

Love of Bhavabhūti and its Present Consequence in Indian Perspective: A Literary Study

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Abstract: Bhavabhūti is one of the greatest playwrights in the field of Sanskrit literature. His three plays are-

- i) *Uttararāmacaritam*.
- ii) *Mahābiracaritam* and
- iii) *Mālatimādhavam*.

His thought of love has been expressed in these plays and bears wide range of implication to affect modern society a lot. Love is not only a matter of joy but is full of pathos also. Love is a matter which is not limited within the love of two opposite sex or corporeal body. The very thought of love of Bhavabhūti's *Uttararāmacaritam* crosses the narrow boundary of love and helps two develop social benevolent concept of love. In his concept or thought of love, there we see an affection of parent and children, brotherhood, respectful love for common people or subjects and towards the other elements of nature irrespective of flora and fauna. Nevertheless, full with heroic deeds the *Mahāvīracaritam* is stuffed with only love. But the love of Rāma and Sītā, Lakṣmaṇa and Urmilā has been described beautifully. In the *Mālatimādhavam* amorous love affair has been highlighted among young characters with full of passion, curiosity, desire, wanting etc. Corporeal, social, natural and universal love are being embedded in the writings of Bhavabhūti.

Keywords: Bhavabhūti, Play, Love, Modern Society.

Introduction: In Sanskrit Literature or *Kāvya* or *Sāhitya* are somehow synonymous to each other. Here *kāvya* means poems, plays and other forms of literature. Sanskrit rhetorician Viśvanātha Kavirāja in the very first chapter of his *Sāhityadarpana* remarked that that an expression of sentence which is full of psychological sentiment (*rasa*) is *kāvya*ⁱ. Later in the sixth chapter he has mentioned about two kinds of literature which are – visible (*drśya*) and audible (*śravya*)ⁱⁱ. Here visible means those literature which would be performed and visible on the stage.ⁱⁱⁱ

In Sanskrit literature better to say in the field of sky Sanskrit play mahākavi bhavabhūti is a shining star. Three great *Drishyakāvya* which could be acted on the stage of bhavabhūti are-

- 1) *Uttararāmacaritam*
- 2) *Mahāvīrcharitam*
- 3) *Mālatimādhavam*.

These three plays have expressed the thought of love and it has affected the modern society widely.

Uttararāmcharita of bhababhūti: *Uttararāmcharita* is seven act drama written by the great poet Bhababhūti . The main juice of this play is *karun ras*. The depth and sweetness of unconditional love is aptly expressed in the first issue of *Uttararāmcharita* . In the second act , through the narration of the dialogue between Ātreiyī and Bāsanti, we see the expression of love and courtesy of stranger. After that, starting from the third act of Bhabavuti’s play, the hero- heroine has planned the play through reunion through various events. In this play, the playwright has not only spoken about the love of men and women, he has created here the affection of father towards son, devotion of son towards father, brotherhood, friendship, devotion to lord, love of animals and birds and deep affection towards the river.

Bhavabhūti of mahāvīrcharitam; A heroic seven act drama based on the story of mahavircharitam Rāmāyana written by the great poet Bhavabhūti. Here starting from Sītā devi’s marriage with Rāmcandra, Rāma exile and killing of Rāvana, on the way back to ayodhyā, forest, river, birthplace, Dandakāranya description of love of nature are presented. Moreover, through the greatness of Rāma character, the love of the people of Rāma towards the saints and the people has been transmitted.

Bhavabhūti of mālatīmādhava; mālatīmādhava is a ten act drama written by the great poet Bhavabhūti. The main premise of the play is the traditional love story of Mālāti and Mādhava. Here Bhababhūti has influenced the real world by creating the benevolent idol of love through the words of Kāmandaki.

Research elaborations: In *Uttararāmacaritam* Bhavabhūti has developed the thought of love very significantly. In this play the playwright has not only limited his thought of live in human beings it has been expressed beyond that. In the thought of love as presented by bhavabhūti has crossed the limit of narrowness and it has influenced the society with its unique thought of love. In his thought of love he had highlighted the love of sons to their father, as well as the affection of father to his sons, brotherhood, loyalty and love for the subjects. Not only that the human beings but also the birds, animals, plants, river, mountains and green woods are the members of bhavabhūti kingdom of love. In the center of mystery about creatin this love takes a dominate place. This love is innocent, automatic. We cannot explain how and where this love flows by its own will. This is an unnecessary outcome of this love. In the fifth act this play bhavabhūti has expressed that the love which occurs without any reason has not any rule or solution, because that thread of love stiches the inner parts of hearts.^{iv} Bhavabhūti in his play has expressed the greatness of in various ways.

In the first act of *Uttararāmacaritam* to point out the ideal love Bhavabhūti has expressed through rama that there is no any duality in ideal conjugal love and its equal in well and woe. In every condition of life whether in luxury and in poorness and in youth and old age it remains the same.^v

In the first act of this play bhavabhūti has highlighted deeply the love for the subjects through Rāmacandra and he has also uphold the greatness of the character of Sītā. For example Rāmcandra talking the advice of Rīṣi-Vaśiṣṭha and told him that for the well being of his subjects ,for the satisfaction of his subjects he would leave affection , kindness , happiness even could leave his beloved Janaki (Sūtā).^{vi} Sītā supported his husband and also took pride for him.

In an interview of Bāsanti and Ātreiyī , who are strangers to each other in *Uttararāmacaritam* , we see that their dialogues and behaviors have gone through loving courtesy. Bāsanti thinks that the reason he got this closeness of Ātreiyī is because of his former virtue. Therefore, according to bhavabhūti, love is a self-manifesting benevolent radiance like sunlight , there is no need for waiting or self-fulfillment.

From the description of the third act of this play, it is known that the love of Sītā, the heroine of this play, is not only limited to the human world, this affection is also pervasive in the trees and animals of the forest.

What is noticeable about the evolution of modern society is that the people of the present age give importance to the love of nature.

The woman with the general qualities of a hero is called a heroine. Sītā absolute and extreme expression of love is adopted by her husband. Like Rāma, Sītā's love is also miraculous, intense and incomparable. This leaves the satisfaction of love. Sītā is ready to give up everything for her beloved. Therefore, If we understand this play from the point of view rhetorical judgment, we can see that the identity of the character Sita as the heroine is *svīyā* and *madhyā*. Married heroine is *svīyā*. Middle from an age perspective. In the context of their symptoms, biśbanāth kabirāj has said in the third chapter of his book *Sāhityadarpana*: Humility, simplicity, etc.^{vii}

viśbanāth kabirāj, in the third chapter of his *Sāhityadarpana*, says symptoms of a middle-class heroine.^{viii} Thus the character of Sītā in this play has also influenced and embellished the present female society as a means of expressing all the virtues of the above mentioned *svīyā* and the middle class heroine.

The restrained expression of the conflict between Ramchandra in the Rāmāyana, especially between wife-love and royalty, is the main feature, the main interesting aspect of Bhavabhūti play. The playwright has tried to highlight the emotional conflict in a special way. Rāma love for Sītā is incomparable, his depth is immeasurable. The touch of the beloved awakens a wonderful shiver in her whole body. words as the nectar of the ear developed her life into kusum. Sītā love is the best joy for Rāma.

On the other hand, Rāmacandra is an ideal king. For the welfare of the people, for their satisfaction, Rāmacandra can give up affection, kindness, happiness and even *priyatamā* Jānakī.

Thus it is seen that Rāma is the ideal lover and the ideal king. But whenever Durmukh informs Rāma about janāpavāda about Sītā's character, Rāma mental conflict arises. Wife love on the hand, royal duty on the other. Rāmacandra himself is undoubtedly about Sītā character. So this injury is unfortunate for him. He fainted, but soon after he decided to leave Sītā. She sacrificed her husband's religion in order to protect her family and royal religion. But his heart is torn. In doing so, he compared himself to a brutal assassin. Thus through the tradition of Rāma long utterances we get to see the image of his deepest sorrow. But in spite of that, he has no resentment towards the people, he has deep faith.

The story of the Sambuk slaughter, the character of ram has developed into a monotheistic and

Pragmatic entity.

bhavabhūti expression of this love -thought in this play is that Rāma as the protagonist of this love-thought can be considered as a slow-moving hero from a rhetorical point of view. biśbanāth kabirāj says in the third chapter of his *Sāhityadarpana* about the symptoms of this slow-moving hero-one who is not self-aggrandizing, forgiving, of a very serious nature, who is not overwhelmed by happiness and sorrow, who is not disturbed by fixed danger, He is called a slow hero.^{ix} All these qualities were manifested in Rāma and influenced modern society.

In bhavabhūti playwriting, various instances of this widespread love affair in the human kingdom are scattered and have influenced modern society. Although Lov and chandraketu are engaged in a struggle, while searching for the cause of an unknown attraction towards each other, he said that they are facing various alternatives. Wondering if this attraction of ours is a coincidence, or an exaggeration of

another's quality, or whether it is the result of a close acquaintance, or of some unknown active part of it. In many ways in the world it is seen that the affection of the heart towards any animal or any person awoke naturally. Ordinary people call it *dr̥ṣṭiprem*.

There was not the slightest lack of brilliance and excitement in the love of Rāma and Sitā as they progressed with age. Even at this mature age, Rāma, like a young lover, is overwhelmed by the joy of Sitā touch the same happiness or sorrow, delusion or sleep, poison or intoxication, I can't decide. All my senses are overwhelmed by your every touch and my consciousness is distracted.^x Through this statement of Rāma, Bhavabhūti love is reflected in the bewildered experience of the young lover regarding love.

Some examples of Bhavabhūti love thoughts can be seen in the seven-act drama *mahāvīrcharitam* of the heroic chief bhavabhūti. Bhavabhūti has not only spoken about the love of men and women in this *mahāvīrcharitam*, he has created here love of nature, love of animals, love of subjects in the character of Rāma, love of brotherhood etc. Here is a description of the first philosophical love between Rāma and Lakṣaṇa and Ūrmilā. Here the playwright Rāma has shown an example of his love by showing a story of great heroism and greatness through his character. For the welfare of the people, for their satisfaction, Rāmcandra has transmitted an unparalleled love of the people by sacrificing all affection, kindness and happiness. Moreover, Rāma patriarchal devotion has been transmitted in this play through the observance of Rāma father's order his long exile for fourteen years. Here Bhavabhūti has given rise to mutual brotherly love through Rāma and Lakṣaṇa. In this play, Rāmcandra has become a deity because of his human nature and talent called love. In this play, Rāmcandra has become the friend of *candāla*, the god of monkeys, the friend of horror, he has also adopted the enemy as a result of his love and devotion. In the same way, in this play, Sitā patriarchal Indian women instill in them a wonderful devotion to their husbands and awaken the intellect of chastity. Moreover, in this play, Bhavabhūti love is reflected in Lakṣmaṇa brotherly devotion, Bharat's renunciation, Hanumāna lordship, Rāma reflection of father's affection for son, wife's love for Sitā is reflected.

mālatīmādhavam a humorous ten-act version of Bhavabhūti, describes the form of love, passion, curiosity, thoughts, etc. of a young age, and the formidable effect of love for the first sight. The playwright did not forget to mention that the ultimate success of that love is the desire to have children. This episode depicts two parallel love stories Mālati and Mādhava and Madayantikā and Makaranda. Through this love story, various stages of love such as hero- heroine affection, estrangement, joy, sadness and hope- despair are described in the subtle analysis of mind-religion. Which has had a significant impact on the love of young men and women in today's society.

Speaking of this benevolent unity of marital love through this kāmandaki in *mālatīmādhavam*, he said: son, you both will know that husband for wife and married wife for man is his dearest friend, the sum of all relatives, the object of all desire, absolute treasure or overall life.^{xi}

This unbroken majestic form of marital love is presented by Bhavabhūti in his plays, where all individuality has vanished, where the conflicting narrowness of personality has been severed, where men and women have grown in vain- this question is one of the brightest gems in the treasury of world literature. In the light of this, the society can be exposed, the balance of heaven can be caught in the dusty temple of the happy couple.

Judging from bhavabhūti love affair, it can be said that bhavabhūti view of women was very generous and pre-romantic *gāndharva* marriage was not uncommon. In this *mālatīmādhavam* we find mention of full romantic marriage. An analysis of Bhavabhūti playwrights makes it clear that true love can elevate and beautify human relationships and behavior. Traditional allegiance, on the other hand,

makes conscious people tired of the filth of daily living. So kāmāndaki has tried to educate the inexperienced, shy Mālāti on the path of love through advice and examples. *mālatīmādhābam*, written by Bhavabhūti, is a dramatic version of the adventurous and dreamy evolution of young love.

Moreover, in the portrayal of the friendship between Mādhava and Makaranda in *mālatīmādhābam*, which is presented by the playwright, we find the radiance selflessness, altruism and majesty- which pervades our hearts with indescribable heavenly bliss.

The unconditional love that has taken over the character of kāmāndaki and saudāmini includes the earnest desire for the welfare of others, the pure effort to make the life of young people successful and fruitful.

Therefore, the essence of judgment- analysis of this love-feeling of Bhavabhūti is that in the view of Bhavabhūti, love is a universal benevolent entity, the effect of which pervades every substance of modern society. Moreover, the love and affectionate relationship of nature and man have been combined in love Bhavabhūti. At the root of the mutual stability in the human world is the love. One of most attractive entities of that unbroken love is the love of man and woman.

Conclusion: The peculiarity of love, which is reflected in the epic poetry of the great poet Bhavabhūti in Sanskrit drama, may be the idea of fulfilling various purposes in the evolution of that love in modern society. For example, first of all, there will be an attempt to analyze the psychological aspect of love and affection between men and women. Second, the love of nature in human society will flourish the tradition of the past. Third, there may be the idea of judging good and the bad in society.

The epic poet Bhavabhūti visual poetry Sanskrit drama has been studied in various aspects of natural, characteristic, childish, various aspects of society, but no special practice has been done on the love motive of the epic poet's epic poems. Therefore the main purpose of the present essay is to present how peculiarity of love has been revealed with the help of analytical study in the visual poetry of the great poet Bhavabhūti and how the impression of evolution of that love has blossomed in modern society.

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