Three tidbits from Sanskrit plays playing with bhāva terminology

Selection A.

From Act Nine of the Mālatīmādhava, a play by Bhavabhūti (early eighth century).

The hero, Mādhava, is stumbling through the forest, tortured by his separation both from the heroine Mālatī and from his dear friend Makaranda. He has just been speaking to an elephant after observing the symptoms of the elephant’s love for its mate.

[katham, avadhīranā-nīrasam vrajati. hanta, mūḍha evāsmini yo 'smin vanecare vayasya-Makarandōcitaṁ vyavahārāmi. hā priya-vayasya
dhig uucchvāsita-vaiśasam mama yad ittham ekākino,
dhig eva ramanīyatāṁ tvad-anubhāva-bhāvād rte /
tvaya saha na yas taya ca divaso 'pi sa dhvaṃsatām,
pramoda-mṛgatṛṣṇikāṁ dhig aparatra yā jáyate //35//

[Translation by Michael Coulson in Three Sanskrit Plays (Penguin Classics, 1981):]

Oh, he moves disdainfully away. Alas I am mad to treat a creature of the jungle as if he were my friend Makaranda. Oh my dear friend,

Alas for this wilderness of life away from you,
Alas for beauty which you are not here to appreciate.
A curse on any day not spent with you and her,
And on the mirage of pleasure that arises in your absence.

Note: In nīrasam and tvad-anubhāva-bhāvād ēte there are plays on the technical terminology of aesthetics. The latter phrase literally means something like “without the emotional state (that I feel) in response to experiencing the symptoms of the emotional state that you feel (in response to the experience of beauty we share).”
Selection B.

From the prelude to the Caitanyacandrodaya, a play by Kavikarnapûra (sixteenth century).

Assistant Stage Manager—Sir, this Bhakti Yoga is not covered by the authors of the philosophical treatises, and what it produces is nothing other than knowledge accompanied by surprising delight. But the principal fruit of knowledge is isolation in the absolute, so what’s the difference?

Stage Manager—My good man,

When one practices this, enamored
with singing the name of his beloved lord,
his mind will begin to melt,
[and he’ll laugh] out loud,
[then weep, and shout,
and dance like a madman, oblivious to the world.] (Bhāgavata Purāṇa 11.2.40)

From which we learn that Bhakti Yoga, which consists of such things as singing the names of the Lord, has the property of generating rati in a person, who becomes without sin, and it is clear that this property entails the coming into being of the condition of being an attendant (of the Lord), which is an emotional state. . . . And so it is obvious that in this Kali age it is the singing of those names that surpasses all other means of achieving the aims of human life, and which brings to the fore the emotional state called rati.
Selection C.

Caitanyacandrodaya 10.22–25:

(नेपठ्ये महाराजसंगीतकलकलन्)।

काशीमिर्द्धिः—(निरूपण) भो महाराज, पठय पथ—

विरहयथेव मुर्ति कर्णो रस एव मुर्तिमानिववसम्।

आदीश एव संग्रहति कौरंकनलोऽयस्माय जातः॥ २२॥

राजा—भवति हि—

आत्मवक्तन्त्रितस्य वर्षेदायां

भायेव स्वयंभवध समवेत वहितोऽवेयति।

वै: पूर्वं स्पष्टकारा घटिका रसेले—

स्वर्णभारभवति तानुष्टर्यस्यवती॥ २३॥

(पुनं पठ्ये गात्रातिरिः॥)

राजा—(आकृत्य) किमेत्नायतम्।

काशीमिर्द्धिः—भगवद्गीतामहाभाषयप्रतिचालकमिदं गोपीयभाषयपिनिवद्वितिति देवेन नाकळ्यते।

राजा—अहो! विचर्म। यद्वषः—

मीरे: कुण्ड इति स्वयं प्रतिफलणयत्नमां मानसे

नीराव्री नरसंहरे संक्रयनं वुत्वार्थीयम् रसम्।

आदि: कोरापि पुनरात्म्येत्यस्यकुशल्यानुरागसत्या—

स्वयं विचर्महों विचर्महों वेतन्त्यलोकार्थम्॥ २४॥

(पुराणः) अये, विरक्तामक्षक्येव नीतिपदम् भुवभेव गीतलो।

काशीमिर्द्धिः—प्रस्तबतो यस्या लीलावा यन्त्र: प्रित्वेभेक, न तत: पुनर्गतते।

राजा—भवत्वेवेवेम्। (इति पुरार्थोऽथी। सहस्रम्)। अहो कोरामस्य माधुर्म्। पठय पथ—

जातुक्षेमभुजावभुजस्यपद्यायस्यक्षाक्षणेऽ—

हिन्दात्म्योऽथानि मनसंसुधुयं विषय जकोक्तक्षणः॥

निर्मीतुस्मात्म्यभाष्यं महामहामहान्यात्—

फैलेकरोष्यस्मिः वूलमिव स्थानेरिविवृत्तिः॥ २५॥
Caitanyakacandrodaya 10.22–25:

(nepathye madhuratara-saṃkīrtana-kalakalāḥ.)

Kāśīmiśraḥ—(nirūpya) bho mahārāja, paśya paśya:

viraha-vyathāvā mārtā karunora rasa eva mārtimān divasam /
āśād ya eṣa sampratī kīrtana-kalato 'yaṃ anyāthā jātah //22//

rājā—bhavati hi:

ananda-kandalitam asya vapur yadāyaṁ
bhāvam sprātī athā tam eva bāhir vyanaktī /
ayaḥ pāryate sphajika-jā ghajikā rasais tais
padarāḥ-bhāg bhavati tān upadarāsayantī //23//

(punar nepathye gūna-dhvanīḥ).

rājā—(ākarnya) kim etad gūtām.

kāśīmiśraḥ—bhagavad-vamśī-nāḍa-mādhuṛī-pratipādakam idam gaudīyabhaṣyopanibaddham iti devena nākalyate.

rājā—aho citram, yad eṣāḥ—

gaurah kṛṣṇa ēti svayaṁ pratipahān puṇyātmanām mānase
nīlādīvāu nātātha samprathayate vṛndāvanīyam rasam /
ādyāḥ ko 'pi pumān navōtsuka-vadhū-krṣṇānurāga-vyathā-
svāḍī citram aho vicītram ahaḥ caitanya-lītāyitam //24//

(punar nirūpya.) aye, cira-kālam ekasyāiva gīta-padasya dhruvam eva gīyate.

Kāśīmiśraḥ— prathamato yasyāṁ lītāyam manāḥ praviveśa, na tataḥ punar avartate.

rājā—bhavaty evam eva. (iti punar ālokaya. sa-harṣam.) aho kṛṣṇām asya mādhuryam. paśya paśya—

jānātksēpa-bhājāvadhānana-pada-nyāsākṣi-vikśepanair
hantānandayato manāṇi suhrādām visvām jādi-kurvataḥ /
nīṣhevar mukham asya bhāti subhaṇga-smeraṁ mahānāndalataḥ
phenair hema-saṁoruham vṛtam ivā styānair ivēndur himaiḥ //25//
Translation:

From Act 10 of the *Caitanyacandrodaya* of Kavikarnapūra.

King Pratāparudra of Orissa is standing with his guru Kāśīmiśra in the temple of Jagannātha in Puri. From where they stand they can see Śrī Kṛṣṇa Caitanya, farther inside the temple.

(The loud sound of very sweet devotional singing is heard offstage.)

Kāśīmiśra— (looking closely) Oh, Your Majesty, look! Look—

All day he was the incarnation of the mood of compassion, as if the pain of separation were present in bodily form; but now, the same man, at the sound of the singing, has changed into something different. (22)

King— That’s how he is:

When he touches any emotion and then displays it outwardly, his body is bliss in blossom; whatever juices are poured into a pitcher made of crystal, it takes on their colors, and shows them for all to see. (23)

(Again the sound of singing is heard offstage.)

King— (listening) What is this song?

Kāśīmiśra— It’s about the sweetness of the sound of the Lord’s flute. Your Majesty doesn’t understand it because it’s in Bengali.

King— This is amazing, that he,

The fair one reflecting himself as Kṛṣṇa himself in the minds of the pious, is dancing right here, manifesting Vṛndāvana’s rasa here on Nīlādri— the ineffable Primal Person, tasting the first pangs of longing in a young woman’s passion for Kṛṣṇa—amazing! It’s just amazing, so beautiful, how Caitanya plays. (24)
(Listening again.) My, he’s been singing the same single word of song steadily for a long time.

Kāśīmiśra— Whichever form of play his mind has already entered into, he doesn’t come back out from it again.

King— That’s exactly how he is. (Listening again. With delight.) Oh, how sweet he is! Look! Look—

The way he lifts his knees and waves his arms,
the way he puts down his foot and casts his glances,
with all of these he delights the hearts of good people—
ah, he puts the world in a stupor.
His beautifully smiling face, with this spittle
that spreads in the throes of his rapture, looks like a lotus surrounded by foam,
or the moon thickly covered with frost. (25)