

INTEGRATION OF VIBHAVA, ANUBHĀVA AND VYABHICĀRI  
BHĀVAS IN MAMTA G. SAGAR'S *THE SWING OF DESIRE: A  
STUDY IN APPLICATION OF RASA THEORY*

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**Abstract:**

*The ladies Playwrights have been criticized for their attempts to make women's suffering evident. Many men used to accuse them of spoiling other ladies and upsetting the harmony in the house after they performed their shows. Those that successfully fulfill the responsibilities as perceived by humans are regarded as the epitome of dedication and loyalty. People are condemned and chastised for not doing so for specific reasons. However, the punishment of disobedience and the reward for both wives' virtue are the same in both plays. The struggle for freedom and rights from social norms has persisted. In her notable plays, such as *Purdah* (a play script in Urdu that was performed at the AKKA National Theatre Festival for Women) and *Mayye Bhaara Manave Bhaara* (translated as *The Swing of Desire*, included in the anthology *Staging Resistance: Plays by Women in**

*Translation, edited by Tutun Mukherjee), prominent Kannada playwright Mamta G. Sagar has incorporated significant elements of a feminist argument that focuses on the violation of women's rights to their bodies. This chapter reviews the play The Swing of Desire, which explores topics of social justice, empowerment, and identity through the experiences of women. It addresses fundamental issues like the meaning, purpose, and existence of humans. The drama depicts the opposing interests of a husband and wife, who are an integral component of the home, where disagreements are common in interpersonal relationships. Mamta G. Sagar concentrates on the problems that the gifted female artist faces. Manasa, the playwright's protagonist, is able to achieve autonomy by using their inner vision. Here, resistance has the potential to modify rather than destroy the socio-cultural framework. It undoubtedly demonstrates Manasa's journey from inaction to assertiveness and from words to deeds. For the aesthetics of this play, Sanskrit aesthetics, particularly rasa theory, can be used to imbue her works with "cultural depth" and "emotional resonance". The present paper aims at applying the rasa theory to the play in order to make an analysis of the play with a view to appreciating the heroic personality of Manasa. The paper also aims to depict how vibhāvas, anubhāvas and vyabhicāribhāvas in play create a cumulative effect to appreciate the heroic personality of Manasa and also how the play transcends the vācyārtha(denotative meaning) and arrives at vyaṅgārtha(suggested meaning) where Manasa becomes a universal woman impregnated with a kind of agential role, by breaking the traditional role assigned to a woman.*

**Keywords:** Patriarchy, Gender Inequality, New Woman, Resistance, emotional resonance.

### Introduction:

The play deals with this dimension of the New Woman in *The Swing of Desire*. The protagonist Manasa represents the fierce, feminine individuals who

dauntlessly question the disdainful patriarchy and fight for their self-esteem and self-identity. She is the skillful aspiring dancer who wishes to flourish her career in dancing and carve her own identity. Pratap, Manasa's husband, turns out to be the biggest obstacle for Manasa, who attempts to cease her from making her own decisions against his supreme masculine wish. Pratap-shielding under the institution of marriage- wishes to dominate her career, exploits her physically and emotionally. He views her body as a mere means of fulfilling his manly desire and lust. When Manasa resists terminating her dream career for her family's benefit, Pratap rebukes and condemns her for choosing her career over the responsibility of family. He says, "What is your identity? Your self-respect? Is that what makes you forget the love-striving children of yours? Tell me what kind of woman are you? What kind of mother?" (Mukherjee,233). Manasa outbursts saying, "My body has become rotten these six years as an object of your lust. You condemned me to be merely child-bearing machine for you. You stifled my art. Aren't you ashamed of yourself?" (Mukherjee,234). Manasa grieves bitterly and even doubts her decision to marry Pratap. She says, "Was it a mistake to have married Pratap? Was I the only one to quench his lust? Right from the beginning he loved me like a madman. Not my talent, not my success, only my body" (Mukherjee,232). Feeling humiliated and frustrated, she starts an affair and has a child as a result. This doesn't make her feel bad. She candidly discusses it with her spouse, further complicating their relationship. Displaying traits of new ladies, Manasa retaliates, saying, "Society, people, family.... You will make me sacrifice my creativity for your false Pride... You can't be here people pleasing me, can you? That is why, however much you try to stop me, no matter what you do, I am ready to face anything for my art". (Mukherjee 234). Manasa liberates herself from the treacherous trap of patriarchy by denouncing the emotional play-card of 'motherhood' and 'perfect wife'. She wages emotional war on Pratap in order to seek revenge on him. She makes a statement by performing dances and leaving the house. Pratap approaches her and asks for her forgiveness, but she is unable to give

him another chance. She thus proves to be successful in prioritizing her work over her family and society.

For the aesthetics of this play, it seems that Mamta G Sagar increasingly turned to Sanskrit Indian aesthetics, particularly rasa theory, to imbue her works with “cultural depth” and “emotional resonance”. The current play clearly demonstrates how rasa theory operates. in which An integration is present of *vibhāvānubhāvavyabhicāribhāva*, leading to the savouring of *vīra rasa*. Before applying this theory to the play, let us first have the fundamentals of the rasa theory. The working of life and that of the theory of rasa are based on the same fundamental grounds.

Life has three fundamental things: cause (*kāraṇa*), action (*kārya*), and emotion (*bhāva*)—based on which rasa theory works. The rasa theory also has these three fundamental grounds, which Bharata calls respectively *vibhāva*, *anubhāvavyabhicāribhāva*. It's the mix of of these constituents that enables the *sahṛdayā* to savour the rasa. He defines it: the savouring of the poetic combination –or better still, integration – of these elements: *vibhāva*, *anubhāva* and *vyabhicāribhāva*. Here, *vibhāvas* are of two kinds: *ālamban* and *uddīpan*. Under *ālamban* are included such persons or objects that are the occasion of feelings, as well as those in whom those feelings are generated. *Uddīpanas* are the Circumstances that accentuate emotion already aroused in the *sahṛdaya*. *Anubhāvas* are the consequents and *vyabhicāribhāvas* are temporary emotions. This combination activates the built-in structure of *sthāyībhāvas*, or abiding propensities, which are the modified forms of basic instincts as a result of centuries of the evolutionary process of humanization and social living. These very “*sthāyībhāvas*, are eight in number, and have their corresponding rasa, according to Bharata. When these “*sthāyībhāvas* are heightened to a relishable state called “*rasadaśā* by the poet or writer, there is arousal of a “*rasa* or emotion corresponding to each of them”.

Sharma and Shrawan 27

The present chapter demonstrates *vīra rasa* through Manasa's emotional response to the situation she is put in. Manasa in *The Swing of Desire* is *ālamban*, or *viṣayā*, to be more precise, produces *vīra rasa* in union with *sthāyībhāva*. In *Nāṭyaśāstra*, the heroic person is characterized by qualities like *utsāha* (enthusiasm or energy), *dhairya* (courage or fortitude), *śaurya* (valor), *tyāga* (sacrifice), and *vaiśāradya* (expertise or skill). They can be explained in the following way:

These qualities are manifested through expressions of firmness, heroism, charity, alongside other emotions like pride, agitation, and even ferocity in certain contexts in the character of Manasa. The opening lines in the play, spoken by Manasa, reveal her determination and strong willpower that a woman of her stature is unlikely to possess. She aspires to establish her own unique identity and become a successful dancer. Her husband Pratap, who believes that women should be kept inside four walls, perform domestic chores, and take care of the house, squashes her ambition to pursue a career in dancing. For him, Manasa is a child-bearing machine. She regrets her marriage to Pratap. She realizes how her life is becoming hell!

“The age between twenty and thirty is a precious time for a woman when she is not bothered by sneaking strands of gray. Nor is there any care for the world: no haunting thoughts of death. If one wished to do something in life, one should do it then-or never....”

Mukherjee 232

Some *āśrayas* are more dependable than others and we, as readers, more readily enter into communion with the former. Pratap is certainly more understandable. He is the husband of Manasa, is very possessive of her. So he does not let her take dance as her profession. He always thrusts male dominance upon her, which embitters their relationship. In the third



scene, Pratap attacks Manasa, in front of his sister and his brother-in-law, by saying that “she does not know what love is or how to love a husband”. Not only this, he adds further that she is a prostitute because she does not reveal the name of his children’s father

“PRATAP: What can she say? She doesn't know what love is or how to love a

husband. She doesn't know that at all. How can she speak?

This

woman...do you know what she has done. Akka? Like a prosti...

BHAVA: (Interrupts angrily): Pratap!”

Mukherjee 243

Manasa, who has adjusted to the adverse circumstances in the initial period of her life and finally decides to go ahead to take up dancing as her profession. As a heroic character, she thinks that if she does not listen to her conscience, she will be doomed to nothing and will not have her successful career as an artist. At this juncture, she becomes the paragon of those women who do not take bold steps for their career as well as their desires. She speaks to herself:

“MANASA: I want to be independent. I want to be a star...a butterfly dancing in

the sun. I want to fly away, spreading my wings far and wide. I want

to be a song, to step to the tune, to dance and sway and twirl... I want

to chase my dreams”

Mukherjee, 243

In the play, they also act as a sort of *uddīpan* or accentuator of the protagonist's bold initiatives and reactions to Pratap's ill-behavior with Manasa. Pratap's rebuke of Manasa fails to stop her from fulfilling her passion. She boldly expresses her feelings in order to have an authentic:

“MANASA: Society, people, family... you'll make me sacrifice my  
creativity for your false pride. What you loved was neither my  
talent nor my success; it was just my femininity. A woman  
glows at her husband's success. She never complains, never  
envies.”

Mukherjee, 234

In scene four, Pratap apologizes for his mistake he made at the beginning of his married life with Manasa. He does not give her space for her dream and always tries to show his patriarchal thoughts on her. He behaves badly with her, and he never tries to understand the instinct of Manasa that becomes the cause of his ruin. He has left his home of his own will. Manasa has never emphasized him to leave his home and he thinks that by threatening to Manasa, she can be ready to quit the aspiration of becoming dancer but this move backfires on him and this kind of ploy has not worked on Manasa and it seems that he has taken support of patriarchal thought from the beginning to the end but all is ended in smoke. According to his psyche, there are no dreams of women in their lives and they should be used as objects of lust in addition to child-bearing machine that satisfies the lust of men. This kind of psyche is filled in his character, which has proved a wild goose chase in the long run and a person must follow the golden mean in his or her life. Manasa, who is stuck to her dream from the initial period of his life and when Pratap

has left her in the lurch, then she covers her successful journey alone, which is the matter of pain in her life. She is not able to forget those moments or circumstances that she faces in the past and middle of the journey, that's why she does not recognize Pratap when he comes to her for apologize what he has done in the past but Manasa is not ready to forgive him and she thinks that it is his new trick to deceive her. By seeing all the incidents of Pratap, it seems that he is a very crooked person who wants to show his dominancy over her wife by hook or by crook, but It is a really uphill task to trample such A female who is very talented and ambitious as well.

“MANASA: (To herself) Why, isn't that Pratap? What has happened to him? He

looks so weak! (Takes a step forward, then stops.) Perhaps it's just a

trick. He must be here with a new plan to ruin my life again. He

thought that I'd never be able to manage without him. (Loudly) Who

is it? What do you want?

PRATAP: Don't you recognize me?

MANASA: I am sorry. I don't seem to remember...

PRATAP: Don't say such things, Manasa! It's I, Pratap, your husband.

MANASA: Oh! I had forgotten. Yes, what is it?

PRATAP: How long will this go on?

MANASA: What will go on?"



Mukherjee 247

The next constituent of rasa is *anubhāvas* (the involuntary physical expressions or reactions) that arise from emotions. For *vīra rasa*, some possible *anubhāvas* include:

- Physical expressions:
- Bold postures: Standing tall, expansive gestures.
- Facial expressions: Determination, courage, or confidence.
- Vocal tone: Strong, assertive, or commanding.

When considering her love of dancing or her ability to overcome obstacles, these *anubhāvas* strengthen her picture as a strong, resolute person. These *anubhāvas* provide more detail about Manasa's fearless demeanor, her ability to overcome Pratap's patriarchal beliefs, and her success as a dancer. She solely perceives herself in relation to her significant people. The relational self and the caring ethics crush a woman's true self. Women find it difficult to negotiate for their own autonomy and desires inside family structures because it might result in conflict and accusations of recklessness and selfishness. She challenges the conventional demands of self-deprivation. Her desire to express her identity, exercise her freedom of choice, and realize her ambitions is the root cause of her resistance.

“MANASA: I want to be independent. I want to be a star...a butterfly dancing in  
the sun. I want to fly away, spreading my wings far and wide. I want  
to be a song, to step to the tune, to dance and sway and twirl... I want  
to chase my dreams”

Mukherjee 243

Further, She escapes the patriarchal system's perilous hold by denouncing the emotional play-card of 'motherhood' and 'perfect wife'. She wages emotional war on him in order to seek revenge on him. She proves to be victorious, choosing the path of career over family and Society. In the conclusive part of the play, Sister of Pratap speaks adeptly about the newfound image of Manasa. Sister says, "Manasa, you have won. You overcame all the obstacles that blocked your success. You have proved your worth as a woman, as an individual. ....I lost myself somewhere in the futile attempt to hold onto my husband and my family. I have left with nothing." She blazed the trail for those women who are very submissive and who are not expressive in terms of their careers. Both male and female have their own constitutional rights, and why women are made scapegoats in the name of family, children and household duties as well. It is astonishing to see how many expect women to leave according to the rules of the 'man-made manual,' and violation of these rules would question the whole existence of women. When she refuses to terminate her dream career for the sake of her family, he rebukes and condemns her for choosing her career over the responsibility of family.

"MANASA: Have you come alone? (Sister looks sad and doesn't speak. Manasa

comes forward and holds her hands. What happened?

SISTER: Manasa, you have won. You overcame all obstacles that blocked your

success. You have proved your worth as a woman, as an individual. But

look at me..."

Mukherjee 248

As for *vyabhicāris*, one can perceive in Manasa *śaṅka*(apprehension), *viṣāda* (despondency), *utkanṭhā* (longing), *amarṣa* (indignation), and *dhṛti*(fortitude). It can manifest the qualities like *utsāha* (enthusiasm or energy), *dhairya* (courage or fortitude), *śaurya* (valor), *tyāga* (sacrifice), and *vaiśāradya*. These qualities are manifested through expressions of firmness, heroism, charity, and diplomacy, alongside other emotions like pride, agitation, and even ferocity in certain contexts. *Utsāha* forms the very foundation of *vīrarasa*, representing a dynamic and determined nature of Manasa. *Dhairya* is Manasa's ability to remain steadfast and composed in the face of adversity. *Śaurya* is demonstrated through Manasa's strategic thinking. *Vaiśāradya* is confirmed by Manasa's passion for dance.

Manasa is adamantly opposed to the idea of being silent in front of her husband. She has a strong desire to become a successful dancer in her life and for that, she cannot clip her wings for her career. To substantiate the feelings of pride, agitation, and energy, the following dialogues are reproduced below:

“Manasa: “The age between twenty and thirty is a precious time for a woman. If  
one wished to do something in life, one should do it then or never. But  
for me, all gone, all lost because of a selfish man ... he loved me not my  
talent, not my success, just my body”

Mukherjee 232

To put the whole matter in a nutshell: *The Swing of Desire*, Mamta G Sagar, activates our latent *sthāyībhāva* or enduring affective propensity through the conjunction of the character of Manasa as she in her interaction with other characters in the play and as she seems to us through her physical gestures—some of them involuntary and through her utterances.

Once this *sthāyībhāva* is thus stirred into action, we are in a position to relish or experience the art emotion called *vīra rasa*. Now the *sthāyībhāva*, like *utsāh*, which is pleasant in practical life but is impregnated with fear due to *lokasanśrāyat* (association with the material world). It becomes *alaukika* (supra-human) as a result of *kāvyaśrayāt* (association with the aesthetic world). In the story, the subject acquires the complexion of *vibhāvas* and affords *karuna rasa*, which *sahṛdaya* relishes in the story. This is the state of *sattvotreka* luminosity. activated during the course of the story. Here, *citta* (mind) is liquefied. Now, *rajas* (mode of passion) and *tamas* (mode of dullness) are also liquefied, and so *citta* experiences universal rhythm followed by *karuṇa rasa*. The liquefaction of *citta* takes place after *rajas* and *tamas* get subdued, for the time being, affording scope for the *sattva* to inundate the inner consciousness. This is a state of cumulative experience of the mind, known as *bhagnāvaraṇacittāvasthā*.

Sharma and Shawan 31-31

No doubt, the play has a *vīra rasa* but from the viewpoint of *dhvani*, The drama centers on the transformation of women's roles in society. One further point needs to be mentioned here: although this *vīra rasa* inheres in the *abhivyakti* or the verbal configuration, it has, however, to be actualized by the individual reader through his *anubhuti* or participatory experience. The reader's involvement, in other words, is called or otherwise, how does one go beyond the *abhidheyarth* or literal, denotative meaning of the key sentences.

Thus the application of *rasa* theory to the play hatches a complete graph Manasa, who speaks up and expresses her opposition through actions and words. She possesses a passion for music for accomplishing which she wins over all obstacles by her enthusiasm and perseverance, the common in all four types of hero and heroines of *vīra rasa* --*dhirodātta*, *dhiraśānta*, *dhirlalit*, *dhirprāsant* as defined in the *Nāṭyaśāstra* and demonstrates them in her actions while dealing with her husband and the audience. The play transcends the *vācyārtha* (denotative meaning) and arrives at suggested meaning By defying

the conventional role that is expected of women, where Manasa becomes a global woman who is impregnated with a sort of agential role. According to the play, Manasa eventually became an independent individual free from the limitations placed on her by society, culture, and nature as well as by her own misgivings, convictions, and guilt over developing an extramarital relationship and having a child as a result of it. Here, the play's incorporation of *vibhāvas*, *anubhāvas*, and *vyabhicāribhāvas* produces a cumulative effect that enhances Manasa's heroic nature. The drama undoubtedly has a *vīra rasa*, but from *Dhvani's* point of view, it concentrates on how women's roles in society are changing.

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