C. Hooykaas

Love in Lenka, an episode of the Old-Javanese Ramayana compared with the Sanskrit Bhattikavya

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LOVE IN LĒŅKĀ,

*an episode of the Old-Javanese Rāmāyaṇa
compared with the Sanskrit Bhaṭṭi-kāvya.*

There are several reasons for calling attention to the passage in which the dalliance of rākṣasas and rākṣasīs is described. To begin with Juynboll who after Kern's death translated the 20 remaining sargas of the Old-Javanese Ramayana (OJR)¹, refused to translate this passage as being too erotic². And Poerbatjaraka, calling it even obscene³, listed it with his interpolated passages; "this [alleged obscenity] already in itself is a characteristic of interpolated passages, in other poems [P. will have meant: *kakawins*] as well." Now the Sanskrit *mahākāvya* called Rāvaṇavadha by Bhaṭṭi, vulgo the Bhaṭṭi-kāvya (BhK) in its first 65 % proved to be the prototype of the first 56 % of the OJR⁴, and in the corresponding place the suspected passage was actually found. Owing to the fact that the BhK is rather difficult from the fact of its being not only a mahākāvya but a treatise on grammar and poetics at the same time, it has never been translated, with the exception of a few initial and final cantos⁵, and here we need a middle sarga.

¹ I-VI by Kern in BKI 73, 1917 pp. 1—29, 155—174, 472—494; reprinted in his *Verspreide Geschriften* 10, 1922, pp. 77—140. — Juynboll in the same BKI published the translations of: VII in 78/1922 pp. 373—384; VIII in 79/1923 pp. 569—590; IX in 80/1924 pp. 11—22; X in 81/1925 pp. 1—7; XI in 81/1925 pp. 121—133; XII-XIII in 82/1926 pp. 95—109; XIV-XVI in 83/1927 pp. 481—502; XVII in 84/1928 pp. 610—624; XVIII in 85/1929 pp. 291—296; XIX in 86/1930 pp. 537—556; XX in 88/1931 pp. 451—460; XXI in 90/1933 pp. 301—328; XXII—XXIII in 92/1935 pp. 123—48; XXIV—XXVI in 94/1936 pp. 409—447.

² BKI 82/1926, p. 95. He omitted stanzas 4—30.

³ 'Het Oud-Javaansche Rāmāyaṇa', TBG 72/1932, p. 199 Bijlage I. He rejects 4—20, 26—34.

⁴ My booklet 'The Old-Javanese Rāmāyaṇa', etc. VKI XVI, 1955.

⁵ Several translations to the BhK I-V; Bidhubhushan Goswami MA Calcutta 1907, Canto XII; C. Schütz, *Fünf Gesänge des BhK*, 1837, Bielefeld, XVIII-XXII.

Apart from demonstrating the material supporting the thesis that this love passage is genuine, and from filling up the first gap in the existing — be it scattered — translation of the OJR, this paper is meant to be a contribution to the interesting problem of how the Javanese adapted Indian culture. This exceptionally close example of a well-established Sanskrit text offers hitherto unknown possibilities of investigating an OJ poet's method of working. So the fragment offered here — though primarily chosen in order to refute the interpolation-theory — nevertheless appears to be instructive also from this point of view.

The translations speak for themselves and some remarks will be made at the end, but it might prove useful to insert here a COMPARATIVE TABLE OF STANZAS. Taking here as a basis the OJR, because it is not inconsiderably longer than the BhK, it was possible to improve upon the table given in VKI XVI App. III which started from the BhK.

Comparative Table of Stanzas.

BhK XI	OJR XII	BhK XI	OJR XII
1. Indravajra	1. Jaladharamālā	15. Indravajra	25. Swāgātā
2. "	2. "	—	26. "
3. "	3. "	18. "	27. "
—	4. "	21. "	28. "
—	5. "	22. "	29. "
—	6. "	23. "	30. "
—	7. "	24. "	31. "
9 & 10. "	8. "	30. "	32. "
—	9. "	—	33. "
—	10. "	—	34. "
—	11. "	25. "	35. "
—	12a. "	—	36. "
11. "	12b-d. "	26. "	37. "
12. "	13. "	—	38. "
13. "	14. "	—	39. "
14. "	15. "	—	40a. "
—	16. "	—	40b-d. "
—	17. "	—	41. "
—	18. "	—	42. Mattamayūra
—	19. "	—	43. "
—	20. "	—	44. "
16. "	21. Swāgātā	—	45. "
19. "	22. "	34. "	46. Mālinī. ATHĀ
17. "	23. "	35. "	
	24. "	36. "	
		37. Vanśastha	
		38. ATHĀ V.s.	

BhK XI. 1—36 Indravajra; 37—38 Vanśastha;

OJR XII. 1—20 Jaladharamālā; 21—41 Swāgātā; 42—5 Mattamayūra, 46 Mālinī.

*The BhK XI.1—37 in translation*⁶.

1. Then, when the moon (the treasury of digits) with diminished lustre sank to its setting as if with its merits exhausted, the lotuses that are like its enemies began to open (smile), and the water-lilies, its friends began to close (despond). *OJR 1.*

2. When the moon after having climbed far into the sky was falling as from a precipice, the host of stars quickly sank after it, for it had [previously] done them a service, thus showing their affection and gaining fair glory. *OJR 2.*

3. "Where are those side-glances and those sportive words [to be found] in me?" Thus thinking the moon went to bed when the Laṅkā-women were awakening, not submitting [herself] to comparison [with them]. *OJR 3.*

4. Their husbands, who had spent the night in pretended sleep, from pique their faces averted on the couches, have been conciliated (in spite of faults) by their wives, who are distressed at the night's passing.

5. Their trees of love, broken by jealousy and with all their pleasant branches torn off, yet have grown again, being firmrooted, when nourished by their [wives'] showers of tears.

6. The lovers fearing separation, with their passion renewed and full of desire, did not find the return of love a repetition (although it was).

7. In the condition clearly produced in the mind by pleasure arising in all the sense-organs, the eye, regarding itself as cheated, remained closed, as if incapacitated, unable to endure [the pleasures enjoyed by the other senses].

8. A fair lady, seeing her delicate finger-nails bent (broken) on the hard chest of her lover, from distress at the frustration of her wish, was angry for a long time with him and with her nails.

9. The women tightly embraced by their lovers, with their limbs motionless and their eyes closed, could be inferred to be alive [only] from the drops of sweat and horripilation, and they had lost all acuteness of intellect. *OJR 8.*

10. [The men] too, on recovering consciousness, were wondering whether it was darkness or sleep or death or delight or a swoon or fantasy of love, but they could not decide. *OJR 8.*

11. Closely pressing chest with breasts, mouth with face, limbs with

⁶ I thank my colleague C. A. Rylands, MA from the SOAS for the permission to include here his scholarly translation.

limbs, the love-tormented man has not satisfied his desire: full enjoyment in love can not be unwelcome. *OJR 12 b-d.*

12. The new bride, relaxing her slender body when embraced and closing her eyes even when looked at, showing no love-pique, stayed on the bed, her desire solely for the other's (lover's) advantage. *OJR 13.*

13. Love was [at first] reluctant for the wife eagerly embraced, and at the beginning of the union associated with fear and desire, but when she had been given confidence by her lover it became delightful in the act. *OJR 14.*

14. One woman, being nail-scratched by her lover eager to conciliate her, and when change (or: expansion of love) was produced in her by horripilation, becoming agitated on the disappearance of the anger in her, was won over by force alone. *OJR 15.*

15. Another, who was heavy (slow to be moved) and showing some stiffness although she was charming, when touched by her lover's hands as by the moon's rays, then being delighted quickly in her emotion became moist with sweat, like the moon-stone. *OJR 25.*

16. Then the sweet beauty of dawn showing its rosy hue enlivened the sky that was gloomy from the departure of its lord the moon and as if sunk in stupor and indistinguishable, like a female friend showing affection [and arousing a woman gloomy and fainting . . . and unable to distinguish things]. *OJR 21-2.*

17. Then the people (pairs of lovers), for whom the end of night had come almost in a moment, with their desire for each other unexhausted, went from their sleeping-quarters reluctantly and yearning, as if perforce. *OJR 24.*

18. One lover, half rising, then embraced and sinking back, again detained as he was going, not wanting to go, then going out, and again returning on some excuse, stayed there, neglecting all other business. *OJR 27.*

19. In the morning the young women in the king's courts sang auspicious music in which beauty of rhythm was produced by the time-beating, and the *rāga* maintained by the notes, with good attention, and the sense determined by the words. *OJR 23.*

20. When the world was sunk in darkness, as in mud hard to get out of, and with shapes indistinguishable, the rising sun extending his rays like a rope drew it up out of it (the darkness).

21. The [women's] faces, with the red of their lips drunk [by their lovers] and their collyrium rubbed off, shining with their dishevelled

locks, having gained their desire, shone more that morning than on the previous day [though then they had been] adorned. OJR 28.

22. Those women who had been disappointed of sleeping with their lovers, with the corners of their eyes reddish from keeping awake, devoid of collyrium and lac and decorating marks, thin with fatigue, resembled [in appearance] those who had enjoyed their love [who also had lost their cosmetic etc. in love-play]. OJR 29.

23. The lips of [some] women who had been with their husbands, marked with the stain of collyrium from their eyes and showing the abundant redness of betel, had an ugly appearance (?) though charming. OJR 30.

24. The [women] folk, adding collyrium to their [already] lovely eyes, reddening with betel their [naturally] red lips, and adding perfume to their fragrant mouths, merely showed their partiality (? vanity). OJR 31-2.

25. The [lover] folk, though they had not separated yet from excess of affection fancied that wrong had been done to each other by the wounds inflicted unobserved by [each other's] teeth during union, and revealed in the morning [*i.e.* fancied that other men and women respectively were responsible for the tooth-marks]. OJR 36.

26. The women like excellent warriors went forth victorious with their eyes for arrows, with eyelashes attached to feathers and extending to their ears, with their thick (or: long) hair as spears, their breasts as big *cakra*-missiles and their ears as nooses spread. OJR 37-40a.

27. The women's rival wives seeing in the morning their breasts smeared with sandel-paste and their dresses clean and fresh [and so inferring that they had not slept with their husbands] felt their annoyance lessen, and were glad.

28. The redness (passion) originating in their love-troubled minds, though transitory because it was to be removed by the [conflicting] *guṇa* (quality), residing in the window of their eyes, seeing as it were each other's faces, shone out from eagerness.

29. Love-tormented people did not remember acts experienced even by themselves which had been unconsciously performed when their passion was at its height, for their consciousness was impaired.

30. By their not very abundant and pleasant-coloured clothes, by their cosmetics distinguished by scent, and by their faces shining with enjoyment, the people showed that the secret act had taken place (or: made its mark on them).

31. Very early in the morning the young men with their limbs smeared with sandal, covering their lips with their hands while speaking, and restraining their eye-blinking, clearly revealed what they wished to hide.

32. "When a man has been conquered by peaceful means, O unkind one, why do you lift the irresistible bow of your eyebrows? The arrow of your glance is able [by itself] to kill, as if dipped in poison; say, what need [has it] of collyrium?

33. "Why do you add the red of betel-juice, [useless] like a load of grass, to your lips that are themselves like flaming fire?" said the impassioned youths to the young women in conversation (or: in the meetings).

34. In the morning the great houses shone like lakes, being pleasant to plunge into, endowed with beauty (Lakṣmī), clear (or: bright) and relieving the heat, with the awakened women's faces for lotuses. *OJR* 46.

35. The beauty even of the Nandana-garden frequented by gods was surpassed by these mansions with their bees and lovely flowers polished (or: clean) and watered and praiseworthy and scented in parts with fragrant substances.

36. A bold bee, alighting on [some lady's] eyes in its desire for a blue water-lily and being thoughtlessly brushed by her hand, being afflicted by thirst, stung her on the palm of the hand, fancying it was a red water-lily.

37. Like a teacher in a dancing-lesson, the bee caused darting movements in her eye, waving of the hands, contraction of the brows, heaving of the breasts, and jingling of ornaments.

38. Then (Athā) the city-people, enjoying a fine day, . . .

The OJR XII. 1—46 in translation.

1. Night had passed and the God of the Moon was setting;
the sun was about to rise and the lotuses were unfolding;
the white night-lotuses lost their beauty, closed, wilted and withered,
so that they should not see the beauty of the lovely *padma* (day-lotus).

2. The stars also, each one of them was setting,
keeping the God of the Moon company in his westing,
just as (female) servants accompany their lord,
even so they went, setting with the moon.

3. There in Lēnkā all the women were awakening,
dishevelled, languid, . . . 7, jaded by their love-play;
the God of the Moon fled, full of fear, abashed,
his beauty was surpassed by the loveliness of the women.
4. The day had nearly dawned when the lovers became restive;
all had well used the night and joyous was their awakening;
tasting love they held each other tightly at the moment of greatest passion,
giving themselves entirely to love-play they were determined on union.
5. The women, peevish, unblushingly feigned distaste;
when men demanded them they turned their backs, resentful;
as dawn was near men drew the women to them, embracing them;
they had no shame, fearful lest the time be too short.
6. But the young men liked not embraces that were wordless,
angered that a moment past their entreaties were rebuffed;
in misery the women sobbed and tried to turn away;
the young men aflame, were desirous and craved embraces.
7. Then in their union again they spoke to one another;
because of the renewed rapture their ardent minds craved;
they felt satiated by the sensual joy of their love-play;
they gave sounds of pleasure, forgetful of their entourage; their hairs rose.
8. No longer did they move, but trembled in their union,
pressed firmly breast to chest, they made sounds of ecstasy,
heedless of the world, completely engrossed and oblivious,
they heaved great sighs and sweat ran down their shoulders.
9. Rapture passed, their senses regained, they felt restless and weary,
bemused by their striving for enjoyment in their love-play;
[as Kāma had] not [yet] manifested himself completely, they
[concentrated their minds on him ⁸;
however small yet there he was in their bodies, though incorporeal ⁹.

⁷ Not understood and not translated.

⁸ Translation uncertain, cp. OJR XXVI. 31cd & 32a.

⁹ Tan pāwak = An-aṅga.

10. "Sang Hyang Kāma (the God of Love) is very wonderful indeed; to all creatures he is known, he reigns in the Three Worlds, an illusion, having marvellous shape, giving rapture to men, though he is without body ⁹ still he exists in the lover's mind.

11. "Joy comparable to that of swooning rapture is not known; it is that which makes one completely delivered by zealous meditation, but then it is comparable, so people say, to death. Ah! The God of Love has no equal in that which is difficult to capture."

12. Such were their words as consciousness returned, ending their their exultation in love-play grew, with desire they embraced; [swoon; clinging tightly, pressed together and kissing in their rapture; unsatisfied was their ardent longing for love's sweetness.

13. And the young girl who had just been taken as a wife, she was sullen, afraid, her thoughts were affected; she was ashamed to see her husband's face, lit by the lamp-wick gleaming steadily through the night.

14. When coaxed to sit upon the couch she was unwilling and kept afar; she was bashful, her heart beat swiftly and she could say no word; forthwith the handsome youth went toward the girl, soothing her; he fondled and embraced her and kissed her.

15. He had embraced the girl and drawn her to him; by his speed he prevailed and stripped her of her *kains*; though her husband's endeavours to embrace her made her feel weak, she strove to retreat, to keep him off and turned away affronted.

16. The young lover craved the more as she tried to hold him off; all the girl's gestures served only to excite his desire; fiercely he tried to embrace her as he desired her; in her aversion the girl, unused to embraces, scratched him.

17. She had gained knowledge of the benefit of having a husband, for it was her nature to be touched by love and desire; but as it was new to her she was not petulant, for she was shy and still a little fearful of union.

18. The young man still unsatisfied, again spoke to her, cajoling;
then the lovely girl came forward without a single word.

The girl was not aware of the overpowering weight of the thighs,
at first she was aware of the newness, but her desire was growing.

19. She behaved as though averse and shrank back more and more,
speaking shyly she evaded that which ravishes and enchants;
and she feigned to look unwilling in order to stimulate him;
it is the true nature of girls to do as though indeed they are reluctant.

20. The lover was experienced, well versed in the arts of love,
skilled in the movements that bring rapture to girls;
intent on union, nail-scratching and complete oblivion;
women are all [that constitutes] the play of love.

21. The eighth hour of the new day had nearly struck;
the lustre of the godly Dawn flamed and shone brightly,
there on Udaya-giri, glorious Mountain of Sunrise,
equal to the passion of an excellent lover.

22. It was as if the vault of heaven unfolded itself;
the God of Moon, tarnished, sank into oblivion;
the rays of the Sun were as a friend's beckoning finger;
ending the envelopment of the sky in sorrow.

23. The girls were delicate, agreeable to the mind and well shaped;
it was their duty to sing *kidung* accompanied by the lute;
their singing of *kidung* was melodious and fervent,
they sang intently, the auspicious songs as well.

24. All the young men awakened, each one of them dismayed,
for a moment thinking the night had passed too swiftly;
they were not satiated with pairing and still craved,
exulting in the enjoyment of the passions and the senses.

25. The moon could be compared to the young lovers embracing;
likewise his rays were as their outstretched arms,
as *candra-kānta* (loved by the moon¹⁰) were the young girls;
when embraced their sweat flowed down in rivulets.

¹⁰ = moon-stone, a fabulous gem.

26. Some lovers, however, were greedy for enjoyment;
because they had slept they still had longing;
therefore, when Dawn came to the Ten Regions,
they were disgusted that the Dawn had come so early.

27. They were unable to master their minds;
without shame they returned to their couches,
pretended a sickness, went forward and lay beside the women,
moreover they behaved as if they had no liking for work.

28. The women, once their union was over, were tired;
the hair of their chignons was streaming down;
beautiful, soft and tender were their faces;
in such a way was their manner languid.

29. Some young girls, from whom the lovers had stayed far,
were not different to those who had shared a couch:
having been awake during the night they looked just the same;
the difference, however, was the moment before awakening.

30. Women stimulated by desire were sportive and eager,
not satiated with inhaling the scent of their husbands.
Descending from their couches they laughed constantly,
when they saw the kohl adhering to their noses.

31. The girls in love washed faces and adorned themselves;
lovely was their nature and sweet were their looks;
their only duty was to be painted with kohl and adorned;
forsooth, the assistance of a cosmetic is beneficial!

32. Their mouths were always sweet-scented,
if not perfumed they were always fragrant;
still excitedly they perfumed their breath;
abstracted and intoxicated with love they washed their hands.

33. In such a way did all the lovers adorn themselves,
gaily coloured were their garments and fragrant;
glorious were their faces and radiant,
a sign they had just tasted the secret joy.

34. All of them used *boreh*, beautiful and perfumed;
[to] their beloved ones made an offering of their loveliness;

now, the adorning finished, they were glowing and wore flowers,
appearing like the God and Goddess of Love.

35. The women scanned the breasts of their chosen lovers,
seeing on their beloved ones traces of earlier nail-scratching,
and uneasy that [their lovers] might be angry with them, bent low,
but then their minds were still afflicted with love.

36. At the same time the young lovers were somewhat shamefaced;
seeing the traces of their biting on the soft fragrant cheeks;
their minds rejoiced, their hairs rose with mounting desire;
such was natural, for they had dallied with their loved ones.

37. "O thou who art dear to me, I am weak and swooning,
at seeing thy loveliness while thou adornest thyself;
thy adornment complete, thou usest kohl, my younger sister,
but my heart is torn to pieces, struck by thy arrows.

38. "Thy eyebrows are as sharp as if they were thy bow;
thy eyes are as sharp as the spurs of fighting cocks,
and they reflect the lustre of their feathers¹¹;
thy kohl can be compared with their poison.

39. "Soft, shining and fine is thy headdress,
like the javelin that wounds my heart;
thy breasts are rounded as a *cakra*-missile,
and my trembling heart is struck by them.

40. "Thy ears — may I say — are like the serpent's noose;
their jewelled ornaments are like the serpent's hood;
all the time their splendour shines;
that is the bane by which I am destroyed.

41. "Moreover, thy waist is fine and supple;
I am amazed to see how lissom it is;
just to look at it my mind is carried away,
bemused, afraid that I might be weak.

42. "Thy lips, my younger sister, they beckon to my heart;
their red lustre is as a beautiful diamond, glittering wondrously;

¹¹ BhK XI. 26ab mentions 'eyes for arrows with eyelashes for feathers'; the newly introduced spurs do not match with the simile of feathers.

as though one sees coral lying in the lotus of thy face;
thy teeth, younger sister, are perfect, without blemish.

43. "Thy nose is very attractive, my love; it has a fine ridge;
I am fearful, my love, to touch it when kissing thee;
a moment past you kissed me and ointment stuck to my chest;
you tried to turn away when I was eager for its sharpness.

44. "Thy arms are slender; my mind at seeing them becomes desirous
to be embraced by such, seeing how lithesome is their hang;
when thou usest them in order to twine around my neck,
it is clear that I, so bound, will follow thee wherever thou goest."

45. Such were the words of the young lovers to their beloved ones;
to be talkative and amorous is the nature of people newly intimate;
no longer bashful a man can come to his wife's side,
if he wishes to see his wife adorn herself.

46. Now¹² the women had washed their face and finished their
like unto a vast lake was the capital of LĚŇkĀ: [adornment;
all the faces of the women were like lotuses,
their swiftly darting eyes were as caressing bumble-bees.

Taken out of the context the correspondence of these two fragments
does not strike as very close, as is the case *e.g.* in the *yamaka*-stanza
BhK II. 19 = OJR II. 19 which runs:

Na taj-jalaṁ yan na sucāru-paṇka jaṁ,
na paṇka jaṁ tad yad alina-ṣaṭpadam,
na ṣaṭpado 'sau na juguṇja yaḥ kalaṁ,
na guṇjitaṁ tan na jahāra yan manah.

There was no water on which the lotus did not grow,
there was no lotus on which the blackbee did not sit,
there was not a blackbee which did not make a humming sound,
there was not a humming sound which did not charm the mind.

The OJ poet, in his translation, even surpassed his example:

Sakweh nikaṁ talaga tan hana tanpa tuṇjuṇ,
tuṇjuṇnya tan hana kuraṁ paḍa mēsi kumbaṇ,

¹² Athā.

k u m b a ñ n y a k a p w a m u n i t a n h a n a t a n p a ś a b d a ,
 ś a b d a n y a k a r ṇ a - s u k a t a n h a n a t a n m a n o j ṇ ā .

[Of] all those ponds there were none without lotuses,
 the lotuses were not few, all were filled with bees,
 the bees were all humming, there were none without sound,
 the sound pleased the ear, there was nothing that was not delightful.

This stanza has been rendered so faithfully in OJ that as a matter of fact it drew for the first time the attention to the possibility of relationship between the BhK and the OJR¹³. From the 'Concordance of . . . BhK and OJR'⁴ it will appear that the OJR may follow the BhK in different ways: As a rule the two poems run closely parallel, sometimes the OJR is slightly abbreviated, more often it is somewhat extended, several times it inserts small explanations or enlargements, and there are even several places where the sequence of stanzas in the OJR is different from that in the BhK. Here it would take us too far out of our way to go into all these comparable cases, which I intend to examine together, but I must point to the fact that this scene in Lēnkā is an old favourite in Indian literature as Dr Bulcke kindly writes to me. It appears for the first time in the Paumacariyam by Vimalasūri, parvan 56, where lovers meet before the departure of Rāvaṇa's army. Next comes a Prakṛt poem, Rāvaṇa-vadha or Setu-bandha by Pravara-sena (the subject-matter of which is restricted to the Yuddha-kāṇḍa). As a mahākāvya should contain description of śṛṅgāra (love-making)¹⁴, that of rākṣasas and rākṣasīs has been described. Bhaṭṭi did the same, and so did the later Kumāra-dāsa in the Jānakī-haraṇa, Abhinanda in the Rāma-carita and Kamban in the Tamil Rāmāyaṇa. So, theoretically speaking, the poet of the OJR for the prototype of this scene was not restricted to the BhK, and as a matter of fact in the second part of his poem he departed himself from it. Still it seems highly improbable to me that in this first part of the OJR and for this purpose only, moreover so well done in the BhK, he would have borrowed from another source. So the comparison which follows is based not only upon the fact that BhK and OJR are comparable, but also on my conviction that in this passage too the OJR had the BhK as its prototype.

¹³ Manomohan Ghosh, 'On the Source of the OJR' in JGIS III/1936 pp. 113—117.

¹⁴ Daṇḍin, Kāvyaḍarśa I. 16.

When morning has broken in Lēnkā and has put a natural end to the amorous sports of the rākṣasas and rākṣasīs, the rest of the sarga is devoted to the preparations of the big council to be held (a council too is a requisite of a mahā-kāvya)¹⁵. Both the BhK and the OJR now proceed to compose their poem in a new metre, preceded by a few final or transitional stanzas (again in their own metre) and beginning the description with *Athā* as the first word of a new stanza. These common characteristics certainly have no force of proof in themselves but form additional arguments for the parallelism of the two poems. — The OJR in stanza 21 had already introduced a new metre in accordance with its character, developed after the first few sargas, of changing its metre frequently⁴.

An important difference between the two texts which strikes immediately is the simpler style of expression in the OJR as compared with the elaborations in the BhK. This more artificial style of the BhK is largely due to the greater possibilities of the Skr and the resultant mentality of the *kāvī*. Bhaṭṭi can not so much be admired as a visionary who expressed hitherto unheard of feelings or who wrought new comparisons, but is appreciated as the virtuoso who managed, while continuing the trend of his narrative, to illustrate in stanza after stanza the literary figure of his textbook, perhaps in exactly the same order as he found them¹⁶. Continuing this *tour de force* during 50 stanzas is, even for a Skr poet, no common performance. So we can not be puzzled by a seemingly overburdened style: for a poet of his capacities Bhaṭṭi is rather straightforward here. Still, according to his commentaries — during a period of 13 centuries 13 of them have gained lasting renown — he must have used the following *arthālaṅkāras* (embellishments of style): 1. yathāsaṅkhyā; 2. utprekṣā; 3. atisayōkti; 4. kala-hāntarita; 5. upamā or rūpaka; 6. upamā; 7. utprekṣā; 8. pragalbhā; 9. sāttvikabhāva; 10. sandeha; 11. arthāntaranyāsa; 14. hetu; 15—16. upamā; 17. utprekṣā; 20. upamōtprekṣayoḥ saṁsṛṣṭi; 22. vipralabdhanāyikā; 26. upamā or rūpaka; 28. utprekṣā; 31. viṣama; 32—33. upamā; 34. śleṣōpamayoh saṅkaraḥ; 36. bhrāntimad; 39. upamā or rūpaka; 43. paryāyōkta; 46—47. upamā¹⁷.

¹⁵ Daṇḍin, *Kāvyādarśa* I. 17; Bhāmaha, *Kāvyālaṅkāra* I. 20.

¹⁶ And certainly nearly in the same sequence as that in Daṇḍin and Bhāmaha, cp. my paper in *Turner-Festschrift*, BSOAS 1957.

¹⁷ In this field, however, full of traps and nooses, one should be extremely circumspect. In the course of a thousand years' number of subtle subdivisions were made, which were still unknown in the days of Bhaṭṭi, Daṇḍin and

It would take us too far here to examine what the figures named exactly stood for and whether the ascribing of them to their stanzas was justified; moreover, in the OJ passage these figures have either been lost entirely or they have suffered considerably¹⁸.

In this connection of embellishment we must point to the OJR's assonances, e.g. 1b. tañ-tuñ; 2a. wan-win; 2d. yanyân; 3b. more molēm masalah añēlih; 3c. mūr mērañ; 4b. mēñpōñ wēñi; 12c. pinrēk mamrēk mañarēki; 15b-c. kenkenya/glāna ñ kanyā kinayuhakēñ; 15d. mamrih mundur manulak umuñkur hewa; 42d. huntuntântēñ tan, etc.

These assonances, most of them perfectly harmless and thoroughly enjoyable, correspond with the Skt so-called *anuprāsa*, a *śabdālaṅkāra*, 'embellishment of sound'. Reminiscent of one of the numerous kinds of the second *śabdālaṅkāra*, the four-line *yamaka*, 'chime', is:

Añganā huwus asañgama yāñlih,
sākapus ni gēluñanya ya mōre,
rānya komala mukan ya ya somya,
mañkanēkana wulatnya ya mōlēm. OJR XII. 28.

Nā halista malaris ya larasta,
mwañ matanta taji-tulya tajēm ya,
len hidēpta mahalēp hēlaranya¹¹,
nā cēlēkta ya upas upamanya. OJR XII. 38.

Nāga-pāśa taliñanta ya liñku,
bhūṣaṇanya cuni yēka cularnya,
nitya-kāla sumirat ya sēñōnya,
nā wisanya kapisan sy aku de nya. OJR XII. 40.

Nāhan tōjar sañ taruñāñliñ taruñinya;
jaññan mēññuh jāti nikañ. wwañ wahu wanwa;
māri n mērañ mañkin umañsō ya sumañḍiñ,
wet ni hyunyañ ton ikana strīnya ka hyas. OJR XII. 45.

The most important difference in contents of the two fragments perhaps is the digression on the meaning of love in OJR XII. 9—12a, not to be found in the BhK. Nor do the OJ stanzas 4—7, 16—20, 26,

Bhāmaha. Moreover some technical terms were differently circumscribed and exemplified in the course of the centuries in various handbooks on poetics. It would lead us too far to enter upon this subject here.

¹⁸ In another paper special attention is given to the *arthālaṅkāras*.

34—5 & 40b—45 find a counterpart in the BhK; neither are the BhK's stanzas 4—8, 20, 27—29, 31—33 to be found in the OJR. So there seems to be no reason to suggest interpolation just here, and the bare fact seems to be that the OJ poet thought it appropriate to introduce these stanzas on the Doctrine of Love. In the colophon the poet is called (a) Yogiśwara¹⁹ and this designation is in perfect accordance with the Tantristic theory developed here. This passage fits in very well with those from Smara-Dahana and Tantri Kāmandaka commented upon by my wife²⁰.

The *oratio directa* used between the lovers in the BhK remains restricted to the 6 lines 32—33c whereas in the OJR the 6 stanzas 40—45 are involved, but "to be talkative and amorous is the nature of people newly intimate". So this whole passage only gives rise to the one critical remark that the OJ poet in stanza 38 by substituting the 'arrow' of his prototype's simile in stanza 26 with his 'cockspur' and then continuing his translation with his prototype's 'arrow's feathers' made a mistake. This line only becomes understandable by comparison with the Skr example²¹.

C. HOOYKAAS.

¹⁹ Juynboll in BKI 94, 1936, p. 446: 'Yogiśwara is een voortreffelijk edel mensch en zijn gemoed is rein, na het gelezen te hebben'. Better Poerbatjaraka in TBG 72, 1932, p. 175: 'Het hart van den Yogiśwara komt tot rust en dat der goede lieden wordt rein zodra zij het Rāmāyaṇa gelezen hebben.' (XXVI. 50).

²⁰ Dr. Jacoba Hooykaas-Van Leeuwen Boomkamp, 'De Godsdienstige Ondergrond van het Prae-Muslims Huwelijk op Java en Bali' in 'Indonesië' 10/1957. pp. 109—136.

²¹ This is not an isolated case. Here is another example: Kern, when translating OJR VI. 196, Wālin's Death, hesitated how to translate the 'kēmbaṇ hēmas' which were duely laid on the deceased monkey-king's head: 'flowers and gold' or 'golden flowers'? The Skr in this connection (BhK VI. 141 or 144) mentions 'mālām hiraṇmayīm', a golden garland, and so solves the problem.