

Singing the Song Celestial

A Multi-Genre Analysis of the Bhagavadh Gita

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When doubts haunt me, when disappointments stare me in the face, and I see not one ray of hope on the horizon, I turn to the Bhagavad-Gita and find a verse to comfort me; and I immediately begin to smile in the overwhelming sorrow. Those who meditate on the Gita will derive fresh joy and new meanings from it every day.

- Mahathma Gandhi

Foreword – An Apologetic Note to my Examiners

I wish to apologize for not following the approach in writing this report that was so clearly marked out for me. As I read the translations of previous authors, I found myself automatically straying into my own translation suggestions. I am aware that including these suggestions here goes against the good advice I received, *viz.* that this is quite a risk since I will be negatively graded twice, first for my analysis of the previous translators, and second for my own attempts at translation, which might, after all, not be very good.

Furthermore, as I attempted this translation, I realized that my interest was not generally how to become a translator, but specifically ‘How shall I achieve good audience penetration for the Bhagavadh Gita, and other Indian classical texts?’ The research focus that I developed then became increasingly misaligned with the course objectives. My reason for doing this is that I believe there is a general apathy toward the text, in that the general public believes it to be suitable for intellectuals or ‘religious people’. As such, the problem that I eventually address is how to generate interest among the general population by producing introductory works, rather than producing a good translation of the original text.

I’m afraid that I haven’t been able to apply the DTS theory at all. I am too interested in the text I am translating to speak dispassionately about the attempts of previous researchers, and my evaluations are definitely not balanced.

I am quite aware that this will necessarily result in a much reduced mark, probably even at failure level, which I accept as a natural consequence of my choices.

Randhir Rawatlal

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Part A. Background

1. Synopsis

In this essay, an attempt is made to analyze three different approaches to translating the Bhagavadh Gita, one of the most popular Hindu scriptures. The three translation genres considered are: 1) poetic translation by Sir Edwin Arnold, 2) commentary translation by Swami Shivananada and 3) novel translation by Kamala Subramaniam. The relative merit and demerits of each of these translations are discussed in the light of modern translation theory.

It is discovered that each of these approaches have important contributions to make in increasing the accessibility of the text to specific audiences. The primary objective in this report is to identify which genres are best suited to the following three types of audience: the layperson, the reader of novels and the translation scholar. A secondary objective of this essay is to suggest how existing translations may be improved, first by way of example and later by outlining more general translation strategies.

2. Introduction to the Bhagavadh Gita

The Bhagavadh Gita, or Song Celestial, is the record of a conversation between Arjuna, a warrior prince, and Krishna, the Divine incarnated on Earth. The dialogue occurs on the eve of a battle to be fought by approximately 20,000 soldiers on the Kurukshetra battle ground. The conversation is therefore part of a larger story, namely the epic Mahabharata.

This epic presents us with two family lines – the Kaurava clan of 100 brothers, and the Pandava clan, of five brothers. The Kauravas and Pandavas are half-brothers, and ought to share the kingdom to which they are born. However, the cunning Kauravas wish to claim it all. Chief among the Kaurava brothers is Duryodhana, who attempts to sentence the Pandavas to a life of perpetual exile.

The Pandavas are insulted and humiliated in various ways, and war becomes inevitable. Krishna plays the role of charioteer to Arjuna, chief warrior of the Pandavas. So much for the placement of the Bhagavad Gita within its parent text, the Mahabharata.

The Bhagavad Gita proper begins when Arjuna looks upon the Kaurava enemy he is to fight against, and realizes that he is taking up arms against his half brothers and other relatives, his teachers, former friends, and even his grandfather. He begins to question his presence on the battlefield and the morality of his position. Observing this internal ethical struggle, Krishna explains to Arjuna the philosophy of Vedanta, the idea of an all-pervasive Self that has clothed itself in ignorance in order to play the game of Creation. Arjuna refuses to be consoled, but Krishna goes on to describe the various Yogas (means of uniting with the Self).

3. Literature review

In the writing of this report, various translations of the Gita were analyzed in the light of the general translation strategies outlined by researchers in the field. This literature review therefore consists of a summary of the major contributors to translation of the Gita (3.1) as well as a summary of the literature on translation as a craft used in the analysis (3.2).

3.1 Gita translations and commentaries

The following translation texts are reviewed in detail in Part B of this report:

- a) Poetic translation by Sir Edwin Arnold (P-SEA)
- b) Poetic translation by Eknath Eshwarana (P-EE)
- c) Commentary and expansions by Swami Shivananda (C-SS)
- d) Commentaries and essays by Sri Aurobindo (C-SA)
- e) Commentaries and essays by Swami Prabhupada (C-SP)
- f) Novel translation by Kamala Subramaniam (N-KS)

a) Sir Edwin Arnold

P-SEA was a British scholar who translated the Gita into metrical form, and published his result in 1900. This is really considered to be the first serious attempt at translating the Bhagavadh Gita. It is probably this text that has sparked the continuing interest in translation of this particular text. Given that the time at which this was published, the language and the poetic form are considered by today's standards to be archaic. The text is littered with phrases such as 'thou speakest' and 'wept 'twixt these hosts'. Given that P-SEA was writing for an audience used to Shakespearian forms, this is to be expected and even judged to be the most appropriate for its intended function.

b) Eknath Eshwarana

Even though P-EE is a more recent poet, the language he uses is still of the P-SEA-era. The poem is not lyrical, nor does it present the chief ideas of the Bhagavadh Gita in artistic complexity. In many places, this translation reads more like a direct (SL) translation.

c) Swami Shivananda

C-SS has written over a hundred books on yoga, meditation and Indian scriptural texts. SS's primary objective was the dissemination of spiritual teachings and in performing active works (Karma Yoga). The translation produced by C-SS is of significance to scholars of translation, since it contains the original Sanskrit script, a phonetic rendering of the Sanskrit words into English script, a direct translation of each verse into English, as well as an expanded description of the significance of each verse. This work is considered by many to be a textbook for students of the Gita, or even for students attempting to study the Sanskrit language. It has recently been reprinted, and will probably be reprinted several more times in the future.

d) Sri Aurobindo

C-SA is famed as an intellectual giant and spiritual master. He is the founder of the Sri Aurobindo ashram. His commentaries on the Gita are important in that they place the content of the Gita in the wider context of yoga, spiritual evolution and the overall progress of mankind. SA uses very advanced vocabulary and extremely complex and long sentences. These essays are really intended for the serious student of yoga with developed intellectual ability.

e) Swami Prabhupada

C-SP is the founder of the International Society for Krishna Consciousness, ISKCON. He has translated a number of texts that focus on Krishna. The primary translation work of the Gita by SP is 'The Bhagavad-Gita as it is' Given the spiritual background of this author, this translation emphasizes the supremacy of Krishna as god-

head. The text is organized as a direct English translation of the original Sanskrit (which, in contrast to the translation by C-SS, does not show the Sanskrit text) followed by an expansion/commentary on the verse.

f) Novel translation by Kamala Subramaniam

One of the most successful attempts at translating the Mahabharata was made by Kamala Subramaniam, who recognized that in order for the text to be valued by the future generations, it had to be presented in the novel form. In fact, the Mahabharata was only one of the works that she presented; she has also translated the other two major epics, viz. Ramayana and Srimad Bhagavatham, into the novel form. Her translations have done much to revive interest among the youth of her time in the epic stories.

4. Hypothesis and essay objectives

Hypothesis: Central cultural texts may be popularized amongst fundamentally different audiences by conversion from the form in which the text was originally presented to expressions in other genres. By choosing a particular genre for a particular audience, it becomes possible to exploit the modern translation theory to analyze previous attempts at multi-genre translation and even to suggest how the creative devices available to the modern writer might be applied in achieving deeper audience penetration.

Of particular interest are the strategies to be employed in translating culture-specific concepts such as the Law of Cause and Effect (*Karma*) and the fundamental concept of duty (*dharma*).

This essay focuses on translation of the Bhagavadh Gita which was originally presented as part of the poetic epic genre and therefore considered the domain of educated and perhaps even academic audiences. It is hypothesized here that a wider audience may be attracted by translation to the following genres:

- 1) Simplistic poetic form for laypersons – Lyrical poetic forms with cadences that would be considered outdated by today’s literary standard might actually be the optimal choice in attracting the attention of the layperson. The intention behind a sacred text is often to provide its readers with comfort and solace, and it is suggested here that regular metrical systems and simplistic rhyming schemes affords the layperson the comfort or solace of uniformity.
- 2) Novel form for educated readers who expect character development – Most well-educated persons are aware that there has been a shift in story-telling from event to character. The Bhagavadh Gita, which is a conversation between a man experiencing angst and moral confusion, would certainly benefit from this development.
- 3) Commentaries and essays for research scholars/Sanskrit language students - Study of the Gita has always been popular among academics, especially as a tool in studying or popularizing Indian languages. In the academic context, however, there is a tendency toward abstraction and expansion, and some constraints must be imposed in order that this genre fulfill its promise.

Part B. Analysis of Previous Translations

5. The poetic translation of Sir Edwin Arnold

General issues of poetic metrical scheme in Chapter 1

In the first Chapter, Arjuna commands Krishna to take him between the two armies that are preparing for battle.

Direct Translation from Original Sanskrit (SL Orientation)

Original: In the middle of the two armies, place my chariot, O Krishna, so that I may behold those who stand here, desirous to fight, and know with whom I must fight when the battle begins. For I desire to observe those who are assembled here to fight, wishing to please in battle Duryodhana, the evil-minded.

Sir Edwin Arnold's (P-SEA) Translation

To Krishna the Divine, his charioteer:

"Drive, Dauntless One! To yonder open ground
Betwixt the armies; I would see more nigh
These who will fight with us, those we must slay
To-day, in war's arbitrament; for, sure,
On bloodshed all are bent who throng this plain,
Obeying Dhritirashtra's sinful son."

Analysis – SL vs P-SEA

It is clear that a direct or source language oriented translation sounds dull and flat in English. The original Sanskrit contains a lyrical scheme that is forceful and vigorous, but this is entirely lost when performing a word-for-word translation. The P-SEA translation is much better; firstly, the physical arrangement is more clearly poetic, and there are the beginnings of a metrical scheme. And given that the audience that P-SEA was writing for was familiar with Shakespearian literature, the high-flown language is to be expected. But when comparing the two, it is evident that P-SEA's translation seems too contrived. The language he brings to Arjuna's lips are not those of a warrior prince, but of an academic. It must be remembered that this is a young man, eager for battle, not a poet about to give a discourse. A shorter version is suggested below:

Suggested:

Heeding not the call to war, Arjuna to Krishna cries
'The man who bids me bend my bow, I must look into his eyes'
'Take me between the armies, drive this chariot there'
'Before the bloodlust grips me, let me know my enemy near.'

Comparison between the SEA and Suggested

In the suggestion, a far more rigid metrical scheme is used. Simplistic rhyming couplets are also introduced. By the modern poetic standards, such poetry is considered sub-standard, or even childish. However, for an epic poem, this approach does serve a particular function. The metrical scheme helps restore the vigour and force of the original Sanskrit version, and the rhyming couplets aid in memorizing the verses. At the very beginning of this report, I quoted what Mahathma Gandhi said about the Gita. According to him, the Gita is a text that gives

spiritual comfort and solace to its readers. I believe that a fixed metrical structure such as the one I've proposed is more in line with this goal, since it affords its readers the comfort of at least textual uniformity. It is therefore a psychological device in preparing the mind for a harmony of regularity.

In addition to this microscale structural change, I have also introduced a more serious change. In my suggestion, Arjuna is not merely asking Krishna to take him to the armies, but he is actually providing a reason as to why he wishes to go there. In the direct translations as well as P-SEA's attempt, Arjuna appears to be in high spirits, boldly commanding Krishna to take the chariot to the centre so as to review the enemy that have dared to join with Dhritrashtra against him. I feel this is at odds with the remorse that Arjuna is about to feel; in my own translation, I attempt to present the sense that Arjuna feels there will be a loss of life, and that to honor the soldiers, it is his duty to look upon them. He also senses that he will soon be in the grip of his anger, and wishes to take this moment, when his head is still clear, to view the enemy more closely, so as to remind himself that they are after all human beings also. I believe it is a smoother transition to the sense of horror that is about to overcome Arjuna. The use of 'he who bids bend my bow' is also more poetic than 'he who I must slay'.

Chapter 1, Slokas 24, 25

Direct Translation

Being thus addressed by Arjuna, Lord Krishna, having stationed that best of chariots, O Dhritrashtra, in the midst of the two armies, In front of Bhishma and Drona and all the rulers of the earth, said: "O Arjuna, behold now all these Kurus gathered together!"

Then Arjuna beheld there stationed, grandfathers and fathers, teachers, maternal uncles, brothers, sons, grandsons and friends, too.

(He saw) fathers-in-law and friends also in both armies. The son of Kunti—Arjuna—seeing all these kinsmen standing arrayed, spoke thus sorrowfully, filled with deep pity.

P-SEA

Thus, by Arjuna prayed, (O Bharata!)
Between the hosts that heavenly Charioteer
Drove the bright car, reining its milk-white steeds
Where Bhishma led, and Drona, and their Lords.
"See!" spake he to Arjuna, "where they stand,
Thy kindred of the Kurus:" and the Prince
Marked on each hand the kinsmen of his house,
Grandsires and sires, uncles and brothers and sons,
Cousins and sons-in-law and nephews, mixed
With friends and honoured elders; some this side,
Some that side ranged: and, seeing those opposed,
Such kith grown enemies-Arjuna's heart
Melted with pity, while he uttered this:

Analysis: SL Translation vs. P-SEA

A very abrupt shift in Arjuna's perception is evident in the SL. Up to now, Arjuna was eager to go to battle; but the text suddenly leaps in to "Arjuna—seeing all these kinsmen standing arrayed, spoke thus sorrowfully, filled with deep pity." There is no prior indication that Arjuna has any pity for enemy soldier, leaving the reader confused. The P-SEA translation does nothing to change this; in fact, it is rather worse, since the verses are significantly expanded, with a much more inflated description of Krishna, but without any preparation afforded to the reader with regard to Arjuna's moral confusion.

In my suggested alternative, we've already seen that Arjuna has some deeper purpose in going to review the enemy, and in the verses below, this extends itself logically to confusion over a battle with his kin.

Suggested

The hands that bid the stars to blaze and their planets there to yoke
Now gripped Arjuna's chariot's reins and made for the Kuru folk.
Before great Bheeshma, Drona and Kapil, Krishna he spoke out loud
"Proud and upright here they stand, but tomorrow they'll all be bowed."

Yet Arjuna looked with different eyes, for he saw these were his kin
Grandfathers, uncles, cousins and friends: over these he was to win.
The grief that knows not dacoit or robber now troubled this moral man:
"Pandava are we and Kuru they, yet born of the self-same clan!"

Verses 28-30

Literal Translation

Seeing these, my kinsmen, O Krishna, arrayed, eager to fight, 29. My limbs fail and my mouth is parched up, my body quivers and my hairs stand on end! 30. The (bow) "Gandiva" slips from my hand and my skin burns all over; I am unable even to stand, my mind is reeling, as it were.

Analysis

The original Sanskrit is much more compact and flowing, whereas the SL translation is 'jerky'; it reads more like a list of emotional states rather than an expression of growing horror. The 'as it were' at the end really does not fit and should certainly be omitted.

SEA

Arjuna.
Krishna! as I behold, come here to shed
Their common blood, yon concourse of our kin,
My members fail, my tongue dries in my mouth,
A shudder thrills my body, and my hair
Bristles with horror; from my weak hand slips
Gandiv, the goodly bow; a fever burns
My skin to parching; hardly may I stand;

The life within me seems to swim and faint;
Nothing do I foresee save woe and wail!
It is not good, O Keshav! nought of good

Analysis

The situation is exacerbated in the P-SEA translation; Arjuna becomes even more eloquent at this inappropriate time.

Suggested

Then did Arjuna's arms grow weak, for he saw that it was wrong
'To give in battle, to meet with sword, those I've known life long,'
'Is sin that dries my mouth and throat; it tears from me my bow.'
'My nerves do tremble, my skin does burn, my mind is fixed in woe.'

Analysis

My suggestion is a little better, but the middle two lines are not really necessary. The reason for the growing confusion has already been established. However, in the interest of preserving the references in the original of the throat growing dry and the bow dropping from the hand, I decided to retain these lines. The last line is really intended to deliver the impact, and should be read as a spontaneous expression of anguish. Generally speaking, I am trying here to shorten this part of the story to create a sharper impact.

Verses 31-38

Literal Translation

31. And I see adverse omens, O Kesava! I do not see any good in killing my kinsmen in battle. 32. For I desire neither victory, O Krishna, nor pleasures nor kingdoms! Of what avail is a dominion to us, O Krishna, or pleasures or even life? 33. Those for whose sake we desire kingdoms, enjoyments and pleasures, stand here in battle, having renounced life and wealth. 34. Teachers, fathers, sons and also grandfathers, grandsons, fathers-in-law, maternal uncles, brothers-in-law and relatives,— 35. These I do not wish to kill, though they kill me, O Krishna, even for the sake of dominion over the three worlds, leave alone killing them for the sake of the earth! 36. By killing these sons of Dhritarashtra, what pleasure can be ours, O Janardana? Only sin will accrue by killing these felons. 37. Therefore, we should not kill the sons of Dhritarashtra, our relatives; for, how can we be happy by killing our own people, O Madhava (Krishna)? 38. Though they, with intelligence overpowered by greed, see no evil in the destruction of families, and no sin in hostility to friends,

Analysis

In my opinion, these verses are too repetitive, even though there is no need for such emphasis – it is not too complex an idea to understand, after all.

SEA

It is not good, O Keshav! nought of good
Can spring from mutual slaughter! Lo, I hate
Triumph and domination, wealth and ease,

Thus sadly won! Aho! what victory
 Can bring delight, Govinda! what rich spoils
 Could profit; what rule recompense; what span
 Of life itself seem sweet, bought with such blood?
 Seeing that these stand here, ready to die,
 For whose sake life was fair, and pleasure pleased,
 And power grew precious:-grandsires, sires, and sons,
 Brothers, and fathers-in-law, and sons-in-law,
 Elders and friends! Shall I deal death on these
 Even though they seek to slay us? Not one blow,
 O Madhusudan! will I strike to gain
 The rule of all Three Worlds; then, how much less
 To seize an earthly kingdom! Killing these
 Must breed but anguish, Krishna! If they be
 Guilty, we shall grow guilty by their deaths;
 Their sins will light on us, if we shall slay
 Those sons of Dhritirashtra, and our kin;
 What peace could come of that, O Madhava?
 For if indeed, blinded by lust and wrath,
 These cannot see, or will not see, the sin
 Of kingly lines o'erthrown and kinsmen slain,
 How should not we, who see, shun such a crime—
 We who perceive the guilt and feel the shame—
 O thou Delight of Men, Janardana?

Analysis

P-SEA preserves the length of the original.

Suggested Translation

‘See you not, O Lord Keshav, the omens that spell our doom’
 ‘The victors of this “righteous” war gain but sickness and gloom’
 ‘For, if to reap this glorious win, our own kin it is we slay’
 ‘Then greater losses do we reap, for from dharma do we stray.’

“Bloodied hands are too dear a coin for luxuries, wealth and ease
 For the guilt that waits on sinful men is a slowly killing disease.
 This fight is not mine: I sheath my sword, I shoulder my bow
 I nod my head, I greet with smiles, even he who terms me ‘Foe!’”

Analysis

In my suggestion, a conscious attempt is made to reduce the length of this particular set of verses. In addition to my earlier statement that the length used in the other two translations is simply unnecessary, I also propose that short piece is achieves greater audience penetration without apparent loss.

However, I am obliged to point out that in the original Sanskrit text, the number of lines or verses dedicated to a particular topic was not determined merely by the authors ability to express an idea within a particular textual volume, but rather by a firm understanding of the human psyche. That is, the ancient Indians had developed the equivalent of modern-day psychology to the extent that a desired human response could be elicited from the use of rigorously determined proportions of colour and sound. The Bhagavadh Gita then has predetermined, strict proportions among the number of verses dedicated to particular aspects of a poem that wish to generate a certain overall effect.

Therefore, something is lost when changing the number of verses. It implies that the back-translation to Sanskrit would lose this proportion, and, what's more, the translated version would not contain this intrinsic psychological device. Rigorously speaking, the solution would be to apply the rules of the Indian psychology system in generating an English translation. This is beyond the scope of the present work, and will be regard as a topic for the future generations of translation.

SL Translation

39. Why should not we, who clearly see evil in the destruction of a family, learn to turn away from this sin, O Janardana (Krishna)? 40. In the destruction of a family, the immemorial religious rites of that family perish; on the destruction of spirituality, impiety overcomes the whole family. 41. By prevalence of impiety, O Krishna, the women of the family become corrupt and, women becoming corrupted, O Varsneya (descendant of Vrishni), there arises intermingling of castes! 42. Confusion of castes leads to hell the slayers of the family, for their forefathers fall, deprived of the offerings of rice-ball and water. 43. By these evil deeds of the destroyers of the family, which cause confusion of castes, the eternal religious rites of the caste and the family are destroyed. 44. We have heard, O Janardana, that inevitable is the dwelling for an unknown period in hell for those men in whose families the religious practices have been destroyed! 45. Alas! We are involved in a great sin in that we are prepared to kill our kinsmen through greed for the pleasures of a kingdom. 46. If the sons of Dhritarashtra, with weapons in hand, should slay me in battle, unresisting and unarmed, that would be better for me. 47. Having thus spoken in the midst of the battlefield, Arjuna, casting away his bow and arrow, sat down on the seat of the chariot with his mind overwhelmed with sorrow.

SEA

By overthrow of houses perisheth
Their sweet continuous household piety,
And-rites neglected, piety extinct—
Enters impiety upon that home;
Its women grow unwomaned, whence there spring
Mad passions, and the mingling-up of castes,
Sending a Hell-ward road that family,
And whoso wrought its doom by wicked wrath.
Nay, and the souls of honoured ancestors
Fall from their place of peace, being bereft
Of funeral-cakes and the wan death-water.¹
So teach our holy hymns. Thus, if we slay
Kinsfolk and friends for love of earthly power,

Ahovat! what an evil fault it were!
Better I deem it, if my kinsmen strike,
To face them weaponless, and bare my breast
To shaft and spear, than answer blow with blow.

So speaking, in the face of those two hosts,
Arjuna sank upon his chariot-seat,
And let fall bow and arrows, sick at heart.

Analysis

P-SEA eliminates repetitions ideas here, and generates a shorter translation than the original.

Suggested Translation

‘Clad in swordsmanship and archery’s garb, but husbands and fathers are they
And we who thirst to drink their blood bring to whole families disarray.’
Arjuna’s mind thus roved out widely, and did these thoughts repeat
Until at last he dropped his bow, and slumped to the chariot seat.

Analysis

I reduce the length even further. I also find it necessary to omit references to the mingling of castes. The modern reader understands that the caste system is prejudicial. I interpret the original text’s reference to the destruction of the caste system as a symptom of a general societal disorder, but such a reference would today not align with this intention. I believe that a reference to families thrown into disarray is adequate.

Literal translation

1. To him who was thus overcome with pity and who was despondent, with eyes full of tears and agitated, Krishna or Madhusudana (the destroyer of Madhu), spoke these words.
2. Whence is this perilous strait come upon thee, this dejection which is unworthy of thee, disgraceful, and which will close the gates of heaven upon thee, O Arjuna?
3. Yield not to impotence, O Arjuna, son of Pritha! It does not benefit thee. Cast off this mean weakness of the heart. Stand up, O scorcher of foes!

SEA

Sanjaya.
Him, filled with such compassion and such grief,
With eyes tear-dimmed, despondent, in stern words
The Driver, Madhusudan, thus addressed:

Krishna.
How hath this weakness taken thee? Whence springs
The inglorious trouble, shameful to the brave,
Barring the path of virtue? Nay, Arjun!
Forbid thyself to feebleness! it mars

Thy warrior-name! cast off the coward-fit!
Wake! Be thyself! Arise, Scourge of thy Foes!

Analysis

The original Sanskrit text reveals a favourite device of Indian story tellers – to tell a story, within a story, within a story. In this case, the conversation between Krishna and Arjuna (i.e. the Bhagavadh Gita) is told as a story by Sanjaya and Dhritrashtra. P-SEA preserves this telling, and shows clearly where Sanjaya is speaking directly and where he is describing the words spoken by Krishna. I believe that this approach breaks the text and can create confusion, especially for the lay-person. I don't believe that it adds any value to the text. I therefore simply omit the fact that Sanajaya is speaking at all, as shown below:

Suggested

Like rains blown to a scorched dried earth, did Krishna to Arjuna turn
'Why do thoughts of dejection gather, why does your mind now burn?
Depression may sit upon lesser men, but of sterner stuff are you
Set aside the weak heart's doubts, and be to your own self true!'

'Heaven does shut its gates against those men who prattle in fear
Treat with contempt these impotent thoughts; be of fight and cheer!'
Krishna thus sought to relieve his mind, but this he would not allow
For deep were lodged the doubts that now furrowed his noble brow.

SL Translation

10. To him who was despondent in the midst of the two armies, Sri Krishna, as if smiling, O Bharata, spoke these words!

11. Thou hast grieved for those that should not be grieved for, yet thou speakest words of wisdom. The wise grieve neither for the living nor for the dead.

Analysis

I find the literal translation jumping far too quickly from Arjuna's doubts, with which every reader will sympathize with, to Krishna's sudden foray into extreme abstraction, with which they will not. In the SLT, Krishna begins to speak immediately of the Divine Self, the Substrate Being, and the unprepared reader will feel nothing but pity for Arjuna, who, having concrete doubts about a concrete event, is not presented with the most obtuse philosophy. My suggested rendering therefore offers the possibility that Krishna now reveals that he was just testing the prince with his former words of bravado, and, having seen that Arjuna is now ethically well enough developed, is ready to attempt the more abstract truths. This is actually more in line with Patanjali's yoga sutras, where Yama is the first limb (social ethics) whereas abstract truths constitute the eighth limb.

Suggested

Krishna's former words of cheer were only to test of his moral span
He smiled upon the troubled doubts of this ethically sound young man.
'You have spoken what is just and true, and I count you among the wise

But greater wisdoms soar above, and to these can you now rise.’

[Even with this, I still believe it necessary to further prepare the reader that very abstract concepts are now coming. I therefore insert an additional stanza]

Suggested Insertion

So then did the Divine unearth the Truths that long were hid
Tearing at tethers long tied tight, the knots Divine Krishna undid.
Asking no worship, the Lotus-eyed gave free the Secret as his gift
And before stunned Arjuna a blushing Creation her veils began to lift.

SL Translation

12. Nor at any time indeed was I not, nor these rulers of men, nor verily shall we ever cease to be hereafter.

13. Just as in this body the embodied (soul) passes into childhood, youth and old age, so also does he pass into another body; the firm man does not grieve thereat.

14. The contacts of the senses with the objects, O son of Kunti, which cause heat and cold and pleasure and pain, have a beginning and an end; they are impermanent; endure them bravely, O Arjuna!

Suggested

‘At no point did I not exist; my Self it was always there
Nor shall I cease to be there still; believing in death you err.
He who wears now youthful frame tomorrow in age will bend
Passage to another body is then a start and not the end.’

‘Today we’re garbed in warrior’s armor, silks we’ll wear tomorrow
Cotton in the fields we’ll wear, but in court our robes will flow.
Similarly does the Self express itself in form and name
It parades itself in bodies many, but is at core the same.’

Summary of the Poetic Translation

The following strategies were employed in analyzing developing a poetic translation:

1) Metrical scheme

I point out here that the title of the text, Bhagvadh Gita, is translated as Song Celestial. It is a song, and it should have a metrical scheme. It was intended to be sung (hence the title of this report, ‘Singing the Song Celestial’), with its verses to be remembered and used as particular occasions arose. I therefore introduced a rigid metrical scheme and simplistic rhyming couplets in my suggested translations. Even though these might be considered outdated by the modern poetic standards, I believe that it is more in keeping with the original intention. As the quotation by Mahatma Gandhi (see page two) indicates, this is a text for spiritual comfort and solace. The regularity of a metrical scheme preserves this.

2) Omission

As indicated earlier, the original Sanskrit poets employed a particular ratio of verses to be dedicated to particular topics in the poem to achieve a particular psychological response from the readers. By and large, P-SEA does preserve this length, even if it more for reasons of translation rigour than for achieving psychological outcomes. I believe that today, however, we face a more serious problem – that is, a general apathy with respect to the message of this text. I therefore attempt to present the Gita’s lofty sentiments in as short a space as possible, bearing in mind the diminished attention span of modern readers.

3) Insertion

P-SEA does not appear to make any significant insertions. On the other hand, in my suggested version, there are two types of insertion that I apply. In the first instance, I find that there is an abrupt shift from the concrete to the abstract, which will bewilder the reader. In this case, I find insert one or two verses to prepare the reader and alert him to the conceptual shift. In the second instance, I believe that there cases in which an explanation is missing as to the characters’ shifts in attitude; in these cases I find it necessary to add one or two lines to motivate or justify a shifting attitude.

4) Cultural Substitution

In the P-SEA translation, the ‘soul’ is referred to, whereas the original text rarely mentions a soul, but rather a Divine Self. This reveals a major cultural variation, since according to Hinduism, there exists a Substrate Awareness, the material out of which this universe is shaped. All manifestations of this universe consist of condensed forms of this substrate, or differing levels of density of the Awareness, or Self. Of course, given that P-SEA was translating for an English audience coming from a predominantly Christian background, such abstractions would render his translation incomprehensible. He therefore appropriately substituted ‘soul’ for ‘Self’, and the average English reader of those times would have understood the gist of the Gita.

One the other hand, it must be pointed out that according to the Hindu system of belief, the soul is of little importance – it is only the electromagnetic body. According to Hinduism, there are seven different levels of awareness: 1) physical, 2) electrical/electromagnetic, 3) mental, 4) will, 5) intuition, 6) bliss and 7) Self. According to this system, the ‘second body’ is merely the electrical system of a human being, or that part which, upon death of the physical body, separates and leaves Earth for the various lokas (heavens or hells or in-between places). The electromagnetic body, or soul, may also die, which then liberates the mental body, and so on, until the Self is activated. Coming back to the second level, however, according to Hinduism, the soul is returned to

Earth into another physical body, or, in the case of persons who have not integrated themselves, may be split up in various bodies to work out the conflicting nature.

I give this long discussion to point out that the learned Hindu might be offended at the substitution for the mere soul when the original text refers clearly to the Self. My conclusion is that such a substitution was necessary at the time, but that society is in generally much more knowledgeable about Eastern philosophy than before, and so it is now the time for our translation to refer to the Self rather than the soul.

Finally, I wish to state that I do not regard my suggestions as being a good translation at all. My intention is to create rather a text that will inspire the reader to take up a more serious study of Indian languages and read the original and interpret it for himself. I therefore classify my work as an introductory text, not intended to replace original. The general impression I wish to convey is that my work should assist in introducing the basic ideas of text in an understandable form which sounds pleasing enough that verses begin to be remembered in achieving some mental peace. However, for deep spiritual experience rather than intellectual pleasure, the reader is required to undertake a more serious study of the original.

6. The novel translation of Kamala Subramaniam

Kamala Subramaniam began her translation for the Indian epics when she realized that there were good stories waiting to be told, but they were choked in the poetic form. The novel, considered to be still a fairly recent genre, had found prominence, and she desired to take advantage in the telling of the Indian epics. She therefore translated all three major texts in English novels: The Ramayana, The Mahabharata as well as the Srimad Bhagvatham.

These translations have done much to revive interest in the stories and the spiritual knowledge they contain. At the time of these translations, she used all the literary devices available, and her works are still read with admiration today.

However, as time passed, more literary devices became available. In parallel, there have been shifts in reader attitudes, from interest in the basic story to an interest in the characters populating the stories. As such, Subramaniam's work now needs to be revitalized in order that penetration into the modern audience be achieved. In my suggested versions, I focus on the issue of a shift from story-emphasis to character emphasis.

Direct Translation from Original Sanskrit (SL Orientation)

Original: In the middle of the two armies, place my chariot, O Krishna, so that I may behold those who stand here, desirous to fight, and know with whom I must fight when the battle begins. For I desire to observe those who are assembled here to fight, wishing to please in battle Duryodhana, the evil-minded.

Kamala Subramaniam Story version

Arjuna, taking up his Gandiva in his hand, said: "Krishna, set my chariot right in the midst of the two contending armies. I want to see all the heroes who are arrayed against us. I want to have a good look on these men who are so eager to please Duryodhana."

Analysis

The KS version flows much more smoothly than the SLT. Her primary strategy is to remove the formal speech appropriate in epic poetry in favour of a more common speech used in everyday language. The emphasis is heavily on the story, since other than the this change in character speech, the events are described largely in the exact same way as the original epic form. My suggested version below is more in line with the character based approach of today:

Suggested Story version

His heart was pounding angrily in his chest, and Arjuna knew the blood-lust was not far away. Let me look upon them one last time, he thought. Before this battle is joined; before we become two red seas of sword and mace, let me look into their eyes.

"Krishna! Take me closer! Bring me between the armies! I must look at the men."

Krishna responded at once, and gave no comment, but Arjuna saw the raised eyebrows. He made his voice hard and, as if to justify his own command, he said "Let's see these 'heroes' who grovel for Dhuryodhan's favour."

Analysis

I have inserted various character enhancements here. Firstly, I insert some of the thoughts that are running through Arjuna's mind. According to my version, Arjuna is aware that the blood-lust of battle is about to settle into him, and he knows that he will soon become a kind of killing machine. He therefore tells himself that before this happens, it is his duty to go to his enemy and look at them as human beings for the last time.

In the original, there is no indication that such thoughts ran through his mind. However, I believe such an insertion is necessary, since otherwise the story contains too abrupt a shift in his attitude. In the original, we find Arjuna eager for battle, and then too suddenly filled with remorse what he is about to do. My insertion is therefore for the purpose of character smoothing.

Secondly, I am also inserting facial expressions and body language. In the original, Krishna never raised his eyebrows, as if questioning the wisdom of looking too closely upon the enemy. Arjuna does indeed justify going to the enemy by saying that he wishes to sneer at those who would fight on behalf of Duryodhana. But when prefaced by my insertion, this justification is almost deceitful, coming as it does in response to Krishna's unspoken question. My version therefore quite clearly shows that Arjuna has doubts about the battle from the outset, and seeks to deceive his colleagues and himself also, that this is not the case. To me, this does paint a more poignant picture of a man about to experience moral confusion.

Rigorous translation scholars will not be in favour of the degree to which I used insertions, and the argument that my attempts are not translations but adaptations will have force. As in the case of my poetic suggestions, I state that these attempts are only to introduce to reader to the text and excite his interest to the level where he takes up his own serious Sanskrit study. I therefore associate the novel version with the modern educated reader who reads for pleasure and expects to enjoy all the modern literary devices available.

7. Commentaries and Essays

The two translation genres described so far was described as being precursors to a more serious study of the Gita from the original Sanskrit text. A student who makes such a transition will find his way made much smoother by the study of the commentaries and essays on this text.

This genre has been popular ever since the first translations became available, and the readership required elaboration on the underlying concepts. There are some dangers associated with this approach:

- 1) Some authors take pride in expanding heavily on particular verses, the implication being ‘See how much I can read from these few lines’. In fact, in spiritual growth, the maxim ‘Less is more’ is appropriate, since growth appears to be stronger when the student evolves by uncovering the truths for himself, rather than by following clearly marked signposts.
- 2) Many authors use this genre to promote their particular spiritual organization, which obviously involves distortion of and deviation from the original.
- 3) Intellectual arrogance appears to be encouraged from the readers. Given the quotation made by Gandhi, we accept that our goal in pursuing a serious study is for spiritual evolution rather than academic credentials.

Despite these dangers, the genre is popular and does appear to have a generally positive impact. One translation, that by Swami Sivananda (SS), does not appear to suffer these pitfalls. In his ‘Bhagvadh Gita’, SS provides the original Sanskrit script, the English phonetic equivalent, the direct (SL) translation followed by a brief interpretation. In fact, this expansion functions more like a glossary of the fundamental terms than of unnecessarily lengthy discourses. Where there are differences of opinion among the translators over particular verses, SS mentions these as alternatives. I propose that for this genre, this approach is the ideal one for the spiritual seeker or student. Some scans from the book are given on the following page.

Bhagavad Gita

Sri Bhagavaan Uvaacha:

Paartha naiveha naamutra vinaashas tasya vidyate;
Nahi kalyaanakrit kashchid durgatim taata gacchati.

The Blessed Lord said:

40. O Arjuna, neither in this world, nor in the next world is there destruction for him; verily none who does good, O My son, ever comes to grief.

COMMENTARY: He who does not succeed in attaining perfection in Yoga in this birth will not be destroyed either in this world or in the next. Surely he will not take a birth lower than the present one. What will he attain then? This is described by the Lord in verses 41-44.
Tata: son; a disciple is regarded as a son.

प्राप्य पुण्यकृतां लोकानुषित्वा शाश्वतीः समाः ।
शुचीनां श्रीमतां गेहे योगभ्रष्टोऽभिजायते ॥ ४१ ॥

Praapya punyakritaam lokaanushitwaa shaashwateeh samaah;
Shucheeenaam shreemataam gehe yogabhrashto'bhijayate.

41. Having attained to the worlds of the righteous and, having dwelt there for everlasting years, he who fell from Yoga is reborn in the house of the pure and wealthy.

COMMENTARY: *Yogabhrasta*: one who had fallen from Yoga, that is, one who was not able to attain perfection in Yoga, or one who had climbed a certain height on the ladder of Yoga but fell on account of lack of dispassion or slackness in the practice by becoming a victim of Maya or his turbulent senses.

The righteous: those who tread the path of truth, who perform virtuous actions, such as charity, Yajna, rituals and worship of the Lord, and who act in accordance with the prescribed rules of the scriptures.

Everlasting years: this is only a considerably long period but not absolutely everlasting.

The pure: those who lead a pure, moral life; those who have a

Bhagavad Gita

also Vishnu or the Self, through His nature as Existence-Knowledge-Bliss Absolute, pervades this entire universe.
Moreover—

वायुर्यमोऽग्निर्वरुणः शशाङ्कः
प्रजापतिस्त्वं प्रपितामहश्च ।
नमो नमस्तेऽस्तु सहस्रकृत्वः
पुनश्च भूयोऽपि नमो नमस्ते ॥ ३९ ॥

Vaayuryamo'gnirvarunah shashaankah
Prajaapatistwam prapitaamahashcha;
Namo namaste'stu sahasrakritwah
Punashcha bhooyo'pi namo namaste.

39. Thou art Vayu, Yama, Agni, Varuna, the moon, the creator, and the great-grandfather. Salutations, salutations unto Thee, a thousand times, and again salutations, salutations unto Thee!

COMMENTARY: *Prajapati*: Marichi and others were the seven mind-born sons of Brahma. Kasyapa was born of Marichi and from Kasyapa came all other progeny. Therefore, Marichi, Kasyapa and others were known as Prajapatis or the gods of progeny. Prajapati here is interpreted by some as Kasyapa and other gods of progeny. But as the word has been used here in the singular, it is appropriate to take Brahma as Prajapati.

Brahma is the grandfather (Pitamaha) of Kasyapa. Brahma or Hiranyagarbha is the Karya Brahma (effect). Ishwara is the Karana Brahma (the cause of Brahma). Therefore, Ishwara is the great-grandfather. He is the father of even Brahma.

Ishwara has Maya as the limiting adjunct. Maya is His causal body. Ishwara has no plane. Maya is in an undifferentiated state. She is in a state where the qualities of Nature—Sattwa, Rajas and Tamas—are in equilibrium. When the equilibrium is disturbed through the will of Ishwara, the three Gunas, and Brahma, Vishnu and Shiva manifest.

Thou art the moon: alludes to and includes the sun also.
Punah, bhuyah: again. Salutations a thousand times and again

Sixth Discourse

pure heart free from jealousy, hatred, pride, greed, etc. (Cf. IX.20-21.)

अथवा योगीनामेव कुले भवति धीमताम् ।
एतद्धि दुर्लभतरं लोके जन्म यदीदृशम् ॥ ४२ ॥

Athavaa yoginaameva kule bhavati dheemataam;
Etaddhi durlabhataram loke janma yadeedrisham.

42. Or he is born in a family of even the wise Yogis; verily a birth like this is very difficult to obtain in this world.

COMMENTARY: A birth in a family of wise Yogis is more difficult to obtain than the one mentioned in the preceding verse.

तत्र तं बुद्धिसंयोगं लभते पौर्वदेहिकम् ।
यतते च ततो भूयः संसिद्धौ कुरुनन्दन ॥ ४३ ॥

Tatra tam buddhisamyogam labhate paurvadehikam;
Yatate cha tato bhooyah samsiddhau kurunandana.

43. There he comes in touch with the knowledge acquired in his former body and strives more than before for perfection, O Arjuna.

COMMENTARY: When he takes a human body again in this world, his previous exertion and practice of Yoga are not at all wasted. They bear full fruit in this birth and hasten his moral and spiritual evolution.

Our thoughts and actions are left in our subconscious mind in the form of subtle impressions. Our experiences in the shape of these impressions, habits and tendencies are also stored in our subconscious mind. These impressions of the present and past births will be re-vivified and re-energised in the next birth. The impressions of Yogic practices and the Yogic tendencies will compel the aspirant to strive with greater vigour than in his former birth. He will endeavour more strenuously to get greater spiritual experiences, and to attain higher planes of realisation than those he acquired in his previous birth.

Eleventh Discourse

salutations. This indicates that Arjuna had intense faith in Lord Krishna and boundless devotion to Him. He was not satisfied even if he prostrated a thousand times.

नमः पुरस्तादथ पृष्ठतस्ते
नमोऽस्तु ते सर्वत एव सर्व ।
अनन्तवीर्यामितविक्रमस्त्वं
सर्वं समाप्नोषि ततोऽसि सर्वः ॥ ४० ॥

Namah purastaadatha prishthataste
Namo'stu te sarvata eva sarva;
Anantaveeryaamitavikramastwam
Sarvam samaapnoshi tato'si sarvah.

40. Salutations to Thee from front and from behind! Salutations to Thee on every side, O All! Thou infinite in power and prowess, pervadest all; wherefore Thou art all.

COMMENTARY: The words "I prostrate myself before Thee, behind Thee and on every side," indicate the all-pervading nature of the Lord. How can the all-pervading Self have front and rear sides? Only finite objects have front and rear sides. Arjuna imagined the Lord as such and prostrated in his extreme faith and devotion.

O All: nothing exists without Thee. As the Self is all-pervading, He is called the All. There is nothing except the Self.

On every side: present everywhere and in all quarters.
One may be powerful but may not possess the courage to kill one's enemies. Or one may be endowed with only a mild form of courage. But the Supreme Lord is infinite in courage and infinite in power.

Pervadest: by Thy one Self.

सखेति मत्वा प्रसभं यदुक्तं
हे कृष्ण हे यादव हे सखेति ।
अजानता महिमानं तवेदं
मया प्रमादात्प्रणयेन वापि ॥ ४१ ॥

Part C. Conclusions and recommendations

8. Conclusions

The general problem I address in this report is: ‘How might significant audience penetration be achieved for the Bhagavad Gita, given that the modern reader has a reduced attention span and has more sophisticated requirements when reading for pleasure as compared with the past?’ and ‘How might the interests of the reader be guided such that the original intention of the Gita as outlined by Gandhi be realized?’

If we accept that the intention is to derive spiritual comfort and solace, and that this is achieved best by a reading of the original text in its original Sanskrit form, then the problem becomes clearer: how might sufficient interest in the text be generated such that readers take up a rigorous study of the original? In addressing this problem, we recognize that there are two types of reader: the layperson, who knows generally that there exists a Bhagavad Gita but has the impression that it is something for priests, ‘religious people’ and academics, and the modern sophisticated reader, who expects all the comforts of the modern literary devices in his novels.

I proposed here that the simplistic poetic form with a rigid metrical scheme is the best introduction for the layperson. In this case, I considered shortening and eliminating various verses so as to suit the text to this audience. The antiquated cadences, while considered outdated by the modern poetic standards, is well-received by the lay-person, who enjoys memorizing short segments and repeating these whenever comfort or solace is required. My point here is that the ‘Song Celestial’ is a song that could be *sung* – hence the title of this report.

I proposed also an update of previous novel translations so as to attract the attention of the modern sophisticated reader. In this case, I considered insertions that aid in understanding character motivation as well as physical characteristics and expressiveness, again, for character development.

My basic thesis is that once these two types of audience have been sufficiently inspired, they will move away from these introductory texts, to the more serious study of the Gita, such as the one published by Swami Sivananda. The long-term ideal, however, is a proper study of Sanskrit and the reading of the original text.

9. Recommendations

I view this report as the initiation document for collaboration amongst authors who are likewise interested in popularizing the text. My intention is to make available on the internet the translation attempts made thus far and invite visitors to collaborate or at least evaluate these efforts.

Appendices

Appendix A. Poetic suggestion

Chapter 1. The Yoga of the Despondency of Arjuna

Heeding not the call to war, Arjuna to Krishna cries
‘The man who bids me bend my bow, I must look into his eyes’
‘Take me between the armies, drive this chariot there’
‘Before the bloodlust grips me, let me know my enemy near.’

The hands that gave the stars to blaze and the planets there to yoke
Now gripped Arjuna’s chariot’s reins and made for the Kuru folk.
Before great Bheeshma, Drona and Kapil, Krishna he spoke out loud
“Proud and upright here they stand, but tomorrow they’ll all be bowed.”

Yet Arjuna looked with different eyes, for he saw among these his kin
Grandfathers, uncles, cousins and friends: over these was he to win.
The grief that knows not dacoit or robber now troubled this moral man:
‘Pandava are we and Kuru they, yet born of the self-same clan!’

Then did Arjuna’s arms grow weak, for he saw that it was wrong
‘To give in battle, to meet with sword, those I have known life long,
The sin that dries my mouth and throat: it tears from me my bow.
My nerves do tremble, my skin does burn, my mind does twist in woe.’

‘See you not, O Lord Keshav, the omens that spell our doom
The victors of this “righteous” war gain but sickness and gloom
For, if to reap this glorious win, our own kin it is we slay
Then greater losses do we reap, for from dharma do we stray.’

‘Bloodied hands are too dear a coin for luxuries, wealth and ease
For the guilt that waits on sinful men is a slowly killing disease.
No, O Krishna, I shall not fight: I sheath my sword and shoulder my bow
I nod my head and greet with smiles, even he who terms me “Foe!”’

‘Clad in swordsman and archer’s garb, but husbands and fathers are they
And we who thirst to drink their blood bring to their families disarray.’
His mind, now lost, did these same thoughts over and over repeat
Until at last he dropped his bow, and slumped to the chariot seat.

Sankhya Yoga

As rains do fall to quench the earth, did Krishna to Arjuna turn
'Why do fear and woe now gather, why does your mind now burn?
Angst may sit upon lesser men, but sterner stuff formed you
Set aside the weak heart's doubts, and be to your own self true!'

'Heaven does shut its gates against those men who prattle in fear
So treat with contempt these impotent thoughts; be of fight and cheer!
Thus Krishna sought to relieve his mind, but this he would not allow
For deep were lodged the doubts that now furrowed his noble brow.

Of Bhishma and Drona gathered there, did Arjuna begin to speak
'Among the enemy, my old teachers ride; fitting it is I grow meek.
For to take one's Gurus' heads in war is a sin I shall never erase
Better it is grovel for alms, than to fall from the Divine Grace!'

Krishna's former words of cheer were only to test his moral span
He smiled upon the troubled doubts of this ethically sound young man.
'You have spoken what is just and true, and I count you among the wise
But greater wisdoms soar above, and to these can you now rise.'

So then did the Divine unearth the Truths that long were hid
Tearing at tethers long tied tight, the knots Divine Krishna undid.
Asking no worship, the Lotus-eyed gave free the Secret as his gift
And before stunned Arjuna a blushing Creation her veils began to lift.

'At no point did I not exist; my Self it was always there
Nor shall I cease to be there still; believing in death you err.
He who wears now youthful frame tomorrow in age will bend
Passage to another body is a start and not the end.'

'Today we're clad in warrior's armor, in silks we garb tomorrow
Cotton in the streets we'll wear, but in court our robes will flow.
Similarly does the Self express itself in form and name
It parades itself in bodies many, but is at core the same.'

'Some believe they can be killed, some believe they can kill
These men are caught in darkness and their knowledge is but nil.
The Self's not born, nor can it die; it circles and spans all
But narrow men of tiny vision are held by form in thrall.'

‘Never can weapons the Self cleave, nor fires it scorch and burn
It’s not by flowing waters wet, nor dried by winds that churn.
The constant Self, forever in flux, it is changeless and pure
Endlessly altering outward form, within is it same and secure.’

‘Yet even were it small and finite, and cast in a mortal frame
Even then you should not grieve, for then is it but the same.
For if that’s true, and we’re already born, then death does us await
Knowing then this certain future, we’re freed of worrisome state.’

‘The wise one grieves not the body’s end; he knows it for his tool
Says he: “This body is still strong and able, to rest it I’d be a fool.
For to reap rewards of Heavens bright, great works on Earth are done
Happiness attends the industrious man; the lazy does it shun.”’

‘Before his birth in cloaks of flesh, each man’s work on Earth is set
Content then is the man who works not for reward or under threat.
Know you are a warrior prince, and your duty it is to fight
Slaying this enemy to protect these lands for you is just and right.’

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