What is Hinduism? Whether or not the unity implied by the word ‘Hinduism’ reflected existing conditions on the South Asian subcontinent when it was first coined in the nineteenth century, the idea of an all-embracing ‘Hinduism’ or ‘Hindu religion’ has now long been in use among those who count themselves as members of self-recognized Hindu communities around the world.

For many years, scholars, practitioners and others have tried to define Hinduism and to isolate what might count as its essential characteristics. For some, it was a matter of emphasizing a single defining feature, such as caste-membership or acceptance of the ancient scriptural tradition of the Vedas. For others, more elaborate scholarly approaches – including, e.g., ‘prototype theory’ or a variation on the Wittgensteinian notion of ‘family resemblance’ – were deployed in the pursuit of a conceptual unity underpinning the staggering diversity of practices that are commonly considered to be part of the Hindu tradition. Finally, still others – taking what might be considered the Forrest Gump approach – have held that Hinduism is simply what Hindus do.

Each of these approaches calls for a somewhat different method in the pursuit of an answer to the question "What is Hinduism?" Unfortunately, to date, none of them have rendered terribly satisfying answers. And, in part, this has probably been the result of their reliance on assumptions that land up on closer examination to be profoundly ethnocentric, essentialist, teleological and ultimately anachronistic. That is to say, scholars have often:

- employed western categories – such as the idea of ‘religion’ itself – in trying to understand the practices they encountered in South Asia – (ethnocentric);
- used the notion of ‘Hinduism’ to make sweeping generalizations about the lives of the some 700 million non-Christian, non-Muslim people living there – (essentialist);
- approached ancient thought in terms of what they considered to be its subsequent – and inevitable – development into later ‘classical’ forms – (teleological);
- and projected subsequently emerging categories – such as ‘Hinduism’ – back onto the beliefs and practices of historical periods when such notions probably wouldn’t have made much sense – (anachronistic).

So what are we to do? On the one hand we’re faced with a broad range of ‘Hindu’ practices, many of which exhibit no obvious commonality. On the other, we have numerous accounts of the commonality underpinning ‘Hinduism’, not all of which are in agreement. Arguably, the question ‘What is Hinduism?’ is a critical dead end. But is there a viable alternative?
**An introduction to Hinduism: From what to when**

When you find yourself facing a brick wall, it’s usually a good idea to try walking in another direction. So, if the prospect of finding a critically adequate response to the question ‘What is Hinduism?’ doesn’t look especially promising, perhaps we could reconfigure the field by asking **When is Hinduism?** In other words: on what occasions – and with what consequences – has ‘Hinduism’ been articulated as a religious tradition? This approach will require that we try to take each invocation of ‘Hinduism’ on its own terms. So, on this course we shall start by asking: for whom, and under what conditions, has Hinduism been articulated? And articulated as what?

**A course in 3 parts: Hinduism, Hindutva and Agama Hindu**

The course is organized around the analysis of the key organizing principles for each of three Hindu traditions:

1. **The idea of Hinduism:** On the first part of the course, we shall focus on the tradition of western scholarship on Hinduism. You will examine both the history of Hinduism as represented by western scholars, as well as the history of the western scholarly tradition itself. So, for instance, on this first part of the course, you will study excerpts from the *Bhagavadgītā* in the same week that you study early western encounters with the *Bhagavadgītā*.

2. **The idea of Hindutva:** The second part of the course addresses contemporary Indian Hindu nationalism, and particularly the political deployment of the notion of *Hindutva* (‘Hinduness’ or even ‘Hindu-hood’). We shall examine its historical links with western scholarship and presuppositions associated with colonial administration. There will be a special emphasis on the ways in which its proponents have represented Indian history and the character of ‘the Hindu masses’.

3. **The idea of Agama Hindu:** On the third and final part of the course, we shall examine the emergence of *Agama Hindu* (‘Hindu religion’) in Indonesia. We shall consider some of the ways in which local texts and practices were articulated in the drive to secure state recognition for a Hindu tradition in Indonesia. We shall also consider some of the complex relationships that emerged between Balinese practices and the other two Hindu traditions we have already examined on the course.

**Course objectives**

1. A working knowledge of three Hindu traditions, centering on: (a) the scholarly idea of *Hinduism*, (b) the Indian nationalist idea of *Hindutva*, and (c) the Balinese/Indonesian statist idea of *Agama Hindu*.

2. Familiarity with a basic Hindu vocabulary, including terms such as *dharma*, *samsāra*, *varṇa*, *bhakti* etc., as well as a critical sensitivity to the various ways in which these terms have been used in different cultural and historical milieux.

3. Appreciation for some of the ways in which the lives of men, women and children have been affected by different articulations of Hindu tradition.

4. Critical reflection on the disjunctures between various ‘Hinduisms’, and how what you have learned on this course might impinge on how you think about religion, both Hindu and otherwise.
Course requirements

- Students are expected to be present and prepared to participate in every class. Please contact the instructor ahead of time if you will not be in class. Only two unexcused absences are allowed.

- This course is a seminar and, as such, active participation is a must. Each student will be asked to collaborate with another member of the class to lead the discussion in at least one of our sessions during each half of the course. (The allocation of sessions will depend in part on the number of students in the class.) 30% of your final grade will be determined by the scholarly rigor and creativity with which you participate and lead in-class discussion. This will include your contributions to Blackboard. Further details on leading in-class discussion and posting to Blackboard are given below.

- Three short written response assignments will make up 35% of your final grade (5% + 10% + 20%). Details will be distributed well ahead of time.

- One final paper (approx 3000 words). The assignment will constitute 35% of your final grade.

Leading the discussion:
You will be paired up with another member of the class to lead the discussion in one or more of our class sessions during each half of the term. The questions you decide to raise in relation to your topic will be largely up to you. However, you are also encouraged to address the questions listed in the syllabus. If this is the first seminar you’ve taken, it is recommended that you meet with the instructor ahead of time for general assistance or to clarify any difficulties you may be having with the reading. You and your seminar partner will be expected to post a series of issues and questions for discussion to Blackboard by noontime on the day before the class meets. Only one posting is required between you and your discussion partner. And the quality and punctuality of your submission will be a factor in determining your marks for participation. To submit your post to the Blackboard site, click the button labeled << Discussion >> and then follow the link to << Add a New Thread >>. Again, the format is largely up to you. A few paragraphs – between 500 and 750 words – will suffice. But you’re also welcome to add links to additional online sources or to upload material of your own. In short, get creative! The idea is to get the ball rolling ahead of time so that when we arrive in class we’ll be ready to have an engaged and informed conversation.

Two comments and/or questions to Blackboard each week:
Every student – with the exception of the discussion leaders – will also be expected to post a brief comment or question to Blackboard before each session meets. You may comment directly on the readings or, alternatively, on the post from the discussion leaders for that day’s session. Again, the idea is to get the ball rolling before we meet in class. The thoughtfulness and creativity of your post will contribute to your overall marks for participation. And the emphasis is on quality rather than quantity, so a well-written sentence or two is preferable to a page-long ramble.

Films
Several films will be shown to accompany your reading and in-class discussion. They are an important part of the course, and you are encouraged to take notes while watching so you may refer back to them when preparing your written assignments. Although most of the films will be viewed during class, a few may have to be seen outside of class time. A screening will be scheduled for each of these films (see course schedule, below). If you are unable to attend a scheduled screening, you should arrange to view the film prior to the following class (in which the film will be discussed). When possible, copies will be held on reserve in the library, and can be viewed there if necessary. Under special circumstances, it may also be possible to borrow a copy from the instructor.
Course books


There is also a Supplemental Reader (SR) for the course – in two parts – which is available from the Departmental Office in Stetson Hall. Part One is available immediately; Part Two will be made available later in the semester. The contents of the reader include the following:

1. Excerpts from Encyclopedia Britannica entries for ‘Hinduism’ and ‘India’.


9. The legend of Śunaḥśepa, from the Aitareya brāhmaṇa (VII,3) of the Rg Veda.


11. Passages on the horse sacrifice (aśvamedha) from three texts.


13. Excerpt from the Brhadāraṇyaka Upaniṣad (brāhmaṇas 1-4, adhyāya I).

14. Excerpt from the Chāndogya Upaniṣad (prapāṭhaka VI).


16. Potter, Introductory sections on Śaṅkara & his Brahmaśūrabhaṣya; excerpt from summary of Brahmaśūrabhaṣya.


20. Excerpt from Risley’s *The people of India*.
23. The legend of Dhruva, from the *Viṣṇu Purāṇa* (Book I, chapters XI-XII).
24. Excerpts from the *Pūrāṇas*; from Dimmit & van Buitenen (eds & trans) *Classical Hindu Mythology*.
27. Excerpt from Klostermaier on the *Mahābhārata* (pp.82-89).
29. Chapter 15 from Klostermaier on *bhaktimārga* (pp.221-37).
30. Excerpt from the *Pūrāṇas* on ‘The birth of Kālī and the final battle’; from Dimmit & van Buitenen (eds & trans) *Classical Hindu Mythology*.
32. Biographical note on Sir George Fletcher MacMunn.
33. MacMunn, ‘Darkest India’, from *The underworld of India*.
42. Selected excerpts from Savarkar’s *Hindutva*.
43. Tully, M. ‘The rewriting of the Ramayan’. *No full stops in India*.
44. Rajagopal, ‘Hindutva at play’.
45. Thapar, ‘The Ramayana syndrome’.
46. Hartley, Invisible fictions.
47. Knott, K. Excerpt from *Hinduism; A very short introduction*.
48. Davis, ‘The iconography of Rama’s chariot’.
52. Thapar, ‘Imagined religious communities’.
53. Excerpt from *Encyclopedia Britannica* entries for ‘Indonesia’.
54. Brief excerpt (pp.78-83) on ‘The Orientalists’ (van Hoëvell and Friederich), from Vicker’s *Bali: A paradise created*.
56. Excerpt from Picard’s Bali; Cultural tourism and touristic culture (pp.11-65).
58. Santikarma, D. ‘I know Bali better than you do’.
62. Transcript for *Tat twam asi*.
63. Fox, R. ‘Para pemirsa yang berbahagia’.

**Additional resources**

From time to time you may wish to consult additional resources to supplement the course reading materials. Articles in Mircea Eliade’s *Encyclopedia of religions* [BL31 .E46 1986] are often helpful, and you will also find the following books held on reserve:


Warren Hastings, first Governor General of British India; painted by a Mughal artist, c.1782; The British Library.
1 Course Introduction
Thursday, September 8

2 Samskara: A rite for a dead man
Tuesday, September 3

Opening questions:
1. Define the following terms: dharma, karma, Veda, Purāṇa, twice-born, Brahmin.
2. Why is the performance of Naranappa’s death rites such a problem?
3. What is it to be a Brahmin?
4. What is the significance of purity? How does it play out in relation to caste? Gender? Tradition?
5. Why is the book called Samskara?

Reading:
- The syllabus.
- Excerpts from Encyclopedia Britannica entries for ‘Hinduism’ and ‘India’, SR.

Pizza and a film: The long search: Hinduism
Wednesday, September 14

Preston Room, Stetson Hall at 7pm

3 Carrying on up the Khyber… What is this thing called Hinduism?
Thursday, September 15

Opening questions:
1. How are Brahmins depicted in U.R. Anantha Murthy’s novel? Why is this significant?
2. How does Samskara present the relationship between religion and modernity?
3. What is Hinduism? And under what conditions can it be studied?
4. Taking the excerpt from Wilkins as an example, what purposes were served by the early European studies of Hinduism? What has changed? And what – if anything – has remained the same?
5. What is the purpose of a course on Hinduism in the context of a liberal arts education?

Reading:
- King, R. ‘The modern myth of “Hinduism”’, SR.
- Excerpt from Wilkins, W.J. (1887) ‘Introduction’ from Modern Hinduism; Being an account of the religion and life of the Hindus in Northern India, SR.
The idea of Hinduism

4 Discovering Aryans: The ideal of Vedic origin
Tuesday, September 20

Opening questions:
1. Define the following terms: *Veda*, *samhitā*, *brāhmaṇa*, *āranyaka*, *upaniṣad*.
2. What kind of world is presupposed in the hymns you’ve read from the Rg Veda?
3. For Müller, what kind of relationship exists between text and religion?
4. In Müller’s lecture, who are ‘we’? Why are the Vedas important to ‘us’? And what is so special about the Rg Veda (as opposed to the other Vedas)?
5. How did Müller characterize the *history* of Indian religious ideas and practices?

Reading:
- Biographical note on Friedrich Max Müller, from *The essential Max Muller* (pp.6-15), SR.
- Müller, F.M. (1865) ‘Lecture on the Vedas, or the sacred books of the Brahmans’, SR.
- Selected hymns from the Rg Veda, SR.

5 Talkin’ ‘bout degeneration: Ṛta, ritual and reading the Brāhmaṇas
Thursday, September 22

Film: *Altar of fire*

Opening questions:
1. What is a *brāhmaṇa*?
2. From the perspective of the brāhmaṇas, what is the significance of the Vedic hymns themselves?
3. What are the aims of sacrifice? And why does it work?
4. How does the religion of the brāhmaṇas compare with that of the hymns you read for our last session?
5. What are the ethics of sacrifice according to the story of Śūnaḥśepa?
6. What is A.B. Keith’s general assessment of the brāhmaṇas? And how might his approach be compared with that of Max Müller?

Reading:
- Keith, A.B. (1925) Excerpt from ‘The theosophy of the brāhmaṇas’, in *The religion and philosophy of the Veda and Upanishads* (pp. 440-67), SR.
- The legend of Śūnaḥśepa, from the *Aitareya brāhmaṇa* (VII,3) of the Rg Veda, SR.
- Excerpt from *Śatapatha brāhmaṇa* (1.1.1: pp.1-32), SR.
6 Romancing the Upaniṣads: On knowing ātman and brahman
Tuesday, September 27

Opening questions:
1. What is an Upaniṣad? And why are the Upaniṣads sometimes called the Vedānta?
2. What is the nature of the relationship between ātman and brahman?
3. What is the highest purpose according to the Upaniṣads? How is it achieved? And how might this be compared with that of the brāhmaṇas and the hymns of the saṃhitās themselves?
4. What is the significance of the horse sacrifice (aśvamedha) in these three texts? (See sheet entitled Passages on the horse sacrifice (aśvamedha) from three texts in supplemental reader.)
5. For Deussen, what is the significance of the Upaniṣads? And in what ways might his expectations have colored his reading of the texts?

Reading:
● Passages on the horse sacrifice (aśvamedha) from three texts.
● Deussen, P. (1966 [1906]) ‘Preface by the author’ and ‘Introduction to the philosophy of the Upanishads’, in The philosophy of the Upanishads (pp.1-50), SR.
● Excerpt from the Brhadāranyaka Upaniṣad (brāhmaṇas 1-4, adhyāya I).
● Excerpt from the Chāndogya Upaniṣad (prapāṭhaka VI), SR.

7 Introducing advaita: The idea of an Indian philosophy
Thursday, September 29

Opening questions:
1. What is philosophy?
2. What is a text? And how is it related to commentary?
3. What is advaita vedānta?
4. Explain the following excerpt from the perspective of advaita vedānta: ‘By means of just one lump of clay, everything made of clay can be known: any modifications are merely verbal distinctions, names; the reality is just clay’ (Chāndogya Upaniṣad 6.1: iv).
5. Read the excerpt from Śaṅkara’s Brahmasūtrabhāṣya carefully and be prepared to discuss it in detail.

Reading:
● Potter, Introductory sections on Śaṅkara & his Brahmasūtrabhāṣya; excerpt from summary of Brahmasūtrabhāṣya, SR.
8 Ordering life: Varṇāśramadharma and the colonial deployment of caste  
Tuesday, October 4

Opening questions:
1. How would you translate the term dharma?
2. How does The Law Code of Manu articulate the relationship between men and women?
3. Do you think caste is more appropriately considered a British or an Indian concept? And why?
4. In what ways might the category of caste and its deployment in the Census have been useful for the British colonial administration?
5. To what extent can The Law Code of Manu and Risley’s The people of India be understood as normative and/or ideological texts?

Reading:
- Mānavadharmaśāstra, ‘Introduction’; Chapters 3 & 6. Translated by Olivelle, SR.
- Excerpt from Risley’s The people of India, SR.

9 Austere ideals: Anyone for tapas?  
Thursday, October 6

Film: Sadhus; The rolling saint.

Opening questions:
1. What is tapas? And why is it practiced?
2. How might the presuppositions and purposes of (a) asceticism and (b) sacrifice be compared as two modes of religious practice?
3. How do asceticism and the performance of austerities play out in the story of Dhruva?
4. What was Oman’s attitude to asceticism in India? How might this be compared with dominant attitudes toward India in present-day Euro-american popular culture?
5. In a secular educational context, what is the appropriate attitude toward accounts of ‘yogic powers’ such as invisibility, time-travel and mind-reading? Why?

Reading:
- The legend of Dhruva, from the Viṣṇu Purāṇa (Book I, chapters XI-XII), SR.

No class – Reading period (Monday and Tuesday)  
Tuesday, October 11

Short Response Paper 2 - due at 5pm  
Wednesday, October 12
10 Trimūrti: The Purāṇas and the concept of Hindu mythology  
Thursday, October 13

Opening questions:
1. How do the Purāṇas differ from the Vedic texts you’ve read in previous weeks?
2. What is the nature of ‘Hinduism’ on Monier-Williams’ account? How is it related to ‘Vedism’ and ‘Brahmanism’? And on what presuppositions is this tri-partite division based?
3. What are the dominant metaphors in Monier-Williams’ text? And to what extent are they constitutive of his presuppositions regarding history and religious change?
4. What is the purpose of Monier-Williams’ book?

Reading:
- Excerpts from the Purāṇas; from Dimmit & van Buiten (eds & trans) Classical Hindu Mythology.
- Biographical note on Sir Monier Monier-Williams.

11 Lost in translation? The Bhagavadgītā in the Mahābhārata… and in Europe  
Tuesday, October 18

Opening questions:
1. Where does the Bhagavadgītā fit within the broader story of the Mahābhārata?
2. What is the nature of Arjuna’s predicament? And how does Kṛṣṇa resolve this for him?
3. The Sanskrit text of the Gītā begins Dharmakṣetre Kurukṣetre…, literally ‘On the field of dharma, on the field of the Kurus. What is the significance of this opening phrase?
4. What are the ethics of the Gītā? And how might this be compared with other Hindu texts we’ve read?
5. Why do you think it has been such a popular text both in India and abroad?

- Excerpt from Klostermaier on the Mahābhārata (pp.82-89).
- Sir Edwin Arnold’s (1885) translation of The Bhagavadgītā (originally entitled The song celestial), in its entirety, including the opening ‘Note’ to the Dover edition.

12 Bhakti: Participating in the life of the divine  
Thursday, October 20

Film: Holi

Opening questions:
1. What is bhakti?
2. How might the practice of bhakti be compared with some of the other religious ideals – e.g., sacrifice, knowledge – we have considered on the course?
3. How would you compare the frolicking goatherd Kṛṣṇa with the Kṛṣṇa of the Gītā?
4. What do you think Monier-Williams (or Müller, or Keith) might have said about bhakti?
Reading:
- Chapter 15 from Klostermaier on bhaktimārga (pp.221-37).

### 13 From Thuggees to Tantra: Fear and loathing on the subcontinent
**Tuesday, October 25**

**Opening questions:**
1. What regularities and disjunctures have you noticed between scholarly attitudes to Kali and to the other Hindu deities we’ve considered on the course?
2. Is ‘the Hindu mind’ a gendered concept?
3. How are sexuality and fear articulated in colonial representations of alterity or ‘otherness’?
4. In what ways does colonial-era scholarship differ from contemporary ethnographic and/or Hollywood film? How are they similar? And what are the implications?
5. Can you think of any interesting references to ‘tantra’ or ‘the thugs’ in contemporary popular culture?

**Reading:**
- Excerpt from the *Purāṇas* on ‘The birth of Kālī and the final battle’; from Dimmit & van Buiten (eds & trans) *Classical Hindu Mythology*.
- Urban, H. ‘The golden age of the Vedas and the dark age of Kālī; Tantrism, Orientalism & the Bengali renaissance’, SR.
- MacMunn, ‘Darkest India’, from The underworld of India; and a biographical note on MacMunn SR.

### 14 Ball of fire: The angry goddess and the ethnographer
**Thursday, October 27**

**Film:** *Ball of fire: The angry goddess*.

**Reading:**

#### Short Response Paper 3 - due at 5pm
**Monday, October 31**
Opening questions:
1. What is the nature of tradition? And how is it related to present-day concerns?
2. Should Rāmmohun Roy, Vivekananda and Gandhi be understood as innovators or reformers? Both? Or perhaps neither?
3. How were their respective invocations of Indian tradition related to colonial discourses on Hinduism and the nature of civilized society?
4. To whom, for whom – and toward what ends – were each of these men writing?

Reading:
- Vivekananda, ‘Hinduism’, from V.’s Complete Works, SR.

16 Earth: On partition and the idea of a secular Indian state
Thursday, November 3

Filmy: *Earth*.

Reading:
- Review: excerpt from *Encyclopedia Britannica* entry for ‘India’, SR.

17 Fatherland and holyland: Hindutva and the rise of organized Hindu nationalism
Tuesday, November 8

Opening questions:
1. What is Hindutva?
2. Who is a Hindu? Who isn’t? And why – or when – might it matter?
3. What does Savarkar mean by *punyabhumi* & *pitribhumi*? And how are these concepts linked to his articulation of Hindutva?
4. To what extent does the concept of *Hindutva* rearticulate Orientalist ideals of the Aryan race?
5. In what ways is *Hindutva* relevant to the contemporary Hindu nationalist movement as represented by the websites for the BJP, RSS and/or VHP?

**Reading:**
- Selected excerpts from Savarkar’s *Hindutva*, SR.

**Websites:**
- Bharatiya Janata Party (BJP): http://www.bjp.org/
- Rashtriya Swayamsevak Sangh (RSS): http://www.rss.org/New_RSS/index.jsp
- Vishva Hindu Parishad (VHP): http://www.vhp.org/

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18 Ramayan: Religion goes prime time
Thursday, November 10

**Film:** Introduction and an episode of Ramanand Sagar’s *Ramayan*

**Opening questions:**
1. Is Sagar’s *Ramayan* a religious program? If not, why not? If so, what are the implications of airing such a program on Indian state television?
2. Can any comparison be made with the recent broadcast of the Christian-themed ‘Revelations’ on a national network in the United States?
3. How does Hartley’s notion of the ‘imagined audience’ differ from ‘people watching television’? And why might it matter?
4. How is the Indian nation imagined through the *Ramayan*? Why – and for whom – might this have been important?

**Reading:**
- Tully, M. ‘The rewriting of the Ramayan’. *No full stops in India*, SR.
- Rajagopal, ‘Hindutva at play’, SR.
- Thapar, ‘The Ramayana syndrome’, SR.
- Hartley, Invisible fictions, SR.

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19 Why I am not a Hindu: Caste, critique and the plight of ‘the oppressed’
Tuesday, November 15

**Opening questions:**
1. Summarize Ilaiah’s critique. Why does he say he ‘is not a Hindu’?
2. To what extent does Ilaiah idealize or romanticize the life of *dalitbhujan*?
3. What is the nature of this *dalit* ideal? And how – if at all – is it comparable to Savarkar’s account of Hindutva?
4. Is scholarship and the work of the academy of any use to the oppressed?
5. Under what conditions can one intervene legitimately in the politics of another society?
Reading:
- Knott, K. Excerpt from *Hinduism; A very short introduction*.
- Introduction and Chapters 1, 4, 5, 6 & 7, from Ilaiah, K. (1996) *Why I am not a Hindu; A Sudra critique of Hindutva philosophy, culture and political economy*.

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<th><strong>20 In the name of God: Community or communalism?</strong></th>
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**Film:** *Rama ke nama: In the name of God*

**Opening questions:**
1. Why do people get involved in mass movements?
2. Is the story of Ram uniquely conducive to political or nationalistic use?
3. In what ways have media mattered in the rise of Hindu nationalism?
4. How might the rise of religious conservatism in US politics be compared with that of India?

**Reading:**
- Davis, ‘The iconography of Rama’s chariot’, SR.

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<th><strong>21 Ramjanmabhumi: Religion, politics and place</strong></th>
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**Opening questions:**
1. How are nation, state and religion articulated in contemporary India?
2. What is a religious community and how can it be studied?
3. Many introductory textbooks on Hinduism begin with the question ‘What is Hinduism?’. Is this a useful question for us to ask? If so, what might a viable answer look like? If not, what are the alternatives?
4. From a critical perspective, how is one to understand the regularities and disjunctures between the BJP’s *White Paper* and the film *Rama ke nama*?

**Reading:**
Selected chapters from the BJP *White Paper on Ayodhya and the Rama Temple Movement* (pp. 1-48, 129-138), SR.
Thapar, ‘Imagined religious communities’; SR.

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<th><strong>Thanksgiving (no class on Wednesday, Thursday &amp; Friday)</strong></th>
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<td>Thursday, November 24</td>
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22 Administering Bali: Religion and the colonial imagination
Tuesday, November 29

Opening questions:
1. What was the purpose of Friederich’s research? And why might this matter?
2. On Friederich’s account, how was Bali related to ancient Java? And to India?
3. What were Friederich’s primary sources of information regarding ‘Balinese religion’?
4. What is the nature of the relationship between ancients texts and contemporary religious practices?
5. In what ways might tourism be comparable to colonialism?

- Excerpt from Encyclopedia Britannica entries for ‘Indonesia’, SR.
- Brief excerpt (pp.78-83) on ‘The Orientalists’ (van Hoëvell and Friederich), from Vicker’s Bali; A paradise created, SR.

23 Touring Bali: A (Hindu) paradise created
Thursday, December 1

Film: Legong: Dance of the virgins.

Opening questions:
1. Why do you think Europeans, Australians and Americans spend so much money, time and energy to visit places like Bali?
3. Again: what – if anything – do colonialism and tourism have in common? How do they differ?
4. In what sense is Bali ‘a paradise created’?
5. Would you be comfortable turning your family’s house into a ‘home-stay’ or bed-and-breakfast for tourists? Why or why not?

Reading:
- Excerpt from Picard’s Bali; Cultural tourism and touristic culture (pp.11-65), SR.
- Santikarma, D. ‘I know Bali better than you do’.

*The assignment for your final paper will be distributed and introduced at the end of today’s session. It is due on Monday, December 12th at 5pm.*
24 Agama Hindu: Balinese Hinduism and the Indonesian state
Tuesday, December 6

Opening questions:
1. What is the nature of religious authenticity?
2. What are the primary sources and sites of Balinese tradition?
3. How is the Hinduism of Bali related to that of India?
4. In what ways are Indonesian state representations of Hinduism similar to Dutch colonial representations? Why might this matter? And how might this be compared with the situation in India?
5. What is the appropriate scholarly attitude to what the eminent historian Eric Hobsbawm called ‘the invention of tradition’?

Reading:
● Picard, ‘What’s in a name? Agama Hindu Bali in the making’, SR.

25 From text to television: Mediating Hindu religion
Thursday, December 8

Question:
1. How would you translate the Indonesian term *agama*?
2. How is Hindu authority configured on Indonesian state television?
3. How might you go about studying ‘the Hindu community’ in Indonesia?
4. Why did media matter in New Order Indonesia?

Reading:
● Transcript for *Tat twam asi*, SR.
● Fox, R. ‘Para pemirsa yang berbahagia’, SR.

Final Paper - due at 5pm
Monday, December 12
Mather House