



International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2017; 3(2): 62-65

© 2017 IJSR

www.anantaajournal.com

Received: 16-01-2017

Accepted: 17-02-2017

Jintu Moni Dutta

Research Scholar, Department of
Sanskrit, Gauhati University,
Assam, India

Delineation of rasa in the MĀLATĪMĀDHAVA

Jintu Moni Dutta

Abstract

Drama is regarded by Bharata as the art of reproduction by imitation (*avāsthānukṛtīm nāṭyam*)¹ in other sense where the whole universe is represented by suitable actions. The Sanskrit dramatist allowed their imagination and fine histrionic sense to influence, flesh and blood into skeletons and who translated formulas into lively forms of beauty. For this purpose dramatist employed various dramatic elements like sentiment (*rasa*), quality (*guṇa*), rhetoric (*alaṅkāra*), style (*rīti*), metre (*chanda*) in their dramatic compositions. With such sort of elements and combining with fertile imagination Bhavabhūti, the greatest Sanskrit dramatist composes *Mālatīmādhava*, a *prakaraṇa*. Hence, in this paper an attempt is being made to analyse the delineation of various sentiments in the *Mālatīmādhava*.

Keywords: Bharata, Imagination, Beauty, Sentiments, *Prakaraṇa*, Delineation

Introduction

The *Mālatīmādhava* is a *prakaraṇa* composed by Bhavabhūti. It contains ten acts where love stories of two young pairs are delineated. The two pairs are namely *Mālatī* and *Mādhava*, *Makaranda* and *Madayantikā*. Bhavabhūti appears to be proud of the plot of *Mālatīmādhava* as he expressed his opinion in the fourth verse of the 1st act of the play. He says --- profound representations characterized by the excess of *rasas*, actions attractive owing to affection, boldness indicative of love set in to motion, wonderful plots, and dexterity in dialogue.² As the author opines himself that he has delineated varied *rasas* profoundly, we may examine those with proper presentation and so on.

Methods - In this paper, descriptive and analytical methods have been used. Methodology used in this paper is based on both primary sources and secondary sources.

Normally *Rasa* means taste or relish but metaphorically it implies the pleasing of an audience or a reader which he or she attains after watching a dramatic representation or reading a poetic composition. Bharatmuni, the author of *Nāṭyaśāstra*, calls it a *Rasa* and opines that ---“no meaning proceeds from speech without any kind of sentiment.”³ Further he says that the sentiment is produced from a combination of *vibhāva* i.e determinants, *anubhāva* i.e consequents and *vyabhicāribhāva* i.e transitory states⁴. The *rasa* is so called because it is capable of being tested or *āsvādyate*⁵. In the *Abhinavabhārati* it is said that a *rasa* runs like a thread in a dramatic representation⁶. Following the definition of *Nāṭyaśāstra* Viśvanātha Kavirāja opines that *rasa* is manifested in the heart of a *sahridaya* when the permanent moods like *rati* etc are stimulated by *vibhāva*, *anubhāva* and *vyabhicāribhāva*⁷. Again he clearly mentions that *rasa* is the soul of a poetry⁸. In the *Nāṭyaśāstra*, Bharatamuni recognizes eight kinds of *Rasas* and accordingly their *sthāyibhāvas* or permanent moods. According to him the eight *Rasas* are viz., *Śṛṅgāra*, *Hāsyā*, *Karuṇā*, *Raudra*, *Vīra*, *Bhayānaka*, *Vibhatsa* and *Adbhūta*. All these eight *Rasas* are called as *nāṭyarasas*⁹.

¹ *Nāṭyaśāstra*, I

² *Mālatīmādhava*, I. 4

³ *na hi rasādṛte kacidartha pravartate / Nāṭyaśāstra*, I. p.274

⁴ *tatra vibhāvānubhāvavyabhicārisamyogādṛsaniṣpatih / Ibid.*,

⁵ *āsvādayanti manasā tasmādnāṭya rasāḥ smitāh/ Ibid.*,

⁶ *Abhinavabhārati*, I.p.273

⁷ *Sāhityadarpaṇa*, III.I

⁸ *vākyam rasātmakeṇ kāvyam / Sāhityadarpaṇa*, I.3

⁹ *Nāṭyaśāstra*, VI. 15

Correspondence

Jintu Moni Dutta

Research Scholar, Department of
Sanskrit, Gauhati University,
Assam, India

The sthāyibhāvas of these Rasas are -*Rati* (love), *Hāsa* (laughter), *śoka* (sorrow), *Krodha* (anger), *utsāha* (enthusiasm), *Bhaya* (fear), *Jugupsā* (disgust) and *Vismaya* (astonishment).¹⁰ Mammāta Bhaṭṭa regards *śānta* as the ninth *rasa* of which *nirveda* is the permanent mood¹¹. Thus, *rasas* are nine in number. Now, an attempt is made to assess various *rasas* that delineated in the *Mālatīmādhava*. In this *prakaraṇa* various kinds of the dramatic sentiments are found to be delineated. The sentiments used in this drama are the *Sṛṅgāra*, *Raudra*, *Vīra*, *Adbhūta* *Bhayānaka* and *Vibhatsa*. In this *prakaraṇa* Bhavabhūti has delineated *Vipralambha Sṛṅgāra rasa* as the principal sentiment.

Sṛṅgāra Rasa (the Erotic sentiment)- In the *Nāṭyaśāstra* it is opined that the Erotic sentiment or *Sṛṅgāra Rasa* proceeds from the permanent mood of love¹². According to Viśvanātha Kavirāja *Sṛṅgāra Rasa* is of two types namely the *Sambhoga* and the *Vipralambha*¹³. Whenever, the hero and heroine though possessing love for each other, but can't get united it is called *Vipralambha Sṛṅgāra*¹⁴. On the other hand, the *Sambhoga* type of *Sṛṅgāra* exists when the two lovers are in the enjoyment of each other's company, engaged in looking to each other, kissing each other. As the story of *Mālatīmādhava* goes, it shows that the union of Mālatī and Mādhava is the main theme of the drama. Consequently, the author delineated *Sṛṅgāra* as principal one and other *rasas* as subordinate. In this *prakaraṇa*, Bhavabhūti has described the events successfully so as to develop the main plot. Here, Mālatī is presented as heroine and Mādhava is presented as hero. *Rasa* is manifested in the heart of the *sahṛdayas* by stimulating the *Vibhāva*, *anubhāva* and *vyabhicāribhava*. *Vibhava* is mainly divided in to two types namely *alambana vibhava* and *uddīpanavibhāva*. In the present play Mādhava is supposed to *ālambana vibhāva* for Mālatī and Mālatī is the *ālambana vibhāva* for Mādhava. The *uddīpanavibhāva* is also beautifully depicted by Bhavabhūti in every context. The natural scenario of spring season, madana garden, flowers, trees, the moon, darkness, the wind are described as *uddīpanavibhāvas*. Bhavabhūti has used both *Sambhoga* and *Vipralambha Sṛṅgāra* in this *prakaraṇa*. In the 1st act of the *Mālatīmādhava* we have learnt Mālatī's first attraction of love in her heart at the sight of Mādhava from the speech of Kāmandakī when she says that Mālatī beheld Mādhava again and again and her desire grows intensely and her limbs extremely languished so she has drawn a portrait of Mādhava¹⁵. It is also known from the speech of Kalahaṃsaka that Mādhava also falls in love with Mālatī. In the 1st act itself has given an exquisite picture of *Vipralambha Sṛṅgāra*. we also get the beautiful delineation of *Vipralambha Sṛṅgāra* through the speech of Makaranda by which he describes the love longing condition of Mādhava for Mālatī¹⁶.

Moreover, in the 4th act Bhavabhūti gives us love stricken picture of Mādhava where Mādhava expresses his despair because Mālatī's father had decided to give her to another man¹⁷ and being dejected he says to himself that the blissful result of his life is suspended in doubt what would he do now

as he sees no other remedy than selling human flesh¹⁸. In the 5th act the verse -

*premārdrāḥ praṇayasprśaḥ paricāyadudgādaragodayās/
tāstā mugdhadrśo nisargamadhurāśchestā bhaveurmayi //
yāsvantaḥkaraṇasya vāsyakaraṇavyāpāra rodhī kṣṇā /
dāṃśasāparikalpitāsvapi bhavatyānandasāndro layaḥ//*¹⁹
etc.

Reveals the extreme longing of Mādhava for Mālatī due to separation which may be treated as examples of *Vipralambha Sṛṅgāra*.

In the 8th act we get some verses.²⁰ etc through which Mādhava was pleading his love to Mālatī. This also indicates *Sambhoga sṛṅgāra*. In the same act Mādhava says that his heart breaks into a thousand pieces on account of not getting Mālatī. This condition of Mādhava duly indicates the existence of *Vipralambha Sṛṅgāra*. Again, in the 9th act Bhavabhūti puts many beautiful verses in the speech of Mādhava to suggest *Vipralambha Sṛṅgāra*. It has been known from the speech of Saudāminī that having separated from Mālatī and unable to bear the sight of familiar spots Mādhava stayed with his friends in a region full of large valleys and hills and In this way, although Bhavabhūti has delineated the both *Sambhoga Sṛṅgāra* and *Vipralambha Sṛṅgāra* yet, he delineates the intensity of pangs of separation of Mālatī and Mādhava in a great detail which indicates the principality of *Vipralambha Sṛṅgāra* in this play

Though Bhavabhūti has delineated *Sṛṅgāra Rasa* mainly in the present play, yet he also delineated some other sentiments here and there in a subordinate form.

RAUDRA RASA (The Furious Sentiment)- According to Bharata, the furious sentiment arises from permanent mood of anger. It owes its origine to *Rākṣasas*, *Dānavas* and haughty men and is caused by fights. This is created by *vibhāvas* such as anger, untrue, allegation, threatening, revengefulness, jealousy etc. Red eyes, knitting of eyebrows, defiance, biting of lips, movement of the cheeks, pressing one hand with the other etc are the *anubhāvas* and presence of mind, determination, energy, indignation, restlessness, fury, perspiration trembling, horripilation, choking voice are regarded as *vyabhicāribhāvas* of this sentiment²¹. Bhavabhūti's depiction of the *Raudra Rasa* in the *Mālatīmādhava* is also effective. He delineates this *Rasa* with its various feelings at their proper places with all emotions. As for example in the verse –

*asāraṃ sāmsāraṃ parimusitaratnam tribhuvanam /
nirālokaṃ lokaṃ maraṇasaraṇaṃ vāndhavajanam //
adarpaṃ kandarpaṃ jananaṇanirmāṇaphalam
jagajjirṇāraṇyaṃ kathamasi vidhātum vyavasitaḥ //*²² etc.

Wherein we find the extreme anger of Mādhava towards Aghoraghaṇṭa due to his evil action who tried to bring a terrible end of Mālatī, the beloved of Mādhava. Here, anger of Mādhava manifests in a direct form which gives rise to *Rauudra Rasa*. Similarly, in another place²³ etc we again find violent anger of Mādhava to Aghoraghaṇṭa which has

¹⁰ Ibid., VI. 17

¹¹ *Kāvya prakāśa*, IV. 34

¹² *Nāṭyaśāstra*, VI. P. 300-301

¹³ *vipralambho'tha sambhoga ityeṣa dvidividho mataḥ / Sāhityadarpaṇa*, III. 186

¹⁴ *yatra tu ratiḥ prakṛṣṭa nābhīṣṭamupeti vipralambho'sau / Sāhityadarpaṇa*, III.210

¹⁵ *Mālatīmādhava*, I. 15

¹⁶ Ibid., I. 39

¹⁷ Ibid., IV.7

¹⁸ *hanta sarvathā saṃśayitajanmasāphalyaḥ saṃvrttosmi / tat kimidānim kartavyam / na khalu mahāmāmsavikrayādānyamupāyam paśyāmi //*

Ibid., V. p.92

¹⁹ Ibid., V.7

²⁰ Ibid., VIII. 3

²¹ *Nāṭyaśāstra*, VI.319-320

²² Ibid., V.30

²³ Ibid., V. 31

compelled him to hold up his arm upon Aghoraghaṇṭa saying that Aghoraghaṇṭa deserves no mercy, his arm would strike him down at once like the staff of *Yama*. Here, it appears that Mādhava has lost his patience when he faces his enemy. Here, Aghoraghaṇṭa is the cause of the excitement of Mādhava's anger i.e. *ālambana vibhāva*, the raising of weapon is the *uddīpana vibhāva*, anger is the *anubhāva* and indulged in sportively for the joke the *vyabhicāribhāva*. Thus, Bhavabhūti delineates this *Raudra Rasa* very skillfully with the delineation of appropriate emotion.

VĪRA RASA (The Heroic Sentiment)- According to Bharata, the heroic sentiment relates to the superior type of persons and has *utsāha* or energy as its basis. This is created by *vibhāvas* or determinants such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness, reputation of might, influence. *anubhāvas* of this *Rasa* are firmness, patience, heroism, charity, diplomacy etc and contentment, judgement, pride, agitation, energy, ferocity, indignation, remembrance, horripilation are its *vyabhicāribhāvas*²⁴. In the 3rd act of the play Bhavabhūti spontaneously delineates *Vīra Rasa* through the gallant deeds of Makaranda where he rescues the very life of Madayantikā from the clutches of the tiger. Again, in the 5th act the author has delineated *Vīra Rasa* in the context of Mādhava and Aghoraghaṇṭa's where Aghoraghaṇṭa lifted his weapon in order to kill Mālatī but at that very moment Mādhava appeared there and snatched away Mālatī by his fore-arm. Thus, Mādhava exhibits his heroism by saving the life of Mālatī from the hands of Aghoraghaṇṭa. In the verse-

*maraṇasamaye tyatvā saṅkām pralāpanirgalam /
prakaṭitanijasnehaḥ soyam sakhā pura eva ye //
sutanu visrjotkampam saṁpratyasāviha pāpmanah /
phalamanubhavatyugram pāpah pratīpavipākinah //*²⁵ etc.

wherein Mādhava tries to avert the fear of death from Mālatī's mind by expressing his valour. In the same manner, by the verse -

*dhairyamnidhehi hṛdaye hata eṣah pāpah /
kiṁ vā kadācidapi kenacidanva bhāvi //
sāraṅgasaṅgarabidhāvibhakumbhakūṭa /
kuṭṭakapāṇikuliśasya horeḥ pramādaḥ //*²⁶ etc.

Wherein Mādhava expresses his valour to Mālatī. Here, the enemy, Aghoraghaṇṭa is the main exciting cause i.e. *ālambana vibhāva*, the action of that enemy is the *uddīpana vibhāva*, the valour of Mādhava is the *anubhāva*, Mādhava's anger is the *vyabhicāribhāva*. Hence, the verse is an example of *Vīra Rasa* as all the elements of this *Rasa* has been got fulfilled. Again in the 8th act we find the delineation of *Vīra Rasa* in the fight between Makaranda and city guards.

ADBHUTA RASA (The Marvelous Sentiment)- Bharata, defines *Adbhūta Rasa* as - the *Adbhūta Rasa* or the marvelous sentiment has its basis the *sthāyibhāva* or permanent mood of wonder. This sentiment is created by *Vibhāvas* or determinants such as sight of heavenly beings or events, attainment of desired objects, entrance to in to a superior mansion, temple, and magical acts. Wide opening of eyes, looking with fixed gaze, horripilation, perspiration, uttering words of approbation, movement of fingers are the *anubhāvas* of this *Rasa*. The *Vyabhicāribhāvas* of this *Rasa*

are weeping, paralysis, perspiration, choking voice, horripilation, agitation, hurry, inactivity, death etc²⁷. In the 5th act of the play Bhavabhūti describes the entrance of Kapālakuṇḍalā by a heavenly path and her miraculous power and her aerial journey. The description about her journey creates wonder in our mind²⁸. Besides, in the verse ---

*karnābharyarṇavidīrṇasrikkavikaṭavyādānadiptāgnibhira /
daṣṭrakoṭivisanakaṭairita ito dhāvadbhirākṛyate //
vidyutpuṅjanikāśakeśanayanabhrūśmaśrujāloir nabho /
lakṣyālakṣyaviśuśkadīrghavapūṣāmulkāmukhānām
mukhaiḥ //*²⁹ etc.

Mādhava depicts the activities of fiends which creates wonder in the mind of readers. Here, the sight of goblins is *vibhāva*, wide opening eyes of goblins are *anubhāvas* and choking voices of goblins are *vyabhicāribhāva*. In the 8th act, again there is another description of Kapālakuṇḍalā lifting Mālatī to śrīparvata. The description of this unusual phenomena also creates wonder in the minds of spectators. Hence, this is a case of *Adbhūta Rasa*. In the 9th act Saudamini flew away to the sky with Mādhava by the help of miraculous power named as *ākṣepiṇi siddhi*. In the 10th act we find a terrible admixture of darkness and lightning the perceptive power of the eye appeared for a moment and then vanished. This scene creates wonder in the mind of Kāmandakī and Makaranda holds it as the greatness of *yogā*. All these are regarded as the elements of *Adbhūta Rasa*.

VĪBHATSA RASA (The Odious Sentiment)-According to Bharata, *jugupsā* i.e. disgust is the permanent mood of *Vibhatsa Rasa*. It is created by *vibhāvas* like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented on the stage by *anubhāvas* such as stopping the movement of all the limbs, narrowing down the mouth, vomiting, spitting, shaking the limbs in disgust and the like. The *vyabhicāribhāvas* of this are epilepsy, delusion, agitation, fainting, sickness, death and the like³⁰. The example of *Vibhatsa Rasa* is being illustrated. The verse ---

*utkṛtyaotkṛitya kṛittim prathamamatha
prthūchophabhūyāmsi māmsā /
nyansasphikprṣṭhapiṇḍādyavayavasulabhānyugrapūtini
jagdhvā //
āttasnāyantranetraḥ prakaṭitadaśanah
pretaraṅkakarankā /
dankasthādasthisamstham sthapuṭagatamapi
kravyamavyagramatti //* etc.³¹

Which is an utterance of Mādhava noticing the behaviour of a devil in a cremation ground. This is the description of of a half starved devil being frightened over the coming of other devils who might share his food. Here, repetition of words suggests the continuity of undertaking task. First of all the devil is engaged in tearing off the skin again and again, and after taking the swollen flesh he gradually eats the raw flesh from the joints of the bones. The devil places the dead body on his lap, being afraid of other strong devils who might snatch it away from him. Anxiousness and fear make his eyes wide open and all his teeth out. Here, the deadbody is the

²⁷ Nāṭyaśāstra, VI.p. 330

²⁸ Mālatīmādhava., V. 4

²⁹ Ibid., V. 13

³⁰ Nāṭyaśāstra, VI.p. 328

³¹ Mālatīmādhava., V.16

²⁴ Nāṭyaśāstra, VI.324

²⁵ Mālatīmādhava., V. 26

²⁶ Ibid., V. 32

ālambana vibhāva i.e. the main exciting cause, tearing off the skin etc is the *uddīpana vibhāva*, the striking of nose etc is the *anubhāva* and anxiousness etc is the *vyabhicāribhāva*. Thus, this description gives rise to disgust which lead to the *Vībhatsa Rasa*. Thus, Bhavabhūti cleverly delineates the *Vībhatsa Rasa* which creates disgust in the reader's mind. However, from this discussion it would appear that Bhavabhūti is a poet with great talent who can skillfully delineate the *Vībhatsa Rasa* also.

BHAYĀNAKA RASA (The Terrible Sentiment)- The *Bhayānaka Rasa* creates feeling of fear in our mind. In accordance with the definition of Bharata the terrible sentiment has its basis the permanent mood of fear. The determinants of this sentiment are like hideous noise, sight of ghost, empty house or forest etc. Trembling of hands and the feet, horripilation, change of colour are accept as the consequent state of this *Rasa*. The transitory states are paralysis, perspiration, fear, stupefaction, agitation, death and the like³². In the *Mālatīmādhava*, Bhavabhūti has delineated the sentiment of fear in a excellent way. In the 5th act of this play Bhavabhūti puts some verses to suggest *Bhayānaka Rasa*. As for instance the verse -

*paryantapratirodhimeduracayastyānam citā jyotiṣā /
mojjvalyam parabhāgatah prakāṣayatyābhoga //
samsaktākulakaleyaḥ kilakilākolāhalaiḥ samadā /
duttalāḥ kaṭapūtanābrabhṛtayaḥ sāmraṇam kurvate//.*³³
Etc.

It self reveals the expansive frightful darkness of cemetery ground as also the disclosure of brilliancy of the fires of the funeral pyres, several unfamiliar actions of demons that they make challenging roars by their confused *kilkila* noises in the cemetery ground. Here, the terrible sight of ghosts is the *ālambana vibhāva*, frantic sports of ghosts are the *uddīpana vibhāvas*, confused *kilkila* noise is the *anubhāva* and the great joy of ghosts is the *vyabhicāribhāva*. Again, when Mādhava made an announcement at the cemetery ground that he would sell human flesh to the ghosts, instantly, the cemetery ground seems to be in motion all around, noisy with the indistinct and tumultuous uproar of the formidable demons walking about all sides and crowded with the goblins that they made their appearance. However, this scene unequivocally creates the feeling of fear in the minds of spectators. Moreover, in the verse -

*tatpṛthurasanogramāsyagartam /
dadhati vidāya vivarṇadīrghadehāḥ //
laladajaagaraghorakoṭarānām /
dyutimiha dagdhapurāṇarohiṇānām //*³⁴ etc.

We find the most formidable of ghost that they are compared with old *Rohina* trees which has the horrible hollows on account of active pythons therein. Hence this verse is an example of *Bhayānaka Rasa*. Again, we get a terrible sight of frightened Mālatī while Aghoraghaṇṭa raised his sword with the intension of killing her. at that moment, however Mādhava appeared there and having seen him unexpectedly Mālatī embraced Mādhava due to fear. Thus, Bhavabhūti has created every situation perfectly to suggest *Bhayānaka Rasa*. Although, Bhavabhūti delineates this sentiment only in the 5th

act, yet he properly uses the frightful aspects at proper places to the development of the *Bhayānaka Rasa*.

Thus, Bhavabhūti has masterly delineated various *Rasas* in the *Mālatīmādhava*.

Conclusion

From the above discussion it is found that Bhavabhūti has successfully delineated various sentiments in the *Mālatīmādhava*. Here, The author has given suitable example of *Rasas* like *Śṛṅgāra*, *Raudra*, *Vīra*, *Adbhūta*, *Vībhatsa* and *Bhayānaka*. Hence Bhavabhūti himself describes *Mālatīmādhava* as a wonderful, variegated, charming and brilliant, long *prakaraṇa*³⁵ and the plot as full of sentiments and attractive³⁶. Verily, the delineation of *Vipralambha Śṛṅgāra* herein is elegantly described in great detail. However, in the *Mālatīmādhava*, he delineates all the *Rasas* with equal strain.

References

1. De Sushil Kumar. Dhvanāyloka of Ānandavardhana, Edn1, Firma K.L. Mukhopadhyay, Calcutta, 1956.
2. Gajendragadkar AB, Kōāvyaprakāśa of Mammaṭa, Edn1 GR. Bhatkal Popular Book Depot, Bombay, 1939.
3. Jagadhara, Mālatīmādhava of Bhavabhūti, Edn 3, Bhandarkar Oriental Research Institute, 1970.
4. Kale MR. Mālatīmādhava of Bhavabhūti, Motilal Banarasidass, Delhi, 1967.
5. Kane PV, Nāṭyaśāstra of Bharatamuṇi, Motilal Banarasidass, Delhi, 1965.
6. Kane PV. Sāhityadarparṇa of Viśvanāthakavirāja, Edn 6, Motilal Banarasidass, Delhi, 1974.
7. Misra Hari Ram. Theory of Rasa in Sanskrit Drama, Edn1, Vindhyaal Prakasan, Varanasi, 1961.

³² *atha bhayānako nama bhayasthāyibhāvātmakeḥ apasmāramaraṇādayaḥ / Nāṭyaśāstra*, p. 326

³³ *Mālatīmādhava*, V. 11.

³⁴ *Ibid.*, V. 15

³⁵ *asti vā kutaścīdevambhūtamadbhūtam vicitraramaṇīyojjvalam prakaraṇam / Ibid.*, X.p.216

³⁶ *aho sarasaramaṇīyatā samvidhānasya / Ibid.*, VI.p.134