



PERSO-INDICA

*A Critical Survey of Persian Works
on Indian Learned Traditions*

SECOND PERSO-INDICA WORKSHOP

INDIAN NARRATIVES AND PERSIAN LITERATURE

April 8th 2016, 10.00-17.00

PROGRAM

- 10.00: **Fabrizio Speziale**, Introduction to the Second Perso-Indica Workshop
- 10.30: **Nalini Balbir**, « The *Pañcatantra* Stories in Their Indian Versions: Languages, Contents and Purposes »
- 11.00: **Pegah Shahbaz**, « The Translation and Adaptation of *Pañcatantra* Tradition in Persian Literature: from *Kalīla wa Dimna* to *Pancakhyana* »
- 11.30: DISCUSSION
- 12.00: **LUNCH-BREAK**
- 13.15: **Judit Törzsök**, « Narrative Strategies and Political Situations: The *Hitopadeśa* in Context »
- 13.45: **Blain Auer**, « From *Mufarriḥ al-qulūb* (The Rejoicer of Hearts) to *Ahlāq-i hindī* (Indian Ethics): Translating Persian and Sanskrit Political Advice Literature »
- 14.15: DISCUSSION
- 14.45: **COFFEE-BREAK**
- 15.15: **Iran Farkhondeh**, « The *Śukasaptati* Within the Sanskrit Tradition of *Kathā* Cycles »
- 15.45: **Sunil Sharma**, « When a Translation is Not Really a Translation: *Ẓiyā al-Dīn Naḥṣabī*'s *Ṭūṭī-nāma* »
- 16.15: DISCUSSION
- 16.45: CONCLUSION

PLACE: Salle Claude Simon, Sorbonne nouvelle, 4 Rue des Irlandais, 75005, Paris.

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ABSTRACTS

- ✿ **Nalini Balbir** (Sorbonne Nouvelle University – Mondes iranien et indien, Paris), « The *Pañcatantra* Stories in Their Indian Versions: Languages, Contents and Purposes »

In this paper, we will propose a typological survey of several *Pañcatantra* versions in Sanskrit or north Indian vernaculars, focusing on the specificities of their purposes and contents. Vishnusharman's *Pañcatantra*, Purnabhadra's *Pancaykhyana* or the *Pancakhyanavarttika* are not just repetitions. We will also draw attention on Prakrit versions of *Pañcatantra* stories that are not found in collections but are available scattered in the Jain commentaries where the animal fables are used to illustrate the relationships between members of the religious community.

- ✿ **Pegah Shahbaz** (Sorbonne Nouvelle University – Mondes iranien et indien, Paris), « The Translation and Adaptation of *Pañcatantra* Tradition in Persian Literature: from *Kalīla wa Dimna* to *Pancakhyana* »

Manifold translations and adaptations of *Pañcatantra* in Persian literature demonstrate remarkable significance of this narrative reflecting didactic, political and social matters through allegorical form of fables. Some of the Persian versions are indirect translations from Arabic language as Naṣr Allah Munšī's *Kalīla wa Dimna* (1159-1161), and 'Abd Allah Buḥārī's *Dāstān-hā-yi Bīdpāy* (1162-1165) while some others are variants of the previous Persian versions as *Anwār-i Suhaylī* by Wā'iz Kāshifī (d. 1531) and Abu al-Faḥr 'Allāmī's *'Ayār-I Dāniš* (d. 1602). In one case, *Pancakhyana* is known as a direct translation from Sanskrit realized by Ḥālīqdād 'Abbāsī in the sixteenth century. The present paper will introduce diverse versions of the text in Persian language and will discuss through a comparative approach, how and to what extent these versions vary in both form and content.

- ✿ **Judit Törzsök** (University of Lille), « Narrative Strategies and Political Situations: The *Hitopadeśa* in Context »

The *Hitopadeśa* or “Friendly Advice” is often presented as a later, watered-down version of the *Pañcatantra*: an unoriginal collection of stories, overburdened with didactic material. This paper attempts to look at this text differently and explore the ways in which it reflects the ideas and realities of its time, in particular concerning political and religious changes. More general tendencies are looked at through the example of a story which belongs exclusively to the *Hitopadeśa* tradition. Finally, it is shown that the *Hitopadeśa*, together with an earlier recension of the *Tantropākhyāna* and Kāmandaka's *Nītisāra*, have considerably influenced related genres in South-East Asia, and this influence may well be due to the work's distinctive character.

- ✿ **Blain Auer** (University of Lausanne), « From *The Rejoicer of Hearts* (Mufarriḥ al-qulūb) to *Indian Ethics* (Akhlāq-i Hindī): Translating Persian and Sanskrit Political Advice Literature »

This paper treats the transmission of Sanskrit political advice literature or *nitī* into Persian in the early modern period through the *Mufarriḥ al-qulūb* (The Rejoicer of Hearts) produced under Šarqī

dynastic patronage *circa* 1446-1447, and into Rekhta through the *Akhlāq-i hindī* (Indian Ethics) completed in 1803 at Fort William College by Mīr Bahādūr ‘Alī Ḥusaynī under John Gilchrist (1759-1841). It considers how *nitī* literature, represented by the *Pañcatantra* (The Five Discourses) and the *Hitopadeśa* (The Friendly Advice), was translated into Islamic advice literature, known as *naṣīḥa* and *aḥlāq*, in the contexts of Muslim imperial rule and under the patronage of British colonial officers. It asks what these translations reveal about the relationship between language, knowledge, and politics and how ethical ideals and moral precepts of kingship spread in the premodern world of South Asia.

✿ **Iran Farkhondeh** (Sorbonne Nouvelle University – Mondes iranien et indien, Paris), «The *Śukasaptati* Within the Sanskrit Tradition of *Kathā* Cycles »

The *Śukasaptati* holds a distinctive place within the Sanskrit tradition of *kathā* collections. The many different versions and translations of the work give evidence for the vast diffusion of this collection of embedded stories far beyond India. We will briefly present the different Sanskrit versions that are extant: the so called *simplicior*, *elegantior* and *ornatior* versions written down around the 12th century. These three versions are probably much later than the first versions of the work. Several indications allow us to think that some other versions of the tales of the parrot were already circulating by the 5th–6th centuries of the common era. Our aim is not to trace an Urtext nor to find out which version comes closer to the original *Śukasaptati* but rather to try to delineate the place of the *Śukasaptati* within the broader frame of the Sanskrit tradition of stories within stories. In this perspective, we will compare the similar stories in the *Śukasaptati*, the *Kathā-sarīt-sāgara* and the *Bṛhat-kathā-mañjarī*: all these three collections of tales borrow in a way or another from the Nanda cycle. There are grounds to believe that the *Śukasaptati* was mainly handed down orally in the context of divertimenti, such as the *kathā-vinoda* described in the *Mānasollasa*. That is indeed “to amuse the mind” that the author of the *simplicior* version wrote down the *Śukasaptati*.

✿ **Sunil Sharma** (University of Boston), « When a Translation is Not Really a Translation: Żīyā al-Dīn Naḥṣabī’s *Ṭūṭī-nāma* »

The *Ṭūṭī-nāma* (Tales of the parrot) by Żīyā al-Dīn Naḥṣabī (d. 750/1350-51) is regarded as one of the most popular Persian adaptations of the Sanskrit *Śukasaptati*. Yet, there are major differences in the framework narratives, as well as the individual stories of the two works. It turns out that the *Ṭūṭī-nāma* is a reworking of an earlier Persian translation of the *Śukasaptati*, i.e. *Jawāhir al-asmār* by another Sultanate author, ‘Imād ibn Muḥammad al-Na’rī. This paper will discuss the overlapping processes of ‘translation’ and adaptation that lay behind the composition of Naḥṣabī’s work.