

Religion GU4205: LOVE, TRANSLATED: HINDU BHAKTI

Jack Hawley. Spring, 2021. 4 credits.

Thursdays 4:10-6:00.

Office hours: Tuesdays 2:00-4:00 and by appointment—Zoom and, when possible, in person outdoors. The portico of Milbank is a good bet.

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Catalogue description

Hindu poetry of radical religious participation—bhakti—in translation, both Sanskrit (the Bhagavad Gita) and vernacular. How does such poetry/song translate across linguistic divisions within India and into English? Knowledge of Indian languages is welcome but not required. Multiple translations of a single text or poet bring to light the choices translators have made.

Course Rationale

Great swaths of Columbia's core curriculum—certainly the entire Asian component—rest on acts of translation, but just how was this banquet prepared? To begin to answer that question in part, and as a contribution to Barnard's Center for Translation Studies, this course focuses on a range of influential Hindu texts in the realm of bhakti (devotion, participation, love of God) as they have been rendered into English. Students conversant with the source languages will be able to track the translators' choices and approaches firsthand, but that is hardly a prerequisite. Others—including in many cases the instructor—will get at such questions by comparing a range of translations that have been made into English and other European languages they may know.

Translation internal to India is also at issue, where the following sets of questions arise. What is involved in rendering Sanskrit into a vernacular language (as in the case of the *Bhagavad Gita* in the Gita Press edition for Hindi or, from the other side, Surdas in relation to the *Bhagavata Purana*)? How do various bhakti poets effectively—or even explicitly—translate from one vernacular language into another? What translation networks are hidden behind such acts? How does the musical medium in which these poems are typically experienced influence the sense of what “translation” means for a bhakti poem? If a set of poems has been illustrated, is that too an act of translation? Finally, is there a line that separates translation from commentary, and if so, where does it fall?

Course Requirements

(a) *Reading and class participation.* Students are expected to attend all class sessions, and to participate vigorously in class discussion on the basis of a thoughtful reading (and sometimes seeing and hearing) of the assigned materials.

(b) *Weekly reading responses.* Short weekly postings in response to our common readings must be made to Courseworks in weeks 2-11. These are due at 5:00 p.m. each Wednesday on the discussion board as MSWord attachments—at least 500 words, no specific maximum. Please check spelling and syntax, paginate, and double-space. One weekly posting may be omitted.

(c) *Seminar project proposal.* A project proposal 5 pages in length, plus a draft bibliography, is due by midnight on Saturday, February 27. The purpose here is to forecast in some detail what your seminar project will be, and to do so in a way that makes clear how it relates to what you have learned by studying translations we have considered so far. Of course, you may also make references to items that appear farther down in the syllabus.

(d) *Seminar projects.* The course culminates in a seminar paper (15-20 pages), which can be a consideration of any issue relevant to the course—historical, literary, performance—or art-oriented or comparative. Translation projects are also welcome, provided that they include an analysis of the writer's own translation process. Draft papers are due on Saturday April 10 at midnight, posted to the discussion board of Courseworks. An oral presentation, anticipating seminar discussion, follows in the last week of the course (4/15). Final papers are due on April 22.

Evaluation

(a) Weekly postings and class participation 50%

(b) Project proposal 10%

(c) Seminar paper 30%

(d) Oral presentation 10%

Please note: Except in case of serious medical or family emergencies, late work will be downgraded one-half letter grade per day.

Special Needs

If you have a disability of which I should be aware, please get in touch. This includes any special challenges that may be posed to you by the Zoom environment in which we work.

Course Readings—Texts

The following books are core reading for the course—surrounded by others, as the syllabus will

show. They are all available electronically, but I continue to believe that there's something special about being able to carry around a print copy and, yes, write all over it. Book Culture is a great place to place an order, helping them stay alive so that someday before long we'll be able to walk in and browse, just as in the days of yore—a yore we lost less than a year ago. All are available through CLIO unless Courseworks is marked.

Barbara Stoler Miller, tr., *The Bhagavad-Gita: Krishna's Counsel in Time of War* (New York: Bantam, 1986).

Laurie L. Patton, tr., *The Bhagavad Gita* (New York: Penguin Books, 2008). [Courseworks]

A. K. Ramanujan, *Speaking of Śiva* (London: Penguin, 1973).

Archana Venkatesan, *The Secret Garland: Antal's Tiruppavai and Nacciya Tirumoli* (New York: Oxford University Press, 2010).

John Stratton Hawley, Christian Lee Novetzke, and Swapna Sharma, eds., *Bhakti & Power* (Seattle: University of Washington Press, 2019).

Dilip Chitre, tr., *Says Tuka: Selected Poetry of Tukaram* (New Delhi: Penguin, 1991)

Arvind Mehrotra, *Songs of Kabir* (New York: New York Review of Books, 2011).

[Courseworks]

Robert Bly and Jane Hirschfield, *Mirabai: Ecstatic Poems* (Boston: Beacon Press, 2004).

[Courseworks]

John Stratton Hawley, *The Memory of Love: Surdas Sings to Krishna* (New York: Oxford University Press, 2009).

General Resources

Sheldon Pollock, ed., *Literary Cultures in History: Reconstructions from South Asia* (Berkeley: University of California Press, 2003).

Andrew Schelling, ed., *The Oxford Anthology of Bhakti Literature* (Delhi: Oxford, 2011).

Arundhati Subramaniam, ed., *Eating God: A Book of Bhakti Poetry* (Gurgaon: Penguin Ananda, 2014).

Ulrike Stark, "Translation, Book History, and the Afterlife of a Text: Growse's *The Rámáyana of Tulsi Dás*," in Maya Burger and Picola Pozza, eds., *India in Translation through Hindi Literature: A Plurality of Voices* (Bern: Peter Lang, 2010), pp. 155-180.

M. Rajagopalachary and K. Damodar Rao, eds., *Bhakti Movement and Literature: Re-forming a Tradition* (Jaipur: Rawat Publications, 2016), Introduction (pp. 1-8).

Hamsa Stainton, *Poetry as Prayer in the Sanskrit Hymns of Kashmir* (New York Oxford University Press, 2019).

Lawrence Venuti, ed., *The Translation Studies Reader* (New York: Routledge, 2000).

John Stratton Hawley and Mark Juergensmeyer, *Songs of the Saints of India* (Delhi: Oxford

University Press, 2004 [1987]).

J. S. Hawley, *Three Bhakti Voices: Mirabai, Surdas, and Kabir in Their Time and Ours* (Delhi: Oxford University Press, 2012 [2005]).

Academic Integrity

Approved by the student body in 1912, the Barnard College Honor Code states:

We, the students of Barnard College, resolve to uphold the honor of the College by refraining from every form of dishonesty in our academic life. We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any papers or books not authorized by the instructor in examinations, or to present oral work or written work which is not entirely our own, unless otherwise approved by the instructor. We consider it dishonest to remove without authorization, alter, or deface library and other academic materials. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.

The complexities of technology and of our cognition sometimes make it difficult to determine what constitutes plagiarism (e.g., Did I come up with that idea myself or did I read it somewhere? Was that sentence something I cut and pasted from the internet and intended to reformulate later but never got around to?). Please feel free to consult me if you encounter ambiguous situations in the course of your work.

I gratefully acknowledge that I have plagiarized the paragraphs appearing immediately above from my colleague Beth Berkowitz, who composed them as a part of the syllabus for her course *Introduction to Talmud Text Study* (Spring, 2014).

Course Syllabus

Key: * Mandatory, available at Book Culture or online through CLIO or Courseworks: Files > Resources.
** Optional. Partially available on Courseworks > Files.

Week 1: 1/14 Introduction: What is bhakti and what is translation?

* J. S. Hawley, Introduction, *A Storm of Songs: India and the Idea of the Bhakti Movement* (Cambridge: Harvard University Press, 2014), pp. 1-14.

* Sheldon Pollock, "Philology, Literature, Translation," in Enrica Garzilli, ed., *Translating, Translations, Translators from India to the West* (Cambridge: Department of Sanskrit and Indian Studies, Harvard University, 1996), pp. 111-129.

I. Sanskrit: The Bhagavad Gita as Global Text

Week 2: 1/21 Two influential translations (Miller, Patton)

Launch: Avnish Mehra

NOTE: Give close attention to a comparison of the introductions and teachings/discourses 1-2, 11, and 18.

* Barbara Stoler Miller, tr., *The Bhagavad-Gita: Krishna's Counsel in Time of War* (New York: Bantam, 1986).

* Laurie L. Patton, tr., *The Bhagavad Gita* (New York: Penguin Books, 2008).

** The Gita Press edition, in Sanskrit with English translation, is available at:

http://www.gitapress.org/download_eng_pdf.htm;

http://www.gitapress.org/books/gita/455/455_Gita_Roman.pdf.

Week 3: 1/28 Translating the Gita from 1785 to the present

Launch: Arundhati Bhan

* Richard H. Davis, *The Bhagavad Gita—A Biography* (Princeton: Princeton University Press, 2015), chapters 3 and 5 (pp. 72-114, 154-177). [Courseworks]

* Charles Wilkins, *The Bhagvat-Geeta Or Dialogues of Kreeshna and Arjoon in Eighteen Lectures* (London: C. Nourse, 1785): [The Bhāgvat-Gēetā, or Dialogues of Krēeshnā and Ārjōon](http://hdl.handle.net/2027/uc1.31175001883738)

<http://hdl.handle.net/2027/uc1.31175001883738>. A Kindle edition also exists:

<http://www.amazon.com/The-Bhagavad-Gita-Translation-ebook/dp/B00ACX08Z2>.

There is also a revised edition, also “improved,” by G. P. C. (Calcutta: Bengal Superior Press, 1845 [1785]).<http://babel.hathitrust.org/cgi/pt?id=hvd.32044019032143;view=1up;seq=3>. The problem is that it omits the crucial introductory material to be found in the original.

* Edwin Arnold, tr., *The Song Celestial or Bhagavad-Gîtâ* (Boston: Little, Brown, 1904 [London, 1885]), dedication, preface, books 1-2, 11.

<http://www.gutenberg.org/files/2388/2388-h/2388-h.htm>.

* A. C. Bhaktivedanta Swami “Prabhupada,” *The Bhagavad Gita As It Is* (New York: Macmillan, 1968). <https://asitis.com/1/4.html>. “Text” refers to a verse. Again, books 1-2, 11, and 18.

**The Bhagavad Gita- Expert’s View*, part of the Annenberg Foundation’s “Invitation to World Literature,” gen. ed. David Damrosch, produced by the WGBH Educational Foundation

with Seftel Productions, 2010. <https://www.learner.org/series/invitation-to-world-literature/the-bhagavad-gita/the-bhagavad-gita-experts-view/>

Supplementary resources:

** W. M. Callewaert and Shilanand Hemraj, *Bhagavadgītānūvāda: A Study in Transcultural Translation* (Ranchi: Satya Bharati Publication, 1983).

** Aiah Rachel Wieder, ed., with Edwin Arnold, *The Song of Krishna: The Illustrated Bhagavad Gita* (New York: Abrams, 2010). Produced with the Los Angeles County Museum of Art.

** Lars Martin Fosse, *The Bhagavad Gita: The Original Sanskrit and an English Translation* (Woodstock, NY: YogaVidya, 2007). Note that this translation, unlike many others, is in prose.

** Swami Kripananda, tr., *Jnaneshwar's Gita: A Rendering of the Jnaneshwari* (Albany: State University of New York Press, 1989), introduction, chapters 1-2, pp. xi-32.

** V. S. Sukthankar, *On the Meaning of the Mahabharata* (Bombay: The Asiatic Society of Bombay, 1957).

II. The South: A Bhakti Sampler

Week 4: 2/4 Kannada: The Virasaivas

Launch: Jack Hawley

Special guest: Gil Ben-Herut, University of South Florida

* A. K. Ramanujan, *Speaking of Siva* (London: Penguin, 1973), especially. pp. 11-90, 143-168 (on Basavanna and Allama Prabhu).

* K. V. Zvelebil, *The Lord of the Meeting Rivers: Devotional Poems of Basavaṅṅa* (Delhi: Motilal Banarsidass and Paris: UNESCO, 1984), pp. 1-49: scan for comparisons.

* Sherry Simon, "A. K. Ramanujan: What Happened in the Library," in Judy Wakabayashi, ed., *Decentering Translation Studies: India and Beyond* (Amsterdam: John Benjamins, 2009), pp. 161-174. <http://clio.columbia.edu/catalog/7748556?counter=1>.

* Tejaswini Niranjana, *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley: University of California Press, 1992), pp. 173-184 (a section of the final chapter, called "Translation as Disruption: Post-Structuralism and the Post-Colonial Context").

* Vinay Dharwadker, "A. K. Ramanujan's Theory and Practice of Translation," in Susan Bassnett and Harish Trivedi, eds., *Post-Colonial Translation: Theory and Practice* (London: Routledge, 1999), pp. 114-140.

* Gil Ben-Herut and R. V. S. Sundaram, “The Story of Lord Allama Prabhu: A Lover Turned Ascetic” (unpublished manuscript). [Courseworks]

** Gil Ben-Herut, *Śiva’s Saints: The Origins of Devotion in Kannada according to Harihara’s Ragaḷegaḷu* (New York: Oxford University Press, 2018).

** Gil Ben-Herut, “From Marginal to Canonical: The Afterlife of a Late Medieval Telugu Hagiography in a Kannada Translation” (*Translation Studies*, forthcoming) [Courseworks]

** “Varieties of *Bhakti*,” in Vinay Dharwadker et al., eds., *The Collected Essays of A. K. Ramanujan* (Delhi: Oxford University Press, 1999), pp. 324-331.

** A. K. Ramanujan, *Hymns for the Drowning: Poems for Viṣṇu by Nammālvār* (Princeton: Princeton University Press, 1981), Afterword, pp. 103-169.

** Julia Leslie, “Understanding Basava: History, Hagiography, and a Modern Kannada Drama,” *Bulletin of the School of Oriental and African Studies* 61:2 (1998), pp. 228-261.

Week 5: 2/11 Tamil: Antal

Launch: Anna Yakote

Special guest: Shiv Subramaniam, Columbia University

In-class performance materials: Antal’s *Tiruppavai* (and some *Nacciyar Tirumoli*) in the month of Margali:

(1) Anita Ratnam’s introduction to her month-long program, 2021

<https://www.facebook.com/watch/?v=218045969731206> (about 3-4 minutes long)

(2) One of the “evening” *Nacciyar Tirumoli* verses (NT 14.6, p. 187 in *The Sacred Garland*), danced in the Bharatanatyam style by Sharanya Chandran (about 7 minutes long):

<https://www.facebook.com/watch/?v=312165026667324>

(3) Conversation between Anitya Ratnam and Vasudha Narayanan (49:30-59:27):

<https://www.youtube.com/watch?v=0CK6KKqUqno&feature=youtu.be>

<https://www.facebook.com/NARTHAKI/videos/898138391016364/>

* Archana Venkatesan, *The Secret Garland: Antal’s Tiruppavai and Nacciyar Tirumoli* (New York: Oxford University Press, 2010), pp. 3-146 (the *Tiruppavai*).

* Vidya Dehejia, *Antal and Her Path of Love: Poems of a Woman Saint from South India* (Albany: SUNY Press, 1990), pp. 43-71.

* A. L. Becker, “Silence Across Languages,” in *Beyond Translation: Essays toward a Modern*

Philology (Ann Arbor: University of Michigan Press, 1995), pp. 282-294. Nammālvār, translate

** P. S. Sundaram, *Andal: Piruppavai, Nachiyar Tirumozhi* (Bombay: Ananthacharya Indological Research Institute, 1987). Contains in almost all instances the original, the original in transliteration, and an English translation.

** Archana Venkatesan, “A Different Kind of Āṇṭāḷ Story: The *Divyasūricaritam* of Garuḍavāhana Paṇḍita,” *Journal of Hindu Studies* 6:3 (2013), pp. 243-296.

** Whitney Cox, “Lovesick for a God,” *New York Review of Books*, May 27, 2021. (Review of *Nammālvār, translated from the Tamil by Archana Venkatesan, with a foreword by David Shulman.*)

Week 6: 2/18 Marathi: Tukaram

Launch: Rea Rustagi

* Dilip Chitre, tr., *Says Tuka: Selected Poetry of Tukaram* (New Delhi: Penguin, 1991), introduction, pp. 1-112, 179-206.

* Dilip Chitre et al., *Tukaram.com*. Electronic resource available through CLIO. Browse.

* Arvind Mehrotra, ed., *Arun Kolatkar: Collected Poems in English* (Highgreen, Northumberland: Bloodaxe Books, 2010), pp. 304-326.

* Gail Omvedt and Bharat Patankar, trs., *The Revolutionary Abhangs of Tukaram* [in manuscript]. Browse.

** Manuscripts relevant to Tukaram in the British Library’s “Endangered Archives” program (<http://eap.bl.uk/database/results.a4d?projID=EAP023>): [EAP023/1/1/249: Tukarama Gatha Abhang 77-996](http://eap.bl.uk/database/results.a4d?projID=EAP023/1/1/249), [EAP023/1/1/267: Abhangas of Tukaram](http://eap.bl.uk/database/results.a4d?projID=EAP023/1/1/267), [EAP023/1/1/27: Abhanga-Pade Ekanath Tukarami \[1931\]](http://eap.bl.uk/database/results.a4d?projID=EAP023/1/1/27), [EAP023/1/1/9: Bhaktalilamrita \(tukaram Charitra\) \[Sake 1768\]](http://eap.bl.uk/database/results.a4d?projID=EAP023/1/1/9).

NOTE: Project proposals are due on the Courseworks discussion board by midnight, **Saturday, 2/27** as MSWord attachments, double-spaced and paginated.

III. Interlude

Week 7: 2/25 Bhakti & Power

Launch: Aleks Schillmoeller

* John Stratton Hawley, Christian Lee Novetzke, and Swapna Sharma, eds., *Bhakti &*

Power (Seattle: University of Washington Press, 2019). You are within your rights to skip one essay in each of the book's three sections, with the exception of the last in each (chs. 5, 11, 17).

[Spring Break, March 1-7. No class.]

IV. The North: A Trio in Hindi

Week 8: 3/11 Kabir via Linda Hess and Shabnam Virmani

Launch: Peter Gado

* Linda Hess and Shukdev Singh, *The Bijak of Kabir* (Delhi: Oxford University Press, 2002 [1983]), entire (131 pp.).

* Shabnam Virmani, filmmaker, *Chalo Hamara Des (Come to my Country)*, at <http://www.kabirproject.org/the%20films/chalo%20hamara%20des>

* Linda Hess, "Translator of Poetry and Theorist of Translation: Can They Inhabit the Same Body?" paper delivered to the Association for Asian Studies, Philadelphia, March 27, 2010.

* Purushottam Agrawal, "'Something Will Ring...': Translating Kabir and his 'Life.'" in Maya Burger and Nicola Pozza, eds., *India in Translation through Hindi Literature: A Plurality of Voices* (Bern: Peter Lang, 2012), pp. 181-194.

** Linda Hess, *Singing Emptiness: Kumar Gandharva Performs the Poetry of Kabir* (London: Seagull Press, 2009).

** Prateeti Ballal, Linda Hess, Shabnam Virmani, and Jack Hawley, "Who is Kabir, and Where Should We Look To Find Him?" Bangalore International Centre, July 24, 2020.

<https://bangaloreinternationalcentre.org/event/who-is-kabir-and-where-should-we-look-to-find-him/>

Week 9: 3/18 Others' Kabir: Tagore, Ghose, Pound, Bly, Mehrotra, and Sinha

Special guest: Linda Hess, Stanford University (emerita)

* Arvind Mehrotra, *Songs of Kabir* (New York: New York Review of Books, 2011).

* Robert Bly, *Kabir: Ecstatic Poems* (Boston: Beacon Press, 2004), brief selections, and the afterword by J. S. Hawley, "Kabir and the Transcendental Bly."

* Andrew Schelling, ed., *The Oxford Anthology of Bhakti Literature* (Delhi: Oxford, 2011), pp. 106-115, 123-128 (translations by Ezra Pound and Robert Bly).

* Chandan Sinha, *The Vision of Wisdom: Kabir—Selected Sakhis* (Delhi: Rupa, 2020), pp. 27-34, 102-105 (“On God” and “On Speech”). If you have time, see also the foreword (by JSH) and the introduction, pp. ix-22.

* Laetitia Zecchini, “Contemporary *Bhakti* Recastings: Recovering a Demotic Tradition, Challenging Nativism, Fashioning Modernism in Indian Poetry,” *Interventions* 16:2 (2014), 257-276. <http://www.tandfonline.com/doi/pdf/10.1080/1369801X.2013.798128>.

** Rabindranath Tagore and Evelyn Underhill, *One Hundred Poems of Kabir* (London: India Society, 1914). <https://babel.hathitrust.org/cgi/pt?id=pst.000002328522&view=1up&seq=1>.

** Peter Friedlander, *A Fountain in Mid-Air* (unpublished manuscript, 2018), chapter 2, pp. 16-39.

** Peter Friedlander, *A Fountain in Mid-Air* (summary of the argument).

** Kali Mohan Ghose and Ezra Pound, tr., “Certain Poems of Kabir,” *The Modern Review* 13:6 (1913), pp. 611-613.

** Tony K. Stewart, “In Search of Equivalence: Conceiving Muslim-Hindu Encounter through Translation Theory,” *History of Religions* 40:3 (2001), pp. 260-287. Also: <http://www.jstor.org/stable/3176699>.

** Francesca Orsini, “Booklets and *Sants*: Religious Publics and Literary History,” *South Asia* 38:3 (2015), pp. 435-449.

** Francesca Orsini, “How to do Multilingual History? Lessons from Fifteenth- and Sixteenth-Century North India,” *Indian Economic and Social History Review* 49:2 (2012), pp. 225-246. <http://ier.sagepub.com/>.

Week 10: 3/25 Mirabai and her suitors

Launch: Courtney Fulcher

* Anjali Panjabi and the living Mira: <https://www.youtube.com/watch?v=n2KRteZcWoE>

* Robert Bly and Jane Hirschfield, *Mirabai: Ecstatic Poems* (Boston: Beacon Press, 2004), with an afterword by J. S. Hawley.

* Andrew Schelling, tr., “Mirabai,” in Schelling, ed., *The Oxford Anthology of Bhakti Literature* (Delhi: Oxford, 2011), pp. 137-148.

* Jack Hawley, lecture on Mirabai for the Bangalore International Centre and the Kabir Project, draft version—before editing, January 18, 2021. (Copied into an email of March 18, 2021.)

** A. J. Alston, *The Devotional Poems of Mīrābāī* (Delhi: Motilal Banarasidass, 1980). This volume is especially helpful in providing a relatively literal translation of Paraśurām Caturvedī’s widely used *Mīrābāī kī Padāvalī* (Allahabad: Hindi Sahitya Sammelan, 1976), which I believe stands behind much of what we read in the Bly/Hirschfield

and Schelling translations. This is the only Hindi entry in the bibliography of the book from which Schelling excerpts in his anthology. Bly and Hirschfield commit themselves to no original.

** J. S. Hawley, "Devotional Poetry of Medieval North India," in Barbara Stoler Miller, ed., *Masterpieces of Asian Literature in Comparative Perspective* (Armonk, NY: M. E. Sharpe), pp. 78-93.

Week 11: 4/1 Surdas via Jack Hawley

Launch: Lily Zirlin

* John Stratton Hawley, *The Memory of Love: Surdas Sings to Krishna* (New York: Oxford University Press, 2009), introduction, chapters 1-2, 4, 7-8, and relevant notes.

* Rupert Snell and Aruna Kharod, *Sur Sorahi: Sixteen Padas from the Sursagar* (Austin: Hindi-Urdu Flagship, University of Texas, 2014). Accessible online at: <http://hindiurduflagship.org/resources/learning-teaching/sur-sorahi/>.

* Rupert Snell in conversation with Harish Trevedi at the Jaipur Literary Festival 2021 apropos of Snell's *Biharilal: Poems from the Satsai*: <https://www.youtube.com/watch?v=Oyj8ejbqEmM>, 9:45-13:25 and 18:45-29:30.

* J. S. Hawley, "A Raft on Sur's Ocean: In Memory of Aditya Behl," paper delivered to the Association for Asian Studies, Philadelphia, March 27, 2010.

* Krishna P. Bahadur, *The Poems of Suradasa* (New Delhi: Abhinav Publications, 1999), pp. 1-14, 100-107 (*vinaya*), 213-214 (the poem analyzed in *The Memory of Love*, pp. 31-40), and 241-245 (by which time in the book most translations are given in prose rather than poetry).

** K. C. Sharma, K.C. Yadav, and Pushpendra Sharma, *Suradasa: A Critical Study of His Life and Work* (Delhi: Eastern Book Linkers, 1997), chapter 4, "The Poet," pp. 65-154: browse only, focusing on some 10-12 pages.

** Brajbhasa originals for the poems translated in *The Memory of Love*, comprising the critical edition prepared by Kenneth E. Bryant, are posted on Courseworks as "puddles" with numbers corresponding to those that appear in *The Memory of Love*.

NOTE: Your draft papers are due by 11:59 either on Monday 5 or Monday April 12, depending on which of the two Presentation sessions pertains to you. Please deposit them as MS Word email attachments to Coursework > Discussions.

IV. Student Presentations

Week 12: 4/8 *Spanning Bhakti*

Readings: Other seminar papers than your own, available on Courseworks > Discussions.

Namely,

Anna: Karaikkal Ammaiyar

Arundhati: The visual Andal

Avnish: The avatar “system”

Aleks: Rupa Gosvami as bhakti theoretician

Presentations: A ten-minute introduction to your paper project (but not a repeat of its contents: we will have read that), highlighting significant emphases and one or two issues you think we should not miss in our discussion of it. Then we have 15 minutes for discussion.

Week 13: 4/22 *Bhakti song and poetry in Hindi and Marathi*

Rea: Janabai in comparison with Mirabai

Lily: Dreaming of Mirabai

Peter: Tulsidas and the Sufis

Courtney: Courtesans' Bhakti

Presentations: A ten-minute introduction to your paper project (but not a repeat of its contents: we will have read that), highlighting significant emphases and one or two issues you think we should not miss in our discussion of it. Then we have 15 minutes for discussion.

Week 14: Your final papers are due on Thursday April 22 at midnight. Please deposit them as email attachments to Coursework > Discussions.