

Repetitions in interpolations excluded from the critical edition of the *Mahābhārata*

Abstract

In his papers dealing with the text-history of the *Bhagavadgītā*, Mislav Ježić proposes an approach based on the analysis of the repetition of words and expressions that occur in passages that appear to have been reworked or in new parts of the text that have been inserted. Ježić thus classifies repetitions into two categories: continuity repetitions and duplication repetitions. Continuity repetitions resume a topic and belong to the same text sequence, while duplication repetitions repeat something while giving new connotations to repeated expressions. Duplication repetitions indicate text expansion in terms of addition and interpolation. Based on this repetition typology, Ježić elaborates a detailed text history of the *Bhagavadgītā*. This paper will explore the question of whether repetitions like those identified by Ježić can also be found in examples of interpolations not included in the critical edition of the *Mahābhārata*. In this sense, examples of later interpolations into the didactic (examples from the *Bhagavadgītā* and *Sanatsujātīya*) and narrative (*Sabhaparvan*) parts of the *Mahābhārata* will be presented and discussed.

Introduction

Mislav Ježić's landmark 1979 and 1986 papers propose a philological method by which to identify text layers in the *Bhagavadgītā* (= BhG). Differentiating and identifying different layers of the text enabled Ježić to develop a detailed schema of the historical development of the text of BhG. Ježić also identifies and reconstructs a *triṣṭubh* hymn interspersed throughout the text of BhG (Ježić 1979; 1986; 2009).¹ Ježić's method of repetition analysis is based on an earlier observation (cf. Ježić 1986: 629) that many meanings and expressions are repeated throughout the text of BhG. However, the repetitions Ježić analyses differ from the epic formulae –

¹ Cf. Ježić 2021; 2022.

metrical phrases typical of the epic technique of verse composition. Epic formulae are independent of context, forming a pattern into which words and phrases can be inserted. Ježić describes this phrasal syntax as being subordinate to the “higher discourse syntax” in which these repetitions appear. A closer inspection reveals that some of the repetitions appear in passages where the setting changes as compared to the previous text, while some repeated words and expressions, although in close proximity to each other, appear in a different meaning. Often, these repeated expressions receive a new connotation or are developed in a different, even contradictory way. Such changes in context and reinterpretations of material are traditionally referred to in philology as “text fractures” or “*Textbruchstelle*”, which also appear as contradictions and inconsistencies within the text.² These “fractures” are used as an indication that the text has been reworked and that there have been some disturbances in the coherence of the text, usually in terms of text expansion or inserted passages. Ježić notes that repeated words and expressions appear in passages (in BhG) where such a shift can be detected. Careful philological analysis enabled Ježić to classify these repetitions into two categories, which he refers to as “continuity repetitions” and “duplication repetitions”.

Continuity repetitions continue a topic and develop a theme by complementing and further elaborating upon something that has already been said in a natural, logical way. Such passages develop narration, and are therefore considered to belong to the same age layer. On the other hand, duplication repetitions give new connotations to repeated expressions; they indicate that the text has been expanded, that a new layer of text has been inserted as an addition or interpolation.

Repetition analysis represents a refinement of the traditional approach, which relies only on content, giving it a more formal note. To this claim it could be objected that the method is not fully formal because as it still heavily relies on semantic analysis that includes philosophical and historical interpretation of a certain cultural form. In other words, it can be argued that the method depends on the content insofar as duplication repetitions are identified on the basis of an analysis of the content of text in which such repetitions appear. However, duplication repetitions are – to some extent – formally different from continuity repetitions. The main difference is that duplication repetitions are in most cases literally repetitions of words/expressions from the surrounding text. Very often, words, phrases, or even entire *pādas* are repeated.³ On the other hand, synonyms also sometimes serve the same purpose, albeit rarely, and often for metrical reasons. Continuous repetitions, which are merely a continuation of the same theme, are spontaneous repetitions that are not usually literal. These are mostly repetitions of key words and very loose paraphrases of

² Cf. Oberlies (1997: 76), who holds that the key role in establishing text history is played by text fractures (*Textbruchstelle*) that disturb the logic of the narrative. These fractures indicate different text layers in the form of extensions and interpolations.

³ See for instance repetitions in Andrijanić 2021: 136, 140, 149.

previous parts of text. The main formal difference between continuity and duplication repetitions is that literal duplications are not found in passages whose narration develops logically.

Ježić's and Szczurek's analysis of text layers in BhG

By distinguishing between “continuity repetitions” and “duplication repetitions”, Ježić differentiates the text sequences forming the entirety of the *Bhagavadgītā* to the stanza, thus reconstructing the Gītā's text history to the most minute level. Using the same methodology, P. Szczurek identifies Bhakti interpolations in BhG. Szczurek (2005: 190) remarks that *bhakti* stanzas are adapted to neighbouring stanzas through the use of duplication repetitions from the surrounding text. The duplication of previous content with a different religious and philosophical context is undoubtedly evident in Szczurek's analysis. Words and expressions are also obviously duplicated from both preceding and subsequent stanzas, between which new material is added. Ježić's and Szczurek's examples elucidate a dense network of both verbal and non-verbal repetition. The following two examples show the appearance of duplicate repetitions in Ježić's and Szczurek's analysis. This allows one to clearly see how similar these repetitions (identified by Ježić) are to those that occur in interpolations that have been identified by manuscript evidence. Throughout this paper, duplication repetitions are boldfaced, and their English translations are underlined.

Example I (Ježić 1986: 630)

MBh 6.24.37 [BhG 2.37]

*hato vā prāpsyasi svargam
jītvā vā bhokṣyase mahīm |
tasmād uttiṣṭha kaunteya
yuddhāya kṛtaniścayah || 37 ||*

Either you are killed and will then attain to heaven, or you triumph and will enjoy the earth. Therefore, rise up, Kaunteya, resolved upon battle! (37)⁴

MBh 6.33.33 [BhG 11.33]

*tasmāt tvam uttiṣṭha yaśo labhasva;
jītvā śatrūn bhuñkṣva rājyaṃ samṛddham |
mayaivaite nihatāḥ pūrvam eva;
nimittamātram bhava savyasācin || 33 ||*

Therefore rise yourself now and reap rich fame, Rule the plentiful realm by defeating your foes! I myself have doomed them ages ago: Be merely my hand in this, Left-hand archer. (33)⁵

Example II (Szczurek 2005: 191)

⁴ Trans. van Buitenen 1981: 77.

⁵ Trans. van Buitenen 1981: 117.

MBh 6.28.29–32 [BhG 6.29–32]

sarvabhūstham ātmānaṃ
sarvabhūtāni cātmani |
īkṣate yogayuktātmā
sarvatra samadarśanaḥ || 29 ||

Yoked in yoga, he sees himself in all creatures, all creatures in himself – he sees everything the same. (29)⁶

yo mām paśyati sarvatra
sarvaṃ ca mayi paśyati |
tasyāhaṃ na praṇaśyāmi
sa ca me na praṇaśyati || 30 ||
sarvabhūsthitam yo mām
bhajaty ekatvam āsthitaḥ |
sarvathā vartamāno 'pi
sa yogī mayi vartate || 31 ||

When he sees me in everything and sees everything in me, I will not be lost to him and he will not be lost to me. (30)

He who shares in me as living in all creatures and thus becomes one with me, he is a yogin who, however he moves, moves in me. (31)⁷

ātmaupamyena sarvatra
samaṃ paśyati yo 'rjuna |
sukhaṃ vā yadi vā duḥkhaṃ
sa yogī paramo mataḥ || 32 ||

He is deemed the ultimate yogin, Arjuna, who, by comparing everything with himself sees the same in everything, whether it be blissful or wretched. (32)⁸

Based on Ježić's analysis, Szczurek (forthcoming) analyses the text history of MBh passages related to Bhīṣma's death, while I (Andrijanić 2021) discuss the text

⁶ Trans. van Buitenen 1981: 97.

⁷ Trans. van Buitenen 1981: 97.

⁸ Trans. van Buitenen 1981: 97.

history of Karālanaka's discourse in the *Mahābhārata's Mokṣadharmaparvan* section. This means that repetitions occur not only in passages of BhG that are suspected interpolations, but also in other didactic and narrative parts of MBh. This kind of text analysis is conducted on the critically constituted text; this means that the method is devised to reach beyond the manuscript evidence. In other words, the intent of this kind of analysis is to reconstruct the prehistory of the text – the history of the text dating back to a time before the constituted archetype. It is important to note that such analysis does not serve to correct a critically constituted text, nor does it claim to establish a new edition of the Ur-text. The aim of this analysis is to shed light on the cultural history of certain cultural forms.⁹ The main difference between the analysis of the historical layers of the text and text criticism (in terms of establishing an archetype) is that philological criticism (“higher” criticism) does not reject newer text layers or interpolations in the desire to establish the oldest text. On the contrary, all text strata are treated as equal sources for establishing the history of a particular spiritual form. Ježić (2021) compares historical text analysis with the historical analysis of the Cathedral of Saint Dominus in Split, which underwent centuries of modifications. Historical analysis of text thus resembles the work of an art historian who tries to unravel numerous modifications not only to establish its oldest form, but to understand the religious, spiritual, and social conditions in which the monument developed.¹⁰ In Ježić's words (2021: 272), the historical analysis (of both the Cathedral and BhG text development) reveals the “complex, sometimes even polemical, rich, and impressive way in which such a monument conveys its messages”.

Scope of research

At this point, it can be asked whether both interpolations and later text extensions excluded from the critically constituted text of the *Mahābhārata* also contain repeti-

⁹ Hacker (1961: 10) criticizes some older text historical research in Indology (in particular Lüders's analysis of the Rṣyaśringa episode) by vividly describing text layers as dead bodies lying on a philological battlefield. Hacker (ibid.) claims that legends, myths, and didactic passages are changeable spiritual forms (*geistige Gestalt*); therefore, the main task in recognising and establishing the relative chronology of text layers is understanding the historical and spiritual conditions in which the changes occurred. The task is not merely to establish the oldest or “original” text; the philologist should consider all strata to understand and interpret temporal, spatial, and social changes in spiritual history. According to Hacker (1961: 12), the goal of historical text layer analysis should be to understand the history of these spiritual forms.

¹⁰ Split cathedral was originally built as the mausoleum of Roman emperor Diocletian. It was later converted into a church dedicated to the Christian victims of Roman persecution. Through the course of history, it underwent numerous modifications, additions, and alterations in accordance with the dominant historical styles of a certain period.

tions such as those distinguished and analysed by Ježić. The question also arises as to whether Ježić's typology of repetition can be applied to proven interpolations. There also exists external, manuscript evidence that interpolations into a critically constituted text are in fact interpolations. If it can be established that they contain repetitions comparable to those identified by Ježić, then we can more effectively observe possible interpolations, extensions, and adaptations in the text for which we have no external, manuscript evidence. Therefore, this paper will present a few examples of later interpolations in the text of the *Mahābhārata* which are excluded from the BORI critical edition, but are recorded in the critical apparatus as * passages and appendices. I shall present examples of later interpolations and additions to the didactic parts of MBh (*Bhagavadgītā* and *Sanatsujātīya*) that are comparable to BhG, as well as one significant example from *Sabhāparvan*.

Interpolations in the *Bhagavadgītā* excluded from the BORI edition

Firstly, I shall present examples from the *Bhagavadgītā*, primarily because Ježić analysed the layered structure of its critically constituted text. Although BhG text transmission is relatively stable in comparison to some other parts of the epic, some later interpolations and extensions do appear in certain versions. A total of 23 interpolations were recorded in the BORI edition as * passages (none of which appear in the Vulgate), plus additional four passages and numerous repetitions preserved in the Old Javanese version of *Bhīṣmaparvan* which were recorded as Appendix A in the BORI edition.

All interpolations relegated to the critical apparatus were identified by Sripad Krishna Belvalkar according to the general principles of textual criticism, that is, by the manuscript evidence. Here, I shall present a few examples to determine whether these later interpolations contain repetitions comparable to repetitions in passages identified as extensions or interpolations by Ježić and Szczurek. However, some of these interpolations do not contain indications of fractures in the narrative. In this sense, such additions neither break the narrative structure of the text nor reinterpret old passages from a different religious or ideological perspective. Therefore, I shall present three examples (illustrations I, II, and IV) that could not be easily identified as interpolations without manuscript evidence. One other example (illustration III) contains a disturbance in the narrative, which makes it conceivably identifiable as an interpolation even without manuscript evidence to this end.

Illustration I

¹¹ Trans. van Buitenen 1981: 69.

MBh 6.23.7 [BhG 1.7]

*asmākaṃ tu viśiṣṭā ye
tān nibodha dvijottama |
nāyakā mama **sainyasya**
samjñārthaṃ tān bravīmi te || 7 ||*

But now hear, best of Brahmins, about our outstanding men, the leaders of my army, I mention them by name (7).¹¹

Ś₈ (19th c.), D₆ (1701) insert

***sainye mahati ye sarve
netarāḥ śūrasaṃmatāḥ***

All the distinguishing warriors in the great army, and no other.

This example could not be recognised as an interpolation without manuscript evidence; the word *sainya* “army”, originally in the genitive, is duplicated in the locative. Without manuscript evidence, this repetition might look like a continuity repetition.

Illustration II

MBh 6.25.36 [BhG 3.36]

*arjuna uvāca
atha kena prayukto 'yaṃ
pāpam carati pūruṣaḥ |
anicchann api vārṣṇeya
balād iva niyojitaḥ || 36 ||*

Arjuna said:

What is it that drives a man to commit evil Vārṣṇeya, however reluctantly, as though propelled by force? (36)¹²

¹² Trans. van Buitenen 1981: 85.

śrībhagavān uvāca
kāma eṣa krodha eṣa
rajoguṇasamudbhavaḥ |
mahāśano mahāpāpmā
viddhy enam iha vairiṇam || 37 ||

The Lord said:

It is desire, it is anger, which
springs from the force of rajas, the
 great devourer, the great evil: know
 that that is the enemy here. (37)¹³

K₆ (Kāśmirī version, Devanagari
 transcription from Ś, 1489), D₈ (Devanagari
 transcription from Ś, 1686.), C_ā (1883), C_b
 (Bhāskara), C_k (Rājanaka Rāmakavi 1875)
 insert:

śrībhagavān uvāca
eṣa sūkṣmaḥ paraḥ śatrur
dehinām indriyaiḥ saha
sukhatantra ivāsīno
mohayan pārtha tiṣṭhati

The Lord said:

He is subtle, the highest enemy of the dehin
 associated with the senses. As if sitting in
 a loom of happiness, he stands there bewil-
 dering, Pārtha.

kāmakrodhamayo ghoraḥ
stambhaharṣasamudbhavaḥ
ahaṃkāro 'bhīmānātmā
dustaraḥ pāpakarmabhiḥ

The Lord said:

Consisting of desire and anger, dreadful,
which springs from stupefaction and plea-
 sure, self-doing, whose essence is pride,
 difficult to cross for those with evil deeds

...

rajaḥpravṛtto mohātmā
manuṣyāṇām upadravaḥ

out of rajas he emerges, whose essence is
 confusion, the plague of men.

¹³ Trans. van Buitenen 1981: 85.

This text expansion comments on and expands the theme from stanzas 36 and 37. In fact, this insertion is an extended gloss of the word “enemy” (*vairin*). The only possible difference from the original text is that, in stanza 37, desire and anger are the enemy, while the interpolation interprets the “enemy” as *ahaṃkāra* that consists of desire and anger and which emerges from *rajas*. Most likely, the need to interpret the word *vairin* ‘enemy’ triggered this insertion.

Illustration III

MBh 6.30.21 [BhG 8.21]

*avyakto 'kṣara ity uktas
tam āhuḥ paramāṃ gatim |
yaṃ prāpya na nivartante
tad dhāma paramaṃ mama || 21 ||*

This Unmanifest, also called Akṣara, they declare to be that ultimate goal upon reaching which souls no more return - it is my supreme domain. (21)¹⁴

MBh 6.30.22ab

*puruṣaḥ sa paraḥ pārtha
bhaktyā labhyas tv anyanyā |*

It is the Supreme Person, attainable only through exclusive devotion, Pārtha ... (22ab)¹⁵

K₆, C_k insert:

*yaṃ prāpya na punarjanma
labhante yogino 'rjuna*

Upon reaching which, yogins do not attain rebirth, Arjuna,

¹⁴ Trans. van Buitenen 1981: 103.

¹⁵ Trans. van Buitenen 1981: 103.

MBh 6,30.22cd [BhG 8,22]

*yasyāntaḥsthāni bhūtāni
yena sarvam idaṃ tatam || 22 ||*

... in whom the creatures inhere, the one on whom all this is strung. (22cd)¹⁶

MBh 6,30.23ab [BhG 8,23]

*yatra kāle tv anāvṛttim
āvṛttim caiva **yoginaḥ** |*

I shall set forth the times at which the yogins departing life return or do not return. (23ab)¹⁷

This small interpolation is quite recognisable because the flow of narration is disturbed such that two subordinate relative clauses are attached to the main clause. It is obvious that one of these two subordinate sentences is redundant. The inserted sentence is composed of parts of the surrounding text, so it could hypothetically be recognised as an interpolation even without the manuscript evidence.

Illustration IV

MBh 6,33.12ab [BhG 11,12]

*divi sūryasahasrasya
bhaved yugapad utthitā |*

If in the sky the light of a thousand suns were to rise at once ...¹⁸

MBh 6,33.26 [BhG 11,26]

*amī ca tvāṃ **dhṛtarāṣṭrasya putrāḥ**
sarve sahaivāvanipālasaṃghaiḥ |
bhīṣmo droṇaḥ sūtaputras tathāsau
sahāsmadīyair api **yodhamukhyaiḥ** || 26 ||*

And yonder all sons of Dhṛtarāstra
Along with the hosts of the kings of the earth,
Like Bhīṣma, Droṇa, that son of a sūta,
Along with our own chief warriors too.¹⁹

¹⁶ Trans. van Buitenen 1981: 103.

¹⁷ Trans. van Buitenen 1981: 103.

¹⁸ Trans. van Buitenen 1981: 113.

¹⁹ Trans. van Buitenen 1981: 115.

Ś₁ (1739) insert:

*sahasrasūryāṭasaṃnibhāni
tathā jagadgrāsakṛtakṣaṇāni*

(your numerous mouths) resembling
the light of thousand suns waiting for
the moment, the world to devour...

MBh 6.33.27a

vaktrāṇi te tvaramāṇā viśanti

Are hastening into your numerous mouths ...²⁰

Ś₁, Ś₈, K₆, D₈ (Abhinavagupta), Ck
insert:

*nānārūpaiḥ puruṣair vadhyamānā
viśanti te vaktram acintyarūpam
yaudhiṣṭhirā dhārtarāṣṭrās ca yodhāḥ*

... along with persons of various forms
are slayed they enter into your mouth
of an inconceivable form Yaudhiṣṭhira
and Dhārtarāṣṭra warriors ...

These interpolations are merely extensions; they do not change the meaning of the text and do not attempt to reinterpret it. Also, no fractures (inconsistencies and contradictions) are clearly visible. The repetitions most likely serve as patches connecting the interpolated text to its environment.

Interpolations in the *Sanatsujātīya* excluded from the BORI edition

This part of the paper will present a few examples from *Sanatsujātīya*, a didactic philosophical treatise that constitutes a part of the *Udyogaparvan*. The critically constituted text, prepared by S. K. De and his collaborators, comprises 121 verses arranged in four chapters as MBh 5,42–45. According to S. K. De, the critical text was constituted on the basis of agreement between the Northern recension Śāradā MS Ś₁K and the Mālāyaḷam version of the Southern recension supported by the Bengali version. On the other hand, as the editor reports, the Southern recension is sharply divided between the Mālāyaḷam version (that is in agreement with Ś₁K and Bengali version) and the Telugu/Grantha version. The Telugu/Grantha version was generally utilised in the commented version, which is attributed to Śāṅkara in colophons. The Telugu/Grantha tradition and its additions served as a source of Nīlakaṇṭha's Vulgate text that appears in the northern Devanāgarī MSS. The *Sanatsujātīya* is pre-

²⁰ Trans. van Buitenen 1981: 115.

served as a part of the *Udyogaparvan*, but also as a separate text accompanied with Vedāntic commentary attributed to Śāṅkara.

The critical apparatus lists 35 interpolations together with a whole *adhyāya* relegated to the appendix. Additions come from various sources, mostly the Telugu/ Grantha MSS. These 35 listed interpolations are 21 *triṣṭubhs*, 10 single *triṣṭubh* lines, 35 *ślokas*, and 17 single line *ślokas*. Additional 20 *ślokas* and *triṣṭubhs* from the *adhyāya* excluded from the CE can be added to this total. All of these additions comprise as much as 40% of the critically constituted text.

The *Sanatsujātīya* can serve as an excellent example of a didactic text in which interpolations are very well documented by manuscript evidence. They can be studied on two levels; it is possible to identify numerous repetitions which Ježić refers to as *duplication repetitions*, but it is also apparent that some of these interpolations contain clearly visible fractures in the text in the form of contradictions and inconsistencies.

Illustration I

Dhṛtarāṣṭra asks Sanatsujāta about people who follow *dharma* and those who do not follow *dharma*; he also asks which is stronger, *dharma* “law” or *pāpa* “sin”. Between 5,42.16ab and 5,42.16cd, a passage is inserted that duplicates a number of words from the surrounding text, however with a slight difference from the following passage.

MBh 5,42.16ab

ubhayam eva tatropabhujiyate phalaṃ;
dharmasyaivetarasya ca |

There are two fruits experienced here,
The fruits of the Law and its opposite.²¹

Version of the *Sanatsujātīya* commented upon by Śāṅkara(?), uncommented D₅, D₁₀ (17th C); T; and G insert:

tasmin sthito vāpy ubhayam hi nityam
jñānena vidvān pratihanti siddham
tathānyathā puṇyam upaīti dehī
tathāgataṃ pāpam upaīti siddham
gatvobhayam karmaṇā bhujyate 'sthiraṃ
śubhasya pāpasya sa cāpi karmaṇā

²¹ Trans. van Buitenen 1981: 287.

Both are permanently established as such in this world. The sage achieves success with knowledge, but the material-minded man achieves merit in a different manner, though he achieves a success tainted with evil as a result, experiencing the rewards of both virtue and vice, which are transitory, the man of action is once again firmly connected to action by his previous deeds of good and evil.

MBh 5.42.16cd

*dharmenādharmam praṇudatīha
vidvān; dharmo balīyān iti tasya viddhi
|| 16 ||*

The sage discards Unlaw with Law,
So know from him that Law wins out.
(16)²²

This interpolation is actually a commentary and does not answer the question; i.e. to Dhṛtarāṣṭra's simple question as to the strength of virtue and vice (which is answered in 16cd), an answer is provided that the sage (*vidvān*) must transcend both with knowledge, which is in contradiction to line cd according to which the sage discards Unlaw with Law, and not transcend both with knowledge (*jñāna*), a term that does not appear in the critically constituted text. This appears to be a kind of "Textbruchstelle".

Illustration II

MBh 5.42.18

*sanatsujāta uvāca
yeṣāṃ bale na vispardhā
bale balavatām iva |
te brāhmaṇā itaḥ pretya
svargaloke prakāśate || 18 ||*

Sanatsujāta said:
The brahmins who do not compete in
strength as strongmen do, hereafter
shine in the world of heaven.²³

²² Trans. van Buitenen 1981: 287.

²³ Trans. van Buitenen 1981: 287.

These two ślokaś are inserted in all T, G manuscripts and in commented Devanāgarī manuscripts Nīlakaṇṭha D_{n1} and Sarvajña's D_s. It also appears in uncommented Devanāgarī manuscripts D₈ and D₁₀ from 17th and 18th C. It also appears in a commentary attributed to Śaṅkara.

*yeṣāṃ dharme na ca spardhā
teṣāṃ tajjñānasādhanam
te brāhmaṇā ito muktāḥ
svargaṃ yānti triviṣṭapam*

The brahmins who do not compete in *dharmā*, that is a mean of acquiring knowledge, are released from this world and go to the Indra's heaven.

*tasya samyak samācāram
āhur vedavido janāḥ
nainaṃ manyeta bhūyiṣṭhaṃ
bāhyam ābhyantaram janam*

People who know Vedas call this conduct proper, but one should not hold a man who thinks about most plentiful external matters.

*yatra manyeta bhūyiṣṭhaṃ
prāvṛṣīva tṛṇolapam |
annaṃ pānaṃ ca brāhmaṇas
taj jīvan nānusaṃjvaret || 19 ||*

That place where a brahmin thinks that food and drink are most plentiful like grass in the rainy season, that place he will not regret.²⁴

All duplications are in the same place where they appear in the text in which they are inserted. The interpolator thus simply follows a metric scheme and composes the new text sequence based on a previously established pattern.

²⁴ Trans. van Buitenen 1981: 287.

Illustration III

MBh 5.43.14

*damas tyāgo 'pramādaś ca
etesv amṛtam āhitam |
tāni satyamukhāny āhur
brāhmaṇā ye manīṣiṇaḥ || 14 ||*

Self control, relinquishment, heedfulness – on them rests immortality; sagacious brahmins say that these are headed by truth.²⁵

Some T and G insert here (some MSS after CE verse 19)

*doṣatyāgo 'pramādaḥ syāt
sa cāpy aṣṭaguṇo mataḥ*

Heedfulness is relinquishment of defect; this is thought to be eight-fold.

From *śloka* 15 onward, eighteen vices are enumerated. However, the explanation of heedfulness comes later, in *śloka* 21.

MBh 5.43.21

*apramādo 'ṣṭadoṣaḥ syāt
tān doṣān parivarjayet |
indriyebhyaś ca pañcabhyo
manasaś caiva bhārata |
atītānāgatebhyaś ca
mukto hy etaiḥ sukhī bhavet || 21 ||*

Eight defects hurt heedfulness and should be avoided:

those that derive from the five senses, from the mind, from the past, and from the future. Free from them, one becomes happy.²⁶

This small insertion attested in the Telugu and Grantha MSS most likely serves as explanation of the term *apramāda* “heedfulness”. However, in *śloka* 14, relinquishment is enumerated together with self-control and heedfulness, while heedfulness is the relinquishment of defects in the insertion. The insertion already hints at the eightfold nature of the defects that will be explained in stanza 21.

²⁵ Trans. van Buitenen 1981: 289.

²⁶ Trans. van Buitenen 1981: 289.

*Illustration IV*MBh 5.43.5

*asmiṃl loke **tapas** taptam
phalam anyatra dṛśyate |
brāhmaṇānām ime lokā
ṛddhe tapasi saṃyatāḥ || 5 ||*

Sanatsujāta said:

The austerity practiced in this world is seen to yield fruit in another. For brahmins these worlds are achieved when austerities are thriving.²⁷

*Dhṛtarāṣṭra uvāca
katham **samṛddham** apy **ṛddham**
tapo bhavati kevalam |
sanatsujāta tad brūhi
yathā vidyāma tad vayam || 6 ||*

Dhṛtarāṣṭra said:

How is it that austerities are either thriving or not? Explain this, Sanatsujāta, so that we may know.²⁸

T; G; D_n; D_s; D_g; D₁₀ insert:

*Sanatsujāta uvāca
niṣkalmaṣam **tapas** tv etat
kevalam paricakṣate
etat samṛddham apy ṛddham
tapo bhavati nānyathā*

Sanatsujāta said:

Austerity which is completely devoid of sin is acknowledged to be thriving, austerity devoid of these defects and possessed of these virtues thrives, and no other.

...

²⁷ Trans. van Buitenen 1981: 288.

²⁸ Trans. van Buitenen 1981: 288.

MBh 5,43.22ab

*etat samṛddham apy ṛddham
tapo bhavati kevalam |*

Only austerity devoid of these defects and
possessed of these virtues thrives ...²⁹

After the interpolation, MBh[CE] 7–21 enumerates and explains at length 12 vices, 12 virtues, six forms of relinquishment, 18 vices, and eight more defects. Sanatsujāta exclaims at 5,43.22 that only austerity devoid of these defects and possessed of virtues thrives (5,43.22 *etat samṛddham apy ṛddham tapo bhavati kevalam*). This line, which belongs to the end of the discourse as a conclusion, is duplicated at the beginning of the interpolation before the defects and vices are enumerated. In this interpolated verse, there is a clear break in narration as it presupposes the conclusion that appears in 22; i.e. the conclusion in MBh[CE] comes after a detailed exposition of sins and virtues, while in the Vulgate the conclusion comes first, followed by the exposition of sins and virtues, and then another conclusion, which is actually the original conclusion copied in the interpolation. Also, the duplication repetition is here entirely literal, as it repeats almost the entire line.

III Draupadī disrobed

In this section, I shall briefly consider the question of whether comparable repetitions can also be found in the narrative parts of the *Mahābhārata*.

Here, however, a problem appears in the fact that there are a huge number of interpolations and extensions in the critical apparatus of the narrative parts of BORI's edition of the *Mahābhārata*. A mere cursory review of randomly chosen narrative passages reveals numerous interpolations relegated to * passages. Such a cursory review also shows that many interpolations are simple additions of epithets, hyperbolic descriptions that do not seem significant to the main narrative. Some interpolations, however, seem more significant. Some of these more significant interpolations reshape the main narrative, while some add some new episodes. Few such episodes are well known; I thus decided to include in this summary the well-known episode in which Duṣṣāsana strips Draupadī of her clothes in the assembly (MBh[CE] 2,61 ≈ MBh[BE] 2,68). The critically constituted text of the *Sabhaparvan*, as edited by Franklin Edgerton, states only that Duṣṣāsana strips off Draupadī's clothes and that new clothes miraculously appear as he strips her garments, and she thus never appears naked in the assembly. However, Nīlakaṇṭha's Vulgate text

²⁹ Trans. van Buitenen 1981: 288.

contains an important episode, relegated in the BORI edition to * passages, wherein Draupadī prays to Kṛṣṇa to save her. Kṛṣṇa hears her prayer in Dvārakā and comes to her rescue on foot, although remaining unseen.

MBh 2.61.40

*tato duḥśāsano rājan
draupadyā vasaṇam balāt|
sabhāmadhye samākṣipya
vyapakraṣṭum pracakrame || 40 ||*

Then Duḥśāsana forcibly laid hold of
Draupadī's robe, O king, and in the
midst of the assembly began to undress
her.³⁰

K₁; D_n; D₁; D₄; D₅ insert:

*vaiśampāyana uvāca
govinda dvārakāvāsa
kṛṣṇa gopījanapriya
kurubhiḥ paribhūtām māṃ
kiṃ na jānāsi keśava*

...

Vaiśampāyana said:

O Govinda, who dwells in Dvārakā,
Kṛṣṇa, dear to the cowherdess, how
come you don't see me being abused by
the Kauravas, o Keśava.

*vaiśampāyana uvāca
ākṛṣyamāṇe vasane
draupadyā cintito hariḥ |*

Vaiśampāyana said:

When Draupadī's skirt was being
stripped off, she thought of Hari.

...

*yājñasenyā vacaḥ śrutvā
kṛṣṇo gahvarito 'bhavat |
tyaktvā śayyāsanaṃ padbhyāṃ
kṛpāluḥ kṛpayābhyagāt |*

³⁰ Trans. van Buitenen 1981: 289.

When he heard Yājñasenī's words,
Kṛṣṇa was deeply moved; out of
compassion, the compassionate one left
his seat and arrived on foot.

...

*tvayā siṃhena nāthena
rakṣamāṇām anāthavat |
cakarṣa **vasanaṃ** pāpah
kurūṇāṃ saṃnidhau mama ||
apakṛṣyamāṇe vasane
vilalāpa suduḥkhitā |*

...

Protected by you, lion lord, as if I were
helpless, the villain stripped my skirt
in the presence of Kurus; when my
skirt was being stripped off, I lamented
deeply distressed.

...

MBh 2.61.41

***ākṛṣyamāṇe vasane**
draupadyās tu viśāṃ pate |
tadrūpam aparaṃ vastraṃ
prādurāsīd anekaśaḥ ||*

But when Draupadī's skirt was being
stripped off, lord of the people, another
similar skirt appeared every time.³¹

*tasya prasādād **draupadyāḥ**
kṛṣyamāṇe 'mbare tathā
aṣṭottaraśataṃ yāvad
vasanaṃ pracakarṣa ha
nānārāgavirāgāṇi
vasanāny atha vai prabho
prādurbhavanti śataśo
dharmasya paripālanāt*

Owing to his favour, when Draupadī's
clothes were being stripped off, as
many as more than hundred skirts he
(Duḥśāsana) stripped, hundreds of skirts
of various colours appeared by the act
of Dharma's protection.

³¹ Trans. van Buitenen 1981: 146.

In this example, a new story is interpolated, most likely as an interpretation and explanation of a miraculous event; the interpolated story reinterprets and redefines what appears in the critically constituted text. Duplication repetitions appear in a new light and in a different, *bhakti* context. This example shows a procedure remarkably similar to that described by Szczurek (2005), wherein Bhakti interpolations reshape and reinterpret the older material in BhG.

Concluding remarks

This study is in no way a comprehensive study of the repetition of words and phrases in interpolated passages. In fact, many interpolations in the BORI edition do not contain repetitions from the surrounding text. The desiderata for future research could be to determine more precisely the extent to which interpolations contain duplicate repetitions. This study merely shows that interpolations sometimes do contain repetitions comparable, if not equal to those analysed by Ježić in the critically constituted text. Also, at this moment, it is hard to interpret why interpolators sometimes repeat the surrounding text, and sometimes do not. It is also difficult to determine whether this is a conscious process wherein the interpolator consciously tries to “smoothen” the boundaries of interpolated text by levelling it with the surrounding text. It is also entirely possible that the interpolator automatically repeats words and entire phrases from the surrounding passages because of metrical needs. Whatever the case, interpolated passages for which we possess manuscript evidence sometimes do contain repetitions from the surrounding text wherein new material is added. Moreover, it is quite clear that these interpolated passages sometimes contain breaks in narration, contradictions, or new religious or philosophical ideology. In this way, even “fractures”, on which traditional philological methods relied,³² can serve as an indication that some kind of reworking has taken place in the text, most often in the form of interpolations and expansions.

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³² As described in Hacker 1961 or Oberlies 1997.

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Sažetak

U svojim radovima koji se bave poviješću teksta *Bhagavadgīte*, Mislav Ježić je predložio pristup koji se temelji na analizi ponavljanja riječi i izraza koji se pojavljuju u odlomcima za koje se čini da su prerađeni ili koji djeluju kao umetnuti novi dijelovi teksta. Ježić tako ponavljanja svrstava u dvije kategorije: kontinuirana ponavljanja i podvostručujuća ponavljanja. Kontinuirana ponavljanja nastavljaju temu i pripadaju istom tekstualnom nizu, dok podvostručujuća ponavljanja ponavljaju nešto dajući nove konotacije ponovljenim izrazima. Podvostručujuća ponavljanja upućuju na proširenje teksta u smislu dodavanja i interpolacije. Velikim dijelom na temelju takve tipologije ponavljanja, Ježić je razradio detaljnu povijest teksta *Bhagavadgīte*. U ovom radu istražiti će se pitanje mogu li se takva ponavljanja, slična onima koje je identificirao Ježić, pronaći i na primjerima interpolacija koje su isključene iz kritički konstituiranog teksta *Mahābhārate*. U tom smislu, prikazuju se primjeri kasnijih interpolacija u didaktičke (primjeri iz *Bhagavadgīte* i *Sanatsujāṭīye*) i narativne (*Sabhaparvan*) dijelove *Mahābhārate*.

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