extensively described by Dharmaśāstric texts (and also the previous *Gṛhyasūtras*), which are mainly concerned with «*who* to marry and *how* to marry» (Jamison 2018: 125). The sections devoted to *vivāha* stand out for their classification acumen and completeness, particularly regarding the different forms of marriage (Brāhma, Daiva, Ārṣa, Prājāpatya, Āsura, Gāndharva, Rākṣasa, and Paiśāca). Such argumentative completeness is instead absent as regards the value of marriage in politics, which is the core argument of Kauṭilya's *Arthaśāstra*. Within the latter work, the political role of marriage is mentioned and/or discussed in some passages, but there is no systematic treatment of it. The *Arthaśāstra* strongly suggests marriage as a means to contract political alliances, to strengthen when in trouble, and a strategy to use in war (see Giudice 2023: 18-21). One might wonder whether the marriage rites described in the Dharmaśāstric texts and, primarily, the political usages of marriage described in the *Arthaśāstra* have found effective use in Brahmanical society and Ancient Indian politics. This paper aims to answer this question by analysing the four marriages contracted by Arjuna, described in the first book of the *Mahābhārata* (MBh I, 175-189; I, 206-207; I, 211-213), with the instruments of Artha- and Dharmaśāstra. Arjuna married four maidens (Draupadī, Ulūpī, Citraṅgadā and Subhadrā) using four different rites, which reflect those described by Dharmaśāstra texts. Through these marriages, he also established political alliances with the Pañcālas, Nāgas, Yādavas, and King Citravāhana, which, in my view, can be linked to those described by the *Arthaśāstra*.

Fifth session

On the Early History of the Goddess Śrī-Lakṣmī: Lotuses and Elephants, Royal Splendor and Well-being, Warding Off Alakṣmī

Chiara Policardi, University of Milan

The cult of Śrī-Lakṣmī was in all probability widespread across ancient India, as attested by textual sources and iconographic representations belonging to different religious contexts.

Significantly, in the earliest Vedic literature the goddess Śrī-Lakṣmī does not appear, but the term śrī, which expresses the ancient Indo-Iranic concept of luminous power, recurs frequently. The figure of the goddess is characterised with most of her classical features in the Śrīsūkta, an apocryphical hymn of the Ṛgveda (khila 2.6), which associates her with elephants and lotuses and presents her as able to ward off the goddess who represents the opposite or the absence of well-being, called Alakṣmī. Interestingly, two figures analogous to Lakṣmī and Alakṣmī appear in the Sirikālakaṇṇijātaka under the names of Sirī 'Good Fortune' and Kālakaṇṇi, 'Black Nose'.

In material sources, the most complex and frequent depiction of the goddess portrays her seated on a lotus, surrounded by two symmetrically arranged elephants sprinkling her with water. This iconographic formula, designated by art historians as Abhiṣeka- or Gaja- Lakṣmī, appears already defined in its essential symbols from the 2nd century BCE, i.e., from the early beginnings of Indian art, an unusual phenomenon in the artistic history of India. It is a powerful motif of auspiciousness, primarily found on Buddhist monuments, significantly especially on portals, such as on the stūpas of Bharhut, Bodh Gaya, and Sanchi.

Three main spheres over which Śrī-Lakṣmī presides can be identified: source and support of life, expressed by the symbols of the lotus and the filled vase (pūrṇaghāta); sovereignty, evoked by the elephants and the sprinkling ritual (abhiṣeka) performed by them; well-being, prosperity, which find expression in the

underlying abundance of water, fertile sap that sustains the growth of vegetation. The image of Gajalakṣmī likely visually expresses the sovereign's promise to preserve people from hunger, thirst, misery, and poverty – adversities that, according to the Śrīsūkta (8), are personified by Alakṣmī.

Analysing the most significant among the earliest textual and iconographic representations, this contribution aims to provide insights into the early history of the goddess Śrī-Lakṣmī, addressing two strictly related aspects that have not yet been systematically examined in dialogue with each other. It will investigate on the one hand the dynamics of interdependence between (Śrī)-Lakṣmī and Alakṣmī concepts, and on the other hand the genesis and valences of the potent and diffuse iconographic formula of Gajalakṣmī in ancient Indian art.

***Mṛgas*. Animals of conflict, animals of peace**

Cinzia Pieruccini, University of Milan

In ancient Indian myths and traditions, situations of conflict or, conversely, of peace and harmony appear to be widely and regularly expressed through some peculiar relationship with the wild herbivores which are included in the general category of the so-called *mṛgas*, i.e. antelopes, deer, and gazelles. The treatment accorded to these animals seems to constitute a kind of marker. Their killing, generally in the explicit context of hunting, which is the favourite sport of kings and of which these animals are the main victims, is connected to crises of great conceptual and narrative importance; on the other hand, a peaceful environment is depicted through their protected and safe presence. These different attitudes are, in a way, expressions of a dichotomy between *kṣatriyas* and Brahmins: the former kill these animals almost inexorably, the latter, as hermits, cohabit with them, and at times even make them a model of life. Similarly, achieving the protection of these animals appears to be an affirmation of Buddhist values. This paper considers situations of profound conflict in Vedic and Epic sources; the transformation documented by Buddhist sources of places, the *migadāyas*, most probably originally intended for hunting or farming; descriptions of Brahmanical *āśramas* and the behaviour of hermits; and how Kālidāsa reworks these traditions on *mṛgas* connecting them closely with femininity.

Far from the madding crowd: The hermitage of Divākaramitra as a haven of peace in Bāṇabhaṭṭa's *Harṣacarita*

C.Rajendran, University of Calicut

Harṣacarita, the biography of King Harṣavardhana penned by Bāṇabhaṭṭa, his court poet, concludes with the description of the rescue of Rājyaśrī, the widowed sister of the king in the hermitage of Divākaramitra, a Buddhist mendicant deep in the Vindhya forest. Divākaramitra, was a learned Brahmin scholar of the *Maitrāyaṇī* branch of the Veda who converts into Buddhism. He was also a boyhood friend of Grahavarman, Rājyaśrī's deceased husband. The present paper proposes to analyse the description of the ascetic and the hermitage with a view to find out its ethical message. The elaborate description of the surroundings of the hermitage typifies the poet's vision of harmony and peace in a strife ridden society. On one hand, we see that animals and birds live in harmony with nature forgetting their inherent rivalries and enmity. The forest is filled with various birds like hens, sparrows, *cakoras*, *bhurūṇḍas*, parrots and cuckoos, as well as animals like young hares, lizards, antelopes, deer, forest cows, elephants, wolves, *ruru* deer, hyenas, boars and monkeys, and they live in a peaceful environment. On the other, we see that people of diverse faith assembled together expounding their knowledge in an essentially peaceful environment. The poet refers to white-robed Jainas, ascetics clad in white, followers of Lord Kṛṣṇa, religious students, ascetics with shaven head, followers of Kapila, Jainas, Lokāyatikas, followers of Kaṇāda, followers of the Upaniṣads, those who believe that the god is the creator of the world, alchemists, scholars of Dharmaśāstra and the Purāṇas,

experts of sacrifices, Śaivaites, grammarians and Pañcarātrins, all engaged in spirited discussions. The poet seems to suggest that the holy man's presence in the hermitage had a soothing influence in the surrounding environment and ultimately, even Rājyaśrī, bent on self immolation due to the vicissitudes of life relents and decides to lead an ascetic life. Evidently all this experience might have been of profound ethical significance to King Harṣavardhana whose reign was characterised by religious tolerance and peace in a pronounced manner.

Sixth session

Harmony in the Vernacular: Exploring dynamics of Hindi literary public sphere by way of editorials in literary periodical Ālocnā

Maria Puri, independent scholar

“It shall be the duty of every citizen of India...to promote harmony and the spirit of common brotherhood...”

The proposed paper is a part of a larger study of Hindi literary public sphere (Habermas 1989, Fraser 1990, Nijhawan 2012), with special interest in the notion of ‘split public’ (Rajagopal 2001) in the context of an inquiry focused on a Delhi-based literary periodical Ālocnā. Keeping in mind words of the Constitution of India [Section 51A (e)] quoted above, the present survey attempts to analyse Ālocnā's editorial inputs as actualized in *sāpādakīya* and *ākhirī saphā*, the two recurring editorial articles authored alternatively by Ashutosh Kumar and Sanjiv Kumar, the journal's editors, with a view of ascertaining to what extent do the editorials (and more specifically, editorials in a literary periodical) speak for the harmony and spirit of brotherhood defined in the Constitution as the Fundamental Duties. The five year period (2019-2023) under scrutiny saw publication of some 12 issues of Ālocnā, with the last, No. 70, bearing the date July-September 2022, but appearing only in May 2023. The five year timeframe was chosen to allow a comparative perspective spanning the pre-covid, the covid, and the post-covid periods, to examine, among others, how the experiences of the pandemic might have impacted the editorials or views of the editor/s, and to what extent did the journal and its editors see themselves as facilitators of public debate in times of intense exchange of views on highly topical issues such as citizenship, statelessness, identity, belonging, social exclusion and marginalisation, sedition, dissent, individual freedom and the right to be heard.

Protecting the heritage, nourishing the motherland: Interrelations between Indian and Western scholarship in Kshama Rao's Śaṅkarajīvanākhyāna

Hermína Cielas and David Pierdominici Leão, Jagiellonian University in Kraków

Is it anyhow justified to subtract another nation's cultural heritage in order to better preserve it? Or should it be protected at any cost by the “legitimate” possessors, the only ones who believe that they have the right to interpret and study it? Perhaps it is indeed possible to reach the consensus in the common endeavour of preserving and nourishing the ancient artefacts, the attestations to human ingenuity and creativity. Shankar Pandurang Pandit, a renowned scholar of Sanskrit literature, vividly portrayed by his daughter Kshama Rao (1890-1954) in the biographical *Śaṅkarajīvanākhyāna* (1939), was the most peculiar character immersed in the world of interrelations between Indian and Western scholarship of the 19th century. The present paper aims to investigate the network of connections, academic quarrels, misunderstandings, and cooperation as reflected in selected passages from the *Śaṅkarajīvanākhyāna*.

