

**RELS 310 Hindu and Buddhist Sacred Texts**  
**Fall 2017 Monday/Wednesday 4:00-5:15 MYBK 119**

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This course will focus on three Asian classic texts in depth: *The Bhagavad Gita*, *The Kamasutra*, and *The Lotus Sutra*. The course will examine what makes these works “sacred” texts and enduring classics, and explore the problems involved in their writing, transmission, and study in Asia and in their reception in the modern west. We will first place these texts in their original Hindu and Buddhist contexts and consider how they were used in India, before we examine how new meanings and values were discovered when these texts were read in Europe and America. We will consider how to read religiously, examine the relationship between genre, gender, and social roles, and explore how texts “script” religious experience and inform cultural norms. We will investigate how the texts become the object of veneration, what criteria are used to identify a text as “sacred,” and the ways by which texts create authority. We will also watch films and performances that represent and reinterpret these texts for a contemporary audience. You should treat these films and performances as “texts,” for their content will be discussed in seminar and integrated into the texts.

*The texts and films we will use in this class contain explicit representations of sex, death, and violence. If you are offended by sexually explicit, morbid, or violent religious images, or if you feel that discussing such images could exploit or demean you, then this may not be the class for you.*

**Course Goals for Students and Student Learning Outcomes|**

- to develop an ability to understand, interpret, and contextualize Hindu & Buddhist sacred texts
- to gain an appreciation for why these Hindu & Buddhist texts have endured as “classics”
- to develop critical interpretive skills by reading key works of scholarship whose authors attempt to translate, interpret, and situate these texts within their original cultures and their reception in the west
- to demonstrate effective writing skills with the ability to craft a persuasive argument in defense of a thesis by using and analyzing evidence from primary and secondary sources

**Required Texts Available at Barnes & Noble CofC Bookstore—Don’t substitute other translations!**

- 1) *Bhagavad Gita: Krishna’s Counsel in Time of War*, trans. by Barbara Stoler Miller, \$7.95
- 2) *Bhagavad Gita: A Biography* by Richard Davis (Princeton University Press, 2015), \$24.95
- 3) *Kamasutra*, trans. by Wendy Doniger and Sudhir Kakar (Oxford University Press, 2002), \$12.95
- 4) *Love in a Dead Language* by Lee Siegel (1999) \$28.00. This multi-genre work offers a translation of the *Kamasutra* and a postmodern commentary on its Indian commentaries, as well as a love story, a murder mystery, a satire of academia, a board game, and a proposed CD-ROM. While it is a clever spoof of scholarship, it also offers profound insights into language, commentary, and Orientalism.
- 5) *The Lotus Sutra*, trans. by Burton Watson (Columbia University Press, 1993), \$26.95
- 6) *The Lotus Sutra: A Biography* by Donald S. Lopez Jr., (Princeton U.P. 2016), \$29.95

There are also required **Electronic Readings (ER#1-18)**, pdf of selections from scriptures, scholar’s articles, and stories available on **OAKS** under **RELS 310**, which registered students can access after they login to MyCharleston (<http://my.cofc.edu>). Please **print out each ER article** and **bring it to class** on the day that it will be discussed, along with the required primary sources. The correct ER# for each article is listed in the syllabus and on OAKS, not on the first page of the article itself that you print out (*so please ignore the ER# written on the article’s first page if it is different from what is listed on the syllabus!*).

**Grading Scale**

A+	100-97	(4.0)	B+	88-86	(3.3)	C+	78-76	(2.3)	D+	68-66	(1.3)		
A	95-93	(4.0)	B	85-83	(3.0)	C	75-73	(2.0)	D	65-63	(1.0)		
A-	92-89	(3.7)	B-	82-79	(2.7)	C-	72-69	(1.7)	D-	62-59	(.50)	F	58-0

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**Seminar Prerequisites and Requirements**

This course presumes some previous exposure to Religious Studies in general and to Hinduism and Buddhism in particular. It also has as a requirement the desire to read challenging, unusual, and provocative materials and to engage in conversation and writing about these readings.

• **Preparation for Seminar, Classroom Code of Conduct, and Attendance Policy**

This is a seminar in which you must be an informed participant and your participation will be evaluated. It is strongly advised that you read the **entire** assignment **before** we discuss the topic in class. This will help you understand the lectures and engage in seminar discussion. When there is an assignment from the E-Reading material on OAKS, you should bring it to class with you, along with the books that are assigned for that day's class. It is imperative that you have your own **physical copies** of these **texts**. Because social media and technology take one's own and others' attention away from class, use of cell phones, laptops, tablets, and other digital devices are prohibited in class, except in rare circumstances. Another form of disruption occurs when students arrive late or leave early; please don't leave in the middle of seminar unless you absolutely must!

Attendance records will be kept for each class: there will be **3** allowed absences; **4** or more absences will negatively affect your grade. After **8** absences the student will be dropped and earn a **WA** grade for excessive absences. If you have a legitimate excuse (illness, emergency) please let me know and contact the Absence Memo Office to document the reason for your absence. You are responsible for making up any absences; please get any notes on missed seminars from a classmate.

• **Participation in Seminar Discussion (10%)**

Whatever you get out of this course is directly related to how much you put into it. Asking questions, raising concerns, and offering your own interpretations during discussions is a crucial part of this seminar. Please read the discussion topics on the syllabus and come to class with ideas and questions that will help us engage in meaningful discussion; you are expected to be an active participant. Grades for participation will be assigned on the basis of the quality and consistency of your involvement in seminar discussions.

• **Weekly Reflection Cards (15%)**

Once each week you are to bring to seminar a thoughtful reflection related to the assigned reading for that class. The reflection should be written on a 3x5 or 5x7 card, and be based on an issue that you have found puzzling, thought provoking, challenging, irritating, or interesting. Your reflections and questions should raise interpretive issues or express concerns about the topic that you find important. Grades for RC are:

+ (= 100);    √+ (= 90);    √ (= 80);    √- (= 75);    — (= 70)

• **Three Essays (Gita essay = 10%; Kama Sutra and Lotus Sutra essays = 15% each, for 40%)**

These essays of 4-5 pages will be based upon assigned topics in relation to the texts that we examine. The questions that serve as the basis for these assignments are open to different interpretations without a single "correct" answer, but the essay requires you to make an argument based on a close reading of the text. **Late papers are not accepted** since the essay topic will be discussed in class on the day it is due.

• **Revised Final Essay due on December 8 (15%)**

The final essay will be a revised and extended version of either the Kamasutra or Lotus Sutra essay, 9-10 pages in length. The revised essay must implement the feedback received on the first version.

• **Test on September 27 (7.5%) and Final Exam on December 8 (12.5%)**

The tests will consist of short answer questions and key scriptural passages to identify and analyze. I will provide a **Review Sheet** before each test with key vocabulary words and sample passages for analysis.

• **Academic Integrity and the Honor Code**

There is a zero-tolerance policy toward plagiarism or any other form of academic dishonesty in this course. This means that anyone caught taking credit for work that is not his or her own, or cheating in any other way, will receive a **failing grade for the entire course**. A student found responsible for academic dishonesty will receive a **XF** in the course, indicating failure of the course due to academic dishonesty.

• **SNAP students:** If you have a disability that qualifies you for academic accommodation, please present a letter to me from the Center for Disability Services at the beginning of the semester. For more information on the SNAP program, see: <http://disabilityservices.cofc.edu>

**RELS 310 Hindu and Buddhist Sacred Texts**  
**Fall 2017 Monday/Wednesday 4:00-5:15 MYBK 119**

**Seminar Topics and Reading Assignments**

The following abbreviations will be used in listing the required reading material: ER#1 refers to the first Electronic Reading available on OAKS, BG refers to the *Bhagavad Gita*, BGBio to *The Bhagavad Gita: A Biography*, KS to the *Kamasutra*, LDL to *Love in a Dead Language*, LS to the *Lotus Sutra*, and LSBio to *Lotus Sutra: A Biography*. RC#1 refers to the first Reflection Card assignment that responds to the assigned reading for that day (ER#1-2). For a complete list of the sources of the assigned Electronic Readings (ER#1-18) found on OAKS, see below p. 8.

**Part I Interpretive Issues in the Study of Religious Texts: What Makes a Text “Sacred?”**

8/23 Introduction to “Reading Religion” and Controversies over Texts

8/28 In the Shadow of God’s Word: What Makes a Text “Sacred” or “Blasphemous?”  
(ER#1-2: “Texts” and “Is Nothing Sacred?”) **RC#1 due**

**Discussion topics:** In ER#1 there is a discussion of a phrase “there is no outside-of-text.” What might this phrase mean for scholars of religion? What is the relationship between authors, authority, and the “death of an author?” Does *The Satanic Verses* subvert the Qur’an’s authority? What (if anything) is “sacred” for Rushdie in ER#2? What does he mean when he notes that language and especially the sacred have the “power of totemization?”

8/30 Exploring Faith in Fiction and How to Read a Religious Text Critically  
(ER#3-4: “In Good Faith” and “How to Read a Religious Text” including “Theses on Method”)

**Discussion:** Does Rushdie’s defense of *The Satanic Verses* (in ER#3) convince you that his work explores “the nature of revelation and the power of faith” through fiction? What role does creativity play in reading & writing sacred texts? What is gained by reducing a religious text (e.g. the *Chandogya Upanishad*) to a human product? Should RELS scholars ask irreverent questions about religious texts that undermine their transcendent status?

9/4 How Should We Read Sacred Texts? Reading Religiously or as Consumers  
(ER#5-6: “Faking Cultural Literacy” and “How Religious People Read”) **RC#2 due**

**Discussion:** Do you recognize your own reading and conversational habits when you read “Faking...Literacy?” What are the primary differences in ER#6 between “religious” vs. “consumerist” readings of sacred texts? Is learning to “read religiously” and to feel reverence towards a sacred text only an edifying project for the faithful, or is it a necessary practice for students of Religious Studies? How is religious reading different as a practice from creative writing and scholarship? Why does memorization of a text enhance religious reading?

**II The *Bhagavad Gita*’s Context and Content**

9/6 On Doing One’s Duty: Dharma and Discipline  
(*BGBio*: Introduction and Chapter 1; and *BG*: Chapters 1-4)

**Discussion:** How does the Gita’s location within a sprawling Mahabharata epic affect its meaning? What is Arjuna’s ethical dilemma in the first chapters? Does Krishna’s teaching on Dharma and disciplined action (*karma*) resolve Arjuna’s distaste for violence? Do you find his arguments that urge Arjuna to fight compelling on moral grounds?

9/11 On Medieval Hindu Commentaries on the Gita and Devotion to God: an Interpretive Battlefield?  
(*BGBio*: Chapter 2, Krishna & His Gita in Medieval India; *BG*: Chapters 5-9) **RC#3 due**

**Discussion:** How did the Gita become “an interpretive battlefield, a Kurukshetra for medieval theologians?” Krishna’s Gita inspired the creation of *gitas* for other gods, who compete for supremacy with Krishna; how does this mimicry echo the religious claims advanced by Krishna himself in the *Bhagavad Gita*? Why did Shankara’s interpretation of the Gita explain away Krishna’s status as a supreme personal deity?

9/13 Krishna’s Theophany: An Awesome and Terrifying Revelation  
(*BG*: Chapters 10-12; and ER#7: “Kurukshetra in Context”)

**Discussion:** What effect does Arjuna’s vision of Krishna have on him (and on you as a reader)? Does Krishna’s terrifying theophany justify apocalyptic violence? Does surrender to God here justify subsequent acts of violence?

**RELS 310 Hindu and Buddhist Sacred Texts**  
**Fall 2017 Monday/Wednesday 4:00-5:15 MYBK 119**

9/18 Does the *Gita* Sanction War or Promote Non-Violence?

(*BGBio*: Chapter 4; *BG*: Chapters 13-18) **Essay#1 due in class**

**Essay topic:** *What ethical values does Krishna promote when he urges Arjuna to act? Does the Bhagavad Gita sanction war and justify violence, or does it promote non-violence (ahimsa), the pursuit of peace, and the transcendence of duality in the worship of God?*

**The *Bhagavad Gita* in the West: Translations, Performances, and its “Classic” Status**

9/20 The Gita and Globalization: Colonialism, American Transcendentalism, and the “Hindu Bible”

(*BGBio*: Chapter 3: Passages from India; **optional**-Chapter 5: Modern Gitas in Translation) **RC#4**

**Discussion:** How did British Colonialism inspire both the first English translation of the Gita and then inform very different political interpretations of its value for understanding India? Why were German Romantic thinkers and American Transcendentalists so drawn to the Gita’s “primordial wisdom?” How did Vivekananda use the Gita at the World’s Parliament of Religions to refute colonial claims about India and advance a new view of Hinduism? Which aspects of the *Gita* are overlooked by each of these modern interpreters, including Swami Vivekananda?

9/25 Modern Performances of the Gita

(*BGBio* Chapter 6, “The Gita in Our Time;” ER#8: “Bagger Vance: the Mystical Underpinnings of a Contemporary Golf Tale”) **RC#5 due** Excerpts from *The Legend of Bagger Vance*

**Discussion:** In the modern performances described in Chapter 6, how is the Gita used both to justify and critique the economic forces and effects of globalization? What thematic “threads” from the Gita are woven into the film *The Legend of Bagger Vance*? Does the notion of an “Authentic Swing” resonate religiously with Hindu ideas from the Gita or has this text been co-opted by the “consumerist” values that Paul Griffiths critiques (in ER#6)?

9/27 The Gita as a Classic

(*BGBio* Epilogue: The *Bhagavad Gita* in Great Time) **Test on *The Bhagavad Gita***

**Discussion:** What characteristics and qualities in the Gita enable it to become a “classic” or a “global scripture” that transcends the time and place of its origin so that it exists in “great time?”

**III The *Kamasutra*: Hindu Content and Its Social Context in India**

10/2 Introducing the *Kamasutra*: Author and Genre

(*KS*: Introduction pp. xi-xxviii; ER#9: *The Ascetic of Desire*) **RC#6 due**

**Discussion:** In the “Introduction” to the *KS* we learn that “virtually nothing is known about the author;” yet ER#9 can’t help but imaginatively “flesh out” the author of the *KS*. Does the fictional portrait of Vatsyayana and his world in ER#9 help you enter into the world of the *Kamasutra*? How does the “scientific” structure of the *KS*, its preoccupation with systematic order and detailed lists, affect the presentation of desire and pleasure?

10/4 Setting the Scene for the Sutra’s Seduction: the Mirror-Work of Commentary

(*KS*: Introduction pp. xxxix-l, Book One pp. 1-16; *Love in a Dead Language* pp. x-xxiii and 2-8)

**Discussion:** What is the relationship of religion, power, and desire in the *KS*? Are Desire and Dharma compatible ideals? ER#9 describes the *KS* as “a commentator’s delight” that “contains hidden meanings;” *Love in a Dead Language* also presents numerous commentaries on the *KS*, which Anang Saighal tries to map out, e.g. in his detailed footnotes. Do the various commentaries illuminate or cast shadows on the *KS*? What notable differences can you discern between the translations of the *KS* by Doniger & Kakar and Leopold Roth?

10/9 The Position of Men and their Prescribed Roles: Lifestyle of the Man-about-Town

(*KS*: pp. 17-27, 59-60; *Love in a Dead Language*, pp. 9-55) **RC#7 due** *A&E* documentary

**Discussion:** What is the social milieu of the “man-about-town” in the *KS*? Does Leopold Roth seem like a modern day “man-about-town” (or a “player”) in his pursuit of Lalita? Does the “boring” dinner party that Roth arranges seem like a contest “worthy of the wit of Vatsyayana’s man-about-town?”

**RELS 310 Hindu and Buddhist Sacred Texts**  
**Fall 2017 Monday/Wednesday 4:00-5:15 MYBK 119**

10/11 The Position of Women and their Prescribed Roles: Virgins, Wives, and Courtesans **RC#8 due**  
(ER#10: *Laws of Manu* excerpts; *KS*: xxviii-xxxix; 75-86; 93-99; 103-107; 131-135; 142-147)

**Discussion:** What are the most notable differences between the status and roles for women that are prescribed in the *Laws of Manu* and in *KS*? How does the *KS* represent gender politics and relationships? Which is more important in the *KS*: worldly pleasure or social respectability? When do courtesans make use of the “weapons of the weak?”

10/16 **Fall Break**

**Orientalism and the Exotic East: Western Versions of the *Kamasutra***

10/18 Weird Words and Weirder Worlds

(*KS*: 161-164, 169-172; *Love in a Dead Language*: pp. 74, 79-89; 125-131; 322-335)

**RC#9** (if you don't write your essay on topic #2a below you must submit **RC#9**)

**Discussion:** What is the moral of the story about silence on pp. 331-332 of *LDL*?

**Essay topic #2a: (due in class):** *How are knowledge, pleasure, and righteousness interrelated in the *Kamasutra* (*KS*)? How is raw, instinctual desire “disciplined” or “civilized” in this text by Vatsyayana and by commentators on the text? Is it appropriate to designate the teachings and practices found in the *KS* as the “Discipline of Desire,” along the lines of the three spiritual “Disciplines” taught in the *Bhagavad Gita*? If so, is there a spiritual goal?*

10/23 Translating the *Kamasutra* for the West: Exoticism and Orientalism **RC#10**

(*KS*: 1-1xvii; *Love in a Dead Language*, 8 pages btw 92-3; 146-153; 285-295; 318-314; 362-366)

**Discussion:** The eclectic “texts” and mixed genres found in *Love in a Dead Language* (academic and student essays, board games, CD Rom) raises questions about what is real and what is fictional, what is original and what is plagiarized. Which interpretations or translations of the *KS* seem valid and insightful to you? What is Saighal's dilemma at the end of the book? Has he found his own voice?

10/25 Relating “Religious Reading” to *Love in a Dead Language*: is Roth's *KS* sacred or sacrilegious?

(*LDL*: 56-74; 207-226; 264-267; 322-330; review ER#6) **RC#9** (if you don't write essay on #2b)

**Essay topic #2b (due in class):** In *Love in a Dead Language* we are introduced to a translation, commentary, and footnotes on the *Kamasutra* by Leopold Roth, Anang Saighal, and others. *Using Griffith's notion of “religious reading” and the “sacred” as a relational category (in ER#6), would you argue that the *Kamasutra* qualifies as “sacred” for Roth, or rather that his interpretation and use of the text is “consumerist?”*

10/30 Viewing the *Kamasutra* through a Feminist Lens: Mira Nair's film *Kamasutra: A Tale of Love*

(ER#11: “The Rise and Fall of *Kama* and the *Kamasutra*,” review *KS*: xxxix-xlv)

**Discussion:** What role did the British play in rejecting *kama* and the *Kamasutra*? Why are Hindu Nationalists today so puritanical? Does Nair's film *Kamasutra*, subtitled as “a tale of love,” represent “erotic love” or “romantic love?” How faithful is Nair's film to the world evoked in the original text?

**IV Buddhist Hermeneutics: Recovering the Meaning of the Buddha's Words**

11/1 Reading Buddha's Teachings as Literature

(ER #12-13: “Fictions of Reading” and “Memorizing the Buddha”) **RC#11 due**

**Discussion:** What are some of the “fictions of reading” that inform western readings of Buddhist texts? What ways of reading are proposed in ER#12 to correct western misunderstandings of Buddhist texts? In the (fictional) story told in ER#13 the Buddha's teachings have not yet been written down but have been committed to memory by monks and nuns. How is Deva transformed through his awesome act of memorization? What mental qualities are enhanced through accurate memorization? Does desire undermine or reinforce his memory?

11/6 Buddhist Hermeneutics: What did the Buddha *Really* Teach?

(ER #14: “The Dharma,” *LS*: “Translator's Introduction,” pp. ix-xxii) **RC#12 due**

**Discussion:** After reading the story of Deva, does Ananda seem fictional? Why does the Mahayana Sutras' use of “Thus did I hear” raise questions about authenticity? How is the distinction between “provisional” vs. “definitive” teaching used in Buddhist hermeneutics? In what ways do stories convey the magical power of Buddha's words? Based on translator's Introduction, does the Lotus Sutra seem to be a text primarily concerned with content or form?

**RELS 310 Hindu and Buddhist Sacred Texts**  
**Fall 2017 Monday/Wednesday 4:00-5:15 MYBK 119**

**V The Lotus Sutra: Its Context and Buddhist Content**

11/8 Introducing the Lotus Sutra as an Empty Text—the Mahayana Cult of the Book  
(*LSBio*, Introduction & chapter 1: pp. 1-20; *LS* pp. 1-7, 160-169)

**Discussion:** Based on the two Introductions to the Lotus Sutra, does the text seem primarily concerned with metaphysics or religious pedagogy? In Chapter 10 of the *Lotus Sutra*, has the text become the sublime replacement for the Buddha? Is the devout reader seduced into accepting the text as the encapsulation of Buddhist tradition or does it deny that tradition and replace it with the cult of this text?

11/13 The Ethics of *Upaya*: Does the Buddha Lie?  
(*LSBio*, chapter 2: pp. 21-41; *LS* chapters 2-3) **RC#13 due**

**Discussion:** What does chapter two mean when it says that there is only One Vehicle? What happened to the other 3 vehicles of Buddhism? What is the ultimate teaching? Is the One Vehicle compatible with the doctrine of *upaya*?

11/15 Parables of the Lost Son, Medicinal Herbs, and the Phantom City  
(*LS* chapters 4-5; chapter 7 pp. 131-142)

**Discussion:** What are some of the tactful strategies that the father used towards his son in Chapter 4? How does the son's inferiority complex evoke how a disciple (or "son of the Buddha") might feel? Why is the father anxious to transmit his "wealth" only to his son? Be prepared to decode and discuss the parable of the Phantom City and explain what the "road," the conjured "city" and the "treasure" represent in Buddhist terms.

11/20 Enlightened Gender Benders and the *Real* Buddha of the *Lotus Sutra*: *Upaya* Revisited  
(*LS*, chapters 12 & 16; ER#15: "Literal Means and Hidden Meanings") **essay#3 due**

**Lotus Sutra topic:** The passages on "skillful means" (*upaya*) in the *Lotus Sutra* have an element of self-referentiality, for they often serve as a kind of advertisement about the Sutra's own efficacy. Speculate on the persuasive power of such statements. *How are the doctrines of upaya and the "One Vehicle" complementary in the Lotus Sutra? How do these two doctrines and rhetorical strategies affect the way we read the text? Which Western prejudices (that you can identify in yourself) are challenged by traditional Buddhist readings of skillful means?*

11/22 **Skip School: Give Thanks, Eat Turkey, Fall Asleep, Dream of Lotuses**

**Modern Readings and Uses of the *Lotus Sutra***

11/27 The Lotus Sutra Travels Across the Atlantic to the West  
(*LSBio*, chapter 5; ER#16: "Huck and Tom's Buddhist Adventure") **RC#14 due**

**Discussion:** Why are the *Lotus Sutra*'s parables understood as so "Christian?" Which features of the text were dismissed in the west as illustrative of "inauthentic Buddhism" or taught by the "false Buddha?" How are these themes creatively woven into "Huck and Tom's Buddhist Adventure?" (ER#16)

11/29 Body as Text: Does the Lotus Sutra Support Suicide or Political Protests in Vietnam?  
(*LS* chapter 23; ER #17-18: "Representing Vietnamese Self-Immolation" and "Self-Immolation of Thich Quang Duc")

**Discussion:** Does the devotional act of making oneself into a candle through self-immolation serve to embody *upaya* or deny it by taking the Buddha's word literally? How have most scholars of religion interpreted Quang Duc's death? Is it a religious or political act? What difference does it make how we answer this question?

12/4 Wrapping Up: Comparing *The Bhagavad Gita* and *The Lotus Sutra*  
(*LSBio*, chapter 7: "Across the Pacific") **RC#15 due**

**Discussion:** In what ways are both *The Bhagavad Gita* and *The Lotus Sutra* a "book of twos?" What parallels can you discern in the role of Krishna in the *Gita* and the role of the Buddha as represented in the *Lotus Sutra*?

12/8 4-7 pm **Final Exam on *Kamasutra* and *Lotus Sutra* (and final revised essay due)**

**RELS 310 Hindu and Buddhist Sacred Texts**  
**Fall 2017 Monday/Wednesday 4:00-5:15 MYBK 119**

**Key Terms and Conceptual Tools for the Study of Hindu and Buddhist Sacred Texts**

**Note:** These are technical terms that you must know in order to do well on the test and final exam. Keep this list handy as you read the assignments, and write down their meanings. This list is subject to change, or as the Buddhists say: *sarva anityam*--“everything is impermanent.”

**General Terms for the Study of Hindu and Buddhist Sacred Texts**

Protestant biases in the study of religion, authors and authority, consumerist vs. religious reading  
Sacred texts as something to savor/digest, hermeneutics, exegetical vs. isogetical  
Colonialism, Orientalism, German Romanticism, American Transcendentalism  
Theosophy, exoteric vs. esoteric meanings, *religare* vs. *relegere*, narrative “gaps”  
Ineffability, intertextuality, hyperbole, defamiliarization, Gadamer’s “fusion of horizons”  
Genre, parable, allegory, cult of the book, theophany, numinous, sui generis religion, apocrypha

**Hinduism**

Shruti vs. Smṛti, Sūtra vs. Śāstra, Veda vs. Upanishads, Dharma & Caste vs. Moksha & Brahman-Atman  
Disciplines of Action/Knowledge/Devotion, bhakti, puja vs. asceticism, Viṣṇu’s avatara, maya, monism  
*Mahabharata*, Four Varnas, *kshatriya*, renunciation, sannyasin, moksha, Gandhi, ahimsa  
Dharma/Kama/Artha, erotic vs. romantic love, *Laws of Manu*, Vatsyayana, courtesans de luxe  
Commentary as *charya*, Anang Saigal, Leopold Roth, Lee Siegel

**Buddhism**

Mahayana vs. Hinayana, kalpa, 6 rebirth realms, *anuttara samyak sambodhi* vs. nirvana as extinction  
Four Reliances, definitive vs. provisional, Upaya vs. One Vehicle, Shravaka/Pratyekabuddha/Bodhisattva  
*Saddharma Pundarika*, Tathagata, Avici hell, Buddhahood, Pure Land/Buddha Field  
Self-immolation, relic, Thich Quang Duc, relic, Tien tai/Tendai school

**Resources for RELS 310 Essays**

**The Center for Student Learning**

The CSL, located on the first floor of the library, offers a wide variety of tutoring and other academic resources that support many courses offered at the College. Services include walk-in tutoring, by appointment tutoring, study strategies, Peer Academic Coaching, and Supplemental Instruction. All services are described and all lab schedules are posted on the CSL website: <http://csl.cofc.edu/>

**Writing Lab**

I encourage you to take advantage of the Writing Lab in the Center for Student Learning (Addlestone Library, first floor). Trained writing consultants can help with writing for all courses; they offer one-to-one consultations that address everything from brainstorming and developing ideas to crafting strong sentences and documenting sources. For more, visit <http://csl.cofc.edu/labs/writing-lab/>

**RELS 310 Hindu and Buddhist Sacred Texts**  
**Fall 2017 Monday/Wednesday 4:00-5:15 MYBK 119**

**Bibliography for ER Articles on OAKS**

1. Malory Nye, "Texts" from *Religion: The Basics* (New York: Routledge, 2003), pp. 149-175.
2. Salman Rushdie, "Is Nothing Sacred?" from *Imaginary Homelands: Essays and Criticism 1981-1991* (London: Granta Books, 1991), pp. 415-429.
3. Salman Rushdie, "In Good Faith" from *Imaginary Homelands*, pp. 393-414.
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