

Introduction

The present publication is one of the outcomes of research cooperation spanning two decades in the field of Indian literature and art between the South Asian Studies centres of four academic institutions: University of Milan, Charles University in Prague, Jagiellonian University in Cracow and University of Warsaw, which was formalized by signing a Letter of Intent in Warsaw on 27 September 2008. In 2015, the Letter was signed by yet another member—University of Cagliari. A vital aspect of the cooperation are annual seminars on mutually selected specific topics, organized in rotation by the member universities, which also usually publish the proceedings.

So far, the Chair of South Asian Studies, Faculty of Oriental Studies, University of Warsaw have had the honour and pleasure to host such a seminar three times. The International Seminar ‘The City and the Forest in Classical Indian Literature’ was held in 2008 (the post-seminar volume appeared in 2010¹), ‘The State and Society at Peace and War in Indian Literature and Art’ in 2012 (due to unforeseen circumstances, the publication of the proceedings has been delayed but the volume will finally appear in the immediate future²) and ‘Journeys and Travellers, Routes and Destinations in Indian Literature and Art’ in 2017.

The International Seminar ‘Journeys and Travellers, Routes and Destinations in Indian Literature and Art’, supported financially by Vice-Rector of the University of Warsaw, took place on the University premises from 21-23 September 2017. It was not only the latest, but also the largest of the three above-mentioned seminars organized by the Chair of South Asian Studies, Faculty of Oriental Studies, with 30 active participants, including, besides representatives of the five cooperating academic institutions, scholars affiliated at Adam Mickiewicz University in Poznań, Moscow State University, Sapienza University of Rome, School of Oriental and

¹ *The City and the Forest in Indian Literature and Art*, eds Danuta Stasik and Anna Trynkowska, Warsaw: Dom Wydawniczy Elipsa, 2010.

² *War and Peace in Indian Literature and Art*, eds Danuta Stasik and Anna Trynkowska, Warsaw: Dom Wydawniczy Elipsa, forthcoming.

African Studies of the University of London, University of Lausanne and, last but not least, University of Calicut (India).

A call for contributions to the present post-seminar publication, which was announced immediately afterwards, also did not disappoint. The editors received 25 papers by 26 authors (mainly, though not exclusively, the seminar's participants). Due to the bulk and broad thematic range of the submitted texts the publication has been divided into two volumes. The first volume contains 13 papers based mostly on Sanskrit and Pali sources, while the second volume includes 12 papers based mostly on sources in vernacular Indian languages. In each volume, the papers have been arranged in roughly chronological order, according to the dating of their sources (although, here and there, the languages of the sources and the specific subjects of the papers have also been taken into consideration). The readers are thus invited to enjoy a journey through time, appropriately for the general topic of the publication.

The first volume opens with a paper by Joanna Jurewicz (University of Warsaw), 'The Metaphor of Journey in Early Indian Thought'. Jurewicz employs the methods of cognitive linguistics to examine two well-known Indian concepts expressed by the words *sukha* ('happiness'; lit. 'with a good axle') and *yoga* ('spiritual transformation'; lit. 'yoke'). The author discusses selected occurrences of these words in the earliest Indian sources—the *R̥gveda* and later Vedic texts—and argues that the development of their meaning is motivated by the Vedic Aryans' conceptualization of life in terms of a journey in a chariot, grounded in their everyday life experiences.

Early Indian sources—Vedic and Epic Sanskrit, as well as Pali Buddhist texts—are also the basis of a paper by Chiara Neri and Tiziana Pontillo (University of Cagliari), '*Setu*, "bridge", a Connection between Places and States in Brahmanical and Early Buddhist Sources: An Attempt at a Semantic Reconstruction'. In their broadly conceived research, the authors attempt to pinpoint the manifold meanings—literal and metaphorical, positive and negative (interestingly, sometimes even opposite)—of the important word *setu*.

In the next paper, 'Travelling Śākyamuni, Groves, Reserves and Orchards', Cinzia Pieruccini (University of Milan) discusses the nature of some of the places (called *ārāma*, *dāya* or *vana*) where, according to the Pali Canon, the Buddha paused during his journeys, and which are generally considered as parks in translations and secondary literature. In the light of the author's study, this interpretation should perhaps be revised.

The following paper, 'Crossing the Rivers: The Metamorphoses in Bhīṣma's Life' by Zuzana Špicová (Charles University, Prague), is based on the *Mahābhārata*. It demonstrates the importance of rivers (Gaṅgā, Yamunā and Sarasvatī in particular) in the life of Bhīṣma, one of the main characters of the

great Sanskrit epic—especially as crucial means for his initiation journeys and rites of passage.

Danielle Feller (University of Lausanne), in her paper ‘Travelling through the Millennia: Travels in the Sanskrit Epics and in the Works of the *Bṛhatkathā*-Cycle’, offers an overview of journeys undertaken in the *Mahābhārata* and the *Rāmāyaṇa* on the one hand, and, on the other, in two, much later, famous Sanskrit story collections, namely Budhasvāmin’s *Bṛhatkathāślokaśaṃgraha* (10th c. AD) and Somadeva’s *Kathāsaritsāgara* (11th c. AD). Systematic, comparative examination of types of travellers, modes of transportation and purposes of travelling in both bodies of texts enables the author to draw conclusions as to the differences in the general world-view of their composers.

The next two contributions can be seen as a complementary pair. In his paper ‘The Imagery of a Road to Hell in the Puranic Eschatology’, Zdeněk Štipl (Charles University, Prague) vividly depicts the horrors experienced by the deceased on the path to hell, as imagined in the Purāṇas, and attempts to reconstruct the development of this eschatological concept. On a decidedly more positive note, Marzenna Czerniak-Drożdżowicz (Jagiellonian University, Cracow), in her paper ‘Travelling to Vaikuṅṭha, Crossing the Borders of Heaven’, points out two ways for a devotee to reach the highest abode of the beloved God—either in heaven, or its simulacrum on earth in the form of certain temples—as described in Southern Indian Sanskrit Vaiṣṇava texts (the study is accompanied by photos of two such special temples and their most significant architectural elements).

With a paper by Anna Trynkowska (University of Warsaw), ‘Miraculous (Instantaneous and Aerial) Journeys in the *mahākāvya*’, we move firmly into the domain of Classical Sanskrit literature (*kāvya*). The author presents an overview of the occurrences of the motif of miraculous journeys in some of the most celebrated court epic poems (*mahākāvya*, *sargabandha*) and discusses its role in the genre, which is followed by a close, comparative reading of three selected passages—from Kālidāsa’s *Raghuvamśa* (5th c. AD), Kumāradāsa’s *Jānakīharāṇa* (7th c. AD) and Māgha’s *Śiśupālavadha* (7th c. AD).

The following four contributions are similar in that each of them focuses on one chosen Sanskrit *kāvya* text (although the texts differ considerably from each other as to the time and place of their origin, their genre, size and the world-view of their composers). Chettiarthodi Rajendran (retired Professor, University of Calicut), in his paper ‘In Search of the Lost Sister: Harṣa’s Trauma and Spiritual Evolution in the Forest’, recounts the story of a rescue operation undertaken by King Harṣa, an important Northern Indian ruler (606-647 AD), as narrated in the last chapter of the *Harṣacarita*, famous court prose composition (*gadyakāvya*) by Harṣa’s *protégé* Bāṇabhaṭṭa (7th c. AD). A study by David Pierdominici Leão (Sapienza University, Rome), ‘The Painful Journey Through Existences: Cycles of

Rebirth and Satire in Vādirāja's *Yaśodharacarita*', traces—with a detailed analysis and interpretation of the passage—a fascinating series of rebirths, mainly in animal form, of two characters in a little known 11th-century Jaina *mahākāvya* in four cantos by a Southern Indian author. In her paper 'Life's Destination in the Eyes of a Poet', Hermina Cielas (Jagiellonian University, Cracow) analyses *Śāntivilāsa*, a short poem (*laghukāvya*) in 51 stanzas by another Southern Indian author, the well-known Nīlakaṇṭha Dīkṣita (17th c. AD). In Cielas' interpretation, this reflective and didactic work 'presents life as a journey toward death filled with constant struggle'. Finally, Monika Nowakowska (University of Warsaw), in her informed study 'From Fire to Fire—The Life Journey of One *mīmāṃsaka*, according to *Śaṅkara-dig-vijaya*', offers a detailed discussion of the legends surrounding the life of the famous Mīmāṃsā philosopher Kumārilabhaṭṭa (6th/7th c. AD), mainly, though not exclusively, as narrated in a late ('the end of the 17th century at the earliest, but maybe even after 1740') poetical hagiography of the famous Advaita-Vedānta philosopher Śaṅkara (7th/8th c. AD), in 16 cantos, authored by the otherwise unknown Mādhava.

With the last paper of the volume, 'The Chase from Which Poetry Sprung: The Third Chapter of the *Kāvyaṁīmāṃsā* and the Emergence of *Kāvya*' by Lidia Wojtczak (SOAS, University of London), we turn to the field of Classical Indian theory of literature (*alaṅkāraśāstra*). Wojtczak discusses the rather charming story found in Rājaśekhara's *Kāvyaṁīmāṃsā* (10th c. AD), which explains the origin of literature in mythic terms—the son of the goddess Sarasvatī, Poetry Man (*Kāvyaपुरuṣa*), with his wife, Poetics Woman (*Sāhityavidyā*), embark on a journey around India; wherever they pause and frolic, regional styles of literary production come into being as their offspring. Thus, the study serves as a bridge between the two volumes of our publication.

The initial two contributions to the second volume are based on Tamil sources. A paper by Alexander Dubyanskiy (Moscow State University), 'Travels of the Ancient Tamil Bards: An Outline of the *ārruppatai* Genre', focuses on a productive form of old Tamil poetry, which 'presupposes a situation when two wandering bards meet in the middle of their journey. One, who had just visited a generous chieftain, informs the other of his luck, praises good qualities of the chieftain, especially his generosity, and advises the other one to proceed to the patron's court'. Jacek Woźniak (University of Warsaw), in his paper 'God as a Place of Destination: On the Urge to Go and Praise the Lord-(of the)-Place in Tirumaṅkaiyālvār's *Periya tirumoli*', defines another poetic form employing the motif of journeys—in this case, pilgrimages to particularly valued temples (called *tivviya tēcam*), which are considered as the earthly abodes of the God or even identified with the God himself—found in an Early Medieval (9th c. AD) Vaiṣṇava Bhakti text.

With the paper ‘A Journey Through Mārvār from the Perspective of a Camel’ by Aleksandra Turek (University of Warsaw) we enter the Hindi-speaking region. Turek introduces us to an amusing episode of the famous sixteenth-century Rajasthani poem *Ḍholā-Mārū rā dūhā*, in which a fussy camel, the mount of the protagonist, Prince Ḍholā, complains to him about the desert country through which it has been forced to travel! In her paper ‘A Motif of Journeys and Wanderings in Devakīnandan Khatrī’s Novel *Candrakāntā*’, Justyna Wiśniewska-Singh (University of Warsaw) examines a late nineteenth-century prose work—which can be called the first bestseller in Hindi—taking into consideration, among other things, the functions of its *dramatis personae* as formulated by Vladimir Propp in his *Morphology of the Folktale*. Danuta Stasik (University of Warsaw), in her study ‘A Journey within a Journey: The Imaginary of Home(land) in Bhīṣma Sāhni’s Short Story *O Harāmzāde*’, offers a detailed, contextualized analysis and interpretation of a short story, published in 1978, about an Indian who has migrated to Europe (thus being an example of the so-called ‘diaspora literature’ in Hindi), with special emphasis on the construction of an image of home and homeland by its three main characters, and with a view to providing a deepened insight into ‘hyphenated’ diasporic identities. The next paper, ‘Journeys, Travels and Political Marches in Hindi Autobiographies by Women’ by Monika Browarczyk (Adam Mickiewicz University, Poznań), discusses depictions of different types of physical and metaphorical journeys in the autobiographical works of four female writers: Chandrakiran Sonrexa (1924-2010), Ramnika Gupta (b. 1930), Krishna Agnihotri (b. 1934) and Maitreyi Pushpa (b. 1944). In her paper ‘Inside Out—Journeys in Time and Space Through the Other Worlds of Vinod Kumar Shukla’s Fantastic Novels’, Justyna Kurowska (Adam Mickiewicz University, Poznań) examines three highly engaging novels (*Naukar kī kamīz*, *Khilegā to dekhēge* and *Dīvār mē ek khiṛkī rahtī thī*, published in 1979, 1996 and 1999 respectively), ‘focusing on the motif of travel as one of the key tools used to emphasize differences between inner and outer space and the fantastic and realistic realms of the world’. Jakub Wilanowski-Hilchen (University of Warsaw), in his paper ‘(Post)colonial Homelands. Travels Through North-East India in Anil Yadav’s Travelogue-Reportage *Vah bhī koī des hai maharāj*’, deals with a controversial ‘cult novel’ published in 2012; he provides a close reading, through the lens of postcolonial theory, of its selected passages, which narrate the three-day long train journey of the protagonists from Delhi to Guwahati.

Sabrina Ciolfi (University of Milan) takes us from Hindi literature to popular Hindi cinema. Her paper ‘Shooting Bollywood in Italy: *Bachna Ae Haseeno*, a Case Study. The Impact of Foreign Locations on Indian Tourist Destinations’ focuses on the first Bollywood blockbuster filmed partially in Italy (dir. Siddharth Anand, 2008). Ciolfi analyses two song and dance sequences shot in Italian

locations, explains motivations behind the locations choices and discusses the impact of the movie on Indian tourism in Italy. The study is accompanied by photos (still images from the *Bachna Ae Haseeno*, a poster promoting the movie, travel advertisements).

The following two contributions are based on Bengali sources. Michał Panasiuk (University of Warsaw), in his paper ‘Train, Boat and Steamer: Talking about the Body and *sādhanā* in Bengali *dehatattva* Songs’, searches for the motif of journeys in the songs of two religious communities of Bengal—*bāuls* and *sāhebghanīs*. As he demonstrates, the songs both depict physical journeys of these constant wanderers, and use the metaphor of travelling—interestingly, not only by traditional, but also by modern means of transportation—to describe their body-centred religious practices. A paper by Magdalena Lipińska (University of Warsaw), ‘Exile, Journey into the Unknown, Unpredictable Destination: Fate of the Refugee in *Arjun* by Sunil Gangopadhyay’, deals with yet another type of journey—i.e. exile or migration from the East Pakistan to the West Bengal after the Partition of India in 1947, as presented in a 1971 novel by one of the most celebrated modern Bengali writers (1934-2012).

The volume, and the whole publication, concludes with the paper ‘A Parsi *Gara* (Sari) or Distant Travels of Objects of Arts through Space, Time and Cultures’ by Lidia Sudyka (Jagiellonian University, Cracow). Narrating the history of a particular type of silk sari, woven and richly embroidered in China, shipped to India and worn by generations of Parsi women, this study (accompanied by photos) constitutes probably the most unexpected, although completely admissible, interpretation of the topic of ‘Journeys and Travellers in Indian Literature and Art’!

As we can see, our publication comprises contributions based on sources belonging to different literary genres, composed in different Indian languages, in different periods of Indian history from the Vedic times till today, in different regions of the Indian subcontinent, by authors with different world-views—as well as contributions on Indian art and artisanship. Moreover, the journeys discussed in the papers are of many different kinds—journeys, through space and time, of people, thoughts, ideas, literary texts and objects of art; travelling by land, water and air, using traditional, modern, and miraculous means of transportation; initiation journeys, pilgrimages, trade expeditions, rescue operations, military campaigns, exiles, migrations, political marches and tourist trips; journeys to heaven and hell, from one existence to another, and to other, fantastic worlds; journeys as metaphors for life, quest for knowledge, search for the divine and striving for liberation from the cycle of rebirth... Thus, the general topic of the publication, while specific enough to ensure its coherence, has proved, at the same time, sufficiently comprehensive to allow for the rich variety of the contents of the two volumes which the editors are now very happy to present.

In view of the publication's diversity, although certain conventions as to references in footnotes, bibliographies, etc., have been kept throughout, the authors have been given as much freedom as possible in other matters; consistency within individual contributions has been the main concern.

The editors would like to extend their heartfelt gratitude to Dr. Jacek Woźniak (Chair of South Asian Studies, Faculty of Oriental Studies, University of Warsaw) for his thorough proofreading of all texts in Tamil and other Dravidian languages; his help in preparing these two volumes for publication has been invaluable indeed.

Anna Trynkowska

Warsaw, August 2018