CONCLUSION
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In the Bhagavata, when Krishna appeared at the wrestling ground of Kangsha, then different individuals beheld him from distinctive viewpoints. Everyone present there beheld the nine manifestations of Krishna in nine different attitudes (rasas) and from that point of view, the Mahabharata itself is the ‘Akhila Rasamrita Sindhu’, i.e, the ‘entire ocean of the ambrosial attitudes.’ In the Gita, a pen-picture of the fierce battle is found. Centering upon this very battle, the wave of nine attitudes surged up while the human life with its myriad facets was reflected and all these were embodied in the epic penned by the well-versed composer. In one era after another, a train of appreciative literatures with multifarious mindsets ventured to wander in this place of pilgrimage called Kurukshetra.

In the backdrop of the Renaissance in the Nineteenth Century, the poets ventured to sketch that pen-picture of the epic with a new dimension which was far beyond the imaginations of the great composer of the epic. Those who had explored the epic with a modernist perspective, they had scanned the Mahabharata in quest of their self-recognition in the light of their respective personal desire and impulse. Three of the modernists among them were Madhusudan, Bankim Chandra and Nabinchandra. The characters in the Mahabharata were delineated

by them from three distinctive perspectives. Thus the fire of the *Mahabharata* has been realized by someone (of the Trio) from the devout point of view while someone has visualizes it from the theoretical point of view while the aesthetical aspect of the epic has been visualized by someone.

Madhusudan, Bankim Chandra and Nabinchandra— all of them were modernistic and enlightened human beings who belonged to the Age of Renaissance. Hence, it is quite natural to discover some similarity in the mindset of the Trio; yet these similarities too are diverse in some aspects which are as follows -

i. One of the salient features of the contemplative mind during the Nineteenth Century was to deem the life from a rather mechanical point of view—resulting in a moral and philosophical consciousness. Despite being himself the successful representative of the Nineteenth Century, Madhusudan was not at all fascinated by any theory. Without moulding the characters in the *Mahabharata* theoretically, he had represented them with a humanitarian point of view. In favour of this statement, the character of Draupadi, as portrayed in the epistle titled *Arjuner Prati Draupadi*, can be adduced. Madhusudan had sketched this character with a sprightly humanizing touch and this character is devoid of any theorization. On the other hand, both Bankim Chandra and Nabinchandra were
allured by theory. Hence, Bankim Chandra was eager to theoretize the character of Draupadi while Nabinchandra too made the character of Subhadra herself propound the theory of happiness. Yet, in the writings of Nabinchandra, the pebbles of theory have made their place befittingly in the unimpeded flow of devoutness. So, some of his character-sketches often appear to be a bit theoretical in their approach, yet the predominant narrative element makes this poetical work highly enjoyable as a whole. On the other hand, the characters in the Mahabharata delineated in the writings of Bankim Chandra emerges as something lifeless because of their theoretical approach, substantiated by pure knowledge and evidence.

ii. One of the prominent characteristics of the Renaissance is the emancipation of the woman, and this particular trait is quite evident in the perspectives of this Trio. The manifestation of the youthful green and freshening vision of the bard is evident in the portrayal of Devayani by Madhusudan, and hence Devayani appears to be a spirited and independent woman. The same facet of an enlightened woman is also reflected in the character of Bhanumati depicted by Madhusudan in his poetical work titled Virangana. On the other hand, Bankim Chandra, pursued the spirited trait of woman instead of focusing on the emancipation of woman in the character of
Draupadi. Again, the thought of Nabinchandra too was nurtured by the emancipation of womenfolk during the Nineteenth Century and it is conspicuous through his characterization of Subhadra.

iii. The mindset of Madhusudan represents the distinctive Bengali trait. Two female protagonists, namely Jana and Bhanumati created by him, typify the Bengali woman. His mindset is nurtured by the memory of his mother who was a typical Bengali bride. Again, on the other hand, Bankim Chandra had a leaning towards Hinduism and he was greatly attracted by Hinduism and Hindu scriptures. This intensity of conservative Hindu sentiment paved way for his great love towards the nation he belonged to and his efforts that evolved round the rise of a nation. Swayed by this clannish sentiment, the ideal role-model for the nation is sought by Bankim Chandra in the protagonist like Srikrishna. Again, Nabinchandra was fond of familial relationships common to the clannish Bengali people and through the characterization of the epical protagonist Abhimanyu, he appreciates the worth of familial relationships. Moreover, his writings contain a cozy familial ambience.

iv. The writings of the Trio Madhusudan, Bankim Chandra and Nabinchandra, all three contain patriotism as a quintessential element. Through the portrayal of Indra in the Tillottamasambhav kavya, the patriotism of the composer is evident. And the patriotism
of Bankim Chandra is quite clear in his intention of laying stress on an organized society or nation at the time of predominant Hindu Revivalist Movement. Both the books titled *Ananadamath* and *Krishnacharittra* highlight his exemplary patriotism. Again, through the portrayal of Krishna, Nabinchandra's patriotism is evident while his patriotic sentiment is revealed in the intention of disseminating the Hindu religion throughout the world through his portrayal of Balarama.

v. Bankim Chandra has been influenced by Krishna the Protagonist as portrayed in the *Gita*, since during his childhood, he has been accustomed to witness the worship of the idol of Radhagovinda in his homestead. Hence, he always had a stock notion regarding Krishna. Subsequently, himself being the anchor of the Hindu Nationalism, Bankim Chandra chose Krishna as the ideal role-model for the development of the nation. And, Since Bankim was an individual well-versed in the Oriental as well as Occidental philosophy, he cast his favourite model into the world of the theory of practice. On the other hand, Nabinchandra was influenced by the portrayal of Krishna in the *Bhagavata*. As in an overwhelmed state of devotion, he ventured to compose his *Raivatak Kurukshetra Prabhas* only after reading the *Bhagavata* and visiting the historical places related to the holy activities of
Krishna. However, Madhusudan had no stock notion about Krishna since his childhood. He merely used to hear the stories of the *Ramayana* and the *Mahabharata*, this much. Therefore, unlike Bankim Chandra and Nabinchandra, Madhusudan is not influenced by the thoughts centred on Krishna. In his poem titled *Dvarakanather Prati Rukmini*, he stresses much importance on the feelings of Rukmini.

vi. Adopting the character of Shakuntala as it is portrayed in the *Mahabharata*, Madhusudan composed the poem titled *Dushyanter Prati Shakuntalta*. Highlighting the murdane wealth and opulence, this poem reflects the doctrine that the body is the seat of all truth—and this point of view is no longer found in the poems of Bankim Chandra and Nabinchandra. Madhusudan, who was born with a silver spoon, was accustomed to riches and opulence since his childhood. The financial condition of Nabinchandra's family was moderate. Although Bankim Chandra comes of a well-off family yet in his ancestral house, he was not familiar with the affluent circumstances followed by extravagance to which Madhusudan was habituated. And the concept of Sensualism was borrowed by Madhusudan from Kalidasa. Bankim was also influenced by Kalidas, yet he did not adopt the idea of Sensualism from Kalidas. In fact, there is difference between the taste of Madhusudan and
the pristine as well as lofty taste of Bankim. Moreover, Bankim was well-versed in the European literature while Michael was familiar with not only Western literature but also with the undercurrent flow of Western consumerist culture and in the sequel, he had imbibed the concept of Sensualism that has been reflected in the portrayal of both the protagonists, i.e., of Shakuntala and Subhadra, adopted from the epic Mahabharata. Rather, we find the social consciousness of Bankim as it is manifested in the portrayal of Shakuntala by himself. As for Nabinchandra we may notice the influence of Brahamavaivarta Purana in lieu of the influence of Kalidasa.

vii. Having been influenced by Kashiram Das, both Madhusudan and Nabinchandra have interpreted the characters depicted in the Mahabharata afresh, but in Bankim's writings, we fail to discover any influence of Kashiram Das. Rather, Bankim has emphasized on the original version of the Mahabharata penned by Vedavyasa. However, he had also gone through the Mahabharata in Bengali that was written by Kalisprasanna Singha.

viii. In the writings of Madhusudan, we discover the cogitation of the European romantic beauty which is ominous in consequence. His literary works based on the protagonists of the Mahabharata reflects that type of Romanticism. In the novel titled
Kapalakundala penned by Bankim, his fondness for romantic beauty is evident, although this urge for Romanticism is absent in his literary works based on the characters in the Mahabharata. The distinctive trait of his writing is the cogitation of perfect humanness through the application of the theory of practice. On the other hand, the interpretation of the Neo-Humanism is a distinctive trait of Nabinchandra's literary contributions.

ix. Both Madhusudan and Bankim Chandra are faithful to the original text, yet their ways of thinking are different. And Nabinchandra has also a distinctive thought of his own. As a whole, he has followed the original text, although occasionally he has contradicted the original text as well.

x. Essentially, in the literary works of both Madhusudan and Nabinchandra, the strain of romantic love is predominant. On the other hand, the literary compositions based on the characters of the Mahabharata is devoid of any romantic or love element. The reasons behind this silence of Bankim in regard to any amorous element in his portrayal of epical protagonists and also behind the outspokenness of both the counterparts of Bankim can be attributed to their respective individual life. Michael, in his personal life, had fallen in love with more than one woman. And it is inevitable that the romantic narratives in the European literature would
animate the spirit of love in Michael's literary composition. In the private life of Nabinchandra also, the fact about his pre-marital courtship is a known affair while the chapter of the wedding ceremony of this poet also seems to be an exciting one. Therefore, it is quite natural that his writings would essentially contain amorous elements. On the other hand, in so far as Bankim's private life in concerned, the advent of love affair is a marital as well as a ritual one. Hence, he remains silent about the romantic love. If he wanted, he could have discussed about the amorous attitude of Draupadi towards Arjuna, but he never dwelt on that. Here is the difference between the intense romantic impulse of Madhusudan and the theorist mindset of Bankim.

One thing should be mentioned in this context that in the literary composition of Michael, we find neither the ideological element of Bankim nor the devoutness of Nabinchandra. Michael’s literary works reflect his earnest effort to delve into human psychology from a humanist point of views. Therefore, he highlights the elements of love in the characters such as Draupadi and Bhanumati. However, Nabinchandra's writings too, reflect the amorous components, yet, both Michael and Nabinchandra differs widely in their perception of love. In the literary works of Nabinchandra, the composition containing the amorous episode
of Subhadra and Arjuna, we discover the devout self of Subhadra outclass her amorous self. Again, the amorous passion of Jaratkaru is so much individualized that it invites the annihilation of the lover without bearing the message of welfare, exactly which is reflected in the love of Bhanumati.

xi. In the writings of Madhusudan, human desire and passion founded on mythology appear triumphant. Bankim Chandra's writings focus on the quest for Truth and also his passion for history. On the other hand, Nabinchandra's writings mirror an archaeologic touch wedded to the author's love for history. Just like an ace archaeologist, he has visualized three of the characters in the *Mahabharata* as the embodiment of Buddha, Dharma (religion) and Sangha (organization.)

xii. Madhusudan was a scholarly person who enriched himself with the knowledge about the literature of the world. Bankim Chandra too was well-versed in the Oriental as well as Occidental literature, and acquired knowledge of the Eastern and Western philosophy. Nabinchandra too was an erudite person who attained knowledge from the world history.

xiii. In the literary composition of Madhusudan, a modest tone of effusiveness is perceptible, although it is not unbridled like the compositions of Nabinchandra. Madhusudan’s intense emotion
accentuates the romantic effusion of a balladeer. Bankim Chandra too, is not an exception is this context, although his cerebration reins his emotions. His thoughts, as in case of his writings too, are cerebral to a great extent. On the other hand, Nabinchandra is totally an emotional person and that unbridled emotionalism is often revealed in his literary compositions too.

This detailed discussion leads to one simple assertion, that it is impossible to compare such towering personalities. Because, every such entity has a distinctive trait of his own, and it is true in case of the three stalwarts in the realm of Bengali literature, under discussion.

Nabinchandra's distinctive orbit is comprised of his essential traits such as his compassion, his ovation for Neo-Humanism, his emotionalism, his fanciful romanticism etc, and such an image of himself is no less superior either than Bankim or than Madhusudan.

Bankim Chandra appears with his majestic stature and distinction with his ardent attraction of Oriental and Occidental philosophy, his loyalty to history, his Hindu sentiment and his exemplary humanitarian ideology emerged from the quintessence of Indian life and consciousness, his scientific mindset substantiated by reasoning and analytical observation and also his modernistic outlook.

Both Madhusudan and Nabinchandra's literary garners are equally
equipped with prose and poetical work. But the predominance of prose as the medium of his literary creations has rather blurred Bankim's lyrical composition. It is true that both Madhusudan's and Nabinchandra's literary works emphasise on the purport and attitude; unlike Bankim, they did not adopt the monotonous and prosaic technique of reasoning. Both Michael and Nabinchandra appear to be mystics. They are wayfarers treading on the path of eternal bliss. Our enlightened self is content with the literary works of Bankim, while our blissful self is appeased by the felicity of Nabinchandra and Michael. However, we must assert that in this aspect, Michael has transcended Nabinchandra to a great extent. This poet is the worshipper of the pure romantic beauty and this yearning for Romanticism as well as for aesthetic beauty outmatches both of his counterparts—Bankim and Nabinchandra.

It may be summed up that all three great masters with their distinctive literary genius had left an everlasting impression in the minds of Bengali people, impart pure aesthetic delight till date and will also remain enshrined in the heart of the Bengalis—and here lies their peerless and immortal felicity.