

Is the Mind Useful in the Practice of Yoga? King Alarka's Yoga in *Anugītā* 15 (*Mahābhārata* 14.30)*

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1 The Problem

The *Anugītā* (hereafter AG) is one of the four philosophical anthologies of the *Mahābhārata* (hereafter MBh). The AG was composed sometime between the beginning of the Christian Era and the fifth or sixth century AD (cf. Vassikov 2005: 227–230). Although this textual excerpt contains many interesting philosophical discourses ascribed to early Sāṃkhya-Yoga, it has not yet received an appropriate recognition either in the Indian tradition or in modern studies of Indian philosophies, presumably because it is conceived as a supplement to or an imitation of the *Bhagavadgītā* (hereafter BhG), a by far better known philosophical anthology in the MBh.

This paper explores one of such early Yoga expositions in the AG, the story of King Alarka (AG 15 = MBh 14.30) with a special focus on the concept of mind (*manas*, *cetas*) in the practice of Yoga. Although this account comprises unique and intriguing contemplations on psychological aspects of a human being, there is no comprehensive study on it. One can find only sporadic references to it in some overviews such as Hopkins 1901 and Tieken 2009, which will be critically reviewed in this paper.

After touching upon problems concerning the composition of the AG (Section 2) and after having a brief look at the context in which the story of King Alarka is narrated (Section 3), I shall summarize the contents of AG 15 and translate several important passages (Section 4). The AG repeatedly advocates the theory of the seven *hotars*, according to which a human being consists of the five sense faculties, the mind (*manas*) and the intellect (*buddhi*). Section 5 examines how the theory of the seven *hotars* defines the narrative structure of AG 15. Lastly, in Sections 6 and 7 I will analyze the role of the mind in the practice of Yoga and demonstrate that it is conceived of as a useful tool which furnishes a Yogin with strength and concentration in meditation, by means of which a Yogin attains liberation.

2 The AG in the Context of the MBh and Its Composition

The AG comprises chapters 16–50 of the *Āśvamedhikaparvan* (Book 14) of the MBh. The MBh is, in short, an epic on a great war between the Pāṇḍavas and the Kauravas who are relatives of each other. Before the war takes place, Arjuna, the hero of the Pāṇḍava family, agonizes over the killing of his own relatives who are about to face him in battle. Kṛṣṇa, Arjuna's charioteer, reveals his own nature as the supreme deity and instructs Arjuna to engage in the war. This teaching is contained in the BhG. After the devastating war, victorious Pāṇḍavas bury those who fell on the battlefield. Yudhiṣṭhira, the chief of the Pāṇḍavas, regrets having killed his

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relatives and Vyāsa advises him to conduct the horse sacrifice (*aśvamedha*) as a remedy for his grief. Kṛṣṇa also recommends the performance of the same sacrifice to Yudhiṣṭhira and moves to Indraprastha, where he is asked by Arjuna to relate the teaching of the BhG again (MBh 14.16.5–7 = AG 1.5–7). Kṛṣṇa replies that he cannot repeat the BhG because he was concentrated by Yoga (*yogayukta*) at that time and introduces old legends (*purātana-itihāsa*, AG 1.9–13) instead. Various teachings and stories told in the following thirty-five chapters (MBh 14.16–50 = AG 1–35) comprise the AG. The AG consists of three parts: (1) a dialogue between a *siddha* and Kaśyapa in AG 1–4; (2) a dialogue between a Brāhmaṇa and his wife in AG 5–19; (3) a dialogue between Brahmán and Ṛsis in AG 20–35. King Alarka's story (AG 15) belongs to the second part.

After relating the AG, Kṛṣṇa visits Hastināpura with Arjuna (MBh 14.51). On the way back to Dvārakā he meets a Brāhmaṇa named Uttānka and has a conversation with him (MBh 14.52–57). Then he arrives at Dvārakā and reports what happened in the war to his father. (MBh 14.58–61). Yudhiṣṭhira performs the horse sacrifice following the advice of Vyāsa and Kṛṣṇa. When the five Pāṇḍava brothers and their wife Draupadī hear the news about the downfall of Kṛṣṇa and his clan, they decide that it is time for them to abandon this world. They climb up the mount Meru and reach the heaven.

Although the AG is represented as a remaking of the BhG, its content differs significantly from that of the BhG. Generally speaking, the BhG advocates *karma-yoga* by which one undertakes one's own activities, whereas the AG teaches *jñāna-yoga* by which one aims at liberation through knowledge (cf. Sharma 1978). Tieken 2009 observes that the difference in their teachings stems from different roles the two philosophical anthologies play in the context of the epic: the BhG is intended to drive Arjuna to engage in the war, whereas the main purpose of the AG is to get rid of the sins that the Pāṇḍava brothers have committed during the great war. Tieken 2009 argues further that the BhG teaches to kill others, whereas the AG teaches to be killed, because the Pāṇḍava brothers abandon their weapons and ascend to the heaven after the performance of the horse sacrifice. His argument that the AG teaches to be killed is not convincing, because the Pāṇḍava brothers are not killed by anybody, but they are said to die when ascending to the heaven. Moreover, it is true that the AG teaches to abandon activities, but it never teaches to choose to die.

It is difficult to decide the exact date of the composition of the AG. As for the MBh, Fitzgerald 2004: xvi, n. 2 says, "I believe it (i.e., MBh, supplied by the present author) was completed through a deliberate authorial and redactorial effort sometime during or shortly after the times of the brahmin dynasties of the Śuṅgas and the Kāṅvas (that is, after the middle of the second century B.C. and before the end of the first century B.C.), though perhaps even as late as sometime in the first century of the Christian era. I believe this written Mahābhārata was systematically expanded one or more times between its original, post-Mauryan creation and A.D. 400."¹

¹Cf. also Fitzgerald 2004: 79–142, 2006. Fitzgerald's argument is based on his understanding of political and social features of the epic, but as he himself admits (Fitzgerald 2001: 68, n. 16), it is still difficult to prove his dating because there is no clear mention to historical events in the epic. Concerning the composition and date of the MBh, Hildebeitel 2001's view is often referred to. Hildebeitel 2001: 18 says, "the *Mahābhārata* was composed between the mid-second centuries B.C. and the year zero." He

Vassikov 2005: 230 argues that MBh 14.11–61 which includes the AG is a later insertion to the epic. In MBh 14.62.1ab, Janamejaya says, “[Yudhiṣṭhira], having heard this speech told by magnanimous Vyāsa, O Brāhmaṇa” (*śrutvaitad vacanaṃ brahman vyāsenoktaṃ mahātmanā*). Concerning the reference of “this speech told by magnanimous Vyāsa,” Vassikov 2005: 230 says, “The AG must have been inserted into the text of Book 14 at a very late date. The fact itself of an insertion cannot be doubted because MBh 14.62 resumes from Vyāsa’s words at the end of 14,8 (Brockington: HdO, p. 154 [= Brockington 1998: 154 supplied by the present author]) or 14.10.25–35, thus ignoring not only the AG (14,16–50), but also Vāsudeva’s sermon in 14,11–31, preliminaries to the AG in 14,14–15, the Uttānka episode in 14,52–57 and Kṛṣṇa’s narrating of the battle in 14,58–61.” However, in my view, it is much more natural to understand “this speech told by magnanimous Vyāsa” in MBh 14.62.1ab as referring to Vyāsa’s prediction in MBh 14.61.11–15 that Parīkṣit, Arjuna’s grandson and the heir of the Pāṇḍavas, will be revived by Kṛṣṇa. Therefore it is difficult to conclude that MBh 14.11–61 is a later insertion solely on the basis of MBh 14.62.1ab.

On the basis of historical information gleaned from the *Āśvamedhikaparvan* and of a comparison of the AG with the BhG, Vassikov 2005: 227–230 infers that the AG was composed during the period starting from around the beginning of the Christian Era and until the 5th or 6th century. Although his guess slightly contradicts with the lower limit of the MBh (400 A.D.) suggested by Fitzgerald 2004, Vassikov’s dating is fair and acceptable.

3 The Context of AG 15

AG 15 belongs to the second part of the AG, a dialogue between a Brāhmaṇa and his wife (AG 5–19). As the Brāhmaṇa stops ritual actions, his wife asks him what will happen to her if he does not perform any ritual actions. A wife of Brāhmaṇa is supposed to attain the same world as her husband attains as the result of his ritual actions. In reply to her question, he says that only fools perform rituals. Instead, he found his true self. There is Agni Vaiśvānara in the center of the five breaths. The faculties of smelling, tasting, seeing, touching and listening, the mind (*manas*) and the intellect (*buddhi*) are the seven *hotars* of Agni Vaiśvānara. The following chapters introduce various teachings and stories concerning the five breaths and the seven *hotars*. In AG 14, the Brāhmaṇa relates a story of annihilation of Kṣatriyas by Paraśurāma. There was a king named Kārtavīrya Arjuna. He conquered the whole earth by his force. He was so proud of his power that he looked for a match of him in a battle. The god of the sea told him about the sage Jamadagni, and Kārtavīrya Arjuna, accompanied by his relatives, went to Jamadagni and killed him. This offence provoked fierce anger of Jāmadagni Paraśurāma, the son of Jamadagni. He killed Kārtavīrya Arjuna, and all the male Kṣatriyas fled away out of fear. Their timidity deprived them of the status of a Kṣatriya and they became Śūdras. Then male Brāhmaṇas impregnated Kṣatriya widows and made them give birth to new Kṣatriyas, but furious Paraśurāma slew them as well. This massacre was repeated for twenty-one times, until

further remarks, “the *Mahābhārata* must have been written over a much shorter period than is usually advanced: ... by ‘committee’ ... or ‘team’ ..., and at most through a couple of generations (Hiltebeitel 2001: 20).” See Fitzgerald 2003 for the problems in Hiltebeitel’s approach. The debates between Hiltebeitel and Fitzgerald are summarized in Hiltebeitel 2017.

Paraśurāma's ancestors related him the story of King Alarka and persuade him to stop killing Kṣatriyas.

4 Analysis of AG 15

This section gives an overview of the story of King Alarka in AG 15 and provides a translation of some important passages.

Paraśurāma's ancestors introduces the story of King Alarka (AG 15.1–2). After conquering the whole earth, he directs his mind to a subtle object:

AG 15.3–4

sa sāgarāntām dhanuṣā vinirjitya mahīm imām |
kṛtvā suduṣkaraṃ karma manaḥ sūkṣme samādadhe || 3
sthitasya vṛkṣamūle 'tha tasya cintā babhūva ha |
utsrjya sumahad rājyaṃ sūkṣmaṃ prati mahāmate || 4

He completely conquered this earth up to the the ocean by his bow. After completing the very difficult task, he concentrated his mind on the subtle. (3)

Then, when he was seated at the foot of a tree after abandoning his huge kingdom, contemplation towards the subtle arose to him, O man of great understanding (Paraśurāma)! (4)

Then Alarka first thinks as follows:

AG 15.5–6

manaso me balaṃ jātaṃ mano jivā dhruvo jayaḥ |
anyatra bāṇān asyāmi śatrubhiḥ parivāritaḥ || 5
yad idaṃ cāpalān mūrteḥ sarvam etac cikīrṣati |
manaḥ prati sutīkṣāgrān ahaṃ mokṣyāmi sāyakān || 6

Power arises from my mind. Once [I] conquer the mind, the victory becomes secure. I will shoot arrows elsewhere (at a target different from those he used to shoot arrows at before). I am surrounded by enemies. (5)

As this (mind) desires to do this all because of fluctuation of its form, I will release arrows of very sharp barbs at the mind. (6)

5c (*anyatra bāṇān asyāmi*) is difficult to understand. The above translation follows Deussen-Strauss 1906: 932's rendering (auf andere Gegner [als die bisherigen] will ich meine Pfeile richten...). Because the proceeding pādas ab describes the reason why Alarka decides to shoot arrows at the mind and the following verse 6 says that Alarka is willing to shoot arrows at his mind, we can conjecture that the purport of 5c is that Alarka decides to shoot at the mind. Enemies mentioned in 5d appear to refer to the mind, the five sense faculties and the intellect which Alarka tries to vanquish in the following.

When Alarka thinks so, his mind persuades him out of doing such a thing:

AG 15.7–8b

neme bāṇās tariṣyanti mām alarka kathaṃcana |
tavaiva marma bhetsyanti bhinnamarmā mariṣyasi || 7
anyān bāṇān samīkṣasva yaś tvaṃ mām sūdaiṣyasi | 8ab

There is no way these arrows will pierce me, O Alarka. They will pierce your own mortal spot. Once your mortal spot is pierced, you will die. (7)

Look for other arrows, by which you can kill me. (8ab)

Although the mind tells Alarka to look for different arrows, he changes his target:

AG 15.9

āghrāya subahūn gandhāṃs tān eva pratigṛdhyati |
tasmād ghrāṇaṃ prati śarān pratimokṣyāmy ahaṃ śītān ||

Once [the faculty of smelling] smells a really large number of ordours, it covets only them. Therefore, I shall release sharp arrows at the faculty of smelling.

Like the mind, the faculty of smelling says that Alarka’s arrows cannot penetrate it. It advises him to look for other arrows so that he can kill it. In this way, Alarka attempts at firing arrows at the faculties of tasting, touching, listening and seeing, but he is prevented from doing so every time. Lastly, he tries to kill his intellect.

AG 15.24

iyam niṣṭhāṃ bahuvīdhāṃ² prajñayā tv adhyavasyati |
tasmād buddhiṃ prati śarān pratimokṣyāmy ahaṃ śītān ||

This (intellect), on the other hand, establishes various kinds of determination through knowledge. Therefore, I will release sharp arrows at the intellect.

The reason Alarka decides to kill the mind and the sense faculties is slightly different from the reason he decides to kill the intellect. He first makes up his mind to kill the mind because “this (mind) desires to do this everything because of fluctuation of its form” (AG 15.6ab: *cāpalān*

²*niṣṭhāṃ bahuvīdhāṃ*] Ś₁ K₁ T₂ M₄(AC, PC); *niṣṭhā bahuvīdhā* K_{2,4,5} B_{1-3,5} Dn₁ Dc₁ D₁₋₆ T₁ G₁₋₃ M₁₋₃. Information of the attestations in the manuscripts is taken from the Critical Edition (Sukthankar et al 1933–1966). This half verse seems to be based on the following statement in AG 7.12:

AG 7.12

ghrāṇaṃ jīhvā ca cakṣuś ca tvak śrotraṃ mana eva ca |
na niṣṭhāṃ adhigacchanti buddhis tām adhigacchati ||

The faculty of smelling, that of tasting, that seeing, that of touching, that of listening and the mind does not arrive at determination. The intellect arrives at determination.

The Critical Edition reads *niṣṭhā bahuvīdhā* instead of *niṣṭhāṃ bahuvīdhāṃ* in AG 15.24a. If we follow this reading, pādas ab can be translated as “This (intellect) as determination makes judgments variously through knowledge.” However, I opt for the reading *niṣṭhāṃ bahuvīdhāṃ* taking into account the accusative construction of AG 7.12. My conjecture can be justified by the fact that Ś₁, the most important manuscript among those used in the Critical Edition, also supports this reading.

mūrteḥ sarvam etac cikīrṣati). “Fluctuation of its form” may mean that the mind changes its forms according to its object. As for the the five faculties, he decides to kill them because they enjoy various objects (AG 15.9a: *āghrāya subahūn gandhāms*, cf. 12a, 15a, 18a, 21a) and they covet their objects (AG 15.9b: *tān eva pratigrdhyati*, cf. 12b, 15b, 18b, 21b). On the other hand, “this [intellect] establishes various kinds of determination through knowledge” (AG 15.24ab: *iyam niṣṭhāṃ bahuvīdhāṃ prajñayā tv adhyavasyati*). The statement that the intellect is oriented to various objects concords with similar statements in case of the five faculties and the mind, but the description of the intellect differs from those of the other entities in that the desire of the intellect is not mentioned.

This time too, the intellect prevents this attempt, so that the king turns to austerity:

AG 15.26a–d

tato 'larkaḥ tapo ghoram āsthāyātha suduṣkaram |
nādhyagacchat paraṃ śaktyā bāṇam eteṣu saptasu |

Then Alarka undertook fierce austerity which was difficult to be perform, but he did not obtain the arrow against these seven [although he did it] to the best of his ability.³

Then he changes his strategy again:

AG 15.26e–28

susamāhitacetās tu tato 'cintayata prabhuḥ || 26
sa vicintya ciraṃ kālam alarko dvijasattama |
nādhyagacchat paraṃ śreyo yogān matimatām varaḥ || 27
sa ekāgraṃ manaḥ kṛtvā niścalo yogam āsthitaḥ |
indriyāṇi jaghānāśu bāṇenaikena vīryavān |
yogenātmānam āviśya saṃsiddhiṃ paramāṃ yayau || 28

Then, the mighty one (Alarka) contemplated with his mind well concentrated. (26ef)

Alarka, the best among thoughtful people, having contemplated for a long time, did not arrive at bliss higher than Yoga, O best of the twice-borns (Paraśūrāma).⁴ (27)

Making his mind concentrated on one point, he undertook Yoga without any agitation. The powerful one (Alarka) quickly killed the sense faculties by a single arrow. Having entered the self by Yoga, he reached the highest perfection. (28)

³*param śaktyā*. Deussen-Strauss 1906: 934 understands *param* as an adjective modifying *bāṇam* (... aber auch so erlangte er nicht den Pfeil, der durch seine Kraft jenen sieben [Sinnesorganen] überlegen war.). This interpretation construes two words in different pādas (*param* in pāda c and *bāṇam* in pāda d). Deussen-Strauss’s rendering is certainly one of possible interpretations, but, in the above translation, *paraṃ śaktyā* is taken as an idiom in the sense of “to the best of one’s ability, exerting all one’s energy” (Böhtlingk-Roth 1855–1875, VII: 17: mit ganzer Kraft, cf. MDhŚ 7.89) following the general principle of taking one pāda as a semantic unit whenever possible.

⁴Cf. Deussen-Strauss 1906: 935 (so fand er, der Vorzüglichste der Verständigen, kein höheres Gut als den Yoga...).

Alarka is surprised with the perfection of Yoga (AG 15.29). The story of Alarka ends here, and the ancestors of Paraśurāma encourage him to undertake austerity and attain the sought bliss (AG 15.30). Paraśurāma follows their advice and attains perfection (AG 15.31). Ticken 2009: 214 rightly observes that whereas AG 15.26a–d contrasts Yoga with austerity (*tapas*) and austerity is conceived as something inferior to Yoga, the description in AG 15.30–31 suggests that austerity is tantamount to Yoga.

Alarka's story can be summarized as follows: (1) Alarka first attempts to kill the mind, the five sense faculties and the intellect with his arrows, but he is stopped by them (3–25). (2) He then undertakes austerity, but does not achieve any success (26a–d). (3) Finally, he realizes that Yoga is the proper means for his purpose and attains the highest perfection (26e–29). I conventionally designate (1) as Alarka's first attempt, (2) as austerity and (3) as Yoga.

5 The Theory of the Seven *hotars* in the Second Part of the AG (AG 5–19)

Before turning to the practice of Yoga, Alarka tries to kill the mind, the five sense faculties and the intellect. The list of the seven is related to the theory of the seven *hotars* which is repeatedly advocated in the second part of the AG (chapters 5–19).

In AG 5, a Brāhmaṇa explains that Agni Vaiśvānara resides in the center of the five breathes. The faculties of smelling, tasting, seeing, touching and listening, the mind and the intellect are the seven tongues of Agni Vaiśvānara. They are also called the seven *hotars* because they offer their objects as oblations or firewood to Agni Vaiśvānara. The original Sanskrit words for the five sense faculties are *ghrāṇa*, *jihvā*, *caḥṣuṣ*, *tvac* and *śrotra*. Among them, the words *jihvā* and *tvac* etymologically refer to sense organs (tongue and skin respectively), the word *caḥṣuṣ* refers to the sense faculty of seeing, and the words *ghrāṇa* and *śrotra* can mean both sense organs and sense faculties (nose and ears or the faculty of smelling and that of hearing). Therefore, it is difficult to judge from the employed terminology alone whether these five words refer to the sense organs or the sense faculties. AG 7.3 says that these seven are located in the same subtle space (*sūkṣma-avakāśa*) within one's body, but they do not see each other. It is not specified where this subtle space is. However, because it is impossible that the sense organs are gathered in a specific part of the body, we can conjecture that the words *ghrāṇa* and so on refer to the sense faculties, not the sense organs.

In AG 15.3–25, Alarka tries to vanquish the mind, the five sense faculties and the intellect one after another. This order is somewhat strange, because the second part of the AG generally enumerates differently: the five sense faculties, the mind and the intellect.⁵ This suggests that the mind was placed in the first position on a particular purpose. This question will be investigated in some detail in Section 7.1.

⁵Cf. AG 5.19

*ghrāṇaṃ jihvā caḥṣuṣ ca tvac ca śrotraṃ ca pañcamam |
mano buddhiś ca saptaitā jihvā vaiśvānarārciṣaḥ ||*

6 The Continuity between Alarka's First Attempt and Yoga

The description of Alarka's Yoga is rather scant, but the examination of the continuity and the discontinuity between Yoga and his first attempt at killing the seven *hotars* will be helpful in understanding it. Tieken 2009: 214 draws attention to verse 26, in which Yoga is contrasted with austerity, and argues that Yoga is characterized as a purely mental process in opposition to austerity. However, Alarka's austerity is mentioned only in verse 26 and the whole story is centered on an opposition between Alarka's first attempt and Yoga. This contrast, in its turn, is based on several commonalities. For example, both descriptions conceive of the seven *hotars* as his enemies and the process of practice is compared to a battle. Apart from these commonalities in their motif, there are certain commonalities in terminology which I would like to examine in the following.

AG 15.3c–4, describing Alarka before his first attempt, says, “He **concentrated his mind** (*manaḥ ... samādadhe*) to the subtle. Then, when he was seated at the foot of a tree after abandoning his huge kingdom, **contemplation** (*cintā*) towards the subtle arose to him.” On the other hand, Alarka's Yoga is described as follows: “Then, the mighty one (Alarka) **contemplated** (*[a]cintayata*) with **his mind well concentrated** (*susamāhitacetās*). He, the best among thoughtful people, **having contemplated for a long time** (*vicintya ciraṃ kālam*), did not arrive at bliss higher than Yoga (AG 15.26e–27).”

Alarka is said to concentrate the mind at both occasions (*manas / cetas + sam + ā + √dhā*), so that we can argue that the concentration of the mind is common to his first undertaking and Yoga. In addition, whereas he is said to just “concentrate his mind” in AG 15.4d, he is said to contemplate “with his mind **well** concentrated.” This suggests that the concentration of the mind is intensified in Yoga compared to his first undertaking.

Tieken 2009: 226, n. 35 draws attention to the fact that the verb \sqrt{cint} is used in AG 15.26e–27a, but he does not specify why and how contemplation is important in the system of Yoga. What is important here is that the verb (*vi +*) \sqrt{cint} and its derivative *cintā* are used both in the description of Alarka's first attempt and in that of Yoga. In the first attempt, Alarka's *cintā* does not necessarily result in success, but he attains the highest bliss after his contemplation in Yoga. This suggests that contemplation (*[vi +] cint, √cintā*) denotes a thinking process aimed at liberation involving trial and error. It is to be noted that Alarka's contemplation lasts for a long time (*vicintya ciraṃ kālam*) in the case of Yoga. We can observe that his contemplation is also intensified in Yoga as in the case of concentration of the mind.

In this way, the first attempt of Alarka and Yoga have concentration of the mind and contemplation in common, and we can observe that these two aspects are intensified and deepened in the case of Yoga. On the story of Alarka, Hopkins 1901: 364–365 remarks, “Although there is no mention by name Haṭha Yoga, there is a clear indication of the difference (between this and what was later called Royal Yoga) in the account at xiv.30 (where Nīlakaṇṭha in fact, points out the distinction). Here a pious fool who wishes to shoot his mind and organs of sense (“cast arrows on the seven,” 26) finally becomes sage [...].” I think there is no clear mention of the Haṭha Yoga in AG 15. It is highly doubtful whether the author of this account was conscious of the distinction between the so called Haṭha Yoga and the Rāja Yoga, because both are comparatively new concepts (cf. Birch 2011). Hopkins regards Alarka as “a fool” presumably due

to his recklessness, but, considering the continuity of concentration and contemplation from his first undertaking to Yoga, we should not underestimate Alarka's first undertaking.

7 The Discontinuity between Alarka's First Attempt and Yoga

Then, what distinguishes Yoga from Alarka's first attempt? The difference between the two lies in the number of arrows used therein (Section 7.1) and the role of the mind (Section 7.2).

7.1 The Number of Arrows

Both in the description of Alarka's first attempt and in that of Yoga, the metaphor of a battle is utilized and Alarka is said to attempt to shoot arrows at his enemies. AG 15.28 describes how he obtains perfection in Yoga as follows:

AG 15.28

sa ekāgraṃ manaḥ kṛtvā niścalo yogam āsthitaḥ |
indriyāṇi jaghānāśu bāṇenaikena vīryavān |
yogenātmānam āviśya saṃsiddhiṃ paramām yayau ||

Making his mind concentrated on one point, he undertook Yoga without any agitation. The powerful one (Alarka) quickly killed the sense faculties **by a single arrow**. Having entered the self by Yoga, he reached the highest perfection.

As the expression *bāṇenaikena* in pāda d appears to correspond to the expression *yogena* in pāda e, we can understand that Yoga is compared to “a single arrow.” It is noteworthy that the word *bāṇa* “arrow” is used in the singular form and its singularity is emphasized by the adjective “single” (*eka*). When Alarka attempts to kill the seven *hotars*, the word “arrow” is always used in the plural number (e.g., AG 15.6cd: *manaḥ prati sutīkṣaṇāgrān ahaṃ mokṣyāmi sāyakān*). AG 15 deliberately distinguishes the description of Yoga from that of Alarka's first attempt by alternating the number of arrows. The contrast between the singular form and the plural one lies in how long it takes before perfection. As one can shoot only one arrow at a time, the plural form suggests that Alarka will have to shoot arrows repeatedly and that it will consequently take a lot of time. In the case of Yoga, on the other hand, he shoots an arrow only once. Therefore, Yoga brings him to the final step “quickly” (28c: *āśu*).

In addition, the word *eka* in 28d appears to stress the intensity of concentration of the mind. The word *eka* appears to be related to the expression *ekāgraṃ manaḥ kṛtvā* “make the mind concentrated on **one point** (28a),” suggesting that Yoga as “a single arrow” results from the one-pointed concentration of the mind. In other words, the quickness of the practice of Yoga is due to its intensity of concentration.

7.2 The Role of the Mind

The role of the mind marks another difference between Alarka's first attempt and Yoga. Initially, Alarka attempts to kill the mind first among the seven *hotars*. AG 15.5 gives a clue to why he

chooses the mind as his first target:

AG 15.5

manaso me balaṃ jātaṃ mano jivā dhruvo jayaḥ |
anyatra bāṇān asyāmi śatrubhiḥ parivāritaḥ ||

Power arises from my mind. Once [I] conquer my mind, the victory becomes secure. I will shoot arrows elsewhere (at a target different from he used to fire at). I am surrounded by enemies.

Pāda a says that the mind is the source of power. It is not specified what kind of role it plays. Because Alarka says that the conquering of the mind secures his victory (pāda b), we can conjecture that the mind gives power to the seven *hotars* who are his enemies (pāda d). In other words, by conquering the mind, he can easily kill the other six. It appears that this is the reason why he decides to kill the mind first. At the time of Yoga, on the other hand, the text only says that he quickly kills the sense faculties (15.28c *indriyāṇi jaghānāśu*) and does not specify whether the mind and the intellect are also destroyed or not. As Alarka makes the mind concentrated on one point before he kills the five sense faculties, it is difficult to imagine that it is also destroyed. It is to be noted that Alarka is said to be “mighty” (26f: *prabhu*) or “powerful” (28d: *vīryavant*) in the description of Yoga. These adjectives primarily refers to the fact that Alarka is a brave warrior. At the same time, if we remember that the mind is conceived as the source of the power of the seven *hotars*, we can conjecture that the mind conveys its power to the practitioner. In this way, in Alarka’s first attempt the mind is conceived as the source of the power of the enemies which should be destroyed first, but in Yoga, the mind helps the practitioner to kill the five faculties by its concentration and power.

The intellect is not a target of Alarka’s advance either, but the reason for this seems to differ from that of the mind. Frauwallner 1953, I: 138–139 notes the cases where in a description of Yoga the mind plays a prominent role and the intellect is not mentioned, although the description of Yoga in question assigns the intellect with a higher status than the mind elsewhere (cf. also Fitzgerald 2017: 803–804). We can understand the story of Alarka as an example of the doctrine of Yoga where the intellect is set aside, and the mind is foregrounded in the description of actual process of Yoga.

8 Concluding Remarks

This paper has analyzed the role of the mind (*manas*) in the practice of Yoga by examining how the contrast between Alarka’s initial undertaking and Yoga is represented in AG 15. His first attempt can be interpreted as a fierce endeavor in which he tries to destroy the seven *hotars* (the mind, the five sense faculties and the intellect). He first attempts to kill the mind thinking that it is the source of the power of the seven. However, he is prevented by the seven *hotars* from doing so, because his arrows would only kill himself. He then switches to austerity, but he cannot obtain the bliss. Finally, he realizes that it is Yoga that leads him to the bliss. His contemplation and concentration of the mind, which are already present in his first attempt, are intensified and deepened in Yoga. Not by destroying the mind, but by making it concentrated

on one point, he obtains the power of the mind, quickly kills the sense faculties and obtains the bliss. The continuity and the discontinuity between Alarka's first attempt and Yoga testify to unique investigations into the mystery of the mind within Yoga circles before the establishment of the Classical Yoga System.

Abbreviation and References

AG: *Anugūā*. See Sukthankar et al 1933–1966.

BhG: *Bhagavadgūā*. See Sukthankar et al 1933–1966.

MBh: *Mahābhārata*. See Sukthankar et al 1933–1966.

MDhŚ: *Mānavadharmasāstra*. See Olivelle 2005.

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ヨーガの修行における心の役割：
Anugītā 15 (*Mahābhārata* 14.30) におけるアラルカ王のヨーガ

高橋 健二

Anugītā は古代インド叙事詩 *Mahābhārata* に収められている四つの主要な哲学編の一つであり、他の哲学編同様、古典期のサーンキヤ・ヨーガ哲学以前の、初期サーンキヤ・ヨーガ哲学の諸説を断片的に残している。しかしその思想史的重要性にもかかわらず、AG は古代インドの伝統においても西洋的インド学の研究においても、*Mahābhārata* において最も有名な哲学編である *Bhagavadgītā* の補遺あるいは模倣にすぎないと見做され、いくつかの重要な例外を除いてこれまで活発に研究されることはなかった。本論文では *Anugītā* 15 に見られるアラルカ王のヨーガについての逸話を取り上げ、心 (*manas*) はどのようなものとして捉えられ、ヨーガの修行において心はどのような役割を担うと考えられているのかを明らかにする。

大地を征服したアラルカ王は、心を集中させて (*manas + sam + ā + √dhā*)、思索 (*cintā*) を巡らし、自分自身の七人のホータル祭官たち (心 [*manas*] と五つの感覚機能たちと知性 [*buddhi*]) を自らの敵と考え、矢たちを放って殺そうとする。しかし七人のホータル祭官たちは、そのようなことをしても自分たちを殺すことはできず、逆にアラルカ王自身を殺してしまうことになるとして、アラルカ王を思いとどまらせる。次に彼は苦行を行って至福に達しようとするが、これも失敗に終わる。最後に彼は心を一点集中させ (*ekāgraṃ manah + √kar*) 長い時間思索を巡らし (*[vi] + √cint*)、ヨーガという一本の矢によって七人のホータル祭官のうち五つの感覚機能たちを速やかに殺し、ヨーガこそが至福に到達する道であると理解する。

アラルカ王の第一の試みにおいて見られた心の集中と思索は、ヨーガにおいてさらに深化・強化されて受け継がれている一方、第一の試みにおいては心は七人のホータル祭官たちの力の源として真っ先に殺されるべき対象と捉えられているのに対して、ヨーガにおいては心を一点集中状態に導くことで心から生じる力を得て、速やかに感覚機能たちを殺すことを可能にしてくれるものとして捉えられていることに大きな違いがある。また興味深いことに、知性はアラルカ王の第一の試みの記述においては言及されるが、ヨーガの叙述においては言及されていない。初期ヨーガ哲学では、精神原理として知性や自我意識について説いていても解脱道においては心が中心的な役割を果たすことが多く、アラルカ王の説話もその一つと言えるだろう。