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**The Impact of Motherhood in Bengali Mangal Kavya: An exploration**

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***Abstract:***

**Abstract:** The relationship between mother and child also fascinates us in our Mangal Kavya. Mangal kavya's mother is very different from other mothers. This mother has taken a different form due to injury conflict and variety of events. As Mangal Kavya is the literature to elevate God-Goddess from the lower-class society to the upper-class society for that reason. We can see mothers from different society of life flock here. Sometimes these mothers are proud of their children, sometimes feel the pain of the child, sometimes eager to bind the child in the bond of love, sometimes eager to send their children on expeditions. We know that the Mangalkavya is very vast. Here we will discuss the three main branches of Mangal Kavya (Manasamangal, Chandimangal and Dharmamangal) are mind blowing to see how much motherhood is present in the poems of some selected poets.

**Keywords:** Bengali literature, Bengali poetry, motherhood, Mangal Kavya, Middle-Ages.

**Introduction:**

Bangladesh is our motherland. Once upon a time mothers were free thinkers in the society. Her place in the society was quite respectable. At one time everything was developed in the family and in the society under the direction of the mother. Although this image is mainly seen in ancient Bangladesh. But with the passage of time, this enlightened chapter of the mother in the society is gradually disappearing, the sense of women's rights is over. In the majesty of men, in the will of men, mothers become helpless. Men predominate in human genealogy and history. She did not just go because the woman is the procreative, procreative kind of darkness- nothing more than that. But no matter how much the patriarchy favors women, the interior is in its own domain. Although included in the dominion, it is a separate ring. This inner circle of women has become its own sphere because of her motherhood.

The responsibility of making the maximum sacrifice to raise the child is mostly the responsibility of the mother. Mother is the main resource in childcare. Mother have spread their affection, love, hope, anxiety for their children even though they are imprisoned in the inner city. The idea of holding on to this glorious being of the mother for the sake of the child is being written on the pages of our literature. In the Bengali literature of the Middle Ages, we see the manifestation of this essence of motherhood in a different way. This idiosyncratic arrangement of the mother-son relationship reveals our long- held notions.

Yashoda is the first name that comes to our mind when we think of the mother image in the Bengali literature of the Middle Ages. Yashoda's selfish love for her foster son makes her endearing. Yashoda is like an idol of mercy. Her affections have often burst the banks and flooded the horizon. In Bengali literature of the Middle Ages, we find many other images of mothers in contrast to this mother. Like Sachimata, Sanaka of Mangal Poetry, Niadaya, Rambhavati, Khullona, Maynamati of Gopichand, Lyricist Chand vinodan's mother and others. The relationship between mother and child also fascinates us in our Mangal Kavya. Mangal kavya's mother is very different from other mothers. This mother has taken a different form due to injury conflict and variety of events. As Mangal Kavya is the literature to elevate God-Goddess from the lower-class society to the upper-class society for that reason. We can see mothers from different society of life flock here. Sometimes these mothers are being proud of their children, sometimes feel the pain of the child, sometimes eager to bind the child in the bond of love, sometimes eager to send their children on expeditions. We know that the Mangalkavya is very vast. Countless poets wrote poetries in this genre from the fifteenth century to the eighteenth century. Again, there are many branches of Mangal Kavya. Here we will discuss the three main branches of Mangal Kavya (Manasamangal, Chandimangal and Dharmamangal) are mind blowing to see how much motherhood is present in the poems of some selected poets. Before that we will discuss what is motherhood?

The perfection of women is motherhood, is widely used in our society. The relationship between mother and child is very adorable. The attachment between mother and child is totally different. All children are the lifelines of their mothers. A mother's source of survival is her child. Although this picture of affection of mother looks same, all over the world, but the motherhood of Bengal is little bit different than others. May the mother of Bengal has become synonymous with the nature of Bengal.

“The shadow of the nature of Bengal is a nest of deep peace. Tired people take refuge in this shade on a deary day, tired birds fold their wings in this air at the end of the day. Similarly, the mothers lap is full of peace. Mother's words are so peaceful. The poets of rural Bengal say that mothers are also the children of Pawan” (Chavravorty, JanhaviKumar:2016,22)

In the other words, a wonderful primeless and beauty can be felt through the combination of nature's relationship with Bengal's mother.

The sweetness of the relationship between mother and child prevails and is called Vatsalya rasa. This rasa is not dark, not intense, it is very soft rasa and without logic. The Vatsalya rasa erupts with the intensity of emotion, the abundance of pride and regret when a child call out “Maa Maa”. Between the child and the mother there is always a relationship of love and respect. However, the main source of deep love is pride. Again, this pride makes love deeper and sweeter. Despite the pride, the child has a strong longing for the mother.

What is in the face of a child to see that, to observe that, a mother can leave all her work. A mother finds something so rare in her child that the mother is always worried that someone is trying to endanger her child from behind. Even though she does not know who is that person, but she does not give up him or her. A child, whether black or white complexion, is always considered superior

in terms of beauty and quality to all other children. Vague dreams about the future of the child is flashing before the mother's eyes.

Lack prevails daily in Bengali homes. In pursuit of this shortage, the mothers cannot be able to take sleep properly for their children. The thought of a poor mother is the thought of any Bengali mother. This pain and anxiety of mothers are like the pain and anxiety of every mother in a Bengali home. The Bengali mother has to feel the pain because of love. And sometimes this mother of Bengal sent her child on an expedition, hoping to save her from danger. We will try to see how the poets of MangalKavya have painted the strange image of the mother of Bengal.

Among the Bengali Mangalkavyas, Manasamangal kavya is the most popular one. The characters of this poem have such a pathetic feeling that captivates the Bengali mind. As a result, the maternal character of this poem has established authority over Bengali social life in various ways. Among the female characters of Manasamangal kavya, we first find the mother of Dhana- Mana, Kajala. In Bipradas's Manasamangal kavya, we see that Chand Saudagar, the lord of Champak, quarrels with Goddess Manasa and bring disaster in his life. Manasa through her eyes, fired at the sandalwood garden of Chand Saudagar. Chand Saudagar announced that he will reward whoever can save the trees of his garden. Dhana, Mana heard this announcement, appeared and saved Chand Saudagar's trees. Mother kajala's affection and bewilderment turned to grief after she heard of her son's feat. Because she knows that not even the Gods can live in conflict with Goddess Manasa and how her children will keep themselves safe. That's why we can see her unrequited love for her children. But Dhana Mana disobeyed her mother's orders. As a result, they died from the snake bite of Manasa. When this news reached to the mother, her heart cried out:

"Hearing this, Kajala's heart is in her hand

Suddenly the lightning strike on her head

She is crying by called her children..." (Biswas, Achintya:2002,115)

As per promise between Manasa and Kajala, Manasa through her magic atfirst make them alive and then wanted to take two brothers along with her.

Manasa refused to leave her sons for anything, at last Kajala says:

"You are my Goddess to be gracious for me

Give me my younger son". (Biswas, Achintya:2002,117)

In fact, the life of mother and child are tied together. Both are one soul. Everything seems empty to a mother without her child. So the image of this mother shines brightly in our minds at the end of the misery.

Sanaka is another maternal character in this poem. The saddest mother in medieval Bengali literature is Sanaka, the wife of Chand Saudagar. Like her husband she opposed Goddess Manasa and falled under the wrath of Manasa. As a result, her 'Nakhra' garden was destroyed, she lost her wisdom. Due to Manasa's anger, her six sons lost their lives by consuming poisonous rice. Sanaka is devastated by the death of her six sons, broken with grief. Sanaka's mourning is like a sudden death mourning. Eventually, Sanaka gets pregnant again during the business trip of Chand Saudagar. Gradually son Lakhinder was born. After mourning six sons, Sanaka began to take care of lakhinder with more care. Meanwhile, Chand Saudagar returned from his business tour and started his son's marriage campaign. But on the night of the wedding, Sanaka got worried when she heard that her son would die. After heard that Chand Saudagar made an iron living room for Behula and Lakhinder(Bride & Groom).But in spite of all that Lakhinder died due to snakebite in the night of their marriage day. That was prophecy of God.

Sanaka sometimes blamed Behula (wife of Lakhinder), sometimes Chand Saudagar for her son's death. Sanaka's grief did not end here. We can see here Behula with her dead husband floated on

a raft of banana and returned from heaven with her husband alive along with his six brothers and also the Madhukar canoe of Chand Saudagar. But the only condition was that The Goddess Manasa should be worshiped by Chand Saudagar. At last, Chand Saudagar worshiped Goddess Manasa by the request of Sanaka.

In the poetry of Chandi Mangal, we can notice a sense of affection between mother and child. We can see the mother's concern, joy for the child in the mother's life etc. We can recall the mother of Kalketu 'Nidaya' in this regard. Nidaya was a hunter's wife. However, there was no difference in the motherly affection between barbarian wives and aristocratic wives. For getting a child the mother of Bengal, they can do anything. For the hope of a child Nidaya did everything, what the Goddess Chandi instructed her. By the blessing of Goddess Chandi, Nidaya given birth to a child, called 'Kalketu'. After the marriage of her son, Nidaya handed over the keys of her house and went to kashi.

Another helpless mother in this poetry was the mother of Khullana, Rambhavati. In the trade part of Chandimangal, we can see the father of Khullana was trying to give her marriage with a bigamy, who was rich also. But Rambhavati protested that. But in spite of all effort's marriage was done, because her father given the reason that Khullana's widowhood was inevitable, if he did not give her marriage with a bigamy. The eagerness of child of a mother we could find in Sakto Padabali as well as Mangalkavya.

Khullana is also a mother character in this poetry. By the grace of Goddess khullana got Srimonto as a son. She loved a lot her child. Since her husband was abroad, the duty of taking care of Srimonto has fallen on Khullana. One day, Srimonto wanted to go to Singhal to search for his father. Khullana talked to him about the dangers of the road. Khullana showed the utmost love for her son. At last, she allowed him to go to Singhal. Before leaving, she worshipped Goddess Chandi for the well-being of her child.

Among The Mangalkavyas, Dharmamangal kavya is very epic centric, full of war idols. The title of this poem is an illustration of how much mothers are ready to sacrifice and even sacrifice their lives to enjoy the feeling of motherhood. Along with this, we find examples of Bengali mothers who are not only confined to the house but have descended to the battlefield. The mother character of this poem is Queen Ranjavati. She is the Queen of Gaudeshwar. She has a brother, called Muhammad. She was married to old king Karno Sen, in the absence of Muhammad. The enmity is created between brother and sister based on this marriage. In due course Ranjavati given birth of a baby boy, named Lau Sen. But Muhammad kidnapped Lau Sen, but at last she received her son by the grace of Goddess. Lau Sen grew up and became proficient in weaponry and wanted to go to Gaur. At first Ranjavati refused to send his son there but in the end she agreed. Ranjavati was proud of Lau Sen's pride, delighted in his valor.

Lakhya Domini, the wife of Kalu Dom, was the brave mother of Dharmamangal kavya. The victory of women's power and her sense of affection were proclaimed through the behaviour of Lakshya. Lau Sen entrusted Kalu Dom and his wife Lakshna to look after his kingdom. This order was firmly committed by Lakshna. To protect the kingdom, she sent her son Sakha to the war field. At first Sakha hesitated to go to the war field but at the end he went there and died. In the reformed atmosphere of Middle Ages, the figure of the fearful mother like Lakshna really astonished us.

**Conclusion:**

In our social structure of femininity still finds significance only as a mother. The women of Mangal Kavya also considered themselves worthy as mothers. In the greatness of Mangal Kavya, we got the children of strange mothers. These mothers of mangal kavya were sometimes loving, sometimes crying because of severe injuries, sometimes sad because of their children, sometimes protesting. In a patriarchal society mothers became helpless often, but they always kept their opinion in front of Male. In the poetry of Vaishnav, we can find mother Yashodha and mother Sachi, through them the poets tried to reflect the affection of motherhood like Mangal Kavya. Religious consciousness has not weakened the motherhood, it has given it the power to endure.

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