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The relationship between nature and man in Bhavabhuti's play

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Nature and human nature - they are complementary and mutually supportive. Various dreamy imaginations are awakened in the inner world of man in the varied beauty of nature. Feeling the close relationship of man with nature, the painters painted him in various colors, juices and ways. In plays, poems, essays, the playwrights focus on nature in the discovery of new horizons. Its burning result is the metaphor created by Bhavabhuti. In three of his works, there is a description of the terrifying Rudra form with its sweet form. But it is difficult to find such an exceptional description in Sanskrit literature. Because we have seen that in the poetry of Kalidasa the sweet and tender image of nature is presented, but Bhavabhuti there has described the horrible form of nature from Malatimadhabha to Uttararamcharita. So the nature consciousness of Bhavabhuti is different from other poets. Because he is not accustomed to the traditional stereotypes. She mixes the sweetness of her mind with the real experience and makes it new and fresh. Nature and human feelings are also intimate due to his own genius.

Bhavabhuti was an exceptional playwright in describing scenes with a combination of the terrifying and horrible juices of nature, though he had an outstanding skill in narrating natural landscapes. He is perfect in describing the horrible scene of the dark forest, the solitude of the rough mountain peaks, the description of the sometimes fierce animal, the softness of the murmur of the waterfall, the horrible cremation scene. In a word, his natural beauty was diverse and vast. He got a taste of natural beauty through the effortless skill of real experience and personal feeling. In fact, since human life is dependent on nature, any imagination of the world without nature is in vain. Because the greatest element of nature is man. Nature suffers the most from humans. Man uses the elements of nature as the material of his enjoyment. Even other components are severely damaged. Bhavabhuti, in her Uttararamcharita, Malatimadhabha and Mahaviracharita metaphors, accompanies nature and uses her elements as instruments to bring about love. Although influenced by Kalidasa to take nature as a way to express the love of the protagonist of Malatimadhav and Mahaviracharita, he has adopted a unique method in Uttararamcharita, completely free from that influence. However, it is indicative of Bhavabhuti's own innovative power. In this case, in Uttararamcharita, Panchabati forest takes the ideal form of love in the life of Rama-Sita. The feeling of Panchabati forest has taken a lot of place in the life of Ram Sita. This forest is the playground of their youth in life, a constant witness to their love and affection. Even the silent nature was once evoked by the touch of their affection.

Ramchandra enters the Panchabati forest to kill snails after Sita's exile. There the details of the Panchabati forest intertwined with his pre-memory are revealed. The playwright has used the nature of the emanation of the inner love of the hero and heroine as a medium or as an instrument by this incident. In poetic language, nature is like the confluence of the Ganges and the Jamuna, the support and stimulus of love development. In the life of Ram and Sita, the Panchabati forest seems to be the center of the memory. The glorious fantasy of their love would not be successful without this forest. It is difficult to find a picture of such natural intimacy with the hero and heroine elsewhere. The liveliness of the forest nature during the forest season, the feeling of the gentle fragrant wind, the aura of tranquil comfort have helped them a lot in developing their love. The quiet, soothing and pleasant environment of the forest frees the filth of family life. The unique image of Panchabati also made the mind of the beauty Sita Devi happy and destroyed the sorrow. There was a long gap of twelve years between his exile and Ramchandra's arrival at Panchabati. But the attraction of his affection did not weaken at all. He kept Sita in his heart as before. Despite the long separation, the love did not fade. Rather the feeling has gotten darker and darker. Sita's desire to surround the beloved forest has been revealed in Ramchandra's mind. Seeing the environment around Panchabati, his attraction towards Sita seems to have gradually increased. After a while, while remembering Ramchandra, it occurred to me that Sita wants to live with Ramchandra in a fragrant forest. Panchabati is the playground of the fragrant wind, which is captured in the playwright's writings. There, ignoring the aristocratic life of Sita's palace, he wanted the sanctuary of the free forest. Husband's company and unconditional love in the lap of the forest is his constant companion and instrument of happiness. Without the company of her husband, there is no happiness in her life, no wealth, no prosperity. Carrying the stigma of exile as a burden on his chest, he has made himself a criminal. That is why Ramchandra, seeing the ever-familiar places of Panchabati, always remembers that only a loved one can feel the invaluable wealth of a loved one. For a long time, the companions of the year were the mountains around the forest, the forest where the deer roam. The banks of the densely enclosed low-lying river, the springs adorned with clouds, are reminiscent of the Panchavati. In the waters of Godavari, the green soft gentleness of trees seems to resonate in the call of Birds even today. Seeing the beauty of such Panchabati, Ramchandra's mind became intensely agitated. The playwright Bhavabhuti has revealed the beauty of that forest ---

पुरा यत्र स्रोतः पुलिन मधुना तत्र सोबितां

बिपर्यासः यातः घनबिरलभाबः क्षितिरुहाम्।

बहोर्द्रिस्तं कालादपरमिब मन्ये बनमिदम्

निबेशः शैलानां तदिदमिति बुद्धिं द्रयति॥ ;उत्तर २६२७ द्

That is to say, where there were currents of rivers, there is a sandy shore recently. The dense rarity of trees has changed. This forest seen after a long time looks like another forest. Due to the location of the mountains, it looks like this is Panchabati. On the other hand, Panchabati's affection is not only the reason for Rama's attraction, but also Sita's love. In the later days of hermit life, they used to talk about it for a long time in residing in a forest, Ayodhya. And now he has banished Sita and visited Panchabati alone. How else will you leave or neglect - Ramchandra continues to languish in such a conflict --

एकः सम्प्रति नाशितप्रिय तमस्तामद्य रामः कथं।

पापः पञ्चवतीम् बिलोकयतु वा गच्छ त्वसंभाव्य एव॥ ;उत्तर २६२८ द्

It is Panchabati that has awakened Sita's long memory of many years ago. The adventure, the grief that had accumulated in Sita's mind for so long, was removed for a moment in the Panchabati showing. Besides, in the first part of Uttararamcharita, the soft blue of the raining clouds is seen in the mountain range. The caves are also noisy due to the current of Godavari river, and the softness of the forest along the river attracts everyone's attention. Besides, Bhavabhuti has drawn a floating sweet picture of Dandakaranya in the second number. Rough, serious and fearful of the face-shaped nature of the snail holding the divine body has served in a beautiful way ---

कम्पडुल द्विप गन्दपिन्दक ष्णा कम्पेन संपातिभि .

धर्म संश्रितबन्धनैश्चा कुसुमै र चीन्ति गोदाबरीम्

छाया पस्किरमानबिस्किरमुख्याक्रिस्त कितबचः

कूजत् क्लान्त कपोतकुक्कुतकुलाः कुले कुलायद्रुमाः॥ ; उत्तर २६९ ऋ

Again, the poet has highlighted the beauty of nature through the face of lovelorn Ramchandra in the adorned forest view of Dandakaranya ---

एते त एव गिरयो बिरुबन मयूरा

स्तान्येव मत्तहरिनानि बनस्थालानि।

आमन्जुबन्जुल लतानि च तान्यमुनि

निरन्ध्र नील निचुलानि सरित् ततानि॥ ; उत्तर २६३ ऋ

The traditional peacock crab, the deer forest, the beautiful Ashoka trees and shrubs along the river are busy in mourning. Again the poet presents Sita with the intention of eradicating Ramachandra's love of nature through the snail ---

निष्कुजस्तिमिताः क्वचित् क्वचिदपि प्रोच्चन्दसत्त्वस्वनाः

स्वेच्चसुप्त गम्भीर भोगभुजग श्वास प्रदीप्ताग्रयह।

सीमानः प्रदरोदरेषु बिरल स्वल्पा म्भसो यास्वयं

त्रिष्यद्भिः प्रतिसूर्य कैरजगरंभेदद्रवः पीयते॥ ; उत्तर २६१ ऋ

In addition, in the fifth scene, Lob and Chandraketu's struggle scene presents Aussie's arrogance in the magic of words in the description of nature. Here is a reflection of the use of Divyastra by both the warriors ----

पातालोदरकुञ्ज पुञ्जित तमः श्यामैर्णभो जृम्भकै .

रत्तप्तस्फुरदारकुतकपिल ज्योतिर्ज्वलद्दिप्तिभिः।

कल्पाक्षेपकठोरभैरव मरुद् व्यस्तैरबाकिर्यते

मौलनमेघतरितकरारकुहरैः बिन्ध्यादकुतै रब॥ ; उत्तर ५९४ ऋ

Here the bright glow of fiery brass is revealed. Such swarming weapons have spread across the sky. Bhavabhuti wanted to express her interest in the natural beauty of the language in an extraordinary way. Her world of natural beauty was diverse and vast. In the light of actual experience and inspired by personal feelings, he has tasted the natural diversity of forms, juices and smells. No matter how many unknown trees, the poet has mentioned the names of unknown birds, mountains and forests. Such as Pampa Sarovar(loch), Dandakaranya, Janasthan, Godavari shore noon etc.

In the Malatimadhabha variety, just as nature has captured the consciousness of Bhavabhuti as a calm and beautiful lady, it has also emerged with all its roughness, ugliness and ugliness. In a word, Bhavabhuti is similar to the great poet in describing the gentle form. But he is a constant rival in describing difficult situations. In the fifth act of this genre, it is described that clusters of tamarind flowers cover the dark horizon, in which Basumati seems to be submerged in new waters by its tributaries, and as the night wind blows round and round and swells in its own blue. -----

बाल्यासंबेगबिसम्बिततबलयितस्फ्रीतधूम्याप्रकाशं।

प्रारम्भे अपि त्रियामा तरुनयति निजं नीलिमानम् बनेषु॥ ... मालती। ५६६ द्

Also in the description of the cremation scene in the fifth act, the solitary crematorium is surrounded by dense darkness, and in it is lit the cheetah - the concentration of pitch black darkness and the intensity of light - both a combination of contrasting scary objects, mixed with various faint sounds. The ghosts of ghosts and ghosts are roaming around, the crematorium is always awake in the unspoken noise. The wild dogs roared as they ate the half-eaten leftovers scattered around as the ghost swallowed the flesh very angrily. The description of the demons in the crematorium is beautiful. They are wearing beautiful bracelets of bowels in their hands, their wives have made ear ornaments with blood lotus in their hands, they are wearing garlands of cucumbers around their necks, they have expressed their desire to meet their beloved in dark red kumkum juice. At the other end of the crematorium, on the other side of the river, in the grove of huts, the croaking of the screwdriver and the croaking of the jackal made the front of the river terrifying. The rumbling currents of the river were intercepted by the thin skulls of the corpses, making the sound of gurgling more terrifying. On the other hand, in the seventh figure, the beauty and natural beauty of the stationary highway during the night is one of the examples. A gentle, fragrant breeze is blowing across the highway, traveling through the high windows of the balvira on the tops of the palaces, returning to the old scented wine. This midnight breeze is not normal -----

प्रासादानामुपरि बलभीतुङ्गबातायनेषु

प्राप्तमोद रू परिनतसुरागन्धस्स्कार गर्भ

माल्यमोदी मुहुरुपचितस्फ्रीतकपूरबासो

बातो युनामभिमतबधूसन्निधानम् व्यनक्ति ॥ ;माल ७६५ द्

The playwright Bhavabhuti has painted a picture of the enjoyment of all Rajnagari. The description of the beauty of the night on Madhav's face at the beginning of the eighth issue is very nice. The moon has just risen in the sky. The gray moon rays, faded like palm leaves, are killing all the whales, as if the dense, dense pollen of some flowers was expanding at a gust of wind. With the arrival of the moonlight in the sky, the darkness is being removed. Midnight is a reflection of Madhava's heart in this captivating description. Madhava has rescued Malati with many problems in life, they have both mentally prepared for the consequences, in the interval of dark time, the light of coming has just shone, but the full light has not been

revealed. So even though he removed the darkness of midnight like his life, this lonely moonlight is caught in his dreamy eyes with faded gray. Besides, the city of Padmavati is surrounded by the pure waters of the rivers Para and Indus. Two rivers seem to have formed in a piece of sky colliding with a skyscraper. And Padmavati has kept him in a belt. To this poet, this connotation is not only the city of civilization made of bricks, wood and stone, but also the vibrancy of life within it, the splendor of its beauty and the pride of the woman. The poet's beautiful imagination is abstractly established.

The cherished waves of the river Lobana and the favorite of the calves produced on the banks of the river, intoxicated all the townspeople in the forest, surrounded by the new upalaghas ---

सैषा बिभाति लबना बलितोर्मिपन्क्ति .

रभ्रागमे जनपदप्रमदाय यस्याः।

गोगर्भिनीप्रियनबोलपमलभारि

सेव्योपकन्थबिपिनाबलयो बिभान्ति।। ; मालती ९६२ द्द

This image is very beautiful. The dense green forest on the banks of the river, the evergreen grass growing under the influence of the rains, their calves with the cows are very happy to get that grass. The villagers, overwhelmed by the joy of producing crops in the fields, are jumping on the waves of the river. In a word, the vibrant and lively variety of rural life has beautifully blossomed the imagery. Besides, the terrifying sound of the Indus waterfall has fascinated the poet with the natural beauty of the forest land. So in the face of Saudamini, he describes - innumerable sandalwood, horse ears, saffron and Patala trees, the smell of dense and ripe bells in the hilly forest. And the vast meadow land has been darkened by the new kadamba and jambu trees. Birds make nests here. What makes people feel good, fascinates people, so beautiful. Seeing the description of the forest, the mountains, the quiet solitary form of the quiet afternoon, it seems that the poet is enjoying the silence alone. The fluttering of the wings of the birds on the blossoming lotus of the lake moves the lotus, making the lake soft and beautiful. From these descriptions it is understood that nature has opened the door of its external beauty to the poet by such shades as the cool trees, the green Krishna clouds, the glowing waves, the solemn mountains etc. The reunion of fauna in the lap of nature has beautifully blossomed in the image of Bhavabhuti. The peacocks are furious as they peck at the feathers, they are walking towards Priya with the joy of mad chakra Kissing upwards.

In Mahabiracharita, it is reflected in the eloquent words of banani Lakshmana on the south side of Janasthan - there, in the frantic wild beast, there is a terrifying result as it is scattered in a huge mountain cave. The scenery of the forest around Panchabati, the scenery at the edge of the Pampa lake on the Rishyamukh mountain are also impressive. Here, in the collection of mature fruits, many streams flowing at a rapid pace in Jambunikunja are adorned with the stalked kusum of the nest beets branch built by birds. Not only this, with the help of these bears you can do wonders. Peacock Dance Festival, the wind blowing from the east, adorned with a combination of wildflowers ----

स्थितमुपनतग्रिम्भारम्भबिम्बै रू

कृतमतिकल कण्ठैः स्तान्दबं नील कण्ठैः

अपि च बिघतमान प्रोउरतापिञ्च नीलः

श्रयति शिखरमद्रैर्न्यु तन्स्तोयबाह रू ।। ; महा ५६४२ द्द

The places that Rama showed to Lakshmana and Sita on his return from Lanka are very captivating. The shady terrain to the south is shrouded in the darkness of the tamal taruchaya, the lofty front of Malayalam is much more beautiful. The view of the shores of Kaberi is much more beautiful. At the edge of the mountain in the edge of here, in the honey stream emanating from the tambulata, the sweet betel nut is concentrated in the bottom of a very high tree. The Brahma-erudite sages live in the ashrams located at the bottom of trees.

Besides, the monastery of Agastya, the shoreline of Pampa Sarovar, the edge of Dandak forest, Sahyadri mountain, has sweetly captivated the readers. A brief description of the constellations in Sita's face is realistic. The description of the surface of the Himalayas in the face of horror is also very beautiful ---

एते ते सुरसिन्धुधोतद्रिशद रू कर्पूरखन्दोज्ज्वलाः

पादा जर्जरभूर्जबल्कलभ्रितो गोउरीगुरोह पाबनाः।

तत्त्वालोक निरस्तमोहत मसामध्या त्मबिद्याजुषं

यत्र ब्रम्हाबिदाम् निसर्गमधुरं जागर्ति सोऽमम् महः॥ ;महा ७८२७ द्द

In this way, the description of the landscapes developed by Bhavabhuti's writing has blossomed in a very beautiful way, which has given immense joy to the readers.

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