

INTRODUCTION

We have the pleasure of introducing the second part of indologically-oriented considerations on the act of crossing boundaries and the transforming experiences resulting from this. The articles collected in the previous volume under the same title (*Cracow Indological Studies* 21.2) could in no way exhaust such a vast topic and we would hereby like to present a handful of other papers broadening the perspective.

Most of the articles have been organized according to a geographical-cum-linguistic key: three of them stem from the literary culture and history of North India (Braj, Hindi) and four papers concern the literature of South India (Sanskrit, Tamil). Two more papers deal with religious art and particular procedures accompanying the life of the products of this art (Libbie Mills). The relevant selected treatises are discussed in both articles and the search for material realizations corresponding to the descriptions contained in the indicated works is undertaken (R.K.K. Rajarajan).

All the contributions refer to crossing borders, not only territorial ones, but also those that can be crossed by people and ideas, as we will see.

The volume opens with an article by **Piotr Borek**, in which the author postulates treating vernacular literature as a fully-fledged source for the reconstruction of Indian history. Bhushan Tripathi (Bhūṣaṇ Tripāṭhī, 1613–1715), the poet historian whom Borek focuses on, lived at the turn of the 18th century, serving “his Hindu patron

Shivaji Bhosle (Śivājī Bhoṛṁsle), who later on in the 20th century was found to be useful to the nationalist agenda in the process of the nationalist historicization of Hindi”. His poetical treatise (*lakṣaṅgranth*) entitled *Śivrājbhūṣan* was composed in 1673, that is shortly before Shivaji’s ascent to the throne in 1674. The content of this particular work situates it in the sphere of different discourses: it provides the reader with definitions and examples of figures of speech, but as to the examples, one is presented here with the stanzas which can be read as shaping a political history. By no means is such multi-purpose work an innovation in Indian literary traditions, rather it is the norm and well rooted in the continuum of Sanskrit literary culture. Borek concentrates on ten stanzas devoted to the visit of Shivaji to the court of Aurangzeb. So the protagonist of this story crosses the territorial borders of his realm to find himself in Agra, where he feels humiliated by the lack of proper respect. That causes his reaction, differently described in different sources (nevertheless, the consequences for later Indian history were the same) as this incident was discussed also by Bhushan’s contemporary, Kulpati Miśr, as well as by the 20th-century historians of the Maratha empire. Behind all these narratives there is an ideology hidden. The author of the article proposes to overcome the Eurocentric barriers that deny a sophisticated poetic composition the right to be a historical source. As Borek’s analysis proves, historical sense embedded in Indian intellectual traditions cannot be neglected only because they differ from the notions of the western “presupposition that history is and can be written only as a separate, one-purpose composition”.

The next article by **Aleksandra Turek**, entitled “Sītā of Sindh”, documents the well-known fact that for a story there are no borders in space and time. It travels freely between different traditions—regional and nationwide ones, folk and classical—mingles with other storylines, and chooses different genres, perhaps the most appropriate for its survival, i.e. the most interesting for the audience at a certain moment of time as well as giving a sense of belonging to a specific local community on the one hand and uniting their members with the rest of the society on the other. Thus the *Ūmar–Mārvī* story, which belongs

to the oldest repertoire of orally transmitted local Sindhī folk stories, has found its way to the modern form of a comic book. However, this new form of transmission brings another novelty—the heroine of the story, Mārvī, is presented as equal to Sītā, as one can notice comparing the fates of these two characters. Such a link to the *Rāmāyaṇa* obviously provides a wider audience for the story than the Sindhī community. The text of the comic was prepared by a Sindhī writer Vāsudev ‘Sindhu Bhārati’ in Hindi, which could also speak for the will to make the story known outside the Sindhī community. Turek states that the ongoing process of building and strengthening the Sindhī identity brings not only a simple retelling in the new attractive form appropriate to modern times, but “the need to make reference to Hindu terminology and pan-Indian, well-defined, cultural codes, such as the figure of Sītā or Satī” is also visible. In this way, we get a new version of an old story occurring earlier in various traditions (a Sufi version, a form mixed with the Rājasthānī narrative tradition of the *Ḍholā-Mārū* story, a Persian version), which the author also briefly discusses in her article.

Monika Browarczyk, in turn, discusses in her article the way Kunwar Narain (1927–2017), a reputed Hindi poet and writer, reminisces about the past. The paper is divided into two parts. The first part is dedicated to scarce autobiographical references which the poet made in his public speeches, interviews and introductions to his published works. Despite being known for his reluctance to share details of his life, he refers briefly to the loss of his mother and sister, the ancestral house in Lucknow, the atmosphere of pre-independence India, his foreign journeys and college years, and his family’s resentment towards his artistic inclinations. The second part of the paper examines a little known aspect of the poet’s life and literary legacy. Browarczyk studies here five pieces of Kunwar Narain’s creative writings in which he reminisces about his trips to Poland and various encounters he had during those visits. Kunwar Narain considered his journey to Poland, Russia and China in 1955 as the most significant in his life. Recollections of his short stay in Warsaw, being a part of this important trip, return in three poems and a short story *Vārsā mẽ Olgā* (*Olga in Warsaw*),

which are thoroughly studied by Browarczyk. Furthermore, she has analysed the poem *Krākāu ke ciṛiyāghar mē* (*In Krakow Zoo*), which recalls the poet's later trip to Poland and his stay in Kraków.

Crossing geographic boundaries always gives the opportunity of comparing cultures and learning, in this way expanding horizons. In the case of immigration, i.e. permanent living in the country of destination, it should also lead to the merging of various horizons and building of new social bonds. The paper of **Rajendran Chettiarthodi** reflects on the literary output of a poet born in Tamil Nadu and living in Kerala. How did the poet, Uddaṇḍa Śāstrin, who came in search of patronage to the court of Mānavikrama, the Zamorin of Calicut of the 15th century A.D, perceive the neighbouring land of Kerala? What did he decide to describe as the most important features of his second homeland, in which he earned his living and position? In his message poem *Kokilasandēśa* and the play *Mallikāmāruta* as well as in many stray verses still current in Kerala, he records his impressions and provides a great number of precious pieces of information helping in the reconstruction of everyday life in medieval Kerala. However, it seems that he failed to integrate fully with the local scholars and, as Rajendran C. points out, "in popular imagination, he is projected as a haughty outsider outsmarting indigenous scholarship, but ultimately defeated by a native prodigy in the form of Kākkaśśeri Bhaṭṭatiri".

With the paper of **Alexander Dubyanskiy** we enter the realm of Tamil literature. It deals with the question of transformation in the lives of *nāyaṇārs*, Śaiva poet-saints representing the South-Indian *bhakti* tradition. The article, based mostly on *nāyaṇārs*' poetic compositions and the hagiographic *Periya purāṇam*, demonstrates that there is a set of recurring motifs which form a typical structure of legends about saints' lives. The following motifs in their life-stories are analysed in a comparative perspective: an encounter with Śiva, a trial or initiation, a participation in mythical events, rejection of family life, intense emotional experience and manifestation of poetical talent. These recurring elements, the turning points in *nāyaṇārs*' lives, correspond to crossing of various boundaries and point to a series

of transformations (physical, social and spiritual ones) by which an ordinary person becomes a sacred slave of Śiva. For exemplification of the aforementioned motifs, which do not necessarily appear in every case, Alexander Dubyanskiy refers at first to the hagiography and hymns of the poetess Kāraikkāl Ammaiṃār (6th century), who chronologically preceded other *nāyaṃārs* and whose life-story, according to the author, presents a typical hagiographic pattern. Then he deals with other prominent figures of Tamil *bhakti* tradition, such as Cuntarar, Tiruṇāṇacampantar, Appar, Kaṇappaṇ and Māṇikkavācakar.

The next paper, authored by **Suganya Anandakichenin**, concerns the *Tirukkōḷūr penpiḷḷai rahasyam*, written by Tirukkōḷūr *penpiḷḷai* ('The woman from Tirukkōḷūr'). The first part of the article discusses the authorship and the date of the text, traditionally attributed to a mysterious woman known only by her native place. The second part of the paper examines the language and structure of the *rahasyam*, consisting of 81 rhetorical questions which Tirukkōḷūr *penpiḷḷai* raised in reply to the query of the philosopher Rāmānuja, who was willing to know why she was leaving her home town which he intended to visit. In the third part of the article the content of the text is analysed. Tirukkōḷūr *penpiḷḷai*'s questions, including in the majority of cases a name of a real or mythological figure, prove her extensive knowledge of epics, *purāṇas*, Śrīvaiṣṇava hagiography and theology. However, the authoress, repeatedly stressing her humble position, did not cross the boundary of what was considered suitable for a woman. In spite of the considerable popularity of the *rahasyam* among Śrīvaiṣṇavas, its respectability and unquestionable conformity with their beliefs and doctrines, it did not attract the scholarly attention of commentators. Anandakichenin's paper provides a complete and annotated translation of the *Tirukkōḷūr penpiḷḷai rahasyam*.

In the next paper, **Ilona Kędzia** deals with medico-alchemical Tamil Siddha tradition. The article, based on the texts of an eminent Siddha author Yākōpu (most probably 17th–18th centuries), studies the concept of transformations connected with the crossing of various limitations. First, the paper examines transformations related to the human

body, which comprise not only the curing of particular diseases but also procedures aiming at rejuvenation and longevity: it is believed that as a result of the use of specific drugs, the body overcomes the limitations of aging and death and becomes stone-like and indestructible. Kędzia then discusses transformations of inanimate matter, such as the consolidation of certain substances, mainly mercury, which is credited with rejuvenating and immortalizing powers and is considered to be useful in the transmutation of metals into gold. The last part of the paper analyses the concept of special substances (*kuru, muppu*), which are believed to possess an extraordinary transforming power. The ingredients that could transform other substances into ashes or powders were especially valued by Siddhas. These substances, perceived as creative agents of transformation, are connected with salty efflorescence obtained from fuller's earth in a specific season of the year. In Yākōpu's works, medicine, aiming at the transformation of the human body, and alchemy, focused on operations on non-human substances, and both associated with transcending the limitations of the natural order, were closely interrelated.

The images of the gods sometimes also cross the boundaries of the temple for various reasons. The disposal and replacement of an old idol, that is the *jīrṇoddhāra* procedure, requires the god to leave his abode temporarily. A damaged temple also requires the relocation of its deity. Strict rules govern every move of the idols as well the human ritual officiants. **Libbie Mills** guides us, carefully analysing every single word, through the prescriptions given by two texts which originated at two ends of the Indian Peninsula: the *Piṅgalāmata*, an early, northern, 10th-century *Śaiva pratiṣṭhā* manual, especially involved in explaining what this procedure is in its essence, and the *Tantrasamuccaya*, a 15th-century compendary text from Kerala, still in use today, particularly focused on the ritual concerning the temporary rehousing of the deity. The *Tantrasamuccaya*, as Mills stresses, “does not sweep over the most important moments of crossing over, but describes them carefully, including coverage of the process of *saṅkocana*, which is necessary to every kind of *jīrṇoddhāra*, and the further processes of *sūtracchidā*

and *niṣkrāmaṇa* required in the removal of a faulty idol”. *Saṅkocana*, which can be explained as ‘protective contraction for the deity’, requires the ritual officiant to enter into a temporary union with the deity. As Mills sums up: “Not only is the deity crossing over and untethering, so too is the officiant. *Jirṇoddhāra*, then, is a venture on both sides, a brave and taxing crossing-over to be made if order is to be maintained”.

The works on fine arts and architecture, that is *śilpaśāstras*, present quite a detailed description of many forms of Devī. Nevertheless, it seems that these were sometimes only theoretical hints on iconography which did not find practical application, or the images of goddesses fulfilling them have not survived. However, careful investigation proved that it is possible to find a few such representations which get closer to Śāstraic notions. In order to present depictions of the appearance of goddesses **Raju Kalidos Kesava Rajarajan** chooses five *pratimālakṣaṇas* as provided in the *Śrītattvanidhi* of Śrī Kṛṣṇarāja Uḍaiyar in its Tañcāvūr Sarasvatī Mahal Library edition. These are the cases of iconographical presentations of goddesses: Śaḍaṅgadevī, Catuṣṣaṣṭhikādevī, Śītalādevī, Daśamudrā and Trikaṇṭhakīdevī. Armed with the knowledge of these particular traits, one can discover that such Devīs materialize nowadays. The idea symbolised by Śaḍaṅgadevī can be seen at the ‘Pūmpukār Kalaikkūṭam’ or Art Gallery among other reliefs narrating the *Cilappatikāram* epics, sculpted by the artists from the Government Collage of Architecture and Sculpture of Mamallapuram. The temple delineated by them represents that one which was erected by Ceṅkuṭṭuvan as a model *ṣaḍaṅga-vimāna* (*Cilappatikāram*, 28. 228–230). The temple is subjoined with an image of the Goddess of Chastity illustrating and justifying in such a way “the concept of Vastu Devī, the ‘Puruṣikā’, and Śaḍaṅgadevī”, as Rajarajan suggests. He observes that the recently built temples for village goddesses, *grāmadevatālayas*, are converted to the Āgamic style and their divine inhabitants “are recast in the mould of goddesses of the elite-tradition”. Thus, religious art crosses social boundaries. Also studying folk arts, e.g. representations in wood (for instance, the images on wooden temple cars) and stucco, can unveil that certain

items are present there in the form similar to the prescriptions of the *śilpaśāstras*, the author argues.

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Our journey through different times, places and traditions, together with the texts expressing them in many languages, requiring the crossing of various borders, has come to an end. Thus, the proposed general subject of crossing boundaries and transforming experiences connected with this, which was to ensure consistency for all contributions, showed its various faces presented in two issues of our journal thanks to many authors working in different fields of Indology.

The editors would like to express their deep gratitude to all the contributors who developed the subject in so many directions, as well as to all the assessors of the articles, who kindly agreed to evaluate the papers.

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While we were in the process of editing the present issue of *Cracow Indological Studies*, another boundary was crossed—our teacher and supporter of the idea of establishing this journal, Sławomir Cieślikowski,¹ passed away. We would like to dedicate *Crossing Boundaries. Transforming Experiences in Indian Literature and Art. Part II* to his memory. It was he who taught us, his disciples, to cross many boundaries and discover new lands for ourselves and our students.

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