

Implementation of Rasa in Kālidāsa's Mālavikāgnimitram: A Study

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ABSTRACT: The plots in *Kālidāsa's* plays are driven by the relationship between constraint and freedom. According to *Bharata Muni's Nāṭyaśāstra*, the ultimate goal of Sanskrit drama is to produce an aesthetic experience in the form of rasa. “Rasa” has been explained extensively in *Nāṭyaśāstra*. It has been broadly translated as “sentiment,” but the literal translation of the word is “flavour. According to the *Nāṭyaśāstra*, there are eight sentiments recognized in drama. Arousing these sentiments in the minds of the spectators is the goal of an ideal Sanskrit drama. The transformation of the psychological states (*sthāyī bhāvas*) into sentiments (*rasas*) in the minds of the spectators marks the success of drama. Just as a tree grows from a seed and flowers and fruits from a tree, the sentiments are the source of all the psychological states, and likewise, the psychological states exist as the source of all the sentiments. The treatment of rasa by *Kālidāsa* in his works has been highly appreciated by all his readers. Also, it cannot be denied that his works are of high quality. *Kālidāsa's* works are remarkable for their poetic excellence. But *Mālavikāgnimitram* is more prosaic. In this essay, I'm trying to discuss how *Kālidāsa* implements the all rasa in his marvellous work *Mālavikāgnimitram* in a fluent way.

KEYWORD: Śṛṅgāra Rasa, Vīra Rasa, Śānta Rasa, Adbhuta Rasa, Raudra Rasa, Bhayānaka Rasa, Bībhatsa Rasa, Hāsya Rasa, Karuṇa Rasa.

Introduction:

Rasa means enjoyed, tested, and relished¹. *Rasa* is the emotional content that makes literary and theatrical works enjoyable. *Rasa* is a reader's or viewer's aesthetic delight of a moving emotional experience. According to *Nāṭyaśāstra*, author of *Bharata muni*, speech without sentiment is meaningless. *Rasa* is a reader's or viewer's aesthetic delight of a moving experience of emotion. He states that the sentiment is a consequence of *vibhāva* (decision), *anubhāva* (consequences), and *vybhicāribhāva* (transitory states)². *Rasa* gets its name from the fact that it can be tasted. In addition to *Bharata*, other rhetoricians like *Bhāmaha*³ and *Daṇḍin*⁴ included rasa in the figure of speech *rasavat*. In his *Kāvyālaṃkārasūtravṛtti*⁵, *Vāmana* identified *Kānti* as an element within the *arthagaṇa*. According

¹ रस इति कः पदार्थः। उच्यते आस्वाद्यत्वात्॥ *Nāṭyaśāstra of Bharatamuni*, ed. by Ramakrishna Kavi with the commentary of Abhinavabhāratī, VI.p.288

² तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः। Ibid. VI.p.274

³ रस वद्विर्तिस्पर्शशृङ्गारादिरसां यथा। *Kāvyālaṃkāra*, III.6

⁴ प्रेयः प्रियतराख्यानं रस वद्वसपेशलम्। *Kāvyādarśa*, II.275

⁵ दीप्तरसत्वं कान्तिः। *Kāvyālaṃkārasūtravṛtti*, III.2.14

to *Bhojarāja* in *Sarasvatikanṭhābharaṇam*, a poem with *rasa* brings reputation and joy to the poet.⁶ *Abhinavagupta* argues in his well-known commentary *Locana* on *Dhvanyāloka* of *Ānandavardhana* that *rasadhvani* is the essential form of poetry.⁷ According to *Mammatābhaṭṭa*, the causes, consequences, and auxiliaries of latent emotions like love are referred to as *vibhāva*, *anubhāva*, and *vyābhicārībhāva* in drama, and the resulting emotion is called *rasa*. His claim is that *Rasa* melts mentally.⁸ According to *Abhinavabhārati*, a *rasa* is a thread in a dramatic portrayal⁹. *Viśvanātha* is right in stating that *rasa* (sentiment) is the soul of poetry.¹⁰

Bharata identifies two *Rasa*'s: union and separation, but *Dhanañjaya* adds privation. He named them *Sambhoga* (union), *Viprayoga* (separation), and *āyoga* (privation). According to *Bharata*, *Viprayoga* and *Āyoga* align with the *Vipralambha*.

Kālidāsa used *Śṛṅgāra rasa* in his play *Mālavikāgnimitram* because he is known as the poet of *Śṛṅgāra Rasa*. A close examination of *Kālidāsa*'s poetic works reveals that he is a master at incorporating the *Biyoga Rasa* into his writings. Furthermore, *Kālidāsa* emphasized *Biyoga Rasa* more than *Sanjoga Rasa* in the true sense of the term. *Sanjoga* and *Biyoga Rasa*, according to *Kālidāsa*, are complementary poles, with *sanjoga Rasa* being incomplete without *biyoga Rasa*. *Biyoga*, or separation, is depicted more elaborately in both of *Kālidāsa*'s plays than *sanjoga*, or union while achieving extreme success. *Biyoga* proceeds towards *sanjoga*. In *Mālavikāgnimitram* '*Biyoga*' *Rasa* is depicted through the character of *Agnimitra* where he endures the pain of separation from his beloved.

Śṛṅgāra Rasa or Erotic Sentiment:

Nāṭyaśāstra states that the Erotic Sentiment (*Śṛṅgāra Rasa*) stems from a constant spirit of love. There are two types of *Śṛṅgāra rasa*, namely *Sambhoga rasa* and *Vipralambha rasa*¹¹. *Sambhoga rasa* implies the union of lovers. It mainly occurs when the lovers enjoy the company of each other, engaging in various activities such as looking at each other, kissing each other, embracing each other, and so on. Everything else is pure and fair, including ointments and adornments. On the other hand, *Vipralambha rasa* is characterized by separation, where both lovers can't get united.

In this play, *Mālavikāgnimitram*, various types of *Śṛṅgāra rasa* are found. The speeches of different characters in this play describe *vipralambha rasa*.

⁶ निर्दोषं गुणवत् काव्यमलंकारैरलंकृतम्।
रसन्वितं कविः कुर्वन् कीर्तिम् प्रीतिम् च विन्दति॥ *Sarasvatikanṭhābharaṇam*, 1.2

⁷ यस्तु स्वप्नेऽपि न स्वशब्दवाच्यो नो लौकिक व्यवहार पतितः, किन्तु

शब्दसमर्पमाणहृदयसम्बादसुन्दरविभावानुभावसमुचितप्राप्तिविनिवृत्त्यादिव्यासनानुरागसुकुमारस्वसंविदानन्दचवर्णाव्याररसनी-यरुपोरसः,

सकाव्यव्यापारैकगोचरो रसद्वनिरिति, स च ध्वनिरेवेति, स एव मुख्यतयात्मेति॥ *Dhvanyāloka of Ānandavardhana*, ed. by Acharya Jagannatha Pathak with the *Locana Sanskrit Commentary*, P.50

⁸ कारणान्यथ कार्याणि सहकारीणि यानि च।

रत्यादेः स्थायिनो लोके तानि चेत्तादृशकाव्ययोः॥

विभावानुभावास्तत् कथ्यन्ते व्यभिचारिणः।

व्यक्तः स तैबिभावाद्यैः स्थायिभावो रसः स्मृतः॥ *Kāvyaaprakāśa*, IV.27-28

⁹ एक एव तावत्परमार्थतो रसः।

सूत्रस्थानि यत्नान् रूपके प्रतिभाति॥ *Abhinavabhārati*, Vol.I, P.273

¹⁰ वाक्यं रसात्मकं काव्यम्। *Sāhityadarpaṇa*, I.4

¹¹ विप्रलम्भोऽथ संभोग इत्येष द्विविधो मतः। *Sāhityadarpaṇa*, III.186

Similarly, in the play *Mālavikāgnimitram*, *Kalābibhāga's Śloka* depicts *Mālavikā's* dancing sequence, which brings joy to *Agnimitra* and is an example of *Śṛṅgāra Rasa*¹². As a result, *Mālavikā's* dancing mudras are also an example of *Śṛṅgāra Rasa*.

Sambhoga Śṛṅgāra, or Love in Union:

The fourth act of the play *Mālavikāgnimitram* portrays *Sambhoga Śṛṅgāra*. The king *Agnimitra* visits *Garbhagrha* where *Mālavikā* was captured; the soliloquy of *Agnimitra* is worth mentioning over here. He says that “*Mālavikā's* movement of the hand stops the moving fingers of him around her griddle, and she endeavors to cover her breasts when he intends to embrace her. She doesn't look into *Agnimitra's* eyes but rather turns her face to the other side with her eyes bearing beautiful eyelashes, as he tends to raise them so that he may sip.” Consequently, he asks her if she will allow him to rejoice in enjoying the fulfillment of his desire¹³. Similarly, in the third act, a fine example of *Sambhoga Śṛṅgāra* can be exhibited when the king urges to see *Mālavikā*, hence says: On learning the fact that his beloved (*Mālavikā*) was very close to his heart, he felt like that of a thirsty traveler, while the cry of *Sārāsa* signifies some rivers might be there, surrounded by trees very close to him.

Kālidāsa, while portraying *Śṛṅgāra rasa*, takes an example from *Agnimitra's* speech; he considers her to be a mango tree and himself to be a creeper who embraces *Mālavikā* with utter serenity. At the outset of the second act of the play, when the dance teacher *Gaṇadāsa* brings *Agnimitra* to see the performance of *Mālavikā*, *Agnimitra* describes her beauty and says, She is the moon of the autumn season; her arms are sloping at the shoulders; her feet have beautiful curved trees; her compact bosom has tender breasts. Her entire body is perfectly structured to suit the fancy of her dancing teacher. In the fifth act of the play, *Kālidāsa* exhibited a fine example of *Śṛṅgāra Rasa* through the beauty of *Mālavikā* via *Agnimitra's* speech. The king thinks in his mind that *Mālavikā* appears to be a night of *Caitra*, while she wears very little amount of ornaments when the moonlight sparkles on her, along with the cluster of stars free from mists. Similarly, in the third Act also, the king has described the beauty of *Mālavikā* her red-colored toes like young foliage; she deserved to smite two things: the long desire of *Aśoka* for the fulfillment of its longing before it could blossom and the lover who stands with a bowed head. Engrossed in dancing, *Mālavikā* seems even more charming. Along with *Agnimitra's* description of her beauty in the second act, like a creeper called *śyāmā*, she left her right hand hanging loosely downward, wearing a bracelet on her left wrist, put her hand on her hips, and the flowers were pressed under her feet. Her entire posture makes her dancing more attractive and beautiful. With such a description, *Kālidāsa* has employed the elements of *Sambhoga Śṛṅgāra rasa* in a very vivid style.

Vipralambha Śṛṅgāra, or Love in Separation:

In the play *Mālavikāgnimitram*, *Kālidāsa* has given an exquisite picture of *Vipralambha Śṛṅgāra* as well as its different stages. In the 2nd Act of the play, the expression of King *Agnimitra* just a few moments before *Mālavikā's* dance performance bears a fine example of *Vipralambha Śṛṅgāra rasa*. *Agnimitra* expresses his thoughts to *Vidūṣaka* after he sees *Mālavikā*. He says that he considers her disappearance like the obstruction of the prosperity of his eyes or like the closing of the portals of his

¹² अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः

पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु।

शाखायोनिर्मृदुरभिनयस्तद्विकल्पानुवृत्तौ

भावो भावं नुदति विषयाद्रागबन्धः स एव॥ *Mālavikāgnimitra*, Act II.8

¹³ हस्तं कम्पयती रुणद्धि रशनाव्यापारलोलाङ्गुलिं

हस्तौ स्वौ नयति स्तनावरणतामालिङ्ग्यमाना बलात्।

पातुं पक्ष्मलचक्षुरुन्नमयतः साचीकरोत्यननं

व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे॥ *Mālavikāgnimitra*, Act IV.15

joy¹⁴. Towards the end of the 2nd Act, the audience gets an example of *Vipralambha rasa*, where the love and desire of *Agnimitra* for *Mālavikā* get more intense and reaches its peak point where he forgets other queens of the harem. He forgot about other earthly things that exist. The king says to *Vidūṣaka*: charming, fawn-eyed beauty has turned into the center of attraction in his mind and heart. She is the only reason he lost all interest in the ladies of the harem. One more instance of such *Śṛṅgāra* is found in the 3rd Act. *Agnimitra* is carried away by the charm and love of *Mālavikā*, and he consoles his heart. The absence of the pleasure of the beloved's embrace may result in emaciating, as they do not get even a moment of her glimpse, but his heart, never art thou severed from that fawn-eyed one, how can dost thou suffer agony even thou gettest the highest bliss? At the outset of the 4th Act of the play, one can see how *Agnimitra* sank in sorrow in the absence of *Mālavikā*. Thus, he consoles his heart by saying these lines: The lady is the tree of true love, along with its loving objects, about which he had heard, and struck its roots when he felt interested in her. As he touched her hands, it bloomed, and his hair stood erect out of joy and happiness, perhaps with the same flavor of its fruits. Similarly, in the fifth act of the play, the audience gets such examples of *Vipralambha Śṛṅgāra*. Despite being in a close state, he could not meet *Mālavikā*. Thus he utters—he is like that of the *Cakravāka* birds, and his lover seems to be its companion or mate, whereas *Dhāriṇī* is a night who does not allow their union.

Ayoga Śṛṅgāra rasa:

In *Ayoga Śṛṅgāra*, the hero and heroine are completely in love with each other, but due to unforeseen circumstances, such as the death of the hero's mother, father, or other loved ones, both the lover and the beloved are separated¹⁵. Finally, the union and lovers appear to be a complete impossibility. *Mālavikā* was unable to meet *Agnimitra* in '*Mālavikāgnimitram*' due to *Pañcarātra*.

Avilāṣa, *Chintana*, *Smṛti*, *Guṇakathā*, *Udvega*, *Pralāpa*, *Unmāda*, *Sanjwara*, *Jaḍatā*, and *Maraṇa* are ten types of *Ayoga Śṛṅgāra*. *Avilāṣa* is one of these types of *Ayoga Śṛṅgāras*, in which the heroine expresses certain inner desires to the hero. This desire can be expressed in his presence or by looking at a hero's picture. Similarly, in *Mālavikāgnimitram*, the king desires to meet the queen *Mālavikā* as soon as he sees her portrait; however, when the two of them meet physically, his desire for *Agnimitra* to have *Mālavikā* grows even stronger.

Vīra Rasa or the Heroic Sentiment:

Vīra Rasa (The Heroic Sentiment) can be seen as synonymous with *Utsāha*, or energy, and it is the superior type of *Rasa*. Various determinants or *vibhāvas* of *Vīra rasa* are aggression, might proper discipline, perseverance, etc., whereas *anubhāvas* of this *rasa* consist of qualities like charity, firmness, diplomacy, and so on, and *Vyabhicāribhāvas* constitutes of ferocity, agitation, satisfaction, etc.¹⁶

Kālidāsa has set forth the examples of *Vīra Rasa* in the 2nd Act of the play *Mālavikāgnimitram* through the praise of *Baitālika* by the King. He compares the heroism of the king with that of the swans, with shut eyes snuggling under the silhouette of lotus leaves, whereas the pigeon's feet are reluctant to move to the roof top because of the extreme dazzle warmth of the sun. The peacocks tend to move to the moving water to taste the whirling water drops. The way the sun is furnished with all its might of rays, as a king, he too excels luminously with all the regal virtues¹⁷. In the 2nd verse of the 5th Act, King

¹⁴ नेपथ्यगृहगतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः।

संहर्तुमधीरतया व्यवसितमिव मे तिरस्कृणीम्॥ *Mālavikāgnimitra*, Act II.1

¹⁵ तत्रायोगोऽनुरागोऽपि नवयोरेकचित्तयोः।

पारतन्त्र्येण देवाद्वा विप्रकषदिसंगमः॥ *Daśarūpaka*, IV.50

¹⁶ अथ वीरोनमौत्तमप्रकृष्टिरुत्साहात्मकः। स चा समोहाध्यवसायनयविन यवल पराक्रमशक्तिप्रताप प्रभावादिभिर्विभावैरुत्पद्यते। तस्य स्थायिर्यथैर्य शौर्य त्याग वैशारद्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः भावास्वास्य धृतिरिति गवविगोप्यामर्षस्मृतिरोमञ्चादयः॥ *Nāṭyaśāstra*, VI.p.324

¹⁷ पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापद्मिनीनां

Baitālika eulogized the heroic qualities of the king lucidly. Here, he refers to the king as God-like, i.e., God *Śrīkṛṣṇa*, who by his forelimb as doughty as iron compulsorily took away *Rukmīṇī*. This is how *Kālidāsa* compared the king with Lord *Śrīkṛṣṇa* and showed a fine example of *Vīra rasa*.

Similarly, in the same Act itself, *Kālidāsa* has given an outstanding example of *Vīra rasa* while describing the militaristic qualities of *Puṣpamitra*, the son of a commander of the king. *Puṣpamitra*, the robust archer, on repelling the enemies, rescued all the extraordinary powerful horses that were being violently taken away by them. Moreover, in the next verse, *Dhārīṇī* was considered a great mother and the king a great father, as per the statement of the *Parivrājikā*. *Kālidāsa* expresses that *Dhārīṇī* has been established in an admirable position by her husband, but her son has given her the title of the mother of all the heroes. Whereas, in the next verse, the reference to *Rṣi Aurava* corresponds to *Vīra Rasa*.

Śānta Rasa or Quietism Sentiment:

Kālidāsa did not make extensive use of *Śānta Rasa* in the play *Mālavikāgnimitram* except in a few places. In the 5th Act of the play, *Kālidāsa* made use of *Śānta Rasa*, where he writes about the way the sun and the moon divide their tasks and rule separately, just like day and night, the north and south banks of *Varadā* shall do the same¹⁸. The second example of *Śānta Rasa* is as follows: like the horses of a chariot are divided by their fortune, the two kings too shall not indulge in their internal conflict.

Adbhuta Rasa, or the Marvelous Sentiment:

According to the *Bharata*, *Adbhuta rasa* springs from *Sthāyibhāva*, or permanent mood wonder (*Utsāha*). *Adbhuta rasa* has different kinds of determinants, like accomplishing the desired object, entering an upgraded *villa*, wide opening of eyes, staring with a fixed gaze, presenting gifts, etc. On the other hand, crying, paralyzing, decay, death, etc. are *Vyabhicāribhāvas* of this *Rasa*.¹⁹

In *Mālavikāgnimitram*, *Kālidāsa* beautifully used *Adbhuta rasa*. In the first act of the play, *Gaṇadāsa* was impressed by the dance of his disciple, i.e., *Mālavikā*, which can be seen as a fine example of *Adbhuta rasa*. *Gaṇadāsa* says that the way the water of a cloud becomes a pearl in a seashell, similarly, the teaching skill of a teacher attains excellence when he imparts his teaching to a worthy pupil.²⁰

The 5th Act of the play depicts another instance of *Adbhuta Rasa*, where queen *Dhārīṇī* tells *Mālavikā* to stand because of the King's absence. On this sight, *Vidūṣaka* wonders and soliloquies—the queen raises to great me respectfully, attended by my beloved, as the Earth waited upon by royal Glory, who has forgotten to hold a flower in her hand.

Raudra Rasa, or the Furious Sentiment:

Raudra Rasa, or furious sentiment, takes birth from the mood of anger, or *Krodha*. *Raudra rasa* draws its origin from devils (*Rākṣasas*), haughty men (*Dānavas*), and *krodha*, which result from a fight.

सौधान्यत्यर्थापादलभिपरिचयद्वेषिपारावतानि।

बिन्दुत्क्षेपान्पिपासुः परिपतति शिखी भ्रान्तिमद्वारियन्तं

सर्वैरुसैः समग्रस्वाभिव नृपगुणैर्दीप्यते सप्तसप्तिः॥ *Mālavikāgnimitra*, Act II.12

¹⁸ तौ पृथग्वरदाकूले शिष्टामुत्तरदक्षिणे।

नक्तदिवं विभाज्योभौ शीतोष्णकिरणाविव॥ *Mālavikāgnimitra*, Act V.13

¹⁹ अथाभूतो नाम विस्मयस्थायिभात्मकः। स च दिव्यजनदर्शनिष्ठितः मोनोरथावाप्युपवनदेवकुलादिगमनसभावमानमयेन्द्रजालसम् भावनादिभिर्विभावैरुत्पद्यते। तस्य नयन विस्तारनिमेषप्रेक्षणरो मञ्चाश्रुस्वेदे हर्षसा धुवादानप्रवन्धहाहाकारबाहुवदनचेलाङ्गुलिभ्रमनादिभिरनुभावैरभिनयः प्रयोक्तव्यः। भावाश्चास्य स्तम्भाश्रुस्वेदगद्गदरोमञ्चावेग सम्भ्रमोजडता प्रलयादयह॥ *Nāṭyaśāstra*, VI.p.330

²⁰ पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः।

जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य॥ *Mālavikāgnimitra*, Act I.6

Various physical movements exhibit the example of *Raudra rasa*. These are extreme anger, being envious of someone, choking of voice, feeling of vengeance, retaliation, etc.²¹

Although, in the play *Mālavikāgnimitram*, *Kālidāsa*'s portrayal of *Raudra rasa* is not very extensive, in a few verses of some acts it is evident. No other poet could give such a beautiful delineation of *Raudra rasa* as *Kālidāsa* has presented it in his play *Mālavikāgnimitram*. *Irāvati* refers to the king as cunning, which can be seen as an example of *Raudra rasa*. By using the word "traitor," *Dhāriṇī* expresses her anger toward the king.²² Here, *Kālidāsa* has shown his dexterity in employing the *Raudra rasa*. In the same act, *Irāvati*, out of her rage, wanted to hit the king with a tumbler. This lady, shedding streams of tears, is ready to hit him mercilessly by using the cord of her golden griddle, which slipped accidentally from her ample hips, as the row of clouds full of showers of water strikes the *Vindhya* Mountain with a streak of lightning. In the next verse, *Kālidāsa* also made use of *Raudra rasa* while presenting the speech of the king. King says, 'With my mind drawn to the loved one, I consider it a favor that she overlooked my prostration. Nonetheless, I should not ignore her, even though she is very angry with me because she is very attached to me.'

***Bhayānaka Rasa*, or the Terrible Sentiment:**

The *Bhayānaka rasa*, or terrible sentiment, refers to fear and anxiety about one's mental state. There are many determinants of *Bhayānaka rasa*, such as witnessing any spirit, any gothic appearance, a haunted house or villa, the screaming of jackals, owls, etc. When an individual meets any fearful circumstance, his entire body starts to shiver and tremble out of fear.²³

In the ancient era, bandits used to roam in the forest to loot people. This speech of the *Parivrājikā* regarding the bandits is also a fine example of *Bhayānaka rasa*. The *Parivrājikā* says that a group of rowdy bandits turned up along with bows and arrows dressed up in a tuft of peacock-tail down to their heels with their uncountable intention of killing and looting the passerby.²⁴ The *Parivrājikā* added that her brother, who loved his king so well, paid with his dear life his debt to his king. This is how *Kālidāsa* made use of *Bhayānaka rasa* very skillfully in the drama '*Mālavikāgnimitram*'.

***Bībhatsa Rasa*, or the Odious Sentiment:**

Bībhatsa rasa indicates a permanent mood or state of disgust. It mainly comes into existence due to various things, such as listening to undesirable or any unpleasant, disgusting phenomena. To present the odious sentiment on the stage, one must stop the movements of body parts, narrow down the mouth, vomit, and move the limbs to show an utter sense of disgust.²⁵

In '*Mālavikāgnimitram*', *Kālidāsa*'s employment of *Bībhatsa rasa* is an ultimate example of his excellence in being a dramatist. The moment when the king explained the event of the serpent bite to queen *Dhāriṇī* and showed the mark of the snake bite could be seen as an example of *Bībhatsa rasa*. In

²¹ अथ रौद्र नाम क्रोधस्थायिभावात्मको रक्षोदानवोदतमनुष्यकृतिः संग्रामहेतुकः स च क्रोधाघर्षनाधिक्षेपानृतवचनोपधात वाक्पारुष्या भिद्रो हमात्सर्यादि भिर्विभावैरुत्पद्यते। तस्य च तारनपाटनपीडन चेदनभेदन प्रहरणाहरणशस्त्रसंपातसम्प्रहार रुधिराकरशनाद्यानि कर्माणि। पुनश्च रक्तनयन भ्रुकुटी करणदन्तोष्ठ पीडन गण्डो स्फुरण हस्ताग्रनिष्पेषादिभित्तनुभावैरभिनयः प्रयोक्तव्यः। *Nāṭyaśāstra*, VI, P.319-320

²² शठ इति मयि तावदस्तु ते परिचयवत्यवधीरणा प्रिये।

चरणपतितया न चण्डि तां विमृजसि मेखलयापि याचिता॥ *Mālavikāgnimitra*, Act III.20

²³ अथ भयानको नाम भयस्थायिभावात्मकः। स च विकृतरवसत्वदर्शनशिवोलूक् त्रासोद्वेगशूण्यागारारण्यगमनस्वजनवधबन्धदर्शन श्रुतिकथादिभिर्विभावैरुत्पद्यते। तस्यप्रवेपितकरचरणनयन चपलपुलकमुखवैवर्ण्य स्वरभेदादिभिरनुभावैरभिनयः प्रयोक्तव्यः। भावश्चास्यस्तम्भस्वेदगद्गदरोमाञ्च वेषधुस्वरभेदवैवर्ण्यशष्कामोहदैव्यावेगचापलजडतात्रासापस्मारमरणा दयः। *Nāṭyaśāstra*, VI.p.326

²⁴ तूणीरपट्टपरिणद्धभुजान्तरालमापार्णिलम्विशिखिर्बईकलापधारि।

कोदण्डपाणि निनदत्प्रतिरोधकानामापातदुष्प्रसहमाविरभूदनीकम्॥ *Mālavikāgnimitra*, Act V.10

²⁵ अथबिभत्सो नाम जुगुप्सास्थायिभावात्मकः सचाहृद्याप्रियाचोष्यानिष्ठश्रवणदर्शन कीर्तनादिभिर्विभावैरुत्पद्यते। तस्यसर्वाङ्गसंहारमुखविकृणनोल्लेखननिष्ठी वनोद्वेजनादिभिरनुभावैरभिनयः प्रयोक्तव्यः। भावाश्चास्यपापस्मारोद्वेगवेगमोहव्याधिर्मुग्धादयः॥ *Nāṭyaśāstra*, VI.p.328

this incident, the traveler uttered how to find out the remedy for it. *Parivrājikā* says the resection of the bitten part, burning the bitten part, or bringing the blood out of the wounded bitten part could be the remedies to save someone from the snake bite at that moment whenever he is bitten.²⁶ Thus, the entire episode of Snake Bites is a fine example of *Bībhatsa rasa* as portrayed by *Kālidāsa*.

Hāsyā Rasa, or Comic Sentiment:

The word ‘*Hāsyā*’ simply signifies laughter. Generally, it springs out of certain comic sentiments or out of certain trivial matters. To enact the *Hāsyā Rasa*, one must laugh by opening the eyes wide, which might result in revealing one’s teeth, throbbing lips, nose, cheek, etc. *Hāsyā rasa* has six types: *smīta*, *hasita*, *vihasita*, *upahasita*, *asahasita*, and *atīhasita*.²⁷

In Act II of *Mālavikāgnimitram*, after the dance sequence of *Mālavikā*, *Vidūṣaka* opines that she must offer a prayer to *Brahmana* before the dance performance, which she might have forgotten perhaps. In this opinion of the king, the *Parivrājikā* says if this question is from a dance performance. On hearing the *Parivrājikā*, everybody burst into laughter along with *Mālavikā* in such a way *Hāsyā rasa* is used in the play.²⁸

Karuṇā Rasa, or the Pathetic Sentiment:

The term *Karuṇā* is synonymous with the English term ‘sorrow’. It denotes the mood of agony or pathos. *Karuṇā rasa* generally evolves from various reasons, like the separation of lover and beloved or any near or dear one, and results in tears, lamentation, agony, etc.²⁹ *Kālidāsa* used the sentiment of Pathos almost in all the acts of the play *Mālavikāgnimitram*. Being a well-versed poet and dramatist, he portrayed the sentiment of sorrow as a subordinate sentiment.

The episode of ‘serpent bite’ of *Vidūṣaka* creates a sense of pathos in the mind of queen *Dhārīṇī* when *Vidūṣaka* attempts to bring a flower for queen *Dhārīṇī* but unfortunately is bitten by a serpent. On the other hand, queen *Dhārīṇī*’s act of sending *Mālavikā* and *Bakulāvalikā* into jail gave rise to a sense of pathos inside the heart and mind of the king and *Vidūṣaka*. An unreasonable shower preceded by a strong gale has driven the sweet-voiced cuckoo and the bee clinging to the opened mango blossom to seek a hallow.³⁰ This is another instance of *Karuṇā rasa*. In the 4th Act of the play, when the king pays a visit to see the bedridden queen *Dhārīṇī*, she struggles to push herself up from the bed. This scene gave rise to a sense of pathos in the mind of the king. He says, It is not proper to bother your aching foot, which is unaccustomed to the removal of anklets and resting on the golden foot stool and causes me much pain.

In the 5th act of the play, *Agnimitra* sinks in the ocean of *Karuṇā rasa*. The king sank in sorrow for not being able to meet his beloved. On the other hand, the victory of King *Vidarbha* is a source of joy for him. As he ponders over how difficult it was to behold his beloved and he listens to the victory of

²⁶ छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम्।

एतानि दष्टमात्राणामायुषः प्रतिपत्तयः॥ *Mālavikāgnimitra*, Act IV.4

²⁷ ईषद् विकाशिनयनं स्मितं स्यात् स्पन्दिताधरम्।

किञ्चिल्लक्ष्यद्विजं तत्र हसितं बुधैः॥

मधुरम्बरं विहसितं सांसशिरःकम्पमवहसितम्।

अपहसितं साम्राक्षं विक्षिप्ताङ्गं च भवत्यतिहसितम्॥ *Sāhityadarpaṇa*, III.200

²⁸ सर्वे प्रहसिताः। मालविका च मन्दस्मितं करोति। *Mālavikāgnimitra* of *Kālidāsa* by C.R. Devdhar, Act.II, P.44

²⁹ अथ करुणो नाम शोकस्थायिभावप्रभावः। स च शापक्लेश विनिपतितेश्च जनविप्रयोग विभ्वनाशवधबन्ध विद्रवोपधात व्यसनसम्योगादिभिर्विभावैःसमुपजायते। तस्याश्रुपातपरिदेवन मुखशोषण वैवर्ण्यस्त्रस्त गात्रता निश्वासस्मृतिलोपादिभिरनुभावै रभिनयः प्रयोक्तव्यः। व्यभिचारिणश्चास्य

निर्वेदग्लानिचिन्तोसुक्यावेगभ्रमोहश्रमभयविषाददेन्यव्याधिजरतोन्मादपस्मारत्रासालस्यमरणस्तम्भचेपथुवै वर्ण्यश्रुस्वरभेदादयः॥ *Nāṭyaśāstra*, VI.p.317

³⁰ मधुरवा परभृतिका भ्रमरी च विबुद्धचूतसङ्गिन्यौ।

कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते॥ *Mālavikāgnimitra*, Act IV.2

Vidarbhas, his heart experiences happiness and sadness at the same time, just like that of a lotus struck by streams.³¹

A very fine example of *Karuṇa rasa* is found in the play when the king explores a certain situation with a heavy heart after listening to the speech of the *Parivrājikā* regarding *Mālavikā*. The *Parivrājikā* utters that *Mālavikā* is the daughter of King *Vidarbha* and princes of the kingdom, but she is being treated as a slave. This utterance of the *Parivrājikā* gave rise to a sense of pathos in the mind of the king. The king says this beautiful lady, who has the right to reign like a princess, is being treated as a slave, the way a silk garment is used for bathing. All the depictions regarding *Mālavikā* create a poignant picture of *Karuṇa Rasa*.

Conclusion:

In conclusion, *Kālidāsa's Mālavikāgnimitram* does a fantastic job of capturing all the emotions that a person may experience in life. In this *Nāṭaka*, *Kālidāsa* has aptly depicted all the essential aspects of human existence, including love, peace, wonder, anger, and tragedy. *Kālidāsa* has adhered to the *Bharata's* established literary canons in his plays. His plays' use of *rasa* enhanced the dramas, which are thought to be the play's essential element. In this play, *Kālidāsa* made great use of the *śṛṅgāra* *rasa*; the other eight *rasas* – *Vīra*, *Karuṇa*, *Raudra*, *Bhayānaka*, *Bībhatsa*, *Hāsyā*, *Adbhuta*, and *Śānta*—further enhanced the beauty of his dramas.

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³¹ कान्तां विचिन्त्य सुलभेतरसम्प्रयोगां श्रुत्वा विदर्भपतिमानमितं ब्लैश्च।

धाराभिरातप इवाभिहतं सरोजं दुःखायते च हृदयं सुखमश्रुते च॥ *Ibid.*, Act V.3

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