

## Content to Develop the Love of Malati and Madhav

Subrata Kumar Manna

Panskura Banamali College, Panskura, West Bengal, India

**How to cite this paper:** Subrata Kumar Manna "Content to Develop the Love of Malati and Madhav" Published in International Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-4 | Issue-5, August 2020, pp.614-616, URL: [www.ijtsrd.com/papers/ijtsrd31910.pdf](http://www.ijtsrd.com/papers/ijtsrd31910.pdf)



IJTSRD31910

Copyright © 2020 by author(s) and International Journal of Trend in Scientific Research and Development Journal. This is an Open Access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0) (<http://creativecommons.org/licenses/by/4.0>)



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' 'स्नेहः ततः प्रबन्ध क्रिया', Love is 'तद्वियोगासहम्'. 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 Kamashastra. Because Batsyayan says in the description of different stages of love-

चक्षुः प्रीतिर्मनः सङ्गः संकल्पोत्पत्तिर्निद्राच्छेस्तनुता। बिषयेभ्यो ब्यावृत्तिर्लज्जा प्रणाश उन्मादो मूर्छा मरणमिति ॥ ( कामसूत्र - पारदारिकाधिकरण १/५ )

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 Bhavbhuti 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 -

‘साक्षात् कामम नवमिव रतिर्मालती माधवं यत - गारोत्कण्ठा लुलित लुलितैरङ्ग कैस्ताम्यतीति ॥’ (मालतीमाधव - १/१५ )

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 -

गमनमलसम् शून्या दृष्टिः शरीरम सोऽष्टुर्बं  
श्वसितमधिकं किं न्वैतत स्यात् किमन्यदितो अथवा।  
भ्रमति भुवने कन्दर्पाज्ञा बिकारी च यौबनं  
ललितमधुरास्ते ते भावाः क्षिपन्ति च धीरताम् ॥ ( मालतीमाधव - 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 -

‘तामिण्डुसुन्दरमुखीं सुचिरं बिभाष्य  
चेतः कथं कथमपि व्यपवर्तते मे।  
लज्जां बिजित्य बिनयं बिनित्यैव धैर्यं -  
मुन्मथ मन्थर बिबेकमकाण्ड एव ॥ ( मालतीमाधव १/१८ )

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 -“देवस्य मकरकेतनस्य जगद्विजयन्तिका। रमनीयकनिधेरधिदेवता एवं सौन्दर्यसारसमुदयनिकेताम्”

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

‘सा पुनर्मम प्रथमदर्शनात् प्रभृत्यमृतवर्तिरिव  
चक्षुर्निरतिशयमानन्द मुत्पादयन्त्ययस्कान्त  
मनिशलाकेव लोहाधातुमन्तःकरनमाक्रिस्टबती सर्वथा ॥’  
(मालतीमाधव १म् अङ्क, पृ-१७ )

That is to say, from the first time he saw Malati, he was producing immense pleasure for Madhava like an nectar-like kajalsalakar, 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 - स्नेहश्च निमित्तसव्यपेक्षश्चेति बिप्रतिस्तिष्ठमेतत्। '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. Hardik Preeti never takes refuge in external beauty. Because of an indescribable heart, the lover keeps the heart of the lover in a strong bond -

‘व्यतिष्ठति पदार्थानन्तरः कोऽपि हेतुः  
न खलु बहिराधीन् प्रीतयः संश्रयते।।’

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 Chitrafalak 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 pandita undoubtedly testified to the plaque. Then he re-painted the portrait of Malti in his own mind. And he drew it next to his own drawing. And described a verse below the figure ---

‘जगति जयिनस्ते ते भाबा नबेन्दुकलादयः  
प्रकृति मधुराः संयेबाये मनो मयन्ति ये  
मम तु यदिदं याता लोके बिलोचन चन्द्रिका  
नयनविषयम जन्मन्येकः स एव महोत्सवः।।’ (मालतीमाधव - १/३६)

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 Dushmantha ---

‘तब न जाने हृदयं मम पूनः कामो दिबापि रात्रापि।  
निर्धूतपति वलीयस्त्वयि वृत्त मनोरथान्यनानि।।’ (अभिः शकुः  
३/१४)

There is no level of restraint in the arrogance of lust. But Madhaba's words are much more 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 -

‘पश्यामि त्वामिब इतः पुरतश्च पश्चात्  
अन्तर्बहिः परित एव बिबर्तमानां।  
उद्बुद्धमुग्ध कनकाब्जनिभं बहन्ति  
मासनातिर्यगपबर्तित दृष्टिबद्धम।।’ (माः माः 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, Kamandaki's maid Abalokita Madhav was also sent there to meet the two. Exhausted from wandering in 'Madano dyan', 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 Madhav 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. Kalidasa's experience in Shakuntalame is like a reflection of Dushmanta's mental conflict as a result of his temporary separation from Shakuntala during the departure of Maharshi Konba from Tapoban. On his return, Dushmanta 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 धावति पश्चात् संस्थितं चेतः।  
चीनाम्शुकमिब केतोः प्रतिबातं नीयमानस्य।। (अभिः शकुः-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 it 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 Udyan, 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, Labangika anxiously informs Malati about all the conditions of Madhav and brings the Bakulamala 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 Madhab'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 Madhab 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. ---

‘प्रयान्तीब प्राणाः सुतनु हृदयं ध्वंसत इव  
ज्वलन्ती वानानि प्रसरति समन्तादिब तमः।  
त्बराप्रस्ताबो अयं न खलु परिहासस्य बिषय -  
स्तदक्षोरानन्दम् बितर मयि मा भूरकरुणा।।’ (मा: मा: ९/४५)

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 -

स्नेहानाहुः किमपि बिरहे ध्वंसिनस्तेष्वभोगा -  
दिस्तेबस्तुन्युपचितरसाः प्रेमराशीर्भवन्ति।।

That is, when there is no possibility of indulgence in separation, then affection becomes the juice absorbed in the East and becomes pure love.

The garland of Bakul's garland tied with the flower of Madhav's desire has given a sore throat to the parted life of Malti. When that Malay brought the message of Malati's survival, Madhav's heart almost melted when he saw it. Her

love is exuberant. Seeing Malti, he became compassionate. This garland is a precious gem in the life of Malati and Madhav. The only witness to their awakening.

The playwright Bhavbhuti has added the love story of Madhav's childhood friend Makaranda and Malati's childhood friend Madayantika as an ancillary story in transmitting the speed of love between Malti and Madhav. This sub-story is so closely tied to the main story that it is impossible to separate one from the other. These two stories are deeply intertwined.

Again the main protagonist has helped the heroine develop two more characters - although the two characters are minor but their contribution is negligible. These are Mandarika, the maid of Malati's house, and Kalhahansa, the attendant of her beloved potter Madhav. Mandarika is a disciple of Kamandaki. However, his appearance for a short time. His main work is the work of a messenger. On the other hand, Kalhansa Madhav's faithful servant. Madhav is "Nath Madhav" to him. He has a secret attraction for secret love. But he is eloquent and funny. When he gives a plaque of Malati painted by Malati, he answers Makrand's question - जेन जेब से हि अ अं अबहरिदं (मूल -मा मा ३५ : ७० पृ)

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

#### Bibliography:

- [1] Tripathi, Brajabhushan, 'Bhavabhuti ki kavyabhāsa ka riti baijjanik adhyayana', Sampurnananda Sanskrit University, Varanasi, 1998
- [2] Dahal, Lokmini-'Sanskritasahityetihasa', Choukhamba Krishnadas Ekademi, Baranasi, 2005
- [3] Shastri, Gaurinath, --- 'Sanskrita Sahitya Sambhar', Nabapatra Prakashan, Calcutta, 1984
- [4] Sharma, Sesharaj ---- 'Malatimadhaba', Chaukhamba Sanskrit Syries, Varanasi, 2005
- [5] Singh, Ayodhyaprasad ----- 'Bhavabhuti and Unki Natyakala', Motilal Varanasi Das, Delhi, 1969