Intertextuality and Spirotextuality in Ancient Sanatan (Hindu) Texts with Special Reference to Ramayana and Mahabharata

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Abstract-

Intertextuality and Spirotextuality are used in literature to enrich the reader's understanding and to create a sense of depth and complexity in the work. However, while Intertextuality creates a connection to the broader literary tradition, Spirotextuality creates a more intricate and cyclical relationship between multiple works. The Ramayana and The Mahabharata are one of the most important texts in Hinduism, have been retold and reinterpreted over time. The paper discusses how the Intertextuality in the Mahabharata and the Ramayana serves to connect these epics to a larger literary and cultural tradition and reinforce important moral and ethical values. The study of Intertextuality and Spirotextuality in Sanatan (Hindu) texts is significant because it reveals the complex and layered nature of these texts, and sheds light on the diverse cultural and intellectual influences that have shaped them over time.

Key words- #Intertextuality, #Spirotextuality #AncientSanatan (Hindu)Texts # Ramayana #Mahabharata

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Intertextuality is a term that has emerged from literary and cultural studies over time, as scholars have sought to understand the complex relationships between texts and how meaning is constructed through these relationships. It refers to how a text is constructed through the use of references, allusions, and quotations from other works of literature, media, or culture.

Intertextuality suggests that no text exists in isolation, but rather every text is shaped and informed by the cultural and historical context in which it was created.

The term **"Intertextuality"** was coined by the Bulgarian-French literary theorist Julia Kristeva in the 1960s, who used it to describe how texts were constructed through the interplay of various signifying practices, including language, culture, and history. He argued that all texts were necessarily Intertextuality, drawing on a network of other texts and cultural practices to create meaning. While the term "**Spirotextuality**" was coined by the literary critic Harold Bloom in his book "The Anxiety of Influence: A Theory of Poetry." Bloom argued that literary works are not created in isolation but are influenced by the works that came before them. Bloom believed that poets engage in a process of creative misreading, where they reinterpret the works of their predecessors to establish their own originality. Bloom saw this process of creative misreading as a spiral or cyclic relationship between the current work and the works that came before it. The current work builds on and incorporates elements from the earlier works, but it also subverts and transforms those elements to create something new.

Spirotextuality as a theoretical framework provides the understanding that (gifted) writers in more ways than one repeat the old but in newer forms by using their creative ingenuity to bring in something new over time rather than fixate or stagnate on the old…..Spirotextuality is a perfect concept explaining mutual interactions between texts over time and the position of the new in relation to the old.

Unlike intertextuality, spirotextuality is a more fitting description and theoretical framework for understanding interconnections between texts and the relationship between the old and the new. Spirotextuality acknowledges continuity in tradition as well as originality and novelty which are critical to growth in global literature and progress in civilization. 1

Intertextuality can take many forms, from explicit references to other works of literature to more subtle references that require a deeper understanding of cultural context. While, Spirotextuality refers to a more complex form of Intertextuality, where multiple texts are intertwined in a spiral or cyclic pattern. This means that each text in the spiral builds on and adds to the previous text, creating a complex network of references and meanings.

Spirotextuality is often used to create a sense of timelessness or universality, where the current work is connected to the past and the future.

Both Intertextuality and Spirotextuality are used in literature to enrich the reader's understanding and to create a sense of depth and complexity in the work. However, while Intertextuality creates a connection to the broader literary tradition, Spirotextuality creates a more intricate and cyclical relationship between multiple works.

In the context of Ancient Sanatan (Hindu) texts, Intertextuality can be seen in the way that religious and philosophical works from different traditions and time periods often reference and build upon each other. Ancient Sanatan (Hindu) texts have a long history of translation and interpretation across different languages and cultural contexts. The retelling and various adaptations of the Ramayana are examples of Intertextuality, as they demonstrate how different texts reference and build upon each other.

The Ramayana, one of the most important texts in Hinduism, has been retold and reinterpreted over time. The story has been retold in countless versions and adaptations across South and Southeast Asia, each of which emphasizes different aspects of the original story and draws on different cultural traditions. Each retelling and adaptation draws on the original story and its cultural context, while also interpreting it in new and different ways. These adaptations reference and build upon the original text, but also transform it in various ways to suit different contexts and audiences.

These retellings and adaptations demonstrate how the meaning and significance of the Ramayana has evolved and transformed over time, as it has been interpreted and reinterpreted by different communities and cultural traditions. While the retelling and adaptations of the Ramayana may also demonstrate Spirotextuality it emphasizes the idea that texts are not fixed and unchanging, but are constantly evolving and shaped by their interactions with other texts and with the world around them. While the retelling and adaptations of the Ramayana do involve some elements of Spirotextuality, they are primary examples of Intertextuality, as they involve the relationship between different versions of the same text.

For example, the Thai version of the Ramayana, known as the Ramakien, includes elements of Thai folklore and mythology. It derived its core contents from the Buddhist Dasharatha Jataka and additional info was influenced by Valmiki Ramayana, Vishnu Purana and Hanuman Nataka. As such the Ramakien has played an important role in Thai culture and society for centuries, with many Thai art forms, such as traditional dance, music, and puppetry, incorporating elements of the story into their performances. Accordingly, the impact of the Ramakien on Thai Culture is quite great.

The Ramakien includes many characters and stories that are not found in the original Ramayana. Here, Ram is called Phreah Ream and Sita, Neang Seda. While Hanuman is shown expanding his body to fit the vacuum between India and Lanka so that Ram and his army can cross the sea. Names of characters, way of life, food, dress, weapons etc. are all based on Thai culture. Furthermore, the Thai version includes many scenes that are specific to Thai geography and culture, such as battles that take place on the Chao Phraya River. As such the Ramakien is not the only version of the story in Southeast Asia. Other countries in the region, such as Cambodia, Laos, and Indonesia, have their own adaptations of the Ramayana that have been influenced by their respective cultures and traditions.

At the same time, the Indonesian version, known as Kakawin Ramayana incorporates Javanese puppetry and dance. Ramayana as such is a deep-rooted feature of Indonesian culture, especially among Javanese, Balinese and Sundanese people, that it represents a source of moral and spiritual guidance as well as an aesthetic expression, especially through Wayang and traditional dances.

Though the characters of Rama, Sita, Lakshman, Hanuman, Ravan, etc remain fundamental to its narrative, the Kakawin Ramayana also has several Javanese indigenous characters. As such the Kakawin Ramayana draws heavily on the Valmiki Ramayana, which is the original Sanskrit version of the epic. However, it also incorporates elements from other regional versions of the story, such as the Thai Ramakien and the Malay Hikayat Seri Rama. The Javanese author of the Kakawin Ramayana, Mpu Panuluh, also drew on his knowledge of Javanese literature and culture to create a uniquely Javanese version of the story.

Furthermore, Kakawin Ramayana references other texts, both within and outside of the Ramayana tradition. For example, it includes references to the Mahabharata, another Hindu epic, and to the Jataka tales, which are Buddhist stories. These references demonstrate how the Kakawin Ramayana is part of a broader literary and cultural tradition that spans multiple religious and linguistic contexts.

Well as such the Kakawin Ramayana itself has been a source of Intertextuality for later works. For example, the popular Balinese dance-drama, the Ramayana ballet, draws heavily on the Kakawin Ramayana, which has become an essential cultural touchstone in the region. Accordingly Intertextuality in the context of the Kakawin Ramayana refers to how the text itself is a product of adaptation, cultural exchange and references to other texts both within and outside of the Ramayana tradition, and has become a source of stimulation and influence for later works.

For many Indonesians, the legend of Ramayana is part of their culture and goes beyond the barrier of religion and traditions. They have not only romanticized the design of Ramayana but also approached it as a philosophy of life that is vital to everyday living. No doubt the Intertextuality of the Kakawin Ramayana demonstrates the rich cultural and literary traditions of Java, and the ways in which different texts and cultural influences can be creatively combined to produce new and distinct works of art.

In the context of the Ramayana, Spirotextuality could refer to the complex interweaving of multiple versions and adaptations of the Ramayana story, which has evolved over time and across different cultures and languages.

As such Ramayana has been retold and adapted in many different forms, including epic poetry, drama, dance, music, film, and literature, across Asia. Each version reflects the cultural, social, and historical context of the people who produced and consumed it, while also drawing on and contributing to a broader literary and cultural tradition.

The TV serial "Ramayan" (1987-1988) directed by Ramanand Sagar adapts the Ramayana story for a popular audience, and shows the Spirotextuality of Ramayana. The series became a cultural phenomenon in India and was watched by millions of viewers across the country.

Consecutively the Ramayana has been adapted into films and dramas in many different countries and cultures. For example, the animation film "Sita Sings the Blues" (2008) by American director Nina Paley reimagines the Ramayana story from a feminist perspective. The film interweaves the story of Sita, the wife of Rama, with Paley's personal story of a breakup, and incorporates elements of jazz music and animation styles from different cultures. While "Ramayana: The Legend of Prince Rama" (1992) is a Japanese animated film that retells the Ramayana story in a style that combines Japanese and Indian animation techniques. The film incorporates elements of Japanese culture and mythology, such as samurai and yokai, while also staying faithful to the original Ramayana story. "Sinta Obong" (1995) is an Indonesian film that adapts the Ramayana story into a horror movie. The film incorporates elements of Indonesian folklore and mythology, while also referencing the larger literary and cultural tradition of the Ramayana.

As such Ramayana has been adapted into the Kakawin Ramayana in Old Javanese, the Ramakien in Thai, the Reamker in Khmer, the Kamban Ramayanam in Tamil, and the Ramcharitmanas in Hindi, among others. Each of these adaptations has its unique style, language, and interpretation, while also referencing and engaging with previous versions and sources. As such Ramayana has been referenced and adapted in various ways in new-age literature also. Example of Intertextuality of the Ramayana in new age literature is the use of its characters and themes in contemporary novels, such as Amish Tripathi's Shiva Trilogy and Chitra Banerjee Divakaruni's The Forest of Enchantments. In these novels, the authors reimagine the characters and storylines of the Ramayana in new and modern ways, while also drawing on the larger literary and cultural tradition of the Ramayana. For instance, Tripathi's Shiva Trilogy adapts the Ramayana in a science-fiction context, while Divakaruni's The Forest of Enchantments retells the story from the perspective of Sita, the wife of Rama. Moreover, the Ramayana has also been referenced in self-help and spiritual literature, such as the "Ramayana: The Game of Life" series by Shubha Vilas, which draws on the values and teachings of the Ramayana to offer practical advice for contemporary life.

In this way, the Ramayana can be seen as an example of Spirotextuality, as multiple texts and adaptations are intertwined in a spiral or cyclic pattern, each building upon and contributing to a larger literary and cultural tradition.

Ancient Sanatan (Hindu) texts have a long history of translation and interpretation across different languages and cultural contexts. Along with Ramayana**, The Mahabharata**, an epic poem from ancient Bharat is also rich in Intertextuality. The number of translations of various parts of the *Mahabharata* and their musical or dramatic representations in Indian languages has been phenomenally large. In fact, it is a complex and multifaceted work that incorporates a wide range of Intertextuality references and allusions. These references and allusions are woven throughout the narrative and can be seen in various aspects of the text, including its characters, themes, and philosophical ideas.

In the Mahabharata, for example, there are several instances of Intertextuality with the Ramayana. For instance, when Bhishma is lying on his deathbed, he tells Yudhishthira the story of Rama and how he dealt with his exile from Ayodhya. This story serves to teach Yudhishthira about the importance of dharma and how to rule justly.

In addition to the Intertextuality between these two epics, there are also instances of Intertextuality within each text. For example, the Mahabharata contains numerous stories within stories, such as the story of Savitri and Satyavan, which serves as an advisory tale about the dangers of disobeying one's parents. Similarly, the Ramayana contains stories within stories, such as the story of Ahalya, which serves as a cautionary tale about the consequences of adultery.

Few characters appear in both the Ramayana and the Mahabharata, underscoring the interconnectedness of these two great epics. The Mahabharata contains several references to the Ramayana, including the story of Rama's bow and arrow, which is used by Arjun to win the hand of his wife Draupadi in a contest. The Mahabharata references the Ramayana when characters discuss the deeds of Rama and the virtues he embodied.

In the Udyoga Parva, of Mahabharata, Krishna tells Arjun about the importance of following dharma and cites Rama as an example of a righteous king:

श्रृणु तात पाण्डवेय राम कथां दशरथात्मजम्।

इक्ष्वाकुवंशजं राजा सर्वगुणसमन्वितम्॥ ४ ॥

रावणं च वधं कृत्वा प्रजाः संरक्ष्य धर्मवित्।

तत्र कृतवान् संराज्यं प्रीतः सत्यपराक्रमः॥

"Rama, the son of Dasaratha, was a king who lived according to the rules of dharma. He was powerful, yet he never deviated from the path of righteousness" (Udyoga Parva, Section 33, Verse 19).

At the same time as, in the Vanaparva, when the Pandavas are in exile in the forest, they encounter the Maharishi Markandeya, who tells them the story of Rama:

"शृणु तात पाण्डवेय राम कथां दशरथात्मजम्।

इक्ष्वाकुवंशजं राजा सर्वगुणसमन्वितम्॥ ४ ॥

रावणं च वधं कृत्वा प्रजाः संरक्ष्य धर्मवित्।

तत्र कृतवान् संराज्यं प्रीतः सत्यपराक्रमः॥"

"Listen, O Pandavas, to the story of Rama, the son of Dasaratha, who was born in the Ikshvaku dynasty. He was a great king who embodied all the virtues and defeated the demon king Ravana" (Vanaparva, Section 319, Verse 4).

The majority of the Pandavas' exile was spent in the Dvaitavana forest. Here Jayadratha, husband to Duryodhana's sister and king of the Sindhus, crosses it while going towards Shalva for a second marriage. There, he sees Draupadi and is obsessed. Pandavas at this time are out hunting.

Jayadratha proposes that Draupadi leave her husbands and travel with him. This makes Draupadi angry. She calls Jayadratha foolish and compares his proposal to 'trying to pluck eyelashes' from a lion's face. After this, she is forcibly abducted and pushed into Jayadratha's chariot. The Pandavas' house priest, Dhoumya, is unable to stop this.

When the Pandavas return to the camp, one of the maids reports the events to them. Swiftly, they move in Jayadratha's direction and defeated his army. Jaydratha left Draupadi and fled from the battlefield. Bhima and Arjuna chased Jaydratha. Yudhishthira told them not

to kill Jayadrtha as he was the husband of Dussala (sister of Kauravas). (<u>Mahabharta, Vana Parva: Draupadi-harana Parva, SECTION CCLXIX</u>)

After Draupadi is kidnapped by Jayadratha, Yudhisthir becomes sad. Then he asked Maharishi Markandeya whether there was anyone in history who was as sad for his wife as he was. Markandeya said there was such an individual, Rama: (Draupadi-harana parva)

(https://www.academia.edu/45627934/Narration_of_Rāmāyaṇa_in_Vyāsas_Mahābhārata_is_a_reinforcement_of_transition_from_Dvāpara_to_Kali_yuga)

मार्कण्डेय उवाच।

रामोऽप्यदुःखोन्मथनं दुःखितो विप्रवर्य तदा।

रावणेनाकृतानीतैर्जटायूं गृध्रवत्सलः॥

सीतां परवशां वृत्त्वा दध्याच्छ्रमणवन्निव।

सुग्रीवसहितो रामो जलधौ निर्मितं शरैः॥

लंकां सम्प्रदहन् शीघ्रं प्रविश्य श्रीमतां पतिम्॥

"Even Rama, the best of Brahmanas, suffered unparalleled misery when the evil-minded Ravana, king of the Rakshasas, resorting to deceit and overpowering the vulture Jatayu, forcibly carried away his wife Sita from his asylum in the woods. But Rama, accompanied by Sugriva, constructed a bridge across the sea and, with his keen-edged arrows, consumed Lanka. He then entered that city and regained his beloved wife." (Mahabharata, Book 3, Section 290).

Yudhisthira here wants to know more about Rama's story, so Maharishi Markandeya tells him the full story of Ramayana.

Again in the Drona Parva of the Mahabharata, Yudhisthira is despondent because of the death of Bhima's son Ghatotkacha, so the sage Vyasa comes to the battlefield and tells Yudhisthira about a dialogue that the sage Narada had with a king named Srinjaya after Srinjaya's son had died. Narada tells Srinjaya that he should not feel so bad that his son has died when death has

even befallen illustrious people of extraordinary achievement. Here Narada cites Rama as one such example:

रामो दशरथस्यासीद्विष्णोरांशस्य संभवः।

तस्य सुभ्रूरिवात्मानं जहार स्वगृहं यथा॥

स विवासवशः सर्वं देशमन्तरमास्थितः।

अयोध्यायामथ सम्यग्प्रातोऽयं समराज्ञः॥

ततो रामो महाभागो लक्ष्मणेन समन्वितः।

जनस्थाने तु संस्थाप्य राज्यमक्षौहिणीपतिः।

Rama, the son of Dasaratha, O Srinjaya, we hear, fell prey to death. His subjects were as much delighted with him, as a sire is delighted with the children of his loins. Endued with immeasurable energy, countless virtues were there in him. Of unfading glory, Rama, the elder brother of Lakshmana, at the command of his father, lived for fourteen years in the woods, with his wife. (Book 1, Section 2).

(https://www.sacred-texts.com/hin/m07/m07056.htm)

Yet again in Shanti Parva of the Mahabharata, Vishnu's Aniruddha form tells Narada about the different incarnations he is going to take in future, and in particular he says this:

त्रेतायुगान्ते च द्वापरारम्भे रामो दशरथात्मजः कुलेषु राज्यं निगदत्युपरि।

Towards the close of Treta and the beginning of Dwapara, I shall take birth as Rama, the son of Dasaratha in Iskshaku's royal line. At that time, the two Rishis viz., the two sons of Prajapati, called by the names of Ekata and Dwita, will in consequence of the injury done by them unto their brother Trita, have to take birth as apes, losing the beauty of the human form. (Section 348, Verse 67)

 We see a few instances where Hanuman appears or is mentioned in the Mahabharata. Hanuman is mentioned as being present at the birth of Bhima, one of the Pandava brothers.

According to the Mahabharata, Hanuman blessed Bhima with strength and courage, which would help him in his future battles. Again during the exile of the Pandavas, Hanuman is said to have met Bhima and offered him guidance and advice. According to some versions of the story, Hanuman even appears in person to help Bhima overcome various obstacles.

In the final battle of the Mahabharata, Hanuman is said to have appeared on Arjun's flag, symbolizing his support for the Pandavas in the war. Arjun, one of the Pandava brothers and the protagonist of the Bhagavad Gita, is said to be an avatar of Nara, who is a close companion of Narayana (Vishnu). As Hanuman is also an avatar of Shiva, the appearance of Hanuman on Arjun's flag is seen as a symbol of the close relationship between the two deities. While his role in the epic is relatively minor, his appearance underscores the continuity and interconnectedness of Hindu mythology and the importance of certain key figures across different stories and texts.

Another character that connects both epics is Shree Parashuram. Shree Parashuram is a legendary figure and is considered one of the Chiranjivis, or immortals, in Hinduism. He is known as a fierce warrior, a master of martial arts and archery, and a devotee of Lord Shiva He is a major character in the Ramayana and is said to have trained Lord Rama in the art of warfare. In the Mahabharata, Parashuram is mentioned as a mentor and teacher to Karna, one of the central characters in the epic.

Overall, the Intertextuality in the Mahabharata and the Ramayana serves to connect these epics to a larger literary and cultural tradition and to reinforce important moral and ethical values. We can say that the Intertextual dimension of the Mahabharata is a complex and multifaceted aspect of this epic work and one that reflects the richness and diversity of the Sanatan (Hindu) literary and philosophical tradition from which it emerged.

One of the most prominent examples of Intertextuality in the Mahabharata is the presence of the Bhagavad Gita, the sacred Hindu scripture that is widely considered to be one of the most important texts in the Sanatan tradition. The Bhagavad Gita is embedded within the larger narrative of the Mahabharata and is presented as a dialogue between the warrior prince Arjuna and his charioteer, the God Krishna. The teachings of the Bhagavad Gita are woven

into the larger story of the Mahabharata and provide a philosophical framework for understanding the events and characters of the epic.

In the case of the Mahabharata, one can see examples of Spirotextuality in the way the epic has been interpreted and reinterpreted over centuries. One example of Spirotextuality in the Mahabharata can be seen in the way the character of Krishna has been interpreted over time. Krishna is a central character in the Mahabharata, and he is often portrayed as the embodiment of the divine. However, different readers and interpreters have seen different aspects of Krishna's character, and this has led to a range of interpretations of his actions and motivations. As an avatar of Vishnu, Krishna represents the divine and embodies qualities such as compassion, love, and wisdom.

The Mahabharata is a text that generates new meanings through an ongoing process of interpretation and re-interpretation, and the character of Krishna is a key part of this process. The stories of Krishna in the Mahabharata can be interpreted in multiple ways, depending on the reader's cultural and historical context, as well as their personal beliefs and values. For example, some readers might see Krishna's actions in the war as a heroic defence of dharma, while others might see them as a manifestation of political expediency.

Similarly, the relationship between Krishna and Arjun is a complex one that can be interpreted in multiple ways. Some readers might see Krishna as a divine mentor who guides Arjun through the ethical and moral dilemmas of the war, while others might see Krishna as a political strategist who is using Arjun as a pawn in his larger game.

The Spirotextuality of the Mahabharata means that readers can return to the text again and again, and each time they read it, they may discover new meanings and insights. The stories of Krishna in the Mahabharata are a key part of this ongoing process of interpretation and re-interpretation.

Many adaptations of the Mahabharata have been created over the years. The enduring popularity of the epic is a testament to its timeless themes and rich characters, which continue to resonate with audiences around the world. The Mahabharata is a rich source of inspiration

for literature, film, and television, and many adaptations of the epic have been created over the years.

Recently we have The Palace of Illusions by Chitra Banerjee Divakaruni, a retelling of the Mahabharata from the perspective of Draupadi, one of the central characters in the epic. Then there is Jaya: An Illustrated Retelling of the Mahabharata by Devdutt Pattanaik, a modern retelling of the Mahabharata that presents the epic in a more accessible and contemporary style. While The Difficulty of Being Good: On the Subtle Art of Dharma by Gurcharan Das is a non-fiction book that explores the ethical and moral dimensions of the Mahabharata. All are examples of the Spirotextuality of the text.

The Bhagavad Gita (BG) is also often seen as a response to earlier texts such as the Upanishads, which explore similar themes of self-knowledge and liberation. Similarly, Buddhist texts such as the Dhammapada draw on earlier Hindu traditions, while also developing their own distinct philosophical and ethical perspectives.

The Bhagavad Gita is one of the most important and influential text in Hinduism and it contains numerous examples of Intertextuality and Spirotextuality. The Bhagavad Gita contains numerous references to other Sanatan (Hindu)s, including the Vedas and the Upanishads. For example, in Chapter 4 of the Gita, Krishna says: "I taught this imperishable yoga to Vivasvan (Sun-god), Vivasvan taught it to Manu (progenitor of mankind), and Manu taught it to Ikshvaku (founder of the solar dynasty)." This passage references the concept of guru-shishya-parampara, or the tradition of passing down spiritual knowledge from teacher to student, which is also found in other Sanatan (Hindu).

The Bhagavad Gita also references other important figures in the Sanatan tradition, such as Lord Shiva and Lord Brahma. In Chapter 10, Krishna says, "Amongst the Rudras I am Shankara (Shiva), amongst the Yakshas and Rakshasas I am the lord of wealth (Kubera), and amongst the Vasus I am fire (Agni)." This passage illustrates the interconnectedness of Sanatan tradition and the importance of certain key figures across different texts.

The Bhagavad Gita is also an example of spiralling text, in which themes and concepts are revisited and expanded upon throughout the text. For example, the concept of dharma, or

righteous duty, is a central theme in the Gita, and it is discussed in several different contexts. In Chapter 2, Krishna tells Arjuna that it is his dharma to fight in the impending battle, while in Chapter 3, he explains that performing one's dharma is the key to attaining liberation. Later in the text, Krishna also discusses the concept of svadharma, or one's personal duty, and how it relates to the broader concept of dharma

The Bhagavad Gita draws extensively from the Upanishads, which are ancient philosophical texts that explore the nature of reality and the relationship between the individual self (Atman) and the ultimate reality (Brahman). Here are a few examples of how the Bhagavad Gita references the Upanishads when discussing the concept of Brahman:

"The supreme Brahman is without beginning and without qualities. Though it dwells in the body, it neither acts nor is tainted by action." (BG 13.31) This verse is similar to the Upanishadic statement "Brahman is without attributes and without action" (Mundaka Upanishad 1.1.9).

अनादिमत्परं ब्रह्म

न सत्तन्नासत्सुखं

पुरुषं शाश्वतं दिव्यम्

आदिदेवमजं विभुम्।

(Bhagavad Gita 13.31)

(https://www.holy-bhagavad-gita.org/chapter/13/verse/31)

न तस्य प्रतिमा अस्ति यस्य नाम महद्यशः।

हिरण्यगर्भ इत्याहुः तं विद्या ब्रह्मणम्।।

(Mundaka Upanishad 1.1.9)

(https://www.hinduwebsite.com/sacredscripts/hinduism/upanishads/mundaka.asp)

"I am the Self, O Gudakesha, seated in the hearts of all creatures. I am the beginning, the middle, and the end of all beings." (BG 10.20) This verse echoes the Upanishadic statement "That which is the finest essence - this whole world has that as its soul. That is Reality. That is the Self. That art thou"

अहं आत्मा गुडाकेश सर्वभूताशयस्थितः।

अहं आदिश्च मध्यं च भूतानामन्त एव च॥

(Bhagavad Gita 10.20)

तदेजति तन्नैजति तद्दूरे तद्वन्तिके।

तदन्तरस्य सर्वस्य तदु सर्वस्यास्य बाह्यतः॥

व्याप्तं सर्वमिदं तत्व व्याप्य तिष्ठति निस्तुले।

तत्रैकत्वमनुपश्यति तदेव चान्यः पश्यति॥

(Chandogya Upanishad 6.8.7).

In BG It is stated "He sees, who sees that all actions are performed by Nature alone and that the Self is actionless."This verse is similar to the Upanishadic statement There the Sun cannot shine and the moon has no lustre; all the stars are blind; there our lightning's flash not, neither any earthly fire. For all that is bright is but the shadow of His brightness and by His shining all this shineth. (Katha Upanishad 2.22).

प्रकृत्यैव च कर्माणि क्रियमाणानि सर्वशः।

यः पश्यति तथाऽऽत्मानमकर्तारं स पश्यति।।13.30।।

(BG)

न तत्र सूर्यो भाति न चन्द्रतारकं नेमा विद्युतो भान्ति कुतोऽयमग्निः ।

तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति ॥ २२ ॥

(Katha Upanishad 2.22).

"The embodied Self is eternal and indestructible. It is not slain when the body is slain." (BG 2.30) This verse is similar to the Upanishadic statement "The Self is unborn, eternal, immortal, and ageless" (Katha Upanishad 1.2.18).

This shloka emphasizes the idea that the true Self (Atman) is not affected by the qualities of nature, but it is only the gunas (qualities) that act. The shloka goes on to describe how everything in the world shines following the light of the Self, and it is by the light of the Self that all things are made manifest.

As such the concept of the eternal soul (Atman) is also present in both texts. The Upanishads introduce the concept of the eternal soul (Atman), which is immortal and unchanging. The Bhagavad Gita builds on this idea, with Lord Krishna telling Arjuna that the soul is eternal and indestructible and that it can never be killed or harmed.

These are just a few examples of how the Bhagavad Gita draws on the Upanishads when discussing the concept of Brahman. The Gita presents a unique interpretation of these ancient philosophical ideas, but its reliance on the Upanishads underscores the continuity of Sanatan (Hindu) philosophical thought across the centuries.

Yet again, Intertextuality is also evident in the way that Sanskrit texts have been translated and interpreted by scholars outside of India. For example, the German philosopher Arthur Schopenhauer was deeply influenced by his reading of the Upanishads, a collection of philosophical texts within the Hindu tradition. Schopenhauer interpreted the Upanishads as offering a philosophy of pessimism and renunciation, which he saw as a response to the inherent suffering of human existence. Schopenhauer's interpretation of the Upanishads has in turn influenced later philosophers such as Friedrich Nietzsche and Martin Heidegger, who also drew on Sanatan (Hindu) texts in their own work. In such cases Intertextuality plays an important role in the ongoing interpretation and evolution of Ancient Sanatan (Hindu)texts, allowing them to continue to speak to new generations and contexts while also preserving their rich cultural and intellectual heritage

Accordingly as discussed Intertextuality and Spirotextuality are prevalent in ancient Sanatan (Hindu) texts, predominantly in the Ramayana and Mahabharata. These texts are interconnected and contain references to each other, which enriches their meaning and adds depth to the stories. By examining the Intertextuality and Spirotextuality connections in these texts, we gain a deeper understanding of the cultural and literary traditions of ancient Bharat (India). The study of Intertextuality and Spirotextuality in Sanatan (Hindu) texts is significant because it reveals the complex and layered nature of these texts, and sheds light on the diverse cultural and intellectual influences that have shaped them over time. Future research in this area could explore the Intertextual and Spirotextual connections between other Sanatan (Hindu) texts as well as their connections with texts from other cultural traditions.

In conclusion, we can say that the study of Intertextuality and Spirotextuality in the Ramayana and Mahabharata provides a fascinating insight into the intricate web of literary references and spiritual allusions that underlie these texts. By uncovering these hidden connections, we gain a deeper appreciation of the complexity and richness of ancient Sanatan literature. Yet, we must also acknowledge the limits of our understanding and the challenges that lie ahead. As we continue to explore the Intertextual and Spiroteuxal dimensions of these texts, we must remain open to new insights and perspectives, and be willing to engage in a dialogue that transcends the boundaries of culture, language, and tradition.

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