The Bhagavad-Gita

In sixth book of Mahabharata
Dealing with material from ca. 1200 BCE (roughly ~ Trojan War)
Recensions from 400 BCE – 400 AD
Bhagavad-Gita itself ~ 1st cent. AD
One of Hinduism’s primary texts
Teachings commonly divided into three sections/traditions
   A) Teachings 1-6: action and dharma, Brahmanism
   B) 7-12: Krishna’s unmanifest totality
   C) 13-18: devotion, triadic structures of analysis
         detachment leading to moksha, release from reincarnation
A) Action and *dharma*

Are we like the blind audience member, Dhritarashtra/Arjuna?
Arjuna most move beyond his “strange pity” (24)
( unlike Rousseau, not anti-intellectual; 
like Nietzsche, meditation, reading, interpretation 
themselves important actions?)
morality of duty, not rights 
non-individualistic, non-egalitarian 
“the constant laws/of caste and family duty” (26)
escapes solipsism of total asceticism 
argues for action in society, action as sacrifice to another 
avoid attachment to the fruits of one’s actions

Story about caste, class, & race in development of U.S. slavery
B) ch. 11: Arjuna’s vision of Krishna w/ divine eye
   “I am time grown old/creating world destruction” (103)
   the powerful language of theophany
   sometimes rhetoric and performance are the vital connection
   between belief and action, teaching and belief

Tarkovsky’s *The Sacrifice*

Read passage from Matthew Goulish, *39 Microlectures* (7)

non-anthropocentric vision of immanent divine?
   interconnectedness, chaos theory
immanent unity in multiplicity; monotheon in polytheon
C) Body/Mind

yoga, *Yoga-sutras*, Pathanjali, ca. 2\textsuperscript{nd} c. BCE

“yoking” consciousness in order to free physical and mental discipline

(cf. St. Ignatius of Loyola’s *Spiritual Exercises*)

Grotowski, “Towards a Poor Theatre” (17)

“Years of work and of specially composed exercises . . . sometimes permit the discovery of the beginning of this road [of a method of acting] . . . The process itself, though to some extent dependent upon concentration, confidence, exposure, and almost disappearance into the acting craft, is not voluntary. The requisite state of mind is a passive readiness to realize an active role, a state in which one does not ‘want to do that’ but rather ‘resigns from not doing it.’ . . . We find that artificial composition not only does not limit the spiritual but actually leads to it” (17).
   What to make of masculine/feminine opposition in “uninvolvement/with sons, wife, and home” (116)?
   interpretation key:
   masculine independence à la Rousseau?
   or a warning against a possessive version of love & authority?

For Thursday: Please write a paragraph assessing lectures examples of what is working, what could use clarification or improvement?

Begin Stanislavski, Artaud, Grotowski if wish
Feb 13: 1\textsuperscript{st} Essay due