Aleksandra Turek

I would like to propose the following sessions of Dingal literature:

* reading of certain fragments of *Krisana-Rukamaṇī-rī veli Rāṭhauṛa   
  Pr̥thvīrāja-rī kahī* (later called in short as *Veli*): the episode of the battle between Krishna and Śiśupala (verses 117-127) and some other fragments (exact fragments will be determined at a later time).

*Veli* is considered to be one of the most significant and excellent masterpieces of Rajasthani literature (called in Rajasthan the fifth Veda), which is also confirmed by the fact that this work has the biggest number of commentaries in the whole Rajasthani literature (more than a dozen; in Sanskrit, Rajasthani and in Brajbhasha; some of them written soon after composing the Veli, i.e. in the lifetime of the author of the poem). *Veli* was composed in 1580 by Pr̥thvīrāj Rāṭhauṛ of Bikaner (1549-1600) who was considered to be not only the most excellent poet (also at the emperor Akbar’s court) but also a saint. The Veli (the poem of 300 verses) combines together three distinct trends of Rajasthani literature: heroic literature in the Charan style, religious literature and love poetry. Despite its elaborateness the language of the poem is very simple.

I would like to propose to read the poem edited by Narottamdas Swami (1st published in 1953) together with its translation into Brajbhasha, which is not philological but literary. This would be an opportunity to compare the language of Dingal with Brajbhasha.

* Reading of certain Dingal-git from the 19th century (exact poems will be determined at a later time). Despite the fact that these commemorative poems were composed in early modern period, the language of the compositions is more difficult than Dingal of the *Veli*. According to David Smith (e.g. in his *Ratnākara’s Haravijaya. An Introduction to the Sanskirt Court Epic*, Delhi, 1985), passages on war are composed in a difficult language deliberately in order to create in a reader a feeling of struggling like in the battle.