

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.

कथमवधीरणानीरसं व्रजति । हन्त मूढ एवास्मि योऽस्मिन्वनेचरे वयस्यमकरन्दोचितं
व्यवहरामि । हा प्रियवयस्य

धिगुच्छ्वसितवैशसं मम यदित्थमेकाकिनो
धिगेव रमणीयतां त्वदनुभावभावादृते ।
त्वया सह न यस्तया च दिवसोऽपि स ध्वंसतां
प्रमोदमृगतृष्णिकां धिगपरत्र या जायते ॥ ३५ ॥

katham, avadhīraṇā-nīrasaṃ vrajati. hanta, mūḍha evāsmi yo 'smin vanecare vayasya-
Makarandôcitaṃ vyavaharāmi. hā priya-vayasya

dhig ucchvasita-vaiśasaṃ mama yad ittham ekākino,
dhig eva ramaṇīyatāṃ tvad-anubhāva-bhāvād ṛte /
tvayā saha na yas tayā ca divaso 'pi sa dhvaṃsatām,
pramoda-mṛgatṛṣṇikāṃ dhig aparatra yā jāyate //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 ṛte* 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 Kavikarṇapūra (sixteenth century).

पारिपाश्चिकः—भाव , भक्तियोगो योऽगोचरः शास्त्रकृतां स च सचमत्कारं ज्ञानमेव जनयति ।
तस्य ब्रह्मकैवल्यं बल्यं फलमिति को भेदः ।

सूत्रधारः—मारिष ,

एवंव्रतः स्वप्रियनामकीर्त्या जातानुरागो द्रुतचित्त उच्चैः ।

[हसत्यथो रोदिति रौति गायत्युन्मादवन्नृत्यति लोकबाह्यः ॥]

इत्यादिना भगवन्नामसंकीर्तनादिरूपस्य भक्तियोगस्य योऽगस्य रतिजनकभावः स खलु पार्षद-
भावं भावं भावमवतिष्ठते । ... अतः खलु कलौ नाम नामसंकीर्तनमेव पुरुषार्थसाधकतातिर-
स्कारि पुरस्कारि रत्याख्यभावस्य ।

pāripārvikah—bhāva, bhaktiyogo yo 'gocarah śāstra-kṛtām sa ca sa-camatkāraṃ jñānam
eva janayati. tasya brahma-kaivalyaṃ balyaṃ phalam iti ko bhedaḥ.

sūtradhārah—māriṣa,

evaṃ-vrataḥ sva-priya-nāma-kīrtyā jātānurāgo druta-citta uccaiḥ /

[hasaty atho roditi rauti gāyaty unmādavan nṛtyati loka-bāhyaḥ //]

ity-ādīnā bhagavan-nāma-saṃkīrtanādi-rūpasya bhakti-yogasya yo 'gasya rati-janaka-
bhāvaḥ sa khalu pāṛśada-bhāvaṃ bhāvaṃ bhāvam avatiṣṭhate. ... ataḥ khalu kalau nāma
nāma-saṃkīrtanam eva puruṣārtha-sādhakatā-tiraskāri puraskāri raty-ākhyā-bhāvāsya.

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:

(नेपथ्ये मधुरतरसंकीर्तनकलकलः ।)

काशीमित्रः— (निरूप्य) भो महाराज, पश्य पश्य—

विरहव्यथैव मूर्ता करुणो रस एव मूर्तिमान्दिवसम् ।
आसीद्य एष संप्रति कीर्तनकलतोऽयमन्यथा जातः ॥ २२ ॥

राजा— भवति हि—

आनन्दकन्दलितमस्य वपुर्यदायं
भावं स्पृशत्यथ तमेव बहिर्व्यनक्ति ।
यैः पूर्यते स्फटिकजा घटिका रसैस्तै -
स्तद्वर्णभागभवति तानुपदर्शयन्ती ॥ २३ ॥

(पुनर्नेपथ्ये गानध्वनिः ।)

राजा— (आकर्ण्य) किमेतद्गीतम् ।

काशीमित्रः— भगवद्वंशिनादमाधुरीप्रतिपादकमिदं गौडीयभाषोपनिबद्धमिति देवेन नाकल्यते ।

राजा— अहो चित्रम् । यदेषः—

गौरः कृष्ण इति स्वयं प्रतिफलन्पुण्यात्मनां मानसे
नीलाद्रौ नटतीह संप्रथयते वृन्दावनीयं रसम् ।
आद्यः कोऽपि पुमान्नवोत्सुकवधूकृष्णानुरागव्यथा -
स्वादी चित्रमहो विचित्रमहो चैतन्यलीलायितम् ॥ २४ ॥

(पुनर्निरूप्य ।) अये, चिरकालमेकस्यैव गीतपदस्य ध्रुवमेव गीयते ।

काशीमित्र — प्रथमतो यस्यां लीलायां मनः प्रविवेश, न ततः पुनरावर्तते ।

राजा— भवत्येवमेव । (इति पुनरालोक्य । सहर्षम् ।) अहो कीदृशमस्य माधुर्यम् । पश्य पश्य —

जानूत्क्षेपभुजावधूननपदन्यासाक्षिविक्षेपणै -
हन्तानन्दयतो मनांसि सुहृदां विश्वं जडीकुर्वतः ।
निष्ठेवैर्मुखमस्य भाति सुभगस्मेरं महानन्दतः
फेनैर्हेमसरोरुहं वृतमिव स्त्यानैरिवेन्दुर्हिमैः ॥ २५ ॥

Caitanyacandrodaya 10.22–25:

(*nepathye madhuratara-saṁkīrtana-kalakalaḥ.*)

Kāśīmīśraḥ— (*nirūpya*) *bho mahārāja, paśya paśya:*

*viraha-vyathāiva mūrtā karuṇo rasa eva mūrtimān divasam /
āsīd ya eṣa saṁprati kīrtana-kalato 'yam anyathā jātaḥ //22//*

rājā— *bhavati hi:*

*ānanda-kandalitam asya vapur yadāyaṁ
bhāvaṁ spṛśaty atha tam eva bahir vyanakti /
yaiḥ pūryate sphaṭika-jā ghaṭikā rasais tais
tad varṇa-bhāg bhavati tān upadarśayantī //23//*

(*punar nepathye gāna-dhvaniḥ.*)

rājā— (*ākārṇya*) *kim etad gītam.*

kāśīmīśraḥ— *bhagavad-vaṁśī-nāda-mādhurī-pratipādakam idaṁ gaudīyabhāṣāpanibad-
dham iti devena nākalyate.*

rājā— *aho citram. yad eṣaḥ—*

*gaurāḥ kṛṣṇa iti svayaṁ pratiphalan puṇyātmanāṁ mānase
nīlādrau naṭatīha saṁprathayate vṛndāvanīyaṁ rasam /
ādyāḥ ko 'pi pumān navôtsuka-vadhū-kṛṣṇānurāga-vyathā-
svādī citram aho vicitram ahaho caitanya-līlāyitam //24//*

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

Kāśīmīśra— *prathamato yasyāṁ līlāyāṁ manaḥ praviveśa, na tataḥ punar āvartate.*

rājā— *bhavaty evam eva. (iti punar ālokya. sa-harṣam.) aho kīdṛśam asya mādhuryam.
paśya paśya—*

*jānūtkṣepa-bhujāvadhūnana-pada-nyāsākṣi-vikṣepañair
hantānandayato manāṁsi suhṛdāṁ viśvaṁ jadī-kurvataḥ /
niṣṭhevair mukham asya bhāti subhaga-smeraṁ mahānandataḥ
phenair hema-saroruhaṁ vṛtam iva styānair ivēndur himaiḥ //25//*

Translation:

From Act 10 of the *Caitanyacandrodaya* of Kavikarṇapūra.

King Pratāparudra of Orissa is standing with his guru Kāśīmīśra 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.)

Kāśīmīśra— (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?

Kāśīmīśra— 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 Vṛṇḍāvana’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.

Kāśmīra— 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)