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Bouquet of Rasa
&
River of Rasa
by Bhanu·datta



Edited and translated by
SHELDON I. POLLOCK

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CONTENTS

CSL Conventions		vii
Acknowledgments		xvii
Introduction		xix
BOUQUET OF RASA		
Description of the <i>Náyika</i>		3
Description of the <i>Náyika</i> and Related Matters		91
RIVER OF RASA		
First Wave	Description of the Stable Emotions	129
Second Wave	Description of the Factors	151
Third Wave	Description of the Physical Reactions	169
Fourth Wave	Description of the Involuntary Physical Reactions	187
Fifth Wave	Description of the Transitory Feelings	201
Sixth Wave	Description of Rasas	249
Seventh Wave	Description of Rasas Continued	283
Eighth Wave	Miscellany	313
Notes		343

THE FOURTH WAVE
DESCRIPTION OF THE INVOLUNTARY
PHYSICAL REACTIONS

4.1 ATHA SĀTTVIKA|BHĀVĀ nirūpyante. tatra Bharataḥ:

«stambhaḥ, svedo, 'tha rom'āñcaḥ,
svara|bhedo, 'tha vepathuḥ,
vaivarṇyam, aśru, pralaya
ity aṣṭau sātṭvikā matāḥ.»

nanv asya sātṭvikatvaṃ kathaṃ, vyabhicāritvaṃ na
kutaḥ, sakala|rasa|sādhāraṇyād iti cet. atra ke cit: sattvaṃ
nāma para|gata|duḥkha|bhāvanāyām atyant'|ānukūlatvam.
tena sattvena dhṛtāḥ sātṭvikā iti vyabhicāritvam an|ādṛtya
sātṭvika|vyapadeśa iti. tan na, nirveda|smṛti|dhṛtīnām api
sātṭvikatva |vyapadeś' |āpatteḥ. na ca para |gata |duḥkha |
bhāvanāyām aṣṭāv eva† samutpadyanta ity anukūla|śabd'|
ārthaḥ. ata eva sātṭvikatvam apy eṣām iti vācyam. nirved'|
āder api para|duḥkha|bhāvanāyām utpatter iti. atr' édaṃ
pratibhāti sattva |śabdasya prāṇi |vācakatvāt. atra sattvaṃ
jīvac |charīraṃ, tasya dharmāḥ sātṭvikāḥ. tathā ca śārīrā
bhāvāḥ stambh' |ādayaḥ sātṭvikā bhāvā ity abhidhīyante.
sthāyino vyabhicāriṇas ca bhāvā āntaratayā te śārīra|dharmā
iti.

4.3 *eva V : ete J Ś*

NEXT, THE INVOLUNTARY physical reactions will be described. With reference to them, Bhárata says: 4.1

“Paralysis, sweating, horripilation, a breaking voice, trembling, pallor, weeping, and absorption are held to be the eight involuntary reactions.”

It could be asked why these are reckoned as involuntary reactions (*sáttvika*) rather than transitory feelings, given that they are likewise common to all the rasas. Some have answered that the word *sattva* refers to a feeling of deep sympathy for the experience of sorrow on the part of others, and this produces the involuntary physical reactions; that is why the designation *sáttvika* is used for them without regard to their transitory character. But that answer cannot be correct, since the designation *sáttvika* would then have to be applied to such transitory feelings as despair, remembrance, and fortitude.* Nor does the meaning of the word “sympathy” refer to the fact that only the eight reactions arise in response to the experience of sorrow on the part of others, since despair and so on also arise in response to another’s sorrow. What seems to be at issue here is this: The word *sattva* refers to a living being, *sattva* in this context being the enlivened body. The properties of a *sattva*, or being, are called *sáttvika*, and accordingly bodily reactions are called *sáttvika* reactions. Because the stable emotions and the transitory feelings are internal they are not properties of the body.

śārīra | dharmatve sati gati | nirodhaḥ stambhaḥ. na ca
nidr”|âpasmār”|ādāv ativyāptiḥ, śārīra|dharma|padena teṣāṃ
vyāvartanāt. pralaya | bhāve tu ceṣṭā | nirodho na tu gati |
nirodhaḥ. tasya vibhāvā harṣa|rāga|bhaya|duḥkha|viṣāda|
vismaya|krodhāḥ. yathā:

4.5

«śronī pīnatarā, tanuḥ kṛśatarā,
bhūmī|dharāt pīvarā
vakṣojasya taṭī. kathaṃ nija|kuṭī,
mātar, mayā gamyate?»
ity udbhāvya, kadamba|kuñja|nikaṭe
nirviśya manda|smitaṃ
Govindaṃ samudikṣya pakṣmala|dṛśā
stambhas tiro|dhīyate. [1]

vapuṣi salil’|ôdgamaḥ svedaḥ. asya vibhāvā manas|tāpa|
harṣa|lajjā|krodha|bhaya|śrama|pīḍā|ghāta|mūrca”|ādayaḥ.
yathā:

kānte, tava kuca|prānte rājante sveda|bindavaḥ
hr̥ṣyatā Madanen’ êva kṛtāḥ kusuma|vr̥ṣṭayaḥ. [2]

ⁱ A term of affection here, addressed to her girlfriend ⁱⁱ Krishna

Paralysis, being a property of the body, is the obstruction of ambulatory movement. This definition is not so wide as to include transitory feelings such as sleep or possession, since those are excluded by the words “property of the body.”* Paralysis is distinguished from absorption, where all motion is obstructed. Its factors are joy, passion, fear, sorrow, depression, wonder, and anger. An example:

“My hips are so wide, and my waist so thin,
 and heavier than a mountain
 are my breasts. How then, dear mother,ⁱ
 am I supposed
 to go back to my own hut?”
 So the lovely woman confessed, but when Govíndaⁱⁱ
 entered the *kadamba* grove
 slyly smiling, she looked up and saw him—
 and at once her paralysis vanished.

Sweating is the arising of perspiration on the body. Its factors are remorse, joy, shame, anger, fear, fatigue, pain, distress, fainting, etc. An example:

My beloved, drops of sweat
 are glistening on your breasts
 like a rain of flowers showered down
 by the joyful God of love.

vikāra | samuttha | rom' | ôtthānaṃ rom' | âñcaḥ. asya
vibhāvāḥ śīt' | āliṅgana | harṣa | bhaya | krodhāḥ. yathā:

bakula | mukula | kośa | roṣa | niryan |
madhukara | kūjita | bhāji kuñja | bhūmau
pulakayati kapola | pāli | māli
smita | subhagaḥ katham adya Nanda | sūnuḥ? [3]

4.10 gadgadatva | prayojakībhūta | svara | bhāva | vailakṣaṇyaṃ
svara | bhaṅgaḥ. asya vibhāvāḥ krodha | bhaya | harṣa | madāḥ.
yathā:

«vyaktiḥ syāt svara | bhedasya
kopād, uktiḥ kriyeta cet.»
iti patyuḥ puro Rādhā
maunam ādhāya tiṣṭhati. [4]

bhāvatve sati śārīra | nispanḍo vepathuḥ. bhāvatve sat' īti
viśeṣaṇ' | ōpādānāt sūcaka | spand' | āḍau n' ātivyāptiḥ. śārīra |
padaṃ ceṣṭ' | āśraya | mātra | paraṃ, tena śārīr' | āvayava | kampe
n' â | vyāptiḥ. asya vibhāvā āliṅgana | harṣa | bhīty | ādayaḥ.
yathā:

kathaya, katham uroja | dāma | hetor
Yadu | patir eṣa cinoti campakāni,
bhavati kara | tale yad asya kampaḥ?
priya | sakhi, mat | smṛtir eva mat | sapatnī. [5]

ⁱ Krishna ⁱⁱ Krishna's principal mistress, angry here at his unfaithful-
ness ⁱⁱⁱ One of Krishna's mistresses speaks. ^{iv} Krishna; the Yadus are
his clan.

Horripilation is the bristling of hair in consequence of some transformation. Its factors are cold,* an embrace, joy, fear, and anger. An example:

In the grove filled with the buzz of bees
 darting in anger from the *bákula* buds
 why is Nanda's sonⁱ smiling today, and why
 is the fuzz stiffening on his cheek?*

A breaking voice is a deformation in the nature of the voice that occasions stammering. Its factors are anger, fear, joy, and intoxication. An example: 4.10

“If I spoke, my voice
 would clearly break in anger.”
 So Radhaⁱⁱ simply stood
 in silence before her husband.

Trembling, in the discourse on aesthetic feeling, is a quivering of the body. The qualification “aesthetic feeling” is used to exclude gesturing toward something or twitching. The word “body” refers merely to the locus of the action, and thus the definition is not so narrow as to exclude the shaking of a body part. Its factors are an embrace, joy, fear, etc. An example:ⁱⁱⁱ

Tell me, how can the Yadu lord^{iv}
 gather *chámpakas* for my garland
 when his hand is shaking so? Dear friend,
 his thinking of me is my undoing!

vikāra|prabhava|prakṛta|varṇ¹|ânyathā|bhāvo vaivarṇyam. asya vibhāvā moha|bhaya|krodha|śīta|tāpa|śramāḥ. yathā:

4.15 kukkuṭe kurvati kvāṇam ānanaṃ śliṣṭayos tayoh
divākara|kar¹|ākṛānta|śāśi|kāntim iv¹ ādadhau. [6]

vikāra|janitam akṣi|salilam aśru. asya vibhāvā harṣ¹|â|marṣa|dhūma|bhaya|śoka|jṛmbhā|śīta|nirnimeṣa|prekṣaṇāni. yathā:

«visṛja, visṛja, citta, duḥkha|dhārām,
ayam upakaṇṭham upāgato Murāriḥ.»
iti kathayitum aśru|bindur akṣṇor
nipatati vakṣasi pakṣmal¹|āyat¹|ākṣyāḥ. [7]

śārīratve sati ceṣṭā|nirodhaḥ pralayaḥ. śārīratve sat¹ iti viśeṣaṇān nidr¹|ādau n¹ âtivyāptiḥ. stambh¹|ādayaḥ śārīra|dharmās teṣāṃ sāhacarya|kathanena pralayo¹ pi śārīra|dharma eva. ten¹ âtra ceṣṭā|padena śārīra|ceṣṭ¹ âiv¹ âbhimatā. manasas tu karma bhavati na tu ceṣṭā. ata eva ceṣṭ¹|āśrayaḥ śārīram iti śāstrīyaṃ lakṣaṇam. asya vibhāvā rāg¹|āutkaṇṭhy¹|ādayaḥ. yathā:

¹ Krishna

Pallor is a change in one's natural coloring as a result of some transformation. Its factors are confusion, fear, anger, cold, heat, and exhaustion. An example:

As the cock began to crow
 their faces, lying cheek by cheek,
 took on the pale glow of the moon
 flooded by the rays of the sun.

4.15

Tears are water in the eyes produced by some transformation. Its factors are joy, vindictiveness, smoke, fear, grief, yawning, cold, and unblinking staring. An example:

“Give up, poor heart, give up this sorrow,
 here is Murári¹ headed this way,”
 the stream of tears proclaimed as it fell
 upon the large-eyed woman's breast.

Absorption, being a bodily property, is the obstruction of all motion. By the qualification “being a bodily property” the definition is not so wide as to include transitory feelings such as sleep. Paralysis and the rest are properties of the body, and by being mentioned along with them, absorption too must be considered a property of the body. And thereby the word “motion” here must be taken as referring solely to the motion of the body. The mind has actions but not motions—thus the scientific definition of “body,” namely, that it is the locus of motion. The factors of absorption are passion, longing, etc. An example:

no vaktraṃ namitaṃ, dhutaṃ na ca śiro,
 vyāvartitaṃ no vapur,
 vāso na ślatham āhṛtaṃ, nigaditaṃ
 no vā niśedh'ākṣaram,
 śoṇaṃ n' āpi vilocanaṃ viracitaṃ.
 krīḍā|kalā|kātaṃ
 cetaḥ kevalam ānane Mura|ripur
 vyāpāritaṃ Rādhayā. [8]

4.20 jṛmbhā ca navamaḥ sāttviko bhāva iti pratibhāti. yathā:

ujjṛmbh'ānanam, † ullasat|kuca|yugaṃ,
 svidyat|kapola|sthalam,
 kuñcat|pakṣma, galad|dukūlam, udayan|
 nābhi, bhramad|bhrū|latam
 bāl' āgr'āṅguli|baddha|bāhu|paridhi,
 nyañcad|vivṛtta|trikaṃ,
 trutyat|kañcuka|sandhi|darśita|lasad|
 dor|mūlam ujjṛmbhate. [9]

ity | ādau Śṛṅgāra | tilak' | ādau ca sāttvika | bhāva | sām-
 ānādhikaraṇya | darśanāt. na ca † sāt' bhāv' | ānubhāva iti
 viparītam eva kiṃ na syād iti vācyam. saty anubhāvātve
 bhāvatv' | â | virodhāt pulak' | ādīnām tathā dṛṣṭatvāt. na c'
 āṅg' | ākrṣṭi | netra | mardan' | ādīnām api bhāvatv' | āpattiḥ.
 teṣāṃ bhāva | lakṣaṇ' | â | bhāvāt. ras' | ānukūlo vikāra iti

4.21 *ujjṛmbhānanam* V : *ūrjann ānanam* J O 4.22 *na ca* V J : *nanu Ś*

4.22 *sā* V Ś : *sāttvika-* J

ⁱ Her eyes are red with passion.

She did not lower her face, shake her head,
 turn her body aside,
 catch her garment slipping down, or utter
 a single simple “No,”
 nor even turn toward him a reddened eye.ⁱ
 All Radha did was focus
 her mind, so bashful in the arts of love,
 upon Murári’s face.

Yawning would appear to be a ninth involuntary physical 4.20
 reaction. An example:

With mouth gaping, a pair of breasts heaving,
 cheeks beaded with sweat,
 drooping lashes, slipping dress, and navel
 showing, eyebrows playing,
 arms in a circle clasped by her small fingers,
 hips turned and inclined,
 with bodice bursting and armpits peeking through
 the young girl stands there yawning.

In such poems as the above, and in the “Forehead Ornament of the Erotic”^{*} and similar works, we find that yawning is referred to in parallel with other involuntary physical reactions. As for the argument that this should be reversed—that this yawning is an effect of an involuntary physical reaction—there is no force to it. So long as it is an effect there is nothing contradictory about its being a reaction, given that this is precisely what we see in such things as horripilation. Nor does this mean that things such

tasya lakṣaṇaṃ. Kādambaryāṃ Mahāśvet'ādīnāṃ sāttvika|
bhāva|varṇane tad|anulekhāc ca.† aṅg'|ākṛṣṭy|ādayo hi na
vikārāḥ kin tu śarīra|ceṣṭāḥ. pratyakṣa|siddham etad aṅg'|
ākṛṣṭir akṣi|mardanaṃ ca puruṣair iṣṭatayā vidhīyate par-
ityajyate ca. jṛmbhā ca vikārād eva bhavati tan|nivṛttau ni-
vartate c' ēti. yathā:

ādhāya mānaṃ rahasi sthitāyāḥ
sambhāvya jṛmbhām Acal'ātmajāyāḥ
cuṭat†|kṛtiṃ smera|mukho Maheśaḥ
kar'āṅgulībhiḥ kalayāṃ cakāra. [10]

iti śrī|Bhānudatta|viracitāyāṃ Rasatarāṅgiṇyāṃ
sāttvika|bhāva|nirūpaṇaṃ nāma carturthas tarāṅgaḥ.

4.22 *kādambaryāṃ mahāśvetādīnāṃ sāttvikabhāvavarṇane tadanulekhāc*
ca. add J 4.23 *cuṭat- J : caṭut- Ś N*

ⁱ In RT 1.5 ⁱⁱ A Sanskrit prose poem ⁱⁱⁱ Shiva and Pārvati have quarreled.

as stretching or batting the eyes would thereby also become involuntary physical reactions, for the simple reason that they do not share the definition of a reaction (which has been defined as a “transformation conducive to *rasa*”ⁱ), and because we find references to that effect in the description of the involuntary physical reactions of Mahá-shveta and others in the “Kadámbari.”ⁱⁱ Things like stretching are not transformations but motions of the body. And it is furthermore empirically known that stretching or batting the eyes is something people do or do not do at will, whereas yawning arises from some transformation and ends when that ends.* An example:

As the daughter of the Mountain
nursed her love-anger in private
the Great Lord saw her yawn,* and smiling
started snapping his fingers.ⁱⁱⁱ

The end of the Description of the Involuntary Physical Reactions,
the Fourth Wave of Bhanu-datta’s “River of *Rasa*.”



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Bhanu-datta's twin sixteenth-century masterpieces, his **BOUQUET OF RASA** (on types of female and male characters in poetry) and **RIVER OF RASA** (on aesthetics), together summarized beautifully the thousand-year-long tradition of Sanskrit literary theory, and did so in illustrative verses of far higher literary caliber than anyone had offered before.

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