

# Dialogues in Bhagavadgītā

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Bhagavadgītā is a reflection of dialogue between Krishna and Arjuna. The Gītā as the sacred book of the Hindus, has passed on its wisdom from generation to generation. As a guide its value lies in its contents.

Dialogues are more appealing than only description of the fact. In Indian tradition it is found from the beginning of the age. In Rgveda we find, Dialogue hymns. In Katha Upaniṣad we find dialogue between Nachiketa and Yama. In Mahābhārata we find dialogue between Vaiśampāyana and Śukadeva. So in ancient India it was a tradition to express anything through the media of dialogue.

Dialogue between Arjuna and Krishna has made Bhagavadgītā more appealing to all. The relation between man and God has been expressed through dialogue, Teaching of Bhagavadgītā is applicable for all, for ever. Gītā commands Eternity of soul; to observe own duty or Swadharma; Karma yoga; the right deliberate understanding; renouncing the action born fruit; path of peace; absorption in the substance of Brahma controlling the organs of action; action for the sake of sacrifice; surrendering all actions to Lord; controlling the self by the self etc. etc.

Gītā is a type of personal mysticism. In the secret places of the human soul, God dwells, but he is unrecognised by it so long as the soul does not acquire the redeeming knowledge. We acquire this knowledge by serving God with our whole heart and soul. Perfect trust is possible only by those who are elected by divine grace. The path of knowledge, devotion and action are all mentioned in the Gītā.

Bhakti or devotion is a relationship of trust and love to a personal God. Worship of the personal God is recommended as the easier way open to all. Lord declares “this is my word of promise,” that “who loveth me shall not perish.”

Bhakti is derived from the root, bhaj, to serve, and means service to the Lord. It is loving attachment to God.

Man's effort is involved in the total surrendering to the supreme

Bhakti leads to Jñāna or wisdom. When the devotee truly surrenders himself to the Divine, God becomes the ruling passion of his mind, and whatever the devotee does, he does for the glory of God. Bhakti in the Bhagavadgītā is an utter self giving to the transcendent. It is to believe in God, to love Him, Ānanda is the limit of our development and we grow into it from the level of Vijñāna.

Bhagavadgītā indicates us to the path of Ānanda through Jñāna and Karma.

# Encyclopedia of Ancient Science and Technology : Samarangana Sutradhara an outcome of Questionnaire

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Samarangana Sutradhara (S.Su) a mediaeval encyclopedia of ancient science of architecture, written by Raja Bhoja (11th C AD) is a text for which several architectural monuments are available for tally. In the midst of Bhopal city there is perhaps the biggest legendary tank and bund named as Bhoja tal or Bhopal Tal (Tal me tal Bhopal tal : a proverb). Raja Bhoja in his modest claim transfers his credit to traditional sciences and technology which he stretches back to legendary king Prthu.

In order to effect eco-friendly colonization of global surface Brahma introduces the expert service of Visvakarma who had the experience of planning and executing Amaravati, the capital city of Indra. When Visvakarma accepts the engineering assignment he summons his four sons : Jaya, Vijaya, Siddhartha and Aparajita. The obedient sons accept the job of colonization in four directions of the Earth, the eldest son puts father with the responsibility of satisfying his technological queries. The questions put by Jaya are stored in Prasnadhyuaya, the third chapter of S.Su. The questions are of technical and practical nature. In order to answer his question Bhoja's team of engineers had to compose eighty subsequent chapters (4 to 83rd) which need to be studied by way of comparing notes by engineering students. In fact the title of the work S.Su is somewhat puzzling since it has little to do with the battle field. Actually the title Jayapruccha would have been most fitting to the content of the work. However, normally when some practical, technological manual is written and it is used as executive manual, supplementary questions and supplementary answers emerge in natural course. Perhaps S.Su represents the stage of perfection of evolution and growth of traditional science and technologies and colonizer of Earth. However, we get another mediaeval work, about two centuries latter by Bhuvandevacharya patronized by king Somesvara of Rajasthan. The title of that encyclopedic work comparable to Bhoja's magnum opus is Aparajit Pruccha and Aparajit happens to be the youngest son of Visvakarma, the divine engineer. So, as a logical corollary we may conceive that supplementaries were put forth by Vijaya and Siddhartha and which might have gone under the name of Vijaya Pruccha and Siddhartha Pruccha. Thus form Pruccha granthas taken together might have formed the total picture of traditional science and technology. The whole process is based on the technical queries being supplemented by technical answers and culminating into a well planned technological syllabus.

# Lucid-Unfoldment of Prakrti thorough Indra-Laksmi Dialogue in Laksmitantra

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Satvata, Pauskara and Jayakhya are main the three scriptures of Pancaratra Agama which are known as Ratnatra Agama which are inturn known as Ratnatrayi. However, Laksmitantra is another important book which explains the nature of Prime Supreme Power of Narayana as well as many of the subtle concepts occurring in Satvata Samhita in lucid language. In Satvata Samhita áSatvata Kriyamargaâ has been prescribed for the new epoch of Kali-yuga and Narada is ordered by Bhagavan to teach the same to sages practicing Visnubhakti on mount Malaya. Laksmitantra eleborates this Kriyamarga along with other aspects such as, Vaisnava and Sakta culmination, Sankhya infrastructure in Pancaratra philosophy, Vyuha doctrine, Vibhava incarnations enumerated to thirty - eight, concept of Sisksa and its cosmological manifestation and multi faceted effulgene, the notional theme of Brahma-yupa etc. All these themes have been lucidly expressed through Indra-Lakmi dialogue reported by Narada to sages in the indirect narration of Atri to Ansuya regarding glory of Laksmi.

The lucid style of Laksmitantra skillfully utilizes question-answer intervention whenever and wherever subtle and tricky spots affect clarity of understanding on the part of the reader. For example Indra represents readers when he asked Laksmi a point blank question as to what was the necessity to undertake the task of cosmic creation at all and if creation was preferred then why was it not made full of happiness. Laksmintantra had to struggle hard for a satisfactory answer. The other question is about impurity. In order to answer this query the concept of Maya in Vedanta is put to exercise by the author of Laksmitantra.

In this paper it is propsoed to present the beauty of this dialogue before the scholars.

# Lord Siva's Glorification of the Bhagvad

Gita to Mother Parvati

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Bhagvad Gita is one of the sections of Mahabharata, Bhishma Parva, and thus it is the Scripture known as Gitopanishad. In the beginning of the millennium known as Treta-yuga, the science of the relationship with the Supreme was delivered by Vivasvan to Manu. Manu gave it to Lkshvaku, the king of the planet earth, as well as forefather of the Raghu Dynasty. Therefore, Bhagvad Gita existed from the time of Lkshuvaku and in human society it has been existent for two million years. It was spoken by the Lord again to Arjuna about five thousand years ago.

Mother Parvati asked her husband Lord Siva, who knows all the transcendental truths to speak about the glories of Bhagvad Gita which was spoken by Lord Krishna. So Lord Siva explained her so beautiful, which is explained in the section of Gita Mahatmya of the Padma-Purana. In this paper, we see in detailed and elaborate were the gloriousness of dialogues between Arjuna and Lord Krishna in Chapter 2 where Gita is summarized, and art of glorification of the same by Lord Siva in a language of instruction to educate Parvati about the importance of Gita to cross over the ocean of material world and attain eternal peace.

The paper aims at focusing on the splendid art of dialogues, a prime form of communication, used by Lord Krishna and Lord Siva. On one hand the dialogues between Lord Krishna and Arjuna were so effective that after hearing Bhagvad Gita from the Supreme Personality, Arjuna accepted Krishna as Param Bramha. On the other hand, Arjuna with extreme efficiency asked questions to Lord about the transcendental truths. Arjuna's submissions were themselves glorious art of dialogues in the form of questions. Moreover, although the dialogues were looked as if between Lord Krishna and Arjuna, as well as Lord Shiva and Parvati, they turned out to be the most superior means to educate all human kind about transcendental truths and eternal peace.

# The visual spirit of Communication

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Tracking India's illustrious conversations, which furnish a comprehensive insight and deeper understanding and thought provoking information. This is like holding up a mirror to the aspirants. The pulls and pushes of the communicative skills point out growing talents in the creative field also. Nagarjunkonda sculpture wherein Buddha is delivering his last sermon to the disciples and Buddha's last stage of life is suggested through the presence of a moon and star, is a transparent articulation of a discourse! The initiative taken by some of the figures has a good run in the entire discussion. Applying the same measure in the Jain sect, Bhattarakas are visible in Vyakhyanamudra along with Brahmins on Khajuraho temples.

The same conventional parameter is located in a dialogue between Mārkaṇḍeya ṛṣi and king Vajra. This particular composite dialogue has transmogrified into a confidence building dialogue. This text significantly highlights on the interdependence of Arts. The real challenge lies in a stanza from Shāraṅgadhara-paddhati, which retains Shiva-Parvati's conversation. Illustration of the last one -

कस्त्वं शूली मृगयभिषयं नीलकण्ठः प्रियेऽहम् ।

केकामेकां कुरु पशुपतिनैव दृष्टे विषाणे ।

स्थाणुर्मुग्धे न वदति तरुर्जीजिवतेशः शिवाया ।

गच्छाटव्यगिति हतवचा पातु वञ्चन्द्रचूडः ॥

This is how the study on dialogue aims at creating a psychographical profile of the elite visual culture.

# ‘Religiously Scientific or Scientifically Religious?’

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Even a quick glance through the Upanishads reveals that they aim to describe the Supreme Soul. In their endeavour to describe the Supreme Soul, the ancient sages have made ample use of precise scientific data, some of which are yet unestablished by modern science. The aim of this paper title “Religiously Scientific or Scientifically Religious?” is to do a comparative study between the scientific theories reflected in the dialogues of the Upanishads and modern science. Five such theories have been considered here. They are:

1. Sleep
2. Heart and Capillary System
3. Importance of water
4. Atomic theory
5. Thermodynamics.

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# Dialogues in shruti and Contemporary relevance

Rajagopal S. Iyer

Thane

A cursory look at ancient Indian literature is enough to convince one about the abundance of dialogues in Indian traditions. This paper attempts to locate some instances of dialogues in the shruti and related shrauta sutra literature. For example in raajasuuya, the king seated in his throne and surrounded by four chief officiants and office bearers addresses each of the priest: 'O brahman'. To which the priests answer : 'Thou, O king, are brahman'. It then attempts to identify and project the relevance of this tradition of dialogues in contemporary situations. Finally, some suggestions are made as to use, and thus renew and rejuvenate, this glorious Indian tradition of dialogue by leveraging modern technology.



# “Paspashanika as a dialogue”

Amit Gaikwad

The desire to know something tempts a person to communicate with others which ultimately leads to a dialogue. This is the reason we feel Paspashanika in Patanjaliâs Mahabhashya is a dialogue. The following will be the general outline of our paper:

1. Aspects of dialogue
2. Introduction of Paspashanika
3. Main topics in Paspashanika
4. Some paragraphs which seem to be dialogues
5. Effects of Patanjali's style

These paragraphs will show that Patanjali has a conversing tone, human touch and ability to simplify the difficult topics of grammar. He gives mundane examples which are intelligible for common people.

In this way we will try to prove that Paspashanika can be taken in the form of dialogue.

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# Dialogue in the Bhagvad Gita

Mrs. Krishnan

One of the finest and exhilarating dialogue sessions pervades the Bhagvad Gita. The dialogue is two fold.

- 1) between Dhrtarashtra & Sanjaya
- 2) between Krishna & Arjuna

The first group being relatively insignificant from the angle of imbibing knowledge, the latter is आस्वाद्य i.e. relishable in every respect, leave alone the ज्ञान to be churned out for our evolution. Let us therefor concentrate on this dialogue between Krishna & Arjuna.

Lending a patient hearing to Arjuna's distress ( in the first chapter) due to the dilemma between - to fight or to flee - Krishna for the first time, breaks his silence in the 2nd chapter when Arjuna totally surrenders to Krishna- “ शिष्यस्तेऽहं शाधि मां त्वां प्रपक्षम् ”

Krishna assumes the role of a teacher to dispel Arjuna's illusion and pull him out of the ditch of delusion caused by depression due to ignorance. The varying rhymes and rhythms of the dialogue consisting of the techniques - ascent, neutralisation, persuasion, etc. adopted by Krishna by his dialogues, for deliverance to Arjuna, is indeed unparalleled. Krishna begins with exciting Arjuna as if to hurl him out from his sleep, “कुतस्त्वा कश्यमलमिदं विषमे समुपस्थितम्”

Arjuna's genuine desire for guidance is evident in “ कार्पण्यदोषोहपतस्वभावः पृच्छामि त्वां धर्मं स्मूढचेतः यतश्रयस्त्वानिश्चितं ब्रूहि तन्मे” ।

Then Krishna goes philosophical such as “ न न्वेवाहं जातु नासं नावं नेते जनाधियो न चैव न भविष्यामः सर्वे वयमतः परम्। ”

Arjuna is a perfect student, with rapt attention but interrupts Krishna with his pertinent questions - characteristic of a dedicated student to a teacher.

“ स्थितः प्रज्ञस्य का भाषा समाधिस्तस्य केशवा ।  
स्थित धीः सिं प्रभाषेत किमासीत् ब्रजेत किम् ?”

To such questioning from Arjuna, Krishna answers from various angles with different intensities- every time- keeping the interest alive and active in Arjuna -

motivating his further queries - till Krishan's goal is reached in the XVIII TH Chapter when Arjuna declares “ नष्ये मोहः स्मृतिर्लब्धा त्वत्प्रसादात् मयाऽन्युत”

We shall witness the tempo of the dialogue how from the hopeless state of Arjuna

“ सीदन्ति मम गात्राणि मुखं च परिशुष्यति वेपथुश्च शरीरे मे रोमहर्षश्च जायते ।  
गाण्डीव स्रंसते हस्तात् त्व चैव परिदह्यते ।”

he transformed to a confident “स्थितोऽस्ति गतसन्देहः करिष्ये वचनं तव ।”

Even Sanjaya has enjoyed the dialogue when he declares “संवादमिममश्रौषम् अद्भुतम् रोमहर्षणम् ।”



# Dialogues or Saṃvādas of Kālidāsa their Significance in Cultivation of Literary geni

Dr. S. K. Sharma, Palliani

Kalidasa inherits the traditional illustrations in his works both poems and drams from the Vedic Literature.

His philosophy signifying love of wisdom conducive to public well-being is discussible in every part of his descriptive and conversational norms in almost all his works.

Vedas must be studied for understanding one among the great civilisations of the world. The hymns of Ṛgveda (about 20) we find the inkling of the origin and growth of Mahakarya. Oldenberg calls it as Akhyāna Śuktas.

The author has extensively quoted Saṃvādas (dialogues) found in Vedās and Purānas to highlight his Contention.

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Next Seminar

on

**INDIAN CONTRIBUTION  
TO  
WORLD CIVILISATION**

**Saturday, 24<sup>th</sup> December, 2005**