

Joanna Jurewicz

FIRE AND COGNITION IN THE *ṚGVEDA*

अग्निर्होता यज्ञस्य देवमृत्वजः । इन्द्रो वृद्धश्रवा
वृत्रहृन् विश्वान्मृतमोक्षयः । पूर्वभिर्चर्षिभिरीड्यो नूतनैरुत ।
अग्निर्वक्षति ॥२॥ अग्निना रयिमश्नवत्पोषमेव दिवेदिवे
दो रवत्तमं ॥३॥ अग्ने यं यज्ञमध्वरं विश्वतः परिभूरसि
विषु गच्छति ॥४॥ अग्निर्होता क्विक्रतुः सत्यश्चित्रयव
दो देवो देवेभिरा गमत् ॥५॥१॥ यदंग दाशुषे त्वसरे
कपियसि । तवेत्तत्सत्यमंगिरः ॥६॥ उप त्वाग्ने दिवेदिवे दो
स्तथिया वयं । नमो भरत एससि ॥७॥ राजतस्यो वृत्र
होतस्य दीदिविं । वर्धमानं स्वे दमे ॥८॥ सत्यं धेनु
व्यस्यो मयि भव । सचस्वा नः सत्यस्यै वृत्रहोतस्यै

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FIRE AND COGNITION IN THE *ṚGVEDA*

Joanna Jurewicz

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Introduction

Preface

This book is an attempt to reconstruct the efforts of the ancient Indian thinkers in understanding the world and themselves. They expressed their concepts in a text called the *Ṛgveda*, which is analysed in this book. The *Ṛgveda* is the earliest Indian composition and fundamental to its later culture. It is also an important testimony for the beginnings of Indian philosophy and for human philosophical thinking in general.

1. The *Ṛgveda*

The *Ṛgveda* (RV) is a collection of poetical hymns composed during the second half of the second millennium BC in the earliest form of Sanskrit. Its authors, who called themselves Ārya or Arya, belonged to the eastern Indo-Iranian branch of tribes speaking Indo-European languages, who gradually settled on the Panjab plateau during the second millennium B.C¹. At its peak the *Ṛgvedic* civilisation extended from the Kabul River to the Gaṅgā (Witzel 1995a: 93).

¹ In the western archaeology there are two major hypothesis about the homeland of the Proto-Indo-Europeans (Rozwadowski 2003: 74–75): that of Pontic-Caspian steppe (Childe 1926, Gimbutas 1977, Mallory 1977, 1991) and that of Anatolia (Ivanow, Gamkrelidze 1984, Renfrew 1987). Some Indian scholars reject the European origin of the *Ṛgvedic* poets and argue for their indigenous origin (e.g. Talageri 2000, for discussion, cf. Witzel 2001a and Patton, Bryant 2005, Bryant 2001). Various problems connected with so called ‘Aryan problem’ are discussed in Erdosy 1995, for the terms *ārya/arya*, cf. Witzel 2001b, 2–3, Elizarenkova 1989: 455. The survey of archaeological problems connected with reconstruction of the Indo-Aryans can be found in Erdosy 1995. For reconstructions of Indo-Aryan ethnicity and languages, cf. Witzel 2000, 2004, Parpola 1988, 1997, 1999, Deshpande 1995, Southworth 1995, Oberlies 1998: 159 ff.; also Bronkhorst, Deshpande 1999. In this book I will use the term ‘Aryan’ as ‘a cultural term indicating the speakers of Vedic Sanskrit and the bearers of Vedic culture’ (Witzel 2001b: 3) which, as the *Ṛgvedic* poets themselves stress, is different from other cultures (be it Indo-Iranian or not).

The date of the RV is uncertain. The earliest hymns were probably composed around 1500 BC². Its final codification possibly took place around the 6th century B.C. It came to us in one recension ascribed to Śākalya, although we know that there were others³. The RV is preserved in two versions: the version for continuous recitation (*samhitāpāṭha*) and the analytic version in which words are reconstructed without euphonic changes (*padapāṭha*); this is the version ascribed to the Śākala school. The RV was transmitted orally for centuries⁴.

The RV contains 1028 hymns⁵. They are gathered in ten parts ('circles', *maṇḍala*)⁶ which differ in their antiquity. The oldest parts are called the Family Books (II-VII); each of which was composed by poets belonging to the same clan⁷. The remaining books are composed by poets belonging to different families. The earliest of them (but later than the Family Books) is the second part of the first maṇḍala (1.51-191). The first part of this maṇḍala shows affinity with the eighth maṇḍala (e.g. the authors of more than a half of its hymns are the Kāṇvas who composed the hymns 1-66 of the eighth maṇḍala). The tenth maṇḍala is the most recent⁸. At the same time, one can find some old material in the later maṇḍalas (Oldenberg 2005). All these maṇḍalas include hymns to various gods. The ninth maṇḍala gathers together hymns composed by various poets, extracted from the Family Books and devoted solely to one god, namely Soma.

From the disruption of the chronological order of the RV it is inferred that its material was reorganised at some point during composition. The reorganising efforts can also be seen in the specific way the maṇḍalas are internally organised⁹. The Family Books are arranged according to the number of hymns each book contains; the second maṇḍala is the shortest, the seventh is the longest. Within the maṇḍalas, hymns to a concrete deity are arranged according to the decreasing numbers of stanzas in each hymn and where the number of stanzas is the same, the metre decides which hymn is first (the metre with more syllables precedes). The first deity extolled by the hymns of the Family Books is Agni, followed by Indra, then hymns to other gods appear in ordered sequence. The hymns of the first, eighth and

² Witzel 1995a: 98, cf. also Oberlies 1998: 155–156.

³ The names of the other schools of the RV are Bāṣkala, Āśvalāyana, Śāṅkhāyana and Māṇḍūkāyana, cf. Scheftelowitz 1906, Renou 1947.

⁴ The oldest manuscript of a Vedic text is dated from the 11th century AD (Witzel 1997: 259). For hypothesis of an early written version of *padapāṭha*, cf. Bronkhorst 1982. For contestation of his approach, cf. Scharfe 2002: 12 who writes: 'The best evidence today is that no script was used or even known in India before 300 B.C., except in the extreme Northwest that was under Persian domination'. For peculiarities of Indian oral tradition, cf. Staal 1986. For the issues connected with oral and written tradition in India, cf. Rocher 1994.

⁵ Eleven hymns, included in the eighth maṇḍala, are known as the *vāḷakhilya* appendix (*khila*, RV 8.49–8.59)

⁶ It is also divided into *aṣṭakas* (eights). This is a mechanical division into portions which can be memorised, cf. Gonda 1975: 9.

⁷ Gṛtsamada, Viśvāmitra, Vāmadeva, Atri, Bharadvāja, Vasiṣṭha.

⁸ Cf. Gonda 1975: 9 ff., Elizarenkova 1989: 475, Witzel 1995b, Witzel 1999: 6.

⁹ For details, cf. Oldenberg 2005, Bergaigne 1889, Witzel 1995: 309–210.

tenth maṇḍalas are divided according to their authors. The ninth maṇḍala is divided into two parts according to metre; the first part consists of hymns composed almost exclusively in one metre *gāyatrī* while the second part is composed of hymns in other metres¹⁰.

The reinterpretative efforts can also be seen in the various traces of the long history of the RV which are preserved in the text. They have been analysed by Witzel (2004) who investigated how the Ṛgvedic poets tried to incorporate successive innovative elements which appeared during the historical development of their culture. He concludes that the preserved text of the RV should be treated as a recapitulation of earlier speculation based on very old models ‘that has been poured into concrete, very elaborate form by the Ṛgvedic Ṛṣis’ (Witzel 2004: 620)¹¹.

If ‘the text represents a state of affairs at the end of this long oral tradition’ (Deshpande 1995: 68), one could ask who were those who did this huge reinterpretative work. They were generations of poets (they called themselves *ṛṣi*, *kavi*) who, on the one hand, preserved the hymns by transmitting them within their families, yet on the other were responsible for the reinterpretation. The final version of the RV, according to Witzel (1995b, 1997), reinterprets earlier material to represent the history of two royal lineages of Pūru and Bharata thereby legitimising their rule. These efforts were continued by the poets under the rule of the Kuru dynasty who compose later *samhitās* (cf. Witzel 1995c, 1997).

The Ṛgvedic society was half-nomadic dividing their life between periods of war (*yōga*) and living peacefully (*kṣéma*)¹². During periods of *yōga* the Ṛgvedic tribes annexed new lands, during periods of *kṣéma* they led a settled way of life, raising cattle, cultivating fields and practicing crafts¹³. The society was organised into clans (*vīś*)¹⁴ which consisted of several households (*grhá*, *dám*). Clans united themselves into bigger groups under the rule of one leader called ‘king’, *rājan*¹⁵. The biggest social group in Ṛgvedic society was the tribe¹⁶; the RV enumerates

¹⁰ For the Ṛgvedic metres, cf. classical works of Oldenberg 2005, Arnold 1905.

¹¹ For possible social background for the redefinition of concepts of some gods, cf. also Dandekar 1997.

¹² Cf. Oberlies 1998: 333 ff.

¹³ For a detailed reconstruction of the Ṛgvedic social organisation during both periods, cf. Oberlies 1998: 350 ff., Proferes 2007: 17–19.

¹⁴ For a survey of how this word was interpreted by scholars cf. Proferes 2007: 15–16. He himself understand them (following Sahlins) as ‘primary tribal segments’, emphasising only their relation to the larger polity’ and accepts ‘clan/clan-settlement’ (Proferes 2007: 16).

¹⁵ Oberlies 1998: 352–353, Proferes 2007: 19–20. For survey of words for king used in the Veda cf. Scharfe 1985; he is of opinion that the term ‘king’ should not be used in the translation of the RV at all. I, however, agree with Proferes’ opinion that we can use this term for pragmatic reasons. About legitimisation of king’s rule and the role of Soma in this process, cf. Oberlies 1998: 432 ff.

¹⁶ As Proferes (2007: 14–15) argues, the word ‘tribe’ has not a Ṛgvedic counterpart but, like the word ‘king’ is an useful term for denoting the ‘the highest political integration relative to other smaller segments’ (Proferes 2007: 19).

five main tribes: Yadu, Turvaṣa, Druhyu, Anu, Pūru; other powerful tribes were the Tṛtsu and the Bharata¹⁷.

Priests constituted an important social group in Ṛgvedic society. They offered sacrifices and composed prayers; thanks to which, it was believed, the prosperity of the kingdom and of individual human beings was assured. In their function as composers of the hymns they were called ‘seers’ (*ṛṣi*) or poets (*kavi*). They were paid for their ritual and poetic activity (the payment was called *dāksīṇā*).

The Ṛgvedic pantheon consisted of many gods¹⁸. Taking into account their main features we can divide them into two groups. Concepts of gods in the first group unite features which come from natural, everyday life phenomena and the features of a divinity. In this group naturalistic background strongly motivates the conceptualisation of a godly personage. In the second group naturalistic features can be reconstructed but they are not as important for the conceptualisation of a godly personage as in the first group. These concepts integrate in a holistic way many features coming not only from the experiential ground but also from mythology and cultural knowledge. This is not to say that the concepts of the first group do not incorporate mythological and cultural features. The proportions, however, are different as far as their overall conceptualisation is concerned¹⁹.

The main gods of the first group discussed in this book are: Agni, the god of fire, Soma, the god of a plant called *sōma* and Uṣas, the goddess of the dawn²⁰. The main gods of the second group are Indra, Bṛhaspati, Varuṇa, Viṣṇu²¹. Indra is the god of storm who fights with the snake Vṛtra. Bṛhaspati is the god who unites features of a warrior and a priest. Varuṇa is the god of cosmic and moral order. Viṣṇu creates the morning light and space.

We do not know much about Ṛgvedic ritual²². There were no temples and the sacrifices were performed on an altar (*védi*) on which sacrificial grass (*barhīś*) was

¹⁷ For interpretation of the concept of ‘five people’ (*pāñca jānāḥ* / *pāñca kṛṣṭāyaḥ* / *pāñca carṣanāyaḥ*) cf. Proferes 2007: 62. For reconstruction of their history, cf. Witzel 1995b. He includes a full list of the Ṛgvedic tribes.

¹⁸ About Ṛgvedic pantheon, cf. Bergaigne 1963, Macdonell 1897, Keith 1989, Oldenberg 1993, Hillebrandt 1990, Oberlies 1998: 174 ff.

¹⁹ For my research this simple classification of the types of the Ṛgvedic gods is sufficient. For more complex classification, cf. Oberlies 1998: 168–170.

²⁰ Since in many cases it is not possible to specify whether the words *agnī* and *sōma* used in a stanza to denote the real fire or the real plant, juice, or the god, I have decided to talk about them always in the masculine personal form. I also use the pronoun ‘she’ in reference to the Dawn. Other god concepts belonging to this group are: the solar deities (Sūrya, Savitṛ, Pūṣan and Aśvins), the god of rain (Parjanya), the god of wind (Vāyu) and the earth and the sky (Dyāvapṛthivī).

²¹ Varuṇa belongs to the group of gods called the Ādityas, ‘the sons of Aditi’. Other main gods belonging to this group are Mitra, Aryaman, Bhaga, Dakṣa, Aṁśa, Savitṛ. Another group of gods are the Maruts who accompany Indra. Main bibliography about the gods discussed in the book is given in the chapters in which they are analysed.

²² Besides discussion about the Ṛgvedic ritual as it can be reconstructed from Ṛgvedic data (cf. Potdar 1953, Hillebrandt 1990, I: 267 ff., Kuiper 1960, Potdar 1945, 1946, Bosch 1985, Gonda 1979a, Oberlies 1999, Falk 1997, Houben 2000a, 2000b), scholars discuss the relationship between

laid. The fire was kindled and oblations were put into it. The main oblation was juice made of the plant called *sóma*; preparation of the juice was a part of the ritual²³. Other oblations were milk, clarified butter, honey, grains, sacrificial cakes and the meat of sacrificial animals²⁴. It was believed that fire took the oblations to gods in their heavenly abode. At the same time, it was believed that the gods came to earth and sat on sacrificial grass to drink oblations – the flames of fire were the visible signs of their tongues²⁵. The remaining Somic juice, which was not offered, was drunk by priests who performed the sacrifices²⁶. Under its influence, they could cognise and compose hymns; expression of cognition in words was the required result.²⁷

2. Basic thesis and main problems discussed in this book

The academic investigation of the RV has been undertaken in various ways. First of all by the 19th century the text had been edited and painstaking work on its translation and on understanding peculiarities of its language had began²⁸. It has been enriched by the analysis of the Ṛgvedic poetry, from both a diachronic perspective, which takes into account its Indo-European grounds²⁹, and from a synchronic perspective which analyses its stylistic and syntactic features and its vocabulary³⁰. Another stream of investigation aims to reconstruct the religious system, ritual and everyday life of the Ṛgvedic people³¹.

It is generally assumed that the RV is not a philosophical text; even great Vedic experts such as Jamison and Witzel (1992) call the thought presented in the Veda

the Ṛgvedic hymns and the ritual (cf. e.g. Potdar 1953: 13, Renou 1947: 6–8, Elizarenkova 1968, Brereton 1985, Gonda 1989); the use of the Ṛgvedic mantras in the later ritual (cf. Bergaigne 1889, Renou 1962, Gonda 1978, 1980, Proferes 2003a, 2003b); the mantras which are not used in the solemn ritual are discussed by Gonda 1981.

²³ About identification of the Soma plant see chapter 5, note 1.

²⁴ Elizarenkova 1989: 453–454

²⁵ This paradox of the Ṛgvedic sacrifice is discussed in section 11.4.

²⁶ About drinking Soma by kings, cf. Oberlies 1998: 437 ff.

²⁷ There were also other psychic results of Soma (see section 5.8.).

²⁸ The editions of the RV: Müller 1849–1874, Aufrecht 1877, Nooten, Holland 1994. The standard translations are German translation of Geldner 1951, 1957 and of Witzel, Gotō 2007 (first two maṇḍalas, the next two will be published this year), French translation of Renou 1955–1966 (EVP), Russian translation of Elizarenkova (1989, 1995, 1999a). S. W. Jamison and J. P. Brereton are about to finish the English translation. In 1997 Lubotsky has published a complete Ṛgvedic concordance.

²⁹ Watkins 1995, 1997.

³⁰ Just to mention some of important contributions: Bergaigne 1883, 1933–1934, 1935–1937, Renou 1939a, Renou 1955a,b, Renou 1958, Gonda 1959a, 1960, Elizarenkova 1993, Grincer 1998, Jamison 1983, 1998, 2002, 2007.

³¹ Bergaigne 1963, Macdonell 1897, Keith 1989, Oldenberg 1993, Hillebrandt 1990, Kuiper (collections of papers: 1983, 1986), Schmidt 1968, Elizarenkova 1999b. A recent reconstruction of the Ṛgvedic religion is done by Oberlies 1998, 1999. For the exhausting survey of the academic research done till 1992, cf. Jamison, Witzel 1992.

“the philosophy” as if it did not deserve to be called such without quotation marks. Classical histories of Indian philosophies³² devote minimal space to the RV; their implicit or explicit argument is that philosophy in India began with the Upaniṣads³³. I will argue however that the conceptual edifice built by the Upaniṣads must have been grounded in earlier texts that demonstrate a deep interest in the world and its origins and also develop methods of conceptual expression. The present book will therefore treat the RV as evidence as to how Indian philosophical thinking began. Although Ṛgvedic thought is immersed in dense figurative language and seems to lack the discipline of rational thought, I will show that such a discipline can be found and that it is possible to reconstruct its main lines.

Everyone who interprets a text faces a problem as to what extent their understanding agrees with the intention of its composer. However, I will show that we can trace the conscious attempts of the Ṛgvedic poets to create a philosophical system with Agni, the god of fire, as its core. They themselves betray the centrality of Agni for their recipients by making *ágni* the first word of their text (*agním ńle puróhita*). Thus the concept of fire is ‘placed before’ (*puróhita*) the whole RV as that centre around which thought should concentrate³⁴. Agni’s conceptual precedence is also suggested by the fact that in the Family Books and in the tenth *maṅḁala* the hymns to Agni are always the first group of hymns³⁵. In my investigation I will focus on this unifying tendency.

We may presume that conceptualisation of reality as Agni was grounded not only in the general importance of fire for human culture but also in the specific way his nature was perceived by the Ṛgvedic poets. Oberlies (1998: 358–360) has shown that fire was both the domestic fire which burns at home and the fire that was carried when the tribe left its settlement and that this influenced thinking about Agni as mobile and connected with all phases of life of the Ṛgvedic people³⁶. Conceived in these terms Agni was omnipresent and possessed universality. Such a concept of Agni was expressed on the religious level: the stability of the cult of Agni contrasts with the alternating cults of Indra and Varuṅa (Oberlies 1998: 347). According to Proferes 2007, fire symbolised the power of the Ṛgvedic clans and was the centre that united various social groups under one leader’s command. This concept of Agni can also be seen in the rites of fire during which political power was negotiated. This way of thinking about Agni that is reflected in ritual becomes a ground for philosophical reflection which sees him as the omnipresent essence of everything that exists.

³² Just to mention Dasgupta 1951, Radhakrishnan 1958, Frauwallner 1990, I.

³³ Although Radhakrishnan 1951, I: 97–98 sees the Ṛgvedic hymns as the poetic and mythological background indispensable for the development of later philosophy.

³⁴ Jurewicz forthc. a.

³⁵ As I have already mentioned, the hymns in the tenth *maṅḁala* are arranged according to their authors and not according to the gods, so hymns to Agni also appear in the later parts of that *maṅḁala*.

³⁶ and contrary to Indra and Varuṅa, connected with only one phase, either *yóga* or *kṣéma*.

In the present state of research it is difficult to state exactly when these philosophical efforts were undertaken. According to Proferes, ‘after the redactional activity resulting in the RV was complete another editorial project was undertaken, in accordance to which selections of the Ṛgvedic verses from all the ten maṇḍalas were arranged together to fashion the verse liturgies for a whole range of sacred rites that together constitute the *śrauta* system’ (2003a: 3)³⁷. A few years later, he wrote: ‘The creation of the *Ṛgveda* was both the first step in the development of the Vedic canon and the prerequisite for the subsequent creation of the *śrauta* ritual system’ (2007: 8)³⁸. Taking into account the centrality of fire in the *śrauta* ritual, it seems probable that the editorial work posited by Proferes was based on the philosophical creation of earlier compilers of the RV whose theoretical concepts were now used to serve the needs of ritual³⁹. This would mean that the last composers of the RV wanted to legitimise the rule of their kings not only extol their deeds and history. By organizing metaphysics around Agni they provide the philosophical basis for the *śrauta* rituals during which royal power was legitimised. At the same time, they laid foundations for theoretical philosophical thinking which survived the Vedic kings and was creatively developed in later Indian traditions.

So, the main aim of this book is to reconstruct the attempts of the Ṛgvedic composers to create a philosophical system with Agni at its centre. In that my approach differs from that of scholars who focus on Indra and Varuṇa as the main Ṛgvedic gods. Such investigations are conveyed in the field of mythology (Kuiper 1983, 1986, Brown 1942, 1965), in the reconstruction of religious and social activities (Schmidt 1968, Oberlies 1998, 1999), and of the influence of Soma (Nicholson 2002). The result of my analysis concerning metaphysics is closer to Bergaigne’s (1963) theory in that he too emphasises the importance of Agni as the central concept of the Ṛgvedic cosmology. Centrality of Agni for Ṛgvedic metaphysics was also observed by Kramrisch (1962, 1963) who interprets creation of the world as successive manifestations of fire⁴⁰. In my attempts to see a coherent concept of the world expressed by the various Ṛgvedic images I am also close to Bergaigne’s and Lüders’ work (1951, 1959).

³⁷ In Proferes 2003b, he has showed how the *śrauta* liturgy was elaborated on the basis of the Ṛgvedic material composed by different clans. For the role of the poets in this process, cf. Brereton 2004: 341–342, Jamison 2007: 138.

³⁸ For reconstruction of how the Ṛgvedic material was redefined, cf. also Proferes 2007: 6–13.

³⁹ I have shown elsewhere that the Ṛgvedic concept of a fiery reality motivates the concept of *ātman* in the upaniṣads (Jurewicz 2007), the *pratītyasamutpāda* construed by the Buddha (Jurewicz 2000) and the concept of Viṣṇu in the XIIIth chapter of the *Bhagavadgītā* (Jurewicz 2005a). The role of the concepts of heat and fire in the Brāhmic thought and their conceptual connections with the RV was discussed by Knipe 1975, Vesci 1985, for reconstruction of the ritual of *agnicayana*, cf. Staal 1983.

⁴⁰ The deficiency of Kramrisch’s work is that it is not clear how she comes to her conclusions; she only refers to stanzas without analysis. As we will see, the Ṛgvedic stanzas rarely formulate their ideas explicitly, so Kramrisch’s reconstruction, although interesting, is better treated as hypothesis.

Philosophical thinking necessarily includes an ability for abstraction and generalisation. The Ṛgvedic data allows us to trace how this ability was realised by the poets. Firstly, in their hymns, the Ṛgvedic poets referred to some basic cosmic and ritual processes in such a way that they focussed more on their similar features than on differences between them. Thanks to that they could not only describe correspondences and mutual relationships between various aspects of the world, but also create a conceptual apparatus in terms of which they could express philosophical content. I call these basic cosmic and ritual processes ‘the defining events’ (see section 1.4.1). Secondly, the Ṛgvedic poets organised their thought with more general concepts which I will call ‘the general domains’ and which betray a tendency to abstract concrete experience in order to express various phenomena and processes (see section 1.4.2). Thirdly, there are overall models of reality within which the Ṛgvedic poets arranged their philosophical concepts. The models can be divided into two kinds. The first kind are models which encompass as wide a range of processes as possible; such models highlight the links between them but the recipient is expected to imagine the processes in concrete details. These models are called ‘philosophical models’ (see section 1.5.1). The second kind of model is the general model of reality transformation which reduces all processes into one simple schema of transformations of opposing aspects of Agni (see section 1.4.3).

The above-mentioned concepts which attest to the ability of the Ṛgvedic poets for abstraction and generalisation are not explicitly expressed in the RV but can be reconstructed as conceptual structures. In order to reconstruct them I use the methodology of cognitive linguistics which is that branch of linguistics which sees language in more general terms of human cognitive capacities and investigates relationships between thought and its verbal expression (see section 1.1).

At the same time the RV remains a literary monument. Many of the Ṛgvedic stanzas are masterpieces of artistic skill and as such can be seen as an important source for later literary creation (Jamison 2007). However, I will only focus on those literary sophisticated stanzas which can be interpreted as serving the same purpose as the abstract and general and which make Agni the most important concept of the RV. The skill of the Ṛgvedic poets lies in their ability to elaborate theoretical concepts as well as picturesque images full of details which can be used for the expression of philosophical content.

The book presents the results of research which I have conducted for many years; its earlier outcomes were published in my habilitation book (Jurewicz 2001). The main thesis and the approach remains the same. However, I have gathered much more evidence to support the thesis and have considerably enlarged the scope of material to be taken into account. I have also utilised further cognitive linguistic methodologies which have helped in the creation of useful tools for this investigation of the Ṛgvedic philosophical thought.

3. The content of the book

In the first chapter I outline the basic assumptions of cognitive linguistics and discuss its application in the analysis of the RV. The second presents interpretation of the *Nāsadīyasūkta* (RV 10.129) which takes into account the background of the hymn as briefly as possible. The aim of this chapter is to show the general and abstract character of the hymn. The following chapters of the book divide into three parts. In the first part, I discuss the defining events and I demonstrate how the unified concepts of fundamental processes are created and how they can be evoked in the description of the *Nāsadīya*. I also present the basic assumptions of the Ṛgvedic cosmology according to which the processes of the world are seen as transformations of Agni. The second part of my book is devoted to the analysis of the philosophical models: I examine their conceptual structure and links with the *Nāsadīya*. I also reconstruct Ṛgvedic metaphysics and anthropology which were organised around the concept of Agni. In the third and final part I focus on the concepts of four Ṛgvedic gods (Indra, Bṛhaspati, Viṣṇu and Varuṇa). I discuss their relationships with the defining events on the one hand and with the *Nāsadīya* on the other, how activities of the gods are elaborated within the frames of philosophical models and the tendency of the poets to identify these gods with Agni.

In my attempts to understand the RV I have assumed that the recipient of this text was immersed in his contemporary culture and well versed in the RV itself. Its memorisation, which would have been usual in an oral and story telling culture meant that the recipient's associations could encompass a very wide semantic range. In my English translation of the stanzas I have tried to preserve the ambiguity of the original because it is an important way by which the poets prompt a recipient to open his mind to various associations. I also assume that the meaning in poetry is construed not only on the basis of linguistic constructions and conceptual operations but also on the associations between phonetically similar words or phrases. Thanks to that, the understanding of a poetical text can be realised on several levels. Unfortunately, this phonetic ambiguity could not be rendered in English.

Chapter one

Reconstruction of the Ṛgvedic Thought by Means of Cognitive Linguistics

In this chapter I outline the basic assumptions of cognitive linguistics which are relevant for my investigation. Then I discuss how this methodology is used in reconstruction of Ṛgvedic philosophical thought.

1.1. Basic assumptions of cognitive linguistics

1.1.1. Experiential basis of thought and its linguistic dimension

The human conceptual system is motivated by physical, cognitive and social experience. Experience begins to influence thinking from the earliest stages of a child's development from when the child begins to crawl, stand up and speak. This early experience is the basis for image-schemas which are recurrent patterns of our various basic actions such as movement forwards, manipulation of objects and so on¹. During early growth a child receives various stimuli, both internal and external and all of them lay the ground for conceptualisation. The human mind is not pure and independent from the body and the environment but embodied. As Evans/Green put it: 'we can only talk about what we can perceive and conceive, and the things we can perceive and conceive derive from embodied experience' (2006: 46).

This experience which is universal for all human beings and is closely connected with their physical functioning and perception is the ground for universal concepts.

¹ Johnson 1987, Oakley 2007. Grady (1997) on the basis of his analysis of this early experience has formulated the theory of the primary metaphors.

However, its greater part is mixed with culturally-specific experience so that many concepts vary according to a culture or set of cultures (see e.g. Kövecses 2005).

Human thinking reflects itself in language, in its lexicon and grammar. To express a thought in words two systems need to cooperate, conceptual and linguistic. Cognitive linguists have constructed a method of analysis of linguistic material that gives us access to that thought².

1.1.2. Conceptual domains

Human beings organise and structure their knowledge in conceptual wholes which are variously called ‘frames’, ‘idealised cognitive models’, ‘domains’, ‘mental spaces’³. These wholes which are experientially motivated, are inextricably connected with linguistic units and serve as the background for their interpretation: a linguistic expression activates the conceptual whole and thus it can be properly understood. For example, in order to understand what ‘thumb’ means we have to activate the concepts of a palm and of a hand which will lead us towards the concept of human body. In my investigation I will use the term ‘domain’ in its general understanding given by Taylor (2002: 589) according to which the domain is ‘any knowledge configuration which provides a context for conceptualisation’. I will also use the term ‘mental space’ in the analysis of conceptual blends (see below, section 1.1.5)

1.1.3. Cultural models

Conceptual domains which are especially motivated by cultural and social experience are called ‘cultural models’. According to Holland, Quinn (1987: 4): ‘cultural models are presupposed, taken-for-granted models of the world that are widely shared (...) by the members of a society and that play an enormous role in their understanding of that world and their behaviour in it’⁴. They show us how a linguistic community understands its social and physical universe and its interaction with it. Geertz (2005: 115–116) has shown that cultural models have not only explanatory but also prescriptive functions, called respectively ‘models *of*’ and ‘models *for*’, and they constitute the core of the culture. They are transmitted through generations. As Geertz (2005: 69, 115) emphasises without such cultural models human beings

² Conceptual level is also expressed *via* the non-verbal representations (such as the human gesture, the fine arts, advertisements, cartoons and so on, and the cognitive linguistics does research on these representations too).

³ Cf. Cienki 2007: 170–171, Fauconnier 2007: 351, Radden 1992. Each of these terms highlight a different aspect of the conceptual whole within its specific theoretical framework (Radden 1992: 527, Cienki 2007: 183–184).

⁴ The simplest definitions of a cultural model is given by D’Andrade (1989: 809): cultural model is ‘a cognitive schema which is *intersubjectively* shared by a social group’, cf. also Ogbu 1990: 523–524.

would be completely lost in the world, and more helpless than animals which are provided with information encoded in their genes about ways of interaction with their environment⁵.

Cultural models can be very complex. They are preserved in long-term memory and evoked *via* linguistic items. To explain how the cultural models are activated, Radden (1992: 527) presents a dialogue between a catholic mother and her child. The child asks: ‘Why we are having fish today?’ ‘It’s Friday’ – answers the mother. This answer activates first of all the domain of a week with Friday as its fifth day. However, the answer remains meaningless as long as the child does not activate the Christian cultural model of Friday as the day on which Christ was crucified and on which in memoriam one should fast and eat only fish not meat.

1.1.4. Metonymy, metaphor and simile

The main mental strategies which operate within and between conceptual domains are metonymy and metaphor. Both are based on mapping, i.e. the projection of one conceptual entity onto another conceptual entity. They manifest themselves in verbal and non-verbal representations.

Metonymy is a kind of mapping which occurs within one conceptual domain. In this mapping one conceptual entity, called the vehicle, provides access to another conceptual entity called the target (Radden, Kövecses 1999: 21)⁶. However, not all the relationships between the elements of the domain are productive of metonymies. The two main relationships are the relationship between the whole domain and its parts and between parts of the domain. The former relationship typically applies to things, the latter to events (Radden, Kövecses 1999: 30–44). An example of Part-Whole relationship is Face For A Person which manifests itself e.g. in the expression *She is a pretty face*. An example of Part-Part relationship is Producer For Product which manifests itself e.g. in *I like Bach*. The recipient of these linguistic expressions activates the target (the whole person, the musical composition) *via* the vehicle (*head*, *Bach*), mentally operating within one domain (A Person, A Production). The ways the vehicles are selected accords to certain cognitive principles⁷. Metonymies are bi-directional in that in some contexts the vehicles can become the targets (e.g. Whole For Part: *America* for ‘United States’ and Part For Whole: *England* for ‘Great Britain’, Radden, Kövecses 1999: 31).

Metaphor is cognitive mapping operating between two conceptual domains⁸. It allows for conceptualisation of one domain in terms of another. The source domain

⁵ For summary of cognitive research of cultural models, cf. Radden 1992: 528–531.

⁶ For cognitive theory of metonymy, cf. Lakoff, Johnson 1980: 35 ff., Lakoff, Turner 1989: 100 ff., Panther, Radden, Kövecses 1999, Radden 2003a, Panther, Thornburg 2004.

⁷ Cf. Radden, Kövecses 1999: 44–52. Generally speaking, they are motivated by anthropocentric view of the world, characteristic for human beings, and by our interaction in the world, by perceptual selectivity, by communicative principles and by cultural preferences.

⁸ Cf. Lakoff, Johnson 1980, Lakoff, Turner 1989, Lakoff 1993, Grady 2007.

is the domain in terms of which another domain is understood. The domain which is conceived with the aid of the source domain is the target domain. In metaphor aspects of the source domain are mapped onto the target domain. The source domain gives conceptual and linguistic categories which facilitate thinking and speaking about the target domain and it is not surprising that usually the source domain is more concrete than the target domain. For example, in the metaphor *State Is A Ship* the state's policies are conceived of in terms of the ship's course, determining policy is conceived in terms of steering the ship, the success of the state is conceived in terms of the forward motion of the ship, problems which the state has to solve are conceived in terms of sailing mishaps, circumstances affecting the state are conceived in terms of sea conditions (Grady 2007: 190), the leader of the state is conceived in terms of a captain and so on⁹. An example of the linguistic manifestation of this metaphor is the newspaper headline: *Almost all Europe is sinking... Poland is still afloat*¹⁰: in order to understand this headline, the recipient should activate the metaphoric mapping *State Is A Ship* and understand the financial crisis in terms of a particular sea mishap, e.g. a heavy storm. Without this operation the headline is meaningless. It is important to add that not all the elements of the source domain are mapped onto the target domain, the mapping is constrained in such a way that it would not violate the topology of the target domain¹¹.

Similarly to metonymies, the way domains of metaphoric mappings are chosen is motivated by cognitive principles grounded in human experience and culture. This means that it is possible to discern the set of basic domains used in conceptual operations in a given culture. Conventional metonymies and metaphors are stored in the long-term memory (usually unconsciously) and form a basic conceptual net with whose aid the linguistic community understands the world and themselves and talks about it.

Simile is treated in cognitive linguistics similarly to metaphor and metonymy in that it is not only a figure of speech but it reveals thinking about the target concept. There are two major differences between conceptual metaphor and simile. Firstly, simile involves restricted mapping (often limited to one feature) contrary to the open mapping of metaphor. Secondly, the domains of simile are presented as separate, contrary to metaphor which involves conceptual integration of two domains¹².

1.1.5. Conceptual blending

In mid-1990s Fauconnier and Turner proposed a new way of looking at metaphors as part of more general human ability called conceptual integration or blending¹³.

⁹ We can also say inversely: the ship's course is mapped onto state's policies etc.

¹⁰ *Prawie cała Europa już tonie... Polska jeszcze pływa* (*Gazeta Wyborcza* 16.05.2009)

¹¹ The principle which constrains mapping is called the invariance principle (Lakoff 1993: 215).

¹² Croft, Cruse 2004: 213. For the analysis of the R̥gvedic simile, cf. Bergaigne 1933–1934, Jamison 1982, Pinault 2004. For conceptual role of simile in the Greek epics, cf. Minchin 2001a, b.

¹³ Cf. Fauconnier, Turner 1998, Fauconnier, Turner 2003, Turner 2007, Coulson, Oakley 2000, Libura 2007. For discussion about relationship between metonymy and metaphor on the hand

They constructed a basic theoretical model consisting of four conceptual wholes called 'mental spaces' which are integrated during cognitive processing. Two of these spaces are called input spaces¹⁴. They partially map their content onto a third space, called emergent space. The fourth space is generic space. It contains the basic elements, scenario and topology shared by the input spaces. The emergent space is composed of elements from the input spaces to create new relationships. It is completed with additional knowledge from the wider conceptual background, both physical and cultural, and it is elaborated, i.e. its content can be enriched according to logic implied by the emergent space. As Fauconnier and Turner has shown, there are four main kinds of conceptual integration and metaphor is one of them.

One of the stock examples of blending given by Fauconnier and Turner (1998: 136–142, 2002: 39 ff.) is the Riddle of the Buddhist Monk. A Buddhist monk begins to walk up a mountain at dawn and reaches the top at sunset. He meditates and at dawn a few days later walks down the mountains reaching the foot of the mountain at sunset. Making no assumptions about his starting or stopping or about his pace during the trips we are asked the following. Is there a place on the path that the monk occupies at the same hour of the day on the two trips? In order to solve the riddle we have to imagine that both journeys take place on the same day. And that the monk is in two places at once. We create a blend that has two input spaces. The first input space is that of the monk walking up the mountain and the second is that of the monk walking down the mountain. Its generic space contains what the two input spaces have in common: a very schematic image of a person who walks the mountain during a day without specifying a direction of movement. The recipient is prompted to create an emergent space in which two Buddhist monks walk the mountain on the same day; we can see that some elements of the input spaces are fused and some are not. An emergent space is composed that contains the same person twice while in the input spaces there is only one. It is completed by our knowledge that two people walking towards each other along the same path will meet at some point at the same time on the same day, their encounter is the new element of the emergent space. Finally, the emergent space can be elaborated in that the monks can walk fast or slowly, smile at each other or have a philosophical debate and so on depending on the logic of the emergent space (see Fig. 1).

Conceptual integration involves compression of vital conceptual relations which are neurobiologically rooted, such as Cause-Effect, Analogy/Disanalogy, Time, Space, Change, Identity, Part-Whole and Representation¹⁵. There are various principles which govern their compression. The overarching goal of the compression is to achieve human scale in the emergent space which facilitates its understanding and further

and conceptual blending, cf. also Fauconnier, Turner 2000b, Fauconnier, Turner 2008, Grady, Oakley, Coulson 2007, Coulson, Oakley 2000, Grady 2007: 201

¹⁴ The blend must consist of at least two input spaces but, as we will see, there can be more.

¹⁵ Cf. Fauconnier, Turner 2003: 89 ff. About compression, cf. Fauconnier, Turner 2000a.

conceptual manipulations¹⁶. Conceptual blending manifests itself in language and in non-verbal representations.

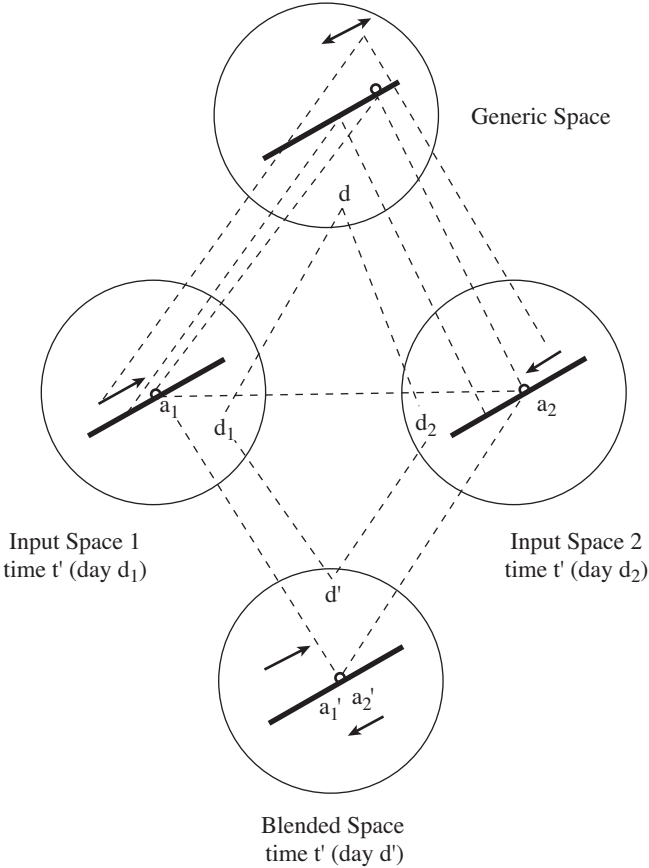


Fig. 1. The most basic diagram of the Two Monks Riddle (Fauconnier G., Turner M. 2003: 45)

¹⁶ Turner 2007: 383–384.

1.1.6. Word meaning

Word meaning is also embodied. It is motivated by our bodily experience, by social interactions and by our cultural environment. It reflects human conceptualisation about objects, states, events and actions, and preserves its universal and culturally specific aspects. These aspects are related in a rational and coherent way¹⁷. Polysemic extension is often the result of metonymic and metaphoric operations¹⁸. The final meaning of a word depends on context, both linguistic and situational and it is settled on-line, during the discourse and in concrete circumstances¹⁹.

Words grasp as it were the snapshots of the conceptual universe the domains of which are coherently linked in a consistent net and open access to it. The speaker and the recipient can move along its threads outlined by various mappings, balancing between the freedom of creation on the one hand and restriction to be understood and to understand on the other. Language invites us to participate in the whole picture of thought and imagery of a linguistic community.

1.2. Cognitive linguistics and the oral character of the RV

The RV was composed orally by generations of poets and during this time it underwent many alterations (Witzel 1997); since its final codification, it has been transmitted without any change. In this section I will outline how cognitive linguistics can be useful in the investigation of the RV seen as the product of an oral tradition.

The research on oral literature began with the seminal works of Parry and Lord on oral formulae, who have shown their strongly conventional character²⁰. As far as the RV is concerned, its formulaic system preserves Indo-European features and this is thoroughly discussed by Watkins (1992, 1995, 1997). It is important, however, that conventionalisation should contain a conceptual level: mappings are conventionalised too and, stored in the long-term memory, form a part of people's everyday conceptual system becoming a mode of thought shared by the members of a linguistic community. They are used automatically and effortlessly.

Moreover, on the conceptual level, not only mappings are conventionalised. As Lakoff shows, many of our conceptual domains are mental images of a situation or event which are visual and kinesthetic (Lakoff 1987: 445–446). Those imagery domains are 'unconscious, automatic, and apparently effort-free and independent of skill' and

¹⁷ Cf. Taylor 2002: 192 ff.

¹⁸ Taylor 1989. Lakoff 1987: 416 ff., Evans 2004, Evans, Green 2006: 329 ff., Lewandowska-Tomaszczyk 2007.

¹⁹ Evans, Green 2006 ff., Langacker 2003.

²⁰ Parry 1971, Lord 1960, 1991, cf. also Sale 2001, Finnegan 1977, Stolz, Shannon 1976.

Lakoff calls them conventional rich images. He argues that, as members of a culture, we have a large stock of such images stored in our memory (Lakoff 1987: 446–447).

There is no reason to exclude oral literary activity from general human cognitive abilities. Oral formulae would not be effective if they were not based on a conventional conceptual background. Similarly other conventional linguistic expressions such as idioms are meaningless if the recipient does not evoke conventional mappings and images which motivate them (Lakoff 1987: 447–453)²¹. Conventionalisation, not only linguistic but also conceptual, is the basis for the confidence of the oral composer that a recipient will follow his lines of thinking and understand the poem.

The poet not only makes use of what is conventional but also extends, elaborates and combines it in a novel way. Interestingly enough, as Jamison observes, the use of stock formulae is relatively small in the RV: ‘we can infer the existence of stock formulae primarily by what the poets do with their posited underlying forms, their <deep structures>: the poets evoke formulae obliquely – by omitting some of the elements, substituting other terms for the formulaic ones, twisting the syntax, or even turning the whole formula semantically on its head’ (Jamison 2007: 110). She understands ‘the deep structures’ as the cultural knowledge about the gods and ritual together with the expectations and anticipations of ‘certain verbal progressions and effects, the poet can play on, play with and play against these expectations’ (Jamison 2007: 109). These cognitive factors, challenged by the poets in their novel creations, also include conceptual mappings and rich images with whose aid cultural knowledge is stored²².

Conceptual conventionalisation also plays an important role in memorisation which is an indispensable component of oral transmission. This is supported by the evidence which demonstrates that people remember new conceptual material in terms of structures which are already stored in their memory; Bartlett, the pioneer of

²¹ In his analysis of Indo-European formulae Watkins (1995) discusses – among others – complex formulae which are merism (a metonymic one) and kenning (a metaphoric one). Merism is ‘a bipartite noun phrase consisting of two nouns in a copulative relation (A and B), two nouns which share most of their semantic features, and together serve to designate globally a higher concept C’ (Watkins 1995: 45). For example, enumeration of two particular names of cereals (‘barley and spelt’) indicates globally all cereals. Kenning is a ‘bipartite figure of two nouns in a non-copulative, typically genitival grammatical relation (A of B) or in composition (B-A) which together make reference to, <signify>, a third notion C’ (Watkins 1995: 44). An example of kenning is ‘milk of grain’ which designates ‘ale’. Watkins focuses his analysis on the linguistic level of these formulae. It is possible, however, to treat them as linguistic manifestation of conceptual operations. In that case, merism activates conceptual metonymy in which concepts of particular items of a category are the vehicle which opens access to the whole category. Kenning is a metaphoric conceptualisation of one domain (“ale”) in terms of another (“milk of grain”) which itself is a complex metaphoric concept.

²² For how the conventional mappings and images are elaborated in a novel way, cf. Lakoff, Turner 1989, Turner, Fauconnier 1999. On analysis of literary texts with aid of cognitive linguistics, cf. Freeman 2007a, Hiraga 1999, 2005, Dancygier 2006, Lakoff, Turner 1989, for survey of approaches cf. Freeman 2007b.

cognitive psychology, called these structures ‘schemas’²³. As we have seen, cognitive linguists too assume that we organise our knowledge in coherent structures; these structures not only allow for apprehension and reasoning but also facilitate memorising content. As Lakoff puts it: ‘it is easier to learn, remember, and use such assemblies which use existing patterns than it is to learn, remember, and use words whose meaning is not consistent with existing patterns’ (Lakoff 1987: 438)²⁴. Experiments on cognitive processing conducted by Paivio confirm the crucial role of mental images in memorisation and enriching it with the level of language as another component of memorisation²⁵.

We can presume then that conventionality at the conceptual level is even stronger in the oral literature than in other verbal creativity. If this is the case, the methodology of cognitive linguistics which detects what is conventional in our conceptual system and how it is transformed seems to be especially appropriate.

1.3. Analysis of philosophical thought with aid of cognitive linguistics

There is no doubt that even if we agree that the RV is also a philosophical text, its concepts and the language in which such concepts are expressed are different from what we find in the later Indian philosophy where abstract and general terms together with rational discipline of argument were in use. It should be noted that Indian philosophy has never finally freed itself from examples which refer to some aspects of everyday life experience to express various abstract concepts (e.g. transformation of milk into yoghurt is used to express causality²⁶). Although they are very much conventionalised and are not meant to evoke any concrete phenomena or processes, in order to understand the idea expressed by these examples one has to refer to the concrete experiences evoked by them. However, the RV is deeply rooted in images and concepts strongly influenced by the specific experience of its poets.

²³ Bartlett 1932. For later research on this subject, cf. Rubin 1997: 21ff and Sinha 2007. For the role of schemas in Homer’s poetry, cf. Minchin 2001b.

²⁴ For cooperation of imagery and learning in memorisation cf. experiments upon cognitive processing conducted by Paivio which led him to formulate the dual coding theory (Paivio 1983, 2007, Paivio 2007, Sadosky, Paivio 2001)

²⁵ For application of his theory in investigation of Homer’s epics, cf. Minchin 2001a: 26–28, 2001b: 26–28. The Indian tradition first of all developed auditory memory and various mnemonic techniques characteristic for learning by rote (for mnemonic devices and survival of this tradition, cf. Staal 1961, Fuller 2001, cf. also Staal 1996: 372 ff.). For the phonological patterns used by Homer, cf. Minchin 2001b: 109 ff.

²⁶ The way how the abstract concept is conceived depends on how the process referred to in the example is conceived, so there are other examples for causality, cf. Potter 1963: 106–116. I have discussed elsewhere (Jurewicz 2003b) conceptual links between Ṛgvedic metaphors and examples of examples of classical Indian philosophy.

According to the assumptions of the cognitive linguistics the fact that the experience is evoked does not mean that the subject of thinking is not abstract. On the contrary, the experience evoked by the conceptual mappings allows for coherent reasoning about targets and as such they can be seen as a testimony to rationality²⁷. This principle makes cognitive linguistics a good tool for the investigation of philosophical thought expressed in a poetic way. Lakoff, Johnson (1999) have shown how even the complex philosophical concepts of Western thought are motivated by metaphoric mappings and folk theories which they define as the basic explanatory models shared by a cultural community and making up culture's common sense²⁸.

Moreover, it seems that the composers of the RV were aware (maybe even more than their Western colleagues) of mappings and folk theories which motivated their thought. There is evidence that they consciously played with them not only to compose novel literary creations but also to express metaphysical ideas. As the result, we can see two tendencies in the RV. On the one hand, there is a clear tendency for abstraction and generalisation. On the other hand, there is a tendency to create holistic concepts, rich in imagery and meaning, which sometimes even contain contradiction. These two tendencies served the same aim which is the creation of concepts which allow for the expression of philosophical ideas. In order to investigate these ideas I will use the apparatus of cognitive linguistics to define the specific nature of certain key concepts in the RV.

1.4. Tendency to generalisation and abstraction. Defining events, general domains and the general model of reality transformation

As already stated, conceptual metonymy and metaphor often underlie polysemic extension and as such they can be seen as important mechanisms leading to generalisation and abstraction. On the conceptual level, polysemic words reflect categories the elements of which are related – as cognitive linguists say – by family resemblance (Lakoff 1987: 12 ff.). Such categories are general in that they grasp in one concept common features of various phenomena (Pulvermüller 2002: 8). Detached from their experiential ground, they become abstract concepts.

²⁷ For example the metonymy Specific For Generic allows us to reason about whole categories in terms of their elements known from everyday life experience (Radden, Kövecses 1991, Radden 2003b). Metaphor is called by Lakoff, Johnson (1980: 193) 'imaginative rationality' because it unites reason (which 'involves categorisation, entailment, and inference') and imagination ('which involves seeing one kind of thing in terms of another kind of thing').

²⁸ Lakoff, Johnson 1999: 352. The embodied and metaphorical character of mathematics has also been investigated (Lakoff, Nuñez 2000), Fauconnier and Turner (1998, 2003) discuss the role of blending in creating abstract mathematical concepts. The usefulness of the methodology of cognitive linguistics in the investigation of Indian philosophy has been noticed by Potter 1988.

Such a process is reflected in the semantics of various Sanskrit words. This can be exemplified by the word *ámhas* which names common features of three events: being enclosed by the mountains, being surrounded by enemies and experiencing night. As I have shown elsewhere, their common feature is a lack of possibility to move abstracted into the notion of a lack of physical space²⁹. This concept in turn became the source domain for the conceptualisation of an undesirable state of discomfort, connected with illnesses, unhappiness, suffering, lack of cognition, evil, lack of freedom and death. The semantics of the word *ámhas* reflects source and target domains together with conceptual operations aiming at abstraction and generalisation. The main meaning, highlighted in most contexts, is discomfort. Use of its meaning as a lack of physical space is attested more rarely. Its meaning for any of the three above-mentioned events is highlighted even more infrequently and always in very specific contexts. Thus the semantics of the word *ámhas* shows a tendency to built an abstract and general term by a cognitive focus on the target domain of a mapping and by detaching it from its source domain³⁰.

The Ṛgvedic thinkers also created general and abstract categories which operate only on a conceptual level and do not have a linguistic counterpart. I call these categories the defining events, the general domains and the general model of reality transformation.

1.4.1. Defining events

Defining events are the domains which refer to the most important experience of the Ṛgvedic poets and which most strongly influenced their thinking. It seems that they were aware of this motivating influence and there is no doubt that they wanted to describe these events in a coherent way in their hymns. In this way they could create a consistent system of beliefs about cosmic, social and cognitive processes. I call them defining events because of their formative influence on Ṛgvedic thinking and because they play the role of basic axioms or definitions within their conceptual system. In terms of cognitive linguistics, the defining events are the cultural models which were transformed by the poets in such a way that they could be used as philosophical concepts.

I divide the defining events into three groups: the expansion, the appearance of the morning light and the pressing of Soma. The processes which belong to each of these groups I also call the defining events. The expansion encompasses the defining events connected with the immigration of the Aryans into the Panjab and battles they

²⁹ For details, cf. Jurewicz forthc. b.

³⁰ A good example of metonymic motivation of a polysemic word is the word *vána*. As I have shown elsewhere (Jurewicz 2004a), its broad semantic range ('wood', 'tree', 'forest', 'fire drill', 'vessel for Soma') is the result of metonymic mappings (Part For Whole/Whole For Part and Material For Product). Its other meanings of 'cloud' and 'waters' are established on the basis of function played by waters and clouds in the defining events and philosophical models (see sections 3.3.4, 7.2): they are phenomena closing and hiding life giving phenomena.

fought during periods of *yóga*. These are: fighting enemies, winning access to water, acquiring space in which to move and live, gaining riches, freeing Aryans and their cattle from various enclosures and capturing the enemies' cattle. I also include here a natural event: the flow of rivers. The appearance of the morning light incorporates the appearance of the dawn, the sunrise and the production of fire. Pressing of Soma includes the ritual of Soma pressing, the exultation which comes from drinking the juice and rain which is the cosmic result of pressing³¹.

The descriptions of these events are not very detailed as it is not the aim of the R̥gvedic poets to present all their aspects in a way that mirrors reality. They rather outline their general scenario or chose moments crucial for a given event. This allows us to trace the way the R̥gvedic poets thought about these events. We can see not only their salient aspects but also a clear tendency to unify their nature and scenario. Generally, they are presented as life-giving processes and their common scenario is that a life-giving entity appears through the destruction of an entity which embodies a restraining or containing force. In the majority of descriptions of the defining events, it is the life-giving entity which destroys the restraining entity. Thus it functions at the same time as the efficient and as the final cause of the event. The life-giving entities I call the symbols of light, the restraining entities I call the symbols of darkness. The unified scenario of the defining events which can be construed thanks to isolating common features of very different processes and activities provides proof of the tendency to abstraction and generalisation at the conceptual level.

The unification of the nature and scenario of the defining events facilitates various conceptual operations. Some defining events are used as source domains for others and they are also evoked as input spaces for conceptual blends. I reconstruct the activation of a defining event as follows. Firstly, the recipient of a stanza should evoke the whole domain of a defining event in its most general terms (i.e. the domain of expansion, the appearance of the morning light and the pressing of Soma). Then he should focus on a specific event or an aspect of that event described by the stanza. Such activation allows the recipient to follow various lines of possible associations.

Implications of the unification of nature and of the scenario of defining events are also crucial for the way reality is conceived of in the RV. They are processes which take place both outside the subject who describes them (cosmic and social) and inside (cognition). The tendency to present different events as processes which have the same scenario causes the border between them to become blurred. What is more, this tendency gives all the processes an epistemic dimension as at the beginning, the life-giving entities are beyond the range of the poets' sight and experience, invisible and unknown, hidden by the entity symbolising darkness. The destruction of the latter

³¹ However, discussion about raining as a defining event will be included in the discussion of expansion because in many cases raining is conceived of in terms of the flow of rivers and its conceptualisation is motivated more by this event than by the pressing of Soma. The defining events are discussed in the first part of my book.

leads not only to the physical appropriation of the desirable goods but also to their mental appropriation, in that the desirable goods are seen and cognised.

If we go further, we could say that the poets of the RV perceived the natural processes as derived from social events and mental acts. From their point of view social events and mental acts caused the sun to rise, rain to fall and rivers to flow. Such a conceptualisation of the world in which the human being is both the efficient and the final cause of the cosmic processes is deeply anthropocentric.

1.4.2. General domains

The research done in cognitive psychology has shown that the way we construct categories depends on cognition and on our everyday interaction with the world. The level of categories, which is psychologically most basic, lies between the superordinate and subordinate levels of the taxonomic hierarchies. For example, categories such as “dog” or “chair” are situated between “animal”, “furniture” (superordinate level) and “retriever”, “rocker” (subordinate level). They have an overall perceived shape which is mentally represented by a single image (Lakoff 1987: 46–47)³².

The R̥gvedic general domains are superordinate categories evoked by various concepts belonging to the basic level of a given taxonomy and their linguistic expressions. In most cases, there is an additional level (or even two) between the general domain and the basic level; these levels will be called the specific realisations of a given domain. Each general domain serves as the source domain for several target domains. Mappings are strongly conventionalised. General domains are purely conceptual phenomena and do not have a linguistic counterpart but they can be reconstructed though the usage of linguistic items at the corresponding basic level.

The general domains refer to natural phenomena, objects and activities. The general domains referring to natural phenomena are Water and A Rocky Hill. The general domain which refers to objects is A Vessel Filled With Liquid. The general domains which refer to actions are Procreation, Creation Of Space, Finding The Hidden, Freeing Cows and Cleansing By Heat³³.

The general domains can be activated in their schematic, superordinate form or can be elaborated by the stanzas. In the first case, they provide their target domains with organising frames and topology; in the case of conceptual blends, they often provide organising frames for the whole conceptual network and give it consistency. If elaborated, they also facilitate understanding of an abstract concept in terms of a more concrete one and highlight various aspects of their target domains, or the concepts in focus, in the blends. Finally, the general domains prompt activation (often metonymically) of other conceptual domains.

³² These images are the easiest to be remembered, cf. Paivio 1983: 11–13.

³³ For survey of general domains see Appendix 3.

The general domains are further proof of efforts for generalisation and abstraction. Thanks to the multiplicity of their target domains they allow various phenomena and processes to be unified, and demonstrate the tendency to build general concepts with a wide semantic range. While they belong to the superordinate level, they are very schematic and simple and as such attest to a tendency for abstraction in that they detach themselves from concrete, basic level imagery.

1.4.3. The general model of reality transformation

The most abstract and general category which can be reconstructed on the basis of the Ṛgvedic text is a general model of reality transformation. It shows how reality is created and how the function of the world and human beings can be transformed into a simple schema of alternate transformations of Agni and Soma. In this model, the concepts of Agni and Soma are almost devoid of their concrete semantic layers of fire and plant/juice and of their godhead and rather refer to the opposing aspects of internally contradictory reality. This manifests itself in creation, in processes of the world (sunrise and raining) and in the activity of the human beings (ritual and cognition)³⁴. The model operates only conceptually and is never expressed in words explicitly but is implied by the way various processes and phenomena are presented in the RV, both by the defining events and philosophical models.

1.5. Holistic concepts. The philosophical models and the role of metonymy

1.5.1. The philosophical models

Holistic concepts can be seen as the important stage in development of general concepts in that they are based on the implicit assumption of similarity between elements to which they refer³⁵. Holistic concepts are not only built *via* polysemic extension of the semantic range of linguistic items but also through conceptual blending.

One can discern two kinds of blends created in the RV. The first kind are blends which are created on-line in one stanza or in a hymn. The second kind are blends

³⁴ Bergaigne (1963) also saw the unifying tendency of the Ṛgvedic mythology and has shown that Agni and Soma are one divinity who manifests itself in the world, both in cosmos and ritual. However, he did not discuss the ambivalent nature of reality and its dynamics which are expressed in the alternate manifestations of the fiery and Somic aspects; he rather saw them as taking place simultaneously.

³⁵ According to the assumptions of the cognitive linguistics, the similarity between various concepts, in most cases, does not objectively exist but is postulated by cognising human beings (cf. e.g. Lakoff, Johnson 1980: 147 ff.).

which are more conventionalised and evoked by many stanzas. They can be treated as models of reality which integrate its various processes and phenomena so that the recipient can see correspondences between them. Their main aim is to express cosmogony and functioning of the world and of human beings. I will call them the philosophical models. The philosophical models discussed in this book are as follows: the model of Child Of The Waters, of The Boiled In The Raw, of The Wave Of Honey, of Streams Of Clarified Butter, of The Angirasas Freeing Cows, of Indra's Fight With Vṛtra, of Footprints Of Viṣṇu and of The Copper Pillar.

Most of the Ṛgvedic blends are blends which consist of more than two input spaces. Their input spaces are of several kinds. The first group are the defining events and the general domains which constitute the input spaces of most of the blends. In case of philosophical models, cosmogonic and cosmologic concepts are often included as their input space with a further the next input space being the general model of reality transformation. They also add an input space which facilitates understanding of the emergent space and provides it with organising frames and topology. Usually, it is a very simple image which brings the complicated contents of a model into human-scale situations and which is characteristic for a given model (growth of a plant, driving the cows to the pasture, milking them, preparing clarified butter, killing a snake with a stick, walking and leaving footprints, supporting a house with a pillar). The philosophical model of Child Of The Waters is the only exception in that its characteristic image is an internally contradictory concept of fire which burns in water. The models that recruit from the mythological events of which gods are the agents include a space which presents the god's activity in a schematic way; this space may prompt the recipient to unfold the whole imagery connected with a given myth. Other input spaces of the blends are construed in the context of a particular stanza or hymn. The generic space is constituted by the general scenario of the defining events, i.e. the appearance of the symbol of light from the symbol of darkness.

The Ṛgvedic blends prompt their recipient to create complex, holistic notions of various aspects of reality or of reality as a whole. Some input spaces are abstract and general, other are closely connected with concrete phenomena and processes. Thanks to this it becomes possible to create emergent spaces which unfold an overall and, at the same time, a very detailed vision of all reality. The Ṛgvedic conceptual blends attest to the ability to unite abstract and general thinking with rich imagery, deeply grounded in experience. The poets skilfully balanced these two ways of thinking and invited their recipients to do the same.

It follows then that the Ṛgvedic blends meet the main goals of conceptual integration formulated by Fauconnier and Turner as achieving human scale, compressing what is diffused, obtaining global insight, strengthening vital relations, creating a story and moving from the many to one (Fauconnier, Turner 2002: 322–323). They prompt the recipient: on the one hand, to unfold various stories evoked by the input spaces of blend, on the other hand, to understand that all the stories can be reduced into one, more general idea.

Since my aim is the reconstruction of the Ṛgvedic philosophical system, I am not going into details in my analysis of the way input spaces are integrated in the blends. I will merely outline their basic structure in order to show what kind of input spaces are integrated by the Ṛgvedic poets. I will rather focus on the range of global insights into various aspects of reality that is gained in the emergent space, than on how it is gained³⁶. The reconstruction of input spaces of a blend is a dynamic reconstruction. I will supply it with static reconstruction, i.e. what the emergent space states about the world and human beings. In other words, what is the final effect of integration and what it says about the Ṛgvedic worldview. The thorough analysis of the Ṛgvedic blends needs a separate investigation.

1.5.2. Metonymy as the source for contradictory concepts

The input spaces of the conceptual blends can be contradictory; in such cases the emergent space of the blends conveys a contradictory meaning (e.g. concept of That One which simultaneously breathes and does not breath, see section 2.2). Another conceptual operation which leads to creation of contradictory concepts is metonymic identification of the symbol of darkness with the symbol of light. This metonymy reflects itself on the linguistic level, e.g. the direct object of the verbs that denote the opening of these enclosures or their destruction can be either the enclosure itself or its contents³⁷. It is also reflected in the use of some words, e.g. the nouns *nidhí* and *gó* are used to denote both, the container ('treasury', 'cow') and the contents ('treasure', 'milk', see sections 3.5.2, 5.4).

The metonymic identification of the symbols of light with the symbols of darkness is grounded in the psychological conditioning of the Ṛgvedic poets which is the strong desire to obtain the desired objects. Due to this, the positive attitude towards the desired objects is extended to their possessor. The next experiential factor motivating this identification is the mystic vision realised under the influence of Soma. During it, the visualised images transformed themselves in such a way that the image which seems to be final turns out to hide the next. Motivated by these experiences, the metonymic identification of the symbols of darkness with the symbols of light becomes an important source for complex philosophical concepts which include in their range elements that in everyday life exclude themselves. For example a container cannot be its contents and a whole is not a part³⁸.

³⁶ For schematic diagrams of philosophical models, see Appendix 4.

³⁷ E.g. the direct object of the word *ápa/ví vṛ-*, 'to open' can be: 'door' (*dvár*, e.g. 4.51.2) and what is closed behind it, i.e. 'cows' (*gā*, e.g. RV 8.63.3, see section 3.5.2).

³⁸ Lakoff (1987: 456 ff.) discusses how image schemas (Part-Whole schema and schema of Container) together with metaphorical mappings are the grounds for basic assumptions of logic of the classes; for experiential motivation of various aspects of logic, cf. also Lakoff, Johnson 1999: 520, *passim*.

1.6. Other advantages of applying cognitive linguistics in the investigation of the RV

Application of cognitive linguistic in the investigation of the RV allows us to see the conceptual order lying behind the apparent chaos of its linguistic expressions which juxtaposes and combines apparently disparate words and expressions and which puzzled many scholars even those who contributed so much to the understanding and explanation of Ṛgvedic style³⁹.

According to Gonda (1975: 248–249) many expressions of the RV which we could interpret as metaphorical are ‘rather statements of an equalizations or assimilation’ and express beliefs in identity between various elements of reality, such as ‘object and its source or material cause’. Oberlies (1999: 65–66) in his discussion of identifications of Soma with various living beings, phenomena and objects emphasises specifically the wide context of the hymns of Soma which allows the poet to harmonise various, often opposing, concepts. In a footnote, he refers to the theory of *Stellvertretung*, proposed by the structuralistic literary approach, which consists in assigning a new, modified and enlarged *signifiants* (instead a common one) to a *signifié* on the basis of their mutual membership or being a part, or analogy. However, he does not elaborate on this and neither does he use this theory in his analysis⁴⁰. Jamison (2007: 109) explains the difficult style of the RV by tension between constraints on the Ṛgvedic poets (the rules of traditional poetry and its tight connection with ritual) and their wish to create new compositions: because common knowledge was shared by the poets and their recipients, ‘the poet had wide latitude to vary his treatment of these materials and indeed to push his language to the very edge of intelligibility’.

The theory of conceptual metonymy and metaphor allows us to explain the specific style of the RV as reflecting conventional conceptual operations which make it possible to conceive various phenomena, to reason about them, to classify them in consistent hierarchies and so on. When the Ṛgvedic poet uses a word for ‘cow’ to express ‘milk’ or ‘the dawn’, he does not express his belief in their identity as Gonda supposed (this would even be improbable, taking into account his everyday life experience as a cowherd). On the contrary, in this way he evokes conceptual mappings: the metonymic one (Cow For Milk) and the metaphoric one (Dawn Is A Cow). The metonymic mapping allows him to understand the relationship between cow and its milk which can be seen in terms of relationship between Whole and Part. It activates a scenario of the milking of a cow, which allows him to highlight the role of milk as the most salient feature of the cow. The metaphoric mapping enables the poet to reason about the appearance of dawn light, which is a process

³⁹ For Bergaigne (1935–1937) the Ṛgvedic style is ‘un galimatias’, Oberlies (1999: XI) calls it a ‘Dschungel’ in which we should look for a path. Cf. Nicholson 2002: 32–33, about the style of the brāhmaṇas, cf. Smith 1989: 32.

⁴⁰ For discussion of identifications in the brāhmaṇic thought, cf. Smith 1989, Wezler 1996.

difficult to understand, in terms of an animal familiar to every cowherd, whose behaviour is obvious and comprehensible.

The basis for metonymic and metaphoric conceptualisation comes from experience and each linguistic community builds a consistent net of concepts that facilitate thinking about the world. The more the speaker's experience is remote from the hearer's, the more difficult is mutual understanding and the experience of the Ṛgvedic poets is very remote from ours. Notwithstanding other factors, they probably would feel a similar cognitive dissonance as we do when we learn that 'cow' refers to milk or to the dawn, if they heard expressions like 'Boy, the wheels are turning now!', 'I'm a little rusty today', 'My mind was ticking over much more briskly'⁴¹, which reflect our conceptualisation of the mind in terms of a machine – an object totally alien to them.

The theory of conceptual blending allows us to grasp the nature of more complex expressions such as stanzas which juxtapose and combine the descriptions of various processes. These expressions create blends the input spaces of which are linked by the relation of Analogy which is implied by common nature and the scenario of the defining events⁴². As Fauconnier and Turner (2003: 99) argue, the relation of Analogy is usually compressed in the emergent space into the relations of Identity and Uniqueness. In other words elements that are treated in the input spaces as analogous, in the emergent space become identical or the same. This is the case in many Ṛgvedic blends. But as we see, in many other cases, it is rather the simultaneity of processes which is expressed in the emergent space or it is just impossible to finally define the relation between elements. In such situations, the relationship of Identity or Uniqueness is not stated as an ontological, objective fact but is only implied by the Ṛgvedic poets and the final decision how to interpret it is left to the recipient. Creation of conceptual blends allowed the Ṛgvedic poets to open the way to secret knowledge about reality and, at the same time, to keep secret the links between its various spheres.

In my investigation of the RV I will apply mainly the concepts of cognitive linguistics and analyse the text according to the assumptions of this discipline. The approach, which postulates links between thought and language and proposes methods for their investigation, enlarges our understanding of the RV. It also provides us with a theory of the conceptual mechanisms lying behind such cognitive processes as analogy and association which in case of the RV often lead to identifications of various, even very remote objects and events, at the conceptual and linguistic level. However, I should mention that conceptual metonymies, metaphors and blends are discussed in this book only to the extent necessary for the reconstruction of metaphysical assumptions; their full reconstruction still awaits a detailed exploration⁴³. I am mostly interested in how general and abstract thought emerges from its experiential ground and how we can reconstruct the fiery core of Ṛgvedic metaphysics.

⁴¹ Examples come from Smith 1985: 72, Kövecses 2002: 122. For metaphoric conceptualisation of mind in European philosophy, cf. Lakoff, Johnson 1999: 235 ff.

⁴² For vital relation which link input spaces of blends, see above, section 1.1.5.

⁴³ For the survey of main Ṛgvedic metaphors and metonymies, see Appendices 1, 2.

Chapter two

Creation of the world in the *Nāsadīya* (RV 10.129)¹

The *Nāsadīya* is appreciated for its abstract concept of cosmogony expressed in general language. At the same time, the hymn is a repository of earlier Ṛgvedic thought about creation. Its linguistic construction is not only general but also prompts the learned recipient to evoke the context of the earlier maṇḍalas and unfold the richness of their thought. Its activation fills the abstract concept of Creator's activity with the actuality of everyday human experience and of metaphoric imagery.

I will use the term 'formulaic expressions' to denote the expressions in the *Nāsadīya* which, in my opinion, evoke earlier thinking about cosmogony. They are not real formulas because they do not recur throughout the stanzas of the RV in a fixed position. In fact, in most cases they are unique. However, they are formulaic in that they trigger conventionalised mental operations and activate concepts stored in the long-term memory of the linguistic community. At the same time, they are novel in that they are used in a particular verse which enables the recipient to create a new unique meaning.

¹ This chapter is a revised version of my article published in Jurewicz 1995a, 1995b. I have had a great satisfaction to observe the appearance of a similar interpretation of *Nāsadīya* to mine (Brereton 1999). The basic difference between the author's proposition and mine is his assumption that *Nāsadīya* expresses doubt concerning the ultimate principle of creation (Brereton goes as far as to call *Nāsadīya* 'anti-cosmogony'). On the other hand, our ideas converge on three very important issues: 1. The hymn is directly addressed to its actual recipient; 2. The hymns' recipient plays back cosmogony in his own mind; 3. The process of creation is one of cognition guided by the thought. Moreover, the convergence is displayed in: 4. The manner of understanding certain symbols employed in the hymn (most notably in darkness covering darkness and *ābhū/ābhū*); 5. In the assumption that the form of the hymn is also a medium of meaning (which is expanded by Brereton and put in more detail). All these issues break new interpretative ground, cf. Maurer 1975.

In this chapter I will analyse the *Nāsadiya* without reference to its earlier cosmogonic context. I will concentrate on its abstract and general method of thinking which is appropriate to express subtle philosophical ideas. However, even in such a description some empirical domains must be activated in order to understand creation. The main domain is that of cognition of the terms by which the creation of the world is to be conceived. This domain allows the poet to express creation in a logical scenario with a clear sequence of events. Such a conceptualisation of creation implies the philosophical mapping The Absolute Is A Human Being which is valid for the whole of ancient Indian philosophy².

The further domains evoked by the hymn are the general domain of Procreation and the domain of the sunrise. Their activation, however, is not necessary to understand the basic concept of creation expressed in the hymn. Activation of the general domain of Procreation, less abstract than the domain of cognition, makes the scenario of the process easier to understand. Activation of the domain of the sunrise enriches the description with metaphoric imagery.

2.1. RV 10.129.1

nāśad āsīn nó śád āsīt tadānīm nāśīd rájo nó vyò mā paró yát |
kīm āvarīvaḥ kúha kásya śármann ámbhaḥ kīm āsīd gáhanaṃ gabhīrám ||
 There was neither being/truth nor non-being/untruth then. There was neither space nor the heaven which is above. What was concealing/What was moving? Where? In whose protection? Was there the water unfathomable, deep?

Verse *a* presents the precreative state as a state in which there is neither being/truth (*sát*) nor non-being/untruth (*ásat*). *sát* and *ásat* are ontological and epistemological categories which organise not only reality itself but also its description. Hence, verse *a* presents a state of the inability to organise reality and describe it³.

According to verse *b*, in the precreative state there is neither space (*rájas*) nor heaven which is above – or beyond – the space (*vyò mā paró yát*). The word *rájas* usually denotes the space of the created world⁴. The formulation *vyò mā paró yát* should be treated as synonymous to *paramá vyòman* mentioned at the last stanza. As it will be shown later, in the RV *paramá vyòman* expresses the state of the very first manifestation of reality, the spatial and temporal starting point of creation (see section 12.2.1.3). Verse *b* then describes the precreative state as the state of lack of any manifestation; it is a pure precreative state.

² This mapping is testified by naming Absolute *puruṣa*, ‘human being’ (beginning with RV 10.90).

³ This distinction plays an important role from the perspective of the European thought and is not recognised in the Vedic thought, which can be attested by the very fact that the same categories *sát* and *ásat* were applied in reference to both orders, i.e., the reality and its description.

⁴ Cf. Burrow 1947–1948.

In this situation cognition is impossible; one can only ask questions. The form *āvarīvar* is usually interpreted as derived from *ā vṛt-* ('What was moving?')⁵. Macdonell however proposes to derive it from *ā vṛ-* ('What was concealing?')⁶. Both interpretations can be justified on the basis of later stanzas of the *Nāsadiya*. The answer to the question about movement can be found in the second stanza, which describes That One as breathing – so moving in some way⁷. The answer to the question about concealment can be found in the third stanza presenting the state of darkness hiding the darkness. As will be seen, out of these two parts of darkness, the hiding and the hidden, two aspects of reality will merge: unmanifest and manifest. This question could then refer to the concealing or hiding of one aspect by another in the sense of a continuous creative activity, of a *creatio continua*, which distinguishes the Creator from its creation⁸. In the precreative state, the Creator and creation cannot be discerned, so it is also impossible to answer whether discerning activity takes place or not. Similarly, it is impossible to answer where this activity could take place (*kūha*) and who could convey and protect it (*kāśya śárman*).

This state is so undifferentiated that it cannot be compared even to water: verse *d* only asks about it. The word *āmbhas*, used in this question, is not used anywhere else in the RV. We can suppose therefore that the recipient is expected to evoke the common R̥gvedic conceptualisation of the most primeval form of the world in terms of the general domain of Water⁹ and to realise that it cannot be applied to the description of the precreative state of reality.

As we will see, earlier cosmogonies conceive the state before creation of the world in a similar way: as the state in which cognition is impossible. I will treat then the expression *nāśad āsīn nó sād āsīt tadānīm* ('there was neither being/truth nor non-being/untruth then') as the formulaic one evoking earlier concepts of the primeval lack of cognitive ability.

2.2. RV 10.129.2

ná mṛtyúr āsīd amṛtam ná tárhi ná rátryā áhna āsīt prakatāḥ |
āntd avātām svadháyā tád ékam tásmād dhānyán ná parāḥ kím canāśa ||
 There was neither death nor immortality there. There was no sign of day and of night. That One was breathing breathlessly with its own will. There was nothing else beyond it.

⁵ Cf. Edgerton 1965, O'Flaherty 1981, Renou 1956, Elizarenkova 1999a, Geldner 1957, Michalski 1971 (*ad loci*), Ługowski 1988: 9, Tokarz 1985: 105–106. In his commentary Geldner he discusses the ambiguity of this form.

⁶ Macdonell 1917: 207–212. Cf. also Lubotsky 1997: 1344.

⁷ Cf. Renou 1956, Elizarenkova 1999a (*ad loci*).

⁸ The use of the intensive form confirms this assumption.

⁹ This domain is especially elaborated in the myth of Indra's fight with Vṛtra where the world in its primeval form is conceived in terms of flowing waters freed by Indra, see section 14.2.3.

The first hemistich of the stanza still describes a lack of cognitive possibility caused both by the fact that reality is not arranged and that there are no means to arrange it – even death and immortality cannot be discriminated.

Absence of day and night can be understood in two ways: firstly as absence of basic opposition of light *versus* darkness that allows one to discern what is manifested and what is unmanifested; secondly, as a lack of temporal divisions. The fact that absence of the sign (*praketá*) of day and night is repeated here confirms that the precreative state is understood as the lack of possibility to discriminate and cognise anything.

In verses *c* and *d*, for the first time in the hymn, we come across an affirmative statement about who or what does not cognise and is not cognised, who or what this homogeneous reality is which until now could only be described by negative and interrogative statements. It is That One beyond which there is nothing else. That One breathes, so it is alive but it breathes ‘breathlessly’ (*avātám*), or without breath. This is a very important expression. The breathless breath of That One is different from the breath known from everyday life experience. If the recipient creates a blend consisting of two input spaces of a breathing human being and a non-breathing one, he will create in the emergent space the concept of someone who performs an internally contradictory activity: he breathes and does not breathe at the same time. In this way, reality embraces all potential oppositions of the future world (including life vs. death, but also other oppositions as masculine vs. feminine, day vs. night etc.). At the same time *ánīd avātám* expresses yet another conviction: That One is an entity going beyond all the conditions of the created world, beyond all the laws holding here, even beyond laws which exclude contradiction. We are limited by our everyday experience: we can either breathe or not breathe. From that perspective, a violation of these everyday limits and attainment of the state precluded by them constitutes the most perfect realisation of freedom. Hence it follows, I would argue, That One is free.

The freedom of That One is confirmed in how the word *svadhá* is used to qualify its activity. As it will be shown, the word *svadhá* expresses the ability to perform an internally contradictory activity that goes beyond everyday experience (see sections 7.4, 12.2.1.4). This meaning reveals itself here: *svadhá* functions as the adverbial modifier qualifying the internally contradictory activity of That One and expressing its cause or/and its character.

In my opinion, the use of *svadhá* at this point is intended to express a more general philosophical conviction that, in the precreative state, reality does not cognise because it does not want to cognise and not because it cannot do so due to any inner or outer limit. That would mean that the precreative state is understood as the state of the Absolute in the same way it is defined in European metaphysics: as perfect fullness without any lack which could justify future creation (see analysis of *akṣára* at section 3.4.5). The Absolute does not need the world and is not forced to create it. But it can – if it wills that.

Concluding, we could say that the second hemistich of the stanza describes the beginning of creation: the reality which does not cognise and is not cognised, begins

to cognise. And because there is nothing else beyond it, it is the only object of its cognition. It cognises itself as That One, internally contradictory and free.

The beginnings of creation are conceived in the earlier maṇḍalas in the same way: as the manifestation of the internally contradictory state. The expression *ānīd avātām svadhāyā tād ekam* ('That One was breathing breathlessly with its own will') is a formulaic one.

2.3. RV 10.129.3

*tāma āsīt tāmasā gūḷhām āgre 'praketām salilām sārvaṃ ā idām |
tuchyēnābhv āpīhitaṃ yād āsīt tāpasas tān mahinājāyataikam ||*

Darkness was hidden by darkness in the beginning. Everything was flood without any sign. What was about to be/what was empty was surrounded by the void. That was born thanks to the power of heat – One.

In everyday experience every subject of activity differs from its object. The only exception is reflexive activity. The phrase 'darkness was hidden by darkness' (*tāma āsīt tāmasā gūḷhām*) describes a situation in which That One, beyond which there is nothing else, begins to act on itself. This initial creative transformation consists in the functional differentiation of two aspects of homogenous reality: the hiding and the hidden. We can presume that they form the basis of future subject and the object of cognition respectively. And because both spheres are ontically identical, both are qualified as darkness.

I would like to emphasise that reality still remains in the state of internal contradiction: functional discrimination of both aspects marks the beginning of the cognitive process. The fact that they are called darkness expresses the inability to cognise them, both because of their homogeneity and because of the absence of any light which could render cognition possible. This expression evokes mapping Cognition Is Seeing, universal – as Sweetser (1990) has shown – for the Indo-European linguistic community: when it is dark, cognition cannot be performed.

As we will see, the earlier cosmogonies conceive the precreative state in a similar way: as a dark state in which cognition is impossible. They are, however, not so elaborated as in the *Nāsadīya*. Usually they do not discern the precreative state of reality from the states characteristic for the beginnings of creation. We can treat the expression *tāma āsīt tāmasā gūḷhām āgre* ('darkness was hidden by darkness in the beginning') as a formulaic one which evokes a vague domain integrating the precreative state and the initial creative stages.

Verse *b* expresses the state of reality as 'the unmarked flood' (*apraketām salilām*). It again activates the general domain of Water in terms of which the most primeval form of the world is conceptualised. Now the recipient can assert the possibility of applying this conceptualisation and understands the way the initial transformation of the hidden aspect of reality is conceived: this aspect will become the world. At

the same time it is significant that flood is qualified as *apraketá*, i.e. devoid of any sign that could initiate cognition; the same unmarked state is also mentioned in the previous stanza. Hence it follows that the manifested aspect remains in the same state as all reality – it is homogenous and uncognisable. The recipient can then enlarge the semantic range of *salilá*, ‘flood’, and refer it also to the unmanifested aspect of reality. On this ground he can assume, that when the *Nāsadīya* describes the state of reality naming it as the unmarked flood, it also describes the cognitive act of That One which cognises its own primeval homogeneity in two aspects and also the unknowability of these two aspects¹⁰. In this way the internally contradictory character of reality is preserved: although reality cognises itself, it remains uncognisable.

At the same time, the image of water evokes the general domain of Procreation with its specific realisation of Giving Birth. If the recipient integrates this domain with the concept of flood, he can interpret it as amniotic fluid. A metonymy Part For Whole allows him to evoke the concept of a pregnant woman. In the emergent space she will be the form in which That One perceives itself in the darkness. One can interpret the expression *āñīd avātām* (‘was breathing breathlessly’) as referring to the embryo which does not need air to breathe or an egg with a nestling inside¹¹. Such an interpretation implies that the general domain of Procreation can be evoked already in the second stanza. Activation of the general domain of Procreation allows the recipient not only to construe concepts which facilitate understanding of some aspects of the creation but also to conceive the whole process in terms of procreation.

The earlier cosmogonies often use the general domain of Water to express the most primeval form of the world and the expression *apraketám salilám sárvam ā idám* (‘everything was flood without any sign’) is a formulaic one.

Verses *c* and *d* continue the description of cosmogony. The two aspects of darkness become defined. The hiding darkness is called ‘void’ (*tuchyá*) – it is this part of That One which will never manifest itself and which does not exist from the point of view of creation. It is not accidental that the second part of the phrase *tuchyénābhv* can be understood both as *ābhū* – ‘that which is about to be’ and as *ābhú* – ‘that which is not, that is empty, void’¹². This expresses the idea that inside the void there is a part of reality which is about to be but which does not exist yet at this creative stage. Thus the monism of both aspects of That One is preserved: they are identical from the ontological point of view: just as the darkness surrounds and hides darkness, similarly the void surrounds and hides the void. What is more,

¹⁰ It is very clearly expressed in later thought: in *Śatapatha Brāhmaṇa* 6.1.1.12, in the description of the dissolving of the created earth in waters. Because the earth corresponds to the manifested aspect, its dissolving should be considered as a return to the pre-manifested state, the state of identity of both aspects.

¹¹ Brereton 1999: 252, note 23. The interpretation same is possible for verses *c* – *d* of the stanza, see below.

¹² In Renou’s interpretation (1956). Cf. Brereton 1999: 253 and Malamoud 1996: 283, note 64.

from the fact that the world which is about to be is described as void we can infer that the first form of creation is its absence. So internal contradiction also characterises creation.

This part of That One, which does not exist but which is about to be, is finally born ‘thanks to the power of heat’ (*tápasas... mahinā́*). The concept of heat evokes the concept of light and the possibility of cognising because human being can see and cognise only when there is light (Cognition Is Seeing). What is more, the appearance of light radically modifies the image of reality: now it is no longer darkness that hides the darkness, it is no longer void that surrounds what is about to be, but what is bright and born is shining in the unborn darkness. From the ontological point of view we can say that light refers to manifestation, while darkness refers to that which will never be manifested. From the epistemological point of view, the shining part of That One is the subject of its creative concentration, which lies in incomprehensible and inexpressible darkness. I would like to point out that verse *d* repeats the first name of reality (That One, *tád ékam*). This suggests the monistic character of the creative transformations described above. If the recipient activates the general domain of Procreation, he will conceptualise the appearance of That One in terms of the birth of a child. In that case heat (*tápas*) would refer to the warmth inside the mother’s womb which causes the growth of the child. If he goes a bit further, he can also activate the concept of brooding an egg (see Brereton 1999: 253); as we will find creation is also conceived in the RV in terms of the bird’s growth (see section 3.5.2).

Summing up, verses *c* and *d* of the third stanza describe the process in which That One divides itself into the void and what is about to be, and splits its internal contradiction expressed in the previous stanza as the coexistence of breath and the lack of it. As a result, That One exists in two opposing aspects: dark and heated, unborn and born. Thus That One as a whole remains internally contradictory.

The earlier maṇḍalas very often evoke the concept of light to express the final appearance of the world and the fulfilment of a successful creative act, so the expression *tuchyénābhv āpihitam yád āsīt tápasas tán mahinā́jāyataikam* (‘what was about to be/what was empty was surrounded by the void. That was born thanks to the power of heat – One’) is a formulaic one. As we will also see, the earlier maṇḍalas use some words of this expression (*ābhú/ābhú́, tápas*) in very significant contexts (see sections 3.1.6, 10.3).

2.4. RV 10.129.4

*kāmas tád āgre sám avartatādhi mánaso rétaḥ prathamám yád āsīt |
sató bāndhum ásati nír avindan ḥṛdí pratīṣyā kaváyo manīṣā ||*

Desire firstly came upon that which was the first semen of thought/mind. The poets, having searched in the heart with reflection, found the kinship of being/truth in non-being/untruth.

The first hemistich of the stanza is usually translated differently: it is assumed after Macdonell 1917 that *yád* refers to *káma* and *mánaso rétas* qualifies the desire and not *ābhú/ābhū*¹³. Such an interpretation is confirmed by the stanzas which express a link between desire and mind: the mind of the poets is full of desire (*yá usatā́ mánasā sómam ... sunóti*, RV 10.160.3) or full of desire for cows (*ní gavyatā́ mánasā sedur*, RV 3.31.9). RV 10.53.1 explicitly says that desire is born in mind (*yám aíchāma mánasā sò 'yám ágād*)¹⁴.

However, we can also interpret *yád* as referring to *tád* from verse *a* which in turn anaphorically refers to That One which was born through the power of heat, i.e. to *ābhú/ābhū*. I think that the intention of the poet was to prompt the recipient to activate both senses of the hemistich and because of this its syntactic structure can be equivocally interpreted.

Equivocality characterises the phrase *mánaso rétas* too because of the equivocality of its meaning and because of the possibility for various interpretations. The meaning of the word *mánas* is motivated by the metonymic extension which makes it possible to use it to express the cause of thinking ('mind') and its result ('thought'). *Rétas*, 'semen', can be understood as referring to the ejaculate of a male or to the initial form of the offspring. If the recipient takes into consideration the first possibility, *mánaso rétas* will refer to *ābhú/ābhū* understood as the ejaculate of thought/mind. In this interpretation, the cognitive character of the creation is expressed almost explicitly as the world originates from the Absolute's thought or mind. If the recipient takes into consideration the second possibility, *mánaso rétas* will refer to the initial form of the thought or mind of the poets whose birth is described in the second hemistich of the stanza.

The analysis of the third stanza allows us to consider the heated part of That One as the object of its creative activity. According to the fourth stanza, it is towards this very part that desire is directed. Now That One creates those who will cognise this object. These are the poets who are described in the second hemistich of the fourth stanza and who can be understood as manifestations of the subjective power of That One within creation. Just like That One, the poets are equipped with the ability to think (they use a faculty called *manīṣā́*; this word derives from the verbal root *man-*, from which *mánas* also derives). Moreover, the poets' activity, just like activity of That One, is directed inside themselves: the object of their cognition is to be found in their hearts. It means they are identical with the reality that they cognise; if it were otherwise, they would look for it outside themselves. Thus, we can assume that it is That One who acts upon itself within the poets as they focus upon their hearts. In this way, through its manifested aspect That One divides itself into the subject and object of cognition¹⁵.

¹³ Cf. Elizarenkova 1999a, Renou 1956, Geldner 1957 (*ad loci*).

¹⁴ For further implications of this interpretation see section 10.5.

¹⁵ The belief that human being can reproduce the creative heat of the Absolute, expressed by the word *tápas* is an essential reason why in later thought (starting from the *Brāhmaṇas*) this word meant 'mortification, asceticism' or deprivation techniques that bring about internal heat and

Thus That One finally organises and determines itself. The opposition of both spheres, the hiding and the hidden one, becomes unequivocal. The dark void – That One which is not to be – is called non-being/untruth (*ásat*). The heated object of cognition – That One which has come to being – is called being/truth (*sát*)¹⁶. At the same time, the poets find kinship (*bándhu*) between being/truth and non-being/untruth in non-being/untruth. *bándhu* is the relation between light and darkness. It ensures the preservation of the ontic identity of both spheres of That One, which would otherwise fall into two ontologically different beings. It is *bándhu* that makes it possible to preserve the internal contradiction of reality because it unites in the ontic whole two opposing aspects: manifestation and non-manifestation. Whereas, from the epistemological point of view, *bándhu* is the relation that links the dark subject with the bright object: it is desire to cognise and thought which realises desire. In other words, it is the category and cognitive act at the same time¹⁷.

In later thought the word *sát* generally refers to the unmanifested aspect, *ásat* to the manifested. It can be very clearly seen in *Bṛhadāraṇyaka Upaniṣad* 1.3.28, where *sát* denotes what is unmanifested, immortal and full of light, while *ásat* denotes the dark, mortal manifested world. It is also attested by *Chāndogya Upaniṣad* 6.2.1-2 which negates the possibility of origination of the world out of non-being/untruth (*ásat*) and considers being-truth (*sát*) as the source of creation¹⁸.

This Upaniṣadic concept of reality simplifies the ideas of the *Nāsadīya*. The hymn presents a vision of creation in which precreative reality is neither being/truth (*sát*) nor non-being/untruth (*ásat*). During creation, there appears an outline of the future world, which is called *ābhú/ābhú* – what is not and what is going to be. In this creative stage *ásat*, ‘non-being/untruth’, can refer to this outline, while *sát*, ‘truth/being’, refers to the nonmanifested sphere. Being/truth (*sát*) is created within this outline and “pours” itself into the void¹⁹, which thus becomes the world whereas that which is unmanifested becomes non-being/untruth (*ásat*). According to the *Nāsadīya*, reality exists simultaneously and alternatively as *sát* and *ásat* in both its aspects and at the same time is neither of them.

The description of the fourth stanza activates the general domain of Procreation by use of the word *rétas*, ‘semen’. This word activates the specific meaning of *kāma* as ‘sexual desire’ and of *bándhu* as ‘kinship with mother’ (see RV 1.164.33). In the emergent space, the image of a baby being taken from its mother’s womb during

consequently result in going beyond the human condition and becoming God-Creator. More about the evolution of the meaning of the word *tápas* cf. section 10.2.4.

¹⁶ In the RV, the word *sát* denotes ‘what is here and now’, or the manifested world: in RV 7.87.6 Varuṇa is called ‘king of this being/truth’ (*sató asyá rája*), at 10.72.2 being/truth (*sát*) is created from non-being/untruth (*ásat*). Non-being/untruth is not the absolute lack of any being but only that which is not present here and now, within the frames of the created world.

¹⁷ About various interpretation of *bándhu* cf. Smith 1989: 78 ff., Renou 1953: 171–175, Oguibenine 1983: 263–275, Gonda 1965: 1–29, Schayer 1988: 3–22.

¹⁸ The same conviction is expressed in the *Bhagavadgītā* 2.16 in its definition of the concepts of *sát* and *ásat*.

¹⁹ For metaphoric conceptualisation of creation in terms of pouring water cf. section 3.4.5.

delivery parallels the concept of a link from the *sát* sphere to the *ásat* sphere. The poets in their cognitive activity make the world to appear from its unmanifested root like a midwife a child (or cowherd a calf/foal, see sections 7.1-4, 8.4.2, 9.1.1). Thus the abstract contents of the description can be filled with the imagery of everyday life and thus becomes easier to understand.

Activation of the domain of Procreation also allows the recipient to interpret the creative process expressed by the *Nāsadīya* in terms of successive sexual acts. The concept of flood prompts the recipient to activate the concept of the breaking waters of a pregnant woman (see stanza 3) when her child is born which is *ābhú/ābhú*. Towards this child the feeling of the Creator called *kāma* is directed. If we interpret *kāma* as sexual desire, the child should be interpreted as feminine. The word *rétas* activates the domain of the sexual act which again takes part between the Creator and his female part. From her the poets are born. On the other hand, we can interpret *kāma* as general feeling of love which parents feel towards their children²⁰; in that case, the child can also be masculine. The possibility for interpreting the manifestation of That One as male and female again demonstrates its internally contradictory nature.

According to the earlier maṇḍalas, desire and thought are crucial for any activity be it every day activity or be it creation. Also the activity of the poets is conceived in a similar way as in the *Nāsadīya*. What is more, a lot of substantives used in the stanza (*kāma*, *rétas*, *mānas*, *bāndhu*) are used there in earlier cosmogonic contexts. Because of that the whole stanza can be seen as a formulaic expression.

The next stanza continues the description of poets' cognitive process:

2.5. RV 10.129.5

tiraścīno vítato raśmír eṣām adháḥ svid āsī3d upári svid āsī3t |
retodhá āsan mahimāna āsan svadhá avástāt práyatih parástāt ||

Their ray/reins streamed sideways. Was there anything below? Was there anything above? There were givers of semen, there were powers – will below, endeavour above.

raśmí is usually interpreted as 'cord'; some scholars identify it with *bāndhu* from the previous stanza²¹. *raśmí*, however, means first of all 'the ray of the sun' and 'reins of a chariot'. Both meanings evoke the concept of the sun: in case of 'ray' the metonymy Ray For The Sun (Part For Whole) operates, in case of 'reins' the metaphoric mappings The Sun Is A Horse, The Sun Is A Chariot can be activated²².

²⁰ In some cosmogonic myths of the *Śatapatha Brāhmaṇa* Prajāpati is presented as a tender father who takes care of his offspring, giving them food, caressing and wishing prosperity, see e.g. 2.5.1.1-3, 3.9.1.1-4.

²¹ Cf. O'Flaherty 1981, Elizarenkova 1999a, *ad loci*.

²² RV 1.35.2,3. In RV 10.130.7 poets (*ṛṣi*) hold the reins, expressed by the word *raśmí*. The morning activity of the dawn is also conceived in terms of driving a chariot (see section 4.1.8).

So, the phrase ‘their ray/reins were streamed sideways’ (*tiraścīno vītato raśmīr eṣām*) expresses the creation of light that allows the recipient to assume that the poets continue creative cognition. The recipient can understand this abstract process in the more concrete form of a sunrise. Thus he will more clearly see the opposition between light and darkness created by the stanza: the poets who extend the ray produce the light which disperses darkness as it is presupposed by the scenario of the sunrise. He can also go further and create the image of poets who drive a chariot with a horse corresponding in the emergent space to the sun while the reins of the chariot are the rays of the sun. In this way he will highlight the role of the human beings as the effective cause of the morning (see section 10.2).

Similarly to the description of the precreative state in verse *b* of this stanza questions appear which ask not only about the possibility of determining directions, but also about the possibility for determining what is above and below the ray/reins. Although the general range of the manifested aspect is determined it remains unknown and inexpressible as far as its internal structure is concerned. What is more, it remains in the internally contradictory state as according to verse *c* opposing elements coexist: the male (‘givers of semen’, *retodhāḥ*) coexists with female (‘powers’, *mahimānaḥ*).

The activity of poets organises the world splitting its internal contradiction into endeavour (*prāyatīḥ*), which is above the ray/reins, and will (*svadhā*), which is below the ray/reins. One can suppose that in this way what is male, denoted by the compound ‘givers of semen’ (*retodhāḥ*), was separated from what is female denoted by ‘powers’, *mahimānaḥ*: endeavour (*prāyatīḥ*) corresponds to what is male, the will (*svadhā*) to what is female²³. On this basis the recipient can evoke the Ṛgvedic conceptualisation of the earth and the sky in terms of a woman and a man and of the night in terms of their sexual act from which the sun as their child is born (see sections 3.5.2, 9.1.2). The general domain of Procreation is evoked here to facilitate conceptualisation not only of creation but also of sunrise. On the other hand creation of the world is also conceived in terms of the sunrise in the RV (see 3.5.2). These mutual mappings facilitate integration of the input spaces activated by the stanza and allow the recipient to create a general model which encompasses the beginnings of cosmos and its fundamental processes.

The fact that *svadhā* appears in the description of the first creative stage and in the description of the poet’s creation (in a context that allows us to believe that it refers to the earth) foreshadows later thought, according to which the appearance of the earth expresses the first manifestation of the Absolute²⁴. At the same time, in this way a conviction is expressed that creation in the world repeats the initial creative stage. Thus, it is confirmed again that the poets’ activity realises the activity of That One.

²³ Cf. Macdonell 1917: 210: ‘*retodhās* and *mahimānas* are contrasted as male and female cosmogonic principles, to which corresponds respectively *prāyatīs* and *svadhā*’.

²⁴ E.g. *Śatapatha Brāhmaṇa* 6.1.1.12-15.

As we will see, the earlier cosmogonies create blends which integrate the input spaces of sunrise and creation evoking the concepts of ray and reins. Also the cognition of human beings is conceived in a similar way to that presented in the *Nāsadīya*. The expression *tiraścīno vītato raśmīr eṣām*, ‘their ray/reins streamed sideways’, is a formulaic expression.

Summing up, the process presented in the hymn looks as follows: homogenous and not cognising, That One begins to cognise and marks out the object of its cognition which is identical with itself. Within this object That One – desiring and thinking – divides itself into cognising subjects who are able to repeat primary cognitive division and to determine and finally cognise the object which is identical with them. If the recipient activates the general domain of Procreation he will conceive this abstract cognitive process in terms of successive sexual acts and of giving birth; their agents are That One who manifests himself as a man, a woman and a child²⁵. To understand the activity of the poets the recipient can activate the input space of the appearance of the morning light together with specific mappings which facilitate conceptualisation of the sunrise.

In the last two stanzas questions appear again:

2.6. RV 10.129.6-7

kó addhā veda ká ihá prá vocat kúta ájātā kúta iyám víśṣṭih |
arvág devā asyá visárjanenāthā kó veda yáta ābabhúva ||

Who truly knows? Who could proclaim here whence it is born? Whence is this creation? The gods later, with the creation of this. So who knows whence this has come into being?

iyám víśṣṭir yáta ābabhúva yádi vā dadhé yádi vā ná |
yó asyádhyaḥṣaḥ paramé vyòman só aṅgá veda yádi vā ná vedall

Whence has this creation come to being? It has either placed itself or it has not. Who its eye-witness in the highest heaven, he either knows or does not know.

Generally speaking, the order of creation described in the hymn is that the object and the subject are manifested alternately. The subjective-objective division is outlined in the second stage of creation in the phrase *táma āsīt támasā gūlham* (‘darkness was hidden by darkness’). The shining *ābhú/ābhú*, which appears in the fourth stage of creation, is the object for the cognition out of which the poets (i.e. the next subject) are created. They cognise and arrange the world and in this way they determine precisely the object of their cognition. Now, the next subject should appear with an appropriate object.

²⁵ This idea is developed in later cosmogonies, cf. especially *Bṛhadāraṇyaka Upaniṣad* 1.4.

I will argue that the questions which appear in the sixth and seventh stanza do not express – as it is usually accepted – the conviction that the creation is in its deepest essence uncognisable²⁶. The composer of the *Nāsadīya* asks questions when he refers to an inexpressible state: to the precreative state and to the state of the world before its final cognition by the poets. We can presume then that the last stanzas of the hymn also refer to an inexpressible state.

The sixth stanza asks for the next cognising subject: who, living here and now (*ihá*), within the manifested aspect of That One, could continue the creative process of self-cognition and understand its nature. In other words, what will be the next subjective manifestation of That One?

The second hemistich of the sixth stanza mentions gods. It implies, in an elliptic way, that they appear together with the creation of the world (evoked by the word ‘this’, *asyá*) or thanks to it. Two interpretations are possible here. Firstly, the “late” birth of the gods makes them unable to solve the riddle of creation and hence the same question is repeated again (*áthā kó veda*). However, according to other cosmogonic hymns of the RV, the gods play an important role in the final shaping of the manifested aspect of the cosmos²⁷. We may presume then that they are the next subjective manifestation of That One. However, even in this case the problem of the question repeated in verse *d* is not solved. One gets the impression that the composer looks for yet another cognising agent. In my opinion, this agent is the actual recipient of the hymn who should repeat the creative activity of That One and of the first poets to confirm the truth of the vision presented in the earlier stanzas of the hymn²⁸.

Having asked about the cognising subject the composer of the *Nāsadīya* asks about the object of his cognition. It is expressed in the seventh stanza. Three doubts are expressed here by one question and two alternatives.

The first doubt concerns the problem of the primeval source and reason of creation (*iyám víśṛṣṭir yáta ābabhúva*). The second doubt, expressed in the alternative *yádi vā dadhé yádi vā ná*, concerns the problem of the nature of creation. The verbal root *dhā-* has a very wide semantic range; its full presentation would need a separate study. Generally speaking, it expresses creative and life-giving activities, very broadly understood as: creation of powers, states and phenomena that are positively evaluated²⁹, creation of hymns, giving and accepting of name, insemination,

²⁶ Cf. especially Edgerton 1965: 73–74, Maurer 1975, O’Flaherty 1981: 25–26, Brereton 1999: 249.

²⁷ In RV 10.90.6-16 and 10.130.3 gods together with poets and the *sādhyas* take part in Puruṣa’s sacrifice, in course of which cosmos is formed; in RV 10.72.6-7 their dance in water enlarges worlds, elevating the sun hidden in the ocean.

²⁸ The RV presents the poets as perfect fathers of the humanity who set the standards of behaviour, cf. Mitchiner 1982: 281, 303. It will also be shown that human beings should repeat or repeat the activity of primeval poets and sages, as well as of the gods (see section 10.2).

²⁹ Such as, e.g., shine, fame (*śrávas*, *yásas*), power (*kṣatrá*), strength, power, force (*bála*, *tvíṣi*), life, living (*āyus*), treasure (*rátna*), desire (*kāma*), mind, thought (*mānas*), space (*várivas*), sacrifice (*yajñá*), Soma (*sóma*). The root *dhā-* rarely appears in relation to negative states and powers

accepting semen and being pregnant, producing fire and hiding³⁰. All the meanings listed above (starting from the second one) can also express cosmogony. In my opinion, in the alternative *yádi vā dadhé yádi vā ná* the composer evokes all the meanings of the verbal root *dhā-* listed above asking in this way about the nature of creation. Probably the problem of reflexivity of the creation is also formulated here³¹.

The third doubt concerns the problem of cognitive possibilities of the eye-witness who remains in the highest heaven. As I have already mentioned, *paramá vyòman* refers to the temporal and spatial beginnings of creation (see section 12.2.1.3) so we can assume that, present at these very beginnings, the eye-witness identifies himself with That One breathing without breath. The alternative *yó asyáðhyakṣaḥ paramé vyòman só aṅgá veda yádi vā ná veda* can then be interpreted as expressing doubt as to whether the most initial manifestation of reality cognises its creative forms or not. It also expresses doubt concerning the cognitive character of creation.

However, the seventh stanza opens the possibility of another interpretation which confirms that the next cognising subject meant by the *Nāsadīya* is an actual recipient of the hymn. We should recall here the Vedic tradition of the poetic competition (*brahmodya*) during which riddles were asked concerning metaphysical issues. As Thompson (1997a) has shown the final questions of the *Nāsadīya* can also be treated as such a riddle, although not as highly formalised as they are usually. In the light of this interpretation we can understand that the first hemistich of the seventh stanza formulates questions about the source and nature of creation, the second hemistich is the answer which points out the person who should answer the question³², i.e. the poet who takes part in the competition referred to as *asyáðhyakṣaḥ paramé vyòman*, ‘its eye-witness in the highest heaven’. I would like to draw attention to the *brahmodya* in RV 1.164.34-35 where the priest (*brahmán*) is called ‘the highest heaven’ (*brahmáyám vācāḥ paramám vyòma*). According to Thompson (1997a: 17) *brahmán* does not necessarily refer to priesthood as such but also to the concrete man who answers the riddle and who points at himself: ‘this very *brahmán* is the highest heaven of the speech’. Taking this statement into consideration in the context of the *Nāsadīya* we can understand that the competing priest (called ‘the highest heaven’) remains ‘the eye-witness’ – That One who can repeat its creative activity manifests itself in a particular human being.

We can conclude then that the seventh stanza prompts the recipient to create a blend the input spaces of which are the actual competition and the beginnings of

(e.g. fear – *bhī*, *bhiyás*); most frequently it expresses the creation of these states and powers among the Aryans’ enemies (RV 9.19.6, 10.84.7, 10.120.2).

³⁰ The last meaning is most often revealed in the past participle form of *hitá*.

³¹ In line with Thompson (1997a: 31), who treats the last questions of the *Nāsadīya* as *brahmodya*, it should be noticed that the first alternative of the seventh stanza (verse *b*) is expressed by a broken phrase and it seems plausible that two missing syllables are (analogously to the verse *d*) *dadhé*, cf. also Brereton 1999: 249–250.

³² A similar pattern appears in RV 6.9.2b-3, see section 9.6. It can be viewed in terms of a bold, ‘aggressive’ challenge expressed by one type of *brahmodyas* analysed by Thompson 1997a.

creation. In the emergent space the concrete competing priest becomes the Creator and creation is re-enacted in his illuminating insight. This interpretation is also confirmed by more general findings in the field of cognitive linguistics. As Sweetser (2000) has shown, blends form the conceptual basis for ritual activity: it can be performed sincerely only when the blends effectively operate. The blend created by the competing priest makes him believe in his absolute competence and his participation in the events which took place *in illo tempore*³³. That is why the questions asked in the last two stanzas of the *Nāsadīya* are left unanswered: the answer is given every time a concrete human being realises a particular cognitive act.

2.7. The stages of creation described at the *Nāsadīya*

On the basis of what has been said above the process of creation presented in the *Nāsadīya* can be divided into following stages (formulaic expressions are in brackets):

0. The precreative inexpressible state (*nāśad āsīn nō śād āsīt tadāñīm*, ‘There was neither being/truth nor non-being/untruth then’)
1. The first act is the passage from the precreative inexpressible state to the state which can be expressed (*āñīd avātām svadhāyā tād ēkam*, ‘That One was breathing breathlessly with its own will’)
2. The Absolute’s inchoate division into aspects unmanifested and manifested (*tāma āsīt tāmasā gūlham āgre*, ‘darkness was hidden by darkness in the beginning’)
3. The appearance of the first expressible form of the manifested aspect (*apraketām salilām sārvaṃ ā idām*, ‘everything was flood without any sign’)
4. The final constitution of the manifested aspect (*tuchyēnābhv āpīhitām yād āsīt tāpasas tām mahinājāyataikam*, ‘That which was about to be/that which was empty was surrounded by the void. That was born thanks to the power of heat – One.’)
5. The appearance of desire for the manifested aspect (*kāmas tād āgre sām avatatādhi mānaso rétaḥ prathamām yād āsīt*, ‘desire firstly came upon that which was the first semen of thought/mind’)
6. The creative activity of the poets (*sató bāndhum āsati nír avindan hṛdī prañīṣyā kavāyo manīṣā, tiraścīno vītato raśmír eṣām*, ‘The poets, having searched in the heart with their thinking, found the kinship of being/truth in non-being/untruth. Their ray/reins streamed sideways’)
7. Realisation of the creative activity by the concrete human beings (stanzas 6–7)

³³ In the same way Thompson’s (1997b) reconstruction of the situation when the poet recites an *ātmastuti* can be interpreted: the poet and his recipients create a blend with two input spaces of a god and the poet who are fused in the emergent space into one and ‘a poet who performs an *ātmastuti* is herself (or himself) a veritable sign of the targeted god’ (Thompson 1997b: 153).

In the following chapters of this book I will show that the successive stages of creation are expressed in the *Nāsadīya* in such a way that they evoke concepts which not only facilitate understanding of the creative process but evoke earlier thinking about creation. In my opinion this is an intentional act of the composer of the hymn.

It will be shown that the scenario of the creative process expressed by the *Nāsadīya* agrees with the scenario of the defining events and of cosmogony described in the philosophical models. In my opinion this basic similarity shows that thinking about cosmogony was motivated by thinking about the defining events and – generally – by this earlier thought. The analysis presented in the next chapters will also reveal those semantic layers of the *Nāsadīya* that are impossible to discover without knowledge of its Ṛgvedic background. I will also show that the myths describing activity of various gods describe processes the scenario of which agrees with the scenario of creation presented at the *Nāsadīya* – at least in its basic outline.

The role of the source domains which refer to everyday life experience can already be seen: they make the abstract concepts easier to be understood and allow the recipient to see the sequence of events and the nature of the processes. Even the domain of cognition in terms of which creation is understood has its more empirical aspect. When it is activated, the recipient conceives the Creator as a human being who opens his eyes in the darkness of the night and does not see anything (*nāsad āsīn nō sād āsīt tadāntīm*). Then his lack of cognition is dispersed by the act of assertion ‘there is something in this darkness’ but he still cannot recognise what it is (*tāma āsīt tāmasā gūḷhām āgre ’praketām salilām sārvaṃ ā idām*). Finally, thanks to the use of light he can see the things as they are (*tuchyénābhv āpihitam yād āsīt tāpasas tām mahinājāyataīkam*). However, the description of the *Nāsadīya* is such that the recipient is not forced to elaborate the empiric images presupposed by the source domain; this possibility is only open.

Part one

The defining events

Chapter three

Expansion

In my presentation of the defining events I will show how they are described in the RV so as to become cultural models and how they are conceived and elaborated in particular stanzas. I will also show the way they motivate the general and abstract concepts which can be used in philosophical inquiry. A lot of textual data has already been presented by other scholars and in many cases I will not go into details in its presentation. I hope, however, that my approach will allow me to present implications which, as far as I am aware, have not yet been noticed.

As Witzel (1995b) has shown, we can find in the RV references to the immigration of Indo-Aryan speakers into the Panjab, both of their journey through the mountains and their fights with various enemies. As has been mentioned, war (*yóga*) was an inherent phase in the life of the Aryans. In this chapter, I will show how the Ṛgvedic poets created cultural models of the events connected with immigration and war which I will generally refer to as expansion. It is presented as a cruel fight between the Aryans and the people who inhabited the land and possessed goods which the Aryans wanted to acquire. Although the real expansion was also a gradual cultural assimilation, the poets of the RV certainly wanted to present it primarily as a bloody conquest.

The desired goods for which the Aryans fought were various. First of all it was territory which I refer to as space which gave access to land, to water and to sunshine. Other desired goods were cows, horses, gold and edible plants¹. The existence of the Aryans and their offspring was therefore seen as dependent on their ability to conquer. The descriptions of territorial expansion in the RV are often put

¹ See e.g. RV 1.131.3, 6.25.4, 6.46.4, 6.66.8. For tasks and aims of the Ṛgvedic king during expansion, cf. Oberlies 1999: 170–174.

into mythological frames; in those cases expansion is depicted as performed and led not by human beings but by gods, especially Indra².

All things conquered by the Aryans conditioned life in all its aspects: territory gives land for living and agriculture; water gives life to the body; cattle and horses give food and the ability to move and to farm; gold is necessary for a more luxurious existence and children prolong life after the death of their ancestors (see section 12.2.4). As will be shown later, all of them are associated with the light (see section 3.2.1).

The scenario of expansion as the defining event is as follows. In the beginning of expansion its benefits are inaccessible. They are possessed by enemies or access to them is hindered by various sorts of obstacles and enclosures: mountains, inclosures, cow-pens, fortresses, treasuries³. This situation corresponds to the second stage of creation expressed at the *Nāsadīya* by the formulaic expression *tāma āsīt tāmasā gūḥām āgre* ('darkness was hidden by darkness in the beginning'): as the presence of a future world is only outlined but still hidden in the darkness, similarly the presence of goods acquired through conquest is only outlined in the consciousness of the Aryans; if they did not know about them they would not try to conquer them. The enemies correspond to the hiding darkness, the goods to the hidden.

Goods are usually conquered by the act of total or partial destruction of their owner or enclosures; in the latter case a hole or fissure is made or found in them. Since all goods are described as connected with light, their conquest corresponds to the fourth stage of the *Nāsadīya* creation, when the world is heated and thus revealed.

There is another important correspondence between descriptions of expansion and descriptions of creation in the *Nāsadīya*: both processes are led by families of seers and ancestors. The description of their activity becomes a philosophical model expressing cosmogony (see chapter 10).

Expansion is not only the conquest of land but also a journey through unknown areas; the RV mentions the journey of the Aryans through the mountains in some stanzas⁴. As we will see, the idea of being enclosed by mountains is an important source of conceptualisation of the states which precede creation: they are conceived in terms of finding a way out.

In the following sections I will firstly analyse the Ṛgvedic concept of enemies and show the features of the enemy characteristic for the symbols of darkness in all defining events. Then I will discuss the expansive symbols of light: rivers,

² See e.g. RV 1.103.5, 2.21.1, 3.34.9, 10.48.4a-b. The descriptions of expansion led by Agni and Soma are analysed in sections 4.2.4, 5.2. As Witzel (1995b: 325) puts it: 'In general, the victory of the Indo-Aryans over their earthly enemies is likened to the winning light from darkness or to the extraction of water by the agency of Indra's mighty bolt'.

³ Fortresses as the symbol of darkness are not analysed in the book, except for the concept of raw fortresses (RV 2.35.6 see section 8.4.1). For their analysis, cf. Jurewicz forthc. c. Mountain and night will be analysed later, together with an analysis of symbols of light, which they hide, see sections 3.3.2, 3.4.3, 3.5.2, 3.6.2.

⁴ E.g. RV 6.47.20 (see section 3.4.3), 6.64.4. Cf. Witzel 1995b: 322, 331.

space, wealth and cows. I would like to emphasise once again that it is not my aim to reconstruct these events. I am interested in how the cultural models are built and how they are transformed to become concepts appropriate for more theoretical discourse.

3.1. Fight with enemies

Enemies are the only symbol of darkness which is described in the RV in detail. They are called Dāsa or Dasyu, sometimes Paṇi are mentioned⁵. The mythological frame of the expansion can also be seen in that enemies are identified with demonic power – malicious and cruel. This reveals a moral dimension of the expansion which is conceived as a fight between good and evil⁶.

3.1.1. Darkness and sleep

Enemies are described in the RV as having dark skin: they are called metonymically ‘dark skin’⁷. The fortresses possessed by the enemies are described as ‘having a black embryo’ or, metonymically (Womb For An Embryo), ‘having a black womb’ (*kṛṣṇāgarbha*: RV 1.101.1, *kṛṣṇāyoni*: RV 2.20.7). From the point of view of the analysis undertaken here it is not important whether the enemies of the Aryans were really dark: what is important is that they were conceptualised as dark and thus their descriptions evoked the concept of darkness.

The association of enemies with darkness causes their association with sleep which is activity undertaken at night when it is dark. For example, in RV 4.51.3 enemies are presented as those who are supposed to sleep in the darkness of the night without being woken by the light of the dawn.⁸

⁵ The Aryans or Manu fighting against the Dāsas/Dasyus, e.g. RV 5.34.6, 6.18.3, 6.25.2, 8.50.8. Some hymns reflect fights between the Aryans themselves, e.g. RV 7.83.1, 10.102.3. Agni fights with the Dāsas/Dasyus and Paṇis e.g. RV (together with Indra), 5.4.6, 7.6.3, 4.28.3, Indra fights with the Dāsas/Dasyus and Paṇis. e.g. RV 1.33.9, 3.34.6, 6.16.15, 6.29.6, 8.70.10-11, 8.64.2, 8.98.6, Soma fights with the Dāsas/Dasyus and Paṇis, e.g. RV 6.51.14, 9.47.1, Aśvins fight with the Dasyu, e.g.: RV 1.117.3. For the Ṛgvedic accounts about their enemies, cf. Elizarenkova 1989: 455–457, Witzel 1995b, Erdosy 1989.

⁶ Later thought elaborated this idea in the *daivāsura* model which is used to describe creation. Also the fact that death, which is a metaphor for the precreative state, is sometimes called evil (*pāpman*, *Śatapatha Brāhmaṇa* 10.4.4.1) probably reflects the Ṛgvedic descriptions of enemies as dangerous and bringing death.

⁷ RV 1.130.8e (*tvācam kṛṣṇām arandhayat*), 9.73.5cd (*āpa dhamanti... tvācam āsiktīm*). See also RV 4.16.13, 8.73.18.

⁸ See also RV 1.124.10. Connection with sleep implies connection with death: enemies are put to sleep and in this way neutralised (RV 4.30.21, 7.19.4, 9.97.54).

3.1.2. Lack of cognition

That enemies are connected with night causes their ignorance. In the RV, the ability to cognise is one of the most important results of daybreak (see section 4.1.2). This is motivated by the metaphoric conceptualisation of cognition in terms of seeing. The enemies sleeping in the darkness of the night are not woken by the morning light and do not cognise⁹. The lack of knowledge as a feature of enemies is expressed also in RV 5.51.15 which presents a journey through dangerous areas and the persons who cognise are the same (or belong to the same group) as those who do not kill and who are generous to the Aryans so they are not enemies of the Aryans.

Sometimes enemies are capable of some sort of cognition, but it is not true cognition. This is expressed by their epithets: ‘cognising wrongly’ (*dúrvidvaṃs*, RV 7.94.12) or ‘perverting truth’ (*satyadhvṛt*, RV 10.27.1).

3.1.3. Lack of speech or speech not communicative

The Ṛgvedic concept of cognition was such that it must have been expressed in speech (see section 5.8). The way the speech of enemies is described allows the recipient to infer that they cannot realise this aim. Such deprecation is probably caused by the fact the Aryans could not understand the enemies’ speech. From their point of view the speech of their enemies was an aggregation of sounds without any meaning. In fact, many stanzas imply that the enemies’ speech is not real speech at all.

Enemies are called *mṛdhrāvāc* which means that their speech is insulting and injuring (RV 5.29.10, 7.6.3, 7.18.13). They are also qualified as *duḥśámsa* which evokes a similar idea of abuse and insult (e.g. RV 1.23.9, 1.94.9, 7.94.12). Their other qualification is *vívāc* which in its feminine form means ‘quarrel, strife, struggle’ and in its masculine form denotes a participant in a contest (RV 3.34.10, 6.31.1, 6.33.2, 10.23.5)¹⁰. Such a description of enemies can be understood in two ways. It can mean enemies who oppose and insult the Aryans. But it can also be understood as depicting, as enemies, those who are against each other. In any case, their speech is conceived as devoid of its primary communicative function: it destroys mutual understanding and agreement instead of building it. As such it is opposed to true speech. RV 10.23.5 presents Indra as killing with his speech those who oppose him and whose speech is insulting (*vācā́ vívāco mṛdhrāvācaḥ ... jaghána*).

⁹ They are called *acít*: RV 7.104.1, 9.97.54, *acítta*, RV 3.18.2, *acetás*, RV 7.18.8.

¹⁰ The tendency to identify the opponent and enemy is confirmed by later usages of the word *vívāc* which – as Kuiper (1960: 273) shows – can also mean people with foreign speech (e.g. *Atharvaveda* 12.1.45). Elizarenkova (1993: 87 ff.) pays attention to the characteristic feature of the Ṛgvedic semantics which makes possible to include in the semantic range of a word the concrete and abstract meanings and mentions several words referring to the domain of war.

The speech (*vāc*) of Indra is contrasted with the speech of the people killed by him. In this way the most fundamental opposition between speech and its absence is expressed.

As Kuiper (1960: 268–274) has shown, the word *vīvāc* has a special reference which is the creative fight of Indra with *Ṛtra*. This fight is repeated in the struggles of the Aryans with the *Dāsas* and in the poetic competitions which were organised during the festival to *Uṣas* (the Dawn) at the winter solstice. So to use the word *vīvāc* to denote enemy is to evoke the input space of the poetic competition and to integrate it with the input space of war. In the emergent space the enemy defeated in fight is like the opponent in a contest: he is silent. However, the reason why he is silent is different: while the opponent is silent because he is not able to find an answer, the enemy is silent both because he has no speech and because he is dead.

The speech of enemies is also conceived as ineffective. In RV 10.108.6 the words of enemies are qualified as weaponless (*asenya*) contrary to Aryan speech which is able to kill (see above, RV 10.23.5). Such its description reflects the general *Ṛg*vedic philosophical assumption, formulated in the *Nāsadīya*, that cognition is primary to being and has a powerful and transforming influence on it. Speech which expresses cognition has the same influence. The ineffectiveness of enemies' speech is also expressed in RV 4.16.9 where they are qualified as *ābrahman*, devoid of the powerful word (*brāhman*)¹¹. Without it they are not able to create hymns and prayers and perform sacrifices. Moreover their ineffective speech cannot be called speech at all: RV 10.114.8 identifies *brāhman* with speech (*yāvad brāhma viśṭhitam tāvatī vāk*). So the enemies, devoid of *brāhman*, the powerful word, are devoid of speech.

3.1.4. Lack of ritual and its rules

Enemies are also devoid of ritual. They are called *ayajñā*, *áyajyu*, *áyajvan*¹². Lack of ritual is a lack of rules and therefore a lack of order. Even if the *Ṛg*vedic poets saw some rules which govern enemy behaviour, those rules differed from the Aryan ones and because of that enemies are called 'those having different rules', *anyāvratā* (RV 8.70.11, 10.22.8). Enemies are also called 'devoid of rules' (*avratā*, *āpavrata*) which implies that from the perspective of the Aryans the rules of the enemy were so different that they did not even deserve this name¹³. The opposition between those who have rules and those who do not is the basis for contrasting Aryans with their enemies (RV 1.51.8-9, 6.14.3).

¹¹ The meaning of *brāhman* (and *brahmán*) is discussed by (among others) Renou, Silburn 1949, Gonda 1950, Thieme 1952. For summary of discussion about *brāhman*, cf. Brereton 2004.

¹² E.g.: *ayajñā*: RV 7.6.3, *áyajyu*: 1.121.13, 1.131.1.4, 7.6.3, *áyajvan*: 8.70.11. Enemies are also called *ásunvant* – 'those who do not press [Soma]', see RV 1.176.4.

¹³ *āpavrata*: RV 1.51.9, 5.42.9, *avratā*, e.g.: 1.33.5, 1.51.8, 1.175.3, 6.14.3.

3.1.5. Inhumanity

In two stanzas enemies are also conceived as non-human (*ámānuṣa*, RV 8.70.11, 10.22.8). It is worth noting that both stanzas bring together epithets characteristic of the enemy. According to RV 8.70.11 the Dasyu have different rules, do not sacrifice and do not believe in gods¹⁴. According to RV 10.22.8, the Dasyu does not think, has different rules and does not act probably because he does not perform any physical activity (he either sleeps or he is killed) and because he does not sacrifice¹⁵. One gets the impression that such a person is devoid of the essential human features and simply cannot be called a human being. Only when the Aryans conquer territory occupied by enemies, and start to inhabit it, is a human being to be found in that space.

3.1.6. Enemies and the *Nāsadīya*

From what has been said above we can reconstruct the general Ṛgvedic conceptualisation of the enemy as a force which is dark, not cognising, without speech, without ritual and order and non-human. As I have already stated, the moment when the Aryans realise the presence of the enemies with their riches corresponds to the second stage of creation which is expressed by the formulaic expression *táma áśīt támasā gūlham ágre* ('darkness was hidden by darkness in the beginning'). Since abstract concepts are conceived in terms of the more concrete one can assume that the concept of the second stage of creation was motivated by the concept of enemies.

There are two important linguistic proofs for this interpretation. In some descriptions of fighting enemies two words are used which are evoked by the formulaic expression *tuchyénābhv ápihitam* in the *Nāsadīya*'s description of the future world, namely: *ābhú* and *ābhú́*. The word *ābhú*, except for the *Nāsadīya*, is used only twice in the RV (RV 10.27.1,4) to describe the enemy of Indra as those who do not observe the Aryan rituals, pervert the truth and who are finally killed by the god. In the same way the precreative state of the world is to disappear in course of creation.

On the other hand, in RV 1.51.9 the Aryans are called *ābhú* that is those who will survive the fight. In this stanza enemies are called *ánābhuvah* (*ánābhū*); again the same idea of their future disappearance is expressed. Besides RV 1.51.9, the word *ābhú* is used in the RV seven times. In all cases it refers to either Aryans or the values appreciated by them and conveys the meaning of 'what is about to be'. In RV 1.64.1 it qualifies songs which will be sung during sacrificial assemblies. In RV 1.64.6 it qualifies the Maruts who will come to the sacrifice. In RV 1.133.7 it qualifies wealth which will be given by Indra to his singer. In RV 1.151.4 it

¹⁴ *anyávrataṃ ámānuṣaṃ áyajvānaṃ ádevayum* | 8.70.11ab

¹⁵ *akarmā́ dásyur abhí no amantú́r anyávrato ámānuṣaḥ* | 10.22.8ab

qualifies *dákṣa* which will be given by Mitra and Varuṇa. In RV 5.35.3 it denotes those who (whoever they might be) will appear only when Indra appears. In RV 1.56.3 *ābhú* – according to all translators¹⁶ – denotes those companions of Śuṣṇa who are killed when Śuṣṇa is killed. It is also possible that Śuṣṇa is killed because he is surrounded by those ‘who are about to be’ – who will kill him and take his place at the dam after his death. Finally, in RV 9.65.27 *ābhú* denotes those who press Soma, so it clearly refers to the Aryans, although the idea of their future presence is less distinct.

The fact that the same words – used rarely in the RV – qualify human beings who fight, and the stages of reality in the creative process, shows the framing influence of everyday experience on philosophical concepts. Expansion imparts its scenario to the concept of creation described in the *Nāsadiya* and allows the recipient to infer more features of this concept. If the concept of the second stage of creation is motivated by thinking about enemies of the Aryans, it can be understood not only as the stage in which That One states its lack of cognition, but in which it also states its lack of speech and lack of order. On the other hand, the concept of the appearing world is motivated by the way the Aryans thought about themselves – as the real human beings who realise their true nature only when they defeat enemies and conquer their land and riches (see also sections 3.4.2-3). It allows the recipient to understand that during creation That One realises its true nature when it manifests itself as the whole world and as the poets who continue its creative activity.

I would also argue that the idea of gods who appear after the creation of the world is also motivated by the concept of expansion seen as the creation of a new religion. As is often repeated in the RV, the enemies do not worship Aryan gods; they are qualified as *ádeva*, *ádevayu* – ‘godless’¹⁷. Thus they delimit the sphere without gods. The Aryans will introduce in the world they create, their gods.

3.1.7. Ambivalence of enemies

The enemies’ features – their darkness, lack of cognition and speech, lack of ritual and order, non-humanity – imply their negative evaluation, as those who are worse than the Aryans. Such evaluation of enemies probably facilitated conquest of their wealth: it was easier to kill or expel enemies if they were treated as non-human (*ámānuṣa*) in the sense of ‘sub-human’.

On the other hand, the situation of enemies who possessed riches was better than the situation of the Aryans who were deprived of these riches and desired them. From this point of view enemies embodied the state which was desired by the Aryans. Only the conquest of the enemies’ wealth could make the Aryans equal. Thus enemies could be perceived as those destined to be killed and those whose

¹⁶ Elizarenkova 1989, Geldner 1951, I, Renou 1969 (EVP 17) (*ad loci*).

¹⁷ See e.g. RV 8.70.11, 10.27.2-3.

situation is worth attaining. This ambivalence is implied by the very word *ámānuṣa* which can be interpreted in two ways: it can refer to the category of non-human refer beings who are below human beings (sub-human) but it can also refer to those who are higher (super-human).

The idea that what is desirable for the Aryans is born in or thanks to a force which is detestable or dangerous (such as enemies) is sometimes expressed in the RV. I will analyse two stanzas which show this. The first one is RV 4.5.5:

*abhrātáro ná yóṣaṇo vyántaḥ patirípo ná jánayo durévāḥ |
pāpāsah śánto anṛtá asatyá idám padám ajanatā gabhīrám ||*

They have given birth to this deep footprint – the sinners, without order and false as intrusive young maidens without brothers, as ill-behaved women who deceive their husbands.

padá ('track, hoofprint/footprint') evokes the concept of an animal¹⁸ which pads away, leaving only its tracks thanks to which we know that it exists although we still have to seek it. Cattle as such was a valuable good for the Aryans, it was also the source domain for conceptualisation of other valuable goods such as the dawn, the sun or words in which cognition is expressed (see sections 3.6.3, 4.2.7, 5.4.1, 3.4.4). Metonymic operation which gives access to the being through its tracks allows the Ṛgvedic poets to use the word *padá* to denote all these goods¹⁹. All of them can be activated by the recipient in the context of RV 4.5.5.

The positive connotation of *padá* is strengthened by its qualification as 'deep', *gabhīrá*, which qualifies various values, material and conceptual, important for Aryan culture. It qualifies wealth supposed to be given by Indra to the singer (RV 10.47.3), oblations of Soma (RV 7.32.6), place where Soma remains (RV 1.91.3, 9.88.8), the world and its halves (RV 1.108.2, 4.23.10, 4.56.3), and the powerful word, *bráhmaṇ* (RV 5.85.1). All these values can be evoked by the recipient of RV 4.5.5. That he should evoke the concept of *bráhmaṇ* is implied by the hymn itself which in the next stanza qualifies as *gabhīrám* 'a new question' (*yahvám pṛṣṭhám*) given by Agni to the poet. What is more, qualifying *padá* as *gabhīrá*, which literally means 'deep', activates the general domain of Water²⁰ in terms of which the most primeval form of the world is conceived and thus brings into play the domain of creation.

The footprint is born by those who are qualified as lacking order and truth (*anṛtá asatyá*). There is a clear correspondence between this description and the description of the *Nāsadiya* according to which the light called *sát* (being/truth) is born in the dark sphere called *ásat* (non-being/untruth). At the same time the identification of those who give birth with sinners (*pāpāsah*) activates the concept of enemies who

¹⁸ In the RV it is a cow, a bull or human being (see e.g. section 4.2.6, chapter 16).

¹⁹ Cf. Thompson 1995, Renou 1958: 21–22.

²⁰ *gabhīrá* qualifies rivers in RV 3.32.16, 8.67.11, 10.108.4.

possess the wealth longed for by the Aryans and who are often qualified as morally bad. The positive attitude towards these people is expressed indirectly, by the use of the epithet *vyántaḥ* which in other contexts qualifies seers, for example, those who follow footprints looking for hidden Agni (RV 6.1.4)²¹.

The same idea of hostile powers whom give birth to desirable goods is expressed in the stanza quoted below:

vasám rájānam vasatīm jánānām áratayo ní dadhur mártyeṣu | (5.2.6ab)

Hostile powers hid among the mortals the king of abodes, the nest of people.

The whole hymn is dedicated to Agni and the stanza describes his birth. The concept of fire is also evoked by phonetical resemblance between *vasám* and *vasatīm* used in the hemistich and *vásu* which is a common epithet of Agni (e.g. RV 5.6.2, 5.24.2, 8.103.12, 10.45.5). Also the word *rájan* activates the concept of Agni who is conceived of in terms of a king (e.g. RV 2.1.8, 4.1.2, 4.3.1). The concept of fire is also called out by the phrase *vasám rájānam* which is similar to the phrase *viśám rájānam* that in RV 8.43.24 refers to Agni and is placed in the same initial position²². Also the phrase *vasatīm jánānām* activates *átithim jánānām* (RV 6.7.1, 10.1.5)²³. On this basis the recipient can understand that it is Agni who is ‘the king of abodes’ and ‘the nest of people’. At the same time, Agni is the most valuable good of the Aryans and here is created by those who are hostile (*áratayo*).

The ambivalence towards enemies has another reason. Contact with a foreign culture that cognises and expresses the world differently from the Aryans, must have revealed to them that their means of cognition and expression were limited. Especially in the initial phase of contact there was no possibility of communication and understanding and the limits of Aryan thought and speech were painfully clear. In this phase enemies are the force which is not only unable to cognise but is also uncognisable. Not only they are devoid of proper speech, but so are the Aryans because their speech is useless in the new situation. Thus enemies delimit a sphere which is inexpressible.

The tension between what does not cognise and what is uncognisable, between what does not speak and is inexpressible can be subsumed under a more general heading of what is non-human (*ámānuṣa*). On the one hand enemies, conceptualised as non-human, can be treated as sub-human, as half-animals, devoid of ability to cognise, mute and as orderless herds. On the other, what is non-human can be superhuman: mysterious, uncognisable and inexpressible. I would like to point out that from the perspective of the Aryans, who seriously observed their sacrificial rules, the enemies were free which could be seen as a super-human feature. In

²¹ In RV 7.27.5 *vyánta* qualifies singers, in RV 1.127.5 *vyánta* qualifies fires.

²² *viśám rájānam ádbhutam ádhyakṣam dhármaṇām imám | agním tle sá u śravat* || It may also evoke 6.8.4ab: *apám upáste mahiśá agrbhñata viśo rájānam úpa tasthur ṛgmíyam*.

²³ *kavím samrájam átithim jánānām ásān ā pátraṁ janayanta devāḥ* || 6.7.1cd, *prátyardhim devásya-devasya mahná śríyá tv àgním átithim jánānām* 10.1.5cd.

both cases enemies evoked fear. The fear however, was mixed with aversion and hatred in the former case and with wonder and fascination in the latter case.

It is important to note that both the precreative state and creation as described at the *Nāsadīya* are similarly ambivalent. The lack of ability to cognise and of possibility to be cognised is expressed by negative sentences asserting the absence of epistemological and ontological categories of *sát/ásat*. That One which performs an internally contradictory activity of breathing without breath is free and chaotic at the same time: there are no rules of everyday life which could put it into order; this will be done only when the poets, i.e. human beings, appear. This allows us to assume that the concept of That One is grounded in experience which in this case is contact with enemies.

Such thinking about the Absolute is more universal. As Benedyktowicz (2000) shows, the category of “the Other” is a sacral and numinous category and we pattern this category onto the concept of God. Putting this in terms of cognitive linguistics we could say that the Absolute is conceptualised in terms of the Other. As contact with a stranger arouses curiosity and fear, in the same way contact with the Absolute fascinates and terrifies. As a stranger is potentially one’s friend and one’s enemy, similarly the Absolute can both bless and curse.

The blend which integrates the concept of enemies and the Absolute is built in RV 7.104.3 according to which the place where enemies are supposed to remain, is the precreative state:

*indrāsomā duṣkṛto vavré antár anārambhaṇé tāmāsi prá vidhyatam |
yáthā nátaḥ púnar ékaś canódáyat || (7.104.3ac)*

O Indra-Soma, throw away those with evil deeds, to the cave, to darkness without any support. Let no one return from there!

In the RV creation is conceived as making firm that which is loose and giving support to the world, to the sky or to the sun. Creation thus conceived is evoked by the expression ‘darkness without any support’ (*anārambhaṇé tāmāsi*) and that is where enemies are supposed to be. Thus the stanza construes a blend the input spaces of which are: the activity of making firm (variously conceived accordingly to the way the recipient will run the blend), creation, the uncreated aspect of the world and darkness; the latter input space evokes a more concrete concept of night and allows the recipient to understand creation of the world as the creation of light. The next input space of the blend is the general domain of A Rocky Hill (evoked metonymically by the concept of a cave, *vavrá*). In the RV the precreative state of the world is conceived of in terms of this domain. The last input space of the blend is the enemy evoked by *duṣkṛto* (‘those with evil deeds’). In the emergent space, they are connected with the precreative state (conceptualised as a dark, unstable sphere which is at the same time enclosed and as small as a cave), outside the Aryan cosmos. It is this sphere of the Absolute which will never manifest itself.

3.1.8. Conclusion

The conquest of the foreign land can be viewed as a creative act undertaken by the human being who organises an unknown place according to his will. Enemies occupy land and possess wealth desired by the Aryans. Thus they delimit the sphere of the future Aryan world.

I have tried to reconstruct the way enemies were conceptualised in the RV on the basis of its data and of the most general human experience of contact with a foreign people. For most part the Ṛgvedic material shows that enemies were conceived of as non-human beings, dark, not cognising, without speech and ritual, dead and death-bringing at the same time. On the other hand, there is indirect evidence which implies that they were conceived of as super-human, mysterious creatures.

Fighting enemies is one of the important experiential grounds for conceptualisation of the creative process expressed in the *Nāsadīya*. Thanks to this the abstract process becomes easier to be understood. That One acts as a human being, more precisely, as an Aryan warrior. Its cognition is accompanied by various emotions such as desire and curiosity but also fear, hatred and repugnance. In course of creation That One manifests itself to itself as the Other whom it wants to cognise and of whom it is afraid and whom it hates simultaneously²⁴. Its activity is intentional: its aim is the creation of the world just as the aim of the warrior's activity is the conquering of land and riches.

The concept of creation presented in the *Nāsadīya*, enriched with the experience of expansion, can be understood as a process in which the That One assumes alien forms and tries to recognise them: when it begins to create, its worldly manifestations are alien to him, within the created world it does not know its unmanifest aspect. In the monistic vision the metaphoric mapping, The Absolute Is The Other, operates in both directions: in both its aspects That One does not know itself. The aim of creation is to realise its true nature in the act of self-cognition.

Enemies as the symbol of darkness share their features with other symbols of darkness. However, their positive conceptualisation as reconstructed above cannot be seen in the descriptions of other defining events. As we will see, in the remaining cases the symbols of darkness are evaluated only negatively and as such strongly oppose the symbols of light.

3.2. The symbols of light

Analysis of the descriptions of enemies, who are the main symbol of darkness during expansion, gives us a basis to infer the general features of the state they

²⁴ This is developed in later Vedic thought, see especially *Bṛhadāraṇyaka Upaniṣad* 1.4 and *Bhagavadgītā* 6.5. Conceptualisation of creation in terms of becoming the Other is grounded in the Ṛgvedic metaphysic, see sections 9.6, 17.9.

delimit. It is a non-human state which is dark, devoid of cognition, speech and ritual, non-human, dead and bringing death²⁵. In this way all the symbols of darkness are conceived, although not all their semantic aspects are equally distinct.

The symbols of light refer to the state opposed to that described above. It is a sphere which is bright, in which cognition, speech and ritual are possible, in which there are human beings, who are alive and life-giving at the same time. All these features characterise more or less distinctively the symbols of light.

3.2.1. Expansion as the struggle for light

The RV not only describes the benefits of expansion in such a way that they can be associated with light but describes expansion itself as a struggle for light²⁶. In many stanzas the conquest of light (*jyótiś*) is presented in the context of war, as being created in battle²⁷. The idea of expansion as a struggle for light is also expressed in the stanzas which mention the appearance of the sun, the dawn and fire in the context of a particular battle; as if they were booty conquered by the Aryans (RV 2.11.18cd, 3.31.15, 7.5.6cd, 8.16.10). Light won in expansion is sometimes denoted as *svàr*, which means ‘light, the light of the sun, the sun, the sky’²⁸. The conquest of *svàr* is mentioned together with the killing of hostile people and the destruction of darkness (RV 5.14.4). Also the expression *svàrmūḷha* – ‘the struggle for light’ (see RV 1.63.6, 1.130.8, 1.169.2, 8.68.5) and *arkásāti* – ‘the struggle for light/for the sun/ for song’ (see RV 6.20.4, 6.26.3) can also be treated as a general expressions evoking real physical encounters and not only as a reference to poetic competitions.

Light which is conquered in battle is qualified as broad or spacious (RV 1.117.21, 7.5.6, 9.94.5). This is the linguistical reflection of the Ṛgvedic tendency to link light and space together in one concept (see section 4.1.5).

3.2.2. The light as the cause of expansion

The phenomena which symbolise light function not only as the final cause of a defining event but as its efficient cause. Accordingly, the Aryans themselves are the

²⁵ Later thought expressed the precreative state in terms of hunger or death (see e.g. *Śatapatha Brāhmaṇa* 2.2.4, *Bṛhadāraṇyaka Upaniṣad* 1.2). I think that the idea of a phenomenon which both brings death and is dead at the same time, and which hides anything good, constitutes the deepest basis of such a conceptualisation.

²⁶ Cf. Witzel 1995b: 325: ‘In general, the victory of the Indo-Aryans over their earthly enemies is likened to the winning light from darkness’.

²⁷ See RV 1.93.4, 1.182.3, 8.16.10, 9.92.5. In RV 3.34.4 Indra finds light for the great battle. It is possible that light constitutes a desired good because it is easier to fight when it is light.

²⁸ *Svār* as the aim of expansion: RV 1.131.3, 3.31.19, 6.72.1, 7.90.6, 8.15.12, 8.46.8. The dawn as the aim of expansion: RV 6.60.2, 7.6.5, 7.99.4, 9.90.4. The sun as the aim of expansion: RV 1.100.6, 6.20.5, 6.46.4, 7.30.2.

factor of expansion and they are associated with light (as opposed to their enemies' association with darkness)²⁹. Friends of the Aryans are called bright (*śvitnyá*, RV 1.100.18). Also fire, the sun and the dawn are presented as factors of expansion which give victory to the Aryans and kill enemies³⁰.

While the idea of fire as a leader of expansion can be treated as coming from experience (fire was used to burn the woods and settlements of enemies, see section 4.2.4), the idea of the dawn and the sun as the leaders of expansion comes from the blend which integrates the input spaces of expansion and of the appearance of the morning light (see section 4.1.6). Its generic space is constituted by the general scenario of a defining events in which a shining, life giving entity appears from that which is dark and brings death. In the emergent space, the Aryans are the agents causing the morning light and the agents of the morning light are the agents of expansion. In this way the difference between society and cosmos is blurred.

The descriptions of expansion as the process in which light is liberated by light itself create the general idea of a reflexive process in which the subject and the object are the same. If we follow this line of interpretation we can say that the Aryans who kill their enemies and gain their wealth, gain something in themselves³¹. Such an understanding of expansion was an important reason for conceiving of the liberating effect of mental activity in terms of expansion (see sections 3.6.5, 4.2.6, 10.1). Here we can also see the correspondence with *Nāsadiya*'s cosmogony which presents creation as the process of self-cognition of That One, i.e. as the process of its self-liberation out of a state in which cognition is impossible³².

3.3. Rivers

In the descriptions of expansion events connected with rivers are the conquest of rivers as a result of fighting the enemy and the flow of rivers from mountains³³. I will also discuss here the Ṛgvedic conceptualisation of rain understood as a natural force and not as a part of the theoretical model of reality transformation to be discussed later (see section 5.5).

²⁹ As Kennedy (1995: 56) puts it: 'the Aryan designation of black-skinned *dāsas* may refer to the association of darkness, evil and chaos of enemies and the light, virtue and order of their own ethnocentric view'.

³⁰ RV 1.48.8, 2.11.4, 3.29.9, 10.148.2, 10.170.2.

³¹ The reflexive character of expansion is clearly expressed in the images of the Aryans freeing themselves from mountains or from ambushes prepared by their enemies, see sections 3.4.2-3. It is also expressed in the general domain of Freeing Cows (see section 3.6.5).

³² The idea of self-liberation is also evoked in other defining events: morning light that is brought into being by a person who kindles fire liberates him from the enclosing darkness of the night (see section 3.4.4, 4.1.4), Soma liberates human beings from all human limitations (see section 5.8.3).

³³ For the names of rivers in the RV, cf. Witzel 1995b: 321.

3.3.1 The conquest of rivers

The descriptions of the conquest of rivers in the expansion are not numerous in the RV and not very detailed although – as Oberlies (1998: 335–336) demonstrates – the Ṛgvedic tribes tried to settle in places with access to water³⁴. Usually it is Indra who conquers rivers or liberates them, sometimes thanks to killing human enemies (RV 8.32.2, see also RV 4.42.7). The idea of acquiring rivers from the enemy is also expressed by calling rivers ‘the wives of the Dāsa’ who are conquered by Indra and who become ‘the wives of the Arya’³⁵. Such descriptions imply that the rivers initially belonged to the Dāsas and were then conquered by the Aryans. The fact that rivers are called wives suggests the sexual character of the relationship between them and their owners. This probably echoes real conquests of women³⁶. At the same time this reflects conceptualisation of rivers as having a female and a sexual nature to such an extent that they can be conceived of as wives and fertile mothers. This clearly expresses their life-giving character.

The life-giving character of rivers is also expressed directly: in RV 10.9 they are presented as giving settlements and life, as helping people, as giving water and remedies. RV 3.31.16 qualifies rivers as ‘purified by the poets in strainers’ (*punānāḥ kavībhiḥ pavitraiḥ*). This allows the recipient to identify rivers with Somic juice which was seen as a life-giving entity in the RV (see section 5.1.1). Such a description of rivers implies their connection with light as this is evoked by their colour of honey. The same stanza calls rivers ‘all-shining’ (*viśvácandra*). According to RV 5.31.6 light constitutes the essence of rivers – they shine thanks to their humidity (*dánucitra*)³⁷.

These descriptions do not express a cosmogony but the scenario of conquest of rivers is the same as that of the creative process: the shining and life-giving element appears thanks to the destruction of that which is dark and brings death (enemies).

3.3.2 The flow of rivers from mountains

In the RV rivers are presented as eagerly running down flows from the mountains which they break, and they are compared to herds of cows or mares running down hills (e.g. RV 1.73.6, 3.33.1, 10.75.7). These descriptions activate conceptualisation of rivers in terms of cows and mares. Some stanzas elaborate this mapping and metonymically present river water in terms of milk (e.g. RV 3.33.1). Thanks to

³⁴ The conquest of water is mostly elaborated in the descriptions of killing Vṛtra by Indra and will be discussed in the chapter 14.

³⁵ *dāsápatnī*: RV 5.30.5 8.96.18 and 1.32.11 (the *vṛtrahatya* myth, see section 14.2.2-3). *aryápatnī*: RV 10.43.8.

³⁶ Oberlies (1998: 336) mentions women as one of desirable goods of expansion. RV 3.12.6 calls fortresses destroyed by the Aryans wives of the Dāsas.

³⁷ This is interpretation of Elizarenkova 1995 (*ad loci*). Geldner 1951, II (*ad loci*): ‘die durch Gaben (?) glänzen’.

metonymy Clarified Butter For Milk³⁸ river water can be conceived of in terms of clarified butter (e.g. RV 5.43.11, 7.95.2).

Identification of the water of rivers with milk and with clarified butter strengthens their life-giving character. At the same time, the colour of clarified butter evokes the idea of light and the rivers are often called shining, radiant or golden (*rúśant*, *citrá*: RV 10.75.7, *hiranyáya*: RV 10.75.8, *hiranyavartani*: RV 6.61.7).

In RV 4.18.6 the mountain is an obstacle broken by a current of water (*kám ápo ádrim paridhím rujanti*). Such a description presents rivers as enclosed among mountains, dammed and immovable until they find an exit³⁹. As has been said, the lack of movement is implied by the formulaic expression *táma ásī́t támasā gūlham ágre* ('darkness was hidden by darkness in the beginning'). The general idea therefore expressed in the description of rivers enclosed by mountains and by the *Nāsadiya* is the same: a lack of movement which precedes the appearance of light.

Movement is one of the distinctive features of rivers, especially of the mountain ones: in the RV they are described as constantly flowing (RV 2.30.1, 3.31.16). Rivers which do not move are not real rivers. We could say that when they are enclosed they do not exist in the same way that the world does not exist in the precreative state. At the same time we can see clearly that the state which symbolises darkness is connected with lifelessness as that which is dead does not move contrary to that which is alive.

In RV 4.18.6 (mentioned above) rivers are the factor destroying their enclosure: they break the mountains, channelling ways for themselves. In this function of making way for itself the river Sarasvatī is compared to a boar digging a ditch (RV 6.61.2). Thus understood rivers function as the efficient cause of the process. There are also similarities in the description of rivers and of the Aryans in that Sarasvatī has the power to kill enemies (RV 6.61.3,9) and to cause their death from hunger (RV 6.61.1), probably because it floods the fields⁴⁰.

Like the R̥gvedic descriptions of the conquest of rivers the descriptions of rivers flowing from the mountains do not refer to the creation of the world. But it is clear that the scenario of this event is the same as the scenario of creation: the shining, life-giving element appears out of its dark enclosure.

3.3.3. Poisoned rivers

Enemies are connected with poisoned rivers. In RV 6.61.3 Sarasvatī finds streams for the Aryans and for their enemies it flows with poison⁴¹. Poisoned rivers are both

³⁸ This is a specific realisation of general metonymy Effect For Cause.

³⁹ This idea is also reflected in descriptions of the *ṽtrahatya* myth where rivers are created by making fissures which allows them to flow: RV 1.32.11, 2.15.3, 2.30.2.

⁴⁰ Witzel 1984 interprets Sarasvatī as the name of the Milky Way. In this case, phenomena of the nocturnal sky are conceived in terms of earthly phenomena.

⁴¹ *utá kṣitībhyo 'vántr avindo viśám ebhyo asravo vājintvati* || (6.61.3cd)

dead and bring death. They are devoid of their distinctive feature of life-giving life: they kill instead of bringing life.

We could say then that rivers thus understood are not true rivers. Like the concept of immovable rivers, the concept of poisoned rivers expresses their absence. From this perspective it seems obvious that enemies have access only to poisoned rivers because they remain outside the Aryan cosmos, in that part of reality which will never manifest itself⁴².

3.3.4. Rain

The Ṛgvedic poets saw the outflow of rivers and origination of rain holistically, as two simultaneous processes or two aspects of the same general process of the origination of water. The following stanza is a good example of such thinking:

*diví svanó yatate bhūmyopáry anantám súšmam úd iyarti bhānúnā |
abhrád iva prá stanayanti vṛṣṭáyah síndhur yád éti vṛṣabhó ná róruvat ||
(10.75.3)*

Sound expands in the sky, on the surface of the earth, the infinite impetus rises up with light. As if rains were thundering from the cloud when Sindhu goes roaring like a bull.

The first hemistich of the stanza can be interpreted as stating the simultaneity of processes which takes place in the sky (the origination of rain, verse *a*)⁴³ and on earth (the flow of river, verse *b*). The second hemistich compares the sound of river to the sound of streams of rain and to the sound of thunder. Such a description implies a general concept of the origination of water in the world.

This concept is motivated by a blend the generic space of which is the scenario of the defining events and its input spaces are the flow of a river from the mountain and origination of rain from the rain-cloud. In the emergent space the fusion of input

⁴² See RV 7.104.3 analysed in section 3.1.7. I would argue that the adjective *aviśá* ('without poison'), which appears in RV 6.39.5, refers not only to plants but also to rivers and trees and – metonymically – to all kind of spaces in which life is possible (*nú gñāñó gñaté pratna rájann íśah pinva vasudéyāya pūrviḥ | apá ósadhtr aviśá vánāni gá árvato nñ rcāse rirthi ||*). In RV 10.104.9 waters are freed from the curse thanks to the killing of Vṛtra by Indra. I would argue that the image of cursed water is connected with the image of poisoned rivers. I also think that this association of poisoned and cursed rivers with enemies and the precreative state is reflected in the description of *Śatapatha Brāhmaṇa* 2.4.3.2-3, according to which the Asuras – the mythological personification of the enemies of the Aryans – poison plants with their magic and poison; thus they put the world in danger of returning its precreative state.

⁴³ Elizarenkova (1999a), Geldner (1957), *ad loci*, interpret *diví* as expressing the direction in which the sound of Sindhu goes. Renou (1966, EVP 15, *ad loci*) understands it as expressing the place where the river Sarasvatī begins; compare RV 5.43.11a where Sarasvatī is asked to come for the sacrifice 'from the lofty sky – from the mountain' (*á no divó bḥhatáḥ párvatād á*). In RV 10.75.7b Sarasvatī is presented extending in the space between the earth and the sky (*pári jráyāmsi bharate rájāmsi*), in RV 1.73.6b rivers flowing down from mountains are called 'given by the sky' (*dyúbhakta*).

spaces takes place: streams of rain become rivers which flow down from the same container which is the sky. The blend not only allows the poets to create a general concept for the appearance of water in the cosmos but also a language that suitably expresses it. The rain-cloud is conceptualised in terms of the general domain of A Rocky Hill and it is expressed by various terms from a basic level (such as *párvata*, *girí*, *ásman*, *ádri*, RV 1.37.7, 5.56.4, 10.113.4) that evoke this domain⁴⁴.

Rain has all the features of a defining event. As long as rain remains in the rain-cloud, it does not exist from the point of view of those who are on the earth. The rain-cloud which does not release its contents brings danger to life on earth. Movement is a constitutive feature of rain, as it is for rivers. And as with other kinds of water, rain water is associated with light (e.g. in RV 5.63.4d its drops are qualified as *mádhumantaḥ*, see section 17.3).

The defining events connected with waters discussed above can be evoked in the description of the cosmogony in the *Nāsadīya*. The scenario of conquest of rivers, their outflow from the mountains and rain is the same as the scenario of cosmogony: it expresses the appearance of a shining, life-giving element out of its dark enclosure. The concept of the second stage, expressed by the formulaic expression *táma āsīt támasā gūḥám ágre*, ('darkness was hidden by darkness in the beginning') can be enriched with images coming from experience. These are rivers confined by enemies and by mountains, and rain enclosed by the rain-cloud which carry the meaning of lack of movement and of death. The concept of flood evoked by the expression *ápraketám salilám sárvam ā idám* ('everything was flood without any sign') can be put in more concrete terms of rivers or streams of rain escaping from their confinement. Activation of this image will highlight movement as the important feature of the created world and its shining and life-giving character.

3.4. Space

Space is the next symbol of light in the descriptions of expansion⁴⁵. The commonest expressions for space are *urú*, [*urú*] *loká*, [*urú*] *jráyas*, *váriveras*. In the RV space is conceived of as a free place in which one can move and in which one

⁴⁴ This blend can be substantiated also by the possible etymology of the word *párvata* which – as Ivanov, Toporov (1974) have shown – is probably akin to *parjanya* which is the term denoting rain-cloud and its mythological personification of Parjanya (cf. Ježic 1989/90: 169). In the mythological descriptions of conquest of rivers (the *vṛtrahatya* myth), the conquest of rivers simultaneously expresses their outflow and raining: killing Vṛtra is conceptualised as breaking a rocky hill thanks to which the rivers are freed so they can flow down as do streams of rain (see e.g. RV 1.57.6, 4.21.8, 10.113.4, see section 14.2.2).

⁴⁵ The general description of gaining space through expansion may be found, for instance RV 1.36.8ab (*ghnánto vṛtrám ataran ródasī apá urú kṣáyāya cakrīre*), RV 4.21.10b (*váriveraḥ pūrāve kaḥ*), 7.60.9d (*urúm sudāse vṛṣaṇā u lokám*), RV 10.63.12cd (*ārē devā dvēṣo asmád yuyotana urú ṇaḥ śárma yachatā svastāye*).

can live. These two concepts of space are particular cases of the general domain of Creation Of Space.

3.4.1. Space as an area of free movement

Many stanzas of the RV present requests for paths and the possibility of movement⁴⁶. Space in the sense of an area where movement is possible is qualified as easy to pass (*sugá*)⁴⁷. A track or path is often denoted as broad or spacious, which implies the idea of a large space enabling free movement⁴⁸.

Creation of space to move is often included within a greater event which is freeing of the Aryans and their cattle when they have been seized by enemies or enclosed by mountains, or are stopped in their march by the night. The scenario of this event is convergent with the scenario of the creative process in the *Nāsadīya* and with other defining events.

The Aryans are the most important symbol of light in this event. We should remember however that the space which allows movement and which is a desirable good also functions as the symbol of light. In this case however it has the same features as space in which to live, so these two kinds of space will be discussed together with the latter (see section 3.4.7). Darkness is symbolised by all the obstacles to the march of the Aryan: enemies, mountains and night.

3.4.2. Enemies as the symbol of darkness

In the descriptions of the battle of the ten kings the state of oppression of the Aryans is qualified by the past participle *nībādhita*:

*yuvám havanta ubháyāsa ājíṣv índraṁ ca vásvo váruṇaṁ ca sātáye |
yátra rájabhir daśábhīr nībādhitam prá sudásam ávataṁ tṛtsubhiḥ sahá ||*
(7.83.6)

O Indra-Varuṇa, both call on you in the struggles for wealth, because you have helped Sudās, who was oppressed, together with Tṛtsus, by ten kings⁴⁹.

nībādhita (‘oppressed’) applies here not only metaphorically, to the general dramatic situation in battle, but also literally to the situation of being surrounded and enclosed

⁴⁶ E.g.: RV 4.29.3d (*karaṇ na índraḥ sutīrthābhayaṁ ca*), RV 8.27.18ab (*ájre cid asmai kṛnuthā nyāncanaṁ durgé cid ā susaraṇám*), RV 5.29.10b (*kútsyāyānyád várivo yátave ‘kaḥ*)

⁴⁷ E.g. RV 6.21.12ab (*sugéṣūtá durgéṣu pathikṛd*), 6.44.18b (*máhi várivaḥ sugám kaḥ*), 6.51.15c (*kártā no ádhvann á sugám*), 8.93.10a (*durgé cin naḥ sugám kṛdhi*), RV 1.102.4c (*asmábhyam índra várivaḥ sugám kṛdhi*).

⁴⁸ E.g. RV 1.173.13b (*gátúm harivo vido naḥ*), 8.68.13ab (*urúm ṛgbhya urúm gáva urúm ráthāya pánthām*).

⁴⁹ *ubháyāsa* (‘both’) is interpreted as two armies fighting with each other (Elizarenkova 1995, Geldner 1951, II, *ad loci*)

by enemies which make it impossible to move. Other usages of *nībādhita* confirm that it expresses the lack of a possibility to move. Consider the following example:

agnīm ukthair̥ ṛṣayo ví hvayante 'gnīm náro yāmani bādhitāsah̥ | (10.80.5ab)
The seers call upon Agni with their songs, men oppressed in their march
call upon Agni.

Since Agni was conceived as the leader of expansion (see section 4.2.4), people call on upon him so that they can move on. *bādhitā* in the above stanza expresses the idea of lack of movement.

The same participle is used in cosmogonic descriptions to express the precreative state of the world, devoid of space. This space is created by Indra through killing Vṛtra or by Viṣṇu who expands space in three strides (RV 6.18.14, 6.49.13). The descriptions integrate the input space of the mythical event with the input space of the appearance of the morning light conceptualised in the RV as the process during which the space between the earth and the sky is created (see sections 4.1.5, 16.1.1)⁵⁰. Thus movement becomes possible because the space gives human beings, and the sun, a place in which to rise and to move. So in the mythological descriptions mentioned above, the participle *bādhitā* expresses the lack of a possibility to move characteristic for the night and for the precreative state of the world. The same idea is expressed in RV 7.91.1 where the morning space created for the wind and for Manu is qualified as *bādhitā*. Movement is the essence of the wind and to create space for the wind is to create the possibility of movement⁵¹.

We can conclude that when *nībādhita* qualifies the Aryans fighting with enemies it is meant to convey the idea of the impossibility of any movement⁵². The same idea of lack of movement is expressed by the formulaic expression *tāma āsīt tāmāsā gūḥām āgre* ('darkness was hidden by darkness in the beginning').

The R̥gvedic poets conceive the situation of the enclosed Aryans in terms of a lack of water. The imprisoned Aryans are compared to thirsty people waiting for rain (RV 7.33.5), Indra, who finds the way, is compared to a cloud which gives rain (RV 10.99.8). The analogy that lies here is not only that the Aryans are not able to move and can be thirsty, but that their situation is similar to that of water enclosed in a container and indeed, their liberation is compared to the downward flow of rivers from the mountains (RV 7.18.15).

The descriptions of the Aryans enclosed by enemies and of rivers enclosed by mountains convey the common idea of the impossibility of movement and the danger of death, or even of the impossibility of life. We can clearly see the death-bringing

⁵⁰ *Śatapatha Brāhmaṇa* 1.4.22-23 expresses this concept explicitly.

⁵¹ The most important feature of the wind (*vāta*, *vāyú*) is its speed, to which the speed of other gods and of horses is compared (RV 1.163.11, 4.17.12, 4.38.3, 5.41.3). In RV 10.168.3 the wind is depicted as one who goes in the air and never stops. Cf. Macdonell 1897: 82–83.

⁵² Similarly the word *prābādhitā* reveals the meaning of being forced by someone else to do something in RV 10.108.9, which can be viewed as the next (and maybe necessary) step in the logic of the event of being stopped by someone: people are stopped by their enemies and then forced to do what the enemies want.

nature of the symbols of darkness. When enemies are expelled or killed the Aryans are freed: they can go and continue their expansion. From the point of view of the Aryans continuing their march this movement is their distinctive feature. So their becoming free implies not only the creation of movement but also the creation of the Aryans themselves. The same idea of creation in the act of freeing is implied in the descriptions of the outflow of rivers (see section 3.3.2).

Lack of movement is reserved for enemies. There are stanzas in which space to move is attributed to those who are connected with the Aryan culture; enemies are deprived of it: the space is for those who pray and press Soma (RV 4.24.2), the enemies are not supposed to find any easy path (7.104.7). Thus the opposition between the Aryans and their enemies is the opposition between movement and the lack of movement. And because movement is associated with life, if not identified with it, the opposition between the Aryans and their enemies is the opposition between life and death. Understood in this way this opposition refers not only to what happens within the manifested world but also to the whole of reality as divided into its two aspects, manifested and unmanifested.

3.4.3. Mountain as the symbol of darkness

The stanza quoted below refers to the situation when the Aryan march is stopped not by enemies but by the mountains:

agavyūtí kṣétram áganma devā urvī satī bhúmīr añhūraṇābhūt |
bḥhaspate prá cikitsā gáviṣṭāv itthá saté jaritrá indra pánthām || (6.47.20)
 O gods, we came to a place without pastures. The earth, though spacious, has become narrow. O Bḥhaspati, O Indra, show the way to the singer who is in such a condition in his search for cows.

The situation of the Aryans is similar to the situation described in the stanzas presenting them as surrounded by enemies: they are stopped in their march and cannot move because there is no way or they do not know it, so they ask the gods to show it to them. The narrowness of the earth is a possible reason for this situation. The expression *agavyūtí kṣétra* ('a place without pastures', verse *a*) evokes the idea of a narrow place because *gavyūtí* is most often used in the sense of a wide space where life is possible⁵³. Narrow fields and meadows are characteristic for the high mountains. I would argue that the idea of entering a valley or a ravine from which there is no exit is expressed here. The lack of land for farming and for pasture can cause people and their cattle to starve to death. Thus the enclosure of the Aryans in the mountains is dangerous for them as is their enclosure by enemies.

I have already pointed out that the Aryans, stopped in their march, remain in a state that is unnatural for them. In the above stanza, it is not only the Aryans who are destitute of their distinctive feature, but also the earth. Its distinctive feature is

⁵³ Elizarenkova 2004, Jurewicz 2009.

broadness, echoed even in its names⁵⁴. Narrow earth is not the earth. In this way the description evokes the idea of a state similar to the precreative state: there is neither man nor the world.

However, the descriptions of the immovable Aryans and of the narrow earth can be interpreted in two ways. On the one hand they express their absence, because the Aryans and the earth are destitute of their distinctive features; we could say that the immovable Arya is not the Arya, the narrow earth is not the earth. But on the other hand common sense tells us that there is something of Arya in the immovable Arya, and there is something of earth in the narrow earth⁵⁵. Similarly ambivalent is the state of the world in its precreative stage in the *Nāsadīya*. It is described not as a total void but as a void which is already created. We could say that it is already the world although it manifests itself by its absence.

Freeing of the Aryans from their mountain enclosure has the same implication as their freeing from enemies: it is as if they create themselves.

3.4.4. Night as the symbol of darkness and RV 3.31.6

Night as the symbol of darkness is not often mentioned in the context of expansion, although its general enclosing influence is frequently discussed in the RV (see sections 4.1.1-5). There are however stanzas which can be interpreted as expressing the lack of movement caused by the night. One can interpret RV 10.80.5 (quoted in section 3.4.2) in which people call out for Agni as they are stopped in their march by night. In this case, *agnī* should be understood literally, as fire which illuminates the darkness of the night, thus showing people the way. RV 3.31.6 also expresses such a situation, although not directly, but by evoking various domains and metaphorical mappings. Its analysis will be a good example of how the Ṛgvedic poets created rich blends to express various processes of the world in the most detailed way and also to create a general image of those processes.

RV 3.31.6

*vidád yádi sarámā ruṅṅám ádrer máhi páthaḥ pūrvyám sadhryàk kaḥ |
ágraṁ nayat supády ákṣarāṅām ácha rávaṁ prathamá jānatí gāt ||
(3.31.6)*

When Saramā found the fissure in the rock, she turned the first primeval abode in the same direction. She led the foremost of the cows. She went first, recognising roar.

The recipient creates the conceptual blend by playing with various possibilities for interpreting the word *ákṣarā* (verse *c*). Since the entities denoted by this word are

⁵⁴ The Sanskrit names for the earth *mahī*, *pṛthivī*, *bhūmī*, *urvī* literally mean: ‘great, broad, spacious’. The definition of earth thus conceived is presented by *Śatapatha Brāhmaṇa* 6.1.1.15.

⁵⁵ Similarly as there is something of rivers when they are enclosed and stopped by the mountains, see 3.3.2.

qualified as roaring, the recipient can understand that it refers to cows which are freed from a mountain enclosure by the mythical bitch Saramā. In the RV Saramā is also conceived as the leader of the expansion and is closely connected with the Angirases⁵⁶, so one can understand that not only cows are freed but also their owners, the Aryans. This interpretation is strengthened in that cows are so important for Aryan society that metonymy Possessed For Possessor can easily operate here.

Scholars argue that the meaning of *páthas* (rendered as ‘abode’, verse *b*) is different from its etymological basis which is ‘way, path, road’⁵⁷. In my view, however, this etymological meaning should also be activated here as when Saramā finds the fissure, she finds the way out. The qualification of *páthas* as *sadhryāñc*, ‘turned in the same direction’, activates the etymological meaning of this word because this adjective more appropriately qualifies a way than a ‘abode’ or ‘shelter’ as proposed by scholars. At the same time, if the recipient activates the latter meaning, he will understand that Saramā also created a space in which to live. Freeing the Aryans and their cows from the mountain enclosure is the first input space of the blend created by the stanza.

The next input spaces can be construed when the recipient activates the target domains of the general domain of A Rocky Hill evoked in the stanza by the word *ádri*, rock. As I have already mentioned, it is in these terms that a rain-cloud is conceived (see section 3.3.4) and thus the domain of raining caused by Saramā can be evoked. It will be shown that the next target domain of A Rocky Hill is the nocturnal sky; in terms of cows dawns are conceptualised (see 3.6.3). So the recipient can also understand that the stanza describes freeing of the Aryans in the morning and the appearance of the morning light. These domains are reinforced by the epithet *supádti* which refers to Saramā in the stanza and which can also refer to the dawn⁵⁸.

In the RV speech and thought are conceived of in terms of a cow⁵⁹. Thus the recipient can interpret the description of RV 3.31.6 as expressing origination of speech and thought. This input space is reinforced in that the general domain of A Rocky Hill is also the source domain for conceiving of a lack of cognition and speech. Therefore, RV 3.31.6 also expresses the beginnings of cognitive activity⁶⁰.

⁵⁶ Saramā and the Angirases explicitly act together according to RV 5.45.8, 10.108.

⁵⁷ Cf. Renou (1957, EVP 3: 47). But he himself notes the similarity between RV 1.113.8a (*parāyatīnām ānv eti páthas*) and RV 1.124.3c, 5.80.4c (*pánthām ānv eti*). Elizarenkova (1989: 197) proposes ‘way’ for *páthas* in RV 1.162.2d. In RV 3.31.6 Elizarenkova (1989) translates *páthas* as ‘a guarded place’, Geldner (1951, I) as ‘Schutz’, Renou (1969, EVP 17) as ‘domaine-de-protection’. Schmidt too sees conceptual links between the meaning of *páthas* and the idea of movement; he states: ‘the place concept connected with *páthas* rather suggests a connotation <cattle-run>, the area covered in the driving-out of the cattle’ (1973: 33)

⁵⁸ Cf. Hillebrandt (1990: 32-33), Elizarenkova (1989: 703) and Geldner (1951, I: 367).

⁵⁹ Speech Is A Cow e.g.: 8.100.10-11, Thought Is A Cow e.g. RV 2.2.9, 9.97.34. See also analysis of RV 3.55.1, section 3.4.5. Cf. Gonda (1963: 126). It is possible that the phonetic similarity of *dhená/dhenú* and *dhi* is relevant here (Gonda 1963: 11).

⁶⁰ The use of images of freeing from an enclosure (e.g. the image of finding the way of power for *bráhma*n – word, see RV 7.13.3, 9.96.10, 10.122.2) to express mental activity is discussed by Renou (1955, EVP 1), see section 4.2.3.

We can see then that RV 3.31.6 creates a rich blend consisting of several input spaces. The generic space of all these events is the scenario of the defining events. In the emergent space, the content of all the input spaces is evoked simultaneously: cows are themselves and their owners, they are rivers, streams of rain, they are words and thoughts, while the rock is their mutual enclosure which makes their appearance impossible. The recipient – as if in one flash of cognition – gets an overall vision of various processes taking place in the world, society and human beings.

There is one more input space which endows the whole blend with organising frames and makes it more coherent: this is the general domain of Creation Of Space To Move. The Aryans and their cattle can go further when the obstacles which stop them disappear, the same happens to rivers. The appearance of morning light and raining also creates the space in which to move, in the case of the former it is space both horizontal, along the earth, and vertical, between the earth and the sky (see section 4.1.4), in case of the latter it is the vertical space. Thanks to this general domain the recipient can conceive all of the cosmic and human processes in more general terms.

3.4.5. The meanings of *ákṣarā* and *akṣára*

We have seen that conceptual operations are triggered in RV 3.31.6 depending on how the word *ákṣarā* is interpreted. The RV attests two forms, *akṣára* and *akṣárā*. According to Bergaigne these two words have a common etymological sense and the difference between them is ‘purement accidentelle’ (1883: 481).

The etymological meaning of *akṣára/ákṣarā* is ‘not flowing’. The figurative meanings of *akṣára* proposed by the scholars are: ‘imperishable’ and, in the noun form: ‘water’, ‘cow’, ‘syllable, word, speech’. The figurative meanings of *ákṣarā* are ‘cow’ and ‘speech’⁶¹. While I agree with Bergaigne that *akṣára* and *ákṣarā* have a common semantic range, I cannot agree that they mean only ‘syllable, word, speech’. In my view, the semantic range of these words is much wider and its coherent structure is motivated by conceptual mappings and by the conscious efforts of the Ṛgvedic poets to create a language suitable to express their ideas. In this section I will reconstruct the conceptual motivation of semantic range of *akṣára/ákṣarā*. Thus I will also show that elaboration of the blend presented in the previous section is fully justified on the ground of the semantics of these two words. I start with the most literal meanings which constitute the basis for associations leading to figurative ones. As a basis for my analysis I will take the word *akṣára* which is used in the most significant contexts and is attested in the RV more times than *akṣárā*.

akṣára/ákṣarā in their meaning of ‘not-flowing’ refer to two states. Firstly, they refer to something which is not liquid. As we remember, in the RV the most primeval form of the world was conceived of in terms of water. What does not flow is not water so neither is it creation. And because the world is connected with change and

⁶¹ For analysis of meanings of *akṣára/ákṣarā* cf. Oldenberg 1909, van Buitenen 1988b.

destruction, what is not the world, is unchangeable and is not liable to destruction. This is the basis for the meaning of *akṣára* as ‘imperishable’.

However, the concept of what is not flowing implies the idea of water and here lies the root for the second figurative meaning of *akṣára/ákṣarā*, which is ‘water’. As has been already stated, movement is a distinctive feature of waters (see section 3.3.2). If *akṣára* means ‘water’, it can only mean ‘flowing water’⁶². And here we come across the poetic mastery of the Ṛgvedic composers. Since it turns out that *akṣára/ákṣarā* include, within its semantic range, the opposed meaning of ‘what does not flow’ and ‘flowing water’.

The next two meanings of *akṣára* are motivated by conceptual mappings. The meaning ‘cow’ is motivated by mapping Rivers Are Cows, the meaning ‘syllable, word, speech’ by mappings Speech Is Cow, Words Are Streams of Milk. RV 3.55.1b uses *akṣára* in the following phrase: *mahád ví jajñe akṣáram padé góḥ*, ‘a great *akṣára* was born in the hoofprint of the cow’. The phrase activates the image of a cow which went away and left only her hoofprints, deep enough to be filled with milk, that flowed from its udder⁶³. Milk is referred to by *akṣára* and when the recipient evokes its meaning of ‘syllable, word, speech’, he will be able to integrate the image of a disappearing cow with the concept of speech understood as the first manifestation of complete speech, uttered as if together, which realises itself in everyday human utterances: with its syllables and words conceived as milk⁶⁴.

RV 1.164.41-42 is especially important in the analysis of *akṣára*; all the meanings of this word can be activated here. The stanzas seem to require all definitions of this word to be construed:

gaurīr mimāya salilāni tákṣaty ékapadī dvipadī sá cātuṣpadī |
aṣṭāpadī nāvapadī babhūvūṣī sahásrākṣarā paramé vyòman || (1.164.41)

⁶² This is highlighted in RV 1.164.42, analysed below.

⁶³ Thompson (1995) reconstructs various experiential domains which could motivate the semantics of *padá*, such as following tracks of a wild animal by hunters, divinatory practices. However, he does not reconstruct the very image of following cow’s tracks filled with milk, probably because it is already a conceptual elaboration of most basic experiences, such as following tracks of lost cattle and pouring oblation into a cow’s hoofprint.

⁶⁴ The meaning of cow can be activated in almost all usages of the *akṣára/ákṣarā*: RV 6.16.35 in its description of Agni as *vididyutānó akṣáre* evokes the philosophical model of Child Of The Waters where waters are also conceptualised in terms of cows (see section 7.3). In RV 7.15.9 the *ákṣarā* is presented as approaching Agni which evokes the image of a cow approaching its calf. In RV 7.1.14 *akṣará* is qualified as *sahásrapāthas* which evokes the qualification of she-buffalo (RV 1.164.41) as *sahásrākṣarā* and thus activates the concept of cow. In RV 1.34.4 an entity called *akṣará* is presented as swelling which is conventional way of evoking the concept of cow swelling with milk. RV 7.36.7 asks that *ákṣarā* does not pass by the poets which again may prompt the recipient to create the image of a cow passing by the poet. Finally, in RV 1.164.24 (*akṣára*) and RV 10.13.3 activate it on the basis of forms *mimīte*, *mīme* which come from *mā-*, ‘to measure’, but on the basis of phonetic resemblance evokes the verb ‘to bellow’ and metonymically the concept of a cow. In all these places the recipient may evoke the mapping Speech Is A Cow.

The female buffalo roared, she chopped the floods, becoming one-legged, two-legged, four-legged, eight-legged, nine-legged, with thousands of *akṣaras* in the highest heaven⁶⁵.

*tásyāḥ samudráḥ ádhi ví kṣaranti téna jīvanti pradīśás cátaśraḥ |
tátaḥ kṣaraty akṣarám tád víśvam úpa jīvati || (1.164.42)*

From her the oceans flow out; thanks to that the four directions live. From there *akṣára* flows out; thanks to it all lives.

The female creator is conceived in terms of a roaring she-buffalo who manifests her creative power⁶⁶. As I have already mentioned, ‘the highest heaven’ (*paramá vyòman*) denotes the very first stage of creation (see section 2.6, see also 12.2.1.3). We can assume then that the description of she-buffalo remaining in the highest heaven refers to this initial state. The same state is expressed by the formulaic expression of the *Nāsadīya* ‘That One was breathing breathlessly with its own will’ (*ānīd avātām svadhāyā tád ékam*).

I would also argue that the correspondence between the she-buffalo and That One can be found in that both descriptions evoke exultation through Soma. As will be shown, the word *svadhā*, which qualifies activity of That One, is also used to qualify Somic exultation (see section 12.2.1.4, 14.2.1). At the same time Somic juice influenced its drinker in many ways, both physically and mentally (see section 5.8.3). The Ṛgvedic descriptions of the gods as enraged roaring bulls are worth attention here: it is possible that they referred to a state of fury or rage reached under the influence of Soma⁶⁷. In my opinion, RV 1.164.41-42 activates conceptualisation of the Creator in terms of a furious female buffalo who in Somic exultation stamps her hooves so quickly that one (or maybe she herself?) gets the impression of their multiplication.

⁶⁵ The image of chopping floods implies the metaphoric conceptualisation of water in terms of wood which is attested in the RV (see RV 9.90.2c: *vānā vāsāno vāruṇo ná síndhūn*); in RV 10.81.4ab the world is fashioned from wood/tree (*kīm svid vānam ká u sá vṛkṣā āsa yáto dyāvāpythivī nistatakṣūḥ*).

⁶⁶ Probably Aditi is meant here. In the RV she is presented as the cow, the milk of which is Soma (cf. Macdonell 1897: 122). It is also possible that the dawn is meant here on the basis of conceptualisation of dawn in terms of a cow (see section 3.6.3).

⁶⁷ I have discussed the concept of anger (*manyú*) in the RV elsewhere (Jurewicz 2008a). I came to the conclusion that the important experiential basis for the conceptualisation of anger is an enraged bull or stallion (*vṛṣan*). At the same time, *manyú* is one of the effect of Soma in RV 8.48.8. Indra, the stereotypic drinker of Soma, is called a bull drunk with Soma (RV 2.11.10, 2.22.1); Indra – the bull – roars, having drunk Soma (RV 8.6.40: *vāvṛdhānā úpa dyávi vṛṣā vajry āroravīt | vṛtrahā somapátamaḥ ||*, see also RV 5.30.11); the activity of Indra who has drunk Soma is often expressed in the verbal root *vṛṣāy-*, which in this context highlights the meaning ‘to behave like a bull’ (RV 1.32.3, 10.116.1). The behaviour of Indra drunk with Soma is also similar to the behaviour of she-buffalo in that Indra grows when he has drunk Soma (RV 2.22.1-2). The idea of growing is also present in the image of multiplication of legs. The worlds are afraid of Indra (e.g. RV 4.42.6); this is probably caused by the fact that Indra is as terrible as is an enraged bull/stallion. Other gods are presented with the image of an enraged bull/stallion: Soma (e.g. RV 9.70.7), Agni (e.g. RV 1.140.6), Parjanya (e.g. RV 7.101.1), Bṛhaspati (e.g. RV 6.73.1). The river Sindhu is compared to a roaring bull in RV 10.75.3.

The second member of compounds expressing multiplication of legs which is *-pád* ('leg, foot') is phonetically similar to the word *padá*, which literally means 'track, hoofprint/ footprint'. This association makes the recipient activate the above-mentioned conceptualisation of speech in terms of a cow who went away leaving her hoofprints filled with milk; the metonymy Container For Contents motivates conceptualisation of words not only in terms of milk but also of hoofprints (which is also reflected by the meaning of the word *padá*). If the recipient activates this mapping he will understand that multiplication of legs is multiplication of hoofprints on the one hand, and words on the other and that the stanza also expresses the manifestation of speech⁶⁸.

The she-buffalo is denoted as *sahásrākṣarā*, 'having thousands of *akṣáras*'. This compound also allows us to assume that the stanza expresses the initial creative state: thousand refers to infinity, therefore 'thousands of *akṣáras*' refers to an infinity of potential or actual manifestations⁶⁹. Here all the meanings of *akṣára* are appropriate. Since the Creator is a she-buffalo, the meaning of cow is appropriate and the compound *sahásrākṣarā* evokes the concept of a cow pregnant with thousands of calves. Since oceans flow out of her, the meaning 'water' is appropriate and the compound *sahásrākṣarā* evokes the concept of a flood filled with thousands of streams. Since speech is conceived of in terms of a cow the meaning of 'word, syllable' is appropriate and the compound *sahásrākṣarā* can activate the concept of speech consisting of thousands of words and syllables. The recipient may integrate all these concepts in a blend, thus he will understand all the aspects of the world in creation. It seems, however, that at the same time the poet wanted to deprive the notion of *akṣára* of its empirical grounding in order to create a more general and abstract concept of creation.

The same rich blend can be activated in RV 1.164.42c. At the same time this creative activity is expressed by the verb *kṣarati*. In this way the most literal, etymological meaning of *akṣára* which is 'not flowing', is activated. Thus is the internal contradiction of creation expressed: creation is something impossible – a flow of the non-flowing, a perishing of the imperishable, the manifestation of the unmanifest⁷⁰.

The analysis of the semantics of *akṣáralákṣarā* shows that in order to understand Ṛgvedic conceptualisation we have to refer to the literal meanings of the linguistic expressions which reveal experience motivating abstract concepts. This is also important for later thought: the formula *tátaḥ kṣaraty akṣáram* is the earliest form of the Atharvavedic and Upaniṣadic philosophical formulae expressing the perfection of the Absolute through the image of the outflow of fullness from fullness, which clearly refers to the symbolism of water⁷¹.

⁶⁸ Cf. Thompson 1995: 5–6.

⁶⁹ The infinity of manifestations realised in the first cosmogonic manifestation is similarly expressed by *sahásra* in RV 10.90; cf. Brown 1931: 109.

⁷⁰ The same paradox is implied by phrase *ákṣarā cárantī*, RV 7.36.7c.

⁷¹ *Atharvaveda* 10.8.29, *Bṛhadāraṇyaka Upaniṣad* 5.1.1 Malamoud (1996: 54–73) discusses the Brāhmaṇic concept of fullness and void. Buitenen (1988b) saw only one, the most abstract,

dimension of this abstract creative process. He can further elaborate the blend and identify rivers with the Aryans who break free from their confinement, be it the rock or the night. Such elaboration of the conceptual blend created in the stanza allows the recipient to evaluate the creation of the world as good for human beings.

3.4.7. Space as the place for the Aryan cosmos

The second aspect of the concept of space is place for the Aryan cosmos. It is created by expelling or killing enemies. Space which makes movement possible leads to space free from enemies where settlement is possible.

The RV never explicitly expresses association of space to live in with light but it can be inferred on the basis of the scenario of expansion. Firstly, space in which to live in is deserted by dark enemies. Secondly, the riches of the enemy, which are associated with light, remain in this space. Thirdly, the Aryans who are associated with light, enter the space. Such an understanding of space is implied by RV 10.108. It describes negotiation between Saramā, representative of the Aryans, and the Paṇis, their enemies. The aim of negotiation is not to compromise but to expel the Paṇis and to annex their cows (see also RV 6.20.4). The Paṇis are expected to leave their land. They will take away the darkness which is associated with them. Only empty space and their cows will remain. Thus a place for the Aryans appears and they will enter that land and begin a new life. The emptiness of space evokes the idea of its brightness, cows and the Aryans being directly associated with light in the RV.

The association between space for settlement and light can also be inferred on the basis of RV 5.42.9 and RV 6.59.8 which describe chasing away enemies from the areas illuminated by sunshine. They imply that the Aryans, having chased their enemies away, will find an empty place illuminated by sunshine. Its association with light is evident.

Into this area the Aryan ritual order is introduced together with their gods; according to RV 1.93.6, 7.99.4, the broad space is created for sacrifice and for the gods. The gods are obviously connected with light; also sacrifice is clearly connected with it thanks to its close connection with fire, the dawns and the sun (in RV 7.99.4 all of them together with space appear for the sacrifice, in RV 3.39.8 light in the world appears for the sacrifice.). The logic of the scenario of the whole event implies that the space abandoned by enemies is to be filled with Aryan light.

The life giving character of the space is expressed in the following stanza:

*urú ṇas tanvè tána urú kṣáyāya nas kṛdhi |
urú ṇo yandhi jīváse || (8.68.12)*

Create the space for us, for our offspring – the space for settlement. Give us space for life!⁷³

⁷³ For space as a safe shelter see e.g. RV 5.49.5, 7.77.4, 9.85.8, 9.90.4, 10.42.11, 10.131.1, 10.152.5.

All the aspects of space in which to live that imply its connection with light can also be activated in the descriptions of space in which to move. It is a path which – as if cut in the dark mass of enemies, in a rock or in the darkness of night – seems to be bright, as is a road which manifests itself in the darkness of the night or in the form of a rift in a rock. All these images evoke the image of light appearing in darkness as evoked by the description of the fourth creative stage in the *Nāsadīya* which creates the image of light appearing in the darkness. Then the shining Aryans enter this road. Thus they gain the ability to move which frees them from the danger of death and brings them to life and safety. The association with light is reinforced by the image of cows which accompany the Aryans.

3.4.8. Conclusion

Gaining space in the expansion is conceived of in the RV as the defining event: space is the symbol of light, its enclosure (enemies, mountain, night) are the symbols of darkness. The scenario of this event is the same as that of the creation in the *Nāsadīya*. If the recipient activates this experience in a creative context, he will enrich the concept of That One with the feelings of claustrophobia felt by the Aryan warrior who cannot move and live.

The tendency of the Ṛgvedic poets to abstraction and generalisation can be seen at various levels. Semantic analysis of the meanings of words *akṣāra/ākṣarā* shows that their meaning is motivated by their etymological sense, by conceptual play based on various metaphoric conceptualisation, and finally by being deprived of association with everyday life experience. Creation of the general domain Creation Of Space with its two specific realisations (Creation Of Space To Move and Creation Of Space To Live) attests this tendency on the level of concepts. Activated in the blends, it gives them coherence and unites its input spaces in a more cohesive way. Blends themselves are further proof of this tendency because they give the recipient a holistic, general perspective of the subject matters referred to by a stanza. At the same time the input spaces of the blends often contain a collage of very rich images which provide the recipient with detailed knowledge about particular processes and objects. Ṛgvedic poetry is construed in such a way that it opens the possibility of both literary creation and philosophical consideration.

3.5. Wealth

3.5.1. The conquest of wealth as a defining event

Space in which to move leads not only to desirable areas for future settlement but also to desirable wealth (see RV 6.51.16, 8.97.13). Wealth is sometimes conceptualised

as a treasure and its gaining became the experiential root for the general domain of Finding A Treasury/A Treasure (see below, section 3.5.2). This domain is one of the specific realisations of the more general domain of Finding The Hidden; its other specific domains will be discussed later (see sections 11.1.2-4).

Wealth is acquired by chasing away or killing those who possess it⁷⁴. The enemies killed in the expansion are rich (*dhanín*)⁷⁵ and in the expansion the Aryans could only become rich by conquering the enemies' wealth. Therefore enemies were destined for destruction. At the same time, however, they embodied the desirable state: we can presume that each Arya wanted to be 'a rich Paṇi' (RV 4.25.7) and that the positive attitude towards their possessions was extended to the enemies themselves.

I have already discussed the philosophical implications of this ambivalent attitude towards enemies (section 3.1.7). This attitude has its conceptual implications as it is one of the experiential roots of metonymy which leads to identification of symbols of darkness with symbols of light⁷⁶. It is thanks to this metonymic identification of the symbols of darkness with the symbols of light that equivocal notions and expressions are created that are appropriate to conceptualise and express equivocal stages of creation. At the same time, this metonymy motivates the meaning of some words and the way they are used. A good example of such a word is *nidhí* which will be discussed below (section 3.5.2) and which in some contexts of the RV means 'treasury', in others 'treasure'.

The ambivalent attitude towards the enemy which reflects itself in this metonymy is transcribed into a linear scenario by the general domain of Finding The Hidden. In this scenario the process consists of intermediary stages which are gradually realised; each stage seems to be the final until the moment when the next one appears. The final stage is evaluated positively till the moment when it is recognised that there is yet another stage: then the penultimate stage begins to be evaluated negatively.

3.5.2. Finding A Treasury/A Treasure (*nidhí*)

The general domain of Finding The Hidden is motivated not only by the expansion but also by another defining event. It is the herding of cattle which is not explicitly described in the RV but we know it as one of the main occupation of the Aryans. From the point of view of the present analysis the following events connected with cattle herding is the most important: freeing cattle in the morning and finding them hidden in a cave. Cattle were so valuable for the Aryans that they could easily be conceived of in terms of treasure.

⁷⁴ See RV 4.17.13, 8.40.6.

⁷⁵ RV 4.25.7, in the same way rock is qualified in RV 4.2.15.

⁷⁶ The second important experiential root for this metonymy is mystical experience, see section 9.3.

The domain of Finding A Treasury/A Treasure is activated in the following stanza:

*ayám nidhíḥ sarame ádribudhno góbhīr áśvebhīr vásubhīr nyṣṭaḥ |
rákṣanti tám paṇāyo yé sugopá réku padám álakam á jagantha || (10.108.7)*

This treasury, O Saramā, has a bottom of rock. It is full of cows, horses and wealth. It is guarded by good cowherds, the Paṇis. You have come here following an empty footprint, in vain.

The context of the stanza highlights expansion; however, cowherding is also evoked here by calling the Paṇis ‘good cowherds’ (*sugopá*) and by the concept of following the tracks of lost cattle evoked by phrase *réku padám álakam á jagantha*, ‘you have come here following an empty footprint’. Here, the footprint is ‘empty’ (*réku*) because – as the Paṇis presume – it will not lead to the cattle desired.

Here *nidhí* means a treasury full of goods desired by Aryans such as cows, horses and wealth. In this description rock functions as a symbol of darkness and the treasury functions as a symbol of light. At the same time, however, it is a treasury which functions as a symbol of darkness because it hides and encloses cattle and wealth which, in this case, become the symbol of light. So the treasury is equivocal as depending on the context, it can function as a symbol of darkness or as a symbol of light. Because of that *nidhí*, encompasses with its semantic range both, treasury and treasure.

In RV 1.130.3 *nidhí* preserves its equivocality because at the same time it is hidden and also hides its contents. The description again evokes the defining events of cow herding and expansion:

*ávinḍad divó níhitam gúhā nidhím vér ná gárbham párivītam ásmāny
ananté antár ásmāni |*

*vrajám vajrī gávām iva síṣāsann āngirastamaḥ |
ápāvṛṇod iṣa índraḥ párvṛtā dvāra iṣaḥ párvṛtāḥ || (1.130.3)*

[Indra] found a treasury of the sky hidden in a secret place, like a bird’s embryo enclosed in a stone, in an endless stone,

as if he strove to open a pen of cows, he, who carries a thunderbolt, the best of the Aṅgirasas. Indra opened nutritious food – the closed door – the closed nutritious food⁷⁷.

The input space of expansion is activated by the poet when he compares the finding of a treasury in a stone to the conquest of a pen full of cows. Opening of door refers to letting the cattle free in the morning and activates cowherding.

The expression *divó nidhí* (verse *a*) can be understood in two ways. Firstly: the sky is the place where the treasury is hidden (the sky has a treasury, *nidhí*).

⁷⁷ I have also discussed this stanza in Jurewicz 2005b. Elizarenkova (1989), Geldner (1951, I), Renou (1969, EVP 17), Witzel, Gotō (2007), *ad loci*, choose the meaning of *nidhí* as ‘treasure’. Such a translation hides the three-fold structure of the elements described in the stanza, see below.

Secondly, the sky is the contents of the treasury (the sky is in the treasury as its treasure, *nidhí*). Thus understood it metonymically evokes the sun⁷⁸.

This interpretation is confirmed by the RV in that the sun was conceived in terms of the contents of a treasury: it is called ‘the divine gold necklace’ (*divó rukmá*), or ‘the precious stone’ (literally: ‘the dappled stone’ – *přśnir áśman*)⁷⁹. The concept of the sun is also activated in the comparison of *divó nidhím* to the nestling (*vér... gárbham*, verse *b*) because in the RV a bird is a conventionalised source domain for the sun⁸⁰. This comparison also specifies the moment of the day described in the stanza as the concept of a nestling evokes the scenario of its growing, hatching and flying in space. So a sun compared to a nestling is the rising sun.

The nestling to which *divó nidhí* is compared is inside ‘an endless stone’ (*ananté antár áśmani*, verse *c*). On the one hand, this comparison evokes the concept of eggshells in which the nestling is hidden, on the other it activates the general domain of A Rocky Hill in terms of which the nocturnal sky is conceived. This domain is also activated by the concept of an enclosure of cows evoked by the concept of pen: as we will see, the hiding place for cows are not only pens but rocks and mountains (see 3.6.2). Also the very concept of treasury evokes this domain, if we take into consideration its qualification as having ‘bottom made of rock’ (*ádribudhno*) in RV 10.108.7 (quoted above). Thus the meaning of the early morning that is conveyed by the stanza is confirmed.

In this way we obtain a threefold structure: the sky (*divó nídhi* as the place where the treasury is hidden) hides a treasury, the treasury hides the sun (*divó nídhi* as contents of the treasury, i.e. the sun). In this structure the symbol of darkness functions at the same time as the symbol of light. The treasury is the symbol of light from the point of view of the sky which possesses it but it is a symbol of darkness from the point of view of the sun enclosed in it as its treasure. Similarly, from the perspective of the stone (the eggshells) the embryo of the bird is the symbol of light, but from the point of view of a future bird, the nestling is the symbol of darkness. Here the ambivalence is especially clear as the embryo does not contain in itself its full-grown form (as a treasury contains treasures), but this very form is virtually the same as the full-grown form. The embryo of the bird is already the bird and at the same time is not yet the bird. Finally, cows are the symbols of light when we take into consideration the pen in which they are enclosed, but when we take into consideration milk which is inside cows, they are symbols of darkness because they hide it⁸¹.

⁷⁸ The metonymy Sky For The Sun finds its linguistic realisation in the semantic range of the word *svàr* which means ‘light, the light of the sun, the sun, the sky’ (for analysis of this word cf. Renou 1965).

⁷⁹ RV 7.63.4, 10.45.8, 5.47.3.

⁸⁰ E.g. RV 9.71.9, 9.85.11, see also section 5.4.1.

⁸¹ Symbol of darkness: *dív* (nocturnal sky) *áśman* (eggshells) pen
 Symbol of darkness and symbol of light: *nidhí* (treasury) *gárbha* (embryo) cows
 Symbol of light *nidhí* (*dív*=the sun) *ví* (bird) milk

A similar equivocality of the symbols of darkness and light characterises the description of creation in the *Nāsadīya*. The flood (*salilā*), appearing in the third state of creation is the symbol of light for the darkness from the second stage, but it is the symbol of darkness for the heat (*tāpas*) which is born in the fourth stage.

The conceptual blend built in RV 1.130.3 is very complex. It integrates several input spaces. The first is the opening of a treasury which hides the treasure. The second is the conquest of a pen full of cows. The third one is hatching of a nestling from the egg. The fourth one is the sunrise. The fifth one is the general domain of A Rocky Hill in terms of which the hiding elements of all the input spaces can be conceived. The concept of hatching a bird evokes the next input space: the general domain of Procreation which allows the recipient to conceive night in terms of a couple having intercourse and the sunrise in terms of the birth of the sun as their child.

There is one more input space which is to be added to the blend: creation of the world. In the emergent space the pen, the stony treasury, the egg and the nocturnal sky are the precreative state of the world; freeing of cows, opening a treasury, hatching of a bird and the rise of the sun are the beginning of creation; cows at the pasture, a treasure, a full-grown bird and the sun high in the sky are the created world.

The life-giving character of the process described in the stanza is highlighted in its final verses (*f – g*) by the description of an opening door which leads to nutritious food (*ís*)⁸². This description is again motivated by expansion and cowherding. The door is probably the door to the pen which is opened by Indra after a fight with enemies or in the everyday activity of a cowherd. Nutritious food (*ís*) may well be milk hidden in the cows' udder⁸³. Taking into consideration this possibility, we find in this description the same three-fold structure as has been discussed above: the door encloses the cows, the cows in turn enclose in their udders the nutritious milk. The life-giving character of the milk is obvious. At the same time, the concept of milk evokes the concept of rain on the basis of metaphoric mapping Rain Is Milk. Thus the blend is enriched with next input spaces of milking cow and of rain.

⁸² Metonymy Contents For Container motivates here not only the semantic range of the word *nidhí*, but also the use of two opposing objects of the verb *ápa vṛ-* – 'to open' in verse *d*: the first object is 'door' (*dvár*), i.e. what closes, while the second object is 'nutritious food (*ís*), i.e. what is behind the closed door, the desirable good. The same metonymy in case of other verbal roots the direct object of which can be either the container or the contents; here I am giving a handful of examples of the latter case: e.g. RV 8.63.3: *ápa vṛ-*, 'to open cows' instead of 'to open enclosure of cows'; RV 10.38.2: *ví vṛ-*, 'to open riches streaming with cows' instead of 'to open enclosure of riches'; 9.108.6: *kṛt-*: 'to cut cows' instead of 'to cut stone' in which the cows are; 6.17.3: *ṛd-* 'to pierce cows' instead of 'to pierce enclosure of cows'; 7.49.1: *rad-* 'to bite the water of rivers' instead of 'to bite enclosure of water'

⁸³ It is often referred to as being milked: RV 8.7.3, 8.13.25, 8.54.7, 8.72.16, 9.61.15, 10.122.6. In RV 8.8.15 the poet who waits for the nutritious food of the *Aśvins* is called *Vatsá*, 'a calf'.

It is important to notice that the blend created by RV 1.130.3 differs from the blend created by RV 3.31.6, discussed in the previous chapter (section 3.4.4). In the blend created by RV 3.31.6, the input spaces which facilitate conceptualisation of cosmic and human processes are equivalent and the emergent space puts them together as if they took place simultaneously. In the blend of RV 1.130.3, the input space highlighted in the emergent space is creation, while other input spaces help in its conceptualisation so it can be presented as the process during which all life-giving conditions are created: the sun with its warmth and light and rain with its moisture.

Putting creation in terms of the processes discussed above also allows the poet to express creation in terms of value. In the context of the Aryan culture, the most internal part of threefold structure is the most valuable from a human perspective. Its value is extended to its closest container: a pen without cows, a cow which gives no milk, a treasury which is empty and a nestling which will never grow are valueless. Such a concept of creation also sees it as an intentional process as one opens a pen with cows, looks for a treasury or for eggs only because one wants to find their contents: cows, milk, treasuries and nestlings.

The scenario of the processes referred to in RV 1.130.3 is the same as the scenario of three stages of creation described in the *Nāsadīya*, beginning with the second one. The recipient of the *Nāsadīya* can enrich its abstract description with the domains evoked by RV 1.130.3. The general domain of Water, evoked by *salilā* and metaphoric conceptualisation of rivers in terms of cows, allows him to activate the domain of opening a pen with cows. The concept of darkness allows him to evoke the concept of night and the nocturnal sky and *via* these concepts he can evoke the source domain in which they are conceived in the RV, i.e. as A Rocky Hill; thus the way to the concept of a treasury made of rock is open. The general domain of Procreation allows him to evoke the domain of hatching a bird and to see the whole process in these terms rather than in terms of a child's development⁸⁴. He can also understand That One as the agent of these processes and see That One's activity in terms of someone who looks for treasure, or hidden cattle, or birds' eggs, or of someone who wakes up in the morning; in this way he can highlight the emotions which accompany these activities. To call out the description of RV 1.130.3 in the context of the *Nāsadīya* is to see creation as a process which is intentional and during which value is created.

3.5.3. The Golden Embryo and the Golden Egg

The metonymic tendency to identify the symbols of darkness with the symbols of light described above is an important source of concepts of the Golden Embryo

⁸⁴ These two domains are often blended in the descriptions of the *Śatapatha Brāhmaṇa*, e.g. 6.1.1 where Prajāpati manifesting in the altar is conceptualised in terms of both: man and bird.

and the Golden Egg which appear in later thought⁸⁵. The description of RV 1.130.3 can be viewed as one of the direct roots of the concept of the Golden Embryo. It activates the conceptualisation of the sun in terms of a nestling (called ‘the bird’s embryo’, *véṛ... gárbbham*). In the emergent space, the goldenness, which is the feature of the target domain (the sun), is projected onto the source domain: thus the embryo becomes golden. One also cannot exclude the possibility that the nestling, about which the Ṛgvedic poets thought, was of yellow colour (as it is in the case of a hen’s nestling). In such a case a blend is unnecessary to construe the concept of The Golden Embryo.

The concept of the Golden Egg is motivated by the metonymy Container For Contents and projection of the colour of the contents onto the container. In its reverse form of Contents For Container, this metonymy motivates the expression quoted below:

āṇḍéva bhittvá śakunásya gárbbham úd usrýāḥ párvatasya tmánājat ||
(10.68.7cd)

[Bṛhaspati,] having broken the bird’s embryo like an egg, himself expelled the reddish ones from the mountain.

The expression ‘he has expelled the reddish ones from the mountain’ prompts the recipient to create a blend in which the daybreak is conceived of in terms of expansion (see sections 3.2.2, 4.1.6). ‘The reddish ones’ (*usrýāḥ*) refers to the cows in terms of which dawns are conceived and ‘the mountain’ (*párvata*) evokes the general domain of The Rocky Hill with its target domain which is the nocturnal sky. Since cows merge out from the mountain, we can presume that breaking the nestling (‘the bird’s embryo’, *śakunásya gárbbha*) means breaking the mountain: mountain corresponds to the shell of the egg, while cows correspond to the nestling. However, due to the metonymy Contents For Container, in the linguistic expression nestling replaces the mountain⁸⁶.

The expression ‘The Golden Egg’ can be treated as the next stage of this way of thinking as one can create a blend consisting of two input spaces: a nestling in the egg and the sun. In the emergent space, the nestling is identified with the egg and the colour of the sun is projected onto the egg.

⁸⁵ The Golden Germ (*hiranyagarbhá*): RV 10.121.1, The Golden Egg (*hiranmayāṇḍa*, *haimāṇḍa*): *Śatapatha Brāhmaṇa* 11.1.6.2, *Manusmṛti* 1.9. As it is shown above, I do not agree with Gonda (1974b: 53), when he denies any connection between these two metaphors.

⁸⁶ Elizarenkova 1999a, Renou 1966 (EVP 15), Geldner 1957 (*ad loci*) supply their translation in such a way that the metonymy is lost and thus they explain the conceptual layer of the linguistic expression (Elizarenkova: ‘kak, razbiv skorlupu, [obnaruzhivayut] vyvodok pticy’, Renou: ‘Comme [la mère pousse au dehors] le nouveau-né de l’oiseau en fendant l’oeuf’, ‘wie die Brut des Vogels, nachdem sie die Eier gespalten hat’). For more detailed interpretation of this stanza see section 15.2.1.

3.6. Cows

3.6.1. Winning of enemies' cows

We have already analysed the stanzas which describe freeing of the Aryans and their cattle from their enclosure (see section 3.4.4). However, there is another expansive event described much more often in the RV which is the acquisition of the enemies' cows by the Aryans⁸⁷. The following stanza helps us to understand the interdependence between both events connected with cows – freeing of Aryan cattle and the acquisition of enemies' cattle:

*apó yád ádrim puruhūta dárdar āvir bhuvat sarāmā pūrvyām te |
sá no netá vājam ā darṣi bhūrīm gotrá rujānn āngirobhir grṇānāḥ || (4.16.8)*

When you were forcing the rock, O you who are invoked by many, Saramā appeared before you. As our leader, praised by the Āngirasas, break open the abundant booty for us now, destroy the barns!⁸⁸.

Verses *a – b* describe the same event as RV 3.31.6 (see section 3.4.4): thanks to forcing the rock the way is found through which Saramā leads the Aryans and their cattle. Verses *c – d* are usually interpreted as presenting Saramā's thoughts and desires⁸⁹. But they can also be interpreted as expressing the opinion of the poet himself who sees a connection between being freed from the rocky enclosure and the possibility of further expansion during which cows and other goods are conquered.

3.6.2. The symbols of darkness

The first symbol of darkness in the description of cows being won in expansion are enemies who are killed or expelled⁹⁰. The next are enclosures in which cows are kept. They can be divided into two groups. The first group includes barns (*gotrá*), pens (*vrajá*) and stalls (*ūrvá*)⁹¹. The second group of cows' enclosures includes various kinds of rocky hills: mountains (*párvata*), rocks (*ádri*) and boulder (*ásman*)⁹².

⁸⁷ Fight for cows and their conquest, e.g.: RV 1.131.3, 2.30.5, 4.17.10, 5.30.10-13. The conquest of waters and cows in battle: RV 1.174.4.

⁸⁸ In my opinion *sá* in *sá no netá* functions as an anaphoric pronoun referring to Indra described in the previous stanzas of the hymn.

⁸⁹ Cf. Elizarenkova 1989, Geldner 1951, I (*ad loci*).

⁹⁰ The acquisition of cows thanks to killing the Dasyus e.g.: RV 1.101.5, 10.48.2, thanks to capturing the Panis' cows e.g.: RV 8.75.7, 8.97.2, 10.108.

⁹¹ *gótra* e.g.: RV 1.51.3, 3.43.7, 4.16.8; *vrajá* e.g.: RV 1.10.7, 4.20.8, 8.24.6. *ūrvá* e.g. RV 4.2.17, 4.28.5, 10.108.8. The enclosures for cows are open in expansion: RV 1.10.7, 1.51.3, 1.132.4, 3.43.7, 4.20.8, 4.31.13, 6.62.11, 8.63.3, 9.86.23.

⁹² *párvata*: RV 10.68.7; *ádri*: RV 6.17.5, 6.32.2, 9.87.8, 10.112.8; *ásman*: RV 6.43.3, 9.108.6. In RV 10.138.2 cows are kept in the mountains (*giri*).

The enclosure of cows is sometimes expressed by a more general term *ḍṛḷhā* which denotes a massive, strong, rocky enclosure⁹³.

The empiric basis for the description of cows as enclosed in barns, pens and stalls is obvious. The descriptions of cows enclosed in rocky enclosures evoke the habit of keeping cattle in caves characteristic for the ancient herding of cattle. Such descriptions may also refer to cattle grazing on small meadows in the mountains or in the valleys.

In RV 10.139.6 both kinds of enclosure are evoked and one (a pen) is seen as being inside the rocky hill (a boulder):

āpavṛṇod dúro ásmavrajānām | (10.139.6b)

[Indra] opened the door for those penned in the boulder.

The structure of imagery in this stanza is convergent with the structure of imagery built in RV 10.108.7 (*nidhīḥ ... ádribudhno*, see section 3.5.2): cows are in a pen as they are in a treasury; the pen is in a boulder as it is in a rock. The expression *ásmavraja* can also be understood as ‘who have a boulder for a pen’. In such a case it reveals the fusion of different kinds of enclosures such as barns, pens and stalls on the one hand and rocky hills on the other.

3.6.3. Cows as the symbol of light: dawns and streams of water

That cows function as the symbol of light is grounded in their role in Aryan culture. They were conceived as life-giving at all levels of human existence. Cows provided food, social status and the ability to perform ritual: milk and clarified butter were used as oblations, clarified butter was also used as fuel and a cow was the most important sacrificial fee (*dákṣiṇā*)⁹⁴. Cows are enumerated among other desirable goods which are either light or symbolise light (RV 1.62.5, 6.60.2).

In this section I will discuss the most important target domains of mappings for which cows are the source domains, namely dawns and streams of water.

Dawns Are Cows

The deep connection between cows and the dawn has already been broadly discussed⁹⁵. I will only mention its most important elements here. Cows are presented as yoked to the chariot of the dawn while the dawn itself is presented as the mother and leader of cows. The dawn is compared to a herd of cows or it is identified

⁹³ RV 6.17.5, 6.43.3.

⁹⁴ Cf. Srinivasan 1979, Macdonell, Keith 1967: I, 231–233, Heesterman 1959. For the role of cattle in the Indo-European culture, cf. Lincoln 1976.

⁹⁵ Cf. the classical studies of Hillebrandt 1990, I: 26–28, Oldenberg 1993: 80, Macdonell 1897: 61, 150 and a more recent by Srinivas 1979.

with it. The rays of the sun and of the dawn are called cows. Cows and dawns are metonymically denoted by the same words, *usrā́* and *usríyā* – ‘reddish’⁹⁶.

The metaphoric mapping Dawns Are Cows evokes the scenario based not only on the acquisition of enemies’ cows but also on releasing cows in the morning which comes from cowherding. The nocturnal sky is conceived of in terms of a pen (*vrajá*). RV 4.51.2cd presents the appearance of the dawn in terms of opening the door of a pen referred to as ‘darkness’ (*vy ṹ vrajásya támaso dváročántīr avrañ́ chúcayaḥ pávakáḥ*). In the emergent space the dawns are cows which themselves open the door of a pen – the source domain for the nocturnal sky. The domain of opening the door of a pen by cows is also evoked by RV 1.92.4cd in order to conceptualise the appearance of the dawn (*gávo ná vrajám vy ṹšā́ āvar támaḥ*). Here again the nocturnal sky is conceived in terms of a cow’s pen. Both examples show that the dawn – as the symbol of light – is conceived as the efficient and the final cause of the process.

The nocturnal sky is also conceived in terms of A Rocky Hill: these are mountains (*párvata* RV 10.68.7), rocks (*ádri* RV 1.7.3) and boulders (*ásman*, RV 5.30.4). The descriptions activate the domain of fighting with various enemies and present the appearance of light of the dawn in terms of conquest of their cows.

The following stanza is a good example of how the Ṛgvedic poets construed conceptual blends to trigger conceptualisation of the appearance of the morning light as the conquest of cows:

sá mātárā sūryeṇa kavīnām ávāsayaḥ rujád ádriṃ grṇānāḥ |
svādhībhir fkvabhir vāvaśāná úd usríyāṇām asrjan nidānam || (6.32.2)

He illuminated the parents of poets with the sun; he, praised, broke the rock.
With singers of good intention he, full of desire, loosened the bond of the reddish ones upwards.

Verse *a* describes the appearance of the morning light with which Indra illuminates the earth and the sky (called here *mātárā*, ‘parents’; thus the general domain of Procreation is activated in terms of which the process described in the stanza is also to be conceived). Verse *b* activates the input space of expansion⁹⁷ during which the cows’ enclosure is broken and the recipient understands that he should integrate it with the input space of the appearance of the morning light: *ádri* evokes the domain of A Rocky Hill with its target domain which is the nocturnal sky. The second hemistich of the stanza presents the activity of Indra and of singers who free the cows by breaking their enclosure. Geldner 1951, II and Elizarenkova 1995 (*ad loci*) interpret *nidāna* as the cord which tether cows. The recipient can also understand

⁹⁶ Cows yoked to the dawns chariot: e.g. RV 1.124.11, 5.80.3, 6.64.3. The dawn – mother and leader of cows: RV 1.124.5, 7.76.6, 7.77.2. The dawn and pasture: RV 3.61.4. The dawn and herd of cows: RV 1.92.1, 4.51.8. Cows – rays of dawn: RV 7.79.2, rays of the rising sun: RV 7.36.1. *usrā́*, *usríyā* denoting cows and dawns: *usrā́*, e.g. RV 1.3.8, 1.71.2, 4.45.5, 7.74.1, *usríyā*, e.g. 1.180.3, 3.31.11, 7.81.2.

⁹⁷ In its mythological form, as led by Indra.

nidāna as referring to a streak of light, made by the dawn that appears on the night sky; it is in this way that the appearance of the morning light is conceived of in the RV (see section 4.1.5). In the context of this stanza, the streak is identified with dawns conceptualised in terms of a herd of cows which rises into night sky, thus bringing light⁹⁸. This rich image is prompted by a masterly constructed phrase *úd usrīyānām asṛjan nidānam*, ‘loosened the bond of the reddish ones upwards’: *usrīyā* evokes mapping Dawns Are Cow, *nidāna* evokes the concept of a bond which in the emergent space becomes a streak of light conceived of in terms of a herd of cows, *úd* evokes the idea of moving upwards.

Streams Of Water Are Cows

Streams of water are the next domain conceived of in terms of cows. The domain of streams of waters includes rivers and streams of rain; the enclosure of water is conceived of in terms of the enclosure of cows. Usually both domains connected with water are evoked by the stanzas. Consider the following hemistich:

tatṛdānāḥ śindhavaḥ kṣódasā rájaḥ prá sasrur dhenávo yathā | (5.53.7ab)
The bursting streams flowed with their turbulent waves through the space, like milk cows⁹⁹.

The streams of waters flowing through the space activate the domain of raining. Their appellation as *śindhu* which also means ‘river’ evokes the domain of the outflow of rivers. The recipient can create a blend in the emergent space of which the conquest of cows is the freeing of all kinds of waters in the cosmos. The same blend is evoked with use of the verb *ṛd-* (e.g. RV 6.17.3d: *abhí gá indra ṛndhi*) because this verb also expresses the freeing of waters, both rivers and rain¹⁰⁰.

3.6.4. Simultaneous descriptions of the appearance of the dawn light and the freeing of streams of water

In most cases, however, the Ṛgvedic descriptions of freeing cows trigger the recipient to evoke both target domains of this concept which are dawns and streams of water and to create rich blends which encompass all the vital processes of the world. In this section I will present some examples of the way this is done on the levels of word formation, by the use of specific lexemes and by play with polysemy.

The first example analysed here is the compound *góarṇas*. It consists of two nouns: *gó*, ‘cow’ and *árṇas*, ‘flood’. It is used four times in the RV. In RV 10.38.2 *góarṇas* qualifies wealth which the Aryans would like to acquire. In RV 10.76.3 it

⁹⁸ The same conceptualisation is activated in RV 5.34.8 where Indra frees the herd of cows upwards.

⁹⁹ The waters freed by Indra are compared to the enemies’ cows captured during expansion (RV 1.32.11, 1.161.10).

¹⁰⁰ See RV 3.31.5, 4.1.19, 4.28.5, 10.74.4. *ṛd-* to denote freeing of waters: RV 2.15.3, 4.19.8, 7.82.3.

qualifies the son of Tvāṣṭṛ who possesses herds of cows and horses. In these two stanzas it expresses the abundance of cows.

However, in its next two usages, this compound triggers a blend the input spaces of which are the freeing of cows, the outflow of rivers, rain and the appearance of the morning light.

RV 1.112.18

*yábhīr aṅgiro mánasā nirányáthó ‘gram gáchatho vivaré góarṇasaḥ |
yábhīr mánuṃ súrām iṣá samávataṃ tábhīr ū śú ūtibhīr aśviná gatam ||*

By which, O Aṅgiras, you rejoice with your hearts, you go at the head to the cave with the flood of cows, by which you have helped the hero Manu with nutritious food; with this multiplied help come here, O Aśvins!

The interpretation of verse *b* ([*á*]gram gáchatho vivaré góarṇasaḥ) follows Elizarenkova and Geldner¹⁰¹. However, this verse can be interpreted in various ways. We can interpret *góarṇasaḥ* as used attributively to [*á*]gram (similarly to RV 3.31.6, see section 3.4.4). Then its meaning would be ‘you go at the head of the flood of cows to the cave’. Moreover, *gáchatho vivaré* can also be understood as: ‘you go... in the cave’. Thus the recipient can evoke the general domain of Freeing Cows in its two particular realisations of the acquisition of enemies cows (‘you go at the head to the cave with flood of cows’) and of freeing of the Aryans and their cows from enclosure (‘you go at the head of the flood of cows in the cave). Since the Aśvins are closely connected with the daybreak, the cave (*vivará*) evokes the general domain of A Rocky Hill with its target domain which is the night sky; in this case the night sky is conceptualised as a hole inside a rocky hill. So the input spaces of the blend created by the stanza are two events connected with cattle and the appearance of the morning light. The compound *góarṇas* encapsulates these three input spaces and adds the following. If the recipient interprets *gó* literally, as cow, he will strengthen the input spaces connected with cattle. If he interprets *gó* as dawn, he will strengthen the appearance of the morning light. But the second part of the compound, *-arṇas*, evokes the general domain of Water. In this way the recipient can activate the next two input spaces of the blend, namely the outflow of rivers and the origination of rain as the concepts of mountains and rain-cloud are evoked by the general domain of A Rocky Hill. Interpretation of *gó* as stream of water strengthens these two input spaces.

The same conceptual operations are triggered in the following hemistich by use of the compound *góarṇas*:

uṣá na rāmír aruṇáir áporṇute mahó jyótiṣā śucatá góarṇasā || (2.34.12cd)

As the dawn opens nights with red so with clear light, strongly, with the flood of cows.

¹⁰¹ Elizarenkova 1989, Geldner 1951, I (*ad loci*).

The hymn is devoted to the Maruts who – as the stanza implies – open something with their light as the dawn opens nights. According to Elizarenkova (1989: 277) and Geldner (1951, I: 320) the object of *ápa vṛ-* is cow enclosure. The interpretation of Renou (1962, EVP 10: 27, 77) is similar; he also adds another possible interpretation which is that the Maruts open nights, Witzel, Gotō 2007 follow this latter interpretation¹⁰². The Maruts however are primarily gods of storm who bring rain. So the recipient can understand that they also open the rain-cloud with the aid of a flash of lightning. In this way he is prompted to activate the input spaces of the appearance of the dawn and of rain. The compound *góarṇas* strengthens these two input spaces and enriches the blend with a third which is the freeing cows particularly if *gó* is interpreted literally.

The next stanza shows how carefully chosen words prompt the recipient to create the blend:

RV 9.108.6

yá usríyā ápyā antár áśmano nír gá ákṛṇṭad ójasā |
abhí vrajám tatniṣe gávyam áśvyam varmíva dhṛṣṇav á ruja ||

Who cut out the reddish, watery cows from the boulder with strength, extends the inclosure full of cows and horses. Break like one armed, O bold one!

Cows are enclosed by ‘the boulder’ (*áśman*) which evokes the general domain of A Rocky Hill (verse *b*). The boulder is cut by Soma who is compared to an armed warrior and called ‘a bold one’ (*dhṛṣṇú*, verse *d*): thus the expansive domain of conquest of enemies’ cows is activated and becomes the first input space of the blend. It is elaborated in verses *c – d*: cows and horses remain in a pen which is conquered when the boulder is broken¹⁰³. At the same time these verses evoke the general domain of Creation Of Space *via* the verb *tan-* (*tatniṣe*) which expresses extension. Cows are called ‘reddish’ (*usríyā*) and ‘watery’ (*ápyā*). The word *usríyā* evokes the metaphoric mapping Dawns Are Cows and evokes the input space of the appearance of the morning light. The word *ápyā* evokes metaphoric mapping Rivers Are Cows and evokes the input spaces of the outflow of rivers and rain.

The last stanza prompts the recipient to create the blend by playing with polysemy of the word *gó* which metonymically also means ‘milk’:

RV 1.33.10cd

yújam vájram vṛṣabhás cakra índro nír jyótiṣā támaso gá adukṣat ||

Indra, the bull, made thunderbolt his ally. He milked the cows out of darkness with light.

¹⁰² They assume that the subject of the stanza are Daśagvas, but in the note they refer to Renou’s opinion that the Daśagvas are identified with the Maruts.

¹⁰³ The double meaning of a pen can be seen here again: as the enclosure of the cows it symbolises darkness; as the booty of the expansion it is evaluated positively, like its contents, and symbolises light. See section 3.5.2.

Verse *c* evokes the input space of acquisition of enemies' cows in its mythological form of their conquest by Indra (see chapter 14). The wording of verse *d* triggers a rich conceptual blend. The concept of milking activates the second meaning of *gó* which is 'milk' (see sections 5.2, 5.4). This meaning is a result of the metonymic tendency to identify the symbols of darkness with the symbols of light and, in this case, cows are identified with milk, which is inside them¹⁰⁴. Thus the input space of milking cows is evoked. The word *támas*, 'darkness' evokes the concept of the night sky and it activates the conceptualisation of dawns in terms of cows. Thus the recipient can enrich the blend with the input space of the appearance of the dawn light. At the same time, the concept of milking evokes the input space of the origination of water because in the RV it is in terms of milk that the waters of rivers and of rain are conceived (see sections 3.3.2, 5.5); this input space is reinforced by the concept of cows too if the recipient activates mappings Streams Of Waters Are Cows. In the emergent space Indra conquers the enemies' cows, milks them, frees rivers and creates the morning light and rain.

3.6.5. The general domain of Freeing Cows

It is also important to note that there are stanzas in the RV where it is impossible to state if they describe the freeing of Aryan cattle or the acquisition of enemies' cattle. For example:

*yáḥ kṛṇtád íd yonyám triśókāya girím pṛthúm |
góbhyo gātúm níretave || (8.45.30)*

[Indra] who cut off the broad mountain with a womb for Triśoka – the way out for the cows.

Cutting the mountain for Triśoka can be interpreted in two ways. Firstly it can mean that the mountain hides the enemies' cattle and that when it is opened, Triśoka can rob the cattle. Secondly, it can mean that the mountain encloses Triśoka with his cattle and that opening the mountain frees Triśoka who can continue his march. The mountain is presented as having a womb (*yonyá*). In this way the domain of Procreation is evoked: it is either Triśoka with his cattle or the cattle themselves who are born when they emerge from the mountain. Similarly equivocal is the stanza quoted below:

*prācodayat sudúghā vavré antár ví jyótiṣā saṁvavṛtvát támo 'vaḥ ||
(5.31.3cd)*

[Indra] urged milch cows giving good milk in the cave, with light he opened the covering darkness.

Cows in the cave can be both the cows of the Aryans enclosed in a mountain and the cows of enemies hidden in a mountain. In the first case Indra frees cows from

¹⁰⁴ In more general terms this usage instantiates metonymy Whole For Part.

their enclosure, in the second case Indra robs them. Arguably the cows in the cave do not move till Indra urges them with his light; only then do they break out of the enclosure. As such, they are in the same state as the rivers and the Aryans confined in the mountains (see sections 3.3.2, 3.4.3). Verse *d* of the stanza enriches the blend in that it metonymically evokes the concept of the nocturnal sky *via* the concept of darkness (*támas*); thus the mapping Dawns Are Cows can be activated and the input space of the appearance of the morning light is created¹⁰⁵.

Such equivocal stanzas reflect a tendency to synthesise both expansive events connected with cows and the creation of the general domain of Freeing Cows. This domain allows the Ṛgvedic poets to conceptualise various processes from the perspective of individual experience: in reality cows (the object of activity) are different from the Aryans (the subject of activity) but within the range of the domain of Freeing Cows is the freeing the Aryans. As we will see, with aid of this domain cosmic processes and creation can be conceived: they take place from the point of view of the Aryans, and for them, and the deepest subject and object of these processes is the Aryans freeing themselves. For this very reason the general domain of Freeing Cows is used to conceptualise the spiritual transformation realised in the cognitive act (see chapter 10)¹⁰⁶.

3.6.6. Conclusion

The analysis above shows yet further tendency of the Ṛgvedic poets to generalisation: in this case in terms of one source domain (that of cows) three target domains are conceived: the dawns and the streams of water (rivers and rain). Thanks to activation of the concept of cows the poets encompass in their vision the fundamental cosmic processes. The generic space of the blends created by the poets is constituted by the scenario of the defining events which is the appearance of light out of darkness.

We have seen that the Ṛgvedic poets trigger the blends in various ways: they play with lexical items, with meanings and with whole images, all clashing in a novel way. The ability to create short linguistic units is especially important in case of oral literature which requires short linguistic expressions which are able to express rich content. The conventional character of metaphoric mappings guaranteed a common understanding between the poet and his recipient, the lack of constraint characteristic for the blend allowed the recipient to elaborate it in various ways whenever he heard the stanza.

¹⁰⁵ As we have seen, similarly equivocal is RV 1.112.18 (see section 3.6.4) where, depending on interpretation of verse *b*, two events connected with cows can be evoked.

¹⁰⁶ According to Kuiper (1964: 124–125) the Upaniṣadic images of the cave of the heart which hides the Self continue the Ṛgvedic concept of light hidden in the rock (RV 7.88.2b: *svàr yád áśman*; for analysis of the stanza see section 17.8. I would say that these images draw upon the general domain of Freeing Cows from a rocky enclosure.

3.7. Expansion – concluding remarks

All the defining events which are included in the domain of expansion are processes during which a life-giving element appears out of an enclosure. All the life-giving elements are presented in such a way that they are closely associated with light. Their enclosure is either damaged or totally destroyed, be it a living being (enemies) or a natural phenomenon (mountain, night) and often by the life-giving element itself. The scenario of these events can be put in general terms as the appearance of the symbol of light from the symbol of darkness. The symbols of darkness refer to the dark state in which any activity, be it mental or physical is impossible while the symbols of light refer to a state of light and of action. This scenario constitutes the generic space of the majority of blends created by the Ṛgvedic poets in which they described the functioning of the world.

Expansion was the most important experience which gave rise to several general domains such as Creation of Space, Finding The Hidden, and Freeing Cows. Activation of these domains allows the poets to preserve the topology of those domains and to create coherent mega-blends, uniting the most distant states and processes. It has also its metaphysical results as in this way their ontological simultaneity, if not their unity, is implied. At the same time, the Ṛgvedic poets transformed experience to create general and abstract concepts in such a way that – depending on the will of the recipient – offered an aesthetic experience of beauty and prompted the understanding of the world's processes in terms of human experience. Activation of particular expansive concepts in the description of creation at the *Nāsadīya* makes its concepts closer to everyday life experience and thus easier to grasp.

Chapter four

Appearance of the morning light

In this chapter I will discuss the following events connected with the appearance of the morning light such as daybreak, the production of fire and sunrise. At first I will discuss the hymns to Uṣas which present the daybreak, then the hymns to Agni which refer to producing fire and sunrise. The analysis will allow me to reconstruct how the Ṛgvedic poets created the cultural models of the appearance of the morning light and of the kindling of fire and how they elaborated these models to reconcile them to other defining events.

4.1. The daybreak

A detailed analysis of the Ṛgvedic descriptions of the daybreak has already been made by Kuiper (1960). He argues that they refer to the ritual to Uṣas performed at winter solstice. This thesis is strongly confirmed by those stanzas of the hymns to Uṣas which connect it with booty and wealth (see Kuiper 1960: 236 ff.). Connections between the *rājasūya* and the yearly cycle of the sun also support this thesis¹. Kuiper's thesis, however, does not exclude the possibility of understanding the hymns to Uṣas as also referring to her daily appearance. I am not convinced by his argument that it is psychologically implausible that the Ṛgvedic people could wait every night for the morning with fear and hope (Kuiper 1960: 230). On the contrary, I think that a human being, devoid at night of any source of light (except fire), even today can experience the darkness of the night as terrifying and can fear that the night will never end. In such a situation every morning is a release from fear (see section 4.1.4).

¹ Cf. Heesterman 1957: 7–11, *passim*.

However, for my analysis it is not necessary to decide whether the Ṛgvedic hymns to the Uṣas referred to the daily or the yearly cycle of the sun or to both. I see the descriptions of the daybreak as resulting from the conscious linguistic and conceptual operations that create descriptions of fundamental processes in the world, which, in this case, is the appearance of the cosmic light.

In the scenario of the morning, the night functions as a symbol of darkness, while the light of the dawn and the sun, closely associated with space, function as symbols of light. The appearance of the dawn is a passage from the state in which cognition and movement are impossible, in which there is no life and which brings death, to the state in which it is possible to cognise and to move and which is full of life and gives life. Such a description of the daybreak shows a close correspondence with cosmogonic description of the *Nāsadīya* and we can presume that the latter were motivated by the former.

Dawn is conceived generally in terms of a young woman and, more specifically, in terms of a milkmaid, a dancer, a warrior, a charioteer, an archer, a weaver and a dice player. Another source domain for conceptualisation of dawn is a wheel. The appearance of the light of the dawn is conceived in terms of the outflow of streams of water. The specific conceptualisation of the dawn further motivates conceptualisation of the appearance of the morning's light. It is conceived in terms of a young woman who does her morning toilette, of a warrior who conquers foreign land, of a milkmaid who opens a pen with cows and of a weaver who weaves a cloth. Thus, the Ṛgvedic thinking confirms universality of the Nature As Human Agent metaphor (Lakoff, Johnson 1999: 212 ff.).

4.1.1. The daybreak is the appearance of light

The Ṛgvedic description of daybreak, which presents daybreak as the appearance of light, obviously agrees with universal experience². The dawn is presented as shining in the black darkness of the night³. A similar image of light shining in the darkness is evoked in the description of the *Nāsadīya* when That One is born thanks to the power of heat in the dark flood.

Conceptualisation of the dawn in terms of a young woman allows the Ṛgvedic poets to envision the appearance of the morning light in terms of morning activities of a woman who wakes up, takes off her robe (RV 1.113.14)⁴, takes a bath and stands to show herself to the world as a beautiful, bright, radiant creature (RV 5.80.5). The whole scenario implies that during the night the dawn was hidden; just as the future world is hidden by the darkness in the second stage of creation in the *Nāsadīya* (*tāma āsīt tāmasā gūḷhām āgre*, 'darkness was hidden by darkness in the beginning').

² About universal conceptualisation of day and night, cf. Wierzbicka 1999: 406.

³ RV 1.123.1,9, 4.51.1, 6.65.1.

⁴ In RV 7.81.1 the dawns takes off the robe from the darkness.

In its descriptions of the appearance of the morning light RV 7.60.4 mentions both morning events: the appearance of the dawn and sunrise. Thus seen the phases of the morning are the same as the phases of creation described in the *Nāsadīya* with night corresponding to the second stage, the appearance of the dawn corresponding to the third stage and sunrise corresponds to the fourth stage. RV 7.60.4 even uses the same image to express the light of the dawn appearing in the sky as the *Nāsadīya* does to express the third stage of creation; the sky illuminated by the dawn is conceptualised as bright streams of water (*śukrām ārṇas*) on which the sun ascends (see also RV 3.22.3). In my opinion the image of flood evoked by the formulaic expression ‘everything was flood without any sign’ (*apraketām salilām sārvaṃ ā idām*) is also motivated by this conceptualisation of daybreak.

4.1.2. Daybreak as the origin of the ability to cognise

The daybreak is conceived in the RV as the passage from a state in which cognition is impossible (expressed by the night) to a state in which it is possible to cognise. To express this lack of cognitive possibility the RV uses the notion of blind darkness (*andhā tāmas*) which is destroyed in the morning (RV 1.100.8, 4.16.4). The lack of ability to cognise is projected onto its cause, the darkness. The blind darkness is associated with enemies as is sleep and lack of the dawn (RV 10.89.15, 10.103.12, see section 3.1.1). In this way the cognitive inability of the enemies is expressed⁵.

The appearance of the day creates the ability to see – the morning light comes in order that we could see (*dṛśāye*, RV 5.80.5, *cākṣase*, RV 7.81.1). The RV describes the ability to cognise that appears in the morning as the result of three factors. The first is the fact that the light makes perception possible (here perception is seen as a necessary condition for cognition, which is the experiential ground for the metaphor Cognition Is Seeing). The second is the fact that the subject is stimulated to cognise and the third is the fact that the object, i.e. the world, is revealed in the morning light. The first factor has just been discussed; the second factor is most explicitly expressed at the famous *Gāyatrī* (RV 3.62.10) which is a request to the solar god Savitṛ for the stimulation of thought.

The third factor, i.e. making the world visible, is expressed as the creation of a shining sign (*ketú*, RV 1.92.1, 1.113.15)⁶ which is also possessed by the dawn (RV 7.67.2, RV 10.89.12). To create signs is to make distinctions in the homogenous darkness of the night and to make the world cognisable. That the sign is shining clearly implies a close connection between being visible, distinct and cognisable.

⁵ In the *Manusmṛti* 1.5 (ca. 200 B.C.–200 A.D.) the precreative state of all reality is conceived in terms of sleep (cf. Jurewicz 1994). It is a good example of how Ṛgvedic metaphors are still alive in later Hindu thought.

⁶ In RV 1.6.3 it is Indra who gives the shining sign in the morning; in this way he is identified with the sun, see section 12.2.4. For meanings of *ketú* cf. Renou 1958: 14–17.

The same connection is evoked by the *Nāsadīya* when it describes the precreative state of reality as devoid of any sign (*praketā*) of night or day. In my opinion the poet of the *Nāsadīya* aims to evoke descriptions of the appearance of the morning light and prompts the recipient to construe an image of deep nocturnal darkness devoid of any sign of dawn. In the descriptions of the third creative stage, in which the concept of a flood without any sign is used (*apraketām salilām*), the *Nāsadīya* again refers to a state with no differentiation.

To express the cognitive character of the daybreak, RV 7.76.1 describes sunrise as the birth of the eye of the gods thanks to intention (*krātu*)⁷. The description activates the metaphoric mappings The World Is A Human Being and The Sun Is An Eye⁸. The recipient may elaborate these mappings and create the image of a person who opens an eye in the morning; the eye is an instrument which makes it possible to perceive signs and to cognise. The appearance of the morning light is conceived in terms of this activity. The world is a human being who opens an eye which is the sun through which the gods cognise the world. The same concept of the sunrise is evoked by RV 7.66.15 where the sun is qualified as ‘the lord of each head, movable and immovable’ (*śrīṣṇāh-śrīṣṇo jāgatas tasthūṣas pātim*). If the recipient activates the metaphoric conceptualisation of the sun in terms of an eye⁹, he will understand this phrase as expressing the place from which the sun appears: it appears from the heads of all creatures as an eye. Thanks to this each creature can see and walk easily.

To sum up: the daybreak is conceived in the RV as creating conditions for cognition. By its light the ability to perceive is created, the object is determined, its characteristic features are revealed and the subject is stimulated to cognise. The daybreak thus understood shows close correspondence with the creative process described in the *Nāsadīya* which presents it as a cognitive act. At the same time, there is a clear correspondence with the concept of expansion, which is a process of overcoming enemies who delimit the dark, devoid of any cognition and uncognisable sphere. Similarly to expansive activity, the dawns’ activity has its ontological dimension, she reveals the entire world and in this way creates it. This motivates the metaphorical conceptualisation of creation of the world in term of its illumination.

4.1.3. Daybreak as the origin of sound and speech

In the morning nocturnal silence is broken. According to the RV even the sun makes a sound called *ślōka* (4.53.3, 5.82.9, 7.82.10). RV 1.92.9 specifies that not

⁷ *ūd u jyōtir amṛtam viśvājanyaṁ viśvānaraḥ savitā devó aśret |
krátvā devānām ajaniṣṭa cākṣur āvīr akar bhūvanam vísvam uśāḥ || (7.76.1)*

⁸ Seeing is the conventional feature of the sun, see e.g. RV 1.50.7, 6.51.2, 7.60.2, 7.61.1.

⁹ This conceptualisation evoked a bit earlier, in RV 7.66.10 where the seers are called as ‘having the sun for their eye’ (*sūracakṣaso*).

only natural sounds can be heard in the morning (the birds' singing, the cows' lowing) but also specific human sound, i.e. speech.

The dawn in her creation of names is presented as *ádhi námā dádhanā* (RV 1.123.4). In its first meaning *ádhi dhā-* expresses the assumption of names by the dawn¹⁰. However, taking into consideration that the difference between the active and medial voice is not so strong in the RV, and that *ádhi dhā-* can be used to denote placing something upon someone else (e.g. RV 1.54.11, 1.72.10), I would argue that the meaning of giving names should also be activated in RV 1.123.4¹¹ and that the dawn not only acquires names but gives them to the world. From the point of view of cognition, acquiring and giving a name is a further development of acquiring and giving a sign¹².

4.1.4. Daybreak as the origin of movement, life and safety

According to the RV, during night not only cognitive activity but also physical movement is impossible and the dawn is presented as stimulating movement (*carāse*: RV 1.92.9, *caráthāya*: RV 4.51.5, *caráyai*: RV 7.77.1)¹³. The creation of a possibility to move is also expressed in terms of the creation of roads (RV 4.51.1, 5.80.3, RV 6.64.1), and is sometimes conceived as letting them go (RV 7.75.1). RV 8.25.9 evokes the experiential link between seeing and finding the way in the morning and qualifies Mitra and Varuṇa¹⁴ as 'finding the way better than an eye – with their flawless gaze' (*akṣṇás cid gātuvítarānulbaṇéna cákṣasā*). In some stanzas the verbal root *muc-* is used to denote the beginning of morning activity (RV 5.81.2, 10.107.1). The use of *muc-* allows us to assume that night was conceived of as a state of lack of freedom, both mental and physical.

It also seems that this nocturnal state of lack of movement was associated with death because life appeared together with the dawn (RV 1.48.10, 4.54.2). The division between those who are alive and those who are dead parallels the division between those who wake up in the dawn's light and those who sleep in the nocturnal darkness (RV 1.113.8).

The sphere denoted by the night is not only dead but also brings death. In RV 10.37.4 the sun is asked to separate the Ṛgvedic poets from every weakness, lack

¹⁰ Thus Renou 1957 (EVP 3), Elizarenkova 1989, Geldner 1951 (*ad loci*).

¹¹ RV 5.1.5c and 6.74.1c in their description of activity of Soma and Rudra create a phrase *dāme-dame sápta rátnā dádhanō/dádhanā* (almost identical with RV 1.123.4b *divé-dive ádhi námā dádhanā*); there the meaning of giving is evident.

¹² Taracena (2004) shows the role of the dawn as the giver of vision which is expressed in songs.

¹³ See also RV 1.113.4c (*prārpyā jágat*), 1.113.8b (*jívám udtráyanti*), 1.113.9c (*mānuṣān... ájīgas*). Stimulation done by Savitṛ: RV 1.124.1b (*savitá nú ártham práśāvīd*), 4.53.3d (*prasuvánn... jágat*), 5c (*tisró dívahḥ pṛthivís tísrá invati*). In RV 6.71.2, 7.45.1 Savitṛ stimulates and gives rest to the world.

¹⁴ About their role in the morning see section 17.1.3.

of oblation, illness and bad dreams¹⁵. Weakness and illness are dangerous for human beings and can bring death. Lack of oblation means lack of ritual, so lack of order; it is also a dangerous state which threatens physical and mental destruction and bad dreams endanger psychic integrity. Another stanza (RV 1.48.15) suggests that the night can bring death from hunger because the life-giving morning (like other phenomena symbolising light) gives safety and the abundance of food and milk. The morning light therefore not only stimulates movement and life but also provides protection against the death bringing aspect of the night. It is conceived, then, as the place in which it is possible to live safely (RV 4.53.6, 7.77.4)¹⁶

4.1.5. The origination of space in the morning

The concept of the daybreak, which stimulates movement and gives life and provides shelter against the dangers of the night, is similar to the concept of expansion in which space to move and in which to live is conquered. This similarity is reinforced by the fact that in the RV the morning light is identified with space in a more general concept of a luminous space or a spacious light. The space is conceived as space to move and space in which to live.

Creation of space in the morning is expressed by the following verses:

*ádarśi gātúr uráve várīyasī pánthā ṛtásya sám ayamsta raśmibhiś cákṣur
bhágasya raśmibhiḥ | (1.136.2ac)*

A widening way for the spacious appeared. The path of truth extended with rays, the eye, with the rays of Bhaga.

The morning light is conceived of in terms of a way and path. The way widens and the path is extended with rays that imply that it also becomes wider. In that the path is extended with rays the recipient can infer that it is shining too. Verse *c* identifies the way/path with the eye. Since the sun is conceived in the RV in terms of an eye, the recipient is prompted to identify the way/path with the sun¹⁷. Such a description of the way/path together with a way that appears ‘for the spacious’ (*uráve*) implies that the night is conceived as a state where there is no space. This state of lack of space in the night is conceived of in the RV in terms of a sexual act between the earth and the sky. The recipient can imagine the morning light squeezing between

¹⁵ See RV 1.35.9, 1.50.11, 5.82.4, 10.170.2. The dawn expels everything that is hostile (RV 5.52.4, 7.75.1), the dawns expels and kills enemies (RV 1.48.8). In RV 1.92.5 night is compared to the dark monster (*ábhva*). In RV 6.71.5 Savitṛ appeases the monster. The light of the sun is also associated with lack of sin; thus the identity of night and of sin is implied (see e.g. RV 1.104.6, this problem is discussed in section 17.5).

¹⁶ In RV 6.47.8 space is associated with the light which is not terrifying (*ábhaya*), in RV 2.27.11 light is not terrifying.

¹⁷ The idea of the sun is evoked also by the concept of *ṛtá*, ‘truth’, which – as it will be shown (see section 4.1.8) – is also conceived of in terms of the sun.

the earth and the sky and separating them. Thus space is created. The path of the rising sun becomes cosmic pillar.

The following stanza presents activity of the Maruts and highlights the connection between origination of space and light and the possibility of movement:

*sjjānti raśmīm ójasā pānthām sūryāya yātave |
té bhānúbhir ví tasthīre || (8.7.8)*

With might they release the ray – the path for the sun to follow. They spread themselves with lights.

The path is conceived here in terms of a ray; in this way its shining nature is highlighted. This is the path for the rising sun along which it can ascend. Thus the conceptual link between space, movement and light is confirmed; it is reinforced by the description of the Maruts as lights spreading themselves or with light accompanying them (the instrumental *bhānúbhiḥ* can be understood both ways)¹⁸. If the recipient integrates the concepts of living beings who go forwards on earth and of the sun which goes upwards, he will create a general concept for the appearance of the possibility of every kind of movement in the morning¹⁹.

The conceptual connection between light and space is expressed in the hymns which directly describe the dawn spreading out with its light and thus creating space between the earth and the sky (RV 1.124.5, 4.52.7)²⁰. It is also expressed by stanzas which qualify the dawn and the sunlight or the way they shine as broad, wide or spacious²¹. It can also be seen in that space makes cognition possible. The sky and the earth become visible not only because they are illuminated by the rising sun but also because they become separated from each other: as long as they merge together in one dark homogenous whole they cannot be perceived. Moreover, the creation of the space which separates the earth and the sky is in fact their creation: as long as they are one whole not only they are imperceptible but they do not even exist as separate halves of the world.

¹⁸ Such a conceptualisation of the morning can be evoked in the *Nāsadīya*'s description of the sixth creative stage with use of the formulaic expression *tiraścīno vītato raśmīr eṣām* ('their ray/rein streamed sideways'), see below, section 4.2.7.

¹⁹ According to RV 7.76.2 in the morning the ways which lead to the gods, i.e. to the sky, appear. The way to the sky is discussed in sections 9.1, 11.1.1-4, 11.5. Conceptual connection between the morning light and the way to the sky can also be seen in that the beam of the dawn is compared to the sacrificial post (Proferes 2003b: 330–331) which in turn was a ritual symbol of the *axis mundi*.

²⁰ In RV 4.45.6 space compared to light is extended by the Aśvins. The metaphor of Savitṛ stretching his arms also expresses the origination of space (RV 2.38.2, 4.53.4, 6.71.1,5, 7.45.2). The space is illuminated or filled by the light of the dawn and the sun (RV 1.50.4, 1.115.1, 3.61.4, 4.52.5, 4.53.2, 7.45.1, 7.75.3, 10.139.2). The idea of space originating in the morning is discussed also in sections 4.2.7, 5.4.2.

²¹ See RV 1.92.9b: *urviyā ví bhāti*, 1.92.12b: *urviyā vy āsvait*, 1.123.11c: *uitarām vy ūcha*, 1.124.1b: *urviyā jyōtir aśret*, 6.64.2a: *urviyā ví bhāsi*. In RV 7.90.4 the dawns find broad (*urū*) light.

To conclude: in the RV the daybreak is presented as a process which leads to the destruction of the state of darkness, of an inability to cognise, of a lack of speech, of a state which is dead and brings death. Thanks to the daybreak light appears, together with the ability to cognise and to speak, with space in which to move in and to live safely. Also this process has a reflexive nature: the factors of the morning are forces which are born thanks to it, i.e. the dawn and the sun. The morning light frees humans and other living beings from their nocturnal imprisonment to undertake their characteristic activities (see RV 1.113.5-6, RV 1.124.1), so we could say that they are created in the morning. The morning light is conceived of in terms of a general concept of luminous space (or spacious light).

4.1.6. Descriptions of the daybreak and of the expansion

The appearance of morning light understood as shown above has the same scenario as the expansion. The main difference between them concerns the agent and the place of action. In case of the daybreak the dawn is an agent and the activity takes place in the sky, in case of expansion the agents are human beings and the activity takes place on earth.

The identical scenario for these two activities allows the R̥gvedic poets to create a blend with two input spaces, expansion and daybreak, and to elaborate it in various ways in particular stanzas. In the emergent space expansion is seen as the creation of the morning light and appearance of the morning light is seen as an expansive event. The experiential basis for this blend was the fact that during the night expansion was impossible and the Aryans had to wait for the dawn in order to continue their march (see 3.4.4). The reason why expansion was impossible is that one can neither see which way to go nor the desired goods: it is attested by RV 1.123.6 where the daybreak is presented as the process during which hidden riches are revealed. The morning light then, is a necessary condition for expansion.

The blend enlarges the dimension of human activity and transfers it onto the cosmic plane: the Aryans are able to bring about the light of the day and in this way liberate themselves from the night's enclosure. On the other hand, the appearance of the morning light becomes closer to human experience and thus easier to understand.

Now I would like to analyse two stanzas which show how categories of expansion facilitate understanding of daybreak.

RV 5.80.2

*eṣā jānam darśatā bodhāyantī sugān pathāḥ kṛṇvatī yāty āgre |
br̥hadrathā br̥hatī viśvaminvōṣā jyōtir yachaty āgre āhnām ||*

She goes at the head, beautiful, waking up man, creating easy paths. The lofty dawn on the lofty chariot, invigorating everything, keeps light at the head of the days.

The stanza activates the Ṛgvedic conceptualisation of the dawn as a warrior²² and creates an image of a leader riding on a great chariot (*bṛhadrathā́*) at the head of his troops; days are conceived of in terms of troops of warriors. The creation of the possibility to move thanks to the appearance of light is expressed as the creation of paths. This also comes from expansive experience when the chariot of the leader creates a path which can be followed by his troops. In the emergent space, creation of light in the nocturnal sky is the creation of paths on earth and thus expresses the simultaneity of what happens in the sky and on earth. The anthropocentric dimension of cosmic processes is highlighted as the daylight comes to give to human beings the possibility to move. At the same time, the cosmic event is framed in terms of the everyday life activity of a warrior.

RV 6.65.2

*ví tád yayur aruṇayúgbhir ásvaiś citráṃ bhānty uśásaś candrārathāḥ |
ágraṃ yajñásya bṛható náyantīr ví tá bādhante táma úrmyāyāḥ ||*

They crossed with steeds yoked to red. The dawns shine brightly on the radiant chariots. They lead the head of lofty sacrifice. They expel the darkness of night.

Since sacrifice was performed during the day, the word *yajñá* ('sacrifice', verse *c*) metonymically evokes this concept. The days that follow the dawns are like the troops of the Aryans following their leaders. If the recipient integrates these two input spaces, he will understand the darkness of the night in terms of enemies expelled by the Aryans²³. The description of the dawns as riding on radiant chariots (*candrārathāḥ*, verse *b*) activates their conceptualisation in terms of warriors. We can see again that conceptualisation of the appearance of the morning light in terms of expansion makes it easier to understand. On the other hand, however, the emergent space allows the recipient to understand the Aryans as the dawns who create the light of the day. Moreover, the phrase *ágraṃ yajñásya bṛható náyantīr* can be understood as expressing that the dawns introduce the Aryan ritual order; in the blend it is done by the Aryans. Thus in the emergent space the activity of the dawns and of the Aryans encompasses the whole world.

The blend integrating expansion and the appearance of the morning light facilitates understanding of the experience of the long night in terms of a journey through darkness²⁴. It also allows the poets to create more general descriptions which can refer to expansion and morning at the same time²⁵.

²² See RV 1.92.1 (a warrior cleaning weapon). Specific conceptualisations of these domains such as Dawn Is An Archer, Dawn Is A Charioteer are evoked in RV 6.64.3, see also RV 7.79.2.

²³ *ví bādh-* expresses expelling enemies in RV 3.15.1, 8.64.2, 9.94.5, 10.42.7.

²⁴ RV 1.92.6ab: *átāriṣṇa támasas pārám asyóśá uchántī vayúnā kṛnoti*.

²⁵ RV 7.32.26cd: *śíkṣā ṇo asmín puruhūta yámani jīvá jyótir aśtmahi*.

4.1.7. Metaphoric conceptualisation of the daybreak

In this section I will discuss how the metaphoric conceptualisation of the daybreak in terms of a charioteer and of a weaver was elaborated. Let us consider the following hemistich:

ṛtásya raśmím anuyácamānā bhadráṃ-bhadraṃ krátum asmásu dhehi |
(1.123.13ab)

Place in us every intention which will bring happiness, extending the ray of order.

Verse *b* expresses the cognitive results of the appearance of dawn as thanks to it, in the morning intention (*krátu*) can appear. The concept of cognition is also evoked by verse *a* thanks to the use of the word *ṛtá*. This word means truth which can be verbalised, the order of the world and the world itself²⁶. Thus we can see that the cognitive process performed in the morning results in ontic changes: the ability to know and to name is the ability to create. The verbal root *ánu yam-* is usually translated as ‘to obey, to be subordinate’²⁷. This agrees with the Ṛgvedic descriptions of the dawn as obeying the order of the world (Macdonell 1897: 47).

The verb *yam-* with *ánu* is used only a few times in the RV and in all cases it evokes the image of something long which follows something else. The most enigmatic is RV 4.48.3 that contains an image of two treasures which follow (*ánu... vásudhitī yemāte*) the wind. The treasures are denoted as ‘black’ and ‘full of ornaments’ (*kr̥ṣṇé... viśvápeśasā*). They are interpreted as night and dawn²⁸, but can also be seen as the earth and the sky, conceived in the RV as two long parallel entities²⁹. One could imagine a wind which blows along the earth and the sky blowing away the darkness of the night which covers them and thus revealing all the riches they possess. They follow the wind in the sense that they become visible just after it has blown.

A more clear meaning is expressed by *ánu yam-* in RV 6.75.6, which describes a dexterous charioteer who efficiently directs his chariot: *ánu yam-* seems here to express that the movement of the reins is fully subordinated to the intention of the charioteer (*mánaḥ paścād ánu yachanti raśmáyaḥ*). The long form of reins, together with the fact that they are in the RV called by the same word as the rays of the sun allows the recipient to activate the image of long streaks of light which follow the mind. In RV 4.57.7 *ánu yam-* denotes the activity of Pūṣan (*índraḥ sítam ní gr̥ḥṇātu tām puṣānu yachatu*) and creates an image of a furrow which follows Pūṣan who is extending it.

²⁶ ‘[*R*]tá is an active realisation of truth, vital force which can underlie human or divine action’ (Jamison, Witzel 1992: 67). The various aspects of the Ṛgvedic concepts of *ṛtá* are discussed by Lüders 1951, 1959.

²⁷ Elizarenkova 1989, Geldner 1951, I, Renou 1957 (EVP 3), *ad loci*. See RV 1.124.3.

²⁸ Elizarenkova 1989, Geldner 1951, I (*ad loci*).

²⁹ Cf. Renou 1961 (EVP 9): 75 (*ad* RV 9.68.3).

If we activate the meanings of *ánu yam-* in the context of the phrase *ṛtásya raśmím anuyáchamānā*, we will be able to further enlarge its sense. If we activate the meaning of following the reins we have the image of dawn which – as a beautiful woman riding on a chariot – follows the reins³⁰. Since in the RV order (*ṛtá*) is conceptualised in terms of a cow and of a chariot harnessed to bulls or horses³¹, so this image can be interpreted in two ways: either the dawn conforms to the order or order conforms to the dawn, who dexterously drives it with the aid of reins.

At the same time, the image of a chariot activates the metaphoric conceptualisation of the sun in terms of a chariot and of a horse³². In such a case, the scenario of morning transformations, described by the phrase *ṛtásya raśmím anuyáchamānā*, is enriched by the sunrise which follows the appearance of the dawn. The recipient can create the image of the dawn on a chariot the horse of which is the sun; the reins of the chariot are its rays. As a charioteer, she follows the sun and at the same time she guides it.

So the blend created by the phrase consists of four input spaces: the appearance of the dawn, the sunrise, a chariot harnessed to bulls or to horses and the creation of the world and its order. In the emergent space, the dawn is on the chariot, the bulls and the horses correspond to the sun and to *ṛtá*, the world and its order.

There is one more metaphoric mapping which is evoked in the phrase *ṛtásya raśmím anuyáchamānā*. To discover it we have to refer to RV 10.130.1, which presents sacrifice extended (*tatá*) and stretched (*áyata*) in the act of its weaving by the fathers. Their sons take over the sacrifice's *raśmí*; here this word highlights the meaning of threads. Activation of this meaning of *raśmí* allows us to see that the concept of weaving is also activated by the expression *ṛtásya raśmím anuyáchamānā* which describes the activity of the dawn. The concept of weaving is used in the RV to express morning activity: e.g. RV 2.3.6 calls the dawn and the night (*uṣásānákta*) weavers who weave the extended thread. The images of a female who weaves extended cloth and of mothers weaving a robe for their son, Agni or the sun, can also be interpreted as referring to the dawn (RV 5.47.6). *raśmí* is used in the sense of a thread woven by the dawn in RV 1.134.4. The etymological meaning of the word *vayúna*, used to denote the object of the activity of the dawn, is 'cloth'³³. The recipient can enrich the blend created by RV 1.123.13ab with the input space of a weaver and understand the dawn as weaving the morning light.

³⁰ This image is evoked by translation proposed by Witzel, Gotō (2007): 'Den Zügel des Ṛta von hinten haltend'.

³¹ The mapping *Ṛta* Is A Cow is reflected in that it has a cowherd (e.g. Agni is *ṛtásya gopá* in RV 1.1.8). The mapping *Ṛta* Is A Chariot is reflected by the expressions 'cows of *ṛtá*' (e.g. RV 1.73.6, 1.84.16, 1.141.1), 'driver of *ṛtá*' (*rathír ... ṛtásya* 6.55.1).

³² For Vedic conceptual links between the sun and the horse cf. Proferes 2007: 69 ff.

³³ See RV 1.92.2c (*ákrann uṣáso vayúnāni*), 1.92.6b (*uṣá uchántī vayúna kṛṇoti*), cf. Grassmann 1999: 1216. For discussion cf. Renou 1957 (EVP 3): 34, 1964 (EVP 12): 91. Thieme (1949: 13–25) proposes the meaning of concealing and covering ('Umwicklung, Umhüllung, Verhüllung'); it is worth noting that the idea of covering is also present in the concept of cloth. Mayrhofer 1992: 510: 'Von umstrittener Bedeutung'.

The analysis undertaken in this section shows some important aspects of the metaphoric conceptualisation of the daybreak and the dawn's activity evoked by the phrase *ṛtásya raśmīm anuyáchamānā*. The dawn is conceived of as a charioteer and as a weaver and if the recipient elaborates this conceptualisation, he is able to understand the morning transformations as both ontic and cognitive. The beautiful images, created during the elaboration of the emergent spaces of the blend, facilitate understanding the subtle relationships between various aspects of cosmos and between the cosmos and human beings. This rich imagery can be evoked by the formulaic expression 'their ray/rein streamed sideways' (*tiraścīno vítato raśmír eṣām*) of the *Nāsadīya*.

4.1.8. The ambivalence of the dawn and her activity

The examples given above show the life-giving character of the dawn. However, the dawn also has a destructive character which manifests itself in her daily return³⁷. The dawn is presented as a personification of the irrevocable activity of time which destroys human life. She diminishes human generations (*praminatī manuṣyā yugāni*, RV 1.92.11). In RV 1.92.10 the dawn is qualified as *jaráyanty áyuh*, 'making life old' (see also RV 1.179.1). The destructive character of the dawn's activity can also be seen in RV 1.48.5 where the dawn is qualified as *jaráyantī v̄jjanam padvād*. Scholars unanimously interpret this form as derived from the root *gr-*, 'to be awake'³⁸, but it also can come from the verbal root *j̄r-/jūr* (from which the forms used in RV 1.92.10, 1.179.1 derive, cf. Lubotsky 1997: 574). In such a case the verse would mean 'making settlements of bipeds old'. In my opinion, both meanings should be activated here in order to create the concept of the dawn as not only waking up people in the morning but also shortening their life. Thus the ambivalence of the dawn is expressed.

What is more, not only is the dawn's activity ambivalent, but so is herself. The life-giving dawn is inseparably connected with the night which brings death; their union is expressed in stanzas which present the dawn as a twin sister of the night and also as a relative of Varuṇa whose abode is identical with the nocturnal sky (see Kuiper 1960)³⁹. The descriptions of the dawn emphasise that she remains permanent and identical in her comings and goings⁴⁰. This ambivalence of the dawn, transient

tendency to identify the pressing of Soma and the production of fire (see section 5.3) we could argue that *raśmí* connotes also the cord which moves fire stick.

³⁷ The dark aspect of the dawn is discussed by Coomaraswamy 1935b.

³⁸ *jaráyantī* as 'waking up' in Elizarenkova 1989: 62, Geldner 1951, I: 59, Renou 1957, (EVP 3): 19, Lubotsky 1997: 493.

³⁹ The dawn is sister of the night (e.g. RV 1.92.11, 1.113.2-3, 1.123.7, 1.124.8) and of Varuṇa (see RV 1.123.5). The dawn joins herself with the long abode of Varuṇa symbolising the nocturnal sky (RV 1.123.8), cf. Kuiper 1960: 226, 1964: 107 ff. The fact that the dawn is connected with time and death is important for the concept of the sun as death's abode, see section 12.2.1.2.

⁴⁰ The dawn preserves her identity through her changes: RV 1.124.3,4,9, 4.51.8,9.

and unchangeable at the same time, can be interpreted as the ambivalence of her mortality and immortality, of her being subject to death and of her death-bringing character.

The stanza quoted below describes not only the continuity of the dawn's daily return but also expresses uncertainty or even fear about whether they will continue in the future:

*śásvat puróṣá vy ùvāsa devy átho adyédam vy àvo maghónt |
átho vy ùchād úttarāṁ ánu dyún ajárāmṣṭā carati svadhábhiḥ || (1.113.13)*
From old, always the divine dawn has been shining. And today, just a moment ago, she has shone, bountiful. May she shine for all coming days! Not ageing, immortal she goes according to her will.

Verses *a – b* express continuity of the dawn's returns. Verse *d* presents the dawn as going according to her will (*svadhábhiḥ*). This expresses conviction that the dawn's activity is voluntary. Let us recall that *svadhá* is used in the *Nāsadīya* to express the inherent free will of That One (see section 2.2)⁴¹. I would argue that this freedom of the dawn causes uncertainty as to whether she will come back. This uncertainty is expressed in the subjunctive *vy ùchād* in verse *c*; I would not translate it as a simple future (as is usually done)⁴².

The meaning of uncertainty concerning the future returns of the dawn can also be evoked in RV 1.92.10 when the dawn, qualified as *jaráyantī* is compared to a dexterous dice-player. This comparison implies a tension characteristic of gambling with tension the result of every throw: will it be a winning play or not? The context highlights the meaning of *jaráyantī* as 'making old' but the idea of waking up is also present here (on the basis of phonetic resemblance) and the tension also concerns future daybreaks. The fact that the dawn is presented as a dexterous player makes the appearance more probable but does not guarantees it.

The qualification of the activity of That One with the word *svadhá* expresses its freedom, which manifests itself in the ability to perform the internally contradictory activity of breathing without breath. Life and what is life-giving are conceived in terms of breath with death and what brings death being conceived in terms of a lack of breath. Thus That One on the one hand lives and gives life and on the other dies and kills. We can see the similarity of this concept of That One with that of the dawn, which also unites life-giving and death bringing, mortal and immortal aspects. As it has just been shown, her activity is also qualified with the word *svadhá* (RV 1.113.13).

The similarity between the dawn and That One can also be seen in that both concepts refer to the initial creative stage. Let us consider the following description of the dawn:

⁴¹ *svadhá* qualifies the movement of the sun and of stars and freedom gained in the Somic exultation (see section 12.2.1).

⁴² Elizarenkova 1989, Renou 1957 (EVP 3), Geldner 1951, I, Witzel, Gotō 2007 (*ad loci*).

apād eti prathamā padvātīnām (1.152.3a)

She without legs, goes first among those with legs.

In the RV the concept of being without legs (*apād*) expresses the earliest stages of creation. The sun, devoid of legs, acquires legs from Varuṇa so that it can move through the sky (RV 1.24.8). The earth and the sky are devoid of legs and pregnant with an embryo (either Agni or the sun) which has legs⁴³. Such a conceptualisation of the initial stages of creation reflects thinking about the world in terms of a living being which – as long as is in its mother’s womb – can be seen as having no legs. The clearest expression of this conceptualisation is to be found in the philosophical model of Indra’s Fight With Vṛtra where the precreative state of the world is conceived of in terms of snake which has no legs⁴⁴. It can also be evoked here although the concept of Vṛtra refers to the second stage of creation and not to the first. Creation of the world is conceived of in terms of acquiring legs (see RV 1.164.41, section 3.4.5)⁴⁵.

Thus RV 1.152.3a creates a blend with four input spaces. The first three are the appearance of the morning light, the general domain of Procreation and creation of the world. The fourth input space is activated by the metaphoric mapping Dawn Is A Cow and it is the general domain of Freeing Cows. The dawn is conceived in the stanza as a very little calf without legs who cannot walk but at the same time she walks, which expresses its ambiguity: she is at the same time a calf and an adult cow which goes at the head of the herd. In the emergent space, a growing cow is the light of the dawn which spreads around and also the world which appears from the unmanifested aspect of reality. The herd of those who have legs corresponds to the created beings. We can see how the recipient can create the blend: from the input space of Procreation he chooses the concept of a new-born being, from the input space of Freeing Cows he takes not only the scenario in terms of which he can conceive the appearance of the morning light and creation of the world but also the very concept of calf and cow.

4.1.9. Influence of the Ṛgvedic concept of the dawn on the later concept of the Absolute and time

Finally I would like to point out that Ṛgvedic thinking about the dawn and the manner of its expression have influenced later thought. The similarities between That One and the dawn, discussed above, allow us to assume that the descriptions of the dawn performing an activity which is inevitable and at the same time free are an important source for later ideas concerning the Absolute. According to those ideas,

⁴³ RV 1.185.2, see also RV 10.22.14.

⁴⁴ See RV 1.32.7, 3.30.8. Cf. Coomaraswamy 1935a, especially p. 379, note. 6, p. 395, note. 30. For conceptualisation of the precreative state of the world in terms of Vṛtra see section 14.2.2..

⁴⁵ *apād* qualifies dawn as referring to the initial state of creation also in RV 6.59.6ab: *īndrāgnī apād iyām pūrvāgat padvātībhyah*.

the Absolute is a free entity who necessarily assumes limits designated by itself in order to preserve the harmony of creation⁴⁶. It is worth adding that the dawn too, although free, is presented as subordinated to rules which govern the world⁴⁷.

I would also argue that the comparison of the dawn to a dice-player motivated the metaphoric mappings of time intervals in terms of successive throws of the dice⁴⁸. Another conceptualisation of time which goes back to Ṛgvedic thought is conceptualisation of the dawn in terms of a wheel (RV 3.61.3)⁴⁹. Such a conceptualisation of the dawn is result of series of metonymies: Chariot For The Charioteer and A Wheel For A Chariot.

4.1.10. Conclusion

Daybreak in the RV is conceived in terms of the defining event. Night is conceptualised as the dark state where there no possibility to move, cognise or perform ritual, is associated with death and is death-bringing. The appearance of daybreak means the appearance of a state full of light where one can move, cognise and perform rituals and where life is possible. The dawn is the symbol of light in this event as the aim of the morning transformation (final cause) and as its agent (efficient cause). In the latter function the dawn is variously conceptualised as a living being which allows the Ṛgvedic poets to express cosmic processes in terms of agency and to describe them in full detail.

Some descriptions of the dawn prompt their recipient to create mega-blends which integrate conceptualisation of the dawn in terms of everyday life activities (such as weaving and driving a chariot) with very abstract concepts of creation of light, creation of world, and creation of cognition. This facilitates the understanding of these processes and creates breathtakingly beautiful images. The use of the same conceptualisation to express activity of the seers and their followers allows the recipient to see the identity of human activity and that of the dawn.

The common scenario of the defining event facilitates creation of blends the input spaces of which are the daybreak and expansion. These blends have two main functions which is to make cosmic processes easier to understand and to express the unity of activity of the dawn and of the Aryans. Poetic beauty is their third aim.

Finally, the Ṛgvedic descriptions of the dawn show their conceptualisation in terms of an Absolute of an ambivalent nature who is not only life giving but also death-bringing. There are similarities between such a conceptualisation of the dawn

⁴⁶ Cf. Jurewicz 1994: 66 ff.

⁴⁷ Also other gods never break the rules of the world. The dawn does not break the rules: RV 1.92.12, 1.123.9, 1.124.2, but moves according to the rule: RV 3.61.1.

⁴⁸ It is worth noticing that the booty (*vāja*) given by the dawn is booty gained in all kinds of races and games, including the game of dice (cf. Kuiper 1960: 239–240).

⁴⁹ RV 1.164.2-3 uses the image of a turning wheel to express the passage of time. It is possible that the question *kim āvarīvaḥ* which appears in the *Nāsadīya* (as a form of *ā vṛt*) is also meant to evoke the concept of a wheel and thus the passage of time.

and That One at the *Nāsadiya*. These similarities show us a tendency to create a more abstract concept of the Absolute. While the concept of the dawn is clearly motivated by and reflect experience, the concept of That One preserves only their main features, such as ambivalence and freedom, and is deprived of any connections to everyday life experience.

4.2. The production of fire

The idea that fire is life-giving seems to be as equally universal as the concept of the dawn is for the appearance of light. RV 7.1.19 adds other features of fire which allow us to treat it as a life-giving entity in that it protects against lack of sons, poverty, hunger and demons. It is not surprising then that the Ṛgvedic scenario of producing fire is the same as that of other defining events in that it is a process of producing a life-giving light from darkness which hides and encloses it. RV 2.1.1 enumerates the following hiding places of Agni: stone, trees, plants and waters⁵⁰. If we wanted them to conform to everyday life experience we would interpret stone as flint and trees and plants as wood which is suitable for fire drills (*arāṇi/arāṇī*) and which dry can serve as fuel⁵¹. In this chapter I will discuss stanzas which seem to imply the use of flint or the use of a fire drill. I will also analyse another hiding place of Agni, the night. This is evoked by the same stanza which presents fire as shining with days or thanks to them (*dyūbhis*). Water as the hiding place of fire contradicts experience and will be discussed later as the general domain in terms of which all hiding places of Agni were conceived (see chapter 7).

In the descriptions of producing fire the hiding places of Agni function as symbols of darkness and Agni as the symbol of light. The scenario of producing fire, seen as a two-phased process during which Agni firstly remains in his hiding place and then manifests himself, is convergent with the scenario of creation in the *Nāsadiya* expressed in the second and fourth stage and we can assume that the former motivated the latter.

As already mentioned Agni unites the features of a fire and of god (see *Preface*). Metaphoric conceptualisation of Agni reflects these two aspects. As god and as fire Agni is conceived in terms of a man (a priest, a poet, a king, a warrior, a leader of expansion, a king's messenger, a cowherd, a builder) and of animals (a horse,

⁵⁰ *tvám agne dyūbhis tvám āśuśukṣāṇis tvám adbhyās tvám āśmanas pári | tvám vánebhīyas tvám óśadhībhiyas*. The last hiding places are human beings which – as I would presume – refers to cognition of Agni in Somic exultation (see section 9.5, 10.3). RV 10.91.6 enumerates water, plants and trees. Usually it is the family of the Bhṛgu who for the first time kindle fire, sometimes Mātariśvan helps them (see RV 1.127.7, 3.5.10, 10.122.5). According to RV 10.88.13 fire is enkindled by the poets (*kaváyas*), in RV 10.51.3 by Yama.

⁵¹ Plants are the food of Agni in RV 8.43.7. For the history of making fire cf. Staal 1983, I: 77 ff.

a bull, a bird)⁵². He is also conceived of in terms of a plant (a tree). Finally, as fire, Agni is conceived of in terms of objects (a chariot, a treasure and a metal tool which can be sharpened such as an axe or razor). Conceptualisation of the kindling of fire depends on the conceptualisation of fire. When fire is conceived of in terms of a living being, its kindling is conceived of in terms of giving birth, waking, seating, grooming, licking and anointing with balm (see section 10.2.1-4)⁵³. When conceived as an object, its kindling is conceived in terms of its finding and sharpening. Conceptualisation of flames of fire is motivated by its conceptualisation in terms of a living being (they are conceived in terms of tongues). The same conceptualisation motivates conceptualisation of burning in terms of shearing, toiling, sweating and devouring.

4.2.1. Flint and fire drills

If we refer to everyday experience we can state that the opposition between fire on the one hand and flint (*ásman*, *ádri*) or a fire drill (*aráñil*/*aráñī*) on the other hand is based on the oppositions movable – immovable, warm – cool, bright – dark. The RV however does not mention any of these oppositions. It expresses oppositions of a much more general character.

As far as the possible use of flint is concerned, the RV is very vague and gives no detail. It mentions finding or generating fire between two stones or in the stone (*ásman*, RV 2.12.3, RV 2.24.7). However, the word *ásman* seem to refer not only to flint but can also evoke the general domain of A Rocky Hill in terms of which the symbols of darkness for other defining events are conceived. In the context of the appearance of Agni, the nocturnal sky and the rain-cloud are the most relevant and these stanzas can be interpreted as expressing creation of the sun and of lightning.

In some stanzas the hiding place of Agni is denoted by the word *ádri* synonymous with *ásman*⁵⁴. Its usage not only confirms associations presented above but serves too as a basis for new associations: it can refer to pressing stones. The use of this word in the context of production of fire is an example of a tendency to identify the descriptions of the origination of fire and of Soma (see section 5.3)⁵⁵.

The fact that the hiding places of Agni are denoted by words which evoke the general domain of A Rocky Hill and give the basis for so many associations

⁵² These source domains to some extent overlap the source domains in terms of which the Biblical God is conceived (Sweetser, DesCamp 2005).

⁵³ This will also be discussed in sections 10.2.1-4. For concepts of anointing and licking cf. Jurewicz 2006a.

⁵⁴ See RV 1.70.2, 7.6.2.

⁵⁵ This semantic ambiguity of *ádri* is distinct in RV 3.1.1 where it can denote both flint and pressing stone: *sómasya mā tavásam vákṣy agne váhniim cakartha vidáthe yajadhyai | devám áchā dīdyad yuñjé ádriim sámāyē agne tanvām juṣasva ||* For a semantic analysis of concepts of mountain, rock and stone done by Elizarenkova 1999b: 170–194.

attests to a tendency to create a general concept of all phenomena which function as symbols of darkness. The next step of this generalization is to conceive all of them in terms of waters (see chapter 7).

The descriptions of producing fire with the aid of a fire drill are more detailed and emphasise the opposition between Agni and his hiding place. These are the oppositions of female – male, giving birth – being born, many – single (RV 3.29.2, 7.1.1, 1.127.4). The descriptions evoke the general domain of Procreation with its particular realisation of birth as the production of fire. The next opposition is the opposition between devouring and being devoured. The relation of fire and a fire drill is seen in terms of devouring of the latter by the former (RV 4.7.10, 7.7.2, 8.43.3, 10.115.2⁵⁶). Later thought develops this metaphor in the descriptions of creation seen as a process in which Agni, due to lack of food, wants to eat his father, Prajāpati; the latter creates milk, a proper food for Agni⁵⁷. Thus the created world is conceived as a place consisting of two opposing aspects: the devouring and the devoured.

The presence of fire in the wood and the process of the production of fire are presented as paradoxical. In RV 4.7.6 Agni is presented at the same time as hidden (*gūhā hitā*), which means that he is invisible, and as bright (*citrā*), so visible. Since he is bright, he is easy to find (*suvéda*). We can presume that this means not only that it is easy to see him but also that it is easy to be kindled. However, there are stanzas which describe producing fire as an activity requiring toil⁵⁸. The RV, then, presents producing fire equivocally as both an easy activity and at the same time as difficult. The paradoxical character of Agni's presence in a fire drill makes this concept similar to that of the second creative stage expressed as the stage in which darkness covers darkness (*tāma āsīt tāmasā gūlhām āgre*). On one hand, nothing can be seen, on the other, it is possible to see that something is hidden.

4.2.2. Night

Night is Agni's next hiding place. Agni is presented as living in darkness and about to appear (RV 10.51.5, 10.124.1), his flame is seen in the dense darkness of the night (RV 5.1.2, 6.10.4, 8.74.5). Such a scenario of the appearance of Agni at night is similar to the scenario of creation at the *Nāsadīya*, expressed by the formulaic expressions *tāma āsīt tāmasā gūlhām āgre* ('darkness was hidden by darkness in the beginning') and *tāpasas tām mahinājāyataikam* ('That was born thanks to the power of heat – One). In the beginning the fire is hidden in the darkness of the night, invisible, one can only foresee its presence, then it appears shining brightly.

⁵⁶ Some of these stanzas can be interpreted as also describing forest fires (see section 5.3.1).

⁵⁷ *Śatapatha Brāhmaṇa* 2.2.4. For discussion cf. Jurewicz 2004b. In the myth of *agnicayana*, Agni eats Prajāpati and thus makes Prajāpati alive (see e.g. *Śatapatha Brāhmaṇa* 6.1.2.12). The concept of the world as the place in which the eater and the world coexist is present already in the RV which identifies the world with Agni cooking, see section 8.3.

⁵⁸ See RV 1.83.4, 2.1.9, 3.1.1, 5.29.12, 6.1.9, 6.2.4, 6.3.2. The concept of the effort needed to produce fire as the source domain for conceptualisation is discussed in section 10.2.

In the descriptions of fire shining in the night, fire is opposed to the night on the basis of the opposition light – darkness which in the RV is implied rather than expressed explicitly. Other oppositions are mentioned explicitly: the opposition between fire and night is seen as the opposition of male and single *versus* female and numerous (RV 3.15.3). The sexual character of union of fire and nights is highlighted in the RV 2.4.3 which present nights as craving (*uśatī*) for fire.

Similarly to the dawn, Agni, appears in the darkness of night creating a shining sign (*ketú*, RV 5.7.4). Fire visible at night is a sign enabling cognitive activity. Agni himself is called the shining sign and the RV adds more reasons why fire can be thus called: on the basis of its presence we can infer the actual and future presence of other phenomena. Agni is sign of the sacrifice that is taking place now⁵⁹, he is the sign of forthcoming days⁶⁰. So the opposition of fire and its hiding place is also the opposition of sign and its lack. From this we can infer that the images of a lack of a sign evoked by the formulaic expressions in the *Nāsadīya* (*ná rátryā áhna āsīt prakatāḥ, apraketām salilām sárvaṃ ā idám*) evoke the state when there is no fire. I would also like to point out that the idea the sign is created when fire is enkindled agrees with the concept of night as the state in which cognition is impossible (see section 4.1.2).

4.2.3. Mental creation of Agni

RV 8.102.22 presents fire being produced with the aid of thought or mind (*mánasā*)⁶¹. Such a description can be understood as expressing a conviction in an extraordinary mental power capable of producing a real fire or as expressing mental activity which aims at the cognition of Agni. It can also express simultaneity or even identity between producing fire and cognition. That such an idea existed in the Ṛgvedic conceptual universe is confirmed in that the verb *takṣ-*, ‘to chop, to chisel, to fashion’, is used to express the production of fire (RV 10.46.9), the making of a chariot (RV 1.11.1, 5.31.4) and, figuratively, ‘to think’ and ‘to compose hymns’ (RV 1.109.1, 10.119.5). This shows that Agni, thought and speech

⁵⁹ See RV 1.96.6, 3.3.3, 3.8.8, 3.10.4, 3.11.3, 3.29.5, 5.11.2, 6.2.3, 6.49.2, 8.44.10, 10.1.5, 10.122.4. In RV 1.113.19 the dawn is the shining sign of the sacrifice, in RV 3.61.3 she is the shining sign of what is immortal.

⁶⁰ See RV 6.7.5, 10.88.12. See also RV 3.1.17 which presents Agni as the shining sign of the gods, RV 3.2.14 where Agni is the shining sign of the sky and RV 10.45.6 where Agni is the shining sign of everything. Agni himself has a shining sign which is smoke (*dhūmāketu*, RV 10.12.2); this feature of Agni is used in the later standardised form of Indian syllogism which draws conclusion about fire on the basis of its sign which is smoke. Agni also renders cognitive activity possible when he identifies with the rising sun (see section 4.2.7). In this function too he is called a shining sign (see RV 10.8.1).

⁶¹ Fire is also created with the aid of thought (*dīdhiti*, *dhī*, *dhītī*, *cīti*) or of song or of speech (e.g. RV 7.1.1, 8.43.19, 8.44.19, 22, 8.60.4, 10.156.1, 10.176.2). In RV 10.5.3 Agni is created by the sky and the earth or by the dawn and the night with the aid of thought/mind (*mánasā*).

were conceptualised in the same terms as a chariot which implies their close conceptual link⁶².

In the following sections I will discuss the role of fire in other defining events, i.e. of the expansion and the daybreak.

4.2.4. Agni and expansion

In the R̥gvedic descriptions of expansion Agni is presented as being in front of Aryan troops⁶³. The following stanza elaborates mappings Agni Is A Warrior and Agni Is A Chariot:

*ádabhyaḥ puraetá viśám agnír mánuṣīṇām |
túrñī ráthaḥ sádā návaḥ || 3.11.5*

Agni, free from deceit, goes in front of human tribes, a chariot which overcomes, ever new.⁶⁴

In the expansion fire played an important role: it destroyed the obstacles stopping the Aryan march⁶⁵. Agni is described as burning woods which may refer to the function of fire in the burning of forests (RV 3.6.7, 5.41.10, 6.6.1)⁶⁶, in laying waste the land of the enemy (RV 6.22.8), in the destruction of rocky hills enclosing desired riches and the burning of other enclosures (RV 8.60.16, 7.9.2, 8.103.5, 10.45.6,11) and in destroying the enemy (RV 3.29.9)⁶⁷. The weapons used against the enemy burn with fire (RV 7.104.5).

It turns out that Agni in the RV is presented as being able to destroy all phenomena which symbolise darkness in the expansion such as forests, mountains and enemies. It means that Agni is understood in general terms as a factor creating space in which to move and to live. In RV 10.80.5 fire is called upon by the seers with their songs, by people oppressed in their march, by birds flying in space. People are qualified as *bādhitá* but we may suppose that this participle refers to all the beings which call upon Agni. In the descriptions of expansion and creation the participle *bādhitá* qualifies people who lack space to move (see section 3.4.2). If the recipient activates this meaning of *bādhitá* he will be able to build up a general concept of Agni as a universal factor making possible the movement of individual beings and the whole

⁶² For explicit conceptualisation of Agni in terms of a chariot see RV 3.11.5 (quoted below), of speech in terms of a chariot see RV 1.61.4, 1.130.6, 5.2.11, 5.29.15. Cf. Grincer 1998: 34–35. In RV 10.125 speech is described in such a way that it implies its identification with fire: it is placed in many places, it gives wealth and, thanks to it, living beings may eat. For cognition of Agni see section 9.3.5, 9.5, 10.3.

⁶³ For the role of Agni in the expansion in his *vaiśvānará* form, cf. Findly 1982: 15 ff.

⁶⁴ See RV 8.84.8 (*puroyávan*), 10.110.11 (*purogā*). See Jurewicz forthc. a.

⁶⁵ Cf. Heesterman 1983: 84, Malamoud 1996: 198.

⁶⁶ RV 6.18.10 compares Indra to fire burning wood. The forests thus understood can be treated as the next symbol of darkness because like the rock they render the Aryan march impossible.

⁶⁷ Cf. Blair 1961: 47, 81 ff., Kaelber 1979: 192–193.

cosmos⁶⁸. This is confirmed in the use of the general notion *ámhas* (‘constraint’) in the stanzas describing Agni’s liberating activity (RV 3.15.3, 4.3.14, 6.16.30-31). In RV 4.3.14 the constraint is qualified as *vīdú*. In the descriptions of expansion this adjective is used to denote hiding places which enclose the desired goods⁶⁹. These expansive concepts are evoked here. At the same time the general character of the notion *ámhas* allows one to go beyond the expansive context and to refer to other defining events like the daybreak and cognition (see also section 17.5).

In RV 6.16.32 Agni renders the march possible only for the Aryans; he destroys their enemies. The stanza expresses the activity of Agni towards enemies whom he encloses with his tongue, expressed by the verb *pári bādh-* (*tám... jihváyā pári bādhasva*) which activates the idea of a lack of space to move. That those enemies are deprived of space to move agrees with the Ṛgvedic conviction discussed above that movement is ascribed only to Aryan culture; its enemies are immobile (see section 3.4.2). The space created by Agni makes possible not only movement but also settlement and living in safety (RV 6.16.33, 10.142.1).

4.2.5. Expansion of Agni as the source domain for the concept of society and cosmos

There are descriptions which elaborate the mapping of Agni as a leader of the expansion and allow us to reconstruct the roots of the Ṛgvedic concept of society and cosmos as a living dynamic entity directed eastward and identified with the Aryan community. The following stanza is one of them:

*sá śvītānás tanyatú rocanasthá ajárebhir nánadabhir yáviṣṭhaḥ |
yáḥ pávakáḥ purutámah purúṇi pṛthúny agnir anuyāti bhárvan || 6.6.2*

He, the shining thunderbolt, who is in the bright space, the youngest with never ageing, clamorous, who the purifying one, the best from many – Agni precedes devouring numerous vast spaces⁷⁰.

Elizarenkova 1995, Renou 1964 (EVP 13), Geldner 1951, II (*ad loci*) interpret ‘never ageing, clamorous’ (*ajárebhir nánadabhir*) as flames of fire. I would however argue that this qualification is also meant to evoke the idea of waters which surround Agni and are described in a similar way in the RV (see chapter 7). Thus understood the description presents the origination of lightning among streams of rain⁷¹. This is the first input space of the blend created in the stanza. The image of Agni devouring spacious areas expresses his journey from sky to earth in the form of lightning. Thus space between them is created (in the same way it is created by the movement

⁶⁸ Agni also finds the way (RV 6.51.13, 7.13.3, 8.103.1, 10.122.2).

⁶⁹ RV 1.6.5, 1.71.2, 3.31.5, 8.40.1, 8.45.41, 10.45.6, 10.89.6.

⁷⁰ The Sanskrit original uses only adjectives: ‘numerous vast’ (*purúṇi pṛthúni*).

⁷¹ This description expresses similarity and opposition between Agni and waters (like the philosophical model of Child Of The Waters, see chapter 7): waters, like Agni, make sound, are young and unageing. At the same time Agni by his very nature is opposed to water.

of the rising sun, see section 4.1.5)⁷². At the same time the description evokes the concept of conflagration caused by a thunderbolt which devastates forests and human villages; in this way space on earth is created.

The image of streams of rain surrounding the thunderbolt prompts the recipient to evoke the next input spaces of the blend. The descriptions of the Aryans surrounded by their enemies compares their situation to a lack of water while the Aryans themselves and their cattle are compared to rivers (see section 3.4.2). The fact that the noun qualified by *ajārebhir nānadabhir* ('never ageing, clamorous') is not explicitly expressed by the stanza allows the recipient to evoke all these symbols of light: streams of rain, rivers, the Aryans and their cattle. Thus the next input space of the blend is construed which is liberation of the Aryans from their enclosure: they flow from it, like rivers or rain, following their leader who is Agni the thunderbolt. In the emergent space, a very suggestive image is created – the image of a thunderbolt which advances at the head of the Aryans, burning with its light the darkness of forests, of mountains and of enemies and thus creating space in which to move and live⁷³. The ambivalence of Agni's activity is expressed too by the stanza: he devours, i.e. burns, the space, so he destroys it. This destruction however leads to transformation as the space is changed by Agni in such a way that it can be useful for the Aryans⁷⁴.

The concept of creating a space in a conflagration is also evoked in the following stanza:

*mandrām hótāram uśījo nāmobhiḥ prāñcam yajñām netāram adhvarāñām |
viśām akṣvan aratīm pāvakām havyavāham dādhatō mānuṣeṣu || (10.46.4)*

The Uśījs, with homage, placed among men the cheerful priest, the sacrifice heading forwards/eastwards, the leader of rites. They made him the herald⁷⁵ of people, who purifies, who carries oblations.

The syntax of the verses *a – b* prompts the recipient to accept that Agni is identified with sacrifice which directs itself forwards or eastwards⁷⁶. Thus the blend is construed as consisting of two input spaces: of fire burning in front of the Aryan march and of sacrifice. In the first input space, fire fills the space as it heads eastwards and thus creates space. In the second input space, the concept of sacrifice is evoked of

⁷² The fact that space is created by the falling thunderbolt is expressed by RV 8.100.12, see section 16.5.1. Creation of space during raining is discussed in section 5.5.

⁷³ In the same way Soma is presented in RV 9.111.3: he marches forwards, in the form of a chariot, together with the thunderbolt of Indra which – we can presume – makes the road for the Aryans (see section 5.2).

⁷⁴ Burning forest prepared ground for farming. This ambiguity can also be seen in the image of Agni when he goes in the form of lightning together with the rain: as the lightning he burns the earth, as the rain he moistens the earth and thus prepares it for cultivation (for the watery aspect of Agni see section 6.1).

⁷⁵ In my translation of *aratī* I follow proposal of Renou 1964 (EVP 12): 83 (*ad* RV 1.58.7).

⁷⁶ Elizarenkova 1999a, Geldner 1957 (*ad loci*) translate verse *b* as 'who directs sacrifice forwards'. Interpretation of Renou (1965, EVP 14: 13) is closest to mine: '[ils le firent en sorte que] le sacrifice allât-droit; [ils firent d'Agni] le conducteur des rites'.

which fire is a necessary condition and its core. In the blend the space filled with fire gained during expansion and the sacrificial space are identified; their identification is strengthened by the metonymy Salient Property For A Whole Category because fire is the salient feature of the sacrifice. The direction of the fire's movement in expansion is mapped onto the fiery sacrificial space in the emergent space.

The blend can be elaborated by introducing the next stages of the scenario of expansion according to which when fire goes out, the Aryans fill the space. In this way the fiery sacrificial space is identified with Aryan society. And since the expansive activity is a creative activity, the concept of the dynamic cosmos identified with the Aryan community directed eastwards can be built.

Further elaboration of the blend develops conceptualisation of society in terms of a body: the Aryans are conceived of as the fiery body of Agni, Agni himself as its head leading the expansion⁷⁷. However, the head does not substantially differ from the body and on the basis of metonymy Head For A Person it can refer to the whole person. In the same way Agni, the head of the Aryan body and of the cosmos, can refer to the whole cosmos (see also section 4.2.8). Thus the identity of cosmos and Agni, already implied by the identity of space and fire, is further reinforced.

The concept of a fiery dynamic cosmos conceived as a person has never been explicitly verbalised in the RV but it is implied in RV 10.90, because Puruṣa can be identified with Agni⁷⁸. It is developed in the *agnicayana* myths which present the world as Agni identified with sacrifice which has form of a male-bird flying eastwards⁷⁹. The expansive roots of this concept are also reflected in later ritual practice, especially in the orientation of the altar, which points eastwards, and in carrying fire to the east (from the *gārhapatya* to the *āhavanīya*, and from the *vedi* to the *uttaravedi*).

Agni, who is identified with the world created in the expansion, is not only its efficient factor but also its goal. This double role of Agni is expressed in the following stanza:

*paśvā ná tāyīm gúhā cātantaṁ námo yujānām námo vāhantaṁ |
sajóṣā dhīrāḥ padaír ānu gmann úpa tvā sīdan víśve yájatrāḥ || (1.65.1)*
Sages who yoked homage, who bore homage, in unanimity, followed the footprints of him who hid himself like a thief with cattle. All themselves worthy of worship, sat down close to you.

⁷⁷ Conceptualisation of the society in terms of a body is a particular realisation of the more general metaphoric mapping in which a group of living beings is conceived in terms of a living organism.

⁷⁸ The identity of Puruṣa and Agni in RV 10.90 is discussed by Brown 1931. For the identity of Prajāpati and Agni in the later thought see e.g. *Śatapatha Brāhmaṇa* 6.1.1.5, 6.2.1.12, 10.4.1.12. I have discussed elsewhere the semantic range of the word *ágra* which includes ideas of being forwards, upwards and eastwards (Jurewicz 2003a).

⁷⁹ See *Śatapatha Brāhmaṇa* 6.1.1 ff.

The stanza presents the sages who follow Agni. Verse *a* evokes the concept of fire burning in front of the Aryan march⁸⁰. Verse *b* compares Agni to a thief of cattle which allows the recipient to activate the input space of cowherding and to understand Agni's activity in these terms. As a thief Agni hides himself and, when he is found, the cattle will be found too. The conventional mapping, Agni Is A Bull, give coherence to the stanza, by making Agni the desired good for which the seers search. When fire is found, the sages will sit down around it in order to heat themselves by it, to cook on it, to sleep by it; generally speaking, they will be able to live safely thanks to it⁸¹. Thus Agni is the efficient and final cause of expansion.

This stanza refers to other defining events because the hiding place of Agni is not determined and allows the recipient to create a rich blend consisting of several input spaces. The search for Agni who is hiding himself can be interpreted as producing fire and as the daybreak. Also the waters can be the hiding place; if we accept this meaning we will activate the deepest semantic layers of the image of people who follow Agni hiding himself which is the creation of the world and cognition. I will analyse the input space of cognition in a separate section.

4.2.6. Agni's expansion as the source domain for cognition

The concept of Agni as a leader of expansion and its goal becomes a source domain in terms of which cognition was conceived. This will be discussed in detail later (see chapter 10). Now I would like only to show the formation of this metaphor. The few initial stanzas of RV 6.1 provide a very good example:

RV 6.1.1.

tvám hy àgne prathamó manótāsyā́ dhiyó ábhavo dasma hótā |
tvám sīm vṛṣann akṣṇor duṣṭārītu sāho víśvasmai sáhase sáhadhyai ||
 O Agni, you became the first thinker of this inspired thought, the priest,
 O wonderful. O bull, you made your power irresistible to overpower the
 whole power.

The stanza gives a general description of Agni. His nature is ambivalent as he is both dangerous (his strength is irresistible) and life-giving (all strength comes from his strength). He is called 'priest' (*hótā*) which allows the recipient to activate the metaphor Agni Is A Priest, and the ritual context of producing fire and Agni's role in the ritual. At the same time Agni is said to be the first to think with inspired thought. Thus the mental aspect of Agni's activity is called out. I think that this mental aspect of Agni's activity justifies calling him priest because it is inspired thought, expressed in the words of hymns, that invites the gods for the sacrifice⁸². The blend

⁸⁰ The fathers are called 'knowers of the footprint' (*padajñā́*), see RV 1.62.2, 3.55.2, 9.97.39.

⁸¹ I would argue that sitting around fire is the experiential basis for the concept of fire as the symbol of political unity of distinct social groups discussed by Proferes 2007.

⁸² Cf. Potdar 1953: 161, Oldenberg 1993: 214–215 and Grincer 1998: 56.

consists of two input spaces that are ritual in which fire plays the fundamental role and cognition of which fire is the subject⁸³.

RV 6.1.2.

ádhā hótā ny àsīdo yájīyān ilās padá iṣayann űlyah sán |
tām tvā nárah prathamām devayānto mahó rāyé citáyanto ánu gman ||
 And now you have sat down, the priest who offers better, in the footprint
 of nutritious food, refreshing yourself, worthy of being called out. The pious
 men followed you, the first, thinking of wealth abundant.

Verses *a – b* elaborate the input space of ritual. As a priest, Agni invites the gods and offers sacrifices. At the same time he himself is invited for the sacrifice (*űlyah*). He sits in the footprint of nutritious food (*ilās padá*). In addition to various interpretations given by scholars⁸⁴, it is important to see that *padá*, ‘hoofprint/ footprint’, evokes the input space of cowherding and allows the recipient to build an image of a cow which wandered off, and disappeared and now one has to look for it (see section 3.4.5). The cow leaves not only its hoofprints filled with milk but also its calf which is Agni (see sections 7.1, 7.3). Such activation is justified on the ground of metaphor Agni Is A Bull which in this case would be Agni Is A Calf. This is the next input space of the blend which endows the ritual process described in the stanza with concrete imagery and thus facilitates its understanding. Agni as priest and god invited to the sacrifice sits in a place which links ritual with what is invisible as a calf sits in a hoofprint of its mother who has gone far away.

Verses *c – d* present men who follow Agni thinking of wealth. This image introduces the next input space of the blend which is expansion seen as the search for wealth undertaken under the guidance of Agni. Wealth can be cattle so the input space of looking for cattle is further enriched with detail. It can be understood either as an expansive event or as an event connected with cowherding, namely following the tracks of lost or stolen cattle in order to find them. The metaphoric mappings Agni Is A Bull, Agni Is A Horse make this interpretation coherent.

The image of men following Agni also activates the general domains of Following Footprints and Finding Of Hidden Hoofprints/Footprints. If the recipient activates conceptualisation of words in terms of hoofprints/footprints he will see the direction in which the blend will be elaborated.

RV 6.1.3.

vṛtéva yántam bahúbhir vasavyaís tvé rayím jāgrvámso ánu gman |
rúśantam agním darśatám bṛhántam vapávantam viśvāhā dīdivámsam |

⁸³ These input spaces are themselves complex products of integration. The first input space is created thanks to integration of domains of fire and of sacrifice, the second one thanks to the integration of the domains of fire and cognition.

⁸⁴ Cf. Potdar 1953: 109–110.

The vigilant ones followed you as if marching with army, with multiple riches, looking for wealth in you, radiant fire, beautiful, lofty, well covered⁸⁵, constantly shining.

The stanza elaborates the input space of expansion as Agni is compared to someone who is armed (Renou 1964, EVP 13, *ad loci*) or surrounded by his army (Elizarenkova 1995 *ad loci*). He is presented as a wealthy leader of people. From this we can infer that his conceptualisation as a warrior of high rank or even as a king is called out here⁸⁶. Since Agni possesses wealth, it is justified to search for it in him. The stanza expresses the concept of fire as being both the effective and final cause of expansion.

RV 6.1.4.

*padām devāsya nāmasā vyántaḥ śravasyávaḥ śrāva āpann āmr̥ktam |
nāmāni cid dadhire yajñīyāni bhadráyām te raṇayanta sám̐dṛṣtau ||*

With homage they followed the footprint of the god. Longing for fame, they attained the immovable fame. They even accepted/bestowed sacrificial names. They rejoice in your favourable sight.

The stanza elaborates the input space of cognition outlined in the second stanza. Cognition is understood in terms of the creation of sacrificial names. As we can presume on the basis of the first stanza where Agni is called ‘the first thinker of this inspired thought’ (*prathamó manótāsyā dhiyó*), this activity is undertaken not only by the poets but also by Agni himself. If we take into account both ways of interpreting *dhā-*, we will activate the ontological dimension of Agni’s cognitive activity and that of the poets who follow him. To accept sacrificial names means to recognise oneself as a priest and to accept this role in the sacrifice. To give sacrificial names means to recognise the world and to give names to its phenomena, creating it and them in this way. The image of people who rejoice at the favourable sight of Agni expresses literally the happiness caused by the warmth and the light of burning fire; while metaphorically it expresses happiness caused by acquired cognition and its verbalisation in hymns.

The blend created by the initial stanzas of RV 6.1 consists of six input spaces: of fire, of ritual, of expansion, of cowherding, of cognition and the general domain of Finding The Hidden. These input spaces are integrated in the blend to allow the recipient to understand cognition, realised during ritual, in terms of following cattle seen as an event connected with cowherding and as a fight. To see cognition in the latter terms is to conceive it as a fascinating and, at the same time, dangerous act.

The metaphorical use of the descriptions of expansion to express the cognitive process is discussed by Renou⁸⁷. He analyses the descriptions of finding the way

⁸⁵ Elizarenkova 1995 translates *vapāvant* as ‘pokrytyj plenkoj zhira’, Renou 1964 (EVP 13): ‘doté d’epiploon’, Geldner 1951, II: ‘mit einer Netzhaut (?) versehen’. Houben 2000b: 7 translates *vapāvant* in RV 5.43.7 as ‘which contains the omentum’.

⁸⁶ Geldner 1951, II *ad loci*.

⁸⁷ Renou 1955, (EVP 1): 13,17, Renou, Silburn 1949: 13–14.

showing their cognitive meaning. I would like to expand his analysis of RV 10.112.8 (Renou, Silburn 1949: 14). The stanza presents Indra as loosening the rock and making the cow easy to find through the powerful word, *bráhman*. *bráhman* evokes a phonetic association with *brahmán*. This association allows the recipient to construe the image of a priest who looks for a cow hidden in a rock and finally finds it. Activation of metaphorical mappings Dawn Is A Cow, Speech Is A Cow, The Nocturnal Sky Is A Rocky Hill, Lack Of Cognition Is A Rocky Hill makes the recipient evoke the next input spaces of the blend: appearance of the morning light and origination of cognition and speech. However, the use of the word *bráhman* highlights the latter input space in the blend: looking and finding a cow corresponds to cognition and expressing it in speech. Renou points out that this stanza seems to be a bit awkward. In my opinion this impression is caused by the fact that the poet consciously exploited the phonetic resemblance between *brahmán* ('the priest') and *bráhman* ('the powerful word') to trigger the conceptual integration in which origination of speech is conceived in terms of the expansive event.

4.2.7. Agni and the appearance of the morning light

Agni in the RV is presented as the originator of the morning light. He shines together with the dawn and destroys the darkness of the night⁸⁸. His appearance and his illuminating activity is conceived in the same way as the appearance and illuminating activity of the dawn: producing fire is conceived in terms of its waking and illuminating activity is conceived in terms of opening the door of darkness⁸⁹.

Fire as originator of the daybreak is presented in terms of his expansive function as a leader of a group: Agni is presented as preceding dawns (*ágra uśásām*: RV 7.8.1d, 7.9.3c, 10.1.1a). Such descriptions evoke expansive concepts of Agni leading the Aryans and their cows. The next input space is cowherding: Agni is conceived as a bull or a cowherd who leads the herds of cows in terms of which dawns are conceived. In the emergent space, Agni as the leader and as the leading bull, precedes the herd of cows, the dawns, thus making them appear on the sky. Agni is explicitly mentioned as the creator of dawns (RV 10.88.12) and of the sun (RV 10.3.2).

Agni's activity of bringing about morning light is the same as the activity of the sun⁹⁰. The Ṛgvedic poets not only saw the similarity between fire and the sun but conceptually identified them; the sun was the cosmic form of fire. The experiential basis for this comparison was probably concurrence of time of their origination (fire was produced at sunrise) and similarity of features (colour, warmth, dryness, life-giving).

⁸⁸ See e.g. RV 3.5.1, 2.2.8, 4.1.13, 4.14.1, 5.76.1, 6.4.2.

⁸⁹ See RV e.g. 3.5.1, 5.1.1, 5.28.1, 10.35.1. For other source domains of producing fire see sections 10.2.

⁹⁰ Agni is compared to the sun: RV 6.3.3, 6.4.3, 8.43.32, 8.102.15. The sun is compared to Agni: RV 1.50.3, 8.25.19.

The identity of Agni and the sun is construed in the blend the input spaces of which are producing fire and sunrise. In the emergent space, the scenario of the morning activity of Agni is as follows (it is confirmed by the later texts⁹¹): at night, Agni and the sun have the same form of fire. In the morning fire produces its cosmic form of the rising sun and in this form climbs the sky to reach its highest point. This scenario is evoked in the following stanza from the hymn devoted to Agni Vaiśvānara, ‘belonging to all men’. It presents Agni as climbing the sky and going around it:

*vaiśvānarāḥ pratnāthā nākam āruhad divās pṛṣṭhām bhāndamānaḥ
sumānmabhiḥ |
sā pūrvavāj janāyañ jantavé dhānam samānām ājmaṁ páry eti jāgrviḥ ||
(3.2.12)*

As in old times [Agni,] who belongs to all men, mounted the sky, the back of the firmament, greeted by the sages. As of old he goes round on the same path, vigilant, creating wealth for man.

The identity of Agni and the sun has been discussed by many scholars and is well attested in the RV⁹². Agni is presented as being in the sky (RV 1.125.5, 7.5.2). Agni is born on the other side of the space, i.e. in the sky (RV 10.187.5). Some stanzas describe him as remaining in the earth and in the sky (RV 8.44.16, 8.103.2). Similarly to the sun Agni remains between the sky and the earth (RV 3.6.4, 7.2.3, 7.12.1, 8.39.1, 10.4.2). Agni illuminates the sky and the earth with his light (RV 1.143.2, 3.2.2, 3.25.3) or fills them with it (RV 1.146.1, 3.2.7, 3.3.4, 10, 6.10.4, 10.45.6, 10.88.5)⁹³. The stanza quoted below can be interpreted as explicitly expressing the identity of the fire produced in the morning called ‘the knower of what is born’ (*jātávedas*) and of rising sun:

*úd u tyám jātávedasam devám vahanti ketávaḥ |
dṛśé víśvāya sūryam || (1.50.1)*

The shining signs carry up the knower of what is born, the god, the sun for everybody to see⁹⁴.

In his cosmic function as the rising sun Agni is conceived of as a cosmic pillar. Probably, the view of flames and of smoke which rises high constituted the experiential basis of this conceptualisation: they are described as touching the highest regions of

⁹¹ Bodewitz 1973: 39.

⁹² Identification of kindled fire with the rising sun is discussed by Bergaigne 1963, I: 11 ff., Macdonell 1897: 93, Oldenberg 1993: 63 ff. For identification of Agni in his *vaiśvānarā* form with the sun, cf. Hillebrandt 1990, I: 78–80, Findly 1982: 7 ff., Proferes 2007: 46 ff.

⁹³ The sun fills the sky and the earth, and the space between them, see RV 4.53.2,3, 7.45.1.

⁹⁴ Elizarenkova 1989, Geldner 1951, I, Witzel, Gotō 2007 (*ad loci*) interpret *sūryam* as object to *dṛśé*, only Renou 1966 (EVP 15) render identity of Agni and the sun: ‘Le-célèbre Jātavedas, [ce] dieu, les signaux-lumineux le poussent en haut, [lui] le Soleil, afin que tout [être le] voie’. As it has been shown, appearance of the morning light makes seeing possible (see section 4.1.2), and, at the same time, one can see the sun; the stanza conveys both ideas.

the world (RV 6.2.6, 7.2.1, 7.16.3, 10.45.7). Agni, with his smoke (4.6.2) or growth (RV 4.5.1), supports the sky like a builder or like a pillar wall (see also RV 3.5.10). Agni, rising from the earth, not only fills the space between it and the sky with his flames and smoke but also – like the rising sun – creates the path along which he goes high up. This path is the cosmic pillar. At the same time, rising up as the sun, Agni creates the world. This creative function of Agni is especially clearly expressed in the hymns describing Agni Vaiśvānara, ‘belonging to all men’. I will analyse here three stanzas of RV 6.7 which show Agni in such a role.

RV 6.7.5

*vaiśvānara tāva tāni vratāni mahāny agne nākir ā dadharṣa |
yāj jāyamānaḥ pitrōr upāsthé ‘vindaḥ ketúm vayúneṣv āhnām ||*

O Agni belonging to all men! No one could resist your great rules. When you were born in the womb of your parents, you found a shining sign to mark the days.

Parents of Agni from whom’ womb he is born are both fire drills and the sky and the earth in their nocturnal union. The input spaces of the blend construed by the stanza are the kindling of fire and the appearance of the morning light so in the emergent space these two processes are identified. The expression ‘you found a shining sign’ (*āvindaḥ ketúm*) activates the next input space, cognition. Cognition can be undertaken when fire/the sun is lit and it strengthens the input spaces of the appearance of fire and the dawn because *ketú* means light of the dawn and of the sun and the sign created by them.

RV 6.7.6

*vaiśvānarāśya vímitāni cákṣasā śānūni divó amṛtasya ketúnā |
tāsyéd u víśvā bhūvanādhi mūrdhāni vayā iva ruruhuḥ saptā visrúhaḥ ||*

The summits of the sky are measured by the sight of him who belongs to all men, by the shining sign of immortality. All the worlds are on his head. Seven rivers have grown like branches.⁹⁵

The fire rises up to the sky, establishing its limits (its ‘tops’, *śānūni*) and thus creating these limits. Their creation is done with aid of sight (*cákṣasā*) and the shining sign (*ketúnā*). In RV 1.92.11 shining is conceived in terms of seeing (*yóśā jārāśya cákṣasā ví bhāti*), *ketú* refers to the light of the dawn and of the sun⁹⁶. So the stanza describes Agni in his cosmic, solar aspect who creates the world with his light. The world is the next input space of the blend. The second hemistich of the stanza introduces the input space of a tree and activates the metaphoric mapping

⁹⁵ The translation of *visrúh* follows Elizarenkova 1995 (*ad loci*) and Grassmann 1999. Renou (1964, EVP 13, *ad loci*) points out the similarity between this stanza and RV 2.35.8: *vayā ... bhūvanāni ... vīrúdhā ca*; he assumes that *visrúh* is variant of *vīrúdh*. Geldner (1951, II *ad loci*): ‘Arme (?)’.

⁹⁶ The concept of the sun is activated by *amṛta* too which – as will be shown (see section 9.1) – refers to the sun itself.

Agni Is A Tree. One of the experiential roots of this mapping is probably the form of the fire which may remind one of the luxuriant crown of a tree. Another possible root is the conceptual metonymy Food For The Person Eating: Agni in the RV is conceived as devouring trees. In the emergent space, the image of tree is mapped not only onto Agni but also onto the world. The poet construes an image of a fiery tree which grows up in the morning: the trunk of the tree represents the path of the sun to the sky and functions as a cosmic pillar⁹⁷ and the worlds are at the head of Agni so on the top of the tree. The recipient is prompted to identify those worlds with the sun, which is also on the top of the tree (see sections 9.1.1-2, 12.2.1.4). At the same time, he may conceive the whole of reality in terms of a fiery tree and in such a case, the top of the tree corresponds to the manifested aspect, the trunk corresponds to what is unmanifested and to what supports the created world. In this way the idea is expressed that Agni supports the worlds in his unmanifested aspect (section 9.3.6). Agni in his cosmic solar form is the factor performing changes in the morning and is undergoing them at the same time.

RV 6.7.7.

*ví yó rájāmsy ámimīta sukrátur vaiśvānaró ví divó rocaná kavīh |
pári yó víśvā bhúvanāni paprathé ‘dabdho gopá amṛtasya rakṣitā ||*
Who belongs to all men, with good intention, who measured the spaces and the bright expanses of the sky, the poet who extended himself over all the worlds, the cowherd free from deceit, the guardian of immortality.

The stanza describes the final result of the rise of Agni into the sky in the form of the sun so that the world is created through the act of creating space. The image of Agni who – probably conceived in terms of a builder – measures the spaces and bright expanses of the sky and at the same time extends himself around the worlds expresses the idea that Agni with his own fiery body establishes the limits of the creation. The identity of Agni with his creation is implied here.

The scenario of the sunrise conceived as the appearance of fire in the sky agrees with the scenario of other defining events. The night is the hiding place for Agni from which he is emerges in the morning in the form of the sun. Such a conceptualisation of the sunrise motivated the concept of creation in the *Nāsadīya*. To show this I will analyse the two initial stanzas of RV 10.88. Their language and images created by it is very close those of the *Nāsadīya*:

*gīrṇām bhúvanam támasāpagūlham āvīh svàr abhavaj jāté agnau |
tásya devāh pṛthivī dyaúr utāpó ‘raṇayann óśadhīh sakhyé asya || (10.88.2)*
The world devoured, hidden by the darkness. Light appeared when Agni was born. The gods, the sky, the earth, waters and plants rejoiced in the friendship of Agni.

⁹⁷ Agni in the form of tree and in the functions of cosmic pillar *axis mundi* appears in RV 1.59.1 (*vayā id agne agnāyas te anyé tvé víśve amṛtā mādayante | vaiśvānara nābhir asi kṣitnām sthūṇeva jānām upamíd yayantha ||*). For Agni as tree see also sections 9.1, 17.9.

devébhīr nv īṣitó yajñīyebhīr agnīm stoṣāny ajāram bṛhāntam |
yó bhānúnā pṛthivīm dyām utémām ātatāna ródasī antárikṣam || (10.88.3)
 Urged by the gods worthy of sacrifice, I would like to extol Agni who never
 ages, who, lofty, extended with his light the sky and the earth – the halves
 of the world, the space.

In the night, before the daybreak, the world is hidden in darkness. Similarly, according to the *Nāsadīya*, the future world remains in the darkness. RV 10.88.2a describes the world as being devoured (*gīrṇám*); in this way the myth of Indra's fight with Vṛtra is called out with its concept of the world which, in the form of water, is devoured by Vṛtra (see section 14.2.2). Then the fire manifests itself and creates the world while he creates light and space in the morning and thus divides the sky from the earth. In the *Nāsadīya* the manifestation of fire is evoked by the formulaic expression *tápasas tán mahinájāyataikam* ('That was born thanks to the power of heat – One'). *svār* which is in RV 10.88.2b translated as 'light', also means 'the light of the sun, the sun'. If we accept this meaning the idea of Agni creating the sun will be highlighted.

Taking into account all these implications we can conclude that daybreak in the RV is conceived as transformations of fire which assumes the form of the rising sun. It is a reflexive process: it is performed by Agni whose birth as fire and the sun is its final aim.

Similarly to the descriptions of expansion in which Agni as its leader creates the space for the Aryans, filling it with light, Agni as the sun fills the space between the earth and the sky with his light and thus creates it. This idea is implied by qualification of his light and form or the way he shines broad, wide or spacious⁹⁸. It is also expressed in the following stanza:

jígharmy agnīm havīṣā ghṛtēna pratikṣiyántam bhúvanāni víśvā |
pṛthúm tiraścā váyasā bṛhāntam vyáciṣṭham ánnai rabhasám dṛśānam ||
 (2.10.4)

I sprinkle Agni with an oblation, clarified butter, who settles in all the worlds, expanding sideways, lofty thanks to his vigour, all-encompassing, who looks mightily thanks to food.

Verse *a* describes producing fire and the sacrificial pouring of oblations into it. Agni 'who settles in all the worlds' (*pratikṣiyántam bhúvanāni víśvā*) is Agni, who in the form of fire, is present in every house and in the form of the sun fills the earth and sky with his light. In this second function Agni is described as 'expanding sideways' (*pṛthúm tiraścā*). The *Nāsadīya* uses a derivative from *tiryāñc* – *tiraścīna* to denote the direction in which the poets extend their ray while they create space between earth and sky. Reference to the *Nāsadīya* allows us to interpret the image of Agni who is 'expanding sideways' in a way similar to that used in interpreting the effect of the poets' measuring activity: the ray identified with Agni becomes

⁹⁸ RV 1.95.9, 2.35.8, 6.3.1, 6.6.4, 10.21.8, 10.69.2.

so wide that it fills the space between the earth and the sky. This interpretation is reinforced by the scenario of the morning (analysed in section 4.1.5) where the ray of the sun which enters between sky and earth becomes wider and wider to finally create the space between them. That the light of Agni widens, is explicitly expressed by calling him ‘the widest’ (*vyáciṣṭha*). Agni grows up thanks to the food which is clarified butter; in this way conceptualisation of Agni in terms of a human being who needs food to grow larger is evoked. The stanza emphasises the connection between human sacrificial activity and its cosmic results.

4.2.8. The morning activity of Agni as the source domain for the concept of society and cosmos

In section 4.2.5 I have reconstructed the roots of the Ṛgvedic concept of society and cosmos understood as the dynamic body of Agni. Now I will show that this concept of cosmos is also motivated by the concept of the morning understood as transformations of Agni.

Let us recall the descriptions of Agni as the originator of the daybreak who, as a leading bull, precedes the dawns conceived of as cows (RV 7.8.1, 7.9.3, 10.1.1, see above, section 4.2.7). If the recipient activates conceptualisation of society in terms of a body, he can create the image of Agni who leads the dawns as the head leads the body of an animal or the head of a baby precedes its emergence during birth. The herd of cows led by a bull, the daybreak, Agni, a living organism and the general domain of Procreations are the input spaces of the blend activated by the descriptions of Agni preceding the dawns. In the emergent space, the recipient understands the daybreak as the birth of a living being with a fiery head. And since in terms of the daybreak creation is conceived, the recipient may create a metaphoric concept of the world conceived as a living being the head of which is Agni. This concept is evoked in the stanza quoted below:

mūrdhā bhuvó bhavati náktam agnís tátaḥ sūryo jāyate prātár udyán |
(10.88.6ab)

Agni becomes the head of the earth at night. From him the sun is born, rising in the morning.

Verse *a* integrates the input space of night during which fire is lit with the general domain of Procreation in its specific realisation of birth giving. Agni is conceived as the head of the earth which is his body. As in the beginning of the delivery the head of a baby comes out while the rest of the body is still hidden in the mother’s womb, similarly the earth is hidden in the darkness of the night, only its head – the fire is seen. Verse *b* introduces the input space of the sunrise. The sun is conceived as the adult form of Agni. As the body of a baby is more and more visible during its birth, in the same way Agni grows up, transforming himself into the sun and progressively illuminates his body which is the earth, making it visible. In other

words, Agni-the sun leads the earth out from the nocturnal darkness as the head of a baby leads his body out of his mother's womb. The blend created by the description consists of three input spaces, namely the cosmic transformation of night into day, the concept of fire and the general domain of Procreation.

The same imagery is elaborated in the following stanza, again dedicated to Agni belonging to all men (*vaiśvānarā*):

*mūrdhā divo nābhir agnīḥ pṛthivyā áthābhavad aratī ródasyoḥ |
tām tvā devāso 'janayanta devām vaiśvānara jyótir íd áryāya || (1.59.2)*

Agni, the head of the sky, the navel of the earth became the herald of the halves of the world. The gods have given birth to you, indeed the light for the Arya, O god who belongs to all men!⁹⁹

Agni is called 'the navel of the earth' (*nābhir pṛthivyāḥ*, verse *a*). The metonymic identification of the navel, umbilical cord and the baby prompts the recipient to understand this epithet as 'the son of the earth': Agni is the son of the earth, linked to her by the umbilical cord that comes from her womb at daybreak. The epithet 'the head of the sky' (*mūrdhā divāḥ*, verse *a*) has two meanings. Firstly, it expresses the same sense as the epithet 'head of the earth' (*mūrdhā bhuvāḥ*) in RV 10.88.6ab quoted above, because the sky, like the earth, is invisible at night and manifests itself only in the morning, as if dragged by its head, i.e. Agni. Secondly, when Agni ascends in the form of the sun, he illuminates higher and higher parts of the sky, as if dragging it up higher and higher or making it standing upright, till it reaches its zenith. Agni, who links the navel of the earth with the highest point of the sky, establishes that point where his head and the head of the sky are situated, and becomes at the same time a cosmic pillar. This idea is developed in later thought, which expresses creation through the concept of the birth of Prajāpati, who first puts his head out from the darkness and gradually stands up¹⁰⁰. Both Prajāpati and his head identify with Agni. The input spaces of the blend are the same as the input spaces of the blend created in the previous stanza, namely the cosmic transformation of night into day, the concept of fire and the general domain of Procreation. However the present blend is enriched with the concept of a human being growing up and the input space of the creation of the world. In this blend the cosmos is a growing fiery being, the head of which is Agni. This is how the concept of the morning understood as transformations of Agni motivated the Ṛgvedic concept of cosmos.

Such a concept of morning implies its reflexive character. Agni and the world are both the efficient and final cause. On the one hand, Agni is the offspring of the sky and the earth embraced in the nocturnal union. On the other hand, Agni illuminates

⁹⁹ Agni is called the head of the sky in RV 6.7.1, 8.44.16. Agni in the navel of the earth, see e.g. RV 3.4.4, 3.5.9.

¹⁰⁰ See especially *Śatapatha Brāhmaṇa* 11.1.6 which expresses creation in the metaphor of child's development.

them in his light and so creates them. Agni and the world both give birth and are born at the same time (see 7.5).

The reflexive character of the morning conceived as self-transformations of Agni brings it closer to the concept of creation presented in the *Nāsadīya*, according to which creation is a reflexive activity performed by That One who is born in the process of creation.

4.2.9. Conclusion

The analysis of the Ṛgvedic descriptions of fire leads us to several conclusions. Firstly, the production of fire, be it from flint or from a fire drill, are presented as the defining event which is the appearance of a life-giving bright entity from its enclosure. The appearance of fire at night is conceived in the same way. The descriptions of producing fire are often created in such a way that the recipient can evoke more general domains (such as the general domain of A Rocky Hill, the general domain of Procreation) and create conceptual blends allowing him to see various defining events as taking part simultaneously or as aspects of one, more general, life-giving process.

The concept of fire is especially important for two defining events which are expansion and the appearance of the morning light. In both cases the role of Agni is grounded in experience. In the expansion fire was used when fighting with enemies, fire was also enkindled in the morning and was thus the first entity to appear even before the sun. And in both cases the concepts grounded in experience were elaborated to create the concept of Agni as the general factor enabling existence of human beings and of the world and as the efficient and final cause of cosmic and social processes. In the role of the efficient cause Agni is seen as the leader of expansion and as the source of the daybreak. In the role of the final cause Agni is the main desired good of expansion and the rising sun. These conceptualisations of Agni motivated the way of thinking about society and the world. They are seen as the dynamic fiery entities the essence of which is constant movement and change. That fire becomes the rising sun also shows the dependence of cosmos upon human activity.

The analysis in this chapter allows us to reconstruct the general Ṛgvedic concept of morning transformations. During night the nocturnal sky is very close to the earth. In the morning, the sky recedes from the earth and the sun appears. Further separation of the sky and the earth is caused by the movement of the rising sun; the path of light it follows becomes the cosmic pillar which supports the sky¹⁰¹. The

¹⁰¹ As it will be shown, the sun in zenith is conceived to be on the top of the cosmic pillar, see analysis of the philosophical models of The Wave Of Honey (see section 9.1) and of The Copper Pillar (see section 17.1). RV 1.105.3ab expresses fear that the sun does not fall down (*mó śú devā adāḥ svār āva pādī divās pári*). For a more general survey of Vedic cosmology, cf. Kirfel 1920, Lüders 1951, 1959, Klaus 2004.

cosmic pillar is conceived in terms of a ray, of burning fire, of a fiery tree¹⁰² and of a fiery human being. In the following chapters I will further discuss this cosmological concept which becomes the source domain for conceptualisation of creation and is elaborated to express the cognitive and the ritual activity of humans.

¹⁰² For conceptualisation of cosmic pillar in terms of a tree cf. Kuiper 1964: 108, 1962: 144–146.

Chapter five

The pressing of Soma

In this part I will discuss two defining events which are the pressing of Soma and Somic exultation. I will show that these cultural models are elaborated in order to present them as processes of the appearance of light from darkness. I will also show the conceptual links between the pressing of Soma and other defining events. These links are of various kinds. Firstly, the process of pressing becomes a source domain for the conceptualisation of exultation. Only some aspects of this process are used in this conceptualisation, namely clarification of juice through a wool filter and mixing Soma with various admixtures. Secondly, the Ṛgvedic poets created blends which allowed them to express in the emergent space that pressing of Soma takes place simultaneously with other defining events (expansion, exultation, producing fire, sunrise, raining) or – in many cases – is the same as them.

Similarly to Agni, Soma unites features of everyday phenomenon and of a god and his conceptualisation is almost the same as that of Agni. Soma is conceived in terms of the same living beings (human being and animals) as Agni. Streams of Somic juice are conceived in terms of animals (horses and mares), in terms of natural phenomena (rivers) and in terms of liquids (clarified butter and secretions such as semen and milk). Pressing of Somic juice is conceived according to its conceptualisation. If the juice is conceived in terms of a man (a king), its pressing is conceived in terms of its anointing with balm. If conceived in terms of an adult horse, its pressing is conceived of in terms of its grooming, if it is conceived in terms of a foal, its pressing is conceived of in terms of its licking (cf. Jurewicz 2006a). If conceived in terms of milk or of clarified butter, its pressing is conceived of in terms of milking cow and clarification of butter. Conceptualisation of pressing in terms of the refining of gold betrays a conceptualisation of Soma in terms of gold. The meaning of the word *sóma* is motivated by the scenario of pressing juice from a plant and metonymically picks up its elements: it means the plant, the juice and the state of exultation given by it.

5.1. Pressing of Soma as a process of origination of light from darkness

5.1.1. The juice as the symbol of light

The Somic juice was pressed from a plant which has been identified with various plants. The main candidates are the genus *Ephedra L.* (ephedra, joint fir)¹ and the two species of fungi: red fly agaric and panther cap (*Amanita muscaria* and *Amanita pantherina*)². For my analysis it is not necessary to resolve the problem of the identification of Soma. I would only point out that the results of Somic exultation presented below (see section 5.8.3) confirm the hallucinogenic character of the Somic juice³.

Soma pressing was a simple process as the plant was merely pressed between pressing stones (or, more rarely pressed using a pestle and mortar). The juice was filtered through a strainer made of sheep wool into a special vase. Then the juice was mixed with water, milk, clarified butter, and grain. According to Oldenberg (1993: 205), Elizarenkova (1989: 451) Soma was probably also mixed with honey. If their supposition is correct, then the use of word *mádhu* ('honey') in reference to Soma will be motivated by metonymy Substance For Ingredient It Contains⁴. If not, then the similarity of colour of Somic juice and honey (see next paragraph) will justify the metaphoric conceptualisation of Soma in terms of honey. Somic juice was poured into the fire as an oblation for the gods and was drunk by the priests.

The RV describes Soma pressing as the process of producing a substance which evokes association with light. Somic juice is yellowish (*hári*: e.g. RV 9.65.8), golden (*hiranyáya*: e.g. RV 9.107.4, *hiranyayú*: RV 9.27.4), bright and radiant (*śubhrá*: e.g. RV 9.63.26, *śukrá*: 9.65.26, *rúśant*: RV 9.69.5, 9.97.15), 'red' (*aruṇá*, e.g. RV 9.40.2) and 'brown' (*bradhna*, e.g. RV 8.4.13-14). It is described as having the colour of honey or is called honey (e.g. 9.2.3)⁵. Somic juice shines (e.g. RV 9.39.3) and streams of Soma flow together with light or thanks to it (RV 9.15.5, 9.64.13,28, 9.65.2, 9.66.25). The substances, with which Somic juice is mixed, especially milk and clarified butter (e.g. RV 9.86.37), are also bright and as such evoke association

¹ Nyberg 1995: 384, cf. also Falk 1989, Parpola 1995, for discussion, cf. Staal 2001.

² For *Amanita muscaria*, cf. Wasson 1968, for discussion with Wasson's interpretation, cf. Kuiper 1970b, Brough 1971, 1973, Ingalls 1971, Falk 1989, Nyberg 1995. For *Amanita muscaria* or *pantherina*, cf. Sturhmann 2006. For other proposals for identification of Soma cf. Wasson 1968, Nyberg 1995. For detailed overview of various opinions of scholars about identification of Soma, cf. Houben 2003.

³ For hallucinogenic effects of Soma, cf. Elizarenkova 1995: 350 ff., 1996, Oberlies 1998: 149–150, Staal 2001, Sturhmann 2006.

⁴ For descriptions of Soma pressing in the RV, cf. Oberlies 1999 and classical works of Hillebrandt (1990, I: 267–332), Potdar (1953: 82–94, 98–109), Oldenberg (1993: 241–245), Macdonell, Keith (1967, II: 374–479). For analysis of Sanskrit words denoting pressing stones cf. Oliphant 1920. For use of mortar and pestle described in RV 1.28, cf. Schmidt 2009.

⁵ Cf. Potdar (1953: 114).

with light. Thus the scenario of Soma pressing can be put in terms of a defining event, which is that of a process during which light appears.

Somic juice was often identified with the substances with which it was mixed, i.e. with milk and with clarified butter. The metonymy which motivates this identification is metonymy which takes the substance for ingredient it contains⁶. This metonymic identification of Soma with milk is a basis for metaphoric mapping Pressing of Soma Is Milking A Cow. As squeezing a cow's udder extracts its hidden content, i.e. milk, so pressing the Soma plant extracts bright juice⁷. Somic milk also shines (e.g. RV 9.91.3) and it is called honey or the colour of honey (RV 9.62.20, 9.74.3-4, 9.80.4-5).

The stanza quoted below evokes the general domain of Finding The Hidden to express the creation of Soma in terms of the appearance of light:

*pūṣā rājānam āghṛṇir āpagūlham gūhā hitām |
āvindac citrābarhiṣam || (1.23.14)*

Pūṣan, glowing with heat, found the hidden king with bright sacrificial grass in a hiding place.

To call Soma 'king' (*rājān*) is to evoke the metaphoric mapping Soma Is A King which in turn evokes the mapping The Sun Is A King and the solar form of Soma (see section 5.4.1)⁸. In this way the image of a shining entity is built up, reinforced by the image of bright sacrificial grass possessed by the entity. The poet creates an internally contradictory idea of light which is hidden, because in everyday experience if something shines it is not hidden.

The stanza also expresses the efficient nature of light which is the cause of the process as Pūṣan is *āghṛṇi* – 'glowing with heat'. The fact that Pūṣan is a solar deity and that Soma also has a solar aspect allows the recipient to activate, in the deep layer of the description, the meaning of the birth of the sun from itself⁹. We will come back to this problem later (see 5.4.2).

5.1.2. The symbols of darkness. The plant and the pressing stones

Milking implies the existence of a hiding place from which juice can appear. The activation of this mapping in the stanzas makes the concept of pressing of Soma closer to the concept of the defining event. However, only two stanzas explicitly

⁶ It can be treated as a specific instantiation of metonymy Part For Whole. The same metonymy motivates the use of the name of spice curry to denote the dish.

⁷ RV 9.34.3.5, 9.42.4, 9.65.15, 9.72.6, 9.96.10.

⁸ Proferes (2007: 49 ff., 85 ff.) has discussed the Vedic conceptual links between the king and the sun which, in my opinion, were the important basis for the mapping The Sun Is The King.

⁹ According to Kramrisch (1961: 109–110) it is possible to identify Pūṣan with Agni. If we accept this possibility the description of finding Soma by Pūṣan would express an efficient role of Agni in Soma pressing, see below, section 6.3.1.

mention the hiding place of Soma and present Somic juice as leaving its hiding place (*vavri*) which is the plant (RV 9.69.9, 9.71.2)¹⁰.

However, not only the plant but also the pressing stones function as the hiding place of Somic juice. In the initial phase of pressing, the juice in the plant is invisible and the pressing stones seem to hide the juice. Then the more the juice is pressed, the more visible it becomes. Pressing stones are qualified as black (*kṛṣṇa*) in RV 10.94.5 and as such they oppose the shining juice of Soma ‘who shines with the sun’ (*sūryaśvít*)¹¹. Thus the stanza construes the image of the origination of light from the darkness hiding it.

At the same time it is obvious that the main function of the stones is not to hide the Somic juice but to extract it from the stems of the plant. In my opinion this efficient function of the pressing stones causes their association with light. RV 10.94.5 just mentioned, uses the form *sūryaśvítah* which can be interpreted not only as genitive singular which refers to Soma but also as a nominative plural. If this is the case the form refers to stones¹². The fact that the same compound is used to denote the efficient cause of pressing (pressing stones) and its final cause (Somic juice) suggests that it was conceived of as a reflexive process.

The stones are conceived as equivocal, as are a rocky hill, treasury, pen and cow (see section 3.5.2). The difference is that while a rocky hill, treasury, pen and cow can be treated as symbols of light because in some contexts they function as the final cause of the process, the pressing stones can be treated as a symbol of light because they function as the efficient cause of the process. The udder, the concept of which is evoked in the milking metaphor, is similarly equivocal: on the one hand the udder hides milk, on the other hand it makes milking possible.

Let us consider another example which presents pressing stones as bright:

*índro haryántam árjunam vájraṁ śukraír abhírṅtam |
ápāvṛṇod dháribhir ádribhiḥ sutám úd gá háribhir ájata || (3.44.5)*

Indra opened the eager shining thunderbolt, covered by the bright ones, pressed with yellowish pressing stones. He chased cows with aid of the yellowish ones.

If the recipient takes into account the literal meaning of *vájra*, he will understand the stanza as describing rain: *vájra* refers to the lightning, *śukrá* evokes the bright streams of rain. The word *vájra*, however, is used in the RV to denote Soma and this meaning is activated by the word *sutá*, ‘pressed’. In that case the stanza describes the pressing of Soma, and *śukrá* are the streams of water or milk with which Soma is mixed. The concept of pressing of Soma is strengthened by the word *hári* which refers to the pressing stones and highlights their brightness. At the same time, this word is also used in the RV to denote Soma, so in this way the idea of a reflexive

¹⁰ RV 9.68.5 describes hidden birth of the Somic juice. Cf. Hillebrandt 1990, I: 149.

¹¹ RV 10.94.5bd *ākharé kṛṣṇā iṣirā anartīṣuḥ | nyān nī yanti úparasya niṣkṛtām purú réto dadhire sūryaśvítah ||*

¹² Such is translation of Elizarenkova 1999a, *ad loci*.

process is evoked. Raining and pressing of Soma are the first input spaces of the blend created by the stanza.

The next input space is the general domain of Freeing Cows activated by verse *d*, if the recipient understands *gá* literally as cows. He can then interpret *hári* as ‘a yellowish horse’ and *vájra* as Indra’s weapon with which he frees not only waters but also cattle (see 14.2.3). This domain motivates the use of the word *ápa vj-*, ‘to open’, to denote pressing of Soma as identified with the freeing of cattle. If the recipient activates the mapping Dawns Are Cows, he will construe the next input space which is the appearance of the morning light. In that case *vájra* should be interpreted as the ray of the rising sun which liberates dawns. We can see that the stanza creates a rich blend the input spaces of which are the appearance of the morning light, raining, freeing of cows and horses by Indra and the pressing of Soma. In the blend, the pressing stones play a role as the efficient factor of all these processes, so they function as the symbol of light.

In some stanzas the activity of the stones is presented as similar to the activity of fire. The crackling of burning fire is compared to the sound of pressing stones (RV 5.25.8). Similarity with Agni is also implied in the descriptions of the pressing stones as having a mouth with which they can speak (RV 10.94.1) and with which they devour Soma¹³. Agni in the RV is presented as speaking, his appellation as priest (*hótr*) is also connected with his ability to create and pronounce hymns. Burning fuel is conceived of in terms of its devouring (see section 4.2.1). The descriptions of pressing stones which allow us to associate them with fire present the pressing of Soma as a process similar to that of cooking: pressing stones devour Soma and transform him into a life-giving beverage, just as fire transforms food in such a way that it can be eaten and is life-giving¹⁴.

The pressing stones then are presented in the RV as equivocal. On one hand, they are a hiding place for Soma (the symbol of darkness), on the other hand, they are the effective factor of Soma’s release and transformation (the symbol of light). So, depending on context, they may function as the symbol of darkness or as the symbol of light. Somic juice is conceived as bright and its appearance is viewed according to the general scenario of defining events.

Conformity with this scenario is even closer because it is the process during which sound appears. In this respect the R̥gvedic descriptions make it especially convergent with the appearance of the morning light which – as we remember – is conceived in the RV as the origination of sound and speech (see section 4.1.3). The word *ślōka*, used to denote the sound of the pressing stones (RV 1.118.3, 3.58.3, 10.76.4), denotes the morning activity of the sun (RV 4.53.3, 5.82.9). There is also a convergence between these two defining events as far as their cosmic results are

¹³ See 10.94.2,3,6,13. According to RV 7.22.4 pressing stones drink Soma. RV 5.43.4 calls fingers of priests butchers (*śamit̥*). *Satapatha Brāhmaṇa* explicitly views Soma pressing as killing him (3.5.4.24, 3.9.4.24). Cf. Schlerath 1987 and Pinault 2008.

¹⁴ There is no empirical evidence for cooking Soma or making it warm during pressing but there are more descriptions in the RV which imply this, see section 6.3.1.

concerned. The sound of the pressing stones fills the world making it resound as when it is filled by the sounds of the morning (RV 10.94.4,5,12). The juice of the plant too makes a sound which penetrates the earth and the sky (RV 9.71.2, 9.97.13).

Summing up, the RV presents the pressing of Soma as a process convergent with other defining events, namely is as a process during which light and sound appears.

5.2. Pressing of Soma and expansion

In the RV there are many descriptions of Soma pressing which activate the concept of expansion by comparing Somic juice to elements of landscape such as rivers flowing down the slopes (e.g. RV 9.97.45), to charioteers and to horses (e.g. RV 9.64.10, 9.97.20)¹⁵. What is more, in many cases, the pressed juice is presented as the agent of the expansion and the descriptions elaborate conceptualisations of Soma in terms of a warrior and leader of expansion. Soma is presented as going at the head of warriors who follow him on their chariots (RV 9.96.1). He kills enemies¹⁶, destroys fortresses (RV 9.48.2) and other massive enclosures of wished treasures (RV 9.34.1, 9.91.4). Also the wealth generally conceived, i.e. cows, horses and gold, is mentioned in many stanzas as the result of pressing¹⁷. Soma gives space in which to move and to live (RV 9.62.3, 9.84.1, 9.85.4,8, 9.90.4, 9.97.16,18). Thanks to Soma pressing the world becomes Aryan just like the world conquered in the expansion (RV 9.63.5) while in RV 9.63.14 Soma flows – only, we may presume – to the Aryan abodes¹⁸.

Such descriptions create a conceptual blend consisting of two input spaces which are the pressing of Soma and expansion; in the emergent space the pressed juice is the agent of the expansion and the result of pressing is the same as the results of expansion. The generic space for this blend is the general scenario of defining events which is the appearance of light from darkness. This blend could facilitate understanding of the nature of the mysterious process during which a plant is transformed into a juice fit for consumption. However, it seems that the emergent space of the blend also expresses simultaneity of these two processes and a conviction that the pressing of Soma gives the same results as expansion.

The blend is triggered by the use of the word *gó*, ‘cow’, which in the context of pressing of Soma metonymically means ‘milk’:

¹⁵ For detailed analysis of conceptual connections between the pressing of Soma and chariot races, cf. Oberlies 1999: 233, 250-256.

¹⁶ See RV 9.17.1,3, 9.19.6-7, 9.27.1, 9.41.1-2, 9.53.2-3, 9.56.1, 9.61.1-2,26-28, 9.73.5, 9.85.8, 9.110.12.

¹⁷ See RV 9.19.6, 9.22.7, 9.41.4, 9.62.12, 9.64.6, 9.69.8,10, 9.90.4, 9.96.12, 9.101.9.

¹⁸ For detailed analysis of conceptualisation of Soma in terms of a victorious and generous king, cf. Oberlies 1999: 194 ff.

*eṣá gavyúr acikradah pávamāno hiranyayúh |
índuh satrājíd ástrtaḥ || (9.27.4)*

He neighed, purifying himself, longing for cows, for gold, the juice conquering everywhere, invincible.

Activation of both meanings of *gó*, ‘cow’ and ‘milk’ allows the poet to integrate two input spaces of the blend of which are the pressing of Soma and expansion. The input space of pressing is evoked by the metonymic meaning of *gó* which is ‘milk’ and highlights mixing of the juice with milk. The input space of expansion consists of a concept of an invincible neighing steed which longs for gold and cows (*gó* in its literal meaning). In the blend Somic juice is conceived in terms of the steed, milk is conceived in terms of cows and mixing with milk is conceived in terms of the expansive desire for wealth and cattle (for more examples see below, section 5.4).

5.3. Pressing of Soma and the production of fire

The descriptions of Soma which elaborate the mapping Soma Is A Leader Of Expansion are similar to the descriptions elaborating the mapping Agni Is A Leader Of Expansion (see section 4.2.4): Soma too goes at the head of the Aryan march, killing the enemy, destroying obstacles and creating the space to in which to move and to live. The Ṛgvedic poets seem to consciously make these two concepts even closer and present Soma as the leader who knows the way and can show it to people (RV 9.70.9); in other places Agni is the god to whom questions are posed (RV 1.105.4, 1.145.2, 10.79.6).

In this section I will discuss the tendency to unify concepts of Soma and Agni which can be seen in the descriptions of Soma pressing and the production of fire¹⁹. I will argue that the blends created by the poets aim at expressing both processes, and their agents, as one. Let us begin with the following stanza:

*pávasvādbhyó ádābhyah pávasvaúśadhībhyah |
pávasva dhiśāñābhyāḥ || (9.59.2)*

Purify yourself from waters, free from deceit, purify yourself from plants, purify yourself from vessels.

I do not agree with Geldner, Renou and Elizarenkova in taking forms *adbhyāḥ*, *óśadhībhyāḥ* and *dhiśāñābhyāḥ* as dative forms. I am following Bergaigne (1963, I: 177) who understands these forms as ablative and the whole stanza as referring to the hiding places of Soma²⁰. Geldner (1957: 41) does not agree with Sāyana’s

¹⁹ Similarities between the concept and descriptions of Agni and Soma and tendency to their identification are discussed by Bergaigne 1963, I: XIV–XVIII, 165–168, 1963 II: 98 ff., Gonda 1974a: 363 ff., Elizarenkova 1999a: 341–342, Ježic 1989/90: 150–151, Oberlies 1999: 33 ff.

²⁰ Renou 1961 (EVP 8): 88 in his commentary also accepts the possibility to interpret *adbhyāḥ*, *óśadhībhyāḥ* as ablative.

interpretation (identifying waters with *vasatīvarī*, i.e. waters for purification of Soma, and vessels with pressing stones) because he does not accept the ablative form. He quotes *yajus* from the *Āpastamba Śrautasūtra* (12.15.8): *pavate 'dbhyaḥ pavata oṣadhībhyaḥ pavate vanaspatībhyaḥ pavate dyāvāpṛthibhyām*; here he would accept the ablative form more willingly. I would like to point out however that this *yajus* seems to develop the ideas of RV 9.59.2 quite clearly: *oṣadhi* and *vanaspati* correspond to *oṣadhi* in RV 9.59.2 (this correspondence is confirmed in RV 2.1.1 which enumerates *oṣadhi* and *vána* as hiding places of Agni); *dyāvāpṛthivī* corresponds to *dhiṣāṇā*, which in the plural denotes three worlds, and in the dual denotes the earth and the sky²¹.

Thus understood, the stanza describes a process of appearance of Soma from his hiding places similar to that described in RV 2.1.1 where Agni is said to come out from his hiding places. The two hiding places of Soma are the same as those of Agni (water and plants). It is worth noting that one can see a similarity between *dhiṣāṇā* and *ásman* in that both activate the concept of the earth and the sky more or less directly²².

Now I will present some other examples of similarities between the Ṛgvedic descriptions of the pressing of Soma and the production of fire. The aim of such similar descriptions is to create blends in which pressing of Soma and producing fire are seen as one activity. The generic space of these blends is the scenario of the defining events.

5.3.1. Tendency to identify the pressing of Soma and the production of fire

vána

As has been already stated, the pressed Somic juice was poured into vessels in which it was mixed with various substances. These vessels are denoted by their specific names²³ but also by a general word *vána* which means primarily 'tree, wood, forest, wooden vessel', e.g.:

*yám átyam iva vājīnam mṛjánti yóṣaṇo dáśa |
váne krīlantam átyavim || (9.6.5)*

Whom ten maidens groom, like a swift steed plays in the wood, through the woollen strainer²⁴.

²¹ For *dhiṣāṇā* as two halves of world see RV 1.160.1, 3.49.1, 6.8.3, 10.44.8. Cf. Renou 1958: 53–54 and Hillebrandt 1990: 282–285. According to RV 9.31.2 Soma originates from the sky and the earth.

²² *ásman* activates the general domain of A Rocky Hill in terms of which the nocturnal sky is conceived.

²³ Cf. Hillebrandt 1990, I: 276 ff., Potdar 1953: 88 ff., Raghu Vira 283–305.

²⁴ Soma in the wood: RV 9.66.9, 9.89.1, 9.95.1, 9.97.45, 9.107.22.

The closest context urges the recipient to accept the meaning of *vána* – ‘wooden vessel’, thus he may create the image of Somic juice flowing down into a vessel or remaining in it. The second input space of the blend is a horse which rides through the forest, evoked on the basis of the concept of a conquering steed (*átyam iva vājínam*, verse *a*). Moreover, because the word *vána* is used to express a fire drill and Agni is also presented as a horse in the forest²⁵, the recipient of the stanza can construe the third input space of producing fire. In the emergent space Somic juice in the wooden vessel and a fire in the drill are a horse riding in the forest; the general word *vána* (‘vessel’, ‘fire-drill’, forest’) links the three input spaces integrated by the blend²⁶. RV 9.88.5 explicitly compares the juice poured into the vessel to fire which is *vána áśjyámāno*, i.e. kindled in the drill and burning the forest. The polysemic word *vána* again allows the recipient to create a blend consisting of three input spaces which are pressing of Soma, the production of fire and conflagration²⁷.

ádri

Another hiding place, common for Soma and Agni, is the rock, *ádri*. As has been already stated, this word activates the general domain of A Rocky Hill in terms of which various symbols of darkness are conceived (see section 4.2.1). Its general semantic range allows the poet to create a general description prompting the recipient to construe rich blends, such as RV 5.85.2 which presents Varuṇa as finding Soma *ádrau*. The recipient is prompted to construe a blend the input spaces of which are the pressing of Soma (*ádri* as the pressing stone); the bringing of Soma from the mountains (*ádri* as the rock); the sunrise (*ádri* as the nocturnal sky and Soma as the sun, see below, section 5.4.1); rain (*ádri* as the rain-cloud and streams of Soma as rain, see below section 5.5). In the emergent space, all these processes are conceived as one.

math-, *manth-* and *mánthā*

The tendency to identify the appearance of fire and Soma is attested by the use of the same use of the verbal roots *math-*, ‘to rob’, and *manth-*, ‘to churn’²⁸. On the one hand, these roots are used to denote the conquest of Soma by the eagle (*math-*: RV 1.93.6, 9.77.2) and the form of Somic juice mixed with admixtures (*manth-*: RV 3.32.2, 9.46.4). On the other hand, it is used to express the production of fire²⁹. I would like to note that the idea of rotation can be evoked in the semantic range of

²⁵ Agni is compared to a horse in e.g. RV 7.7.1, 7.3.5. Agni is called a horse in e.g. RV 2.5.1, 5.1.7. Agni in wood: RV 4.7.6, 5.11.6, 6.3.3.

²⁶ For conceptual links between horse, Soma and Agni, cf. Oberlies 1999: 233–242.

²⁷ Grassmann (1999: 1206) mentions ‘Wasser, Fluth’ as one of the meanings of *vána*. Analysis of the semantics of *vána*, cf. Elizarenkova 1999b: 94–110 and Jurewicz 2004a.

²⁸ Cf. Narten 1960. For blending of both roots in the later Sanskrit cf. Mayrhofer 1996.

²⁹ *math-* in reference to Agni: RV 1.71.4, 1.127.7, 11, 1.141.3, 1.148.1, 3.9.5, *manth-* in reference to Agni: RV 3.23.1, 2, 3.29.1, 5, 6, 12, 5.11.6, 6.15.17, 6.16.13, 6.48.5 (cf. Lubotsky 1997: 1015–1016, 1034–1034. I refer to the most obvious stanzas). For *manth-* in contexts of creation, cf. Coomaraswamy 1935a: 375 ff.

the verbal root *math-*, ‘to rob’. Firstly, if the descriptions of the robbing of Somic plant also referred the everyday experience of pulling a plant from the ground the idea of its twisting off can be activated. Secondly, in RV 5.30.8b, 6.20.6b the root *math-* is used to describe Indra who tears off the head of Namuci (*śiró dāsāsya námucer mathāyán*) and the idea of its twisting off can also be activated. Finally, the stanzas which use the verbal root *math-* to express production of fire could easily evoke – on the basis of phonetic similarity – the verbal root *manth-* with its main idea of rotation.

The noun *mánthā* which derives from the root *manth-* is a name for the pestle used for pressing of Soma when stones were not available³⁰. Also this name can be seen as the result of the tendency to identify concepts of origination of Soma and Agni³¹. An important though indirect proof for this is provided by later thought in which Soma pressing by means of a pestle is associated with the origination of fire. According to the descriptions of churning the milky ocean (*amṛtamanthana*) in the *Mahābhārata* smoke and flames accompany this process just as they accompany the production of fire. These descriptions go back to the Ṛgvedic description of the pressing of Soma³².

Other similarities

There are more similarities between descriptions of producing fire and the pressing of Soma. Both processes are presented as performed with the aid of fingers (*dāśa kṣīpaḥ*, RV 3.23.3, 5.43.4, 9.15.8, 9.46.6, 9.61.7) and by moving the hands (*hástacyuti*, RV 7.1.1, 9.11.5). The agent of both processes is the same: it is Trita, heavenly priest (RV 5.9.5, 9.32.2, 9.34.4, 9.38.2, 9.102.2)³³. Origination of Agni and birth of Soma are presented as having a similar structure where the one male is born from numerous females³⁴.

5.3.2. Tendency to identify the pressed Soma and the enkindled fire

We can also see a tendency to identify Soma and fire in more general terms. In RV 9.101.3 Soma is described as *duróṣa* which literally means ‘difficult to

³⁰ RV 1.28.4. For analysis of this hymn, cf. Schmidt 2009.

³¹ Cf. Hillebrandt 1990, I: 274, Schmidt 2009: 5.

³² Lidova (1994: 66–72) shows that there is very clear convergence between the description of Soma pressing in RV 1.28 and of *amṛtamanthana* in the *Mahābhārata*. Cf. also Parrot 1984: 26 ff.

³³ Trita is characterised by Macdonell 1897: 67–69, Bergaigne 1963, I: 326–330. Trita is often identified with Agni and Soma (cf. Bergaigne 1963, I: 326–327, Macdonell 1897: 68). This identification expresses the reflexive character of activity undertaken by Trita.

³⁴ For Agni see sections 4.2.1, 4.2.2. For Soma see e.g.: RV 9.15.8ab (*dāśa kṣīpo ... sapṭá dhītāyah*), 9.46.6b (*dāśa kṣīpaḥ*), 9.61.7a (*dāśa kṣīpo*), 9.65.1ab (*úsrayaḥ svásāro jāmayas*). This relation is more generally conceptualised as the relation between female living beings and their male offspring/lover/father finally abstracted in the philosophical model of Child Of The Waters (see chapter 7).

light'³⁵. The word *drapsá*, which usually denotes a drop of Somic juice (e.g. RV 9.69.2, 9.78.4, 9.85.10, 9.89.2), denotes also sparks of fire (RV 1.94.11, 8.19.31, 10.11.4). In the late descriptions from the tenth maṇḍala fires of Agni are compared to Somic streams (RV 10.46.7) and fire is called Soma (*ínu*, RV 10.115.3).

In some stanzas Soma pressing is presented in such a way that, if the specific epithets of Soma were not mentioned, the description could refer to producing fire. Here is an example:

*mandrása rūpám vividur manīśiṅaḥ śyenó yád andho ábharat parāvataḥ |
tám marjayanā suvṛdham nadīṣv áṁ uśántam aṁśúm pariáyantam ṛgmíyam ||
(9.68.6)*

Thinkers found the form of the cheerful one when the eagle brought the plant from far away. They groom in rivers, he grows well, a craving stalk, walks round, worthy of a hymn.

'Cheerful' (*mándra*) and 'worthy of hymn' (*ṛgmíya*) are also used to denote Agni³⁶. Thinkers (*manīśiṅaḥ*) are also those who produce fire (RV 3.10.1, 8.43.19, 8.44.19). 'The form' (*rūpá*) refers also to the form of Agni (RV 1.95.8, RV 10.21.3). The verbal root *mṛj-* ('to polish, to groom') also denotes producing fire (e.g. RV 2.35.4)³⁷. 'Walking around' (*pariáyant*) evokes the descriptions of Agni who is presented as going around (*pári i-*) the abodes (e.g. *dhāman* in RV 10.122.3)³⁸. Even the idea of being brought by an eagle appears in the context of Agni too: RV 1.71.5 presents the image of an archer who shoots an arrow at Agni as he descends from the sky to the earth and a similar image appears in the descriptions of Soma (see RV 4.27.3)³⁹.

³⁵ This meaning is accepted by Grassmann 1999: 614. Sāyana proposes *durdaha* or *durvadha*. Renou (1961, EVP 9: 54, 112) and Geldner (1957 *ad loci*) have doubts whether *durósa* in this context can be translated as 'difficult to light on', Renou proposes 'difficile à mouvoir', Elizarenkova (1999: *ad loci*): 'difficult to be waken up', Geldner leaves the question open. For discussion cf. also Mayrhofer 1992: 733.

³⁶ *mándra* denotes Agni: RV 1.26.7, 1.144.7, 3.2.15, 3.6.7, 7.10.5, 8.44.6. *ṛgmíya* denotes Agni: RV 6.8.4, 8.39.1.

³⁷ *marmṛjyámāna* refers to Soma in RV 9.62.13, 9.85.5. For metaphorical use of the verb *mṛj-* see section 10.2.1.

³⁸ These abodes can be interpreted in two ways. If they are interpreted as the places of sacrifice, the image of Agni going around them refers not only to the fact that he determines the scope of sacrifice (RV 10.87.9) but also to his function as *hóṭr*. Secondly, the abodes around which Agni goes can be interpreted as parts of the world; going around them would express Agni's cosmic function as the rising sun. Agni walks around the earth: RV 1.128.3. Agni walks around the sky: RV 3.2.12. In this function Agni is qualified as *párijman*, see RV 6.2.8.

³⁹ Already Bergaigne (1963, III: 30) noticed this similarity, he also discussed the possibility of interchanging the 'mythological formulas' in the descriptions of Agni and Soma (1963, III: 334). Bloomfield (1859: 14) did not agree on this point with Bergaigne. It is also worth adding that RV 10.11 addresses Agni but the first two stanzas (or, according to Renou (1965, EVP 14: 8) and Geldner (1957: 136), in verses 1ab-2 of the first two stanzas) describes Soma. In the third stanza Agni is described again; verses *a – b* of the fourth stanza present the drop brought by the eagle, verses *c – d* of the fourth stanza present Agni chosen as *hóṭr*. This arrangement of the stanzas allows us to infer that the intention of the poets was to enlarge the meaning of *drapsá*

It follows then that the only epithet which allows the recipient to recognise Soma in the stanza is ‘a craving stalk’ (*uśánt amśú*).

In the stanza quoted below it is Agni who described in such a way that he is almost indiscernible from Soma, e.g.:

*tveśám rūpám kṣnuta úttaram yát samprñcānáḥ sádane góbhīr adbhīḥ ||
kavír budhnám pári marmṣyate dhīḥ || (1.95.8ac)*

He acquires the sparking, higher form, when he mixes himself with the cows and waters in his seat. The poet, the inspired thought, grooms around the base.

Here Agni is described as mixing with milk and water (the concept of milk is evoked metonymically *via* the concept of the cows) with use of the verbal root *mṣj-*, usually it is Soma described in such a way (RV 9.65.6, 9.68.9, 9.91.2, 9.109.17). This root is also used in RV 9.47.4 to express the purification of thought inspired by Soma (see also RV 9.33.5, 9.38.3).

The above examples clearly show the tendency of the Ṛgvedic poets to identify the descriptions of producing fire and pressing of Soma and, consequently, of Agni and Soma themselves. My further analysis will show that this identification is not only a linguistic and conceptual process but also a way to express a philosophical conviction about the identity of Agni and Soma. The analysis of the descriptions of solar and rain aspects of Soma will allow us to see his identity with Agni in the cosmic forms as well (see sections 5.4, 5.5 and chapter 6). The metaphysical identity of Agni and Soma is expressed by the philosophical model of Child Of The Waters which will be analysed in the next part of this book (see chapter 7).

The problem of language which expresses the identity of Agni and Soma needs a separate investigation⁴⁰. It should determine not only their general epithets but also their specific epithets which are ascribed solely to one or the other. These specific epithets enabled poets to highlight whether Agni or Soma was profiled in a general description.

5.4. Pressing of Soma and the appearance of the morning light

The descriptions of Soma pressing are composed in such a way that they also express the appearance of the morning light. The poets activate this domain, exploiting

as referring not only to Soma, but also to Agni and to express fire producing in the image of the drop brought from the sky.

⁴⁰ In hymn *āprī* from the 9th maṇḍala (RV 9.5) fire is replaced by Soma and other phenomena crucial for the *āprī* hymns (the sacrificial grass (stanza 4), the heavenly door (stanza 5), dawn and night (stanza 6), two heavenly priests (*hótārā*, stanza 7), three goddesses (stanza 8), Tvaṣṭṛ (stanza 9), the tree (stanza 10)) are presented as originated and caused by Soma. If we take into account that it is Agni who is the central god of the *āprī* hymns (cf. Potdar 1945, 1946) we should accept that RV 9.5 is result of a tendency to identify Agni and Soma in their ritual and cosmic functions.

the polysemy of the word *gó*, discussed above (see section 5.2), which means both ‘cow’ and ‘milk’. The descriptions of pressing of Soma with use of the noun *gó*, not only integrate the input spaces of pressing and expansion, but also evoke the general domain of Freeing Cows which is the source domain for conceiving daybreak. In some stanzas pressing of Soma, expansion and the appearance of the morning light are integrated into one rich blend expressing a multidimensional process consisting of ritual, social and cosmic levels. The generic space of all these blends is the scenario of the defining event which is the appearance of the symbol of light out of the symbol of darkness. Now I would like to show how such blends could be construed thanks to playing with polysemy of the word *gó*.

RV 9.49.2

táyā pavasva dhárayā yáyā gáva ihágáman |
jányāsa úpa no ghrám |

Purify yourself with this stream by which cows belonging to foreign people will come here, to our house.

The first input space of the blend is construed when the recipient focuses on the closest context and interprets *gó* as ‘milk’ and it is the pressing of Soma. However, if the recipient understands *gó* literally, as ‘cow’, he will interpret the image of cows belonging to foreign people who come to the Aryan house as expressing the acquisition of enemies’ cows. This is the second input space of the blend. Activation of the general domain of Freeing Cows and the metaphoric mapping Dawns Are Cows allow him to evoke the next input space of the blend which is the appearance of the morning light. In the emergent space the streams of Soma mixed with milk are the Aryan warriors or bulls which lead away enemies’ cows and the sun which appears amidst the dawn as if leading them out of darkness.

RV 9.64.13

iśé pavasva dhárayā mṛjyámāno manṣibhiḥ |
índo rucábhi gá ihi ||

Purify yourself with a stream for nutritious food, groomed by thinkers.
O juice, go with your light to cows!

The first input space of the blend is the pressing of Soma construed on the basis of the figurative meaning of *gó* which is milk. The second input space is expansion the agent of which wishes to conquer enemies’ cows so the recipient can easily built up an image of a dark inclosure of cows which is destroyed with the light of Soma. If he activates the metaphor Dawns Are Cows he will evoke the next input space which is the appearance of the morning light. In the emergent space purified Somic juice is a warrior fighting for cows and the rising sun which appears amidst the dawns.

RV 9.2.4

mahántam tvā mahír ánv ápo arṣanti síndhavaḥ |
yád góbhīr vāsaiśyáse ||

The great waters flow after you great one, the rivers when you are about to dress in cows.

The word *gó* in the context of pressing of Soma refers first of all to the milk with which the Somic juice was mixed⁴¹. This is the first input space of the blend created by the stanza. If the recipient takes into account the literal meaning of *gó*, he will evoke the metaphoric conceptualisation of Soma as the leader of expansion and as a bull and in this way activates the next input space of the blend which is expansion. If he activates the metaphorical mapping Dawns Are Cows, he will add the third input space of the blend which is the appearance of the morning light. Verses *a – b* evoke the concept of streams of waters which can be interpreted not only as water with which Soma is mixed but also waters of rivers and rain. Thus the next input spaces can be construed which is the outflow of rivers and raining. In the emergent space Soma is the agent of all these events. At the same time, the input space of Soma pressing allows the recipient to see all these events as processes during which Soma undergoes transformation. Thus the idea of a reflexive process is built of which Soma is the agent and the object.

The elliptic appellation of cow which is *usríyā* is also used to express milk with which Soma is mixed:

máryo ná yóṣām abhí niṣkṛtām yán sám gachate kaláśa usríyābhiḥ |
(9.93.2cd)

Like a young man who goes to meet a young maiden, he meets in vessel with the reddish ones.

Here the input spaces of tryst, mixing juice with milk and the sunrise are integrated. The input space of mixing is construed when the recipient understands *usríyā* as ‘milk’. The input space of the sunrise is construed when the recipient understands *usríyā* as ‘reddish’ which refers to cows. In the emergent space, the juice and the sun are the young man, the streams of milk and the dawns are young women and their contact realises itself during a tryst. Soma again is the agent and the object of the process.

Finally, I would like to quote a stanza which skilfully integrates the input spaces of Soma pressing, expansion and the daybreak:

ayá rucá háriṇyā punānó vísvā dvéśāmsi tarati svayúgvabhiḥ
súro ná svayúgvabhiḥ |
dhārā sutásya rocate punānó aruṣó háriḥ |
vísvā yád rūpá pariyáty fkvabhiḥ saptásyebhiḥ fkvabhiḥ || (9.111.1)

He, purifying himself with this yellowish light, goes through every hostility with self yoked, like the sun, with self yoked.

He shines with stream of the purified, purifies himself, red, yellowish, when he walks around all the forms, with singers with seven mouths, with singers.

⁴¹ Cf. Srinivasan 1979.

The first input space of the blend is purification of the Somic juice. Verses *f* – *g*, which refer to ‘singers with seven mouths’ (*ḥkvabhīḥ sapṭāsyebhīḥ*) who accompany Soma, expands the input space and allows the recipient to see that purification takes place during sacrifice. Verse *b* presents Soma as crossing hostilities which evokes the input space of expansion. This input space is reinforced by the phonetic resemblance between *sūra*, ‘the sun’, to which Soma is compared (verse *c*) and *sūra*, ‘the hero’. At the same time this comparison allows the recipient to construe the next input space which is the appearance of the morning light. This input space is reinforced by words denoting light (*rūc*, *rocate*) and by verse *f* which presents Soma as walking ‘around all the forms’ (*vīśvā yād rūpā pariyaṭi*, verse *f*) as the sun does during its diurnal travel. The words denoting light also strengthen the generic space of the blend which is the appearance of the symbol of light from the symbol of darkness and allows the recipient to see all the processes as transformations of light.

Thus pressing of Soma thereby gets new, social and cosmic, dimensions. All the semantic aspects of the blend are realised simultaneously, as if in polyphony, in the mind of the recipient. Since, as it will be shown, Soma is conceived in the RV as having a solar form⁴², the emergent space of the blend can be interpreted as expressing the idea that pressing of the juice has a cosmic dimension which is the sunrise.

5.4.1. Soma as the sun

In the following two sections I will discuss the solar aspect of Soma.

Some stanzas compare Soma in his cosmic function to the sun as he also goes through the sky and fills the world with his rays⁴³. According to RV 9.2.6 Soma and the sun shine together⁴⁴. This can express both the simultaneity of their origination and their identity.

Other stanzas express the identity of Soma and the sun more directly. Soma ascends the sky in the form of the sun urged by ‘the reddish ones’ (*úsrayah*), which are both streams of milk and the dawns (RV 9.65.1, 9.67.9). Soma, like Agni and the sun, is the offspring of the sky and the earth (e.g. RV 3.46.5, 9.18.5)⁴⁵. Like Agni and the sun, Soma is described as ascending the sky from the earth and remaining between them⁴⁶. There are also stanzas which directly describe Soma as remaining

⁴² Cf. also Macdonell 1897: 108, Bergaigne 1963, I: 154.

⁴³ Soma compared to the sun: RV 9.41.5, 9.54.2,3, 9.63.13, 9.66.22, 9.84.2, 9.86.34, 9.101.12. Soma compared to the rays of the sun: RV 9.69.6

⁴⁴ Soma pressing took place in the morning when fire was produced, see RV 4.25.1, 5.37.2, 6.40.3, 9.98.11.

⁴⁵ Agni as an offspring of the earth and the sky: RV 3.3.11, 3.25.1, 3.55.7, 10.1.2, 10.2.7. Since Agni is identified with the sun, some descriptions of Agni as the offspring of the earth and the sky are also the descriptions of the sun, see e.g. RV 1.95.1.

⁴⁶ Soma ascends the sky: RV 9.7.4, 9.22.4-5, 9.26.3, 9.36.6, 9.59.4. Soma is qualified as one who knows or conquers light or the sun (*svarvid*, *svarjít*, see RV 9.27.2, 9.106.9. This qualification also implies his journey to the sky.

in the sky (e.g. RV 9.48.1). Like the sun Soma is described as having rays and shining signs (RV 9.66.27, 9.86.5,6,32)⁴⁷. Soma heats up darkness and illuminates sky and earth (RV 9.9.3, 9.75.4, 9.85.12, 9.108.12). The identity of Soma with the sun is also implied by ascribing to Soma conventional activity of the sun which is looking down (RV 9.38.5).

In the descriptions of the cosmic forms of Soma the metaphors Soma Is A Bull and Soma Is A Bird are often elaborated. ‘The bull’ (*ukṣāṇ, vṛṣabhá*) which refers to Soma is qualified as ‘flying’ (*patáyant*, RV 9.86.43), as ‘seeing from far away’ (*vicakṣaná*, RV 9.85.9). The sunrise is conceived in terms of a bull which ascends the sky (RV 9.85.9) or which goes ‘far away’ (*párā*, RV 9.71.7)⁴⁸. The stanzas coherently operate with the image of the dawns surrounding the bull who rules and leads them, to express the connection between the sun and the dawns.

The bird, in terms of which Soma in his solar form is conceived, looks down at the earth and watches creatures (RV 9.71.9); both activities are conventional activities of the sun⁴⁹. The following stanza deserves more attention because it evokes various conceptualisations of Soma and thus expresses his different activities:

náke suparṇám upapaptivámsam gíro venánám akṛpanta pūrvíḥ |
śísuṁ rihanti matáyahḥ pánipnataṁ hiranyáyam śakunám kṣámani sthám ||
 (9.85.11)

Numerous songs of seers longed for the eagle which flies up to the sky.
 Prayers lick a wonderful child – the golden bird which is on earth.

Verses *a – b* present the sunrise: Soma is conceptualised in terms of a bird which flies up. Verses *c – d* presents Soma as the juice which remains on earth in the vessel. Verse *c* creates the image of a new-born animal (a calf or a foal) licked by its mother. Licking is a purifying activity and this allows the recipient to construe the input space of purification of the juice. The concept of prayers (*matáyah*) prompts him to construe the next input space of the blend which is exultation. It is reinforced in that cognition is conceptualised in terms of licking (see Jurewicz 2006a). In the emergent space, Soma, in forms of the juice, of the rising sun and of the exultation, is conceived of as a bird and a little calf/foal. The stanza describes ritual, cosmic and mental processes as taking place together of as one, three-dimensional process.

We can reconstruct then the scenario of morning events connected with Soma which is similar to the scenario of the morning viewed as transformations of Agni. When Soma is pressed, his cosmic form rises up to the sky as the rising sun. It therefore turns out that according to the Ṛgvedic poets the sun as a heavenly

⁴⁷ Soma, similarly to Agni and the dawn, creates shining signs and thus gives shape to the world (see RV 9.64.8). Rays of Soma are like rays of the sun in RV 9.64.7.

⁴⁸ Soma Is A Bull e.g.: RV 9.82.3, 9.93.2, 9.97.9,13. RV 9.89.3 calls Soma not only bull but also lion; the golden colour of the lion evokes the colour of the sun and in this way solar aspect of Soma is highlighted.

⁴⁹ Soma Is A Bird: RV 9.3.1, 9.71.6, 9.86.1. My argument is further falsification of Hillebrandt’s thesis according to which Soma should be identified with the moon (1990, I: 185 ff.).

body is not an independent entity. It is dependent on Agni and Soma created in the ritual as two energies which constitute the sun and make it ascend in the morning. This is expressed by the following stanza which expresses concisely the identity of Soma, the sun and Agni:

*ād it pratnāsya rétaso jyótis paśyanti vāsarām |
paró yád idhyáte divá || (8.6.30)*

And they see the morning light of the ancient semen, kindled on the other side of the sky.

The morning light which appears on the sky is first of all the sun. Its qualification as coming from or belonging to ‘the ancient semen’ (*pratnāsya rétaso*) activates conceptualisation of Soma in terms of semen and allows the recipient to understand that the rising sun is Soma. From that the light is kindled he understands that it is also Agni. The other side of the sky is the eastern side which is in front of the observer where the sun rises and where fire is kindled in the morning⁵⁰.

5.4.2. Soma as the creator of the morning light and space

Soma as the rising sun causes morning. This is beautifully presented in the following stanza:

*krátvā śukrēbhir akṣābhir ṛṇór āpa vrajām divāḥ |
hinvánn ṛtāsya dīdhitim prádhvare || 9.102.8*

You opened the inclosure of the sky with your intention, with your bright eyes, you stimulate understanding of the truth in the rite.

The concept of opening of a pen is used to express the morning activity of the dawn and of Agni conceived in terms of a cowherd or a warrior. Here Soma in his solar form is conceived in the same terms. At the same time, the stanza builds the image of Soma who illuminates the dark space of the nocturnal sky as the bright eyes of Soma are the rays of the sun. Soma in his solar form causes not only daybreak but also cognitive activity which makes the truth, and the order of the world, possible to be understood. This understanding is stimulated by him in two ways, by his form as the rising sun and by his form that produces insight gained in exultation. The blend allows the recipient to understand the cognitive nature of the cosmic transformations taking place in the morning and stimulated by Soma.

As the rising sun Soma creates dawns (RV 6.39.3, 6.44.23, 9.75.3). Sometimes he is presented as the creator of the sun as in the following stanza:

*janáyan rocaná divó janáyann apsú sūryam |
vāsāno gā apó háriḥ || (9.42.1)*

⁵⁰ For further interpretation of this stanza see section 14.3.

He gives birth to the brightnesses of the sky, he gives birth to the sun in waters, dressing in the cows, in waters, yellowish.⁵¹

Verses *a* – *b* describe the appearance of the morning light. The concept of water, evoked by the stanza twice (*apsú*, *apó*) activates the general domain of Water in terms of which the nocturnal sky and the dawns are conceived. If the recipient highlights the identity of Soma and the sun he will be able to construe an impressive image of Soma as the sun hidden in the water which initially is dark (like the nocturnal sky), and then becomes bright (as the dawn). The concept of being hidden is evoked by the participle *vásāno*, ‘dressing’ (verse *c*) and allows for conceptualisation of the nocturnal sky in terms of a robe which the sun will take off and thus appear in the sky (see section 4.1.1); thus the conceptualisation of the sun as a human being is activated. If the recipient remains with the literal meaning of cow, he will create an image of a bull hidden by the herd of cows from which it finally emerges. Conceptualisation of the dawns in terms of cows, and of the sun in terms of a bull unites the input spaces of the blend in a coherent way. At the same time, if the recipient understands *gá* in the expression *vásāno gá apó* as ‘milk’ and *apó* as water used in the ritual, he will activate the input space of mixing Soma with its admixtures. The stanza expresses the important role of the ritual which has cosmic influence as the juice is presented as the creator of the sun. At the same time, the stanza expresses the sunrise as the reflexive process during which Soma creates himself.

The same idea is expressed by the following stanza although the blend is created in a different way:

sídann índrasya jaṭhāre kánikradan nṛbhir yatáḥ sūryam árohayo diví ||
(9.86.22cd)

Neighing, sitting in Indra’s stomach, kept by men, you raised the sun up in the sky.

Verse *a* evokes the meaning of *sóma* which is juice drunk by Indra during the morning ritual. The expression *nṛbhir yatáḥ* activates conceptualisation of Soma in terms of a horse, used in the descriptions of pressing the juice and cosmic transformations: in both cases Soma is conceptualised as a horse guided by men⁵². The holistic character of the conceptualisation for which a horse is the source domain allows the recipient to elaborate it and to highlight another target domain which is the sun and to see Soma as a charioteer who holds the reins of the solar horse; in the emergent space reins are rays of the sun. Thus Soma makes the sun rise in the sky⁵³. So the input spaces of the stanza are as follows: pressing of Soma, the sunrise and a horse yoked to a chariot and driven by a charioteer. In the emergent space the events have their sequence: firstly Indra drinks Soma in the ritual and then the sun rises. At the same

⁵¹ See RV 9.37.4, 9.110.3.

⁵² Soma yoked to the chariot: RV 9.62.17, 9.89.4. Soma himself mounts a chariot of the sun: RV 9.75.1. Soma guided by men: RV 9.86.20, 9.95.1, 9.107.16, 9.108.15, 9.109.8.

⁵³ Soma raises the sun in the sky: RV 9.107.7, stimulates the sun: RV 9.17.5.

time, Soma corresponds to both charioteer and the sun; thus the recipient understands that the efficient and the causal cause of the process is the same.

As it has been already shown (see section 4.1.5), the scenario of the appearance of the morning light also implies the appearance of space between the earth and the sky. I have already discussed the stanzas which integrate pressing and expansion and express creation of space by Soma. In his solar form Soma is also the creator of space. He measures the world and its space (*vi má-*, 6.47.3, 9.62.14, 9.68.3, 9.86.45) and extends it (*tan-*, RV 1.91.22). As the creator of space in the morning Soma is described as supporting the sky (RV 6.47.5, 6.72.2).

We can see then that Soma was conceived as having a solar aspect and that sunrise was caused not only by the kindling of fire but also by the pressing of Soma. In the following section I will discuss another cosmic aspect of Soma which is rain.

5.5. Pressing of Soma and rain

In the RV, the descriptions of rain and other phenomena that accompany rain, like lightning and thunder, serve as the basis for comparison with pressing of Soma. The sound of the pressed Soma is compared to rain, lightning accompanies pressing (RV 9.41.3). Soma is compared to lightning (RV 9.76.3) and his noise is compared to thunder (RV 9.86.9). Streams of Soma are compared to streams of rain (RV 9.57.1, 9.62.28).

The possibility of comparing the pressing of Soma to the process of raining is based not only on a conviction of the identity of Somic juice and rain. It follows from the cosmological assumption that Soma, having been pressed in the morning ritual, and having risen up in his solar form, undergoes final clarification at the highest point of heaven. The cosmic cycle of Soma has been discussed by scholars, especially Lüders and Oberlies. According to Lüders, the Somic juice flows out from its heavenly spring (called *svàrṇara*), filling the ocean of the sky, then in the form of rain it reaches the earth and enters the Soma plant. The ritual makes Soma return to the sky. Oberlies, in his discussion of the cycle of Soma, pays attentions to the correspondences between the ritual of pressing and the cosmos. My interpretation differs from theirs in that I propose to see the cosmic cycle of the Somic juice as the process of its transformations into solar and rain forms and to identify the sun at its zenith with the heavenly source of Soma⁵⁴. In the following sections I will show how such a concept of the cycle of Soma is expressed by the Ṛgvedic poets.

⁵⁴ The concept of the heavenly *kóśa* is discussed by Lüders 1959: 375ff (he interprets it as the stream of rain). He also discusses the possibility of identifying the sun with the source of Somic rain (1951: 308 ff.). Oberlies (1999: 164–165) sees correspondences between pressing of Soma and the daily cycle of the sun; these correspondences are realised in the Ṛgvedic concept of horse race.

Let us begin with the following stanza:

*táva śukrāso arcāyo divás pṛṣṭhé ví tanvate |
pavitraṁ soma dhāmabhiḥ || (9.66.5)*

Your pure flames extend the strainer on the back of the sky, O Soma, with abodes.

Soma, who has the pure flames and who is on the back of the sky, is the sun. At the same time, the concept of strainer activates the moment when the juice is poured into a vessel through the strainer in order to be purified. In the emergent space, this image is mapped onto the image of the sun and allows the recipient to reconstruct the structure of phenomena and the scenario of the process referred to by the stanza: in the sun, which is a vessel, there is a strainer through which Soma purifies itself, filling up the sun. That Soma can be conceived as both the vessel (the sun) and the juice which fills it is motivated by the metonymy Container For Contents/Contents For Container. This conceptualisation allows the recipient to see the cosmic purification of Soma as a reflexive process in which Soma as the sun manifests his most perfect purified form. That the sun was filled with Soma is also implied by the description of Soma who makes the sun swell with light (RV 9.97.31: *jajñānāḥ sūryam apinvo arkaḥ*): the light of the sun correspond to the juice of Soma which fills the sun and thus makes it swell⁵⁵.

The most perfect form of Soma purified on the sun is rain through which he which comes back from the sun to the earth. Soma is presented as falling down from the sky to vessels and strainers waiting for him; to express it some descriptions elaborate the mapping Soma Is A Bird (RV 9.63.27, 9.3.1, 9.38.5). There are stanzas which imply that Soma also purifies himself during his flight to the earth in the form of rain (RV 9.3.7,8)⁵⁶. The lightning purifies Soma (RV 9.84.3). Because of his identity with rain Soma is seen as creating it during pressing (RV 9.49.1,3, 9.65.3, 9.97.17)⁵⁷.

The cosmic cycle of transformations of Soma which begins in the ritual and leads to origination of rain is sometimes conceived of in terms of milking; the heavenly Somic juice is conceived in terms of milk which is milked (RV 9.72.6) and of cream (RV 9.110.8). Thus is highlighted the purifying and clarifying character of the cosmic pressing of Soma during which his most perfect form is created.

⁵⁵ Other descriptions of the presence of Somic juice at the sky and its purification: RV 9.26.5ab (*sānav... hāriṁ hinvanti ādribhiḥ*), 9.27.5ab (*sūryeṇa hāsate... ādhi dyāvi pavitre*), 9.37.3ab (*rocanā divāḥ... ví dhāvati*), 9.86.27cd (*kṣīpo mṛjanti pári góbhīr āvṛtam ṛṣṭīye pṛṣṭhé ādhi rocané divāḥ*).

⁵⁶ RV 9.97.55 presents the image of Soma who passes through three strainers which can have a literal or a metaphorical meaning, in the latter case they refer to the three worlds. Cf. Elizarenkova 1999a *ad loci*.

⁵⁷ Origination of rain by Soma, cf. Keith 1989, Oldenberg 1993, Lüders 1951, 1959, Oberlies 1999.

Another rain form of Soma is the thunderbolt (RV 3.44.5, 9.47.3, 9.77.1, 9.111.3). The following stanza allows the recipient to understand that in this form Soma was conceived as the cosmic pillar:

*nābhā pṛthivyā dharúno mahó divó 'pām ūрмаú síndhuṣv antár ukṣitáh |
índrasya vájro vṛṣabhó vibhúvasuḥ || 9.72.7ac*

In the navel of the earth the support of the great sky has grown/has been poured – in the wave of waters, in the streams – the thunderbolt of Indra – the bull full of riches⁵⁸.

The stanza creates the image of a thunderbolt which strikes the earth. The earth is conceived in terms of a woman and this concept is metonymically evoked by the concept of a navel (*nābhi*). Thus the domain of Procreation in both realisations, of Sexual Act and of Giving Birth is evoked: the thunderbolt which is placed in this womb can be interpreted as either an impregnating penis dripping semen or a newborn descendant dripping foetal water linked with his mother by his umbilical cord. In the emergent space, streams in which the thunderbolt is placed are the foetal waters. The thunderbolt's function as the cosmic pillar is expressed explicitly, by its qualification as 'the support of the great sky' (*dharúno mahó divó*). The participle *ukṣitá* which has two potential verbal roots, *ukṣ-* 'to sprinkle' and *vakṣ-* 'to grow', prompts the recipient to integrate the concept of lightning and of stream of rain and to see that Soma functions as the cosmic pillar in all his rain forms⁵⁹. Two other stanzas which present Soma as the cosmic pillar (*skambhó diváh*) also evoke his rain aspect. These are RV 9.74.2 which qualifies Soma as *svātata*, 'overflowing' and RV 9.86.46 in which the pillar is 'poured out' (*ásarjī*)⁶⁰.

Rain understood as the cosmic appearance of the purified Somic juice is the defining event. That rain is conceived as shining is confirmed by RV 9.66.30 which elaborates the metaphoric mapping Raining Is Milking and calls the milky rain form of Soma as shining (*dyumnávat*)⁶¹. Also lightning is a shining form of Soma. That space is created when it rains is also implied by the descriptions of Soma as the cosmic pillar⁶². To conceive rain as Somic juice is to strengthen the life-giving character of this process because it is to imply that rain brings exultation with all its beneficial results (see below, section 5.8.3). The symbol of darkness is the rain-cloud from which the rain forms of Soma appear.

⁵⁸ For analysis of this stanza as redefining the *vṛtrahatya* myth see section 14.3.

⁵⁹ *ukṣita* can also mean 'besprinkled' and refer to Agni (Proferes 2003b). Thus the concept of Agni as the cosmic pillar can be evoked. Mayrhofer (1992, 1996) analyses the verbal root *ukṣ-* together with *vakṣ-*.

⁶⁰ Soma is generally called *dharúna* in RV, see also in RV 9.2.5, 9.87.2, 9.89.6, in RV 9.76.1, 9.109.6 he is called *dhartá diváh*, in RV 9.86.35, 9.108.16 *divó viṣṭambhá*.

⁶¹ *yásya te dyumnávat páyāḥ pávamānábhṛtaim diváh | téna no mṛḷa jīvāse ||*

⁶² It is however important to add that according to RV 9.74.2 Soma is a cosmic pillar thanks to his solar aspect, evoked by the phrase *paryéti viśvátāḥ* which activates the diurnal journey of the sun around the sky.

5.6. The metaphorical conceptualisation of the sun filled with Soma

The conceptualisation of the sun in terms of a vessel filled with Soma discussed above allows us to recognise the next general domain of the RV which is the domain of A Vessel Filled With Liquid. In the conceptualisation of the sun, the vessels most often evoked are (*avatá*), spring (*útsa*) and pail (*kóśa*). The liquid which fills it up varies, besides Soma it can be water, milk, honey or clarified butter. A specific realisation of this general domain is the cow's udder evoked in stanzas which elaborate the mapping Pressing of Soma Is Milking A Cow to express raining⁶³. In this section I will focus on one particular realisation of the domain of A Vessel Filled With Liquid which is the concept of the pail (*kóśa*).

This domain is used to conceptualise the sun filled with Soma and the stanzas which evoke it activate the whole scenario of the cosmic pressing of Soma as a process which begins and ends on earth and the climax of which is constituted by Soma's purification in the sun⁶⁴. The blends created by the stanzas integrate two rich input spaces. The first is the ritual of the pressing of Soma during which Somic juice is poured into a large vessel called *kóśa*⁶⁵. The second input space encompasses cosmological changes of the sunrise, the shining of the sun at zenith and raining. In the emergent space the pail filled with Soma is the sun filled with Soma and pouring of the juice corresponds to raining. The scenario of pressing presupposes clarification of Soma which, in the ritual, is performed by the strainer, but in the emergent space it is performed in the sun conceived as the vessel while it shines. This clarification of Soma in the sun is the cause of rain. The stanzas describing ritual pressing present the pail as dripping honey (*madhuścút*, RV 9.23.4, 9.36.2, 9.66.11) which strengthens the conceptual relationship between the pail and the sun because the colour of the honey is similar to the colour of the sun. As the pail drips with honey so the sun drips with bright Somic juice which becomes rain⁶⁶.

Now I would like to show how this blend is elaborated in some Ṛgvedic stanzas to facilitate conceptualisation of the cosmic transformation of Soma.

⁶³ The mapping The Sun Is The Udder will be fully discussed in section 8.2.

⁶⁴ According to Kuiper (1971) the rain appears in the sky because the waters are taken out of the nocturnal sky. He does not identify nocturnal waters and the contents of the pail with Soma, nor does he not identify the pail with the sun filled with Soma.

⁶⁵ Potdar 1953: 88: '*kóśa* appears to be used in the sense of a large vessel for storing the Soma-juice'.

⁶⁶ Witzel (1984) stresses the parallelism between the diurnal and nocturnal processes. This parallelism can also be seen in the conceptualisation of the daily transformation seen in terms of movement of a golden pail and of nocturnal transformations seen in terms of movement of a big ladle (Ursa Maior) which scoops up the heavenly water and release it over the earth (Witzel 1996: 540–554); according to him in this way the spring floods in the mountains could be explained, but it also could be an additional explanation of rain.

RV 9.86.3

*átyo ná hiyānó abhí vājam arṣa svarvít kósaṁ divó ádrimātaram |
vṛṣā pavitre ádhi sāno avyáye sómaḥ punāná indriyāya dhāyase ||*

Urged, flow to the spoils like a swift finding the light, to the heavenly pail whose mother is rock. Soma, the bull in the strainer on the sheep back, purifies himself for Indra's strength.

Verse *a* presents Soma as a steed finding light (*svārvít*). The activation of the mapping The Sun Is A Horse allows the recipient to understand that the sunrise is expressed here. 'The heavenly pail whose mother is rock' (*kósaṁ divó ádrimātaram*) is the sun. Its mother is the darkness of the night, expressed here in terms of rock which evokes the general domain of A Rocky Hill and the mapping The Nocturnal Sky Is A Rocky Hill⁶⁷. Qualification of the darkness as the mother of the sun calls out the general domain of Procreation and allows the poet to express the sunrise in terms of birth of the sun.

Since *svārvít* also means 'finding the sun', the sun constitutes the goal of Soma's ascent in the form of a horse; we can presume that the sun at the highest point of the sky is meant. We can see here the reflexive character of Soma's cosmic activity which is, at the same time, the rising sun and the sun at the highest point of the sky receiving himself.

So verses *a – b* activate the input spaces of the sunrise, of a horse climbing a mountain and three general domains of A Vessel Filled With Liquid, A Rocky Hill and Procreation. Verses *c – d* activate the input space of pressing. This allows the recipient to understand the cosmic changes in terms of earthly pressing while conceptualisation of the sun as the pail implies raining which is the result of the whole process.

RV 9.75.3ab

áva dyutānáḥ kalásāṁ acikradan nṛbhir yemānáḥ kósa á hiranyáye |

He neighed down at the vessels, shining, kept by men in the golden pail.

The expression 'the golden pail' (*kósa á hiranyáye*) can refer to a real vessel made of gold or to the sun. Activating both references, the recipient activates two input spaces of the blend both pressing of Soma and cosmic changes. Soma in his solar form is conceived of in terms of a horse while the use of the preposition *áva* expresses the direction in which Soma neighs and suggests his presence on the sky.

⁶⁷ There is a structural identity between the concept of the pail filled with Soma which is inside the rock and the concept of a treasury discovered by Indra (RV 1.130.3, see section 3.5.2). This structural identity is highlighted in RV 4.20.6 where the pail is conquered by Indra in the act of breaking the pasture which is compared to breaking a door. This pail is filled with wealth (and not with Soma or water), so its function is the same as that of the treasury in RV 1.130.3. From this structural identity the semantic identity follows: both concepts can be used as the source domain of the sunrise; the concept of the pail filled with Soma highlights also the rain aspect of the sun and of the morning (cf. also Kuiper 1971).

In the RV thunder is conceived in terms of neighing (*krañ-*, e.g. RV 5.58.6) and in this way the input space of raining is reinforced.

RV 9.86.1cd

divyāḥ suparñā mádhumanta índavo madántamāsaḥ pári kósam āsate ||
The heavenly eagles – full of honey – the most exulting drops – seat around a pail.

The phrase ‘drops... seat around the pail’ (*índavo... pári kósam āsate*) refers to drops of the juice which is poured into the pail on earth. The phrase ‘heavenly eagles – full of honey’ (*divyāḥ suparñā mádhumanta*) evokes the conceptualisation of the sun in terms of a bird and the hemistich elaborates it to present the shining rays which surround the sun as birds gathering around a pail. The phrase ‘full of honey – heavenly... drops’ (*divyāḥ... mádhumanta índavo*) also allows the recipient to evoke the concept of drops of rain which appear from the sun and in their mass surround it.

The above stanzas highlight the solar aspect of Soma and in addition the concept of the pail allows the recipient to unfold the whole scenario of the ritual and cosmic processes and to understand that rain is their last phase. The following stanzas highlight the rain aspect of Soma.

RV 9.77.1ab

eṣá prá kóse mádhumāñ acikradad índrasya vájro vápuṣo vápuṣtarah |
He, full of honey, neighed in a pail – the thunderbolt of Indra, more beautiful than a beauty.

‘The pail’ (*kósa*) activates both input spaces of the blend both pressing of Soma and cosmic changes. Identification of Soma with Indra’s thunderbolt highlights his rain aspect as in the emergent space lightning comes from the sun (see RV 10.68.4, section 15.2). The concept of a neighing horse allows the recipient to grasp both aspects of Soma. The solar aspect is understood on the basis of conceptualisation of the sun in terms of a horse while the rain aspect is understood on the basis of conceptualisation of thunder in terms of neighing.

RV 9.12.6

prá vācam índur iṣyati samudrásyādhi viṣṭápi |
jínvan kósam madhuścútam ||
The juice stimulates speech on the summit of the ocean. It moves the pail which drips honey.

The stanza masterly construes a blend consisting of three main input spaces: the pressing of Soma, cosmic changes and cognition; they are revealed to the recipient depending on how he interprets particular expressions. The expression ‘the summit of the ocean’ (*samudrásya viṣṭáp*) activates two input spaces of the blend. On one hand ‘ocean’ (*samudrá*) refers to the water with which the Somic juice is mixed and thus the input space of pressing of Soma is activated. On the other hand, ‘ocean’ metonymically evokes the general domain of A Vessel Filled With Liquid

and allows the recipient to conceptualise in those terms the space between earth and sky together with the sky itself. Its ‘summit’ is the highest point which the sun reaches in its diurnal journey. Thus the input space of cosmic changes is activated. Similarly, the pail dripping honey has the literal meaning of a vessel for Soma, and the figurative meaning of the sun, so it activates the input spaces of pressing and of cosmic changes⁶⁸. According to the stanza Soma not only fills the pail but also tips it so that it can empty its Somic contents and in this way Soma is presented not only as the rain itself but also as its cause. The recipient may construe an image of a man pouring a pail with Somic juice to understand the nature of the beginnings of rain. The word ‘speech’ (*vāc*) not only refers to thunder but also activates the next input space of the blend which is the possibility of verbalising cognition. The head is conceived in terms of a pail from which thought, expressed in speech and conceptualised as honey, flows out as Soma⁶⁹.

The concept of a pail is used in descriptions of raining which do not link it with Somic transformation, as in the following stanza:

mahāntam kósam úd acā ni śiñca syādatām kulyá viṣitāḥ purástāt |
ghṛténa dyāvāpṛthivī vy undhi suprapāṇám bhavaty aghnyábhyaḥ || 5.83.8
 Draw the big pail, pour it down! Let the released streams flow forward!
 Water the earth and the sky with clarified butter! Let the good drinking-place
 become for those not to be killed!⁷⁰

The stanza conceives raining in terms of the drawing up of a pail and its emptying. The recipient can evoke the sun-rain cycle of the cosmos only if he takes into consideration other usages of the word *kósa* which highlight its solar sense. Then he will understand drawing up of the pail as corresponding to the sunrise and its emptying to raining.

5.7. The sun-rain ambivalence of Soma and its metaphoric conceptualisation

From what has been said above it follows that in the RV Soma is identified with both the sun and the rain and in these two forms circulates between earth and

⁶⁸ Cf. Renou 1961 (EVP 8): 62.

⁶⁹ For the analysis of this stanza as referring to cognition see also below, section 5.8.1.

⁷⁰ ‘Those who are not to be killed’ (*aghnyá*) are cows. *kósa* in the descriptions of the activity of the Maruts: RV 5.53.6, 5.59.8. In RV 5.83.7 Parjanya drags up and pours down a leather bag (*dṛti*). In RV 5.85.3 Varuṇa pours down the contents of a barrel (*kāvandha*). In RV 5.54.8 the Maruts make the Somic rain with their barrels. In RV 9.74.7 the barrel is poured down by Soma. The synonyms of *kósa* in this context are also *avatá* and *útsa* – ‘well’, ‘spring’ in RV 8.72.10,11, 5.32.1, 5.54.8, cf. also Kuiper 1983: 139–150, Jurewicz 2006b. In RV 1.116.9 the contents of the rainy container are poured down by the Aśvins, the solar gods of the morning light. Also the fact that the Maruts empty the pail in the morning (RV 5.59.8) expresses its rain aspect. The concept of turning a vessel upside down is analysed by Kuiper 1971, Bodewitz 1982.

sky. His movement upwards takes place when he rises as the sun and his movement downwards takes place when it is raining. To highlight this ambivalence the Ṛgvedic poets used the concept of a bull⁷¹. Let us consider some stanzas to see how well they did it.

RV 9.97.13ab

vṛṣā sóno abhikánikradad gá nadáyann eti pṛthivím utá dyám |

The red bull loudly roared at cows. He goes, making earth and sky resound.

The redness of the bull evokes the concept of the rising sun which is also red. The cows activate the concept of the dawns. In this way the solar aspect of Soma is expressed. Roaring of the bull which makes the halves of the world resound refers to thundering and expresses the rain aspect of Soma⁷². At the same time, since ‘the cows’ (*gá*) can refer to milk with which Soma is mixed and since the pressing was a noisy process the hemistich expresses the earthly pressing of Soma too. It is worth noting how the image of a bull leading cows is profiled in such a way that it activates three other input spaces of the sunrise, raining and the ritual of pressing to express complex ritual and cosmic processes.

RV 9.74.3cd

īṣe yó vṛṣṭér itá usríyo vṛṣāpám netá yá itáūtir ṛgmíyah ||

The reddish bull, who rules over rain from here, the leader of waters, who helps from here, should be praised in the hymns.

The qualification of Soma as ‘the leader of waters’ (*apám netá*) activates the mapping Rivers Are Cows and prompts the recipient to create the image of a bull leading cows. This is the first input space of the blend. The reddish (*usríya*) colour is characteristic for the dawn and for the rising sun and thus the solar aspect of Soma as the rising sun is activated. The rule over rain and the leadership of waters expresses the rain aspect of Soma. ‘Waters’ can also be interpreted as water with which Somic juice is mixed thereby evoking the input space of pressing.

RV 9.86.7

yajñásya ketúḥ pavate svadhvaráh sómo devānām úpa yāti niṣkṛtám |

sahásradhārah pári kósam arṣati vṛṣā pavátram áty eti róruvat ||

Soma purifies himself – the shining sign of sacrifice, performing a good rite. He goes to the meeting with gods. He, having a thousand streams, flows round the pail – the roaring bull goes through the strainer.

Qualification of Soma as ‘the shining sign of sacrifice’ (*yajñásya ketúḥ*) evokes his solar aspect; as we remember, usually the appellation refers to Agni or the dawn⁷³. The

⁷¹ Oberlies (1999: 213–214) discusses the concept of a bull which – using the terms of cognitive linguistics – is the source domain for the concepts of rain, the sun, the king and of Soma.

⁷² Conceptualisation of thunder in terms of roaring: RV 5.42.14

⁷³ See sections 4.1.2, 4.2.2.

solar aspect is also activated in the conceptualisation of Soma in terms of someone who goes to the meeting with gods; one should assume that he goes there not only as an oblation for the gods but also as the rising sun. Thus the input space of the sunrise is activated. Verses *c* – *d* present Soma as passing through a strainer into a pail and if the recipient highlights the literal meaning of the pail he will activate the input space of the ritual pressing on earth. If the recipient highlights the figurative meaning of the pail he will activate the input space of the cosmic purification of Soma in the sun and of raining. This input space is also evoked by calling the bull as ‘having a thousand streams’ (*sahásradhārah*) and ‘roaring’ (*róruvat*). The streams of the bull can be either streams of sweat or of urine in terms of which rain is conceived (see section 6.1.1). Roaring refers to thundering.

RV 9.91.3

vṣā vṣṇe róruvad amśúr asmai pávamāno rúśad īrte páyo góḥ |
sahásram ḡkvā pathíbhīr vacovíd adhvasmábhīḥ sūro áṇvam ví yāti ||

The bull roars at the bull, for him the stalk, purifying himself, sets in motion the shining milk of the cow. The singer knowing speech goes through a thousand paths without dust – the sun – through the strainer.

The first input space of the pressing of Soma is evoked by calling Soma *pávamāna* (verse *b*) and by the concept of strainer through which the juice passes (verse *d*). The solar aspect of Soma is explicitly expressed by calling him the sun which goes through a thousand paths without dust which are the heavenly paths in the sky⁷⁴. The phrase ‘sets in motion the shining milk of the cow’ (*rúśad īrte páyo góḥ*, verse *b*) metonymically evokes the whole scenario of sexual act the final stage of which is the swelling of a cow’s udder with milk for its new-born calf. In these terms the rain-making function of Soma is conceptualised. The next input spaces evoke the concepts of a bull and of a singer. Soma is roaring at someone conceived as a bull (verse *a*): either Indra (conceptualised in terms of a bull too, see chapter 14) or a poet who presses Soma (Man Is A Bull). Thus the emergent space is supplied with the main agents of the ritual activity, namely the human being who offers the oblation and the god who receives it⁷⁵.

The sun-rain ambivalence of Soma is also expressed by the androgynous character of the bull. On the one hand Soma is called *sahásraretas* (‘having thousandfold semen’, RV 9.96.8, 9.109.17) which means that virile potency and vigour are concentrated in him – as in a bull. On the other hand, Soma is presented as swelling with milk and as being milked (RV 9.6.7, 9.95.4, 9.108.8). Milk may refer to the semen but if treated literally it evokes a concept of a cow and therefore in the emergent space raining is milking a bull.

In my opinion, the poetic creation of the hymns of the ninth maṇḍala which aim at integrating the main input spaces connected with Soma (pressing, sunrise,

⁷⁴ For heavenly paths without dust see also RV 2.34.5.

⁷⁵ See also RV 9.19.3, 9.83.3, 9.85.9, 9.86.40.

raining and, as we shall shortly see, exultation) is the reason why these hymns are so difficult to understand at first sight. However, the cognitive approach exposes the rational motivation underlying the complicated stylistics of the stanzas. It allows us to discern the main input spaces integrated by the stanzas and the way they are activated by specific wording. The basic-level images coming from everyday experience (e.g. a bull leading a herd of cows) gives consistency to the emergent spaces and makes complex processes easier to understand. The common scenario of the defining events constitutes the generic space of blends. At the same time, each stanza highlights different aspects of the concepts described by it and endows them with poetic beauty.

The cycle of Soma reconstructed here is far from the facts. It is an intellectual synthesis, a model of fundamental life-giving processes which are the sunrise and rain. The experiential basis of this idea is constituted by changes which take place in the morning when the rising sun ascends the sky and reaches its zenith; there the sun manifests its heating and its brilliance. The sun also rises on rainy days and purification of Soma takes place beneath the clouds. The clouds hide this mystery of transformation by which the fiery sun appears from cold rain; a magical effect we can witness and enjoy⁷⁶. The model integrates the input spaces of the sunrise and the origination of rain and therefore in the emergent space when the sun reaches its zenith, it rains.

Furthermore, many of the descriptions of cosmic Soma pressing quoted above can be understood as expressing a conviction that earthly and heavenly pressings are simultaneous⁷⁷. The following hemistich can be interpreted in this way too:

evá na indo abhí devávītim pári srava nábho árṇás camúṣu | 9.97.21ab

In this way, O juice, flow around the cloud, around bright streams of waters, in the vessels, for invitation of gods.⁷⁸

The wording prompts the recipient to integrate the input space of raining and pressing in such a way that in the emergent space cloud and streams of waters are in the vessels used in ritual. This would mean that Soma's journey from earth to sky and from sky to earth were conceived as taking place not linearly but simultaneously, in both halves of the world at the same time. It is important, however, that we can define their starting point, which is the morning pressing of Soma on earth. The heavenly response, the cosmic purification in the sun, is immediate, and this is immediately echoed on earth through the bringing of the heavenly beverage to earth so that human beings can experience Somic exultation and everything can live. Soma thus understood is an entity which permeates the world and at the same time is its basis.

⁷⁶ The word *māyā* seems to refer to this mystery, see section 17.3. Houben (2000a: 516) quotes passages from the Brāhmaṇas which express conviction that rain comes from the sun.

⁷⁷ In this way some stanzas which use the word *kóśa* in its two meanings can be interpreted. Bergaigne discusses the simultaneity of earthly and heavenly pressing (1963, I: 175, 198 ff.).

⁷⁸ Compare RV 9.69.5.

5.8. Somic exultation

In his analysis of the nature of Somic exultation Nicholson (2002) discusses luminous images which are characteristic of sleep deprivation and which – as he shows – are characteristic for Somic exultation too. He discusses homologies between the diurnal rhythm of the sun and meditation-induced phosphene images on the one hand, and, on the other, the myths in terms of which the phenomena are expressed. He stresses that if we know the sequence of the solar cycle and the stages of vision, we can predict what god will appear as their expression, but there is no possibility to do it in the opposite way, i.e., to predict the moment of the cycle or a stage of a vision on the basis of a mythological concept (p. 82). He concludes: ‘If we can only make prediction in one directions – from the visions to the myths – this suggests that Vedic myths were constructed around the armature provided by the sequence of light images that they could induce within themselves by meditating’ (p. 83).

I would like to point out that such an approach is close to that of cognitive linguistics. Using its terms we can say that the solar cycle and the meditative images are target domains conceived in terms of the mythological concepts which are their source domains. A specific feature of conceptual metaphor is that its domains cannot be reversed, i.e. that the source domain cannot become the target domain and this is the case of homologies between the cosmic and visionary experience on the one hand and the myth discussed by Nicholson on the other. Nicholson himself observes that the ‘choice of metaphors suggests a much more empirically-oriented attempt to describe visionary experience than has hitherto been suspected’ (p. 31).

Nicholson also notices that the Ṛgvedic poets aimed at organising their thinking around general conceptual categories which belong to the superordinate level without a linguistic counterpart and which are evoked by linguistic items belonging to the basic level. Nicholson calls the categories from the superordinate level ‘metaphor-sets based on abstract characteristics like shape, colour, movement, or location’ according to which he classifies various kind of specific metaphors. For example, the general category of a ‘bulbous shape’ are the ‘words like <udder>, ‘stalk’ (*amśu*), <navel>, <bull’s horn>, <penis>, <pot>, <stormcloud>, <waterskin>, <heaven’s head> and <filter of sheep’s wool>’ (p. 34). My proposal to discern the general domains evoked by linguistic items goes in the same direction and cognitive linguistics methodology facilitates explaining the nature of connections between concepts belonging to the basic and the superordinate levels.

In the following sections it will be shown that the Ṛgvedic poets conceptualised Somic exultation not only through the use of mythological concepts but also in terms of various concepts referring to everyday life experience. I will also show how Somic exultation is conceptualised in terms of the defining events and discuss its effects which go beyond everyday life experience.

5.8.1. Ways of describing Somic exultation

The descriptions of Somic exultation express it with the aid of images connected with various defining events. Its cognitive analysis needs a separate study, and here I will only mention some of them⁷⁹. These are mainly images coming from cowherding, expansion and raining and the stanzas create blends which allow the recipient to understand exultation in terms of these defining events. In the emergent spaces beginnings of cognition are conceived in terms of opening a door, finding a way and the appearance of rain (e.g. RV 9.10.6, 9.91.5, 9.100.3), thoughts are horses, cows and waves of rivers (e.g. RV 9.21.7, 9.94.2, 9.95.3), fulfilment of cognition is conceived in terms of finding a treasure (e.g. RV 9.47.4)⁸⁰. To show how a more complicated blend is construed, I will recall here RV 9.12.6 (quoted above, section 5.6). The stanza builds the image of a pail dripping honey, tipped by Soma who stimulates speech. As previously mentioned this stanza evokes three input spaces which are the pressing of Soma, raining and cognition. In the emergent space, the pail is a vessel, the sun and the human head⁸¹. Soma, evoked here by the concept of honey with which the pail drips (*kóśam madhuścútam*), corresponds to juice which fills vessels and the sun and to thoughts verbalised in speech. Thus a conceptualisation of words in terms of streams of a liquid is activated; in this case they are conceptualised in terms of streams of honey and Soma. Moving of the pail results in pouring juice, raining and speaking which expresses the cognitive result of exultation in speech.

The domain, in terms of which Somic exultation is most often conceived, is pressing of juice especially its purification (it is also evoked in RV 9.12.6 just discussed). The intellectual process is described as purification of thoughts and words, and the verbs which denote purification of Somic juice are used here too, e.g. *pū-* ('to purify', e.g. RV 6.8.1) and *mṛj-* ('to polish, to groom', e.g. RV 1.61.2). As Somic juice is purified in the strainers similarly thought is purified in the strainers which are placed in the heart or on the top of the tongue (RV 9.73.8-9). Often in such descriptions the word *sóma* denotes 'exultation' (*máda*) on the basis of metonymic extension (Cause For Effect: Plant For Juice, Juice For Exultation). In the emergent spaces of the blends the instruments used to press Soma are identified with intellectual powers. Somic juice moves thanks to inspired thought (*dhí:* RV 9.15.1), is stimulated by intellectual powers (e.g. *dhí:* RV 9.25.2, 9.64.16, 9.101.3, 9.106.11, *matí*, *dhítí:* RV 9.68.7), flows to the strainer thanks to insight and to the vessel thanks to intention (*cétas*, *krātu:* RV 9.16.4), and intellectual powers together with songs and prayers purify Soma (see e.g. *dhí:* RV 9.26.1, 9.72.4, *matí:* RV 9.64.10 *gír:* RV 9.43.2).

To present Somic exultation the Ṛgvedic poets sometimes transform the linguistic expressions used to describe pressing in such a way that they can refer to cognitive

⁷⁹ See also analysis of RV 4.58 in section 9.3. Cf. Elizarenkova 1993: 125–126.

⁸⁰ There are also more specific images like untying a knot (RV 9.95.5).

⁸¹ In this way the metaphoric mapping Head Is A Vessel Filled With Liquid is activated, see also section 10.1.2.

process. For example, the fingers which purify Soma (RV 9.8.4: *mṛjānti... dáśa kṣípo*, 9.85.7: *mṛjanti... dáśa kṣípah*) are replaced by thoughts (RV 9.93.1: *marjayanta... dáśa... dhītáyo*). The phrase *sám góbhír vāsayāmasi* (RV 9.8.5.), which refers to the mixing of Somic juice with milk, is transformed into the expression *tám gīrbhír vāsayāmasi* (RV 9.35.5, 9.43.1). Thus cognition is conceptualised in terms of a human being who manifests himself fully clothed; in such a case words are cloths.

The contents of the emergent space which identifies mental processes with pressing can be interpreted in various ways. One cannot exclude that it expresses a conviction of extraordinary mental capabilities thanks to which it is possible to perform pressing by means of mental activity itself.⁸² Moreover, the recipient can understand that pressing of Soma and exultation take place simultaneously and constitute two dimensions, physical and mental, in a single process. RV 9.84.4, 9.108.16 express the physical aspect of this process in the image of Soma entering into vessels, its mental aspect is presented in the image of Soma entering into Indra's heart and imply an identity between the vessels and Indra's heart. Finally, to put the abstract process of cognition in terms of a ritual act that was performed everyday make the former easier to understand.

5.8.2. Somic exultation as the defining event

The possibility of creating such blends as described above, which integrate input spaces of exultation and other defining events, is guaranteed by the common scenario of the appearance of the symbol of light from the symbol of darkness. Somic exultation is presented in the RV as a life-giving process during which light and space and cognition and speech appear⁸³. Somic exultation gives a sensation of light which is described as being brought to the poet or in which he is allowed to participate⁸⁴. The Ṛgvedic descriptions often create blends which integrate the input spaces of Somic exultation and the appearance of the morning light:

pávamāna ṛtám bṛhác chukráṁ jyótir ajājanat |
kṛṣṇá támāmsi jámghanat || (9.66.24)

He, purifying himself, gave birth a lofty order, pure light, he killed black darkness.

The input space of cognition is evoked by the word *ṛtá* if the recipient highlights its meaning of truth. The input space of the appearance of the morning light is evoked

⁸² For descriptions of mental production of fire see section 4.2.3.

⁸³ The descriptions of Somic exultation do not describe the absence of knowledge which precedes exultation and which structurally corresponds to the state symbolised by darkness in other defining events. There are however descriptions of this state in other hymns, see RV 6.9 (discussed in section 9.6) and RV 4.1 (discussed in section 10.2).

⁸⁴ Cf. Nicholson 2002 and RV 8.15.5, 8.48.3, 9.32.6, 9.40.4, 9.67.3, 9.68.10, 9.106.4, 9.109.11. Grincer (1998: 54–55) points out that the hymns which were composed during exultation were qualified as bright, shining, full of light.

by the concepts of light and darkness. It is worth adding that the recipient can further elaborate the blend. He can enrich it with the general domain of Procreation in its specific realisation of Giving Birth activated by the word *ajñjanat*. He can also construe the input space of expansion on the basis of the specific wording of verse *c kṛṣṇá támāmsi jámghanat*, ('he killed black darkness'). If he activates other meanings of the word *ṛtá* which are 'the world', 'the order of the world' and 'truth', he will construe the input space of creation of the world. In the emergent space cognition appears together with the morning light and the whole world; the scenarios of these processes are conceived in terms of giving birth and expansion. The coherence of the emergent space is strengthened by polysemy of the word *sóma* which also refers to exultation and by the cosmologic assumption of the solar aspect of Soma⁸⁵.

The tendency to see exultation in the same terms as the appearance of the morning light can be seen in the following stanzas which create a very similar description of these two events:

ápa tyá asthur ánirā ámīvā nír atrasan támīṣṭīr ábhaiṣuḥ |
á sómo asmám̃ aruhad víhāyā áganma yátra pratiranta áyuh̃ || (8.48.11)
 Far away weaknesses and illnesses have gone! The dark trembled, they became frightened. Powerful Soma has mounted us. We have come where they prolong our life!

úd ṛdhvam̃ jīvó ásur na ágād ápa prágāt táma á jyótir eti |
áraiḥ pánthām̃ yátave sūryāyáganma yátra pratiranta áyuh̃ || (1.113.16)
 Rise up! Living breath has come to us! Far away darkness has gone, light is approaching! She has freed the way for the sun to go. We have come where they prolong our life!

Verses *d* of both stanzas are identical, and the description of the remaining verses can refer to the appearance of the morning light and to Somic exultation. The context of the first one highlights the input space of the exultation, the second highlights the appearance of the morning light. The experiential basis which motivates the blend and integrates these two input spaces could be the ecstatic feeling experienced when the sun rises after a long, cold, dark night and the experience derived from using a drug. According to Falk, Soma was drunk at night so that experiences caused by the daybreak and by the drug could reinforce each other, and this in turn could result in equivalent descriptions⁸⁶.

The next result of Somic exultation which allows it to be included as a defining event is the appearance of space. To express this the stanzas evoke the general domain of Creation Of Space in both realisations of Creation Of Space To Move and Creation Of Space To Live⁸⁷. In the emergent space Soma is the agent of the

⁸⁵ Also RV 9.4.2, 9.9.7-8, 9.29.2, 9.107.26 are equivocal.

⁸⁶ Falk 1989: 79–82.

⁸⁷ Soma *gātuvíd*, *gātuvítama*: RV 3.62.13, 9.46.5, 9.92.3, 9.101.10, 9.104.5, 9.106.6, 9.107.7. Soma *varivovíd*, *varivovítara*: RV 8.48.1, 9.21.2, 9.37.5, 9.61.12, 9.62.9, 9.96.12, 9.110.11. Soma makes space: RV 9.62.2-3, 9.64.14, 9.68.2,9, 9.84.1, 9.85.4, 9.94.5, 9.96.10, 9.97.10,16.

processes as the leader of expansion and as the giver of exultation. In this latter role he is conceptualised as the juice which is ‘the best maker of space’ (*varivovittara*, RV 8.48.1) or as exultation itself (*máda*) which is ‘maker of space’ (*lokakṛtnú*, RV 8.15.4). Somic exultation (*máda*) is qualified as *urú* (RV 8.16.4) which allows the recipient to activate the input space of securing space under the influence of Soma. The description of Soma who, having been drunk, becomes infinity (*antás ca práḡā áditir bhavāsy*, RV 8.48.2), can be interpreted as expressing the impression of internal space attained in exultation⁸⁸. The verb *urusyú* used in RV 8.48.5 is also interpreted as expressing of Soma’s power to give space (Elizarenkova 1995: 377, Renou 1961, EVP 9: 69, O’Flaherty 1981: 135).

The next result of Somic exultation, which is essential to it and which, at the same time, is one of main results of the defining event is cognitive ability. This is connected with the ability of Soma to create conditions for seeing:

pávamāna rásas táva dákṣo ví rājati dyumán |
jyótir víśvam svàr dṛśé || (9.61.18)

O purifying yourself, your juice, your power of thought shines, radiant – the light for all to see the sun.

The input spaces of the blend construed by this stanza are the appearance of morning light and cognition. The agent of both input spaces is Soma as the rising sun which ‘shines, radiant’ (*ví rājati dyumán*) and as ‘the power of thought’, *dákṣa*, i.e. intellectual power active in Somic exultation. The next input space is a human being who wakes up (verse *c*). The recipient can enrich the blend with the input space of pressing on the basis of the appellation of Soma as *rása* which highlights his form as a juice. In the emergent space all three activities can be reduced to one which is the flash of light that comes from the juice, from the sun and from internal illumination realised when human beings wake up⁸⁹.

Cognition is the most important result of Somic exultation. The RV enumerates various intellectual powers which are born of exultation. These are intention (*krátu*: RV 4.37.2, 9.4.3, 9.36.3, 9.72.5, 9.100.5, 9.108.1, 9.109.2, 10.25.4), the power of thought (*dákṣa*: RV 1.91.7, 4.37.2, 8.48.8, 9.4.3, 9.27.2, 9.36.3, 9.100.5, 9.104.3, 9.105.3, 9.109.2), inspired thought (*dhí*: RV 9.86.17, 9.100.3: *dhīti* 10.25.4) and thinking (*manīśá*: RV 9.86.17). Such descriptions shed more light on the activity of the poets in the *Nāsadīya* who search for being-truth (*sát*) with their thinking (*manīśá*): the recipient can infer that they do it under the influence of Soma⁹⁰.

To express cognition as the result of Somic exultation the Ṛgvedic descriptions elaborate the general domain of Finding The Hidden (RV 9.87.3, 9.96.16); in these

In RV 9.96.15 Soma is compared to the broad way (*gātú*). In RV 9.56.4 Soma guards against constraint (*ámhas*).

⁸⁸ Elizarenkova (1995: 377), Renou (1961, EVP 9: 69), O’Flaherty (1981: 135) interpret *urusyú* in RV 8.48.5 as expressing of Soma’s power to give space.

⁸⁹ Possibility to see under the influence of Soma is also expressed in RV 8.48.6.

⁹⁰ Cf. Gonda 1963: 51–55.

stanzas names are conceived as a hidden treasure which is found by Soma who is the leader of expansion⁹¹. The use of this domain to express Somic exultation opens further possibilities of interpretation of the formulaic expression *táma āsīt támasā gūḷhám ágre* ('darkness was hidden by darkness in the beginning'). The recipient can activate the general domain of Finding The Hidden to understand that the cognitive activity of That One is undertaken under the influence of Soma.

At the same time the concept of name activates the concept of speech: to find a hidden name means also its verbalisation. It is explicitly expressed by RV 9.95.2 where the hidden names are revealed to the poet in order that he can verbalise them during sacrifice. Speech as the result of Somic exultation is mentioned in the RV many times too⁹². It is not speech as such, but speech which is organised, for example, composed in a prayer (*matí*, e.g. RV 10.119.4) or a song (*gír*, e.g. RV 9.6.9, 9.61.23).

Also the descriptions of the appearance of speech under the influence of Soma create blends which integrate the input spaces of exultation and of the appearance of the morning light. The poets play with polysemy of words. For example, Soma is asked to sit on the place called *arkásya yóni* (RV 9.25.6, 9.50.4). The word *arká* mean 'light, the sun' and 'song' and thus prompts the recipient to construe the input spaces of the sunrise and cognition. The concept of womb evokes the general domain of Procreation. In the emergent space, the womb is the night which is about to finish and the song which is about to be sung; the sunrise and composition of a song is conceived of in terms of Giving Birth. The agent of these two processes is Soma as the rising sun which will be born in the full light of the day and cognition gained in exultation which will be born in song.

Similarly equivocal is *ṛtásya yóni hiranyáya* – 'the golden womb of truth' on which Soma sits or to which he approaches (RV 9.64.20). If the recipient takes into consideration the ontological meanings of *ṛtá* which are 'the world' and 'the order of the world', he will understand the expression *ṛtásya yóni*, 'the womb of *ṛtá*' as expressing the beginnings of creation conceptualised in terms of the general domain of Giving Birth. Its qualification as *hiranyáya*, 'golden', metonymically activates the input space of the sunrise and allows the recipient to create the image of the sky illuminated with the light of the dawn before the rise of the golden sun. If he takes into consideration 'truth' as the meaning of *ṛtá*, 'the golden womb *ṛtá*' will express the ecstatic flash which begins cognition and its verbalisation. The expression *ṛtásya yóni* may prompt the recipient to enrich the blend with the input space of ritual and the image of the purified Somic juice being poured into a vessel. In the emergent space the early sunrise, the beginnings of cognition and speech and the pouring of the Somic juice into a vessel are integrated into one process.

In RV 9.102.1 the word *ṛtá* also denotes the object of cognition of a poet exulted with Soma (*ṛtásya dīdhiti*) and can be understood as both the truth of cognition and

⁹¹ Cf. Grincer 1998: 19–20.

⁹² See RV 9.3.5, 9.12.6, 9.14.6, 9.30.1, 9.62.25, 9.64.9,26, 9.67.13, 9.72.1, 9.78.1, 9.84.4, 9.86.33, 9.95.5, 9.97.34–36, 9.107.21.

of the cosmos which is the object of that cognition. From this it follows that the object cognised in Somic exultation is the same as the object cognised by the poets in the *Nāsadīya*, referred to by synonymous word *sát*. This again allows the recipient of the *Nāsadīya* to understand that the poets cognise during Somic exultation.

Cognition gained in Somic exultation, then, is true cognition of the cosmos. This cognition has its ontic effect which is the creation of the cosmos. Soma is presented as carrying the world and its order (*ṛtám bhārat*, RV 9.97.24). The recipient can understand that Soma does it in his function of the rising sun when he supports the whole cosmos and in his function of exultation when he supports the cosmos for a cognising individual.

Finally, in many stanzas Somic exultation is presented as a life-giving process. It frees from fear, gives health and long life⁹³. As it will be shown below, these results are understood not only in everyday terms of a good life but also in terms of superhuman abilities gained under the influence of Soma (see below, section 5.8.3).

We can see then that Somic exultation was presented in the RV as the defining event. It is a process during which light appears, cognition externalised in speech is possible and condition for life are created. Its conceptualisation in terms of other defining events, such as expansion and the pressing of Soma, facilitate its understanding in more familiar terms. At the same time the Ṛgvedic poets create mega-blends which integrate the input spaces of pressing, of exultation, of the appearance of the morning light and of raining. In this way they develop a general concept of all Somic transformations. The blends unite the external and internal experiences of the Aryans because all the defining events can be evoked in it thanks to their common generic scenario which is the appearance of the symbol of light from the symbol of darkness. The recipient should activate all of them together, in the all-embracing insight, in this way he will be able to understand all reality.

5.8.3. Superhuman results of Somic exultation

Besides the effects of Somic exultation discussed above, which are congruent with other defining events, the RV describes their extreme realisations: experiences of flying, of omniscience, of omnipotence and of attaining immortality. As mentioned above, the latest research identifies Soma with ephedra. According to Falk (1989) there are no hallucinogenic effects of Soma described in the RV. However, the examples given below show just the opposite. Many of them comes from the *Labasūkta* (RV 10.119). It is possible to see this hymn as a coherent description of experiences which can be treated as resulting from the influence of a drug. Even if the lyrical I of the hymn is supposed to be a god, the concept of the god's experience is modelled by

⁹³ RV 3.62.14-15, 8.48.4,5,7,10,11. 8.79.2,6, 9.4.6, 9.67.21, 10.25.4,8,11. RV 9.96.14d presents the image of Soma who prolongs life together with reddish cows (*sám usríyābhiḥ pratírán na āyuhī*) in terms of which the dawns are conceived. The dawn gives life: RV 1.113.17, 7.77.5, 7.80.2 (see also section 4.1.4). Agni too prolongs life (RV 8.44.30).

human experience. However, I would like to emphasise again that I am not going to finally judge whether Soma really caused superhuman experiences. For the present research what matters is that Somic exultation is presented in this way in the RV.

Flying

The idea of flying under the influence of Soma is implied more or less clearly in some stanzas. RV 9.22.2 compares Somic streams to wind, to rain and to fire. These comparisons evoke not only the concept of Somic streams which flow freely but also the idea of their influence, which is realised in the impression of becoming free like wind, rain and fire. A similar influence is expressed by describing Soma as one who flies exulting his friend (*patayán mandayátsakham*, RV 1.4.7). If Soma flies and fills his friend (who is Indra) with his juice, his flying influence concerns his friend too. It is also possible to interpret the following stanza as expressing that Soma makes the person who drinks its juice fly:

*rājā medhābhir ıyate pávamāno manáv ádhi |
antárikṣeṇa yátave || (9.65.16)*

The king goes with his poetic thoughts, purifying himself, where men live in order to go through space.

The dative infinitive *yátave* can refer both to Soma, who goes through the space in his solar form and to man who flies influenced by Somic draught.

RV 10.119 mentions the experience of flying gained in exultation: Somic juice carries the poet like the wind and it lifts him up as a swift steed lifts a chariot (RV 10.119.2-3). The poet presents himself as a winged entity flying between the earth and the sky (one of his wings is in the sky while the second ploughs the earth, RV 10.119.11-12). From this distance people seem to him not larger than a speck in an eye (RV 10.119.6). There is no reason why we should not treat these descriptions literally, as expressing sensation of flying attained under the influence of a drug⁹⁴.

Qualification of Somic exultation as ‘the best resident of the sky’ (*dyukṣátamo mádah*, RV 9.108.1) seems to identify the aim of the flight, realised under the influence of Soma as the sky. It is also expressed in RV 9.107.20 where the poets express the wish to fly above the sun, like birds (*ghṛṇá tápantam áti súrıyam paráh śakuná iva paptima*)⁹⁵. Also giving a share in the sun to the poets through Soma

⁹⁴ Following Staal 2001 we can say that the hymn seems to be composed by a person familiar with the exulting influence of Soma. Cf. also Elizarenkova 1999b: 352–353 and Thompson 2003; the latter interprets RV 10.119 as the performance of *ātmastuti* during which the poet impersonates a god: ‘[t]he ṛṣi’s body is Indra’s body. The ṛṣi’s words are Indra’s words. The ecstatic flight of the ṛṣi, induced by the drinking of Soma, is also ecstatic flight of Indra’ (14)’

⁹⁵ Elizarenkova (1999b: 407) directly says that it is a description of shamanic flight visualised by a human being intoxicated with Soma. Similarly Thompson 2003: 14, *ad* RV 10.119: ‘[t]he flight that is clearly alluded to in the hymn is not mere mythological flight. It is the shamanic flight of a ṛṣi who seems to me to be experiencing genuine ecstasy which, as the refrain emphatically tells us, has been induced by the drinking of the Soma-juice’.

(RV 9.4.5) implies the idea of flying there. That the sun at zenith was the aim of the poet's journey is also expressed by the following stanza:

*tápoṣ pavitraṃ vítataṃ divás padé śócanto asya tántavo vy àsthiran |
ávanty asya pavītāram āśávo divás pṛṣṭhám ádhi tiṣhanti cétasā || (9.83.2)*

The strainer of the blazing one is extended in the footprint of the sky. Its flaming threads are spreading. His swift ones aid the purifier. They mount with their thought on the back of the sky.

The expression *divás padé* (verse *a*) evokes the metaphoric conceptualisation of the sun in terms of a bird (that the birds left tracks is expressed by RV 1.25.7⁹⁶). Here 'the footprint', *padá*, refers to the sun in zenith: the recipient can infer it on the basis that it is qualified as 'heated' (*tápu*). In the sun there is the strainer (*pavitra*). In the emergent space the recipient evokes the image of the solar form of Soma where the strainer is located (c.f. RV 9.66.5 analysed above, section 5.5)⁹⁷. He can also activate the general domain of A Vessel Filled With Liquid in terms of which the sun is conceived because the footprint is an impression in the ground into which liquid can be poured⁹⁸. If the recipient maps the image of the strainer onto the image of the sun, he will understand that threads of the strainer correspond to rays; because of that they are called 'flaming' (*śócanto*, verse *b*).

'The swift ones' (*āśávo*, verse *c*) metonymically activate the concept of horses, of chariots and rivers; in these terms the streams of Soma and thoughts are conceived. In the emergent space human beings who press Soma on earth exult themselves and thus they aid the purifier – Soma in his solar form.

Verse *d* evokes the conceptualisation of the space between the earth and the sky in terms of a bull/cow whose back corresponds to its zenith. The subject of verse *d* is not explicitly expressed. If the recipient accepts that it is still 'the swift ones', he will understand that streams of Soma and human thoughts reach the sun. However, he can also understand the verse as evoking the concept of human beings who ascend to zenith in their exultation. According to RV 8.19.18 the seers pressed Soma in the sky (*té sótuṃ cakrire divi*). If the recipient calls out this description in the context of verse *d* he will confirm the presence of exulted human beings on the sun⁹⁹.

The mega-blend created by the stanza includes the following input spaces: a bird ascending the sky, the sun reaching its zenith, swift horses/chariots/rapid streams of waters, a bull/a cow, a human being who purifies Soma in the strainer, a human being who cognise and the general domain of A Vessel Filled With Liquid. Some of these input spaces function as the source domains for others: the sun is conceived in terms

⁹⁶ The tracks of birds are visible only for Varuṇa and poets acquainted with secret knowledge, cf. Thompson 1995. Conceptualisation of the appearance of the morning light in terms of leaving footprints is elaborated by the myth of Viṣṇu, see section 16.1.2.

⁹⁷ The recipient can go further and on the basis of the epithet *tápu* activate the concept of Agni in his solar form; this concept is reinforced in that Agni is presented in the RV as the purifier of Soma (see RV 9.67.22-24 analysed in section 6.3.3).

⁹⁸ Oblations were poured into the hoofprint of a cow, cf. Thompson 1995.

⁹⁹ I discuss this journey in more detail in chapters 10 and 11.

of a bird, a vessel and a strainer, streams of Soma and thoughts are conceived in terms of horses, chariots and rivers, space between the earth and the sky is conceived in terms of a bull/a cow. The agents of activity presented by the emergent space are human beings who purify Soma on earth and cognise under the influence of the juice. In their cognition they ascend on the bull's/cow's back to the sun – a vessel with a strainer. There human beings purify Soma. The scenario of everyday pressing allows the recipient to infer that they also drink Soma in the sky. The generic space of the blend is the scenario of the defining events.

Omniscience

According to the Ṛgvedic evidence, the most important result of the ascent to the sun is superhuman cognitive possibility power, namely the power to cognise the whole universe from above. Thus the conventional feature of the sun, which is all-seeing, is extended to the human being. It is expressed in the following stanza which presents a poet looking down and seeing all the evils of the world, divine included:

*áva yát své sadhásthe devánām durmatīr íkṣe |
rájann ápa dvíṣaḥ sedha mīdhvo ápa srídhaḥ sedha || (8.79.9)*

When I look down at the malevolence of the gods, in my own abode, O king, drive hostility far away, O merciful, drive enmities far away!

The stanza mentions the abode (*sadhástha*) in which the poet remains. That such an abode from which everything can be cognised is on the sun is implied by another stanza:

*yád dha tyán mītrāvaruṇāv ṛtād ádhy ādadáthe áṅṛtam svéna manyúnā
dákṣasya svéna manyúnā |
yuvór ithā́dhi sádmasv ápaśyāma hiranyáyam |
dhībhīś caná mánasā svébhīr akṣábhiḥ sómasya svébhīr akṣábhir || (1.139.2)*

As you two, O Mitra and Varuṇa, have taken lack of truth from truth with your anger, with anger of your power of thought, with your anger, similarly we have seen golden, in your seats, with inspired thought, with our own eyes, of Soma, with our own eyes.¹⁰⁰

Verse *d* mentions seats (*sádman*) which belong to Mitra and Varuṇa. Its description evokes the philosophical model of The Copper Pillar which will be discussed later at length (see section 17.1). For the moment it will be enough to say that the main domain of this model presents them as sitting on a seat, called *gárta*, which is on the top of a copper pillar, so high up (RV 5.62.7-68). The seat, *gárta*, evokes the conceptualisation of the sun in terms of a vessel. If the recipient evokes this model in the context of RV 1.139.2 he will interpret the seats of Mitra and Varuṇa as being on the sun too.

¹⁰⁰ This stanza has been discussed by Gonda 1963: 69, Reat 1990: 133.

The activity of Mitra and Varuṇa is expressed as taking ‘lack of truth from truth’ (*ṛtād ādhy ādadāthe āṛtam*, verses *a – b*) which can also be interpreted as taking untruth from truth, non-being from being. This expression evokes the concepts of taking cream from milk or froth from clarifying butter, and activates mappings the source domain which is that of processing milk. The target domain of those mappings is cognition which takes place under the influence of Soma (see Jurewicz 2008a and section 9.3). Activation of the mapping allows the recipient to understand that Mitra and Varuṇa cognise and that they are able to discern lack of truth from truth¹⁰¹. If the recipient highlights ontological meaning of *ṛtālārta* which is the world and its order, he will understand that in their cognition they create the world and discern the manifested aspect (*ṛtā*) from the unmanifested (*ārta*).

The composers of RV 1.139.2 present themselves as sitting on the same seats as Mitra and Varuṇa. We can infer then that they have attained the same broad cognitive perspective accessible only at the top of the world. The phrase ‘we have seen golden’ (*āpaśyāma hiraṇyāyam*) expresses not only the sight of the golden seat of Mitra and Varuṇa, as scholars usually propose¹⁰². The concept of ‘golden’ evokes the domain of Purification Of Gold in terms of which both Soma pressing and cognition under the influence of Soma are conceived (Jurewicz 2006a). If the recipient activates this metaphoric mapping, he will build a clear image of men who repeat the cognitive activity of Mitra and Varuṇa as they sit on seats high up in the sky.

RV 1.139.2 creates a complicated blend the input spaces of which are: Mitra and Varuṇa sitting on the copper pillar, human beings seated on seats of Mitra and Varuṇa, Somic exultation, sunrise, cognition under the influence of Soma, processing milk (preparation of a cream or of a clarified butter) and purification of gold. The aim of this blend is to express that human beings under the influence of Soma realise godly omniscience when they reach the sun and get an overall vision of reality. It is worth adding that the ability to see evils, gained by the poet according to RV 8.79.9 thanks to Soma, is also ascribed to Mitra and Varuṇa (see section 17.4). It is also possible then that this stanza implies that exulted poets realise the cognitive ability of these two gods.

Freedom and immortality

The concept of a flying human being is internally contradictory as in everyday life human beings cannot fly. Somic exultation which gives this ability is a process which liberates one from the limitations of one’s own body. As such it is similar to other defining events during which human beings liberate themselves from various enclosures (enemies, mountains, night). As we will see, the general domain of Creation Of Space is also used to describe the liberating Somic experience realised during sacrifice (see section 11.1.1).

¹⁰¹ This is the characteristic feature of Mitra and Varuṇa, see section 17.1.

¹⁰² Cf. Elizarenkova 1989, Renou 1959 (EVP 5), Geldner 1951 *ad loci*.

The *Labasūkta* describes the attainment of space under the influence of Soma as enlarging the size of one's body, as if it were expanded by Soma and made larger and wider: the world is not equal to one wing of a poet who has grown above the sky and the earth (RV 10.119.7, 8). Also the description of wings which touch both the earth and the sky expresses the increased dimensions of the poet (RV 10.119.11). There is no doubt that the experience of enlarging one's own size is an extraordinary experience which would liberate one from the limits of one's body.

Probably this very experience of one's supernatural size is the reason for the omnipotence described in the *Labasūkta*. The subject of the hymn, being exulted by Soma, states that he can move and destroy the earth (RV 10.119.9-10). The omnipotence is expressed in the first stanza of the hymn (*īti vā īti me māno gāṃ āśvaṃ sanuyām īti*). Usually acquiring something such as a cow or a horse depends on many factors. Here everything depends on the will of the poet. This means that he can radically violate the rules which govern everyday experience.

Complete freedom from the limits of the human condition gained under the influence of Soma is such that even the greatest limitation, that of death, can be surpassed in this state. RV 8.48.3 explicitly says that the poets, having drunk Soma, become immortal and thus they overcome other mortal beings¹⁰³. This coexistence of mortality and immortality realised in Somic exultation is presented in RV 4.58.3, 8.48.12 as the coexistence of immortal Soma in the hearts of mortals.¹⁰⁴

From what has been said above we can conclude that the Ṛgvedic descriptions of Somic exultation converge with descriptions of other defining events. Somic exultation is presented as a process leading to a desirable state which is full of light, life-giving and which bestows the ability to move and cognise. At the same time Somic exultation is presented as a state which breaks the rules and limits of everyday experience. One in which the earth bound human being, who does not fully cognise, is relatively small, weak, and mortal, ascends the sky, becomes omniscient, omnipotent and immortal. Thus Somic exultation permits one to realise an internally contradictory state. Here too we can see convergence with other defining events, the subject of which is an ambivalent, internally contradictory entity, i.e. the dawn, Agni and Soma.

5.9. Conclusion

Pressing of Soma and Somic exultation are the next defining events. They are processes during which light, space and the possibility to live appear. The Ṛgvedic descriptions focus on the descriptions of symbols of light which are Somic juice and cognition. The symbols of darkness are the Somic plant, pressing stones and lack of cognition, not described in detail in the RV. The common generic scenario allows

¹⁰³ See also RV 1.84.4, 6.75.18, 9.62.6, 9.94.2, 9.106.8, 9.108.3-4, 9.109.3.

¹⁰⁴ Agni is presented in the same way in e.g. RV 1.77.1, 4.1.1.

the Ṛgvedic poets to evoke other defining events in the descriptions of pressing of Soma. Expansion is evoked in order to conceptualise pressing in its terms or to present these two events as simultaneous. Producing fire is presented as the same process as the pressing of Soma. Finally, pressing of Soma has its cosmic level which is the rising of the sun and raining where Soma is both sun and rain. In the descriptions of exultation various defining events are evoked, the most important is the pressing of Soma by which exultation is achieved.

The Ṛgvedic poets use various means to synthesise the events connected with Soma with other defining events. They play with polysemy of some words, such as *sóma* and *gó*. They exploit the common generic scenario which is the appearance of the symbol of light. They create rich conceptual blends which allow them to leave open the question about what kind of vital relations link the elements of the input spaces: in many cases the recipient can choose between the relation of Identity or Uniqueness, depending on what kind of ontology he wishes to create (see section 1.6). This makes the RV a living text that is open for continual reinterpretation by future generations of poets and philosophers.

Chapter six

Agni and other defining events

In this chapter I will further discuss the generalising efforts of the Ṛgvedic poets to create a metaphysics with Agni as its central concept. I will examine the water aspect of the cosmic form of Agni to show that the tendency to identify Agni and Soma also encompassed their cosmic activities. I will also show how the cosmologic processes can be seen as transformations of Agni and how it is conceptualised. Then, I will discuss some Ṛgvedic descriptions which imply that Agni is the cause of the defining events connected with Soma, i.e. of pressing, both earthly and on the sun, and exultation. At the end of this chapter I will show how the functioning of the world and of human beings is put in terms of the general model of reality transformation.

6.1. Water aspects of Agni

In this section I will discuss the water aspects of Agni manifested in his cosmic form and how this influences the creation of rain. I will show that the Ṛgvedic descriptions of this aspect of Agni are similar to those of Soma in his cosmic form.

Agni is compared to water in its various forms, such as rivers which flow down (RV 1.66.10, 8.103.11) or to the ocean (RV 1.71.7, 8.44.25). Agni's activity is also compared to phenomena which accompany rain: his sound is compared to the sound of the Maruts, the gods of rain (RV 4.6.10), his violent movement is compared to lightning and to thunder (RV 5.10.5, 7.3.6, 10.91.5). Thus, as it is in case of Soma, all the elements of the raining scenario are evoked as the source of comparison. The possibility of comparison derives from the implicit assumption of a similarity existing between the things compared. While comparisons of Agni to lightning and

thunder is based on their common fiery and sounding nature; his comparisons to water allow us to assume that the Ṛgvedic concept of fire was such that it shared some of its features with the concept of water¹.

RV 8.102.4-6 expresses the link between fire and water by referring to Agni as ‘dressed in the ocean’ (*samudrāvāsas*). To be dressed is to be hidden under a robe, so such an appellation of Agni implies that he is hidden under water. In this way the philosophical model of Child Of The Waters Child is activated which – as will be shown – expresses the identity of fire and water (see section 7.5). The concept of dressing is also used in the RV to express the mixing of Soma with water (*apó vāsāna*, e.g. RV 9.86.40) and the RV implies the identity of two entities which are mixed together. RV 1.95.10 calls Agni a stream with bright ripples (*srótaḥ ... sukraír ūrmíbhīḥ*).

The water aspect of Agni is also expressed in the following stanza:

*ákrandad agní stanáyann iva dyaúḥ kṣámā rérihad vīrúdhah samañján |
sadyó jajñānó ví hím iddhó ákhyad á ródasī bhānúnā bhāty antáḥ ||
(10.45.4)*

Agni roared like the thundering sky, licking the earth, anointing plants. As soon as he was born, kindled, he looked at them. He shines with light between the two halves of the world.

Since the flames of Agni are often conceptualised as tongues, the concept of licking the earth (verse *b*: *rérihad*) expresses its burning. But, at the same time, common knowledge tells us that licking moistens and when we activate this aspect of licking we will evoke the moistening aspect of Agni’s activity which can be realised only if we accept an identification of Agni with rain; this domain is evoked by the comparison of Agni to ‘the thundering sky’ (*stanáyann... dyaúḥ*), i.e. to the thunderbolt which accompanies rain². The concept of anointing (verse *b*: *samañjan*) highlights the moistening aspect of Agni’s activity: the plants become moist, shining and beautiful as do human beings anointed with a balm.

This stanza presents the cosmic cycle of Agni which is the same as the cycle of Soma. Agni is kindled on earth (verse *c*), then he becomes the rising sun and shines between the sky and the earth (verse *d*). At zenith he thunders, portending the rain (verse *a*) which he finally becomes, watering the earth and the plants (verse *b*). Such a concept of Agni’s cycle is also evoked by the following stanza:

*agnír mūrdhá diváḥ kakút pátiḥ pṛthivyá ayám |
apám rétāmsi jinivati || 8.44.16*

Agni is the head of the sky, the summit, the lord of the earth. He stimulates seeds of waters.

¹ Cf. Bergaigne 1963, I: 17–19. Cf. Kaelber 1990: 15 ff., Brereton 1981: 103–104.

² Agni is identified with thunderbolt in RV 6.6.2, 7.7.2, 10.20.4.

The stanza in a very deliberate way construes a rich blend. The input spaces are fire kindled in the morning and a human being who, having been born, stands up, evoked by *mūrdhā́*. The nominal attribute *diváḥ* prompts the recipient to activate the third input space which is the sunrise. In the emergent space, Agni is a human being and the rise of his solar form is the growth of a child³. The idea of reaching the zenith is reinforced by the concept of the ‘summit’ (*kakú́t*) in terms of which the zenith is conceptualised in the RV. The logic of the stanza is such that we can understand that the activity described in verse *c* is performed after the activity described in verses *a – b*: Agni, having reached zenith in his solar form, ‘stimulates seeds of waters’ (*apā́m rétāmsi jinvati*), i.e. creates rain⁴. This cycle is also evoked in RV 1.79.2 according to which when Agni comes, rain comes too.

6.1.1. Mappings expressing Agni’s internal contradiction

Fire which has a water aspect is an internally contradictory entity. The internal contradictoriness of Agni is expressed by the stanzas which elaborate his conceptualisations in terms of a horse and a bull. Let us consider some of them.

RV 1.58.2

á svám ádma yuvámāno ajáras tṛṣv àviṣyánn ataséṣu tiṣṭhati |
átyo ná pṛṣṭhám pruṣitásya rocate divó ná sánu stanáyann acikradat ||
 Not ageing takes his food, ravenously, stands up in the bush. His back, besprinkled, shines like a swift. He neighed, thundering like the peak of the sky.

Verses *a – b* describe Agni in his earthly form as fire (the first input space of the blend). The participle *pruṣitá*, ‘besprinkled’, describes fire onto which clarified butter, its fuel and oblation, is poured. However, the verse also evokes the concept of a horse in terms of which Agni is conceived (it is the next input space of the blend). The specific syntax of verse *c*⁵ which compares Agni’s back to that of a swift steed prompts the recipient to map its silhouette onto the whole Agni. In the emergent space Agni is a horse whose back is shining because it is sprinkled with clarified butter. Since in the RV clarified butter is the source domain for sweat (RV 5.58.7), the recipient can understand horse as sweating; in the emergent space Agni is fire sprinkled with clarified butter and a sweating horse. In everyday life, a horse sweats when it is very tired after a long run or gallop. Verse *d* of the stanza activates the concept of the peak of the sky (*divó ná sánu*). The concept of a peak metonymically evokes the concept of a mountain. This makes the recipient understand that the horse is tired because it has galloped along a mountain to its peak; standing on the peak,

³ This conceptualisation of the sunrise is discussed in section 4.2.8.

⁴ The possibility of Agni to bring rain (RV 6.13.1) results from his water aspect.

⁵ Cf. Geldner 1951, I, *ad loci*: ‘wie ein[es] Hengst[es] erglänzt sein Rücken, wenn er [mit Schmalz] betropft wird’.

it sweats. The concept of the mountain activates the general domain of A Rocky Hill, its summit being the highest point of the sky, the zenith. Thus the recipient can enrich the blend with the input spaces of sunrise and rain. In the emergent space Agni is a horse which is at the zenith, shining and sweating. Shining expresses its solar aspect, sweating expresses its rain aspect. The Ṛgvedic conceptualisation of rain in terms of sweat guarantees the coherence of the emergent space. The rain aspect is also evoked in the comparison of Agni's neighing to thundering. In the emergent space it is natural that Agni sweats abundantly which is the consequence of his innate heat and of the long and tiresome journey to the highest point of the sky. In two other stanzas of the RV 'clarified butter' (*ghṛtā*) is the direct complement of the verbal root *prus-* and shining of the sun (RV 6.71.1) and raining (RV 1.168.8) is conceived in its terms. If the recipient calls out these two stanzas he will reinforce the idea of the solar-rain ambivalence of Agni.

RV 6.6.4

*yé te śukrāsaḥ śucayaḥ śucimaḥ kṣām vāpanti vīṣitāso āśvāḥ |
ádha bhramás ta urviyá ví bhāti yātáyamāno ádhi śānu pṛśneḥ ||*

Your bright, pure horses, O shining one, set loose, shear the earth. And your whirling flame shines widely, arranged on the summit of the dappled one.

The imagery of the stanza is similar to the previous one although elaborated differently. Verses *a – b* integrate two input spaces of fire and horses. In the emergent space flames of fire are the shining horses and burning of grass is shearing the earth⁶. This evokes conceptualisation of grass as the earth's hair. The recipient can understand that Agni burns the grass both in his earthly form of fire and in his solar aspect. Thus the input space of the cosmic transformations of Agni is evoked.

This input space is also evoked by verse *d* which presents Agni as being 'on the summit of the dappled one' (*ádhi śānu pṛśneḥ*). The word *pṛśni* evokes the concept of a dappled bull, in terms of which the sun is conceived, and of a dappled cow, in terms of which a rain-cloud is conceived⁷. At the same time it evokes conceptualisation of space between the earth and the sky in terms of a bull/cow whose back is the zenith. So, the expression *ádhi śānu pṛśneḥ* evokes the input space of cosmic transformations of Agni who is the rising sun which reaches its zenith and becomes hidden in the rain-cloud. This expression may also prompt the recipient to activate conceptualisation of Agni in terms of a bull inseminating a cow by mounting its back and to understand cosmic transformations of Agni in these terms: the sexual heat of a bull corresponds to the solar aspects of Agni, its semen to his rain aspect.

⁶ For later conceptualisation of burning in terms of shearing, cf. Heesterman 1957: 217.

⁷ Geldner (1951, II: 99), Elizarenkova (1995: 96, 576), Renou (1964, EVP 13: 40, 127) propose the earth as the meaning of *pṛśni*. I think that both interpretations complement each other; thus the simultaneous presence of Agni on earth and in the sky can be expressed. *pṛśni* referring to Agni: RV 4.3.10, referring to Soma: RV 9.83.3, referring to one of them: RV 1.164.43, referring to the mother of the Maruts: RV 1.168.9, 2.34.10, 5.52.16, 5.60.5, 6.66.3, 7.56.4.

To qualify flames of Agni *vīṣitāsaḥ*, ‘set loose’, is to further enrich the input space of horses as they are set loose after a long march, tired and sweating. Thus conceptualisation of rain in terms of sweat is evoked⁸. It is also worth noticing that the participle *vīṣita* is used in the RV to qualify horses running freely (RV 3.33.1) and the quick fire (RV 6.12.5, 10.27.14), which usage is confirmed in RV 6.6.4b. But it is also used to express a gourd containing rain that is opened in order to free rain as well as the streams of rain themselves (RV 5.83.7, 5.83.8). These usages of the participle *vīṣitāsaḥ* strengthen the ambivalence of activity of the flames. It is also activated in that Agni’s manifestation is denoted by the word *bhramá* (verse *d*) which evokes an image not only of whirling flames⁹ but also of whirling waters¹⁰.

RV 1.128.3

*évena sadyáh páry eti pāṛthivam muhurgí réto vṛṣabháh kánikradad
dádhad rétaḥ kánikradad |*

*śatám cákṣāṇo akṣábhīr devó váneṣu turváñiḥ |
sádo dádhdāna úpareṣu sánuṣv agníḥ páreṣu sánuṣu ||*

In one day, swiftly, the bull circles earth¹¹, sings in a flash – loudly he roars, placing his semen, loudly roars.

The god who sees with a hundred eyes, overpowers in woods, takes his place on the lower summits – Agni – on the remote summits.

The stanza elaborates mapping Agni Is A Bull in such a way that both aspects of Agni can be expressed. Running round the earth expresses the solar aspect of Agni; placing semen expresses his rain aspect; his presence on the far summits expresses his presence at the zenith in both aspects. At the same time, he is the terrestrial fire which burns forest and is kindled by the fire drill. The phrase ‘sees with a hundred eyes’ (*śatám cákṣāṇo akṣábhīr*) evokes conceptualisation of cognition in terms of seeing and expresses Agni’s omniscience resulting from his superhuman cognitive abilities.

RV 10.21.8

*agne śukrēna śocīṣorú prathayase bṛhát |
abhikrándan vṛṣāyase ví vo máde gárbham dadhāsi jamíṣu vívakṣase ||*

O Agni, you extend yourself wide and high with your pure flame. You roar, manifesting yourself as a bull, you place the embryo in your sisters. I want to announce this to you in exultation.

Verse *a* expresses creation of space in the morning by Agni whose flame extends itself wide and high. Placing an embryo activates the metaphorical conceptualisation

⁸ Kaelber 1990: 22. It is also possible that the idea of urination is evoked here; in the RV, rain was also conceived in terms of urine (1.64.6)

⁹ Grassmann 1999: 966, Renou 1964 (EVP 13): 40.

¹⁰ Elizarenkova 1995: 99. Elizarenkova’s translation of *bhramá* as ‘vodovarot’ activates the idea of rain expressed by this word. More about this stanza see section 12.3.2.

¹¹ In the Sanskrit original the adjective *pāṛthivam* (‘earthly’) is used, which evokes the idea of the spacious earth.

of rain in terms of semen and evokes the rain aspect of Agni. The verbal root *ṛṣāy* has a homonymous version *ṛṣāy*, ‘to rain’¹², and I am sure that the intention of the poet is to evoke it here in order to highlight the rain aspect of Agni.

The bull in terms of which Agni is conceived is (as in the case of Soma) androgynous and it can be milked (RV 1.141.2, 4.3.10, 10.11.1)¹³. Agni himself is presented as androgynous: he has a thousand testicles (RV 8.19.32) and milk (RV 10.1.3). One could argue that ‘milk’ refers to his semen. However, there must be a reason why the poets used this concept instead of the concept of semen and in my opinion it was to ensure the recipient integrated the input spaces of inseminating and milking which allowed him to construe an idea of an androgynous entity¹⁴.

6.2. Ritual as transformations of Agni

In the previous chapter, I have shown that solar-rain transformations of cosmos can be seen as the transformations of Soma. On the basis of the above analysis we infer that they can also be seen as the transformations of Agni. The Ṛgvedic concept of ritual implies the same. As is well known, it is Agni who carries Soma to the sky and brings the gods to earth, where sacrifice takes place (see e.g. RV 7.11.5). There is indirect evidence that Agni, in this role, was conceived in terms of the general domain of A Vessel Filled With Liquid. Such a conceptualisation of Agni is also evoked by the following stanza which calls him a spring (*útsa*):

*śatádhāram útsam ákṣīyamāṇam vipāścítam pitāram váktvānām ||
meḷím mádantam pitrór upásthē tām rodasī píṣṛta satyavácam || (3.26.9)*

The inexhaustible spring with a hundred streams, the inspired father of that which should be spoken, who exults himself – the crackle in the womb of parents. Save him who speaks truth, O halves of the world!

A spring is understood in the RV as a kind of vessel; as I have shown elsewhere, it is used in similar contexts as other vessels, such as *kóśa*, ‘pail’ and *avatá*, ‘well’ (see Jurewicz 2006b). In this way the recipient can evoke the general domain of A Vessel Filled With Liquid. The liquid with which Agni is filled is Soma, because Agni is called one ‘who exults himself’ (*mádantam*) and as ‘the inspired father of that which should be spoken’ (*vipāścítam pitāram váktvānām*). Such a description

¹² Lubotsky 1997: 1361, Grassmann 1999: 1351.

¹³ According to Renou (1965, EVP 14) and Geldner (1957) in RV 10.11.1 Soma and Indra are described. But the hymn is dedicated to Agni. The fact that the same words and phrases as in the hymns to Soma are used here reflects the Ṛgvedic tendency to identify the descriptions of Agni and Soma. As far as the metaphor of the bull is concerned, the similarities between Agni and Soma can be seen also in the fact that both have horns and sharpen them (Agni e.g.: RV 5.2.9, 8.60.13, Soma e.g.: 9.15.4, 9.70.7).

¹⁴ For the Vedic idea that rain comes from the sun see Kaelber 1990: 15 ff. Lüders 1959: 400–401 accepts the possibility of identifying the celestial source of Soma (*svāṛṇara*) with Agni.

evokes the input space of a priest exulted with Soma who composes hymns under its influence. The next input space is burning fire. In the emergent space, fire, conceived as a container filled with the juice, is the spring and the human being who has drunk Soma¹⁵.

At the same time, as it has been shown, the sun in which Soma is purified is also conceived in terms of the general domain of A Vessel Filled With Liquid (especially in terms of a golden pail, see section 5.6). If the recipient integrates the concepts of the sun thus conceived and of Agni, he will understand that the celestial golden pail is Agni. If he adds the input space of the gods, he can imagine in the emergent space that they gather around the solar-fiery pail filled with purified Soma and in this way they are lured to descend to earth for the sacrifice. It is worth noting that another meaning of the word *kóśa*, used to express the sun conceived in terms of a pail, is ‘the body of the chariot’. To activate this meaning is to integrate the image of a pail with the image of a chariot on which the gods come down to sit at the *barhís*; both, pail and chariot are Agni¹⁶. Thus understood, the ritual cycle can be seen in terms of movement of a fiery pail which goes up, filled with Soma and down, filled with gods¹⁷.

Conceptualisation of Agni’s ritual activity in terms of the movements of a pail filled with Soma leads us back to the cosmic solar-rain cycle. I would argue then, that when Agni, conceived in terms of A Vessel Filled With Liquid, carries Soma to the highest point of the sky to place it among the gods, he represents on the ritual level his form of the rising sun. Bringing the gods from the sky to the earthly sacrifice expresses at the ritual level his rain aspect¹⁸.

One of the most common conceptualisation of the ritual function of Agni is that of a messenger (*dūtá*). Some Ṛgvedic descriptions of Agni as the messenger imply that his sacrificial activity was reflexive. RV 1.58.1 calls Agni ‘the messenger of Vivasvant’ (*nú cit sahojā amṛto ní tundate hótā yád dūtó ábhavad vivásvataḥ*). Since *vivásvant* is the name of the sun in the RV and Agni is identified with the sun, one can understand that Agni is his own messenger¹⁹. RV 1.71.4cd compares Agni who accepts the function of a messenger to someone who accompanies a mighty king (*ád tm rájñe ná sáhiyāse sácā sann á dūtyām bhṛgavāṇo vivāya*). The concept of the king activates the mapping The Sun Is A King and allows the recipient to understand that Agni is messenger of the sun. And again, if the recipient realises

¹⁵ This betrays conceptualisation of the human being in terms of a vessel characteristic for later thought (e.g. *Bhagavadgītā* 17.20). Agni is called ‘a vessel’ (*pátra*) in RV 6.7.1.

¹⁶ The gods come on one chariot with Agni: RV 7.11.1

¹⁷ For further conceptualisation of the sacrifice see section 11.1, 11.2,3.

¹⁸ This is very clearly seen in the concept of the afterlife: the dead person is carried up by Agni together with the rising sun to the top of the sky and then released by him to fall to earth, to his home, together with rain (see chapter 12). In later thought the oblations come back with the rain, cf. Houben (2000a: 516).

¹⁹ Profers 2007: 47–48 interprets the phrase *dūtám vivásvato* as expressing close conceptual connection between the sun and fire.

that Agni also has a solar form, he will grasp reflexive nature of Agni's activity: he is the messenger of himself.

6.3. Agni and the defining events connected with Soma

In the following two sections I will discuss the descriptions which imply that Agni is the cause of the pressing of Soma and exultation. In this way the Ṛgvedic poets could present these events in the same way as other defining events; as has been shown, there are descriptions of expansion and the appearance of the morning light which present these events as caused and performed by Agni (see sections 4.2.4, 4.2.7). In reducing the variety of causes of all main processes to one which is Agni, the poets made an important step towards abstraction and generalisation which finally found its explicit expression in the metaphysics of the Brāhmaṇas.

6.3.1. Agni and pressing of Soma

There is no empirical evidence that pressing of Soma was influenced by fire but some Ṛgvedic evidence implies that the intention of the poets was to present this process as such. Already the most frequent epithet of Soma, which is *pāvamāna*, 'purified', shows this intention because its active counterpart is *pāvaká*, 'purifying', one of the most frequent epithets of Agni. Although these of epithets are never used together in the RV, their existence can easily encourage the recipient to create the concept of Soma purified by Agni. The concept of Soma as being influenced by fire is also implied by the descriptions of pressing stones which associate them with Agni (see section 5.1.2).

This idea is also implied by the use of the verbal root *śrī-*, 'to mix, to adorn'²⁰ or to 'make perfect' (Narten 1987, Mayrhofer 1996: 668–669). This verb is used to express the mixing of Somic juice with cow's milk²¹. However, as will be shown, milk in a cow's udder is conceived as boiled (*pakvá*, see section 8.1). So the concept of milk includes the idea of heat and mixing of the juice with milk thus conceived conveys the idea of its heating²². In RV 5.44.13 *śrī-* is used to express the appearance of milk in a cow's udder (*bhārad dhenū rāsavac chiśriye páyo*). If we refer to experience which confirms that the milk from cow's udder is always warm and to the Ṛgvedic concept of milk as boiled, we will be able to activate the idea of heating in the form *śiśriye*. This idea is also conveyed in RV 5.6.9ab where *śrī-* expresses activity of fire which accepts in its mouth two spoons of butter (*ubhé suścandra*

²⁰ Elizarenkova translates *śrī-* as 'adorning', 'mixing'; Renou: 'fortifier-en-mélangent', Geldner: 'mischen', 'versehen'.

²¹ RV 8.2.3, 8.82.5, 9.46.4, 9.107.2, 9.109.15,17. Mixing with curds: RV 9.11.6.

²² Malamoud 1996: 40 (in reference to later tradition) writes: 'Mixed together with a cooked substance – including milk – soma is thus considered to be cooked'. Cf. also Oberlies 1999: 33.

sarpīṣo dārvī śrīṅīṣa āsāni). In this way the stanza describes the oblation of butter in the flames of fire and it is clear that *śrīṅīṣe* conveys here the idea of heating, burning or even cooking.

RV 1.68.1a uses the verbal root *śrī-* to express the activity of fire the flames of which go to the sky (*śrīṅānn úpa sthād dívam*). Renou (1964, EVP 12, *ad loci*) and Narten (1987) interpret the form *śrīṅan* as a transitive form (‘lui qui embellit [les choses]’, ‘vollkommenmachend [das Opfer]’, According to Geldner (1951, I, *ad loci*), the subject of the phrase is not fire but ‘Schmalzlöffel’. However, I agree with the interpretation of Elizarenkova who translates *śrīṅānn* as ‘blazing’ (‘pylaja’, 1989, *ad loci*). In RV 8.2.3 the verbal root *śrī-* is used to express making Somic juice tasty and compares this process to mixing barley with milk²³. But it is not enough to mix barley with milk in order to make it tasty; one has to cook it. So the verbal root *śrī-* also evokes here the concept of cooking.

We can also discern more complex conceptual operation which allow the recipient to highlight the idea of heating within the semantic range of the verbal root *śrī-*. In RV 9.24.1, 9.65.26 the roots *śrī-* and *mṛj-* express mixing Somic juice with water (*śrīṅāná apsu mṛñjata*). It will be shown that in the RV there is a group of metaphors the source domain of which is the general domain of Cleansing By Heat (see section 10.2). The conceptualisation of various processes is done with aid of particular realisations of the general domain which also includes Grooming and Sharpening (see sections 10.2.1-2)²⁴. The form *mṛñjata* activates the domain of Grooming which in turn highlights the idea of heating potentially present within the semantic range of *śrī-*. The same can happen in RV 10.61.3 which describes a mental and sacrificial activity of Tūrvayāṇa (*māno ná yēṣu hávaneṣu tigamān ... á yāḥ ... asya áśrīṅīta ādīśam*). ‘The sharp mind’ (*māno... tigmam*) evokes the general domain of Cleansing By Heat in its particular realisation of Sharpening which is used to conceive cognition (see section 10.2.2). I would argue that in this context the form *áśrīṅīta* also activates the conceptualisation of making one’s design (*ādīś*) clear and perfect in terms of its heating²⁵. This can be confirmed by some particular realisations of the general domain of Cleansing By Heat, such as the domain of Grooming and of Anointing With Balm, that highlight making the object more beautiful and perfect.

We can see then that there is evidence – at least in some contexts – which allows us to assume that the Ṛgvedic poets wanted to imply that Somic juice, during its preparation, was influenced by fire. Identification of milk in cows’ udder with Agni (see section 8.2) makes this implication even stronger.

²³ RV 8.2.3ab: *tām te yavam yāthā góbhiḥ svādum akarma śrīṅántaḥ*.

²⁴ Other domains are Anointing With Balm and Licking, see Jurewicz 2006a.

²⁵ This makes my interpretation of the semantic aspects of the verbal root *śrī-* close to that of Narten (1987).

6.3.2. Agni and cosmic pressing of Soma

Identification of Agni with the sun implies that Agni is the efficient cause of cosmic transformations of Soma. Some stanzas imply this more explicitly. Let us come back to RV 9.83.2 where Soma is purified in the strainer called *tápu*, the blazing one (see section 5.8.3). This epithet prompts the recipient to activate the concept of Agni in his solar form and to understand that he is the purifier of cosmic Soma. In RV 9.71.4 the verbal root *śrī-* is used to describe cosmic transformations of Soma who ‘stays in the sky’ (*dyukṣá*) in terms of his mixing or his adorning by the cows who are called ‘eating good oblations’ (*gávaḥ suhutáda ... chrīṇánty agriyám*)²⁶. Such qualification of cows evokes the concept of Agni who makes the oblations ‘well offered’ (*súhuta*, RV 8.60.14) and who eats them. This not only strengthens the idea of heating in the semantic range of the verbal root *śrī-*²⁷, but also implies that it is Agni who is responsible for the cosmic purification of Soma. At the same time, conceptualisation of Agni as having a water aspect also implies that it is Agni who is born during the cosmic pressing and is then manifested in his rain forms.

6.3.3. Agni and exultation

Some descriptions of Somic exultation in the RV show its conceptualisation as taking place under the influence of Agni²⁸. In RV 9.83.1 the words *śrtá* and *ámá*, ‘boiled’ and ‘raw’ are used in order to denote the opposition between a person who is able to attain the state of Somic exultation and a person who cannot attain this state. Such a person is also qualified as someone ‘whose body is not heated’ (*átaptatanū*) which evokes the everyday experience of cooking by fire when fire transfers its heat (*tápas*) to the cooked object.

Conceptualisation of Somic exultation in terms of heating and cooking is evoked also in RV 9.67.22-24:

pávamānaḥ só adyá naḥ pavítreṇa vícarṣaṇiḥ |
yáḥ potá sá punātu naḥ || (9.67.22)

Let this brisk purifying one purify us today with his strainer – let him, the purifier, purify us!

²⁶ Cows as the agents who mix Soma with milk: RV 1.84.11 (*dhenávaḥ*), 9.1.9 (*dhenávaḥ*), 9.84.5 (*gávaḥ*), 9.86.17 (*dhenávaḥ*).

²⁷ If the recipient evokes in the context of these descriptions RV 5.44.13 (see section 6.3.1), which presents the appearance of milk in a cow’s udder with use of verb *śrī-*, he will integrate the images of Somic juice which is pressed and of cow the udder of which swells with milk. In the emergent space Somic juice is mixed with milk in a cow’s udder which implies the idea of its heating.

²⁸ Cf. Gonda 1963: 17–18, 83–84, 172–173. For Agni as the god responsible for insight see also Findly 1989.

yát te pavítram arcíśy ágne vítatam antár ā́ |
bráhma téna punīhi naḥ || (9.67.23)

O Agni, purify our powerful word with this strainer which extends inside your flame!

yát te pavítram arcivád ágne téna punīhi naḥ |
brahmasavaīḥ punīhi naḥ || (9.67.24)

O Agni, purify us with this flaming strainer, purify us with the stimulations of powerful word!

The first stanza identifies purified Soma with the purifying factor (*pávamānaḥ só... na pavítreṇa... yáḥ potā́ sá punātu naḥ*). We know from the next stanza that it is Agni who purifies Soma with a strainer which is in his flame (*pavítram arcíśy ágne vítatam antár ā́*). Purifying activity performed by Agni is seen as purifying powerful word ('*yát te pavítram... bráhma téna punīhi naḥ*, RV 9.67.23c) and is called 'stimulation of powerful word (*brahmasavá*, RV 9.67.24c) which enriches the blend built by the stanzas by adding the input space of cognition under the influence of Soma. In the emergent space, thoughts are Somic streams which are purified in the strainer of Agni. Thus Agni is present as the efficient cause of exultation²⁹.

In RV 9.113.2 pressing of Soma is presented as a process effected not by pressing stones but by mental powers (*ā́ pavasva... ṛtavākéna satyéna śradhdháya tápasā*). It is significant that heat (*tápas*) which in the RV denotes the activity of fire is mentioned as one of these powers and it implies the influence of its heat on exultation³⁰.

I think that such a concept of Agni as the efficient cause of exultation is not only a metaphorical one. It can be understood as expressing a real heat experienced under the influence of Soma. There are at least two other stanzas in the RV which seem to express this experience. In RV 8.48.6 the poet asks Soma to inflame him like fire (*agnīm ná mā mathitām sám didīpaḥ*), in RV 1.52.6 Indra, exulted with Soma, is presented as overwhelmed with heat (*pártim ghrṇá carati*). There is however a further dimension to this literality. It will be shown that Agni is also the ultimate subject and object of exultation (see sections 9.3.6, 9.5-6, 11.4). In other words the ultimate subject of the process is Agni manifesting himself in the human individual as a vision while being also the originator of that vision³¹. And in manifesting himself, he causes internal heat.

²⁹ For analysis of these stanzas cf. also Gonda 1979b, Elizarenkova 1999a: 335.

³⁰ The meaning of *tápas* is discussed in section 10.2.4. Cf.

³¹ A similar idea is expressed in the *smṛti* texts (*Mokṣadharmā, Bhāgavadgītā*) according to which *ātman* functions as both subject and object of the yogic cognition (cf. Jurewicz 1994: 200 ff.). Nicholson 2002 argues that it is Soma and Indra which manifests themselves in the climax of the Somic vision; I would argue however that luminous character of their vision can also be explained in that it is Agni who manifests himself through Soma and Indra who – as it will be shown (see sections 9.1, 9.5, 14.4, 17.8) – are the forms through which Agni acts in the world. Nicholson sees manifestation of Agni as taking place in the stage which precedes manifestation of Soma and Indra.

6.4. The general model of reality transformation

From what has been said above it follows that there is a twofold tendency in the RV as far as the concepts of Agni and Soma are concerned. On one hand the Ṛgvedic descriptions present Agni and Soma as similar and thus implies their identity, on the other hand, Agni is the efficient and final cause of the transformations of Soma. My thesis is that this twofold tendency is the result of the conceptual efforts to create a model which would grasp the most important processes of the world and human being in a simple schema of transformations of one reality, which is Agni alternately manifested as himself and his own opposition, i.e. Soma.

This model of the alternate manifestations of Agni and Soma understood as the same entity will be called the general model of reality transformation. It can be applied to cosmic processes, such as sunrise and raining, and to human activities, such as ritual and exultation³². The results of research till now allow us to see how the model can express cosmic transformations understood as caused by the ritual. When fire is produced, the fiery aspect of Agni is manifested, when Soma is pressed – his Somic aspect can be seen. When Somic juice is poured into fire, the unity of both aspects is realised and its cosmic sign is the rising sun. The fiery aspect of Agni is manifested when the sun reaches its zenith. The Somic aspect of Agni is manifested in the solar Somic beverage that is finally purified in the sun. Rain is then the sign of the identity of both aspects.

The general model of reality transformation applied to cosmic processes puts them in terms far from everyday life experience. The ritual, presupposed by it, does not have to refer to any concrete sacrifice. The concept of the ritual construed by the model has the effect of reducing various types of the Ṛgvedic sacrifices into their most salient moment which is pouring Soma into fire³³. The model also simplifies the complexity of natural events. It can be interpreted as referring to the daily and yearly cycle of the sun as processes the climax of which is the coming of rain. However, I think that the concept of the yearly cycle is patterned after the daily cycle³⁴ and in my further investigation I will treat the model as if it only referred to the daily cycle though one should constantly be aware of its wider possible application.

The model can also be applied to cognition. Somic exultation conceived in terms of purification in strainer of Agni can be seen as the alternate manifestations of his aspects. The Somic aspect is manifested when the human being drinks Soma, the fiery aspect – when Agni is finally cognised and experienced. This will be discussed in the next part of the book.

³² It does not apply to expansion. As it has been shown, Soma is presented in the RV as its agent, similarly to Agni. The idea that Soma appears during the activity of a warrior is expressed by some descriptions of Indra's fight with Vṛtra (see section 14.2.3) but not in the descriptions of human expansion.

³³ In the RV Soma is called 'the essence of the sacrifice' (*ātmā yajñāsya* 9.2.10, 9.6.8).

³⁴ This is confirmed by later division of the month and year into two halves: bright (*pūrvapakṣa*, *uttarāyana*) which corresponds to the day and dark (*uttarapakṣa*, *dakṣiṇāyana*) which correspond to the night.

Before I finish, let me evoke Lüder's reconstruction of cosmology. The reconstruction in this book confirms many of his claims: the world's functioning is driven by transformations of Soma circulating between the earth and the sky; the sun, the cosmic form of Agni and Soma, is the source of rain. My reconstruction goes a step further: I postulate the existence of a link connecting all the elements of cosmic processes which is Agni who, in his solar form, is the source of the Somic rain.

However, there is a crucial methodological difference between the approach of Lüders and myself. In his analysis, Lüders begins with an abstract notion of *Wahrheit* which – in his opinion – corresponds to the Sanskrit *ṛtá*³⁵. The methodology of cognitive linguistics, with its assumption of source domains in terms of which abstract domains are conceived, directs us towards *ṛtá* conceived in terms of a concrete phenomenon. As I have already shown, such a phenomenon is the sun (*Ṛta* Is The Sun, see section 4.1.8). The sun, which is the cosmic form of Agni filled with Soma purified in it and flowing out of it in the form of rain, can also be seen as the source of *ṛtá* understood epistemologically (as the truth), and ontologically (as the order of the world and the world itself). From the sun comes the truth of exultation and, thanks to the transformations which take part in the sun, the order of the world and its existence is preserved³⁶.

6.5. Conclusion

Let me summarise my analysis of the defining events. They are the most basic processes which take place both outside and inside a human being. Their concepts are the cultural models elaborated in such a way that their main elements are the same and they can be expressed in terms of the same scenario which is the appearance of the symbol of light from the symbol of darkness. On more general level they can be put in terms of the general model of reality transformation.

The defining events serve as the building blocks for conceptualisation of various processes, even very abstract ones. Their common scenario allows the poets to use the concept of one defining event as the source domain for others and as the ground for conceptual blends. Some events were conceived of by the Ṛgvedic poets as identical; the degree of identity of other defining events is not so clear and different interpretations are possible. It seems, however, that the unified description of the defining events and their isomorphic structure is meant to evoke associations concerning different levels of reality in such a way that the recipient could gain a consistent picture of all the processes and aspects constituting the world. The

³⁵ I am not going here into polemics concerning his interpretation of this word, see e.g. Gonda 1962.

³⁶ In the frames of this conceptualisation, Varuṇa remains in the abode of *ṛtá* thanks to his solar and fiery connotations (see section 17.3) and not because of his peculiar links with *ṛtá* itself.

tendency to present the defining events as processes in which Agni is the efficient and final cause makes the conceptualisation of reality even more abstract and general and makes it possible to see it as the dynamic transformations of one fiery principle manifesting its internal contradictory nature.

I have also shown that the concept of creation in the *Nāsadīya* is motivated by the conceptualisation of the defining events. Natural processes and human activity constitute the experiential basis of the abstract and general cosmogonic concepts. The experience of fighting enemies and of the conquest of various riches, the production of fire and pressing of Soma, of Somic exultation, of the appearance of rivers, of sunrise and the origination of rain influence thinking about creation, endow it with a specific scenario and furnish it with various source domains. That rich experience motivates thinking about cosmogony and without it the abstract and general thought of the *Nāsadīya* would be impossible.

In the following chapters, I will discuss the philosophical models which will extend our insight beyond cosmology, into the areas lying beyond the limits of the manifest world. I will show that Agni is the central concept for Ṛgvedic metaphysics. I will also discuss the ontology of the human being proposed by the poets and how the general model of reality transformation is further applied in the conceptualisation of ritual and exultation.

Part two

Philosophical models

Chapter seven

The philosophical model of Child Of The Waters

A philosophical model is a complex blend which is to some extent conventionalised. The input spaces which are common to all the models are the defining events, the general domains, cosmogony and cosmology. At the same time, each model has a characteristic input space which is a simple human-scale image; it can also have other specific domain/s that highlight various aspects of conceptualisation of the domains common to all the models. The generic space of the philosophical models is the scenario of the defining events.

Philosophical models are elaborated in such a way that they could encompass all reality. The majority of them are elaborated by concrete hymns or stanzas the composers of which aim at establishing their semantic range. The philosophical model of Child of The Waters is mainly elaborated in RV 2.35; it is also elaborated by the single stanzas of the tenth maṇḍala. The models of The Wave Of Honey and Streams Of Clarified Butter are mainly elaborated in RV 4.58, the philosophical model of The Aṅgirasas Freeing Cows in RV 4.1, the philosophical model of The Copper Pillar in RV 5.62, the philosophical model of Footprints Of Viṣṇu in RV 1.154. The philosophical model of Indra's Fight With Vṛtra is elaborated mainly by the single stanzas of the ninth maṇḍala and the philosophical model The Boiled In The Raw, is elaborated by single stanzas throughout the whole RV.

Some models also have their more abstract versions which are detached from the experience which motivates them (this is the case of the models of Child Of The Waters, of The Boiled In The Raw, of The Wave Of Honey). The model of Child Of The Waters is itself the abstract version of the model of The Boiled In The Raw and of Streams Of Clarified Butter. This is further proof of the tendency to abstraction in Ṛgvedic thought.

Philosophical models not only aim at conceptualising various aspects of reality but they are also activated in order to facilitate understanding of a stanzas or to expand its contents. Some models can be evoked *via* linguistic expressions that can be treated as their designation. These are: *āmásu pákvaṃ* ('the boiled in the raw'), *apám nápat* ('child of the waters'), *ūrmír madhumān* ('the wave of honey'), *ghṛtásya dhāra* ('streams of clarified butter'). Philosophical models can also be activated *via* characteristic images and concepts or metonymically, thanks to activation of elements of their scenario or structure. Often the recipient is expected to evoke only the characteristic image of the model and not the whole blend.

Like other Ṛgvedic rich blends, philosophical models often include the source and target domains of metaphors as their input spaces. The function of the source domains that become the input space of the blends is twofold. Some of them 'behave' like typical source domains and provide the necessary categories for understanding the elements of the emergent space. But often the source domain preserves its independence as if the Ṛgvedic poets wanted to tell a story about it in the emergent space. The source domain not only provides these activities with appropriate scenarios but is ready to be evoked as an activity performed simultaneously with other activities that are also evoked in the emergent space. In many philosophical models, groups of input spaces function like the sources and target domains of metaphors. One group of input spaces is in focus and is explained by the model while other groups facilitate its understanding.

In this part I will discuss the philosophical models which structure conceptualisation of the Ṛgvedic ontology and of the role of the human being in that ontology. I will begin with the philosophical model of Child Of The Waters which focuses on ontology understood as just outlined (see section 6.4) and it is the most abstract model of all the Ṛgvedic philosophical models. Then I will discuss the model of The Boiled In The Raw which expresses ontology similarly conceived but is more strongly embodied in experience. The next models are the models of The Wave Of Honey and of Clarified Butter. The first one focuses on ontology using specific concepts which allow the recipient to create rich images and to grasp various aspects of Agni's activity in the world. The second focuses on cognition gained by Agni himself and by all sentient beings (gods and humans) that, in Somic exultation, recognise his presence in the world and in themselves. The next three chapters are devoted to human activity which realises itself in ritual. First the philosophical model of The Aṅgirasas Freeing Cows will be presented as it facilitates understanding of the ritual and cognitive activity undertaken in the morning as influencing cosmic transformations. It thus allows the human beings to participate in the transformations of Agni. Then I will show how this model is used to express the final results of the morning sacrifice during which exulted human beings reach the sun at zenith. Other metaphoric conceptualisations of this sacrificial activity which mostly come from the expansion will also be discussed. Finally, it will be shown how the model of The Aṅgirasas Freeing Cows is elaborated to express dying – the last ritual activity of the human being which has the same results as the sacrificial activity

undertaken during life. I will also show how the Ṛgvedic poets see the creation of the world, its functioning and ritual activity of the human beings in terms of the general model of reality transformation. The philosophical models of Indra's Fight With Vṛtra, of Footprints Of Viṣṇu and of The Copper Pillar will be discussed in the next part of this book.

7.1. The input spaces of the philosophical model of Child Of The Waters (*apām nāpāt*)

The experiential basis of the model of Child Of The Waters is the sprinkling of fire with clarified butter which causes fire to emerge from the yellow streams of butter. This basis is clearly evoked in the more concrete form of this model, i.e. Streams Of Clarified Butter (4.58.8-9) where waters are identified with clarified butter; it can also be easily evoked in some stanzas of RV 2.35 (e.g. stanzas 4, 5, 9, 10, 14). The second possible basis is the mixing of Somic juice with water, milk and clarified butter; the descriptions present it as the appearance of a yellow drop in water (see below)¹.

The model of Child of The Waters consists of several input spaces. Two of them are producing fire and pressing Soma which are connected with ritual. The next input spaces are the cosmic processes: the sunrise, the appearance of lightning in a cloud and in streams of rain. The next input spaces are cognition and creation of the world². Usually, specific contexts activate only some of the input spaces of the model but the recipient is free to elaborate other more fully.

The next input space of the model of Child of The Waters is the general domain of Procreation with its particular realisations which are the sexual act taking place between human beings and between cattle (a cow and a bull) or a mare and a stallion, inseminating/becoming pregnant and giving birth (to a child/calf/foal). This general domain gives the emergent space a unified scenario and topology.

Finally, the model of Child Of The Waters is an abstract model expressing origination in general terms: in such a case the concepts of a child and of waters do not refer to any everyday life process but rather express an internally contradictory process of self-transformation of one reality. This reality is conceived as either Agni or Soma which manifests himself in its opposite aspect and is the most abstract input space of the blend.

In the emergent space the child (a calf, a foal or a human baby) is identified with fire, Somic juice, the sun, lightning, thought, the world and Agni or Soma in

¹ Also washing the plant of Soma – if it was practiced already in the RV. Cf. Hillebrandt 1990, I: 301 ff. The concept of *apām nāpāt* is analysed (among others) by Findly 1979, Bhattacharya 2005.

² On the basis of Proferes' analysis (2007), we can see that this model also refers to social relationships, cf. especially the identification of waters and clans (p. 91 ff.).

their manifested form. The waters are cows, mares and women, hiding places of Agni, streams of clarified butter as the fuel of fire and as a substance with which Soma is mixed, other substances mixed with Soma (water and milk), the nocturnal sky, rain-clouds and streams of rains, the lack of cognition and the precreative, unmanifested state of reality.

The generic space of the philosophical model of Child Of The Waters is the appearance of the symbol of light from the symbol of darkness: waters are the symbol of darkness, the child is the symbol of light. In its classic form, described in RV 2.35, the child is Agni. I will first discuss this form of the model. Then I will discuss the forms of the model with Soma as the child.

7.2. Defining events as the input spaces of the model of Child Of The Waters

In this section I will show how the defining events are evoked in the Ṛgvedic descriptions as the input spaces of the philosophical model of Child Of The Waters. These are mainly stanzas from the tenth maṇḍala.

RV 10.8.1

*prá ketúnā bṛhatá yāty agnír á ródasī vṛṣabhó roravīti |
divás cid ántāṁ upamám̐ úd ānaḥ apám upásthe mahiśo vavardha ||*

Agni goes with his sign shining high. The bull bellows at the halves of the world. He has reached even the highest ends of the sky. The buffalo has grown in the womb of the waters.

Verse *a* presents Agni as the sun. He goes up in the sky and gives the shining sign (*ketú*) which makes cognitive activity possible. Verse *b* calls him a bellowing bull. Thus his solar-rain ambivalence is expressed, because the concept of a bull is the source domain for both the sun and the rain-cloud; its bellowing refers to thunder. To present Agni as reaching even the highest ends of the sky is to express that he, in his solar-rain form, fills the whole world. The philosophical model of Child Of The Waters is activated by verse *d* which presents Agni as growing ‘in the womb of waters’ (*apám upásthe*). This expression calls out the general domain of Procreation in its specific realisation of Giving Birth. In the emergent space Agni is a bull which appears from a womb and the metonymic link between the womb and waters strengthens coherence of the blend. As a bull he is the rising sun and the thundering cloud. Conceptualisation of Agni’s presence in the world in terms of growth of a calf makes it easier to understand. It is important to note that the recipient is expected to activate both directions of Agni’s cosmic movement: the movement upwards realised during sunrise and the movement downwards, realised when it rains. The philosophical model of Child Of The Waters is general enough to facilitate conceptualisation of both types of Agni’s movement.

RV 10.45.3

*samudré tvā ṛmānā apsv antár ṛcákṣā īdhe divó agna ūdhan |
ṛṛīye tvā rájasi tasthivámsam apám upásthe mahiṣá avaradhan ||*

He, who has a manly mind, who has a manly glance, has enkindled you in the ocean, in the waters, in the udder of the sky, o Agni. The buffaloes have enlarged you in the third space – in the womb of the waters.

The model is activated by the phrase: *samudré tvā... apsv antár... īdhe divó... ūdhan... apám upásthe... avaradhan* ('He...has enkindled you in the ocean, in the waters, in the udder of the sky, o Agni... buffaloes have enlarged you... in the womb of the waters'). The words which evoke waters are chosen in such a way that the recipient is prompted to activate various metaphoric mappings which allow him to construe the rich emergent space.

The concept of the ocean activates conceptualisation of the nocturnal sky in terms of the ocean; the concept of the sky is evoked by the word *divó* which is a nominal attribute of *ūdhan*. Thus the recipient can understand that Agni is the sun rising in the morning. The concept of the udder activates the concept of cow with an udder full of milk. If the recipient maps the image of the cow onto the image of the world, he will understand that the udder corresponds to its zenith. As we shall see, Agni is conceived in terms of milk in a cow's udder (see section 8.2). The concept of milk evokes metaphoric conceptualisation of raining in terms of milking. Thus the rain aspect of Agni is expressed by the model. The concept of womb (*upástha*) evokes the general domain of Procreation which allows the recipient to conceive of the sunrise and appearance of rain in terms of delivery. That Agni rises up to the zenith is expressed by verse *c* which presents Agni as standing in the third space (*ṛṛīye tvā rájasi tasthivámsam*)³. The recipient again is prompted to integrate both directions of Agni's motion in one model: of the movement upwards (in his solar form) and of the movement downwards (in his form as rain). The verb *īdhe* evokes the production of fire during ritual and thus the model in its emergent space expresses that human beings are the agents of cosmic transformations of Agni in the form of fire, the sun and rain.

RV 10.46.2

*imám vidhánto apám sadhásthe paśúm ná naṣtám padaír ánu gman |
gúhā cátantam uśíjo námobhir ichánto dhírā bhṛgavo 'vindan ||*

They served him in the abode of waters, following his hoofprints as if after a lost animal. Uśíjs, the wise Bhṛgus, found hidden in a secret place, looking with homage.

The philosophical model of Child Of The Waters is evoked by verse *a* where Agni is presented as remaining 'in the abode of waters' (*apám sadhásthe*). The stanza also activates the general domain of Finding The Hidden in its particular realisation

³ In the same way the zenith is conceived at RV 2.35.14a where Agni is said to remain in the highest footprint (*asmín padé paramé tasthivámsam*).

of Finding Of Hidden Hoofprints/Footprints; hoofprints are found by people who follow them. In the emergent space fire becomes a lost domestic animal and the seers look for him following his tracks; the recipient can elaborate this image if he realises that a fire's tracks are the earth burnt by it. Waters are the hiding place of Agni. Now the recipient is free as to how he will run the blend. He can activate the input spaces of producing fire, of the sunrise and of the appearance of rain and conceive them in terms of looking for lost cattle. In all these cases human beings are the agents of the process. However, the image of the seers who follow Agni activates the input space of expansion. As has been shown, cognition is conceptualised in terms of expansion (see section 4.2.6) so cognition is the next input space of the blend. Cognition can also be evoked if the recipient highlights the meaning of *padá* which is 'a word'. In the emergent space, cognition of the meaning of words is the following of hoofprints, Agni (as the object of cognition) is an animal which is to be found. The stanza evokes conceptualisation of lack of cognition in terms of the general domain of Water.

RV 2.35.11

*tád asyáñtkam utá cáru nāmāpīcyām vardhate náptur apám |
yám indháte yuvatáyaḥ sám itthá hīraṇyavarṇaṃ ghr̥tām ánnam asya ||*

The face and the beautiful hidden name of this child of waters grow, kindled in this way by young women. The golden-coloured butter is his food.

The stanza belongs to the hymn which elaborates the philosophical model of Child Of The Waters. It activates the general domain of Procreation with its particular realisation of the domain of Giving Birth: the face (literally 'the front part') of Agni appears as a face of a child being born from the womb of his mother. In this way the production of fire is expressed. At the same time, just as a child is given a name, so Agni can now be named. The general domain of Finding The Hidden allows the poet to construe a coherent emergent space: as a child is hidden in his mother's womb and then merges from it, in the same way the name of Agni was previously hidden and is now revealed by the poet. The stanza highlights the ontic dimension of cognition: in the cognitive act Agni is not only known by name (*nāman*), but also as an entity who really exists and manifests his form (*ánika*) inside the cognising human being.⁴

The general and abstract character of the philosophical model of Child Of The Waters allows the Ṛgvedic poets to elaborate it in such a way that it can express all the defining events connected with Agni such as producing fire, the sunrise, raining and cognition. Some Ṛgvedic stanzas elaborate in a special way the philosophical model of Child Of The Waters to trigger activation of the input space of cognition and its verbalisation. In these stanzas waters are replaced by thoughts (*dh̥tí*, RV 1.144.5) or sounds (*vāñī*, RV 3.1.6). The input space of cognition can also be evoked on the basis

⁴ The myth about Agni's hiding in the waters (cf. O'Flaherty 1981: 108–110) also expresses the idea of discovering Agni in the creative and cognitive processes, emphasising the difficulty of the process.

of conceptual mapping Lack Of Cognition Is Water. The metaphoric conceptualisation of the nocturnal sky in terms of the ocean and the metonymic identification of the rain-cloud with its contents, which is rain, make the activation of the concepts of the sunrise and raining easier. Conceptualisation of a fire drill in terms of waters is not motivated by any metaphoric and metonymic mapping⁵ and its activation is triggered by specific wording of a particular stanza. At the same time the possibility of conceiving of all hiding places of Agni in terms of the one concept of waters shows a tendency to abstraction and generalisation.

7.3. The general domain of Procreation

In this section I will show how the general domain of Procreation is elaborated in the model of Child Of The Waters. The very formula *apám nápāt* evokes the domain of Giving Birth: Agni is the child born from the waters. The child is often called ‘embryo’ (*gárbha*) of waters which highlights the idea of pregnancy⁶. The scenario of giving birth is the same as the scenario of other defining events and consists of two phases: firstly the embryo (the symbol light) is hidden in his mother womb (the symbol of darkness), then it emerges. The waters are called mothers of Agni (RV 3.9.2, 10.91.6).

The particular domain of Sexual Act is evoked in these descriptions which present Agni as an impregnator of waters (RV 1.41.5). Both particular domains of the domain of Procreation are activated in RV 2.35.13 where Agni is described as a bull conceiving the embryo in waters which are cows and also as a calf which sucks and is licked by the cows. Such a description implies the incestuous character of the sexual act which takes place between son and his mothers. The Ṛgvedic stanzas which activate the model of Child Of The Waters refer to all kinds of incest – between son and mothers, between father and daughters and between brother and sisters⁷.

The general domain of Procreation structuralises the defining events expressed by the model of Child Of The Waters as causal processes which aim at the appearance of a new entity and gives all of them a unified scenario. Because incest violates the fundamental rules of society the incestuous character of the activity allows the poet to conceive of the defining events as unconstrained.

⁵ It is attested in one place: in the RV 9.90.2 Soma is qualified as *vaná vásāno váruṇo ná síndhūn* where the concept of wood (*vaná*) replaces the concept of waters with which usually Soma is mixed (*apó vásāno*, see e.g. RV 9.78.1, 9.86.40, 9.96.13, 9.107.4,18,26). See also RV 3.1.13ab (*apám gárbham darśatām śsadhīnām vanā jajāna subhāgā vīrūpam*) where waters and wood are presented as giving birth to Agni.

⁶ See first of all 10.51.1ab. Agni in the womb (*upásthe*) of waters: RV 10.8.1 9, 10.46.1 (see above, section 7.2.). Agni as the embryo (*gárbha*) of waters: RV 3.1.12-13, 3.5.3, 8.43.9 and RV 10.91.6. In RV 10.124.2 Agni is described as going to ‘the foreign navel’ (*araṇim nábhim emi*), see section 17.9.

⁷ Agni is a calf who gives birth to his own mothers, who thus become his daughters (RV 1.95.4) Waters are presented as sisters of Agni at RV 3.1.3,11, 10.21.8.

7.4. The internal contradictoriness of the transformations of Agni

The philosophical model of Child Of The Waters is used to express the internally contradictory nature of transformations of Agni. The very image of fire in water construed by the formula *apām nāpāt* conveys the idea of contradictoriness. It is the coexistence of what is dry and what is wet, of what is hot and what is cold. It is also the coexistence of entities which can mutually destroy each other in that water extinguishes fire and fire drives away water.

The Ṛgvedic descriptions develop other aspects of this internal contradictoriness. Agni in waters is presented as blazing up in the waters without any fuel (RV 2.35.4, 10.30.4) and as shining with clear flames without any darkness (RV 2.35.14). According to everyday experience fire must be supplied with fuel and its flame is always mixed with dark smoke which is so characteristic of fire that it is called *dhūmāketu* (e.g. RV 1.27.11, 1.94.10, 8.43.4, 10.4.5). The image of fire burning without fuel, free from smoke, is an internally contradictory image. In RV 10.4.5 Agni is described as someone who is not a swimmer but goes to the waters (*asnātāpo... prā veti*). The designation of Agni as *asnātī* can mean both that water is not his characteristic environment and that he cannot swim. The fact that in spite of this he goes to the waters expresses an internally contradictory state, or at least the wish of Agni to realise this state. In RV 1.65.9 Agni is compared to a wild goose which breathes sitting in water (*śvāsity apsu hamsó ná sídan*). The recipient may construe the image of a wild goose swimming on the surface of water but he also may construe the image of a wild goose which hides its head under the water looking for food. If Agni is in the water and breathes in it, he performs an activity impossible from the point of view of everyday experience where it is self evidently not possible to breathe in water. In other words, Agni breathes without breathing. In the same way the contradictory activity of That One is conceived in the *Nāsadīya* (*āntā avātām svadhāyā tād ekam*). In my opinion, the *Nāsadīya* also activates by this formulaic expression the model of Child Of The Water.

In two stanzas which activate the model of Child Of The Water the word *svadhā* is used. I have already mentioned that the RV uses this word to express the power or ability which allows one to perform an activity beyond everyday experience (see section 2.2, see also section 12.2.1.4). The following analysis will show that it is also possible to trace the idea of contradictoriness conveyed by the word *svadhā* in the descriptions which evoke the model of Child Of The Waters.

RV 2.35.7

*svā ā dāme sudūghā yāsya dhenūḥ svadhām pīpāya subhv ānnam atti |
só apām nāpād ūrjáyann apsv āntār vasudéyāya vidhaté ví bhāti ||*

In whose own house the good milking cow, this child of the waters, having swelled by his will, eats good food. Gathering strength, he shines in the waters in order to give wealth to his devotee.

The first hemistich presents fire which is maintained in a proper way and becomes bigger and bigger. Maintaining fire is conceived in terms of giving it food and the growth of fire is conceived in terms of swelling. However, the verbal root *pī-* usually refers to milk which swells in the cow's udder⁸ (the concept of cow is evoked by verse *a*), so the recipient can presume that *svadhā́* with which Agni swells refers to milk. Thus he can activate conceptualisation of Agni in terms of a calf and can construe the input space of a cow with a new-born calf which sucks its milk and grows thanks to it. In the emergent space Agni on the one hand, possesses the cow (verse *a*) and on the other hand sucks the cow as a calf.

Moreover, the root *pī-* is also used in the context of pressing of Soma to express mixing Soma with water, milk or clarified butter; Soma is presented as swelling with these substances⁹. So the recipient can understand *svadhā́* as meant to activate also the concept of Somic beverage seen as the food of Agni¹⁰. As we remember, the human being, exulted with Soma, realised an internally contradictory state. The recipient can infer then that Agni too, exulted with Soma, realises the same state. The following stanza shows this more clearly.

RV 1.144.2

abhīm ṛtāsya dohānā anūṣata yónau devásya sádane pártvṛtāḥ |
apām upásthe víbhṛto yád ávasad ádha svadhā́ adhayad yábhīr íyate ||

Cows flowing milk of truth bellow at him, surrounded in the womb of gods, in the seat. When he was carried in many directions in the womb of waters, he sucked his will thanks to which he walks.

The blend created by the stanza is similar to the previous one. The first input space is that of bellowing milch cows with full udders and the second is of fire burning in water. Fire is conceived in terms of a small calf which can walk thanks to a food called *svadhā́*. In the frames of the conceptualisation of the blend the recipient can understand it as milk. However, it is also possible to understand the food as Soma. Firstly, the recipient can activate the concept of Soma *via* metonymy Substance For Ingredient It Contains (Milk For Soma). The concept of Soma can also be activated in that the cows are described as 'flowing milk of truth' (*ṛtāsya dohānā*). As we remember, cognition of truth is guaranteed by Soma¹¹. The metonymic chain of Effect For Cause (Cognition For Soma, Truth For Cognition) motivates this usage.

svadhā́ as the food of Agni is the cause or condition of his movement. This agrees with everyday experience. However, there is a convergence between this description and the descriptions of heavenly bodies and dead persons which move thanks to their own will (*svadhā́yā*, *svadhā́bhiḥ*), not thanks to any vehicle (see section 12.2.1.4).

⁸ See e.g. RV 1.116.22, 1.164.28, 1.153.3.

⁹ *pī-* refers to Soma in RV 6.44.21, 8.1.19. Agni milks the cow in RV 10.122.6, milks the bull in RV 3.1.9.

¹⁰ For the interpretation of *svadhā́* as the Somic food of Indra see section 14.2.1.

¹¹ E.g. RV 9.97.24, 9.102.1.

I would argue then that RV 1.144.2 expresses not only the nourishing character of the food of Agni which enables him to walk, but also the ambivalent character of this walking. It is possible that the way fire spreads was seen as mysterious and different from movements of entities endowed with a body. What is more, the stanza describes Agni at the very beginning of his existence which is implied by the use of *vibhrta*¹². If Agni is conceived in terms of a new-born living being (especially a human one), his walking at that moment is extraordinary¹³.

As previously shown, there is a close conceptual link between what is internally contradictory and what is free. In my opinion, the stanzas which highlight the internal contradictoriness of Agni's activity, express his freedom: Agni is a free agent and goes beyond the rules of cosmos and society.

7.5. The similarity between Agni and waters

The discussion till now shows Agni and waters in opposition. However, in many descriptions which activate the model of Child Of The Waters Agni and waters have the same attributes. Both, Agni and waters are golden (RV 2.35.9,10). In RV 2.35.3 Agni and the waters are called *śúci*. The words which express the same feature of Agni and waters are placed next to each other (RV 2.35.4a, 5b: *yuvatáyo yúvānam* and *devāya devír*, RV 2.35.3cd: *tám...śúcim śúcayo... pári tasthur ápah*). This gives the impression that the poet wanted to draw attention to their similarity.

The similarity of Agni and waters also lies in their internal contradictoriness. In RV 10.4.5 Agni is a new-born, shining entity, and, at the same time, he is grey like an old one. According to 10.79.6 Agni is playing and not playing, without teeth and yet dividing the food¹⁴. As soon as he is born he is strong (RV 4.7.10), and as soon as born he also becomes a messenger (RV 4.7.9), simultaneously hides and manifests himself (RV 3.1.9), is far away and very near (RV 3.9.2). Also waters are presented as internally contradictory – in RV 3.1.6 they are not dressed and not naked and are both old and young, in RV 5.2.4 they are young and grey. The similarity of Agni and waters is also implied by their close family relationship, waters are mothers, daughters and sisters of Agni.

I would argue that the same features are attributed to Agni and waters in order to highlight their identity. It agrees with the R̥gvedic assumptions according to which Agni also has a water aspect (see section 6.1). Thus the ambivalence of the

¹² Compare the use of the word *vibhrta* at RV 1.71.4 in the description of the early stage of ignition.

¹³ A calf or foal can walk soon after being born, but human beings cannot; the model of Child Of The Waters evokes both processes: the birth of a calf/foal and of a baby. Even the conception of Agni is internally contradictory: at RV 3.55.5, 4.7.9 Agni is described as the embryo of a mother who has not been inseminated.

¹⁴ One can see the convergence with the descriptions of Indra who as soon as born manifests his strength, see e.g. RV 2.12.1 (see section 14.2.1).

symbol of darkness expressed by the model of Child Of The Waters is very clear: waters, that function as the symbol of darkness, are not the fire (which is the symbol of light), but at the same time they are fire. This in turn strengthens the internal contradictoriness of Agni's transformations expressed by the model. It does not express an appearance of two identical and at the same time opposing phenomena at every creative stage, but rather the break-up of one reality into two opposite and yet identical aspects both the fiery and the watery.

7.6. Soma in waters

As has been stated above the experiential basis for the model of Child Of The Waters is not only the sprinkling of fire with clarified butter but also the mixing of Somic juice with water, milk and clarified butter. Soma is often presented as remaining in water (RV 9.12.3, 9.14.1, 9.96.10). The descriptions create the image of yellowish (*madacyút, hári, śúbhra*) Soma appearing from water (RV 9.53.4, 9.62.5). Such an image is similar to the image of a flame of fire merging from streams of clarified butter.

Soma in waters is sometimes presented in the form of a drop; the following description creates a rich blend expressing ritual, cosmic and cognitive processes:

*divó náke mádhujihvā asaścáto vená duhanty ukśāṇam giriṣṭhām |
apsú drapsám vāyrdhānám samudrá á síndhor ūrmá mádhumantam pavitra
á || (9.85.10)*

In the vault of the sky, the seers milk inexhaustible, with honey tongue, of the bull who is in the mountains – the drop which grows in waters, in the ocean, in the river's wave – a honey drop in the filter¹⁵.

The input space of ritual is evoked by the phrases 'the drop which grows in the waters' and 'a honey drop in the filter' (*apsú drapsám vāyrdhānám... mádhumantam pavitra á*, verses *c – d*). They construe the image of mixing Somic juice with water and straining it through the filter. In this case, the growing up of Soma in waters refers to production of juice.

The input space of rain is evoked by the phrases 'in the vault of the sky' (*divó náke*) and 'the seers milk with inexhaustible, with honey tongue' (*mádhujihvā asaścáto vená duhanty*, verses *a – b*). The epithets 'with honey tongue' (*mádhujihvās*) and 'inexhaustible' (*asaścáto*) refer to the streams of Soma who is high in the sky and the concept of milking activates the concept of raining. At the same time, the concept of a bull activates solar-rain ambivalence of Soma (see sections 5.4-5) and the input space of the sunrise. In that case, Soma who grows in waters is the rising sun; waters evoke conceptualisation of the nocturnal space in terms of the ocean.

¹⁵ Compare RV 9.96.19.

The recipient will evoke the input space of cognition if he interprets *mádhujihvās* ('with honey tongue') as qualifying seers¹⁶. The concept of *mádhu* evokes the concept of Soma. Somic exultation was conceived in terms of pressing which takes place inside the human being (see section 5.8.1). The recipient can create a mini-blend the input spaces of which are pressing of Soma and cognition verbalised in hymns. The concept of honey becomes the source domain for conceiving thoughts and words¹⁷. In the emergent space the image of speaking seers is created whose tongue are streams of honey which flow out from their mouth and which reveal the thinking which takes place inside their minds¹⁸. If the recipient includes this mini-blend within the blend created by the whole stanza he will interpret water as a lack of cognition and growing of Soma as the origination of thinking.

The stanzas which evoke the model of Child Of The Waters with Soma as the child also highlight the general domain of Procreation. The relationship between waters and Soma is presented as a cheerful contact between young men and women (RV 10.30.5). The waters are seen as sisters of Soma, so the incestuous character of their relationship is implied (RV 9.86.36, 9.82.3). Soma is also called 'the embryo of waters' (*apám gárbha*, RV 9.97.41).

Soma's identity with waters is more obvious than Agni's, because both substances are liquid. Waters are identified in the RV with intoxicating Somic draught (RV 7.47.1-3). In RV 8.59.4 waters, presented as seven sisters of Soma, are called *saúmya*. This epithet can be understood not only as waters which are necessary for the preparation of Somic draught (Elizarenkova 1995: 387, 709, Geldner 1951, II: 380), but also as implying their identity with Soma. As in the descriptions of Agni and waters, some descriptions of Soma and waters juxtapose similar features (e.g. RV 10.30.6).

7.7. The abstract form of the philosophical model of Child Of The Waters

The philosophical model of Child Of The Waters is transformed in such a way by the Ṛgvedic poets that it highlights the input space of self-transformations of Agni. At the same time it becomes more and more abstract. RV 3.1.10 presents Agni as a mother pregnant with his own father, so he is identified with waters. At the same time as Agni is the one who sucks waters, so he is their child¹⁹. In RV 6.16.35 he is depicted as his own grand-father ('father of his father', *pitúṣ pitá*) who remains

¹⁶ See Geldner (*ad loci*), Elizarenkova 1999a: 393.

¹⁷ For conceptualisation of thoughts in terms of honey see also RV 9.86.43 (*krátum rihanti mádhunābhy āñjate*) and section 9.5. For conceptualisation of words in terms of honey see analysis of RV 2.24.4 (section 15.2.2) and section 16.1.4.

¹⁸ Compare the image of the Aṅgirasas who sweat with milk (section 15.4, see also section 10.2.3).

¹⁹ RV 3.1.10ab: *pitúṣ ca gárbham janitúṣ ca babhre pūrvír éko adhayat pípyānāḥ |*

in the womb of his mother and – we can presume – is born from it²⁰. These two stanzas elaborate the general domain of Procreation as the domain of the model of The Child Of Waters in such a way that they clearly present in the emergent space a process conceived as Agni’s self-transformations²¹.

The philosophical model of Child Of The Waters is elaborated into an even more abstract form which is the birth of Aditi from Dakṣa and Dakṣa from Aditi (RV 10.72.4-5). It also expresses that self-transformations of one reality. *áditi* is not only an abstract notion of infinity but also the personification of the total matrix of the universe, which evokes the image of a huge womb full of foetal waters (see section 9.1.2). Dakṣa refers to Agni (see sections 12.2.1.3) while in RV 7.9.3 Agni is called Aditi. Thanks to this, the transformations expressed by the model can be understood as self-transformations either of Agni or of Aditi. The model uses the concept of the birth of mother from her own son and implicitly assumes their incestuous sexual union²².

7.8. Conclusion

The philosophical model of Child Of The Waters is the mega-blend with several input spaces. The input spaces that which are the most concrete are the defining events (producing fire, pressing of Soma, the sunrise, raining and cognition). Next comes the general domain of Procreation with both its specific domains (Sexual Act and Giving Birth). This domain gives topology and scenario to the preceding ones and allows the poet to express the internally contradictory character of the processes expressed in the emergent space. At the same time, the recipient understands that all the defining events, integrated in the emergent space, take place together on a ritual, cosmic and cognitive level.

The recipient can enrich the blend with more abstract input spaces. The first are cosmogony and cosmology. The next is transformation of one entity: Agni, waters or Soma. If the recipient integrates this latter input space with others of the blend, he will see all the processes in terms of self-transformation. He can activate the next abstract input space of the general model of reality transformation which conceives its processes in terms of alternate transformations of the fiery (Agni) and the liquid (waters, Soma) aspects of one reality. Thus he will endow the model with the

²⁰ RV 6.16.35: *gárbhe mātúh pitúṣ pitá vididyutānó akṣáre |
śídann ṛtásya yónim á ||*

The stanza highlights meaning of *akṣára* which is flowing water, see section 3.4.5.

²¹ Oberlies (1998: 480) interprets these stanzas as expressing belief that the grand-father is reborn in his grand-son. About Ṛgvedic belief in transmigration see section 12.4.

²² Another abstract elaboration of the model of Child Of The Waters is the model of birth of Puruṣa born from Virāj who in turn is born from Puruṣa (see RV 10.90.5). They present the transformation of reality in terms of birth of father from his own daughter and their incestuous union.

general concept of an internally contradictory reality which, during various processes, manifests its opposite. Since in the RV the classic form of the model is where Agni is the child is most frequent, the recipient can understand reality as Agni.

We can see that the input spaces of the philosophical model can be roughly divided into two groups: those which facilitate conceptualisation and those which are conceptualised. However, the most abstract input spaces function in both roles: they can be seen as the most important target conceptualised by the model and at the same time they render possible conceptualisation of other input spaces in more abstract terms.

The model of Child Of The Waters testifies to the same way of thinking about reality as is expressed by the general model of reality transformation. Together with its more abstract forms (discussed above, see section 7.7) it can be treated as one of the attempts to express this model in a linguistic form.

Chapter eight

The philosophical model of The Boiled In The Raw

The experiential basis of the philosophical model of The Boiled In The Raw is milking a cow. The scenario of this event includes the swelling of cow's udder with milk and its milking. Milk is warm when it comes straight from a cow. This feature is exaggerated and milk is seen as boiled. The cow, by contrast, is called raw.

The generic space of the model is the scenario of the defining event consisting of two phases: the first one is the presence of a desirable good in a hiding place and the second is its manifestation. The cow and the milk oppose each other as the hiding and the hidden, as the entity, which gives birth and the entity, which is born. The RV presents also other features of cow and milk, which constitute their opposition, namely the opposition between darkness and light and the opposition between what is raw and what is boiled. Thanks to this, the model of The Boiled In The Raw becomes an abstract and general one and it can be used to conceive a wide range of phenomena and processes in the world and in its creation. The scenario of the processes evoked by the emergent space of the model is convergent with the scenario of the defining events and of creation in the *Nāsadīya*.

The designating expression which evokes the model, 'the boiled in the raw', *āmāsu pakvām*, appears in the descriptions of creation, usually conveyed by Indra and can be interpreted as one of his bountiful creative deeds, which is to make cows such that they can give milk. However, the concepts and mappings evoked by the expression and its use are such that they betray a tendency for the Ṛgvedic poets to create more abstract and general concepts. Even its elliptic form testifies to this tendency because it metonymically takes up the most salient features of milk and cows and thus allows the poet to operate on more general level of features than of things.

8.1. The opposition between cow and milk

I shall begin by analysing the opposition between the darkness and the light. The boiled milk is called ‘shining’ (*rúśant*) and *mádhumant* which evokes the bright, golden colour of honey, the raw cow is black (RV 4.3.9). It is worth noting that the model radically changes the understanding of a cow: it is not a symbol of light (as it is the case in the general domain of Freeing Cows, see section 3.6.3), but a symbol of darkness. It is a further example of the equivocal character of phenomena which function as symbols of darkness (see section 3.5.2).

The Ṛgvedic poets were aware of this equivocality of the notion of ‘cow’: according to RV 1.62.9, 8.93.13 the shining milk is placed in raw cows qualified as black and red (*kṛṣṇāsu róhiṇīṣu*). On the one hand, black cows stand in opposition to the shining milk. On the other hand, to call cows red is not only to refer to their real colour but also to inform the recipient that in other contexts cows function as symbol of light¹. In this way the equivocal character of the hiding place is expressed. The equivocality of cow containing milk is also expressed in its qualification as *citrā* (RV 6.72.4) and *usríyā* (RV 3.30.14) which evoke its bright aspect, although in this very model it functions as the symbol of darkness.

The second opposition between cows and milk is the opposition between what is raw and what is boiled, evoked by the expression *āmāsu pakvám*. This allows us to deduce that the idea of what is raw and boiled was seen as the essential feature of cow and milk. According to RV 3.30.14 milk is created as food to be eaten. This means that the opposition raw – boiled is the opposition of what can be eaten and what cannot². In RV 1.162.10, in the description of *aśvamedha*, the raw meat cannot be eaten and it should be cooked – only then does it become an oblation which can be eaten by men and gods. Also boiled milk can be drunk by men and gods and thus render physical and ritual existence possible³. So the opposition between cooked and raw is the opposition between what can and cannot be eaten; yet in more general terms it is the opposition between what renders life possible and what kills.

8.2. The model of The Boiled In The Raw and the defining events

The expression *āmāsu pakvám* appears in the descriptions of the morning light and in the origination of rain. In RV 2.40.2 and RV 8.89.7 it is used in the descriptions

¹ Macdonell, Keith (1967, I: 232) refers to this stanza as the only evidence that cows were also of black colour: ‘The cattle of the Vedic period were of many colours: red (*lohita*), light (*śukra*), dappled (*prśni*), even black (*kṛṣṇa*)’. However, it is not evident whether the qualifications of cows in the above stanzas are literal or metaphorical. It seems that qualification of cows as black is meant to express their function in the descriptions of the defining events and in the philosophical metaphors rather than their real colour.

² This foreshadows later Brāhmanic ideas according to which the distinction between the Creator should not be eaten (*Satapatha Brāhmana* 2.2.4).

³ Ritual dimension especially clearly seen in RV 1.180.3.

presenting the appearance of the morning light as the act of hiding darkness and in raising the sun in the sky⁴. These descriptions integrate two input spaces: that of a cow with an udder full with milk which is about to be milked and that of the appearance of the morning light. RV 6.17.6 enriches the blend with the general domain of Freeing Cows: the expression *āmāsu pakvām* appears together with the description of opening doors for the reddish cows and freeing of cows from their inclosure⁵.

If the recipient of these descriptions activates the conceptualisation of space between the earth and the sky in terms of a cow where the udder corresponds to the sun at its zenith, he will create the emergent space in which the appearance of the morning light is creation of milk in the cows' udder making it swell. Filling the cows' udder with milk presupposes the prior existence of cows, similarly the sunrise is preceded by the appearance of dawns; the metaphoric mapping Dawns Are Cows make this construal more coherent. Then, just as the udder becomes larger, in the same way the sun is brighter as it ascends the sky.

Such a conceptualisation of the sunrise also implies the appearance of rain: as milk which is inside a cows' udder appears, similarly rain which fills the sun falls. The conceptual grounding for this implication is strong: it is the conceptualisation of the sun in terms of the general domain of A Vessel Filled With Liquid and the conceptualisation of the rain in terms of milk. The input space of rain can be evoked in RV 6.17.6 *via* the general domain of Freeing Cows; as we remember, dawns and also streams of water are conceived in the RV in terms of cows (see section 3.6.3). The input space of rain is very clear in RV 8.32.25 where the expression *gōṣu pakvām dhārāyat* is used in the description of Indra who breaks the enclosure of waters (*phaligā*) and frees them⁶.

The following stanza integrates both input spaces of sunrise and rain:

ayām dyāvāpṛthivī vī śkabhāyad ayām rātham ayunak saptāraśmim |
ayām gōṣu śacyā pakvām antāḥ sōmo dādhāra dāśayantram útsam || (6.44.24)
 He kept apart the sky and the earth. He yoked the chariot with seven rays,
 skilfully the boiled in the cows – Soma held a spring with ten bindings.

The phrase 'he kept apart the sky and the earth' (*ayām dyāvāpṛthivī vī śkabhāyad*, verse *a*) construes the input space of the appearance of the morning light: gradually the way the sun rises becomes the cosmic pillar keeping the earth and the sky apart (see section 4.1.5). Thus the input space of the sunrise is elaborated by the expression 'he yoked the chariot with seven rays' (*ayām rātham ayunak saptāraśmim*, verse *b*) which allows the recipient to create the image of a chariot with seven reins in terms

⁴ *imāu devau jāyamānau juṣantemaú támāṃsi gūhatām ájuṣṭā |*
abhyām indraḥ pakvām āmāsv antāḥ somāpūṣābhyām janad usrīyaṣu || 2.40.2
āmāsu pakvām airaya á sūryam rohaya divi | 8.89.7ab

⁵ *tāva krātvā tāva tād damsánābhir āmāsu pakvām śacyā ní dīdhaḥ |*
airṇor dūra usrīābhyo vī dṛḥhód ūrvād gā aṣṭjo āngirasvān || 6.17.6

⁶ The meaning of *phaligā* is discussed in section 15.1.2.

of which the sun is conceived; in the emergent space the reins of the chariot are the rays of the sun.

The input space of rain is introduced by the expression ‘a spring with ten fastenings’ (*dásayantram útsam*, verse *d*). The concept of a spring (*útsa*), evokes the general domain of A Vessel Filled With Liquid in terms of which the sun as the container for rain is conceived. Thus the input space of rain is construed.

The phrase *góṣu... pakvám antáh... dādhāra* appears between the descriptions of the sunrise and rain. The second hemistich is construed in such a way that implies identification of milk placed in the cows’ udders with the spring with ten fastenings. This identification is strengthened by the metonymic identification of the contents (milk) with the container (spring/udder).

In the emergent space, the concept of the chariot is integrated with the concepts of the sunrise, raining and the cows’ udders. The udder of cows is the spring with ten fastening. The input space of a chariot provides the emergent space with a concept of reins. On this basis the recipient can understand that the number of reins of the solar chariot increases (from seven to ten) and in this way the increasing light of the sun is expressed. The compound *dásayantra* qualifies pressing stones in RV 10.94.8. If the recipient activates this usage, he can enrich the blend with the input space of pressing of Soma and thus reinforce the concept of rain which is conceived in these terms. Since pressing of Soma is presented as undertaken with the aid of ten fingers, he can map this image onto the image of the udder milked with aid of fingers.

The stanzas which evoke the philosophical model of The Boiled In The Raw attempt to put the rich concepts of cosmic processes in terms of a simple scenario of milking a cow. The schematic image of a cow is mapped onto the cosmos, its udder full with milk corresponds to the sun at its zenith, filled with rain. The sunrise is conceived in terms of the swelling of a cow’s udder, raining in terms of milking. Such a conceptualisation highlights transformation which takes place on the sun with the sunrise is seen as making the sun ready to release rain. To call the milk ‘boiled’ is to introduce the concept of cooking as an efficient factor of cosmic solar-rain changes.

Milk in the model of The Boiled In The Raw can also be understood as Soma. This is grounded in metonymic mapping which links Soma with milk (Substance For Ingredient It Contains). That the model expresses origination of Soma can also be inferred in that it expresses origination of rain; integration of the input spaces of pressing of Soma and raining is triggered in RV 6.44.24 as discussed above.

There are also some traces in the RV which show that milk was understood as fire. Conceptualisation of milk as boiled opens the way to the metonymy which operates between cooking factor (fire) and what is cooked (milk). In RV 1.66.2 fire is compared to milk which implies that the Ṛgvedic poets saw certain similarities between these two entities (*páyo ná dhenúḥ súcir vibhāvā*)⁷. If the recipient integrates

⁷ For identification of milk with fire, cf. Varenne 1977–1978.

the input spaces of origination of Soma and Agni with the appearance of the morning light and raining, he will understand latter as transformations of two principles of reality. In this case, the blazing sun at its zenith is manifestation of Agni, raining is manifestation of Soma. To understand milk as Agni is also to see correspondence between the model of The Boiled In The Raw and Child Of The Waters. As I have shown, there are metaphoric links between cows and waters (see section 3.6.3). If they are evoked, the recipient can understand the model of The Boiled In The Raw as expressing the appearance of Agni from waters. This allows me to suppose that the philosophical model of Child Of The Waters can be treated as a more abstract elaboration of the model of The Boiled In The Raw⁸.

Finally, if the recipient activates the R̥gvedic conceptualisation of thoughts in terms of streams of milk, he will understand this philosophical model as expressing cognition. However, I did not find any stanza that would elaborate this input space of the model so it is only implicitly present within its range.

8.3. Creation of the world as the next input space of the model of The Boiled In The Raw

To conclude we can say that the philosophical model of The Boiled In The Raw is a rich blend consisting of several input spaces: milking cow, cooking of milk, the appearance of the morning light, origination of rain, of Soma, of Agni and of cognition. The input space of milking cows endows the processes expressed in the emergent space with the scenario of milking while the boiling of milk can be seen as an elaboration of this scenario. This input space also provides the model with its main image to how to conceive the structure of the world.

Such a conceptualisation of the cosmic processes shows the anthropocentric perspective of the cosmic processes expressed by the model. The value of milk in a cow's udder is grounded in its use by human beings; milk which would remain in cow's udder is worthless. The state of milk hidden in the cow's udder is a state of potentiality: the sun is potentially present in the nocturnal sky as rain is potentially present in the rain-cloud. The cosmic processes are seen as taking place for human beings; they are not objective processes, independent of human presence. From the human perspective they are purposeful and valuable.

The input spaces of the origination of Soma and Agni play a twofold role. On the one hand, they activate the defining events of pressing of Soma and of producing fire. They are conceptualised in terms of milking cows. On the other hand, they can be seen more generally as further elaborations of the model of The Boiled In The Raw by enriching it with the input space of the world's creation. The way this process is understood depends on how the recipient understands other input spaces of the model. Milk itself is food and its appearance is the appearance of food and thus of

⁸ For other such elaborations see below, section 8.4.

the possibility to live and to perform ritual. Activation of metonymy Substance For Ingredient It Contains and identification of milk with Soma reinforces the idea of the possibility to perform ritual and, at the same time, the cosmological dimension of creation, realised in the sun-rain cycle. If milk is understood as Agni then the creation of the world not only gives human beings and the cosmos the possibility to function properly but is also seen as manifestation of internally contradictory reality which is both dry and wet, warm and cold, boiling and boiled. The last opposition can be interpreted more generally as the opposition of what eats, so kills and of what is eaten, so killed.

Such a concept of the world is similar to that presented at the *Nāsadīya*. According to that hymn, reality manifests itself in the first creative stage as That One breathing without breath, i.e. living and dead at the same time. The ambivalence of the created world is also expressed in the description of the sixth creative stage, when the poets divide the world into two halves: the one which lies above and the one which lies below the ray. In this way not only the division into day/sky and night/earth is expressed, but also the division into what is alive and what is dead. This concept of the world is developed in the *Śatapatha Brāhmaṇa*, when it describes creation as the appearance of Agni and of food eaten by him⁹.

The model of The Boiled In Raw can also be treated as the general conceptualisation of two aspects of reality, the manifested and unmanifested. The concept of boiled milk, which refers to the manifested aspect, conveys the idea of a sphere full of light and warmth, which makes it possible to eat, to live and to perform ritual. To treat milk literally is to recognise the manifested aspect as full of moisture. To treat milk as Soma is to recognise the manifested aspect as the place where ritual and cognition are possible. To treat milk as Agni is to disclose the next feature of the manifested aspect: it is dry enough to produce fire which in turn makes life possible in its everyday and ritual dimensions. Movement, so characteristic of boiling milk and fire, implies movement in the manifested aspect. Coldness, darkness, lack of movement, lack of waters, of fire, of food, of life and ritual are characteristic of the unmanifested aspect. All these features are present in the concept of the raw cow.

8.4. Elaborations of the philosophical model of The Boiled In The Raw

As proposed above (see section 8.2), the philosophical model of Child Of The Waters can be seen as the abstract elaboration of The Boiled In The Raw. In this section I will show other elaborations of this model.

⁹ See e.g. *Śatapatha Brāhmaṇa* 2.2.4.1-6 and Jurewicz 2004b.

8.4.1. Agni in the raw fortresses

RV 2.35.6 elaborates the model of The Boiled In The Raw replacing the concept of cows by the concept of fortresses:

*áśvasyátra jánimāsyá ca svàr druho riśáḥ sampṛcaḥ páhi sūrín |
ámásu pūrśú paró apramṛsyám nárātayo ví naśan nāṅtāni ||*

The birth of this horse here and on the sun. Guard our benefactors against contact with cunning and injury. Malevolencies and untruths will not reach [Agni] far away, in the raw fortresses, unforgettable.

‘Here’ (*átra*, verse *a*) designates the place of the birth of Agni on earth in the form of a kindled fire. The name of ‘a horse’ (*áśva*) given to Agni and his birth on the sun evokes his solar aspect which begins to become manifest already on earth during the kindling of a fire. The next input space of the blend is the concept of expansion evoked by the expression ‘in the raw fortress’ (*ámásu pūrśú*, verse *c*). Within the frame of this conceptualisation the expansive event of conquest of fortresses is evoked. The next input space of the blend is the general domain of Procreation in its specific realisation of Giving Birth. In the emergent space raw fortresses are the hiding places of Agni. Their qualification as being ‘far away’ (*paró*) highlights the concept of the nocturnal sky because it evokes the distance between the earth and the sky. The recipient however can also think about fire drills or flints. Fire is a horse hidden in the fortresses and a foal in a mare’s womb. Producing fire and sunrise are conceived in terms of conquest of fortresses and of delivery of a foal.

Scholars interpret the raw fortresses as built of unbaked brick¹⁰. It seems however that this expression does not only refer to empirical facts. Qualification of fortresses as raw evokes the concept of raw cows. If the recipient integrates the input space of boiled milk in cow’s udder with that of Agni in the raw fortresses, he will create an emergent space in which milk is Agni. The coherence of this space is guaranteed by the same topology of both input spaces: one male entity remains within numerous female ones. It is strengthened in that the fortress – similarly to cows – functions in the RV as a symbol of darkness and of light. In its function as a symbol of darkness the fortress is presented as built of stones (*aśmanmáya*) and is destroyed by Indra who thus conquers its hidden riches (RV 4.30.20). In its function as a symbol of light it is presented as made of copper (*āyasá*) and should not be destroyed because it protects against evil (RV 1.58.8, 7.3.7)¹¹.

Activation of the concept of cows facilitates conceptualisation of the fortresses as living beings which not only contain riches but are also pregnant with them¹². The philosophical model of The Boiled In The Raw, evoked *via* the adjective ‘raw’ (*ámá*) endows the emergent space with topology: it triggers the recipient to activate

¹⁰ Cf. Elizarenkova 1989, Geldner 1951, I, *ad loci*, Rau 1976: 26. Witzel, Gotō 2007: 814.

¹¹ For *āyas*, cf. Rau 1974.

¹² They are conceived in the RV as such – as wives of the Dāsas and the Aryans and as pregnant with black embryos, see 3.1.1.

the conceptualisation of space between the earth and the sky in terms of a female animal pregnant with offspring which is here a mare pregnant with a foal; its womb corresponds to the sun. Thus the expression *ásvasya... jánimāsyá ca svàr*, ‘the birth of this horse... on the sun’, is better motivated.

Whether the recipient activates the model of The Boiled In The Raw or not depends on how he understands the expression *āmásu pūrṣú*. He will not be able to do so if he only interprets it as expressing the building material of the fortress. He can do so by triggering associations based on usages of the adjective *āmá* which in most cases qualifies cow with milk in the RV.

Activation of the model of The Boiled In The Raw is not necessary for understanding RV 2.35.6, it only expands the possibilities of its interpretation and makes it more coherent.

Now I will discuss two stanzas which cannot be fully understood without taking into account the imagery of this model.

8.4.2. Honey in the reddish cow

RV 3.39.6 elaborates the model of The Boiled In The Raw in that it replaces milk with honey; the cow is in singular and evoked with use of its conventional qualification as ‘reddish’ (*usríyā*):

*índro mádhu sámhṛtam usríyāyām padvát viveda śaphávan náme góḥ |
gúhā hitám gúhyanḡ gūlhám apsú háste dadhe dáksṣiṇe dáksṣiṇāvān || (3.39.6)*

Indra found honey gathered in the reddish with feet, with hooves, in the abode of a cow – hidden, to be hidden, concealed in waters – the right-handed took into his right hand.

Honey is qualified in such a way that it evokes two kinds of possible relations between it and its hiding place which is the cow. The first relation is between milk and an udder; milk in its form of the admixture to Soma (*āsír*) it is called ‘the honey of honey’ (*mádhor mádhu*) and is qualified as *mádhumat* (as in RV 4.3.9). The second relation is that of calf and its mother’s belly. It is evoked on the basis of qualification of honey as *padvát* and *śaphávat* (verse *b*), interpreted as ‘with feet, with hooves’¹³. On the basis of metonymy Part For Whole (Feet/Hoof For A Cow) the recipient can create the input spaces of a cow filled with milk and a pregnant cow and integrate them in a blend.

However, the expression *padvát śaphávat* can also be interpreted as ‘fourfoldly, eightfoldly’¹⁴. The phonetic resemblance between the word *padvát* and the word *padá*, ‘footprint/hoofprint’ and ‘word’, allows the recipient to activate the next input space of the blend which is speech. It is reinforced by the metaphorical mapping

¹³ This interpretation follows Geldner 1951, I *ad loci*. Cf. also Grassmann 1999: 71, 1378. Sāyaṇa interprets this expression in the same way.

¹⁴ Thus Renou 1969 (EVP 17) and Elizarenkova 1989, *ad loci*.

Words Are Streams Of Honey and by the Ṛgvedic concepts of creation of speech in terms of its division (see RV 1.164.45, see also section 16.1.4).

Verse *d* ('the right-handed took into his right hand', *háste dadhe dáksīṇe dáksīṇāvān*) elaborates the input space of the activity of Indra and allows the recipient to understand that honey is identified with the thunderbolt which Indra holds in his right hand¹⁵. According to verse *c*, honey is hidden in waters (*gūhā hitám gūhyam gūhām apsú*); and metaphoric links between cow and water strengthen the conceptual coherence of the emergent space. The same image of thunderbolt lying in waters is created in RV 8.100.9. The concept of thunderbolt evokes the next input spaces of the blend which are pressing of Soma and rain; as we remember, there are conceptual links between Soma and Indra's *vájra* (see sections 5.1.2, see also section 14.3).

These input spaces will be reinforced if the recipient elaborates the concept of honey. The similarity of colour between honey and Somic juice reinforces the input space of its pressing, the metaphoric conceptualisation of rain in terms of honey (e.g. RV 4.57.2, 5.63.4) reinforces the input space of raining. On the basis of similarity of colours between honey and the sun, the recipient can also evoke the input space of the appearance of the morning light.

So, the input spaces of the blend are as following: a cow with an udder full of milk, a pregnant cow, Indra who takes a thunderbolt, the pressing of Soma, the appearance of the morning light, the origination of rain and the origination of speech. The recipient can also add the input space of clarification of butter which is the most perfect form of milk and which is compared to or identified with honey (see section 9.1.1). In the emergent space a cow called 'reddish' (*usríyā*) corresponds to the nocturnal sky lightened by the dawns, to the rain-cloud hit by lightning and to speech which is about to be spoken. The coherence of space is reinforced by conceptual mappings: of Soma, rain and words in terms of streams of milk, honey and clarified butter, of Soma and the sun in terms of a bull. The input spaces of a cow filled with milk and of a pregnant cow endow the emergent space with topology. The input space of clarification of butter facilitates conceptualisation of all the processes in terms of self-transformation and of reaching the most perfect form (see sections 9.3.2-7).

The recipient who is well acquainted with the Ṛgvedic thought may realise that the relationship between Agni and his hiding place is conceived in the same terms as a cow filled with milk and a pregnant cow. RV 3.29.14 presents him as shining 'in the womb of his mother... in the udder' (*mātúr upásthē... údhani*)¹⁶. Moreover, the stanza adds another kind of relationship which is the presence of food in the stomach. It is evoked by the second hemistich of the stanza which describes Agni as being born from the abdomen of the Asura (*ásurasya jathárād ájāyata*). In his analysis of the Vedic usage of the word *ásura*, Hale (1986) has shown that, in the RV, it does not always mean a being evaluated as morally bad as it does in the

¹⁵ See RV 6.18.9.

¹⁶ RV 3.29.14: *prá saptáhotā sanakád arocata mātúr upásthē yád ásocad údhani | ná ní miṣati suráño divé-dive yád ásurasya jathárād ájāyata ||*

later Veda and it can be translated simply as ‘a lord’. In the RV this word denotes an amazing, extraordinary and powerful being that possesses a mysterious power (*māyā*)¹⁷. The idea of a wondrous activity is also expressed by nominal derivative *asuratvá* in RV 3.55 (where it refers to wondrous activity of the gods and of the cosmic phenomena incited by them) and in RV 10.55.4 (where it refers to the activity of the dawn seen as wondrous). In RV 3.29.14 the wondrous nature of the parent of Agni is expressed by being male and female at the same time. However, this description not only expresses the androgynous nature of the parent of Agni. The word *jaṭhára* is used in the RV to denote a stomach in which food is placed (most often Soma, see e.g. RV 3.47.1, 5.34.2, 9.66.15, 9.81.1). Thus the relationship between the hiding place and Agni is evoked: with Agni as the food digested in the stomach¹⁸.

If the recipient integrates the input spaces evoked by the description of Agni in RV 3.29.14 with the input spaces evoked by RV 3.39.6, he will enrich the emergent space with the concept of Agni and highlight the contradictory nature of the processes expressed. To conceive them in terms of eating is to highlight their life giving and killing character at the same time: in order to live one has to eat, in order to eat, one has to kill. That the Ṛgvedic poets identified the concepts of stomach and of udder can be seen in RV 10.49.10 which presents milk as present in the udders and stomachs of cows (*gávām údhasu vakṣáṇāsv á*)¹⁹.

The concept of honey in the reddish cow is further from the experience than the concept of the boiled milk in the raw cows and as such it is more abstract. To call the milk in the cow’s udder as ‘honey’ is to open the way to its interpretation as Soma, the sun, rain or speech. However, it cannot be fully understood without reference to the experience of milking a cow which triggers various conceptualisations of relationships between the symbol of darkness and the symbol of light and allows the recipient to understand honey as Agni.

8.4.3. Milking what is dry and full of honey out of what is wet

The first hemistich of RV 2.13.6 elaborates the model of The Boiled In The Raw in such a way that it selects the salient abstract features of cow and milk:

yó bhójanam ca dáyase ca várdhanam ārdhrād á śúṣkam mádhumad dudóhitha |
(2.13.6ab)

You who give food and strength, milked dry and full of honey from wet.

¹⁷ *ásura* in the RV is often used to denote Agni (e.g. RV 3.3.4, 4.2.5, 7.2.3) and Varuṇa (e.g. RV 1.24.14, 2.27.10); it also denotes Indra (e.g. RV 1.54.3), Savitr̥ (e.g. RV 1.35.7,10), Soma (e.g. RV 9.74.7). For detailed analysis of the notion *ásura* in the RV and its semantic transformations, cf. Hale 1986. For the androgynous character of *ásura*, cf. also Kuiper 1997: 112. For analysis of meaning of *māyā* in the RV, cf. Gonda 1959b.

¹⁸ Agni remains in the bellies: RV 3.2.11, in the belly of Indra: RV 3.22.1.

¹⁹ *vakṣána* as ‘stomach’ e.g. RV 1.162.5, 3.33.12.

The stanza can be seen as expressing cosmogony. The opposition between the two aspects of reality is expressed here in the opposition between what is dry and what is wet. Dry is associated with fire, wet is associated with water and thus with cows. This association, together with the idea of milking, evokes the model of The Boiled In The Raw. On the other hand *mádhumat*, which qualifies what is dry, evokes the concept of honey in the reddish cow. We witness here the process of abstraction and generalization. The general notions of *ārdra* and *śúṣka* do not refer to any particular experience or activate any concrete image and merely refer to anything which is wet or dry. On the other hand, the words *mádhumat* and *dudóhitha* open the way to the activation of everyday experience which motivates the process which is the milking of a cow; *mádhumat* additionally allows the recipient to activate the concept of honey in the cow.

8.5. Conclusion

We have seen how the model of The Boiled In The Raw is elaborated as if the Ṛgvedic poets looked for a more abstract and general form. At the surface level the concepts of the boiled milk in the raw cows, of Agni in raw fortresses, of honey in the reddish cow, of milking what is dry out of what is wet are very different. They are remote from everyday life but all of them recruit from the experience of milking a cow and transform it into a schema which puts cosmogonic, cosmic and ritual processes into a coherent scenario. I would argue that these conceptual attempts testify to the stages of thought which finally led to the creation of the more abstract and general form of the model of Child Of The Waters.

As mentioned, Indra is the agent of the activity expressed by the model of The Boiled In The Raw, by concepts of honey in the reddish cow and of milking what is dry out of what is wet. RV 3.39.6 provides us with an important conceptual link between Indra and the placing of milk in cows' udders. It is the thunderbolt (*vájra*). This concept evokes the general domain of Procreation in its specific realisation of sexual act. Thus, placing of honey in the cow by Indra can be understood as its insemination. In my opinion, it is also justifiable to understand in such a way activity within the frames of the model of The Boiled In The Raw. Conventional conceptualisation of Indra as a bull allows the recipient to create a coherent image of the insemination of a cow. The appearance of a calf and milk in the cow is the natural consequence of this act.

Chapter nine

The philosophical models of The Wave Of Honey and of Streams Of Clarified Butter

In this chapter I will analyse two philosophical models which are the philosophical model of The Wave Of Honey and of Streams Of Clarified Butter. The basis for the analysis will be RV 4.58. The first stanza of the hymn elaborates the model of The Wave Of Honey, later stanzas, beginning with the fourth, elaborate the model of Streams Of Clarified Butter.

The input spaces of the model of The Wave Of Honey are connected with cosmogony and cosmology. They present the processes of the world as interaction between the sunrise and rain in which the latter is the result of the former. At the deepest semantic level of the model these processes are transformations of Agni who manifests himself in the form of Soma. The model uses images coming from experience such as images of a wave, of honey and of a plant to make the abstract model easier to understand and to endow the emergent space with topology and causal sequence.

The main input spaces of the model of The Streams Of Clarified Butter is pressing Soma and exultation conceived in terms of the general domain of Clarification Of Butter. The next input spaces of the model come from the knowledge about the world gained during exultation which agrees with that expressed by the model of The Wave Of Honey. Thus the whole hymn presents a coherent theory about how the world came into being, how it functions and how it is cognised by the human being.

The hymn has a well-thought-out composition. The first stanza, which elaborates the philosophical model of The Wave Of Honey, outlines the object of cognition which was performed by the gods and the first seers and is repeated by the composer of the poem. His vision is described in the next stanzas of the hymn. The last stanza invites the recipients of the hymn to repeat this cognition during sacrifice. In this

way the hymn conveys the same message as the *Nāsadīya*: that the recipient of the Ṛgvedic hymns can take part in the primeval creative activity of the Absolute.

9.1. The philosophical model of The Wave Of Honey

RV 4.58.1

*samudrād ūrmír mádhumāñ úd ārad úpāmsúnā sám amṛtatvám ānaṭ |
ghṛtāsya náma gúhyam yád ásti jihvā devānām amṛtasya nābhiḥ ||*

The wave of honey rose up from the ocean. It reached with its stalk immortality which is the secret name of clarified butter, the tongue of the gods, the navel of the immortal.

9.1.1. RV 4.58.1ab

The concept of the wave of honey which rises from the ocean integrates two input spaces: the first is honey and the second is the ocean wave. In the emergent space, the water of the ocean is honey and a rising wave is highlighted.

The concept of honey evokes the concept of Soma which is the next input space of the blend created by the hemistich¹. The rising of a Somic wave can be understood as referring to ritual during which the perfect form of the juice was prepared; this form is called *amṛtatvá*². However, the word *amśú*, ‘stalk’, allows the recipient to create the next input space which is the Somic plant which grows while the concept of the ocean evokes the concept of fertile, irrigated ground. In this case *amṛtatvá* refers to the top of the plant.

Further interpretation of this hymn needs reference to the ninth maṇḍala which describes Soma in more detail. If the recipient evokes later usages of the word *amśú*, he will be able to activate the meaning of ‘the ray of the sun’. This meaning is especially clear in the stanza in RV 9.15.5 where Soma is presented as going with ‘shining, bright stalks’ (*rukṁibhir... śubhrébhīr amśúbhiḥ*) which evokes the image of a wheel in the form of which Soma ascends the sky as the rising sun: the stalks of Soma correspond to the spokes of a wheel and to the rays of the sun.

If the recipient activates the meaning of ray in *amśú* in RV 4.58.1b, he will activate the input space of the sunrise. In the emergent space, the wave/stalk of Soma is the ray of the sun. The concept of ocean activates its target domain which is the nocturnal sky. As the wave rises from the ocean and the plant grows from the irrigated soil, so the ray of the sun appears from the nocturnal sky. We have seen that the ray (*raśmī*) of the rising sun is conceived as the cosmic pillar (see section 4.1.4), and in the same way *amśú* of Soma can be understood here. So, when the

¹ *mádhva ūrmí* refers to Soma in RV 2.16.5, 3.47.1, 9.68.8

² Cf. Geldner 1951, I, Elizarenkova 1989, Renou 1956, O ‘Flaherty 1981 *ad loci*.

sun reaches its zenith, the wave/stalk/ray becomes the cosmic pillar on the top of which is the sun, called here *amṛtatvá*. Thus the solar aspect of Soma is expressed by the model.

If the recipient runs the blend further and integrates the concepts which are referred to by *amṛtatvá* and which are the top of the wave, the top of the plant, the very best Somic juice and the sun, he will activate the idea of the sun as a vessel for Soma. This has two important implications. Firstly, the recipient understands that the perfect form of the juice is obtained on earth and in the cosmic pressing in the sun at its zenith. Secondly, he can construe the next input space of the blend which is rain.

The idea of rain can also be activated by an elaboration of the image of the rising wave which involves the expectation that the wave will fall. This up and down movement precisely expresses the sun-rain cosmic cycle. The rising of the wave corresponds to the sun rise and its falling corresponds to rain. The image of the falling Somic wave is created in the following stanza:

*ún mádhva ūrmír vanánā atiṣṭhipad apó vásāno mahiṣó ví gāhate |
rājā pavitraratho vājam āruhat sahásrabhṛṣṭir jayati śrávo bṛhát || (9.86.40)*

The wave of honey arouses longings. The bull dives, dressed in waters. The king whose chariot is a strainer has attained the spoils. With a thousand spikes wins the great fame.

Verse *a* describes the wave moving upwards and it rises up when it arouses longings. Verse *b* describes the movement downwards in the image of a diving bull. Soma in the RV is conceived of as a bull and is qualified as dressed in waters (*apó vásāno*, RV 9.78.1, 9.96.13, 9.107.4, 18.26). On this basis the recipient can perceive the wave and the bull as identical and understand that both are Soma.

Verses *c – d* interprets verses *a – b*, no matter how we understand them. The solar aspect of Soma is expressed in various ways. It is evoked by the image of a king with a chariot because the sun is conceived in terms in terms of both concepts. Reaching its zenith is evoked by the concept of attaining the spoils which is the aim of the king's raid and by the winning of great fame which activates the concept of the sun at its zenith (see section 17.3).

The rain aspect of Soma is activated thanks to his qualification as *sahásrabhṛṣṭir* ('with a thousand spikes') which is the conventional epithet for the thunderbolt³. Arousing longing introduces the concept of the sacrifice during which the longings of the people rise up to the gods. This input space is reinforced by conceiving of the chariot in terms of a strainer; thus the input space of purification of Soma, both earthly and cosmic is evoked.

We need to remember that the R̥gvedic descriptions of Soma as the cosmic pillar highlight its water form (RV 9.72.7, 9.74.2, 9.86.46, see section 5.5). RV 9.74.2 even uses the word *amśú* to create the image of a plant full of sap which supports the

³ See e.g. RV 1.80.12, 1.85.9, 6.17.10.

sky; this image integrates the images of a wave and a plant used in the model of The Wave Of Honey. The idea of a stalk which is full of liquid is evoked also in the descriptions which conceive of the pressing of Soma in terms of milking a stalk (RV 9.72.6, 9.95.4, 10.113.2). RV 9.96.8 uses the expression *amśór ūrmím*, ‘the wave of a stalk’, which is even closer to the wording of RV 4.58.1ab.

We can conclude then that the philosophical model of The Wave Of Honey is a rich blend consisting of several input spaces: a rising wave of honey, a growing Soma plant, pressing of Soma (earthly and cosmic), the sunrise and rain. The next input space is the world conceived as supported by the cosmic pillar. In the emergent space, the pillar is the wave of honey, the Somic plant, the ray of the sun or the thunderbolt. On its top is *amṛtatvá* – the perfect form of the juice and the sun; the perfect form of juice is obtained by ritual on earth and during cosmic pressing. The generic space of the model is the general scenario of the defining events, i.e. the appearance of the symbol of light out of the symbol of darkness. The recipient can also further run the blend and activate its next input space which is creation of the world. If he recalls that Soma is in the RV qualified as the ocean (*samudrá*)⁴, then he will understand that all the processes evoked by the input spaces are transformations of Soma. He can also highlight the idea of perfection present in the input space of pressing and see these processes in terms of acquiring the most pure form of Soma. Their topology comes from the input space of the rising wave and the growth of a plant. The richness of the blend depends on the recipient’s knowledge of the RV.

9.1.2. RV 4.58.1cd

The second hemistich of the stanza gives the recipient further clues about *amṛtatvá*. It is called ‘the secret name of the clarified butter’ (*ghṛtásya nāma gúhyam*), ‘the tongue of the gods’ (*jihvā devānām*) and ‘the navel of the immortal’ (*amṛtasya nābhīḥ*). These epithets will enrich the blend with new input spaces.

The next stanzas of the hymn elaborate the model of Streams of Clarified Butter which integrates the input spaces of clarification of butter, pressing of Soma and Somic exultation. In this model streams of Soma are conceived of in terms of streams of butter, and thoughts are conceived of in terms of both concepts (of Soma and of streams of butter). This model is evoked in the RV 4.58.1b by the phrase ‘the secret name of the clarified butter’ (*ghṛtásya nāma gúhyam*) and thus the philosophical model of The Wave Of Honey is enriched with two new input spaces: clarification of butter and Somic exultation. This new blend establishes the relation between the cosmic process, the ritual processes and cognition.

To be a secret name is to constitute the real meaning of a word (see also section 10.1.4). So the *amṛtatvá* with all its referents activated in the emergent space (the top of a wave and of the plant, the most perfect form of Somic juice and the sun) is the real meaning of the word *ghṛtá*, ‘clarified butter’. This meaning is cognised

⁴ Cf. Brereton 1981: 123.

in Somic exultation. At the same time, however, in the ancient Indian theories of language the meaning of a word was understood to be the same as its designate and thinking about a subject was conceived as its manifestation inside the cognising subject⁵. During Somic exultation then, the poet not only cognises the meanings of *amṛtatvá* but also experiences them. In other words, he not only understands that *amṛtatvá* is the perfect form of Somic juice and the sun being placed at the top of the honey wave and of the plant, but also experiences it as reality manifesting itself in him.

The literal meaning of *amṛtatvá* which is immortality is also relevant here. As shown, Somic exultation gives superhuman results. Exulted with Somic juice, the poet flies up to the sun and became immortal (see section 5.8.3). It has also been shown that climax of exultation is reached when human beings drink Soma purified in the sun (see section 5.8.3, see also chapter 11). Since *amṛtatvá* refers to the sun filled with the perfect form of Somic juice, the recipient can evoke the concept of exultation realised in the sun. So he can create the image of the poet who is on the top of the wave and the plant, i.e. on the sun, where he becomes immortal. At the same time, the recipient identifies himself with the poet and experiences the immortality gained on the sun within himself.

The next qualification of *amṛtatvá* is ‘the tongue of the gods’ (*jihvá devánām*). Such a qualification highlights the superhuman cognitive possibilities gained in Somic exultation: the poet participates in the secret language of the gods which enables him to express his experience⁶. The concept of tongue evokes the concept of Agni who is not only described in the RV as having a tongue⁷ but he himself is called a tongue, *jihvá* (2.1.13, 10.53.3)⁸. Thus understood, *jihvá devánām* as a qualification of *amṛtatvá* reveals its next referent in the emergent space which is Agni, in his solar form.

Finally, *amṛtatvá* is called ‘the navel of the immortal’ (*amṛtasya nābhiḥ*). At first sight such a qualification is tautological. However, careful analysis of this expression shows that it triggers a complex rich blend concerning Ṛgvedic cosmology and the role of human beings.

The concept of navel, *nābhi*, metonymically evokes the umbilical cord and the general domain of Procreation in its specific realisation of Giving Birth enriched with image of a mother linked with its child by an umbilical cord. If the recipient integrates this image with the image of the wave/stalk rising from the ocean he will get a coherent image in the emergent space. The ocean is the mother’s womb full of foetal waters, the stalk is the umbilical cord and *amṛtatvá* is the child. If

⁵ It can be seen in the semantics of the word *ártha* which means both, the meaning of a word and a real object, cf. Bekkum, Houben, Sluiter, Versteegh 1997: 56 ff.

⁶ Cf. Malamoud 1996: 185 ff., Grincer 1998, for Indo-European grounds of this tradition, cf. Watkins 1970.

⁷ E.g. RV 2.4.4, 4.7.10, 6.6.5, 10.8.6, 10.46.8, 10.79.2, In 3.57.5 tongue is qualified as *mádhumatī*.

⁸ Agni is also the tongue of the gods (RV 6.50.2cd: *dvijánmāno yá ṛtasāpaḥ satyáḥ svārvanto yajatá agnijihváḥ*, 7.66.10ab: *bahávaḥ sūracakṣaso ‘gnijihvá ṛtavṛdhah*)

the recipient highlights the reference to *amṛtatvá* which is the sun, he will see the sunrise in terms of birth giving and the umbilical cord as the cosmic pillar which establishes itself while the sun reaches its zenith.

Moreover, *nābhi* can belong to both, mother and child. If the recipient understands it as belonging to a mother he will metonymically evoke the concept of the whole body; the body refers to what lies behind the manifested world. It can be the body of a cow as conceptualised in the model of The Boiled In Raw. Thus *amṛta* refers to what is unmanifested.

However, to fully understand the process evoked by the phrase *amṛtasya nābhi* the recipient has also to realise that *nābhi* belongs to the child (*amṛtatvá*) too. In the emergent space, all the referents of *amṛtatvá* (the juice, the culmination of exultation and the sun) should be evoked which will help the recipient understand that exultation realised on the sun opens access to what is unmanifested in the same way as the navel of the child leads to the navel of his mother and her body⁹.

It is important to add that the phrase *amṛtasya nābhiḥ* is used in the RV in other contexts which enrich its interpretation in RV 4.58.1. RV 8.101.15 uses the expression *amṛtasya nābhiḥ* to qualify Aditi who is conceived as the divine womb from which everything comes. This reinforces the identification of the ocean with a womb and activates the conceptualisation of exultation in terms of returning to the womb (see section 17.6). In two stanzas *amṛtasya nābhiḥ* qualifies Agni (RV 2.40.1, 3.17.4). This again activates the concept of Agni in his solar form. Moreover, the fact that both qualifications which specify the meaning of *amṛtatvá* understood as the ‘secret name of the clarified butter’ (*jihvá devánām* and *amṛtasya nābhiḥ*) leads the recipient’s thought to Agni. In this way they foreshadow the basic cosmogonic and cosmological assumptions according to which Agni is the efficient and final cause of all cosmic, ritual and cognitive processes; these are discussed in the subsequent stanzas of the hymn (see section 9.3).

The tautology of the expression *amṛtatvám... yád ásti ... amṛtasya nābhiḥ* is meant to express not only the fact that human being can participate in immortality within the universe, but also that the self-transformative character of the processes described by the model of The Wave Of Honey: the sunrise and raining, pressing of Soma and exultation, are transformations of what is immortal (*amṛta*) into immortality (*amṛtatvá*). In the same way RV 1.164.41-42 expresses self-transformation of the Absolute in terms of cow pregnant with calves and giving birth to them, of the flood swelling with oceans and streams and letting them flow, and of speech divided into an infinite number of words (see section 3.4.5).

If *amṛta* refers to the unmanifested aspect, the processes described in the model of The Wave Of Honey are to be understood as cosmogonic during which what is immortal manifests itself. Thus creation of the world becomes the next input space of the blend.

⁹ In the same way the sun is conceived in RV 1.154.5cd which elaborates the model of Footprints Of Viṣṇu and which calls the sun ‘the kinship with the far-stepping Viṣṇu’ (*urukramāsyā sā hí bāndhur itthā víṣṇoḥ*, see section 16.1.3).

As already mentioned the general domain of Procreation with its specific realisation of Giving Birth can also be activated in the formulaic expression of the *Nāsadīya* ‘the poets, having searched in the heart with reflection, found the kinship of being/truth in non-being/untruth’ (*sató bāndhum ásati nír avindan hṛdí prañīṣyā kaváyo manīṣá*). *bāndhu* in RV 1.164.33 means kinship with mother (*bāndhur me mātā pṛthivī mahīyam*) and one can activate this meaning in the *Nāsadīya*’s formulaic expression and create the image of the umbilical cord which links *sát* (being/truth) with *ásat* (non-being/untruth); note that *sát* is inside *ásat* as the embryo is inside its mother. The structure of the universe is the same as in RV 4.58.1: *ásat* corresponds to the ocean, *sát* – to *amṛtatvá*, in both descriptions the link between the two aspects of reality is found in Somic exultation.

This is a very good example of differences between the descriptions of the earlier maṇḍalas and the *Nāsadīya*. In both cases the same process of cognition and creation is characterised by the same structure. However, RV 4.58.1 evokes metaphors and creates blends while the *Nāsadīya* uses general and abstract terms which express their contents more directly. All the words of the sentence *sató bāndhum ásati nír avindan hṛdí prañīṣyā kaváyo manīṣá* are general terms. *bāndhu* in this context acquires the general meaning of relation and it is not necessary to evoke its meaning based on experience which is kinship with mother in order to understand the whole sentence. Even ‘the heart’ (*hṛd*) is here not used metaphorically since the heart was conceived as the centre of thinking in Somic exultation¹⁰. But if the recipient wants to activate the metaphoric background encoded in the description he has to call out the experiential meanings of words. One could argue that semantic simplification is the price the author of the *Nāsadīya* had to pay for abstraction and generality of expression. However, that does not seem to be the case. The author of the *Nāsadīya* carefully chose the terms which he wanted to use and some of them function as associative links which evoke all earlier Ṛgvedic metaphorical mappings, the *bāndhu* is one such term. On the one hand, it is used in the *Nāsadīya* in its general meaning, but on the other hand its experiential meaning is clear enough to activate metaphoric associations. It seems that the recipients of the RV were free to choose whether they would like to remain with the general meaning of the hymn or would enter the pathways of its metaphorical contents.

9.2. The later elaboration of the philosophical model of The Wave Of Honey

RV 4.58.1 elaborates the model of The Wave Of Honey creating a rich blend consisting of many input spaces. These are: a rising wave, a plant which grows, clarification of butter, pressing of Soma, sunrise, raining, Somic exultation and creation of the world. The general domain of Procreation is the next input space of

¹⁰ Cf. Reat 1990: 120–129.

the blend. This mega-blend, rich in images, is created with use of very synthetic linguistic expression construed in such a way that it prompts the recipient to unfold the concepts evoked by carefully chosen words. On their basis the recipient is expected to metonymically reconstruct the scenarios of different processes and to integrate in the blend their agents and objects in various ways until he gets a meaningful result.

This model is elaborated in the late stanza of the tenth maṇḍala:

*samudrād ūrmīm úd iyarti venó nabhojāḥ ṛṣṭhām haryatásya darśi |
ṛtásya sánāv adhi viṣṭápi bhrát samānám yónim abhy anūṣata vrāḥ ||
(10.123.2)*

Longing has raised the wave from the ocean. Born from clouds, the back of the desired one is visible. It shines on the summit of truth. The female throng shouted at the common womb.

The concept of longing (*vená*) activates the input space of cognition; in RV 9.97.22 the activity of the mind is expressed by the verb *ven-*, ‘to long’. The movement upwards of the wave evokes the input space of the sunrise. Verse *b* prompts the recipient to integrate both input spaces. The concept of back (*ṛṣṭhá*) metonymically activates the concept of a bull in terms of which the space between the earth and the sky is conceived; the back corresponds to the zenith. In the emergent space, longing is the back of a bull which is the sun at its zenith¹¹. The rain aspect of the sun is expressed by the epithet ‘born from clouds’ (*nabhojāḥ*). The same is expressed by verse *c* which activates the general domains of A Rocky Hill and of A Vessel Filled With Liquid in terms of which the space between the earth and the sun is conceived, its summit (*sánu*) and surface (*viṣṭáp*) correspond to the zenith at which the sun shines. The recipient can understand the emergent space either as describing simultaneity of the cosmic and cognitive processes or as expressing conviction that cognition makes cosmic processes happen.

The participle *haryatá*, ‘the desired one’ most often refers to Soma (RV 2.21.1, 9.43.1, 9.65.25, 9.86.26,42, 9.98.7,8, 9.99.1, 9.107.13,16) and to exultation (*máda*: RV 1.130.2, 9.86.42, 10.96.1). Thus it allows the recipient to activate the input space of transformations of Soma understood as the juice and as exultation. This input space can also be activated by *nabhojāḥ*; in RV 9.83.5 Soma is dressed in a cloud (*nábho vásānaḥ pári yāsi adhvarám*), in RV 9.97.21 Soma is expected to flow through the cloud in a vessel (*pári srava nábho árṇas camúṣu*), in RV 9.74.4 he is identified with a cloud. In the emergent space, the cosmic and cognitive processes become the transformations of Soma.

Verse *d* construes the image of a female throng shouting at their ‘common womb’, i.e. their common offspring. If the recipient conceives it as the image of cows/mares surrounding their calf/foal, he will evoke the model of Child Of The Waters (see section 7.3).

¹¹ *vená* explicitly refers to the sun in RV 1.83.5.

The model evoked by RV 4.58.1 and RV 10.123.2 is constituted by the same input spaces. The difference lies in the wording of RV 10.123.2 which is such that the input spaces connected with everyday experience are less easily activated than in RV 4.58.1. This reflects the effort to create more abstract terms. However, contrary to the *Nāsadīya*, one has to refer to experience in order to understand them. As long as the abstract terms can be understood without reference to everyday life, they will be cryptic and reserved for a narrow circle of insiders.

9.3. The model of Streams Of Clarified Butter

The further stanzas of RV 4.58 elaborate the model of Streams Of Clarified Butter. This model presents the vision realised in Somic exultation during which the poet cognises ritual, cosmic and cosmogonic processes¹². Thus RV 4.58 confirms that the roots of cognition of external reality lie inside the human being, similarly as in the *Nāsadīya* the poets look for the knowledge of the universe in their own heart.

RV 4.58.2-3¹³

According to the RV 4.58.2 cognition under the influence of Soma will be expressed during the sacrifice. RV 4.58.3 creates the image of a buffalo with four horns and two heads, three legs and seven hands, bounded threefoldly. Since both, Agni and Soma, are conceptualised in terms of a bull/buffalo, both of them can be evoked there. The concept of Agni can also be evoked by seven hands (*saptá hástāso*) because, as it will be shown, he is presented as multiplying himself into seven forms (see section 10.3). One could think that the monstrous buffalo is Agni and Soma blended into one figure – hence two heads and four horns. However, the rest of epithets needs more investigation.

Anyway, there is no doubt that in the last verse of 4.58.4 Soma is described as drunk by mortals (*mahó devó mártyaṃ á viveśa*). Thus the internal contradiction realised in Somic exultation is described as what is mortal (human being) coexists with what is immortal (Soma in his most excellent form of *amṛtatvá*, see also section 5.8.3).

The next stanza presents the result of successful Somic exultation which is the vision of creation:

¹² The problem of how to treat descriptions of meditative or poetic vision is discussed by Gombrich 1996: 90.

¹³ *vayám náma prá bravāma gṛtāsyaśmín yajñé dhārayāma námobhiḥ |
úpa brahmá śṛnavac chasyāmānam cátuḥśṛṅgo 'vamīd gaurá etát || 4.58.2
catvāri śṛṅgā tráyo asya pádā dvé śṛṣé saptá hástāso asya |
trídha baddhó vṛṣabhó roravīti mahó devó mártyaṃ á viveśa || 4.58.3*

9.3.1. RV 4.58.4

*trídhā hitám pañibhir guhyámānaṃ gávi deváso gḥtám ánv avindan |
índra ékaṃ sūrya ékaṃ jajāna venád ékaṃ svadháyā nīṣ ṭataksuḥ ||*

The gods found clarified butter in a cow, divided into three, hidden by the Pañis. One was begotten by Indra, the second was begotten by Sūrya, from longing they fashioned the third at their own will.

The description elaborates the model of The Boiled In The Raw. Here, clarified butter replaces milk. In this compressed way the transformation of milk into clarified butter is evoked¹⁴. The recipient can construe the image of gods who find a cow, milk it and transform the milk into clarified butter which they divide into three parts. This image is the first input space of the blend. The second input space is creation.

I will divide my analysis into two parts according to the two hemistichs which will be analysed separately.

RV 4.58.4 a – b

The concept of the Pañis who hide cows evokes the concept of expansion during which the Aryans conquered cattle hidden by their enemies (see section 3.6.1). Double hiding is implied here as the Pañis hide the cow and the cow hides clarified butter. Thus the specific scenario of the defining events is evoked in which the symbol of light can function as the symbol of darkness. A cow is the symbol of light when it is hidden by the Pañis (see section 3.5.2) while as a container for milk it is the symbol of darkness. This scenario is further elaborated because preparation of clarified butter can be seen as unfolding successive symbols of light: milk potentially contains in itself cream, cream potentially contains in itself clarified butter, the ultimate symbol of light. The hemistich effectively compresses it into a short linguistic expression *hitám pañibhir guhyámānaṃ gávi... gḥtám ánv avindan*.

The main phases of the process described by the hemistich correspond to the stages of creation in the *Nāsadīya*. The description in RV 4.58 evokes the same concepts as the formulaic expressions used in RV 10.129. As already shown (see section 3.1.1-8), enemies define the sphere which is conceived in a similar way to the state of the second stage in the *Nāsadīya*'s cosmogony (formulaic expression *tāma āsīt tāmasā gūlhām ágre*, 'darkness was hidden by darkness in the beginning'). Here this stage is evoked by the concept of the Pañis who hide the clarified butter. According to the scenario of expansion cows are freed by the Aryans. Since streams of rivers are conceived in terms of cows, freeing of cow can be interpreted as the release of water. The third stage in the *Nāsadīya*'s cosmogony is also conceived in terms of water (*apraketám salilám sárvam ā idám*, 'everything was flood without any sign'). Finding clarified butter in the cow expresses the state which corresponds to the fourth stage of creation in the *Nāsadīya*'s cosmogony when the world manifests

¹⁴ The chain of metonymies Effect For Cause: Cream For Milk, Butter For Cream, Clarified Butter For Butter.

itself by the power of heat; the idea of heat is present in the idea of clarified butter which is produced by heating it by fire (*tápasas tán mahinájāyataākam*, ‘that was born thanks to the power of heat – One’). Finally, the idea of dividing butter into three parts recalls the division of the world into three spheres as the poets do with their ray in the *Nāsadīya*.

RV 4.58.4. *c – d*

Verses *c – d* of the stanza elaborate the blend created in verses *a – b* which consists of the input spaces of expansion (conquest of cattle, freeing of rivers), of processing milk and creation of the world. They also define the agents of the creative process.

The concepts of Indra and Sūrya, who create two parts of butter, evoke the stages of creation corresponding to the third and fourth stage of the *Nāsadīya*’s cosmogony. The part created by Indra is water the release of which is his characteristic activity. The part created by Sūrya is light which makes the world visible in the morning (see section 4.1.1).

The source of the third part of butter is called *vená* which I have translated as ‘longing’. This word however also expresses ‘seer’¹⁵. Such a semantic range of this word is motivated by metonymic identification of the subject and by his feeling. The possibility of fashioning anything from *vená* assumes that *vená* already exist. If the recipient interprets *vená* as ‘longing’, he will see that the third part of butter was created from a feeling which is close to desire. The concept of desire (*kāma*) is evoked by the *Nāsadīya*’s description of the fifth stage of creation. Again the convergence with the conceptualisation of the creative process can be seen. If the recipient realises that longing is born under the influence of Soma (see RV 9.64.21, 9.73.2, 9.85.10,11, 10.64.2), he will recognise the next god who takes part in creation¹⁶. The concept of longing allows the recipient to construe the next input space of the blend which is cognition.

Fashioning of the third part of butter corresponds to the sixth stage of the *Nāsadīya*’s cosmogony. The verbal root *takṣ-* is used to denote creating and expressing poetry, an activity characteristic of the seers (see section 4.2.3). This allows us to assume that the subject of the predicate *niṣ tatakṣuḥ* is not only gods but also the seers who take part in creation and express it in speech¹⁷. RV 4.58.4 qualifies the activity expressed by the root *takṣ-* with *svadháyā*, ‘at their own will’, used adverbially. As will be shown, the word *svadhá* is used to describe Somic exultation (see sections 12.2.1.4, 14.2.1). We can understand then that RV 4.58.4d describes the activity of the seers who originate and express speech during Somic exultation and thus create the world.¹⁸ This is also confirmed by RV 9.97.22 where speech is said to be fashioned from the longing mind (*tákṣad yádī mánaso vénato vāg*).

¹⁵ *vená* refers to seers who press Soma in RV 9.64.21, 9.73.2, 9.85.10,11.

¹⁶ For interpretation of the fifth stage as the appearance of Soma see also section 10.5.

¹⁷ Analysis of meanings of *takṣ-*, cf. Gonda 1963: 110.

¹⁸ Elizarenkova 1989 and Geldner 1951, I (*ad loci*) identify the third part of butter with speech.

The scenario of the conquest of Paṇis' cows, evoked in verse *a* of RV 4.58.4, activates the concept of their main enemies which are the Aṅgirases¹⁹. From this the recipient can infer that the Aṅgirases take part in creation as it is they who fashion the third part of butter. As will be discussed below, the Aṅgirases are conceived as a manifestation of Agni, just as poets in the *Nāsadīya* are conceived as a manifestation of That One (see section 10.3). This would allow us to postulate that it is Agni who acts through the seers. He is the fourth god who takes part in the creation, together with Indra, Sūrya and Soma.

From what has been said above it follows that RV 4.58.4 expresses in a very compressed way the creative process convergent with the cosmogony of the *Nāsadīya*. The concept of Paṇis hiding a cow expresses a state which corresponds to the second creative stage. Freeing that cow and the creation of one part of the butter by Indra correspond to the third stage and finding of butter in the cow and creation of the second part of the butter by Sūrya correspond to the fourth stage. Fashioning the third part of the butter from longing corresponds to the fifth and sixth stages. Correspondence with these last stages is also confirmed by further conceptual identifications of butter with Soma and by the idea of dividing the butter into three parts. The idea of dividing the world into three parts can also be evoked in the description of creation undertaken by the gods: the sky is originated by Sūrya, space between sky and earth is originated by Indra and the earth is originated by Agni²⁰.

Cosmogony is the main input space activated in RV 4.58.4. Other input spaces endow the creative process with topology and scenario and they also specify its results. Creation is seen as the origination of the life-giving principles, of water (activity of Indra) and of light (activity of Sūrya). Appearance of Soma and Agni presupposes not only the possibility of ritual but also their presence in the cosmos. The next stages of vision enable the poet to finally understand the life-giving cycle of the world and its essence.

The scenario of creation evoked in such a concise way by RV 4.58.4 can be decompressed only thanks to associations with other Ṛgvedic images and concepts, with metaphoric and metonymic mappings and with myths. Associations are evoked by carefully chosen words in the description. At first glance the description is not clear and I think that the lack of clarity is intentional. In this way the poet wants to prompt the recipient to ask questions and to trigger associations which would reveal the meaningful concept of the process.

The following stanzas of RV 4.58 describe the further vision of the composer of the hymn. Exulted with Soma, he repeats the cognitive and creative activity of the gods and seers. The model of Streams Of Clarified Butter is elaborated to express his cognitive activity. In the RV, taking over the activity of the ancestors is conceived in terms of taking over threads woven by them (see RV 1.109.3, section 4.1.8). In the context of RV 4.58 the recipient can imagine the poet taking over milking of

¹⁹ See e.g. RV 10.108.

²⁰ This is how the division of butter is presented in *Bṛhadāraṇyaka Upaniṣad* 1.2.3.

the cow from the gods and seers to produce clarified butter by himself. Thus he repeats their creative activity. In the same way the *Nāsadīya* expresses the cognitive dimension of creation and then locates the creative activity of poets in their heart; what is more this activity repeats the creative activity of That One.

9.3.2. RV 4.58.5

*etā arṣanti hṛdyāt samudrāc chatāvraja ripūṇā nāvacākṣe |
ghṛtāsya dhārā abhī cākaśmi hiraṇyāyo vetasó mādhyā āsām ||*

They flow from the ocean of the heart, having a hundred inclosures unperceived by the deceivers. I am gazing at the streams of the clarified butter: in their midst there is a golden reed.

Verses *a – b* evoke the following input spaces of the blend created by the stanza. The first is the ocean from which rivers flow which is evoked by the word *samudrā*, ‘ocean’. The second input space is of a cow from which clarified butter flows which integrates the input spaces of milking and of clarification of butter and is evoked by qualification of streams of butter as *śatāvraja*, ‘having a hundred inclosures’. The third input space is cognition, evoked by qualification of the ocean as *hṛdya*, ‘of the heart’²¹. In the emergent space, thoughts are rivers and streams of clarified butter which flow from the heart/the ocean/the cow. The coherence of integration of the ocean and cows is supported by rivers being conceived in terms of cows. The coherence of integration of the heart and the ocean is supported in that the lack of knowledge, which precedes cognition, is conceived in terms of the general domain of Water. The exclusiveness of the poet’s vision is expressed in that the streams of clarified butter cannot be perceived by deceivers (*ripūṇā nāvacākṣe*, verse *b*). This expression evokes the concept of expansion as the vision is inaccessible to the enemies of the Aryans, like other Aryan property (actual or potential, see sections 3.1.2, 4.1.2).

The image of clarified butter flowing from the ocean is similar to the image of the wave of honey which rises from the same source. This similarity is reinforced by the image of a golden reed which appears thanks to contemplation of the streams of clarified butter (verses *c – d*): association with the rising wave/stalk/ray/thunderbolt of Soma seems to be inevitable. The poet, contemplating streams of clarified butter, visualises the wave of honey and thus blends both models together. In the emergent space, streams of clarified butter flowing from an ocean is the wave of honey rising from the ocean which in turn evoke the cosmic sun-rain cycle and the creative process realised in it.

²¹ For the heart as the cognitive organ, cf. Reat 1990: 120 ff., Gonda 1963: 276 ff. The cognitive meaning of the concept of clarified butter is discussed by Renou 1955 (EVP 1): 23–26. Metaphors which express the cognitive process are discussed by Gonda 1963: 120 ff.

The emergent space of the blend implies that the processes described by the stanza can be understood as the multiplication of one self-transforming reality as from a cow cows appear and from the ocean – rivers. Here too there is correspondence with the *Nāsadīya* which presents That One as dividing itself into poets who are identical with it²². RV 1.164.41-42 which depicts the female buffalo multiplying its feet allows the recipient to construe a similar image of cow from which cows appear and of the ocean from which rivers flow, depending on the interpretation of *akṣāra* (see section 3.4.5). Both passages, RV 1.164.41-42 and 4.58.5, evoke the concept of cognition (RV 1.164 highlights its expression in speech) and betray its conceptualisation as the multiplication of one principle as overall insight and speech are not yet divided into words.

9.3.3. RV 4.58.6

samyák sravanti sarīto ná dhénā antár hṛdā́ mánasā pūyámānāḥ |
eté arṣanty ūrmāyo ghṛtāsya mṛgā́ iva kṣīpaṇór īṣamānāḥ ||

Like currents, the milking cows are flowing together, purified at heart, with the mind. Waves of clarified butter are flowing quickly as gazelles run away from an arrow²³.

Conceptualisation of the streams of clarified butter in terms of milking cows is based on the metonymic identification of part (milk) with the whole (cow) and of cause (milk) with effect (clarified butter). At the same time the comparison of streams of clarified butter to currents evokes their conceptualisation in terms of water. Qualification of streams of clarified butter as *pūyámānāḥ* implies that they are conceived as streams of Soma too. The image of gazelles running away from the arrow also activate the concept of Soma, because the eagle which carries Soma is presented as flying away from the arrow of an archer (see RV 4.27.3). Streams of clarified butter/Soma are purified ‘at heart, with the mind’ (*hṛdā́ mánasā*) which activates the metaphor Thoughts Are Streams Of Soma and reinforces the input space of cognition.

The stanza shows that clarified butter functions as the symbol of darkness and as the symbol of light: it is what hides and what is born during the process. I think that this metonymic identification results from the fact that the hymn describes vision understood as the contemplation of succeeding images which transform themselves as they are perceived. Identification of a symbol of darkness with the symbol of

²² Compare the multiplication of Agni into seven Aṅgirasas discussed in section 10.3.

²³ I translate *dhénā* as ‘milking cows’ but this word metonymically also means ‘streams of milk’ and metaphorically ‘streams of waters’ and this meaning is relevant here too. This latter meaning is rendered by Elizarenkova 1989, Geldner 1951b (*ad loci*). The meaning of ‘cow’ is clear in RV 3.34.3, 5.62.2 and can easily be activated in 8.32.22, 10.43.6. O’Flaherty (1981, *ad loci*) translates *dhénā* as ‘speech’.

light constitutes a meditative bridge which enables one to pass from one image to another²⁴.

9.3.4. RV 4.58.7

sínhdhor iva prādhvané śughanāso vātapramiyah patayanti yāhvāḥ |
ghṛtāsya dhārā aruṣó ná vājī kāṣṭhā bhindánn ūrmíbhīḥ pínvamānaḥ ||
Quickly they are flying as the main current of a river, overtaking the wind
– the young streams of clarified butter similar to a red horse which breaks
obstacles, swelling with waves.

The streams of clarified butter are compared to rapid torrents and to a red horse. The sequence of comparison allows one to visualise butter in the form of water and then in the form of a red horse. If the recipient activates the general domain of Procreation with its specific realisation of Giving Birth, in the emergent space he will create the image of a foal that appears from foetal waters. This is the next form of streams of clarified butter. We can presume that the golden reed (described at the fifth stanza) transforms itself into a red horse during deep contemplation by the poet of streams of butter, rivers and cows (the sixth stanza and the first hemistich of the seventh stanza).

At the same time, the red horse evokes the concept of the sun. Thus the input space of the appearance of the morning light is evoked. The horse is presented as ‘swelling with waves’ (*ūrmíbhīḥ pínvamānaḥ*, verse *d*). If the recipient recalls the conceptualisation of the sun in terms of a sweating horse, he will activate the input space of raining and will grasp the whole solar-rain cycle of the cosmos.

The concept of a sweating horse can encourage the recipient to evoke the concept of Agni (see section 6.1.1). If he does so, he will foresee the next stage of the vision which presents manifestations of Agni.

9.3.5. RV 4.58.8-9

abhí pravanta sámaneva yóṣāḥ kalyāṇyāḥ smāyamānāso agnīm |
ghṛtāsya dhārāḥ samídho nasanta tā juṣāṇó haryati jātávedāḥ ||
They run up to Agni like beautiful, smiling women. The streams of clarified
butter are kissing the fuel. The knower of what is born covets them, delighting
in them.
kanyā iva vahatúm étavá u añjy ðñjaná abhí cākaśmi |
yātra sómaḥ sūyáte yātra yajñó ghṛtāsya dhārā abhí tát pavante ||

²⁴ For other motivations of this identification see section 3.5.

I am gazing at them similar to maidens who anoint themselves with a balm for a wedding. Where Soma is pressed, where the sacrifice, there the streams of clarified butter purify themselves.

These two stanzas confirm that philosophical model of Streams Of Clarified Butter can be seen as a more concrete version of the model of Child Of The Waters. The hymn identifies streams of clarified butter with the streams of waters in which Agni now appears. Streams of clarified butter are conceived here in terms of young women who go to meet their bridegroom.

As already stated, the experiential basis for this model is the sprinkling of fire with clarified butter during its ignition. Let us notice that clarification of butter (the experiential basis of the model of The Streams Of Clarified Butter) and sprinkling of fire oppose each other as regards the relation between butter and fire. During clarification butter originates under the influence of fire. Sprinkling fire makes it blaze under the influence of clarified butter. If the recipient of the hymn integrates these two processes he will understand that it expresses a reflexive activity during which Agni and clarified butter create each other.

Manifestation of Agni in the streams of butter is the next transformation of butter visualised in the contemplation of the vision. The main current becomes more and more distinct. It first appears as the Somic golden reed among the streams of butter/water/Soma and this then transforms itself in the next stage of the vision into the red horse which in turn becomes the flame of Agni. Appearance of Agni is the next input space of the model of Streams Of Clarified Butter.

Since the models of Streams Of Clarified Butter and of The Wave Of Honey are blended in the hymn, the manifestation of Agni should also be included as the input space of the latter model. It is foreshadowed by the first stanza which qualifies the top of the Somic plant, *amṛtatvá*, as ‘the tongue of the gods’ (*jihvá devānām*) and ‘the navel of the immortal’ (*amṛtasya nābhīḥ*). It is also confirmed by the concept of a plant which is metonymically evoked by ‘the stalk’, *amśu*, and which can also be thought of as a tree. In these terms not only Soma²⁵, but also Agni are conceived. Let me recall here RV 2.35.8 where Agni is presented as a tree growing out of water the branches of which are other worlds²⁶. So in the emergent space the stalk is also a fiery tree which grows from the ocean. When the recipient realises that fire is also the factor causing growth of plants (RV 10.88.10, see Blair 1961: 131), he will understand the processes expressed by the model of The Wave Of Honey as transformations of Agni who is both the subject and the object of the process.

The second hemistich of the ninth stanza of the hymn and the next stanza refer to the ritual context. It is during everyday sacrifice where Soma is pressed that the

²⁵ Soma as a tree, see e.g. RV 1.91.6, 9.12.7.

²⁶ Agni is compared to or identified with a tree or described in such a way that his identification with a tree is implied: RV 5.44.3,5, 6.7.6, 8.19.33. For identification of Agni with a branch of a tree (RV 10.124.3) see section 17.9. Interestingly enough, if the recipient evokes the descriptions of fire being born from a fire drill (which is also called *vānaspāti*), he will create the idea of the self-transformation of a tree which is fire.

mental processes described in the hymn in terms of streams of clarified butter take place²⁷. Together with immortality (*amṛtatvá*) the poet receives auspicious riches (*bhadrá dráviṇāni*) and the gods take part in the sacrifice. The last stanza describes the culmination of the vision during which the unmanifested basis of the world is recognised.

9.3.6. RV 4.58.11

*dhāman te vísvam bhúvanam ádhi śritám antáḥ samudré hṛdy antár áyusi |
apám ánīke samithé yá ábhṛtas tám aśyāma mádhumatam ta ūrmim ||*

The whole world rests on your abode, inside the ocean, inside the heart, inside life. We would like to acquire your wave of honey, which is brought on the water's surface where they meet²⁸.

The world rests in the abode (*dhāman*) specified as the ocean identified with the heart and life (*dhāman te ... antáḥ samudré hṛdy antár áyusi*). To call unmanifested reality 'the ocean', *samudrá*, is to construe the same cosmogonic image as that construed by the model of The Wave Of Honey: the world emerges from the ocean. To call unmanifested reality 'the heart', *hṛd*, is to highlight the cognitive dimension of creation and to strengthen the convergence between the models of The Wave Of Honey and of Streams Of Clarified Butter because in RV 4.58.5 streams of streams of clarified butter flow from the ocean of the heart (*hṛdyāt samudrát*). To call unmanifested reality 'life', *áyus*, is to conceive of it as a living being. And moreover, such an appellation evokes the concept of Agni who is called life (*áyus*: RV 10.45.8) or compared to it (RV 1.66.1b: *áyur ná prāṇó*).

The recipient can also understand that Agni is the ultimate reality described in RV 4.58 on more grounds by referring to other Ṛgvedic stanzas. RV 10.5.1 calls Agni 'the ocean' (*samudrá*) and presents him as 'having many births' (*bhúrijanman*) and 'watching from our heart' (*asmád dhṛdó... ví caṣṭe*). Such a description implies that Agni is born in the hearts of all sentient beings through whom he undertakes cognitive activity. The conceptualisation of Agni in terms of the ocean and the cognising being is the same as conceptualisation of the ultimate reality in RV 4.58.

RV 1.60.3 construes the image of fire which, together with tongues of honey, is born from the human heart (*tám návyasī hṛdá ā jáyamānam asmát sukṛtír mádhujihvam aśyāḥ*)²⁹. As we remember, the top of the wave of honey was called

²⁷ *abhy āṛṣata suṣṭutīm gávyam ājím asmāsu bhadrá dráviṇāni dhatta |
imám yajñám nayata devātā no gṛtásya dhārā mádhumat pavante || 4.58.10*

²⁸ According to Elizarenkova (1989: 757), *samithá* in ritual means a vessel in which Soma is mixed with water. She translates *samithé* 'na sliyanie (s vodami)'. Renou 1956 (*ad loci*): 'confluent des eaux', Geldner 1951, I (*ad loci*): 'Zusammenfluss'.

²⁹ According to Elizarenkova (1989), Renou (1964, EVP 12), Geldner (1951, I), *ad loci*, it is song which is born from the heart. But this is only one of possible interpretations of this stanza.

by RV 4.58.1 ‘the tongue of the gods’ (*jihvā devānām*) which also activates the idea of Agni. As RV 1.60.3 creates the image of the honey tongue of Agni which rises from the heart, similarly RV 4.58.1 creates the image of the honey tongue of Agni which rises from the ocean; note the similarity of shape between the wave and the tongue. The conceptual link between the heart and the ocean strengthens the convergence between these two images. The concept of the ocean evokes not only the concept of a womb full of foetal waters but also a mouth full of saliva³⁰. The link between the heart (the centre of cognition) and the mouth (the instrument of speech) is compressed in RV 4.58.1 but it is possible to decompress it and to see a living being which thinks and speaks, raising his tongue. In the emergent space this being is Agni whose flame is tongue and the wave of honey. The ocean is the unmanifested basis of the cosmos and of human beings.

That Agni is the ultimate reality of RV 4.58 is also confirmed by the logic of RV 4.58. The pronoun ‘your’, *te*, used in RV 4.58.11a can be seen as referring to Agni whose discovery in the streams of butter is expressed earlier; now the recipient realises that from him the whole world appears.

If Agni is the ultimate reality of RV 4.58, then the model of The Wave Of Honey expresses the appearance of Soma from Agni. On the other hand it has been shown that the model of The Streams Of Clarified Butter expresses the birth of Agni from Soma (see RV 4.58.8-9). Both models are integrated in the hymn to express Agni’s self-birth and self-transformation. In other words, self-transforming Agni is ‘the secret name of the clarified butter’ (*ghṛtāsya nāma gūhyam*) which has been discovered in the culmination of vision.

Verses *c – d* of RV 4.58.11 express a request for access to the honey wave on the surface of water in a vat (*apām ānīke samithé yá ābhṛtas tám aśyāma mādhumantam ta ūrmīm*). However, the image of the wave of honey which rises from water in the vat is very close to the image of the wave of honey which rises from the ocean. This convergence is stressed in that the wave belongs to Agni (*tám aśyāma mādhumantam ta ūrmīm*). So, in the vat the rising wave of honey is the same as the wave that rises in the cosmos – *in illo tempore* and at every sunrise. If the recipient adds himself as the next input space of the mega-blend created by the hymn, he will understand that the request for access to the Somic wave rising from the water is a request for a successful pressing, for successful exultation, for a successful sunrise and rain and finally for successful creation performed here and now, by him, during ritual³¹.

The last stanza of RV 4.58 reveals a further convergence between this hymn and the *Nāsadīya*. I proposed to interpret the two last stanzas at the *Nāsadīya* as prompting self-cognition by which the source of the world and its creation can be discovered. A similar interpretation can be proposed for RV 4.58. The model of The

³⁰ The later thought clearly sees the identity of God’s mouth and womb as the birth-places of fire, see *Bṛhadāraṇyaka Upaniṣad* 1.4.6.

³¹ The importance of the ritual context is stressed by Elizarenkova 1989, Geldner 1951, Renou 1956 (*ad loci*).

Wave Of Honey describes Agni's creation and the sun-rain cycle of the cosmos. In other words it presents the object which should be visualised. The model of The Streams Of Clarified Butter elaborated at 4.58.4 presents creation which is continued by Agni's subjective cognitive powers, i.e. by the gods and the seers. During this process they finally recognise themselves as Agni, who successively realises his respective forms as Indra, Sūrya and Soma. This is the ideal model of cognition. The further stanzas describe the individual Somic vision of the poet who recognises Agni in himself. This vision can and should be repeated by anyone who is among those who ask for the Somic wave in the vat.

9.4. Conclusion

The philosophical models of The Wave Of Honey and of The Streams Of Clarified Butter express the vision of Agni, who recognises himself in the transformations of the cosmos, in human ritual and in cognitive action as the ultimate principle of reality. RV 4.58 creates a huge mega-blend. Its input spaces are: the honey wave which rises from the ocean, the plant which grows, the cow which is milked, butter which is clarified, fire which is sprinkled with clarified butter, the general domain of Procreation, pressing of Soma, Somic exultation, expansion (conquering the Paṇis' cows by the Aṅgirasas), creation of waters by Indra, sunrise, rain, the world supported by the cosmic pillar, appearance of Agni from Soma and of Soma from Agni and the creation of the world. The recipient can also evoke, on the basis of their characteristic input spaces, the philosophical models of The Boiled In The Raw and Child Of The Waters.

The poet is the next input space of this blend. During the sacrifice, he repeats the vision of the gods and seers and experiences all the processes as taking part in himself. The last stanza is formulated in such a way that it invites its recipient to join the blend and to realise in himself Agni's cognition in himself. Thus he will understand that the world and cognition are constituted by the cognitive self-transformation of Agni. He will reinforce this input space if he recalls that all the defining events, described by the models, are seen in the RV as processes of which Agni is the efficient and final cause (see sections 6.2-3). The mega-blend run during ritual makes it meaningful as the recipient participates in the activity of the Absolute which is Agni.

The input spaces which provide categories for conceptualisation are the wave which rises from the ocean, honey which is poured, the plant which grows, the cow which is milked, butter which is clarified, the general domain of Procreation, expansion (conquering the Paṇis' cows by the Aṅgirasas) and creation of waters by Indra. The input spaces which are conceptualised by the model are pressing of Soma, sprinkling of fire with clarified butter, Somic exultation, the sunrise and rain, the world supported by the cosmic pillar, creation of the world, the

appearance of Agni from Soma, of Soma from Agni and self-transformations of Agni.

The input spaces of the model vary according to their potential richness. Some of them can be easily unfolded into detailed, image rich conceptual wholes and thereby evoke other models and myths. These are expansion, the sunrise, raining, Indra freeing waters, pressing of Soma and exultation. The honey wave which rises from the ocean has transformed experience to create a concept far from its experiential original but the experience is still present in the concept and it therefore opens the way to various associations.

Other input spaces evoke just one concrete experience and because of that they are more schematic. These are a growing plant, milking a cow, clarification of butter and sprinkling fire with clarified butter. They endow the emergent space with a clear topology and a sequence of events presented through simple images.

The generic space of the model is the scenario of the defining events, i.e. the appearance of the symbol of light from the symbol of darkness. The symbols of light are: the wave of the ocean, honey, clarified butter, plant, a new-born being, cows, waters of rivers and rain, Agni, Soma, cognition, the sun and the world. Most of these entities are conceived as bright in the RV, even the plant and the new-born being can be seen as such in contrast to the dark soil and womb from which they appear. All these entities are connected with life or are life-giving, they either cognise or render cognition possible.

The ontology presented by the hymn can be seen in terms of the general model of reality transformation. The philosophical model of *The Wave Of Honey* prompts the recipient to highlight the appearance of Soma from Agni while the model of *Child Of The Waters* (evoked by RV 4.58.8-9) further enriches the emergent space with the idea of the appearance of Soma from Agni.

9.5. Metaphoric conceptualisation of Agni's cognitive activity in the world

There is a clear similarity between the entities from which the models elaborated in RV 4.58 take their name: that is between the honey wave and clarified butter. Both create the image of a bright, liquid and moving substance. I think this common visual aspect is the reason why the concepts of these substances are elaborated in the hymn and they are meant to reinforce the input space of exultation. The philosophical model of *Streams Of Clarified Butter* elaborates conceptualisation of thoughts in terms of clarified butter. The mega-blend created by the whole hymn allows the recipient to activate conceptualisation of thoughts in terms of streams of honey too (see also section 7.6). It is possible that the recipient of the hymn was expected to conceptualise thinking about the objects in terms of looking at them through thought as if through clear and bright lenses made of transparent butter or

honey³². If it is Agni who finally recognises himself in the exultation, the honey wave and the clarified butter become his lens through which he perceives himself in his manifestations. There is a stanza in the RV which attests this idea as far as clarified butter is concerned:

agnír asmi jánmanā jātávedā ghytám me cákṣur amṛtam ma āsán |
arkás tridhātū rájaso vimánó 'jasro gharmó havír asmi náma || (3.26.7)

I am Agni – the fire; by my birth I know what is born. My eye is clarified butter. Immortality is in my mouth. I am the threefold light/song, the measurer of space, heat inexhaustible, oblation, this is my name.

The stanza describes the cognitive activity of Agni who names his aspects. In verse *a* he refers to himself as knowing what is born thanks to his birth (*jánmanā jātávedā*). This means that Agni manifests himself in his creation and thus cognises it.

The immortality which is in the mouth of Agni (verse *b*) is Soma which Agni drinks during sacrifice. That *amṛta* refers to Soma is very clear in RV 9.74.6, 9.91.2, 9.110.4 and as such his appellation is motivated by the metonymy Immortality For Soma which instantiates the general metonymy Effect For Cause. Thus the recipient can understand that Agni undertakes cognitive activity in Somic exultation.

Clarified butter is called the eye of Agni (*ghytám me cákṣur*, verse *b*). If the recipient refers to the experience, he will create the image of fire sprinkled with clarified butter. However, to call butter an eye is to express that it allows Agni to see and thus to cognise (on the basis of the universal metaphor Cognition Is Seeing). He cognises himself as 'the threefold light/song', *arkás tridhātu*. The division into three evokes the division of the world into earth, space and sky. Thus the recipient can understand that Agni cognises himself as the world. The word *arká*, 'light/song' ensures the recipient understands that Agni becomes the world when he sings and shines. It is not theoretical knowledge which Agni gains looking at himself through clarified butter, it is practical: Agni becomes 'the measurer of space' (*rájaso vimánó*) while he rises as the rising sun, creating in this way three parts of the world.

In verse *d* Agni calls himself 'heat inexhaustible, oblation' (*[á]jasro gharmó havír asmi náma*). Thus he presents himself as someone who is oblation and burns it. If the recipient maps burning onto cognition, he will understand that in this way Agni is presented as its subject and object. In the emergent space, self-cognition of Agni is realised while he looks at himself through clarified butter with which he is sprinkled. It allows him to see himself as a shining world divided into three and at the same time to recognise his identity with his threefold manifestation. The input space of singing allows the recipient to further run the blend and to understand that Agni manifests himself in the world while he expresses his cognition in song divided into three parts. Both the world and song are Agni.

The same features of clearness and transparency motivate usage of the concept of purification of Somic juice to express exultation (see section 5.8.1). The Somic

³² The image of the wave of honey is elaborated to express exultation in RV 8.59.3.

juice was similar to honey and clarified butter in that it was also bright and shining. So it could also be seen as a lens through which the subject cognise the objects. I have discussed how the concept of purification of Soma is elaborated in some stanzas and how the concept of purification of Soma in the strainer which belongs to Agni has been created (see section 6.3.3). The following two stanzas evoke this same concept to express Agni's cognition in the world and in human beings.

RV 1.160.3

*sá váhniḥ putráḥ pitróḥ pavítravān punāti dhīro bhúvanāni māyāyā |
dhenúm ca p̄śnīm v̄ṣabhám surétasam viśvāhā śukráṁ páyo asya dukṣata ||*
He, the son, the horse who carries parents, wise, with his strainer, purifies
the living beings/the worlds with magic power and milks the dappled cow
– the bull with good semen – the semen – the milk – at all times.

Epithet *dhīra*, 'wise', activates the concept of cognition, the first input space of the blend. Agni is presented as having a strainer (*pavítravān*) which evokes the conceptualisation of Somic exultation as purification under the influence of Agni in his fiery strainer (see section 6.3.3). If the recipient interprets *bhúvana* as living beings³³, he will understand the stanza as describing Somic exultation metonymically conceived as purification not of thoughts but of cognising beings whom become so transparent that they serve as lens through which Agni, cognises as the final subject of this process.

If the recipient interprets *bhúvana* as 'the world', he will activate the input space of a cosmic process, namely the rain produced by purifying Soma in the sun which is a form of Agni. Verses *c – d* describe the origination of rain under the influence of fire in the image of Agni milking a dappled cow; the cow is at the same time the bull full of semen which can be milked³⁴. The word *śukrá*, which refers to semen (in terms of which rain is conceived too), evokes the idea of something bright and transparent so the recipient can understand that rain also serves as lens through which Agni looks. This double meaning of *bhúvana* triggers the conceptual blend in which individual and cosmic processes become two aspects of the one which is the cognitive and creative manifestation of Agni.

RV 3.26.8

*tribhīḥ pavítrair ápupod dhy àrkám hṛdá matím jyótir ánu prajānán |
vár̄ṣiṣṭham rátanam akṛta svadhábhīr ád íd dyāv̄pṛthiví páry apaśyat ||*

³³ Thus Elizarenkova 1989 and Geldner 1951, I (*ad loci*)

³⁴ Elizarenkova (1989), Geldner (1951, I), Witzel, Gotō (2007), *ad loci* interpret *dhenúm ca p̄śnīm v̄ṣabhám surétasam* as referring to two different beings, the cow and the bull. If this is the case, the stanza would integrate both source domains, a dappled cow and a bull full of semen to conceptualise raining. It is also however possible to interpret the expression as referring to an androgynous being. As it will be shown (see section 17.3), the word *māyā* is used to express a magic power which originates rain from the sun; this meaning is confirmed here.

He purified the song/light with three strainers – with the heart, foreseeing the prayer, the light. With own will he has made the highest treasure for himself. Then he looked around at the sky and the earth.

The input space of cognition is activated in that Agni undertakes his activity with the aid of the heart (*hṛdā*). The object of Agni's activity is called *arkā*. If the recipient highlights the meaning of song he will create in the emergent space the image of Agni who expresses his cognition in a song. If the recipient highlights the meaning of light he will create the image of fire which becomes brighter and brighter. In this way it is expressed that Agni is the subject and the object of his activity. To integrate both images is to understand that when Agni shines, he thinks and sings. This is highlighted by juxtaposition *matīm jyótir ānu prajānān*, 'knowing the prayer, the light'. Shining and cognition are conceptualised in terms of purification in strainers which endows the emergent space with the idea of transparency.

Verse *c* activates the general domain of Finding A Treasury/A Treasure³⁵. The qualification of treasure as 'the highest' (*vārṣiṣṭha*) allows the recipient to metonymically activate the concept of the path of the rising sun and the solar aspect of Agni. Making the highest treasure for himself expresses the culmination of the cognitive and cosmic activity when Agni reaches the highest point of the sky; in this way a good point of observation for all of creation – of the sky and the earth – is created (*ād id dyāvāprthivī páry apaśyat*).

We can see then that the Ṛgvedic poets expressed Agni's self-cognition with use of mappings the source domain of which are concepts of bright, clear and transparent substances: honey, clarified butter and purified Somic juice. The composer of RV 4.58 elaborates these concepts to express cognition not only of gods and human beings but also of Agni who is the final reality. I will conclude that when Agni manifests himself by creating the cosmos, he recognises himself in his own heart directly and by looking at himself through the raising wave of honey. When he manifests himself in the creative activity of the gods and seers, he recognises himself indirectly, through their hearts. Similarly, when he manifests himself in the individual vision of the poet, he recognises himself through his heart. In the hearts of sentient beings, be they gods or humans, he sees himself through waves of clarified butter. This three-dimensional cognition of Agni is the most important and at the same time, the most hidden meaning of the models elaborated in the hymn.

9.6. The vision of Agni in RV 6.9.

In this section I will analyse RV 6.9 which describes cognition of Agni in the world and in the human being more explicitly; the hymn is devoted to Agni Vaiśvānara:

³⁵ The same domain is activated in the descriptions of the activity of the Aṅgirasas in RV 4.1.10-18 (see section 10.1.1).

RV 6.9.1

*áhaś ca kṛṣṇám áhar árjunam ca ví vartete rájasī vedyābhiḥ |
vaiśvānaró jáyamāno ná rájāvātiraj jyótiṣāgnís támāmsi ||*

The black day and the red day, the two halves of the world revolve according to their wisdom. Agni who belongs to all men, being born, has overcome the darkness with his light like a king.

Verses *a – b* describe the passage of time caused by the alternation of days and nights. Verses *c – d* explain why it happens: because every morning Agni is born and assumes the form of the sun. The solar character of Agni is expressed in his comparison to a king which activates the metaphoric mapping The Sun Is A King. It can also be evoked if the recipient interprets *áva tṛ-* literally: in that case this verbal root denotes penetrating or piercing the nocturnal darkness with light downwards like the sun which shines from above and disperses darkness. Since the morning was viewed as repeating the creative act, one can interpret the first stanza of this hymn as presenting creation and its realisation every morning. The sunrise and creation of the world are two input spaces of the blend created by the hymn.

RV 6.9.2

*nāham tántum ná ví jānāmy ótum ná yám váyanti samaré ‘tamānāḥ |
kásya svit putrá ihá váktvāni paró vadāty ávareṇa pitrá ||*

I do not recognise the thread nor the weft, nor that which is woven by those engaged in the competition. Whose son could say here that which needs to be said above the father below?

Verses *a – b* introduce the next input space of the blend which is the poet who is not able to cognise. They also activate the input space of weaving in terms of which cognition is conceived in the RV; in the emergent space, thoughts are conceived in terms of threads³⁶ and the inability to perceive the thread is cognitive inability. As we remember, the concept of weaving is also activated in the RV by the descriptions of the morning during which the world with its order (*ṛtá*) and the light are created (see section 4.1.8). Thus, the input space of weaving makes the blend more coherent: it expresses the correspondence between what happens in the cosmos and within the poet, between the nocturnal darkness outside the poet and the poet’s internal cognitive inability which is also conceived in terms of darkness.

Verses *b – d* describe the poetic contest (*samará*) during which riddles were asked; the father (*pitṛ*) is interpreted as a teacher who interrogates his pupil (the son, *putrá*)³⁷. However, I would like to offer a metaphysical interpretation of the son who is above his father. The basis for this interpretation is the structure of the world expressed in the model of The Wave Of Honey understood as the birth of Soma (the son) from Agni (the father). In the image of the wave rising from the ocean, the

³⁶ RV 2.28.5c is a very clear example of the weaving-metaphor expressing thinking: *mā tántus chedi váyato dhíyam me*, see also section 4.1.8.

³⁷ Cf. Thompson 1997a: 29–33.

son (the wave/Soma) is actually above the father (the ocean/Agni). This structure of the world is re-enacted in the later ritual of the *rājasūya* during which the Brahmin sits lower than the consecrated king. According to *Bṛhadāraṇyaka Upaniṣad* 1.4.11 the reason for this pattern is that the power of the Brahmin (*brahman*) is the womb of the power of the Kṣatriya (*kṣatra*). The womb expresses the water environment from which the king is born. At the same time *Bṛhadāraṇyaka Upaniṣad* 1.4.15 claims that *brahman* manifests himself among the gods in the form of Agni, so we can identify *brahman* with Agni. The *Kauṣītaki Brāhmaṇa* claims the same and adds that Soma is the king's power; thus we can identify *kṣatra* with Soma³⁸. The pattern postulated in the *rājasūya* is the same as the pattern of the wave rising from the ocean: the Brahmin, who personifies water and Agni sits below the king, the personification of Soma, whose power is born from the Brahmin.

In RV 6.9.2cd the son then, is not only the correct person to solve the riddle. In my opinion, the stanza activates the Ṛgvedic cosmology and 'the son' (*putrá*) refers to the creation conceived in terms of the Somic wave of honey, while 'the father' (*pitṛ*) is Agni, the Creator. The poet who will solve the riddle is also a part of creation and Agni's son³⁹.

RV 6.9.3

*sá út tántum sá ví jānāty ótum sá váktvāny ṛtuhā vadāti |
yá tm ciketad amṛtasya gopā avás cāran paró anyéna páśyan ||*

Really, he recognises the thread and the weft, he truly can say that which needs to be said, who understands him, the cowherd of immortality, who goes below, seeing above, through the other.

The stanza answers the question about who will truly cognise. It is 'the cowherd of immortality' (*amṛtasya gopā*) and scholars unanimously accept, following Sāyaṇa, that in the context of the whole hymn this epithet should be understood as the epithet of Agni⁴⁰. This is confirmed by the next stanzas of the hymn which explicitly present Agni as the subject and the object of the vision. This epithet prompts the recipient to evoke conceptualisation of Agni in terms of a cowherd who possesses a bull in terms of which Soma is conceived; as I have already mentioned, *amṛta* refers to Soma in RV (RV 9.74.6, 9.91.2, 9.110.4)⁴¹. In RV 6.7.6 Agni is called 'the cowherd, the guardian of the immortal' (*gopā amṛtasya rakṣitā*).

³⁸ *Kauṣītaki Brāhmaṇa* 9.5, 10.5, 12.8 (quoted by Heestermann 1957: 88).

³⁹ Thompson (1997a: 32–33) explicitly states that the poet is Agni's son.

⁴⁰ Cf. Bergaigne 1963, II: 104, Elizarenkova 1995: 578, Renou 1964 (EVP 13), Thompson 1997a: 32.

⁴¹ A similar conceptualisation is evoked by epithet *ṛtasya gopā*: a god is conceived in terms of a bull, *ṛtā* in terms of a cow (for *Ṛtā* Is A Cow see section 4.1.8). I should add that the expression *amṛtasya gopā* is used in the RV once more in reference to Varuṇa (RV 8.42.2). I will discuss the Ṛgvedic tendency to identify Varuṇa with Agni in a separate chapter (see section 17.8). Now I would only like to say that that according to RV 10.124 Agni manifests himself as Varuṇa when he begins his cognitive activity. If we accept that the composer of RV 6.9.3 used the

Agni is described as *avás cāran paró anyéna páśyan* (verse *d*). This expression can be interpreted in two ways as *anyéna* can be seen as the nominal attribute of *paró* and as the adverbial modifier of the manner of *páśyan*. If the recipient activates the first possibility, he will understand that Agni sees what is above the other⁴². If the recipient activates the second possibility, he will understand that Agni sees what is above through the other. I would argue that both interpretations should be taken into consideration here.

The expression *avás cāran paró anyéna páśyan* evokes the philosophical model of The Wave Of Honey and describes the same cosmogonic and cosmological situation as this model does but in a much more concise and abstract way. As shown above, the wave of honey identified with Soma is a manifestation of Agni. The Ṛgvedic descriptions of Agni and Soma tend to present them as identical, at the same time they are obviously different. When Agni manifests himself as Soma, he is identical and yet different from his manifestation. Put in a different way, Agni in the creation becomes ‘the Other’, *anyá*. The idea that Agni becomes the Other in his creation is expressed by RV 2.35.13 where Agni is presented as if acting ‘with a body of the other’ (*só apām nāpād ānabhīmlātavarṇo ‘nyāsyevehá tanvā viveṣa*). This is expressed if the recipient understands the expression *anyéna páśyan* as ‘through the other’⁴³.

However, the structure of the cosmos outlined in the model of The Wave Of Honey is such that Agni in the form of Soma is higher than Agni in the form of the ocean. This cosmogonic scenario and cosmologic structure is also evoked by the expression *avás cāran paró anyéna páśyan*. If the recipient evokes the concept of the wave of honey rising from the ocean, he will construe in the emergent space the image of Agni the ocean who, in the form of the honey wave, rises up and reaches the highest point of the sky; there he reaches immortality (*amṛtatvá*). Then he can look at himself who is below in the form of the ocean and who in this situation is the Other. For a clearer topology, the recipient can activate the image of the Somic plant which grows from the fertile ground: Agni, being on its top, looks down at the ground which is the Other. If the recipient adds the input space of the sunrise, he will understand that Agni ascends in his solar form to the zenith from where he can look at everything below him as at the Other. Finally, he can activate the general domain of Procreation and see this process in terms of looking at the womb – the Other from which one has originated. Thus the first interpretation is confirmed: Agni sees what is above the other (*paró anyéna*). And all the time Agni ‘goes below’ (*avás cāran*) which expresses that he is still active in his unmanifested form from which everything appears and which is presented by the model in terms of the ocean.

epithet *amṛtasya gopā* to evoke the concept of Varuṇa, we will see that identification of these two gods is based on the same grounds: Agni becomes Varuṇa when he begins to cognise.

⁴² Thus Elizarenkova 1995: 99 and Renou 1964, EVP 13: 43.

⁴³ Geldner (1951, II: 101) seems to interpret this in the similar way: ‘der hier unten lebend doch höher sieht als ein anderer’. Creation of the world understood in terms of creation of the Other is discussed also in section 17.9.

We can see that at the first level of abstraction, when human thinking is still motivated by experience, the linguistic expressions are very cryptic and are impossible to decode without reference to experience and cultural models. The expression *avás cáran paró anyéna páśyan* evokes the scenario and topology of the philosophical model of The Wave Of Honey and its activation makes this expression meaningful.

The general domain of Procreation is evoked by the previous stanza which asks about a son who is above his father and who, in that situation, is supposed to cognise. I have shown that the relationship between Agni as the ocean and Agni as the honey wave of Soma can be seen in terms of father and the son. According to RV 6.9.3 it is Agni in his Somic form who ‘recognises the thread and the weft’, i.e. cognises. We can see the coherence of the hymn which conceives the cognising subject in terms of the son.

RV 6.9.4

ayám hótā prathamāḥ páśyatemám idám jyótir amṛtam mártyeṣu |
ayám sá jajñe dhruvā ā níṣattó ‘martyas tanvā vārdhamānaḥ ||

He the first priest! Look at him! This is the immortal light in the mortals!
 It is him who, having been born, sat down – immovable, immortal, growing with his body.

The stanza elaborates the input space of the blend which is the poet who now begins to cognise. There is no doubt that the first priest (*hótā*) at which people should look is Agni. The poet sees Agni as the light which shines in mortals (*idám jyótir amṛtam mártyeṣu*). If the recipient integrates all the aspects of Agni’s activity he will understand that in the emergent space Agni manifests himself in the cognising human being and in the cosmos as the burning fire and the sun.

imám in the command *páśyatemám* (verse *a*) refers to the same object of cognition which is referred to by *tm* in the previous stanza (*yá tm cíketad amṛtasya gopā*, RV 6.9.3c). In this way the reflexive character of Agni’s activity is expressed as both the cognising and the cognised one as he manifests himself in cosmos and in human beings.

The description of Agni in the second hemistich (*ayám sá jajñe dhruvā ā níṣattó ‘martyas tanvā vārdhamānaḥ*) presents him as an internally contradictory entity which is, at the same time, immortal and being born, immovable and growing with his body. If the recipient activates the second possibility to interpret the form *jajñé*, which usually understood as derived from *jan-* but can also be derived from *jñā-*, he can integrate the concepts of being born and of cognising and thus reinforce the cognitive character of Agni’s manifestation.

RV 6.9.5

dhruvám jyótir níhitam dṛśáye kám máno jáviṣṭham patáyatsv antáh |
vísve devāḥ sámanasaḥ sáketā ékam krátum abhí ví yanti sādhuḥ ||

The immovable light established in order to see – the mind, the quickest one among those who fly. All the gods, unanimously, with one will, rightly come together to this intention.

The stanza continues the description of Agni from the previous stanza. Agni is presented as the light which makes it possible to see (verse *a*). The recipient can understand that he does it in his cosmic forms of fire and the sun and in his form of the mental power which makes cognition possible: the stanza calls him ‘mind’ (*mānas*) and ‘intention’ (*krātu*). Agni again is described as an internally contradictory entity: he is ‘immovable’ (*dhruvā*) and, at the same time, the quickest among all flying creatures (*jāviṣṭham patáyatsu*). This last epithet not only expresses his extraordinary movement conditioned by his identity with mind⁴⁴, but can also be interpreted as expressing his ascent of the sky in the form of the solar bird⁴⁵. The second hemistich elaborates the input space of cognition and adds the next cognising subject, the gods.

RV 6.9.6

ví me kárṇā patayato ví cákṣur vīdám jyótir hṛdaya āhitam yát |
ví me mānaś carati dūrāādhīh kím svid vakṣyāmi kím u núṁ maṇiṣye ||
 My ears are flying far away, my eye – far away, the light hidden in the heart far away, far away is moving my mind which cognises afar. What will I say now? What will I think?

The stanza expresses the individual experience of the cognising poet. The image of ears, eyes and mind which fly far away together with the light can be understood in two ways⁴⁶. On the one hand it expresses the poet’s ascent to the sky in Somic exultation together with the rising sun: the concept of flying evokes the concept of a bird in terms of which the sun is conceived. On the other hand, a human being, exulted with Soma, mentally reaches the state beyond everyday experience, in which everyday cognitive instruments are helpless. The questions of verse *d* express the inexpressibility of this state. We presume that the poet reaches the absolute state which cannot be described positively, like the precreative state in the *Nasadīya*.

RV 6.9.7

vīśve devā anamasyan bhīyānās tvām agne tāmasi tashivāmsam |
vaiśvānarò ‘vatūtāye nó ‘martyo ‘vatūtāye naḥ ||
 All the gods, terrified, have bowed to you, O Agni, who has stood up in the darkness. Let him who belongs to all men help us with help! Let him who is immortal help us with help!

The description of the stanza is again construed in such a way that the recipient can activate three levels of Agni’s manifestation: the darkness can metaphorically refer to the lack of cognition and metonymically to the nocturnal sky. The image of fire standing in the darkness expresses cognition, the production of fire and sunrise.

⁴⁴ The chariot of the Aśvins is often called ‘quicker than the mind’ (*mānaso jāvyān* see RV 1.117.2, 1.118.1, 10.39.12, 10.112.2). In RV 9.97.28 Soma is ‘quicker than the mind’.

⁴⁵ The concept of a bird is evoked through the concept of flying.

⁴⁶ Exultation is conceptualised in the similar way in RV 1.25.16 (see section 17.4) and in RV 3.55.3 where desires are presented as flying away.

The subjects of cognition are the gods. The recipient can understand that they pay homage to Agni because they have recognised him as the Absolute – the ultimate principle of reality. The poet too recognises Agni as the absolute. As a result he begs for his help, support and mercy. In this way two aspects of Agni are expressed in the stanza, the terrifying and the merciful⁴⁷.

9.7. Conclusion

The analysis in this chapter shows that Agni is the ultimate reality in the RV. It is he who creates the world and manifests himself in it. He also manifests himself in gods and in human beings. His activity is cognitive: Agni, manifesting himself in the world and in human beings cognises himself. This activity is conceived with use of domains which refer to a bright clear and transparent substance (wave of honey, clarified butter) or to a process of making it such (the purification of Somic juice).

Such an ontology is very close to that of the *Nāsadīya* which also sees creation of the world as the manifestation of one reality which in this process cognises itself; the difference is, again, in the way the ontology is expressed. In the following chapters I will show that the concept of creation as cognitive transformation of Agni can be evoked in the description of the *Nāsadīya*. For the moment I will just mention that this concept is directly evoked by the formulaic expression *tāpasas tāt mahinājāyataikam*, ‘That was born thanks to the power of heat – One’ which implies that the reality is fiery in its nature and that this very feature stimulates its manifestation.

⁴⁷ Fear as the main cause of the world’s functioning is expressed *Taittirīya Upaniṣad* 2.8.1. Similar idea of vision of the fiery god which causes fear of the visionary appears in the *Bhagavadgītā* XI.

Chapter ten

The philosophical model of The Angirases Freeing Cows

The philosophical model of The Angirases Freeing Cows elaborates the general domain of Freeing Cows. The subjects who free cows are the Angirases¹. The model of The Angirases Freeing Cows expresses cognitive and creative activity of the human being, his ritual and afterlife activity. The analysis of this model will show how the role of the human being was conceived in the RV. It will also confirm findings from the previous analysis that it is Agni who acts through human beings towards himself.

10.1. Cognition and cosmogony

The philosophical model of The Angirases Freeing Cows is elaborated in a number of hymns. I will analyse here RV 4.1.10-18². The description construes a complex mega-blend with following main input spaces: freeing cows thanks to breaking a rocky hill, appearance of the morning light, cognition and creation of speech, creation of the world by the Angirases, creation of the world by Agni. It is never explicitly expressed that cognition is done under the influence of Soma but this is obvious on the basis of the RV. The blend is enriched with various general domains which facilitate conceptualisation of the processes. The generic space is the scenario of the defining events.

¹ For the Angirases, cf. Bergaigne 1963: II: 307 ff., Macdonell 1897: 140–145, Kunhan Raja 1963: 165 ff., Schmidt 1968: 36 ff.

² For further analysis of this hymn see also section 17.5.

10.1.1. RV 4.1.10

*sá tú no agnír nayatu prajānānn áchā rátnam devábhaktam yád asya |
dhiyá yád víśve amṛtā ákṛṇvan dyaúṣ pitá janitá satyám ukṣan ||*

Let this Agni, knowing, lead us to the treasure allotted by the gods, which belongs to him, which has been made true by all the immortals, by the father – the sky, the begetter – thanks to inspired thought, O bull!

The stanza activates the general domain of Finding The Hidden with its particular realization of Finding A Treasury/A Treasure. In terms of this domain the sunrise is conceived: the sun is a treasure, a precious stone (*pṛśnir áśman*) hidden in treasury (see section 3.5.2). The treasure to which Agni is supposed to lead the poet is the rising sun. And since cosmogony is conceived in the RV in terms of the sunrise, the stanza expresses a request for a possibility to take part in the creative process.

The treasure is made true thanks to inspired thought (*dhiyá yád... ákṛṇvan... satyám*, verses *c – d*). This expression introduces the input space of cognition and its effect is conceived in terms of a treasure. The word *satyá* means not only ‘true’ but also ‘real’: something becomes true for the poet when it becomes his possession, that is, becomes real, e.g. the wealth becomes true and real for the Aryans when they conquer it (RV 9.78.5)³. As I have shown, the Ṛgvedic concept of cognition presupposes not only true comprehension of the cognised object but also its real manifestation inside the cognising subject and this concept of cognition is evoked in the stanza. The ‘true treasure’ is also the reality experienced in Somic exultation⁴.

The cognition has already been performed by the heavenly father and ‘all the immortals’ (*víśve amṛtā*, verse *c*). The immortals may be the gods and the seers (the *Āngirases*), who became immortal thanks to this cognition (as in RV 4.58). Their cognition is the model of cognition for the poet, the author of the hymn, and will now be repeated by him. So the input spaces of the blend evoked till now are the sunrise, cognition, creation of the world and the poet. The general domain of Finding A Treasury/A Treasure as the next input space of the blend allows the recipient to conceive these three events in terms of following a leader in search of a treasure and in the emergent space the leader is Agni. The poet participates in this activity. In the emergent space, not only his activity is the same as that of gods, but it also becomes a reflexive process.

The process described in the stanza is a reflexive one. On the one hand, Agni leads the way to the treasure which belongs to him, on the other hand the treasure is Agni himself, as the sun and reality which manifest themselves in cognition. Presented in this way, the process is convergent with the defining events in which the efficient and the final cause are the same.

³ Cf. Gonda 1963: 101. *satyá* in the sense of becoming true and real see also RV 5.45.7, 6.65.5, 8.44.23.

⁴ Agni is often presented as giving a treasure (*rátma*): RV 1.58.7, 1.94.14, 3.18.5, 4.12.3, 6.13.2, 7.16.6,12, 7.17.7.

RV 4.1.11-18 describes cognition of the poet, the author of the hymn⁵. The object of cognition is the cognitive and cosmogonic activity of the Aṅgirasas. The activity of the Aṅgirasas is conceived of in terms of the general domain of Freeing Cows. In the vision the poet himself becomes an Aṅgiras: while he visualises their activity, he participates in their vision and sees that the Aṅgirasas see⁶. Putting this in terms of the general domain elaborated in the hymn one could say that the poet become one of those who free cows from their inclosure. Putting this in terms of RV 4.58.4, the poet becomes one of those who milk the cow, prepares clarified butter and divide it into three.

10.1.2. RV 4.1.11

*sá jāyata prathamāḥ pastyāsu mahó budhné rájaso asyá yónau |
apād aśīrṣā guhāmāno antāyóyuvāno vṛṣabhāsya nīlé ||*

He was born first in the streams of waters, at the bottom of the great space, in his womb – without feet, without head, hiding ends, stretching himself in the nest of the bull⁷.

The stanza describes the appearance of Agni. The word *pastyā* evokes the concept of water⁸ and the model of Child Of The Waters with Agni as the child. The recipient then activate its input spaces. These are producing fire, sunrise and cognition. The input spaces of the sunrise and cognition are confirmed by the expression ‘at the bottom of the great space’ (*mahó budhné rájaso*, verse *b*) which activates the general domain of A Vessel Filled With Liquid. In terms of this domain the head and the space between the earth and the sky is conceived. In the emergent space Agni appears simultaneously as the earthly fire, as the rising sun and as the cognised object. Since in terms of the appearance of the morning light creation of the world is conceived, the recipient can introduce the cosmogony as the next input space of the blend.

The recipient can further run the blend and activate conceptualisations of the earth and sky in terms of a woman and a man and of night in terms of their sexual union. In the frame of this conceptualisation the nocturnal sky is very close to the

⁵ According to Gonda (1963: 101–102) this description presents ‘mythical event of the recovery of light <cf. 14,17, also 3.31.4>, which they had <found> when it was <imprisoned>’

⁶ Cf. Gonda (1963: 101, 212).

⁷ The specific qualification of Agni in the second hemistich is discussed at 14.2.2.

⁸ Cf. Elizarenkova 1989, Geldner 1951, I, Renou 1964 (EVP 13) (*ad loci*). According to Brereton (1981: 94–96) there is no place in the RV where the meaning of water can be unambiguously ascribed to the word *pastyā* and he proposes to consistently translate it as ‘home, dwelling place’ like *pastyā*. Houben (2000a, 2000b) does not agree with that. In my opinion too, in some contexts the meaning of water can be activated as specification of kind of a dwelling – a watery dwelling. Such is the case of the descriptions of Agni which can be interpreted as activating the philosophical model of Child Of The Waters; the most clear is RV 10.46.6ab: *nī pastyāsu tritā stabhūyān párivīto yónau sídad antāḥ* (quoted by Brereton too) where *yóni* not only means the place where Agni is settled but also evokes the concept of a womb from which Agni is born. The womb is a dwelling full of foetal waters.

earth. It is as if the earth snuggles up to the sky's belly from beneath and becomes the bottom of the space thus conceived; on the earth Agni – the fire and the rising sun – is born. The streams of waters are both the streams of semen and the streams of foetal waters.

The processes described by the stanza have the same scenario as the creation of the world in the *Nāsadīya*: the nocturnal state corresponds to the second stage of creation, the appearance of Agni – to the fourth state of creation. The concept of water, evoked by the word *pastyā*, is evoked at the *Nāsadīya* by the word *salilā* to express the third creative stage. If the recipient elaborates the imagery presented in RV 4.1.11, he can understand the streams of waters as referring to dawns which appear before sunrise (see 4.1.1).

10.1.3. RV 4.1.12

prā śārdha ārta prathamām vipanyāṁ ṛtāsya yonā vṛṣabhāsya nīlé |
spārhó yūvā vapuṣyò vibhāvā saptā priyāso 'janayanta vṛṣṇe ||

Firstly the host came into being with wonder, in the womb of the truth, in the nest of the bull – the desirable, young, beautiful, powerful – seven beloved were born to the bull.

The stanza describes the birth of the Aṅgirasas. They are born in the womb of cosmic truth and order (*ṛtāsya yonā*, verse *b*). Kuiper (1964: 119–120) demonstrates that the abode of the truth (*ṛtāsya śādas*) is the place of the birth of the dawn and he identifies this abode with the nocturnal sky. We can assume then that *ṛtāsya yonā* also refers to the nocturnal sky. This interpretation is confirmed in that the Aṅgirasas, in the RV, are presented as sons of the sky⁹.

The common place of birth of Agni and the Aṅgirasas is called 'the nest of the bull' (*vṛṣabhāsya nīlé*, 4.1.11d, 4.1.12.d). The word *vṛṣabhā* activates the metaphoric conceptualisation of Agni and the Aṅgirasas in terms of a bull; the word 'nest' (*nīlá*) evokes the concept of a bird in terms of which Agni is also conceived in the RV.

If Agni and the Aṅgirasas are born from the same parent and in the same 'nest', one can presume their kinship. In fact, as it will be shown, the hymns treat them as identical and it is foreshadowed by the epithet *vapuṣyò vibhāvā* which in RV 4.1.8 refers to Agni himself¹⁰.

At the same time the Aṅgirasas are the sons of Agni¹¹. Their appellation as 'beloved', *priyāsas*, possibly expresses the paternal love of Agni towards his sons. In that case *vṛṣan* refers to Agni and expresses his masculine generative power. The fact that the Aṅgirasas are referred to as Agni, and as his sons, at the same time

⁹ RV 3.53.7, 10.67.2 (Macdonell 1897: 142). In RV 1.71.8 the Aṅgirasas are born from the heavenly semen.

¹⁰ Geldner 1951, I: 414.

¹¹ RV 1.71.8, 10.62.5-6. In RV 6.7.3ab Agni gives birth to the inspired poet and heroes who overcome their enemies (*tvád vípro jāyate vājy àgne tvád vīrásō abhimātiśāhah*).

is not accidental. In this way the idea of creative self-transformation is expressed. The same idea is expressed in RV 1.164.41-42 and RV 4.58.5-6 which create the concept of multiplication of one birth-giving entity into offspring identical with it (see sections 3.4.5, 9.3.2-4).

I will come back to the problem of identity of Agni and Aṅgirasas later (see section 10.3). Now I would like just to say that the Aṅgirasas identified with Agni should be conceived as the embodiment of Agni's creative power, just as the poets in the *Nāsadīya* are the embodiment of the creative power of That One. The poets in the *Nāsadīya* continue the activity of That One and find the relation between the *sát* and *ásat* aspects; the relation is found in the *ásat* aspect. *sató bāndhu* is the synonym of *ṛtásya yóni*: *ṛtá* and *sát* refer to the manifested aspect of reality, *bāndhu* means the kinship with mother and is close to *yóni* in that both terms evoke the idea of maternity¹². The poets in the *Nāsadīya*, who discover this relation, discover the mystery of their own birth and – at the same time – the mystery of the birth of the world and the identity between both aspects of reality. We can presume then that the Aṅgirasas will also try to cognise *ṛtásya yóni* – the ultimate source of their birth and of the world. And this is actually the case. Both the Aṅgirasas from RV 4.1 and the poets from the *Nāsadīya* look for the answer for the question 'From where do I come?'

10.1.4. RV 4.1.13–16

asmākam átra pitáro manuṣyà abhí prá sedur ṛtám āsuṣāñāḥ |
áśmavrajāḥ sudúghā vavré antár úd usrá ājann uṣáso huvāñāḥ || (4.1.13)

Our human fathers sat down here, close to the truth blowing on. Calling out the reddish dawns, they chased the well-milking who had an inclosure of stone, in the cave.

té marmṛjata dadṛvāṁso ádrim tád eṣām anyé abhúto ví vocan |
paśváyāntrāso abhí kārám arcan vidánta jyótiś cakṛpánta dhūbhíḥ || (4.1.14)

They were breaking the rock, grooming. Let others proclaim this around! They were singing a poem, making the cattle free from fetters. They found light, they yearned with inspired thoughts.

té gavyatá mánasā dṛdhrám ubdhám gá yemānám pári śántam ádrim |
dṛḥhám náro vácasā daívyena vrajám gómantam uśijo ví vavruḥ || (4.1.15)

The Uśijs opened the rock – the inclosure of cows, hard, binding, closing them, surrounding – with their mind longing for cows, with their divine word¹³.

¹² See RV 1.164.33b (*bāndhur me mātā pṛthiví mahīyám*).

¹³ Here the term *uśij* refers to the Aṅgirasas, Renou 1964 (EVP 13) even translates 'les prêtres-modèles', according to Bergaigne 1963, II: 322 in RV 4.1.45 'les Uśij... jouent exactement le rôle que nous avons vu attribué au Aṅgiras', according to Schmidt 1968: 59 'Die Uśij erscheinen gentlich an Stelle des Aṅgiras im Valamythos (4.1.15)'.

*té manvata prathamám nāma dhenós trīḥ saptá mātúḥ paramāṇi vindan |
táj jānātūr abhy ànūsata vrā āvīr bhuvad aruṅūr yaśásā gōḥ || (4.1.16)*

They were thinking about the first name of cow. They found three times seven highest of the mother. The female throng, having recognised them, greeted them with joy. She, the red one became visible with the cow's radiance¹⁴.

The description elaborates the general domain of Freeing Cows. The symbols of darkness are a rocky hill (*ádri, ásman*) and an inclosure (*vrajá*) while the symbol of light are the cows. Cows are enclosed in their inclosure very tightly (*ḍḍhrám ubdhám gá yemānám pári śántam ádrim*, RV 4.1.14a-b) and the recipient infers that they cannot move until they are liberated.

The description creates a blend consisting of three main input spaces: cognition, the appearance of the morning light and the general domain of Freeing Cows. The input space of cognition is activated by the following expressions: 'they were singing a poem' (*abhí kārám arcan*, 4.1.14c), 'they yearned with inspired thoughts' (*caḅpánta dhībhīḥ*, 4.1.14d), 'they... opened the rock... with their mind longing for cows, with their divine word' (*té gavyatá mánasā... ádrim... náro vácasā daívyena vrajám... ví vavruḥ*, 4.1.15), 'they found three times seven¹⁵ highest of the mother' (*trīḥ saptá mātúḥ... vindan* 4.1.16b). The input space of the appearance of the morning light is activated by the following expressions: 'calling out the reddish dawns' (*uśáso huvānāḥ* 4.1.13d), 'they found light' (*vidánta jyótiś*, 4.1.14d), 'the red one became visible with the cow's radiance' (*āvīr bhuvad aruṅūr yaśásā gōḥ*, 4.1.16d).

In the emergent space the enclosure of cows is the lack of cognition and the nocturnal sky, the cows are thoughts which are possible to be verbalised and also dawns¹⁶. The metaphoric mappings Speech Is Cow, Words Are Streams Of Milk, Thoughts Are Streams Of Clarified Butter¹⁷, Dawns Are Cows make the emergent space more coherent. If the recipient activates the general domain of A Vessel Filled With Liquid in terms of which the head¹⁸ and the nocturnal sky are conceived he will understand the cognitive and cosmic transformations as two aspects of one process and see a fundamental symmetry between the internal and external spheres. Cows

¹⁴ The Sanskrit original only uses the adjective *yaśás* ('shining, beautiful') and does not specify the noun. According to Elizarenkova 1989 and Renou 1964 (EVP 13) (*ad loci*) the adjective evokes 'the gift' ('dar', 'don'), Geldner 1951, I (*ad loci*) renders it as 'Zierde der Kuh' and adds in his commentary: 'mit der Milch der Kühe'.

¹⁵ The expression 'three times seven' (*trīḥ saptá*) evoke the concept of names, cf. Elizarenkova 1989, Geldner 1951, I, Renou 1964 (EVP 13), *ad loci*. The concept of names, or words, metonymically evokes the concept of the speech and cognition. Renou (1958: 22) analyses cognitive character of the activity which is conceived as finding twenty-one names. In his opinion this concept is connected with the concept of finding a trace (*padá*). Application of Thieme's (1985) interpretation would suggest that the discovery of twenty-one names of cow would mean the discovery of the ideal whole of language. In this way Grincer (1998: 18) understands twenty-one names: as 'secret, sacred language'.

¹⁶ This is interpretation of Sāyaṇa, cf. also Elizarenkova 1989: 723 and Gonda 1963: 92–93.

¹⁷ The concept of milk and clarified butter is metonymically evoked in the concept of cow.

¹⁸ See analysis of RV 9.12.6 (section 5.8.1).

flow from their inclosure as streams of water flow from a vessel; similarly thoughts expressed in words flow from the head and dawns flow from the nocturnal sky.

'Mother' who's three times seven highest names were found (*trīḥ sapta mātūḥ paramāṇi vindan*, RV 4.1.16b) is the final reality, the aspect which gives birth¹⁹. Interpreted in this way this word evokes the philosophical model of The Boiled In The Raw in which precreative and birth giving aspects are conceived of as female, i.e. a cow (see section 8.3). In this way the recipient can enrich the blend with the input space of creation. If he evokes the general domain of A Vessel Filled With Liquid he will see that the world flows from the unmanifested space as a liquid from a vessel (e.g. as milk from a cow's udder). Thus he will create the concept of creation similar to that of RV 1.164.41-42 and which is synthetically expressed by the expression *tātaḥ kṣaraty akṣāram* (RV 1.164.42c, see section 3.4.5).

The 'highest' names (*paramāṇi*, RV 4.1.16.b) are probably the same as the 'secret name' (*nāma gūhyaṁ*) in RV 4.58.1: the real meanings and designates of words. To find such names is to cognise the final reality and to make it to appear. The two aspects of the Aṅgiras activity, cognitive and ontic, are expressed in RV 4.1.10 and 18 by the word *satyá* which means 'true' and 'real'. The recipient can understand then that the precreative reality which is the Aṅgiras' mother becomes true and real for them. However, it is true and real not in its unmanifested undivided form but when it is divided by names²⁰. The way these names are referred to ('three times seven') implies that each of seven Aṅgiras has found three names. At the *Nāsadīya* the poets divide the manifested aspect into the sky, the earth and the space between them with their ray. Similarly, in RV 4.58, the gods and seers divide clarified butter into three. So I think that RV 4.1 also expresses the division of the world into three parts and that each part gets its respective name when it is cognised by the respective Aṅgiras.

Let me try to reconstruct the scenario of the process expressed in the model of The Aṅgiras Freeing Cows. It has two phases. In the first phase, it occurs inside the Aṅgiras, and then, in the second phase, outside them. The Aṅgiras first cognise themselves and then cognise the entirety of the manifested aspect. This is put into order when named and as a result of being named is finally created. It is speech which renders possible the passage between the internal and the external dimension because it renders possible the removal of the Aṅgiras' lack of cognition, to verbalise cognition and thus to influence the external world. In the same way speech renders possible the passage from the unmanifested aspect of reality to the manifested.

In order to express these two phases of cognition one has to activate both domains which constitute the general domain of Freeing Cows: the domain of freeing the Aryans and their cows from the mountain enclosure and the domain of the conquest of the enemies' cows (see sections 3.4.4, 3.6.1). The internal activity is expressed

¹⁹ Cf. also Geldner's commentary *ad* 4.1.16b (1951, I).

²⁰ The same idea is activated in RV 1.164.41 in the concept of she-buffalo who multiplies its legs, see section 3.4.5 and in RV 4.58 (see section 9.2).

by the first domain: speech enclosed inside the non-cognising Aṅgirasas frees itself as the cows free themselves from the mountain inclosure. In this internal process the speech is the efficient and the final cause of this process, just as the cows are the efficient and the final cause of their freeing. The second domain – the conquest of the enemies’ cows – refers to the external activity of the Aṅgirasas. In this case the cows refer not only to speech but also to dawns and to the whole of creation. It is worth adding that the recipient can further play with the blend as when he activates the conceptualisation of streams of waters in terms of cows, he will add the input spaces of the appearance of rivers from the mountains and of rain from the rain-clouds. Thus he will infer that activity of the Aṅgirasas encompasses the whole life-giving processes of the world.

Activation of the domain of freeing the Aryans and their cows allows the recipient to understand that the Aṅgirasas by cognising and creating the world, liberate themselves from internal (ignorance) and external (night) imprisonment. The idea of lack of freedom is expressed by the image of the cows tightly enclosed in their inclosures and it can also be interpreted as describing the situation of the Aṅgirasas. The idea of freedom can be evoked by the epithet of the Aṅgirasas as *paśvāyantrāso*, ‘making the cattle free from fetters’ (RV 4.1.14c) as together with their cattle, the Aṅgirasas liberate themselves. Such an interpretation sees the processes of the world as caused not only by as human beings but also as taking place for them. The anthropocentric perspective characteristic for the Ṛgvedic poets is revealed yet again. I would argue that such a concept of the mental, cosmic and creative process would constitute one of the earliest sources of the later conception of liberation (*mukti*).

10.1.5. RV 4.1.17 and RV 4.1.18

RV 4.1.17

*nésat támo dúdhitam rócata dyaúr úd devyá uśáso bhānúr arta |
á súryo bṛhatás tiṣṭhad ájraṁ ḡjú márteṣu vṛjiná ca páśyan ||*

The bewildered darkness disappeared. The sky became bright. The divine light of the dawn came. The sun rose on the lofty plains, seeing what is right and crooked among the mortals.

The birth of the day and of the world is the result of the Aṅgirasas’ activity: the darkness of the night changes into the light of dawn, the shining sky moves from the earth and space for the sun’s ascent appears²¹. The appearance of the morning light renders it possible to discern other parts of the day, i.e. to introduce not only spatial but also temporal divisions. According to RV 4.1.17 the cognition of the Aṅgirasas also involves moral evaluation: righteousness is discerned from crookedness which are both made visible in the light of the rising sun (verses *c* – *d*, see section 17.5).

²¹ The same image also appears in RV 10.62.3.

RV 4.1.18

*ād it paścā bubudhānā vy ākhyann ād id rātnaṃ dhārayanta dyūbhaktam |
viśve viśvāsu dūryāsu devā mitra dhiyé varuṇa satyām astu ||*

And then, having woken up, they looked around. Then they kept the treasure allotted by the sky. All the gods in all the houses. O Mitra, Varuṇa! Let the truth be for inspired thought!

The expression ‘having woken up, they looked around’ (*bubudhānā vy ākhyann*, verse *a*) evokes not only the input space of everyday morning activity when human beings wake up and look around. It also prompts the recipient to understand the culmination of cognition in terms of waking up. Such a conceptualisation of cognition evokes the concept of night in terms of which lack of cognition is conceived, this is close to the more universal mystic experience which has its difficult stages conceived as ‘the night of the soul’.

The fulfilment of cognition is also expressed by ‘then they kept the treasure allotted by the sky’ (*ād id rātnaṃ dhārayanta dyūbhaktam*, verse *b*) which again activates the general domain of Finding A Treasury/A Treasure. The Aṅgirasas have already realised cognition for which the poet asked in the tenth stanza. Qualification of the treasure as *dyūbhakta*, ‘allotted by the sky’, activates the input space of Somic exultation conceived as flying up to the apex of the sky where the treasure is gained, i.e. cognition is realised. In such a context looking around refers not only to the possibility of seeing that is guaranteed by the morning light but also to the possibility of seeing the whole world from the summit of the world, realised by the rising sun and by the poets under the influence of Soma²².

The stanza also expresses the final fulfilment of the sacrifice. During sacrifice the gods were invited to the houses of the mortals: now all of them are in all the houses (verse *c*) and the Aṅgirasas are high in the sky. The earth merges with the sky. This is a realisation of the precreative state during which there was no space and temporal division (see sections 2.1-2, 11.7).

Verse *d* continues the idea of the verses *c* – *d* from the previous stanza: the activity of the Aṅgirasas expressed in the general domain of Freeing Cows is not only cognitive but also evaluative. Not only has the possibility of moral evaluation appeared but also the possibility of an evaluation of cognition itself. This can be inferred from the request for the truth of inspired thought. If truth is discerned then falsehood is also discerned. Thanks to this the correspondence of thought and speech with reality can be evaluated. The *Nāsadīya* too sees the creation of the world as the creation of the possibility to evaluate reality from the ontological and epistemological perspective gained thanks to being able to discern being-truth, *sāt*, from non-being, untruth, *ásat*²³.

²² See also RV 3.26.8 (analysed in section 9.5). Note that the Aṅgirasas are called *bubudhānā* ‘awakened’, similarly to the later thought which calls the liberated human being *buddha*.

²³ The role of Mitra and Varuṇa as the givers of the vision are analysed in section 17.4.

The description of RV 4.1 creates a rich blend. The first group of its input spaces are the general domains of Freeing Cows, of A Rocky Hill, of Finding A Treasury/ A Treasure and of A Vessel Filled With Liquid. The next input space is that of a man who wakes up in the morning. These input spaces allow for conceptualisation of the activities performed by the *Āngirasas* which constitute the next input space of the blend. These are the appearance of the morning light, cognition and creation of the world. The next input space is that of the poet who in the emergent space participates in the activity of the *Āngirasas*. The plural form of RV 4.1.10, in which the poet asks *Agni* for his treasure, allows the recipient to presume that he is invited to participate in these creative, ritual and cognitive transformations. The generic space is the appearance of the symbol of light from the symbol of darkness.

The emergent space reduces the cognitive, ritual and cosmic processes into one multi-aspectual process which encompasses external and internal spheres of human beings. The perspective is deeply anthropocentric as the human being is responsible for transformations of the cosmos which take place only for him. The ritual is the strategy which allows him to realise this perspective. When he produces fire and drinks *Soma* he makes the sun to rise and he participates in cosmic transformations.

10.2. The identity of the *Āngirasas* and *Agni* in RV 4.1.13-16. The general domain of Cleansing By Heat

The description of the *Āngirasas* in RV 4.1.13-16 is construed in such a way that it prompts the recipient to understand that they are identical with *Agni*. The words are carefully chosen to evoke mappings in terms of which *Agni*'s activity is conceived and which are based on the everyday production of fire with aid of a fire drill. In this way the reflexive activity is expressed of which *Agni* is the subject and the object. The following analysis will confirm the findings of the earlier discussion according to which *Agni* manifests himself in the cosmos and in human beings who, exulted with *Soma*, confirm their own identity with creation.

The description of RV 4.1.13-16 activates the general domain of Cleansing By Heat which in the RV is used to conceptualise activities connected with *Agni* and *Soma* (kindling and pressing), activities performed by *Agni* and *Soma* themselves and cognition. This general domain permits conceptualisation of these processes as making their object clean, bright and transparent thanks to influence of heat. I have discussed this in Jurewicz 2006a, here I will repeat only the main ideas which are relevant for the present discussion²⁴. Because this domain is evoked in

²⁴ Contrary to Jurewicz (2006a) I decided to translate here the verbal root *mṅj-* as 'to groom' instead to 'polish' because I came to the conclusion that the more abstract 'to polish' hides the experiential basis of this conceptualisation. I also translate *añj-* as 'to anoint with balm' instead of 'to oil'.

RV 4.1.13-16 in order to express identity of the Aṅgirasas with Agni I will focus on the conceptualisation of Agni's activity in its terms.

The general domain of Cleansing By Heat is evoked in RV 4.1.13-16 by the following words: *marmṛjata* (RV 4.1.14a) and *āśuṣāñāḥ* (RV 10.1.13.b). It is also evoked when the recipient refers to everyday experience connected with the production of fire and drinking Soma. Activation of the general domain of Cleansing By Heat triggers creation of mini-blends which are then included into the mega-blend of the whole hymn if the recipient wants to run it further and to unfold its ultimate meaning.

10.2.1. *marmṛjata* – the general domain of Grooming

The domain of Grooming is activated by the verb *marmṛjata*. Its experiential basis is cleaning and grooming a horse; the process warms up the horse and makes it shiny and bright. One of its target domains is the production of fire. In the frames of this conceptualisation Agni is conceived in terms of a horse²⁵. The next target domain relevant for the present discussion is cognition with thoughts conceptualised in terms of horses and thinking in terms of their grooming²⁶.

The recipient of RV 4.1.13-16 can then activate these mappings *via* the verb *marmṛjata* and conceptualise activity of the Aṅgirasas in terms of grooming. The mini-blend will consist of three input spaces. The first is grooming a horse. The second are the Aṅgirasas who produce fire and the third are the Aṅgirasas who cognise. In the emergent space, flames of fire and thoughts are horses groomed by the Aṅgirasas and becoming more and more shining and transparent. At the same time the middle voice of *marmṛjata* implies that the activity of the Aṅgirasas is directed towards themselves. The concept of a reflexive activity is strengthened if the recipient evokes RV 1.95.8 which presents Agni as the subject of cognition conceived in terms of grooming²⁷. Then he will elaborate the emergent space of the mini-blend in such a way that he will understand the Aṅgirasas as grooming themselves in their cognitive activity and realising their identity with Agni.

²⁵ *mṛj-* expresses producing fire in RV 1.60.5, 2.35.12, 3.18.4, 5.1.7, 7.3.5, 10.122.5. Cf. Grincer 1998: 58–59.

²⁶ *mṛj-* expresses cognition in RV 1.95.8, 9.47.4, RV 10.39.14, 10.167.4.

²⁷ Soma too is conceptualised as the subject of cognition conceptualised as grooming in RV 9.47.4.

10.2.2. *āsusāṇāḥ* – the general domain of Sharpening

The word *āsusāṇāḥ* derives from the verbal root *śvas-* ‘to blow, breath, hiss, snort,’²⁸. If the recipient activates this literal meaning, he will build the image of the Angirases who produce fire by blowing on it²⁹.

At the same time, in some stanzas Agni is described in such a way that it is possible to identify him with wind, i.e. with something which blows³⁰. Such a concept of fire is confirmed by experience as a fire, especially when large has a tendency to blaze up in sudden fiery blasts. This would mean that fire in the RV is conceived as an entity which blows and which is blown on. To qualify the Angirases as *āsusāṇāḥ* (again in the middle voice) is not only to present them as blowing on fire but also to highlight their identity with Agni. The recipient may construe a mini-blend with two input spaces: the first one are the Angirases who blow on fire and the second is fire which blows and thus spreads. In the emergent space, the Angirases and fire become the same.

The domain of blowing on fire metonymically activates the domain of Sharpening, the next specific realisation of the general domain of Cleansing By Heat. The RV conceives sharpening as an activity of a smelter who heats metal in a fire produced by bellows³¹. Moreover, producing fire and its burning is conceived in terms of sharpening (RV 5.9.5, 6.3.5, 7.3.5). Such a conceptualisation is motivated by metonymy which operates between the cause (blowing) and effect (sharpening) and by metaphoric conceptualisation of Agni as a metal tool which can be sharpened (e.g. Agni Is An Axe in RV 4.6.8, 6.3.4, Agni Is A Razor in RV 6.3.5). Such a conceptualisation of the production of fire and its burning makes fire the subject and the object of this activity as it is sharpened while being produced and sharpens himself when it burns.

Cognition too is conceived in terms of the sharpening of mental powers (*dhī*, RV 8.42.3) and their verbal expressions (*gīr*, RV 2.39.7); the RV attests their

²⁸ Cf. Renou 1965 (EVP 14): 8, Lubotsky 1997: 1426. The same phrase *ṛtām āsusāṇāḥ* refers to the Angirases in RV 4.2.14,16.

²⁹ For production of fire in terms of blowing see RV 2.24.7. Blowing on fire is also expressed in RV 10.20.3 as enlarging fire with mouth (*yām āsā... vardhāyanti*). The concept of blowing on fire is elaborated in the descriptions of activity of Bṛhaspati (see 15.1.1, 15.3-4). The verb *dham-* is also used to express the activity of a blacksmith the result of which is the amplification of fire (RV 4.2.17, 5.9.5, 10.72.2, 10.81.3).

³⁰ See e.g. RV 7.3.2: *próthad áśvo ná yāvase ‘viśyán yadā mahāḥ saṁváraṇād vy ásthāt | ád asya vāto ánu vāti śócīr ádha sma te vrájanam kṣṇám asti* || ‘He neighed like an impatient horse on pasture when he runs away from the great inclosure. And then his wind blowing, follows his flame – dark is your way’. Geldner (1951, II), Elizarenkova (1995), Renou (1964, EVP 13) (*ad loci*) interpret *śócís* as the Accusative: according to them the wind blows after the flame of fire. See also RV 1.148.4, 4.7.10, 10.142.4. Agni is called ‘wind’ in RV 6.4.7 (Elizarenkova 1995, *ad loci*, interprets *vāyúm pṛṇanti rādhasā* as a comparison of Agni to the wind, Geldner 1951, II interprets *vāyúm* as *vā ayúm*). Agni is compared to wind in RV 7.5.7, 10.46.7. Agni breathes (*śvas-*) in RV 1.65.9, 1.140.5. Agni is called ‘breath’ (*prāṇá*) in RV 1.66.1.

³¹ Cf. Rau 1974: 26 ff.

conceptualisation as a metal tool which can be sharpened (thoughts are conceptualised in terms of a razor in RV 6.47.10, songs are conceptualised in terms of an axe in RV 2.39.7). The cognising subject is metaphorically conceived as being sharpened by Soma (*śsayah śomaśitā*, RV 10.108.8) or by Agni while in some stanzas Agni is presented as sharpening the poets (RV 3.16.3, 3.24.5, 6.15.19, 7.16.6). In RV 10.87.1 it is Agni who is sharpened by intention (*krátubhiḥ*). We can see then that Agni is both the subject and the object of cognition conceptualised in terms of sharpening.

If the participle *āśuṣāṇāḥ* prompts the recipient to activate the domain of Sharpening in the description of the Aṅgirasas' activity, he can construe a mini-blend the input spaces of which would be: a man sharpening a metal tool with aid of fire, the Aṅgirasas who produce fire, the Aṅgirasas who cognise and the burning fire. In the emergent space producing fire, cognising and burning is sharpening of men and of fire who are identified and who are conceived in terms of a metal tool (e.g. a knife, an axe). The recipient can infer that the Aṅgirasas, identified with fire, become bright, gleaming, pure and well sharpened. The idea of sharpness highlights the dangerous nature of the activity performed by them.

10.2.3. The general domains of Toiling and Sweating

The domains of Toiling and Sweating are the next specific domains of the general domain of Cleansing By Heat. These activities are causally linked: toiling results in sweating. When someone toils, he becomes hot, when he becomes hot, he sweats. Sweating is a cleansing activity and makes its subject shine. The RV presents producing fire and cognition as activities requiring considerable effort which is grounded in experience. Not only is producing fire with the aid of a fire-drill a very wearisome activity³², but also Somic juice, under the influence of which cognition was performed when drunk by the poet, gives the impression of being hot (RV 8.48.6a: *agnīm ná mā mathitām sám didīpaḥ*, see section 6.3.3). Both experiences, that make the subject heated, are evoked in RV 4.2.6 where the poet who kindles fire and sweats is presented as 'heating the head because he loves you' (*mūrdhānam vā tatāpate tvāyā*). The head of the poet is hot because of wearisome kindling and because of cognition which takes part inside the head³³. Thinking and creation of hymns was also seen as hard work as in RV 6.2.4 one toils with poetic thought (*dhī*), and in RV 4.16.15, 4.51.7 one toils with laudatory songs (*ukthā*)³⁴. The domains of Toiling and Sweating can meaningfully express cognition on the basis of metonymy which evokes the whole scenario *via* its initial or final stages³⁵.

³² Toil and sweating accompanies producing fire in RV 1.142.2, 2.1.9, 4.2.6, 5.7.5, 6.1.9, 6.3.2.

³³ It is worth adding that the head can also refer to the head of fire which becomes hot during kindling.

³⁴ *śam-* is used in the description of vision also in RV 3.55.3.

³⁵ In this case the cultural principle according to which the final and the final stage of a process or activity is seen as more important than its central phase ('Initial Or Final Over Middle',

Sweating as the external manifestation of cognition is presented in RV 8.59.5 where Indra and Varuṇa are asked to help with ‘three sevens’ (*trībhiḥ saptēbhiḥ*) who drip clarified butter. ‘Three sevens’ metonymically evokes speech divided into words expressed in Somic exultation (see section 10.1.4). The stanza evokes metaphoric conceptualisation of sweat in terms of clarified butter, which is also evoked in the descriptions of Agni as a horse which drips clarified butter (see section 6.1.1). In RV 8.59.5 the poets sweat because they cognise and they ask for help in externalisation of cognition in speech; sweat is the external manifestation of thoughts produced in wearisome thinking.

The domains of Toiling and Sweating are not directly evoked by the description of RV 4.1.13-16. The recipient can activate them if he refers to everyday knowledge about producing fire and cognition which is expressed in the stanzas of the RV just analysed. The recipient can also activate these domains if he refers to other stanzas which present poets as toiling and uses the general domains which are also used in RV 4.1.13-16. For example, in RV 1.141.10 Agni grants a treasure to him who toils; the description evokes the domain of Finding A Treasury/A Treasure and the treasure of Agni can be both his flame and cognition³⁶. In RV 5.29.12 the families of seers toil while they open an inclosure full of cows, the description activates the general domain of Freeing Cows which is also elaborated in RV 4.1.13-16.

Moreover, sacrificial burning of fire is also conceptualised in terms of toiling (RV 3.29.16). In the frame of this conceptualisation clarified butter, with which fire is sprinkled, becomes its sweat and fire is most often conceived as a horse or a bull whose back drips sweat³⁷. RV 8.59.5 just mentioned (see previous page) allows the recipient to infer fire’s influence on cognition: as clarified butter appears during heating so in the same way sweat is the external manifestation of thoughts produced under the influence of Agni who manifests himself in cognition. The metaphoric mapping Thoughts Are Streams Of Clarified Butter strengthens coherence of this conceptualisation. We can see that Agni is the subject of cognition seen as toiling and sweating. This can also be seen in the descriptions of the Aṅgirasas’ activity in RV 10.67.7 which elaborates the concept of sweating with clarified butter and replaces the concept of butter by the concept of boiling milk (*gharmā*). One input space of the blend created by the stanza is boiling milk on a fire, the second input space are the Aṅgirasas who sweat and the third input space are the Aṅgirasas who cognise. In the emergent space, the Aṅgirasas are heated by fire which burns inside them thanks to their cognition and they sweat with milk which flows from them³⁸.

see Radden, Kövecses 1999: 49). Toiling is the first phase of cognition, sweating is its final phase.

³⁶ The treasure given to someone who toils: *rātna* RV 4.2.13, *revāt* RV 3.18.4.

³⁷ Agni’s back drips clarified butter: (*ghṛtāpṛṣṭha*) RV 5.4.3, 5.14.5, 7.2.4, 10.122.4 (in this stanza he is called *ukṣān*), (*ghṛtāsnu*): RV 5.26.2. Also the back of horses of Agni drips clarified butter: (*ghṛtāpṛṣṭha*) RV 1.14.6, (*ghṛtāsnu*) RV 3.6.6. The conceptualisation of Agni as a sweating horse is discussed in section 6.1.1. Men who accompany Indra are also called ‘having oblations of sweat’ (*svēduhavya*, RV 1.121.6, 1.173.2), this epithet evokes mapping Sweat Is Clarified Butter.

³⁸ For more detailed analysis of this blend see section 15.4.

The same idea is expressed in RV 3.53.22 which describes Indra who bursts with foam like a cooking pot³⁹.

If the recipient of RV 4.1.13-16 activates the domains of Toiling and Sweating, he will again construe a mini-blend which enriches the meaning of the whole hymn. Its input spaces are: the Aṅgirasas who toil and sweat, the Aṅgirasas who produce fire, the Aṅgirasas who cognise and the burning fire. In the emergent space the Aṅgirasas toil and sweat when they produce fire and cognise and are identified with the burning fire. If the recipient adds the input space of a sweating horse/bull, he will conceptualise the Aṅgirasas and fire in terms of horses and bulls (in the same way they are conceived in the frames of their conceptualisation as grooming themselves, see above, section 10.2.1).

10.2.4. *abhí prá sedur* – the domains of sitting and seating

As far as I know, the verbal root *sad-* with *abhí* and *prá* is used only once more, in RV 10.32.1 which describes Indra who comes for sacrifice, but the context does not help us understand what kind of semantic modifications is provided by the use of these two prepositions⁴⁰. However, the verb *sad-* is often used to express the production of fire and in this case it is used with the preposition *ní*. In the frame of this conceptualisation fire is conceived in terms of a human being (most probably, in this case, a priest) and its kindling is conceptualised in terms of his seating⁴¹. However, in many cases RV uses *ní sad-* in its simple, non-causative form which also means ‘to sit down’⁴². In such a case the recipient can integrate two input spaces: of fire which is seated (so kindled) and of its producers who sit around it⁴³. The emergent space thus construed not only expresses gathering around a fire for the purpose of getting warm. The production of fire with aid of a fire-drill requires the kindler to squat or kneel down. This position is expressed by the compounds *abhijñú* (‘on the knees’) and *jñubádh* (‘bending the knees’) mostly with use of the verbal root *sad-* with preposition *úpa* (RV 1.72.5, RV 6.1.6, 7.2.4). The usages highlight the reverence (*námas*) paid to fire⁴⁴.

If the recipient assumes that *sad-* in *abhí prá sedur* is meant to evoke the usages of *sad-* with other prepositions he will create a very vivid image. He can envisage the Aṅgirasas who humbly kneel down, squat or sit around the fire, the

³⁹ *paraśúm cid ví tapati śimbalám cid ví vṛścati | ukhá cid indra yéśantī práyastā phénam asyati ||* See also RV 7.103.8c (*adhvaryávo gharmináh sišvidānā*).

⁴⁰ *prá sú gmántā dhiyasānāsya sakṣāṇi varébhīr varāñ abhí sú prasádataḥ | asmákam índra ubháyaṁ jujoṣati yát somiyásya ándhaso búbodhati ||*

⁴¹ See RV 4.6.11, 4.7.5, 5.3.4, 5.8.2, 6.15.8, 8.102.18, 10.21.7.

⁴² See e.g. RV 1.26.2, 1.128.1, 3.14.2, 5.1.5, 5.11.2, 6.16.10, 7.30.3, 10.46.1, 10.52.2, 10.70.3.

⁴³ E.g. *devásaś ca mártásaś ca jágrviṁ vibhúṁ viśpátim námasā ní śedire* (6.15.8cd). *Śatapatha Brāhmaṇa* 2.5.1.4 presents the image of the offspring of Prajāpati which gathers around the fire.

⁴⁴ See also RV 1.65.1, 5.8.4 (*námasā*).

birth of which is described in the eleventh stanza, and who keep the fire burning by constantly blowing on it as expressed by the participle *āśuṣāṇāḥ*. In such a case *ṛtá*, which is the direct object for *abhí prá sedur* and *āśuṣāṇāḥ* not only conveys its meaning of truth and cosmos but also refers in the emergent space to Agni. In this way the recipient understands that the object of the Aṅgirasas activity is Agni who manifests himself in cognition and in the world.

10.3. The Aṅgirasas are Agni

The concept of identity of the Aṅgirasas and Agni is construed on the basis that producing fire and burning is conceived with aid of experiential concepts such as blowing, grooming, sharpening, toiling, sweating, sitting and seating. In case of the Aṅgirasas, the concepts of blowing, toiling, sweating and sitting are motivated by conceptual metonymy that activates the whole scenario of the production of fire *via* one of its elements (toiling, sweating and sitting). The concepts of grooming and sharpening are the source domains of the metaphoric mappings the target domain of which are the Aṅgirasas producing fire. In case of fire, the concept of blowing can be seen as motivated by the metonymy to conceptualise its production and burning; the remaining concepts are the source domains of metaphoric mappings. If the recipient integrates all the mini-blends discussed above he will be able to visualise in the emergent space the Aṅgirasas who produce fire with aid of a fire-drill, who blow on it, become heated, tired and who sweat during this activity. At the same time he will see that they are burning fire whose activity is conceptualised in the same way.

Cognition is the third main input space of this mega-blend. As has been shown, it is conceptualised in the same way as producing fire and its burning. The identity of the Aṅgirasas and Agni is guaranteed by their cognitive activity understood as manifestation of Agni inside cognising subjects. Viewed from this perspective the common epithet of Agni which is ‘the Aṅgiras’ (*āṅgiras*), expresses the substantial identity of fire and the human being⁴⁵. We could say that in the RV cognition is seen in terms of burning, though for the Ṛgvedic poets this is not a metaphoric mapping but an assertion about fact. The Aṅgirasas, when they begin to cognise, realise their identity with fire.

I would argue that this very identity is the reason why the noun *tápas* is used in some stanzas of the RV to express the activity of human beings. In RV 8.59.6 the poet can see with the aid of *tápas* (*tápasābhy àpaśyam*); this usage of this word highlights its cognitive meaning. It can also be seen in RV 10.109.4 which uses the phrase *tápase yé niṣedúḥ*, ‘who sat down in *tápas*’, to express the activity of the gods

⁴⁵ Macdonell (1897: 143) emphasises that almost in every case the word *āṅgiras* in singular refers to Agni (e.g. RV 1.31.1, 1.75.2, 1.127.2, 6.11.3). According to him the epithet of Agni ‘the son of strength’ points out to the necessity of exertion which is needed during its ignition.

and seers who talk about the wife of a Brahmin. In RV 10.169.2 *tápas* expresses creation of cows by the Aṅgirasas which – depending on mappings activated by recipient – can be interpreted as the creation of the morning light, of rivers, rain and cognition. However, since in most cases in the RV *tápas* and other derivatives from the verbal root *tap-* refer to the activity of the burning fire⁴⁶, the recipient can easily understand human activity expressed by *tápas* as being the same as the activity of fire.

If the Aṅgirasas are fire, their influence on themselves and what is around them can be interpreted in terms of burning. Before the Aṅgirasas began to cognise, they are raw and dark. As we remember, Somic exultation was conceived in terms of heating (see section 6.3.3). As the result of their Somic exultation they become heated and they begin to think: sweat and words are the external manifestation of their thought. The Aṅgirasas become the burning subjects, ready to cognise the external world. Endowed with the speech they turn towards the object which – as we may suppose – is raw and dark from their perspective. They heat the object – the world which they burn, name and create in the cognitive act. The concept of cognitive burning which transforms the world is more easily activated in the descriptions of the Aṅgirasas burning the rock (RV 9.97.39) and heating the earth and the sky with their roar (RV 3.31.10)⁴⁷.

So, the final interpretation of the mega-blend created by RV 4.1.10-18 is that the fiery transformations of the Aṅgirasas are the cognitive transformations of Agni. It is Agni who drinks Soma, the draught of the gods, and burns thanks to it, perceiving himself divided into seven. He gives to his own Somic manifestations the name of the Aṅgirasas – like a father who gives names to his sons. In RV 8.39.8 Agni is qualified as *saptámānuṣa* which is interpreted as ‘belonging to seven human tribes’. However, it is possible to interpret this compound as describing the form of Agni divided into seven Aṅgirasas. It is also possible that the compound ‘having seven rays/reins’ (*saptáraśmi*, RV 1.146.1) expresses the idea of the seven forms of Agni. Taking into account mapping Cognition Is Seeing and the fact that rays render seeing possible one could argue that each Aṅgiras is a ray with whose aid Agni illuminates the cognised object. The sevenfold form of Agni is also evoked in RV 6.7.6 which elaborates conceptualisation of Agni in terms of a tree and of the ocean from which seven streams, compared to the branches of a tree (see section 4.2.7)⁴⁸.

⁴⁶ See RV 7.15.13, 8.23.4,14, 10.87.14,20. Cf. Blair 1961.

⁴⁷ Human beings are compared to fires in RV 2.28.2; here another feature of Agni is relevant which is staying constantly awake (*táva vraté... agnāyo ná járamāṇā ánu dyūn*). The concept of being awake evokes the concept of cognition *via* metaphoric mappings Cognition Is Seeing. Kuiper (1971 [1972]: 282) discusses the nature of the Aṅgirasas: like Agni and Soma they have a twofold aspect. In this way the cosmic contrast between Night and Dawn is realised in every Aṅgiras; the reasons why it happens are not ‘sufficiently clear’. In my opinion, the identity of Aṅgirasas and Agni is the reason of their ambivalent nature because such is the nature of Agni.

⁴⁸ Macdonell (1897: 143) interprets the Aṅgirasas as the flames of fire. For the fiery character of the Aṅgirasas cf. also Bergaigne 1963, III: 309.

In his sevenfold form as the *Āṅgirasas*, *Agni* continues the creative process of self-cognition: he drinks *Soma* again, burns, and by naming himself finally forms his manifested aspect. Seeing the activity of the *Āṅgirasas* from this angle, we could say that their internal activity consists of freeing the fire inherent in them. Their external activity consists in the discovery of fire in the world surrounding them and in confirming their identity with it. The activity of *Agni* thus understood constitutes the ultimate meaning of the philosophical model of *The Āṅgirasas Freeing Cows*.

10.4. Conclusion

The philosophical model of *The Āṅgirasas Freeing Cows* elaborated in RV 4.1.10-18 is a very rich blend consisting of many input spaces. In the most general terms, it expresses cognitive activity of the human beings which results in cosmic (the appearance of the morning light) and cosmogonic transformations. Cognition which is realised in speech presupposes the pressing of *Somic* juice and its drinking.

The first group of the input spaces of the model are the general domains: *Freeing Cows*, *Finding A Treasury/A Treasure*, *A Vessel Filled With Liquid* and *Cleansing By Heat*. The first three domains allow the recipient to see the processes of the emergent space in the more concrete terms of a herd of cows freed from their enclosure, of a treasure which is found and in terms of a liquid which flows from a container. Metonymy which operates between the whole and its parts allows the recipient to abstract cows to the milk filling their udders. With aid of the domain of *Cleansing By Heat* the recipient can compress the causal chain between milk in cows' udders and clarified butter and understand cows in terms of clarified butter.

These domains trigger activation of conceptual mappings and make it possible to run the blend further. The domain of *Freeing Cows* evokes the metaphoric mapping *Rivers Are Cows* and enriches the model with the input spaces of the appearance of rivers and rain (*via* the mapping *Streams Of Rain Are Rivers*). The domain of *Cleansing By Heat* not only strengthens the meaning of appearance of rain (*via* metaphoric mapping *Rain Is Clarified Butter*) but also prompts the recipient to activate its specific realisations (the domains of *Grooming*, of *Sharpening*, of *Toiling* and *Sweating*). The production of fire and burning of fire which are conceived in terms of these specific domains are included as the next input spaces of the blend. These domains also give grounds for conceptualisation of cognition which is the next input space of the blend. This input space is reinforced by concepts of cows, milk and clarified butter in terms of which thoughts and words are conceived.

Another group of input spaces that refer to specific activities of everyday life are waking up in the morning, blowing on fire, sitting around a fire and seating the priest. These input spaces facilitate understanding of the *Āṅgirasas'* activity in terms of common human activities and prompt the recipient to create mini-blends which further enrich the huge emergent space of the model.

In this space the Aṅgirasas are Agni. Through them he produces himself and manifests himself as the world. Manifestations of Agni are primarily cognitive and are externalised in speech which finally result in his cosmic forms⁴⁹. Human beings are manifestations of the ultimate reality which allow it to perform all kinds of activities in its manifested aspect. If the recipient understands the invitation expressed in RV 4.1.10 and treats himself as one of those who look for Agni's treasury he will understand himself as one of the Aṅgirasas. Triggered by carefully chosen words, he will run the blend and will create a very detailed image of himself who produces fire. In these terms he will see the ultimate reality and its human manifestations. Thus producing fire is not only conceptualised by the blend but also facilitates conceptualisation of the activity of Agni and human beings.

Brereton (2004), in his analysis of the Ṛgvedic concept of sacrificer (*yájamāna*, *grhāpati*, *viśpāti*, *hótr*) and its relationship with concepts of *kaví* and *vedhás*, shows that in most cases these terms are used in the RV in reference to Agni. He explains this fact not only in that – as he puts it – in the RV ‘human action is visible primarily as a reflection of the action of the gods’ (p. 332). We may assume – he adds – that ‘as a god, Agni alone performs what normally requires several mortals to do’ (p. 332). On the basis of this current investigation I would go even further and argue that during sacrifice the sacrificer becomes Agni who acts through him. Identity of Agni and the human being is realised not only in cognition but also in ritual action during which Agni becomes all its participants, the sacrificer included (see RV 2.1.2, 7.16.5 quoted by Brereton too).

My analysis also shows that – contrary to what Schmidt (1968: 43) proposes – the birth of the Aṅgirasas, the primeval fathers, is not spiritual but ontological and is a stage of the cosmogonic process when Agni manifests himself in cognising human beings. However, as far as the relationship between the Aṅgirasas and a concrete human being is concerned, my interpretation agrees with that of Schmidt. In the following chapters it will be shown that the sacrificer becomes the Aṅgiras thanks to the drinking of Soma. Using Geertz's (2005: 115) formulation we could say that the philosophical model of The Aṅgirasas Freeing Cows is not only the *model of*, which explains how the fathers acted *in illo tempore*, but also the *model for*, which shows how the human being should behave, both during their life and after death. Schmidt sees this in a similar way as one becomes the Aṅgiras through enlightenment (‘Erleuchtung’, 1968: 49–50). According to him, enlightenment is given by Agni, Uṣas and Indra as if imparting their Aṅgirasic nature to human beings. I have already discussed the role of the dawn as the giver of cognition (see section 4.1.2); now we can see that it is strengthened by Somic exultation which allows human being to see what is beyond the world (see section 5.8.3). However, based on my analysis I would

⁴⁹ One is tempted to see them as realising in three stages: thought – word – flame (compare *Śatapatha Brāhmaṇa* 10.5.3.1,4,11). In the later philosophy this triad is reduced to the pair *nāma* (name) – *rāpa* (form) but the concept of a name presupposes thought which is expressed by it.

argue that Agni plays the most important role in the process of the transformation of a human being into the Aṅgiras.

10.5. RV 4.1.12-16 and the *Nāsadīya*

The analysis undertaken above opens new possibilities for interpreting the later stages of creation in the *Nāsadīya*. The formulaic expression ‘that was born thanks to the power of heat – One’ (*tāpasas tán mahinājāyataṅkam*) allows the recipient to evoke the philosophical model of Child Of The Waters with its image of Agni appearing in waters and the domain of producing fire.

In the fifth stage of creation desire is born which comes upon *ābhū* that is the first semen of mind (*mānaso rétas*). I have already mentioned that the concept of desire, *kāma*, activates the concept of Soma (see section 9.3.1). Thus the hemistich *kāmas tād āgre sám avartatādhi mānaso rétaḥ prathamām yád āsīt* (‘desire firstly came upon that what which was the first semen of thought/mind’) can be interpreted as expressing the origination of Soma. This interpretation is strengthened if we follow the interpretation of *kāma* and *mānaso rétas* as referring to desire (see section 2.4) because Soma is conceived in terms of semen⁵⁰. The specific syntax of the hemistich invites the recipient to play with both interpretations as with aid of the first (*kāma* and *mānaso rétas* refer to desire) the concept of Soma is evoked and with the aid of the second (*mānaso rétas* refers to *yád āsīt* and to *ābhū* from the previous stanza) the idea that *ābhū* is overwhelmed with Soma.

If the recipient interprets *ābhū* as Agni, he can understand the hemistich as expressing Agni’s exultation with Soma. He can also evoke the whole domain of Somic transformations: the pressing of the juice, sunrise and rain and construe the input space of a human being who presses Soma, exults with the juice and brings about the sunrise and rain, undertaking the trip with the rising sun. In the emergent space Agni becomes this human being. The recipient will also see that the stages of creation correspond to the cosmic cycle. It has been shown that the concept of the sunrise is evoked through the image of the poets who extend the ray of the sun (see section 2.5). However, the concept of the sunrise can already be activated through the concept of heat (*tāpas*) which makes *ābhū* appear. The concept of semen (*rétas*) allows the recipient to evoke the concept of rain through the metaphoric mapping Rain Is Semen. So there is a convergence between the stages of creation and the cosmic cycle as producing fire causes sunrise (which takes place in the fourth creative stage) and then causes rain (which precipitates in the fifth creative stage).

The poets repeat this cycle in their activity. The extended ray evokes the concept of the sunrise and the path along which the sun ascends. I have also discussed that the general domain of Procreation, activated by the expression ‘there were givers of semen, there were powers’ (*retodhā āsan mahimāna āsan*), prompts the recipient

⁵⁰ Soma called *rétas*: RV 1.121.5, 1.164.35, 10.94.5.

to understand that the poets make the sun rise. However, the concept of semen (*rétas*) which is the first member of the compound *retodhāḥ* evokes metaphoric conceptualisation of rain in terms of the semen and allows the recipient to see that the poets make rain too.

This leads us to two conclusions. The first is that the concept of the fourth and fifth stage of the *Nāsadīya*'s creation is motivated by the common experience of the Ṛgvedic poet which is producing fire and pressing of Soma. The identity of That One and Agni is my second conclusion. It is Agni who produces himself in the fourth stage as he blows on his burning aspect, squats or kneels next to it, and becomes heated, tired and then sweats. In this way he becomes the cosmic fire, the sun. Then all the aspects of Soma pressing should be evoked in order to conceive all aspects of creative activity in the fifth stage: Agni presses Soma, drinks it and self cognises in Somic exultation, rising up to the sky from where he precipitates in the form of rain. The correspondence between the description of the Aṅgirasas and of the poets in the *Nāsadīya* allows the recipient to assume that the birth of poets is the result of the Somic exultation of Agni who sees himself in his sevenfold form and who repeats in this very form the creative activity of the fourth and fifth stages. The poet of the *Nāsadīya* detaches the experiential basis of the concepts and tries to make them as abstract as possible. In my opinion, however, the reconstruction of the experience makes the stanzas more meaningful and easier to understand. Human thought is deeply embodied and motivated by the logic of everyday activities which – when discovered – makes it more coherent and rational.

Chapter eleven

The philosophical model of The Aṅgirases Freeing Cows. The attainment of immortality in the sacrifice

We have seen that the role of human beings is to realise cognition of Agni who manifests himself in them while they cognise. Human beings were supposed to do this during sacrifice the main elements of which was producing fire and pressing of Soma. In this chapter I would like reconstruct the concept of the Ṛgvedic sacrifice. I will show that it was conceived in terms of the defining events with aid of the general domains already discussed. These are domains grounded in the expansion and in cowerding.

In the previous chapter we discussed how the general domain of Freeing Cows is elaborated into the philosophical model of The Aṅgirases Freeing Cows in terms of which the sacrificial activity of the Aṅgirases is conceived. The next general domain which comes from expansion and is used to conceptualise sacrificial activity is the Creation Of Space in its specific realisation of Creation Of Space To Move. In the descriptions, this domain assumes its most specific forms which are the Creation Of A Way and Following Footprints. These forms can be seen as causally linked as the way is created when one leaves footprints which can be followed by others. The next are the general domains of Opening Of What Is Closed and Finding A Treasury/A Treasure. These domains evoke a coherent scenario of creating a path in order to find the desired good hidden in an enclosure, opening the enclosure and thereby freeing its contents. One could ask then what is found and freed during the sacrificial activity thus conceived.

As I have already shown, the appearance of the morning light is conceptualised in terms of the origination of space which separates the earth and the sky. In this way the possibility to move is created (see sections 4.1.4, 4.2.7, 5.4.2). The lack of

movement characteristic for night concerns not only horizontal movement on the earth but also vertical movement to the sky: when the halves of the world cohere, there is no need to ascend the sky, because the sky is close to the earth, easily accessible and within human range¹. When the Aṅgirasas create morning, they push away the sky and at the same time create the way to it². In most descriptions of the Aṅgirasas' activity the recipient is prompted to activate the general domain of A Rocky Hill. This domain allows him to understand their activity in terms of the piercing of the nocturnal sky when they ascend with the sun. It also gives access to the internal dimension of the sacrificial activity if the recipient evokes its next target domain which is lack of cognition. We can say then, that this is the sun which, together with the whole world including the sacrificer, is hidden in the nocturnal darkness and is found and freed during sacrifice. As I have shown in the previous chapter, at the deepest metaphysical level it is Agni who finds and frees himself, thanks to the sacrificial activity of human beings. In this chapter, I would like to focus on the human dimension of this activity.

11.1. The domains used to conceptualise sacrifice

11.1.1. Creation Of Space To Move

The general domain of Creation Of Space To Move in its specific realisation of Creation Of A Way is activated in the following stanza:

*vīlú cid dṛlhá pítáro na uktháir ádrim rujann ángiraso ráveṇa |
cakrúr divó bṛható gātúm asmé áhaḥ svàr vividuḥ ketúm usráḥ || (1.71.2)*

Our fathers Aṅgirasas with songs, with roar broke the rock, even the hard, the massive. They made way for us to the lofty sky. They found the day, the sun, the shining sign of dawn.

The first input space of the blend is the expansive deed which is breaking a rock the concept of which is evoked *via* adjectives *vīlú* and *dṛlhá* ('the hard, the massive'). The rock is an obstacle that that makes forward march impossible. The second input space is the appearance of the morning light activated by the second hemistich: the way leads to the sky and so the dawns, the day and the sun appear. Verse *d* also evokes the domain of Finding The Hidden as the Aṅgirasas find (*vividuḥ*) the morning light which is previously hidden in the nocturnal darkness. The next input space is cognition and its expression in speech which is evoked by verse *b*: the Aṅgirasas break the rock with their roar (*ráveṇa*); to denote the speech of the

¹ It is explicitly said in the exegesis presented in the *Śatapatha Brāhmaṇa* 1.4.1.22-23 according to which in the precreative state one could touch the sky.

² Smith 1989 shows that the sacrificial way to the sky is attested in the Brāhmaṇas. I am arguing that this concept appeared already in the RV.

Aṅgirasas in this way is to evoke their conceptualisation in terms of a bull³. In the emergent space rock, which impedes the movement, is a lack of cognition and the nocturnal sky. Breaking the rock with roar expresses the manifestation of cognition which has a cosmic influence as the way to words and to the sun is found. The Aṅgirasas – as the leaders of expansion – follow this way and thus make a path for future generations.

In RV 1.72.9 the goal of the way created by the Aṅgirasas is immortality (*kṛṇvānāso amṛtatvāya gātúm*). This expression evokes the Ṛgvedic cosmological assumptions: in the sky is the sun, on the sun is the source of Soma, Soma gives immortality. The metonymic chain Container For Contents, Effect For Cause allows the poet to use the word *amṛtatvá* in reference to the goal of the way.

11.1.2. Following Footprints

The domain of Following Footprints highlights the idea of a leader who goes first, leaving footprints, and evokes the expansive descriptions of the Aryans who follow the footprints of Agni. Similarly, the sun, rising up to the sky, leaves its tracks for human beings who can follow them in ritual. The idea of the sun leaving tracks is expressed in the expression *padám véḥ* ('track of a bird') in which *ví* ('bird') refers to the sun⁴. This expression evokes the concept of the sunrise in which the sun, conceptualised as a bird, flies up into the sky leaving his tracks which are invisible to most men but visible by a seer. In the following stanzas the seers are presented as following Agni, who is conceived in terms of a calf:

*asmé vatsám pári śántam ná vindann ichánto víśve amṛtā amūrāḥ |
śramayívaḥ padavyò dhiyamdhās tasthúḥ padé paramé cārv agnéḥ || (1.72.2)*

All the immortal sages searching, did not find the enclosed calf among us. Toiling, following the hoofprints, composing the inspired thought, they stood in the highest hoofprint – the beloved of Agni⁵.

*vidán márto nemádhitā cikitvān agním padé paramé tasthivāmsam ||
(1.72.4cd)*

Seeing him in fight, the mortal found Agni in the highest footprint.⁶

³ Cognitive meaning of the domain of Finding The Way is discussed by Renou 1955: 13.

⁴ It is also expressed in the model of Three Footprints Of Viṣṇu, see section 16.1.2.

⁵ I agree in my translation of *pári śántam* with Witzel, Gotō 2007 (*ad loci*). Elizarenkova (1989), Renou (1964, EVP 12) (*ad loci*) understand *pári śántam* as 'which was somewhere around'. Geldner (1951, I) (*ad loci*) too translates this expression in this way, in the footnote however he admits of the possibility to understand it as 'enclosed'. Conceptualisation of Agni as enclosed agrees with conceptualisation of other symbols of light which are enclosed by symbols of darkness.

⁶ *nemádhiti* is also used in RV 6.33.4, 7.27.1, 10.93.13 and undoubtedly means there 'fight'. I think then that this meaning should be evoked also here; thus the poet strengthens the domain of expansion in terms of which sacrificial and cognitive activity was conceived (see also section 4.2.6). Translation of other scholars treat this word figuratively: Elizarenkova 1989:

The first input space of the blend is looking for a lost calf by its tracks (RV 1.72.2a-c). The second input space is producing fire evoked by the concept of toiling (*śramayúvah*). The third is the sunrise which is evoked by the expression ‘in the highest hoofprint’ (*padé paramé*, RV 1.72.2d, RV 1.72.4d). The conceptualisation of the sun at its zenith in terms of the highest hoofprint/footprint will be discussed in section 16.1.2. In the emergent space a calf is Agni and the sun; the way made by hoofprints of a calf is the way of burning fire⁷ and the way of the rising sun; the seers who follow the hoofprints, produce fire and follow the rising sun to its zenith.

The fourth input space of the blend is cognition evoked by *dhiyamdhās*, ‘composing the inspired thought’. It enriches the emergent space with the cognitive dimension. A calf evokes the concept of a cow in terms of which speech is conceived as its hoofprint are filled with milk which is the source domain for words (see section 3.4.5). Following the cow’s hoofprints, the seers search for overall cognition and words which can express it; this will be realised when they reach ‘the highest hoofprint’ (zenith) and find the cow (speech). The emergent space will be more coherent if the recipient evokes the scenario of the growth of a calf that the seers look for so long that it has become a fully grown animal when finally found. Thus the recipient should evoke not only the concept of a cow in terms of which he will conceptualise speech but also of a bull in terms of which he will conceive the blazing fire and the sun at its zenith.

11.1.3. Opening Of What Is Closed

The general domain of Opening Of What Is Closed is evoked in the following stanzas:

apó vṛṇānāḥ pavate kavīyān vrajām ná paśuvārdhanāya mānma || (9.94.1cd)

divitā vyūrvānn amṛtasya dhāma svarvīde bhūvanāni prathanta |

dhīyaḥ pinvānāḥ svāsare ná gāva ṛtāyāntīr abhī vāvaśra indum || (9.94.2)

Choosing waters, like a poet purifies himself – prayer – as if an inclosure to breed cattle. He truly opens the abode of immortality. The worlds expanded for him finding the sun. The inspired thoughts bellowed at the juice, swelling like cows on the pasture, full of truth.

The first input space of the blend is purification of Soma evoked by the expression *apó vṛṇānāḥ pavate*, ‘choosing waters ... purifies himself’). The second one is cognition conceived in terms of purification of prayer (*pavate... mānma*). The third one is

⁷ ‘razbirayushhijsya v menyayushhemsya polozhenii’, Renou 1964 (EVP 12): ‘[quand les choses] était en balance’, Geldner 1951, I: ‘als sie [Götter und Menschen] sich geteilt hatten’, Witzel, Gotō 2007: ‘dass sie gertennt sind’ (*ad loci*).

⁷ Fire is conceived in the RV as leaving a black track and is called *kṛṣṇādhan*, RV 2.4.6, 6.10.4 and *kṛṣṇāvartani*, RV 8.23.19

opening an inclosure which is the abode for cows (*vrajám ná pašuvárdhanāya... vyūrvánn... dhāma*). The epithet *svarvíd*, ‘finding the sun’, evokes the concept of attaining the sun in Somic exultation. The word *amṛta* evokes the realisation of the immortality on the sun. Together with immortality the immense space is gained (*bhúvanāni prathanta*); thus the general domain of Creation Of Space is evoked. The second hemistich of RV 9.94.2 elaborates the input spaces of cognition and of opening an inclosure: thoughts are conceived in terms of cows with a full udder which bellow at their cowherd, i.e. Soma. In the emergent space, the recipient can construe the image of Soma who opens an inclosure with cows and thus frees them into a broad pasture; Soma does it for the cognising poet who, when he reaches the sun, attains immortality. Soma is conceived in terms of a poet (*kavīyán*) – thus the recipient can presume that the juice is not only pressed but that he himself performs a cognitive act⁸.

11.1.4. Finding A Treasury/A Treasure

The general domain of Finding A Treasury/A Treasure in its specific realisation of Finding A Treasure is activated in the following description of the sacrificial activity:

*agne tṛtīye sávane hí kániṣaḥ puroḷásam sahasaḥ sūnav áhutam |
áthā devéṣv adhvarám vipanyáyā dhá rátnavantam amṛteṣu jáḡrvim ||*
(3.28.5)

O Agni, O son of strength, at the third pressing you have liked the rice-cake, poured over, then miraculously put among the gods, the rite, watchful, with treasure.

Ritual is the first input space of the blend created by the stanza. *rátnavant* evokes the general domain of Finding A Treasury/A Treasure which is a conceptualisation of cognition⁹. *jáḡrvi* evokes the effect of Soma which includes the ability to stay awake¹⁰. If the recipient accepts that *rátnavant* and *jáḡrvi* also refer to the sacrificer¹¹, he will be then construe the emergent space as one in which the sacrificer ascends the sky with the offerings. According to verse *d*, Agni should carry the rite and

⁸ RV 9.108.4 too evokes the domain of Opening Of What Is Closed in the description of attainment of immortality; the word *śrávas* used by it evokes the domain of the sun (cf. Jurewicz 2008b, see also section 17.3).

⁹ See RV 4.1.10, 18, section 10.2. The word *vipanyá* is also used in RV 4.1.12 where it qualifies the way the Aṅgirasas were born and where ‘the treasure’ (*rátna*) denotes the aim of their activity (RV 4.1.10,18).

¹⁰ Cf. Falk 1989: 79 ff. The immortality is acquired also thanks to the intention of Agni produced in the morning (RV 6.7.4: *tvám víśve amṛta jáyamānam śíṣum ná devā abhí sám navante | táva krátubhir amṛtatvám āyan vaiśvānara yát pitrór ádīdeḥ ||*).

¹¹ The wording of verse *d* is so general that one can interpret *rátnavant* and *jáḡrvi* as referring not only to the rite (*adhvará*, as Elizarenkova 1989, Geldner 1951, I, Renou 1964 (EVP 12) *ad loci* propose) but also to the sacrificer himself.

the sacrificer ‘among the gods’ (*devéṣu*), i.e. to the sun because this is the place to where he carries the sacrificial offerings (see section 6.2).

11.2. Setting of the cosmic pillar during the sacrifice

According to the Ṛgvedic cosmological assumption, the way for the sun that is created by the morning sun becomes the cosmic pillar. It is variously conceived in the RV: as a ray (see section 4.1.5), as flames of fire (see section 4.2.7), as a wave of honey, as a Somic plant or a tree, as a thunderbolt (see section 9.1.1) and as a copper pillar (see section 17.1). According to the following stanza, it is established during the sacrifice:

ṛténa ṛtám dharúṇam dhārayanta yajñásya śáké paramé vyòman |
divó dhárman dharúṇe sedúṣo ñññ jātaír ájātām abhí yé nanakṣúḥ ||
 (5.15.2)

They supported the support – the truth with truth – in order to help sacrifice in the highest heaven, who, together with the born, reached the unborn men sitting on the pillar of the sky – at the support.¹²

Let me begin the analysis of the stanza with second hemistich. Those who are born (*jāta*) are probably the Aṅgirasés¹³, and other sacrificers who follow them; the men unborn (*ájāta*) are the gods. They are presented as sitting on the pillar of the sky (*divó dhárman dharúṇe*) which implies their cognitive and sacrificial ascent to the sky. *ṛtá* (verse *a*) is the truth and the order of the world. It is identified with the pillar because it supports cognition which is impossible without truth and the world, which is otherwise without order, would go back to its precreative, undifferentiated state.

The support that is truth is supported by truth. Here the cognitive meaning of the word of *ṛtá* should be highlighted because it is the true cognition of human beings which makes the sunrise possible and thus supports the support. The support is established ‘in order to help sacrifice in the highest heaven’ (*yajñásya śáké paramé vyòman*). It will be shown that *paramá vyòman* refers to the temporal and spatial beginnings of the world and evokes the concept of the sun at its zenith (see section 12.2.1.3). We can therefore presume that *paramá vyòman* would also here evoke the concept of the sun which is where the sacrificers are located. The presence of the sacrificers on the sun is therefore expressed yet again. Moreover, we can understand that the sacrificers are not only present on the sun but that their presence there

¹² In my interpretation of *śáké* I follow Elizarenkova 1995, Renou 1964 (EVP 13) *ad loci*. Geldner (1951, II): ‘auf die Macht des Opfers’.

¹³ Elizarenkova (1995: 534), Renou (1964, EVP 13: 28), Geldner (1951, II: 16) refer to later sources mentioning Aṅgirasés.

makes the cosmic pillar firm and makes sacrifice possible for others because the pillar marks the way to the sun¹⁴.

11.3. How the domains are integrated in a poetic description

The general domains discussed above, evoked by the stanzas to express the nature of the sacrifice, put it in general terms of the defining events. They allow the recipient to clearly see it as the scenario of the appearance of light from darkness. They also facilitate its evaluation because the recipient can see it as realisation of the desired state. He can visualise the sacrifice in terms of the liberation of the most fundamental elements of the cosmos, namely the sun and himself.

In this chapter I would like to show how the poets played with these general domains in order to create beautiful poetic descriptions. The initial stanzas of the RV 5.45 will be analysed. The poet integrates various domains to present various aspects of the sunrise and of sacrificial activity which culminate in reaching the sun.

RV 5.45.1

*vidā́ divó viṣyánn ádrim uktháir āyatyā́ usáso arcíno guḥ |
ápāvṛta vrajín̄tr út svàr gād ví dúro mánuṣ̄tr devā́ āvaḥ ||*

I would like to find the rock of the sky, opening with songs. The shining rays/the singers of the approaching dawn have come. She has opened those which were penned. The sun has risen. The god has opened the door of men.

The general domain of Finding The Hidden is evoked by the following expressions: ‘I would like to find the rock of the sky, opening with songs’ (*vidā́ divó viṣyánn ádrim uktháir*, verse *a*), ‘she has opened those which were penned’ (*ápāvṛta vrajín̄tr*, verse *c*) and ‘the god has opened the door of men’ (*ví dúro mánuṣ̄tr devā́ āvaḥ*, verse *d*). In terms of these domains the appearance of the morning light (verses *c – d*) and cognition (verse *a*) are conceived which are two next input spaces of the blend created by the stanza. The word *ádri* evokes the domain of A Rocky Hill in terms of which the nocturnal sky and lack of cognition is conceived. In the emergent

¹⁴ I think that the reverential position of man during sacrifice, with his hands high up (*uttánáhasta*, see e.g. RV 3.14.5, 6.16.46, 6.63.3, 10.79.2) is the external sign of his ascent to the sky. The production of fire during sacrifice cannot be performed with hands raised up. The compound *uttánáhasta* implies that a movement up took place, at least the movement of hands although I would argue that the sacrificer himself stands up with his hands raised when fire is finally produced. This physical movement up is the external manifestation of man’s mental ascent to the sky in the Somic exultation together with the rising sun. I think that here we should look for an important conceptual source of the ceremony of anointing the king in the later ritual of the *rājasūya*: during this ceremony the king stood up with his hands raised up, symbolising in this way the cosmic pillar and the movement of the rising sun; the waters poured on him symbolised the rain, cf. Heestermann 1957: 114–122.

space, the desire to create morning and to gain cognition which can be verbalised in songs is conceived in terms of finding a rock.

This desire is fulfilled. Verses *b – d* elaborate the general domain of Opening Of What Is Closed as the dawn and the sun are conceived in terms of human beings (a milkmaid/a cowherd) who open the door of a pen. Metaphoric mapping Dawns Are Cows allow the recipient to understand that the morning light has come. That cognition is fulfilled is to be inferred on the basis of the cultural model of the morning which brings with it the possibility to cognise (see section 4.1.2). It will be confirmed by the third stanza of the hymn. So the blend consists of three general domains which interrelate with each other (Finding The Hidden, Opening Of What Is Closed and Freeing Cows) and two other input spaces which are the appearance of the morning light and cognition. In the emergent space cosmic and cognitive processes can be interpreted as simultaneous or as two aspects of one process.

RV 5.45.2

*ví sūryo amātiṃ ná śrīyaṃ sād ōrvād gāvāṃ mātā jānatī gāt |
dhānvarṇaso nadyāḥ khādoarṇā sthūṇeva sūmitā dṛmḥata dyaūḥ ||*

The sun has disclosed its beauty like a picture. The mother of cows has come out from the inclosure, knowing. The rivers with swallowing streams flood the banks. The sky is supported like a well raised pillar.

The qualification of the Dawn as ‘mother of cows’ (*gāvāṃ mātā*) who comes ‘out from the enclosure’ (*ūrvād*) further elaborates the general domains of Opening Of What Is Closed and of Freeing Cows in terms of which the appearance of the morning light is conceptualised. At the same time, the concept of cows evokes its next target domain that of rivers (verse *c*). Here they are presented in full detail as overflowing with water and flooding the banks. In this way the rain aspect of the morning is evoked. Its manifestation seems to be an essential part of the morning. Only then is the sky finally established high above the earth which is expressed in the image of the sky supported like a well raised pillar. The comparison of the sky to the pillar is motivated by a metonymy which identifies what is supported with its support. In the emergent space the recipient can construe the whole image of the cosmos created in morning and fill it with details recruited from various Ṛgvedic models, for example from the model of The Wave Of Honey.

RV 5.45.3

*asmā ukthāya pārvatasya gārbho mahīnām janūse pūrvyāya |
vī pārvato jhīta sādḥata dyaūr āvīvasanto dasayanta bhūma ||*

The embryo of the mountain for this hymn – for the first birth of the great ones. The mountain has opened itself, the sky has attained its goal. They, who strive for victory, have made the earth exhausted.

The word ‘embryo’ (*gārbha*) evokes the general domain of Procreation in its particular realisation of Giving Birth and the recipient can presume that the embryo is born. Since the sunrise is conceived in the RV in terms of this domain (see section 3.5.2),

the sunrise is the next input space of the blend created by the stanza. The input space of the sunrise is strengthened in that the expression ‘of the great ones’ evokes the idea of the dawns which are born in the morning (*mahnā janūṣe pūrvyāya*). At the same time, the stanza elaborates the input space of cognition as the embryo is born ‘for this hymn’ (*ukthāya*). The general domain of A Rocky Hill, activated here by *pārvata*, ‘mountain’, in terms of which the nocturnal sky and the lack of cognition is conceived, strengthens the coherence of the emergent space. In the emergent space the recipient can see the sunrise and creation of songs in terms of birth of a child and its growth.

The image of the sky which attains its goal expresses not only the rising of the sun, but also the ascent of the poet exulted with Soma; here the sky is metonymically identified not only with the sun (as it often happens in the RV) but also with the poet who attains it together with the rising sun. The expression ‘they, who strive for victory, have made the earth exhausted’ (*āvívāsanto dasayanta bhūma*) construes the next input space which is expansion during which the Aryans conquered the enemies’ land. The poets on the sun are conceived in the same terms as the sun, as kings: they travel with the rising sun and – like a conquering monarch during his trip around his kingdom – make the earth their subject¹⁵.

The skill of the Ṛgvedic poets is remarkable. They are very well aware of conventional conceptualisations and of cosmological assumptions characteristic for their culture. At the same time they know how to evoke them in a novel way to create rich blends with picturesque images to highlight various aspects of human activity and cosmic processes. Although the philosophical core of the hymns is still the same, the creativity of the Ṛgvedic poets allows it to be presented in beautiful and unexpected ways.

11.4. The mystery of the sacrifice. Agni as its final subject

The scenario of the Ṛgvedic sacrifice can be reconstructed as follows. Its starting point is the ritual performed on earth during which Somic juice was drunk. It’s culminating moment is when the sacrificer drinks the heavenly Soma on the sun and thus gains immortality and a pancosmic vision which can be expressed in hymns. The following stanza puts it almost explicitly:

*tvám agne práyata dakṣiṇam náram vármeva syūtám pári pási viśvátaḥ |
svādukṣádmā yó vasataú syonakṣj jīvayājám yájate sópamá divaḥ || (1.31.15)*

¹⁵ This idea is similar to the idea expressed in the ritual of *ásvamedha* which confirms the range of sovereignty of the universal king while he travels his kingdom following the white horse. This rite ritually expresses the yearly circuit of the sun: the white horse is the symbol of the sun, the lands of the king are the lands which are illuminated by the sun. This idea is convergent with the Ṛgvedic conviction about the identity of what belongs to the Aryans and what is within the range of the sun (see section 3.1.1).

Like firmly sewed armour you guard, from all directions O Agni, the man who gives the sacrificial fee. Who gives sweet food, prepares soft bed at home, sacrifices living animals, he is on the upland of the sky.

The idea of immortality gained during the sacrifice comes to the emergent space through the concept of a warrior guarded by armour which is supposed to prevent him from death; this is also expressed in RV 6.75.18 where the weak points of the warrior are covered by the armour and by Soma who gives immortality.

On the sun reached during sacrifice the human being meets with gods. It is stated in RV 3.28.5 analysed above (see section 11.1.4) and also expressed in RV 5.4.8 where the poets ask Agni to be among the gods and doing good deeds (*vayám devēṣu sukṛtaḥ syāma*). The same is expressed in RV 1.125.5, according to which the sacrificer reaches the sky and goes among the gods (*nákasya pṛṣṭhé ádhi tiṣṭhati śritó yáḥ pṛṇáti sá ha devēṣu gachati*).

The sacrifice then can be understood as a mysterious interval which occurs beyond everyday spatial and temporal divisions, during which gods and human beings meet. This is expressed by the conceptual blend where in the emergent space the gods come to earth to sit on *barhís* and drink Soma and the human beings ascend the sky to meet gods and there drink Soma. They meet in the sacrificial space which is everywhere and nowhere: the earth and the sky become close to each other thanks to the sacrificial movement of gods and human beings.

As I have shown (see section 6.2), it is possible to reconstruct the Ṛgvedic conceptualisation of the sacrificial cycle in terms of the movement of a vessel which goes up, filled with Somic oblation and down, filled with gods coming to *barhís*. I have also mentioned that the concept of pail, *kóśa*, also evokes the concept of the chariot. Now, we can evoke this concept to create the image of human beings who ride on it to the sun. The *Nāsadīya* presents the activity of the poets (see section 11.5) in a way that allows us to presume that the journey of the sacrificer was already conceived in the RV in this way¹⁶.

The concept of the sacrifice just reconstructed agrees with that of the model of The Wave Of Honey elaborated in RV 4.58 where the top of Somic wave/stalk/ray, identified with the sun at its zenith and with the perfect form of the juice, is called *amṛtatvá*; this allows the recipient to construct a concept of a poet who, having drunk Soma and reached the sun, experiences immortality (see section 9.1.2). The above discussion shows that the extraordinary effects of Somic exultation (see section 5.8.3) could be realised only in ritual. At the same time, the ritual ensures the functioning of the cosmos as the human being repeats the cosmogonic sacrifice of the first seers, the *Angirasas*, who made the sun rise for the first time and thus separated the sky from the earth and created the way to it. Thus the sacrificer participates in the cosmogonic and cosmic processes of reality.

¹⁶ Such a conceptualisation of sacrificer's journey is explicitly expressed in the *Brāhmaṇas* (cf. Smith 1989: 105–106).

It has also been shown that the *Angirases* are not the final subjects of their activity: it is *Agni* who cognises and manifests himself through them (see section 10.3). The same happens during sacrifice performed by human beings. It is attested especially clearly by the final stanza of RV 4.58 which asks that the poet during sacrifice reach the same honey wave of *Agni* through which *Agni* manifests himself in the cosmos and in the human heart (see section 9.3.6). The philosophical models discussed in this book facilitate conceptualisation of *Agni*'s self-manifestation performed during ritual. The recipient can conceptualise the sacrificer as being raised up on the top of the Somic wave/stalk/ray visualised as the tongue of *Agni* (see section 6.1). He can also conceptualise the sacrificer as being at the sun conceived as cow's udder full of boiled milk which is *Agni* (see 8.2). If the recipient elaborates the model of The Wave Of Honey, he can construe the image of the sacrificer with a fiery tongue coming from his mouth and singing hymns. If he elaborates the model of The Boiled In The Raw he can built up the image of the sacrificer sucking the solar udder and filling himself with its fiery contents.

The recipient is however free in his creation and he can chose more abstract concepts. He can consider sacrifice in terms of the general model of reality transformation where producing fire is manifesting *Agni*, pressing *Soma* and its drinking is manifesting *Soma*, rising together with the sun is the manifestation of *Agni* in his solar form, drinking *Soma* on the sun is manifestation of *Soma* in his solar form and final realisation of his identity with *Agni* is manifestation of *Agni*¹⁷. The recipient can also chose the most abstract concept of the fiery reality which manifests itself in the sacrificer who in this way cognises the unity of himself and everything that is around him.

11.5. The sacrifice and the *Nāsadīya*

The *Ṛgvedic* conceptualisation of the appearance of the morning light reconstructed above conveys two important ideas. On the one hand, the space created in the morning, separates the sky from the earth. On the other hand, the way created for the sun which can be followed by sacrificers, gives a possibility to return to the sky. In the same way the creative process in the *Nāsadīya* is conceived as on the one hand, That One splits itself into two aspects, and on the other hand it gives itself a possibility to reunite its primeval whole in the cognitive act. The sacrifice, during which the morning light is created, realises the ambivalent nature of That One's cosmogonic activity. During it, creation of the world takes place together with the recreation of the precreative state of unity, both in the macrocosmic perspective (the union of the

¹⁷ That the sacrificer comes back to the earth is only presupposed by the RV (but elaborated in the *Brāhmaṇas*, cf. Smith 1989), so one can only speculate what his form is during descent to earth. The RV is much more clear as far as the coming back of the dead person to the earth is concerned (see sections 12.2.3-4, 12.3).

earth and the sky) and in the microcosmic one (the union of a human being with the sun). In other words, the internal contradictoriness of reality manifests itself in the sacrifice as the mortal becomes one with immortal, the non-cognising becomes omniscient and those enslaved become free.

As we remember, That One too is internally contradictory which is expressed by the formulaic expression *ānīd avātām svadhāyā tād ekam*, ‘That One was breathing breathlessly with its own will’. The concepts of breath and lack of breath metonymically evoke the concepts of life and death and their coexistence can be interpreted as the coexistence of both aspects. The breath refers to the manifested aspect, the lack of breath refers to the unmanifested aspect because everything what is unmanifested is dead from the point of view of living creation. At the same time what is alive necessarily will die and as the manifested aspect is subject to death, so it represents the dying aspect of That One. From this perspective the unmanifested aspect marks the sphere of immortality, which will never die. Because of this RV 4.58.11 identifies ultimate reality with life (*āyus*, see section 9.3.6).

At the same time the coexistence of breath and its lack expresses the coexistence of living and dead persons within the manifested aspect. Consequently That One has dual ambivalence. Firstly reality divides into its two aspects of manifested and unmanifested. Secondly the unmanifested aspect is both dead and immortal and the manifested aspect is both life and death. As a whole That One is internally contradictory and this internal contradictoriness is realised in microscale during sacrifice when the mortal human becomes immortal.

The concept of sacrifice understood as the journey of the sacrificer together with the rising sun can be evoked in the description of the activity of the poets in the sixth stage of creation. As has been stated, *raśmī* means both, the ray of the sun and the rein of a chariot and the emergent space of the blend construed by RV 10.129.5 (see section 2.5) creates the image of poets who drive a chariot with a horse that correspond to the sun. The recipient can understand that when the poets ride on the solar chariot they perform the first sacrifice during which the sacrificer reaches zenith. To make the emergent space more consistent, the recipient should evoke conceptualisation of the space between the earth and the sky in terms of a mountain. The upward movement of the chariot settles directions: what is below is discerned from what is above; the earth left by the poets is separated from the sky, their temporary abode. In such a case *adhāḥ* and *upāri* would refer not to what is below and above the ray/rein but will refer in a more absolute sense to the division of the world. *raśmī* will correspond to the morning path of the rising sun which becomes the cosmic pillar. I would argue that the recipient is expected to reconstruct in the emergent space the whole scenario of the movement of a chariot: firstly, when it stands on earth, the earth is below and the sky is above while its reins remain horizontal. When the chariot ascends steeply, its reins become vertical and thus correspond to the cosmic pillar.

Chapter twelve

The philosophical model of The Āngirases Freeing Cows. Dying

As it has been shown in the previous chapter, the coexistence of breath and its lack which manifests itself in That One can be understood as the coexistence of death and life within its manifested aspect. Such a structure of the manifested aspect is described in the stanza quoted below in which death opposes the joy of life:

*imé jīvā ví mṛtaír ávavrtrann ábhūd bhadrá deváhūtir no adyá |
prāñco agāma nṛtāye hāsāya drāghīya áyuhḥ pratarām dádhanāḥ ||
(10.18.3)*

These living have separated from the dead. Our calling for the gods has been successful today! We have gone forwards to dance and laugh, life prolonged, longer!

This stanza belongs to the funeral hymn and describes mourners who are reconciled to the necessity of death. It is worth noticing that they go to the dance and to laughter forward; the adjective *prāñc* evokes the group of words that express the direction of expansion which is the east (see section 4.2.4). Conceptualisation of human life in terms of expansion can be based on the experience of a warrior who has survived the battle and leaves behind the bodies of his dead companions and, dancing and laughing, continues the triumphant march of the conqueror. Not only everyday human experience but also the expansive experience which leaves some dead and others enjoying the conquered wealth can be seen as the experiential basis for conceptualisation of the manifested aspect divided into the dead and the living.

The ambivalence of That One within its manifested aspect is realised in the creative activity of the Āngirases. This activity is conceived with aid of various general domains, mostly coming from expansion which elaborate images of destroying

an obstacle (most often one that is rocky) which hides the desired good, be it space through which one can easily go, cows or treasures. The Aṅgirasas create the morning and the space of the world which makes it possible to live safely and which constitutes the path to immortality.

In this chapter I would like to show that the Aṅgirasas are conceived in the RV as the first who die. This activity is also conceived as a defining event and its descriptions evoke the same general domains as descriptions of other defining events. I will also discuss the role of the cremation ritual during which the dead person transformed himself into the Aṅgiras. The afterlife repeats the sacrificial route in that the dead heated by the cremation fire, ascend to the sun, drink Soma there, unite with gods and ancestors, and then come back to earth in the form of rain to be reborn among their relatives. Such a conceptualisation of the afterlife cycle is the simplest form of transmigration¹. Such a concept of the rebirth eschatology has all the features of the rebirth eschatology characteristic of the small-scale societies discussed by Obeyesekere 2002².

The RV does not describe death in many hymns. Most of them are in the 10th maṇḍala; selected stanzas from the hymns RV 10.14-18 are the basis for the analysis presented below.

12.1. Metaphoric mappings of dying

Dying was conceived in the RV as a defining event with the use of the general domains coming from expansion. The clearest example is the following stanza:

*pareyivāmsam pravāto mahīr ānu bahūbhyaḥ pānthām anupaspāśānām |
vaivasvatām saṁgāmanam jānānām yamām rājānam havīṣā duvasya ||
(10.14.1)*

Worship with oblations, the king Yama passes along the great slopes, finds the way for many – the son of Vivasvant – the picker of human beings.

*yamó no gātúm prathamó viveda naiśā gávyūtir āpabhartavā u |
yātrā na pūrve pitārah pareyūr enā jajñānāḥ pathyā ānu svāḥ || (10.14.2)*

Yama was the first one to find us the way. It is impossible to take away his pasture. Where our first fathers passed is followed by the born, making their own way.

¹ For pre-Upaniṣadic and Ṛgvedic traces of transmigration in the RV cf. Killingley 1997, Tull 1989, Bergaigne 1963, I: 100, Oberlies 1998: 478–483. I have partly discussed this topic in Jurewicz 2008c.

² Obeyesekere maintains that the belief in rebirth after death is quite widespread and varies in different cultures. The kṣatriyas in the Upaniṣads who expound their views about transmigration implicitly are in discussion with traditions that ‘seem to believe that after death one can be reborn in the human world or in a subhuman one.’ (Obeyesekere 2002: 13). For more details cf. Jurewicz 2008c. I have just come across Dange’s paper ‘Metempsychosis and the Ṛgveda’ (Dange 2000: 266–275) in which he proposes a similar interpretation of RV 10.16.5 and 10.14.8 to mine as he also sees them as possible testimonies for the belief in transmigration.

The stanzas elaborate the general domain of the Creation Of Space. Both kinds of space are evoked here: space which make movement possible (*pánthā*, RV 10.14.1.b) and space in which life is possible (*gávyūti*, RV 10.14.2b). The word *pravát* ('slope') activates the general domain of A Rocky Hill³ and reveals its next target domain which is the realm of death. The structure of this realm is the same as the structure of other symbols of darkness. Within the mountain there is a pasture, *gávyūti* and as we remember, pasture is a concept which may play the role of a symbol of darkness and a symbol of light⁴; in the context of RV 10.14.1-2 it should be treated as the symbol of light. However, as we shall see, the pasture of death is desirable because of values it hides and from this perspective it becomes the symbol of darkness. If the recipient evokes the philosophical model of The Aṅgirasas Freeing Cows he will understand the scenario of dying as similar with expansive activity: Yama finds the path to the pasture thanks to splitting the mountain just like Saramā and other Aṅgirasas. It is worth adding that Yama is treated as the Aṅgiras in the RV⁵.

The word 'mountain', *párvata*, is also used in RV 10.18.4 in the context of dying where death is supposed to be enclosed in the mountain in order to make a firm border between the dead and the living. According to some scholars this stanza gives us evidence of burial⁶. However, the general domain of A Rocky Hill can be activated here and understood as the obstacle which blocks access to the open space and to the cows and to wealth conquered in expansion (see sections 3.5.1-2, 3.6.2); in the context of dying the open space and other goods of expansion symbolise that which is gained after death on the pasture of Yama. Activation of the next target domain of A Rocky Hill, which is the nocturnal sky, will lead the recipient to integrate the domains of the realm of death and of the darkness of the night. Since the afterlife is conceived as gaining the domain of light (see below), the blend allows the recipient to understand dying as the passage from darkness to light⁷.

As far as I am aware there is one other stanza in the earlier maṇḍalas, namely RV 2.24.6, which seems to evoke the concept of A Rocky Hill with its target domain which is the realm of death. The whole hymn describes the activity of the Bṛhaspati

³ *pravát* is interpreted as 'slope' by Grassmann (1999: 880) and Elizarenkova (1999: 129) who refers to Bhawe 1964. Geldner (1957), *ad loci*, proposes 'Wasserläufen' and adds in the note: 'Die Gewässer am Ende der Welt sind gemeint', O'Flaherty (1981) proposes 'steep straits' (and explains: 'these are paths to the highest heaven, where Yama dwells; they may be watercourses at the end of the world'), Renou 1956: 'verse les grands distances'. Mayrhofer 1996: 183: 'Vorwärtsdrang, Vorwärtsstreben, schneller Fortgang'.

⁴ *gávyūti* is used to express a space which is safe and free from the enemies, see e.g. RV 7.77.4, 9.78.5, 9.85.8. For analysis of this concept cf. Elizarenkova 2004, Jurewicz 2009.

⁵ Cf. Elizarenkova 1972: 198, Macdonell 1917: 165, O'Flaherty 1981: 43. Yama is enumerated as one of the Aṅgirasas in RV 10.14.3,4,5.

⁶ Cf. Evison 1989: 317.

⁷ I would argue that target domains of A Rocky Hill which are mountains, nocturnal sky, lack of cognition and realm of death were abstracted and generalised in the term *ánihas*, 'constraint' understood as a claustrophobic lack of possibility of any movement (both physical and cognitive) identified with lack of life.

(see chapter 15) and the stanzas 6-7 refer to the activity of the Aṅgirasas⁸. The description is elliptical and unclear, however it is possible to trace the general idea of this activity and see it as ritual. It is expressed with use of an expansive domain which is the Aṅgirasas conquering a hidden treasury of the Paṇis. The qualification of the treasury as *paramá*, ‘the highest’ and the ability to see all untruth, gained by the Aṅgirasas, allows us to understand the description as referring to the sacrificial journey to the sun where the omniscient vision can be realised. The Aṅgirasas then ‘went again from where they had come – in order to enter’ (*púnar yáta u áyan tād úd t̥yur āvíśam*). Since the Aṅgirasas are the sons of the sky (see section 10.1.3), we can assume that they return to the sky from which they are born. However, if it is the case, the Aṅgirasas must return to the earth if they are to ascend the sky once more. We can presume then that the stanza implicitly postulates their successful return to the earth from the sky and now they ascend once again.

The repeated ascent is done ‘in order to enter’ (*āvíśam*). Scholars unanimously accept that the Aṅgirasas enter the mountain⁹. Two interpretations are possible here. According to the first, the mountain evokes the mapping Nocturnal Sky Is A Rocky Hill. In this case, the Aṅgirasas repeat the first creative sacrifice and the stanza expresses the necessity of its repetition every morning. According to the second interpretation, the death of the Aṅgirasas is depicted if we accept that the realm of death is conceived in terms of A Rocky Hill. If the recipient integrates both possibilities he would see that the human lot in its entirety is expressed by the stanza: immortality and death are mirrored dimensions of life which are to be realised in ritual¹⁰.

As it has been stated above, the activity of the Aṅgirasas realises the coexistence of life and death characteristic for the manifested aspect as on the one hand they attain space for safe existence and on the other they establish the realm of death. They also maintain this division of the cosmos. Yama not only shows the way to death but also prolongs life if he does not take away human beings too early from the realm of the earthly life (RV 10.14.14). Similarly, the dual role of leading the dead and of guaranteeing safe existence for the living is ascribed to two dogs of Yama – the descendants of Saramā who are asked to prolong life (RV 10.14.12). That the descriptions of dying present the descendants of Saramā as leading the dead confirms that dying was conceptualised in the same terms as other defining events. We can presume that the Aṅgirasas, having successfully fulfilled their expansive, cosmic, cognitive and sacrificial activity finally died and thus conquered the way to the realm of death. Their leader – as in the earthly expansion – was Saramā who

⁸ *abhinákṣanto abhí yé tám ānaśúr nidhím paṇīnám paramám gúhā hitám |
té vidvāmsaḥ pracicákṣyāṅtā púnar yáta u áyan tād úd t̥yur āvíśam || (2.24.6)
ítāvānaḥ pracicákṣyāṅtā púnar āta ā tasthuḥ kavāyo mahás patháh |
té bāhúbhyām dhamitám agním ásmani || (2.24.7ac)*

⁹ Cf. Elizarenkova 1989, Renou 1966 (EVP 15), Geldner 1951, Witzel, Gotō 2007, I *ad loci*.

¹⁰ The idea of inevitability of death was linked with the idea of constant return of the dawn, see section 4.1.8.

died with them while showing them the way to the afterlife pasture. Saramā has placed her sons to guard this pasture and they accompany the sons of the Aṅgirasas – human beings.

12.2. The afterlife sacrifice

In the following part of this chapter I would like to show that afterlife activity was seen as sacrificial activity, that the realm gained after death was the same as the realm gained in sacrifice, i.e. the sun and that the dead also drunk Soma. Such an understanding of dying shows a positive evaluation of the realm of death. As we remember, in their morning activity the Aṅgirasas found the way to the sun. The dead person finds the same way. Activation of the general domain of A Rocky Hill in the descriptions of dying allows the recipient to understand this process in terms of passage through the nocturnal sky in order to reach the sun. I would also like to show that transformation of the dead into the Aṅgiras was the main aim of the ceremony of cremation.

The Aṅgirasas are called the fathers (e.g. RV 1.62.2). But the semantic range of the word *pitṛ* includes all ancestors of the Ṛgvedic poets, not only mythical ancestors but also actual human beings who had lived and died. RV 10.154 presents the fathers as those who are filled with heat (*tápas*, RV 10.154.3). They are described as invincible thanks to *tápas*, as having reached the sun thanks to *tápas*, as having made *tápas* their own power (10.154.2) and as those who are born from *tápas* (RV 10.154.5). The birth of fathers thanks to *tápas* is not a physical birth but a transformation under its influence. Thanks to *tápas* the fathers can conquer the sun. As I have shown, the Aṅgirasas transform themselves into fiery beings identical with Agni whose activity is called *tápas* in the RV¹¹. I have mentioned that this word is used to express the activity of the Aṅgirasas in the 10th maṇḍala and according to RV 10.169.2 *tápas* is the activity of the Aṅgirasas who thanks to it create cows, in RV 10.109.4 it is the activity of seven seers (see section 10.3).

The RV many times mentions that the activity of the Aṅgirasas and of the fathers serves as the model for human beings in many respects and in different domains of living and of dying¹². The following stanza expresses desire of the poet to become identical with them:

ádhā mātúr uśásaḥ saptá víprā jáyemahi prathamá vedháso ṛṅñ |
divás putrá áṅgirasó bhavemádrim rujema dhanínam śucántaḥ || (4.2.15)

Let us be born from the mother dawn, the seven inspired, the first ones who prepared the rite among people! Let us become the sons of the sky, the Aṅgirasas! Let us, the radiant ones, split a rich rock!

¹¹ Cf. Blair 1961.

¹² See RV 8.30.3 the request to follow the path of the fathers and Manu appears. According to RV 10.14.7,15 the paths of the fathers are the paths which lead to death.

The request to be born from mother dawn (*ādhā mātur uśāsaḥ saptā viprā jāyemahi*, verses *a – b*) is the request for being woken in the morning in both senses: in sense of everyday waking and in sense of gaining a mystic experience (see section 10.1.5); thus the input spaces of the appearance of the morning light and of cognition are evoked. The qualification of the desired form of the poets as *śucāntaḥ*, ‘the radiant ones’ (verse *d*) also implies a desire to realise their internal identity with fire. The recipient can also evoke conceptualisation of singing in terms of shining and thus understand that the poets also want to verbalise their cognition gained in sacrificial activity. The phrase ‘let us split a rich rock’ (*ādrim rujema*, verse *d*) evoke the general domains evoking destruction of a rocky hill (Creation Of Space, Finding The Hidden, Opening Of What Is Closed, Freeing Cows) in terms of which all the activities of the Aṅgirasas are conceived, dying included. In the emergent space the desire to become the Aṅgirasas who split a rich rock includes this last activity which should also be properly performed.

The initial stanzas of RV 10.16 describe how the deceased person is transformed into an Aṅgiras, a fiery entity. The transformation begins on the cremation pyre as the deceased follows the same sacrificial route as he did during life. According to RV 10.16.1-2,4 cremation fire has two powers which are the creative and the destructive. These two powers manifest themselves in its auspicious and destructive forms¹³. The destructive power burns and annihilates while the auspicious power cooks and transforms. The destructive power is satisfied with a goat¹⁴. The influence of positive power is conceived in terms of cooking as the dead person should be ‘cooked’ (*śṛtā*) by the cremation fire and not totally destroyed. As we remember, becoming ready for Somic exultation was conceived in terms of cooking (see section 6.3.3). From this we can infer that the dead are burnt on the cremation pyre in order to be transformed into ‘cooked’ (*śṛtā*) persons capable of attaining Somic exultation. The cremation fire imparts heat to the deceased and thus the deceased becomes fiery – as are the Aṅgirasas.

The textual basis for the following section is RV 10.16.5. The stanza is excellently crafted and the full recapitulation of its sense needs reference to other stanzas of the RV which express concepts relevant for its understanding. The main scenario of the afterlife which can be reconstructed is as follows. The dead person ascends to the sun where he drinks Soma from the solar source. Thanks to that he becomes the Aṅgiras. Then he comes back to the earth to be reborn in his family. I will quote the stanza in its Sanskrit original but its final interpretation is only possible at the conclusion of the analysis:

āva syja pūnar agne piṅbhyo yās ta āhutaś cārati svadhābhiḥ |
āyur vāsāna ūpa vetu śeṣaḥ sām gachatām tanvā jātavedaḥ || (10.16.5)

¹³ The positive form of Agni is called *śivā* (RV 10.16.4c, see also RV 6.15.9, 10.3.4). The negative form is called ‘devouring corpses’ (*kravyād*), this form manifests itself towards the enemies, see e.g. RV 10.87.2,19. Cf. Findly 1981: especially 364 ff. The meaning of *tanū* is discussed below, in the analysis of verses *b-d* of RV 10.16.5 (section 12.2.5).

¹⁴ Cf. Evison 1989: 327–328.

12.2.1. The dead drink Soma on the sun

12.2.1.1. The journey of the dead upwards

RV 10.16.5b: *yás ta áhutaś cárati svadhábhīḥ*

The word *áhuta* which denotes the deceased has two meanings. Firstly, it can refer to the dead person who is poured into the fire as an oblation (in this sense *áhuta* is used in RV 10.88.1). Conceptualisation of the dead person in terms of an oblation put into a cremation fire is attested in RV 10.16.7. It expresses the request that the dead person should protect himself from the destructive power of the cremation fire – the shelter is qualified as *gó* (*agnér várma pári góbhīr vyayasva*). The word *gó* in this context is usually interpreted by the scholars as a cow skin with which the dead were covered during cremation¹⁵. I would like to emphasise however that nowhere else in the RV does *gó* refer to a cow skin. On the other hand, the word *góbhī* is used in the descriptions of pressing Soma to denote milk with which Soma is mixed (see sections 5.2, 5.4). In my opinion in RV 10.16.7 the metonymic meaning of *góbhī* is clear enough to accept that the dead person is conceived as Somic oblation put into the fire of cremation¹⁶.

At the same time the word *áhuta* is often used in the RV to denote fire poured with clarified butter¹⁷. Used to denote the dead person, this word expresses the fiery nature of the dead, penetrated with the heat of surrounding fire.

From this we can infer that the dead person was conceived as both Soma and Agni at the same time. In this way the Ṛgvedic poets could express that the first step to becoming the Aṅgiras is completed. The dead, identified with Agni and Soma, is in the same state as he was during sacrifices performed while he was alive, during which he produced fire, drunk Soma and became heated.

As we remember, the aim of the sacrificer's activity is to reach the sun together with his oblations. Agni and Soma too rise up in their solar form. My point is that the dead person also rises up from the cremation pyre and reaches the sun. There he drinks Soma from the solar spring to finally become the Aṅgiras. Now I will try to prove this point.

12.2.1.2. The dead are on the sun

That the sun is treated as the abode of the dead can be inferred from RV 10.16.5b. The pronoun *te* refers to Agni as the cremation fire in which the dead is placed. However, as we remember, Agni has its solar form and there is no reason to think that this form is not meant here. In such a case placing of the dead person in the

¹⁵ Macdonell, Keith 1967, I: 234: 'it [the term *go*] frequently means milk, but rarely (my underlining) the flesh of the cow'. The only example they give is RV 10.16.7.

¹⁶ That does not exclude the possibility of also interpreting the stanza as referring to the ritual practice of covering the dead with a cow skin.

¹⁷ See RV 5.11.3, 6.16.34, 8.25.19, 8.103.9, 10.69.1, 10.118.2-4.

cremation fire would be the earthly ritual representing his being placed in the solar fire, that is, the sun.

There is more evidence in the RV which betrays the belief that the abode of the fathers was the sun. In RV 10.15.14 (for its analysis see section 12.5) the fathers exult in the middle of the sky (*mádhye diváh*), which is where the sun is located. According to RV 1.109.7cd fathers are united with the rays of the sun (*imé nú té raśmáyah sūryasya yébhīḥ sapitvám pitáro na ásan*). The close connection of the dead with the sun is expressed also in RV 10.154.5, according to which they are expected to go to the poets who guard the sun.

According to RV 10.15.3ab the poet finds fathers together with ‘the descendant and the footprint of Viṣṇu’ (*áham pitṛṇ suvidátrām avitsi nápatam ca vikrámaṇam ca viṣṇoh*). ‘The descendant’ (*nápat*) evokes the philosophical model Child Of The Waters in which the descendant can be Agni or Soma (see chapter 7). Scholars agree that *vikrámaṇa* refers to the third footprint of Viṣṇu which is identified with the sun at its zenith¹⁸. Agni in his solar form is presented as connected with the third footprint of Viṣṇu (see section 16.5.2)¹⁹. So the stanza builds a blend which implies conceptual links between the fathers, the sun at its zenith and the third footprint of Viṣṇu.

The evidence confirming that the abode of the dead was conceptualised as the sun is also given by RV 9.113. The poet asks Soma (RV 9.113.7, 9) to be carried to the place which is undecaying (*ákṣita*) and immortal (*amṛta*), where the sun or its shine is (*svár*) together with everlasting light (*jyótir ájasram*), where there are shining spaces (*loká jyótiśmantah*) and which is high in the sky (*triṇaké tridivé diváh*). The place thus described evokes the idea of the sun. At the same time, this is the place where Yama, who is here called King Vaivasvata (*rájā vaivasvatá*, 9.113.8), rules. This very name also makes us think about the sun because *vivásvant* refers to the sun in the RV²⁰. We may presume that King Yama, who was the first to die and show the way to all mortals, returned to his father’s home, i.e. to the sun.

At the same time RV 9.113 gives evidence that the place gained during sacrifices and after death is the same. The hymn begins with the presentation of a typical, everyday sacrifice during which Soma is pressed and hymns are recited. One can presume that its next stanzas depict not only the afterlife state (as is usually accepted by scholars²¹) but also the state gained during everyday ritual activity. The same is expressed by RV 10.135.1 (analysed in section 12.2.1.4) where it is explicitly said that the abode of gods and Yama is the same²².

¹⁸ Cf. Macdonell 1917, Elizarenkova 1999a, Geldner 1957 (*ad loci*).

¹⁹ See RV 5.3.3cd: *padám yád viṣṇor upamám nidháyī téna pāsi gúhyam náma gónām* | See also RV 10.1.3ab (less explicit): *viṣṇur itthá paramám asya vidvāṇ jāto bṛhānn abhí pati tṛṭiyam* |

²⁰ Macdonell 1897: 43: ‘*vaivasvatá* can be interpreted as <son of *vivásvant*>’.

²¹ Cf. Macdonell 1897: 168, Keith 1989, II: 407, Elizarenkova 1999: 116, Geldner 1957: 120, Bodewitz 1994: 35.

²² Cf. also Bergaigne 1963, I: 82.

My interpretation that the abode of the dead persons is the sun is not necessarily incompatible with Bodewitz's theory that the dead go to the subterranean world (Bodewitz 1999a, b). In RV 10.15.7 the fathers are presented as sitting in the womb of the reddish ones (*āsīnāso aruṅṅām upāsthe*). *aruṅá* often qualifies dawn²³, so to sit 'in the womb of dawns' means to sit in the place where the dawns are born, i.e. in the nether world identified with night and with the abode of Yama²⁴. It is possible then that the immediate afterlife of the deceased was conceived as follows: first he went to the nether world and then he was raised to the sky by the rising sun. This was the way, at least for those who were properly cremated. It is possible that the rest remained in the nether world forever. But in the light of the present discussion another interpretation is possible too: the nether world can be identified with the nocturnal sky which the dead person has to pierce in order to get into the sun. Those, who were not cremated could not do this, became lost in the darkness and remained there for ever, contrary to those who were cremated.

12.2.1.3. The highest heaven (*paramá vyòman*) as the solar abode of the dead

In RV 10.14.8 the abode where the dead person remains together with Yama and his dead family is called *paramá vyòman* ('the highest heaven'; for the analysis of this stanza see section 12.4). The highest heaven is the place of birth of Agni and of Bṛhaspati who is identified with Agni. It is also the place where Indra drinks Soma and the place where the Maruts are shaped²⁵. It is in the highest heaven where the she-buffalo stamps its feet before the creation (RV 1.164.41, see section 3.4.5). In all these cases the activity which takes place in the highest heaven precedes creation. We can infer then that in the RV *paramá vyòman* refers to the initial manifestation of reality.

According to the *Nāsadīya*, even the highest heaven does not exist before creation (RV 10.129.1b, see section 2.1). After creation this is the place where the eye-witness (*ādhyakṣa*) remains. One can presume that this is a place somewhere at the peripheries of the manifested world. The *Nāsadīya* presents the first creative act as the manifestation of the internal contradictoriness of reality. Interestingly enough, RV 10.5.7 uses the expression *paramá vyòman* to denote the place where an internally contradictory act occurs:

²³ *aruṅá* qualifies dawn (see e.g. RV 1.92.2, 1.112.19, 1.113.14, 1.124.11) and cow in terms of which the dawn is conceived (see e.g. RV 5.80.3, 6.64.3, see 3.6.3). This expression is similar to the expression *apām upāsthe* which denotes the place of birth of Agni (RV 1.144.2, 6.8.4, 10.45.3) and of Soma (RV 9.76.5, 9.109.13). Since the dawn is also conceived in terms of water, one can presume that the expression *aruṅṅām upāsthe* calls out the expression *apām upāsthe* and the concept of water with dawn as its target domain.

²⁴ Kuiper 1964, Elizarenkova 1991–1992, Bodewitz 1994. RV 5.47.1 which presents the dawn as calling people to fathers confirms connection between fathers and the dawn.

²⁵ Birth of Agni in the highest heaven: RV 1.143.2, 6.8.2, 7.5.7. Birth of Bṛhaspati in the highest heaven: RV 4.50.4. Indra drinks Soma in the highest heaven: RV 3.32.10. The Maruts receive their power in the highest heaven: RV 7.82.2.

*ásac ca sác ca paramé vyòman dáksasya jánimann áditer upásthe |
agnír ha nah prathamajá rtásya púrva áyuni vṣabhás ca dhenúḥ || (10.5.7)*
Being/truth and non-being/untruth in the highest heaven, in the birth of
Dakṣa, in the womb of Aditi. Agni is our first-born of the truth – in the
first age he is a bull and a cow.

The highest heaven is equated here with the womb of Aditi (verse *b*). Verse *d* prompts the recipient to activate the input space of a cow pregnant with a calf with the cow corresponding to Aditi and Dakṣa to the calf which is Agni²⁶. The calf is in its mother's womb and, as we can presume, about to be born. Thus 'the womb of Aditi' (*áditer upásthe*, verse *b*) refers to a very early stage of creation.

The internal contradictoriness of the highest heaven in the first hemistich is constituted by the coexistence of *sát* and *ásat*. In the second hemistich it is said that Agni is 'our first-born of the truth' (*prathamajá rtásya*). The stanza then builds the concept of creation similar to that of the *Nāsadīya*. In the beginning, the *sát* and the *ásat* spheres are together and impossible to discern. They can be discerned thanks to the creation of the world which will mark out the sphere of truth and being. I would like to emphasise that RV 10.5.7 presents Agni as internally contradictory in that it is expressed he is cow and bull at the same time.

This would suggest that the whole stanza presents the very early stage of creation, the same as that which in the *Nāsadīya* is presented in the concept of That One breathing without breath. Taking into account that *paramá vyòman* denotes the place where Agni is born we can presume that the whole description of the stanza is the description of the initial phase of creation and that *paramá vyòman* is the name of this phase. The expression *púrva áyus* is its synonym which introduces the idea of the beginning of time.

In the highest heaven the sky and the earth are supported (RV 1.62.7) or the truth (*rtá*, RV 5.15.2, for its analysis see section 11.2). One is tempted to think that *paramá vyòman* denotes the place where the cosmic pillar is rooted. This is confirmed by the fact that Agni in the RV is conceived of as a tree (see sections 4.2.7, 9.3.5) and – as we have just seen – Agni is said to be born in the highest heaven. The idea of being rooted in the highest heaven can also be activated in the image of Indra who drinks Soma there and grows up going beyond this place (RV 3.32.10, see section 14.2.1) We can conclude then that the highest heaven is the 'departure point' of creation, conceived both spatially and temporally. So the deceased who – according to RV 10.14.8 – are in the highest heaven, reach this very place and moment.

The usage of the expression *paramá vyòman* analysed above show that this concept integrates two apparently conflicting domains: the domain of beginning which is activated in almost all contexts and the domain of being the highest which is activated by the word *paramá*. I would argue that such a conceptualisation is motivated by the image of the sun which rises up from the nether world and then

²⁶ The creative model *áditi – dáksa – áditi* is discussed in section 7.7.

reaches the highest point of its zenith. In my opinion, in the description of RV 10.14.8 the expression *paramá vyòman* highlights the domain of being the highest and evokes the source domain which is the sun at its zenith. At the same time, the domain of being in the nether world is still possible to be evoked; if the recipient does, he will reconstruct the whole afterlife cycle, beginning with the nether world and ending at zenith.

In his analysis of the Ṛgvedic concept of Viṣṇu, Kuiper argued that *paramá vyòman* is identical with the third step of this god (Kuiper 1975: 117–118). At the same time, the third step corresponds to that which is transcendental and unites the opposed parts of the cosmos in ‘an all-embracing totality’ (Kuiper 1975: 117, Kuiper 1962: 53–54)²⁷. This confirms my argument that *paramá vyòman* refers to the sun. Firstly, as it will be shown, the third step of Viṣṇu corresponds to the sun (see section 16.1.2). Secondly, reconstruction of the semantic range of this expression shows that it encompasses the whole cycle of the sun and in this way transgresses the duality of two halves of the world.

12.2.1.4. The dead drink Soma on the sun (*svadhá*, Indra and the cosmic tree)

The analysis till now allows us to reconstruct the conceptualisation of the abode of the dead in terms of the sun. My next point is to show that on the sun they drink Soma and that Somic exultation experienced there constitutes their final transformation into the Aṅgiras. I will present three arguments which confirm this point.

The dead drink Soma on the sun. The meaning of *svadhá*

My first argument, that the dead drink Soma, is provided by RV 10.16.5b which presents their movement as caused or accompanied by *svadhá* (*svadhábhiḥ*). I will show that this word evokes the concept of Somic exultation. Its analysis will be divided according to its usage. Firstly, I will discuss the usages in order to qualify an extraordinary movement. Secondly, I will examine the usages of *svadhá* in contexts of Somic exultation. Thirdly, I will show how this word is used in the descriptions of the early stages of creation. The analysis will show that *carati svadhábhiḥ* in RV 10.16.5b is meant to prompt the recipient to create a whole blend in the emergent space in which the dead move being exulted with Soma.

The word *svadhá* qualifies the movement of the dead in two other Ṛgvedic stanzas (1.164.30: *carati svadhábhīr*, 1.164.38: *eti svadháyā grbhītó*)²⁸. Scholars in their translation of *svadhá* in this context usually choose words denoting will,

²⁷ Kuiper 1975: 117: ‘[*paramá vyòman*] sometimes transcends the dualism of this world’ and is ‘identical with Viṣṇu’s third or highest step’.

²⁸ According to Houben (2000a), who interprets RV 1.164 as referring to the ritual of *pravargya*, these verses describe the *pravargya* pot which is ‘dead’ when it is not heated. Notwithstanding this interesting possibility, the words *jīvā* (m, n) and *mṛtā* evoke the general concepts of life and death, and justifies interpretation of the verses as referring to the afterlife condition.

autonomy or right²⁹. As I have already argued (see section 2.2), the Ṛgvedic idea of freedom includes the idea of being beyond the limits of everyday experience and of having the ability to realise an internally contradictory state. I have also argued that this idea is expressed by the word *svadhā* which qualifies the Creator's ability to breath without breath. The movement of the dead described in RV 1.164 is contradictory in four respects. He moves and does not move at the same time (1.164.30ab: *chaye turāgātu... éjad dhruvām*). He moves towards and backwards (*ápān prān eti*: 1.164.38a). He breathes, he is alive, and he is dead (*anác...jīvó mṛtāsya* 1.164.30a,c). The fourth respect is not explicitly expressed, but can be easily inferred because the dead moves although he has no vehicle which would enable him to move as his body has been cremated.

The idea of contradiction within the semantic range of the word *svadhā* can also be seen in stanzas in which *svadhā* qualifies the miraculous birth of the mother from the calf (RV 1.95.4: *vatsó māṅṅṅ janayata svadhābhiḥ*), the mysterious power of the sun to move high in the sky without falling (RV 4.13.5, 4.14.4)³⁰ and Agni who can walk immediately after his birth (RV 1.144.2: *ádha svadhā adhayad yábhiri ŷyate*, see section 7.4). *svadhā* itself is internally contradictory as it is a power which enables entities to move but it has no wheel: in RV 4.26.4 *svadhā* thus conceived makes flight of the eagle which brings Soma possible and in RV 10.27.19 it moves the stars³¹.

So, in RV 1.164.30,38 and RV 10.16.5 the word *svadhā* can be interpreted as expressing the mysterious power which enables the dead person to remain in a contradictory state. Moreover, the destruction of the body consumed in the cremation pyre could be understood as liberating the human being. Although the body is the vehicle which allows human beings to move, at the same time it restricts them as it is not possible to perform all the movements one would wish. This is possible only after one has lost one's body. The role of fire as the liberating factor has already been discussed: in the descriptions of defining events Agni is presented as destroying phenomena which hinder free movement (see section 4.2.4). The same role is played by Agni in the burning of the dead person's body on the cremation pyre. If the limitations of the human organism come from the body, its burning gives the dead person the possibility to move freely, to move in various directions at the same time, or to move and not to move at the same time – as described in RV 1.164.30, 38.

It follows then that the expression *carati svadhābhiḥ* (RV 10.16.5.b) conveys the idea of free movement of the dead person whose body is burnt by the cremation fire. This is the first input space of the blend created by this expression.

²⁹ Elizarenkova 1989, 1999; Geldner 1951, 1957, Renou 1965 (EVP 14), 1967 (EVP 16), *ad. loci*, cf. also Renou 1958: 18–20, Witzel, Gotō 2007.

³⁰ *ánāyato ánibaddhaḥ kathāyám nyàññi uttānó 'va padyate ná | káyā yāti svadhāyā kó dadarśa.*

³¹ RV 4.26.4cd: *acakráyā yát svadhāyā suparñó havyám bháran mánave devájusṭam*; RV 10.27.19ab: *ápaśyam grāmam váhamānam árād acakráyā svadhāyā vártamānam.*

Now I will discuss *svadhā* in the context of Somic exultation. This word qualifies the exultation of the dead in RV 10.15.14 (for analysis of this stanza see section 12.5) and in RV 10.14.3. In this usage, *svadhā* means either the will/power that renders exultation possible or Somic juice itself (*svadhāyā mad-*: RV 1.108.12, 3.4.7, 10.17.8, 10.124.8; see also RV 1.144.2, 2.35.7 analysed in section 7.4).

An interesting usage of *svadhā* is attested in RV 9.113 where it is used in the description of exultation. The hymn also mentions various kinds of wishes and desires (*kāmā nikāmāḥ*) and the possibility of their realisation (*tṛpti*, RV 9.113.10, *kāmasya...āptiḥ kāmāḥ* RV 9.113.11). In RV 4.33.6 *svadhā* means the ability to realise one's desire (*satyām ūcur nāra evā hī cakrūr ānu svadhām ṛbhāvo jagmur etām*), and one could assume that in RV 9.113 too *svadhā* ensures *tṛpti*, i.e. the accomplishment of all the wishes one can have and *ānandā*, their total fulfilment³². The ability to move according to one's will (*anukāmām cāraṇam*, RV 9.113.9)³³ also expresses the total freedom of a person who is in that shining place: in everyday life on earth one cannot move as one wants. The state described in RV 9.113 then, is the state of perfect freedom in which it is possible to fulfil one's desires freely and at will. This state is attained thanks to Soma: according to RV 10.113 it is Soma who is requested to place the poet in this wonderful world³⁴.

The analysis of the word *svadhā* in the contexts of Somic exultation allows us to reconstruct the semantics of this word as encompassing the will to be exulted, the Somic juice and exultation. This is the next input space of the blend construed by *carati svadhābhiḥ* in RV 10.16.5.b: the dead are exulted with Soma. The emergent space is enriched with coherence: it is Soma which enables the dead to move although burnt by fire.

In its third usage that is relevant from the point of view of the present discussion, the word *svadhā* qualifies exultation in stanzas which describe the initial states of creation. RV 5.32.3-6 depicts the birth of the avenger of Vṛtra who is killed by Indra yet the avenger exults with his will (*svadhāyā mādant*). He is devoid of weak points but Indra manages to find them. In this way the idea of an entity which is internally contradictory is built: it is impossible to kill the avenger and yet it is killed. Vṛtra is personification of the precreative state which corresponds to the second creative stage in the *Nāsadīya* (see section 14.2.2). It is impossible (because of lack of the data) to grasp the clear concept of the avenger but he is a threat for the creator who can obstruct his activity. We can presume that he personifies a very early stage of

³² RV 9.113.10c: *svadhā ca yātra tṛptiś ca. ānandā* means the state of total fulfilment, cf. Buitenen 1988b: 324–325, Olivelle 1997: 154–155. Buitenen emphasises the mental dimension of this state, Olivelle shows the sexual connotations of this word.

³³ *Chāndogya Upaniṣad* 7.25.2 expresses the same idea in its description of the liberated: *tasya sarveṣu bhūteṣu kāmācāro bhavati*.

³⁴ My argument is that *svadhā* in RV 9.113.10 does not refer to the oblation for fathers, as is almost unanimously accepted (Elizarenkova, Geldner 1957, O'Flaherty 1981 *ad loci*, except for Renou 1958: 19). We are rather witnessing the beginning of this meaning: the power, called *svadhā*, which enables the dead to move, began to be conceptualised in terms of the special food which, analogically to human food, enabled the dead to live and move.

creation³⁵. As we remember, *svadhá* is used in the *Nāsadiya* in the description of the first stage of creation. This word also appears in the descriptions of Indra before his fight with *Vṛtra* (see section 14.2.1). It is significant that *svadhá* is ascribed to the personification of the creative power (Indra) and to his anti-creative power (the emanation of *Vṛtra*). This attests to the general character of the notion of *svadhá* which can be used to qualify the internal contradictoriness of the initial phases of creation and of their actors. At the same time in this way the identity of all aspects of reality in the early creative stages can be expressed. The early stages of creation are the next input space of the blend created by *carati svadhábhiḥ* (RV 10.16.5.b).

If the recipient of this phrase integrates the three input spaces just discussed, he will create in the emergent space the concept of a dead person who is exulted with Soma and thus realises an internally contradictory state. If he highlights the conceptual links between *svadhá* and the early stages of creation he will see the amazing coherence of the Ṛgvedic conceptualisation of the state of the afterlife. As we remember, the place where the dead are supposed to be is also called ‘the highest heaven’, *paramá vyòman*, which – as I have shown – also refers to the initial creative states.

On the other hand, the analysis undertaken above allows us to activate the domain of Somic exultation realised during sacrifice in the description activity of That One in the *Nāsadiya* (expressed by the formulaic expression *āntd avātām svadháyā tát ékam*, ‘That One was breathing breathlessly with its own will’). It prompts us to unfold the domain of sacrificial activity, undertaken during life (when That One breathes) and after death (when That One does not breath) and to understand that it remains in the internally contradictory state: as a living being it remains in the world of the dead, being dead it is alive (*jīvó mṛtásya*).

The dead drink Soma on the sun. Similarity between Indra and the dead

My second argument, that the dead drink Soma, is based on the similarity between the descriptions of Indra and of the dead. In the RV the fathers are qualified *somyá* – ‘Somic’³⁶. Probably it is not caused by the fact that they drink Soma, because all the gods drink Soma and they do not get this name (with the exception of Indra, see below). It must be something special in the drinking of Soma by the fathers that they are qualified in such a way. In my opinion it is because the Somic draught, drunk by the dead, transformed them into the *Aṅgirasas*.

The only god who is called *somyá* is Indra³⁷. As it is well known, he drinks Soma before his fight with *Vṛtra*. As Whitaker (forthc.) has shown, drinking Soma endowed Indra with his particular power (*indriyá*). There is also some evidence which shows that another aim of drinking Soma is to transform Indra into a seer.

³⁵ In the *Tattirya Samhita* *Vṛtra* is the avenger of *Viśvarūpa* killed by Indra 2.5.2.1-2. Cf. O’Flaherty (1976: 102 ff.).

³⁶ See RV 6.75.10, 10.14.6, 10.15.1,5,8. Connection of the fathers and Soma is implied also in RV 8.48.13.

³⁷ RV 3.51.11, 8.93.8, 8.95.8. More about the influence of Soma on Indra see section 14.2.1.

In RV 5.31.7, 8.2.36 Indra is called *vípra*. This noun derives from the verbal root *vip-*, ‘to tremble, to shake, to shiver’, which expresses the internal vibration of the seer (*ṛṣi*) or of the poet (*kavi*) under the influence of Soma³⁸. In RV 5.29.1 Indra is called seer (*ṛṣi*) and Soma is called ‘creator of the seer (*ṛṣikṛt*, RV 9.96.18).

Such qualifications of Indra and Soma allow one to assume that Indra becomes warrior and seer at the same time under the influence of Soma. From social point of view it is the state beyond everyday stratification of society and is internally contradictory. I have already discussed the possibility of realising states which are opposed to each other under the influence of Soma: the possibility of being small and great, of being a terrestrial being and a flying one and of being mortal and immortal at the same time (see section 5.8.3). The activity of Indra who is the warrior and the seer is internally contradictory also in that it is killing and life-giving at the same time: the warrior has the power to kill yet, the seer has the power to give life. Indra kills *Vṛtra* in his warrior aspect and creates the world in his aspect of seer³⁹.

It seems then that Indra is called *sómya* in the RV because Soma plays an important role enabling him to obtain and realise his nature of warrior and seer. Since the fathers have the same qualification, we can presume that they drink Somic juice and that they also undergo a crucial transformation which is their transformation into *Āngiras*. It is very significant that there is a stanza which describes the transformation of Indra into the *Āngiras*:

*ágachad u vípratamaḥ sakhīyánn ásūdayat sukṛte gárbham ádriḥ |
sasána máryo yúvabhir makhasyánn áthābhavad āngirāḥ sadyó árcan ||
(3.31.7)*

And he went, the most inspired, like a friend. The rock prepared the embryo for him who does beautiful deeds. The young man cheerfully conquered, together with the young. Then, immediately, he became a singing *Āngiras*⁴⁰.

³⁸ According to Mitchiner 1982: 187: ‘the Seven *Ṛṣis* are frequently referred to as the seven *vīpras* or *vīpra-Ṛṣis* especially in connection with the singing of hymns and the performance of the *soma*-sacrifice’.

³⁹ *Śatapatha Brāhmaṇa* 6.1.1.1-2 continues this way of thinking that Indra is the main seer (*ṛṣi*): in the beginning of creation seers are identified with non-truth/non-being (*asat*) and with breaths (*prāṇa*). The middle breath – so the middle seer – is Indra who has enkindled all other breaths.

⁴⁰ According to Elizarenkova (1989), Renou (1969, EVP 17), Geldner (1951, I) (*ad loci*), the subject of verse *d* is *Āngiras*: ‘Tut srazu zhe voznik vospevayushhij *Āngiras*’, ‘alors l’*Āngiras* devint aussitôt celui qui chante’, ‘Da ward sogleich der *Āngiras* zum Löbsänger’. However, I would like to refer to RV 3.34.10cd (*bibhēda valám numudé vivācō ’thābhavad damitābhīkratūnām*) which uses exactly the same construction as RV 3.31.7d and where *áthābhavat* is interpreted by Elizarenkova 1989, Renou 1969 (EVP 17) as ‘he became’. Both scholars in the same way interpret *abhavad* in RV 3.31.4cd (*pátir gávām abhavad éka índraḥ*). Geldner’s translation (1951, I, *ad loci*) ‘und ward so der Bezwiner...’, ‘Indra wurde der alleinige Besitzer...’. According to Schmidt (1968: 38) the word *āngiras* refers to Indra in RV 3.31.7, he assumes a possibility of interpreting verse *áthābhavad āngirāḥ sadyó árcan* as ‘und er wurde ein Sänger, der sofort singt’, although in his translation of the whole hymn he accepts: ‘Da wurde der *Āngiras* sofort ein singender’ (1968: 168). For his arguments that *āngiras* refers here to Indra cf. also p. 172–173. Cf. Bergaigne 1963, II: 311–312.

'Rock' (*ādri*, verse *b*) activates the general domain of A Rocky Hill in terms of which the nocturnal sky is conceived. *gārbha* activates the general domain of Procreation and metaphoric conceptualisation of the sunrise in terms of birth of the sun conceived as an embryo. The sunrise is the first input space created by the stanza.

The verb *sūd-* which expresses the activity of the rock is used in the RV to denote cooking the oblations on the fire⁴¹. To activate this meaning of *sūd-* is to activate the next input spaces of the blend. Firstly, the concept of boiling allows the recipient to activate the main input space of the philosophical model of Boiled In The Raw. In the emergent space the rock is a cow, the embryo is Agni. Secondly, the verb *sūd-* allows the recipient to evoke the input space of preparation of the oblation which can be milk, clarified butter or Soma. If this input space is integrated with the concept of the sun, the conceptualisation of the sun in terms of an oblation is activated. If the recipient activates the metonymy Contents For Container he will evoke conceptualisation of the sun in terms of the general domain of A Vessel Filled With Liquid. Since the most frequent contents of the sun thus conceived is Soma (see section 5.6), the recipient may construe in the emergent space the image of the rising sun filled with Somic oblation; its final purification will take place at its zenith. Indra secures this heavenly form of Soma and immediately becomes the Aṅgiras.

I would argue then that the fact that Soma transforms Indra so deeply is the reason why he is called *sómya*. The dead are called *sómya* for the same reason. They too drink Soma when they reach the sun in their afterlife and become the Aṅgiras. The convergence between the descriptions of Indra and of the dead can be seen in that they participate in the same sacrifice which is *trikadrūka* – the sacrifice during which Indra drinks Soma before his fight with Vṛtra (RV 1.32.3, 2.11.17, 2.15.1, 2.22.1, 8.13.18, 8.92.21) and the sacrifice which enables the ascent of the dead person (RV 10.14.16). We can conclude that the qualification of the dead as *sómya* reveals the belief that they drink Soma.

The dead drink Soma on the sun. The cosmic tree

There is one more piece of evidence that the dead drink Soma on the sun. This is the initial stanza of RV 10.135:

*yásmin vṛkṣé supalāśé devaīḥ sampíbate yamáḥ |
átrā no viśpátīḥ pitá purāṇáññ ánu venati || (10.135.1)*

On which tree with beautiful leaves Yama drinks together with the gods,
there the lord of our tribes, our father, looks for ancestors⁴².

Since Soma is the beverage of gods, the recipient can deduce that Yama and the gods drink Soma. The verbal root *ven-* expresses looking very carefully, often at things

⁴¹ See RV 1.105.14c (*ágnir havyá suśūdati*), 1.142.11c (*ágnir havyá suśūdati*), 2.3.10b (*agnís havīḥ sūdáyati prá dhībhis*), 3.4.10b (*agnír havīḥ śamitá sūdáyati*), 7.16.9cd (*ágne rayīm maghávadbhoyo na á vaha havyádātīm ca sūdaya*) and 5.5.2ab (*nárāśámsaḥ suśūdātīmám yajñám*).

⁴² Elizarenkova 1999a, Geldner 1957 (*ad loci*) propose to understand *yásmin vṛkṣé* as 'under the tree'.

which cannot be perceived with the eye⁴³; it also conveys the meaning of longing. In the RV the only way to gain such a vision is to drink Somic juice and the recipient can presume that the dead father of the poet joins the heavenly *sadhamāda* of the gods, Yama and his own ancestors and becomes exulted with Soma too.

In order to prove that he does so in the sun one has to reconstruct the R̥gvedic cosmology evoked by the stanza. The same cosmology is evoked by the philosophical model of The Wave Of Honey. As we remember, Somic wave/stalk/ray can also be interpreted as a tree with immortality (*amṛtatvā*) on its top as the sun. In this way the concept of a tree serves as the source domain for conceptualisation of the cosmic pillar and on its top is the sun⁴⁴.

Such a cosmological concept is evoked and elaborated in RV 1.164.20-22. The stanzas describe two birds, sitting on the same tree, one of which is eating a sweet berry (*pīppala*) while the other watches. The birds long for their share of Soma (called in RV 1.164.21 ‘immortal’, *amṛta*) as drunk at the sacrificial assembly; in 1.164.22 the birds are called ‘eating honey’ (*madhvādahī*) which implies that they are either able to realise their longing or have realised it, having drunk Soma the concept of which is evoked *via* the concept of honey. The berry is on the top of the tree (*āgre*, RV 1.164.22).

Interestingly enough, the word *pīppala* is used in the RV only twice. Besides RV 1.164.22, it is used in RV 5.54.12 in the description of the activity of the Maruts. The berry is qualified as ‘having flame impossible to be grasped by the strange’ and as ‘shining’ (*aryó āgrbhītaśociṣam rūśat*). When the Maruts shake the sky, they shake the berry. Such a description allows the recipient to identify the berry with the sun. He is prompted to activate the conceptualisation of the sun in terms of a golden pail; raining is conceived in terms of its shaking (see section 5.6). The domain of a golden pail is a specific realisation of the general domain of A Vessel Filled With Liquid. The berry too can be seen as a kind of vessel which, as in the case of other vessels, only becomes valuable when it is full in this case with tasty juice. If the recipient integrates the input spaces evoked by the two stanzas which use the concept of a berry, he can create in the emergent space the image of a tree on the top of which is the berry. The Maruts, shaking the tree, shake the berry to get its juice. If the recipient adds the input space of origination of the rain from the sun he will understand that the tree which the Maruts shake is the cosmic tree and the berry is the sun.

The recipient of RV 1.164.20-22 can then also understand the berry as the sun. The bird which eats the berry refers to someone who has reached the sun in his sacrificial (or afterlife) journey and there has access to heavenly Soma. The bird which watches can be either someone who did not reach the sun and can only witness the happiness of his friend or – as the later tradition demands – someone

⁴³ Gonda 1963: 351. Cf. Renou 1956: 129, 1958: 118, Geldner 1957: 368, Elizarenkova 1999: 291.

⁴⁴ See sections 9.1, 17.2-3.

who is beyond subjective-objective cognition and does not need Soma to remain in eternal happiness.

According to RV 1.164.22, the necessary condition for the attainment of the berry is cognition of the father (*tán nón naśad yáḥ pitáram ná véda*). On the basis of our analysis of RV 6.9 we can assume that ‘father’ refers here to Agni (see section 9.6). The recipient is prompted by RV 1.164.20-22 to construe the blend the input spaces of which are climbing a tree to get its sweet fruit, the cosmic pillar with the sun filled with Soma at its top and cognition of Agni. In the emergent space cognition is conceived in terms of climbing the cosmic tree to the sun. If the recipient evokes conceptualisation of Agni in terms of a tree, he will identify the cosmic tree with Agni. Berry in terms of which the sun is conceived can also be identified with Agni on the basis of its qualification as *ágrbhītaśociṣam rúsat*. Thus the recipient can evoke the image of the fiery tree. Climbing such a tree expresses the reflexive character of the cognitive transformations; the way which leads to cognition and its aim are the same. I would argue that this is the image to be evoked in the descriptions of the sacrificial journey, in everyday sacrifice and after death.

Let us come back to RV 10.135.1. If the recipient evokes the cosmology just discussed he will see that Yama, gods and the dead father together drink Soma on its top, where the sun is⁴⁵. He can also visualise the berry filled with juice in terms of which the sun filled with Soma is conceived. Thus the stanza will become fully coherent and, at the same time, confirms that the dead drink Soma on the sun.

12.2.1.5. Final meaning of the RV 10.16.5b

Let me conclude the analysis at this point. The verse *b* of RV 10.16.5 expresses the belief that the dead person is on the sun (the cosmic form of the cremation fire: *ta áhutaś*) where he drinks Soma and realises in this way the state of absolute freedom and happiness (*cáratī svadhábhīḥ*). In this way he finally becomes the Aṅgiras. Let me now pass to the first verse of this stanza.

12.2.2. The meanings of *áva srj-*. The journey of the dead upwards

RV 10.16.5a: *áva srja púnar agne pitṛbhyo*

This verse expresses a request to the cremation fire to do – the question is *what?* The form *pitṛbhyas* in verse *a* can be either dative or ablative. All translators take it as dative and interpret this verse as a request to Agni to return the dead person to his fathers⁴⁶. Now I analyse their interpretation – it is consistent with the preceding reconstruction of the meaning of verse *b*.

⁴⁵ If the recipient has in his mind the description of RV 1.164.20-22 he would imagine his ancestors and god sitting on the top of the tree as birds. In RV 2.34.5 the Maruts who are invited for drinking of Soma are compared to birds.

⁴⁶ Elizarenkova 1999a, Geldner 1957, O’Flaherty 1981 (*ad loci*).

The concrete meaning of *áva sꝛj-* is ‘to untie a human being or an animal’ (a thief, a calf); it is evoked in RV 7.86.5 as the source domain of the simile. *áva sꝛj-*, which means ‘to untie a human being or an animal’ and is the source domain of a simile the target domain of which is the abstract idea of forgiving sins and being absolved from them. This is the most abstract meaning of *áva sꝛj-*.

On the basis of its concrete meaning of untying other general meanings are construed. These are, on the one hand, ‘to give cattle to someone’ (RV 10.108.5, 10.28.11) and, on the other hand, ‘to free someone from captivity’ (RV 5.2.5,6). In the stanzas which instantiate this latter meaning it is fire which is freed from captivity, and its common R̥gvedic conceptualisation as a bull (*vṛ̥ṣan*) further motivates this meaning. A more general meaning of *áva sꝛj-* is ‘to let (someone) go’ (RV 5.30.13, 10.85.13) and ‘to give (someone to someone)’ (RV 10.65.12).

In a ritual context the concrete meaning ‘to untie an animal’ is extended to the meaning ‘to offer an animal oblation’. In RV 10.91.14 *áva sꝛj-* is used together with *á hū-*, as in RV 10.16.15, to express giving cattle as an oblation to fire. This meaning is even clearer in the *āpr̥í* hymn RV 1.13.11ab (*áva sꝛjā vanaspate déva devébhyo havíh*), where *devébhyo* is to be interpreted as dative because the gods are the recipients of the sacrifice. In a similar way other usages of *áva sꝛj-* in the *āpr̥í* hymns are interpreted by scholars as evoking the meaning of freeing an animal from a cord and express the sending of a sacrificial animal to the gods⁴⁷.

The second concrete meaning of *áva sꝛj-* is ‘to shoot an arrow’ (RV 6.75.16). One could presume that this meaning too is suggested by the idea of a cord that is present in the first concrete meaning of ‘to untie’, because a bowstring can be viewed as a kind of cord that ties an arrow until it is released.

Taking into consideration the meanings reconstructed above, the interpretation of the verse *áva sꝛja púnar agne pitṛ̥bhyo* would be ‘release him to his fathers’. The dead person is placed in the cremation fire and is then sent by it to his ancestors like other oblations. Now we can see that the dead person can be conceptualised not only as a Somic oblation but also as an animal oblation; this conceptualisation is evoked by the semantic range of *áva sꝛj-* which – on the general level – expresses various activities the object of which is cattle. One could also wonder if the meaning of shooting an arrow is not evoked here to activate the image of the dead person being shot like an arrow to his fathers.

⁴⁷ In all these instances dative is not used: RV 1.142.11ab: *avasꝛjānn úpa tmānā devāṃ yakṣi vanaspate*; 2.3.10ab: *vānaspátir avasꝛjānn úpa sthād agnír havíh sūdayati prá dhūbhūh*; 3.4.10ab = 7.2.10ab: *vānaspate ‘va sꝛjopa devān agnír havíh sámítā sūdayāti*; 10.110.10ab: *upāvāsꝛja tmānyā samāñján devānām pātha ṛ̥tuhā havīṃsi*. Cf. Elizarenkova 1989, 1995, 1999, Geldner 1951, I, II, 1957, Renou 1965 (EVP 14), Bosch 1985. Potdar (1945, 1946) interprets *vānaspāti* as referring to Agni and does not interpret the verses in which *vānaspāti* is evoked as referring to the animal sacrifice, but accepts the idea of binding and releasing the oblation as expressed by *áva sꝛj-*.

12.2.3. The meanings of *áva sꝛj-*. The journey of the dead downwards

The above reconstruction of the afterlife does not solve one problem: why does the poet say that the dead person should be sent to his fathers ‘once again’ (*púnas*)? The answer can be found in other semantic aspects of *áva sꝛj-*.

The meanings presented above do not exhaust the whole semantic range of this verb. The most frequent usage of *áva sꝛj-* in the RV is to denote freeing of waters by Indra⁴⁸. This semantic extension too seems to be motivated by its first concrete meaning, ‘to untie’: there is a similarity between a snake and a cord⁴⁹ and the waters are tied by a snake *Vṛtra*, just as a calf or a thief is tied by a cord. As waters are conceptualised in terms of cows, so the meaning ‘to untie an animal’ strengthens the rationale lying behind the usage of *áva sꝛj-* to denote freeing waters.

In the range of this semantic aspect of *áva sꝛj-* the idea of the direction downwards is inherent. The waters freed by Indra symbolise waters which make the existence of the world possible: these are rivers and rain. The idea of movement downwards is clearly present in the idea of rain. It is also present in the idea of rivers which have their sources in the mountains and which flow down to the ocean (RV 3.33.1, 5.43.11, 6.61.2, 7.95.2). There is a group of hymns which use the noun *nimná* to express a downward direction⁵⁰. In these hymns waters flowing down is the usual source domain of the similes explaining the movement of Soma. This allows us to treat this image as conventional and the direction down as the essential feature of the movement of waters⁵¹. In the descriptions of Indra who frees waters with the use of *áva sꝛj-* the direction downwards is made explicit twice (RV 8.32.25, 10.133.2).⁵² In RV 5.62.3 *áva sꝛj-* expresses raining.⁵³

⁴⁸ RV 1.32.12d: *ávāsꝛjah sártave saptá síndhūn*; 1.55.6d: [*á*]va... *sártavā apáh sꝛjat*; 1.57.6c: *ávāsꝛjo níṛtāḥ sártavā apáh*; 1.80.4cd: *sꝛjā ... áva ... imā apó*; 1.174.4c: *sꝛjád arṇāmsy áva*; 2.12.12b: *avāsꝛjat sártave saptá síndhūn*; 6.30.4d: *ávāsꝛjo apó áchā samudráṁ*; 10.113.4c: *áva sasyádaḥ sꝛjad* (Lubotsky 1997: 815).

⁴⁹ Expressed explicitly thousands years later by Śāṁkara in his famous example explaining the nature of the false cognition.

⁵⁰ *nimnám, nimnéna, nimnāḥ*: RV 1.57.2, 5.51.7, 8.32.23 = 4.47.2, 9.17.1, 9.97.45, 10.78.5, 10.148.5 (Lubotsky 1997). See also 7.18.15.

⁵¹ Elizarenkova 1989, Geldner 1951, I, Renou 1966 (EVP 15) interpret *nimnám* in RV 4.33.7 as the expression of the place where waters are and not as the direction of their movement. I think however that one can interpret it also as expressing movement: the stanza describes creation of the world by *Ṛbhus*: they make everything as it should be, their creative act sets the model for the future entities and their behaviour, so they make waters flow down too.

⁵² RV 10.133.2ab: *tvám síndhūr̥ avāsꝛjo dharāco áhann áhim*, RV 8.32.25ab: *yá udnáh phaligám bhinán nyák síndhūr̥ avāsꝛjat*.

⁵³ 5.62.3cd: *vardháyatam ósadhīḥ pínvatam gá áva vṛṣṭím sꝛjatam jīradānū*. The direction downwards is also evoked in RV 7.46.3ab: *yá te didyúd avasꝛṣṭā divás pári kṣmayá cárati*. It is also possible that in RV 1.151.6c (*áva tmánā sꝛjātām pínvatām dhīyo*) *áva sꝛj-* expresses the movement downwards of the gods who come to the sacrifice to eat and drink the oblations, sitting on the *barhís*. Two more usages of *áva sꝛj* seem to be motivated by the idea of ‘down’ conveyed by *áva*. In RV 4.19.2 the gods who remain behind Indra are compared to old people.

There is no doubt, then, that when *áva sꝛj-* is used to denote freeing of waters, *áva* highlights its basic meaning ‘down, downwards’, which modifies the meaning of the verb. I would argue that the intention of the poet of RV 10.16.5a was to activate the whole semantic range of *áva sꝛj*, together with its meaning of freeing waters downwards. In this case *pitṛbhyas* should be interpreted as an ablative, ‘from fathers’, and verse *a* thus understood expresses a request to Agni to release the dead person downwards. In this context the adverb *púnas* fits perfectly well: it expresses the idea of a repeated homecoming, explicit in verses *c-d*.

12.2.4. Final meaning of RV 10.16.5ab

From what has been said above it follows that the expression *áva sꝛja púnar agne pitṛbhyo* activates the full semantic range of *áva sꝛj-* outlined above. On the one hand, Agni is the recipient of the poet’s request in his earthly aspect, as the cremation fire and he is asked to send the dead to the sun, among the gods where he will drink Soma in total freedom. On the other hand, Agni is the recipient of the poet’s request in his solar aspect and he is asked to release down the dead, back to the earth. The ritual acts are two-dimensional and the act performed on earth immediately finds its response – or rather its realisation – in the cosmos. As in the case of producing fire and Soma pressing, placing the dead into the funeral pyre causes – or actually is – his transformation in the sky⁵⁴.

12.2.5. The dead come back to his home

RV 10.16.5cd: *áꝑur vásāna úpa vetu śéṣaḥ sám gachatām tanvā jātavedaḥ*

In my opinion, verses *c – d* of RV 10.16.5 describe the dead returning home. According to Geldner (1957: 148) the return takes place during the sacrifices for the manes. However, R̥gvedic data are too scant to reconstruct the look of such sacrifices⁵⁵ and the only thing we can say for sure is that the fathers are invited to sit on *barhís* (RV 10.15.3,5,11) and drink Soma either clarified butter or honey (RV 10.154.1). It is worth noting that RV 10.16.5cd (similarly to RV 10.14.8, analysed in section 12.4) differs from others that typically invite gods and fathers to the sacrifice. In my opinion, the reason is that RV 10.16.5 and 10.14.8 are meant to express the belief that the deceased are reborn among their families.

The idea of being down is evoked in the image of old people who not only remain backwards, behind their young leaders, but also fall down on the earth. In the second use *áva sꝛj-* is used to express the sinful state (RV 1.189.5), the ideas of sin and of what is down are combined in the RV (Bodewitz 1999a, similarly in the *Atharvaveda*, cf. Bodewitz 1999b).

⁵⁴ According to the later thought the dead needed more time to acquire his new body and all the ceremonies performed after cremation served this aim. The RV however presents this as if these were two simultaneous processes or one process with two dimensions, earthly and celestial.

⁵⁵ Cf. Potdar 1953: 128–130, Oberlies 1998: 310–312.

The dead person is qualified as *āyur vāsāna* – ‘dressing in life’ (verse *c*). Such a qualification implies that the dead become alive again. The universal experience of the coolness of a dead body motivates the conceptualisation of death in terms of the departure of fire. The cremation ceremony heats the dead again and endows the dead with fire which brings back life. Life finally returns on the sun when the dead drink Soma and becomes the Aṅgiras. The word *āyus* is consistently used in the RV to denote human life evaluated in a very positive way. And I think that this common meaning should be evoked first, before other possible meanings. The word *śéṣas* (verse *c*) in the RV definitely means ‘offspring’. In this way the verse builds the image of a spiritual part of a deceased person which – thanks to cremation fire and to Soma – survives death and is now expected to return to his offspring to be reborn.

The word *tanú* in the RV denotes ‘the body, the self, offspring’. If the recipient chooses ‘the body’, he will have an image of the deceased who acquires a new body in his offspring. If the recipient chooses ‘the self’, he will understand that the dead somehow preserves their individuality in the offspring⁵⁶. If he chooses ‘offspring’, then he needs to interpret *śéṣas* as did Sāyaṇa⁵⁷, as the burnt remains of the dead to avoid pleonasm. Then the stanza would mean that a dead person returns to earth, to his burn bones and assumes a new body in his offspring. I would however argue that the recipient should integrate all the meanings of the word *tanú* to grasp the concept of a dead person who returns to his offspring and is therefore reborn as himself and his body. Thus he realises immortality acquired on the sun when he exults with Soma as the Aṅgiras⁵⁸. Death is finally overcome in the rebirth cycle and the sky unites with the earth as happens in the sacrifice⁵⁹.

12.2.6. Final meaning of the RV 10.16.5

Let us recapitulate the rebirth eschatology reconstructed on the basis of the R̥gvedic evidence. The dead person, if properly cremated, is poured as a Somic oblation into the cremation fire (*yás ta áhutaś*). He reaches the sun (*áva sṛja púnar agne pitṛbhyo, pitṛbhyo* as dative), where he enjoys the contradictory afterlife state (*cáрати svadhábhīḥ*). Then he is sent back by the sun in the form of rain (*áva sṛja púnar agne pitṛbhyo, pitṛbhyo* as ablative) to be reborn among his relatives (*āyur*

⁵⁶ According to Obeyesekere (2002), the problem of preserving individuality of the dead and of the person whose incarnate the dead is crucial for the rebirth theory of small scale societies. *tanú* is what preserves individuality. Cf. Reat 1990: 38, 63–69.

⁵⁷ Sāyaṇa interprets in this way: *śiṣyamānam asthilakṣaṇam yajanīyam śarītram*.

⁵⁸ The offspring is also a form of the dead which survives death. Cf. Reat 1990. The idea of possibility to continue one’s life in one’s own offspring is expressed in RV 5.4.10 where Agni is asked for immortality gained thanks to one’s children: *yás tvā hṛdā kīrīṇā mányamāno ‘martyam mártyo jóhavīmi | jātavedo yáso asmásu dhehi prajābhir agne amṛtatvám aśyām ||*

⁵⁹ This is the reason why the cremation was later called ‘the last sacrifice’ (*antyeṣṭi*). Interpretation of the ritual of cremation as the last sacrifice survives till today (Parry 1994).

vāsāna úpa vetu śéśaḥ sám gachatām tanvā). So finally, I would propose the following interpretation of RV 10.16.5:

‘Release him to his fathers and again down from them, who, poured into you, travels according to his will. Let him who wears life come to his offspring. Let him join his body, Jātavedas!’

12.3. Rain as the form under which the dead comes back to the earth

As I have shown, *áva sṛj-* in its meaning of releasing down is most often used to denote waters released by Indra which are both rivers and rain. Activation of this domain in the context of RV 10.16.5 allows the recipient to reconstruct the form under which the dead come back to the earth as rain. Such a belief is consistent with cosmological assumptions according to which the sun was thought of as the source of rain⁶⁰.

This belief can also be reconstructed from the penultimate stanza of RV 10.16:

yám tvám agne samádahas tám u nír vāpayā púnah |
kiyámbu átra rohatu pākadūrvā vyālkaśā || (10.16.13)

The stanza describes the cooling ceremony during which the cremation ground was cooled with water. Life, symbolised by the water plants (*kiyámbu*, *pākadūrvā*, *vyālkaśā*), could be reborn on it⁶¹. *yám – tám* refers both to the burnt bones of the dead and to the cremation ground cooled by Agni⁶². I will argue however, that Agni is asked to cool and extinguish bones and the cremation ground not only because fire is supposed to extinguish itself, having done its task, but also because in the cosmic cycle discussed above the rain originates on the sun which is the celestial form of Agni. And rain is presupposed by the scenario of sowing: the plants, *kiyámbu*, *pākadūrvā* and *vyālkaśā*, having been sown, need to be watered so that they could grow properly.

⁶⁰ That the water is on the sun seen as the abode of the sacrificers, both dead and alive, is expressed also in RV 9.113.8c which presents it as the place where are ‘those young waters’ (*amūr yāhvātīr āpas*). The waters are young because they are very close to their heavenly source. The expression *yāhvātīr āpas* is once more used in RV 1.105.11 which creates the image of birds which sit at the ascent to heaven (*āródhane diváh*) and which chase away the wolf who crosses young waters; this image implies the connection between *yāhvātīr āpas* and *āródhana*, implied also by RV 9.113. A very similar to *yāhvātīr āpas* is *svàrvattīr āpas*: the celestial or solar waters are gained by Indra (RV 1.10.8, 8.40.10-11) or by the poets (RV 5.2.11). This expression also implies the presence of waters on the sun.

⁶¹ Cf. Elizarenkova 1999a: 426, Geldner 1957: 124, O’Flaherty 1981: 51, Evison 1989: 350–351, Bloomfield 1890.

⁶² Cf. Bloomfield 1890 and Elizarenkova 1999a, Geldner 1957, O’Flaherty 1981 (*ad loci*).

According to Bloomfield 1890: 344, *nír vāpaya* means ‘simply <extinguish>’. It is similarly interpreted by Elizarenkova 1999a, Geldner 1957, O’Flaherty 1981 (*ad loci*). The form *nír vāpaya* is seen as coming from *vā-*, ‘to fan, to blow’ (Grassmann 1999, Lubotsky 1997).

Bloomfield (1890) quotes some later texts that comment on this Ṛgvedic verse. All of them understand *nír vāpaya* as expressing the extinction of fire with the aid of a liquid such as milk (*Śāṅkhāyana Śrautasūtra*, *Āśvalāyana Gṛhyasūtra*, *Taittirīya Āraṇyaka*) and/or honey (*Kauśika Gṛhyasūtra*). Sāyaṇa glosses *nír vāpaya* (*ad Taittirīya Āraṇyaka* 4.1.2) as *itaḥ sthānāt niḥ sāraya*, ‘Make [him] flow from this place’. These readings find their confirmation in ritual practice as the cremation ground is ‘cooled’, i.e., water is poured on it and then water plants are sown; this ritual practice is evoked in RV 10.14-15 (Bloomfield 1890, O’Flaherty 1981, Elizarenkova 1999a: 426).

As Evison (1989: 350) writes, during the cooling ceremony milk and water were sprinkled by means of a branch, and it is possible that *nír vā-* evokes the idea of fanning with a wet branch. On the other hand, fanning or blowing on fire spreads rather than extinguishes it (this is expressed by the RV itself which qualifies fire as *vātacodita* in 1.58.5, 1.141.7)⁶³. The form *nír vāpaya*, however, can also come from the verb *nír vap-*, ‘to scatter, to throw, to sow’. It was Ludwig (1877) who interpreted *nír vāpaya* as expressing sowing and I think that in this context this is fully justified. The poet, by activating the idea of sowing, not only refers to what actually happened on the cremation ground but could express the cosmic and eschatological dimension of the ritual activity.

12.3.1. Raining As Sowing Metaphor

Like other Ṛgvedic words, the verb *vap-* has a wide semantic range, the full analysis of which would go beyond the scope of this paper. I will mention here only those aspects of its meaning which are relevant for understanding RV 10.16.13b. The meaning of *vap-* ‘to sow’ is attested explicitly in the first and tenth maṇḍala (RV 1.117.21, 1.176.2, 8.22.6, 10.68.3, 10.94.13, 10.101.3). Sowing includes scattering grain and then watering it either by human beings or by rain. There is one stanza in which *vap-* is used in such a context that it may evoke the idea of rain: in RV 7.56.3 *abhí vap-* is used to express activity of the Maruts; taking into account their rain characteristic, it is possible to interpret *vap-* as ‘to scatter drops of rain’⁶⁴. In RV 10.85.37 *vap-* expresses insemination while other similar usages evoke

⁶³ One has to blow on fire, when making it with a stick. In traditional societies the fire was not extinguished at night but kept in the warm ashes and in the morning it was lit again by blowing on it. In the RV *vā-* is used to express the spreading of fire caused by the wind (identified with fire, see section 10.2.2): RV 1.148.4, 4.7.10, 7.3.2, 10.142.4. In RV 1.58.5 Agni is called *vātacodita*.

⁶⁴ Elizarenkova 1995, *ad loci*. Renou 1962 (EVP 10), *ad loci*, interprets the *svapú* as ‘ornaments-luisants’ but he also thinks that the concept of rain is evoked in this description. Geldner 1951,

descriptions of ploughing and sowing the earth conceived as a woman (compare RV 4.57.7, 10.101.3). The activation of the concept of rain in the description of inseminating is more plausible because in the RV the concept of insemination was the source domain for metaphorical conceptualisation of rain: e.g. in RV 5.83.4 rain is conceived in terms of Parjanya's semen which inseminates the earth.

In some stanzas the more specific domain of sowing barley is evoked in order to express sunrise and rain. The golden colour of its seeds associates barley with the rays of the sun. It is also significant in this context that the RV uses the concept of grain as referring to the sun⁶⁵. On the other hand barley is presented in the RV as a plant which needs rain to grow properly⁶⁶. I will analyse three examples which confirm the metaphoric mapping Raining Is Sowing Barley.

The first example describes activity of Bṛhaspati:

bṛhaspátīḥ párvatebhyo vitúryā nír gá ūpe yávam iva sthivíbhyaḥ || (10.68.3cd)
Bṛhaspati, having led [cows] from the mountains, sowed them like barley from sacks.

The first input space of the blend is the general domain of Freeing Cows. The second is the appearance of the morning light evoked on the basis of the conventionalised metaphorical conceptualisation of dawns in terms of cows. The third is raining. This input space is evoked not only *via* the concept of cows but also *via* the concept of 'sacks', *sthiví*, which activates the general domain of A Vessel Filled With Liquid. In the emergent space, mountains are the nocturnal sky and rain-clouds, sacks are the rain-clouds, cows are dawns, yellow grains of barley are the shining drops of rain.

The second example presents the activity of the Aśvins:

yávam vṛkenāśvinā vápantéṣāṃ duhántā mánuṣāya dasrā |
abhí dásyum bákureṇā dhámantorú jyótiś cakrathur áryāya || (1.117.21)
Sowing barley with a wolf, milking the refreshing food for men, O wonderful Aśvins, blowing away the Dasyu with help of *bákura*, you made a great light for the Arya⁶⁷.

The stanza describes the creative deeds of the Aśvins and its exact meaning still awaits reconstruction. However, some general ideas can be extracted. Let us begin

II: 'Reinigungsmitteln' and explains in a note: 'Den Regentropfen'. In two places (RV 8.7.4, 10.73.5) *vap-* expresses creation of mist and such usage evokes the idea of creation of something which is wet and consists of drops.

⁶⁵ See especially RV 3.5.6c (*sasāsya cárma ghyátavat*), 4.5.7c (*sasāsya cárman*), 4.7.7a (*sasāsya... údhan*). The concept of a sack with grain needs a separate analysis. The life-giving character of the sunrise in the RV is expressed also in that the food then appears, see RV 1.72.8,9, 3.38.3, 3.44.3.

⁶⁶ RV 2.5.6, 5.85.3, 10.43.7.

⁶⁷ There is no doubt that here *vap-* means 'to sow', because the idea of ploughing and sowing is evoked in a very similar context in RV 8.22.6ab (*daśasyántā mánave pūrvyám diví yávam vṛkeṇa karṣathāḥ*).

with verse *b*. It construes two input spaces which are milking cow *via* the concept of milking (*duhántā*) and raining *via* mapping Raining Is Milking⁶⁸. In the emergent space the sun is the udder from which rain, conceived as milk, flows. That the Aśvins are presented as originators of rain agrees with what some scholars have already shown which is that the Aśvins have not only a solar but also a rain aspect⁶⁹.

Verse *a* evokes the concept of sowing (through *vápantā*). If the recipient reconstructs the scenario of this event, he will further enrich the input space of raining. The scenario of sowing presupposes the phase when the sack, full of barley is closed. The concept of the sack activates the general domain of A Vessel Filled With Liquid in terms of which the sun full of Soma is conceived. In the emergent space, the closed sack, filled with barley, is the sun filled with rain when rises up in the sky. Sowing barley from the sack is raining (similarly as pouring out water from a pail). Sāyaṇa interprets *vṛka* as referring to the plough which makes the image of sowing more coherent⁷⁰.

The recipient can further enrich the input space of raining *via* the expression *bákureṇā dhámantā* (verse *c*) The word *bákura* is an unclear *hapax*, however its adjectival derivative appears in the expression *bākurá dṛti* (RV 9.1.8)⁷¹. The meaning of *dṛti*, on the other hand, is well attested in the RV and is used to express a gourd full of water, which also has a shining, solar aspect; in some contexts it refers to the sun filled with rain⁷². If the recipient evokes such a conceptualisation of the sun *via* the phonetic similarity between *bákura* and *bākurá*, he can evoke the concept of the sun filled with rain also in this stanza.

Verse *c*, ‘blowing away the Dasyu’ (*abhí dáśyūm... dhámantā*), evokes the input space connected with expansion during which enemies were expelled from their land⁷³. The activity of blowing an instrument which has the sounds of a wind instrument is ascribed to the Maruts, the gods of rain⁷⁴. The verbal root *dham-* is also used to express the activity of the Maruts who fill the world with rain in RV 8.7.16. This

⁶⁸ Rain conceived as the refreshing food (*íś*): RV 8.13.25, 8.54.7, 8.72.16, 9.61.15, 10.122.6, 8.7.3. For Raining Is Milking metaphor see also section 5.5.

⁶⁹ Kaelber 1989: 17, Blair 1961: 157.

⁷⁰ Cf. Elizarenkova 2007: 45–46. According to Bergaigne (1935–1937: 267) wolf refers to pressing stones (see RV 8.34.3 where pressing stones are compared to a wolf which shakes a sheep). This interpretation agrees with the interpretation of sowing as the source domain for raining because rain is the final result of pressing Soma.

⁷¹ As Witzel, Gotō (2007: 670) put it, *bákura* is something from which gourds were made.

⁷² In RV 5.83.7 *dṛti* denotes a gourd filled with rain-water, the stanza also evokes the above mentioned metaphor which conceptualises rain in terms of inseminating. In its shining aspect *dṛti* is brought by the Aśvins and filled with honey: RV 4.45.1d (*dṛtis ... mádhuno ví rapśate*), RV 4.45.3d (*dṛtiṁ vahethe mádhumantam*), RV 8.5.19ab (*mádhuno dṛtir áhito*). Taking into consideration the fact that the Aśvins are gods of the morning and that they have – at the same time – a rain aspect, one can interpret *dṛti* in this context as referring to the sun filled with rain.

⁷³ *dham-* is used to express expelling enemies in RV 1.33.5,9, 1.51.5, 9.73.5, 10.55.8.

⁷⁴ See RV 1.85.10 (*vāṇá*), 2.34.1 (*bhṛmi*), in 3.30.10 their sound (*vāṇī*) is qualified as being blown (*dhámantī*) The metaphor of blowing is an important one and deserves a separate analysis.

allows the recipient to reinforce the input space of raining. In this case the concept of Dasyu is the source domain for the rain-cloud.

We can see then that each verse of RV 1.117.21 evokes different conceptualisation of rain. Verse *a* conceives it in terms of sowing, verse *b* in terms of milking, verse *c* in terms of expelling enemies from conquered land. In the emergent space, the sack full of grain and a cow's udder is the sun filled with rain, the Dasyu is the rain-cloud, grains of barley and drops of milk are drops of rain. The recipient can also enrich his interpretation and to see origination of rain in terms of the attack of a wolf which tears apart the sack and the cow's udder to disclose their contents. While there is evident that to tear apart a cow's udder results in its killing, it is worth noting that the idea of killing is also present in the image of a wolf tearing apart a gourd. In the RV a gourd (*dṛti*) filled with water is the source domain for understanding a living body – the frogs before rain lay like a dry gourd (RV 7.103.2 *dṛtiṃ ná śúṣkam*); when they become filled with water from rain they will be revived⁷⁵. The barley which fills up the sack becomes water too when it flows from its container. Thus, the tearing apart a sack by a wolf conveys the idea of killing and thus strengthens the coherence between images created by verses *a* and *b*. Creation of rain, seen in terms of killing that which hides it, agrees with the general concept of the defining events. Since, as has been just shown, the concept of a gourd is indirectly evoked by verse *c* (through *bākura*), we can strengthen the coherence between this verse and the first hemistich.

Verse *d* construes the next input space which is the appearance of the morning light. As shown (see section 3.1.1), the enemies were conceptualised in the RV as a dark force, so the recipient can understand verse *c* as evoking conceptualisation of the appearance of the morning light in terms of expansion. The input space of the appearance of the morning light is also activated by the very concepts of the Aśvins, the gods of the morning. This input space triggers interpretation of Dasyu as the nocturnal sky too. In such a case the grains of barley and streams of milk are also the morning light.

The third example describes activity of Indra:

*tásminn á veśayā gíro yá ékaś carṣaṇīnām |
ánu svadhá yám upyáte yávam ná cárkṛṣad vṛṣā || (1.176.2)*

Introduce the songs into him unique among the people, after whom *svadhá* sows itself, as the ploughing bull barley.⁷⁶

The stanza integrates the input space of a bull pulling a plough while the barley is sown with the input space of Indra brimming with *svadhá* to such an extent that it flows out of him. Its flowing is compared to sowing barley. I would argue – contrary to other scholars⁷⁷ – that *svadhá* refers here to Soma which overfills Indra. The next

⁷⁵ Full analysis of this metaphoric concept needs a separate analysis.

⁷⁶ I follow Geldner (1951, I: 255) in my translation.

⁷⁷ Geldner 1951, I, Renou 1969 (EVP 17), Elizarenkova 1989 (*ad loci*) interpret *svadhá* as expressing free will of a divine entity.

input space is raining. In the emergent space, the sun filled with Somic rain is the belly of Indra brimming with Soma and the sack filled with barley (presupposed by the scenario of sowing) is the flowing of Soma from Indra and also sowing. There is identity between flowing of rain, flowing of Soma and sowing of barley.

There is another god in the RV who is brimming with Soma which flows out of him and remains in his footprints. It is Viṣṇu. He is the personification of the rising sun (see sections 16.5.1.2-3). If the recipient activates the input space of Viṣṇu in the context of RV 1.176.2, he will highlight the identification of Indra with the sun.

The analysis of the usages of *vap-* confirms that raining was conceived in the RV in terms of sowing (specifically of barley). If the recipient of RV 10.16.13b interprets *nír vāpaya* as coming from *vap-*, ‘to sow’, he will understand that the form in which the dead person comes to the earth is rain.

12.3.2. *vap-* ‘to sow’ and *vap-* ‘to shear, to shave’

There is yet another possibility for interpreting the form *nír vāpaya* in RV 10.16.13.b. In the RV another verbal root, *vap-*, ‘to shave, to shear’, is used to express the activity of fire, and scholars agree that this root is distinct from the root *vap-* ‘to sow’⁷⁸. I am not going to challenge this opinion. However, I think that since *vap-* ‘to scatter, to throw, sow’ and *vap-* ‘to hear, to shave’ are phonetically identical and their inflection is the same, the poets could use this identity to express a wider sense construed on the basis of both verbs – at least in some cases⁷⁹. It is most clearly seen in RV 6.6.4 (analysed in section 6.1.1). As we remember, the stanza builds the blend with the three input spaces of burning fire, the rising sun and horses. In the emergent space the rays of the rising sun are fiery horses which run up a high mountain in terms of which the space between the earth and the sky is conceived. In this case, if one understands *vap-* as ‘to shear’, one will get the meaning of the sun burning the earth. However, the recipient of the stanza is prompted to see that running horses, which are set loose (*vīṣita*) after a long journey, are tired and sweat. The concept of sweat activates the concept of rain. In such a context the recipient is prompted to evoke the verbal root *vap-*, ‘to sow’ and the conceptualisation of raining in terms of sowing⁸⁰. Thus in one stanza the poet can express ambivalence of Agni’s activity as *vāpanti* conveys both meanings, of shearing and of sowing. The blend is enriched with the input space of sowing while in the emergent space, Agni, in his solar form, both burns and moistens the earth. The first activity is conceptualised

⁷⁸ However cf. Mayrhofer 1992: 504, Gotō 1987: 287.

⁷⁹ Like they do with *su-*, *sunoti*, ‘to press’, *sū-*, *suvati*, ‘to impel’, *sū-*, *sūte*, ‘to procreate’ (Heestermann 1957: 72–73).

⁸⁰ The conceptual metonymy justify the expression *kṣām vāpanti*: ‘seed’, which is the natural direct object of *vap-*, ‘to sow’, is replaced here by ‘the earth’ (*kṣām-*), because seed, when sown, becomes part of the earth. The same metonymy motivates the usage of many verbs expressing the opening or destruction of an enclosure; their direct objects describe the contents of the enclosure instead of the enclosure (see section 3.5.2).

in terms of shearing the hair of the earth which are plants and the second in terms of sweating and sowing grains which are drops of rain.

12.3.3. Final interpretation of RV 10.16.13b

From what has been said above it follows we can accept interpret *nír vāpaya* as a form also coming from *vap-* ‘to scatter, to throw, to sow’ and this verb highlights its meaning of sowing. In such a case RV 10.16.13ab should be rendered as:

‘O Agni, sow again the one you have burnt! Let *kiyāmbu*, *pākadūrvā* and *vyālkaśā* grow here!

The cremation fire, having burnt the dead person, is now requested to sow him in the earth. The recipient is expected to construe a blend the input spaces of which are sowing barley from the sack, raining and return of the dead person to the earth. In the emergent space, Agni opens the sack and sows grains of barley which are drops of rain and the final form of the dead. The recipient can enrich the blend with other input spaces in terms of which raining is conceived such as the pouring of the water out of a pail, milking a cow, sweating of a horse, Indra and Viṣṇu overflowing with Soma and Parjanya inseminating the earth. In this blend Agni is the agent of these activities and the dead corresponds to the contents of all these containers (a pail, an udder, and horse and gods) released by him. The fecundating role of rain opens the way to the later belief that the dead are reborn in plants⁸¹. In that case the cooling ceremony and the ritual of sowing would be the external manifestation of the way the cosmic process is conceived. RV 10.16.13, like RV 10.16.5, expresses recurrence of the dead’s return by using the adverb *pūnaḥ*.

12.4. The rebirth cycle in RV 10.14.8

The rebirth cycle, reconstructed as above, is also evoked in RV 10.14.8:

*sām gachasva pitṛbhiḥ sām yaméneṣṭāpūrténa paramé vyòman |
hitvāyāvadyám pūnar ástam éhi sām gachasva tanvā suvárcāḥ || (10.14.8)*

Unite with fathers, unite with Yama, with sacrifices and good deeds in the highest heaven! Leaving evil, come back again to the house, unite with your body, o beautifully radiant!

Verses *a – b* express the request that the dead should ascend the sky to meet his fathers and Yama. Verse *c* implies that the dead drinks Soma. As we remember, Somic draught gives its drinker health, strength and perfection of the body (see

⁸¹ Cf. also Wojtilla (1986) who analyses ritual ploughing at funeral and its sexual and procreative meanings.

sections 5.8.2-3). We can assume that the release from any evil (*hitvāyāvadyām*) takes place under the influence of Soma. The influence of Soma is also implied by the epithet *suvārcas* (verse *d*). It evokes the idea of radiance⁸² which can be gained not only because of the influence of the cremation fire but also as a result of Soma which is presented in terms of enkindling the drinker (RV 8.48.6, see also section 6.3.3). *iṣṭāpūrtā* is a hapax and one can only presume that good deeds done during life influence in a positive way one's lot in the afterlife.

According to verse *c*, the dead person should 'come home again' (*púnar ástam éhi*). Geldner (1957) maintains that it happens during sacrifice to the manes; Renou (1956) observes the equivocality of the phrase and believes that it may have expressed a request to the dead to come back to the earth. In view of the preceding analysis, there is no reason why we should not agree with Renou. In most simple concepts of rebirth, the most obvious place is one's own family (see Obeyesekere 2002). I would like to point out that the verbal root *sam gam-* used with a noun in the instrumental form very clearly expresses the idea of uniting⁸³. Taking this into account, we will see that the phrase *sám gachasva tanvā suvārcāḥ* (like the phrase *sám gachatām tanvā jātavedaḥ*, 10.16.5d analysed above) expresses the wish that the dead persons should unite with themselves when they come back home. In my opinion, the idea of rebirth expressed here is more probable than the return of the dead during the sacrifice to the manes because, in the latter case, it would be difficult to state with which self they are expected to unite. What is more, in some contexts, the word *tanú* activates the idea of visibility⁸⁴. *suvārcas* too activates this idea because what is shining is visible. In RV 1.95.1d *suvārcas* is used to denote Agni visible at night as fire (*śukró anyáśyām dadṛṣe suvārcāḥ*)⁸⁵. One can presume that the idea of visibility is also expressed in RV 10.14.8.d and that the stanza expresses the expectation that the dead person will appear in his visible self. Probably, as in the case of RV 10.16.5 the poet intended to activate all the meanings of the word *tanú* ('the body, the self, offspring') to express the concept of the rebirth of the dead person in his own family group (at 'home'), and thus his regaining a new body and life, while preserving at the same time his individuality.

12.5. Transformation of the dead are transformation of fire

As we remember, the *Āngirases* were understood in the RV as manifestation of Agni (see section 10.3). If the aim of cremation was to transform the dead person

⁸² Compare RV 3.22.2a *ágne yát te diví várcaḥ pṛthivyám* where *vārcas* is clearly connected with shining appearance.

⁸³ In the sense of mixing and meeting, see especially mixing Soma with milk expressed in terms of a man's meeting a woman (e.g. RV 9.93.2, see also RV 10.5.2).

⁸⁴ The dawn makes her body visible: RV 1.123.11, 5.80.4, the bodies of Agni are visible: RV 10.51.2.

⁸⁵ The third usage of *suvārcas* refers to *Sūryā* (RV 10.85.44b).

into the Aṅgiras one would suppose that this transformation means realization of the fiery entity of the dead. And this is the case.

I have already discussed the heating influence of cremation fire which makes the dead a fiery entity. The concept of fire can also be evoked by the word *áyus* in the phrase *áyur vásāna* (RV 10.16.5.c). As we remember in RV 4.58.11 the word *áyus* refers to the ultimate reality which is Agni (see section 9.3.6). RV 1.66.1 compares Agni in the form of breath to life (*áyur ná prāṇó*). Identification of Agni with wind is also relevant for the present topic (see section 10.2.2). If the recipient activates these associations, he can understand *áyur vásāna* as ‘dressing in Agni’. Thus, he will not only grasp the heating influence of the cremation fire. He will also see that the deceased, having been cremated and having drunk Soma on the sun, transforms himself into the Aṅgiras who realises his fiery nature – as he realised it during his life in sacrifice. As the fiery, full of life, Aṅgiras the deceased comes back to his home and unites with his *tanú* – the body, the self and the offspring.

The concept of dying as the transformation of fire is also implied by the following stanza:

*yé agnidagdhá yé ánagnidagdhā mádhye divaḥ svadháyā mādáyante |
tébhiḥ svaráḷ ásunṭim etám yathāvasám tanvám kalpayasva || (10.15.14)*

Who are burnt by Agni, who are not burnt by Agni, exult with their will in the middle of the sky, with them, O king, shape the body for yourself, according to your wish, for carrying breath away!⁸⁶.

yathāvasám (verse *d*) refers to will of Agni according to which he shapes the body or the self of the dead⁸⁷. The possibility of evoking the idea of reflexive activity in the stanza is reinforced by the reflexive meaning of the word *tanú*; we can assume that *tanvám* in the verse *d* describes the body or the self of Agni⁸⁸. I have discussed the links between the concepts of fire and breath (see section 10.2.2). They can also be seen in the stanzas when the breath is expressed by the word *ásu*. In RV 10.12.1 *ásu* is ascribed to Agni enkindled in the morning – he regains his breath while he is produced. In RV 10.121.7 the breath (*ásu*) of gods is born when Agni is born. This allows the recipient to understand *ásu* in the compound *ásunṭi* as referring to

⁸⁶ The fathers are qualified as *agnidagdhá* and *ánagnidagdhā*; this can be interpreted as ‘these who are burnt in the cremation pyre’ and ‘these who are burnt with the aid of their own *tápas*’. The Ṛgvedic ideas of the transformation of the dead person into the Aṅgiras on the cremation pyre can be seen as an important root for the later tradition according to which the ascetics were buried and not burnt: an ascetic who has transformed himself into the Aṅgiras with the aid of his own *tápas* did not need the cremation ceremony.

⁸⁷ Macdonell (1897: 186) refers to two stanzas (RV 3.48.4b, 7.101.3b) which describe Indra and Pūṣan in the similar way: *yathāvasám tanvám cakra eṣáḥ*. In these stanzas *yathāvasám* expresses possibility of shaping their essence by themselves. This fact confirms possibility of interpretation of this phrase in RV 10.15.14 as expressing the will of the dead person to shape his own essence.

⁸⁸ Convergence with the descriptions of the *Bhagavadgītā* is striking: in both cases the reflexive activity of the principle of reality is presented. *tan-* expresses the reflexive activity of Agni in the world also in RV 2.35.13 (see section 9.6).

Agni and the death of a human being as a temporal disappearance of fire. Putting it differently, we can understand *ásunīti* in RV 10.15.14c as expressing how Agni abandons the body which he possessed till now and looks for a new one. The breath, *ásu* of Agni will be regained in Somic exultation on the sun and be reborn in a new body on earth.

The fact that dying was conceived as self-transformations of Agni is also confirmed as Yama was identified with Agni⁸⁹. Also the dogs of Saramā are qualified with the same epithet as Agni, *caturakṣá* (the dogs: RV 10.14.11, Agni: 1.31.13). It is possible then to interpret the descriptions of Yama and the sons of Saramā who lead the dead as presenting a process of which Agni is the causal factor. It is he who conducts the dead persons as he conducts them during their cremation when he releases them back to the earth. I would like to point out that *vivásvant* which refers to the sun, and which is evoked in the phrase *rājā vaivasvatá* in RV 9.113.8, in RV 7.9.3, denotes Agni. On this basis it is possible to evoke the concept of Agni also in the description of RV 9.113.8.

12.6. Conclusion

Dying in the RV is conceived in terms of the defining event as it is the gaining of a desirable good which is life after death, which is enclosed and difficult to gain. To conceptualise dying the Ṛgvedic poets used the general domains coming from expansion, mainly Creation Of Space To Move and Creation Of Space To Live while the obstacle which prevents access to the space and therefore encloses is conceived in terms of A Rocky Hill.

There is a close correspondence between the concepts of sacrificial and after-life activities. In both cases the sacrificer is heated (by producing fire and drinking Soma on earth or by cremation fire). Then he flies to the sun where he drinks Soma from the solar source and experiences ultimate freedom and bliss, meeting gods and his ancestors. Finally he returns home to his living relatives either in his own person (sacrifice performed during life) or in the form of rain to be reborn (the afterlife sacrifice). Because of this correspondence both activities can be conceived in terms of the same conceptual domains. Their expansive roots allow the poets to highlight the role of leaders who are the Angirases and human beings are expected to repeat their activity in order to become one of them.

The Ṛgvedic evidence attests a belief in the return of the dead to be reborn among their relatives. This means that the main contribution of the Upaniṣadic thought is not that it introduces the concept of rebirth but that it makes it universal, not restricted to family members and dependent on moral value⁹⁰.

⁸⁹ Cf. Bergaigne 1963, I: 93 ff.

⁹⁰ Cf. Gombrich 1996, Obeyesekere 2002.

Transformations which take place in the human being during death are presented in such a way that they can be interpreted as transformations of Soma and as transformations of Agni, they can also be seen in terms of the general model of reality transformations. The human being becomes a manifestation of Soma when he drinks Soma on earth or becomes Somic oblation on the cremation pyre. When he is heated, he is a manifestation of Agni. When he ascends the sky he is a manifestation of either Agni or Soma. The next manifestation of Soma takes place when he drinks Soma on the sun. Then he heats again – thus Agni manifests in him again. When he returns to earth, he can again be treated as either Agni or Soma. However, the primary character of Agni in this sacrificial and after-life cycle is without doubt. We can say then that the ritual allows human beings to realise identity with Agni. His contradictory nature, which in macroscale is realised in the cosmic sun-rain cycle, in microscale is realised in the ritual performed during the life of a human being and after death.

Chapter thirteen

Agni as the centre of the Ṛgvedic metaphysics

Till now we have discussed five Ṛgvedic philosophical models of Child Of The Waters, of The Boiled In The Raw, of The Wave Of Honey, of Streams Of Clarified Butter and of The Aṅgirasas Freeing Cows. These models are specific kinds of rich blends which are, to some extent, conventionalised and can be evoked in various Ṛgvedic contexts either *via* a word belonging to the linguistic expression which designates them, or *via* the concept/image specific for a given model. The recipient is free in his creation and it is he who decides if he wants to unfold all the inputs spaces of a model or whether he wants to remain only with its main input space. Its activation within the context of a particular stanza enriches its contents with scenario and topology, activates new mappings and endows it with new conceptual domains.

The defining events constitute the input space of the models but there is a difference in the way the models treat them. The philosophical model of The Wave Of Honey focuses on the concept of the morning transformations and elaborates it in such a way that it can refer to the creation of the world and to human activity. During night and in the precreative state the earth and the sky are close to each other. In the morning, when creation begins, the sun rises and the earth and the sky become separated. The path along which the sun ascends becomes the cosmic pillar. When the sun reaches its zenith, it is on the top of cosmic pillar. Human beings, exulted with Soma in the ritual, travel the cosmic pillar in order to drink Soma from the solar spring and thus finally realise the ultimate state of omniscience and happiness. In the descriptions of the appearance of the morning light the cosmic pillar is the ray of the rising sun. Within the frames of the model of The Wave Of Honey, the cosmic pillar is conceived in terms of the rising wave of honey, of

the growing Somic plant, of the thunderbolt and of the fiery tree; RV 1.164.20-22 elaborates this latter domain and enriches it with the concept of a berry on its top corresponding to the sun (see section 12.2.1.4)¹.

The philosophical models of Child Of The Waters, of The Boiled In The Raw and of Streams Of Clarified Butter focus on the general scenario of the defining event which is the appearance of the symbol of light from the symbol of darkness. The models of The Boiled In The Raw and of Streams Of Clarified Butter put this scenario into experiential terms of the appearance of milk in a cow's udder and of the preparation of clarified butter and elaborate them in such a way that all defining events and creation of the world can be encompassed. The philosophical model Child Of The Waters can be seen as the abstract version of these two models and concentrates on conceptualisation of the appearance of Agni and Soma.

If the recipient of the *Nāsadīya* activates the philosophical models he will supply, in this way, the abstract and general description with rich imagery. He can see the first stage in terms of the model of The Wave Of Honey, the third stage in terms of the model of Streams Of Clarified Butter and the fourth stage in terms of the model of Child Of The Waters. In this way he will evoke the description of RV 4.58 and reinforce the input space of cognition in terms of which creation is conceived the final object of which is the appearance of Agni. He can also activate the model of Freeing Cows By The Aṅgirasas in the description of the sixth stage; in the emergent space the poets who divide the world with a ray are the Aṅgirasas who – filled with their internal fire – create the ray of cognition and of the sunrise from themselves. If the recipient activates the model of The Boiled In The Raw he will understand the two aspects of That One in terms of a relationship between a cow and the contents of its udder which is both milk and Agni.

Analysis of the philosophical models also allows us to see the basic assumptions of the Ṛgvedic metaphysics. Reality is Agni who is conceived as contradictory and manifests his opposing aspects. His manifestations take place on a cosmic and on a human level, in ritual and in cognitive activity. On the cosmic level Agni raises up in his solar form and comes back to the earth in his form as rain. On the human level, Agni manifests himself in a sacrificer who produces fire and drinks Soma. The sacrificer participates in transformations of the cosmos, rising to zenith together with the sun and coming back to earth in his own person during his life or in the form of rain after his death. The last-mentioned assumption is the ground for the Ṛgvedic belief in the return of the dead on earth to be reborn among their relatives. Creation of the world and its functioning is seen primarily as a cognitive act during which Agni manifests his cosmic and human dimensions. Through the sacrificer, who is engaged in the ritual and cosmic transformations, Agni cognises that he is the ultimate principle of the world.

The general model of reality transformation puts these complex processes and activities in terms of alternate manifestations of Agni and Soma. As far as cosmic

¹ For other conceptualisations of the morning transformations see sections 14.3, 16.1.2, 17.1.

transformations are concerned, the model puts them into the cycle initiated by the morning sacrifice during which fire is kindled (manifestation of Agni) and the Soma plant is pressed (manifestation of Soma) and poured into the fire (manifestation of their unity). Thanks to the ritual, the sun rises and when it reaches the highest point of the sky, in the blazing strainers of the sun (manifestation of Agni), cosmic Somic juice is purified (manifestation of Soma); thus the rain originates. The sun is conceived as the cosmic form of Agni and Soma who also have rain forms. Thus the unity of two aspects is manifested again. This cosmic cycle is realised at the micro-scale of human cognitive and ritual experience. The sacrificer produces fire and presses the Somic plant (manifestation of Agni and Soma), drinks the Somic juice under the influence of which Agni is manifested in him and exulted, together with the rising sun, reaches zenith. There he drinks Soma from the solar spring (manifestation of Soma), finally recognises his absolute fiery essence (manifestation of Agni) and returns to earth.

The fiery metaphysics reconstructed above underlies the *Nāsadīya*'s concept of creation. It has been shown that its last three stages can be seen as expressing the alternate manifestation of Agni and Soma (see section 10.5). The concept of heat (*tāpas*) evoked by the formulaic expression describing the fourth stage of creation prompts the recipient to understand this stage as the appearance of Agni. The concepts of desire (*kāma*) and semen (*rētas*) activated by the formulaic expression describing the fifth stage allows the recipient to see it as the appearance of Soma. If the recipient interprets the poets who act in the sixth creative stage as the Aṅgirasas, he will see this stage as the manifestation of Agni.

In the following sections, I would like to show that first three creative stages described in the *Nāsadīya* can also be understood as the manifestation of Agni who alternately displays his Somic and fiery aspects. The possibility to activate the concepts of Agni and Soma in all stages of the creative process of the *Nāsadīya* confirms that the poet aimed to put it in terms of the general model of reality transformation.

13.1. The first three creative stages as alternating transformation of Agni and Soma

13.1.1. The precreative stage – Agni

That Agni is the ultimate reality has been already thoroughly discussed in this book. Here I will enlarge my argument with more examples of conceptualisation of Agni's activity in terms of self-ignition.

I will begin with the concept of *mātariśvan*. On one hand, *mātariśvan* denotes the embodiment of enkindling power (e.g. RV 1.60.1, 1.71.4, 1.141.3). On the other hand, according to the etymology of this word given in RV 3.29.11, *mātariśvan*

denotes Agni while he is formed in his mother's womb (*mātariśvā yád amimīta mātāri*). The semantics of this word therefore consists of a blend the input spaces of which are a force which enkindles fire and fire itself. In the emergent space fire kindles itself. The same concept is evoked in RV 3.9.5 which presents fire, kindled by Mātariśvan, creeping as if by itself and in this way hides (*saṣṛvāmsam iva tmānāgnīm itthā tiróhitam*)².

The compound *tánūnāpāt* ('child of himself') which is a common epithet of Agni (RV 1.13.2, 1.142.2, 1.188.2, 3.4.2, 3.29.11, 10.92.2, 10.110.2) also conveys the concept of fire as self-igniting. This epithet can be treated as the exegesis of the formulaic expression *apām nāpāt*, directly expressing the reflexive nature of the process conceived in the model Child Of The Waters as the entity giving birth is the entity being born. As Kramrisch (1962: 142) puts it: 'Self-generation within one and the same body, the issue of flame from flame, in direct and uninterrupted identity of succession where the Father and Son are one, is the straight, immaculate, and fiery path of the myth of creation'.

Self-ignition is also implied by the descriptions in which fire and those who produce it are expressed by the same epithets and thus have identity (RV 8.43.14: *agne agnīnā vipro vipreṇa sán satā sákhā sákhyā samidhyāse*; RV 6.11.6: *agne agnībhir idhānāḥ*)³.

The examples which disclose the concept of self-ignition allow us to presume that creation of the world, understood as the manifestation of Agni, could be conceived in such terms. In this case lack of manifestation of That One is conceived in terms of a lack of fire which is invisible in its hiding place. This is a contradictory situation because the essence of fire is to be visible. The experience of the dark night when fire is not lit and nothing can be seen gives substance to the idea of lack of cognition: one knows that there are various objects around and that fire is present in its hiding place but the objects cannot be seen and one is totally lost. Human cognitive means become helpless and we are therefore not surprised that questions and negative statements are used in the description of the precreative state. When there is no fire, one cannot say what is and what is not, what is true and what is false, if anything moves or is concealed as the spatial and temporal divisions cannot apply to this state.

I have already discussed the ambiguous form *āvarīvar* which can be interpreted as coming from two verbal roots, *ṽr-* and *ṽṛt-* and implications of this ambiguity (see section 2.1, see also 14.2.2). I would like to point out that this form phonetically associates with another verbal root which is *ṽr-* 'to chose'. This verb is used in the RV to express the act of choosing Agni as a priest (*hóṭṛ*) or messenger of the sacrifice⁴. Possibly then, the question *kīm āvarīvaḥ* is also meant to evoke this situation and

² For rejection of the possibility of interpreting the concept of Mātariśvan as similar to the Greek concept of Prometheus, cf. Kuiper 1971.

³ See RV 1.12.6, 6.10.2, 6.12.6, 7.3.1, 8.60.1. In RV 10.46.3 *tritá* is the name for a priest who produces Agni, in RV 10.46.6 *tritá* is the name for Agni.

⁴ See e.g. RV 3.19.1, 5.20.3, 5.26.4, 8.60.1, 10.52.1, 10.88.4.

it asks about the possibility of there being anyone who could chose a priest (*hótr*) or messenger and whether it is possible to assert the presence or absence of fire and the possibility of ritual.

Thus the recipient of the initial stanzas of the *Nāsadīya* can see them as evoking the situation of lack of fire which makes any activity, cognitive and ritual, impossible.

13.1.2. The first stage of creation – Soma

It has been shown that there are reasons to assume that the formulaic expression ‘That One was breathing breathlessly with its own will’ (*ānīd avātām svadhāyā tād ékam*) refers to the Somic exultation of the Creator: it expresses the internally contradictory activity which is qualified by the word *svadhā* (see section 12.2.1.4). This expression is the first declarative statement of the hymn; in this way verbalisation of cognition, characteristic for Somic exultation, follows the state of lack of cognition.

Such an understanding of the first creative stage is reinforced by the common Ṛgvedic conceptualisation of Agni in terms of the poet, *kavī*⁵. The poetic art of the poet comes thanks to Soma. So the recipient of the formulaic expression ‘That One was breathing breathlessly with its own will’ (*ānīd avātām svadhāyā tād ékam*), urged by the word *svadhā*, can evoke this conceptualisation and build the image of Agni who enkindles himself and immediately, having been born, drinks Soma⁶. As we remember, in some descriptions of Agni *svadhā* can be interpreted as the Somic food of Agni (RV 1.144.2, 2.35.7, see section 7.4) and as such its interpretation can be evoked here to strengthen the conceptualisation of Agni in terms of a poet exulted with Soma.

That Agni is conceived as a living being which needs food and only then can manifest is expressed by the following stanza; here too the food of Agni can be understood as Soma:

ádha dyutānāḥ pitróḥ śacāsāmanuta gúhyam cāru pṛṣṇeh |
mātús padé paramé anti śád gór vṛṣṇaḥ śocíṣaḥ práyatasya jihvá || (4.5.10)
 He was together with his parents shining with his mouth. He thought about loved hidden of Pṛṣṇi. In the highest hoofprint of the mother, being close to the cow, the tongue of the bull – of the far-extended flame⁷.

⁵ Agni – *kavī*, see e.g. RV 1.149.3, 1.151.7, 4.15.3, 8.60.3. Soma is qualified as *kavī* too, see e.g. RV 9.25.6, 9.62.27, 9.64.24, 9.86.25.

⁶ Such a concept of the first creative stage is also motivated by the concept of Indra drinking Soma (see section 14.2.1).

⁷ Verses *c* – *d* are construed in such a way that the recipient can understand *gór* as referring also to *jihvá*; in this way the concept of Agni as an androgynous bull identical with his mother can be construed. Agni seems to drink Soma immediately having been produced also in RV 5.28.2a which presents the enkindled fire as ruling immortality (*samidhyámāno amṛtasya rājasi*). This expression evokes the model of The Wave Of Honey with the idea of immortality being on the

Verse *a* (*ádha dyutāná pitró sácāsā*, ‘he was together with his parents shining with his mouth’) evokes the input space of a small, new-born being remaining close to its parents. The word *pr̥śni* (verse *b*) which refers to a dappled cow or a bull in the RV (see section 6.1.1) and the concept of a cow (*gó*, verse *c*) and a bull (*vṛ̥ṣan*, verse *d*) allows the recipient to specify the new-born being as a calf. This is the first input space of the blend.

Verse *b* (*ámanuta gúhyam cáru pr̥śneḥ*, ‘he thought about loved hidden of Pr̥śni’) elaborates this input space. The ‘loved hidden of Pr̥śni’ is milk hidden in cow’s udder. Its calf is hungry and thinks about its mother’s milk. At the same time this phrase activates the general domain of Finding The Hidden with its target domain of cognition. In the emergent space the desire for cognition is a calf’s desire to drink milk. Milk corresponds to Soma (on the basis of metonymic identification of the substance with ingredient it contains) which stimulates cognition. The hymn is devoted to Agni and the recipient can activate the input space of producing fire which needs fuel to keep burning; in this case milk corresponds to the clarified butter on the basis of metonymic identification of cause (milk) with effect (clarified butter which is the final product of milk).

Verse *c* (*mātúṣ padé paramé ánti śád gór*, ‘in the highest hoofprint of the mother, being close to the cow’) makes the recipient elaborate the blend yet further. He is expected to evoke the scenario of following a cow’s hoofprints and to presume that a calf, looking for milk, follows them and finds the udder; there it stops to drink milk. On the basis that hoofprint is qualified as *paramá*, the recipient can metonymically evoke the concept of the path made of hoofprints/footprints (elaborated by the philosophical model of Footprints Of Viṣṇu, see section 16.1.2) and thus evoke the input space of the sunrise. In the emergent space the calf which follows the cow’s hoofprint is Agni who in his solar form ascends until he reaches zenith, conceived in terms of the highest hoofprint/footprint (see section 16.1.2). If the recipient activates conceptualisation of speech in terms of a cow and of words in terms of streams of milk, he will see that Agni has fulfilled his desire to cognise. At the same time, the idea of growing thanks to Soma (see section 5.8.3) allows him to see that enkindled fire shines brightly.

Verse *d* (*vṛ̥ṣnaḥ śociṣaḥ práyatasya jihvā*, ‘the tongue of the bull – of the far-extended flame’) further elaborates the blend. The tongue of a calf becomes visible because it sucks its mother’s udder. The tongue of someone who cognises becomes visible because he expresses in words that which he cognises. Tongue is the source domain for conceiving flame which is the sun and the earthly fire that has finally been ignited. Moreover, the concept of a tongue metonymically activates the idea of moisture (it is wet with saliva). Thus the recipient can construe the input space of rain as it has been shown that the rain activity of Agni is conceived of in terms of licking (see section 6.1). Verse *d* is construed in such a way as to express the

top of the wave; the immortality is gained by Agni in his solar form in the zenith thanks to Somic juice. The solar form of Agni is expressed in his image of a ruler which in turns evokes the idea of king in terms of which the sun is conceived (see section 9.1).

identity of parents of Agni (cow and bull) and Agni himself, and their androgenic nature.

The recipient can also enrich the blend with the input space of creation. In the emergent space the situation when a calf who remains with his parents is so close to them that it is difficult to discern each separately, corresponds to the precreative stage. Desire for drinking milk is the desire for creation and its drinking can be interpreted as corresponding to manifestation in the first creative stage. Only then can Agni manifest himself in speech and in the solar-rain transformation of the cosmos. That Agni drinks Soma is not explicitly expressed by the stanza, but is inferred from the logic of the input space of cognition caused by Somic juice and by conventional metonymic operation identifying milk with Soma.

So, the recipient of the *Nāsadīya* can understand That One who breaths without breath thank to its will as Agni. As a fire lit should be sprinkled with clarified butter so that it does not fade, in the same way Agni, having produced himself, immediately drinks Soma in order to grow and cognise⁸.

13.1.3. The second stage of creation – Agni

The possibility to activate the concept of Agni in the description of the second creative stage (*tāma āsīt tāmasā gūlham āgre*, darkness was hidden by darkness in the beginning') lies in that Agni in the RV is connected with shadow. In RV 1.73.8 Agni who accompanies the world is compared to shadow (*chāyēva víśvam bhúvanam sisakṣi*). The feature of shadow which motivates this comparison is its constant presence with that which throws the shadow. I think, therefore, that the Ṛgvedic poets must have seen a similarity between Agni and shadow which made them chose this particular concept to express Agni's constant presence with the world and not, for example, the concept of the sun. I will try to reconstruct this similarity.

In RV 6.16.38 Agni is called a shelter and is compared to a shadow which protects against heat (*úpa chāyám iva ghṛner áganma sárma te vayám ágne hīraṇyasamḍṣah*). In my opinion such a comparison is motivated by the ambivalent concept of fire which is both death-bringing and benevolent, causing heat and protecting from heat⁹. This comparison seems to incorporate the idea of a shadow – as the manifestation of a protecting power – into the concept of Agni.

The concept of shadow is used in the following stanza which describes the creation of the earth in an image of shadow being placed on water:

⁸ In RV 8.43.11, 10.91.14 fire is called *sómapṛṣṭha* which should be interpreted – similarly to *ghṛtápṛṣṭha* – as its sprinkling with Soma which on the deeper level can be interpreted as drinking Soma by Agni.

⁹ The concept of shadow protecting against heat also appears in RV 2.33.6 and here Rudra is compared to just such a shadow. There is a conceptual link between Rudra and Agni in that both are ambivalent (death-bringing and life-giving) and they are both able to protect other beings from their dangerous nature. In the same way in the Greek mythology Apollo is the god who causes illness and gives medicines against it.

*yādṛḡ evā dádrṣe tādrḡ ucyate sām chāyāyā dadhire sidhráyāpsv ā |
mahīm asmábhyam uruśām urú jrāyo bṛhát suvītram ánapacyutam sáhaḥ ||
(5.44.6)*

It has been related as it has been seen. They placed directly in the waters the earth together with shadow, a broad space for us – great, vigour not declining, full of heroes¹⁰.

The stanza activates the model Child Of The Waters: shadow and earth placed in the waters correspond to the child. If the recipient takes into account that the child in the model is Agni, he would see in the emergent space that the earth and the shadow are manifestations of his two aspects both the life-giving and the death-bringing¹¹. Within the frames of such a conceptualisation shadow represents the death-bringing aspect of Agni, contrary to RV 6.16.38 just discussed, where it represents his benevolent aspect.

Scholars accept the possibility of understanding the instrumental *chāyāyā* as expressing the way the earth is placed in the waters¹². This interpretation is complementary to mine. If we take into consideration both interpretations, we can understand creative activity as reflexive as the subject and the object are the same entity called shadow. In my opinion it is not accidental that the designate of this name is not expressed directly so that the recipient is left in doubt. It can be dispelled only when the whole Ṛgvedic context, which presents cosmogony as the reflexive transformations of Agni, is taken into account.

In RV 10.121.2 immortality and death are called the shadow of the Creator (*yásya chāyámṛtam yásya mṛtyúḥ*). I think that this description is motivated by the concept of shadow being a part of Agni as just discussed. Before creation, as the *Nāsadīya* asserts, ‘there was neither death no immortality’ (*nā mṛtyúr āsīd amṛtam ná*). The shadow is the world constituted by two opposing aspects: the dangerous which is death and the beneficial which is immortality. In this way Agni manifests his ambivalent nature in his creation¹³.

Since there is a similarity between darkness and shadow, the recipient can activate the concept of Agni in the description of the second creative stage at the *Nāsadīya*. This opens new possibilities of running the blend created by the stanza as similarly

¹⁰ Elizarenkova (1995: 48), Geldner (1951, II: 98), Coomaraswamy (1935c: 279) translate *chāyā* as ‘reflection, copying, replica’. In this way they anticipate later cosmogonic ideas according to which the Creator creates his own replica (*ātman*), sometime conceived in terms of his reflection in waters (*Gopatha Brāhmaṇa* 1.3).

¹¹ The image of the earth in the waters anticipates later concepts, see e.g. *Śatapatha Brāhmaṇa* 2.1.1.8-10.

¹² Elizarenkova 1995, Renou 1959 (EVP 5), Geldner 1951, II *ad loci*.

¹³ In the last stanza of the hymn (RV 10.121.10) the answer to the question which god should be worshipped in the sacrifice is given: it is Prajāpati. In the later thought Prajāpati is presented as creating the world which is the same as himself (the world is his own *ātman*). On the ritual level it is expressed in the act of building the fire altar (see *Śatapatha Brāhmaṇa* 6.1.1 ff.). It is possible that already RV 10.121.2 expresses this idea in the image of the fiery shadow of a fiery Creator.

to shadow, darkness is part of fire and represents its death-bringing aspect and an ability to protect against it.

13.1.4. The third stage of creation – Soma. Creation of the *Nāsadīya* in terms of the general model of reality transformation

The concept of Soma can be easily evoked in the concept of flood (*salilā*) on the basis of metonymic identification of Somic juice with water. This identification is the basis for understanding rain in terms of Soma and for understanding waters as Soma in the philosophical model Child Of The Waters.

From what has been said above it follows that the composer of the *Nāsadīya* described creation in such a way so that it can also be conceived in terms of the general model of reality transformation. This is the next input space of the blend built in the *Nāsadīya* and a very abstract one. The first, third and fifth stages are manifestation of Soma, the second, fourth and sixth stages are manifestation of Agni¹⁴. However, since the precreative state is to be understood as Agni, it is he whose transformations are expressed by this model. During the creative process he cognises and manifests his internally contradictory nature consisting of two opposing aspects, the fiery and the Somic.

One should notice, however, that not only Agni but also Soma is conceived in the RV as an ambivalent entity of solar and rain aspects. Moreover, Somic juice could exert a negative influence on the person who drank it, e.g. it could cause a heart attack¹⁵. So, the ambivalence of Soma is as fundamental as the ambivalence of Agni – on the one hand he gives life and immortality, on the other, he destroys and brings death.

The ambivalence of Agni and Soma strengthens their identity yet their aspects oppose each other as the death-bringing aspect of Agni opposes the life-giving aspect of Soma and *vice versa*, the benevolent aspect of Agni opposes the dangerous aspect of Soma¹⁶. In my opinion, it is not accidental that the RV does not evaluate the Somic and fiery aspects (for example, that Somic aspect is benevolent and fiery aspect is dangerous). In this way a concept of reality is built which is ambivalent in multiple ways and therefore escapes discursive reasoning.

¹⁴ 0. the precreative state – Agni

1. That One – Soma

2. darkness – Agni

3. waters – Soma

4. heat – Agni

5. desire + semen – Soma

6. poets – Agni

¹⁵ See e.g. RV 8.79.7-8 and RV 8.2.5 where the strong heart of Indra ensures that Soma will not hurt him. Cf. Sellmer 2004.

¹⁶ In the same way the identity and contradictoriness characterises relation between Agni, Soma and waters in the philosophical model of Child Of The Waters.

Reality is constituted by itself (Agni) and by its opposition (Soma) who is identical with it. Each of these aspects is constituted by itself and its opposition, i.e. by fiery and Somic aspect. Such a structure of reality enables creation and guarantees its specific nature. Since if reality were only homogenous and identical with itself, without opposition to provide a creative impulse, it would remain perfectly stable and creation would be impossible. The complex structure of reality which is the condition of creation is implied by the philosophical model of Child Of The Waters: the presence of the opposing form in the parental aspect makes possible the sexual union which leads to the manifestation of the parental aspect in the form of a child. To use the language of the model: the presence of Agni/Soma in the waters conditions and guarantees the sexual union of Agni/Soma and waters which in turn leads to manifestation of waters as their child, i.e. Agni/Soma.

In the course of creation, at every creative stage, Agni or Soma manifest themselves. Each of them contains in itself a Somic or a fiery aspect, so it contains its own opposition. In other words, when reality manifests itself as Agni, it also manifests itself as Soma, when it manifests itself as Soma, it also manifests itself as Agni. It seems that when one aspect manifests itself in a given stage of creation, the second aspect constitutes its background (we could say its shadow). The creative process thus understood is transformation of one and the same reality which highlights just one of its forms¹⁷.

Later thought reduces the relation between Agni and Soma to the relation of two clearly opposing aspects conceived as the relation between the eater (*annadā*) and the food (*anna*)¹⁸. The simplification of Ṛgvedic thought is partly caused by poetry gradually being marginalised as a means for the expression of philosophical contents, until finally vanishing in treatises of classical philosophy (*darśana*). The classical philosophers used a formalised rational language which excluded the validity of any contradiction. It is worth however adding that contradictions crept back at various levels of their intellectual constructions¹⁹.

¹⁷ Aspect (underlined) and its background revealing itself in each creative stage:

0. Agni = Soma
1. Agni – Soma
2. Agni – Soma
3. Agni – Soma
4. Agni – Soma
5. Agni – Soma
6. Agni – Soma

¹⁸ See *Bṛhadāraṇyaka Upaniṣad* 1.4.6.

¹⁹ Take for example *Sāṅkhya* philosophy which, in order to escape the concept of one reality with two aspects, divided it into unmanifested Puruṣa and manifested Prakṛti. Internal contradiction crept back in the form of the specific coexistence of Puruṣa and Prakṛti which causes creation: on the one hand Puruṣa does not influence Prakṛti, on the other Prakṛti begins to evolve for the sake of Puruṣa. In the *Advaitavedānta* of Śāṅkara bi-aspectual reality is divided into *brahman*, the only real entity, and more or less real levels of the empirical existence constituted by *māyā*. *māyā* is internally contradictory and because of that it is called by Śāṅkara followers *anirvacanīya* – ‘impossible to be expressed’.

13.2. Agni is That One of the *Nāsadīya*

Let us come back to the last stanzas of the *Nāsadīya* which ask about the beginnings of creation, about its nature, about the eye-witness and his cognitive relation with the world. On the basis of the investigation undertaken in this book I would propose that the final answer to these questions is Agni.

It is he who is the final cause and source of the creation (*iyām vīṣṣṭir yāta ābabhūva*, ‘whence this creation has come to being?’). It is also possible to evoke the concept of Agni as the subject of the first alternative (*yādi vā dadhé yādi vā nā*, ‘it has either placed itself or it has not’). As shown, among the meanings of the verbal root *dhā-* are insemination, accepting semen and being pregnant (see section 2.6). If the recipient highlights these semantic aspects of the root *dhā-*, he can evoke the philosophical model of Child Of The Waters with its general domain of Procreation. This model is elaborated in the following stanzas which evoke this domain with use of the verbal root *dhā-*:

paró divá pará ená pṛthivyá paró devébhīr ásurair yád ásti |
kām svid gárgham prathamám dadhra ápo yátra deváḥ samápaśyanta víśve ||
(10.82.5)

That beyond the sky, beyond this earth, beyond the gods, the asuras – what was that first embryo received by the waters in which all the gods looked?

tám íd gárgham prathamám dadhra ápo yátra deváḥ samágachanta víśve |
ajásya nábhāv ádhy ékam árpitam yásmin víśvāni bhúvanāni tasthúḥ ||
(10.82.6)

Waters received this first embryo where all the gods gathered. The One, in which all the worlds stay, is fixed, the navel of the unborn.

The first input space of the blend created by the stanzas is the general domain of Procreation in its specific realisation of Being Pregnant. The next input space is the general domain of Water which metonymically evokes the womb filled with foetal waters. The womb is evoked also by the concept of a navel (*nābhi*), though here the mother is called *ajá*, ‘unborn’. Thus the recipient can integrate the general domains of Procreation and Waters with the more abstract input space of the unmanifested aspect of reality. In the emergent space it corresponds to the mother’s womb from which the embryo, which is the manifested aspect, is born, i.e. appears. The use of the abstract term allows the recipient to ignore experience and understand creation in pure philosophical categories²⁰.

RV 10.82.5d (*yátra deváḥ samápaśyanta víśve*) evokes the next input space of the blend which is cognition and this input space is evoked *via* the concept of

²⁰ It is worth adding, however, that *ajá* also means ‘he-goat’, so it is also possible to endow the emergent space with imagery of an androgynous goat giving birth which corresponds to the unmanifested aspect. He-goat is offered to Agni in cremation ceremony; in the later tradition goat is sacrificed to Agni (Smith 1994: 111, 258). The solar meaning of the concept of a one-legged goat (*ajá ékapad*) is discussed by Dumont 1933: 326–334.

seeing²¹. The ontological character of cognition is expressed in RV 10.82.6b which is symmetrical to verse RV 10.82.5d; the only difference is that *samápaśyanta* is replaced by *samágachanta*. In the emergent space the image of gods is created who are looking at the embryo, which appears from what is unmanifested, and become one with it. That the embryo is the cosmos can be inferred from RV 10.82.6b as it is where the worlds stay. Activation of the model of Child Of The Waters with Agni as the child allows the recipient to interpret the embryo as Agni. This interpretation can be reinforced if the recipient evokes RV 10.121.7 which explicitly identifies the embryo of waters with Agni (*ápo ha yád bṛhatīr víśvam áan gárbham dádhānā janáyantīr agnīm*).

Taking this into account we can say that the alternative *yádi vā dadhé yádi vā ná* evokes the philosophical model of Child Of The Waters with Agni as the child and asks if he has placed himself in waters or not. Putting this in more abstract terms, the alternative asks if Agni manifested himself or not. In RV 3.27.9 Agni is also presented as he who places or accepts the embryo of the beings (*bhūtánām gárbham á dadhe*) and this stanza can also be evoked in the context of the first alternative. In this way the concept of a reflexive activity will be highlighted: Agni is both the Creator (the one who places the embryo) and the creation (the embryo). It is also worth noting that in RV 10.82.6c the embryo is called 'The One' (*ékam*) which leads the recipient to the *Nāsadiya* and allows him to understand That One as Agni.

The recipient can also interpret the eye-witness (*ádhyakṣa*), evoked by the second alternative²² as Agni. This compound expresses the idea of being high up (*ádhi*) and looking down; the concept of looking is inferred metonymically on the basis of the concept of the eye, *akṣá*. In the frame of the Ṛgvedic cosmology this is the position gained by the sun and by the sacrificer. The recipient of the second alternative can unfold the scenario of the morning transformations and understand *ádhyakṣa* as Agni in his solar and human form who rises up to the zenith to obtain an omniscient perspective of his creation. Such an interpretation is strengthened by the word *ádhyakṣa* appearing three times in the RV in addition to its appearance in the *Nāsadiya* and in all cases it refers to Agni (RV 8.43.24, 10.88.13, 10.128.1). In such a case the highest heaven (*paramá vyòman*) evokes not only the temporal and spatial beginnings of creation but also the place where the gods, the ancestors and the sacrificers meet together (see section 12.2.1.3).

If the recipient accepts Agni as the eye-witness who remains in the highest heaven, he will be able to solve positively the alternative presented, which asks if the eye-witness knows or does not know his creative manifestations. The answer is affirmative because the RV presents Agni as omniscient contrary to the imperfect

²¹ I would like to call out here the idea of *chāyá* understood as the shadow of Creator identical with the world (the embryo in the waters) with its meaning of 'reflected image' in which the gods can see themselves (see note 10)

²² *yó asyádhyaṁṣaḥ paramé vyòman só aṅgá veda yádi vā ná veda*, 'who its eye-witness in the highest heaven, he either knows or does not know'.

human being who lacks knowledge (RV 5.12.3, 6.15.10, 7.10.2). One of the most frequent epithets of Agni is *jātávedas* which also expresses his omniscience. The omniscience of Agni is also confirmed by the analysis done in this book.

13.3. Conclusion

It has been shown that the *Nāsadīya* creates a blend with the following input spaces, namely the general domain of Procreation, the appearance of the morning light, cognition (in its particular realisation of self-cognition) and the creation of the world. Particular stanzas enrich the emergent space with local blends. Having discussed the identity of Agni with That One, we can enrich the blend with the input spaces connected with fire in terms of which creative activity can be conceived. These input spaces endow the emergent space with a scenario closely connected with experience and with imagery that makes the abstract process easier to grasp.

First of all the creative activity can be conceived in terms of the production of fire. In the emergent space a lack of fire corresponds to the precreative state. The moment when the enkindled fire, sprinkled with clarified butter, brightly blazes for the first time corresponds to the first stage of creation. In the second stage, the fire seems to go out because it is not easy to keep it burning which corresponds to the second stage of darkness. In the third stage smoke appears from the logs which begin to burn; this is expressed by the *Nāsadīya* in terms of ‘the unmarked flood’ (*apraketám salilám*). Then fire begins to blaze once again; this corresponds to the fourth creative stage. Its pouring with fuel corresponds to the fifth stage, and multiplication of the flames corresponds to the sixth stage.

At the same time Agni can be conceived in terms of a human being (or, more specifically, a poet) who is born, grows up and undertakes the everyday ritual and cognitive activity to obtain its ontic results. The precreative stage is the stage when he does not manifest himself – he is in the womb of his parent. In the first creative stage he is born and drinks milk in order to grow and to cognise. The second stage is the moment when the growth and cognition are for some reasons stopped and cannot be continued which is conceptualised in terms of darkness²³. In the third stage the creative changes are resumed and this is conceived in terms of the unmarked flood. They realise themselves in the final ontic manifestation when Agni produces fire through which he can see himself. In the fifth stage he presses and drinks Soma to become exulted and to manifest his solar, rain and human forms. The general domain of Procreation highlights the ontic dimension of cognition: Agni desires to possess the object of his cognition and multiplies it in it in form of the poets – his sons who are himself. The recipient can also see the creation of

²³ This moment is elaborated in many cosmogonies of the *Śatapatha Brāhmaṇa* in the concept of Prajāpati who finally loses his consciousness when he dies (e.g. 7.1.2.1).

the poets as the result of cosmic transformations understood in terms of the general domain of Procreation: the rain falls on the earth, inseminates it and it gives birth to poets.

In the emergent space the recipient is expected to integrate the concepts of That One and Agni with both input spaces of the production of fire and human behaviour. Only then will the recipient fully grasp Agni's fiery nature and the successive stages of creation: he will see the manifestation of That One as self-ignition of fire and as the birth of the poet, his growth as that of a fire sprinkled with clarified butter or of a child drinking milk, his lack of cognition in terms of a fire which dies down for a moment only to blaze again – like a human being who is radiant and sings, exulted with Soma.

Conceptualisation of That One in terms of Agni strengthens the internal contradiction of some of the creative stages. Since fire is conceived as breathing (see sections 10.2.2, 12.5), That One which simultaneously breaths and does not breath (described by the formulaic expression *ānīd avātām svadhāyā tād ékam*) can be understood as fire which burns and does not burn at the same time. In the second stage fire assumes the form of darkness and in the third it assumes the form of water. Integration of the input spaces of darkness and flood on the one hand and of concept of fire on the other allows the recipient to create the concepts of dark fire and of watery fire. These concepts, together with the concept of fire which burns and does not burn, express the most fundamental internal contradictions of the creative stages, i.e. simultaneous manifestation and non-manifestation.

This is also expressed at the level of language. On the one hand, we can describe the first three stages with declarative statements. This suggests the possibility of naming the state of reality, the possibility of which exists only when manifestation takes place. On the other hand, these statements have no sense. As paradoxes they do not state anything and thus express a lack of manifestation.

I would point out again that the identification of That One with Agni is not necessary for understanding the process of creation as described by the *Nāsadīya* but it does enrich it and it allows the recipient to link the *Nāsadīya* to earlier thought. The *Nāsadīya* is construed in such a way as to become a conceptual bridge between the RV and the later philosophical thought. I have shown that the successive creative stages described at the *Nāsadīya* can be seen in terms of the general model of reality transformation: as the alternate manifestation of its fiery and Somic aspect. I have also shown that conceptualisation of creation in terms of self-cognition consists of alternating manifestation of the subject and object (see chapter 2). I would like to point out that self-cognition is – similarly to creation as expressed by the general model of reality transformation – a reflexive activity. What is more, since self-cognition consists of simultaneous manifestation of a subjective power and its object inside the human being, it is characterised by internal contradiction.

The recipient, who faces the *Nāsadīya*'s conceptual bridge, can either remain with the more abstract concept of creation as cognition of That One or open the way to the concept of Agni manifesting his fiery and water aspects. This way was followed

by the composers of the Brāhmaṇas who elaborated the concept of the fiery essence of the world. The abstract thinking which conceives creation in terms of cognition began to be elaborated only in the Upaniṣads (see e.g. *Bṛhadāraṇyaka Upaniṣad* 1.4) to be finally perfected in the later thought of *smṛti* and the *darśanas*²⁴.

²⁴ Cf. e.g. Larson 2001.

Part three

Gods' activity
and metaphysics

Chapter fourteen

The fight of Indra with Vṛtra (the *vṛtrahatya* myth)

The aim of this part of the book is to look at some important myths attested to by the RV from the perspective established in the earlier chapters. These are myths connected with Indra, Bṛhaspati, Viṣṇu and Varuṇa. I would like to investigate the conceptual links between these myths on the one hand and the defining events and the philosophical models on the other. I will show that the myths can be treated as complex philosophical models which encompass all processes of reality, often putting them in frames of detailed scenarios. I would also like to examine to what extent the contents of these myths agrees with the metaphysical assumptions reconstructed in this book and what could be the function of the myths for their recipient. The conceptual convergence between these myths and the creation of the *Nāsadīya* is the next subject of investigation undertaken in this part of the book.

There is an important difference between the gods analysed in the previous parts of the book and the gods which are to be analysed now. The concepts of *uṣás*, *agní* and *sóma* are the result of blends which integrate phenomenon experienced in everyday life (the dawn, fire, the plant) with the concept of the godhead; other input spaces of the blend are motivated by specific conceptualisation of phenomenon. Depending on context, the recipient may focus mainly on the concept of the godhead although experience still strongly influences the way it is conceived. However the gods analysed in the following chapters are conceptualised in a more abstract way, though, as will be shown, the experiential motivation can, in many cases, be identified. Their common source domains are the concepts of men and of bulls. We can also discern source domains which facilitate recognition of the identity of a god: Indra is conceived in terms of a warrior, Bṛhaspati in terms of a fighting priest, Varuṇa in terms of a just king and Viṣṇu in terms of a surveyor. At the same time however it seems that for

the recipient of the RV, it was not necessary to evoke source domains in all contexts in order to understand the nature and activities of the gods concerned.

14.1. The fight of Indra with Vṛtra. Introductory remarks

It has been shown that the Ṛgvedic form of the myth of a fight of the god Indra with the snake Vṛtra continues the Indo-European heritage (Benveniste-Renou 1934, Ivanov, Toporov 1974). The analysis of various aspects of this myth preserved in the RV has been undertaken by many scholars¹. Generally speaking, the main story related by the myth is the cosmogonic activity of Indra who, having killed the snake Vṛtra, liberates water, light and creates the world. In my investigation I will look at this myth from the perspective established in the earlier parts of this book. I will concentrate on the following issues. Firstly, I will discuss conceptual links between the *vṛtrahatya* myth and the creation presented in the *Nāsadīya*. I will show that the *Nāsadīya*'s cosmogony is motivated by the concept of *vṛtrahatya* as far as its scenario and concepts are construed. I will also show how the myth is elaborated by the composer of the *Nāsadīya* into a more abstract and general form².

The scenario of the *vṛtrahatya* myth can be put in terms of the appearance of the symbols of darkness thanks to destruction of the symbol of darkness. Vṛtra embodies a state in which life and cognition are impossible as there is no water, light and space. Goods which are freed thanks to his killing are the symbols of light in its function of the final cause of the process. Indra and his thunderbolt (*vájra*) are the symbols of light in its function as the efficient cause of the process. As the defining event, the *vṛtrahatya* myth became the source domain of other defining events and the basis for the complex philosophical model. This will be the second issue analysed in this chapter. Finally I will present the attempts of the Ṛgvedic poets to identify Indra with Agni.

14.2. The *vṛtrahatya* myth and the creation of the *Nāsadīya*

In this section I will discuss the similarity between the stages of Indra's fight with Vṛtra and the cosmogony presented at the *Nāsadīya*. I will also present the way concepts present in the myth are transformed into more abstract and general ones.

¹ Just to mention some of pivotal works of Bergaigne 1963, II, Oldenberg 1993, Hillebrandt 1990, II, Benveniste, Renou 1934, Brown 1965, Kuiper 1960, 1970, 1975, Varenne 1982, Gonda 1989, Witzel 2008. I partly discussed this issue in Jurewicz 1995c.

² Varenne 1977–1978: 381 puts the stages of the *vṛtrahatya* in terms of stages of the *Nāsadīya* but does not develop this parallel.

14.2.1. The first stage of creation

In his reconstruction of Ṛgvedic cosmogony expressed in the myth of Indra's fight with Vṛtra, Kuiper postulated that the precreative state described in the myth is conceived in terms of water on the surface of which floats the Primordial Hill (Kuiper 1970a: 99–101, 1975: 108). However, to prove this thesis, he refers to passages coming from the Brāhmaṇas and Upaniṣads, the only Ṛgvedic passages quoted by him are the *Nāsadīya* (RV 10.129.3) and RV 10.121.7 which do not form a part of the *vṛtrahatya* myth. Moreover, as I have shown, the *Nāsadīya* only raises the possibility for conceiving of the precreative state in terms of water (see section 2.1). RV 10.121.7 elaborates the philosophical model of Child Of The Waters in which waters correspond to the all hiding place of fire (see sections 7.1, 13.2).

Descriptions of the *vṛtrahatya* myth usually begin with the following image: Indra is born, grows and drinks Soma and thus becomes capable of fighting with Vṛtra. These transformations imply a radical change not only of Indra himself but also of the world which surrounds him. This initial stage corresponds to the first creative stage of the *Nāsadīya*'s cosmogony described by the formulaic expression *ānīd avātām svadhāyā tād ēkam tasmād dhānyān nā parāḥ kīm canāsa* ('That One was breathing breathlessly with its own will. There was nothing else beyond it.').

Birth of Indra and his growth

The descriptions of the *vṛtrahatya* myth attest the very archaic character of the thought which did not create a more abstract notion of the beginnings of creation than the world losing its stasis and stability. According to RV 4.17.2, when Indra is born, the world becomes totally unstable, the sky and the earth tremble, the mountains shake, the deserts are agitated, and waters flow bringing the deadly waters of the flood³.

Such a concept of the world in its precreative state is similar to the concepts of rivers and of the Aryans before expansion, when they are enclosed among the mountains (see sections 3.3.2, 3.4.3): the world exists but is devoid of its most essential feature which is that of life which is potential but not actual. The world before Indra's birth can be seen as the material for the future world which is set into motion in the initial phase of creation.

There is no doubt that birth is a fundamental change for the person born. However the RV does not elaborate this issue. It concentrates on Indra's growth for as soon as he is born, he grows high and so great that he fills the whole world⁴. Indra's growth is qualified as sudden or immediate (*sadyās*, e.g. RV 6.19.2) which implies that the time taken for Indra to acquire his immense form is very short. This rapid change

³ Or of poisoned rivers, see section 3.3.3. The birth of Indra is described at length in RV 3.48, 4.18. The world is afraid of Indra, e.g. RV 1.63.1, 4.22.3-4. In RV 2.12.1 the worlds are afraid of Indra's energy (*śúṣma*) when he was born, which made the world tremble.

⁴ Indra grows and fills the worlds, e.g. RV 1.81.5, 1.102.8, 2.22.2, 4.16.5, 6.19.2, 10.54.2, 10.89.11.

is also expressed by the stanzas according to which Indra, as soon as he is born, stands on his legs (RV 2.30.3, 4.18.8). This is unexpected for a baby the concept of which is by definition included in the scenario of birth. We can presume that Indra's growth is the reason for the changes in the world – maybe even more crucial than his birth. It is possible that the world in its precreative state was conceived as too tight for him and there was no place for him to grow so quickly. As Indra grows so he makes the world unstable.

The hymns are not clear about where Indra appears and grows. When the descriptions evoke the scenario of birth and growth of a child (e.g. RV 4.18) or a calf (e.g. RV 3.48) who stands upright, the recipient can understand that Indra grows up from the earth. On the other hand, in RV 8.13.2 Indra is presented as growing in the 'first heaven' (*prathamā vyòman*) which can be seen as the same as the highest heaven (*paramā vyòman*) where Indra drinks Soma (RV 3.32.10). In such a case the recipient can create the image of Indra who suddenly appears from the sky, growing rapidly, making the world tremble and filling the space with his angry, fearful form⁵.

Notwithstanding how we would understand the place from which Indra appears there is no doubt that the R̥gvedic descriptions of the changes of Indra and of the world discussed above present them as a great and sudden change of reality. As such they can be interpreted as expressing the first creative stage.

Indra drinks Soma

Drinking of Soma by Indra is the most important cause of the radical change of Indra⁶. He drinks Soma immediately after his birth (RV 3.32.9) and some stanzas imply that his growth is caused by Soma (RV 2.19.1, 10.113.1)⁷. This agrees with the previous findings according to which Somic juice enlarges its drinker (see section 5.8.3). Soma also exerts influence on Indra himself by transforming him into a seer thanks to which he can kill and create at the same time (see section 12.2.1.4). As such Indra realises an internally contradictory state and, if the recipient activates this concept of Indra in the descriptions of the *vṛtrahatya* myth, he will understand why the killing of Vṛtra has cosmogonic results as Indra kills Vṛtra as a warrior and creates the world as a seer.

This concept of Indra is very close to the concept of That One who breathes without breath. Both express an internally contradictory state and both include the concepts of life (evoked in the *Nāsadīya* by *ānīd*) and of death (evoked by *avātām*, see section 11.5). I am arguing that such a concept of That One is also

⁵ This bidirectionality is evoked by the concept of *paramā vyòman*, see section 14.2.1.3.

⁶ Indra drinks Soma that he could kill Vṛtra, see RV 1.32.3, 1.56.6, 1.80.2.6, 2.19.2, 3.36.8, 5.29.3.7, 10.113.2, 10.116.1. The relation of Indra and Soma is discussed in Oberlies 1999: 97 ff.

⁷ According to the RV Indra could freely transform his forms, see RV 3.48.4b (*yathāvaśām tanvām cakra eśāh*), RV 3.53.8ab (*rūpām-rūpam maghāvā bobhavīti māyāh kṣṇvānās tanvām pāri svām*), RV 6.47.18ab (*rūpām-rūpam prātirūpo babhūva tād asya rūpām praticākṣaṇāya*). This ability can also be interpreted as the result of Soma.

motivated by the concept of Indra who, exulted with Soma, brings life and death simultaneously.

The similarity between the descriptions of Indra's initial changes and of the first creative stage in the *Nāsadīya* can also be seen in the use of the word *svadhá*. In the descriptions of Indra, this word metonymically evokes various aspects of the scenario of drinking Soma. *svadhá* expresses the power which causes Indra's growth (RV 8.88.5: *ánu svadhám vavakṣitha*⁸). In this context the word *svadhá* can be interpreted as food and, specifically in case of Indra, as Soma. It is similar to what happens in the descriptions of Agni who swells and moves thanks to *svadhá* (RV 2.35.7, 1.144.2, see section 7.4). In RV 3.35.10 *svadhá* expresses the factor which allows Indra to drink Soma (*píba svadháyā cit sutásya*) which suggests a more abstract meaning such as will or power⁹. The same abstract meaning can be activated in RV 1.33.11 where the waters freed, after killing Vṛtra, flow according to Indra's *svadhá* (*ánu svadhám akṣarann ápo*); one can presume that this a result of Indra drinking Soma.

We can conclude then, that the initial changes of Indra and of the world are conceived in the same terms as the initial creative changes of reality expressed by the first formulaic expression in the *Nāsadīya*. My point is that the *Nāsadīya*'s concept of the first stage not only evokes Agni who, in the form of a poet, drinks Soma but is also motivated by the concept of Indra who is born, grows and drinks Soma. On the one hand the *Nāsadīya* deprives the concept of Indra of its concrete and experiential character, focussing rather on abstract features of this state, such as its internal contradictoriness, freedom, ability to cognise and act. On the other hand, if the recipient activates the concept of Indra, he can conceive the state of That One in terms of Indra who is born, grows and drinks Soma. In this way he can understand a very abstract initial creative state in more concrete and familiar terms.

14.2.2. The second stage. The precreative stage of the world is Vṛtra

In the second stage of the *Nāsadīya*'s description reality breaks up into two aspects: the hidden and the hiding. The hiding aspect will never manifest but the hidden aspect will evolve into the future world. The precreative state of the world thus understood is referred to through the concept of Vṛtra.

The word *vṛtrá* comes from the root *vṛ-* and literally means 'closing, restraining, covering, concealing'. Vṛtra then, is a generally understood factor which makes movement and seeing impossible. The activity expressed by the verbal root *vṛ-* is the

⁸ The same idea is conveyed by *anuṣvadhám*, e.g. RV 1.81.4ab: *anuṣvadhám... á vāṛdhe sávaḥ*.

⁹ See also RV 3.51.11a (*ánu svadhám*), RV 3.47.1b (*anuṣvadhám*). Varenne (1982: 81–85, 88, 93) points out that Indra is often qualified with epithets which derive from the verbal root *śak-*, 'to be able to, to be capable of' which shows that he was conceived as a powerful god able to do whatever he wants. According to him the independence of Indra and his self-power is expressed by the adverbial expression *yathāvasám* and by epithets which begin with *sva-*: *svarāj*, *svákṣatra*, *svápati*, *svadhá*.

activity which most characterises Vṛtra: he is called as *vṛtrátara*, ‘closing, restraining, covering, concealing the most’ (RV 1.32.5a: *áhan vṛtrám vṛtratáram*)¹⁰. As we remember the symbols of darkness in the defining events play the same role. So Vṛtra understood as above can be treated as the abstraction of all the symbols of darkness. In the *vṛtrahatya* myth Vṛtra himself functions as the symbol of darkness¹¹.

I will analyse the activity of Vṛtra according to his two main aspects: that of restraining which makes movement impossible and that of covering which makes seeing and cognition impossible.

Aspect of restraining – lack of movement

The idea of restraining is conveyed not only by the verbal root *vṛ-* but also in the descriptions of Vṛtra. In his function of making movement impossible Vṛtra is called an enclosure (*paridhí*, RV 3.33.6) or barrier (*pariṣṭhá*, RV 6.72.3) of waters¹². In some stanzas, openings for waters are closed by Vṛtra and because of this their movement is impossible (e.g. RV 4.28.1, 5.32.1).

The concept of waters closed by Vṛtra is similar to the concept of rivers confined in a mountain enclosure and of the Aryans and their cattle stopped in their march by mountains, enemies or night (sections 3.3.3.4.2-3). Waters restrained by Vṛtra are referred to as *badbadháná* (RV 4.19.8, 5.32.1-2); this participle comes from the verbal root *bādh-* which is used to express the situation of the Aryans stopped in their march (see section 3.4.2). Waters are also presented as looking for their way (RV 3.33.7). As previously stated, movement is the constitutive function of waters, so immovable waters are deprived of it. In the similar way the world in its precreative stage is deprived of its salient features (see section 3.3.2).

Although it is not mentioned explicitly in the RV in my opinion the lack of movement also concerns Indra. I would like to propose a possible basis for the concept of creation which draws on a very basic human experience. Remember the first stage of creation is the setting into motion of the elements of the world and the second is the appearance of Vṛtra. Could it be related to the appearance of a snake when moving stones? The logic of such a scenario prompts us to think that Indra is perhaps stopped in his immense change, immobilised by amazement or petrified by fear caused by the sudden appearance of a snake. The same happens to the Aryans surrounded by their enemies, enclosed by the mountains or stopped by the night. Thus understood the name *vṛtrá* encompasses the general idea of being restrained – both agents and objects of an activity. After the intensity of an initial movement

¹⁰ The activity of Vṛtra is very often expressed with use of forms derived from *vṛ-*: RV 1.52.6a (*ápo vṛtví*), 2.14.2a (*apó vavrivámsam*), 2.19.2b (*arṇovṛtam*), 4.16.7a (*apó... vavrivámsam*), 4.19.5d (*vṛtám ... síndhūn*), 6.17.12ab (*kṣódo... vṛtám nadīnām*), 6.20.2c (*apó vavrivámsam*), 8.12.26a (*nādivṛtam*), 9.61.22c (*vavrivámsam... āpah*).

¹¹ Because of that any identification of Vṛtra with a concrete symbol of darkness is only partial.

¹² In RV 2.11.2b, 4.19.8c, 7.21.3b waters are enclosed (by the snake, *páriṣṭhitā áhinā*), in RV 4.19.2c Vṛtra lies across waters (*páriśáyānam árṇah*).

comes an intense stillness. This state is referred to in the RV by the more abstract notion of constraint (*ámhas*).

Aspect of covering – lack of seeing and cognition

Now I would like to analyse the hiding power of Vṛtra which ensures that the future world cannot be perceived. The descriptions which highlight the function of concealing imply that Vṛtra contains water within himself. Some stanzas build the image of Vṛtra who drunk the waters and now they remain in his stomach (RV 4.17.1, 10.111.9). The image of Vṛtra filled with waters activates the concept of the hiding and the hidden aspects of reality, characteristic not only for the *Nāsadiya* but also for the defining events where the symbols of darkness hide the symbols of light.

If waters are concealed they cannot be perceived. In the RV a lack of cognition is conceived in terms of darkness and the activity of Vṛtra is associated with darkness in RV 8.6.17 (*yá imé ródasī mahí samīcī samájagrabhīt | támobhir indra tám guhaḥ* ||). In this stanza *támobhir* can qualify either the activity of Indra who conceals with darkness the dead body of defeated Vṛtra or the activity of Vṛtra who conceals with darkness the future world. In this latter case the world cannot be cognised.

Lack of cognition is also implied by RV 4.19.3 where Vṛtra is presented as one who sleeps and cannot be woken (*abudhyám ábudhyamānam suṣupānam*). In this way not only the concept of night is evoked with the idea of lack of cognition but also the concept of enemies who are qualified similarly as they do not cognise (RV 1.124.10, 4.51.3, see section 3.1.2). Vṛtra hiding waters is the source domain for the precreative state of world, understood as the sphere where cognition is impossible, not only because waters cannot be seen but also because he himself does not cognise.

The concept of Vṛtra thus understood is motivated by thinking about the symbols of darkness in the defining events. It conveys the idea of a lack of movement, of hiding, of darkness and of a lack of knowledge. It is also a state hostile to the Creator as enemies are to the Aryans. Activation of the concept of Vṛtra in the *Nāsadiya*'s cosmogony allows the recipient to put this process in more familiar terms of a fight against various symbols of darkness and makes it easier to understand.

As discussed, the form *ávarīvar* used in the first stanza of the *Nāsadiya* to describe the precreative state of reality can be made from two verbal roots: *á vr-* and *á vrt-*. To accept the first possibility is to reconstruct the image of Vṛtra, who conceals and restrains the future world, and to realise that the precreative state of reality is so inexpressible that it is impossible to assert whether Vṛtra was already in that state or not. If we agree that the experiential basis is the finding of a snake the question *kím ávarīvaḥ* that asks about concealment and movement seems to be very appropriate.

Ambivalence of Vṛtra and waters

In the examples discussed above Vṛtra is the entity which hides waters and other desirable goods. Now, let us now consider a stanza which presents Vṛtra as being hidden:

*gúhā hitám gúhyaṁ gūlhám apsv ápitṛtam māyīnam kṣiyántam |
utó apó dyám tastabhvāmsam áhann áhim śūra vīryeṇa || (2.11.5)*

Thanks to your bravery you killed the snake – the sorcerer, who hides himself, who was hidden, lived concealed in waters, who kept waters and the sky, O hero!

The stanza construes a different image to the images discussed above. Here Vṛtra refers to the future world. The world is hidden by that aspect which will never manifest and which is referred to as waters in which Vṛtra lives. The concept of waters plays the same function in the philosophical model of Child Of The Waters: they refer to the unmanifest aspect, while the child, usually Agni, refers to the world (see section 7.1). What is more, there are hints in the RV which imply identification of Agni and Vṛtra. In RV 4.1.11 Agni is qualified as ‘without feet, without head’ (*apād aśīrṣā*) which – according to Coomaraswamy (1935a: 401) – identifies him with Vṛtra¹³. This identification is also attested in RV 1.52.6 where Vṛtra is described in the same way as Agni in RV 4.1.11: as lying in the bottom of the great space (*rájaso budhnám áśayat*). Also the image of Vṛtra who grows amidst navigable streams (*ávardhata mádhya á nāvyañām*, RV 1.33.11) is similar to the image of Agni who grows in waters (e.g. RV 2.35.9,11). The relationship between waters and Vṛtra is as complicated as the relationship between waters and their child in the philosophical model of Child Of The Waters. The waters that exist before Vṛtra can be treated as his mothers¹⁴. On the other hand, the RV attests the sexual character of the relation between Vṛtra and waters in their qualifications of waters as ‘wives of the Dāsa’ (*dāsápatnī*, RV 1.32.11) who in this case is Vṛtra and ‘those, whose bull was killed’ (*hatávṛṣan*, RV 4.17.3).

It is possible then to activate the model of Child Of The Waters in the description of RV 2.11.5 with Vṛtra as the child. This allows us to understand the process expressed by the *vṛtrahatya* myth in terms that agree with the previous findings: as the self-transformation of one entity. Waters are the main symbol of light in the *vṛtrahatya* myth. On the one hand, they exist before Vṛtra, on the other hand, they are born thanks to his killing. The myth of Indra’s fight with Vṛtra then can be understood as expressing the self-transformation of waters.

A similar ambiguity concerns the relationship between Vṛtra and mountain attested in the RV: he is either hidden within the mountain (RV 1.32.2), or he hides it (RV 1.54.10). In RV 8.45.30 the mountain is said to have a womb (*yonyá*, see section 3.6.5) which activates the general domain of Procreation. Such a conceptualisation makes the mountain a very appropriate concept to be used as the source domain for the precreative state from which everything is born¹⁵. The image of Vṛtra hiding the mountain or hidden within it expresses the moment when the agent already

¹³ Agni is called snake (*áhi*) in RV 1.79.1. Cf. also Coomaraswamy 1935a: 395. About identification of Vṛtra and Agni cf. also Bergaigne 1963, II, 206–207.

¹⁴ For Vṛtra as the son of waters cf. Bergaigne 1963, II: 206.

¹⁵ I suppose that such a conceptualisation of the mountain led Kuiper to propose the concept of The Primordial Hill in which Vṛtra remains (cf. Kuiper 1975, cf. also 1970).

knows that something is hidden by the symbol of darkness although he does not know exactly what it is. The *Nāsadīya* puts this state in the abstract terms of darkness hidden by darkness (*tāma āsīt tāmasā gūḷhām*). Since Vṛtra is presented as remaining in darkness (RV 1.32.10, 10.113.6) and his activity can be understood as creating darkness, we can presume that this formulaic expression is motivated by the *ṽtrahatya* myth.

Thus understood Vṛtra is the ambivalent entity, which, on the one hand, hides the future world and on the other is the future world. Putting this in terms of the defining events we could say that Vṛtra is the symbol of darkness because he hides the future world, but he is the symbol of light because he is already the world in its precreative state hidden in what is unmanifested. The ambivalence of Vṛtra is also strengthened by his identification with Agni, the symbol of light in the *ṽtrahatya* myth¹⁶.

14.2.3. The third and the fourth stages. The symbols of light as the final cause

The symbols of light in the *ṽtrahatya* myth are the entities which appear thanks to the killing of Vṛtra. These are waters, cows and entities, both cosmic and ritual that are connected with the morning (the dawn, the sun, fire and Soma). I will show that their appearance corresponds to the third and fourth stage of the creation of the *Nāsadīya*.

Waters

Although there are stanzas which present waters in such a way that it can be treated as referring to all reality (as discussed above, analysis of RV 2.11.5, section 14.2.2), most of them present the appearance of waters as resulting form of the killing of Vṛtra. Waters are the most important symbol of light in the *ṽtrahatya* myth.

I have already discussed the features of waters which allow us to treat them as the symbol of light (see section 3.3.1). Here I will only add that these features are also evoked in the descriptions of the *ṽtrahatya* myth. Waters freed by Indra are presented as all-shining (*viśvácandra*, RV 1.165.8). With them breath (*ásu*, RV 2.22.4) appears. Waters are also presented as ‘rich in life’ (*jīvádhanya*, RV 1.80.4)¹⁷.

The most important feature of waters which is formative for the *ṽtrahatya* myth and its understanding of the world is their movement: Vṛtra is killed so that waters can flow¹⁸. Waters flow quickly (RV 4.17.3) which strengthens the opposition between

¹⁶ The cosmogonic pattern reconstructed above (waters/mountain – Vṛtra – waters/mountain) is elaborated by the abstract forms of the philosophical model of Child Of The Waters (Aditi gives birth to Dakṣa, Dakṣa to Aditi, Puruṣa gives birth to Virāḷ, Virāḷ to Puruṣa) to express the self-transformation of the Creator (see section 7.7).

¹⁷ In RV 1.130.5 rivers all called ‘all-milking’ (*viśvádohas*) which is also connected with their life-giving character.

¹⁸ See e.g. RV 1.32.12 (*sártave*), 1.57.6 (*sártave*), 1.130.5 (*sártave*), 5.29.2 (*sártave*), 1.61.12 (*carádhyai*), 1.80.5 (*sármāya*).

the lack of movement personified by Vṛtra and the dynamism of movement present in the concept of waters¹⁹. The movement of waters has no end²⁰.

The following stanza presents movement as a result of the killing of Vṛtra in more general terms:

*prá nūnám dhāvatā pṛthañ néhá yó vo ávāvarīt |
ní śīm vṛtrāsya mārmaṇi vājram índro apīpatat || (8.100.7)*

Now run separately! There is no one here who could stop you! Indra threw the thunderbolt into Vṛtra's weak point.

The recipient may activate all the target domains of the general domain of A Rocky Hill activated *via* the concept of Vṛtra (mountain from which rivers flow, the Aryans' confinement, the cows' enclosure, the nocturnal sky and the rain-cloud) and understand the killing of Vṛtra as the act which liberates everything that is alive. Since life is connected with movement (see section 4.1.4), we can say that the life-giving character of waters comes also from their mobility.

The killing of Vṛtra divides reality into two aspects: the manifested and the unmanifested. The following stanza expresses this in the image of rivers which flow over the dead body of Vṛtra and thus hide it:

*ātiṣtantīnām aniveśanānām kāṣṭhānām mādhye níhitam śártram |
vṛtrāsya nīnyām ví caranty ápo dīrghám táma áśayad índraśatruḥ || (1.32.10)*

Among the restless streams which never stop the hidden body lies. Waters flow through Vṛtra's secret place. He for whom Indra is the enemy laid in the long darkness.

Conceptualisation of the manifested aspect in terms of waters allows the recipient to see it as full of light, movement and life. The unmanifested aspect is conceptualised in terms of Vṛtra as dark, motionless and dead. The unmanifested aspect is hidden as is Vṛtra and therefore impossible to perceive in everyday cognition. At the same time the description can be interpreted as expressing that the manifested aspect too also includes light and darkness, motion and stillness, life and death.

Cows

Cows freed as a result of the killing of Vṛtra are not mentioned so often as waters. In the descriptions of freeing cows the general domain of the A Rocky Hill is more often evoked, for example, Indra, having killed Vṛtra, opens the inclosure for his worshipper (RV 10.28.7) or breaks the mountain and thus frees cows (RV 10.89.7)²¹. Freed waters are compared to cows quickly running from the mountains (RV 1.32.2, 11, 1.61.10, 1.130.5).

¹⁹ In RV 3.32.6 waters are compared to horses running in a contest (*átyam̐ iva pṛásṛjah śártavájau*).

²⁰ See RV 2.30.1, 6.32.5, 10.111.9.

²¹ Indra wins cows as the result of killing Vṛtra in RV 1.32.12. In RV 2.19.3, 8.66.3 Indra who conquers cows is qualified as *ahihán*, *vṛtrahán*.

Taking into consideration that waters and dawns are conceived in terms of cows, the description of the freeing of cows by Indra thanks to the killing of Vṛtra activate the domains of the creation of water and the appearance of the morning light. The recipient can also metonymically understand freeing cows as freeing of the Aryans. The metonymic identification of cows with their milk prompts us to understand freeing cows as obtaining access to their milk which strengthens the life-giving character of the killing of Vṛtra.

Dawns, the sun, Agni, Soma

The idea that light appears thanks to the killing of Vṛtra is more explicitly expressed in descriptions in which all the elements of the created world connected with light come into being as the result of this act. When Vṛtra is killed, the light of the sun and of the diurnal sky (*svār*) appears (RV 8.89.4)²², the dawns, the sun and the diurnal sky are created (RV 1.32.4, 2.19.3) and the sun ascends the sky thanks to which we can see (RV 1.51.4, 1.52.8, 4.16.4). Such descriptions very clearly put the killing of Vṛtra in terms of the creation of light which is the morning light. Together with the morning light the possibility of cognition appears.

According to RV 8.3.20, the killing of Vṛtra brings Agni and Soma into existence²³. This can be interpreted as the creation of the possibility to perform rituals. That Soma exists before the act of killing Vṛtra is the necessary condition for this act and that he is created yet again agrees with the understanding of creation as self-transformation of the creative principle.

So, the killing of Vṛtra has the same scenario as the defining events: it ends with the creation of space to move, light and life. The symbols of light characteristic for this myth are waters, cows, dawns, the sun, Agni and Soma. The *Nāsadīya* separates this conceptual conglomerate into two stages: waters in the third stage of creation, and light in the fourth.

It is worth adding that the killing of Vṛtra introduces division between the moving and the not moving elements of the world and thus introduces order. On the one hand Indra frees waters and gives them movement, on the other, he makes stable that which lost its stability during Indra's birth and became unstable: he supports the sky and makes the earth stable and broad (RV 2.15.2)²⁴. The scenario of the *vṛtrahatya* myth can be seen as alternative phases of movement and stillness culminating in their final reintegration in the created world. The appearance of Indra introduces movement and the appearance of Vṛtra stillness. The act of killing follows and thanks to that some parts of the world move and some not. The act of killing

²² In RV 1.56.5 Vṛtra is killed in the fight for light (*svārmīḷha*).

²³ Creation of fire is mentioned together with killing Vṛtra in RV 2.12.3. Soma appears thanks to *vṛtrahatya* in RV 1.32.12.

²⁴ The verbal roots used to generally express creative activity of Indra are the roots which denote supporting, making steady and firm, restraining, like *dhṛ-*: RV 1.103.2, 2.15.2, 3.32.8, 6.17.7; *ḍṛm̐h-*: RV 2.12.2; *stabh-*: RV 2.12.2, 2.15.2, 3.30.9, 6.17.7, 10.55.1, 10.89.4, 10.153.3; *skambh-*, RV 6.44.24, 6.72.2; *ram-* RV 2.12.2.

immobilises Vṛtra. So while on the whole the opposition between the manifested and the unmanifested aspect of the world, conceptualised in the *vṛtrahatya* myth in terms of the opposition of waters and of Vṛtra, is the opposition between movement and stillness, the manifested aspect is also seen as the place where movement and non movement occur.

14.2.4. The third and the fourth stages. The symbols of light as the efficient cause

Indra and *vájra*

Indra and his thunderbolt, *vájra*, are the two symbols of light in the *vṛtrahatya* myth which function as the efficient cause of the process²⁵. As it will be shown, Indra is presented as radiant (see below, section 12.2.4); his brightness is strengthened by brightness of his horses which are called *hári* ('yellowish'). In RV 2.11.6 the horses are called 'shining signs of the sun' (*súryasya ketú*).

The thunderbolt too is described as bright (*śubhrá*), shining (*dyumánt*), yellow (*hárita*), yellowish (*hári*) and golden (*hiraṇya*, *hiraṇyáya*)²⁶. It is fashioned (*takṣ-*) out of a bright metal called *áyasa*, 'copper'²⁷. RV 10.96.3-4 presents the thunderbolt in such a way that the recipient can construe the image of a weapon which radiates light: the thunderbolt is made of metal, it is shining (*dyumnín*), it has a thousand flames (*sahásraśoka*) and golden lips (*háriśipra*)²⁸ and is compared to the sun (*diví ná ketúr ádhi dhāyi*). According to RV 10.27.21 the thunderbolt appears from the sun²⁹. This not only agrees with the Ṛgvedic cosmological model, according to which rain comes from the sun, but also highlights the shining character of Indra's *vájra*.

The thunderbolt of Indra also introduces sound into the world: it is qualified as *svaryà* (RV 1.32.2, 1.61.6), and is presented as neighing or roaring (RV 1.100.13, 2.11.10, 9.77.1). This further confirms that it functions as a symbol of light.

14.2.5. The fifth stage

Desire

In the fifth stage of the cosmogony of the *Nāsadīya* desire appears and comes upon that is the first semen of mind, i.e. is the created world. In the *vṛtrahatya* myth the throwing of a thunderbolt at Vṛtra conveys the same idea of expression

²⁵ For attempts to identify Ṛgvedic *vájra* with bar-celts of Copper Hoard Culture cf. Falk 1994.

²⁶ RV 1.57.2, 1.85.9, 8.68.3 (*hiraṇyáya*), 10.23.3. (*hiraṇya*) 2.11.4 (*śubhrá*), 5.31.4 (*dyumánt*) 10.96.3 (*hárita*, *dyumnín*, *hári*).

²⁷ See RV 1.52.8, 1.80.12, 1.81.4, 8.96.3, 10.48.3, 10.96.3, 10.113.5.

²⁸ Elizarenkova 1999a, Geldner 1957 (*ad loci*) interpret *sahásraśoka* as referring to Indra although Geldner in his commentary also accepts possibility that this epithet refers to the thunderbolt.

²⁹ See also analysis of RV 10.68.4 (section 15.2).

of desire. A thunderbolt in the RV is qualified as ‘desiring’ (*nīkāma*, *uśánt*)³⁰. *Vṛtra* symbolises the precreative stage of the world and hides the future world which the *Nāsadīya* calls, in the third stanza, *ābhū*. It should be pointed out that the verbal root *vṛt-*, used in the formulaic expression *kāmas tād āgre sām avartatādhi*, is used to express throwing either a thunderbolt or other weapon by Indra³¹ and I would therefore argue that the *Nāsadīya* evokes this incident in its description of the fifth stage of creation. In this way it transforms a holistic mythological image into a linear process and evokes images taking them out of their original context: in the description of this stage there is no Indra, no *Vṛtra*, only the thunderbolt is evoked *via* the concept of desire.

The opposition between Indra and his thunderbolt on the one side and *Vṛtra* on the other side can obviously be seen in terms of the opposition of light and darkness. There are also other antithetic features: *Vṛtra* is non-human, Indra’s *vájra* is human (RV 2.11.10), *Vṛtra* is goddess (RV 3.32.6), Indra is a god, *Vṛtra* lays motionlessly, *vájra* moves (RV 3.32.6). So to hit *Vṛtra* with thunderbolt is to unite the opposed entities.

As I have shown, it is possible to construe an image of a sexual union in the *Nāsadīya*’s description of the fifth creative stage. Although the *vṛtrahatya* myth is a story of a fight there are some hints which imply the sexual act. In RV 10.96.4 *vájra* is qualified as *harimbhará*. Elizarenkova (1999a), Geldner (1957), *ad loci*, interpret this compound as referring to Indra and qualifying him as ‘wielder of the golden [thunderbolt]’. But this compound can also refer to *vájra* and be understood as ‘carrier of the yellowish [Soma]’. Such its qualification would express that *vájra* is filled with Soma. If the recipient activates the metaphor Soma Is Semen, he will understand that *vájra* is filled with semen like a penis. Also the descriptions from the ninth maṇḍala of *vájra* as Soma surrounded by waters which express the striking of a thunderbolt (see below, section 14.3) can prompt the recipient to construe the image of an ejaculating penis; this construal is reinforced by the metaphor Raining Is Inseminating. *Vṛtra* opposes Indra in the same way as a bull (*vṛśan*) does a mule (*vádhi*, RV 1.32.7)³² which highlights *Vṛtra*’s unmanly nature. What is more, *Vṛtra* is filled with waters and this feature endows him with a feminine aspect. Such an understanding of *Vṛtra* who is a male entity with some female shades agrees with his ambivalent character (see above, section 14.2.2). At the same time it allows us to see the killing of *Vṛtra* in terms of the sexual act and thus to see the connection between it and the fifth stage of the *Nāsadīya*.

Mind/thought

In RV 2.12.1 Indra is qualified as ‘the first one who has mind’ (*prathamó mánasvān*). As soon as he is born, he makes his mind strong (*sthirá*, RV 5.30.4). In

³⁰ *nīkāma*: RV 6.17.10, 10.96.3, *uśánt*: RV 2.11.6, 4.22.3.

³¹ See RV 5.30.8, 6.41.2, 7.104.4,5,19, 10.89.12.

³² Enemies of Indra are called *vádhi* too in RV 1.33.6.

RV 5.35.4 the mind of Indra is called strong and independent (*svákṣatraṁ te dhr̥ṣán mánaḥ*)³³. The following stanza presents the activity of the mind of Indra:

á yán má vená áruhann ṛtáśyaṁ ékam áśīnam̐ haryatásya pṛṣṥhé |
mánaś cin me ḥṛdá á práty avocad || (8.100.5ac)

I was sitting alone on the back of the desired one, when longings for truth ascended me. My mind answered my heart.

As it has been shown (see section 9.2) ‘the desired one’ (*haryatá*) most often refers to Soma or the exultation given by it. It also refers to Indra (RV 1.55.4, 10.26.7), to his thunderbolt (RV 1.57.2, 10.96.4) and to his horses (RV 8.6.36, 8.12.25,28, 10.96.6). The participle *haryatá* then activates the whole domain of Indra on his chariot, exulted with Soma, with a thunderbolt in his hands. The form *pṛṣṥhé* activates the concept of the sky conceived as the top (*pṛṣṥhá, sánu*) of the mountain which is ascended by Agni when he is conceived in his solar form as a horse. It can also activate the concept of a horse or a bull in terms of which the space between the earth and the sky is conceived³⁴. The expression ‘the back of the desired one’ (*haryatásya pṛṣṥhé*) therefore skilfully elaborates a blend in which Indra, exulted with Soma and armed with his thunderbolt, is on the top of the world. There he longs for true cognition (*ṛtá*)³⁵. The mind reacts to this longing and begins to cognise. Thus the action of Indra becomes intentional. This intentionality is also expressed in RV 10.147.2 where thought (*mánaś*) is the power which kills Vṛtra³⁶.

In my opinion, the cognitive activity thus understood is evoked in the *Nāsadīya*’s description of the fifth stage. That One desires to cognise its creation which is born out of his thought. Cognition undertaken by the poets in their hearts is the reaction to that desire. I would like to point out that the cognitive process presented in RV 8.100.5 implies that the desire comes first, before thought. There are also places in the RV which attest that desire is born in the mind³⁷ so they imply the precedence of thought before desire. The *Nāsadīya* seems to harmonise these two concepts of cognition, presenting the relation between thought and desire as mutually dependent: thought about something causes desire to know it, desire is followed by cognition.

³³ In RV 10.103.9 Indra together with Varuṇa, the Ādityas and the Maruts is qualified as *mahámanas* – ‘he who has great mind’.

³⁴ See RV 6.6.4 and 1.58.2 (analysed in section 6.1.1). Among eight locative usages of the noun *pṛṣṥhá*, four refers to the top of the sky (RV 1.125.5a: *nákasya pṛṣṥhé*, RV 1.164.10c: *divó... pṛṣṥhé*, RV 9.66.5b: *divás pṛṣṥhé*, RV 9.86.27d: *ṛṣṥye pṛṣṥhé ádhi rocané diváḥ*), one to the top of the mountain (RV 5.36.2b *párvatasya pṛṣṥhé*), one to the back of the horse (RV 5.61.2c: *pṛṣṥhé sádo*), cf. Lubotsky 1997: 816.

³⁵ Longings ascend Indra also in RV 1.56.2.

³⁶ See also RV 1.33.11cd (*sadhr̥cīnena mánasā tám índra ójīṣṥhena hánmanāhann abhí dyūn*). *krātu* as the mental power of Indra is more often mentioned (e.g. RV 2.12.1, 2.16.2,4, 3.52.4). Cf. Varenne 1982: 104 ff.

³⁷ See RV 10.53.1a: *yám áichāma mánasā sò ‘yám ágād*. See also RV 10.160.3, see also 3.31.9, 4.1.15, 6.46.10 where the mind is qualified as *gavyán* which implies that the desire for cows is born in it.

14.2.6. The seers

In RV 8.3.4 seers are mentioned as those who stimulate Indra and cause his growth, and in RV 1.103.1 the poets support Indra's characteristic strength (*indríya*). Their activity therefore begins together with the activity of Indra and, as such, should rather be included in the first stage and not the sixth. If the poet of the *Nāsadīya* referred to the descriptions of Indra's fight with Vṛtra, he would take from them the concept of human beings taking part in the creative act of the god. One could also wonder if the concept of ray/reins (*tiraścīno vītato raśmír eṣām*, 'their ray/reins streamed sideways') is not meant to evoke the concept of a thunderbolt of the poets who repeat the creative deed of Indra.

14.3. Reinterpretation of the *vṛtrahatya* myth. Indra's fight with Vṛtra as the philosophical model

The basic concept of the *vṛtrahatya* myth can be seen as the mythological elaboration of the defining events, especially those of expansion such as fighting with enemies, the outflow of rivers from the mountains and the capture of enemies' cattle. It preserved features of the defining event during which life-giving entities are created thanks to the destruction of the enclosing and death-bringing force. In the frame of this conceptualisation the causal links of the events are that Indra meets Vṛtra, Indra kills Vṛtra and the symbols of light and the world are then created.

However, the very fact that Indra's fight with Vṛtra is the defining event opens the way to treat this conceptualisation as the source domain in terms of which other defining events are conceived. The defining event which is conceived very often in terms of Indra's fight with Vṛtra is expansion³⁸. In the emergent space, Vṛtra corresponds to the enemies of the Aryans killed by Indra. This conceptual integration motivates the use of the word *vṛtrá* as the common noun for enemies; it also became the basis for the definition of Indra given in RV 8.29:

vájram éko bibharti hásta áhitam téna vṛtráni jighnate || (8.29.4)

One carries a thunderbolt placed in his hand – with it he kills enemies.

Similar blends can be construed on the basis of Ṛgvedic conventional conceptual mappings. Firstly, conceptualisation of rivers in terms of cows opens the way to other blends, the input spaces of which are Indra freeing waters and Indra freeing cows thanks to the killing of Vṛtra. In the emergent space these acts are conceived either as simultaneous or the same³⁹.

³⁸ See e.g. RV 6.20.9 *sá tm spádho vanate ápratīto bíbhrad vájram vṛtrahánam gábhastau | tīṣṭhad dhárī ádhi ásteva gárte vacoyíjā vahata indram ṛṣvám* ||

³⁹ RV 1.32.2,11, 4.22.6, 5.29.3, 8.3.19, 10.48.2.

The second kind of blend is motivated by the descriptions of Vṛtra which evoke the general domain of A Rocky Hill. Thus, the input spaces of the blend are the outflow of rivers and the origination of rain; the concepts of the mountain and of the rain-cloud are evoked by the domain of A Rocky Hill. In this case it seems that the recipient is expected to identify these two events in the emergent space of the blend⁴⁰. Metaphoric conceptualisation of dawns in terms of cows and of nocturnal sky in terms of A Rocky Hill strengthens the interpretation of Indra's fight with Vṛtra as the creation of the morning (see section 14.2.3). The recipient can also create rich blends by integrating the input spaces of the blends. To see how such blends can be built let us consider the following stanza:

vājreṇa khāny atrṇan nadīnām |
vṛthāsrjat pathībhir dṛghayāthaiḥ || (2.15.3bc)

He made gaps for rivers with his thunderbolt. At pleasure he freed them along paths which go far⁴¹.

The first input space of the blend is the killing of Vṛtra. However, the image of the gaps through which rivers can flow evokes not only the concept of wounds but also of springs. Outflow of rivers is the next input space of the blend. In the emergent space Vṛtra is the mountain and Indra, making holes with aid of thunderbolt, kills him and opens the springs of rivers. Since dawns and streams of rain are conceived in terms of cows, the recipient can evoke the next input space which is the appearance of the morning light and rain. Their activation is reinforced by the general domain of A Rocky Hill which is evoked by the concept of the mountain. In the emergent space *vājra* is either the ray of the morning light which pierces the nocturnal sky (see sections 4.1.5, 9.1.1) or the flash of lightning which pierces the rain-cloud. The next input space is the general domain of Creation Of Space To Move. It is evoked by the concept of river-beds along which the rivers flow. It allows the recipient to interpret events in the emergent space as the creation of the possibility to move and of movement itself. As we remember (see section 3.4.6) creation of the world is conceptualised in terms of the domain of Creation Of Space To Move, so the recipient can enrich the blend with the input space of creation too. The generic space of the blend is the scenario of the defining events.

The next kind of blend that has the concept of Indra's activity as its basis can be created when the input spaces of the appearance of the morning light and of raining are evoked not *via* conventional mappings but on the basis of the specific movement of Indra implied by the myth. As we remember, Indra, as soon as he is born, drinks Soma and grows (see section 14.2.1). The following stanzas present Indra's movement up in such a way that he can be identified with the rising sun:

⁴⁰ RV 5.32.1.2.

⁴¹ See also 2.30.2, 6.17.12.

upahvaré girīṅṅām saṅgathé ca nadīnām |
dhiyā vipro ajāyata || (8.6.28)

The seer was born thanks to inspired thought, on the slope of mountains, where rivers meet.

ātaḥ samudrām udvātaś cikivāṁś āva paśyati |
yāto vipānā éjati || (8.6.29)

And from above he looks down, at the ocean, when he moves on, the inspired one.

The stanzas present Indra as exulted with Soma: he is called *vīpra* and *vipānā*. His identity with the sun is implied by his being presented as looking down. Indra, as the sun, looks at the ocean which is the womb from which he has originated. If the recipient activates the philosophical model of The Wave Of Honey, he will understand that Indra as the sun looks down at the earth conceived in terms of the ocean (see sections 9.6)⁴². In the emergent space the sunrise is conceived in terms of the growth of Indra, the sun reaches its zenith when Indra reaches the highest position⁴³. As it shown previously, the next stanza of the hymn (RV 8.6.30, analysed in section 5.4.1) identifies the rising sun with Agni and Soma. Now, we see that it is also identified with Indra.

The RV attests to the tendency to present Indra's activity as the activity of the rising sun. In RV 1.6.3 it is Indra who is born together with dawns and who gives the shining sign to everything which is devoid of it during the night⁴⁴, in RV 2.17.4 he extends the halves of the world with light (*ād rōdasī jyōtiṣā vāhnir ātanot*), in RV 3.44.4 he makes the space of the world shine (*vīśvam ā bhāti rocanām*)⁴⁵. In the frames of this conceptualisation the killing of Vṛtra, which implies the downward movement of *vájra*, expresses first of all rain.

Another kind of blend can be created on the basis of some descriptions of Indra's thunderbolt which identify it with Soma. In RV 9.47.3 Soma is called *vájra* and *indriyó rāso* which allows the recipient to understand that the thunderbolt of Indra is a visible sign of his exultation that gives him power to kill and create at the same time⁴⁶. Other stanzas, mainly from the ninth maṇḍala, construe more complex blends the input spaces of which are besides Indra's activity, the pressing of the Somic juice, cognition and rain.

RV 9.77.1 presents the Somic thunderbolt of Indra in terms of a bull which is surrounded by bellowing cows:

⁴² Oberlies (1998: 278) interprets the solar transformations in terms of realisation of Indra's rule: the sunrise corresponds to its beginning, the sun zenith corresponds the highest moment of Indra's power.

⁴³ I would argue that the fact that in the Vedic ritual the midday oblation (*mādhyandīnasavana*) was devoted to Indra reflects the Ṛgvedic ideas of Indra who stands up as the rising sun: at midday he reaches zenith gaining his most upright and perfect form.

⁴⁴ Connection of Indra with the dawn is also expressed in RV 1.131.6, 8.96.1.

⁴⁵ Cf. Bergaigne 1963, II: 160-161. He is also compared to the sun (RV 1.100.2, 1.121.6, 4.23.6).

⁴⁶ For identification of *vájra* with Soma see also RV 3.44.5 section 5.1.2, 3.39.6 section 8.4.2.

*eṣá prá kóse mádhumāṁ acikradad índrasya vājro vápuṣo vápuṣtarah |
abhīm ṛtásya sudúghā ghṛtaścúto vāśrā arṣanti páyaseva dhenávaḥ || (9.77.1)*
He, full of honey, neighed in a pail – the thunderbolt of Indra, more beautiful than a beauty. The easy milking of truth, dripping clarified butter, bellowing, flow to him like cows with milk.

The stanza triggers the recipient to construe two input spaces: that of the pressing of Soma (mixing juice with milk and clarified butter) and that of a bull surrounded by a herd of cows. Metaphoric conceptualisation of rain in terms of milk and clarified butter and the concept of the thunderbolt prompt the recipient to evoke the next input space which is rain. In the emergent space cows are metonymically milk and clarified butter, and, metaphorically⁴⁷, streams of rain interspersed by the appearance of lightning. The appellation of cows as ‘cows of truth’ (*ṛtásya... dhenávaḥ*) activates the input space of cognition: in such a case cows activate the general domain of Water in terms of which a lack of cognition is conceived; it is broken by a sudden flash of thought conceptualised in terms of the thunderbolt⁴⁸. The concept of *vájra* evokes the concept of Indra’s Fight With Vṛtra as the next input space of the blend. Thus we can see that the myth is redefined here in order to express ritual, cosmic and cognitive processes: using his *vájra*, Indra presses Soma, makes rain, cognises and is exulted with Soma⁴⁹.

A similar blend is created in RV 9.72.7 which presents the Somic thunderbolt of Indra as remaining in waters where it purifies itself and gives exultation⁵⁰. The thunderbolt is the support of the sky fixed in the navel of the earth. If the recipient activates the concept of Indra’s Fight With Vṛtra he will run the blend in a following way. The thunderbolt becomes the cosmic pillar which is established when Vṛtra has been killed; the recipient is prompted to imagine that it is still fixed vertically in the dead body of Vṛtra who lies beneath the world as the hidden, unmanifested aspect of reality. One can further elaborate the blend by activating the input space of the cosmic tree with which he can identify *vájra*. If he metonymically extends the identification between *vájra* and Soma to Indra who uses *vájra* and drinks Soma, he can construe the image of Indra who becomes the cosmic pillar having killed Vṛtra. The identification of Soma with Indra is also justified by the metonymy Salient Property For A Whole Category because Soma is called ‘the essence of Indra’ (*ātméndrasya*, RV 9.85.3)⁵¹. Other input spaces of the blend are the creation of rain, pressing Soma and cognition. The two latter input spaces are evoked by

⁴⁷ Through metaphoric mappings Streams Of Water Are Cows.

⁴⁸ RV 9.100.3 asks Soma to free thoughts like thunderbolt frees rain.

⁴⁹ For identification of Soma with thunderbolt of Indra (and with his steeds) cf. Bergaigne: 1963, II 255–262.

⁵⁰ *nābhā pṛthivyā dharáño mahó divó ‘pām ūrmaú síndhuṣ antár ukṣitāḥ |
índrasya vājro vṛṣabhó vibhúvasuḥ sómo hṛdé pavate cáru matsaráḥ || 9.72.7*

Verses *a* – *c* of this stanza are analysed in section 5.5, for translation of verse *d* see below, note 52.

⁵¹ I discussed the meaning of *ātman* as ‘essence’ in Jurewicz 2007.

verse *d*⁵² *via* the concept of purification of Soma and *via* the concept of heart. In the emergent space, all these processes are conceived with the aid of the image coming from the *vṛtrahatya*.

The following stanza triggers a blend with production of fire as one of the input spaces:

tvám indra sajośasam arkám bibharṣi bāhvóḥ |
vájraṁ śísāna ójasā || (10.153.4)

You, O Indra, carry the harmonious song/light in your hands, sharpening the thunderbolt with strength.

The recipient can construe the input space of Indra’s fight with *Vṛtra* on the basis of the expression *tvám indra ... bibharṣi bāhvóḥ vájraṁ* which evokes conventionalised expressions about Indra who carries the thunderbolt in his hands (*bāhvóḥ*, RV 1.51.7, 1.52.8, 1.63.2, 2.11.4, 2.20.8, 6.23.1, 8.96.3, 5, 10.52.5). However, here the closest direct object of *bibharṣi* is not *vájra* but *árka*, ‘light’ and ‘song’. To understand the meaning of verses *a – b* one has to refer to verse *c* which presents Indra as sharpening the thunderbolt and to realise that the participle *śísāna* not only conveys the idea of sharpening but also evokes concepts that are conceived in such terms, namely kindling of fire and thinking (see section 10.2.2). Thus, both meanings of *árka*, light and song, are appropriate. The blend consists of the following input spaces: Indra sharpening his thunderbolt before his fight with *Vṛtra*, Indra producing fire and Indra thinking.

In this way the concept of Indra’s fight with *Vṛtra* becomes the basis for a philosophical model. Its basic-level input space is the killing of a snake with the aid of a stick, the mythological input space is Indra’s fight with *Vṛtra*. Other input spaces are the outflow of rivers, origination of rain, appearance of the morning light, pressing of Soma and exultation. They are linked in various ways so that the recipient can create variants of this model depending on his personal cognitive needs. The basic-level input space of the model puts the complex processes expressed by it into a simple scenario, easy to grasp and understand and allows conceptualisation in terms of a vivid everyday life experience. At the same time, its mythological input space endows this experience with the eternal perspective of a god’s deeds.

In previous parts I have discussed how some philosophical models prompt the recipient to identify himself with the divine agents (see sections 9.3.1, 10.1.1). In the same way the model of Indra’s Fight With *Vṛtra* is evoked by the recipient during sacrifice: in the emergent space, the sacrificer becomes Indra⁵³. Such a blend is created in the following stanza:

úpa préta kuśikāś cetáyadhvam ásvaṁ rāyé prá muñcatā sudāsaḥ |
rājā vṛtrám jaṅghanat práḡ ápāg údāg áthā yajāte vára á pṛthivyáḥ ||
 (3.53.11)

⁵² ‘Beautiful Soma purifies himself in the heart, exulting’ (*sómo hṛdé pavate cáru matsaráḥ*).

⁵³ Cf. Gonda 1969: 29, 53–54, 80, Oberlies 1998: 276 ff.

O Kuśikas, come up, be attentive! Release the horses of Sudās for wealth!
 Let the king kills Vṛtra/the enemy – in front/in the East, behind/in the West
 and up/in the North! And let him sacrifice in the better of the earth!

rāja (verse *c*) can refer here both to Indra and to the sacrificer⁵⁴, similarly *vṛtrá* refers to the Snake and to human enemies. The stanza creates a blend consisting of the following input spaces: the events of the *vṛtrahatya* myth, of expansion and of the place of sacrifice. In the emergent space, the king identifies himself with Indra, his enemies with Vṛtra and the sacrificial place (evoked by the expression ‘in the better of the earth’, *vāra ā pṛthivyāḥ*) with the site of the cosmic fight⁵⁵.

As Sweetser 2000 has shown, it is the human cognitive ability to create blends that makes ritual meaningful for its participants who, in the emergent space, can experience the mythic events⁵⁶. Oberlies (1998: 278) points out that the epiphany of Indra took place when Soma was pressed⁵⁷, so we may presume that the conceptual operations that led to the creation of such blends were aided by Somic exultation. Let us consider the following stanza:

ná sá rājā vyathate yásminn índras tīvrám sómam píbati gósakhāyam |
ā satvanair ājati hanti vṛtrám kṣēti kṣiṭṭh subhāgo nāma púṣyan || (5.37.4)
 This king, in whom Indra drinks sharp Soma mixed with milk, does not
 shake. With warriors, drives, kills Vṛtra/the enemy, rules in peace over his
 people, he, prosperous, is called happy.

The stanza creates a blend similar to the previous one: its input spaces are Indra who fights Vṛtra, a king who fights enemies and a sacrifice during which Somic juice is offered to Indra. *yásminn* is translated by Elizarenkova 1995 and Geldner 1951, II (*ad loci*) as ‘in whose home’. However, I interpret *yásminn* literally, as ‘in whom’. In this way the conceptual identity of the king, who during ritual becomes Indra himself exulted with Soma, is explicitly expressed.

When the blend is run and the sacrificer identifies himself with Indra, Indra’s victory over Vṛtra expresses exultation not only of Indra but also of the sacrificer⁵⁸. The sacrificer can conceive his own journey up to the sun, performed during sacrifice, in terms of the *vṛtrahatya*. In the emergent space thus enriched, Vṛtra personifies not only a lack of cognition but also the nocturnal sky understood as a dark space

⁵⁴ Indra is called *rāja* e.g. RV 2.14.11, 4.17.20, 6.20.3.

⁵⁵ RV 8.62.11 expresses the conceptual identity between Indra and sacrificer in terms of alliance which make them irresistible (*ahám ca tvám ca vṛtrahan sám yujyāva sanibhya ā | arātvā cid adrivó ’nu nau śūra māmsate | bhadrá índrasya rātáyaḥ ||*)

⁵⁶ For application of cognitive linguistics in the study of religion and ritual cf. also Sweetser 1995, Sweetser, DesCamp 2005, Sørensen 2007.

⁵⁷ For literary devices which mark epiphany of Indra cf. Jamison 2007: 73, 81.

⁵⁸ Such blends can be the reason why in RV 3.43.5c Indra is supposed to transform the poet into the seer (*kuvín ma řsim papivāmsam sutásya*). For Schmidt (1968: 49) Indra is one of the gods who gives enlightenment to the Āngirases, imparting them his Āngirasic nature. The reinterpretation of killing Vṛtra in terms of cognition is continued in *Śatapatha Brāhmaṇa* 5.5.5.1 where inside Vṛtra are *ṛc*, *yajus* and *sāman*.

between the earth and the sky through which the sacrificer finds his way to the zenith (see section 11.1) with aid of *vájra*⁵⁹. The joint ascent of Indra and the sacrificer to the sun is expressed by the following stanza:

*úd yád bradhnásya viṣṭápaṃ grhám índraś ca gánvahi |
mádhvaḥ pītvá sacevahi tríḥ saptá sákhyuḥ padé || (8.69.7)*

When we two, Indra and I, went at the summit of the ruddy one, the home, let us, having drunk honey, go together, three times seven, at the footprint of the friend⁶⁰.

Verses *a – b* present the ascent of Indra and the sacrificer, exulted with Soma, to the sun. *bradhnásya viṣṭáp* (verse *a*) refers to the sun in zenith where exultation is finally realised (see RV 9.113.10)⁶¹. This ascent is conceived in terms of coming home (*grhá*, verse *b*)⁶². Verses *c – d* express fulfilment of the exultation which takes place on the sun: Indra and the sacrificer drink Soma (*mádhvu*) from its solar source. The term *padá*, indicating the place where the sacrificer wants to stay with Indra, evokes the philosophical model of Footprints Of Viṣṇu. In the frames of conceptualisation of this model the sun is the third footprint of Viṣṇu which is the source of Soma⁶³. The expression ‘three times seven’ (*tríḥ saptá*, verse *d*) metonymically evokes the concept of speech (see section 10.1.4) and allows the recipient to understand that the sacrificer and Indra verbalise cognition gained under the influence of Soma.

Viewed from this perspective, the doubts about the existence of Indra, expressed in two stanzas of the RV (see RV 8.100.3, 2.12.5) could reflect not only the decay of the cult of Indra but also the moment when the sacrificer loses his everyday consciousness in Somic exultation but cannot find Indra in himself. RV 8.100.4 can be interpreted as evoking the next stage of exultation when Indra manifests himself in the sacrificer’s mind:

*ayám asmi jaritaḥ páśya mehá víśvā jātány abhy àsmi mahná |
ṛtásya mā pradísó vardhayanty ādardiró bhúvanā dardarīmi || (8.100.4)*

It’s me, O worshipper, gaze at me! I surpass with my might all beings here!
The commands of truth enlarge me! I am the crusher – I have crushed the worlds!

⁵⁹ There is a similarity between the ray of the rising sun and the flash of lightning in that both are streaks of light. I would argue then that ray (*raśmí*) of the poets of the *Nāsadiya* with aid of which they divide the world also evokes the concept of Indra’s thunderbolt.

⁶⁰ According to Kuiper (1962: 51) and Geldner (1951, II), *ad loci*, the subject of the stanza is Viṣṇu. The possibility of double interpretation of the speaker of the stanza can be seen in at least two other cases: RV 8.100.2, 10.124.6 (for analysis of the latter see section 17.9). This suggests that Viṣṇu was also treated as a kind of porte-parole of the sacrificer during ritual. This topic, however, needs more investigation. Elizarenkova (1995), Geldner (1951, II), *ad loci* understand verses *b – d* as expressing that the lyrical subject together with Indra wants to walk three times seven steps to establish friendship.

⁶¹ Elizarenkova 1995, Geldner 1951, II, *ad loci* interpret it simply as the sun.

⁶² Similarly it is conceived in RV 7.88.5, see section 17.6.

⁶³ RV 1.154.5, see section 16.1.3.

Also verses *c* – *d* of RV 2.12.5 can be interpreted as the answer given by those who have experienced Indra’s presence in their vision⁶⁴.

14.4. Indra and Agni

In the RV Indra is often qualified with adjectives which express his shining appearance (*śubhrá*: RV 2.11.4, *rócamāna*: RV 3.46.3, *śúcir*: RV 8.29.4, *dyumnín*: RV 8.89.2, 8.93.8). In RV 1.7.2 Indra is ‘gold’ (*hiranyáya*). The qualification is based not only on his identification with the sun, discussed above (see section 14.3) but also reflects a tendency to identify him with Agni. I will discuss this topic in this section⁶⁵.

In RV 8.12.9 Indra is compared in his burning activity to the sun and to fire. In some stanzas describing battles Indra is presented as behaving like fire: he burns his enemies, he uses fiery weapons (RV 1.130.8, 1.175.3, 3.30.16, 6.18.10, 6.22.8). In RV 10.113.8 Indra is presented as devouring Vṛtra and because of this he is compared to Agni; as we remember Agni’s burning activity was conceived in the same way⁶⁶. Indra is called ‘the son of strength’ (*sānūḥ sāhasaḥ*, RV 6.18.11, 6.20.1) which is the conventionalised epithet of Agni (Gonda 1957: 3); Indra is also presented as being born from strength (Gonda 1957: 4). The way Indra is described when he manifests himself to his worshipper (RV 8.100.4 quoted above, section 14.3) is similar to way Agni is described in RV 6.9 (see section 9.6)⁶⁷.

Agni is identified with Indra too. RV 2.1 identifies all gods with Agni the first of whom being Indra (RV 2.1.3 *tvám agna índro vṛṣabháḥ satám asi*). In RV 5.3.1 Agni is identified with Indra in his activity towards his worshipper (*tvám índro dāśúṣe mártýāya*). Like Indra, Agni becomes great as soon as he is born (RV 3.5.8).

Identification of Indra with Agni is also based on the drinking of Soma. I have already shown a close similarity between Indra and the dead who, having drunk Soma, become the Aṅgiras (see section 12.2.1.4). I have also shown the identity of the Aṅgiras and Agni (see section 10.3) and we can presume then that when Indra drinks Soma he realises their fiery nature. In RV 3.22.1 Agni is in the stomach of Indra into which Indra pours Soma as he drinks. One can reconstruct the scenario of drinking Soma as a process in which fire, present in the stomach⁶⁸, and poured with juice, blazes up and overwhelms the drinker. According to the following stanza:

⁶⁴ *yám smā pṛchánti káha sēti ghorám utém āhur naíśó astíti enam | só aryáḥ puṣṭír víja ivá mināti śrád asmai dhatta sá janāsa índraḥ* || As Oberlies (1998: 278) points out it were the seers who announced the epiphany of Indra.

⁶⁵ This topic will also be discussed in section 17.9. For identification of Indra and Agni cf. also Bergaigne 1963, II: 161–167 and 292–296, Blair 1961: 123 ff.

⁶⁶ In *Śatapatha Brāhmaṇa* 1.6.3.17 Indra eats Vṛtra, in 9.1.5.8 he burns him.

⁶⁷ For conceptual connections between Indra and Agni cf. also Oberlies 1998: 360.

⁶⁸ For fire in the stomach see RV 3.2.11.

īndrād ā kās cid bhayate tāvīyasaḥ |
bhīmāsya vṣṣṇo jathārād abhiśváso divé-dive sáhuri stann ābādhitaḥ ||
 (10.92.8bd)

Everyone is afraid of more powerful Indra – of the blow from the stomach of the terrible bull – everyday the winner thunders, unimpeded⁶⁹.

The stanza creates the image of a roaring bull in terms of which Indra is conceived. Breath is warm and is closely connected with Agni (see section 10.2.2). The recipient can conceptualise the breath of the bull as fiery and can construe the concept of the internal fire which, fed by Soma, is roused in the belly of Indra to such an extent that it exits his mouth when he roars⁷⁰. In RV 2.16.4 Indra is asked to drink Soma with his light (*bhānūnā*) which implies identity of the tongue of Indra with fire. If we integrate this image of Indra with the image of Agni drinking Soma in the first creative stage of the *Nāsadīya*, the identity between two gods will be even closer: Indra not only is filled with fire but becomes it.

Tendency to identify Indra with Agni can also be seen if the philosophical model of The Wave Of Honey is enriched with the input space of Indra's activity. As we remember, it is possible thanks to the wave of honey being identified with *vájra* (see section 9.1.1) which is metonymically connected to Indra. RV 8.6.28-29, analysed above (section 14.3), presents Indra as the sun looking down at his watery womb. Growth of Indra corresponds to the sunrise⁷¹. If this image of Indra becomes the next input space of the philosophical model of The Wave Of Honey, in the emergent space he becomes the rising wave. In such a case Indra is to be understood as 'the body of the other' through which Agni acts in the world (*anyásyevehá tanvā viveṣa*, RV 2.35.13) and through which he can see (RV 6.9.3 *paró anyéna pásyan*, see section 9.6). The philosophical model of The Wave Of Honey puts this idea into more abstract terms of the wave of Soma which appears and grows from Agni. It is worth noting that in RV 10.52.5cd Agni wants to give Indra his thunderbolt with whose aid he will win all the battles. One can interpret this in that Agni stimulates Indra to fight because he wants to fight through him.

Varenne (1977–1978: 378) sees the relationship between Agni and Indra in terms of 'the undissociable solidarity of inspiration and creation'; Agni is the *krātu* of Indra who represents *dákṣa*. The essence of this relationship is the same as that proposed by me: it is Agni who is the *spiritus movens* of Indra's activity in the most literal sense. What is more, in RV 3.27.9 Agni is called 'the father of *dákṣa*'

⁶⁹ The hemistich is construed in such a way that it also continues the line of thinking of the previous hemistich: *sūraś cid ā harīto asya rīramad īndrād ā kās cid bhayate tāvīyasaḥ*.

⁷⁰ Bṛhaspati is conceived in the same way, see section 15.4. According to Knipe 1975: 110, *tápas* which heats Indra is 'the concomitant of his fury'. If one realises that fury (*manyú*) comes under the influence of Soma (RV 8.48.8) one will see closeness between his idea and mine.

⁷¹ Compare RV 7.31.9 presents Somic drops which rise up to the sky, reaching Indra: *ūrdhvásas tvānu índavo bhúvan dasmám úpa dyávi | sám te namanta kṛṣṭáyah ||* The clans bow to Indra (verse c) because he gained the position of the sun in zenith and thus can be worshipped like a king. For understanding Indra as the form through which Agni acts see also section 17.9.

(*dākṣasya pitṛ*). This agrees with what I have proposed in my analysis of RV 6.9 which is that it is possible to understand ‘father’ as Agni and ‘son’ as Soma; on the sociological level ‘father’ refers to Brahmin, ‘son’ to Kṣatriya (see section 9.6)⁷². If the philosophical model of The Wave Of Honey also evokes the concept of Indra through the concept of the honey wave, the epithet of Agni as *dākṣa*’s father is fully justified. To enrich the philosophical model of The Wave Of Honey with the input space of *dākṣa* appearing from *krātu* is to elaborate the blend created by the model in such a way that it more clearly express cognition.

Bergaigne (1963, II: 298), summing up his findings about the relationship of Indra and Agni and the tendency for their identification, maintains that ‘their alliance, similarly to that of Indra and Soma, symbolised first of all sacrificial action’. Since ritual stimulates the cosmic cycle and conditions its perfect realisation, I would say that the alliance of Indra, Soma and Agni also symbolises the functioning of the world. It is important that both Agni and Indra are chosen although for different activities: Agni to be a priest (*hóṭṛ*) and Indra to kill Vṛtra (RV 4.19.1). Exulted with Soma, Agni can act as Indra in the world stimulating in this way its various cosmic and human processes. At the same time, as already said, Indra, exulted with Soma, finds his fiery and priestly nature (see section 14.2.1.4). We can say then that when Agni becomes Indra under the influence of Soma, Somic exultation allows him to be aware of his primeval essence.

The conceptual closeness of Indra and Agni is also implied by two other philosophical models of The Boiled In The Raw and of The Aṅgirasas Freeing Cows which can be enriched with the input space of Indra as the agent and leader of the activities expressed by the model (it is Indra who places milk in cows’ udders and he is mentioned in many stanzas as leading the Aṅgirasas and breaking the cave with cows for them⁷³). Since the cosmogonic, cosmologic and cognitive processes expressed by the models are conceived – as it has been shown – as transformations of Agni, it is Indra who is their stimulator⁷⁴. Indra makes it possible for Agni to manifest himself in the cosmos and in human beings.

One can look for the roots of the identification of Indra with Agni in the Indo-European period. Magoun 1920 shows that Agni was called *vṛtrahan* in the sense of ‘the killer of Vṛtra’ and that the god Vṛθragna was worshipped as a sacred fire and was thought of as having the same origin as Agni, i.e. lightning. Since Indra is most often called *vṛtrahán* in the RV and since he adopted the qualities of Vṛθragna

⁷² It is worth noting that in RV 10.5.7 (see section 12.12.1.3) Agni is identified with *dākṣa* which confirms reflexive character of his activity in which he is both the father and the son. On the other hand, Indra is identified with *krātu* (RV 10.104.10) which means that he too is the same as his father.

⁷³ For the role of Indra in placing milk in cows’ udders see section 8.5. The Aṅgirasas free cows together with Indra RV 1.62.2-3, Indra frees cows for the Aṅgirasas too, see e.g. RV 1.51.3, 1.132.4, 8.63.3 (cf. Schmidt 1968: 139 ff.).

⁷⁴ *Śatapatha Brāhmaṇa* 6.1.1.2 expresses this idea in etymology of the word *indra* seeing it as the derivative from *indha* (‘kindler’): Indra is identified with the central breath of Prajāpati which ignites other breaths by his *indriyá*.

(see also Ježic 1989/90: 162), the fiery features of Agni and Vṛθragna were good conceptual ground for R̥gvedic identifications of Indra with Agni.

14.5. Conclusion

The discussion undertaken above leads us to the following conclusions. Firstly, the concept of *vṛtrahatya* motivates the concept of the creative process expressed by the *Nāsadīya*. The first creative stage, of That One breathing without breath with its will, evokes the concept of the birth of Indra, his growth and his drinking of Soma. The second stage, of darkness hiding the darkness, activates the concept of Vṛtra who restrains and covers the desirable goods. The third stage, of flood without any sign, evokes the concept of waters enclosed by Vṛtra. The fourth stage of *ābhū*, which is born thanks to the power of heat, evokes other shining entities freed by Indra (dawns, the sun, fire, Soma). The fifth stage of desire which comes upon *ābhū*, the semen of mind, activates the concept of the stroke of a thunderbolt and of an intentional act by Indra. The sixth stage, when the poets divide the world with their ray/reins, activates the descriptions of the *vṛtrahatya* myth which present the seers as helping Indra. The recipient of the *Nāsadīya* can then enrich its cosmogonic concept with the input space of the *vṛtrahatya* myth and see its cosmogony in terms of a fight with the Snake.

However, there are important differences between the descriptions of the *vṛtrahatya* and of the *Nāsadīya*. The descriptions of the *vṛtrahatya* use holistic concepts. Such a holistic concept is clearly seen in the coming together of water and light. The poet of the *Nāsadīya* unpacks it and presents it in a linear sequence so that water emerges in the third stage of creation, and light in the fourth stage. In other cases he evokes events of the *vṛtrahatya* myth changing their sequence: the stroke of the thunderbolt is evoked in the description of the stage which follows creation of water and light and not before it, the activity of human beings is presented as the last creative stage and not as the first. The tendency to create abstract notions in the *Nāsadīya* can also be seen in the way the divine agent is conceived. Indra is conceptualised in terms of a man, specifically a warrior, and in terms of a bull. The Creator of the *Nāsadīya* is referred to by an abstract name *tād ēkam*, That One, which does not evoke any metaphorical image.

It has also been shown how the concept of Indra's fight with Vṛtra becomes the source domain for conceptualisation of other defining events and the basis for the philosophical model. In the blends, Vṛtra is the general concept for any enclosure, be it a mountain, a rain-cloud, the nocturnal sky or a lack of knowledge; *vájra* is the ray of the sun, lightning which breaks a rain-cloud, a thunderbolt which breaks a mountain and flash of cognition realised through exultation. The model is enriched during ritual activity with the input space of a sacrificer who, in the emergent space, participates in events fundamental for Aryan culture and for the world as the

agent re-enacting these events here and now. The clear scenario of the *vr̥trahatya* allows him to understand the effects of his activity which influences cosmos and society, gods and human beings. The anthropocentric perspective is highlighted and complicated processes are put in terms well rooted in Aryan culture and therefore close to human imagination. The conceptualisation of these processes in terms of fight creates various emotions, beginning with desire and uncertainty, through anger and fear, and ending with triumph and the happiness accompanying victory.

The *vr̥trahatya* myth is also reinterpreted by the Ṛgvedic poets who identified Indra and Vṛtra with Agni. These redefining efforts aim to incorporate the myth into general cosmogonic and cosmologic models of transformations of Agni and Soma. If the recipient of the *Nāsadīya* activates the concept of Indra in the cosmogonic description, he will understand transformations of That One in terms of Agni manifesting himself in the form of Indra. This ontological situation is realised in ritual by the sacrificer who, filled with Agni enkindled under the influence of Soma, can act as Indra in the world.

Notwithstanding these identifying efforts, the myth preserved its independence but the Ṛgvedic phase is the last moment of its glory. In the later Vedic thought it is transformed into the story of the killing of Viśvarūpa by Indra to give a theoretical basis for the *darśapūrṇamāsa* sacrifice: killing Vṛtra frees Agni and Soma which are inside him and makes sacrifice possible⁷⁵. In other contexts, it is evoked with aid of the simple starting phrase ‘When Indra slew Vṛtra’ which encapsulates the whole story and prompts the recipients to unfold it in their minds⁷⁶. Its elements play an important role in explaining various activities of the rituals and objects used in them, but – contrary to the concept of Agni which is the core of the thought presented in the Brāhmaṇas – they do not become sources for abstract and general philosophical concepts.

On the other hand, the *vr̥trahatya* myth became an important source for later literary imagination⁷⁷. I would argue that one of the reasons is the identification of the sacrificer with Indra which takes place during ritual. In this way, the myth could express the psychic dimension of the sacrificer, his thoughts and emotions which realised itself during ritual process seen as the embodiment of his own life.

⁷⁵ *Taittirīya Saṃhitā* 2.5.2, *Śatapatha Brāhmaṇa* 1.6.3.

⁷⁶ Jamison (1991: 34–36) includes the *vr̥trahatya* myth among the ‘vehicle myths’ which begin with invariant sentence and which can be applied ‘to a large set of ritual contexts’.

⁷⁷ Cf. Brockington 1998: 18, 51 Jamison 1996.

Chapter fifteen

Bṛhaspati

The following analysis of the concept of the god Bṛhaspati (*bṛhaspāti*-) or Brahmanaspati (*bráhmanaspāti*-) does not aim at presenting all the aspects of the concept of this god¹. I would like to look at the descriptions of the god and his activity through the lens of the findings presented in this book. Firstly, I will show that Bṛhaspati's activity can be seen as a defining event. Secondly, I will discuss the conceptual links between this god on the one hand and Indra and Agni on the other, coming to slightly different conclusions to those of Schmidt (1968).

The hymns to Bṛhaspati focus on the crucial phase of the defining events which is the appearance of the symbol of light thanks to the destruction of the symbol of darkness. The poets in their descriptions of this god generally elaborate the general domain of Freeing Cows to express Bṛhaspati's cosmic, cognitive and creative activity; they also elaborate the philosophical model of The Aṅgirasas Freeing Cows. The scenario of Bṛhaspati's activity thus conceived is not developed as a scenario of creation in the *Nāsadīya*. Nevertheless there is a convergence between the conceptualisation of the symbols of darkness and the second creative stage. The idea of the creation of life-giving conditions, such as water and light also appear in both descriptions. Further Bṛhaspati's activity and creation in the *Nāsadīya* both assume the participation of seers². There is, however, a large discrepancy between the concise and abstract expression of the *Nāsadīya* and the language of the myth which evokes everyday life experience to conceptualise creative and cosmic processes.

In his analysis of the god Bṛhaspati, Schmidt 1968 argues that *bṛhaspāti* in the RV was the epithet of various gods, especially of Indra when he acted as a priest

¹ About Bṛhaspati cf. first of all Schmidt 1968.

² See e.g. RV 1.62.3, 10.67.3,6-7, 10.108.11; in these descriptions Bṛhaspati is either accompanied by Indra or is identified with him, see below section 15.4.

and sacrificer. According to Schmidt, due to social and cultural changes in the course of which the king was divested of his duties as a priest, this epithet became the name of a separate god. He is of opinion that although there are identifications of Bṛhaspati and Agni, they are not as relevant as those between Bṛhaspati and Indra.

There is no doubt that the concept of Bṛhaspati integrates the idea of a warrior and a priest: the Ṛgvedic descriptions present him as fighting enemies with aid of his powerful sound. I think, however, that Schmidt too easily neglected Ṛgvedic testimony which shows a tendency to identify Bṛhaspati with Agni and, especially those which highlight Bṛhaspati's fiery nature. I will enlarge Schmidt's interpretation of Bṛhaspati as referring to Indra in his priestly function. I will argue that Bṛhaspati is a conceptual synthesis of Indra and Agni which expresses the moment when Agni manifests himself as Indra (see sections 12.2.1.4, 14.4). As such it should be treated as the next step on the path to create a coherent philosophical system. This synthesis results from a blend the input spaces of which are Indra and Agni and the generic space is a god which fights with enemies.

This blend can be traced in Ṛgvedic descriptions which identify the expansive activity of Bṛhaspati, Agni and Indra³. Bṛhaspati too is presented as leading people forward (*prācā́*, RV 2.26.4), fighting with various kinds of enemies, winning wealth and creating space⁴. This activity of Bṛhaspati is most often described in ways similar to those of Agni: he burns enemies, kills them with his burning weapon⁵, and is called *tápurmūrdhan* when he burns demons⁶. Similarly to Agni, Bṛhaspati is presented as directing sacrifice eastwards (RV 1.18.8) which can be interpreted not only as a ritual act but also as an expansive one (see section 4.2.4). The tendency to identify the activities of Bṛhaspati and Indra can be seen in that both Indra and Bṛhaspati are presented as the killers of a mythological enemy called Vala. In the case of Indra the fight with Vala is usually only mentioned among his other great deeds⁷, while the descriptions of the killing of Vala by Bṛhaspati are much more detailed.

In the following analysis I will discuss the stanzas which elaborate this blend in a more detailed way. They enrich it with other input spaces and prompt the recipient to create in the emergent space the image of Bṛhaspati as a god who belches fire and destroys various symbols of darkness with fiery sound as his weapon. I will also show how the god thus conceived is identified with Indra.

³ The tendency to identify Bṛhaspati with Agni has already been noticed by Macdonell 1897: 101–102, Keith 1989: 162 ff., Oldenberg 1993: 35.

⁴ Bṛhaspati fights with enemies: RV 1.18.3, 1.40.2, 2.23.3,5-8,13, 6.73.2, 10.103.4. Bṛhaspati wins wealth: RV 1.18.2, 2.23.15, 2.24.2, 4.50.9, 6.73.3. Space as the result of Bṛhaspati expansive activity is mentioned in RV 6.73.2.

⁵ See RV 2.23.4,11,14.

⁶ RV 10.182.3, Agni is called in such a way in RV 7.3.1.

⁷ RV 1.11.5, 1.52.5, 1.62.4, 2.11.20, 2.12.3, 2.14.3, 2.15.8, 3.30.10, 3.34.10, 3.45.2, 6.18.5, 6.39.2, 8.14.7-8, 10.62.2. For more data cf. Smith 1968.

15.1. Darkness and symbols of darkness

15.1.1. Darkness

Darkness (*támas*) is explicitly mentioned in some hymns to Bṛhaspati as the place where the symbols of light won by him were hidden. These symbols are the dawn, the sun and fire (RV 10.68.9), waters (RV 2.23.18) and, generally, the light (RV 10.67.4).

Although darkness is an abstract concept, the verbs which are used to express its destruction betray its conceptualisation in more concrete terms. Darkness is conceived in terms of an enemy (human or animal) who can be chased away (*āj-*, RV 10.68.5, see below, and *ví bādh-*, RV 10.68.9)⁸. Other Ṛgvedic usages of *ví bādh-* which express making space and light (*rocaná-*, RV 10.89.1, *ródasī-*, RV 7.23.3) allow the recipient to understand that darkness metonymically evokes the night conceptualised as the state when the earth and the sky are close each other and there is no space between them⁹.

According to RV 4.50.4cd Bṛhaspati blows away darkness with his roar (*rávena ví... adhamat támāmsi*). Such a description evokes various input spaces which can be integrated in a blend highlighting different aspects of Bṛhaspati's activity. Firstly it evokes the input space of expansion where enemies are said to be 'blown away' which agrees with the conceptualisation of darkness in terms of an enemy discussed above¹⁰. Secondly the verb *dham-* is used to express the production of fire (RV 2.24.7) and the activity of a blacksmith the result of which is the amplification of fire (RV 4.2.17, 5.9.5, 10.72.2, 10.81.3). In such a case the concept of darkness activates hiding places of Agni: not only flint and the fire drill, but also night and rain-cloud. Taking into consideration that Agni is also a subject of the activity of blowing (RV 5.9.5, see section 10.2.2), the recipient can identify Bṛhaspati with Agni and understand his activity as self-reflexive. Thirdly *dham-* expresses blowing an instrument and as mentioned (see sections 12.3.1) in some stanzas the Maruts, the gods of rain, are presented as those whose blowing accompanies rain. To activate these usages of *dham-* in the context of RV 4.50.4cd is to strengthen the interpretation of darkness as a rain-cloud; in the emergent space Bṛhaspati who roars is both thunder and lightning which makes the rain-cloud shine for a moment. So darkness corresponds here to the symbols of darkness of various defining events: of expansion, of producing fire, of the sunrise and of rain. Depending on the recipient's imagination, the blend is more or less rich and detailed.

A blend consisting of similar input spaces is evoked by RV 10.68.5, however the imagery is different:

⁸ For conceptual links between enemies and darkness see section 3.1.1.

⁹ This state was expressed by the word *bādh-*, see section 3.4.2.

¹⁰ The verb *dham-* (with *ápa*, *nís*) is used to express chasing enemies and undesirable states in RV 1.33.5,9, 1.51.5, RV 1.117.21 (see section 12.3.1), 8.3.20, 8.89.2, 9.73.5, 10.55.8, 10.145.2.

*āpa jyótiṣā támo antárikṣād udnáḥ śīpālam iva vāta ājat |
 bṛhaspátir anumṛśyā valáśyābhrám iva vāta ā cakra ā gāḥ ||*

Bṛhaspati chased away the darkness from the space as the wind chases away the *śīpāla* plant from water. Having grasped cows of Vala, he drove them like wind the cloud.

Verse *a* presents Bṛhaspati as destroying darkness. The remaining verses of the stanza prompt the recipient to create a complex blend, rich in images, which allows him to understand all aspects of the god's activity. Bṛhaspati is compared to the wind which blows the watery plant (*Blyxa Octandra*) from the surface of water (verse *b*) and which drives a cloud in the sky (verse *d*). Bṛhaspati and the wind are the first two input spaces of the blend. The next input space is the capture of the cows of Vala and the concept of cows evokes the concept of dawns and of streams of waters. In this way the recipient can construe the next two input spaces of the appearance of the morning light and of raining. In the emergent space, Bṛhaspati is identified with wind which highlights his blowing energy. The recipient can understand that the darkness destroyed by Bṛhaspati is the nocturnal sky and the rain-cloud and that their destruction is conceived in terms of an activity which makes its object clear and transparent¹¹ – such as the activity of a blacksmith (see section 10.2.2). If he activates conceptualisation of cognition in terms of the general domain of Cleansing By Heat, he will construe the next domain of cognition expressed in speech.

RV 2.23.18 betrays conceptualisation of darkness in terms of Vṛtra as Bṛhaspati, together with Indra, frees waters which are called 'closed/restrained/covered/concealed by darkness (*támasā párvṛta*). As discussed, various forms of the verb *vṛ-*, from which comes the name *vṛtrá*, are used to express his activity (see section 14.2.2), so darkness thus described prompts the recipient to integrate it with the concept of the enemy of Indra. Although the stanza presents two gods as fighting together against a common enemy, the recipient may reduce them into one in the emergent space.

Bṛhaspati is also presented as hiding darkness (RV 2.24.3, *ágūhat támo*) which agrees with conceptualisation of defining events as processes during which the symbol of darkness disappears and the symbol of light is revealed. Creation is conceived in a similar way in the *Nāsadīya*: the unmanifested sphere is hidden for all time, while the world is created in the manifestation of another hidden part of That One.

15.1.2 Symbols of darkness

In this section I will focus on two main symbols of darkness in the descriptions of Bṛhaspati's activity. These are the general domain of A Rocky Hill and Vala. Other symbols of darkness (the fortress, the well) will be discussed below, in sections 15.2.1-2.

¹¹ The same image of a substance which becomes clear because of blowing is activated in RV 1.139.2 where untruth is taken away from truth (see section 5.8.3) and in RV 8.3.20 where the snake is blown away by Indra from the space (cf. Jurewicz 2008a).

A Rocky Hill

The conceptualisation of the state symbolised by the general domain of A Rocky Hill is seen in its opposition to the symbols of light and it will be discussed in more detail together with them (see below, section 15.2). Here I will only outline the main features of this symbol in the context of Bṛhaspati's activity. This domain is activated by words: *párvata*, *ádri*, *ásman*. RV 2.24.2 presents the image of Bṛhaspati who enters a mountain (*párvata*) which is qualified as wealthy (*vásumant*). According to RV 10.68.3,7, the mountain contains cows. Cows are hidden in a rock (*ádri*, RV 1.62.3, 10.68.11) and in a boulder (*ásman*, RV 10.68.4). Bṛhaspati is called 'the destroyer of the rock' (*adribhít*, RV 6.73.1). We can see then that this symbol of darkness is motivated by the experiences of expansion and cowherding.

RV 10.67.3 presents Bṛhaspati as untying 'the knots made of stone' (*aśmanmávyāni náhanā vyáśyan*) in order to free cows. This expression is more general and activates, besides the domain of A Rocky Hill, the idea of a lack of space and of a possibility to move characteristic for the symbols of darkness. The same idea is activated by the compound *paśváyāntrāso* which qualifies the Aṅgirasas who free cows in RV 4.1.14 (see section 10.1.4).

If the recipient interprets cows hidden in a rocky hill literally, he will activate the domains of expansion and cowherding and create images of finding or acquiring herds of cows hidden in the mountains, in caves and in valleys. As we will see however, the descriptions are skilfully created to trigger complex blends and to describe various processes of the world and human beings which will be discussed below (see below, section 15.2.1).

Vala

The word *valá* comes from *vṛ-* (similarly to the word *vṛtrá*)¹². Vala is the enemy of Bṛhaspati and Indra; in his possession are cows which are finally won by both gods. Here I will discuss the main aspects of the concept of Vala, for further details see below (section 15.2.2, 15.4).

Vala, as the possessor of cows, personifies an enemy who has a herd of cows desired by the Aryans or a cave in which cows are kept¹³. In RV 10.68.10 Vala is presented as weeping for cows robbed by Bṛhaspati which betrays his conceptualisation as a living being (a cowherd) or a bull. The former conceptualisation is confirmed by RV 10.67.7 (analysed below, section 15.4) where Vala is qualified as *gódhāyas*, 'he that nourished on cows'¹⁴. The latter conceptualisation is confirmed in RV 10.68.9 where he is qualified as *góvapus*, 'having the form of a cow'. In RV 3.30.10 (devoted

¹² Cf. Srinivasan 1979: 101.

¹³ Hillebrandt however (1990, II; 150–154) proposes to treat *valá* as an appellative and to translate it as 'cave' in the sense of not a real cave but of a mythological one.

¹⁴ Elizarenkova (1999a) and Renou (1966, EVP 15) (*ad loci*) interpret *gódhāyas* as someone who sucks cow's milk, Geldner (1957, *ad loci*) proposes more general interpretation 'der von den Rindern sich nährte'.

to Indra) Vala is called ‘an inclosure’ (*vrajā*), which is grounded on the metonymic extension (Possessed For Possessor).

Vala also personifies the nocturnal sky and the rain-cloud. The conceptualisation of the nocturnal sky in terms of Vala is highlighted in RV 2.24.3cd which enumerates freeing cows, killing Vala, the hiding of darkness and the manifestation of light (*úd gá ājad ābhinaḍ brāhmaṇā valám āgūhat támo vy ācaḱṣayat svàḥi*). The conceptualisation of a rain-cloud in terms of Vala is highlighted in RV 10.68.5 (analysed above, section 15.1.1) where the cows of Vala are driven by Bṛhaspati as the wind drives a cloud.

In RV 4.50.5 Vala is qualified with an unclear word *phaligá*. This word is mentioned once again in the description of fight with Vala in RV 1.62.4; here Indra is the agent. Both stanzas give a very similar description: they begin with the same words (*sá suṣṭúbhā*), in both the instrument of the fight is a roar (*ráva*). *phaligá* has been translated in a number of ways¹⁵ but RV 1.121.10 speaks for interpreting *phaligá* as ‘a rock’ because it uses this word to express something which is thrown at the enemy by Indra. However, RV 8.32.25 also speaks for interpreting *phaligá* as something which encloses water because when *phaligá* of rivers is broken by Indra, rivers flow.

I would accept ‘a rock’ as the first meaning of the word *phaligá* and the meaning of ‘encloser of waters’ as a secondary one, motivated by a metaphorical extension which triggers conceptualisation of any enclosure of water in terms of A Rocky Hill. The enclosure of water can either be a reservoir or anything which makes movement of water impossible. The use of *phaligá* in the context of the fight with Vala highlights his role as the enclosure of waters, be it a rocky hill or a rain-cloud. Vala is also conceived as a general enclosure of waters in RV 1.11.5ab where he is presented as having a cave, *bíla* (*valásya gómato ‘pāvar adrivo bílam*) or encloser (*paridhí*) in RV 1.52.5d (*bhinád valásya paridhīn*)¹⁶.

15.2. Light and symbols of light

In the descriptions of Bṛhaspati, light is activated mainly by its symbols. In general terms light is evoked in RV 10.67.4 where Bṛhaspati is presented as ‘looking for light in darkness’ (*támasi jyótir icchán*, see section 15.2.1). RV 2.24.3 states

¹⁵ Elizarenkova (1989) *ad* RV 1.62.4 translates this word as ‘container for wealth’, *ad* 4.50.5 as ‘a rock’, Renou (1966, EVP 15, 1969, EVP 17) translates it as ‘caverne’ and ‘barreur-des-eaux’, Geldner (1951, I) as ‘Felshöhle’ and ‘Räuber’, (Schmidt 1968: 164) as ‘Riegel’. Witzel (2005: 4) translates *phaligá* as ‘a robust rock’ which blocks the cave in which the sun is hidden and in his translation of the RV (Witzel, Gotō 2007 *ad* RV 1.62.4) explains *phaligá* as ‘meist als ein Gegenstand des Zerbrechens oder ein Riegel’ (2007: 599). Grassmann (1999) proposes the general meaning ‘Behälter’. For discussion cf. also Mayrhofer 1996: 202–203.

¹⁶ In these hymns Indra is the agent of fight. For *apām bílam* see RV 1.32.11c, for *paridhí* of waters see RV 4.18.6.d *kám āpo paridhīm rujanti*.

that, thanks to Bṛhaspati's activity, darkness is hidden and light of the sun (or the sun, *svār*) is manifested. According to RV 10.67.5 Bṛhaspati finds light/song (*ārka*, see section 15.2.1).

15.2.1. Cows

As I have already mentioned, descriptions of Bṛhaspati's activity focus primarily on the elaboration of the general domain of Freeing Cows and the philosophical model of The Aṅgirasas Freeing cows, so cows are seen as the main symbol of light¹⁷. The descriptions activate all the metaphoric mappings in which the concept of cow serves as the source domain: Dawns Are Cows, Rivers Are Cows, Streams Of Rain Are Cows, Speech Is Cow. The sunrise as the effect of Bṛhaspati's activity is highlighted by the usage of the word *usrīyā* to denote cows freed by Bṛhaspati (this word is used to denote dawns, see section 3.6.3) and by presenting them as moving upwards when they are freed from their in closure¹⁸. In most cases, the domain of creation can be activated too¹⁹. The generic space for all the blends created by the stanzas is the general scenario of the defining events.

RV 10.67.5

*vidbhīdyā púram śayáthem ápācīm nís trīṇi sākám udadhér aḅṅntat |
bṛhaspátir uśásam sūryam gám arkám viveda stanáyann iva dyaúḥ ||*

He broke the fortress – the lair which is behind. Immediately, he cut three from the sea. Bṛhaspati found the dawn, the sun, the cow, the song/light, thundering like the sky.

The general domain of Freeing Cows is evoked by the phrase *bṛhaspátir... gám... viveda* (verses *c – d*). This simple concept is enriched by other verses of the stanza in an unusual way.

Verse *a* presents Bṛhaspati as breaking a western fortress. On the literal level this description evokes expansion, but if the recipient evokes the conceptualisation of the nocturnal sky and rain-cloud in terms of a fortress (see section 8.4.1), he will evoke the input spaces of the appearance of the morning light and raining²⁰. Fortress is identified with 'lairs' (*śayáthā*). This word is used twice more in the RV. In RV 6.18.8 it is used in the same context of destroying a fortress and there Indra is the agent and the fortress belongs to his enemies. In RV 6.17.9 *śayátha* expresses the lair of Vṛtra killed by Indra. If the recipient activates these two usages, he will

¹⁷ Waters as the symbol of light are mentioned only twice: one stanza mentions desire for winning waters (RV 6.73.3), one describes their winning (together with Indra, RV 2.23.18).

¹⁸ *usrīyā* is used in RV 1.62.3, 2.24.14, 4.50.5, 10.67.4,8, 10.68.6,7. Movement upwards of cows freed by Bṛhaspati see: RV 10.67.4,8, 10.68.4,7, 10.108.11.

¹⁹ Srinivasan in her analysis of Paṇi's myth (1973, cf. also 1979: 166 ff.) emphasises the possibility of understanding it as expressing the appearance of light, especially of the dawn.

²⁰ Fortress (*púr*) is also one of the symbols of darkness in the expansion: the desired goods are enclosed in them, cf. Jurewicz forthc. c.

activate the philosophical model of Indra's Fight With Vṛtra and will be able to identify Bṛhaspati with Indra and see the activity of both gods as the same. We can see how the careful usage of just few words allows the poet to create expressions which can prompt the recipient to construe a complex blend the input spaces of which are extremely rich.

The blend created by verse *a* is enriched with the input spaces evoked by verse *b* ('he cut three from the sea, *nīs trīṇi sākām udadhér akṛntat*). If the recipient activates the conceptual identity of streams of water and clarified butter, he can evoke RV 4.58.4 where clarified butter is divided into three parts corresponding to three parts of the world created by various agents of creation. Scholars (Elizarenkova 1999a: 201, Renou 1966, EVP 15: 71) interpret the direct object of *trīṇi* at the phrase *nīs trīṇi sākām... akṛntat* as 'treasuries'. This would mean that the recipient is expected to activate the general domain of Finding The Hidden with its particular realisation of Finding A Treasury/A Treasure. This domain is evoked by the verb *vid-* too (verse *c*). The concept of cutting, evoked by *akṛntat*, allows the recipient to understand Bṛhaspati's activity in terms of carving a vessel; the RV attests to a conceptual link between water and a tree which confirms this interpretation²¹.

The input spaces of the sunrise and raining are semantically enriched by verses *c – d* : verse *c* specifies the nature of the appearance of the morning light which is creation of the dawn and of the sun, verse *d* specifies raining as a storm: Bṛhaspati is presented as thunder. *arká* allows the recipient to grasp the activity of Bṛhaspati in more general terms of the creation of light and song (these are the meanings of this word). At the same time it activates the input space of cognition expressed in speech. The treasures found by Bṛhaspati are the essential factors which ensure existence of the cosmos and of human being so in such a case the stanza expresses creation of the world²².

RV 10.68.4

āpruṣayán mádhuna ṛásya yónim avakṣipánn arká ulkám iva dyóḥ |
bṛhaspátir uddhárann ásmāno gá bhúmyā udnéva ví tvácam bibheda ||
 Moistening with honey the womb of truth, throwing down like song/light,
 the torch, Bṛhaspati lifted the cows from the boulder, he broke the skin of
 the earth as if with water.

The general domain of Freeing Cows is evoked by verse *c* ('Bṛhaspati lifted the cows from the boulder', *bṛhaspátir uddhárann ásmāno gá*) and – similarly to the previous stanza – it is elaborated in a remarkable way.

²¹ See RV 9.90.2 and 10.81.4 (see chapter 7, note 5). Bṛhaspati's activity is conceived in terms of carving a vessel in RV 10.68.8 (see below, section 5.2.2). The idea of making figures out of clarified butter is expressed by RV 10.90.8 where Puruṣa makes animals out of butter collected after sacrifice.

²² According to Elizarenkova 1999a, ad *loci*, the three treasures three entities mentioned in verse *c* (*uśásam sūryam gám*), although in this way the fourth one (*arká*) is not taken into account.

As previously shown ‘the womb of truth’ (*ṛtāsya yóni*, verse *a*) can be interpreted as referring to the sky illuminated by the light of the dawn and to the moment when cognition begins (see section 5.8.2); thus the input space of the appearance of the morning light and of the cognition are evoked. At the same time, the concept of a womb evokes the general domain of Procreation and the recipient can interpret the verse as expressing insemination. Honey (*mádhu*) activates the concept of Soma in his form of the sun and the juice. At the same time, the metaphoric conceptualisation of rain in terms of honey activates rain as the next input space of the blend. In the frames of conceptualisation of the general domain of Procreation, honey is Bṛhaspati’s semen. The use of the verb *pruṣ-* evokes the conceptualisation of the morning light in terms of water (see section 4.1.1) and confirms the input space of rain. If *ṛtá* is interpreted ontologically – then moistening of the womb of the world will be interpreted as its creation. This is the fourth input space of the blend reinforced by the general domain of Procreation. We can see again how rich content can be compressed into just one verse.

Verse *b* enriches the blend with even more details. *arká* interpreted as ‘light’ evokes the concept of the sun. *ulká*, ‘the torch’ which is thrown by the sun can be interpreted as thunderbolt; this interpretation agrees with the Ṛgvedic cosmology according to which rain comes from the sun. It is also reinforced by RV 4.4.2 where *ulká* expresses flames of fire.

arká understood as the song enriches the input space of cognition with the concept of its verbalisation. At the same time, it can be interpreted as the sound of the thunder; thus the input space of rain is elaborated.

Verse *c* evokes the general domain of Freeing Cows which allows the recipient to conceive the processes, described in verses *a – b*, in terms of this domain: in the emergent space a boulder is a mountain, the nocturnal sky and a rain-cloud while cows are rivers, dawns and streams of rain.

The phrase ‘he broke the skin of the earth as if with water’ (*bhúmyā udnéva ví tvácam bibheda*, verse *d*) enriches the blend with further input spaces. It evokes the input space of a living being whose skin is cut with a knife. The earth is conceived in these terms. The recipient is probably expected to metonymically identify the boulder with the earth; sometimes a rocky hill is in the RV is also conceived in terms of a living being²³. In the emergent space breaking the mountain is conceived as cutting its skin; water with which the skin is cut corresponds to cows which flow from the broken mountain. If the recipient evokes the concept of a knife *via* the concept of cutting, he will confirm the input spaces of rain and cognition because the thunderbolt is conceived in terms of a knife (RV 1.130.4) and thought is conceived in terms of a metal tool which can be sharpened (see section 10.2.2).

RV 10.68.7

*bṛhaspátir ámata hí tyád āsām náma svarīṇām sádane gúhā yát |
āṇḍéva bhíttvá śakunásya gárbham úd usríyāḥ párvatasya tmánājat ||*

²³ See RV 8.45.30 where the mountain (*gírti*) is qualified as ‘having a womb’ (*yonyá*).

Bṛhaspati thought about the name of those sounding ones which is hidden in the abode. Having broken the embryo of the bird like an egg, he himself expelled the reddish ones from the mountain.

The general domain of Freeing Cows is evoked by verse *d* ('he himself expelled reddish ones from the mountain', *úd usríyāḥ párvatasya tmánājat*). The word *párvata* activates conceptualisation of the nocturnal sky in terms of the general domain of A Rocky Hill; the recipient can activate all the target domains of cows which are dawns, rivers, rain and speech²⁴. Verses *a* – *b* elaborate the domain to highlight its target domain which is cognition and its externalisation in speech: Bṛhaspati is presented as thinking about the name of cows. The qualification of cows as 'sounding' (*svarí*) implies that cows themselves are conceived as names uttered when cognition is revealed. Qualification of the name of cows as hidden activates conceptualisation of cognition in terms of Finding The Hidden.

Verse *c* activates conceptualisation of the sunrise as the hatching of a bird: the nocturnal sky is conceived in terms of an egg, the sun is conceived in terms of 'the embryo of the bird' (*śakunásya gárbham*)²⁵. The same conceptualisation of the sunrise is activated in RV 1.130.3 (see section 3.5.2). At the same time, the recipient can construe the input space of fighting with a snake because in two other stanzas of the RV the word *āṇḍá* denotes the eggs of a monster called Śuṣṇa which are broken by Indra who in this way wins heavenly waters (RV 8.40.10,11). In RV 1.104.8 *āṇḍá* can also be interpreted as testicles, so the breaking of eggs means not only the killing of the monster's offspring but possibly of the monster himself or the destruction of his procreative power. Conceptualisation of the sunrise in terms of the breaking of the eggs of a monster allows the recipient to understand it as the cruel act of a warrior. And again Bṛhaspati can be identified with Indra in the emergent space.

Other examples of descriptions which elaborate the general domain of Freeing Cows and create blends integrating the input spaces of the sunrise and raining will be mentioned briefly. In RV 2.24.14 Bṛhaspati is presented as driving the cows upwards into the sky; the cows are compared to a great stream of water. RV 10.67.3 and 4.50.5 present Bṛhaspati as neighing or roaring at cows which activates his conceptualisation in terms of *vṛṣan*, a bull and a stallion, and conceptualisation of the rising sun in terms of a bull surrounded by cows which are the dawns (see section 5.4.1). At the same time roaring activates the concept of thunder.

Finally, I would like to analyse one stanza which elaborates the general domain of the Freeing Of Cows in more general terms:

avó dvābhyam pará ékayā gā́ gúhā́ tíṣṭhantīr áṅṛtasya sétau |
bṛhaspátis támasi jyótir ichán úd usrá́ ákar ví hí tísrá́ ávaḥ || (10.67.4)

Below the two, above the one – the cows were standing hiding, in a fetter of untruth. Bṛhaspati, looking for light in darkness, brought up the reddish ones – he opened just three.

²⁴ To the stanzas analysed here I should add RV 10.68.3 discussed in section 12.3.1.

²⁵ For metonymy operating in this stanza see section 3.5.3.

The general domain of Freeing Cows is evoked by the phrase *gā́ gūhā́ tīṣṭhantīr... úd usrā́ ākar ví hí tīsrā́ āvaḥ*. As it is in case of the previous stanzas, it is accompanied by rich images.

The expression *avó dvyaḥbhyam pará ekayā* is interpreted by scholars as ‘below by two, above by one’, where ‘two’ and ‘one’ are doors through which Bṛhaspati frees cows²⁶. My interpretation ‘below the two, above the one’ agrees with the interpretation of a similar expression of RV 1.164.17ab (*avāḥ páreṇa pará enāvareṇa padā́ vatsám bibhratī gauṛ úd asthāt*) where *páreṇa* and *ávareṇa* refer to two halves of the world (*ródasī*) between which a cow stands supporting her calf with her leg²⁷. I would argue that the same happens in RV 10.67.4a which triggers the recipient to activate the Ṛgvedic concepts of the world divided not into two parts but into three: *ekayā* refers to the earth, *dvyaḥbhyam* to space and the sky. The cow in RV 1.164.17ab is interpreted as the dawn, its calf as the sun (Elizarenkova 1989, Geldner 1951, I) and the form *úd asthāt* implies the moment of their rising. We can also understand the cow’s leg as the cosmic pillar which appears in the morning when the sun rises (see sections 4.1.5, 9.1.1). RV 10.67.4ab activates the same moment when the eastern sky glows pink. The recipient can integrate the image of the rising dawn, which begins in the lowest part of the sky and seems to be close to the earth, with the image of cows which – when they stand up – are already above the earth, but still below the space and the sky.

That the hemistich describes the moment just before daybreak is also implied by the cows being hidden. As at the end of the night we already know that the morning light is about to appear although it is not yet seen, in the same way cows are already standing on the earth although still invisible. Thus the hemistich expresses the same state as the state expressed by other defining events (especially expansion) and by the *Nāsadīya* in its description of the second creative stage: the agent knows that the desired good is present but it is not yet accessible.

In verse *b* cows are presented as ‘standing in a fetter of untruth’ (*tīṣṭhantīr ānṛtasya sētau*). On the basis of the word *tīṣṭhantī* the recipient can infer that cows are motionless; this idea is strengthened by the word ‘fetter’ (*sētu*). The image of a motionless herd of cows which cannot move is similar to the images of the Aryans and rivers stopped in their movement and it expresses the ambivalent nature of the symbol of light before its appearance and of the precreative state of the world: it already exists but at the same time it is devoid of its essential features.

The symbol of darkness is generally denoted as *ánṛta* and the recipient, depending on his imagination, can elaborate the blend created by the hemistich. If he interprets

²⁶ Elizarenkova 1999a: ‘vnizu cherez dvoe [vorot], vverxu cherez odin’, Renou 1966 (EVP 15): ‘en bas, par deux [portes], en haut, par une seule’, Geldner 1957: ‘unten durch zwei, oben durch eine [Tür]’.

²⁷ See also 1.164.18ab *avāḥ páreṇa pitáram yó asya anuvéda pará enāvareṇa*, Geldner 1951, I, *ad loci*: ‘Wer, der den Vater dieses [Kalbes] unterhalb des jenseitigen [Raumes], jenseits dieses unteren kennt...’, Elizarenkova 1989, *ad loci*: ‘nizhe dal’nego [prostranstva], dal’she étogo nizhnego’.

it ontologically as ‘lack of world and its order’, he will understand cows as referring to the future cosmos hidden in the precreative state. Thus the input space of creation is construed. The metaphoric conceptualisation of creation in terms of flowing waters (see section 3.4.5), evoked *via* the target domain of cows, makes the emergent space more coherent. If the recipient interprets the word *ánṛta* epistemologically, as ‘untruth’, he will understand cows as referring to thoughts now hidden by the lack of cognition. Metonymic identification of cows with milk and metaphoric conceptualisation of thoughts in terms of streams of milk strengthens the coherence of this integration. If he interprets it morally he will activate the idea of sin characteristic for the symbols of darkness (see section 17.5).

The general level of description, introduced by the word *ánṛta*, is continued at verse *c* which presents the activity of Bṛhaspati in the terms of looking for light in darkness. Verse *d* again evokes the general domain of Freeing Cows in more general terms. The phrase *úd usrá ákar* expresses the appearance of morning light which ascends the sky: the recipient should integrate this input space with the input space of the herd of cows freed in the morning. The phrase *ví hí tísrá ávaḥi* expresses in more general terms the nature of Bṛhaspati’s activity which is the manifestation of what is hidden. This agrees with conceptualisation of the defining events and of creation in terms of Finding The Hidden. *tísrá* refers to cows freed by Bṛhaspati, I am however tempted to think that the three parts of the world, the earth, the space and the sky are conceived in terms of cows revealed in the morning light. The same conceptual identity between the morning light and parts of the world revealed by it is expressed by the myth of Footprints Of Viṣṇu (see section 16.1.2).

The blend created by the stanza consists then of the following input spaces: the general domain of Freeing Cows, the appearance of the morning light, cognition and creation of the world. In the emergent space the latter concept is highlighted and conceived in terms of the appearance of the morning. The description of the stanza is more general than those of previous stanzas; the recipient can evoke its rich imagery *via* the words denoting cows (*gá, usrá*), but he does not have to fully unfold the imagery in order to grasp the main meaning conveyed by the stanza which is creation.

The stanzas which elaborate the general domain of Freeing Cows in which Bṛhaspati is the agent present him first of all in terms of a warrior who conquers cows by destroying their inclosure with his resounding sound. The target domains expressed by this domain and evoked in these descriptions are the same as in other cases: the appearance of the morning light, raining, cognition and creation. However, these target domains are enriched with complex images and holistic notions in remarkable way. Moreover, the stanzas analysed above also evoke other conceptualisations of Bṛhaspati. He is also a warrior who destroys fortress (RV 10.67.5a) and kills the monster (10.68.7c) so this conceptualisation implies his identity with Indra. He is also conceived as a carpenter (RV 10.67.5b), as a butcher (RV 10.68.4d), as a male who inseminates a female (RV 10.68.4a) and as someone who looks for eggs (RV 10.68.7c). We can see the efforts of the poets who constantly work on this

concept as if looking for its most perfect expression. At the same time, RV 10.67.4 attests to attempts to describe Bṛhaspati's activity in more general terms.

15.2.2. Honey

The next symbol of light in the descriptions of Bṛhaspati's activity is honey and, as has been in previous cases, the stanzas attest a constant reworking of the concept of this god.

RV 2.24.4

*ásmāsyam avatám bráhmaṇas pátir mádhudhāram abhí yám ójasátṛṇat |
tám evá víśve papire svardṛśo bahú sākám sisicur útsam udrīṇam ||*

With force he broke the well with a stony mouth in which honey was. All who see the sun drunk from it. Together they poured out the spring of water profusely²⁸.

The activity of Bṛhaspati, and of someone who makes a well, are the first input spaces of the blend created by the stanza. The concept of the boulder evoked by the expression 'a stony mouth' (*ásmāsyā*, verse *a*) activates the general domain of A Rocky Hill with its main target domains which are the nocturnal sky and rain cloud which in the emergent space correspond to the well casing. The honey which fills up the well is the light of the morning and streams of rain. At the same time, the concept of honey evokes the concept of Soma; in this case the concept of the boulder activates the concept of the pressing stones and the input space of pressing Soma can be construed.

The processes expressed by the blend can be seen in terms of looking into a well and its forceful opening (evoked by verse *a – b*). The scenario of looking into a well, allows the recipient to construe the image of a circle of light in the dark well. This image facilitates conceptualisation of the moment of the defining events when the agent already knows that the symbol of light is present in the symbol of darkness, but cannot attain it yet. The scenario of the forceful opening of a well, allows the recipient to construe the image of the bursting water in terms of which he will conceive the appearance of a symbol of light.

To name the well casing as 'mouth' is to evoke the image of a living being with an open mouth as the next input space of the blend; the mouth is filled with honey. In this way the input space of cognition is introduced as words are uttered by a mouth as honey flows out from a well. On the other hand the image of a mouth filled with honey allows the poet to express the dangerous character of the symbol of darkness because to be in a mouth is to be eaten. The recipient can elaborate this blend and understand the living being as Vala or Vṛtra who is presented in some descriptions of the *vṛtrahatya* myth as having devoured waters (e.g. RV 4.17.1, 10.111.9, see section 14.2.2). The recipient can further elaborate the concept of

²⁸ The image of wells filled honey which are dug for Bṛhaspati is construed also in RV 4.50.3.

Vala/Vṛtra and imagine that the monster has already eaten honey and now it can be seen by Bṛhaspati who looks down into the monster's stomach as one looks down into a well to see a bright circle at its bottom²⁹. However, looking down into the mouth of a monster is dangerous (as is looking down into the well); in this way the death-threatening aspect of the symbol of darkness is further expressed. Piercing the well thus conceived allows the recipient to imagine Bṛhaspati striking the monster in his mouth and thus killing him. And, at the same time, Bṛhaspati and Indra turn out to be one in the blend.

Verses *c* – *d* describe ritual activity and cognition with its cosmic results. Verse *c* presents people who see the sun and drink honey from the well created by Bṛhaspati (*tām evā vīśve papīre swardṛṣo*, 'all who see the sun drunk from it'). This description activates the scenario of sacrifice seen as the journey of the sacrificer to the sun (see section 11.1) where he can drink Soma from the heavenly source³⁰. The cosmic effect of sacrifice is presented at verse *d* (*bahú sākām sisicur útsam udrīnam*, 'together they poured out the spring of water, profusely'): the seers pour Soma from the sun. The sun is called 'spring of water' to highlight that water becomes rain; the metonymy Container For Contents motivates the specific expression of this act as the pouring of the spring (see Jurewicz 2006b).

RV 10.68.8

*áśnāpinaddham mādhu páry apaśyan mátsyaṁ ná dīná udáni kṣiyántam |
nīś táj jabhāra camasām ná vṛkṣād bṛhaspátir viravēnā vikṛtya ||*

Bṛhaspati looked at honey locked up by the boulder – like a fish which lives in shallow water. He took it out like a vessel from a tree, cutting it with his roar.

The concept of the boulder (*áśman*) activates the general domain of A Rocky Hill with its target domains of the nocturnal sky, rain cloud and lack of cognition. To qualify honey as 'locked up by the boulder' (*áśnāpinaddha*) is to activate the idea of a lack of the possibility to move and a lack of freedom characteristic for the symbols of darkness. To compare honey to a fish living in shallow water is to strengthen the dangerous character of this state: shallow water can bring death to any fish which lives there. Honey corresponds to the morning light, to streams of rain and to words which express cognition. In the emergent space, Bṛhaspati, finding honey, creates the morning, the rain and cognises.

Verses *c* – *d* compare Bṛhaspati in his activity to a carpenter who carves a vessel out of a tree. Tree as the material from which the vessel is carved functions here as the symbol of darkness, while the vessel is a symbol of light. The concept of a vessel (*camasá*) activates the general domain of A Vessel Filled With Liquid

²⁹ We do not know much about wells of the Ṛgvedic times. According to Macdonell, Keith (1967: 39–40) water was taken by a pail which was attached by a strap to a stone wheel. This would mean that water level was low down in the well.

³⁰ For a similar conceptualisation of the sun as the source of honey see RV 1.154.5 (see section 16.1.3).

in terms of which the sun filled with Soma is conceived. In the emergent space the tree corresponds to the nocturnal sky and a rain cloud, a vessel is the sun, its contents rain. If the recipient further evokes the target domain of A Vessel Filled With Liquid as a head he will strengthen the input space of cognition. In that case the wood/tree will correspond to a lack of knowledge, a vessel to the head and its contents to speech.

In verse *d* Bṛhaspati is presented as carving the vessel ‘with his roar’ (*viravéṇa*) which allows the recipient to understand that cognition is finally realised in speech. Speech is here conceived in terms of a knife (which is evoked *via* the concept of cutting, see analysis of RV 10.67.5b, section 15.2.1). In the frames of this conceptualisation we can understand that the vessel refers to the poem composed by Bṛhaspati. I would like to draw attention to the point that conceptualisation of a poem in terms of something which can be carved from wood is also attested by the use of the word *takṣ-* to express poetic creation. In the frames of this conceptualisation speech is conceived in terms of a chariot (see section 4.2.3).

15.3. Light and speech as the efficient causes of Bṛhaspati’s activity

As the agent of the defining events Bṛhaspati also functions as the symbol of light and expels darkness (RV 2.23.3). In his illuminating activity he is compared to the sun (RV 2.23.2) and to Savitr̥ (RV 1.190.3). His activity is presented as ascending the sky (RV 10.67.10) which prompts his identification with the rising sun³¹.

However, the main instrument which Bṛhaspati uses in his activity is his sound. Such a conceptualisation of Bṛhaspati’s activity agrees with conceptualisation of the defining events during which sound is created. The experiential ground for such a conceptualisation of Bṛhaspati is not only that of a shouting warrior and a singing priest but also a cowherd who calls his herds. Conceptualisation of Bṛhaspati in terms of a bull is the reason why his sound is most often called ‘roar’ (*ravā*)³². The stanzas analysed above emphasise the effective role of Bṛhaspati’s roar: with it he blows away darkneses (RV 4.50.4), breaks the rock (*phaligá*, RV 4.50.5) and carves a vessel (RV 10.68.8). The first two images are consistent with experience: blowing accompanies roaring, it is also possible that a rock breaks because of a loud sound³³.

³¹ In this activity he is similar to Viṣṇu (see section 16.1.2).

³² *rāva* is the sound of a god or a human being conceptualised in terms of a bull: RV 1.94.10, 7.79.4. The verb *rū-* is mainly used to express the sound of a god conceptualised in terms of a bull: RV 1.140.6, 3.55.17, 4.58.3, 5.30.11, 6.73.1=10.8.1, 7.101.7, 9.70.7, 9.71.9, 9.86.7, 9.91.3, 10.28.2 (Lubotsky 1997). In RV 10.75.3 a river is compared to a roaring bull.

³³ Note that on experiential ground a tree from which a vessel is cut will break with a large sound similarly as the stone which is heated by fire (I would like to thank Tim Clapham for these remarks).

Carving a vessel with a roar is a conceptual blend the input spaces of which are carving a vessel with a sharp tool and roaring.

Conceptualisation of Bṛhaspati as a bull allows the poet to express his roar in terms of thunder (RV 10.67.5: *stanáyann iva dyaúh*), because the sun giving rain (see section 5.5) and the god of storm, Parjanya, are conceived in these terms. The roar of Bṛhaspati creates space: in RV 4.50.1 Bṛhaspati is presented as expanding the ends of the earth with his roar which can be seen as the result of his activity in both his solar and rain aspects. The sound uttered by Bṛhaspati is called *bráhmaṇ* too ('the powerful word', RV 2.24.3) which is motivated by his conceptualisation as a priest.

15.4. Conceptual integration of the concepts of Bṛhaspati, Agni and Indra

The cognitive analysis of the Ṛgvedic conceptualisation of speaking and singing in terms of shining still needs a separate investigation. Here I will limit myself to recalling the semantic range of the noun *árka* which means 'light' and 'song'³⁴; both meanings are evoked in RV 10.68.9 when Bṛhaspati chases away darknesses with aid of his *árka*: the song of Bṛhaspati shines and because of that he can create light. RV 3.62.5 allows the recipient to understand that Bṛhaspati is shining (*śúci*) thanks to his lights/songs (*śúcim arkaír bráhaspátim adhvareṣu namasyata*), although the hemistich is construed in such a way that the form *arkaír* also functions as the adverbial modifier to *namasyata*. In RV 7.97.5 Bṛhaspati is presented as 'having shining shout' (*śúcikranda*) which also evokes conceptualisation of speaking in terms of shining. It is this conceptualisation which allows the recipient to create the image of a god who shines while he sings even in those descriptions of Bṛhaspati which does not express it explicitly.

Taking into account the Ṛgvedic material, it seems that the shine in terms of which Bṛhaspati's speech was conceived is rather the shine of fire than of the sun. I would like draw attention to the fact that in almost all stanzas describing the way Bṛhaspati sings, expressions are used that activate the concept of fire. In RV 4.50.4, 10.68.5 (see section (15.1.1) he is presented as blowing; as we remember, blowing is also an activity of lighting a fire and of fire itself (see section 10.2.2). In RV 10.67.5 and 10.68.4 (see section 15.2.1) his sound is the sound of thunderbolt which is the heavenly form of fire. The image of fire is also evoked in the following description of Bṛhaspati's activity:

³⁴ Taracena (2004) in her discussion of the semantic range of the verb *arc-lyc* also shows how it is elaborated into more general concept which unites the concept of the morning light with song. The usages of the word *ślóka*, 'sound' also attest this conceptualisation: as I have already mentioned, the sun made the sound (*ślóka*, RV 4.53.3, 5.82.9, 7.82.10, see section 4.1.3), in RV 4.23.8cd *ślóka* is qualified as *śúcámāna* (*ṛtásya ślóko badhirā tatarda kárṇā budhānāh śúcámāna ayóh*). For conceptualisation of thinking in terms of shining, cf. Gonda 1963.

*yadā valāśya pīyato jāsum bhéd bṛhaspátir agnitápobhir arkaíḥ |
dadbhír ná jihvá páriviṣtam ádad āvír nidhúm̐r akṣṇod usríyānām ||
(10.68.6)*

When Bṛhaspati, with his lights/songs heated by fire, broke the frailty of the scornful Vala, he seized him like a tongue, surrounded by teeth. He made visible the treasures of the reddish ones.

The expression *agnitápobhir arkaíḥ* (verse *b*) triggers a blend in the emergent space in which Bṛhaspati blows a fire while singing. At the same time, Bṛhaspati is presented as devouring Vala³⁵. Thus the poet evokes a conceptual cluster of activities performed by mouth: Bṛhaspati sings and eats at the same time.

The way the comparison is construed needs more attention. The instrumental *dadbhír* is connected with *páriviṣtam* (as its attribute) and *ádad* (as its adverbial modifier): Vala is surrounded by teeth similarly to a tongue (*dadbhír ná jihvá páriviṣtam*) and is caught with aid of teeth (*dadbhír... ádad*). Thus the poet creates the image of Vala in the mouth of Bṛhaspati, surrounded by his teeth in the same way as the tongue is surrounded by teeth. The poet by comparing Vala to the tongue, could express several ideas. Firstly, the comparison of Vala to a tongue surrounded by teeth highlights his powerlessness against Bṛhaspati. Secondly, the concept of a tongue evokes the concept of Agni whose flames are conceived in these terms; thus the fiery nature of Bṛhaspati is emphasised and the conceptual cluster of singing and eating is strengthened. Thirdly, the concept of a tongue evokes the concept of a snake and, through this concept, the model of Indra's Fight With Vṛtra. In this way Bṛhaspati is identified with Indra who devours Vṛtra³⁶. In such a way in the emergent space an image of Bṛhaspati is created who is belching fire while singing, eating and killing Vala/Vṛtra.

We can see that the stanza aims at creating a blend in the emergent space of which Bṛhaspati is Agni who is acting as Indra. It is worth adding in this context that Indra also uses *árka* in his activity. With its aid he kills enemies (RV 3.34.1: *índrah pūrbhíd átirad dāsam arkaír*), he drives the herd of cows upwards (RV 3.31.11: *úd usríyā asṛjad índro arkaíḥ*) and he makes the sky lofty (RV 2.11.15: *ávardhavo dyám bṛhádgbhir arkaíḥ*). This similarity between the two gods confirms the possibility of the activation of the concept of Indra in the descriptions of Bṛhaspati singing songs and belching fire.

Another example of a blend which aims at identification of Bṛhaspati, Agni and Indra is provided by the following stanzas:

*índro valám rakṣitāram dúghānām karéneva ví cakartā ráveṇa |
svédāñjibhir āśíram ichámānó 'rodayat pañím á gā amuṣṇāt || (10.67.6)*

³⁵ Bṛhaspati eats Vala in RV 10.68.9 too where he is presented as taking out Vala's marrow which can be interpreted as its sucking from the dead body of Vala.

³⁶ Indra devours Vṛtra at 10.113.8.

With his roar Indra cut Vala into pieces, the guardian of the milch-cows – as if he used hand. Looking for the milky admixture, together with those anointed with sweat, he made the Paṇi weep and robbed cows.

*sá t̄m satyébhiḥ sákhibhiḥ śucádbhir gódhāyasam ví dhanasaír adardaḥ |
bráhmanas pátir vṛṣabhir varáhair gharmásvedebhir dráviṇam vy ànaṭ ||*
(10.67.7)

With his true radiant friends who conquer wealth, he split he that nourished on cows. Brahmaṇaspati captured the wealth together with the bulls, with the boars that sweat with hot milk.

The tendency to identify Bṛhaspati and Indra can be seen in that the subject of the first stanza is Indra, of the second one – Bṛhaspati, and that Indra’s instrument is his roar rather than physical force. The identifying tendency can also be seen in the composition of the whole hymn. Its main topic is killing of Vala by Bṛhaspati, but the first and the last stanzas and the stanza quoted above are addressed to Indra. In the sixth stanza quoted here, which is in the middle of the hymn, Indra is presented as the killer of Vala – as if the poet would like to remind the recipient that Bṛhaspati is the same as Indra. I will show that these stanzas also imply the identity of Bṛhaspati with Agni and that the recipient is expected to integrate the concepts of three gods in one conceptual blend.

The stanzas elaborate the philosophical model of The Aṅgirasas Freeing Cows. Vala and Paṇi function as the symbols of darkness while the symbols of light are cows. However, they are not the final aim of Bṛhaspati/Indra’s activity which is rather the milk inside cow’s udders. On this basis the recipient can evoke the philosophical model of The Boiled In The Raw where the sun filled with Soma is conceived in terms of a cow’s udder (see section 8.2). In this way he can understand that Bṛhaspati/Indra together with the Aṅgirasas want to create sunrise and rain. To call milk ‘the milky admixture’ (*āśír*, 10.67.6c) is to highlight the input space of ritual: of Soma pressing during which milk was added to the juice with exultation as its final result. In the emergent space Bṛhaspati/Indra together with the Aṅgirasas kill Vala with his roar because they want to perform sacrifice during which they will become exulted and stimulate the solar-rain transformation of the cosmos.

Till now the identity of Bṛhaspati/Indra with Agni can be inferred on the basis of the Ṛgvedic conceptualisation of speaking in terms of shining. The fiery nature of the Aṅgirasas is expressed more explicitly. Their qualification as those ‘who sweat with hot milk’ (*gharmásveda*, RV 10.67.7d) triggers a local blend with the following input spaces. The first is a human being who sweats. The second is cooking milk during everyday life and during the ritual of *pravargya*³⁷. The concept of sweating allows the recipient to evoke the general domain of Cleansing By Heat with its target domain which is cognition (section 10.2.3). This domain is also evoked *via*

³⁷ About the Ṛgvedic forms of the ritual of *pravargya*, cf. Houben 2006b.

the compound ‘anointed with sweat’ (*svédāñji*)³⁸. In the emergent space, the recipient should project the image of a cooking pot filled with milk and heated on a fire onto an image of the Aṅgirasas. Their cognition is conceived in terms of cooking milk on fire. As milk flows out from a cooking pot as it is heated, in the same way the Aṅgirasas become hotter and begin to sweat³⁹. Such a conceptualisation of cognition clearly expresses that fire is conceived as its cause. This is reinforced by qualification of the Aṅgirasas as ‘shining’ (*śúcānt*). Conceptualisation of words in terms of streams of milk allows the recipient to understand that the Aṅgirasas express their cognition in words. Such an image of the Aṅgirasas agrees with previous findings of this book.

Now, if the recipient integrates this concept of the Aṅgirasas with the overall blend created by the stanza, he will be able to run it further. He will realise that there is great similarity between the image of the Aṅgirasas construed by the stanzas and the image of Bṛhaspati who – as shown above – is also conceived as shining, cognising and singing. In RV 10.67.10 the seers are called as ‘those who carry light with [their] mouth’ (*bībhrato jyótir āsá*) which makes their image even more convergent with that of Bṛhaspati: they are conceived as superhuman beings that are filled with fire and manifest it through their mouth. This similarity becomes the ground for the identification Bṛhaspati/Indra with the Aṅgirasas in the emergent space. In this case, the recipient will rather interpret the instrumental forms (*svédāñjibhir... satyébhiḥ sákhibhiḥ śúcádbhir... dhanasaír... vṛṣabhir varāḥhair gharmásvedebhir*) as expressing that the Aṅgirasas are instruments of Bṛhaspati/Indra who uses them in his activity. The idea that the Aṅgirasas are parts of Bṛhaspati is expressed by RV 4.50.4 where Bṛhaspati is qualified as ‘having seven mouths’ (*saptásya*, see Elizarenkova 1989: 752, Geldner 1951, I, *ad loci*); the recipient can therefore create the image of seven tongues of flame coming from Bṛhaspati’s mouth⁴⁰.

So, in the emergent space of the blend thus created, Bṛhaspati/Indra is conceived as Agni who kills Vala through his fiery human manifestations in order to find milk seen as the ultimate condition of ritual, cognition and cosmos. The fact that the Aṅgirasas look for milk which is already inside them and flows out from them when they are heated conveys the idea of self-reflexive activity. I should add that such a conceptualisation of Agni agrees with what has been discussed earlier (see section 10.3). The main difference is that RV 10.67.6-7 introduces the names of Bṛhaspati and Indra. If my reconstruction is correct and the final agent of the activity of the stanzas is Agni, then the stanza can be seen as evidencing efforts to redefine the concepts of Bṛhaspati and Indra to make them appropriate for the metaphysics of fire.

³⁸ For the concept of anointing with balm (*añj-*) as the specific realisation of the general domain of Cleansing By Heat, cf. Jurewicz 2006a.

³⁹ The same concept of manifestation of the internal fire in the form of milk is evoked in *Śatapatha Brāhmaṇa* 2.2.4 where Prajāpati firstly creates fire from himself and then milk.

⁴⁰ In the same way, as ‘having seven mouths’ (*saptásya*), the seer Daśagva is called in RV 4.51.4 (mentioned together with the seers Navagva and Aṅgiras) who in RV 10.62.6c is called ‘the best of the Aṅgirasas’ (*āṅgirastama*). The singers with seven mouths are mentioned also in RV 9.111.1.

15.5. Conclusion

Hymns to Bṛhaspati present an activity the scenario of which has the same crucial stages as the scenario of the defining events. These are the destruction of the symbol of darkness and the appearance of the symbols of light. The majority of the symbols of darkness and of light are the same as in the defining events, but some of them are restricted to the context of Bṛhaspati (such as a well filled with honey) or of Bṛhaspati and Indra (Vala). A peculiar feature of the descriptions of Bṛhaspati's activity is their poetic richness: various mappings are evoked, more or less conventionalised, to create complex conceptual blends the input spaces of which are integrated in novel, unexpected ways. Such conceptual operations make use of contemporary conceptual horizon and are not possible without thorough cultural knowledge. The descriptions of Bṛhaspati confirm a conscious reworking of the concept of this god and his activity.

The links between the conceptualisation of Bṛhaspati's activity and of creation in the *Nāsadīya* are not very strong but they can be seen in the way some symbols of darkness and of light are conceptualised and in the account of the second and fourth creative stages. Participation of the seers in the activity of Bṛhaspati also makes this concept closer to that of the *Nāsadīya*'s creation.

I propose to understand the concept of Bṛhaspati as a metaphysical elaboration of the concept of Agni who manifests himself through Indra and thus realises the internally contradictory nature of his killing and his creating aspects. To call Agni Indra is to highlight his aspect as a warrior and his creative activity. To call Agni Bṛhaspati is to highlight the cognitive dimension of his creation which is verbalised in speech. One could wonder if the Ṛgvedic poets saw the conceptual links between the fiery sound of Bṛhaspati and *vajrá* which – if understood as the thunderbolt – is a flash of light full of sound which destroys everything on its path. These links strengthen the conceptual cluster of Bṛhaspati, Indra and Agni who in the RV is also identified with a thunderbolt.

If my interpretation of the concept of Bṛhaspati is correct, it would be yet further of the Ṛgvedic tendency to create philosophical theory with Agni as its core and of language appropriate for its expression. To accept my interpretation is to accept that there was a need to create a separate concept and term for Agni acting as Indra in the world with aid of his fiery sound.

Chapter sixteen

Viṣṇu

As with Indra and Bṛhaspati, I am not going to present a full analysis of the Ṛgvedic concept of Viṣṇu but only these aspects which are relevant from the point of view of the present findings¹.

Viṣṇu in the RV is conceived of as the creator of space, there are also hints testifying to his self-enlargement. Together with space he creates light. It means that from the point of view of the defining events the hymns devoted to this god concentrate on the appearance of the symbols of light, from the point of view of the *Nāsadīya* on the creation of the world. However, a characteristic feature of descriptions of Viṣṇu's activity is that they very strongly integrate domains characteristic for the defining events and for creation. All of them, presenting creation of space and light, are cosmogonic at the same time. As such they can be seen as betraying a tendency to create more general concepts. This tendency can be seen in RV 1.154 which creates a philosophical model that prompts the recipient to conceive functioning of the cosmos and its creation in a similar way to that of The Wave Of Honey and The Copper Pillar (see section 9.1, 17.1-2), at the same time it highlights different aspects of these processes.

Viṣṇu is described in the RV as an independent god and as the companion of Indra. First, I will discuss his activity as an independent god, I will then show his role in the *vṛtrahatya* myth.

¹ For a more exhaustive survey, cf. Gonda 1993, Kuiper 1962. The Ṛgvedic concept of Viṣṇu is also discussed by Bergaigne 1963, II, Oldenberg 1993, Macdonell 1897, Hillebrandt 1990, I. I partly discussed this problem in Jurewicz 1996.

16.1. Viṣṇu as the independent god

Viṣṇu's activity as an independent god is determined by his solar character – he is conceived as the personification of the rising sun². At the same time Viṣṇu is conceptualised as a living being (a human being or a bull), his specific conceptualisation being that of a living being who walks, taking large steps and leaving footprints. The descriptions of Viṣṇu creating space, light and the world create blends in which the input space of the appearance of the morning light is strongly integrated with that of creation.

16.1.1. Appearance of space and morning light

The main symbol of light in the descriptions of Viṣṇu's activity is space. Its creation is most often expressed with verb *vī mā-*, 'to measure out'. The use of this verb allows the recipient to conceptualise Viṣṇu's activity as the activity of someone who measures a place with his strides – the bigger the strides are, the greater the place³. The space created by Viṣṇu is generally described as 'the great, far extended abode' (*idám dīrghám práyataṁ sadhástham*, RV 1.154.3c). Space created by Viṣṇu is also called 'earthly spaces' (*páṛthivāni... rájāmsi*, RV 1.154.1, 6.49.13) or the earth (*pṛthivī*, RV 7.100.4).

Creation of space by Viṣṇu is also conceived in terms of extending (RV 6.69.5: *ákṛṇutam antárikṣam vārīyo áprathataṁ jīvāse no rájāmsi*⁴). In RV 7.99.2,3 the creation of space is conceived in terms of supporting the sky and keeping it apart from the earth (RV 7.99.2: *úd astabhā nákam ṛṣvám*, 7.99.3 *vī astabhā ródasī... eté*). RV 7.99.3 evokes conceptualisation of creative activity in terms of weaving because of use of the word *mayúkhā* which appears in RV 10.130.2 in a context clearly evoking the concept of weaving as the source domain for creation. RV 7.99.3 metonymically evokes the moment when threads are fixed with the aid of pegs (*dādhartha pṛthivīm abhīto mayúkhaiḥ*) which implies their extension⁵. The target domain of this metaphor is the creation of space which is conceived as a stable and broad place.

According to RV 6.49.13 Viṣṇu creates space for Manu who is called 'oppressed', *bādhitá*. We may recall that the state of oppression of the Aryans who were enclosed in their march was expressed in this way (see section 3.4.2). This means that the

² Cf. Gonda 1993: 60-61. Kuiper 1962 in his analysis stresses the life-giving and creative nature of Viṣṇu's activity, trying to avoid the thesis about the solar character of this god but in his argumentation he mainly refers to later Vedic sources.

³ Viṣṇu is called 'making large steps' (*urugāyá*: RV 1.154.1,6, 2.1.3, 4.3.7, 8.29.7, *urukramá*: RV 1.90.9, 1.154.5, 5.87.4, 7.99.6).

⁴ Here Viṣṇu acts together with Indra.

⁵ Conceptualisation of creation in terms of extending and supporting is ubiquitous in the RV. For conceptualisation of creation in terms of weaving see section 4.1.8. Cognitive analysis of the R̥gvedic metaphors of creation needs a separate investigation.

creation of space is the creation of the possibility to move. The same stanza calls the space created by Viṣṇu ‘a shelter’, *śárman*, where human beings together with their offspring can enjoy their wealth. Such a description of the space measured out by Viṣṇu evokes the symbol of light understood as the place where there is a possibility to move, to gain wealth and happiness and to feel safe⁶.

In RV 7.100.4 the earth is measured out ‘for the field’ (*kṣétrāya*) which can be understood both literally, as the creation of a possibility for agriculture and as creation of space in which to move and to live⁷. RV 1.155.4 too prompts the recipient to integrate the domains of a possibility to move and to live saying that Viṣṇu made his large strides to create the possibility of going far and of living (*urugāyāya jīvāse*). The description of RV 6.69.5 is the most general as space is created so that human beings can live (*jīvāse*). Such a conceptualisation of space agrees with its conceptualisation evoked in the descriptions of other defining events and with conceptualisation of the symbols of light as a sphere where there is a possibility to move and to live a safe, prosperous life.

Viṣṇu is also presented as the creator of the morning light. This will be discussed in the next section in more detail, here I would only like to mention RV 1.156.4 where the activity of Viṣṇu is conceived in terms of opening an inclosure (*vrajā*); as we remember the activity of the gods who bring the morning light is conceived in the same terms in the RV (see section 4.1, 4.2.7).

16.1.2. Strides or footprints? The model of Footprints Of Viṣṇu

Conceptualisation of Viṣṇu’s activity depends on that whether the recipient understands the word *padá* as ‘a stride’ or as ‘a footprint/hoofprint’. The stanzas discussed till now are rather unequivocal in their interpretation of *padá* as ‘a stride’ by which space is measured out. However, let us consider the following stanza of RV 1.154.4, one of two hymns in the RV devoted only to Viṣṇu⁸:

*yásya trí pūrṇá mádhunā padány ákṣīyamāṇā svadháyā mādanti |
yá u tridhātu pṛthivím utá dyám éko dādhāra bhúvanāni víśvā || (1.154.4)*

Whose three *padá*-s, filled with honey, inexhaustible, exult with their will, who, the only one, three times has supported the earth and the sky, all the worlds.

If the recipient remains with the interpretation of *padá* as ‘a stride’, he will understand that the stanza evokes the conceptualisation of Viṣṇu as a measurer of space with his strides. Qualification of strides as filled with honey and exulting with will (*trí pūrṇá mádhunā padāni... svadháyā mādanti*) allows the recipient to evoke the input

⁶ Scholars emphasise that the main aim of Viṣṇu’s activity as a benevolent god is the creation of the possibility of life (Kuiper 1962, Soifer 1991: 17 ff.).

⁷ Cf. Elizarenkova 2004.

⁸ The second one is RV 7.100. In other hymns to Viṣṇu Indra is also the addressee.

space of Somic exultation: the concept of honey activates the concept of Soma while the expression *svadhāyā mādanti*, ‘exult with will’, is a conventional description of exultation (see sections 12.2.1.4, 14.2.1). Metonymy which operates between elements of scenario of walking prompts the recipient to evoke the concept of Viṣṇu through the concept of his strides and to ascribe their exultation to him⁹. Since under the influence of Soma the drinker enlarges his size (see section sections 5.8.3, 14.2.1), so the recipient can understand that Viṣṇu too becomes so great that he is able to take strides which encompass the whole world¹⁰.

If the recipient highlights the meaning of *padā*, as a ‘footprint/hoofprint’, he will be able to elaborate the blend created by the stanza. He will activate the conceptualisation of Viṣṇu in terms of a human being or of a bull that makes tracks as it walks. The next input space is prompted by the participle *ākṣīyamāṇa*, ‘inexhaustible’, which is most often used to qualify receptacles for a liquid such as water, honey or Soma¹¹. So the recipient can understand that the three footprints of Viṣṇu are filled with Soma. If he integrates this input space with the input space of a cosmos divided into three parts, activated by verses *c – d*, he will see conceptual correspondence between them as in the emergent space, the first footprint is the earth, the second is space and the third is the sky.

There is no explicit identification of Viṣṇu’s footprints and the parts of the world in the RV, contrary to the later thought¹². RV 1.154.2 seems to be closest to this idea when it says that all the worlds are settled (*adhikṣiyānti*) in three wide strides of Viṣṇu. There is no doubt, however, that the Ṛgvedic data attest identification of the third footprint with the sun. It is placed in the brightness of the sky (*ādhi rocané divāḥ*, RV 155.3), it is impossible to look at it or to reach (RV 1.155.5) and it shines down (RV 1.154.6). In RV 1.22.20-21 the third footprint of Viṣṇu is compared to the eye which is kindled by inspired seers. Such a comparison activates conceptualisation of the sun in terms of an eye and the scenario of the morning during which the fire lit by the priests ascends the sky as the rising sun¹³. Identification of the third footprint of Viṣṇu with the sun is justified on Ṛgvedic conceptual grounds: a footprint is a hole in the ground and as such evokes the general domain of A Vessel Filled With Liquid with its particular realisations such as e.g. pail (*kōśa*, see section 5.6) and seat (*gārta*, see section 17.1.3) in terms of which the sun is conceived.

Having understood the third footprint of Viṣṇu as the sun, the recipient can assume that the remaining two footprints are the earth and the space. In the emergent space, he will construe the image of a god who ascends the sky leaving his footprints and creating the world. The activity of Agni as the leader of expansion and in his solar form is conceived in the RV in the same way (see 4.2, 11.1.2). The blend can

⁹ The only place where Viṣṇu (together with Indra) is presented as making large strides in Somic exultation explicitly is RV 6.69.5.

¹⁰ According to RV 7.99.2 there is no entity in the world which could overpass Viṣṇu.

¹¹ See Jurewicz 2006b. *ākṣīyamāṇa* is used in RV 3.26.9 to qualify spring (*útsa*).

¹² E.g. *Taittirīya Saṁhitā* 2.4.12. Cf. also Kuiper 1962.

¹³ Cf. Elizarenkova 1989: 555 and Geldner 1951, I: 22.

be elaborated further and the recipient can understand the sun as the place through which Viṣṇu left the world having created it¹⁴.

The sun as the last footprint of Viṣṇu is still warm, while the earth and the space have cooled since Viṣṇu left them. However, in that they are also filled with honey the recipient can infer that they are still shining. Such a description prompts the recipient to create the image of all parts of the world illuminated by its light; the Ṛgvedic conceptualisation of light as a liquid (see section 4.1.1) strengthens the coherence of this image. It also agrees with the concept of creation in terms of the appearance of light out of darkness.

Conceptualisation of Viṣṇu's activity in terms of a movement upwards is also implied by his qualifications as 'living in the mountains' (*giriṣṭhā*, RV 1.154.2, *girikṣīt*, RV 1.154.3). Thus qualified Viṣṇu is conceived in terms of a wild animal (*mṛgá*) or of a bull (*vṛṣan*); the recipient can build the image of such an animal which is on the top of a mountain. RV 1.155.1 compares Indra and Viṣṇu who stand at the top of the mountain to swift horses which have attained their aim (*árvateva sādhnā*). This description activates the domain of a horse which ascends a mountain in terms of which Agni's activity as the rising sun is conceived (see section 6.1.1). The concept of a mountain activates the general domain of A Rocky Hill in terms of which the space between the earth and the sky is conceived. If the recipient integrates the domains of A Rocky Hill, of an animal running up the mountain, of the rising sun and of Viṣṇu, he will construct a blend in which footprints are left on the mountain as Viṣṇu walks up.

There is one more input space which can be activated when the recipient understands *padá* as a footprint and the activity of Viṣṇu as moving upwards. This is the input space of a king. As Auboyer 1949 has shown, early Indian iconography expresses the idea of the invisible monarch who leaves footprints next to the throne. In the emergent space, Viṣṇu becomes a king who left the world, leaving only his footprints. In the frame of this conceptualisation not only the highest footprint but also the king's throne, becomes the sun at zenith (see also section 17.1).

The scenario of walking upwards and leaving footprints is enriched in the following stanza:

idám viṣṇur ví cakrame tredhā ní dadhe padám |
sámūlham asya pāmsuré || (1.22.17)

Viṣṇu made large steps through this – three times he made a footprint hidden in his dust.

The word *pāmsurá* is a hapax, but its synonym *reṇú* is used to express raising dust by a horse (RV 1.33.14, 4.38.6,7), by Indra in his fight (RV 1.33.14, 1.56.4, 4.17.13, 4.42.5) and by wind (RV 10.168.1). If the recipient evokes these descriptions in the context of RV 1.22.17 he will create the image of Viṣṇu who quickly runs

¹⁴ Kuiper 1962, in his analysis of the concept of Viṣṇu, understands the third footprint as a mysterious, transcendent sphere which expresses the whole of reality (cf. also Kuiper 1975: 117–118) and which encompasses the duality of the world.

upwards raising dust. The logic of this image implies that three parts of the world are hidden by dust before they finally appear in the morning light and the dust can be interpreted as the morning fog.

The scenario of Viṣṇu's activity reconstructed above agrees with the scenario of creation presented in *Nāsadīya*: in the first stage Viṣṇu walks, exulted with Soma, in the second stage the dust hides the future world, although its existence is already presupposed, in the next stage the dust settles down and the shining world appears¹⁵. It also agrees with scenario of the defining events which include the stage when the desired good is hidden.

The idea of hiding the symbol of light before its appearance is also expressed by the descriptions evoking the model of The Copper Pillar (see section 17.3): it will be shown that they present the sun hidden by rain clouds before rain appears in such a way as to imply a mysterious transformation of what is hot and dry into that what is cold and wet. If the idea of a mysterious metamorphosis of the world were also implied by descriptions evoking the model of Footprints Of Viṣṇu, we could look here for the roots of later concepts of Viṣṇu creating the world with his magic power (*māyā*). Although in the RV *māyā* still does not mean magical power to create illusion (Gonda 1959b: 128–129), the idea could already be there.

16.1.3. Solar-rain cycle of the world and the sacrifice

The next stanza of RV 1.154 elaborates the philosophical model Footprints Of Viṣṇu and evokes the whole solar-rain scenario together with its realisation in the individual sacrificial activity:

*tād asya priyām abhī pātho aśyām náro yátra devayávo mādanti |
urukramásya sá hí bándhur itthá viṣṇoḥ padé paramé mádhva útsaḥ ||*
(1.154.5)

I would like to gain his dear abode where the pious men exult. Verily, this is kinship with far-stepping Viṣṇu – the spring of honey in his highest footprint.

Verses *a – b* express the request of the poet to attain the place where there is a possibility to exult together with pious men. From what has been said above (see section 5.8.3) we know that this place is on the sun where the spring of heavenly Soma is located. According to RV 8.29, a riddle hymn which gives definitions of the gods according to their salient features, Viṣṇu goes with his large strides where the gods exult (*trīṇi éka urugāyó ví cakrame yátra devāso mādanti*, RV 8.29.7) which also implies the possibility to get exulted in the highest footprint.

As I have argued elsewhere (section 3.4.5), in some contexts of the RV the word *pāthas* activates its etymological meaning of a path. In the present context this

¹⁵ The same scenario of creation is activated in RV 10.72.6-7 where the gods who create the world firstly raise dust while then move as if dancing and then the sun appears.

activation is reinforced in that everyday experience footprints form a path. If the recipient evokes the general domain of Creation Of Space To Move in its specific realisation of Following Footprints, he will construe a blend in which the footprints of Viṣṇu create a path along which human beings can go and thus reach the highest point which is the sun at zenith.

Verse *d* confirms the existence of the spring of Soma on the sun: it is called here ‘the spring of honey’ (*mádhva útsah*); the concept of honey activates the concept of Soma¹⁶. That the spring is the condition of exultation is expressed by its qualification as ‘kinship with far-stepping’ (*urukramásya sá hí bándhur*, verse *c*). As we remember, the link between both aspects of That One was conceived in the *Nāsadiya* in terms of kinship (*bándhu*); this link is discovered by the poets in Somic exultation (RV 10.129.4: *sató bándhum ásati nír avindan hṛdí praṭṭṣyā kaváyo manīṣā́*). The same idea of discovery of the link between the dual aspects of reality, is evoked here in RV 1.154.5cd. It is reinforced in that – as implied by the model of Footprints Of Viṣṇu – the sun can be understood as the passage between manifested and unmanifested aspects of reality through which Viṣṇu disappears from the world. The poet in Somic exultation repeats Viṣṇu’s activity not only when he ascends the sky but also when he, exulted, is at the border of ultimate, absolute reality. If the recipient activates the basic-level meaning of *bándhu*, he will understand exultation in terms of becoming very close to the god (see section 17.6) because on the sun the poet realises his kinship with Viṣṇu.

At the same time, to call the sun ‘the spring of honey’ it to highlight the rain effects of the morning: honey also refers to Somic rain, falling down to the earth.

16.1.4. Cognitive dimension of Viṣṇu’s activity

In RV 1.155.3 Viṣṇu’s activity is understood in terms of giving names:

dádhāti putró ‘varam páram pitúr náma ṭṛṭṭiyam ádhi rocané diváḥ ||
(1.155.3cd)

The son gives the lower and the higher name of his father. The third in the brightness of the sky¹⁷.

The lower name corresponds to the earth, the higher name corresponds to space and the third corresponds to the sun. The hemistich integrates the input space of walking and making footprints with the input space of giving names: each stride corresponds to an act of naming and each footprint to a name. Thus conceptualisation of words in terms of hoofprints/footprints is activated. As the cow goes and leaves its hoofprints filled with milk, in the same way speech as a whole is hidden and we know it only *via* separate words; metonymy Contents For Container motivates conceptualisation

¹⁶ For a similar conceptualisation of the sun as a well of honey see RV 2.24.4 analysed in section 15.2.2.

¹⁷ The name as an instrument of Viṣṇu’s activity is mentioned also in RV 1.155.6.

of words not only in terms of hoofprints but also of the milk which fills them (see section 3.4.5). In the blend run by the stanza these two input spaces are integrated with the input space of Viṣṇu going upwards and leaving his footprints full of honey. These footprints are both parts of the world and of speech; conceptualisation of words in terms of honey strengthens coherence of the emergent space. Viṣṇu corresponds to the totality of speech, hidden from everyday human experience¹⁸.

The same conceptualisation of speech is evoked in its more general description in RV 1.164.45 where it is presented as divided into four parts (*padá*). The structure of speech however is opposite to that implied by the model of Footprints Of Viṣṇu: here three of its parts are hidden and only one is manifested. The same division appears in RV 10.90.3-4 where the whole of reality called Puruṣa is divided into four parts (*páda*) of which three are immortal and one is mortal. Scholars (Elizarenkova 1999a, Geldner 1957, Brown 1931, Renou 1956) translate *páda* as ‘one fourth’, but other usages of this word allow the recipient to activate the basic-level meaning of a foot (see RV 1.163.9, 4.58.3) and thus to evoke the input space of walking (expressed also by verb *ví kram-*, RV 10.90.4). The recipient of the hymn can strengthen this input space through phonetic and semantic association of *páda* with *padá* and enrich the blend with the input space of speech evoked by the latter word. In my opinion, this is yet further proof for Brown’s thesis that the concept of Puruṣa is motivated by concepts of Agni, Sūrya and Viṣṇu (Brown 1931).

However, the division proposed by the model of Footprints Of Viṣṇu also appears in other stanzas of the RV. RV 8.101.14 mentions three mortal generations and one which enters the sun. Such a description implies immortality of the fourth generation and if the recipient elaborates the scene, he can integrate it with the image of Viṣṇu leaving the world through the solar door; in the emergent space, the immortal generation repeats this activity¹⁹. In RV 9.96.19 the fourth abode of Soma is revealed in exultation which implies that three are already manifested and known. RV 10.45.2 mentions three abodes of Agni cognised by the poets, the fourth abode is his highest hidden name identified with the source from which he came²⁰.

16.2. Viṣṇu, Indra and Agni

In this chapter I will discuss conceptual links between Viṣṇu, Indra and Agni.

¹⁸ And not, as Kuiper 1962 proposes, to the third footprint.

¹⁹ The stanza is commented on by *Śatapatha Brāhmaṇa* 2.5.1.1-5 according to which Prajāpati, creates three generations which die because of a lack of food. Only the fourth thanks to fire identified with the sun, becomes immortal. In the later thought the liberated ones pass through the sun to what is unmanifested, see *Chāndogya Upaniṣad* 5.10.1-2, *Bṛhadāranyaka Upaniṣad* 6.2.15, *Maitrāyaṇīya Upaniṣad* 6.30.

²⁰ For discussion on division into four in the later Vedic thought, cf. Bhattacharya 1978.

16.2.1. Viṣṇu and Indra

Viṣṇu is presented as the companion of Indra who helps him before the fight. He enlarges both Indra and space around him. In his first function he prepares Soma for Indra thanks to which Indra acquires immense size and becomes capable of conquering Vṛtra (RV 2.22.1, 6.17.11, 8.3.8, 10.113.2). In his second function Viṣṇu makes three strides for Indra (RV 4.18.11, 8.12.27, 8.52.3, 8.100.12). The aim of making strides is creation of space where the fight with Vṛtra is going to happen. If the recipient activates the domain of the measuring of place, he can interpret this activity as measuring a battlefield before battle. However, according to the following stanza the space created by Viṣṇu for Indra is also the whole space of the world:

*sákhe viṣṇo vitarám ví kramasva dyaúr dehí lokám vájṛāya viṣkábhe |
hánāva vṛtrám riṇácāva síndhūn índrasya yantu prasavé víśṛṣṭāḥ ||
(8.100.12)*

O Viṣṇu, my friend, make large strides! O sky, give space that I could hurl the thunderbolt. Let us two kill Vṛtra, let us two free rivers! Freed, let them flow stimulated by Indra²¹.

As we remember, Vṛtra symbolises the precreative state of the world which is enclosed and hidden (see section 14.2.1). Verses *a – b* build the image of the world enclosed by Vṛtra so tightly that there is no place to swing one’s arm and to use a weapon. Indra himself is the next factor which causes a lack of space in the world in its precreative state because it is too small for him when he begins to grow. In that Indra asks the sky to give space it follows that the stanza activates conceptualisation of night as the state when the sky lies on the earth. The idea of creation of space between the earth and the sky is also evoked by the verb *ví skabh-* which is used in the descriptions of creation understood in terms of the separating two halves of the world²². The emergent space integrates the input spaces of the fight with Vṛtra and of natural processes: when Viṣṇu makes the space between the earth and the sky, he places the sun at the zenith from which the thunderbolt will fall killing Vṛtra and freeing waters. In the emergent space Vṛtra is the nocturnal sky and the rain-cloud. He also corresponds to the precreative state of the world destroyed by the creation of space. The generic space is the scenario of the defining events.

It is worth adding that Indra and Viṣṇu in their joint activity are conceived in terms of vessels for Soma (*kalása somadhāna*, RV 6.69.2,6). I have discussed the concept of Indra brimming with Somic juice to such an extent that it flows out of him (see section 12.2.1.4). Qualification of Indra as ‘vessel for Soma’ agrees with that conceptualisation. The same qualification of Viṣṇu allows the recipient to elaborate the model of Footprints Of Viṣṇu and to understand that Viṣṇu is a god brimming with Somic juice which flows out of him as he walks. Such a conceptualisation of

²¹ The request *sákhe viṣṇo vitarám ví kramasva* is repeated in RV 4.18.11d.

²² See e.g. RV 5.29.4.

Viṣṇu makes it clear why his footprints are filled with Soma. A similar concept is the source domain for conceiving speech: within the frame of this conceptualisation, speech is a cow that goes away leaving its hoofprints filled with milk; both hoofprints and milk correspond to words. If the recipient integrates this conceptualisation of speech with the model of Footprints Of Viṣṇu, he will see additional consistency in the description of RV 1.155.3 where Viṣṇu's activity is understood in terms of giving names.

16.2.2. Viṣṇu and Agni

Identifications of Viṣṇu with Agni are not frequent. In RV 2.1.3 Agni is identified with Viṣṇu when he makes large steps (*tvám viṣṇur urugāyó namasyàḥ*). It will also be shown that RV 10.124.6 seems to imply such identification (see section 17.9).

There are also stanzas which imply identity of Agni and the third footprint of Viṣṇu (RV 1.22.21, 5.3.3, 10.1.3, see Bergaigne 1963, II: 416-418). In RV 1.72.4, 2.35.14 Agni is presented as remaining in the highest footprint (*padé paramé*); RV 1.72.4 evokes the concept of the rising sun conceived of as Agni (see section 11.1.2.). If the recipient integrates the model of Footprints Of Viṣṇu with the general domain of Following Footprints and Finding Of Hidden Hoofprints/Footprints left by Agni, he will understand that the third footprint of Viṣṇu is Agni, as the sun, shining from its zenith.

In RV 10.45.2 Agni is divided into four parts of which three are his abodes in the world (the sky, human beings, waters according to RV 10.45.1) while the fourth one, invisible is called his 'highest name' (*nāma paramám gūhā yád*). Such a conceptualisation of Agni is similar to the conceptualisation of the world divided into the three footprints of Viṣṇu with a fourth part which is Viṣṇu himself being invisible.

16.3. Conclusion

The descriptions of Viṣṇu's activity betray a tendency to create more general and abstract concepts concerning fundamental cosmic, ritual and creative processes. They focus on the moment when the symbol of light appears which is identified with luminous space. Identified with the world it becomes an abstract concept of a place in which life in all its aspects is possible. The very name *viṣṇu* can be treated as a general name which expresses the *spiritus movens* of everything which takes place in human beings and in the cosmos. The conceptual link between Viṣṇu and Indra can also be seen as a testimony to generalising efforts: the processes expressed by the defining events, by the descriptions of Viṣṇu's activity and by the *vṛtrahatya* myth are reintegrated into one concept of a process conditioned by the same factor. It is important to add that Viṣṇu, Indra and the world created by them have the same

attribute of growth. Putting this in more general terms we could say that in first creative impulse, the creator and creation are conceived in the same way.

Although the image of Viṣṇu making three strides appears in various places in the RV, the philosophical model of Footprints Of Viṣṇu seems to be a late development – it is activated at full length only in RV 1.154. However, the model is rooted in Ṛgvedic thinking and it elaborates the general domains of Creation Of Space To Move (Following Footprints) and Finding The Hidden (Finding Of Hidden Hoofprints/ Footprints), motivated by expansion and cowherding. Other input spaces of this model are: a man who measures the earth with his strides, a king, the sunrise, rain and cosmogony. The generic space of this model (similar to other models) is the general scenario of the defining events.

Since identification of Viṣṇu with Agni is not as clear as with other gods, one can infer that the concept of Agni did not, in this case, constitute the basis for the redefining efforts of the Ṛgvedic poets. As a result the hymns to Viṣṇu should rather be placed at the fringes of the conceptual mainstream reconstructed here, which consists in construing a concept of a fiery reality²³. It will be taken up much later in the *smṛti* philosophy which will begin to build the concept of Viṣṇu as one of the main Hindu gods and will try to attribute fiery aspects to him (see the *Bhagavadgītā* 11).

²³ Kuiper argues that Viṣṇu must have been higher than Indra and Varuṇa ‘since even the earliest time’ (1975: 118, see also 1962: 54 ff.) as the god who unites opposing spheres of the world. However, he refers to the later texts, beginning from Brāhmaṇas and ending with the *Mahābhārata*, to prove his thesis. As far as I can see it, it cannot be proven on the basis of the Ṛgvedic material alone.

Chapter seventeen

Varuṇa

In my analysis of the god Varuṇa I will focus on these aspects of his concept which are the result of its conceptual reworking treated as the attempt to create a consistent philosophical system¹. Firstly, I will discuss the philosophical model of The Copper Pillar and demonstrate its convergence with other philosophical models (The Wave Of Honey, Footprints Of Viṣṇu). I will also show that in the frame of the conceptualisation presented by this model Mitra and Varuṇa are conceived as ambivalent gods who bring both sunrise and rain. Then I will examine the descriptions of Mitra and Varuṇa which present these gods as givers of morning exultation. I will argue that from these descriptions, especially from the descriptions of Varuṇa, come the moral dimension of the symbols of darkness. I will also argue that it is possible to interpret the group of hymns devoted to Varuṇa (RV 7.86-88) as expressing exultation, both successful and unsuccessful, where cognitive activity merges with moral activity. In the last part of this chapter I will analyse the Ṛgvedic evidence for a tendency to identify Varuṇa with Agni and Indra; I will especially focus on RV 10.124.

17.1. The philosophical model of The Copper Pillar

The philosophical model of The Copper Pillar is elaborated in the following stanzas:

¹ For the analysis of the Ṛgvedic concept of Varuṇa cf. Lüders 1951, 1959. For the exhaustive survey of various interpretations of Varuṇa, cf. Brereton (1981: 63 ff.) who himself sees Varuṇa as the personification of *vratá*, understood as ‘commandment’. For survey of interpretation of Mitra, cf. Brereton 1981: 16 ff. Cf. also Thieme 1995b and Kuiper 1982 where he criticises the methodological value of deducing the concept of Mitra and Varuṇa on the basis of the meaning of their names. Oberlies (1998) sees Varuṇa as the king of *kṣéma* while Indra is the king of *yóga*.

*híraṇyanirṇig áyo asya sthūnā ví bhrājate divy àśvājanīva |
bhadré kṣétre nímitā tīlvile vā sanéma mádhvo ádhigartasya || (5.62.7)*

Its pillar has a golden garment, copper. It flashes in the sky like a whip. It is erected in a fortunate or a fertile field. We would like to get honey from the seat!

*híraṇyarūpam uśáso vyūṣṭāv áyasthūnam úditā sūryasya |
á rohatho varuṇa mitra gártam átaś cakṣāthe áditim dítim ca || (5.62.8)*

In the breaking of dawn, when the sun rises, you ascend the golden-shaped seat, with bronze pillar, O Mitra, Varuṇa. From there you see boundlessness and the bounded².

Because the pillar is golden (it is called *híraṇyanirṇig*, ‘having a golden garment’, RV 5.62.7a), the recipient can interpret it as the ray of the rising sun which becomes its path (see section 4.1.5) and activate in this way the input space of the appearance of the morning light. Because the pillar is compared to the whip, the recipient can interpret it as lightning (on the basis of whip’s shape) and a thunderbolt (on the basis of whip’s sound). In this way the input space of raining is activated. The image of lightning/thunderbolt erected in the earth evokes the general domain of Procreation with its particular realisation of the Sexual Act and conceptualisation of the earth in terms of a woman. In the emergent space, the earth becomes fertile and prosperous, because it is impregnated by the pillar’s semen, the rain. The structure of the cosmos is the same as the structure conceived in the model of The Wave Of Honey: the cosmic pillar raises up from watery ground, the existence of the cosmos is constituted by the sun-rain transformations.

The convergence with the model of The Wave Of Honey can also be seen in that the compound *híraṇyanirṇij* evokes the concept of Soma which is qualified as golden and as wearing a garment (*nirṇij*)³. On this basis the recipient can integrate the image of the Somic plant with the image of the copper pillar.

The word *gárta* (‘seat’) where Mitra and Varuṇa sit (RV 5.62.8c) and in which there is honey (RV 5.62.7d) needs more discussion. It is variously interpreted. Elizarenkova and Geldner translate it as ‘throne’, Keith and Macdonell understand *gárta* as a chariot seat or the chariot itself⁴. Bergaigne (1963, III: 122 ff.) and Auboyer (1949) propose the meaning of a pit (‘la fosse’).

Interpretation of *gárta* as a chariot or its seat suggests its solar character⁵. Not only the sun is conceived in the RV in terms of a chariot but also the dawn is

² Varuṇa is presented as creating the cosmic pillar at RV 1.24.7: *abudhné rájā varuṇo vānasyordhvám stūpam dadate pātadakṣaḥ | nīcīnā sthur upāri budhnā eṣām asmé antār níhitāḥ ketāvāḥ syuḥ ||* and RV 8.41.10ae: *yāḥ śvetāñ ádhinirṇijaś cakré kṣṇāñ ánu vratā | sá dhāma pūrvyam mame yá skambhéna ví rodasī | ajó ná dyām ádhārayan ||*

³ See RV 9.27.4 (*hiranyayú*), 9.107.4 (*hiranyáya*). RV 9.99.1c: *śukráṁ vayanti ásurāya nirṇijam*, RV 9.69.5ab: (*ámṛkena rúsatā vāsasā hárir ámartyo nirṇijánāḥ pári vyata*).

⁴ Cf. Macdonell, Keith (1967, I: 220–221). Similarly Elizarenkova 1995 (*ad loci*). Elizarenkova however usually translate *gárta* as ‘throne’. So does Geldner. According to Auboyer (1949: 87–88) and Bergaigne (1963: III, 122–124) ‘throne’ is not the first meaning of this word.

⁵ Cf. Auboyer 1949.

presented as riding on a blazing chariot (RV 1.123.7) and is compared to a warrior who mounts a *gárta* (RV 1.124.7). The same solar character of *gárta* can be evoked if it is interpreted as a ‘throne’ (see Auboyer 1949 and section 16.1.2). At the same time, depending on the specific interpretation of *gárta*, the emergent space is enriched with specific images. The recipient can build the image of a king who either rides on a chariot or sits in its seat; in both cases the chariot and the seat correspond to the sun.

Interpretation of *gárta* proposed by Bergaigne and Auboyer (‘la fosse’) is probably based on this word being used to denote the hole in which a pillar was placed (*skambhá, sthūñā*) to support a house. The hole was filled with water or water plants⁶. This meaning allows the recipient to activate the next input space of the model: of someone who is a builder of a house and supports it with a pillar. However, according to RV 5.62.7-8 *gárta*, is not the hole in the ground in which a pillar is raised but rather its top. It seems that in this way the poet wanted to evoke the idea of its upwards movement. Since it would be difficult to imagine a hole in the ground which moves upwards the recipient should rather conceive it as a kind of container. In the emergent space *gárta*, as kind of a container, rises either along the immovable pillar up to its top or is on the top of the pillar which rises up from the earth⁷. Thus understood *gárta* again corresponds to the rising sun. The general domain of A Vessel Filled With Liquid in terms of which the sun is conceived strengthens this conceptualisation. When the *gárta* reaches its zenith, honey which fills the *gárta* flows out. Honey corresponds to Soma (cf. section 16.1.3).

RV 5.62.7d expresses the wish to get honey which is in the *gárta*⁸. In this context, *gárta* highlights the meaning of a ritual vessel. Thus the next input space of the model of The Copper Pillar can be activated: cognition under the influence of Soma. The recipient can build the image of a human being who drinks Soma and gets exulted. At the same time, the request to get honey from the *gárta* implies that the poet will reach the sun in zenith from where he will get omniscient cognition of Mitra and Varuṇa and will see what they see, i.e. the boundlessness and the bounded sphere (*áditi* and *díti*).

I would like to mention here RV 1.139.2 (analysed in section 5.8.3) which presents human beings in their Somic exultation attaining the vision of Mitra and Varuṇa who discern truth (*ṛtá*) from untruth (*ánṛta*). It is important to notice the

⁶ Cf. Auboyer 1949: 87, Auboyer 1968: 119–120, Heesterman 1957: 96. Auboyer 1949: 81–82 analyses iconographic expressions of the pillar supporting the house and erected in the *gárta*. These are *linga* placed in the vessel for ablution and lotuses which grows up from the ocean. I would like to add that both *linga* and lotus can be identified with Soma: the former is identified on the basis of the identification of Soma with the thunderbolt and semen, the latter on the basis of being a plant. According to Bergaigne (1963: III: 124, note 1), RV 5.62.7 refers to the ceremony for building a house. Cf. also Renou 1939b.

⁷ The same idea is implied in the cosmogony of the *Śatapatha Brāhmaṇa* in the image of Prajāpati, who stands up on his legs, raising his head (11.1.6).

⁸ At RV 5.62.5cd *gárta* is filled with refreshing draughts (*ílā*): *námasvantā dhṛtadakṣádhi gárte mītrāsāthe varuṇélasv antáḥ. gárta* of Mitra and Varuṇa is also mentioned at RV 5.68.5.

conceptual correspondence between *áditi* and *díti* on the one hand and *ánṛta* and *ṛtá* on the other: the first words of each pair refer to what is unmanifested and the second to what is manifested. *ásat* and *sát* discerned by the poets in the *Nāsadīya* refer to the same two spheres. The three Ṛgvedic descriptions agree that human beings could attain cognition of the whole of reality. Its two aspects are described with synonymous words, although each pair highlights their different aspects. The pair *áditi* – *díti* highlights opposition between what is infinite and finite, the pair *ánṛta* – *ṛtá* highlights opposition between what is untrue/disordered and what is true/ordered while the pair *ásat* – *sát* highlights opposition what does not exist here and now and what exists. Taking into account this convergence the recipient of the *Nāsadīya* can evoke the philosophical model of The Copper Pillar in the description of the poets’ activity.

The philosophical model of The Copper Pillar is a mega-blend which consists of several input spaces. These are: Mitra and Varuṇa, a builder who supports a house with a pillar, a king who rides on a chariot, the general domain of A Vessel Filled With Liquid, the sunrise, rain, the world supported by a cosmic pillar and cognising human beings⁹. The input spaces are very rich and complex. *gárta* is seen to be a general notion of a container into which something can be placed or poured or someone can remain, be it a hole in the ground, a vessel, a body of a chariot or its seat. RV 5.62.7-8 activates all these meanings to express various aspect of cosmic and cognitive transformation. The activity of Mitra and Varuṇa evoked by main input space of the model is the ground for their definition given in RV 8.29.9ab (*sádo dvá cakrate upamá divi samrājā sarpírāsutī*).

17.2. The philosophical models of The Copper Pillar, of The Wave Of Honey, of Footprints Of Viṣṇu, and of Indra’s Fight With Vṛtra

There is a consistency between the philosophical model of The Copper Pillar and other models discussed in this book: the model of the Wave Of Honey, Footprints Of Viṣṇu and Indra’s Fight With Vṛtra. These models grasp the functioning of the world and ritual activity of the human beings in similar ways, that is as solar-rain transformations in which the sacrificer can participate. All of them activate conceptualisation of the sun in terms of the general domain of A Vessel Filled With Liquid. The models of The Copper Pillar and of Footprints Of Viṣṇu use the image of a vessel to activate this domain which are the seat, *gárta*, and a footprint. The model of The Wave Of Honey implies it, identifying the top of the wave with the

⁹ It is worth noticing that already AV 10.8.9 creates the image of superhuman beings who sit on a vessel turned upside down. They are identified with the Great Bear (cf. Brereton 1991). I would argue that we should look for the roots of this image also in the Ṛgvedic concepts discussed here.

most perfect form of the juice (*amṛtatvá*, see section 9.1.2). In the frames of the conceptualisation of these models the rising sun is a container which rises up; either to the top of a pillar or a wave, or its rising is conceptualised as footprints which are left higher and higher. In case of the model of Indra's Fight With Vṛtra, the cosmic pillar is conceived in terms of a god who having drunk Soma grows higher to reach the highest, vertical position. His head is a vessel filled with Soma¹⁰.

At the same time each of the models highlights a different aspect of the sunrise. The philosophical model of The Wave Of Honey highlights the appearance of a possibility to attain immortality created in the morning. The model of The Copper Pillar highlights the idea of the cosmic pillar established in the morning which links two halves of the world, the earth with the sun where immortality can be realised in the latter. It most strongly highlights rain as the result of sunrise: the pillar is identified not only with the ray of the sun but also with lightning. The philosophical model of Footprints Of Viṣṇu highlights the idea of a path which can be followed by human beings who want to attain immortality during their sacrificial activity. The model of Indra's Fight With Vṛtra highlights the identity of the sacrificer with the god performing morning activity. In the mega-blend integrating these four models the wave/stalk/ray of Soma corresponds to the copper pillar of Mitra and Varuṇa, to the path created by footprints of Viṣṇu and to the body of Indra/sacrificer. The sun at its zenith is conceived as the most perfect form of Soma (*amṛtatvá*), as Mitra and Varuṇa sitting in the *gárta*, as the third footprint of Viṣṇu and as Indra's head, both filled with Soma.

17.3. The solar-rain ambivalence of Mitra and Varuṇa's activity

Close connection of Mitra and Varuṇa with the sun has been discussed already by Macdonell (1897: 23–24) and Oldenberg (1993: 95–96)¹¹; it will also be discussed below (see section 17.4). Here I will only add that their connection with the sun is also grounded in their royal character. I have shown elsewhere that the Ṛgvedic poets created a complex conceptual cluster which integrates ideas of light, beauty, perfection, fame and kingship and which is evoked by words *śrī́*, *śrávas*, *yáśas* and *kṣatrá* (Jurewicz 2008b). The source domain of this concept is the sun in zenith. One can assume that in the descriptions of Mitra and Varuṇa *kṣatrá* is also meant to evoke this concept highlighting its source domain, the sun. The way *kṣatrá* of Mitra and Varuṇa is qualified in the RV confirms this assumption. It is 'shining'

¹⁰ Another cosmological concept consistent with the philosophical models just discussed is concept of the tree with a berry on its top (RV 1.164.20-22 discussed in section 12.2.1.4).

¹¹ The close connection between the sun and Mitra and Varuṇa is expressed by that the sun is called the eye of Mitra and Varuṇa (e.g. RV 7.61.1) and 'the heavenly seat of Mitra and Varuṇa' (RV 1.136.2d: *dyukṣám... sádanam*).

(*jyótiṣmant*, RV 1.136.3), ‘lofty’ (*brhánt*, RV 5.64.6), it is placed in the sky similar to the sun (RV 5.27.6¹²). In RV 5.62.6 *kṣatrá* is qualified as *sahásrasthūna*, ‘having a thousand supports’, which evokes the concept of a pillar qualified as *áyasthūna* on the top of which Mitra and Varuṇa sit in the *gárta* which – as has been just shown – corresponds to the sun in its zenith. Varuṇa himself is compared to the sun in his illuminating world activity (RV 6.68.9).

On the other hand Mitra and Varuṇa are seen in the RV as givers of rain and they are often invoked to release it¹³. To express rain caused by them the Ṛgvedic poets activate the general domain of A Vessel Filled With Liquid (with use of the word *kāvandha*, RV 5.85.3).

Such apparently contradictory descriptions of Mitra and Varuṇa can be explained by their ambivalent nature and activity. Some stanzas express it more clearly. Let us consider the following example:

á vām ásvāsaḥ suyújo vahantu yatáraśmaya úpa yantv arvák |
ghṛtásya nirníg ánu vartate vām úpa síndhavaḥ pradívi kṣaranti || (5.62.4)
 Let the horses well yoked bring you here! Let with reins/rays well kept
 come hitherward! The garment of clarified butter trails behind you. From
 old rivers flow.

Verses *a* – *b* activate the input space of the rising sun *via* the concept of horses qualified as *yatáraśmayah* where *raśmí* can be interpreted as both reins and rays. Verse *c* activates the input space of rain *via* the expression *ghṛtásya nirníg*, ‘the garment of clarified butter’, which refers to rain on the basis of the metaphoric mapping Rain Is Clarified Butter. The input space of raining is also activated by the word *síndhavaḥ*, at the same time the use of this word allows the poet to ascribe to Mitra and Varuṇa the power to create all kinds of water. In the emergent space, Mitra and Varuṇa create sunrise and rain.

The solar-rain ambivalence of activity of Mitra and Varuṇa is also expressed in the following hemistich:

prá bāhāvā sisṛtaṁ jīvāse na á no gávyūtim ukṣataṁ ghṛténa | (7.62.5ab)
 Extend your arms for life! Water our pasture with clarified butter!

The morning activity of Savitṛ is conceived in terms of extending arms (e.g. RV 4.53.3, 6.71.1.5). Hence, when Mitra and Varuṇa are asked to extend their arms, the recipient understands that they are asked to create morning space and light. Verse *b* asks them to moisture the pasture with clarified butter in terms of which rain is conceived. As I have shown elsewhere (see Jurewicz 2009), in the RV the word *gávyūti* also refers to the whole cosmos, so verse *b* can be interpreted as referring to creation of water in the whole cosmos. Again, in the emergent space Mitra and Varuṇa are presented as creating sunrise and rain.

¹² In RV 10.60.5 in the same way *kṣatrá* of Indra is qualified.

¹³ RV 1.152.7, 2.27.15, 5.62.3, 7.64.2, 7.65.4. As Brereton (1981: 7) writes they prosper their worshipper ‘especially by sending the rains’. Cf. also Macdonell 1897: 25.

Let us consider one more stanza:

vṛṣṭidyāvā rītyāpeśās páti dānumatyāḥ |
brhántam gártam āśāte || (5.68.5)

The two lords of invigorating food, making the sky rain, making the streams flow, full of moisture, have attained the lofty seat.

The expression ‘the lofty seat’ (*brhántam gártam*, verse *c*) evokes the model of The Copper Pillar and its input spaces of sunrise and raining. To attain the seat which is lofty evokes the concept of an upwards movement characteristic of the rising sun. The input space of rain is confirmed by verses *a – b* where Mitra and Varuṇa are qualified as ‘the two lords of invigorating food, making the sky rain, making the streams flow, full of moisture’ (*vṛṣṭidyāvā rītyāpeśās páti dānumatyāḥ*).

The solar-rain ambivalence of Mitra and Varuṇa’s activity is expressed by RV 5.63 at full length. The description evokes the philosophical model of The Copper Pillar. Its analysis will also allow us to see that this ambivalence was seen as wondrous.

RV 5.63.1

ṛtasya gopāv ádhi tiṣṭhatho rátham sátyadharmānā paramé vyòmani |
yám átra mītrāvaruṇāvatho yuvám tásmāi vṛṣṭír mādhumat pinvate diváh ||
O two shepherds of the truth, with true ordinances, you mount the chariot in the highest heaven. Rain, rich in honey, swells from the sky for him whom you help here, O Mitra, Varuṇa!

Verse *a* presents Mitra and Varuṇa as mounting a chariot. The concept of a chariot activates the domain of the sun (*via* the metaphoric mapping The Sun Is A Chariot). According to verse *b*, Mitra and Varuṇa begin their ride on the solar chariot in the highest heaven (*paramá vyòman*). The expression *paramá vyòman* construes the blend of two input spaces: of beginnings and being the highest; the third input space of the blend is the rising sun which motivates the other two input spaces (see section 12.2.1.3). If the recipient activates this blend in the context of RV 5.63.1b, *paramá vyòman* will highlight its domain of beginnings; the scenario of the sunrise will prompt the recipient to specify it as the nocturnal sky from which the sun conceived in terms of a chariot appears. If the recipient runs the blend further, he can highlight the input space of being the highest and thus reconstruct the whole cycle of the sun realised by Mitra and Varuṇa who guide it to the sky as good charioteers sitting on the chariot’s seat. The same idea of an upward movement is also expressed by the model of The Copper Pillar.

The rain aspect of Mitra and Varuṇa is explicitly expressed by the second hemistich: they give rain to those who worship them.

RV 5.63.2

samrājāv asyá bhívanasya rājatho mītrāvaruṇā vidáthe swardṣā |
vṛṣṭím vām rādho amṛtatvám tmahe dyāvāpṛthiví ví caranti tanyávaḥ ||

O two monarchs, you rule this world, seeing the sun on the sacrificial assembly, O Mitra, Varuṇa! We ask you for rain, for the gift, for immortality. The thunders go through the earth and the sky.

The first hemistich highlights the royal character of Mitra and Varuṇa and thus expresses their solar aspect *via* the metaphor The Sun Is A King. The idea of the daylight is evoked also by their appellation ‘seeing the sun’ (*svarḍṣā*, verse *b*). Their rain aspect is again explicitly expressed by the second hemistich: the poets ask for rain and immediately thunder appears. Rain given by Mitra and Varuṇa is called immortality because rain is the most excellent Somic juice which comes into being during its cosmic pressing. Thus the stanza implies the whole cosmic cycle the agents of which are Mitra and Varuṇa.

RV 5.63.3-4

samrājā ugrā vṛṣabhā divás páti pṛthivyā mītrāvāruṇā vícarṣaṇī |
citrébhīr abhraír úpa tiṣṭhatho rávam dyám varṣayatho ásurasya māyāyā ||
 O two monarchs, two formidable bulls, two lords of the earth and the sky,
 O brisk Mitra, Varuṇa! You approach the roar with bright clouds. You order
 the sky to rain thanks to the magic power of Asura.
māyā vām mītrāvaruṇā diví śritā sūryo jyótiś carati citrám āyudham |
tám abhréṇa vṛṣṭyā gūhatho diví párajanya drapsā mádhumanta trate ||
 Your magic power, O Mitra, Varuṇa, is fixed in the sky. The sun goes, the
 light, the bright weapon. You hide it with a cloud, with rain in the sky.
 O Parjanya! The honey drops are coming!

The stanzas describe hiding the sun with a cloud and the beginning of rain. *māyā* denotes here the power of Mitra and Varuṇa which creates rain. The image created by RV 5.63.4bc implies that rain comes from the sun. Verse *b* mentions the sun conceived in terms of a shining weapon. Verse *c* describes how the sun is hidden behind the rain-cloud. Verse *d* presents the appearance of drops of golden colour. The logic of the image implies that behind the rain-cloud the mysterious transformation of the sun into a spring of bursting, shining drops of rain takes place. The activity of Mitra and Varuṇa is wondrous because they produce water from its opposite, from the fiery sun, and the crucial moment of wondrous transformation is hidden¹⁴. Possibly they also transform themselves in this process and assume the form of Parjanya, who is evoked by RV 5.63.4d, as the personification of the rain cloud and of rain¹⁵.

¹⁴ It is as if the poet evoked the concept of magical illusion, during which the object subjected to the magic transformations is concealed from the audience at the crucial moment of performance. We have no evidence for such magical tricks in the RV so I am aware that it is only a speculation.

¹⁵ The word *māyā* expresses magic transformation of Indra in RV 3.53.8, 6.47.18. About meanings of *māyā* cf. Gonda 1959b, Burrow 1980.

RV 5.63.5-6

*rátham yuñjate marútaḥ śubhé sukhám śúro ná mitrāvaruṇā gáviṣṭiṣu |
rájāmsi citrá ví caranti tanyávo diváh samrājā páyasā na ukṣatam ||*

The Maruts yoke the chariot for the light, which goes easily, like a hero who looks for cows, O Mitra, Varuṇa! Flashing thunders traverse through the spaces. O two monarchs, sprinkle us with the milk of the sky!

*vācam sú mitrāvaruṇāv írāvatīm parjanyaś citráṁ vadati tvīṣmatīm |
abhrá vasata marútaḥ sú māyā dyám varṣayatam aruṇám arepásam ||*

Loudly speaks Parjanya with his reinvigorating, bright and vehement speech, O Mitra, Varuṇa! The Maruts beautifully dress themselves in clouds by their magic power. Order the red, stainless sky to rain!

The image of the Maruts, the gods of storm, yoking their chariot (RV 5.63.5ab) also evokes their other descriptions in the RV referring to the beginnings of rain. The second hemistich of this stanza is an explicit description of a storm; it also evokes metaphoric conceptualisation of rain in terms of milk. RV 5.63.6ab activates conceptualisation of thunder in terms of speech. The sky is called red (RV 5.63.6d) and in this way the sun as the source of rain is evoked *via* two metonymies: Characteristic Colour (Red) For The Thing Having That Colour (The Sun) and The Whole (The Sky) For A Part (The Sun).

In RV 5.63.6c the image of the Maruts who beautifully dress themselves in clouds by their magic power is created which can be interpreted in two ways, not mutually exclusive. Firstly, the image may express the wonderful magic transformation of the Maruts. Secondly, it may express the wonderful magic transformation of Mitra and Varuṇa which takes place behind the cloud and thanks to which they become not only Parjanya but also the Maruts.

RV 5.63.7

*dhármaṇā mitrāvaruṇā vipāścītā vratá rakṣethe ásurasya māyā |
ṛténa víśvam bhúvanam ví rājathaḥ sūryam á dhattho diví cítryam rátham ||*
O inspired Mitra, Varuṇa, you guard the ordinances according to your law, with magic power of Asura. You rule the whole world with truth. You have placed the sun in the sky, the bright chariot.

Verses *a – b* present the way Mitra and Varuṇa govern the world: they guard its ordinances with the aid of the magic power of Asura. The word *māyā* then expresses here a more general power which allows Mitra and Varuṇa to maintain the order of the world. Such an understanding of *māyā* is confirmed by verse *c* where Mitra and Varuṇa are presented as ruling the world with truth (*ṛténa*) which also means the order of the world. However, in the context of the previous stanzas of the hymn the recipient can understand that the order of the world is maintained thanks to its solar-rain transformations: this is how the word *māyā* is used in RV 5.63.3d¹⁶. Because of

¹⁶ The word *māyā* is used to express sunrise caused by Mitra and Varuṇa in RV 3.61.7, 5.85.5, to express raining caused by Varuṇa at RV 5.85.6.

that, verse *d* mentions placing the sun, conceived in terms of a chariot, in the sky: it is the sun which is the centre of these transformations and thus of the existence of the world. At the same time the solar aspect of Mitra and Varuṇa is highlighted again.

It follows then that Varuṇa's connection with waters, emphasised especially by Lüders¹⁷ can be understood as resulting from his solar-rain ambivalence. Later thought elaborated this aspect to create the concept of Varuṇa as a god connected only with water while Mitra remained the solar god¹⁸.

I would also like to add that, in the light of the present analysis, Kuiper's interpretation of Varuṇa as the god of the nether world, of night and of death only partially grasps his cosmic role. He reconstructs the concept of the night during which the cosmic tree is inverted; its roots hang over the earth at night as the nocturnal sky, Varuṇa remains 'at the lower end of the world's axis', i.e. in the crown of the inverted cosmic tree (Kuiper 1962: 144, cf. also Kuiper 1964: 107 ff., 116 ff., 1962: 144 ff.). If we integrate his reconstruction with mine we will see that in the morning the tree turns up again and begins to grow upright with its crown, where Varuṇa remains on the top. In the philosophical model of The Copper Pillar, the pillar corresponds to the trunk of the tree, the seat (*gārta*) to the crown of the tree. This means that Varuṇa who sits in the seat is connected with the nether world only at night, when he remains within the realm of the nocturnal sky. However when the day comes, he, accompanied by Mitra, rises together with the sun up to zenith where he creates rain; as such he is connected with the solar-rain transformations of the diurnal sky. The same is implied by RV 5.63.1 where *paramá vyòman* denotes the place from which the chariot of Mitra and Varuṇa appears and evokes the whole scenario of the diurnal cycle of the sun, beginning with its emergence from the nether world till its climax when the sun reaches its zenith.

17.4. Exultation given by Mitra and Varuṇa in the morning

It has been shown above that cognition is one of the input space of the philosophical model of The Copper Pillar. In this section I will discuss the role of Mitra and Varuṇa as givers of cognition elaborated beyond this model.

Possibility of giving cognition is grounded in the solar aspect of Mitra and Varuṇa from which creative ability also arises¹⁹. As shown previously, the appearance of the morning light was seen by the Ṛgvedic poets as creation of the world and of the possibility to cognise (see section 4.1.2). RV 7.60 integrates the description of the appearance of the morning light, and of Mitra and Varuṇa, to create a blend in which they stimulate cognition of human beings in the morning. RV 7.60.2-4 describe the

¹⁷ Cf. Lüders 1951, 1959. Brereton (1981: 104 ff.) reads this hymn as 'portraying Mitra and Varuṇa's control over the rain as part of their rule over the whole cosmos' (p. 106).

¹⁸ In the same way Mitra was connected with day and Varuṇa with night (Thieme 1957: 70–71).

¹⁹ It has already been noticed by Thieme 1957: 69–70.

sunrise caused by the Ādityas. The next three stanzas (5-7) present Mitra, Varuṇa and other Ādityas as those who cannot be deceived (*ādabdhā*), who grew in the abode of truth (*imā ṛtāsya vāyrdhur duroṇé*) and who cognise²⁰ the untruth. They possess the power of thought (*dákṣa*) with whose aid they make the non-cognising people cognise ([a]*cetásam cic citayanti*), inspire their intentions (*krātu*) and lead them (*cikivámso acetásam nayanti*). The recipient of the hymn understands that they begin their cognitive activity in the morning and endow with it human beings.

Varuṇa as the giver of human exultation in the morning is also described in RV 1.25. The initial stanzas of the hymn ask Varuṇa for favour and for safety (1-3). In the next two stanzas the words which dispel Varuṇa's anger fly far away and the poet wants Varuṇa to come and show his mercy²¹. This can be interpreted as expressing the longing of the poet for a successful sacrifice during which Varuṇa will come to drink Soma and the poet will see him in his vision.

The sixth stanza states that Mitra and Varuṇa has attained 'that same' (*tát samānám*) which is usually interpreted as 'power, rule'²². I would argue that this power comes thanks to exultation for which Mitra and Varuṇa long (*vénantā*); the verbal root *ven-* is used in the context of exultation (see section 9.2). That the stanza evokes the concept of exultation can also be confirmed by the next three stanzas (7-9) which describe the omniscience of Varuṇa about the world and its functioning.

The next stanza (10) presents Varuṇa as sitting in his abodes or in streams (*pastyāsu*)²³. If the recipient accepts the second possibility²⁴, then the stanza would express the moment when Varuṇa in the form of the rising sun emerges from the nocturnal sky. In this case, the stanza would elaborate the general domain of Water, replacing the concept of the ocean in terms of which nocturnal sky is conceived, by the concept of rivers. Varuṇa is said to sit in the abodes/streams for universal sovereignty (*sāmrajya*). This concept evokes the idea of the sun surrounding the sky as the universal ruler of the world (The Sun Is A King). The dative form implies that the stanza describes early morning and that Varuṇa in the form of the sun is going to rise up in the sky to attain his lofty form as a solar universal ruler.

The concept of the sun in zenith is activated in the next stanza (11) according to which from there (*áto*), i.e. from the top of the sky, he sees everything that is done

²⁰ In their translation of RV 7.60.5a (*imé cetáro áṅṛtasya bhúrér*) Elizarenkova (1985), Renou (1959, EVP 5), Geldner (1951, II) (*ad loci*) opt for 'punish', but I think that the poet plays here with the group of phonetically similar words *ci-*, 'to punish', *ci-* and *cit-*, 'to see, to cognise' to highlight the conceptual link between lack of cognition and sin which will be discussed below (see section 17.5).

²¹ *pārā hí me vímanyavaḥ pántanti vásyaiṣṭaye | váyo ná vasaṭr úpa || 1.25.4.*

kadā kṣatraśríyam náram á váruṇam karāmahe | mṛḷikáyorucákṣasam || 1.25.5.

²² *tád íd samānám āśate vénantā ná prá yuchataḥ | dhṛtvratāya dāsúṣe || 1.25.6.* Elizarenkova 1989: 'vlast', Renou 1959, EVP 5: 'pouvoir', Geldner 1951, I: 'Herrschaft'.

²³ *ní ṣaṣāda dhṛtvrato váruṇaḥ pastyāsv á | sāmrajyāya sukrātuḥ || 1.25.10.*

²⁴ As other scholars do it (Elizarenkova 1989: 'v vodax', Renou 1959 (EVP 5): 'dans les demeures-aquatiques', Geldner 1951, I: 'in den Gewässern', Witzel, Gotō 2007: 'in den Wassern'). About interpretation of *pastyā* see section 10.1.2, note 8.

and that which will be done²⁵. According to the next stanza (12), Varuṇa makes easy paths and prolongs life which can be interpreted as resulting from his identity with the sun (see section 4.1.4)²⁶. The next stanza (13) more directly connects Varuṇa with the sun as he is covered with a golden cloak and a golden garment and he sends his spies²⁷. The recipient can create a blend with two input spaces: one of them is a king with his spies whom he sends everywhere and thanks to whom he knows everything, the second is the sun with its rays which also reaches everywhere in the world. In the emergent space the sun is the king and the rays of the sun are the spies²⁸. The next stanza (14) presents Varuṇa as someone not injured by any sinful injurer of the world; thus the moral difference between the sun and everything which is connected with the day on the one hand and with the night on the other is established²⁹.

Till this point the stanzas elaborate the input spaces of Varuṇa and of the sunrise as expressing Varuṇa's activity as that of the sun. The input space which makes the blend coherent is that of the king. The next stanzas describe the exultation of human beings which is caused by Varuṇa, the sun.

Stanza 15 activates – with use of the word *yáśas* – the conceptual cluster of light, beauty, perfection, fame and kingship the source domain of which is the sun and which is evoked by the words *śrī́*, *yáśas*, *śrávas*, *kṣatrá*³⁰. In the same way, as I have already said (see above, section 17.3), *kṣatrá* is often ascribed to Varuṇa not only to express his rulership over the world but to activate this complex cluster. However, the phrase 'he made total fame among human beings, in their stomachs' (*mānuṣeṣv á yáśas cakré ásāmy á | asmákam udáreṣv á*) highlights the next aspect of this cluster which is the idea of Soma as an integral part of the sun. The word *udára*, 'stomach' metonymically activates the scenario of drinking Soma and the stanza can be interpreted as expressing Somic exultation of human beings stimulated by Varuṇa and its euphoric outcomes.

The next stanza (16) describes Somic exultation in similar terms to RV 6.9.6 (see section 9.6). The inspired thoughts of the poet go far away as if cows at pasture³¹. The aim of exultation is to meet Varuṇa as the inspired thoughts look for him. As the next stanza (17) implies, this aim is fulfilled as the poet is so close to Varuṇa that he can talk to him³². The topic of their talk is from where the honey was

²⁵ *áto viśvāny ádbhutā cikivám̐ abhí paśyati | kṛtāni yá ca kártvā* || 1.25.11.

²⁶ *sá no viśvāhā sukrátur ādityáh supáthā karat | prá na áyūm̐ši tāriṣat* || 1.25.12.

²⁷ *bíhhrad drāpīm̐ hiranyáyam̐ váruṇo vasta nirñjam | pári spáso ní ṣedire* || 1.25.13.

²⁸ I am aware of interpretations of Varuṇa's spies as stars (Thieme 1995a: 1092, Witzel 2004: 593). According to the cycle implied by the model of The Copper Pillar, Varuṇa is also connected with night. During that time his spies are the stars, during the day – the rays of the sun. This would support Witzel's 1984 thesis about parallelism of diurnal and nocturnal processes.

²⁹ *ná yám̐ dípsanti dipsávo ná drúhvāṇo jánānām | ná devám̐ abhímātayaḥ* || 1.25.14.

³⁰ *utá yó mānuṣeṣv á yáśas cakré ásāmy á | asmákam udáreṣv á* || 1.25.15.

³¹ *pārā me yanti dhītáyo gāvo ná gávyūtīr ānu | ichántīr urucákṣasam* || 1.25.16.

³² *sám̐ nú vocāvahai púnar yáto me mádhv ābhṛtam | hóteva kṣadase priyám̐* || 1.25.17.

For further interpretation of this stanza see below (section 17.8). Such a close relationship between Varuṇa and the poet which enables them to talk to each other is also expressed at RV 7.88 (see below, section 17.6).

brought to the poet. *mádhu* activates Soma understood both as exultation caused by Varuṇa and the beverage consumed by the god during sacrifice. The next stanza again expresses a wish to see Varuṇa with his chariot on earth, i.e. during sacrifice, when he not only drinks Soma but should be pleased by songs³³. The final stanzas then ask Varuṇa for favour, extols his greatness and asks for freedom from bonds (19-21)³⁴. We can conclude that the hymn presents Varuṇa as the giver of exultation which is the result of his identity with the rising sun and which is seen in terms of a close relationship between Varuṇa and the sacrificer that is realised during ritual.

Brereton (1981: 119 ff.) discusses identification of Varuṇa with Soma in some Ṛgvedic hymns. I would like to note that the stanzas from the ninth maṇḍala quoted by him (RV 9.73.3-4, 9.95.4)³⁵ in which Soma is called Varuṇa create rich blends of which the most important input spaces are ritual, sunrise and exultation. In all these cases Soma is called Varuṇa when is mixed with water ('the ocean', *samudrá*).

The blend created by RV 9.73.3-4 consists of three input spaces which are pressing Soma, sunrise and exultation. 'The ocean' in which Soma/Varuṇa hides himself not only activates the idea of water used during preparation of the juice but also the general domain of Water in terms of which the nocturnal sky and lack of cognition are conceived. In the emergent space water is the nocturnal sky and lack of cognition, Soma is not only the juice but also the sun and exultation. In RV 9.95.4 Soma/Varuṇa is conceived in terms of a buffalo which licks itself and is milked. The blend created by the stanza consists of the input spaces of raining (activated by the concept of milking) and of cognition which is explicitly introduced by verse *c* (*tám vāvaśānām matáyaḥ sacante*) and implied by the input spaces of licking and milking (*via* metaphoric mapping Cognition Is Licking, Words Are Streams Of Milk). Taking into consideration that Varuṇa is conceived as the giver of exultation, I would argue that in these stanzas Soma is called Varuṇa to highlight the input space of cognition and to express the fulfilment of exultation.

In the light of what has just been said, the invocation to Mitra and Varuṇa at the end of the vision described in RV 4.1.18 is fully justified (see section 10.1.5). Only they can ensure the truth of the inspired thought of the poet. The poet, who repeats their activity in his exultation, acquires the same omniscience and ability for cognition which becomes true in both an epistemological and ontological sense.

³³ *dárśam nú viśvadarśataṁ dárśam rátham ádhi kṣámi | etá juṣata me gíraḥ* || 1.25.18.

³⁴ These two final stanzas, similarly to the first three ones, can be interpreted as the request for a possibility to cognise too.

³⁵ *pavítavantah pári vácam ástate pitaśām pratinó abhí rakṣati vratám | maháḥ samudráṁ váruṇas tiró dadhe dhīrā íc chekur dharúṣev ārabham* || 9.73.3
sahásradhāre 'va té sám asvaran divó náke mádhujihvā asaścātaḥ | áśya spáśo ná ní miṣanti bhūrṇayaḥ padé-pade páśinaḥ santi sétavaḥ || 9.73.4
tám marmjānām mahiśám ná sánāv amśúm duhanty ukśānaṁ giriṣthām | tám vāvaśānām matáyaḥ sacante tritó bibharti váruṇam samudré || 9.95.4.

17.5. Conceptual cluster of darkness, lack of cognition and sin. Moral dimension of the symbols of darkness

As we remember, in the RV night was conceived as the state where – because of lack of light – movement and cognition were impossible (see sections 4.1.3-5). Night was also conceived as connected with enemies who, in turn, were evaluated as morally bad (see section 3.1.1). In this section I will show that darkness of the night was conceived as a state of sin and the way hymns to Varuṇa enrich the symbols of darkness with a moral dimension.

The connection between night and sin reveals itself in that the Ṛgvedic poets very often ask to be sinless in the morning. The poets ask to be proclaimed as sinless by Mitra and Aryāman when the sun rises (RV 7.66.4) or want the rising sun to proclaim them as such to Mitra and Varuṇa (7.60.1)³⁶. RV 8.47.18 integrates the domain of being sinless with the input space of waking and being unaffected by a bad dream³⁷. Such stanzas clearly express the conceptual link between the morning light and a state of sinlessness and imply a conceptual link between the darkness of the night and sin.

If the symbols of darkness can be evaluated as morally bad, the defining events acquire a new dimension of a moral process. This is implied by the following stanza:

*āsti devā amhōr urv āsti rātnam ānāgasah |
ādityā ādbhutainasah || (8.67.7)*

O gods, there is broad from narrow, there is a treasure for him who is sinless,
O Ādityas, whose sin is invisible!

The stanza activates the general domain of Finding A Treasury/A Treasure. As it has been shown (see sections 3.5.2, 10.1.1) in terms of a treasure the sun and the results of cognition are conceived. The recipient can construe a blend which consists of three input spaces: the first one is that of finding a treasure, the second is the appearance of the morning light and the third is exultation. In the emergent space, the treasure is the sun and cognition gained at the summit of the sky. The symbols of darkness which enclose the desired goods (treasure, night and lack of cognition) are connected with state of sin because, as the stanza claims, the treasure is only 'for him who is sinless' (*ānāgasah*). Thus understood not only expansion, but also other defining events evoked by the stanza (appearance of the morning light and exultation) become moral processes.

The following stanza puts the same in a more general way:

³⁶ The same link between night and sin is implied by more general stanzas which ask the sun (Savitṛ, Sūrya) is supposed to proclaim people as sinless: (RV 1.123.3, 7.62.2, see also 10.12.8).

³⁷ *ājaiṣmādyāsanāma cābhībhūmānāgasō vayām | úṣo yāsmād duṣvāpnyād ābhaiṣmāpa tād uchatv anehāso va utāyah suūtāyo va utāyah || 8.47.18*
Today we have won and became sinless. O dawn, let extinguish bad dream of which we were afraid!

*ādite mītra vāruṇotā mṛḷa yād vo vayām cakṛmā kác cid āgaḥ |
 urv āśyām ābhayaṁ jyótir indra má no dīrghá abhí naśan támisrāḥ ||
 (2.27.14)*

O Aditi, Mitra, Varuṇa, have mercy on us if we performed any sin. I would like to attain the safe, spacious light, O Indra, let not long darknesses reach me!

Verses *a – b* ask for mercy for the poet who could commit a sin. Verses *c – d* oppose ‘long darknesses’ (*dīrghá... támisrāḥ*) to ‘the spacious light’ (*urú jyótir*) free from danger. From that opposition the recipient can understand that ‘long darkness’ is a narrow, dark area dangerous for those who remain in it³⁸. In such a space movement is impossible. As previously shown, the lack of possibility to move is one of constitutive features of the symbols of darkness which are all activated in the stanza thanks to such a general expression. The expression ‘the safe, spacious light’, *urú ābhayaṁ jyótir*, is a general one too and activates all the symbols of light. The stanza can be seen as ascribing moral dimension to the defining events: the poet wants to pass from the dark, narrow, dangerous and sinful sphere to the sphere of light, space, without danger and sin.

This conceptual cluster of all symbols of darkness understood as ontological, epistemological and moral concepts is referred to by the general notion of constraint, *ámhas*. This notion is evoked in the request to be free from evil (*avadyá*) when the sun rises:

adyá devā úditā sūryasya nír ámhasaḥ pipṛtá nír avadyāt | (1.115.6ab)
 O gods, save us from constraint (*ámhas*), from evil today, at the sunrise.³⁹

ámhas activates here all the symbols of darkness, ‘the sunrise’ however highlights the night which is connected with evil.

The conceptual link between night and sin does not only follow from the fact that night is connected with other symbols of darkness evaluated as morally reprehensible (like enemies). According to the Ṛgvedic poets the lack of a possibility to see and to cognise that is characteristic for the night is the reason for sin. Lack of cognition (*ácitti*) is mentioned as the reason for sin (RV 4.12.4, 4.54.3, 7.89.5)⁴⁰. RV 2.27.11 describes the poet who cannot recognise directions so he cannot cognise; his mind is qualified as ‘raw’⁴¹. He wants to attain ‘the safe light’ (*ābhayaṁ jyótir*) of the day thanks to the help of the Ādityas. Then he will be able to cognise and, as RV 2.27.14

³⁸ Compare the idea of the long abode of Varuṇa which is identified with the night sky in RV 1.123.8. Cf. Kuiper 1960: 226, 1964: 107 ff. Grassmann (1999: 525) interprets *támisrā* as ‘dunkle Nacht’, Mayrhofer (1992:627) as ‘finstere Nacht’.

³⁹ *ámhas* is opposed to the light of the sun also in RV 4.53.6.

⁴⁰ See also below, section 17.7.

⁴¹ *ná dakṣiṇá ví cikite ná savyá ná prācīnam ādityā nótá paścá |
 pákyà cid vasavo dhīryà cid yusmánīto ābhayaṁ jyótir āśyām || 2.27.11*
 I can cognise neither right nor left, neither front, nor back, o Ādityas. With my raw mind, I would like to attain the safe light, devoted to both of you.

discussed above shows, he will become sinless. Night is the time when people commit sins because they cannot see what is right and what is wrong; this cognition comes together with the morning light thanks to the Ādityas and especially to Mitra and Varuṇa. Only they can absolve human beings from sins already committed and give them cognition which protects them against other sins.

Cognition was gained during Somic exultation and the RV attests to a conceptual link between exultation and the state of being sinless. As previously discussed the state gained under the influence of the Somic juice is the state of perfection (see sections 5.8.3, 12.4) and in the light of the above findings, this state can also be understood as a state of moral perfection. This is implied by RV 10.63.3-4. The third stanza of the hymn presents the gods as those who drink honey milk and the cream of Aditi; both concepts activate the concept of Soma (*via* identification of Soma with milk, cream and honey)⁴². Thus the gods become exulted and their exultation is described in the fourth stanza as the gods become immortal and sinless and they live for happiness at the summit of the sky⁴³. A connection between the state of being sinless and Somic exultation is also expressed in RV 1.179.5 where Soma, being in the heart of the poet, is asked to forgive sins⁴⁴.

The same conceptual cluster of darkness, lack of cognition and sinfulness can be evoked in RV 4.1.3-5. In these stanzas Agni is asked to find the favour of Varuṇa. In RV 4.1.4 Agni is called the knower who carries away the anger of Varuṇa (of whom the poets are afraid according to RV 7.62.4) and thereby frees the poets from hatred. The anger of Varuṇa is connected with a lack of light, lack of life and with sin (RV 2.28.7) and is opposed to ‘the broad space’ (*urúm... lókam*) created by Indra (RV 7.84.2)⁴⁵. Thus the recipient can activate the conceptual cluster of darkness, lack of cognition and sinfulness in RV 4.1.4. and understand this stanza as expressing the role of Agni in human exultation. This is described in further stanzas of the hymn, and exultation is finally granted by Mitra and Varuṇa who allow the truth to be realised (see section 10.1.5).

The conceptual link between sin and other symbols of darkness also reveals itself in its conceptualisation as fetters (*páśa*). As with other symbols of darkness the sin makes movement impossible and the attainment of a state without sin is conceived in terms of becoming free (*muc-*, *śrath-*)⁴⁶. RV 2.28.4-7 activates the conceptual cluster of night, lack of cognition and sin together with the lack of freedom. RV 2.28.4 expresses the appearance of the morning light and the creation of the world in terms of the creation of rivers which flow according to *ṛtá* – truth and order of the world. The rivers are compared to birds circling around and in this way the concept of the

⁴² *yébhyo mātá mádhumat pínvate páyaḥ pīyúṣam dyaúr áditir ádribarhāḥ |
ukthásuṣmān vṣabharān svápnasas tān ádityān ánu madā svastáye || 10.63.3.*

⁴³ *ṛcákṣaso ánimīśanto arhānā bṛhád devāso anṛtatvām ānaśuḥ |
jyotírathā áhimāyā ánāgaso divó varṣmānam vasate svastáye || 10.63.4.*

⁴⁴ See also RV 8.48.12.

⁴⁵ Conceptual link between anger and lack of freedom is discussed also in Jurewicz 2008a.

⁴⁶ *muc-* e.g. RV 1.25.21, 6.74.4, 10.85.24, *śrath-* e.g. RV 1.24.15, 5.85.7.

rays of the sun is activated thanks to an elaboration of the metaphor The Sun Is A Bird. Thus understood the stanza describes the solar-rain changes which constitute morning and creation. The next three stanzas of the hymn are as follows:

*ví mác chrathāya raśanám ivāga ṛdhyāma te varuṇa khām ṛtāsya |
mā tántuś chedi vāyato dhīyam me mā mátrā sāry apāsaḥ purá ṛtóḥ ||*
(2.28.5)

Release sin like a rope! Let us increase your well of truth, O Varuṇa! Let the thread not break when I weave the inspired thought. Let measure of the laborious one, not break before time.

*āpo sú myakṣa varuṇa bhiyāsam māt sámraḥ ṛtāvo 'nu mā grbhāya |
dāmeva vatsād ví mumugdhy āmho nahí tvád āre nimíśaś canéše ||* (2.28.6)
O Varuṇa, chase away fear from me! O monarch, full of truth, accept me! Release me from constraint as a calf from a chain. I cannot be far from you even for an instant!⁴⁷

*mā no vadhaír varuṇa yé ta iṣṭāv énaḥ kṛṇvāntam asura bhrṛṇānti |
mā jyótiṣaḥ pravasathāni ganma ví śú mṛdhaḥ śísraṭho jīvāse naḥ ||* (2.28.7)
O Varuṇa, do not wound us with your weapons when you look for a sinner, O Asura! Let us not depart from light! Loosen our flaws so that we could live!

The stanzas add the next input spaces to the blend created by the fourth stanza. The first is a living being which is tied and then released: the stanzas evoke the concept of a rope which ties a human being (RV 2.28.5a) and of a chain which ties a calf (RV 2.28.6c). The idea of lack of freedom is strengthened by the word *ānhas*, 'constraint'.

The next input space is a person who commits a sin. In the emergent space, there is correspondence between being sinful and being tied and between being sinless and being free. The sphere of sin is connected with fear (RV 2.28.6a), with anger of Varuṇa and with lack of light and life (RV 2.28.7b-c). These are all features of the symbols of darkness.

The next input spaces are ritual and cognition. They are activated by RV 2.28.5b where the poet wants to increase 'the well of truth' (*khām ṛtāsya*) of Varuṇa. This expression activates the general domain of A Vessel Filled With Liquid in terms of which the sun filled with Soma is conceived (see section 5.6); the concept of Soma is metonymically evoked by the concept of *ṛtā*, 'truth' the realisation of which is the result of Somic exultation.

The input space of cognition is also activated in RV 2.28.5c: *mā tántuś chedi vāyato dhīyam me*, 'let the thread not break when I weave the inspired thought'. This expression evokes the concept of weaving in terms of which cognition is conceived in the RV (see section 4.1.8). RV 2.28.5d elaborates this mapping to express that in the morning the poet begins cognition and is afraid that it will not be successful.

⁴⁷ The Sanskrit original omits the verb in verse *d*.

So the stanzas activate the following input spaces: the sunrise, creation of the world, a living being tied and released, a person who commits sin, a person who cognises, a person who weaves and the general domain of A Vessel Filled With Liquid. The blend presents a human being who wants to pass from the darkness of the night, from lack of cognition, lack of freedom and from the state of being sinful to the state of light, of cognition, of freedom and of sinlessness. The generic space is constituted by the general scenario of the defining events.

17.6. Analysis of RV 7.86-88

In this section I will analyse the group of hymns of Varuṇa 7.86-7.88 and I will show that the hymns can be understood as describing Somic exultation given by Varuṇa who is at the same time the final object of the mystic vision. The link between lack of cognition and sin is very clear here. Thus the moral aspect of exultation is expressed.

RV 7.86 begins with the description of creation of the world by Varuṇa: he separates the earth and the sky, creates the sun and extends the earth⁴⁸. Creation of the world is integrated with the creation of the morning during which light and space appear. The second stanza expresses uncertainty of the poet whether he will be able to attain exultation. Exultation is conceived in terms of a close relation with the god within whom the poet wants to remain⁴⁹. The recipient can interpret the question ‘when I will be within Varuṇa?’ (*kadā nv antār varuṇe bhuvāni*) as evoking the conceptualisation of exultation in terms of a return to one’s womb (see below, analysis of RV 7.88 and section 17.9, see also section 9.1.2)

The next two stanzas explain the reason for the possible lack of exultation which is the sin committed by the poet and the anger of Varuṇa⁵⁰. As I have mentioned above (analysis of RV 4.1.3-5, section 17.5), the Ṛgvedic concept of anger was connected with the concept of a lack of space and light and the recipient may activate these concepts here too. In this way he will highlight the dangerous aspect of the poet’s situation characteristic for the symbols of darkness.

The next stanza (5) asks for release from sin evoking its conceptualisation in terms of a bond: the poet compares sin to bondage from which a thief and a calf are freed⁵¹. The sixth stanza sees a lack of cognition as the cause of sin: the poet

⁴⁸ *dhīrā tv āsya mahinā janūmṣi ví yas tastámbha ródasī cid urvī |
prá nākam ṡṡvām nunude brhántam dvitā náṡṡatram papráthac ca bhūma || 7.86.1.*

⁴⁹ *utā svāyā tanvā sām vade tát kadā nv antār varuṇe bhuvāni |
kín me havýam áhṡṡnāno juṡeta kadā mṡṡṡkám sumánā abhí khyam || 7.86.2.*

⁵⁰ *pṡṡché tát éno varuṇa didṡṡṡṡpo emi cikitúṡo vipṡṡcham |
samānām ín me kaváyaṡ cid āhur ayám ha túbhyaṡ varuṇo hṡṡṡṡte || 7.86.3
kín ága āsa varuṇa jyéṡṡṡṡam yát stotáram jighāṡsasi sákhayam |*

prá tán me voco dūlabha svadhávo ‘va tvānenā námasā turá iyām || 7.86.4.

⁵¹ *áva drugdhāni pítryā ṡṡjā nó ‘va yá vayám cakṡmā tanūbhīḡ |
áva rájan paṡutṡṡpām ná tāyúm ṡṡjā vatsām ná dáṡṡno vásiṡṡṡṡṡam || 7.86.5.*

committed sin because of lack of mental ability (*dākṣa*) which in turn is caused by various reprehensible activities (alcohol, anger, dice). Verse *d* says that even sleep cannot protect against lack of truth (*ánṛta*)⁵². Thus the concept of the night together with impossibility to cognise is evoked. It is possible that the poet not only wants to evoke the night as a cosmic phenomenon but also conceives the difficult moments of insight in terms of the night (see section 10.1.5). What is important is that the lack of cognition is not only the reason for sin but also its result. The poet does not even know which one of his activities could be sinful.

We can see then that the state described in stanzas 2-6 is typical for the symbols of darkness as there is no light, no movement and no cognition. This state is qualified as sinful.

In the seventh stanza the poet calls himself sinless before Varuṇa (*ahám devāya bhūṅṇaye 'nāgāh*) which, in the light of what has been said above, is the sign of the morning. The sin of the night disappears and the sinlessness of the morning appears. The hymn expresses the change crucial for the defining events in moral terms. The second hemistich too expresses this change as Varuṇa sees those who do not cognise (as do the poet) and stimulates them to gain wealth. In this metaphoric way Varuṇa's stimulating influence on cognition is expressed, because, cognition was conceived in the RV in terms of looking for wealth (see section 10.1.1)⁵³. Varuṇa is called *kavítarah* which refers to his cognising activity realised on the top of the copper pillar and this activity is the model for the human being. The last stanza expresses a wish that a hymn extolling Varuṇa should be composed in which – as we may presume – the results of cognition will be expressed⁵⁴.

The next hymn (RV 7.87) describes the vision realised by the poet. It begins with the description of creation which is again integrated with creation of the morning light and space. The second stanza describes the omnipresence of Varuṇa and his laws. The third stanza describes his omniscience due to his spies in terms of which – as we have seen – the rays of the sun are conceived⁵⁵. The cognitive activity of the spies is expressed by their epithets 'poets full of truth, knowing sacrifice, foreseeing' (*ṛtāvānaḥ kavāyo yajñádhīrāḥ prácetaso*), their cognitive influence on the poet is expressed by their qualification as those: 'who animate prayer' (*yá iṣáyanta mánma*).

⁵² *ná sá svó dākṣo varuṇa dhrútiḥ sá sūrā manyúr vibhídako ácittiḥ | ásti jyāyān kánīyasa upāré svápnaś canéd ánṛtaśya prayotá || 7.86.6.*

⁵³ *áram dāsó ná mīlhuṣe karāṇy ahám devāya bhūṅṇaye 'nāgāh | ácetayad acító devó aryó gṛtsam rāye kavítaro junāti || 7.86.7.*

⁵⁴ *ayám sú tūbhyaṃ varuṇa svadhāvo hṛdī stóma úpaśritaś cid astu | sām naḥ kṣéme sām u yóge no astu || 7.86.8ac.*

⁵⁵ *rádat pathó váruṇaḥ sūryāya práṛṇāmsi samudrīyā nadīnām | sárgo ná sṛṣtó árvatrī ṛtāyāñ cakára mahír avánīr áhabhyaḥ || 7.87.1*
Metaphors used in this stanza are discussed in section 3.4.6.
átma te vāto rája á navīnot paśúr ná bhūṅṇir yāvase sasavān | antár mahí bṛhaú ródasīmé vísvā te dhāma varuṇa priyāṇi || 7.87.2
pári spāšo váruṇasya smáddiṣṭā ubhé paśyanti ródasī suméke | ṛtāvānaḥ kavāyo yajñádhīrāḥ prácetaso yá iṣáyanta mánma || 7.87.3.

The fourth stanza of the hymn presents successful exultation: the poet calls himself wise (*médhira*) and Varuṇa gives him the ability to speak⁵⁶. Speech is conceived in terms of a cow which bears twenty-one (three times seven) words and which leaves its hoofprints discovered by the poet⁵⁷. The stanza elaborates the conceptualisation of cognition with its realisation in speech in terms of a cow which walks away leaving its hoofprints. A cow is speech, hoofprints are words, following a cow's hoofprints is to gain cognition and disclosing the hidden track to other people is to transfer knowledge to future generations. In the fifth stanza the poet acquires a vision of the whole world which is placed inside Varuṇa⁵⁸. Varuṇa is presented as the creator of the sun and the sun is conceived in terms of a golden swing.

The sixth stanza identifies Varuṇa with the sun⁵⁹. In verse *a* he is described as descending into the river like the day or the sky (*áva síndhum váruṇo dyaúr iva sthād*). This verse again elaborates the general domain of Water in terms of which the nocturnal sky is conceived and expresses that Varuṇa, as the sun, is hidden in the nocturnal sky; such an understanding is strengthened by comparison of Varuṇa to day or the sky which metonymically evokes the sun. Verse *b* compares Varuṇa to 'a bright drop' (*drapsó ná śvetó*). This epithet allows the recipient to activate the concept of the sun together with the concept of being filled with Soma⁶⁰.

In the second hemistich Varuṇa is called 'the measurer of the space' (*rájaso vimánah*). The same epithet is ascribed to Agni (RV 3.26.7) and to Soma (RV 9.62.14) in their solar aspects and to the sun itself (RV 2.40.3). Thus is evoked the concept of the rising sun illuminating the space between the earth and the sky and thereby creating it (see section 16.1.2). Verse *d* calls Varuṇa 'the king of what exists' (*sató asyá rájā*) which also activates the concept of the sun *via* metaphor The Sun Is A King and creates the image of the sun at its zenith which – as a king – rules over the whole world with its light.

If the recipient activates the diurnal cycle of the sun, he can integrate it with movements of a swing in terms of which the sun is conceived: the night is when the swing is down, the sunrise corresponds to an movement upwards of the swing and midday is when the swing is reaches its highest position.

In the seventh stanza Varuṇa is presented as liberating from sin and the wish to be sinless before Varuṇa is again expressed (*vayám syāma váruṇe ánāgāh*)⁶¹. This

⁵⁶ *uvāca me váruṇo médhirāya trīh saptá nāmāghnyā bibharti | vidvān padāsya gūhyā ná vocad yugāya vipra úparāya śíkṣan || 7.87.4.*

⁵⁷ Compare RV 4.1.16: *té manvata prathamám náma dhenós trīh saptá mātúh paramāñi vindan*, 'They were thinking about the first name of cow, they found three times seven highest of the mother', see section 10.1.4. Cf. Brereton 1981: 116–117.

⁵⁸ *tisró dyávo nihitá antár asmin tisró bhūmīr úparāh śádvidhānāh | gítso rájā váruṇas cakra etám divi preñkhám hiraṇyáyaṁ śubhé kam || 7.87.5.*

⁵⁹ *áva síndhum váruṇo dyaúr iva sthād drapsó ná śvetó mṛgás tíviṣmān | gambhīrásāmsó rájaso vimánah supārākṣatraḥ sató asyá rájā || 7.87.6.*

⁶⁰ Soma called *drapsá*, e.g. RV 9.85.10 (see section 7.6), 9.96.19.

⁶¹ *yó mṛláyati cakrúṣe cid āgo vayám syāma váruṇe ánāgāh | ánu vratāny áditer ṛdhánto || 7.87.7ac.*

agrees with the concept of the morning as the moment when the sin of the night disappears and with the moral dimension of the defining events.

The next hymn (RV 7.88) describes the culmination of the vision. The initial stanza urges the poet to compose a song for Varuṇa thanks to which he will come to earth during sacrifice⁶². The second stanza expresses the moment when the poet realises that Varuṇa is Agni (it will be discussed below, sections 17.8-9)⁶³. The next stanzas (3-5) describe, in a beautiful way, exultation understood as a flight to the sun where the poet meets Varuṇa⁶⁴. The exultation is seen in terms of a journey on a boat on which the poet and Varuṇa travel together through the sky; the description activates the metaphoric mapping The Sky Is The Ocean (RV 7.88.3ac, RV 7.88.4a). The sun is conceived in terms of a golden swing on which the poet and Varuṇa swing together (RV.7.88.3d). Such a conceptualisation of exultation allows the composer of the hymn to express that the poet reaches the sun (which agrees with previous findings of this book) and highlights the idea of happiness gained thanks to it. I would like to pay attention to the similarity between the movement of a boat which rolls on waves (*ādhi yād apām snūbhiś cārāva*) and the movement of a swing. The image of a swing metonymically activates the idea of child's happiness which allows the recipient to understand the conceptualisation of exultation in terms of a return to the womb: a child in a womb swings while his mother walks (section 9.1.2).

The idea of coming back home is also expressed by the fifth stanza which recalls memories when the poet went to Varuṇa's home⁶⁵. The home is described as a 'lofty palace with a thousand doors' (*bṛhāntam mānam... sahāsradvāraim... gṛhām te*). The compound *sahāsradvāra* can evoke phonetic association with *sahāsradhāra*, the common epithet of Soma on the one hand⁶⁶ and *sahāsrasthūna* on the other. This latter qualifies the *kṣatrá* of Mitra and Varuṇa (RV 5.62.6) which evokes the idea of the sun. Thanks to these associations the recipient can again construe the image of the sun filled with heavenly Soma conceived as Varuṇa's home to which the poet returned in exultation and where Varuṇa, as his closest friend, waits for him.

The state described by RV 7.88.3-5 is the state characteristic for the symbols of light. It is a state full of light, in which cognition is possible, where there is no danger of death (the friendship between the poet and Varuṇa realises itself 'safely', *avṛkām*). RV 7.88.6-7 links this state with a lack of sin: the poet asks to be free

⁶² *prá śundhyívam vāruṇāya prēṣtham matīm vasiṣṭha mīlhuṣe bharasva | yā tm arvāñcam kárate yájatram sahāsrāmagham vṛṣanam bṛhāntam || 7.88.1.*

⁶³ *ādḥā nv āsya samdṛṣam jaganvān agnér anīkam vāruṇasya maṁsi | svār yād āsmann adhipā u āndho 'bhí mā vāpur dṛśāye nītyāt || 7.88.2.*

⁶⁴ *ā yād ruhāva vāruṇas ca nāvam prá yāt samudrām trāyāva mādhyam | ādhi yād apām snūbhiś cārāva prá preñkhā tñkhayāvahai śubhé kām || 7.88.3 vasiṣṭham ha vāruṇo nāvya ādhād ṛṣim cakāra svāpā māvobhiḥ | stotāram viprah sudinatvé āhnām yān nú dyāvas tatānan yād uśāsah || 7.88.4.*

⁶⁵ *kvā tyāni nau sakhyā babhūvuh śacāvāhe yād avṛkām purā cit | bṛhāntam mānam vāruṇa svadhāvaḥ sahāsradvāraim jagamā gṛhām te || 7.88.5.*

⁶⁶ E.g. RV 9.13.1, 9.86.7,33, 9.96.9, 9.97.5, 9.101.6, 9.109.19, cf. Lubotsky 1997.

from sin as long as he is in a close friendly relationship with Varuṇa, i.e. during exultation⁶⁷.

17.7. Unsuccessful exultation (RV 7.89)

The last hymn from the group (RV 7.89) describes a situation which is usually interpreted as a description of punishment by Varuṇa externalised in an illness (dropsy)⁶⁸. I would like to enlarge this interpretation to see the description as referring to an unsuccessful Somic exultation and a lack of cognition⁶⁹. The state experienced by the poet is the same as the state referred to by other symbols of darkness.

The first stanza of the hymn expresses the fear of death. Thus it evokes the idea of symbols of darkness which are dangerous, and can bring death⁷⁰. The second stanza presents the state of the poet who describes himself as one who goes ‘as if trembling like an inflated gourd’ (*prasphurānn iva dṛtīr ná dhmātó*)⁷¹. To understand this description one should begin with the epithet of Varuṇa used in this stanza which is ‘having the press-stones’ (*adrivaḥ*). This is a conventional epithet of Indra and it allows the recipient to activate the philosophical model of Indra’s Fight With Vṛtra. The recipient can also evoke this model by the form *prasphurānn* because the verb *sphṛ-* in two stanzas (with preposition *nír*: RV 2.11.9, 8.3.19) is used to express the way Indra killed Vṛtra. So the recipient can understand that the poet thinks about himself in terms of Vṛtra being attacked by Indra.

Usually the phrase *prasphurānn iva dṛtīr ná dhmātó* is interpreted as expressing the swelling of the poet⁷². In my opinion it is just the opposite. The verb *sphṛ-* is used in the RV ten times, both in transitive and intransitive aspects (Lubotsky 1997). Its experiential basis is evoked in RV 1.84.8 where it means either ‘to kick’ or ‘to crush’ a mushroom (*padā́ kṣúmpam iva sphurat*). These two meanings can be activated in all the stanzas where the verb *sphṛ-* is used to express fighting with enemies and with obstacles evoked by the general notion of *ámhas* – they can be either kicked or crushed by the gods (RV 2.12.12, with preposition *práti*: 4.3.14, with preposition *ví*: 6.75.4).

⁶⁷ *yá āpír nūyo varuṇa priyāḥ sán tvám āgāmsi kṛṇávat sákhā te | má ta énasvanto yakṣin bhujema yandhí śmā vípra stuvaté várūtham || 7.88.6 dhruvāsu tvāsu kṣitīṣu kṣiyānto vy āsmát páśam várūṇo mumocat | ávo vanvāná áditer upásthād || 7.88.7ac.*

⁶⁸ Thieme 1995a: 1089, Renou 1960, EVP 7: 27, Elizarenkova 1995: 657. According to Brereton (1981: 129), ‘dropsy is frequently said to be caused by Varuṇa but any illness may be attributed to the god’.

⁶⁹ About the dangerous influence of Soma, cf. Sellmer 2004: 75.

⁷⁰ *mó śú varuṇa mṛṇmāyaṇ gṛhām rājann ahām gamam | mṛlā sukṣatra mṛlāya || 7.89.1* Lincoln 1982 interprets *mṛṇmāyaṇ gṛhām* as the kurgan the earthen walls of which separated the dead from the living ones.

⁷¹ *yád émi prasphurānn iva dṛtīr ná dhmātó adrivaḥ | mṛlā sukṣatra mṛlāya || 7.89.2.*

⁷² Elizarenkova 1995: 259, Renou 1959, EVP 5: 72, Geldner 1951b: 260, Thieme 1995a: 1089.

The idea of kicking can also be activated in RV 6.61.14 which uses the verb *sph̥-* with *āpa*: Sarasvatī, conceived in terms of a cow, is asked not to deprive the poets of her milk (*māpa spharīh páyasā*). The usages of the derivatives of *sph̥-* (*ánaspshur*, *ánaspshura*, *ánaspshurant*) allow us to understand how Sarasvatī can deprive others of her milk: they denote a cow which does not kick so it can be easily milked⁷³. It follows then that the verb *sph̥-*, used in RV 6.61.14, also conveys the idea of kicking which causes a lack of milk: literally Sarasvatī is asked not to ‘kick with milk’ and not to make it unattainable in such a way.

So the meanings of the verb *sph̥-* which are closest to experience are ‘to kick’ and ‘to crush’. Its metonymic extension is ‘to move quickly’ which is also attested in RV 6.67.11 and 10.34.9. In these stanzas the verb *sph̥-* in its intransitive aspect is used to denote quick movement of a bowstring and of dice.

Now let us come back to the phrase *prasphuránn iva d̥t̥ir ná dh̥mātó*. Here the verb *sph̥-* is used in its intransitive aspect. According to what has been said, we will interpret *prasphuránn* as ‘moving quickly’, or even ‘kicking’. In such a case the comparison to the inflated gourd seems to be incompatible as a person swollen to such an extent cannot move quickly. But if the recipient activates the whole semantic range of this verb the comparison will become meaningful. The poet is compared to a gourd full of water which was crushed and now its contents flow out making the gourd jerk rapidly⁷⁴. As we remember, when a cow kicks, there is no milk. In the same way, the gourd ‘kicks’, when it loses the water which fills it.

As I have already mentioned, the gourd (*d̥t̥i*) filled with water is the source domain for understanding a living body (see section 12.3.1). So the recipient can understand the phrase *prasphuránn iva d̥t̥ir ná dh̥mātó* as expressing the state of the poet who is going to die. If the recipient evokes the usages of the verb *sph̥-* to express the killing of Vṛtra and of enemies he will understand that the poet is going to be killed by Varuṇa. He will also understand the way the god does this: he crushes the poet (like a mushroom) to make life flow from him like water from a gourd. A similar scenario is evoked in the *Śatapatha Brāhmaṇa* where Vṛtra, killed by Indra, is compared to a conflated gourd (1.6.3.16). There is a similarity between a writhing snake, being crushed to death and a gourd which quickly empties its contents. We may presume that the poet writhes in the same way.

According to the third stanza, the lack of will (*krátvaḥ... d̥nátā*) is the reason why Varuṇa’s commands were transgressed and sin committed⁷⁵. However, we should remember that Ṛgvedic *krátu* has a wider semantic range. Reat has shown the important role of this mental power in cognition in that it ‘helps make the vision effective’ (1990: 138). The weakness of *krátu* therefore is not only the weakness of

⁷³ *ánaspshur*: RV 8.69.10, *ánaspshura*: RV 6.48.11, *ánaspshurant*: RV 4.42.10.

⁷⁴ Renou (1960, EVP 7: 27) pays attention to AV 4.16.7 where human being afflicted by Varuṇa’s bonds is compared to a ‘un tonneau décerclé’ (*kósa ivābandhrāḥ*, Whitney 1905: 178: ‘a hoopless vessel’) when his belly will fall apart. Such a description also implies that the contents of the belly flows out.

⁷⁵ *krátvaḥ samaha d̥nátā prat̥pám jagamā śuce | m̥l̥á suk̥satra m̥l̥áya || 7.89.3.*

volitional power, but also of cognitive power. This confirms the causal link between lack of cognition and sin.

In the fourth stanza the poet is presented as thirsty (*tṛṣṇāvidaj jaritāram*)⁷⁶. Thirst is the logical consequence of the image created in the previous stanza: as a leaking gourd lacks water, in the same way a human being, devoid of water, is thirsty. There are, however, further reasons for such a description of the poet. The phrase *apām mādhye tasthivāmsam* which qualifies the poet allows the recipient to activate the model of Child Of The Waters. In the exultation the poet identifies himself with Agni, but, because the exultation is not successful, he is able to realise in himself only the dangerous, burning aspect of Agni which destroys him with its heat (see section 12.2). The identity of Agni and Varuṇa, realised in the exultation and described in RV 7.88.2, allows the recipient to elaborate the way Varuṇa kills the poet and to see it in terms of burning.

What is more, as we have seen, lack of water is characteristic for the symbols of darkness. Aryan warriors captured by enemies are compared to thirsty people who wait for rain and Indra, who liberates them, is compared to a rain-cloud (RV 7.33.5, 10.99.8, see sections 3.4.2-3). On the other hand, Varuṇa, together with Indra, is presented as helping Aryan warriors in the battle of the ten kings (RV 7.83.6,8). Hence, the recipient can understand that the poet, who is thirsty, remains in a state characteristic of the symbols of darkness. Thirst can be understood not only as physical suffering but also as mental suffering; as a desperate longing for Varuṇa and his friendship. The last stanza of the hymn again sees lack of cognition (*ácitti*) as the root of sin⁷⁷.

We can see then that RV 7.89 describes a state characteristic for the symbols of darkness. It is a state which can bring death, in which cognition is impossible and in which a human being sins. The hymn highlights the next aspect of the symbol of darkness which is suffering both physical and mental. We can conclude therefore that the group of hymns 7.86-89 presents the defining events from a psychological perspective and concentrates on individual experience and its moral value.

17.8. Varuṇa is Agni?

In this section I would like to discuss the Ṛgvedic tendency to identify Varuṇa and Agni. In some hymns Agni is identified with Varuṇa in accordance with his manifestation. In RV 3.5.4 Agni is Mitra when he is kindled and Varuṇa as the knower of what is born (*mitró agnir bhavati yát sámiddho... váruṇo jātávedaḥ*). In RV 5.3.1 when he is born he is Varuṇa, and he is Mitra when he is kindled (*tvám agne váruṇo jáyase yát tvám mitró bhavasi yát sámiddhaḥ*). In RV 10.8.5 he is

⁷⁶ *apām mādhye tasthivāmsam tṛṣṇāvidaj jaritāram | mṛlā sukṣatra mṛlāya* || 7.89.4.

⁷⁷ *yát kīm cedām varuṇa daivye jáne 'bhidrohām manuṣyāś cārāmasi |
ácitti yát táva dhármā yuyopimá má nas tásmād énaśo deva rīriṣaḥ* || 7.89.5.

Varuṇa when he goes towards truth (*bhúvo varuṇo yád ṛtāya véṣi*)⁷⁸. In some places Agni is called Varuṇa or Mitra without reference to any particular manifestation⁷⁹. Agni is also compared to Varuṇa (because of his omniscience, RV 10.11.1) and to Mitra (RV 5.10.2, 6.2.1)⁸⁰.

There are also similarities in the conceptualisation of these two gods. Agni is the only god – besides Varuṇa – who frees from bonds (*páśa*, RV 5.2.7). Agni, similarly to Varuṇa, frees from sins committed because of a lack cognition (*ácittibhiḥ*) and makes people sinless (RV 4.12.4). The poet proclaims his lack of sin to Agni in a similar way as he does to Varuṇa (RV 7.62.2). Agni, Varuṇa and Mitra are similar in that they have a solar form which is expressed in RV 1.115.1 where the sun is called ‘the eye of Mitra, Varuṇa, Agni’ (*cákṣur mitráśya varuṇasyāgnéḥ*).

One of the most important pieces of evidence for the identification of Varuṇa with Agni is RV 7.88.2. The hymn belongs to the group of hymns 7.86-7.88 analysed above (see section 17.6) and presents the culmination of a vision:

*ádhā nv aśya saṁdṛśam jaganvān agnér ántkam varuṇasya maṁsi |
svàr yád ásmann adhipá u ándho ‘bhí mā vāpur dṛśáye ninṛyāt || (7.88.2)*
When I was going to meet him, I was thinking the face of Varuṇa is that of Agni. Let the light which is in the boulder and the ruler, the plant, lead me, so that I see the wonderful appearance.

The first hemistich of the stanza explicitly says that in exultation the poet thinks that Varuṇa is Agni. The second hemistich needs more explanation. As Kuiper 1964 has shown, the phrase ‘the light which is in the boulder’ (*svàr yád ásmann*) refers to the sun hidden in the nether world which is the nocturnal sky; as we remember, the nocturnal sky is conceived in the RV in terms of A Rocky Hill. *ándhas* is interpreted either as ‘darkness’ (Elizarenkova 1995: 259, Geldner 1951, II: 259) or as ‘Soma’ (Renou 1959, EVP 5: 71). The idea of darkness is implied by the concept of the night evoked by the phrase *svàr yád ásmann*. But, taking into consideration verse *d*, which expresses the attainment of this vision, I would argue that the meaning of Soma is more appropriate here: as the beverage and as exultation he gives omniscience to the poet. The word *adhipá*, ‘the ruler’ activates the solar form of Soma (the Sun Is A King). This word is used once again (RV 10.84.5) in reference to anger, *manyú*. In RV 8.48.8 anger (*manyú*) arises under the influence of Soma; it is a feeling which allows Indra to conquer Vṛtra (Jurewicz 2008a). These conceptual links between Soma and anger also confirm that *adhipá* refers to Soma in RV 7.88.2.

It is also worth noting that RV 10.124.5 (analysed below, section 17.9) uses the word *ádhipatyā* to name the rule of Varuṇa over the world. If the recipient recalls this stanza, he could interpret the phrase *adhipá u ándho* as referring to Varuṇa too and understand him not only as the object of the insight but also as its agent. The recipient

⁷⁸ Cf. Bergaigne III: 121 and 131, 136 ff.

⁷⁹ In RV 5.48.5 Agni is called Varuṇa, in RV 7.12.3 he is called Varuṇa and Mitra. Agni is called Mitra (RV 1.94.13, 2.1.4, 3.5.9, 10.20.2), is compared to Mitra (RV 5.3.2).

⁸⁰ Cf. Bergaigne III 131, 133 ff.

can extend the meaning of this phrase if he takes into consideration that – as it will be shown below – the rule of Varuṇa is a manifestation of Agni’s creative activity. From this perspective, the most basic agent of the poet’s insight is Agni who in the poet’s vision manifests himself as Varuṇa undertaking cosmic and cognitive activity.

There is one more stanza which implies the identity of Varuṇa and Agni realised during exultation. It also belongs to the hymns describing exultation gained thanks to Varuṇa (for its analysis see above, section 17.4):

*sām nú vocāvahai púnar yáto me mádhv ābhṛtam |
hóteva kṣádase priyám || (1.25.17)*

Let us two talk together again from where honey was brought to me so you could eat like a priest.

Here again exultation is conceived in terms of the close relationship between the poet and Varuṇa gained in exultation and realised in their talk about the origin of honey, i.e. Soma. *hótr* (‘priest’) is a conventional epithet of Agni and his burning activity is conceived in terms of eating (see section 4.2.1). Applied in reference to Varuṇa they imply his identity with Agni. If we interpret *pastyā* in RV 1.25.10 as denoting waters, we also can understand this stanza as evoking the philosophical model of Child Of The Waters with Varuṇa as a child. In this case the identity of Varuṇa and Agni is expressed in the beginning of the vision as its ideal aim.

17.9. Varuṇa, Indra and Agni

In this chapter I will analyse RV 10.124 to reconstruct the conceptual links between Varuṇa, Indra and Agni against the background of the present findings. The hymn has already been discussed by several scholars⁸¹. It is interpreted as describing the royal unction of Indra. I would like to show that the hymn can be understood as presenting the metaphysical concept of the creation of the world understood as cognitive transformations of Agni who acts through Varuṇa, Indra and other gods in his manifested forms.

The hymn is interpreted, according to the Indian tradition expressed at *anukramaṇīs*, as a dialogue between various gods. I propose to interpret it differently as the dialogue between a sacrificer who summons Agni and Agni who responds to his appeal. The speaker of the first stanza is the sacrificer who kindles fire hidden in its hiding place referred to generally as ‘darkness’ (*támas*) and asks Agni to perform his sacrificial role of the leader and bearer of the oblations:

RV 10.124.1

Sacrificer:

*imám no agna úpa yajñám éhi páñcayāmaṁ trivṛtam saptátantum |
áso havyavāḷ utá naḥ purogá jyóg evá dīrghám táma āśayiṣṭhāḥ ||*

⁸¹ Cf. Brown 1974, Kuiper 1979: 15 ff., Hale 1986, Schmidt 1992, Proferes 2007.

O Agni, come to our sacrifice with five parts, with three parts, with seven threads! Be the bearer of our oblations! Be our leader! You have laid for a long time in darkness.

The next stanzas are Agni's answers:

RV 10.124.2

Agni:

*ádevād devāḥ pracātā gúhā yán prapásyamāno amṛtatvám emi |
śívám yát sántam ásivo jáhāmi svát sakhyád áraṇīm nābhim emi ||*

From a non-god running secretly, the god, hidden, I go, seeing, towards immortality. I, unfriendly, abandon what is friendly. I am going from my own friendship to a foreign navel.

The description evokes the general domain of Finding The Hidden. Agni is hidden in a sphere called 'a non-god' (*ádeva*, verse *a*). Lack of gods and of the possibility to perform ritual is one of the important features of the symbols of darkness, especially of enemies and night (see sections 3.1.4, 4.1.4). The recipient then can understand the sphere thus called as the symbol of darkness; he can evoke the concept of enemies or of the night. It is worth adding that activation of the concept of enemies in the context of RV 10.124.2 agrees with RV 5.2.6 where the enemies are presented as those among whom Agni is born (see section 3.1.7).

At the same time, the hiding sphere of Agni is called 'friendly' (*śívá*, verse *c*). As we remember producing fire is conceived in the RV with aid of the general domain of Procreation and Agni's hiding place is conceptualised as the maternal womb (see section 4.2.1). The concept of a womb metonymically evokes a mother and her caring attitude towards her child. This caring attitude is evoked here by the word *śívá*. If the recipient integrates the concept of being friendly with the concept of enemies, he will see the internal contradiction of the hiding sphere. As we remember internal contradiction characterises the states before creation.

The stanza presents Agni as opposed to the hiding sphere: he is called 'unfriendly' (*ásivo*) and 'the god' (*devāḥ*). This agrees with the earlier findings according to which Agni and his hiding places oppose each other (see section 4.2.1). In this way the stanza expresses the internal contradictions of the precreative state as the coexistence of two opposing spheres. To call Agni 'unfriendly' (*ásivo*) may also express Agni's will to leave his hiding place.

Verse *d* again evokes the general domain of Procreation *via* the concept of a navel (*nābhi*). The concept of a navel metonymically leads the recipient to the domain of mother and child linked by the umbilical cord; here mother is conceptualised as caring because Agni's hiding place is the sphere of friendship (*sakhyá*). The expression *áraṇīm nābhim emi* allows the recipient to understand that Agni, being born, becomes the Other to his parent and to himself when hidden in his mother's womb. The same idea of becoming the Other is expressed by RV 2.35.13 where Agni is presented as acting with the body of the other (*só apām nápād ánabhimlātavarṇo 'nyásyevéhá*

tanvā viveṣa, see section 9.6)⁸². At the same time, this expression activates the input space of expansion during which the Aryans abandoned their home to conquer strange, unknown terrains and to meet foreign people and it therefore prompts the recipient to understand Agni's activity in these terms. So, in the emergent space, Agni is both a child being born and a warrior conquering foreign lands.

Verse *b* of the stanza expresses the cognitive abilities of Agni who sees immortality (*prapāśyamāno amṛtatvām*). Since the idea of being hidden implies the idea of darkness, Agni's ability to see can be again interpreted as extraordinary. To clarify the meaning of *amṛtatvām* the recipient can evoke the philosophical model of The Wave Of Honey with its input space of Agni rising up to zenith in his solar form to realise his omniscience about the world (see section 9.1.2).

The blend created by the stanza consists of several input spaces: kindling of fire, cognition, expansion and the general domain of Procreation. If the recipient activates the model of The Wave Of Honey, he will enrich the blend with other input spaces of which the sunrise is the most distinct at the moment. The next stanzas will highlight this input space and will introduce the input space of creation of the world. The input space of ritual, evoked by the first stanza, will be elaborated too.

RV 10.124.3

*pāśyann anyāsyā átithim vayāyā ṛtāsyā dhāma ví mime purūṇi |
śāmsāmi pitrē āsurāya śevam ayajñīyād yajñīyam bhāgām emi ||*

Seeing the guest of the other branch, I measure out many abodes of truth. I say precious to father Asura. I go from without sacrifice to the sacrificial share.

Let us begin with the phrase *anyāsyā átithim vayāyāḥ*, 'the guest of the other branch' (verse *a*). *átithi* is the conventional epithet of Agni. Also *anyāsyā vayāyā* can be interpreted as referring to Agni. The word *vayā* is used in the RV seventeen times (of which four are repeated) and six times in the descriptions of Agni: either Agni is called as having a branch or he is compared to it⁸³. Such descriptions of Agni metonymically evoke his conceptualisation in terms of a tree (see section 9.3.5). This metaphorical concept of Agni is elaborated in RV 1.59.1 and 8.19.33 which implies the correspondence between flames of a fire and the branches of a tree: in RV 1.59.1 flames of Agni, called 'other fires', are his branches, in RV 8.19.33 'other fires' of Agni are compared to branches. Hence, 'the guest of the other branch' in RV 10.124.3a can be understood as the flame of Agni kindled in the world through which Agni manifests himself and through which he can see himself (see section 9.5). The idea that Agni in his creation assumes a form which is alien to his unmanifested source is repeated here.

⁸² A similar scenario of a child growing up and leaving his mother is evoked at RV 5.2.4 which presents Agni as going far from the field (*kyétra*) because the in the RV the field is also understood as 'the place of birth' (cf. Jurewicz 2009).

⁸³ Cf. Lubotsky 1997. Agni has branches: RV 1.59.1, 2.35.8. Flames of Agni compared to branches: RV 2.5.4 = 8.13.6, 6.7.6, 6.13.1.

According to verse *b* Agni measures ‘abodes of truth’ (*ṛtásya dhāma*). In this way Agni’s activity is expressed: he thinks about his manifested form conceptualised as his branch and thus puts it into order both metaphysically and ritually⁸⁴. This activity is a creative one; as Gonda puts it: ‘the root *mā-* in all probability generally means <to convert that which has been mentally conceived into (dimensional) actuality>’ (Gonda 1967: 32). However, since the final manifestation of Agni as the Other is described in the following stanzas of the hymn, in the phase of creation described in RV 10.124.2-3 the activity of Agni should be understood as designing his future manifestations rather than their actualisation.

At the same time, this verse activates the concept of Varuṇa who is able to discern *ṛtá* from *ánṛta* (see above, section 17.1). According to RV 10.8.5 Agni becomes Varuṇa when he goes ‘towards truth’ (RV 10.8.5 *bhúvo váruṇo yád ṛtáya veṣi*), i.e. when he realises it. Taking this into consideration the recipient can understand that Agni in his first cognitive and creative activity manifests himself as Varuṇa⁸⁵.

Father Asura (verse *c*) is the parent of Agni, conceived in RV 3.29.14 as androgenic (see section 8.4.2). Here his androgyny is also implied. As it has been shown above his female aspect is evoked through the conceptualisation of the kindling of fire in terms of giving birth. The word *ásura* is also used in the fifth stanza of the hymn in its negative sense of enemies of Indra. If the recipient activates this usage, he will understand that the hiding place of Agni can also be evaluated negatively. This negative evaluation is implied by Agni’s unfriendly (*ásiva*) attitude towards it. The precreative state then evokes contradictory evaluation: on the one hand, as a friendly and caring parent it is seen as good; on the other, as the sphere without gods (*ádeva*) and sacrifice (*ayajñiyá*) it is seen as bad. Such a conceptualisation of the precreative state strengthens the idea of the internal contradiction of ultimate reality.

To his father Asura Agni says ‘precious’ (*śéva*). Scholars unanimously interpret this as ‘word’⁸⁶. However, the concept of what is precious evokes the concept of treasury and as such allows the recipient to activate the general domain of Finding A Treasury/A Treasure (a specific realisation of the domain of Finding The Hidden). As we remember cognition was conceived in terms of this domain (see section 10.1.1). What is more, in RV 3.7.5 *śéva* is used in reference to Agni: it denotes that part of Agni which is known by the gods or seers. Agni is qualified as *śéva* in RV 1.58.6, 1.73.2, 10.122.1. The recipient may presume then that Agni expresses to his father the knowledge about himself which he has gained thanks to seeing his manifested aspect conceptualised as a branch.

According to verse *d* Agni goes ‘from without sacrifice to the sacrificial share’ (*ayajñiyád yajñtyam bhāgám emi*). This phrase again activates scenario of the defining events which are the passage from a state where sacrifice is impossible to a state

⁸⁴ Gonda 1967: 31 interprets this verse as expressing that ‘the gods is willing to perform his ritual task now that he sees the numerous well-prepared fire places’.

⁸⁵ This is confirmed by RV 5.3.1a according to which Agni is Varuṇa when he is born (*tvám agne váruṇo jáyase yát*).

⁸⁶ Elizarenkova 1999a, Renou 1965 (EVP 14), Geldner 1957, *ad loci*, Hale 1986: 87.

where sacrifice can be performed and confirms the input space of ritual evoked in the first stanza.

So, the stanza can be interpreted as presenting Agni who thinks about his manifestation and recognises himself as Varuṇa. He also asserts the identity of himself with his hiding place.

RV 10.124.4

bahvīḥ sámā akaram antár asminn índram vṛṇānāḥ pitáram jahāmi |

agnīḥ sómo váruṇas té cyavante paryávard rāṣṭrám tád avāmy āyán ||

I have been active within him for many years. I am abandoning father, I am choosing Indra. Agni, Soma and Varuṇa – they are moving. Kinship has turned. I am coming with help.

asmin (verse *a*) refers to the father of Agni, the androgenic parent Asura, in the womb of whom Agni has remained for a long time. Such a wording again activates the scenario of the defining events where the symbols of darkness are the hiding place for the symbols of light. At the same time the verb *ḷḷ-* (*akaram*) implies that Agni, while hidden in his hiding place, is not inactive. The verse construes the idea similar to that of the *Nāsadīya* where coexistence of the two aspects of reality, the covering and the covered, is conceived as a continuous activity and not as a motionless state (see section 2.1).

I would argue that the phrase *antár asmin* allows the recipient to interpret father Asura as Varuṇa because Varuṇa is the only god in the RV inside which another being can be. In RV 7.86.2 the poet asks ‘when I will be inside Varuṇa?’ (*kadā nv àntár váruṇe bhuvāni*)⁸⁷. There are two implications of this interpretation. First, the recipient will see that what gives birth to Agni and the form under which Agni recognises himself are the same. This identity of parent and child is elaborated in the philosophical model of Child Of The Waters and is supported by the R̥gvedic belief that the father is reborn in his own son (Oberlies 1998: 480–481). Secondly, as I have shown earlier, exultation was conceived in terms of a happy and close relationship with Varuṇa during which the blissful state of returning to one’s mother’s womb was realised (see above, section 17.6, see also section 9.1). So, the phrase *antár asmin* evokes Somic exultation. The recipient understands that Agni performs his cognitive activity, described in the second and third stanzas, under the influence of Soma.

Verse *b* presents Agni as leaving his father and choosing Indra. In these terms Agni’s final manifestation in the world is conceived. I would argue that Agni, having asserted the identity of his manifested aspect with his hiding place, again assumes an alien form, now conceptualised in terms of Indra. Indra is ‘the body of the other’ through which Agni cognises and acts in the world (see section 14.4).

It is worth noting that there are links between the concept of a branch under which the first manifested form of Agni is conceived and the concept of Indra. The

⁸⁷ That Varuṇa is Agni’s father is also implied by RV 10.51.4, 6 where Agni speaks with Varuṇa about his fear of becoming a priest (*hótṛ*), as a son speaks with his father about his future.

word *vayā* is used twice in the context of Indra: in RV 8.13.17 Indra together with his troops is enlarged like a branch and in RV 10.134.6 Indra is asked to keep a branch. One could wonder if this usage does not evoke similarity between a branch and Indra's weapon, *vájra*, which on the most basic level of experience, can be seen as a wooden stick. In the philosophical model of The Wave Of Honey, the wave, which – as I have argued – metonymically evokes the concept of Indra⁸⁸, is sometimes identified with a tree (see section 9.3.5) and tree metonymically evokes the concept of a branch⁸⁹. So, it can be argued that the concept of Indra in RV 10.124.4 arises from the concept of a branch as the first manifested form of Agni. If we agree that the hymn describes exultation of Agni, we can imagine that in the vision he sees himself in a clearer and clearer shape. This is similar to the presentation in RV 4.58 where the streams of butter clarify themselves into the shape of a reed and then of Agni (see section 9.3.2).

Verse c describes movement of gods (*agnīḥ sómo váruṇas té cyavante*). Verb *cyu-* denotes 'to move' and 'to set in motion'. This verb often expresses movement of things which usually do not move such as the earth, mountains and the sky and such they are often called *ácya*⁹⁰. So the phrase *agnīḥ sómo váruṇas té cyavante* can be interpreted as expressing the unexpected movement of the gods who usually do not move⁹¹.

In the light of interpretation proposed here, the process presented by the hymn is Agni's creative activity conceived as his cognitive one. I would see then the names of three gods as referring, not to independent personages, but to the forms of Agni under which he manifests and cognises himself in his exultation. Agni, assuming the form of Indra, perceives himself as the Other. But immediately he realises the identity between his alien form and himself and because of this he calls himself with his own name, *ágni*. Then he realises his Somic exultation which is a necessary condition for his acting in the world especially when he acts as Indra (see sections 9.5, 14.2.1). Because of this he calls himself as *sóma*. Finally, he calls himself Varuṇa to confirm the identity of both his aspects, manifested and unmanifested.

At the same time, calling himself by various names, Agni establishes his godly manifestations in the world – as Indra, Agni, Soma and Varuṇa. Each of these gods performs one function of Agni manifesting in the world and each of them will be worshipped in sacrifice. Thus the possibility for performing ritual is created.

⁸⁸ Through the concept of Soma, see section 14.4.

⁸⁹ According to Kuiper 1975: 110–111 Indra becomes the cosmic tree in the initial moment of creation.

⁹⁰ earth: RV 4.17.5a: *yá éka ic cyāváyati prá bhúma*, mountains: RV 1.37.12c: *girīṁr acucyavītana*, back of the sky: RV 1.166.5b: *dívó vā pṛṣṭhám náryā áucyavuh*; things are called *ácya* in RV 1.85.4b: *pracyāvaváyanto ácyutā cid ójasā*, 1.167.8c: *utá cyavante ácyutā dhruvāni*, 2.24.2c: *prácyāvayad ácyutā bráhmaṇas pátir*, 3.30.4a: *tvám hí smā cyāváyann ácyutāni*, 6.31.2b: *-ácya cíc cyāvayante rájāmsi*.

⁹¹ For the idea of falling down present in the semantic range of the verb *cyu-* see below, analysis of verse d.

Verse *d* expresses the moment when the creative cognition of Agni breaks. The phrase *paryāvard rāṣṭrām* also conveys the idea of movement of something which should not move. The word *rāṣṭrá* is not often used in the RV. It expresses the function of a king (most clearly in RV 10.173), in RV 4.42.1 kingship of *kṣatríya* belongs to Varuṇa, RV 7.84.2 mentions the kingship of Indra and Varuṇa and in RV 7.34.11 the kingship of Varuṇa⁹². According to RV 10.173 kingship should be firm (*dhruvá*, 10.173.5), it should not shake and should be similar to a mountain (*māpa cyoṣṭhāḥ párvata ivávicācaliḥ*, RV 10.173.2). So, RV 10.124.4 describes its change which again – in the light of RV 10.173 – is unusual, and, what is more, undesirable.

If we agree that RV 10.124 is also a cosmogonic hymn, the use of the word *rāṣṭrá* introduces the concept of a king who is ruler not only of society but of the whole world. The same conceptual blend is evoked in RV 10.90.5 by the word *virāj* (see Gonda 1969: 116 ff.). The ceremony of the *rājasūya* too, integrates the input spaces of creation of the world and the beginning of a new kingship (see Heestermann 1957). If we accept that RV 10.124.4c-d creates a blend in which kingship corresponds to rule over the world as well, we will understand that verse *d* expresses the moment when this rule is endangered. Such a moment is implied in the *vṛtrahatya* myth (see section 14.2.2), especially in its later elaborations and in the later cosmogonies of the Brāhmaṇas⁹³.

The form *pary-ā-vart* is skilfully construed and triggers various conceptual operations. Firstly the form *-ā-vart* prompts a phonetic association with forms naming the precreative state of the word, usually expressed by derivatives of *vṛ-*. Its most famous form is the nominal derivative *vṛtrá* (see section 14.2.2). The *Nāsadīya* activates these forms by the more general form *āvarīvar* which can be interpreted as coming from both *vṛ-* and *vṛt-* (see section 2.1). Secondly, the preposition *pári-* strengthens the idea of enclosing which is characteristic for the precreative state of the world (see section 14.2.2). The recipient of the form *paryāvard* can then construe the general concept of the precreative state of the world with its main idea of enclosing and integrate it with the concept of *Vṛtra*.

So the phrase *paryāvard rāṣṭram* implies that Agni, having assumed the form of Indra, finds himself in the same situation as Indra before killing *Vṛtra* in that there is a threat which should be overcome. This threat can be interpreted as cosmogonic and cognitive. The world is at risk of collapsing into a precreative state and Agni's cognition can fail in that he can either stop it or can cognise falsely. In this context the recipient may highlight the idea of a movement downwards, present in the semantic range of the verb *cyu-*⁹⁴. He can understand the phrase *agnīḥ sómo váruṇas*

⁹² Kingship of a king is mentioned also at RV 10.109.3.

⁹³ It is especially clear in *Śatapatha Brāhmaṇa* 2.2.4. The cosmogony does not refer to the *vṛtrahatya* myth but described the moment when Prajāpati is endangered by death. The image of the Creator who falls down to express the breakdown in creation is also elaborated in *Śatapatha Brāhmaṇa* 7.1.2.

⁹⁴ When it is used to evoke conceptualisation of raining in terms of pouring the contents of a pail, e.g. RV 5.53.6, 5.59.8, 8.72.8.

té cyavante literally in that it creates the image of the gods who fall down, but also metaphorically in that it expresses a breakdown in Agni's creative cognition.

The phrase 'I am coming with help' (*tád avāmy āyán*) implies that Agni does totally not lose control over his creative cognition and he intervenes in this situation by his coming.

Scholars unanimously accept that the narrator of the next two stanzas is Indra⁹⁵. My interpretation will however be more consistent if we accept that the narrator is still Agni. We may suppose that sacrificer says the words expressed by the following stanzas: as having enkindled fire he repeats the creative exultation of Agni thereby identifying with him in his activity.

RV 10.124.5.

*nírmāyā u tyé ásurā abhūvan tvám ca mā varuṇa kāmāyase |
ṛténa rājann áṛtaṁ viviñcán máma rāṣṭrāsyádhīpatyam éhi ||*

These Asuras became without magic. And you love me, O Varuṇa!
Distinguishing between truth and untruth, take the rule of my kinship!

Verse *a* evokes the descriptions of Indra's fight with enemies (*ásurā*). I would argue that the final subject of this fight is Agni who, in the form of Indra, overcomes his loss of control over his activity. He defeats enemies by depriving them of their magical power. As has been shown, fighting with enemies became the source domain for conceptualisation of cognition (see section 4.2.6), so activation of this mapping strengthens the cognitive dimension of cosmogony.

Verse *b* (*tvám ca mā varuṇa kāmāyase*) expresses the culmination of Agni's exultation in terms of his friendship with Varuṇa (see above, analysis of RV 7.88, section 17.4). During his manifestation Agni is able to repeat his blissful state of unity with his father which he realised when remaining in the precreative state. The consistency with the descriptions of exultation which introduce the concept of Varuṇa can also be seen in that verse *c* presents Varuṇa as distinguishing between truth and untruth (*ṛténa rājann áṛtaṁ viviñcán*, see RV 1.139, section 5.8.3). As I have shown, invocations to Varuṇa appear at the end of the visionary hymns when the difference between truth and untruth, world and chaos, good and evil is established (see section 17.4).

According to verse *d*, Varuṇa is asked to take the rule of Agni's kingship (*máma rāṣṭrāsyádhīpatyam éhi*). Some scholars interpret this verse as expressing that Varuṇa should submit himself to the rule of Indra⁹⁶. My interpretation, which agrees with that of Geldner, Renou and Kuiper⁹⁷, also agrees with the logic of the hymn. Agni again identifies with himself in his unmanifested and manifested form and assumes the form of Varuṇa. In these two forms he will act in the world. When he cognises he is Varuṇa. When cognition is endangered he overcomes it as Indra. When cognition returns, Agni again becomes Varuṇa. The creative cognition is conceived in terms

⁹⁵ Elizarenkova 1999a, Geldner 1957 *ad loci*, Renou 1965 (EVP 14): 29 (only stanza 5).

⁹⁶ Elizarenkova 1999a: 523, Proferes 2007: 108, 110.

⁹⁷ Geldner 1957, Renou 1965 (EVP 14), *ad loci*, Kuiper (1979: 16 ff.).

of kingship (*rāṣṭrá*) which – according to the Ṛgvedic evidence – mainly belongs to Indra and Varuṇa. I would like to mention here Oberlies’ analysis of the Ṛgvedic religion according to which Indra is the god of war (*yóga*) and Varuṇa is the god of peace (*kṣéma*) and this ontological situation is reenacted in ritual (Oberlies 1998, cf. also Schmidt 1992). My interpretation of RV 10.124 confirms these findings but enriches them with common subject of this analysis which is Agni. Just as the king performs the activity of Indra when his rule is endangered (i.e. during the period of *yóga*) and the activity of Varuṇa when peace comes (during the period of *kṣéma*) similarly Agni assumes different forms dependent on the stage of his activity⁹⁸.

RV 10.124.6

*idám svàr idám íd āsa vāmám ayám prakāśá urv àntárikṣam |
hánāva vṛtrám niréhi soma haviṣ tvā sántam haviṣā yajāma ||*

Here the sun! It has been good! Here the light – the broad space! Let us two kill Vṛtra! Come out, O Soma! Let us two worship with sacrifice with you as the oblation!

The stanza presents the final results of Agni’s cosmogonic activity; the sun has risen and the space between the earth and the sky is created together with the possibility to move and to see. At the same time it can be interpreted as expressing the appearance of the morning light and the final fulfilment of exultation.

In many stanzas *vāmá* in its nominal form is used to denote what is dear and desirable for the poets. In some stanzas – either as an adjective or as a noun – it is used directly in connection with riches⁹⁹. So qualification of the sun as good (*vāmá*) may prompt the recipient to understand it in terms of a desirable good and to activate an expansive general domain in terms of which acquisition of such a good was conceived, e.g. the general domain of Finding A Treasury/A Treasure. This domain will unite all the input spaces activated by the stanza (creation, appearance of the morning light and exultation) into a consistent whole.

It is also possible that *vāmá* corresponds to *śéva* which Agni tells his father (RV 10.124.3: *śámsāmi pitré ásurāya śévam*). If this is the case Agni’s self-knowledge gained in the world will be the same as that one gained while he remained within his father. This interpretation can be confirmed in that *vāmá* (similarly to *śéva*) also qualifies Agni in one stanza (RV 10.122.1 *vāmám śévam átithim adviṣeṇyám*).

Verses *c* – *d* express the activity of Agni in the world in the form of Indra and this will be repeated in the cosmos and during ritual. The expression *hánāva vṛtrám* appears in RV 8.100.12 as the battle cry of Indra addressed to Viṣṇu (see section 16.5.1). In this way, the concept of Viṣṇu is activated which can be interpreted as introducing the next divine manifestation of Agni which is Viṣṇu. Activation of the concept of Viṣṇu confirms the input space of the appearance of the morning

⁹⁸ As Schmidt 1992 has shown, in the conceptual model of the *rājasūya* Indra symbolises the function of king during *yóga* period and Varuṇa symbolises the function of king during the period of *kṣéma*. For these two functions of kings, cf. Oberlies 1998: 350 ff.

⁹⁹ E.g. RV 1.40.6, 2.38.10, 3.61.6, 5.60.7, 6.1.9, 6.71.4,6, 7.71.2, 8.1.31.

light; as we remember, the specific feature of this god is creation of the sunrise. In RV 10.83.6 the expression *hánāva dásyūn* appears as the battle cry of the poet addressed to his anger, *manyú*. Since anger is connected with Soma and with Indra (see RV 8.48.8 and Jurewicz 2008a), the expression *hánāva vṛtrám* can also be interpreted as words of Agni directed to his anger incited by Soma and realised in the form of Indra.

At the same time, Soma will appear only when Vṛtra is killed (*niréhi soma*). According to verse *d*, Soma will become oblation and will be worshipped in sacrifice at the same time (*haviṣ tvā sántam haviṣā yajāma*). On the one hand the possibility to perform ritual is created: oblation appears and so does the deity worshipped. On the other hand, as expressed by the philosophical model of The Wave Of Honey Soma is the form under which Agni manifests himself (see 9.3.6). So, the recipient can understand that the oblation and the deity of ritual is Agni.

The second hemistich of the stanza can also be considered as expressing the nature of the world's functioning. It functions thanks to repeated killing of Vṛtra, the acquiring of Soma and by performing ritual. The general formulation of this stanza and the previous one allows the recipient to recall the concept of the sacrificer, who – as I have proposed – is the speaker of the first stanza, and to introduce it as the next input space of the blend. In the emergent space of the blend created by the whole hymn, the sacrificer having invoked Agni in his vision, listens to Agni's answer and in his exultation realises Agni's cognitive and creative transformations.

In this case the expression *hánāva vṛtrám* can be understood as said by Agni to the sacrificer. In this way the sacrifice, the beginning of which was marked in the first stanza, can be performed. It is also possible to interpret these two stanzas (5-6) as spoken by the sacrificer himself; in that case he will call upon Agni to kill Vṛtra in the sacrifice. Since the sacrificer finally identifies himself with Agni during exultation, we can say that the sacrificer is the next, human, form of Agni. The forms of Indra and Varuṇa are the forms through which the sacrificer unites himself with Agni.

The last three stanzas of the hymn present the solar-rain transformations of the cosmos as the result of the creative and sacrificial activity of Agni. These transformations are conceived in terms of the philosophical model of Child Of The Waters. They are spoken either by the sacrificer or by the composer of the hymn.

RV 10.124.7

kaviḥ kavitvá diví rūpám áśajad ápratibhūti vāruṇo nír apáḥ sṛjat |
kṣémam kṛṇvāná jánayo ná síndhavas tá asya várṇam śúcayo bharibhrati ||
 The poet with his poetic art fixed the form in the sky. Varuṇa freed waters by lack of his power. The bright rivers, giving peace like women, continuously carry his colour.

Verses *a* – *b* describe solar-rain transformations of the morning. The concept of the poet (*kaví*, verse *a*) is the source domain for conceptualisation of Agni, Soma

and the sun. The phrase *diví rūpám āsajad* highlights the concept of the sun because it can be interpreted as expressing the appearance of the sun in zenith (compare RV 1.115.5b *sūryo rūpám kṛṇute dyór upásthe*). Verse *a* highlights the cognitive dimension of the sunrise as it is caused by the ‘seer’s poetic art’, *kavitvá*.

Verse *b* presents the image of Varuṇa who creates water by a lack of his power (*ápratibhūti*). This image metonymically activates the scenario of the sexual act and the moment when it comes to its end and the semen – the manifestation of manly power (*vīryà*) – is ejaculated from a man who thus becomes powerless¹⁰⁰. In this way, the stanza activates metaphoric conceptualisation of rain in terms of inseminating where semen corresponds to rain. Thus raining as the result of the sunrise is expressed. It is important to notice that the epithet *kaví* used in verse *a* can also refer to Varuṇa. Thus the hemistich expresses the Varuṇic form of Agni as a ruler of the world responsible for its solar-rain order.

Verses *c* – *d* activate the philosophical model of Child Of The Waters, highlighting the caring attitude of waters towards child and lover. Activation of the model logically follows from the concept of insemination evoked by verse *b*: now the child is born as a result of the sexual act. The recipient can accept Agni as the child here since in the majority of cases the child is Agni. As the model implies identity of the child with water which gives him birth, the recipient can accept that Agni is identical with his father Varuṇa. Thus he understands that Agni is reborn once again – now in the everyday solar-rain transformations of the cosmos which are stimulated by the morning sacrifices.

RV 10.124.8

*tá asya jyéṣṭham indriyám sacante tá tm á kṣeti svadháyā mādantīh |
tá tm víso ná rájānam vṛṇāná bībhatsúvo ápa vṛtrád atīṣṭhan ||*

They unite with his best power of Indra. He lives with them who exult according to their will. Choosing him, as clans their king, full of loathing, they abandoned Vṛtra¹⁰¹.

According to Whitaker, the word *indriyá* (verse *a*) metonymically evokes ‘the totality of Indra’s very being as a physically powerful and immense Aryan war-god and divine chieftain (forthc.: 18)’. In the light of my interpretation of the hymn, *indriyá* evokes the concept of Indra as the next manifestation of Agni. The stanza elaborates the model of Child Of The Waters in accordance with the creative process described in the previous stanzas of the hymn, when Agni, born from Varuṇa, becomes Indra. The recipient can evoke both kinds of relationship between the waters and the child: the relationship between mother and child and between female and male. In the

¹⁰⁰ See *Śatapatha Brāhmaṇa* 7.1.2.1 where *vīryà* of Prajāpati flows out of him and he falls down.

¹⁰¹ This stanza is also interpreted as referring to social events of election of a king (cf. Schmidt 1992, Oberlies 1998: 352, Whitaker forthc.) and as evoking concept of Indra’s royal unction (Proferes 2007: 110–111).

latter case, *indriyá* can also refer to the manly power of Indra¹⁰² which manifests itself in semen.

Verses *c* – *d* evoke the model of Indra's Fight With *Vṛtra* while activity of the waters freed by Indra is conceived of in terms of the election of a king. In the emergent space the waters abandon their possessor, i.e. *Vṛtra* and now choose Indra as their king. The identity of Agni and Indra will be still strengthened if the recipient recalls that Agni, similarly to Indra, is conceived in the RV as the leader of the Aryans (see sec4.2.4) and that both gods are seen as the recipients of tributes (*balí*)¹⁰³.

RV 10.124.9

*bībhatsúnām sayújam hamsám āhur apām divyānām sakhyé cārāntam |
anuṣṭúbham ánu carcūryámāṇam índram ní cikyuḥ kaváyo manīṣá ||*

Wild goose – they call him the companion of heavenly waters full of loathing, going in friendship. With reflection poets recognised Indra who constantly follows the *anuṣṭubh*-metre.

The stanza further elaborates the philosophical model of Child Of The Waters to prompt the recipient to highlight the input spaces of the sunrise and rain. Indra, the child, is called 'the wild goose' (*hamsá*, verse *a*). This epithet activates the concept of Agni who as child of the waters is compared to a wild goose breathing in water (RV 1.65.9, see section 7.4). It activates the concept of the sun too on the basis of metaphoric conceptualisation of the sun in terms of a bird. Waters are called 'heavenly' (*divyā*, verse *b*) and in this way the concept of rain is evoked. The model of Child Of The Waters is elaborated by this stanza to express in the emergent space the solar-rain transformations of the cosmos which are conceived as a result of the killing of *Vṛtra* by Agni in his form of Indra. According to verse *d*, his activity depends on the morning activity of the poets (*anuṣṭúbham ánu carcūryámāṇam*).

In the light of the interpretation presented above, RV 10.124 describes the vision of the sacrificer who contemplates Agni's cognitive and creative activity in order to identify with him in the ritual act. Let us recapitulate the main stages of this process. Being hidden in his precreative state Agni exults himself with Soma. He begins to cognise and calls himself *Varuṇa*. At the same time, he calls *Varuṇa* his hiding place because he recognises his own identity with it. Then Agni begins to act in the world and in this form he calls himself Indra. Since he recognises his own identity, he calls himself Agni. Since he recognises that he is exulted with Soma he calls himself Soma. Since he cognises the truth, he calls himself *Varuṇa*. The creative and cognitive process is conceived in terms of the successive the fight with *Vṛtra*, its fulfilment is conceived in terms of friendship with *Varuṇa* and consists of final realisation of identity of Indraic form of Agni with his *Varuṇic* form. This cosmogonic exultation of Agni realises itself in the solar-rain transformations of

¹⁰² For juxtaposition of *indriyá* and words denoting manly power, cf. Whitaker forthc.: 3-4.

¹⁰³ Agni as the recipient of tributes: RV 1.70.9, 5.1.10, 7.6.5, Indra as the recipient of tributes: RV 10.173.6.

the cosmos stimulated by sacrifice performed every morning. It is again conceived in terms of fight with Vṛtra: Agni in his form of Indra cooperates with Viṣṇu and with the human sacrificer, his next worldly manifestation. The three last stanzas of the hymn elaborate the philosophical model of Child Of The Waters in such a way that the recipient could integrate in the emergent space the concepts of Agni, Varuṇa and Indra as the child and see the solar-rain transformations of the cosmos as the result of killing Vṛtra.

On a more general level such a concept of creation and of the functioning of the world as reconstructed above can be seen as the process of successive acts of alienation and realisation of one's integrity. As Indra, Agni becomes the Other and looks for his primeval nature and as Varuṇa he reintegrates his unity. Sacrifices performed by human beings guarantees constant realisation of this process. It should be emphasised that such a concept of creation and world's functioning is expressed by the general model of reality transformation: when Agni manifests his Somic aspect, he becomes alien to himself but manifestation of his fiery aspect allows him to regain his integrity. It has also been shown that the creative process described at the *Nāsadīya*, enriched with concept of fighting enemies, conveys the same idea of alienation and of regaining unity (see section 3.1.7)

Before I conclude, I would like to recall the interpretation of RV 10.124 proposed by Proferes 2007: 106ff . He interprets the hymn as a dialogue between Indra and other gods (Agni, Soma and Varuṇa) during which Indra, appointed as the king, establishes conditions for ritual. Agni becomes the ritual fire, Soma becomes oblation and Varuṇa becomes the guardian of the sacrificial rules thanks to which truth can be realised. I would not say that this interpretation is contrary to mine but rather treat it as complementary. It elaborates the religious and social dimension of the activity of the Creator who, according to Proferes, identifies with Indra, according to me with Agni who acts as Indra and the other gods. As I have shown many times in this book, the Ṛgvedic hymns evoke various interpretations which are integrated in a huge conceptual whole facilitating an overall insight into various aspects of reality. Having integrated both interpretations against the background of metaphysical assumptions reconstructed earlier by me, we obtain a more detailed concept of Agni's creative cognition during which he manifests his fiery nature in the ritual fire and his Somic nature in sacrificial oblation. Thanks to his form of Indra, he can realise himself in these manifestations and thanks to his form of Varuṇa he can keep them in order. The religious and social practice, such the ritual of royal unction, re-enact Agni's activity here and now.

17.10. Conclusion

In my analysis of Mitra and Varuṇa I picked out those aspects of their conceptualisation which betray the tendency of the composers of the RV to construe

a coherent philosophical system. The activity of these gods is conceived in terms of the defining events.

Similarly to Agni and Soma they are gods of ambivalent activity and they create the morning with rain as its final result. As the creators of the morning light they are givers of exultation. The hymns describing Varuṇa in this role enrich the scenario of the defining events with axiological and psychological dimensions: the symbol of darkness is the state connected with sin and suffering and the symbol of light is the state of being sinless and happy. The remaining features of the symbols of darkness and light are the same as in descriptions of other defining events (darkness – light, lack of movement – movement, lack of cognition – cognition, danger – safety).

Many scholars interpret Varuṇa as a god of a moral condition which I could generally define as being in accordance with the real state of affair. This state is realised when one keeps promises (Varuṇa is the god of oath, Lüders 1951, 1959), when one does not lie (Varuṇa is the god of true speech, Thieme 1995a), when one conforms to laws (Varuṇa as the god of law, Meillet 1907) and to the commandments (Varuṇa as the god of *vratá*, Brereton 1981) However, I would like to point out that this moral condition can also be understood as a cognitive one as it is necessary to know the real state of affair to be in accordance with it. My interpretation of Varuṇa as the giver of exultation expands the earlier interpretations of this god. He not only punishes people who commit sin because of lack of proper cognition but also creates the cognitive basis that allows people to avoid sin.

The Ṛgvedic material attests to a tendency to identify Varuṇa with Agni. The most relevant evidence is furnished hymns describing exultation (RV 7.88.2, 1.25.17) and by RV 10.124. In the former case, the identity of Varuṇa and Agni is recognised during exultation while RV 10.124 presents the creation of the world as manifestation of Agni who, being exulted, acts in the world through his godly manifestations of which Varuṇa and Indra are the most important. His godly manifestations constitute the foundations for religious and ritual worship during which Agni's activity is continued. This evidence confirms the tendency to harmonise various strands of the Ṛgvedic religion into one coherent system with Agni as its central notion.

There are similarities between the concept of creation presented in RV 10.124 and that of the *Nāsadīya*. Both conceive it as process of self-cognition of the Creator who successively manifests himself as the Other with whom he regains unity. The main difference lies in that while the *Nāsadīya* aims at abstract philosophical description, RV 10.124 lays conceptual grounds for religious activity.

Chapter eighteen

The Ṛgvedic gods, Agni and the *Nāsadīya*

In my analysis of the main Ṛgvedic gods (Indra, Bṛhaspati, Viṣṇu and Varuṇa) the following issues were important. The first was the conceptual relationship between their descriptions on the one hand and the defining events and the *Nāsadīya* on the other. The next issue discussed by me was the reintegrating efforts which aimed to create a coherent philosophical system with Agni as its central concept.

The activity of the four gods encompasses the main defining events. They are leaders in the expansion, they cause sunrise and rain, they give exultation and create the world. The scenario of their activity agrees with the general scenario of the defining event which is the appearance of the symbol of light from the symbol of darkness. This scenario is enriched with specific concepts of a given god and his activity. The descriptions of activity of Indra expand it into a detailed scenario of a fight with a snake, endowing it with dramatic tension and highlighting its cosmogonic dimension. The descriptions of Bṛhaspati's activity use the general domain of Freeing Cows which comes from expansion; mappings in which cows are the source domain expand almost to the limits of one's imagination thanks to a skilfully created context. The descriptions of Viṣṇu's activity elaborate conceptualisation of the symbol of light in terms of the morning appearance of light and space which are identical with the world. The descriptions the activity of Varuṇa enrich the concept of the defining events with a moral perspective. Taken together the descriptions of the activity of the gods express all the aspects of the symbols of darkness and light discussed in the earlier parts of this book. They enrich the human perspective of the defining events by elaborating its psychological and moral aspects.

The descriptions of the gods create complex mega-blends which integrate cosmogonic, cosmic and ritual processes. Three of them become conventional philosophical models. These are the models of Indra's Fight With Vṛtra, Footprints

Of Viṣṇu and The Copper Pillar. The recipient is prompted to evoke these models in other Ṛgvedic contexts through the specific activity of a given god, through aspects of its scenario or through salient concepts such as a snake, a thunderbolt (*vájra*), a pillar, a seat high in the sky or a footprint.

The analysis of the activity of the gods also shows conceptual links between it and creation in the *Nāsadīya*. The scenario of Indra's fight with Vṛtra is the closest to that of creation as it is possible to reconstruct all its stages. Descriptions of the activities of other gods mainly reflect the fourth stage when the world appears out of its unmanifested root. The description of creation at the *Nāsadīya* is constructed in such a way that the recipient can activate the concepts of the gods' activity and include them as input spaces of a mega-blend. The concept of a flood (*salilā*) activates the philosophical model of Indra's Fight With Vṛtra and the recipient can unfold this input space. In the emergent space the successive cosmogonic stages are seen in the following terms: That One becomes Indra, and darkness becomes Vṛtra which hides the future world which is freed thanks to his killing. The concept of heat (*tāpas*) born out of darkness evokes the model of Footprints Of Viṣṇu. In the emergent space, That One is Viṣṇu who walks above the earth; at first he is hidden by rising dust and he finally appears as the world born 'thanks to the power of heat' (*tāpasas... mahinā*). The concept of sunrise as the moment when light and space appear is the next input space of this blend facilitating conceptualisation of the fourth stage. The description of the poets who discern *sát* from *ásat* may prompt the recipient to evoke the philosophical model of The Copper Pillar and exultation gained thanks to Mitra and Varuṇa. Thus he will understand the cognitive activity of the poets more precisely – as those who rise up to the sun in zenith from which they drink heavenly Soma. Activation of descriptions of Bṛhaspati's activity in the descriptions of the second, fourth and sixth stages will enrich those stages with detailed poetic imagery.

The gods are conceived in terms of human being and such a conceptualisation of the agent of creation makes it closer to everyday life experience and easier to understand. Because of the religious character of the concepts of the gods, the recipient can strengthen the individual dimension of cosmogony thanks to the possibility for creating a powerful ritual blend in which he identifies himself with the agent of cosmogony.

The next issue discussed by me is the conceptual relationship between the gods and Agni. I have shown the reinterpretative efforts which aim at their identification. The results of these efforts are the conceptual blends the input spaces of which are the concepts of gods. In the emergent space of the blend which integrates the concepts of Agni and Indra, the concept of Somic exultation comes from the input space of Indra conceived of as a warrior while his creative power comes from both input spaces. In the emergent space, Indra thanks to his exultation becomes manifestation of Agni in his creative and cognitive activity seen in terms of a fight.

The concept of Bṛhaspati aims to synthesise the activity of Agni and Indra in a following way. The input space of Indra imparts all the features of a warrior except

for the weapon with whose aid Agni exerts his efficient power. In the descriptions of Bṛhaspati, the weapon is either roar or a word; the first concept comes from the input space of a bull, the second one from the input space of a priest; Agni is conceived in the RV in both these terms. The next input space is that of Agni from which the image of a fiery entity belching fire comes. In the emergent space a paradoxical image of a god is created who, in the form of a priest, kills enemies in order to secure life-giving elements of the cosmos which ensure its existence and cognition.

The blend which integrates the concepts of Agni and Varuṇa creates an emergent space which unites the royal power of Varuṇa and his cognitive abilities with the concept of Agni. Cognitive abilities of Varuṇa are understood both as an ability to cognise truth and to give exultation to human beings. Varuṇa is a peace-giving form under which Agni manifests himself in the world, cognises himself in it and, thus, puts it in order.

It is important to notice that all the features of the gods imparted in the emergent space to Agni can already be seen in the very Ṛgvedic concept of Agni: he is conceived as the leader of expansion, as a cognising priest, as a king and as a giver of exultation. The blends, however, allow the poets to highlight these features and to put them in more concrete terms, evoking images which refer to everyday life and utilise cultural knowledge. In each of the blends a specific concept of human activity profiles Agni. In case of Indra/Agni blend it is the activity of a warrior, in case of Bṛhaspati it is the activity of a priest and in case of Varuṇa/Agni it is the activity of a king.

Human activities which profile the concept of Agni in the blends are also evoked in RV 2.1 as the basis of the definitional properties of the gods. This hymn explicitly identifies the gods with Agni who becomes a given god when he acquires its properties. He becomes Bṛhaspati when he is a priest who finds riches (*brahmā rayivíd*). Having fixed rules (*dhṛtāvṛata*), he becomes the king Varuṇa. As wide-striding (*urugāyá*) he becomes Viṣṇu. Only the identification of Agni with Indra is done on the basis of their common conceptualisation in terms of a bull (*vṛṣabháḥ satām*).

On the one hand the tendency to unify Agni with other gods reflects attempts to reduce the richness of mythological tradition to one general and abstract concept of fiery reality. On the other hand it allows for understanding Agni in terms that can be used in religious and ritual activity. The Ṛgvedic poets seemed to be aware that fire as a metaphysical concept is too abstract to be used in ritual in contrast to the personages of gods who are conceived in terms closer to human thinking and action. The meditative activity also needs concrete images before it can become immersed in the ultimate reality which is impossible to be grasped through words and reason. Conceived in more concrete forms, the gods were the personages with which the sacrificer could identify and through which he could realise his ultimate identity with Agni. As on the cosmic level Agni acts through various gods and thus performs various creative and cognitive functions; in the same way the sacrificer,

acting in the ritual and identifying himself with the gods, realises Agni's activity on the individual level.

However, it is important to stress the fact that – contrary to the efforts aiming at identification of Agni with Soma – Ṛgvedic poets either failed in full identification of other gods with Agni or did not want to carry it out completely and so to a large extent the gods preserved their independence. The concepts Indra and Mitra/Varuṇa, the heritage of the Indo-European tradition, were gradually loosing their cultural and religious importance and because of that they were loosing the power to express human thought and experience in a meaningful and convincing way. The concept of Bṛhaspati never gained great importance, while the concept of Viṣṇu achieved it only in *smṛti* times.

The only Ṛgvedic concept of a god which became metaphysically productive was the concept of Agni conceived as internally contradictory reality. This concept is elaborated by the Brāhmaṇas through the concept of Prajāpati who in cosmogonic myths is conceived as manifesting not only his fiery aspect but also his liquid aspect. It goes beyond the present investigation to fully analyse the conceptual links between the Ṛgvedic Agni and the Prajāpati of the Brāhmaṇas. But by way of example, I would like to recall the Brāhmaṇic descriptions of creation which conceptualise Prajāpati in terms of a human being and describe him as toiling and heating himself. If the recipient evokes the scenario of this everyday human experience, he will understand that Prajāpati also sweats; this is the natural result of being hot. All three stages of this scenario are explicitly expressed in *Śatapatha Brāhmaṇa* 6.1.3.1 according to which when Prajāpati was tired and hot, water flowed out of him as from a hot human being. In the emergent space of the blend created by these descriptions, toiling corresponds to the creative process, heating himself to manifestation of the fiery aspect of Creator and sweating to manifestation of his liquid aspect. In other descriptions, the liquid aspect is conceived in terms of milk which flows from the heated Prajāpati (see e.g. *Śatapatha Brāhmaṇa* 2.2.4, 2.5.1.3); in these descriptions Prajāpati is conceived in terms of a caring female who feeds her offspring. This topic needs a separate investigation, but I would argue that such a concept of Prajāpati elaborates the Ṛgvedic concept of Agni reconstructed in this book. In respect to other gods, the Brāhmaṇic thought mostly focused on their definitional properties without detailed and independent philosophical elaboration of their concepts, mainly in order to explain various aspects of sacrificial actions.

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Before I finish, let me once again come back to the cosmogony of the *Nāsadīya* and to see it against the background of the findings of this book. As we remember, on a more general level, creation of the *Nāsadīya* is seen in terms of self-cognition of That One which in this process alternately manifests itself as the subject and object of cognition. This process can also be seen as developing during the stages of

alienation when the Creator manifests himself as the Other, and of reintegration during which he regains his unity (see sections 3.1.7, 9.6, 17.9). These two interpretations can be reduced to one: when That One assumes the form of the object, it manifests itself as the Other – as a non-cognising stranger which is to be cognised and thus overcome. Such a concept of creation agrees with the defining events: as the alien object of cognition That One is the symbol of darkness while as the cognising subject That One is the symbol of light. It is also expressed by the general model of reality transformation: when Agni manifests his Somic aspect, he manifests what is other to himself and what must be cognised and reintegrated in his fiery aspect.

The symbols of darkness convey the idea of lack of freedom, while freedom appears with the symbol of light. If the recipient evokes this idea in the context of the *Nāsadīya*, he will open the possibility of yet another interpretation: he will see creation as a process of alternate manifestation of freedom and its lack. It has been shown that in the first stage of creation That One manifests itself as free (see section 2.1). The concept of darkness hidden by darkness (*tāma āsīt tāmasā gūlhām āgre*) itself can bring the idea of lack of freedom. However it will bring it much clearer if it is enriched with images coming from the defining events and cosmogony of the gods: with the images of rivers dammed among the mountains or entwined by Vṛtra, by images of the Aryans and their cattle squeezed inside a rock or stopped by enemies or by the night and by the image of honey locked up within a boulder. Thus the hiding aspect of That One is the sphere of freedom, the hidden aspect its lacks. In this way That One manifests itself as the Other which is totally opposed to itself – the Other who is not free. We may presume that its lack of freedom is caused by its lack of cognition¹.

When That One heats its hidden aspect (*tāpasas tán mahinājāyataīkam*), it manifests its freedom once more. The recipient will highlight this idea if he again refers to the Ṛgvedic background and evokes the images of rivers which quickly flow down to the ocean, of herds of cattle who run out of their enclosure together with their owners, of Aryans who escape enemies, of the light of the dawn and of the sun rapidly filling up the sky, of streams of rain which finally break the rain-cloud, of bursting streams of Soma juice, of sudden flashes of cognition and of a well of honey which spurts bright drops. Thus That One reintegrates its unity of a free reality and, at the same time, freedom becomes the inherent feature of its manifested aspect.

The careful recipient of the next stanzas of the *Nāsadīya* will see that the idea of a lack of freedom is implied again, *via* the form *avartata* (*avartatādhi*) which is used in the description of the fifth stage and which activates, on the basis of phonetic resemblance, the concept of Vṛtra². This idea can be reinforced by the concept of *bāndhu*, which on the basis of phonetic similarity, evokes the concept of *bandhā* ('a bond, a fetter'). The image of the poets who find *bāndhu* thus conceived (*sató*

¹ I have shown that the concept of the second stage of creation is also motivated by the experience of night (see section 4.1.2): when one does see, one cannot move freely.

² In the same way the form *parýāvart* evokes the concept of Vṛtra in RV 10.124 (see section 17.9).

bāndhum āsati nīr avindan) conveys the idea of freedom because to find a bond is to have the possibility to untie it. The recipient can go even further and activate the concept of sin though the concept of a bond (see section 17.5). Thus lack of freedom in the fifth creative stage would be caused by a sinful creative act which later Brāhmaṇic cosmogonies conceive as incest between the male Creator and his female creation³.

As we remember human beings repeat this creative process on the individual level and if the recipient evokes the general domain of Freeing Cows in the descriptions of the activity of the poets he will highlight the idea of being freed from enclosure. The idea of freedom will be even clearer if the recipient interprets *raśmī* as the reins of a chariot on which the poets ride: in the emergent space he can construe the image of the poets released from the mountain who ride up it on their quickly running chariots.

Seen in this way the cosmogony of the *Nāsadīya* is a story about the liberation of the Absolute and of human beings which is gained in cognition. This is the kernel of the RV put in general terms. However, it is enough to replace the concept of the Absolute with that of Agni to unfold the way to the metaphysics of fire.

³ See e.g. *Aitareya Brāhmaṇa* 3.33-34, *Kauṣītaki Brāhmaṇa* 6.1-2 (O'Flaherty 1975: 29-31).

Concluding remarks

My investigation on the RV concentrates on the metaphysical role of Agni and on the beginnings of abstract and general thought. The first issue has led to the reconstruction of the redefining efforts of the Ṛgvedic poets who aimed to create a metaphysical theory with Agni as its central concept. The second has shown that the RV can be regarded as one of the sources of philosophical thinking seen as a universal human endeavor. In my analysis, the methodology of cognitive linguistics played a considerable role.

1. Agni as the core of the Ṛgvedic metaphysics

As the central concept of Ṛgvedic metaphysics, Agni is identified with the totality of reality and is conceived as internally contradictory. He has two aspects, namely the fiery one which is identical with himself and the Somic which is his opposite. In his creative activity Agni alternately manifests his aspects in order to finally recognise himself in his manifestations. The creative cycle of Agni is realised in cosmic processes and in human activity. Cosmic processes encompass sunrise and rain, and human activity encompasses ritual and cognition. As a result, Agni can cognise himself on the global level through the whole cosmos and, on the individual level, through the cognising human being and thus confirm his ontological unity and omnipresence. As I show, the redefining tendency of the Ṛgvedic poets also embraces the concepts of the gods (Indra, Bṛhaspati, Varuṇa and Viṣṇu). These attempts facilitate better understanding of various aspects of Agni's activity and constitute the conceptual ground for the ritual practice.

2. Tendency to abstraction and generalisation

The second aim of my book is to show how Ṛgvedic thought aims at abstraction and generalisation on the conceptual and linguistic level. I discuss conceptual

operations facilitating this process and their results which are the defining events, general domains, philosophical models and the general model of reality transformation. The defining events betray attempts to see in various processes a simple scenario of the appearance of the symbol of light from the symbol of darkness, which allows the poets to recognise the links between these processes and to build their metaphysical assumptions about the unity of reality. The philosophical models integrate the rich images of events in such a way that the recipient of the RV is prompted to see that they are similar, simultaneous or the same. The general domains facilitate conceptualisation of events and objects in terms of one concept. The general model of reality transformation reduces complex creative, cosmic and human processes into one basic pattern of alternate manifestations of opposing aspects of Agni.

I also argue that the cosmogony of the *Nāsadīya* is the culmination of conscious efforts aiming at the generalisation and abstraction of the cosmogonic and cosmological whole. I discuss the way the composer of this hymn tries to detach from the experiential ground that motivates thought concepts and terminology which will adequately express philosophical contents without referring directly to the source experience and his cultural heritage. The source domains of the metaphorical mappings evoked by the *Nāsadīya* are more abstract than the source domains of mappings referred to by the defining events and philosophical models. The Creator is conceived in terms of a human being and creation is seen in terms of self-cognition. In the frames of this conceptualisation the Creator manifests himself as the Other whom he wants to cognise.

The *Nāsadīya*, however, could not appear without its motivating background and what is more it is composed in such a way that the recipient is free to decide whether he wishes to reconstruct the experiential basis or prefers to remain on the level of abstract and theoretical argument. If he unfolds the rich imagery of the philosophical models and of the experience expressed by the defining events, he will conceive transformations of That One as transformations of fire and will understand creative activity in more concrete terms that are closer to everyday human reasoning and activity.

3. Cognitive linguistics

In my investigation I apply the methodology of cognitive linguistics. Its application helped me in several ways. Firstly, it turns out to be a very efficient method for analysing Ṛgvedic stanzas which, as we have seen, are cryptic and rarely express their ideas explicitly, at least as far as philosophical ideas are concerned. The Ṛgvedic stanzas are the final product of complex conceptual operations and may seem to lack coherence. But their coherence can be reconstructed if one traces back metonymic and metaphoric mappings which motivate the linguistic form of a stanza and recognises the input spaces of blends the clash of which we witness while we read (or listen to) the Ṛgvedic text.

Secondly, the methodology of cognitive linguistics provides me with a tool with whose aid I can look for the unifying tendency of the Ṛgvedic poets and the way they redefined various concepts in order to create their metaphysical theory. The fundamental assumption of cognitive linguistics, that abstract thinking is motivated by experience and is conceptualised in concrete terms referring to everyday life, becomes the basis for my investigation of philosophical thought in the RV. It frees me from the need to accept that the Ṛgvedic ideas about gods and nature were anthropomorphic in the sense that the poets were unable to go beyond the frames of concrete imagery¹. As I suppose, this implicit assumption prevented many scholars from looking for a coherent philosophy in the RV.

I also make use of specific concepts from cognitive linguistics. The concept of superordinate cognitive categories serves as the basis for the concept of the general domains in terms of which various phenomena and processes were conceived in the RV. The concept of blends the generic space of which are the defining events allows me to recognise the ability of the Ṛgvedic poets to integrate poetic description with metaphysical ideas and to create holistic concepts. The concept of metonymy makes it possible to see how internally contradictory concepts were created by the RV and how such concepts were also the results of blends. The concept of metaphor gave me ground for looking for abstract thought in the concrete imagery.

By applying cognitive linguistics I have shown that the Ṛgvedic thinking is not a kind of mythological thought which governs itself by a specific logic but rather represents common human conceptual abilities and strategies which turn out to be much the same as ours. This is an important conclusion concerning the universality of the human thought. At the same time, if we take into consideration the fact that the pre-Socratic Greek philosophy has almost completely lost its original form², the results of my research may contribute to the investigation of the beginnings of philosophical thinking seen as a general human, and not merely European, intellectual effort.

Warszawa–Puszcza Augustowska, summer 2009

¹ The problem of relation between metaphoric conceptualisation and mythological beliefs is discussed by Bartmiński 1986, Niebrzegowska 1986.

² Kirk, Raven, Schofield in their *Pre-socratic Philosophy* write: 'The authentic passages of the pre-Socratic philosophers has been preserved only in quotations, beginning with Plato of IV BC and ending with Simplicius of VI AD' (Kirk, Raven, Schofield 1999: 21, my translation).

Appendix I. Main conceptual metaphors in the RV analysed in the book

The Absolute Is A Human Being – 45

The Absolute Is The Other – 72, 73, 251, 361, 422, 424, 426, 433, 434, 439, 442

The Absolute Is A Warrior – 73

Agni (Fire) Is An Axe – 124, 266

Agni (Fire) Is A Bird – 124, 130, 253, 258

Agni (Fire) Is A Builder – 123, 136

Agni (Fire) Is A Bull – 87, 124, 131, 132, 134, 139, 155, 186–189, 203, 204, 207, 234, 247, 258, 269, 279, 297, 306, 325–327, 437

Agni (Fire) Is A Calf – 86, 132, 203, 204, 207, 209, 210, 278, 279, 297, 326, 327

Agni (Fire) Is A Chariot – 124, 126, 127, 190

Agni (Fire) Is A Cowherd – 117, 123, 134, 137, 159, 250

Agni (Fire) Is An Embryo – 121, 189, 207, 210, 302, 331, 332

Agni (Fire) Is A Foal – 203, 221, 222

Agni (Fire) Is A Horse – 124, 132, 150, 151, 186, 187, 221, 222, 240, 241, 247, 265, 266, 268, 316, 352, 389

Agni (Fire) Is A King – 71, 123, 133, 190, 191, 249, 318, 427–429, 437

Agni (Fire) Is A King's Messenger – 123, 190, 191, 210, 324, 325

Agni (Fire) Is A Leader Of Expansion – 75, 81, 123, 128, 129, 131, 133, 134, 138, 141, 149, 256, 278, 388, 432, 437

Agni Is A Living Being – 242

Agni (Fire) Is A Metal Tool – 124, 266

Agni (Fire) Is Milk In Cow's Udder – 192, 205, 219–224, 286, 322

Agni Is The Ocean – 242, 250–252, 271

Agni (Fire) Is A Poet – 123, 137, 154, 325, 333, 430, 431

Agni (Fire) Is A Priest – 123, 131–133, 147, 252, 269, 324, 325, 362, 421, 437, 438

Agni (Fire) Is A Razor – 124, 266

Agni (Fire) Is A Treasure – 124, 248, 268

Agni (Fire) Is A Tree – 124, 137, 142, 241, 271, 291, 305, 423

Agni (Fire) Is A Vessel Filled With Liquid – 189, 190

Agni (Fire) Is A Warrior – 123, 127, 133, 159, 423, 436, 437

Appearance Of The Morning Light Is Expansion – 75, 97, 114, 115, 134, 314

Appearance Of The Morning Light Is Leaving Footprints – 179

Appearance Of The Morning Light Is Morning Toilette Of A Woman – 108

Appearance Of The Morning Light Is Opening A Cows' Enclosure – 94–96, 100, 108, 134, 159, 217, 282, 283, 387

Appearance Of The Morning Light Is Weaving – 108, 116–119

Appearance Of Rain Is Finding Lost Cattle – 206

Appearance Of Rain Is Giving Birth – 205

Bṛhaspati Is A Bull – 87, 374, 379, 380, 438

Bṛhaspati Is A Butcher – 373, 376

Bṛhaspati Is A Carpenter – 372, 376, 379

Bṛhaspati Is A Cowherd – 379

Bṛhaspati Is A Priest – 339, 366, 379, 380

Bṛhaspati Is A Warrior – 366, 376, 379, 384

Burning Is Devouring (Fuel) – 124, 125, 128, 129, 137, 147, 293, 360, 381, 421

Burning Is Shearing – 124, 187, 315, 316

Burning Is Sweating (Of A Horse, vide Agni Is A Horse) – 124, 267–269, 271, 272

Burning Is Toiling (Of A Man, vide Agni Is A Man) – 124, 267–269, 271, 272

Nature Is Human Agent – 108

Cognition Is Anointing With Balm – 241, 382, 383

Cognition Is Appearance Of Rain – 172

Cognition Is Becoming Very Close To The God – 391, 407, 413, 421, 425, 428

Cognition Is Clarification Of Butter – 226, 229, 237–244

Cognition Is Climbing A Tree – 304, 305

Cognition Is Cooking Milk On Fire – 268, 269, 382, 383

Cognition Is Dressing A Human Being – 173

Cognition Is Expansion – 75, 130, 134, 174, 175, 206

Cognition Is Finding Lost Cattle – 130, 131, 205, 206

Cognition Is Finding A Treasure – 172, 176, 248, 256, 263, 264, 268, 280, 409, 410, 414, 424, 429, 430

Cognition Is Finding A Way – 172

Cognition Is Following Hoofprints/Footprints – 131, 133, 206, 278, 279, 326, 391, 392, 394, 415

Cognition Is Following A Leader – 131–133

Cognition Is Giving Birth – 174, 284

Cognition Is Grooming Of A Horse – 172, 264

Cognition Is A Journey On A Boat – 416

Cognition Is Licking A Calf/A Foal – 158, 408

Cognition Is Opening An Enclosure – 172, 279, 280

Cognition Is Purification In A Strainer – 193, 194, 247, 248

Cognition Is Purification Of Gold – 181

Cognition Is Purification Of Soma – 154, 172, 173, 195, 212, 246–248, 279

Cognition Is Returning To The Home – 359

Cognition Is Returning To The Womb – 231, 413, 416

Cognition Is Seeing – 48, 50, 66, 109, 188, 245, 246, 271, 331, 332

Cognition Is Sharpening Of A Metal Tool – 192, 266, 267, 357, 368, 373
Cognition Is Weaving – 117–119, 249, 250, 412, 413

Composition Of Song Is Carving A Vessel – 379
Composition Of Song Is Giving Birth – 176, 284

Cosmic Pillar Is Agni – 135–137, 140, 142
Cosmic Pillar Is Copper Pillar – 397–399
Cosmic Pillar Is Cow's Leg – 375
Cosmic Pillar Is Indra – 356, 400
Cosmic Pillar Is Ray Of The Rising Sun – 142, 227, 228, 287
Cosmic Pillar Is Soma – 163, 227, 228, 241, 321
Cosmic Pillar Is Thunderbolt – 163, 241, 321, 356
Cosmic Pillar Is The Umbilical Cord – 231
Cosmic Pillar Is A Tree – 137, 142, 241, 281, 303–305, 321, 356, 405
Cosmic Pillar Is Wave Of Honey – 228, 229, 241, 321
Cosmic Pillar Is Way Of The Rising Sun – 113, 136, 137, 141, 217, 281, 282,
287, 321

Creation Of *R̥ta* Is Weaving – 118

Creation Of World Is The Appearance Of The Morning Light – 45, 54, 55, 95,
139–141, 255–264, 386, 387
Creation Of World Is The Bird's Growth – 50, 94, 95
Creation Of World Is Creation Of Legs – 87, 88, 121
Creation Of World Is Creation Of Space To Move – 89, 90, 354
Creation Of World Is Fight With Enemies – 68, 69, 73
Creation Of World Is Fight With *Vṛtra* – 340–353, 363
Creation Of World Is Finding An Egg – 96, 97
Creation Of World Is Finding A Treasure – 96, 97, 256
Creation Of World Is Giving Support – 72, 386, 393
Creation Of World Is Milking Cow – 95, 96
Creation Of World Is Opening A Cows' Enclosure – 95, 96
Creation Of World Is The Pouring Of Water – 86–88, 260, 261, 376
Creation Of World Is Procreation – 49, 53–55, 174, 176, 177
Creation Of World Is Self-cognition Of The Creator – 44–59, 75, 334, 439, 442
Creation Of World Is Weaving – 117–119, 249, 250, 386

Culmination Of Cognition Is Waking Up – 263

Darkness Is An Enemy – 367
Darkness Is *Vṛtra* – 368
Dawn Is An Archer – 108, 115

Dawn Is A Calf – 121
Dawn Is A Charioteer – 53, 108, 115–117, 119, 122
Dawn Is A Cow – 42, 87, 97, 99–105, 121, 134, 139, 147, 155–157, 160, 168, 177,
217, 260, 261, 283, 296, 312, 349, 354, 368, 371, 373–375
Dawn Is A Dancer – 108
Dawn Is A Dice Player – 108, 120
Dawn Is A Milkmaid – 100, 108, 283
Dawn Is A Warrior – 108, 114, 115, 159, 397, 398
Dawn Is A Weaver – 108, 116–119, 122
Dawn Is A Wheel – 108, 122
Dawn Is A Young Woman – 108, 156

Days Are Rivers – 89

Earth Is Half Of Egg – 94, 95
Earth Is Viṣṇu’s First Footprint – 387, 388
Earth Is The Ocean – 355
Earth Is A Woman – 54, 163, 257, 312, 373, 397

Enclosure Of Waters Is A Rocky Hill – 370

Female Creator Is She-Buffalo – 86–88

Flame Is A Tongue – 21, 124, 128, 185, 230, 241–243, 286, 325, 326, 361, 381,
383

A Group Of Living Beings Is Organism – 130

Head Is A Vessel Filled With Liquid – 167, 172, 257, 260, 379, 400

Heart Is The Ocean – 238, 242, 243

Indra Is A Bull – 87, 103, 169, 225, 314, 315, 351, 356, 361, 363, 437
Indra Is A Calf – 342
Indra Is A Cowherd – 94–96
Indra Is A King – 358, 361, 432, 433
Indra Is A Seer – 302, 342
Indra Is A Vessel – 393
Indra Is A Warrior – 302, 339, 342, 363, 437, 438

Lack Of Cognition Is Darkness – 249, 253, 345
Lack Of Cognition Is An Enclosure Of Cows – 260
Lack Of Cognition Is Night – 263, 414

Lack Of Cognition Is A Rocky Hill – 84, 134, 277, 278, 282, 284, 290, 378
Lack Of Cognition Is Vṛtra – 358, 363
Lack Of Cognition Is Water – 206, 207, 238, 408, 356, 408

Light Is Streams Of Milk – 314
Light Is Streams Of Honey – 377, 378, 389
Light Of The Dawn Is Streams Of Water – 108, 109, 160, 296, 373

Maintaining Fire Is Giving Food To It – 139, 209

Man Is A Bull – 169, 278, 258, 269, 278, 382, 383
Man Is A Horse – 269

Mitra Is A Bull – 403
Mitra Is A Charioteer – 402, 404

Night Is Sexual Union Of Earth And Sky – 54, 95, 112, 121, 139–141, 257, 258,
321, 367, 393

Nocturnal Sky Is A Cave – 102, 105
Nocturnal Sky Is An Egg – 94, 95, 374
Nocturnal Sky Is An Enclosure For Cows – 100, 260, 261
Nocturnal Sky Is An Enemy – 115, 314
Nocturnal Sky Is A Fortress – 221, 371
Nocturnal Sky Is A Massive Enclosure – 277, 278
Nocturnal Sky Is The Ocean – 161, 205, 207, 211, 227, 406
Nocturnal Sky Is A Pregnant Cow – 223
Nocturnal Sky Is A Rocky Hill – 84, 94–97, 100, 124, 134, 150, 165, 277, 278,
282, 284, 290–292, 303, 348, 354, 373, 374, 377, 378, 420
Nocturnal Sky Is Vala – 370
Nocturnal Sky Is A Vessel Filled With Liquid – 260
Nocturnal Sky Is Vṛtra – 348, 358, 359, 363, 377, 378, 393
Nocturnal Sky Is Water – 408, 415

Precreative State Of Reality Is A Cow – 260, 261
Precreative State Of World Is A Rocky Hill – 72
Precreative State Of World Is State Of Lack Of Legs – 87, 88, 121
Precreative State Of World Is Water – 46, 48, 49, 70, 85, 341
Precreative State Of World Is Vṛtra – 121, 300, 343–345, 351, 393, 427

Pressing Soma Is Anointing With Balm – 143
Pressing Soma Is Clarification of Butter – 143, 226, 229
Pressing Soma Is Grooming A Horse – 143, 150, 151, 153, 155, 192, 193

Pressing Soma Is Licking A Calf/A Foal – 143, 158
Pressing Soma Is Milking A Cow – 143, 145, 146, 164, 229
Pressing Soma Purification Of Gold – 143, 181

Producing Fire Is Anointing With Balm – 124
Producing Fire Is Conquest Of Fortress – 221
Producing Fire Is Finding Lost Cattle – 130, 131, 205, 206, 279
Producing Fire Is Following A Leader – 131–133
Producing Fire Is Giving Birth To A Living Being – 124, 125, 186, 206, 221, 222,
326, 422–424
Producing Fire Is Grooming A Horse – 124, 150, 151, 153, 154, 265
Producing Fire Is Licking A Calf/A Foal – 124, 207
Producing Fire Is Seating A Priest – 124, 269, 272
Producing Fire Is Sharpening A Metal Tool – 124, 266, 357
Producing Fire Is Waking A Human Being – 124, 134

Rain Is Barley – 311–315
Rain Is Clarified Butter – 187, 272, 356, 401
Rain Is Cream – 162
Rain Is Honey – 223, 228, 373, 377, 391, 398, 402, 403
Rain Is Milk – 95, 104, 162, 217, 218, 223, 247, 313, 314, 356, 404
Rain Is Semen – 169, 187–189, 247, 275, 312, 397, 431
Rain Is Sweat – 169, 186–188
Rain Is Urine – 169, 188

Rain-Cloud Is A Bull – 204
Rain-Cloud Is A Cow – 187, 223
Rain-Cloud Is An Enemy – 314
Rain-Cloud Is A Fortress – 221, 371
Rain-Cloud Is A Rocky Hill – 79, 84, 102, 124, 312, 354, 373
Rain-Cloud Is Vala – 370
Rain-Cloud Is Vṛtra – 348, 363

Raining Is Anointing (A Woman, vide Earth Is A Woman) With Balm – 185
Raining Is Inseminating – 187, 188, 312, 316, 334, 351, 431
Raining Is Licking – 185, 326
Raining Is Milking – 162, 163, 169, 205, 211, 218, 247, 313, 314, 408
Raining Is Pouring A Pail – 164–167, 169, 172, 304, 313, 316, 427
Raining Is Sowing – 312, 316
Raining Is Sweating – 186–188, 240, 316
Raining Is Urinating – 169

Ray Of The Sun Is A Way – 112, 113

Rays Of The Sun Are Birds – 166
Rays Of The Sun Are Reins Of A Chariot – 54, 55, 117, 118, 160, 217, 218, 287, 401
Rays Of The Sun Are Spies – 407, 414
Rays Of The Sun Are Threads Of A Cloth – 117, 118
Rays Of The Sun Are Threads Of A Strainer – 179

The Realm Of Death Is A Rocky Hill – 290

Rivers Are Cows – 76, 85, 86, 96, 101–103, 105, 168, 204, 235, 238, 272, 283,
353, 354, 371, 373, 374, 418
Rivers Are Mares – 76, 89, 204

A Rocky Hill Is A Living Being – 373

Semen Is Milk – 169, 189

Sin Is A Bond – 413, 439, 440

Shining Is Seeing – 136
Shining Is Purification In A Strainer – 248

The Sky Is A Half Of Egg – 94, 95
The Sky Is A Man – 54, 257
The Sky Is The Ocean – 416

Soma Is A Bird – 158, 162
Soma Is A Bull – 87, 156, 158, 160, 163, 164, 168, 169, 189, 211, 223, 234, 228,
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Soma Is A Calf – 158, 203, 234
Soma Is A Chariot – 129, 179, 180
Soma Is A Charioteer – 148, 160, 161
Soma Is A Cowherd – 280
Soma Is An Embryo – 212
Soma Is A Foal – 143, 158, 203, 233
Soma Is Gold – 143, 181
Soma Is A Horse – 143, 150, 151, 160, 165, 166, 178–180
Soma Is Honey – 144
Soma Is A King – 143, 145, 178, 180, 228
Soma Is A Leader Of Expansion – 148, 149, 156, 175, 176, 179, 180
Soma Is A Poet – 279, 280, 430, 431
Soma Is A Tree – 241, 304
Soma Is Semen – 143, 159, 274, 351
Soma Is A Warrior – 101, 148, 155

Society Is A Body – 128, 130, 139, 141

The Space Between Earth And Sky Is A Bull/Cow – 179, 180, 187, 217, 233, 352, 376

The Space Between Earth And Sky Is A Mare – 222

The Space Between Earth And Sky Is A Rocky Hill – 233, 277, 389

The Space Between Earth And Sky Is A Vessel Filled With Liquid – 165, 166,
233, 257

The Space Between Earth And Sky Is Viṣṇu's Second Footprint – 388

Speaking/Singing Is Shining – 293, 380, 382

Speech Is An Axe – 267

Speech Is A Chariot – 126, 127, 379

Speech Is Cow – 84–86, 88, 134, 260, 279, 326, 371, 391, 392, 394, 415

Speech Is A Knife – 379

Speech Is A Liquid – 379

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Streams Of Clarified Butter Are Young Women – 241

Streams Of Rain Are Cows – 85, 101–105, 354, 356, 371, 373, 374, 490

Streams Of Rain Are Rivers – 78, 79, 272, 283

Streams Of Rivers Are Streams Of Clarified Butter – 76, 77, 203, 372

Streams Of Rivers Are Streams Of Milk – 76, 77, 104

Streams Of Soma Are Mares – 143

Streams Of Soma Are Rivers – 143, 148, 179, 180

Streams Of Water Are Cows – 101–105, 217, 219, 223, 262, 307, 349, 356

The Sun Is A Bird – 94, 97, 166, 179, 180, 253, 278, 374, 411, 412, 432

The Sun Is A Bull – 158, 223, 160, 168, 187, 223, 279

The Sun Is A Calf – 375

The Sun Is A Chariot – 53, 54, 117, 217, 218, 228, 287, 397, 398, 402, 405

The Sun Is A Cowherd – 283

The Sun Is An Embryo – 94–97, 121, 283, 284, 302, 303, 374

The Sun Is An Eye – 110, 112, 388, 400, 420

The Sun Is A Footprint – 179

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The Sun Is [Viṣṇu's Third] Footprint – 295, 359, 387–389, 394

The Sun Is A Golden Swing – 415, 416

The Sun Is A Horse – 53, 54, 117, 118, 160, 165, 166, 240, 287, 350, 352, 401

The Sun Is A King – 145, 148, 190, 228, 249, 326, 403, 407, 415, 420
 The Sun Is A Poet – 430, 431
 The Sun Is A Shining Weapon – 403
 The Sun Is A Strainer – 161, 162, 179, 180, 228, 323
 The Sun Is A Treasure – 93–96, 248, 256, 291, 409, 410, 429, 430
 The Sun Is The Udder – 164, 169, 205, 217, 218, 224, 286, 313, 314, 316, 382
 The Sun Is A Vessel Filled With Liquid – 164–169, 179, 180, 190, 217, 218, 228,
 303, 304, 313, 378, 379, 388, 398, 412
 The Sun Is A Wheel – 227
 The Sun Is A Womb Of A Pregnant Mare – 222

Sunrise Is Conquest Of Fortress – 221
 Sunrise Is Birth Of A Living Being – 95, 96, 100, 165, 174, 176, 205, 231, 283,
 284, 303
 Sunrise Is Finding Lost Cattle – 206
 Sunrise Is Finding A Treasure – 94–96, 248, 256, 262
 Sunrise Is Growth Of Indra – 355
 Sunrise Is Swelling Of A Cow's Udder – 218

Sunshine Is Clarified Butter – 187

Sweat Is Clarified Butter – 268

Time Is A River – 89

Thought Is A Chariot – 126, 127, 179, 180
 Thought Is A Cow – 84, 85, 172, 272, 280, 376, 408
 Thought Is A Metal Tool – 373
 Thought Is A Razor – 266
 Thought Is Thunderbolt – 356

Thoughts Are Horses – 172, 179, 180, 265
 Thoughts Are Streams Of Clarified Butter – 229, 238, 245, 260, 268, 272
 Thoughts Are Streams Of Honey – 167, 172, 212, 224, 245
 Thoughts Are Streams Of Milk – 219, 272, 376
 Thoughts Are Streams Of Rivers – 172, 179, 180, 238
 Thoughts Are Streams Of Soma – 167, 172, 173, 194, 229, 239
 Thoughts Are Threads – 249, 250, 412
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Words Are Streams Of Milk – 86, 88, 223, 260, 272, 326, 383, 391, 392, 394,
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Cause For Effect/Effect For Cause – 172

Cause For Effect

- Blowing (on fire in which a metal tool is sharpened) For Sharpening A Metal Tool – 266
- Cooking Factor For What Is Cooked
 - Fire (used for boiling milk) For Milk – 218
- Day For The Sun – 415
- Milk For Clarified Butter – 239, 326
- Mind For Thought – 51
- Soma Plant For The Juice (which is extracted from Soma plant) – 143, 172
- Somic Juice For Cognition (it causes) – 143, 172

Effect For Cause – 177, 209, 235, 246, 278

- Clarified Butter For Butter – 235
- Clarified Butter For Milk – 77, 235
- Cream For Milk – 235
- Cognition For Somic Juice (which causes cognition) – 209
- Immortality For Somic Juice (causes exultation which brings immortality)
 - 246, 278
- Thought For Mind – 51
- Truth For Cognition (which leads to truth) – 209, 412

Container For Contents/Contents For Container – 162, 315, 316

Container For Contents – 88, 97, 278, 378

- Container Of Water For Water
 - Spring For Water – 378
- Container Of Somic Juice For Somic Juice
 - The Sun For Somic Juice (which fills the sun) – 278
- Hoofprint (of a cow filled with its milk) For Milk – 88, 391, 392
- Sky For The Sun – 94, 278, 284, 404, 415
- Womb For An Embryo – 65

Contents For Container – 95, 97, 303, 391

- Milk For Udder – 218
- Somic Juice (which fills the sun) For The Sun – 303

An Element Of Scenario For Another Element Of Scenario

- Action For Time
 - Sacrifice For The Day (on which it is made) – 115
- Drink For The Person Drinking
 - Somic Juice (drunk by Indra) For Indra – 356

- Emotion For The Subject
 - A Longing (felt by a seer) For A Seer – 236
- Food For The Person Eating
 - Wood/Tree (used in producing fire and conceived in terms of food) For Fire (conceived in terms of a man) – 137
- A Footprint For A Person – 70
- Goal Of A Path For A Path – 248, 326
- Organ Of Perception For Perception
 - An Eye For Seeing – 332
- The Path Made By The Rising Sun For The Sunrise – 326
- Stomach For Drinking Somic Juice – 407
- A Stride (made by a person) For A Person – 388
- Svadhá* For Aspects Of Scenario Of Drinking Somic Juice – 343
- Swing For Happiness Of A Child – 416
- Tongue For Saliva – 326
- What Is Supported For A Support
 - The Sky For The Cosmic Pillar – 283

The Final Phase Of The Process For The Whole Process

- Lack Of Power (after sexual act) For Sexual Act – 431
- Sweating (which is the final phase of cognition) For Cognition – 267
- Swelling Of A Cow's Udder For Sexual Act (between a bull and a cow) – 169

Initial Phase Of The Process For The Whole Process

- Blowing (on fire) For Producing Fire – 266
- Blowing (on fire) For Sharpening (a metal tool) – 266
- Fixing Pegs (used in weaving) For Weaving – 386
- Toiling (which begins cognition) For Cognition – 267

One Action/State For Accompanying Action/State

- Blowing (which accompanies burning fire) For Burning – 266
- Sitting (by the fireplace during the production of fire) For Producing Fire – 269, 270
- Sweating (which accompanies producing fire) For Producing Fire – 267–269
- Toiling (which accompanies producing fire) For Producing Fire – 267–269

Part For Whole/Whole For Part – 36

- Part For Whole** – 28, 49, 53, 145, 222
 - Amniotic Fluid For A Woman – 49
 - Back Of A Bull/Horse For The Bull/Horse – 233
 - A Boulder For The Earth – 373
 - A Branch For A Tree – 423, 426
 - Day For Time – 89
 - Feet/Hoof For A Cow – 222

Head For A Person – 130
Navel For A Baby – 140, 422
Navel For The Umbilical Cord – 140, 230, 422
Navel For A Woman – 163, 231, 422
Number Of Words For The Whole Speech – 260, 268, 359
Ray For The Sun – 53
Skin For A Person – 65
Stalk For A Plant – 241
Substance For Ingredient It Contains
– Clarified Butter For Somic Juice – 145
– Honey For Somic Juice – 144
– Milk For Somic Juice – 145, 209, 218, 220, 326, 327
– Water For Somic Juice – 329
Summit For A Rocky Hill – 186
Umbilical Cord For A Baby – 140
Water For Womb – 204, 331
A Wheel For A Chariot – 122
Womb For A Woman – 422

Whole For Part – 28, 104

Cow For Milk – 42, 103, 104, 148, 149, 154, 260, 272, 294, 349, 356, 376
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Possessed For Possessor

Possessed For Possessor – 84, 370

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Cows (possessed by the Aryans) For The Aryans – 84, 349
Enclosure (within which cows are kept) For The Cowherd (Vala) – 369, 370
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– Dark Colour For Night – 367
– Dark Colour For The Nocturnal Sky – 105, 253
– Golden Colour For The Sun – 176
– Red Colour For The Sun – 404
– Red Colour For Cow – 100
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Fire (kindled and used in sacrifice) For Sacrifice – 130
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Appendix III. The Ṛgvedic general domains and the general model of reality transformation

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Clarification Of Butter – 226, 238–242, 267

Grooming – 192, 265, 272

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Purification Of Gold – 181

Sharpening – 192, 265–267, 272, 357

Creation Of Space – 38, 80, 91, 103, 106, 174, 181, 276, 280

Creation Of Space To Live – 91, 174, 319

Creation Of Space To Move – 85, 89, 91, 174, 276, 277, 319, 354, 391, 395

Creation Of A Way – 276, 277

Following Footprints – 132, 276, 278, 391, 394, 395

Finding The Hidden – 38, 92, 106, 133, 145, 175, 176, 205, 206, 256, 277, 282, 283, 293, 326, 372, 374, 376, 395, 422, 425

Finding Of Hidden Hoofprints/Footprints – 132, 206, 394, 395

Finding A Treasury/A Treasure – 92, 93, 248, 256, 263, 264, 268, 272, 276, 280, 372, 409, 424, 429

Opening Of What Is Closed – 276, 279, 280, 283, 293

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A Spring (*útsa*) Filled With Liquid – 164, 167, 189, 190, 217, 218, 377,
378, 388, 390, 391

A Well (*avatā*) Filled With Liquid – 164, 167, 189

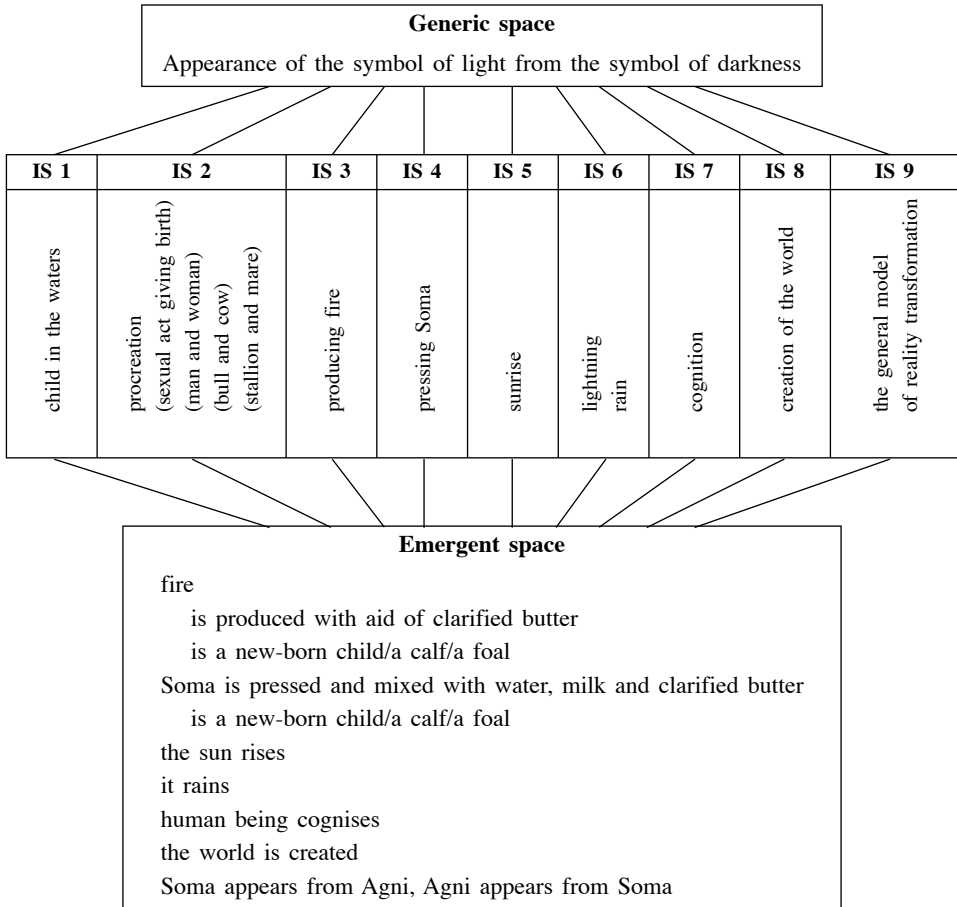
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Appendix IV. Diagrams of philosophical models

IS – input space

1. Child Of The Waters

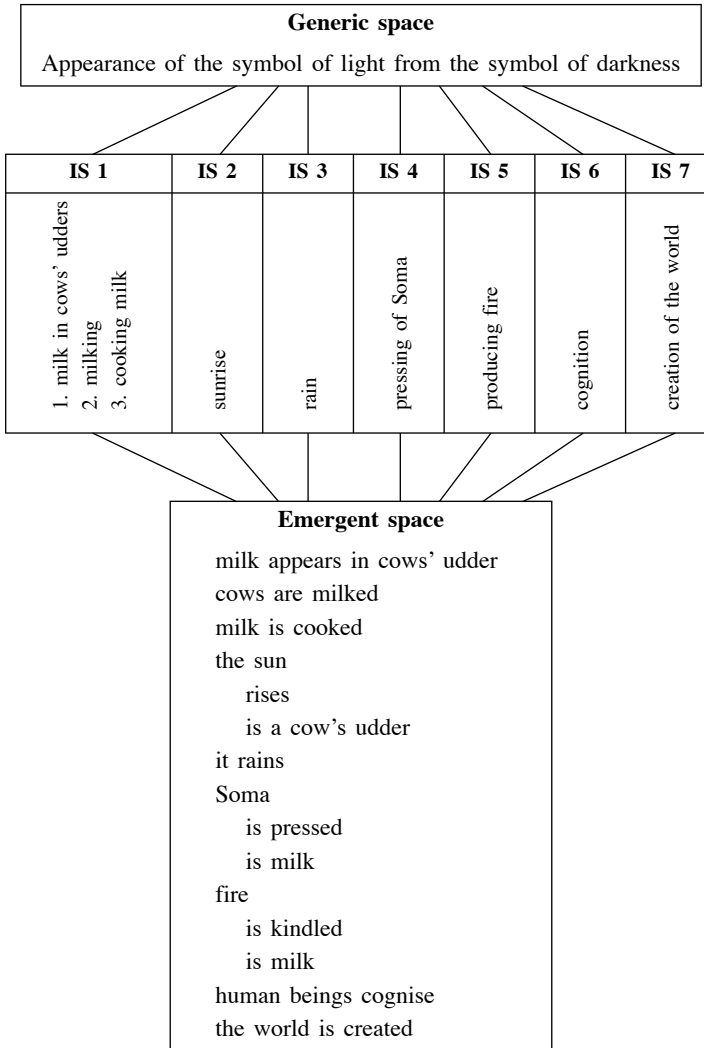


Correspondences between the main elements of the input spaces

child : a calf : a foal : fire : Somic juice : sun : lightning : thought : the world : Agni : Soma

waters : cows : mares : women : clarified butter : milk : nocturnal sky : rain-cloud : streams of rain : lack of cognition : precreative state : Agni : Soma

2. The Boiled In The Raw (main input spaces)



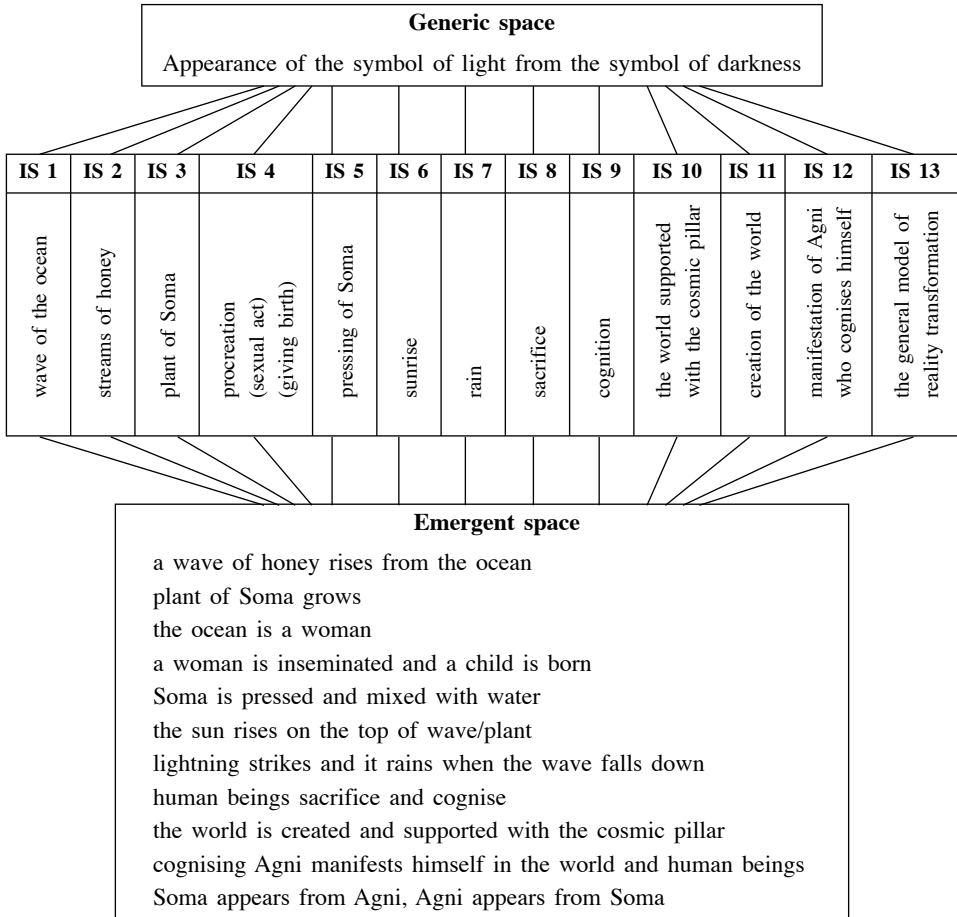
Correspondences between the main elements of the input spaces

milk : the light of the sun : streams of rain : the streams of Soma : flames of fire : thoughts
 : the world

udder : the sun at its zenith

cow : the nocturnal sky : the rain-cloud : hiding places of Soma and fire : lack of cognition
 : the precreative state

3. The Wave Of Honey (main input spaces)



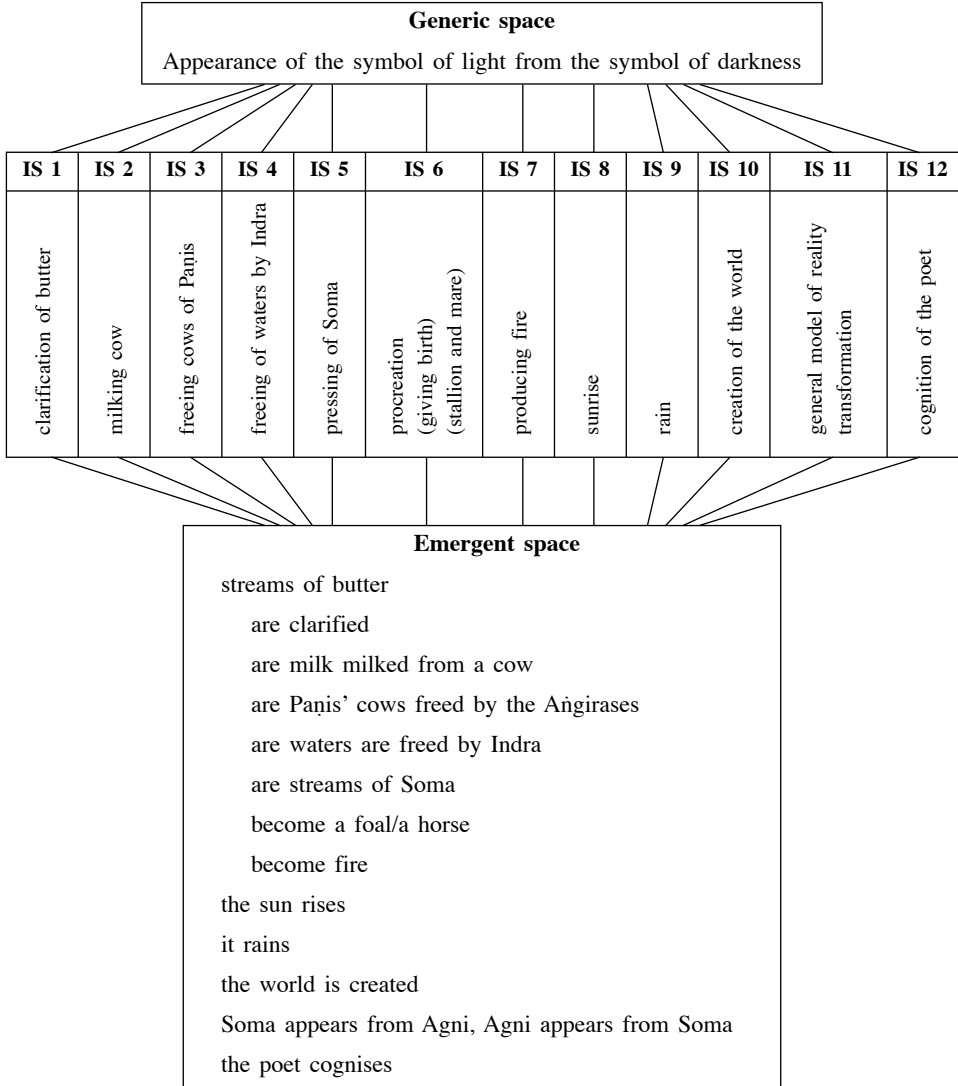
Correspondences between the main elements of the input spaces

wave : plant of Soma : Somic juice : penis : the child being born : the way of the rising sun : lightning : streams of rain : the cosmic pillar : thought : the world : Agni cognising himself : Agni who appears in the form of Soma

immortality (amṛtatvā) : the highest part of plant of Soma : the best form of Somic juice : the culmination of cognition : sun

ocean : earth : water with which Soma is mixed : inseminated woman : mother giving birth : nocturnal sky : rain-cloud : lack of cognition : precreative state of reality, Agni

4. Streams Of Clarified Butter (main input spaces)

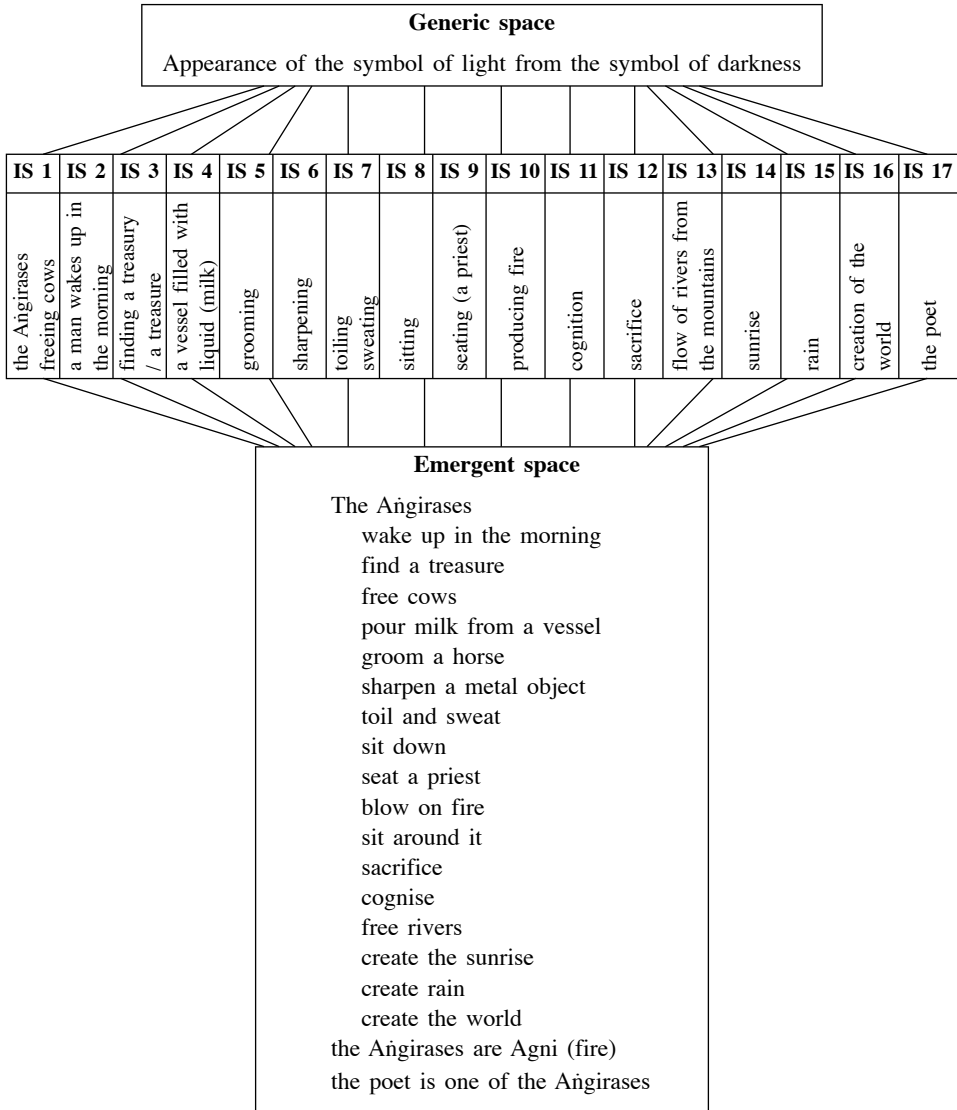


Correspondences between the main elements of the input spaces

streams of clarified butter : streams of milk : cows : waters : Somic juice : rays of the sun
: rain : precreative state : thoughts

appearing in milk : golden reed : foal : sun : world : Agni : object of cognition

5. The Angirases Freeing Cows (main input spaces)

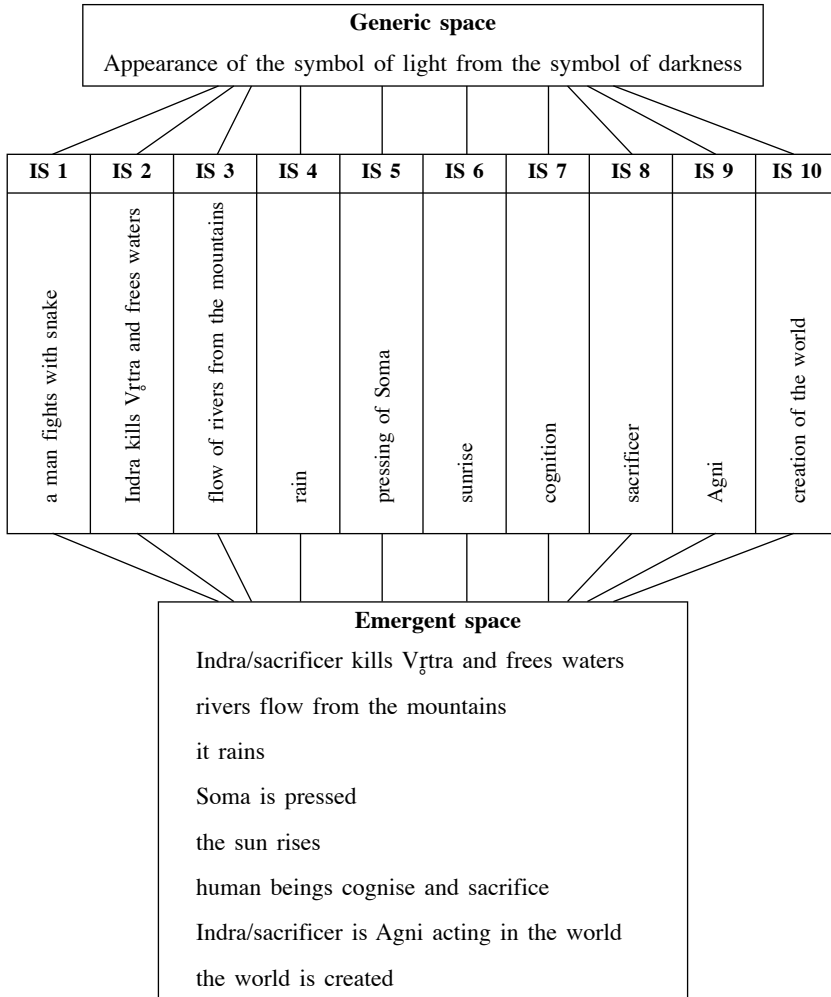


Correspondences between the main elements of the input spaces

cows : treasure : milk : dawns : rivers : rain : flames of fire : thoughts : world

rock : cow : a vessel : nocturnal sky : mountain : rain-cloud : hiding place of Agni : lack of cognition : precreative state

6. Indra's Fight With Vṛtra (main input spaces)



Correspondences between the main elements of the input spaces

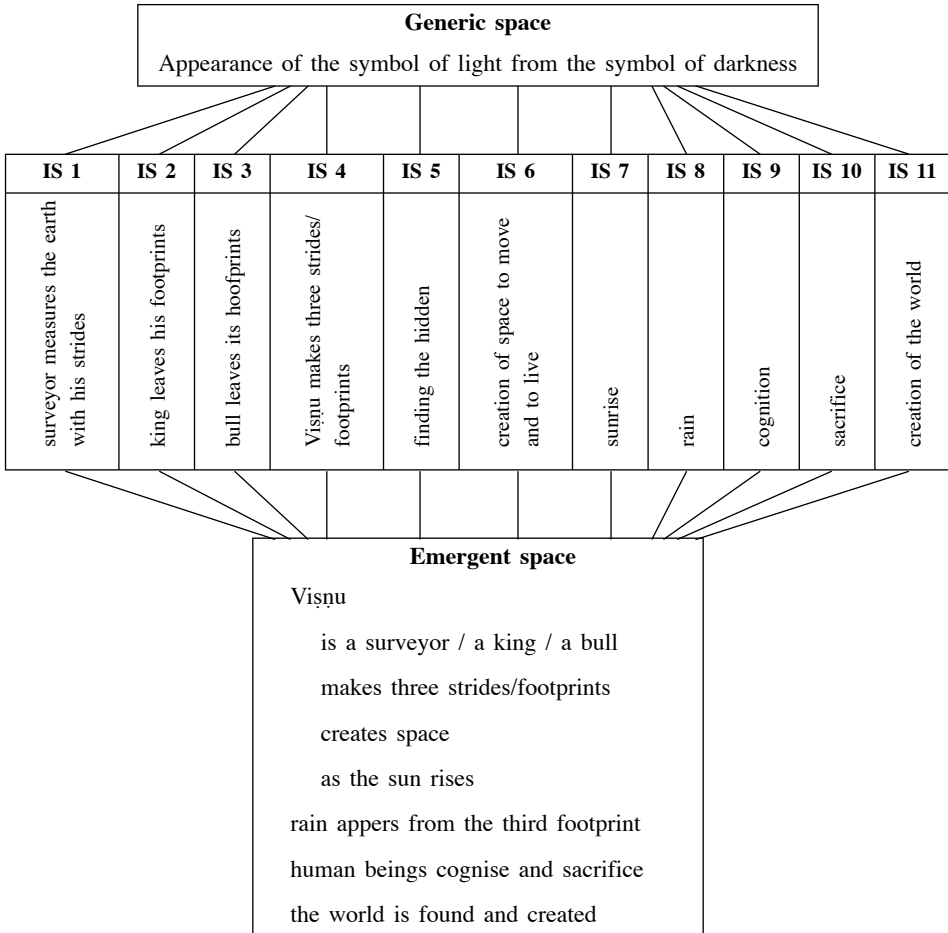
Vṛtra : mountain : rain-cloud : hiding place of Soma : nocturnal sky : lack of cognition : precreative state

waters : rivers : rain : Somic juice : cows : thoughts : the world

Indra : sun : sacrificer : Agni

Indra's thunderbolt (vájra) : ray of the rising sun : thunderbolt : flash of cognition

7. Footprints Of Viṣṇu (main input spaces)



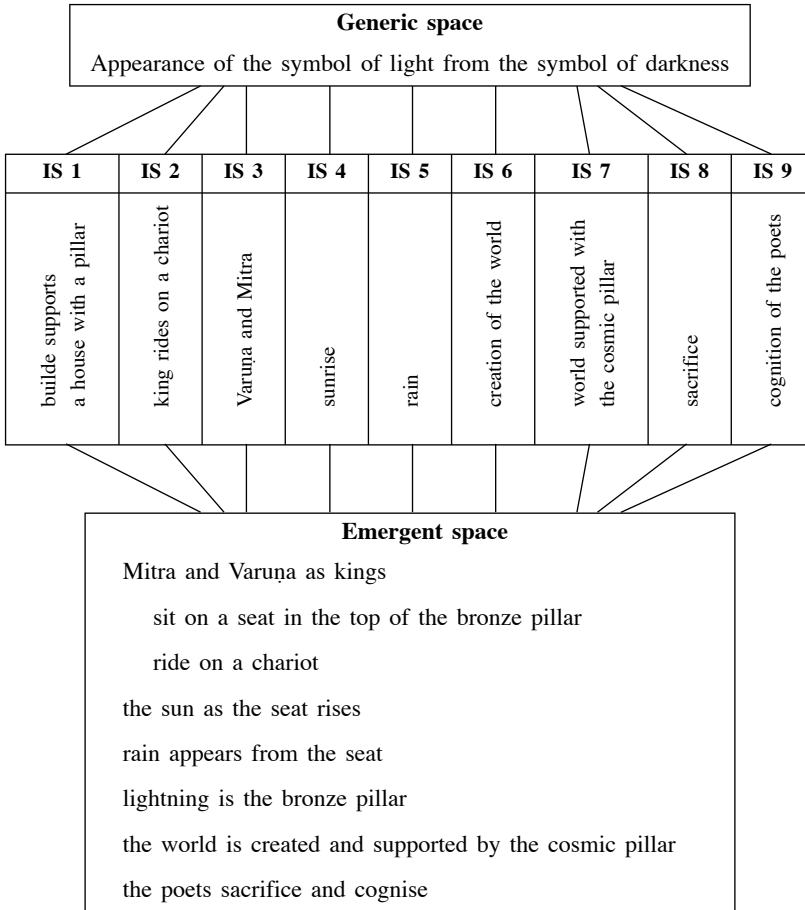
Correspondences between the main elements of the input spaces

three footprints : earth : space : sky with the sun : path of the rising sun and of sacrifice
: words

the third footprint filled with honey : sun filled with Soma/rain : the passage through which
Viṣṇu goes out of the world

Viṣṇu : surveyor : king : bull : rising sun : totality of speech

8. The Copper Pillar



Correspondences between the main elements of the input spaces

the copper pillar : ray of the rising sun : thunderbolt : cosmic pillar : path of sacrifice followed by the poets

gárta : hole in the ground : vessel : seat : sun filled with Soma/rain

Varuna and Mitra : two kings in a seat/in a chariot

Appendix V. Stanzas discussed in the book

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This book reconstructs the efforts of ancient Indian thinkers to understand the world and themselves as expressed in the *R̥gveda* (c. 13th century BC). It analyses how they created a consistent philosophical system and began to formulate abstract ideas. The reconstruction of their metaphysical theory reveals that the central concept was the transformation of fire. It is shown that the breadth and sophistication of philosophical thinking seen in the *R̥gveda* give cause for it to be regarded as one of the main inspirations for subsequent philosophical thought and as a classic of early philosophy.

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