

Think India (Quarterly Journal)

ISSN: 0971-1260 Vol-22, Special Issue-06

International Conference on Indigenous Languages and Translation Studies

held on Saturday, 3rd August 2019

Venue- Seminar Hall, School of Humanities and Social Sciences, Jain Deemed-to-be-University, Palace Road, Bengaluru, India



Different Representations of 'Krishna' in Indigenous Cultures through Literature

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Abstract

Krishna, the eighth avatar of Vishnu is one of the most significant deities in the Hindu Mythology. Although it is said that he was born and he spent his life in the regions of North India, he is widely worshipped across India. This paper aims to bring out the different representations and perceptions of the deity by few of the popular writers through their selected works of literature in Indigenous languages. We come across two different literary works through which the devotion and love for Krishna is depicted in two different ways by a single Tamil poetess, Aandal. Jayadeva's Gita Govindam in Sanskrit describes the relationship between Krishna and the cowherdresses (Gopis) of Vrindavana and his romantic relationship with Radha. The Haridasas of Karnataka, one of them being Purandaradasa, has praised him with a philosophical interplay but with a simple language through their Keerthanes. In the contemporary Indian Literature, Devdutt Pattanaik in 'Shyam' not only re-narrates the Bhagavata, but also explains several aspects of the deity in comparison to other characters and concepts giving it an unusual portrait. The present paper also discusses the contribution of the above writers and their works to Indian Literature and compares their representation.

Keywords: Aandal, Jayadeva, Purandaradasa and Devdutt Pattanaik.

Krishna is one of the significant deities in Hinduism and is the god of love, compassion and tenderness. He is the eighth Incarnation of the lord Vishnu who is one of the trinities. His tales involve his life from his birth until he dies with episodes of childhood, adolescence and adulthood. He is one of the main characters in the epic Mahabharata. As stated above, although he is believed to be born and lived his life in the Northern parts of India, he is worshipped throughout the country in different ways. Hence, we have writers from all over the country writing about him in their works. The Bhakti Movement which occurred between the 6th to the 18th century influenced the writers of India and hence the literary works of the period are predominant with the themes of devotion and mysticism. This paper focuses on four writers: Aandal, Jayadeva, Purandaradasa and Devdutt Pattanaik out of which, the first three belong to the period of the Bhakti Movement and Pattanaik is a contemporary Indian English writer. These writers are from different centuries and different ethnicities in India. Hence, they have written in different languages. This paper aims to bring out the difference in the perceptions and representations of Krishna by these writers through their works.

1. Aandal

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Aandal is an 8th century poetess born in Sri Villiputtur, Tamil Nadu. She is the only female poet amongst the twelve Alvars (one who is immersed in God), a group of Tamil Vaishnavite poets who wrote compositions in praise of Vishnu.

Aandal manifested herself in a Tulsi garden which belonged to Vishnuchittar who was also an Alvar and is known as Perialvar. According to the Vaishnavites, she is an incarnation of Bhudevi (one of the consorts of Vishnu). Perialvar was childless; hence he fostered her with love and named her Goda (also called as Kodai or Godai). Since a very young age Goda developed feelings of love for Vishnu in the form of Krishna, as she kept listening to his stories. She decided that she would marry him and none other. She used to tie garlands, wear them and then offer it to Vishnu. Perialvar learnt about this and was worried about his daughter. Later, Lord Vishnu appeared in his dream and expressed his displeasure for not offering the garland used by her. He also commanded Perialvar to bring her to the Ranganathar temple at Srirangam and offer in wedding to him. Perialvar did the same and it is said that Aandal attained a spiritual union and was absorbed into the idol.

Aandal penned two works namely *Tiruppavai* and *Nacchiyar Tirumozhi* in Tamil. Both the compositions are first person poetic narratives. The main theme of both these works is the same- the union of the Jivatman (individual soul) with the Paramatman (Universal Spirit). But, Aandal employs two different ways of expressing the theme through these two compositions.

Tiruppavai, which literally means a 'sacred vow', is a composition of 30 hymns or Paasurams corresponding to the 30 day penance known as the *Paavai Nonbu*, performed by Aandal in the month of Margazhi (corresponding between December- January) to attain the eternal union with Lord Ranganathar, the deity at Srirangam.

The text can be split into three sections, each one containing of a certain number of *Paasurams*. The first five Paasurams are an introduction to the theme and the principle and purpose of the composition. In this, the details of the penance, the do's and don'ts are described. They indirectly deal with the four Vaishnava doctrines, required to achieve spiritual development. They are: Praapya Svarupam (the nature of the goal of life), Praapaka Svarupam (the means which guide one to the goal), Adhikaari Svarupam (required eligibility for an aspirant who wants to reach the goal) and Phala Svarupam (the result of the spiritual search). Quoting the first Paasuram:

mārgazhi tingal madi niṛainda naṅṅāḷ |
nīrāḍa pōduvīr pōdumiṅō nērizhaiyīr |
cīr malhum āyppāḍi celva cirumīrhā |
kūrvēl koḍun tozhilaṅ nanda gopaṅ kumaraṅ |
ērārnda kaṅṅi yaśodai iḷaṅciṅgam |
kār mēni ceṅgaṅ kadirmadiyam pōl muhattān |
nārāyaṅane namakkē parai taruvān |
pārōr pugazha paḍindelōr empāvāy ||

The auspicious full moon of *Margali* is here
Maidens bejeweled and intent on bathing, come out!
Darling girls of the cowherd clan
Whose hamlet brims over with beauty and wealth
That cruel sharp spear Nanda's son,
Young lion of Yashoda with her love-filled eyes

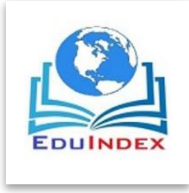
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Cloud-hued, red-eyed, sun and moon for his face
Nārāyaṇa, himself has offered
His gracious drum for us
To sing his praise and gain the world's [1].

In this Paasuram, a few gopis invite the other ones to join them for the sacred bath on the auspicious full moon day. The month of Margazhi (Margasirsa in Sanskrit) is preferred as Krishna mentions in the Gita that amongst the months he is the Margashirsha. The weather is cool and the Sattva Guna (quality of serenity and balance in one's mind) is predominant. Some of the Other Paasurams also deal with the act of taking bath which merely does not only mean the physical purity but has a spiritual connotation of bathing in the river of Bhakti. Aandal also mentions that those who are "intent on bathing" can participate which means that there is no compulsion or restriction as anyone can unite him/her self with the universal spirit. The word 'bejeweled' addressed to the maidens metaphorically refers to the virtues and the qualities possessed by a Jivatman for spiritual growth. Although Krishna is portrayed as someone who is strong and brave, because of the dominance of his subtle and loving characteristics, metaphors such as a lion, is very rarely used (especially, in relation to Yashoda) to describe him by any other writers. But, in this Paasuram, Aandal refers to Krishna as the 'Young lion of Yashoda'. Towards the end, the poetess tells us that the Lord Narayana would offer his 'gracious drum' or 'Parai' to them to sing and praise him. Parai is also an allegory for awakening the maidens who are sleeping which forms a connotation in itself of awakening one from Agnana to Gnana.

Paasurams 6 to 15 deals with awakening the ones who are still sleeping, by the gopis who are ready to meet Krishna. The process of meeting the Lord, takes place collectively rather than individually, with the intention that one should share his or her happiness of the Lord's company to everyone so that no one is deprived of it.

In the last section, the maidens reach the residence of the Lord and they wake up the close associates of Krishna: Nandagopa, Yashoda, Balarama, Nappinai (Krishna's consort according to Tamil myth) and then Krishna himself. Once Krishna wakes up, Paasurams are sung in praise of him and his victories. The text concludes with an identification of Aandal as the daughter of Vishnuchittar and the composer of these 30 Paasurams with a note that one who recites these with devotion will be blessed by the Lord.

Nacchiyar Tirumozhi, the second composition of Aandal literally means "The sacred sayings of the Goddess". It consists of 143 hymns or Paasurams categorized under 14 Tirumozhis. This composition contains intense expressions of Aandal's experience of longing for Krishna. She manifests her craving to unite with him and goes through various mental states throughout the composition. These feelings of Aandal are expressed in a very explicit and an erotic manner. Although the expression on a superficial level might be 'Bridal mysticism' as she assumed herself to be the bride of Krishna, this literary work has a deeper spiritual mystic experience.

The first Tirumozhi is a set of Paasurams to implore Kama (cupid) to unite her with her lover. Aandal communicates that she will no longer survive if in case she is married to another person other than Lord Krishna. The second Tirumozhi is a song of Aandal's appeal to Krishna; to preserve the sand manor she built by the stream. The third Tirumozhi describes the episode of the vastraprahana, the fun loving part in Krishna's life when he robbed the clothing of gopikas, while they were taking bath and their solicitation to get them back. The fourth Tirumozhi has *Paasurams* where she communicates her association with Lord. Kuyil

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Pattu or cuckoo's tune frames the fifth Tirumozhi where Aandal pleads a cuckoo to sing in praise of Krishna. Experts ascribe the sections to Pancharatra Agama, a method of worship in Vaishnavism. The 6th Tirumozhi shows her fantasy to wed Lord setting out the standards of spiritual elements. The eighth Tirumozhi called "*Vinnila Melappu*" involves Aandal disclosing her predicament to the clouds and sending them as her emissary to Govinda, who is positioned in Thirumalai. The remaining Tirumozhis are devoted to various endeavors by Aandal to unite with Krishna as soon as possible by one way or another. Simultaneously, she experiences loads of anxious longing. Lastly, in "*Patti Meindor Karerur*" Tirumozhi, she attains union with Krishna.

In the opening Tirumozhi, as she speaks to Manmatha (God of love in the Hindu Mythology), she says that since childhood she has only dreamt of Krishna as her husband and she has surrendered herself to him. Hence, now she would not marry anyone except Krishna. She means that she has surrendered her soul and her body to the Supreme spirit and hence, it is beyond the worth of a pleasure of a human being. More specifically, she states: "I would not survive if someone were to say that my growing breasts which have been already dedicated to the Supreme Lord are meant for the pleasure of a human being" [2].

As she progresses through the different mental states of longing, she desires to experience the sweetness of Krishna's lips. So, she addresses the divine conch, Shankha which the Lord bears and enquires about his lips. She glorifies Shankha, as it has the Fortune of staying in physical contact with Krishna's lips and hands.

Are they fragrant as camphor?

Are they fragrant as the lotus?

Do those coral lips taste sweet?

I ache to know the taste, the fragrance of the lips

Of Madhava, who broke the tusk of the elephant.

Tell me, O white conch from the deep sea [3].

When Aandal does not get any response from her beloved, she becomes more desperate and frustrated. In this state of mind, she asks her mother and her companions to take her to the place where Krishna lived, Gokula: "It does not matter to me if the public criticize me for having run away from home on my own... Please leave me at the footsteps of the residence of Nandagopala" [2]. In these lines, it is noticeable that Aandal has reached such a state in which she was not worried about the social consequences of the expressions of her thoughts and feelings and that she was bold enough in expressing them.

Aandal utilizes a number of ritualistic metaphors to attain the spiritual union with the Lord in *Tiruppavai*; she employs erotic metaphors to attain the same in the *Nacchiyar Tirumozhi*. Also, the approach in the former is collective but in the latter it is individual. While other devotional and philosophical writers condemned the body and the pleasure derived from it as an impediment to the attainment of Mukthi, the Alvar chooses the body as a significant medium to attain the same. Although in both the works, there is a superficial essence of Bridal mysticism, in depth both the works can be prototypes of theistic mysticism. Her gyno-centric vocabulary made her one of the pioneers of feminist writing in India.

2. Jayadeva

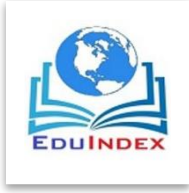
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Jayadeva was born in Kindubilva village of Orissa in the 12th century to the couple Bhojadeva and Ramadevi. He was a courtesan of the King Lakshmanasena. His magnum opus is *Gita Govindam*, composed in Sanskrit.

In Kindubilva, lived a Brahmin named Devasharma who was childless. He prayed to Lord Jagannatha of Puri, that he would offer his first child to Him if he is blessed with one. He was blessed with a girl child and he named her Padmavati. When he was about to offer her to the Lord, the latter appeared in Devasharma's dream and asked him to offer Padmavati to Jayadeva in marriage. Accordingly, the marriage was performed. This marriage was one of the main factors that influenced Jayadeva in composing *Gita Govindam*. Their love was pure and overwhelming. The couple immersed themselves in worshipping Krishna through music, dance and literature. Padmavati is said to be a dancer. She became his inspiration. Jayadeva would compose and Padmavati would sing and dance depicting his compositions.

Gita Govindam consists of 12 chapters, each consisting of 24 subdivisions called Ashtapadis as it has eight couplets each. The theme of the composition is the divine love play of Radha and Krishna the divine lovers alongside the river Yamuna in the forest of Vrindavana. The third character here is a sakhi, a friend of Radha, who communicates between the two. The composition throughout is a heterodiegetic narrative in between the poetic dialogues between the three characters. This composition also involves the physical desperation and erotic union moments between Radha and Krishna. Outwardly the theme comprises of separation, longing and union of the lovers but has a metaphorical connotation of Radha as the Jivatman, Krishna as the Paramatman, and the sakhi, a guru; a guide to the spiritual achievement.

24th Ashtapadi is a monologue of Radha, asking Krishna to dress her again after their love-making which is described in the previous verses. Quoting from the translated version of *Gita Govindam* by John Holcombe:

Replace the blossoms fallen in our play
from hair as fly-whisk tossed and in a plume
of love astonishing as peacock's tail.
These words she spoke while Krishna played, delighting
Yadu's family and her full heart [4].

In this Ashtapadi, Radha feels the contentment of the love making with Krishna. She is also someone who is proud of her beauty and hence makes a comparison of herself with the creatures of nature. She asks Krishna to apply Sandalwood on her breasts as his hands are aromatic. She asks Him to draw her eyes and make them look better than the bumblebees. She compares her eyes with a deer as they are that restless and asks him to bind them with her earrings. She says that the curls of her hair have gone haphazard in the process of love-making and asks him rearrange them just like the way a bee reshapes the petals of a lotus. She then says that her hair is like a whisk on a feather and is as astonishing as the peacock's tail (double comparison). But now it is loosened because of their sport and hence she asks Krishna to replace the flowers on her hair which fell. Radha metaphorically says that the damp on her forehead, formed due to the sweat (as a result of the sensual act) is like the deer shape on the moon. She asks him to correct it with Musk. Lastly, she asks him to bejewel her with the girdle string and the other ornaments as her loins were the cave of the elephant of passion that held the sport. Krishna, her lover, does all these with his full heart. In the above Ashtapadi, the similes and metaphors that are used are chosen from a forest-environment like

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bees, deer, lotus, peacock tail, elephant etc. The use of such comparisons goes in hand with the mood and the theme of the poetic drama.

In the 19th Ashtapadi, Krishna who is afflicted with Manmatha's arrows and can no longer bear the separation from Radha, says:

*smara-garala-khandanam mama çirasi mandanam dehi pada-pallavam udãram
jvalati mayi dãruno madana-kadanãlo haratu tad-upãhita-vikãram priye! carusile!*

My beloved! Offer the fresh buds of your enchanting feet as an ornament upon my head, so the devastating effect of Cupid's poison may be alleviated and the harsh fire of amorous desires may also be relieved [5].

When we consider both these acts of Radha asking Krishna to dress her and Krishna asking Radha to place her foot on his head, there is absolutely no Patriarchal ego intervening in the scene. This shows the feminist side of Jayadeva. Philosophically, these two acts can be considered as a manifestation of the beliefs that the God cannot bear the separation from his devotee like the vice-versa and that God will do anything once a devotee surrenders completely to him. In this way, Jayadeva has employed eroticism to express the union of Jivatman (Krishna) and Parmatman, (Radha) through the guidance of the Guru (sakhi) in *Gita Govindam*.

It can be inferred that writers like Aandal and Jayadeva have made an attempt to change the idea of sex as something that is very impure. They have perceived it not merely as a temporary longing and gratification, but also something beyond the pleasure that is derived, an experience of completeness and contentment.

3. Purandaradasa

Purandaradasa was born in Kshemapura in Shimoga District in Karnataka (there are clashing versions regarding his place of birth), in 1494. He was the child of Varadappa Nayaka and Leelavathi. Varadappa Nayaka was an affluent merchant, and the couple named their child Srinivasa Nayaka. He was educated very well and was exceptionally knowledgeable in Kannada, Sanskrit and in music.

At first, Srinivasa Nayaka was not inclined towards being an ascetic. He proceeded with their family business and expanded it. He was known as 'Navakoti Narayana' a man of bounteous riches, yet he was a grumpy person who might not give a coin to anybody. As indicated by custom, there is an excellent story which relates how Srinivasa Nayaka, the 'Navakoti Narayana' moved toward becoming Purandaradasa. A poor Brahmin as often as possible visits Srinivasa Nayaka's shop and approaches him for assistance. To put him off, Srinivasa Nayaka one day gives him a couple of useless coins and lets him know not to return. The Brahmin at that point meets Srinivasa Nayaka's better half, who's a sort hearted woman. Moved by the Brahmin's story, she gives him her nose-stud made of gem which was a blessing from her mother. The Brahmin goes to Srinivasa Nayaka and attempts to offer this gem to him. Recognizing his it as his wife's nose-stud, Srinivasa Nayaka locks it away and surges back to his home. He goes up against his wife, discloses to her how he got the nose-stud and furiously asks her to show to him her nose-stud to him on the off chance that she has it. Incapable of answering him, she appeals to Lord Krishna, and phenomenally, the nose-stud shows up in her palm. This occurrence changes Srinivasa Nayaka's life and he understands that it was simply the Lord who had come to address him. He at that point surrenders all his riches and begins another life with his family.

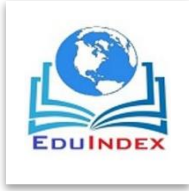
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After his renunciation, Srinivasa Nayaka turns into the disciple of the Guru Vyasaraaja, who gave him the title 'Purandara Vittala', after the Lord of Pandarpur. From that day on, Srinivasa Nayaka came to be known as Purandaradasa. Purandaradasa's contribution to carnatic music has made him to be entitled as 'Karnataka Sangeetha Pitamaha' or 'the father of carnatic music'. Purandaradasa is said to have composed around 475,000 Keerthanes or songs in Kannada and Sanskrit. Only about a 1000 are available now.

Purandaradasa's songs express his love for Lord Narayana. He sings of various aspects of Sri Krishna's life. In many of these songs, he also satirizes all the various pretensions and vices prevailing in the society.

The Keerthane '*Kagada bandide*' is one of the philosophical Keerthanes of Purandaradasa. In this, he says that a letter has come from Kamalanabha (Vishnu) and that the lord himself has asked everyone to give up lust, anger and greed. Instead he asks everyone to focus on being determined and austere. He concludes the Keerthane by asking everyone to chant and sing the name of the Lord. Quoting the translation by Harish M.G.:

Letter asking us to give up lust and anger has come
Letter asking us to be austere and determined has come
Letter asking us to avoid the association of ignorant has come
Letter has come! Letter personally penned by the Master who spell bounds even the cupid has come [6].

In the above Keerthane, Purandaradasa asks his readers to give up lust and desire for women as the Lord himself has written in his letter. We see a stark difference between this idea of Purandaradasa in comparison with that of Aandal and Jayadeva. Here, lust is perceived as an obstacle in the attainment of Mukthi (Salvation) whereas Aandal and Jayadeva used the body as a medium in the attainment of Mukthi.

The Keerthane, '*Buchi bandide*' has a different theme from that of the one mentioned above. Yashoda scares Krishna by saying that if he doesn't go to sleep; the ghosts will take him away. But here, the ghosts are none other than the deities Bramha, Shiva, Indira, Shamukha and Yama who have come down to the earth not being able to bear the separation from Vishnu in the heaven and to adore his childhood activities in this incarnation.

Muru kannina buciyondu
Urura sutti bandu
Dvaradalli nintide nodo
Porarannu oyyuvudake [7].

In the above Keerthane, Purandaradasa has used a very common language and specifically, the one that is used while addressing a child. The words can be 'buchi'(ghost), 'paachikollo'(to sleep) and 'chachi'(milk). Also, the references made to the deities are very indirect; Bramha is addressed as a ghost having four heads, Shiva; the one bearing three eyes, Indira, the one having eyes all over the body, Shanmukha, the one having six heads and lastly Yama, the one who is dark. Yashoda says to Krishna that these ghosts have come to take away the notorious kids with them. We see that in this Keerthane, unlike the previous one, Krishna is perceived as an adorable child who is throwing tantrums to sleep.

Purandaradasa writes his Keerthanes with different themes, the significant ones being praising Krishna and the spiritual path to attain Mukthi. He uses a simple language even in the Keerthanes that have a Philosophical theme. He has conveyed the ideas from the Vedas and Upanishads in a very simple manner that is easily understandable by all people. Most of

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his Keerthanes have a direct meaning to serve the purpose. Purandaradasa is one of the main forces behind the immense contribution of Dasasahitya to Kannada literature.

4. Devdutt Pattanaik

Devdutt Pattanaik is a Contemporary Indian English writer, mythologist, columnist and an illustrator. He was born on 11th December 1970. He is an Odia, born and brought up in Mumbai. He graduated in medicine (M.B.B.S.) and worked in the field of Pharma and healthcare industry for 14 years by writing articles and later became a full time writer. His works are mainly based on Mythology and contemporary views on it.

Shyam is Pattanaik's work based on Krishna. The *Bhagavata* is one of the eighteen Puranas in the Hindu Mythology that Revere's Vishnu. The 10th canto of this Purana describes the life story of Krishna and his associated characters.

Devdutt Pattanaik, in this work, not only re-narrates the *Bhagavata*, but also gives it a new perspective by making allusions to the Indian folklores and other characters in the Indian Mythology, Buddhism, Jainism, Christianity, Greek Mythology and contemporary issues simultaneously while re-narrating the *Bhagavata*.

The author compares Krishna to other characters in the Indian Mythology like Rama and Bhisma as in the following quotation from the book:

In the Ramayana, Ram submits to his father's wishes, just as Bhisma submits to his father Shantanu in the Mahabharata. These are examples of the Yayati complex in psychoanalysis that dominates Indian thought. In the Harivamsa, Krishna overpowers his father-like figure, much like a Greek hero, revealing the influence of the Oedipus complex in Krishna lore" [8].

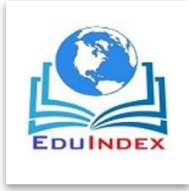
Here, Pattanaik brings in the concept of the Yayati complex of Psychoanalysis in which the hero submits to his father, family, society and tradition. While Rama and Bhisma act according to the Yayati complex, Krishna acts according to the Oedipus complex. The author also makes references to Shiva and Buddha when Krishna defeats an elephant: "Krishna overpowers the elephant as Shiva overpowers Gaja-asura, the elephant demon, and as Buddha calms the mad elephant Nalagiri"[8].

Pattanaik relates the birth of Krishna to that of Jesus in the following quotation: "In many mythologies of the world, a great man's birth is heralded by that of an elder brother or cousin, like the birth of John the Baptist before Jesus Christ. Balarama is herald to Krishna—Sesha who announces the birth of Vishnu" [8].

The author, while narrating the story of Krishna killing Putana, by suckling her breasts furiously, he makes a reference to Hercules and highlights the similarity between them: "In Greek mythology, Hercules—often linked to Krishna by the Indo-Greek rulers of north-west India—is made to suckle at Hera's breast to obtain divine strength. When Hera pushes him away, some milk falls from heaven and turns into the Milky Way." [8].

This established connection of the Indian Mythology with that of the Christian and Greek forms a new perspective of Krishna in the minds of the readers and gives a sense similarity amongst the cultures.

In the following section, the author establishes a comparison between the contemporary and the ancient notions of masculinity and concludes that the ancient notion was not based on any prejudice or bias and accepted the feminine side of a man by conveying that Krishna or



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Shiva never denied their feminine aspects. Such interpretations also give a social message to the present society.

Contemporary toxic masculinity emerges from denying the feminine within the masculine, and from looking at the feminine as prey that emboldens the masculine predator. In ancient India, the perfect man (purna-purusha) is created by embracing the feminine. Shiva becomes half a woman (ardha-nareshwara) and Krishna has no problem wearing women's clothes. Neither is threatened by femininity. In fact, their divinity is heightened by femininity [8].

Devdutt Pattanaik gives a new and a different perspective to the image Krishna by making such allusions and references to other cultures and contemporary notions about different issues. He also explains the reason behind practicing certain customs in different cultural sects of India. He also answers a lot of questions and hence bridging the gap between different narratives and characters in the *Bhagavata*.

The paper throws light upon different Indian writers who, through their literary works have celebrated the devotion to Lord Krishna. Each one of them has perceived Him in different ways and has represented Him in different ways in different languages. Although Aandal, Jayadeva and Purandaradasa belonged to the period of Bhakti Movement there is a difference seen in their style of writing, their intensions and the philosophical ideologies. After the Bhakti Movement, with the advent of the colonizers to India, we see a shift in the themes of the Indian literature from devotion to patriotism and nationalism. And later, with modernism the Indian writers addressed the contemporary issues and the concurrent lifestyle of the Indians. Recently, writers like Devdutt Pattanaik, Amish Tripathi and Ashwin Sanghi have revisited the Indian Mythology and have brought it out in a different way in English. Due to this vast gap in the period of writing between Aandal, Jayadeva, Purandaradasa and that of Pattanaik we see a huge difference in their writings. These writers have contributed immensely to their regional literatures and to the Indian Literature in totality. These ideas are very indigenous to India and it also highlights the cultural pluralism in India. Hence, it can be concluded that a single deity or any thought can be imagined and interpreted in different ways, in different cultures and in different period of time.

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Think India (Quarterly Journal)

ISSN: 0971-1260 Vol-22, Special Issue-06

International Conference on Indigenous Languages and Translation Studies

held on Saturday, 3rd August 2019

Venue- Seminar Hall, **School of Humanities and Social Sciences**, Jain
Deemed-to-be-University, Palace Road, Bengaluru, India



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