

DEVIDAS: A MOVIE OF INVISIBLE ASPECT

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Abstract: The way the force of gravitation functions, in the same way love connects two contradictory souls for union. With the help of two leading characters, Devdas and Paro, director tries to define the depth and height of 'Platonic Love' which is merely considered as mythical. Once it defines, everything will be in limited area while here, plenty scopes are there to derive one's own meaning. The meaning of Devdas, servant of God, is symbolic which indicates that; there exist in comprehensible aspects in some relations. Here, everything is in deviously projected with harmony.

Keywords: Platonic Love, Devdas, Gravitation Force.

Devdas, a movie directed by Sanjay Leela Bhansari is carrying all together different approach/ perspective in creating the character called Dev (Shahrukh Khan). In this movie one can found plenty of changes with compare to old version of *Devdas* (Dilipkumar) and the latest version of *Devdas* portrayed in Dev D (Abhay Deol).

Sanjay's *Devdas* is too much emphasizing the concepts of, dedication, respect, honor, intensity, intimacy and above all the form of 'platonic love' in which one can never found lust at anywhere. From starting up to the end of life, he went through number of difficulties/ predicaments. He wants to make balance in love for Paro (Aishwarya Rai) but it is highly impossible to manage balance while you fall in love because love demands for change/continuation/ development which are contradictory in nature. So, none can do justification to this development. Here, development is not stands for economical/political/social/spiritual growth. Love enlightens from within and the aura is totally different than the shinning that one came across in surrounding. Love has its own color and flavor to feel. Never try to classify it by wearing the social and political specs because it is always in invisible form while mind wants to define everything. On the basis of relationship, sociology proved several key aspects but even today it is indefinable term. Even philosophers, saints and elite brains tried their level best to trace it from its essence but those are related to background in spite of the pure image.

In the very opening of this movie, we informed that Devdas is returning to his native after a long time. He has too much affection with Paro. Due to that, he cannot concentrate on his study. His father has high mark in the society and a valuable barrister/advocate who will earn the

title called 'sir' soon by the British government. Even Britishers are acquainted with his expertise. Just for the sake of to maintain name, fame and credit in the society, he harshly pushed his son in foreign land. Apart from it, one is not in a position to find out another motif behind this action. His father follows traditional/age old approach in evaluation. He is right enough but at the same time he also crucified Devdas by creating a demarcation between the family as rich and poor. One cannot say exactly what sort of relation that Paro and Devdas has but we are sure enough that at the cost of their life they conserved love. The flavor of love that they have enlighten in each other is such, that both are ready to give up everything and eagerly wanted to dissolve in which there is no social violence but it is inconvenient/inappropriate to society. It is equally impossible to remain detach/separate from society because ultimately each relationship touches in interconnectivity way.

So, one has to crucify the essence in spite of violating traditional rules. Devdas is not merely a story but a reflection of society. As it is said, literature is the mirror of the society. So, one has to be agree with the reflection that Sanjay Leela Bhansari (Director) pointed out through audio-visual effects. Here, we came across with social dimension in which we found there is no scope to enlighten the flame of love. Our society is too much decisive that they are ready to kill you but never give a permission to live. From the childhood, Devdas and Paro deeply fall in love with each other. During puerility, they do not know that this is called 'love' but the way the narration took place we have to agree with that they know far better even at under age. In reality, love does not crave for ripeness. It has its own rationality in which no rational voice can be at par. When we peep into the relationship, we found he is carrying a very high approach while she slightly possessive by nature. At one juncture, she is ready to submit herself thoroughly and simultaneously ready to separate herself from social/family bondages but at that time he is of the opinion that "my family members will never accept you". After that she responded that "if you are not in my life, I will sacrifice myself".

The same thing followed by her but in implicitly different direction. Within few days she got married while throughout his life he could not find a proper suitor in whom to derive her image. At the very initial part of the movie, she is not ready to come in front of him and said "you have to wait for my glance up to full moon" and he has to return with a great displacement. At the last time of departure he says, "I cannot bear that someone touches you". This is the highest point of possessiveness of Devdas for Paro. After that, he glanced at the beauty of her in midnight without informing her and also touches lips and put over a sign of a black colour. After that she reaches to his house for the sake of to give 'darshan' of her beauty. During that time, he shows an attitude that "I do not want to see any more". Later on interesting dialogue delivery took place. From the very first question, she is eagerly waiting for to listen his love and remembrance of her existence even in absence. But he is not ready to share a single word of love to her. She asks a leading question that "did you remember me?" At that time he pointed out number of names of family members but did not mention her name even at last and

contradictorily said why should I remember you? Did you have anything to be remembered? So, at that juncture she pointed out several key aspects that how she remembering him all the time and some amount of water come out to the surface level of her eyes and finally he said “I was remembering you, while I was breathing”.

This is the second highest point where both expressed love for each other. There are no evidences that can project sufficiently the bottom of heart feelings because ultimately language is made by man for the sake of communication while love is natural phenomena. As the flower blossom in the garden without any type of artificial process in the same way love requires no external enlightenment. It is a flame that is all the time alive in us. In metaphorically people said love is blind but that is not so. Actually, love is totally irrespective of rationality while our society concourse observes everything with microscopic tool in the justification of decision process. It is highly impossible to prepare for war and peace at the same time because one has to make up his/her mind. Love has nothing to do with relationship, bondages, custom, rituals, rules and regulation, discipline, principle, objective, motif, goal. Everything is cut off from the very first expression. The most reliable aspect that one can found is unrest from within and a thirst for union at wider level. At the middle part of the movie, her mother would like to forward a proposal to his family and want to see her in the company of him. At the same time in his house, they are busy in social ritual of baby showering of Bhabhi.

During that time his mother, Kaushalya Devi insulting her mother like anything. So, here one finds that both families fall apart otherwise previously both were addressing each other as sister and while at this juncture they behaved like an enemy. At the departure time her mother said that “I will found the most appropriate wealthy and reputed bride for my Paro and within one week I will follow her marriage.” And she cursed Bhabhi that you will have a baby girl so that you can have an experience of pain. After that incident, she without self-interrogation (self-respect/ culture/tradition/family reputation) goes to his house. In the mid-night with a very painful voice she expressed her devotion and love for him and would like to cut off from all such man created bondages. She said, “I know, I want you. Not anything from society. I am ready to sacrifice, if you are with Me.” During that time he was not in a position to convince her and having no middle passage at all. He said “if this dispute will continue it will affect on our relationship”. She neglects this truth completely but cannot snatch away him. After this incident, by developing an ill-tone with father, he leaves house. In the middle of the story, he reaches at her house with having an intention to make her own in each respect but at that juncture she is not ready to elope because after a while she has to perform marriage ritual. He tried to convince her and in between their conversation a small dispute took place.

That was related to family respect and just because of that one has to ready to sacrifice and make displeas each other. She made up her mind to follow holy ritual while he has to leave from that place. After the departure once again he reaches at the threshold of Chandramukhi for the sake of to release himself from the aura/impact of Paro. It is a mental crisis that he cannot separate himself from her because she lives within. On the contrary Chandramukhi tries to

provide warmth but ultimately she cannot allure him. No doubt she has no higher reputation in the society, but at the same time she is worthy enough to have an attention of him. At one juncture he permitted her to shower with love on him the way she wanted. Only glimpses were there, no evidences were there. According to me this movie must be considered in the category of classical movie in which one cannot tag any age influence.

This story made for forth coming generation to know what is love? How to do it? Generally, it is said great love stories have no ends, its forever. A person may die but one cannot abolish the vibration of love. As long as one breathes, one needs some support/warmth. It is also a way of love. The most tragic aspect of this movie is that, he cannot receive any humble glance/treatment during his last breathing and died. Even she cannot justify her promise even at the last juncture. So, both have somewhere violated their promises but at the same time there love is as pure as the water of Ganga River. Only a fortunate person can have a tragedy in love because love is beyond social companionship. One can practice it even without possession.

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