Content to Develop the Love of Malati and Madhav

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Love is the main theme of Sanskrit literature like any other literature in the world. Love is the traditional feeling of the human heart. Vaas-Kalidasa playwrights have become popular in Sanskrit literature by expressing pleasant forms of love. They are all primarily influenced by the Kama Sutra and are skilled at drawing the consequences of love. Because life never stops in the midst of a barrier. Life is always moving in its direction. And the hero-heroine's love and discipline is not bound by any rules. Many thinkers in the East and in the West have talked about love. For example in 'Rasaratnakara' रसरत्नकार, Love is 'वृत्तियोगासहम'. There are two aspects of love - separation and orgasm i.e. separation and reunion. That is why it is said that love cannot have consequences without separation; Madhav and Malati are the protagonists of the Maltimadhab variant composed by Bhavabhuti. The love of the hero-heroine also seems to be influenced by Ramayana. Because Batsyayan says in the description of different stages of love -

"चः प्रीतिमच्छः सकः संकल्पोऽस्तिनिक्रियायतुतुतु।। विषयेऽऽव:१७ भवृतिलिन्डु: प्रणाम उपमादी मूच्छ मरणमिति।। (कमतुसू - पारदारिका-विधर्म १/६)"

The primary condition of love is affection at first sight. Then reunite with the desired person in mind. Then his determination to get along, insomnia in the dark anxiety, exhaustion in his thoughts, cessation of all things, then frenzy in the pain of not being able to, fainting and finally or eventually death.

The sincere love of Malati and Madhav and the playwright Bhavabhuti have portrayed 'Madnahata' in almost all stages. The purpose of the research paper is to discuss the important issues that Bhavabhuti has used to deepen their love.

The condition of Malati is described by seeing Madhav, a tourist on the highway from 'Bhavanbalvi’s Tung Batayan –

"सङ्गुः यस्य कामम नविम मरणमिति मार्तीमािब।। मूर्द्धाः सर्वत्र िजित्ततुलितिप्रायस्यते।। (मालतीमध्य १/६)"

Malti was sitting in the high window of the attic of the house, Madhav was walking on the highway in front of her again and again. He felt pain in his exhausted limbs.

The story board has helped in the development of Malati-Madhav's love. The role of the screenwriter in exchanging love between the hero and the heroine is unique and varied. After seeing Madhav at the first sight, anxious Malati painted the portrait of Madhav in the hope of self-sacrifice. As an indicator of Malati's affection, it appeared in front of the impatient Madhav in love. Madhav is also in pain of not getting Malati -

"गम्मुमलसतमु गुणलय शरीरम सङ्गम तथ्य भवानिषद्यिति अध्यात्मः।।
भूमिति बुद्धमुनि कन्दर्पा वा बौद्धमुक्ति मार्तियस्य सतार्तः।। (मालतीमध्य १/१७)"

The speed of Madhav's movement has been slow; the look in his eyes has been zero, his physique is unhealthy, his sighs are constant, his mental tenderness makes him impatient. Kandarpa’s command is radiating incessantly in the wake of awakening, in a word, he is bewildered by Maltese thoughts. The drunken Madhav said bewilderedly - thinking too much about that moon face has conquered his mind, abandoned modesty, and with patience he is being relieved by suffering -

"तामनिषेयसुडरसमूखि दुज्विक भविष्यतः।। कथं कथवापि व्यवहितं मे।।
तञाज्ञात् विविधानिं विविधार्यं धेयं।। मुनिष्ठ मथ्य विबेककारं एव।। (मालतीमध्य १/८)"

Eye love is the first step of love. However, it is one of the fruits of physical beauty. In the early stages of love, the incidence of carnal desires is high, but its romance is also sufficient. At this stage, the expression of the human mind enters the mind. Malati to him - "दैलिक मकरकंतलय जंग्लिज्ञायतिकां। सम्मेधानिधिरधिदेवता एवं सोदवसायमुदयनिकान्तः।"

After seeing Malati, Madhav's fascination gradually increased. Then Madhav says in the context of Malati -

"सा पुरामम प्रमदश्यात्म प्रभुभायकवितिविषयूः१८ तु रनमुणिरव्रित्यकाशन
मनिषालकेश्व लोहदोहस्यरुक्ता।। (मालतीमध्य १८ अङ्क ४/२७)"
That is to say, from the first time he saw Malati, he was producing immense pleasure for Madhava like an nectar-like kajalalakar, like a magnet attracts iron, he has attracted her heart. The reason for such attachment of Madhav’s heart is Chet due to neutrality. The playwright Bhavabhuti is closely observing the love between Malati and Madhav through his penetrating point of view. Such actions are not usually performed without a reason, but love is an exception. Because affection is generated without any reason - सेहद्विनिमित्तावस्थेव भक्त्वतिष्ठितां मेंत। 'That is, affection but subject to purpose - these two are opposite to each other. Although the physical beauty of the hero and heroine is attractive, it is not the reason for the hard bond. Handik Preeti never takes refuge in external beauty. Because of an indescribable heart, the lover keeps the heart of the lover in a strong bond –

‘व्यतित्विष्टि पदार्धानानं: कोपाभि हेतुः
न खुदू बहिःराधीकेऽप्रीतं: संस्कृतय॥’

Madhav has lost his normal conscience and is overwhelmed by the affection that has arisen in Madhav’s mind after seeing Malati in Bakulbithi. Such a deep disorder has made his heart numb.

The playwright Bhavabhuti has used Bakulmala and Chhitrafaalak to strengthen the mutual affection of Malati and Madhav. After seeing Madhav on the streets of Batayan, Malati became anxious. He then painted the portrait of Madhav with a brush for self-sacrifice. As an indicator of Malati’s affection, it appeared in front of Madhav, who was impatient with love. That panduta undoubtly testified to the plaque. Then he re-painted the portrait of Malati in his own mind. And he drew it next to his own drawing. And described a verse below the figure ---

‘जगति जयिनससे ते भाषा नवदुक्लादयः
प्रकृति मयायः संजयनेन मनो मध्यलयि मे
मम तु विद्वेदात्लो को विलोकनचिद्विका
नयनविषयम जयिषयः स एव महासबक॥।’ (मालात्तीमधवः-१/३५)

That is to say, there are naturally other substances that conquer the world, such as the banana of the new moon, etc., which make the mind intoxicated. In the relevant experience Shakuntalame Shakuntala also wrote about the mind in ‘Shukodar Shyamal Nalinipatra’. Madanadeva is burning his limbs day and night as his desire is centered in Dusumanta ---

‘तब न जाते उद्यां मम पूर्वः कामी दिवापि राजापि।
निर्पुषुण तपति वतीश्याल्बिष्यु वृद्ध मनोरथांगानानि।।’ (अभि : शालकः : ३/६)

There is no level of restraint in the arrogance of lust. But Madhaba’s words are more much elegant. This romantic expression of his heart is much more appealing than the gross desire. Seeing Malati, her fascination spreads all over her being. The oblique look of Malati looking back again and again as she leaves Bakulbithi makes Madhav happy. In an indescribable obsession, he sees Malati everywhere –

‘पश्चायम् वा भक्त्वति इतः पुरत्तक्ष पक्षत्तैः
अन्तवैः परति एव विबतमानाः।
उदुवद्यथ मृत्युषनक्षणिनिः बहिःति
मासान्ततियांगाबित दश्यःकक्मि।।’ (मा: मा: १/४०)

The portrait is an essential part of the mental awareness of the hero and heroine. Since then, the garland has always been a companion by replacing the plaque on the chest with utmost care. Therefore, the role of the plaque as an indicator of Madhav’s obsession is outstanding.

Besides, the role of ‘Bakulmala’ in deepening the mutual affection between Malati and Madhav is also undeniable. Malati’s heart has been identified by ‘Bakulmala’. However, a midwife named Labangika has played a helpful role in this work. (Malati’s girlfriend) Malati was going to the bar with other girlfriends on the occasion of ‘Madanotsab’. Out of curiosity, Kamandake’s maid Abalokita Madhav was also sent there to meet the two. Exhausted from wandering in ‘Madano dya’, Madhav laid a garland under a budding tree. Suddenly he saw Aparupa Malti coming out from inside the temple. At the request of his friends, he came forward to pick the flowers and came to the budding tree. Madhav was sitting there. Seeing him, it seemed that Madan’s world was conquered. The nectar of his cripple broke the barrier of Madhav’s mind. But it is observed that the sad line of unfulfilled affection towards one of the lucky ones has blossomed in the face like his crushed Mrinal. But the question is who is the lucky one? In response to that question, the friends looked at Madhab and pointed out that Madhab is that person. Then they got drunk with applause to the sound of anklets. Madhab’s mind was almost mad at that time. However, the half-wrapped bakulmala is still going on.

He got on the back of a virgin elephant and returned to the city with his companions. And he looked back again and again at Madhav. Kalidas’s experience in Shakuntalame is like a reflection of Dushmana’s mental conflict as a result of his temporary separation from Shakuntala during the departure of Maharshi Konba from Tapoban. On his return, Dushmana could not erase Shakuntala’s words from his mind. His body wanted to leave Tapoban, but his restless mind seemed to run backwards.

‘गच्छति पुरः: शरीरम् धारिति पश्चात संस्थिति चेत।
चीनाम्युक्तिम काले: प्रतिभातां नीत्यानास्य।।’ (अभि : शालकः : १/३१)

One of the friends stayed there, then he came forward to Madhav. And he prayed that - “Sir, our Lord’s daughter loves your garland very much - so let the garland be successful by adorning with this voice.” And the one who is begging for grace from her is Labangika, the bride of Malati’s grace. At his urging, Madhav opened the necklace and gave it to him. He accepted it and entered the crowd. And Madhav also returned to the city. Soon after, Madhav was interviewed by his friend Makrand. Seeing Madhav’s candid vision and unattractive physical constitution, Makaranda realized that Madhav was stuck in Madanban. In Niribili Udyam, Makaranda heard the story from Madhav. And reassured him. There is no denying that Malati has developed a fondness for Madhav. Madhab’s mind was filled with happiness when he heard about Malati’s anxiety. Soon Madhav was worried about the fact that Raja wanted Malati for Nandan.

On the other hand, Lobangika anxiously informs Malatiabout all the conditions of Madhav and brings the Bakulmala in words. Malati was happy to know the favorable attitude of her beloved and to fulfill her desires. The garland was made only for her - she couldn’t believe it. He assumes that this is just an assurance of cloves. To produce Malti’s suffix, Labangika speaks of Madhab’s hub style while weaving bakulmala. However, as if Malati does not cut the conflict, is
Madhab's luxury illusion true or not - Malati is confused in this conflict. Malti asked Bakul for the necklace from her friend. This garland is an indicator of Madhav's love devotion. He left the garland in his own voice - as a memento of Madhav. This is not the end of the story. In the scene of 'Chaurikabibaha', the garland is put on Madhav's neck thinking it is clove. Then, in the company of Malti, Dhanya Madhav's knot finds a place in Mala Madhab's voice. When Malati told Madhav the good news of Madayantika with Makaranda at Nandan's house, Madhav took the garland from his throat and put it on Malati's neck.

In the end, it was 'Bakulamala' who brought mad Madhav to his senses in Malati's show. It was as if his soul was going away, his heart was being destroyed, his limbs were burning, darkness was spreading all around.

The meeting of loved ones in the midst of separation is the end of all suffering. That is why this compassionate prayer of Madhav. But where is Malati? Yet Bakulmala has brought the promise of survival in his life. He may be alive - this faint hope has awakened in his mind. When the anguish of the body intensified and afflicted Malati in a miserable way, and there was no possibility of Madhava's association, this Bakul Malai kept her alive by working on her embrace. In this context, Kalidasa says –

‘प्रयात्मेऽप्राणाः सुन्तनु हृदयं वंसत इव
ब्रह्मती व्यामानि प्रसरति सम्पन्नादिति तमः।
व्याप्रस्तावो अर्थं न खलु परिहासस्य विषयः
सदानीरन्द्रन्दम् बिक्षब मयि मा भूरकरणम्।।
’ (मा: मा: ९/४५)

Therefore, among the minor characters of 'Malatimadhav' drama, Kalhansa the character is unique.

Bibliography: