Madhusudan Dutt's *The Captive Ladie*: A Milestone in Self-discovery

Ferdousi Haque*

Abstract

Michael Madhusudan Dutt, the founder of modern Bengali poetry, started his literary career not in Bengali but in English. *The Captive Ladie* is a poem of two cantos. In this poem, the poet has described the story of Oriental history in English: Rudra, Kali, Agni, Lakshmi, Saraswati. *The Captive Ladie* has been composed based on the character of Prithviraj. Despite the fact that the name of the poem is *The Captive Ladie*, we see that Prithviraj is the active character of this poem; the events of the poem revolve around him. So he can be considered as the central character. King Jayachandra confined her to a hilltop fort in the middle of the island to keep the princess out of sight of Prithviraj. In the guise of Bhat, Prithviraj kidnapped the princess from there; and then when the Muslims besieged the capital of Prithviraj, Prithviraj was defeated by them and died. In short, this is the subject of the narration of *The Captive Ladie*. While composing this poem, Madhusudan Dutt paid more attention to the narration of human love story than to history. Dinkwater Bethune advised him to practice his mother tongue. That advice had a profound effect on Madhusudan's mind. Madhusudan finds new horizons of self-discovery.

Introduction

Michael Madhusudan Dutt (1824-1873), the father of Bengali sonnets and modern Bengali drama, was the lifeblood of the Bengali Renaissance when it liberated people from religious superstition, inertia and various dark tendencies and inspired them to reform society. Michael Madhusudan Dutt was born in the early part of the second decade of the nineteenth century (January 25, 1824). In the middle of the 6th century, in just seven years (1858-1865), his genius flourished. Only a decade later (June 29, 1873) he was deported. Naturally, he had a very strong personality. A dialectical spontaneous unsatisfied radiance and infinite vitality were endlessly radiant in his psyche. As a result, in his literature, despair is more than hope, speed is more than status, conflict is more than love, hatred is more than love, promise is more than consolation, conviction is more than prayer, rebellion is more than obedience, and struggle is more than peace. He multiplied the meanings of the words life-giving, passion, romance, love, religion, asking, prostration and perception. He not only made literature an aesthetic data of industrial entertainment, but also brought it to the level of a conflict-ridden life.

Research aims and objectives

Michael Madhusudan Dutt, the founder of modern Bengali poetry, started his literary career not in Bengali but in English. If you want to know about Madhusudan's life, character and mental talent, you need to get acquainted with his

* Associate Professor, Department of Bangla, Jagannath University, Dhaka.
English writings. Michael Madhusudan Dutt wrote a combination of Indian and European cultures in English in the nineteenth century during the colonial rule in Bangladesh. His achievement is that he has brought innovation in everything he has written. He was the first to successfully apply the standard of western literature in Bangla literature. It was from that thought that he composed the poems *The Captive Ladie*. Over time, this far-reaching thought has brought him a distinct being and radiant glory. The importance of the poem *The Captive Ladie* is extraordinary in Madhusudan's life. After reading this poem, Bethune realized that it was important to study literature in the mother tongue for the proper development and excellence of Michael's talent. Failure to do so will not result in the desired success. He advised the poet to practice his mother tongue. Therefore, it can be seen that after 1849, the publication of English poetry written by the poet decreased significantly. The poet speaks of the history of India in the poem *The Captive Ladie*, but adopts the non-Indian language. But the poem proves how genuine his poetic talent was. And through this, the poet finds the right path of self, the path which has made him successful and glorious. The main purpose of this article is to highlight the originality of his thoughts.

**Research rationale**

Considering the entire literature of Madhusudan Dutt, it can be said that his sonnets and Bengali plays have been discussed and researched as much as there has been little discussion of his English work, *The Captive Ladie*. Although in this poem he has left the signature of basic thought, Madhusudan's artistry has evoked national sentiment. In a superstitious backward feudal society, he was radiant with a progressive democratic consciousness. His values, vision, social consciousness, patriotism, political wisdom and foresight were far ahead, modern and progressive from his era, society, class. His achievement is that he has brought innovation in everything he has written. It was from that thought, that he composed the poem *The Captive Ladie*. This far-reaching thought in terms of time has brought him a distinct being and radiant glory. But not much research has been done in this regard. Therefore, the logic of research on his English poetry *The Captive Ladie* is essential.

**Importance of research**

In the nineteenth century, a strong inspiration was transmitted among Bengali poets outside the realm of Bengali literature. English education is the main reason. The materialized aspect of the worldly riches of the English, the advent of the English in the power of science and machinery, was considered superior by the educated Bengalis of that era. In the light of the English mind, the Bengali reveals his mind. Michael Madhusudan Dutt, the founder of modern Bengali poetry, is one of them. The beginning of his literary career was in English. To get acquainted with Madhusudan's life, character and genius, it is necessary to get acquainted with his English writings. In this article, Madhusudan's unique creation, *The Captive Ladie*’s subject matter and literary value analysis, as well as the immense role of this poem in his literary pursuits, has facilitated Madhusudan's path of self-exploration.
Research Methods
It is basically a review poem. The study of this poem has adopted analytical and descriptive methods.

The main source of research is Michael's *The Captive Ladie* English poetry. Apart from this, help has been sought from the articles and books of other researchers in this regard.

Relevant Literature Review
Many more articles and books have been written on Michael Madhusudan Dutt's sonnets and plays. But there is no specific article or book on his English poetry *The Captive Ladie*. However, various researchers have discussed Madhusudan Dutt's English poetry in their books and articles. Among them, the literary works of Yogindranath Bose (1993), Nagendranath Som (1361), Suresh Chandra Maitra (1997), Golam Murshid (2004), Shankar Shil (2008), and Kshetra Gupta (2012) are particularly noteworthy.

Research limitations
One of the limitations of the study of English poetry *The Captive Ladie* is that no significant research, discussion, or review is available on Madhusudan's English poetry, relying on a very limited number of compositions.

Analysis
The poet composed the poems *The Captive Ladie* during his stay in Madras. Attempts will be made at present to determine the nature of the poet's mind in the life of exile through the poetry of this poem. During his stay in Madras, he overcame many adversities and married Rebecca. But in Madras the poet could not succeed in his pursuit of sorrow. In the failure of the conjugal life, the memory of the pleasant days of the past has always lingered in his heart. In the poem, it is seen that the struggling poet is anxious to return to the safe haven of the father of that unbridled child of the Bible. Here it is seen that the house of the poet deviates from the familiar gentle atmosphere, at the invitation of the worldly pleasures of the vast world. Life, driven by uncertain turbulence from sure peace, has become unbearable for the poet. This feature of attitude is temporary; it is not expressed in any other work of the poet. *The Captive Ladie* is a poem of two cantos. The poem is based on legend and history. The first work of his literary career, *The Captive Ladie*, was published in book form in April 1849. Among Madhusudan's English works, it was printed in book form and received much acclaim and praise. It is widely known among the English works of the poet. The poem is not only the historical significance of the poet's first book, but also the best recognition of his English poetry. In this poem, the poet narrates the history of the East in English; Rudra, Kali, Agni, Lakshmi, Saraswati.

The nineteenth century was the period of awakening of nationalism. During the Renaissance poets like Machiavelli and poets like Petrarch appeared in Italy. Only in Italy, England, France and Spain did nationalism develop during the Renaissance. In India, Madhusudan Dutt's writings reflect the connotation of the motherland.
Renaissance poems originated from national life. The inspiration for the poetry of OsLuciadas is the Vasco-da-Gama expedition. Aristotle, Tasso collected stories from the Crusades. In India, Madhusudan Dutt composed poems on nationalism. His *Meghnadavadha Kavya, Chaturdasapadi Kavitabali* evoked the melody of the West. The influence of Balmiki of the West, Homer, Milton, Tasso and Dante of the West is evident in *Meghnadabadha's* poetry. Madhusudan was the first world traveler of Bengali literature. He followed Ovid in creating heroic poetry. Again his *Brajangana* poetry is eloquent in the footsteps of Vaishnava poets; there are footsteps of various Indian poets. Pretarca and Shakespeare in the *Chaturdasapadi Kavitabali*. The influence of western literature is also noticeable in his character creation. Milton's character Sabrina appeared as Baruni. Andromaki's shadow has fallen on Premila's character. The poem ‘Jerusalem Delivered’ also influenced his thinking. Attempts to merge with Greek literature throughout the *Meghnadabadha* poetry. In the play *Padmavati*, in the prose composition of *Hector*. He joined Italian literature in the service of sonnet form. He sent poems on Dante's birthday. Greeted the third Napoleon.

Madhusudan Dutt carried out an unprecedented stimulus in literature, the socio-economic and cultural life of the Bengalis, which was shaken during the British rule. He was the first to develop new European ideas in the content, ideology and style of expression of literature. Madhusudan Dutt devoted himself to the creation of poetry with a taste for the best poetry and literature in the world. In his writings, the symptoms of patriotism, independent thinking and humanism became clear. His innovations in thought, language, genre, way of life and subject matter infused a new consciousness in the Bengali mind. By raising the level of human heartache and sense of life to a dignified level, he manifested in literature the immense potential and immense interest of life. At the same time, it embodies the dialectic of personality, endangered expectations and broken heart. The subject matter of his art commentary is not only the wailing of the afflicted heart, but also the tender feeling of the emotional heart. His literature spreads an indescribable sweetness and becomes the source of awakening inspiration for the existing people. Many of his contemporaries were inspired by the new life. The emotion of the heart aroused by the chains of the society made the Bengali mind tremble that day. But the pure equation of personality with Yugartha that occurs in the life of Madhusudan Dutt is incomparable.

The number of English poems written by Michael Madhusudan Dutt is not small. At the age of only fifteen or sixteen, he devoted himself to the study of English poetry. Like many other young people educated in contemporary English, he did not believe that there was any possibility or value in writing literature in Bengali. He got Richardson as a teacher while studying in Hindu College. He took lessons in English literature from him. Richardson himself was a poet. He was acquainted with the major newspapers of India and England at that time. He published books of poetry and was the editor of a literary magazine. In addition Shakespeare taught excellent. For the upper class students, he compiled a book *Selections from the British Poets* on the writings of British poets. His teaching style was also excellent. Byron became Madhusudan's favorite poet at this time. Madhusudan, a teenager in English
literature, gave birth to a new literary taste in his mind. His literary taste was not satisfied with the prevalence of contemporary Bengali literature. Ishwar Chandra Gupta (1812-1859) was one of the foremost Bengali poets at that time. Ishwar Chandra Gupta's poems did not appeal to Madhusudan, who read Shakespeare-Wordsworth-Byron. Prose literature did not get much nourishment then. The establishment of prose writer Ishwar Chandra Vidyasagar or Akshay Kumar Dutt is a later event. Any school text book can be written in this modern Bengali language, the book can be written for the entertainment of the public only small juicy poems in the rhythm of pear. Only those who have unlimited rights to the nectar of English literature can awaken pity in this insignificant accumulation of Bengali literature. Madhusudan Dutt could not think of writing poetry in Bengali. He had no idea that it was possible to compose a high level of poetry in this language. Even later, Bankimchandra Chattopadhyay wanted to establish himself in the advanced stage of Bengali language by writing a novel in English called Rajmohon’s Wife.

Madhusudan became almost a master of manners at a very young age due to his education in the Hindu College and his easy adaptation to the contemporary age environment. His intense reluctance towards native clothes was born. He even remarked that it was meaningless to marry someone other than an English girl. That is why Bhudev Mukherjee jokingly said in an essay that newly educated people dream in English. Madhusudan Dutt's young heart sighed for the shores of England. It is unknown at this time what he will do after leaving the post. But it is almost certain that he started writing poetry before he was seventeen. As evidence, seven poems written in 1841 can be mentioned. And many of the poems written by him which are not dated are also written in 1841. The number of poems dated 1842 is also seven. The identity of language, rhythm and form found in these poems suggests that he started writing poems some time ago. An example is one of his most widely quoted poems, written in 1841:

1. I sigh for Albion’s distant shore,
   Its valleys green, its mountains high;
   Tho’ friends, relations, I have none
   In that far clime, yet oh! I sigh
   To cross the vast Atlantic wave
   For glory, or a nameless grave!

2. My father, mother, sister, all
   Do love me and I love them too,
   Yet oft the tear-drops rush and fall
   From my sad eyes like winter’s dew.
   And, oh! I sigh for Albion’s stand
   As if she were my native land.

There are no high mountains in the country of Albion for which he has sighed or shed tears, but in spite of all this there is no lack of poetry in unity. Analyzing his adolescent poems, it can be seen that the main features of the poems are exuberance and abundance of lyricism. Madhusudan started writing poems with short lyric. Richardson especially liked the lyric. In 1843, Madhusudan composed the poem King Porus. The poem was published in Literary Gleaner(1843). Divided into six
paragraphs, this 140-line poem is the longest poem he has ever written. The first and last paragraphs of the poem are arranged in the same way and the four paragraphs in the middle are of different types. One of the features of Madhusudan that we notice in the poem King Porus is the patriotism of the poet. He was a great fan of the West. In 1841, he considered the country of Albion as his homeland: As if she is my native Land. But in the last two years, the poet's statement has changed a lot in the poem King Porus. Such as:

But where, oh! Where is porus now?  
And where the noble hearts that bled  
For Freedom—with the heroic glow  
In patriot—bosomenourish’d—  
–Hearts, eagle–like that recked not Death,  
But shrank before foul Thraldom’s breath?  
And where art thou—fair Freedom!–thou—  
Once goddess of Ind’s sunny clime!

The spontaneity and sincerity expressed by the poet in the poem King Porus reminds us of the patriotic poem in the dedication letter of Derozio's *Fakeer of Jungheera*. When Madhusudan was a student, Derozio was not a professor at the Hindu College. But his influence on the progressive class was not yet erased. Derozio not only helped his students to acquire English, so that they could be honest, patriotic and thoughtful for the welfare of the country and the nation, so he gave appropriate education.

Literary practice was not limited to studies in Hindu colleges. The literary group formed among the students included self-written poetry readings and discussions. The intoxication of winning fame in direct friendships inspired him to compose English poetry at a young age.

Towards the end of 1841, Madhusudan published a manuscript. The magazine lasted three or four months, but received praise from the college principal, Richardson. Richardson, the poet's favorite teacher, read and viewed every issue of the magazine, and the young Madhusudan, the magazine's editor-in-chief, was particularly enthusiastic about it. Richardson often revised Madhusudan's poems and gave advice on how to improve his language, rhythm and sense of poetry. Suresh Chandra Maitra, a biographer of Madhusudan, said that his poems were published in the journals *Calcutta Literary Gazette, Literary Gleaner, Bengal Herald, Oriental Magazine, Comet*. Richardson was always encouraging. And the young poet was also addicted to getting praise and pride from his friends with printed poems. The poet has written targeting his imaginative beauty:

Return before our ’Monthlies’ all.  
The ’Gleaner’—’Blossom’—’Comet’ tempt  
Me, to scribble for them all.  

On 8 October 1842, Madhusudan sent a few poems to be published in *Blackwood Magazine*, Bilet. Madhusudan Dutt was keen to go to England because romantic
poets in England had close contact with each other. The contacts of Byron, Shelley, Keats, Moore, Saudi and Hunt are particularly memorable. Richardson wrote good poetry, but he was not well-known in India. So he kept in touch with the poets of England in the hope of gaining recognition. Many believe that this incident may have influenced Madhusudan's literary life. He thought he would have to go to England to get a true poet. In a poem written in 1842, he expressed his desire to go to England. Madhusudan was mentally ready to accept any sacrifice to go to England. He was devoted to Pope Alexander. That is why his friends called him Pope. Alexander Pope said: “to follow Poetry’, ‘one must leave father and mother.” Madhusudan accepted this statement as constant truth. In November 1842, Madhusudan wrote to his friend Gour das, referring to the pope, that he was ready to leave his parents if needed because of poetry. Little did he know, though, that his marriage was in dire straits? So it turns out, the only reason he wanted to go to Britain was still to be a poet. In fact, in 1842 he decided to move to England. Madhusudan was a secretive teenager. Reading books, writing poems, talking to two or four friends of his choice, and following his conscience were his way of life. Friend Rajnarayan Bose wrote: “When Madhu was in college, he was very secluded and did not talk to anyone except a friend. I did not have a conversation. This is how talented people are.”

Madhusudan's childhood dream was to go to Britain, and to adopt 'Blue eyed girl' as his life partner. Madhusudan went to the palace of Tamluk with his father Rajnarayan Dutt. His father could not realize his son in the crowd of work in Khidirpur. The father's desire to go to Britain was not suppressed by his father when he came to Tamluk. So he returned to Calcutta and took the initiative to marry his son. But Madhusudan strongly objected to this marriage. Firstly student marriage; Secondly, the marriage of uneducated minors; and third, marriage to a stranger. His friend Gour das knew about Madhusudan's attitude. In this context, he said: “He longed for courtship though courtship was a myth in Hindu life”. He further said about Madhusudan’s father’s chosen bride: to look absolutely like a fairy—“who was a cherub, a veritable period.”

Madhusudan Dutt used to inform his friends about his literary aspirations through letters. It is known from all these letters that he had a deep self-confidence that one day he would be famous as one of the world's greats, if he could go to Billet. Wrote to friend Gourdas Basak (25 November 1842): “How should I like to see you write my ‘Life’ if I happen to be a great poet— which I am almost sure I shall be, if I can go to England”. That is why he requested his friend to write a biography of Him, just as Thomas Moore wrote a biography of Byron. But his father's desire to marry a ten-year-old girl became an obstacle between his dreams and aspirations. The poet writes to Gourdas one night in deep sorrow (November 27, 1842): “You know my desire for leaving this country is too firmly rooted to be removed. The sun may forget to rise, but I cannot remove it from my heart. Depend upon it—in the course of a year or two more— I must either be in England or cease ‘to be’ at all; one of these must be done!”

Growing up, he severed ties with family, society and religion. He converted in the hope of going to Britain. Rebel Madhusudan's strong morale and strong self-confidence! After his conversion (1843) he had to stay in the shelter of the clergy and left the Hindu College and was admitted to the Bishop's College of the clergy.
Although a Christian, he regularly corresponded with friends. It is known from the letter written to Gourdas: It will not be possible for him to go to Britain before next December. The letter is dated, probably dated 1843. But he had to wait many more years to go to Britain, not next December, and it was made possible by his own initiative, not by anyone's grace. On May 19, 1847, he wrote to Gourdas from Bishops College: “I have been almost half-dead with all manners of trouble. He has severed ties with his family and society in the hope of moving to Britain, but he is rotting on the ground. Madhusudan crossed his desired sea, but not in Britain but in Madras which is a large base of the English.

During his stay in Madras, Madhusudan used to come with poems in the hands of the editor of Madras Circulator. Fenderlinder was the publisher of the magazine, and R. H. Fartenz was the owner. The magazine had three issues every week. Madhusudan used to write in newspapers under the pseudonym Timothy Penpoem. Christian Acharyas had considerable influence in Madras. Madhusudan took the name of Timothy, a dear disciple of Saint Paul. Four of his poems were published between August and September. The first poem of the poet printed in the magazine Madras Circulator is an ‘Odd’-’ON HEARING A LADY SING’. He used to express himself under the influence of Moore-Byron in his poems written while a student of Hindu College. But there was no sincerity in the poem, there was a fervent desire to assert oneself. Coming to Madras, the poet realized himself, so that inspite of the influence of Moore and Byron in his poetry, his own characteristics and individuality emerged:

But, Lady! Sweeter is the dream
The voice awakens in the breast,
It tells of Eden’s land of beam,
Its glory, and its bow’r of rest;
Where Seraph on bright harp of gold
 Such sweet, ethereal music breathed,
When night on moon–lit wings unroll’d,
Came deckt in smiles and starry wreath’d,
And the fair Mother of Mankind
Smiled as the moon above her shined!\(^{18}\)

Madhusudan's poetic heart, which is eager for the arrogant self-promotion of his student life in the emotional poems of his adolescence, has shown a strong longing for the blue-eyed Anamika. The flower of perfection has been created in the heart of the poet with the touch of reality with the mind. The name of the second poem of Madhusudan is “On a Faded Lily given to the Author by a Lady”. In this poem also the identity of the spontaneity of the poet's heart is stated:

The sever’d heart along can feel and know.
I gaze upon the scene around
Though beautiful and fair it be’
I recognize nor sight nor sound,
That speaks of my far home to me;
How fearful thus to feel alone
With not a heart responsive to mine own.
Yet when upon thy hueless leaf
I view the past, as if enshrined
The wildest tumults of dark grief
Vanish, nor leave a trace behind.
And a soft, still—wing’d calm comes on,
As when the fiercest, darkest storm is gone.
Fond memory lends a fairy tone.
And language to thee, faded flow’r!
And thy soft breathings, like the lone
Plaint of the breeze at midnight’s hour
Come on the bosom bleak and bare
And wake hope’s softest, sweetest music there.\textsuperscript{19}

The poem was warmly received at Sudhimahal. The spontaneity of the poet’s heart is
expressed in the poem: What a wonderful world around you! I see everything with
my own eyes, but it fascinates me, I can’t comprehend the meaning. Because “That
speaks of my far home to me”. Madhusudan leaves Calcutta and goes to Madras, but
his mind is on his beloved, his beloved motherland. The loneliness of the poet’s heart
is expressed in the following poems: “How fearful thus to feel alone, with not a heart
responsive to mine own.”

Two more poems of the poet were published in \textit{Madras Circulator}. The name of a
poem is A Vision; the poem is the first part of the poem \textit{Visions of the Past} which
was later published under the title \textit{Captive Ladie}. The poet’s spontaneity of
patriotism is also widely praised in Madras in the poem A Vision. Madhusudan
became established in the Madras society as a poet as several poems were published
one after the other. One letter writer praised the poet and wrote: “The classical
elegance of your composition, the admirable command which you evidently possess
over the resources of English language, and your through knowledge of the mysteries
of the ‘Divine Art’ are well calculated to attract attention of no ordinary kind.”\textsuperscript{20} The
poet’s English poetry progressed at full speed during the Madras period. The pressure
of life’s ups and downs could not stop him. An easy way of publishing poetry came
to him, especially as he was closely associated with several English newspapers in
Madras. Under direct inspiration, English poetry writing continued unabated. In
Madras, he was associated with the editorial department of newspapers such as
\textit{Madras Circulator and General Chronicle, Athenaeum, Spectator, Madras Hindu
Chronicle}. He composed a complete story-poem of two cantos and a complete poem-
drama while in Madras.

In 1849, a year after coming to Madras from Calcutta, Michael Madhusudan Dutt’s
poem \textit{Captive Ladie} was published. The poem draws the attention of Sudhimahal in
Madras. When the poem was published in the newspaper, Michael dedicated it to his
friend Richard Naylor. But after more than one canto of the poem was published, he
dedicated it to George Norton. Norton was a well-known person in Madras. In
addition to the Advocate General, he was a patron and advisor to many
organizations.\textsuperscript{21} George Norton praised the poet. In this context, Madhusudan wrote
to his friend Gourdas Basak: “He will consider it an honour to have a work
exhibiting such great powers and promise dedicated to him”.\textsuperscript{22} A report on the poem
was published in the newspaper \textit{Athenaeum}. Also in a letter published in a
newspaper, a letter writer under the pseudonym Laelius praised the poem and wrote: “what I believe neither Scott nor Byron would have been ashamed to own”. 23 “There are very few of our great countrymen who can read the following verses without emotion”:

Rage like the tempest – stirred main,
As if to burst – to gush – to flow –
And sweep away fair Freedom’s foe –
Nor madly long to wield the brand,
To save defend his Native Land. 24

Madhusudan writes in the introduction to the poem Captive Ladie: “I have slightly deviated from the above story in representing my heroine as sent to confinement before the celebration of the feast of victory.” 25 The nature and depth of the poet’s love for Rebekah can be gauged from the poet’s deep love and devotion to her in the worship part of this poem. At the beginning of the poem he says:

Come, list thee, and gentle one: – and whil’st the lyre
Breathes softer melody for thee, mine own?
I’ll weave the sunny dreams, those eyes inspire,
In wreathes to consecrate to thee alone, –
Love’s offering, gentle one! – To Beauty’s Queenly throne. 26

Forgetting the loneliness of the poet who is far away from his homeland and loved ones, the poet’s dream ‘Blue eyed girl’ has filled his life with his company. As if he has no more sorrow. The poet writes:

The heart which once has sigh’d in solitude.
And yearm’dt’ unlock the fount where softly lie
Its gentlest feelings, – well may shun the mood.
Of grief – so cold – when thou, dear one! art nigh,
To sun it with thy smile, love’s lustrous radiancy? 27

Not only beauty and love, the poet has seen in the eyes of his lover a sign of immense assurance and perfection. Expressing that expression, the poet said:

Like that star which, on the wilderness
Of vasty ocean, woos the anxious eye
Of lonely mariner, – and woos to bless, –
For there be hope writ on her brow on high,
He recks not darkling waves – nor fears the lightless sky!28

His favorite sculptural inspiration in the eyes of the poet. It is not difficult at all to deny all the deprivations and sorrows with such eyes:

Tho’ ours the home of want, – I ne’er repine,
Art thou not there – 29

Then in the final announcement he says:

Life hath its dreams to beautify its scene
And sun-light for its desert; – but there be
None softer in its store – of brighter sheen –
Captive Ladie is a poem of two cantos. The poem is based on legend and history. The poem is based on legend and history. In 1848, the poem was published in the journal *The Madras Circulator and General Chronicle*. Later, in Madhusudan's English works, it was printed in book form and received much acclaim and praise. It is widely known among the English works of the poet. The first work of his literary career, *Captive Ladie*, was published in book form in April 1849. The poem draws the attention of Sudhimahal. The poem is not only the historical significance of the poet's first book, but also the best recognition of his English poetry. In this poem, the poet narrates the history of the East in English; Rudra, Kali, Agni, Lakshmi, Saraswati. In this connection he wrote to Gourdas Basak on 19 March 1849: “Tell Bhooede that when he gets my Poem, he will be surprised at my knowledge of Hindu Antiquities, for it is a through Indian work full of Rishis-Callis-Latchmees-Camas, Rudras and all the Devils incarnate, whom our orthodox fathers worshipped. The Ist canto contains an episode called the ‘Raj-shooya-Jujunm’ with a terrible battle and a’ that”.

The poem *Captive Ladie* has been composed based on the character of Prithiraj. Despite the fact that the name of the poem has been changed, we see that Prithviraj is the active character of this poem *Captive Ladie*; the events of the poem revolve around him. So he can be considered as the central character. King Jayachandra confined the princess to a hill fort in the middle of the island to keep her out of sight of Prithviraj. Prithviraj, disguised as Bhat, abducted the princess from there; and then when the Muslims besieged the capital of Prithviraj, Prithviraj was defeated by them and died. In a nutshell, this is the story told by *Captive Ladie*. While composing this poem, Madhusudan paid more attention to the narration of human love stories than to history. Judging by the variety of events or the elegance of the senses, some people are of the opinion that there is nothing significant in the eloquent poetry *Captive Ladie*. But for a reason the poem is particularly significant. Madhusudan Dutt’s extraordinary authority over the English language at a young age and his natural inclination towards language and thought are evident from this poem. According to his biographer Yogindranath Basu, reading one or two places of this poem, it seems as if I am reading a book by Byron, Moore or Scott. In the preface of the poem, there is a spontaneous expression of the poet's exuberant emotion. He said:

For I am as a tree when some sweet gale
Doth sweep away the sere leaves from each bough,
And wake far greener charms to re-adorn its brow!

The poet wrote to Gourdas Basak on February 14, 1849, introducing the poem “*Captive Ladii*”: “The volume will consist of a tale in two cantos, yclept the ‘Captive Ladie’ and a short poem or two. I must give a description of my ‘Captive’. It contains about twelve hundred lines of good, bad and indifferent octo-syllabic verse and (truth, ‘pon my honour!) was written in less than three weeks.” He did not write to his friend about the story he had chosen for the poem, but in the introduction to the
poem: “It was originally composed in great haste for the columns of a local journal,—in the midst of scenes where it required a more than ordinary effort to abstract once’s thoughts from the ugly realities of life—want and poverty with the ‘battalions’ of ‘sorrows’ which they bring.” The storytelling and characterization of the poems Captive Ladie have become more advanced than in the previous works. There is some balance between storytelling and narration in the storytelling, but the abundance of narratives, like in Visions or earlier Upsori, does not completely cover the events. The poem is based on romantic love and adventurous activities, heroism, patriotism etc. This story has little to do with historical events. The feud of King Joychandra with Prithviraj, the invasion of Delhi by Muhammad Ghuri at the call of Joychandra, the defeat of Prithviraj and the fall of Delhi are so historic. Prithviraj's love and marriage with Jayachandra's daughter is legendary. Madhusudan Dutt developed this narrative with the help of history, legends and fiction.

The first stanza of the poem speaks of an impregnable fortified princess on a distant sea island. This princess was kept captive by the conqueror Hastinadhipati to keep it out of sight of Prithviraj. Prithviraj got acquainted with the guards of the fort in the guise of Bhatt and won their hearts with the help of various stories. Eventually he fled with the princess in the darkness of night. The strategy that Madhusudan has introduced in this format of events cannot be condemned at all. Much of this canto is a description of the rajsuyayajna performed by Kanaujrapati. “Almost all the contemporary kings could not deny the power of Kanauj Raja and joined this yajna. The exception was the King of Delhi. He considered himself a descendant of the Pandob kings described in the Mahabharata of Byas. If he joined this festival, the king of Kanauj would be recognized as the greatest king of the whole country. But the Delhi king considered his dynasty to be the rightful king. So he did not attend the royal sacrifice of the king of Kanauj. Kanaujraj became very angry and made a gold idol of Delhi Raj and placed it at the place of sacrifice. On the last day of the festival, the Delhi king entered the palace of Kanaujraj in disguise with some of his chosen followers and kidnapped the princess along with the golden idol. He had proposed to the princess before; But Kanaujraj did not want to give his daughter to the Delhi king as he considered his dynasty fit to be the king.”

Prithviraj's love for Kanaujnapati's daughter, but Prithviraj's absence in the royal sacrifice for his disapproval of the king's superiority, like Panchamukha in ancient Indian mythology. These similes or language pictures are the main subject of this canto. At the RajsuyaYajna, a herdsman was singing the praises of the ancient kings. In this context, the poet gave a brief description of the Ramayana story, which is significant. This is comparable to the national changes that the poet made later in the re-enactment of the Ramayana story. The poet begins this description out of sympathy for Rama and Sita. In the context of Sitaharan, Ravana is rebuked as false one. Even in the Meghnadabadha poem, the poet could not erase the stigma of Sitaharan from the glorious life of Ravana. But it is worth noting that Sitahara Rama's search for the melody of unconditional love for him:

And how the wanderer of the wood
Came home—but came to solitude—
And in his grief sought her in vain
O'er mount—in cave—by found—on plain.\textsuperscript{39}

The imaginary Ram of the poet's life is deprived of it. There are many differences between the heroic idol of angry Rama that he painted and the frightened Rama of Meghnadabadha Kavya. But the center of the poet's sympathy here too has moved away from Ram-Sita and taken refuge in Lanka. The pain that the poet felt in the fall of Lanka is nowhere to be found. Sita has become the iconic misfortune of Lanka in his eyes. In the words of the poet:

And made thee, Lunka! all a tomb—
Left not a living soul to light,
The funeral lamp at fall of night,
Where calmly in their bloody graves,
The warriors slept by the moaning waves,
And won the bride, who was to thee,
The evil—star of Destiny!\textsuperscript{40}

Twelve years before Meghnadabadha wrote the poem, Lanka had been captivating Madhusudan's imagination, a fact that is intriguing. The vigorous language of Meghnadabadh Kavya, which has given a new impetus to the Bengali Kabangan, germinated its first seeds in Captive Ladie Kavya. The ideal of Madhusudan Dutt's style of writing can be understood by reading the poem Captive Ladie. That rhetorical style is a special feature of Madhusudan's composition has been observed everywhere in this poem. After many rhetoric and expressions used in the poems Captive Ladie, he used them in different forms in other poems. By the way, I am quoting one or two issues. As the poet says about Sitaharan by Rakshasaraja Ravana:

\begin{quote}
How to Beauty's lonely bow'r
The false one came at noon—tide hour,
And pluckt its brightest— fairest flow'r;
And on his airy—wheeled car
He wafted her to realms afar—\textsuperscript{41}
\end{quote}

In the context of Lanka, a couple of linguistic paintings have been painted by the poet in the poem Captive Ladie with which a close resemblance can be seen in the picture painted in Meghnadabadh's poem. As the poet writes in the context of the sea:

The very ocean wore his chain

There is an exact echo of Meghnadabadh's poem:

\begin{quote}
There is a poem about the sound of a serious trumpet in the poem The Captive Ladie:

\begin{quote}
From Sunny vale all green and deep—
Prolong'd that sound its onward sweep.
\end{quote}
\end{quote}

The warriors bow'd them on their steeds.—
The Rishi paus'd to tell his beads—
The maiden from her fairy bow’r,
The very babe e’enceas’d to cry,
And look’d up to its mother’s eve.
As if voiceless wonderment,
It, too, its share of homage sent. 43

In Meghnadabadha’s poem about the sound of conch shells and tinnitus of Premila and her companions:

एकबारे शात शंक धरि
ध्वनिला, टक्कारि रोशे शात तीमायनु,
ष्रीबुद्ध! कपिल लल्ला आतंक; कपिल
मातंसि नियामी, रथे रथी, तुरपमेन
सानीर, सिंहसने राजा, अबरोदे
कुलबुल; विह्रवम कपिल कुलये;
परि-पश्चार सिंह, वन-हजी बने;
दृष्टि अतल जालेजल जलटर यत! 48

The poet said in the description of Lanka:
Fair Lunka smiles in beauty’s glow
And breathes soft perfumes far and wide–
And sits her like a regal maid
In her gay, bridal wreathes array’d! 45

There is an ideological similarity in the following image of Meghnadabadh:

এ জগৎ যোন
আনিয়া বিবিধ ধন, পূজার বিধানে,
রেখেছে, রে, চারবলকে, তৌর পদতলে,
জগত-বাসনা তুই, সুখের সন্ন! 46

In describing the Mahabharata, it is understood that the poet will think of Kurukshetra. Because here the various stories of the Mahabharata fell to the brink of extreme consequences. Madhusudan has very successfully translated the image of this heroism and death festival into language. In the epic narration, the poet tells the story of Ramayana-Mahabharata as well as the story of Shumbha-Nishumbha and Ranarangini Chamu. When he went to draw a picture of gentle love, he remembered Krishna’s Brajlila more. In the Bengali poetry of his mature life, Madhusudan has also tried to create a sense of humor, just as he has embellished his writings with many references to mythology. The Ramayana-Mahabharata and Chandikahini have helped the poet to express the feeling of semen there as well. But these references are presented as distinct images in the idiosyncratic poems Captive Ladie, and are weakly associated with the poetic story. “It is as if the poet has written a garland of Indian mythology in a foreign language. On the other hand, in Bengali poetry, these references are very relevant to the story; the images are small and cohesive, often in the form of metaphors.” 47
The second sermon describes the fall of Hastinapur, the defeat and suicide of Prithviraj in a Muslim attack. In this sermon the patriotism of the king is expressed in exuberant language. According to the dream of the princess, various idols of Hindu deities have also been painted in this serge. Kali, Rudramahadeva, Lakshmi Devi's vision in the dream and Hastinapuri's abandonment bring a little miracle around the bloodshed of mental defeat. As the poet says:

I saw a pyre
Blaze high with fiercely gleaming fire.
And one there came,—a warrior he,—
Tho faint yet bold,—undauntedly,
And plung'd—oh! God! into the flame
Which like a hungry monster rose,
And circl'd round a quivering frame,
A hideous curtain—waving close!  

There are also contexts and images of Agnidev, Saraswati etc. The poet was not very devoted to Hinduism. He was fascinated by the beauty of Indian mythology. It is like an exhibition of imaginary Bengali mythology and mythological world in Bengali language.

The long-awaited destruction of the Muslim capital, Hastina, has been observed in many of Madhusudan's writings. This seems to have become a symbol in the writings of Madhurusudan on the siege of Lanka (Meghnabadha Kavya) and various energy-changing Mebars (Krishnakumari). In this opportunity, the poet's patriotism has indirectly found a way. But more than that, the poet's own heart has been reflected. The poet paints a picture of a land of many riches, unjustly oppressed by fate, attacked by fateful enemies, and degraded in anticipation of impending doom.

The characterization of this poem is waiting to be mentioned. Kanaujraj is very vague. The statue of his daughter reflects the image of a frightened woman in the face of impending doom. Mohammad, the Muslim king of Ghazni. His indifference and concentrated religious consciousness, aggressive attitude, luxury, powers have taken quite a lively form in a short description. But the poet has also seen a lot in the protagonist Prithviraj. Obstacles to the realization of Prithviraj's romantic love, crossing the sea in disguise, depicting the gain of Mansi seems to be a direct reflection of the poet's love for Rebecca in real life, obstacles in marriage, attempts to overcome obstacles. The poet writes in his poem Captive Ladie:

Oh! who can look upon the plain,
Where sleep the glorious—mighty slain,—
Brave Hearts that for their country bled,
And read upon their eyes, tho’ seal’d,
Lit by each spirit ere it fled—
Or, mark the fierce disdain that lies,
Upon their lips and yet defies,—
Unquench’d by Death, like the last ray,
Of the set sun, still lingering there,
As if too loth to pass away,
But scorch and blast with lightning glare,
This heroic lover is also a poet. But after the temporary success of Prithviraj’s self-annihilation with his wife, does that also have self-reflection? If there is, it is not the conscious creation of the poet, but the voice of the future through the miserable poverty-stricken present.

**Conclusion**

The importance of the poem *Captive Ladie* is extraordinary in Madhusudan's life. After reading this poem, Bethune realized that it was important to study literature in the mother tongue for the proper development and excellence of Michael's talent. Failure to do so will not result in the desired success. That is why he advised the poet to practice his mother tongue: “He will benefit more if he spends his time writing poetry in English for some other work. However, occasionally such attempts may be approved as a practice and to prove proficiency in the English language. However, if his goal is to write poetry, he will be able to serve his country much more and will have a much better chance of gaining a lasting reputation for himself, even if the taste and talent he has acquired through English practice is to improve his own language and poetry”. This advice had a profound effect on Madhusudan's mind. Therefore, it can be seen that after 1849, the publication of English poetry written by the poet decreased significantly. The poet speaks of the history of India in his eloquent poems *Captive Ladie*, but uses the non-Indian language. But the poem proves how genuine his poetic talent was. And through this the poet finds the right path of self, the path which has made him successful and glorious.

**Works Cited**

5. *Ibid*, p. 418
7. *Ibid*, p. 47
11. Suresh Chandra Maitra, op. cit., p.35
13. *Ibid*
15. Yogindranath Bose, op. cit., p. 470
16. Suresh Chandra Maitra, op. cit., p. 50
20. Suresh Chandra Maitra, op. cit., p. 78
22. Nagendranath Som, op. cit., p. 60
23. Yogindranath Bose, op. cit., p. 112
27. *Ibid*.
29. *Ibid*, p. 460
30. *Ibid*.
31. Mohammad Moniruzzaman, op. cit., p. 49
32. Ghulam Murshid, op. cit., p. 67
33. Yogindranath Bose, op. cit., p. 105
34. Kshetra Gupta (edited), *Madhusudan Rachnabali*, op. cit., p. 460
35. Ghulam Murshid, op. cit., p. 62
36. Mohammad Moniruzzaman, op. cit., p. 540
37. Kshetra Gupta (edited), op. cit., introduction, p. 67, 68
40. *Ibid*.
41. *Ibid*, p. 467
42. Mohammad Moniruzzaman, op. cit., p. 110
43. Kshetra Gupta (edited), op. cit., p. 470
44. Ibid, p. 57
45. Ibid, p. 466
46. Ibid, p. 36
47. Kshetra Gupta, Madhusudan's Poet-Spirit and Poetry, op. cit., p. 66
48. Mohammad Moniruzzaman, op. cit., p. 574
49. Golam Murshid, Ashar Chalane Vuli, op. cit., p. 109