Upamā: Daṇḍin and Keśavdās

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Keśavdās (1555? ~1617?), a court poet to Indrajit at Orcha¹⁾, is said to have composed nine works of poetry in *Braj Bhāṣā*, a dialect of Hindi²⁾. Of these, his major work *Rāmcaṇḍrikā* concerns, as the title indicates, the Rama story; the *Vigyaṅgitā* is an adaptation of the Sanskrit allegorical drama *Prabodhacandrodaya*³⁾. He also wrote four works on poetics, one of which is the *Rasikpriyā* treating the Rasa theory and another the *Kavipriyā* (=KP) dealing with figures of speech (*alaṃkāra*) in *Braj Bhāṣā*. I would like to examine the contents of the latter, comparing them with those of Sanskrit poetics. This will allow us to discuss the position of Keśavdās as a theorist situated in the continuum of Indian literature from the classical to the modern.

Some Indian scholars have already remarked that Keśavdās' KP shows considerable influence from Sanskrit poetics, especially from Daṇḍin's *Kāvya-darśa* (=KĀ) in the chapters concerning *artha-alaṃkāra* (embellishment of sense)⁴⁾. In this brief article, I will focus on the *upamā* (=up.) *alaṃkāra* (similes) and try to compare the KP with the KĀ⁵⁾ in detail in this regard.

KĀ has thirty-two different types of *up.* beginning with *dharma-up.* and KP has twenty-two beginning with *saṃśaya-up.*. There are fifteen *up.s* of which the names are common in KĀ and KP. We cannot be sure, however, that the concepts behind *up.s* which share a name are entirely identical with each other. It is necessary for us to compare them carefully.⁶⁾

A detailed comparative reading has clarified the following four points. <1> There are differences in the concepts behind the *hetu-up.* and the *abhūta-up.* between KĀ and KP. The other *up.s* of which the names are common share nearly identical concepts. <2> In spite of the differences in their titles, *dūṣaṇa-* and *paraśpara-* in KP are almost equal to *nindā-* and *anyonya-* in KĀ respectively. <3> *Bhūṣaṇa-* seems to be an *up.* equivalent

to a combination of *praśaṅsā-* and *samuccaya-* of *KĀ*. *Guṇādhika-* likewise seems to be a combination of *asādhāraṇa-* and *pratiṣedha-*. <4> Although *biparita-* and *lākṣanika-* in *KP* seem to be close to *tulyayoga-* and *catu-* in *KĀ* respectively, they should not be considered as parallel to each other. In the following, I want to discuss these points in detail, but for reasons of space, I will concentrate on numbers <2> and <3>.

<1> *Hetu-up.* is the simile of which the reason is manifested. In *KĀ*, the word 'reason (*hetu*)' means the ground of a simile, that is to say, the common property (*sāmānya-dharma*) which links the subject (*upameya*) and the standard (*upamāna*) of comparison⁷⁾. On the other hand, in *KP* the word 'reason' means the essential factor for something to be a *upamāna*.⁸⁾

As regards *abhūta-up.*, while it seems to be prescribed as the simile in which *upamāna* is not in this real world in *KĀ*⁹⁾, it is the *up.* in *KP*¹⁰⁾ in which the *upamāna* is not mentioned.

A further consideration of this point will require that we look at it from the semantic view point.

<2> First we will look at the description of *dūṣaṇa-up.* in *KP*.

jaha dūṣaṇa gana baraniye, bhūṣaṇa bhāva durāya/
dūṣaṇa upamā hoti taha, budhajana kahata banāya//15//
jo kahaṃ keśava soma saroja sudhāsura bhṛṅgana deha dahe haiṃ/
dāḍima ke phala śephali-vidruma hātaka koṭika kaṣṭa sahe haiṃ/
koka kapota karī ahi kehari kokila kīra kucīla kahe haiṃ/
aṃga anūpama vā priya ke unakī upamā kaha vēi rahe haiṃ//XV, 16//

(tr.)¹¹⁾ Where a set of defects [of the *upamāna*] is described, [a poet] keeping away [its] appearance as a ornament, there is a 'dūṣaṇa up.'. A wise man says so composing a poem. Keśav [says]. "If I say that it (=your face) is the moon or a lotus flower, 'Rāhu' or the swarm of large black bees might have burned [its] body. The fruits of pomegranates, the sprouts of the 'shephali' tree¹²⁾ and gold have innumerable troubles. Crows, pigeons, elephants, serpents, lions, cuckoos and parrots are said to be dirty. The body of the beloved is rather uncomparable. It is he himself that is for¹³⁾ the simile to him."

According to the above norm and example, *dūṣaṇa-* in *KP* seems to be the *up.* in which the superiority of the *upameya* is suggested by making

mention of defects of the *upamāna*. In this regard, I think it is the same as *nindā*- in *KĀ*.

padmaṃ bahurajaś candraḥ kṣayī tābhyāṃ tavānanam/
samānam api sotsekam iti nindopamā smṛta// II, 30//

As we can guess easily from the meaning of the name, *anonya*- of *KĀ* and *paraṣpara*- of *KP* share a common concept. (I don't think it is necessary to present the texts and the translations here.)

〈3〉 Let us look at the *bhūṣaṇa-up.* in *KP*.

dūṣaṇa dūra durāya jaha, baraṇata bhūṣaṇa bhāya/
bhūṣaṇa upamā hoti taha, baraṇata saba kavirāya//17//

subaraṇa yuta surabarana kalita puni,

bhairava so mili gati lalita bitānī hai/

pāvana pragata duti dvijana kī dekhiyata,

dīpati dipati ati śruti sukhadānī hai//

sobhā subha sānī paramāratha nidhānī diha,

kaluṣa kṛpānī mānī saba jaga jānī hai/

pūraba ke pūre runya suniye pravīnarāya,

terī bānī merī rānī gaṃgā ko so pānī hai//XV, 18//

(tr.) All the great poets explain that where they keep the defects far away and describe [only] the appearance as an ornament, there is a 'bhūṣaṇa up.' "It is endowed with soft words or good (=white) colour, provided with superior tunes or the supreme gods, farther it joins with 'bhairava rāga'¹⁴) or Śiva, its current is beautiful or fluently and it has special tone or it spreads [on the earth]. It is correct [in grammar] or clear (or sacred), it casts the bright light of the teeth or of Brahmans, the light glitters well [in it] and it is the donor of happiness to the ears or to the Vedic texts. It is mixed with auspicious beauty, it supports the highest truth or emancipation, it is long, it is recognized to be sympathetic to sins and is known to the whole world. It is filled with the good deeds of the former life. Please listen to me! Pravīnarāya! Oh, my dear! Your voice is like the water of the Ganga."

Judging from the norm, this *up.* seems to be similar to the *Praśamsā*- of *KĀ*.

brahmaṇo'py udbhavah padmaś candraḥ śambhu-śīro-dhṛtaḥ/
tau tulyau tvaṇ mukheneti sā praśamsopamocyate// II, 31//

In the above example from *KĀ*, manifest admirations are concerned in only the *upamāna*, but in the case of *KP*, the poet admires the *upameya* also. Considering that a lot of common property (including appearances and actions) between the *upameya* and the *upamāna* are described by ambiguities, I think this *up.* is in line with the *samuccaya-up.* of *KĀ*, which is prescribed as the one with mention not only of common characters but also of common actions.

samuccayopamāpy asti na kāntyaiva mukhaṃ tava/
hlādanākhyena cānveti karmaṇendum itīdrśi// I, 21//

Next I will look at the *guṇādhika-up.* of *KP*.

adhikana hū teṃ adhika guṇa, jahā baraniyata koya/
tāsoṃ guṇa adhikopamā, kahata sayāne loya//23//
ve turamga seta ramga samga eka ye aneka,

haiṃ suramga amga amga pai kuramgamita se/
ye niṣamka yagya amka ve saṣamka keśadāsa,
ye kalamka ramka ve kalamka hī kalita se//
ve piye sudhāhi ye sudhānidhiśa ke rasai ju,

sācahū punīta ye sunīta ve punīta se/
dehiṃ ye diye binā binā diye ne dehiṃ ve,

bhaye na haim na hohimge na indrajīta se//XV, 24//

(tr.) In which something that has better quality even than the best is described, the intellectual people call it (=the *upamā*) '*guṇādhika-up.*'. "That one is in company with only one white horse, [but] this one is together with many ones which have got good colours in various parts of the body as if they are friends of antelopes. This one does not fear the mark of sacrifice¹⁵⁾, [but] that one does." Keśavdās says. "This one is poor in blemish, [but] that one is endowed with black spots. That one drank only nectar, [but] this one [drank] the liquid of Śiva¹⁷⁾. This one is truly pure, [but] that one is well managed with purity. This one will give without being given, [but] without being given, that one will not give. Indra (=that one) was not, is not and will be not superior to Indrajit (=this one)¹⁸⁾."

The definition of *asādhārana-* in *KĀ* is as follow.

candrāravindrayoḥ kakṣyām atikramya mukhaṃ tava/
ātmanaivābhavat tulyam ity asādhāranopamā// II, 37//

In both the *guṇādhika-* of *KP* and the *asādhāraṇa-* of *KĀ*, the *upameya* (=Indrajit or your face) is superior to the *upamāna* (=Indra or the moon and the lotus flower). Based on the point that the superiority of the *upamāna* is negated, it is same as the *pratiṣedha-* of *KĀ*.

na jātu śaktir indos te mukhena pratigarjitum/

kalaṅkino jaḍasyeti pratiṣedhopamaiva sā// II, 34//

<4> I omit a discussion of this question here.

As we have seen, out of a total of twenty-one *up.s*¹⁹⁾ in *KP*, seventeen *up.s* share their background concept with the *up.s* discussed in *KĀ*. There is no doubt that Keśavdās consulted Daṇḍin's *KĀ* when writing the chapter on *up. alaṃkāras*, but it is also sure that we have seen his ability to vary some items or even his complete originality especially in the examples he composed by himself.

We cannot make clear the whole role of Keśavdās in the history of the Indian literature²⁰⁾ until we complete a study of all his works and of those of his followers.

1) Cf. A.P. Dikshit and V. Dikshit, *Keśavdās* (Indaur, [1975]), pp.20-34. Some scholars count seven, eight or ten. cf. V.P. Singh, *Keśav aur unkā sāhitya* (Dillī, 1975), p. 63.

2) As for the Braj Bhāṣā grammar, cf. Dhīrendra Varmā, *Brajbhāṣā* (Ilāhābād, 1954). Recently a good reader was published. R. Snell, *The Hindi Classical Tradition, A Braj Bhāṣā Reader* (London, 1991).

3) This is incorporating material from Yogavāsiṣṭha and others. cf. R.S. McGregor, *Hindi Literature from its Beginnings to the Nineteenth Century* (Wiesbaden, 1984), p.129.

4) Cf. H. Dikshit, *Ācārya Keśavdās* (Lakhnau, 1954), p.242.

5) I used these texts. V. Miśra ed., *Keśav-granthāvalī*, khaṇḍ 1 (Ilāhābād, 1977), L. Bhagavāndin, *Priyā Prakāś* [*Keśav kṛt "Kavipriyā kī prāmāṇik ṭīkā*] (Vārānasī, 1981). S.K. Belvalkar ed., *Kāvyaadarśa of Daṇḍin* (Poona, 1924). R.R. Shastri ed., *Kāvyaadarśa of Daṇḍin* (Poona, 1970).

6) We cannot help recognizing the vagueness in the norms in *KĀ*, but I will not go into this matter.

7) kāntyā candramasaṃ dhāmnā sūryaṃ dhairyēṇa cārnavam/
rājann anukaroṣīti saiṣā hetūpamā matā// II, 50//

8) hota kaunahū heta te, ati uttama sou hīna/
tāhā soṃ hetūpamā, keśava kahata pravina//7//

(6)

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amala kamala kucha kalita lalita gati,
bela soṃ balita madhu mādhami ko pāniye/
mṛgamada maradi kapūra dhūri cūri paga,
kesari ko keśava bilāsa pahicāniye//
jheli kai camerī kari campaka soṃ keli sei,
sevatī sameta hetu ketakī soṃ jāniya/
hili mili mālati soṃ āvati samīra jaba,
taba tere mukha bāsa soṃ bakhāniye//XV, 8//

- 9) sarva-padma-prabhāsāraḥ samāhṛita iva kvacit/
tvat-ānanaṃ vibhātīti tām abhūtopamaṃ viduḥ// I, 38//
- 10) upamā jāya kahi nāhī, jāko rūpa nihāri/
so abhūta upamā kahi, keśavadāsa bicāri// 9//
durihai kyom bhūṣana basana duti yauvana kī,
deha hī kī joti dyausa aisi rāti hai/
nāha kā subāsa lāgai hvaihai kaisī keśava,
subhāva hī kī bāsa bhaumra bhīra phārai khāti hai//
dekhi terā mūrati kī sūrati bisūti haum,
lālana ko dṛga dekhibe ko lalacāti hai/
calihai kyom candramukhī kucani ke bhāra bhaye,
kacana ke bhāra tem lacaki lamka jāti hai//XV, 10//
- 11) In my translations I use brackets for my supplementary words and curved brackets for annotations. 12) Cf. *Ṛtusmāhāra*, III, 14.
- 13) I took 'kaha' as an objective postposition.
- 14) Cf. V.N. Bhatkhande, *A Comparative Study of Some of the Leading Music Systems of 15th, 16th, 17th & 18th Centuries* (Delhi, 1984).
- 15) According to the commentary, the marks of sacrifice means smoke and the word 'svāha'. 16) Indra fears 'tapas'. Cf. Minoru Hara, "Indra and Tapas", *The Adyar Library Bulletin*, vol. 39 (1975), pp.129-160.
- 17) According to the commentary, the liquid of Śiva means 'Śiva-bhakti'.
- 18) This Indrajit is the lord of Keśavdās.
- 19) The last one in KP, saṃkīrṇa- is not a special *up*. In that column, many words as a indicator of comparison (*aupamyavācī śabda*) are given.
- 20) Cf. G.H. Schokker, "Study in Braj and Avadhī grammar and in Keśavadās' Rasikapriyā", *Early Hindī Devotional Literature in Current Research* ed. by W.M. Callewaert (Leuven, 1980), pp.155-159. do., "Keśavadāsa's Method of Basing Braj Kṛṣṇa-Lyric on the Sanskrit Traditions of Literary Aesthetics", *Bhakti in Current Research, 1979-1982* ed. by M. Theil-Horstmann (Berlin, 1983), pp. 307-324.

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