

## CHAPTER IV

THE CAMPŪ IN SANSKRIT LITERATURE

## THE FORM CAMPŪ :

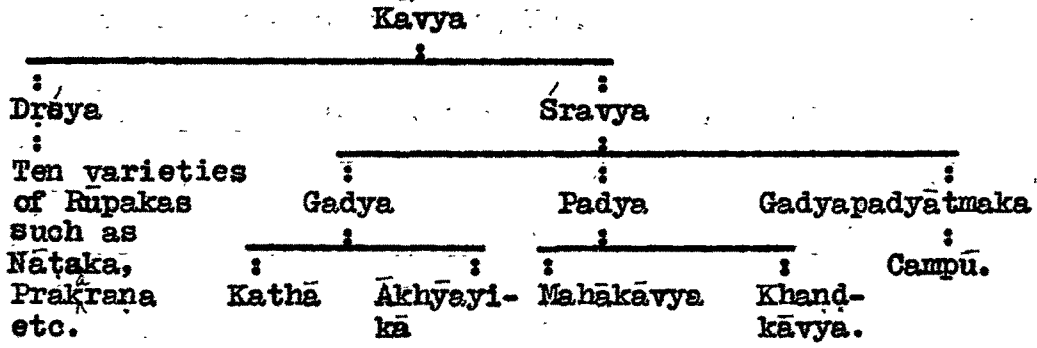
According to Sanskrit Sāhitya Sāstra literary works are divided into two classes viz. (a) the Drśya (b) Śravya. Of these the Drśya consists of ten kinds of Rūpakas and eighteen kinds of Uparūpakas. The peculiarity of this form as distinguished from the works belonging to the other category viz. the Śravya is that it can be staged. Kālidāsa's Śākuntala, Bhavabhūti's Uttararāmacarita, Viśākhadatta's Mudrārāksasa and similar other works belong to the Drśya variety. The other category consists of all the works which cannot be staged in the form in which they are written. This is a much wider class including works like Āsvaghōṣa's Buddhacarita, Kālidāsa's Raghuvamśa and Meghadūta, Bhāravi's Kirātārjuniya, Bāṇa's Kādambarī and Harṣacarita, as also works like Anantabhaṭṭa's Bhārata Campū, Bhoja's Rāmāyaṇa Campū and Somadeva Sūri's Yaśastilaka Campū.

Bāṇa's Kādambarī and Harṣacarita have prose as their medium. The former is called a Kathā and has a sprinkling of verses in the Vaktra and Aparavaktra metres which are regarded as necessary for a Kathā type of work,<sup>1</sup> while the

1. Viśvanātha : Sāhityadarpaṇa -VI, 332 - 33.

latter is known as an Akhyāyikā.

The Buddhacarita, the Raghuvamśa, and the Kirātārjunīya are called Mahākāvyas by reason of their great length. The Meghadūta is much shorter than the rest, almost equal to a small part of them. It is called by the name Khandakāya. Besides the Kathā and Akhyāyikā kinds of works, typically represented by Bāṇa's Kādambarī and Harṣacarita, as also the Khandakāvyas represented by the Meghadūta and the Mahākāvyas represented by the Raghuvamśa etc., one more sub-division of the Śravya variety of literature viz., the Campū represented by the Bhārata Campū, the Rāmāyaṇa Campū and the Yaśastilaka Campū has to be taken into account. In this type both prose and verse are used alternately as a medium by the writer. This class of works, however, is not to be confounded with Rūpakas though in Rūpakas too both prose and verse are employed. For Rūpakas fall under the Drśya division, while the Campūs under the Śravya division of literature. To put this in a tabular form :-



Here, we are concerned with the Campū kind of literature, as the Udayasundarikathā is a Campū.

Campū is a form of literature peculiar to the Sanskrit language. On one hand there is the prose romance which is a tale told in prose only, simple or elaborate, and on the other hand there is the verse-form. In other words the above two types can be said to be Ākhyāyikā and Kathā forms and the Kāvya form respectively; but Campū is classified in neither of the two groups. It is not a prose romance, because prose is not the only medium for the poet's exposition of this tale, nor is it an epic.

Campū differs from other forms of literature in which verse is mingled with prose. As Keith says, "It was almost inevitable that the prose form of the romance should come to be freely diversified by verse, as an additional ornament, especially as this type of composition was already current

in the fable literature and the influence of the poetic kavya was already present".<sup>1</sup>

Campū, when compared with the drama or a simple tale, also leads us to the conclusion that it is a novel piece of art. It is different from the drama in the sense that it has nothing like eloquent dialogue, rapidity of action, ponderable suspense and a climax, and it is different from a Kathā and kāvya which have prose and verse as their medium respectively. So evidently, no other form of literature can coincide with the Campū. The Campū is a peculiar form.

#### THE WORD CAMPŪ AND ITS DEFINITION :

The derivation of the word Campū is not clearly known. The word, however, may be derived from the root Capi (Camp) to go<sup>2</sup> or to walk. So Campū is a work in which the storyteller narrates the tale while moving to and fro, in the same way as is done the narration of a Harikathā which is also in prose and verse.

In Sanskrit, Campū is a recognised form of classical literature along with the epic and the drama and so its

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1. A. B. Keith : Classical sanskrit literature, P. 80.
2. Bhattoji Dikṣita : Siddhānta-kaumudī, P. 419.

definition has been given by most of the rhetoricians, amongst whom Dandin seems to be the earliest. Though the term Campū is of obscure origin, it is already used by him in his Kavyādarsa to denote a species of composition in mixed prose and verse. His definition is "Gadyapadyamayī Kācicampūṛityabhidhīyate". The word kācit<sup>1</sup> here has significance. All compositions of mixed prose and verse cannot be called Campū as Viśvanātha has noted another form of such compositions as Biruda, royal panegyric in mixed prose and verse.<sup>2</sup> Hemacandra in kavyānusāsana defines Campū as "Gadyapadyamayī sāṅkāśocchvāsā Campūh".<sup>3</sup> Viśvanātha also defines Campū as "Gadyapadyamayam kavyam campūṛityabhidhīyate".<sup>4</sup> In fact, varied are the opinions of rhetoricians as to the extent of the Katha and the Kavya elements in a Campū. So the paucity of a precise definition of a Campū may be compensated by presenting a short description of its relevant features, which every Campūkara either gives directly or hints indirectly in the beginning of his work.

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1. Dandin : Kavyādarsa I 31, with Com. by Vidyabhūṣaṇa Paṇḍit Rāṅgacārya Raddi Sāstrī.

2. Viśvanātha : Sāhitya-darpana, VI 337 (1)

3. Sharmā Nandakishora : Nala Campū, introduction, 7.

4. Viśvanātha : Sāhitya-darpana, VI, 336.

Bhoja, the author of Rāmāyana Campū says, "Let my poetic muse compose a Campū for the benefit of the people interested in its, alone short/melodious songs, fused with sentiments and fit to be put to music, co-exist with stylistic prose.<sup>1</sup> This may be taken as suggesting the general features of a Campū. Thus according to Bhoja, a Campū is made up of padyasūktis which are rasamisrita. Furthermore, he says, that the padyasūktis in a Campū are capable of being put to melody, are charming and conduce to immediate joy. This at once reminds us of a very similar form of literature known in sanskrit as Udāharana,<sup>2</sup> which is also a compact work in prose and verse combined. It also observes verbatim the rules of rhetorics and is referred to in ancient works as having been put to music.

It may, however, be remarked that Campū is mostly a harsh form of literature even though it may be spoken of as melodious and sweet. However, it may be admired as embellished with sentiments and embossed with word jugglery.

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1. Bhoja : Rāmāyana Campū, Bālakāṇḍa, 3.

गद्यानुबन्धरसमिश्रितपद्यसूक्ति -  
 हृद्या हि वाद्यकलया कलितेव गीतिः ।  
 तस्माद्दधातु कविमार्गजुषा सुरवाय  
 चम्पूप्रबन्धरचनां रसना मदीया ॥

2. M. Krishnamāchariar : History of Classical sanskrit literature, P. 523.

The fact that it is elaborate and highly artificial in grandeur, the fact that it is harsh and highly restrained in style, is beyond question. Simplicity is ever unknown to a Campu writer.

The author of the oldest Campu, namely Nala Campu, says<sup>1</sup>, "What is the use of that poetry or that arrow, which when directed against one's heart, does not make one's head nod?" We may add here in due respect to the poet's bold metaphor, that the superiority of a Campu to an arrow lies in the fact that it makes the readers head nod by the dint of its very appearance, whereas an arrow at least needs a discharge.

Somadeva, the author of Yasastilaka Campu also says,<sup>2</sup> "Some poems are charming on account of their embroidery of words whereas some others are delightful to the heart due

1. Trivikrama : Nala-Campu I - 5.

किं कवेस्तेन काव्येन किं काण्डेन धनुष्मतः ।  
परस्य हृदये लग्नं न दूषयति यच्छिरः ॥

2. Somadeva : Yasastilaka Campu I.5

किञ्चित्काव्यं श्रवणसुभगं वर्णनोदीर्णवर्णं  
किञ्चिद्वाच्योदितपरिचयं हृद्भ्रमत्कारकारि ।  
अत्रास्यत क इह सुकृती किंतु युक्तं तदुक्तं  
यद्व्युत्पत्त्यै सकलविषये स्वस्य चान्यस्य च स्यात् ॥

prose.<sup>1</sup>

In the Brāhmana portion of the Vedic literature, we find artless prose combined with verses.<sup>2</sup> Dharmasūtras have combinations of prose and verse where the rules are enforced by citations. In the Buddhistic literature we have Jatakamālā of Aryasura, perhaps in the fourth century A. D. It is written in prose with many interspersed verses, in part gnomic, in part narrative. The majority of Jātakas, in fact belong to that type of literary works which consists of a mixture of prose and verse, a type which is most popular in Indian literature. It was ever a favourite method in ancient India to enliven narrative prose by verses, and to introduce or to garb narrative verses by explanatory prose passages.<sup>3</sup> We find this type of style, in Hitopadeśa, Pañcatantra and Tantrākhyayikā also. Here we find the summing up of moral or political maxims in verse; while the mere narrative moves in prose. The sources of the verses are various. Most of them come doubtless from the vast body of maxims which were in circulation and of which many are enshrined, in the Mahābhārata or in Pālī Jātakas. The combination of verse

1. Keith : Classical Sanskrit literature, P. 82.

2. Keith : Rgveda Brāhmanas, P. 63 ff.

3. Winternitz M. : A History of Indian literature, Vol. II  
P. 117, 118.



and prose is also seen in Harisena's prasasti. It is the panegyric of Samudragupta by Harisena, engraved on a pillar at Allahabad, in about A. D. 350. It begins with eight stanzas, passes over to prose and ends with a stanza, the whole forming an enormous sentence devoted to extolling the king. The prose shows the characteristic love for long compounds. If the Campu is really a very old literary form, the historical connecting link between Vedic akhyanas of the prose-verse type, it is curious that it appears so late in history.

As Dandin of the sixth century is the first rhetorician to refer to the Campu form, we can easily trace back the origin of the campu to the second or the third century A.D. In this connection M. Krishnamāchariar remarks, "A species of composition with mixed prose and poetry came in vogue about the beginning of the Christian era. We have passages in puranas, where prose comes amidst verse, but there is no instance of classical poetry of this recognised class known earlier." Of course this was not the Campu in the strict sense of the form.

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 Krishnamāchariar M. : History of classical Sanskrit literature, P. 496.

Dandin or any other rhetorician has said nothing about the proportion of verse and prose in the Campū. Prose romances make exclusive use of prose and limited use of verse as in the Harṣacarita and Kādambarī of Bana and thus to have distinction, it has been presumed that the combination of prose and verse in the Campū should not be out of proportion. There is no hard and fast rule for the use of verse and prose. The verse is not always reserved for a special purpose, as it should be for an impressive speech, a moral or sentimental outburst or a poetical description; but it is found that even for a simple description verse is used just as prose. Thus Campū scarcely follows a fixed principle in this respect. In this connection De remarks, " The Campū developed quite naturally but haphazardly, out of prose romance itself, the impetus being supplied by the obvious desire of diversifying prose form freely by verse as an additional ornament under the stress or the lure of the metrical Kāvya."

Although Dandin is aware of this type of composition, we possess no specimen of the Campū earlier than the 10th century A. D. The Campū form of composition appears to have been popular and largely cultivated in Southern India,

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De S. K. : History of sanskrit literature, P. 434.

but nothing may be gained by pursuing its history further than mentioning some curious developments in the hands of some latter writers.

We find that not only myths and legends were drawn upon as themes, but that the form came widely and conveniently applied to purposes of description and exposition of various kinds.

The oldest available work in this form is Nala Campū or Damayantikatha of Trivikrama Bhatta, belonging to the 10th century A. D. and the latest available work is Ganga-gundarsana Campū by Dattatreya Sastri belonging to the 19th century; so the Campū form may be said to have a history of about 900 years.

We have many better known Campūs during this period a brief account of which is given below.

NALA CAMPŪ OR DAMAYANTIKATHĀ was written by Trivikrama Bhatta. His date is inferred from the fact that he has also composed the Nausari inscription of the Rastrakūṭa king Indra III in 915 A. D.<sup>1</sup> Trivikrama also wrote Madālasā Campū.<sup>2</sup> The Nala Campū narrates the epic story of Nala  
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1. *Ep.*, Vol. IX, 18.

Smith V. A. : Early History of India P. 446.

Sharma Nandakishor : Nalacampū, introduction, 1.

2. Modak J. B. & Sane K. N. : Madālasā Campū.

and Damayanti in its seven Uchvāsas. He mentions Bana in the introductory verses of his Nala Campu and is himself referred to in the Sarasvatī-kanthābharana of Bhoja. He believes in the display of verbal complexities after the manner of Bana and Subandhu. ✓

**YASASTILAKA CAMPU** of Somadeva Suri is an extensive work in eight Aśvāsas, composed in the reign of the Raṣṭra-kūta king Kṛṣṇa, under the patronage of his feudatory, son of the Calukya Arikesarin III. It relates the legend of Yasodhara, king of Avanti, the machinations of his wife, his death and repeated rebirths and final conversion to the Jain faith.

**THE JIVANDHAR Campu** of uncertain date composed by Haricandra in eleven Lambakas relates the Jain legend of Jivandhara, based on the Uttara Purāṇa.

**RAMAYANA CAMPU**, ascribed to Bhoja is a popular work in the Sanskrit literature. It embraces the story of Ramayana and the composition with the blended melody of prose and verse in it has the charm of royalty in it. It extends upto Kiṣkindhā Kāṇḍa of the epic story. It was left incomplete, unless the rest of it has been lost. The story of the Yuddha Kāṇḍa was made up by Lakṣmaṇa Bhaṭṭa later on, he was the son of Gangādhara and Gangāmbikā. Some ✓

manuscripts give the seventh or Uttarakāṇḍa by Venkaṭarāja.

UDAYASUNDARĪKATHĀ of Sodḍhala was probably composed between 1026 and 1050 A. D. during the reign of Vatsarāja. the author was patronised by three Royal brothers Chittarāja, Nagārjuna and Mummamirāja who succeeded on the throne. It is a tale in eight Uchvāsas and describes the events that led to the marriage of Udayasundarī, daughter of Śikhanda-tilaka, king of Nāgaloka and Malayavāhana, king of Prati-sthāna. In the first chapter the poet describes his own geneology, the greatness of his race and the occasion for his composition and the story begins with the second chapter.

BHĀRATA CAMPU of Ananta Bhatta is in twelve Stabakas. It is of uncertain date but has been held in high esteem.

There are several Bhagavata Campūs, for instance by Cidambara, by Rāmabhadra and by Rājanātha. Cidambara also wrote Pañcakalyāna Campu and Rāghava-yādava-pandaviya (Kathātrayī) in three cantos describing the tales of the Rāmāyana, the Mahābhārata and the Bhāgavata at a time. He was patronized by king Venkaṭa I ( 1586 A. D. - 1614 A. D.) of Vijayanagar. His Bhāgavata Campū relates the story of Kṛṣṇa. There is a commentary on it by his father Ananta Narāyana which interprets every verse thrice to carry the meaning threefold. In his Pañcakalyāna Campū, he shows

further advance in the art and relates at once the story of the marriage of Rama, Kṛṣṇa, Viṣṇu, Śiva and Subrahmanya with a commentary by himself.

ANANDAKANDA CAMPU was composed by Mitramisra, on the early life of Sri Kṛṣṇa, the author of Viramitrodaya. He was a Sāṅdhya Brahmin and belonged to the Pañcagaṇḍa class. His patron Rājā Virasimhadeva of Orcoḥā ruled from 1605 to 1625 A. D.<sup>1</sup>

ANANDARANGAVIJAYA CAMPU belongs to Srinivāsa kavi, the poet was patronised by Anandaranga Pillai and that he wrote this work glorifying his patron in 1752 A. D. It is an addition to the Historical Kayas in sanskrit and to the materials already available in the life of Anandaranga Pillai, Dubbas of the French at Pondiceri, and on the history of deccan in the first half of the 18th century.<sup>2</sup>

The Purāṇa myths also claimed a large number of Campūs; for instance, the Nṛsimha Campu by Keśava Bhaṭṭa in six Stabakas, by Daivajña Sūrya in five Uchvāsas, and by Saṅkarsana in four Ullāsas. They deal with the story of Prahlada's deliverance by the man-lion incarnation of Viṣṇu.

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1. Mitramisra : Viramitrodaya, Vyavahāraprakasa, introduction.
  2. Rāghavan : Anandarangavijaya Campu of Srinivāsa kavi, preface.

THE PARIJĀTAKA-HARANA CAMPU of Śeṣa Kṛṣṇa who flourished in the second half of the 16th century is concerned with the well known Purāṇa legend of Kṛṣṇa's exploit. The Nilkanthavijaya Campū of Nilakantha Dikṣita was composed in 1937 A. D. on the myth of the churning of the ocean by gods.

TĪRTHAYĀTRAPRABANDHA or Yatrāprabandha was composed by Samarapungava Dikṣita, the son of Venkateśa and Anantamma of Vadhūla Gotra. It describes in nine Aśvāsas, the sacredness of several shrines and waters visited in the course of a pilgrimage which he undertook with his elder brother.

VISVAGUNĀDARSA OR VISVAGUNĀDARSANA belongs to Venkatādhvarin or Venka<sup>ta</sup>çārya, the son of Raghunātha and Sītāmbā of the Ātreya Gotra. Two Gandharvas, Viśvāvasu and Kṛṣṇa are supposed to take a bird's eye view of various countries from their aerial car, the former generous in appreciation of merits, the latter ever censorious in their defects. This work was intended to expose the faults of the manners and customs of his time. The device of description planned in Visvagunadarsana has been adopted in some later works.

TATTVAGUNĀDARSA of Annayārya describes the comparative merits of Śaivism and Vaiṣṇavism in the form of conversation between Jaya and Vijaya, a Śaiva and Vaiṣṇava respectively.

GANGAGUNĀDARSA of Dattātreya Sāstri relates on the plan of Visvagunādarsa the merits and demerits of the Ganges in a conversation between two Gandharvas, Hahā and Huhū and finally the greatness of the river. The author lived in the village of Pangrada in Konkana in 1863 - 1891. In 1891, he was made the Principal of the Sanskrit College at Rājpur. He bore the title of Vidyaratna.

Local legends and festivals or praise of local deities and personages also supply the inspiration of many Campūs.

THE SRINIVĀSAVILĀSA CAMPU of Venkatesa describes the glory of the deity Sri Venkatesvara of Trupati, now in the Andhra State, in the highly artificial style of Subandhu.

THE CITRA CAMPU of Banesvara Vidyālakara is composed in 1744 A. D., It enlogises the author's patron Citrasena of Vardhamana (Bardawan), Bengal and gives quasi-historical information about the Marāṭhā raid of Bengal in 1742 A. D.

THE GANGĀVATĀRA CAMPU on the story of the Ganges is composed by Sankara Dikṣita, the son of Bālakṛṣṇa of Bhāradwāja Gotra. The author was a poet of the king Sabhasimha of Bundelkhand. He also wrote Sankaracetovilāsa, a Campu on the life of Mahārāja Cetasimha, a magnate of Benaras in 1770 - 1781 A. D. in the time of the Governor-General Warren Hastings.



THE VEDANTĀCĀRYA VIJAYA of Kavi Tārkikasiṃha Vedāntācārya describes the life of the South India teacher, Vedānta-desika, the disputation held by him with Advaitins and his successes.

THE VIDVANMODATARANGINĪ of Rāmachandra Ciraṅḍīva Bhaṭṭācārya brings together the followers of various schools and sects and by means of their exposition, Xpools together the essence of various doctrines.

THE MANDARĀMARANDA CAMPŪ of Kṛṣṇa, in fact is a regular treatise on rhetoric and prosody having elaborate definitions and illustrations.

The Bengal vaiṣṇava School made use of the Campū literature for religious propaganda. The writers presented their creeds and faith in the Kṛṣṇa legends in erotic-religious pictures.

THE MUKTĀ-CARITĀ of Raghunāthadāsa, a disciple of Caitanya, narrates the story of the miraculous powers of pearls sown and grown by Kṛṣṇa on arable fields for the delight of Satyabhāmā. Gopāla Campū of Jiva Goswami, Rupa's younger brother, relates after the Harivamśa and Śrīmad Bhāgavata, the early childhood and youth of Kṛṣṇa.

ANANDA VRNDĀVANA CAMPŪ (i) by Paramānanda dāsa (ii) by Kavikarnapura, (iii) by Kēśava and (iv) by Madhavananda deal with the early life of Kṛṣṇa at Vrndāvana.

#### THE LITERARY FORM OF THE WORK :

In the previous section of this chapter, we have already discussed the form of Campū and its definitions given by rhetoricians. Campū is a species of composition in mixed prose and verse. Soddhala, himself says that his work is composed in prose interspersed with verses and it is in the form of a Campū. He remarks that in composition neither prose nor poetry is charming; but that which consists of both prose and poetry is better, and it is called Campū.<sup>1</sup>

On a critical examination of several Campūs and particularly of Udayasundarikathā, it may be asserted that the Campū form of literature consists of many of the peculiarities of Mahākāvyas, Kathās and Akhyayikās.

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1. UK : 1) साङ्गुतापूर्वसंविधानकमनेकरसानुबन्धपरं प्रबन्धम् ।  
प्रक्रमे तु रमणीयं न नाम केवलं गद्यं नापि केवलं  
पद्यमुभयानुबन्धिनी चम्पूरेव त्रियसी । P. १३
- 11) अन्यैव च हृद्यता पद्यानुषङ्गिणो गद्यस्येति विचिन्त्य  
चम्पूरेव कथां कर्तुमुपजनित निश्चयः ..... । P. 13
- 111) मद्वाचि जातेयमात्मजा चम्पूः --- । P. 18

A few points of Campū which coincide with the characteristics of a Mahākāvya<sup>1</sup> are mentioned here :-

1. The predominant sentiment is Sṛṅgāra, though Vira and Karuna are often introduced as accessories.
2. In the beginning of the work, there is a salutation to deities.
3. The work gets its name from its hero or the heroine<sup>2</sup>, and every division of the text gets its name from its subject matter; as for instance the text Udayasundarikathā is named after its heroine Udayasundarī and the first Uochvāsa is said to be Kavivamsa-nivedana, in which the poet gives information about his family, patrons and the circumstances that led to the composition of the work.

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1. Viśvanātha : Sāhityadarpana, VI 318.

शृङ्गार वीरशान्तानामेकोऽङ्गी रस इष्यते ।  
अङ्गानि सर्वेऽपि रसाः ।  
आदौ नमस्कृत्याशीर्वा वस्तुनिर्देश एव वा ।

2. Viśvanātha : Sāhityadarpana, VI 318.

कवेर्वृत्तस्य वा नाम्ना नायकस्यैतस्य वा ।  
नाम्नास्य सर्गोपादिकथया सर्गनाम तु ॥

4. They contain descriptions of the sun and the moon at their rise, the sports in gardens and waters, marriages, separations, battles, forests, seasons, mountains, cities and so on.

These characteristics are more or less found in Campū also; but other characteristics are not necessarily present. The division of the work in Campū is said to be an Uchhvāsa; while the same is named as Sarga or canto in a Mahākāvya.<sup>1</sup> The story in a Mahākāvya necessarily originates from legendary and mythical history;<sup>2</sup> but Campūs are sometimes composed out of imagination of a poet, and the story is original, as for instance Udayasundarikathā.

If we accept the views of the theorists<sup>3</sup> the distinction between Kathā and Akhyāyikā would largely turn on the fact that an Akhyāyikā possesses divisions called Uchhvāsas while a Kathā lacks this mark. Much more significant is the distinction which is also suggested, that an Akhyāyikā rests

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1. Dandin : Kāvyaḍarsa, I 14.

सगजिन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।

2. Dandin : Kāvyaḍarsa, I 15.

इतिहासकथोद्भूतमन्यद्वापि सदाश्रयम् ।

3. Bhāmaha : Kāvyaḍānkarā I 25-29.

Dandin : Kāvyaḍarsa, I 23-30.

on tradition while a Kathā on fancy. The views of the later theorists<sup>1</sup> in ~~generally~~ are plainly based on the view that the Harṣacarita is an example of an Akhyāyikā and the Kādambarī of a Kathā. Observing the nature of Campūs and their treatment, Campūs are generally found as divided into Uchhāṣas or Asvāṣas or sometimes Lambakas. Thus the Campū fulfils the point of division 'Uchhāṣa' of the Akhyāyikā as it also sometimes contains the element of fancy of the Kathā. If we take Udayasundarikathā, for instance, it is divided into Uchhāṣas and it consists of a fanciful tale. Thus Campū can be distinguished from Kathā and Akhyāyikā by its copious mingling of verses in prose while the latter are purely prose with only a stray mingling of verses.

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1. Viśvanātha : Sahityadarpana, VI 326-327.