CHAPTER - III

BENGALI PADAVALI LITERATURE AND GOPALKRISHNA'S PADAS: A COMPARISION
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The novel rebirth of activities, that was possible in the national life of the Bengalees, who were under the shackles of bondage, due to the advent of Srichaitanya, led to the creation of Vaishnava lyrics as a mark of triumphant glories.\(^1\) Rabindranath commented about the movement of emotions of those days in a fine way:

\begin{quote}
বাংলার সে এক ঘোরবের দিন। তখন বাংলা সাধীন থাকুক আর অধীনই থাকুক,
মুসলমান নবাবের হাতেই থাকুক, আর স্বদেশীয় রাজার হাতেই থাকুক, তাহার পক্ষে
সে একই কথা। সে আপন তেজে আপনি তেজস্বী হইয়া উঠিয়াছিল।\(^2\)
\end{quote}

The untested prelude of jubilation of a free life that swept over the life of the Bangalees due to the advent of Srichaitanya, formed such high-rising waves that had dashed out Brahmin, noble, Sudra and even the small fries from the circle of narrowness. We find supportive views in this regard from the pen of Rabindanath:

\begin{quote}
বাংলার সেই একদিন সমস্ত একাকর হইবার জো হইয়াছিল। ....... দেখিতে দেখিতে
এমনই একাকার হইল যে, জাতি রহিল না, কুল রহিল না, হিন্দু-মুসলমানেও প্রজাদের
রহিল না।\(^3\)
\end{quote}

As a result of that emotional upsurge, there appeared poet, signer, devotee and the honest personalities in every village. And owing to the impact of such massive deluge of their auto-emotions and sentiments there sprang up a vast domain of lyrical literature called Padavali. The aspect and thought of spiritual
and human development and enrichment has been focused in the following words of Harekrishna Mukhopadhyay:

> জন্মাতা, মূর্ত তাহার মৌবের আবেগ, ভাবে সজ্জিত প্রবাহ, ভাবায়
> বন্দুকুশমের কোমলতা, লালিত্যা এবং সৌরভ। আর বাঞ্জানায় লোকালিয় অনৌকিক
> লোকের দূরাগত প্রতিক্ষণি। মরজগতের সঙ্গে চিন্ময়মায় গোলোকের সেবুন্ন বৈষ্ণব
> পদাবলী।

We notice for the first time the exposition of godly love contained in the *Srimadbhagavata*, a unique book of graceful activities in Sanskrit of India, in poet Joydeva's *Geetagovinda*. It was poet Joydeva who for the first time used the term *Padavali*. The *Goudiya Vaishnava* community used the term *Vani* in place of *Padavali* in western India—for instance, মাধুরী বাণী, মোহিনী বাণী etc. All the *Vaishnava* songs composed by poet Vidyapati, Chandidas of pre-Chaitanya era and those belonging to post-Chaitanya era are known as *Padavali*. Poet Chandidas and *maithil kokil* Vidyapati of pre-Chaitanya era, depicted the graceful activities of Gopis of the *Bhagavata* with a brush of differently fresh colour. On the other hand, the amorous activities of Radha and Krishna had been extensively delineated in Badu Chandidas' *Srikrishnakirtan*. The appearance of Srichaitanya, an embodiment of love, was translated into reality due to unified effects of the emotional upsurge of the pangs of separation of *Sreekrishnakirtan* and the works of Chandidas and Vidyapati. Chaitanya himself enjoyed Joydeva's *Geetagovinda* and Bilvamangal's *Kamamrita* and simultaneously the *Padavali* literature of Chandidas and Vidyapati too. It is said in this respect in the *Chaitanya-Charitamrita*:
The coming of Srichaitanya changed the direction of the order of the erotic sentiment of Joydeva as the unique path of taking shelter under Hari (God), what was so long the lofty waves of the outburst of amorous activities proved to be the best way of performing austere ascetic practice for the Vaishnavas after the arrival of Srichitanya. What was once mere erotic sentiment, was transformed into a soulful and soothing sentiment being tied with composure, servitude, friendship, love and effection. Therefore, the Vaishnava Padavali of Bengal is not merely a Padavali literature only, but a carrier of a kind of philosophy, anstere-ascetic practice etc.

The Goudiya Vaishnavas on the strength of the excellently graceful activities of uncommon Brindavan created Vaishnava poetics admitting and accepting devotion as a sentimental factor. This sentimental theory got enlivened with stroke of words in Srirup Goswami's Sri Sri Bhaktirasamrita Sindhu and Sri Sri Ujjvala Nilamani. On the other hand, according to Krishnadas Kaviraj Goswami's Srichaitanyakaritamrita, a new explanation of this Padavali literature came into existence.

This kind of songs of the Vaishnavas of Bengal composed on the basis of love-affairs being divided under different classes took the complete shape and size of poetics. It is said in this respect:
This very Padavali literature of Bengal was, too, nourished and developed by the contributions of the Muslim poets of Bengal. The Muslims spontaneously took part in the ideological concept of Srichaitanya and the amorous activities of Radha and Krishna. To speak the truth, at that time, the Bengalee Muslims established themselves as an indispensible part of the larger Bengalee society.

So, they could not alienate themselves from this sentimental movement of Bengal.

In the words of Murishi Abdul Karim, a veteran literary scholar:

Defying the geographical boundaries of Bengal, the vast Vaishnava Padavali literature greatly influenced the poets of the other states of India. Apart from the
graceful activities of Radha and Krishna of Brindavan, the very Padavali literature established itself as a carrier of the ideological life of Srichaitanya also. Due to its influence a special type was created in the form of *Gauranga Bishayak Pad* and *Gaurachandrika* in the Vaishnava poetic world. Not only that, the impact of the emotion-mixed life of Chaitanya unlocked a new door of light over the amorous activities of Radha and Krishna. As a result, we find a close affinity of the activities of Srichaitanya with the ideas, emotions and sentiments of Sriradha as depicted in the Padavali literature. Sriradha's courtship, extreme worriness from separation, sweet love and celestial fanaticism as described in Padavali literature are noticed in the personal life of Mahaprabhu too. So, the activities of Chaitanya are to be comprehended by Padavali and vice-versa and both are to be realised by virtue of Srichaitanya's graceful activities. It is said in this regard:

> श्रील चौधुरीदासेके पदावलीते ये डावकल्पकेमे वीरें जिंकर संज्ञा पावया गिरायें
> — श्रीपाद रामरायेके गीतिकाव्ये ये वीरें अजुरोद्गम हेयाहिली— श्रील
> लोचनदासेके कल्पनाबद्धे यहा सम्पूर्ण सजीव श्रीपाद कल्पनाबोधीते लोचनविनोदली
> श्रीमूर्तिके पाठकगणे लोचनगोचर हेयाहिल, भावगतिक तत्त्व श्रीपाद कुप्पदास
> कविराजके विशेषपूर्व विचार-दयाकाय ताहा फले फुले समाबुष्ट हेयासुविशाल भाव
> कल्पकल्पकेमे भव-पाठकगणे मानसनेत्रे आनन्दश्राद्ध करितेचं।

So, it is to be kept in the mind, the Vaishnava poets did not create Padavali just with the intention of composing poetical works only. Their efforts were mainly for the purpose of remembering, conceiving and enjoying the activities of Srichaitanya. 11

The very waves of Padavali literature gave the birth of many a new poet even in Manipur which is, geographically speaking, a far cry from Bengal. 12
respect, the names of *Maithai Puran* or *Vijay Panchali* containing in five volumes of Gunendra Singh, a Manipuri poet, can be mentioned.\(^\text{13}\)

The influence of *Padavali* literature and that of Srichaitanya is noticeable in Northern India, Brindavan and even in Maharastra. The hold of Srichaitanya is marked in *Braja Bhasa* or *Braja Bhakha* (a language spoken in Brajadham) along with the Sanskrit literature of Brindavan. Sri Madhuriji's, a disciple of Srirup Goswami, anthology of *Padavali* written in the *Braja* language, may be orderly arranged under seven divisions and there lies song of praise in honour of Srichaitanya in the very preface of every part.\(^\text{14}\) His pieces of *Padavali* were composed during the first part of the seventeenth century. On the other hand, Meerabai, queen of Udaipur, being charmed by the *Gaudiya Vaishnava* Goswami's works, was inclined towards *Giridhari* and come to *Brajadham* and where she composed poetical works in the *Braja* language in praise of Gaur (a name of Srichaitanyadeva).\(^\text{15}\)

Guru Nanak (1469 - 1538 AD) of the Punjab was a contemporary to Srichaitamya. It is mentioned in poet Iswar Das's *Chaitanya-Bhagavata*, composed in the language of Odisha, that among the disciples of Chaitanya at Puri, there was a Nanak's follower named Udyatta. Dr. Biman Bihari Mazumdar wrote in this regard:

> नानाककेर सेवक उदात्तेर नाम गौरीय वैभव राहिते पाओया याय ना। नानाककेर
> एकजन सेवक श्रीचेतनोर अनुष्ठान हुएर बांझैलो, ए संबंध एकेदिका नुतन।\(^\text{16}\)

But according to poet Iswar Das of Odisha, Nanak himself sang *kirtan* and danced in the congregational society of Chaitanya at Puri:
Though Dr. Biman Bihari Mazumdar had a reservation over the meeting of Nanak with Chaitanya, yet he is not free from doubt about the authenticity of description by Iswar Das. On the other hand, Haridas Das wrote:

Hence, Srichaitanya and Guru Nanak—the two towering personalities of the medieval age—if we consider their thoughts and religious faiths, we cannot pooh-pooh the influence of Chaitanya over Nanak.

Netaji Subhash Chandra Bose also mentioned the influence of Srichaitanya over Tukaram, a Vaishnavite poet from Maharashtra. He said in his address at Pune in the Sixth Maharashtra State Conference on 3rd May, 1928:

To speak the truth, amongst the Marathi devout-poets Tukaram was the most popular and influential. Tukaram disclosed in one of his self-composed write-ups, that his Guru gave him the incantation—Rama Krishna Hari in his dream and God instructed him of taking a mud-coloured shelter. This mysterious Guru is called
Babaji. He belongs to Raghab Chaitanya and Keshab Chaitanya communities. Most probably, it means that the influence of Vaishnava community, founded by Srichaitanya in Bengal at the outset of the 16th century, fell once upon a time over Tukaram.\textsuperscript{19}

On the other hand, two more names are available from Maharastra, respectively Namdeva and Eknath, who were, too, influenced by Srichaitanya. Namdeva consider that the place of devotion is superior to salvation. He expressed himself to Bitthal Nath with intense craving of his devout soul:

\begin{quote}
न लगे बैकुण्ठ ना काल वैहनसास।

सर्वदीप सात देेंपायी।।

न लगे समृति न लगे धनमान।

पुरेंएकधाननिठोबा पठै।।

That is, I want neither Baikuntha (Heaven) nor Kailash, all hopes and desires of mine lie at the feet of my venerable God. Children, riches, name and fame—nothing I do want. The meditation and cognition of Bithoba is my be-all and end-all. There is a striking ideological similarity of a sloka of Srichaitanya’s Sikhastak (eight principles of education) with Namdeva’s composition: न धनं, नजनं, सूक्ष्मं, सोणमं, सभितां।।

Apart from that sadhukkari kharree bolee and Braja Bhakha of Northern India were under the control of Namdeva, and it was he who for the first time sowed the seed of devotional literature in Hindi. Eknath (1533-99 AD) after the succeeding period of Namdeva became famous providing poetic key note to Abhanga Gatha and the eleventh canto of the Bhagvata.\textsuperscript{20}

On the other hand, the composition of Sri Gouranga Charit Manash in Hindi by Yajnadutta Sarma in 1916 and the explanation to Bhakti Rasa Bodhini by Priyadasji (where Sri Gouranga has been mentioned as an inseparable image of
Sri Krishna and Prabhu Dutta Brahmachari’s *Srisrichaitanya-Charitavali*, written in Hindi prose style and published in five volumes, prove the influence of Srichaitanya in Hindi literature.\(^{21}\)

We have thoroughly discussed in the previous chapter about wholly Srichaitanya centric Odia *Vaishnava* literature. The biography of Srichaitanya in the language of Odisha and the *Vaishnava* poetics had a potent effect over the devotional movement of Odisha. Gopalkrishna Pattanayak is outstanding amongst the Odia *Vaishnava Padavali* composer. In his *Vishnavite* poems the romantic appeal became prominent instead of the theory of *Vaishnavism*. But, of course, in his poems about Gouranga the presence of spiritual appeal can be noticed.

It is needless to say, some similarities are marked between the poems of Gopalkrishna, a unique *Vaishnava* lyric poet of Odisha and the *Vaishnava Padavali* of Bengal. The elapse of the last stage of life of worn-out Chaitanya in Odisha and the contributions of devout men of genius right from Roy Ramananda led to the full fledged development of *Goudiya Vaishnava* movement centring Odisha.

Gopalkrishna Pattanayak, an outstanding *Vaishnava* poet of Odisha belonging to the last rung of medieval age, was a devotee of Sri Krishna, an excellent humanist. His vast domain of poetical works went on beating the resounding trumpet of descriptions right from romantic love to the graceful activities of Radha and Krishna at *Braja*. However, we find the abundance of the elements of mental education in his poems. Though staying far away from the ideological orbit of Gouranga, Gopalkrishna composed his poems, but yet the image of Gouranga engrossed in emotions, attracted him. It’s proof is available from his poems composed in praise of Gouranga.

According to *Goudiya Vaishnava* philosophy founded by Sada Goswami,
the emotional image of Srgouranga is a combined unit of God Srikrishna Himself and his delighting powers of Sriradha herself. They used a queer word about Sri Bhagavan (God) regarding the arrival of Chaitanya. The term is Lovat, that is, falling into temptation, God projected Himself as Chaitanya. Enjoying the love of his own wife Sita during his incarnation as prophet Rama, there sprouted a sense of hunger in the heart of God with a view to enjoying illicit love. In order to satisfy this sense of greedi Srikrishna bifurcated Himself into two different entities. It is said in Chaitanyacharitamrita in this respect:

রাধা কৃষ্ণ ঐচ্ছে সদা একই স্রোত।
লিলারস আপ্রায়ীতে ধরে দুই রূপ।

In fact, love cannot be enjoyed alone. So, single is to be divided into two. Srikrishna is the possessor of three types of power, namely Svarup Shakti, Tatastha Shakti and Maya Shakti. Sat, Chit and Ananda belong to His Svarup Shakti and Hladini Shakti, a part of Ananda bifurcated him into two. We can present the twin forms of Srikrishna in a table given below:

<table>
<thead>
<tr>
<th>Srikrishna (God Himself)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Svarup</td>
</tr>
<tr>
<td>Sat</td>
</tr>
<tr>
<td>Sandhini</td>
</tr>
<tr>
<td></td>
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</tr>
</tbody>
</table>
According to the table showed above, the three selves belonging to Sri Krishna’s Svarup Shakti have been acknowledged. They are Sat, Chit and Ananda. The shakti of Sat is called Sandhini and that of Chit is Sambit and the name of the Shakti of Ananda is Hladini. The solidified part of Hladini is Prem (love) and emotion is the essence of love. Mahabhava is the condensed form of Bhava. According to Goudiya Vaishnavas, Radha is the solidified form of Mahabhava. It is said in this regard in the Chaitanyacharitamrita:

द्वार-परमप्रथ्यानां विद्विज्ञे मायामर्मिन स्रीराधा संशयाया
सरस्वतीमेव प्रेमविज्ञे स्रीराधा नामवर्ष्णी। 23

One who worships for the fulfilment of Krishna's heart's desire is called Radha by Goudiya Vaishnavas:

कृष्णबाण्डु पुर्विरीप करे आराधनेः।
अतबः राधिका नाम पुराणें बाखानेः। 24

God himself in this way even being one converted himself into two just for the enjoyment of illicit love and he relished the charming beauty of such love through his activities at Brindavan.

But greed is an ever-increasing complex. Even enjoying the charm of illicit love at Brindavan, there arose three different new types of temptation in God. The Chaitanyacharitamrita describes this temptation in this way:

श्री राधायां प्रणयशिष्या कृदशो बानवेया-
स्माद्यो येनाकृतार्थस्य कृदशो वा मद्विवः।
सौख्यं चासरामदुनुभवं कृदशं वेदि नेति नेति-
कञ्जनवादाय समजनि शतीचतर्क निजीत्र्य हर्मनं। 25
Srikrishna got into the womb of mother Sachi as Chaitanya being a victim of three different temptations, which were—how is the divine grace of Srimati Radhika's love and the element that Srimati enjoyed along with love—and how is that amazing beauty of Srikrishna and how is that delightfulness that Radha enjoys out of her sentiment for Srikrishna. A single individual in the form of Krishna was divided into two during his activities of Brindavan but at Navadvip two in one, that is, Radha and Krishna, in the form of Chaitanya. Swarthy complexioned Srikrishna holding the colour of Radhika on his body appeared as Srichaitanya. So, it is the belief of the Goudiya Vaishnavas that Srichaitanya is a combined image of Radha and Krishna. The Vaishnava poets of Bengal considered Chaitanya as the combined image of Radha and Krishna while singing the glory of Chaitanya. Not only that, praising the combined image of Radha and Krishna latent in Chaitanya, they enjoyed the amorous activities of Radha and Krishna of Brindavan in a newer graceful fashion. A new period was introduced with the birth of Gourchandrika in the history of Vaishnava poetical works of Bengal following their songs about praise of Gour.

Narahari Srakar, a Vaishnava poet, wrote while singing the glory of Chaitanya:

ঞাপর মুগ্ধেত শ্যাম কলিতে চৈতন্য নাম
গর্ভাক্য ভাগবতে লিখি।
চিতে করি অনুসঙ্গ শ্যাম ইহল গৌরাঙ্গ
রাধাকৃষ্ণ-তনু তার সাক্ষী॥ ২৬

The poet added more in the very same poem about the mysteriously latent form of Srichaitanya:
It is cited in the Bhagavata that prophet Srikrishna of brazen age (Dvapar Yuga) reappeared on this earth in the iron age (Koli Yuga) in the name of Srichaitanya. Yogindra Karbhajan Nimi Maharaj said in the Srimadbhagavata about the adorable God of Koli Yuga and his codes of worship.

That means

On the other hand, in the following extract from the poem by Basudev Ghose there appears the echo of the same thought:

This Gouranga happens to be outwardly Radha and inwardly Krishna. Both Rasaraj Srikrishna and Mahabhava Sriradha dwell in the same body—enjoying the binary manifestations he played wonderful activities. Being engaged in the graceful activities with Radha, a personified essence of Hladini as well as drenched
with recreational attachment at Kunjavan, Parampurush Srikrishna himself came in the form of Gour.

Gopalkrishna Pattanayak, a famous Vaishnava poet of Odisha, too, while glorifying Srichatanya in a identical manner, revealed Chaitanya's latent character in his poem:

\[
\begin{align*}
\text{শ্রী গৌরচন্দ্র পদ বন্দরে মানস,} \\
ো এ একা শ্রীরাধা গোবিন্দ রে। \\
রঙ বিঃ শ্রীমতী হোই গোটি এ মূর্তি \\
জয়নিত্তি শ্রীশ্রীঠী উদের। \\
স্য স্য কল্পনাবধি দয়া সদৃপণ নিধি \\
সদা বেষ্টিত ভক্তবৃদ্ধে।
\end{align*}
\]

That is, the poet himself addressing his own mind is uttering that the mind seems to be the highest excellence Sri Gour Chandra resulting from the united selves of Radha and Krishna, it means, the mind remains busy in serving the holy feet of Srichaitanya. He was born to Sachimata as an upholder and bearer of the united selves of Radha and Krishna. Being girdled by numberless devotees and for the reason of wandering in an imaginary land he used to teach his devotees the lessons of kindness, compassion, affection and other great qualities that grew up in his mind.

It is remarkable to note that, Gopalkrishna having been influenced by a glimpse of a Sanskrit sloka - শরীর সরস্বিনী হরিদ্বার - pertaining to a Sanskrit sloka - শ্রী রাধাঙ্গ প্রণয় মহিমা.....etc. from Krishnadas Kaviraj's Srisrichaitanyakaritamrita composed the poem. It is to be admitted that Gopalkrishna was a firm believer of this latent nature if Gauranga is proved to be genuine from his other poems also.
He added more to the form and nature of Srichaitanya in the poem we have quoted:

महाभाष उज्जल रसप्रीति यामल

परततु छेलार घम्मू रे।

That Chaitanya is a solidified form of love of Sriradha is noticeable in another Sanskrit poem by Gopalkrishna where he glorified the greatness of Radha at the time of praising Chaitanya:

श्रीकृष्ण चैतन्य चंद्राय नमः।।

इहिंग सर्वर्थम् राधा, प्रेम नामाबली शुभा।

It is revealed in this line that Srichaitanya is a concrete form of love of Radha. Anyway, we are to analyse the term Gaurachandrika here. It is to be mentioned here that the Vaishnava Goswamis of Bengal in the light of the ideological and emotional life of Srigouranga analysed the vast Vaishnava poetical works. They took the emotional life of Srichaitanya as a key to enter into the treasure house of Vaishnava literature. They are of the opinion that, as Chaitanya expounded before the world the amazing activities of Brindavan and the dignity of Sriradha's love, so it is preposterous to enter into the world of activities of Radha and Krishna without glorification of Gouranga. They told more in this regard:

अण्वतंचर प्रेम-नाम अजुत्त परमार्थ, अण्वतंचर नाम-माहिमा, दुर्लभत्तर श्रीबुद्धवन

माधुरी प्रबंध एवं अनन्मुखस्वर परमाण्यमाधुवसीमा श्रीराधा प्रकृतिके श्रीचेतनाचन्द्रानि

आविष्कार करियात्त्व।

Srigouranga Mahaprabhu, is one receptacle, was an enjoyer and giver of pleasure. He himself being a united embodiment of Rasaraja and Mahabhava, was a famished soul for entertainment and overwhelmed with emotions. Despite being a combined form of Radha and Krishna, he was fanatically lost after the
name of Radha. As because his arrival was for the fulfilment of three hidden desires, which are as follows:

कैसन राधा प्रेमा कैसन माधुरिमा
कैसन सुखे तिहों भोर।  

That is why Sri Gauranga is a vessel of pleasure and eversion at the same time. Despite being an ascetic outwardly, but at the heart of his hearts he enjoyed the thrills of love. Hence, in order to enter the world of the Vaishnava literature of Bengal, one should be aware of the ideological and emotional image of Gauranga.

The Vaishnava poetical works which bear testimony to the presentation of the elements that Gauranga is a united form of Radha and Krishna, that is, he is Radha and Krishna in one receptacle or an enjoying soul of the amazing Rasaleela of Brindavan are called Taduchita Gaurachandrika or Gaurachandrika.

We are here ready to analyse a famous poem from Gopalkrishna Pattanayak belonging to the category of Gaurachandrika’ under Vaishnava Padavali:

जय जय नवजीव चंद्रम अनुपम हेम गोर
भावजपणे भूषित श्रीजस्व भक्तबुद्ध चित्तोर
dिशि दिशि निजरसे बिभौर चल चल पञ्चनेत्रलुगल
रसस्वरसे गदा परिपुष्ट महाभाव कलेबर॥

Some of the fragments of the poem in point are of great significance. Such as:

क) भावजपणे भूषित श्रीजस्व।
ख) भक्तबुद्ध चित्त चोर
ग) निजरसे बिभौर
घ) महाभाव कलेबर।
If we want to understand *Bhava Bhushan*, that is, beautification of *Bhava* used in the above quoted first fragment of the poem by the poet, it is necessary to cite here that Srigauranga by means of his activities of life at Navadvipdham has unfurled that world before the eyes of the people which is itself *Bhavaleela* or *Bhavajagat*. The activities at Brindavan by Radha and Krishna are known as *Rasa leela*. But the *leela* that Srichaitanya a united image of Radha and Krishna, sincerely in an unceasing manner goes on enjoying is basically *Bhavaleela*. It is said in this respect in the *Vaishnava Padavali* of Bengal:

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गोराङ नागर भाबेर सागर
रसेर तरस भाय।
```

35

Because, in this leela like the *Brindavan leela* there is no presence of lover and beloved Radha and Krishna being concentrated in the physique and soul of Gauranga go on enjoying that spectacular beauty and charm of *Brindavan leela*. So calling the body of Gauranga- ड़व डुऱ्कऱ भूजित (Dressed up with the ornaments of bhava)– convergence of wonderful bhavas, the poet Gopalkrihna has expressed the doctrine of *Gaudiya Vaishnava* in a befitting style.

Secondly, Gopalkrishna has called Gauranga *Bhakta brinda chitta choura*. As the sound of Srikrishna's flute generated restlessness sin the mind of Radha, so also Srichaitanya, a unified form of Radha and Krishna, got his devotees entranced with the tremor and thrill of *Harinam-Sankirtan*. Srichaitanya was an expressed emblem of human integration and solidarity. He was able to form uncountable congregations of devotees irrespective of caste and creed just by means of *Harinam-Kirtan*. In the depicting language of Gopalkrishna, Srichaitanya has been called a captivator of the mind of his devotees. In this regard a stanza from Gobinda Das's *Gaurachandrika* poem may be cited:
That is, emotionally intoxicated devotees like bees started droning at the lotus-like-moving feet of Srichaitanya and glorifying his matchless mercy. Being attracted to his lotus feet, many evil souls along with the honest ones remained emotionally engrossed round the clock. Hence, it may be said Srigouranga was like an apple of his devotee's eyes. He was their perfect guide and an able leader.

Thirdly, poet Gopalkrishna has painted a picture of Srichaitanya who is Nija Rase Bibhora. The body of Srichaitanya, the sustainer and bearer of the united self of Radha and Krishna, used to be tremored with the great thrill of ardency. His heart is full to the brim with love. Being overwhelmed with the love-force latent in him, he would dance delightfully and frantically. Devout poet Gopalkrishna described the love pervading nature of Chaitanya in a Vaishnavite style. We find much similarity of a specific part of poet Gobinda Das's Taduchita Gaurachandirka with this very narrative part about Srichaitanya. When the poet narrates:

The enlightened and bhava-maddened condition of Srigauranga comes to our notice automatically. His love containing gestures and postures charm the
mind of the people. The dreamy eyes of Srichaitanya being intoxicated at the love of Krishna and the appearance in dancing motion encircled by devotees during delightful Kirtan remind us that Chaitanya as portrayed by Gopalkrishna in Nija Rase Bibhora

In fine, poet Gopal Krishna praised Mahabhava Kalebara of Srichaitanya. The poet tried to explain Radha tattva founded by Gaudiya Vaishnavas while the poet mentioned the term Mahabhava. The poet Gopalkrishna exposed his own spiritual thought disclosing the essence of the image, a concrete form of Mahabhava of Srichaitanya absorbed deeply in love with the way of Radha. The sincere and secret form of Chaitanya Mahaprabhu, that is – this secret form was first deliberately made public by Chaitanya in Odisha. Chaitanya himself disclosed this secret form of his own before Ramananda while he was engaged in discussion with Ramananda on the bank of Godavari about Sadhya Sadhan Tattva. The revelation of Chaitanya’s svarupa, an image of Mahabhava and Rasaraja, naturally attracted Gopalkrishna in the holy land of Odisha.

The Vaishnava poets of Bengal glorified Gauranga as a means of entering into the world of Radha’s and Krishna’s Braja leela. As they earnestly believed:

\[
\begin{align*}
\text{গৌরাঙ্গ নাহিত কি মেনে ছইত} \\
\text{কেমনে ধরিত দে।} \\
\text{বাধার মহিমা প্রেম রস সীমা} \\
\text{জগতে জানাত কে।} \\
\end{align*}
\]

This is why they took the praise of Chaitanya as the best form in respect of introduction to Braja leela. The tradition of glorifying Chaitanya is known as Gaura-
Chandrika in Gaudiya Vaishnava Padavali literature. It is even noticed in the poems of Gopalkrishna that the praise of Chaitanya has been used as a means of enjoying Braja leela. The poet said in his poem:

श्री गौरचंद्र पद वनस्पति मानस
राधा गौरविन्द भजने, मानस।
तेज हुट कपट लोट यमुनाताट
श्री राससृली रजने मानस। 41

So, it may be pointed out that, an ideological similarity is traced out between the practice of praising Srichaitanya at the very outset of the poems related to Braja leela of Radha and Krishna by Gopalkrishna Pattanayak and the type of poems such as Gaurachandra or Gaurachandrika by the Vaishnava poets of Bengal.

The source of Padavali, pertaining to Braja leela of Radha and Krishna, from the pen of Vaishnava poets, is the devotional movement that took place in India. A point is to be mentioned here that the devotional movement of India of that period took a pervasive turn and form. As a result of that influence, a huge range of Vaishnava literature in native tongue came into existence in different parts of India. In the traditional run of epics, drama and lyrics of India, this sort of Vaishnava literature was completely of different taste. This genre of literature set up its own existence to a greater extent walking on a separate route with reference to its idea-language and subject matter. Thoughts and considerations began to sprout that the perfect evaluation and assessment of this vast lyrical literature was not possible in the light of rhetorics of Sanskrit literature, hence a new set of rhetorics was formulated in this Vaishnava literature of Bengal. In this respect, credit should
go to Srirup Goswami and Krishnadas Kaviraj—pioneers of Vaishnava rhetoric.

We find an echo of our view and opinion in a comment of a famous critic:

\[
\text{কাদারসিকের দৃষ্টিযুক্ত ইহেতো বৈষ্ণব পদাসাহিত্যের রস একটি মাত্র, তাহা গুরু ভক্তিরস।}
\]

Hence we can cite Srirup Goswami’s *Ujjvala Nilamani, Bhakti Rasamrita Sindhu* and Krishnadas Kaviraj Goswami’s *Srichaitanyacharitamrita*. However, in the later period Pitambar Das and other rhetoricians provided nourishment to *Vaishnava* poems. Dr. Sudhir Kumar Dasgupta again wrote about the emotions, devotions and Rasa of the *Vaishnava’s*—

\[
\text{বৈষ্ণব সাধনা ভক্তির সাধনা; এই ভক্তির সাধনা ইহেতেছে ভক্তের সাধনা বা রসের সাধনা।}
\]

\[
\text{বৈদাত্তিকের যেমন রুধিত্রতির চর্চা বিচার করিয়া ও ধান করিয়া অথবা তাত্ত্বিকের যেমন বিচ্ছিন্ন ক্রিয়াগুচ্ছের সংযোগতায় একত্রে অবলম্বন করিয়া শুধুমাত্রের আবিষ্টাক্রমে ইহোলে পরম জ্ঞান ও পরম আনন্দ প্রকাশ পায়, ঠিক তেমনই বৈষ্ণবের সাধনায় হুমকুড়িতির চর্চায় ভাব বা রস বিশেষের পুনরুদ্ধার অনুশীলনের ফলে অপূর্ব তন্ত্রাত্মা জয়িলেন রসসরুপ ভগবানের পরম রস প্রকাশ পাইয়া থাকে। ইহোলে সংক্ষেপে বৈষ্ণব সাধনার গুরুত্ব।}
\]

Though the *Vaishnava* rhetoricians marched forward on the strength of the new Rasa, yet they gave recognition to five out of nine Rasa, which are—*Shanta, Dasya, Sakhya, Batsalya* and *Madhura*. We find the following lines in the *Chaitanyacharitamrita* in favour of the said statement:

\[
\text{ভক্তভেদে রতিভেদ পঞ্চ পরকার।}
\]

\[
\text{শান্তরতি দাস্যরতি সখারতি আর।}
\]

\[
\text{বাংসলারতি মধুর রতি পঞ্চ বিভেদ।}
\]

\[
\text{রতি ভেদে কৃষ্ণভক্তি রস পঞ্চ ভেদ।}
\]
It is noticeable here, out of chief Pancha Rasa under discussion here, the last quoted Madhura Rasa has been recognised by the Vaishnava Rasa Tattvik as of highest excellence. They identified the Madhura Rasa under different names, such as Sringar, Ujjval, Unnata etc. The two salient divisions of Sringar Rasa are Bipralambha and Sambhog. Again five categories under Bipralambha are—Purbarag, Maan, Prembaichityya and Prabash. Srirup Goswami gave the definition of Purbarag in the following manner—

रतिर्यां समसमां घुर्णि दर्शन-आवरण-दिजा।

taye krmilati pratjra purbarag sudhayaote। 45

The sexual feelings, that is, desire for love, that grows up in the heart and mind of the hero an heroine for each other in aid of Darshan, Shravan etc. prior to union is called purbarag. So, it is understood that purbarag is of two kinds—(1) Darshanjata (visual) and (2) Shravajata (audio), Gopalkrishna was highly proficient in composing poems of Purbarag character. We find a flawless description in one of his Purbarag poems about physically and mentally disturbed Radha after she sighted Krishna with her own eyes. Addressing her friend, she said:

दर दरशन करि चमकिलिली।

damadam hela haitere sangat।

मथा पोजी देलिले। sangat। 46

That is, Radha was taken by surprise meeting Krishna suddenly. Quick pulpititation shook her. Once she became physically unconscious due to load of cumulative throbbing of heart that generated right from the very meeting with her
sweetheart. The fragment of the poem given below by Gobinda Das, a great poet of *Vaishnava Padavali* literature of Bengal, is comparable with extract of the poem under discussion.

\[\text{আধ আধ আধ দিন্ত অঞ্চলে}.
  
  যব ধরি পেঁখলু কনান।

\[\text{কত শত কোটি কৃষমশরে জরজর}
  
  রহত কি যাত পরাণ॥।

\[\text{সুন্নাপি,} জানলু বিহি মোহে বাম।} \]^{47}

Sri Radha was tottered with many a pointed arrows of cupid right from the very moment of seeing Krishna obliquely. We can easily feel such mental reaction of Radha, rocked by love-thrills, from the vivid picturisation of Gobinda Das. These sharp pointed arrows of cupid produced such thrills, in her body that she was in doubt whether the life-breath ran in her body or not. Under such circumstances, it was unimaginable for her to have a darshan of Hari Rupa with her two eyes to her fullest content. On the other hand, a similarity is noticed of the mouldy -ridden Sriradha in a fine poem under *Darshanjata Purbarag* of poet Gopalkrishna. Addressing favourite friend, Gopalkrishna's Radha spoke out:

\[\text{াধ নয়নার অধভাগে ঈষত কঠিকে অনুরাগে}
  
  রঙ বিরুদ্ধ রূপ মনোহর বিলোকি থিলিটি কেউ ভাগো।

\[\text{তাইতে পুঁশিকি এতে জ্বালা মনমথ কি অন্যায় কলা।}
  
  কেতে হুই সহিবি পথিকান দাউ এঙ্কু উপায় কহলল।}

\[\text{কেনে চাই দেলি শ্যামরূপ, যাহিরে যেখোহি পরিতাপ}
  
  সুখ সমৃদ্ধ দুঃখতর হেলা ন পুরুষ মনার সংকল।}^{48}

That is, Gopalkrishna's Radha looking askance was fortunate enough to
see the cloud coloured and charming beauty of \textit{Braja Bidhu} from the very \textit{darshan} of Shyam, she suffered from mental agony. So, addressing her friend she said—how would she bear the affliction pierced by cupid's shaft? Why did she enjoy the beauty of Shyam with eyes open? The heart of Radha was aggrieved after having a \textit{drashan} of the beauty of Krishna, and as a result, weal was turned into woe in her life. There is a close similarity from the emotional point of view between the said poem related to Sriradha's \textit{Darshanjata Purbarag} and \textit{Aadhaka Aadha/Aadha Dithi Anchale} etc. lines of Govinda Das of Bengal. Apart from that, \textit{Sukhara Samagree Dookhakara Hela} etc. belonging to Gopalkrishna's said lines bears an ideological resemblance with Jnandases:

\begin{verbatim}
সুখের লামিয়া এর বীঠিনু
আনলে পুরিয়া গেল।
অমিয়া সাগরে সিনান করিতে
সকালি গরল গেল॥
\end{verbatim}

It should be brought under our notice that Gopalkrishna showed his much mental maturity in presenting the benumbed condition of Radha. Of course, in this regard, we find the stamp of Skilfulness of Govinda Das in picturising the vortex of woman's psychology hit by intricate knots. The image of Radha that Goplakrishna made through the composition of poems of \textit{Purbarag} tradition has presented before us a picture of that woman who has been mentally palsied and fear-stricken at the very initial stage of love. And in other occasion, though Govinda Das's Radha is pierced cupid's shaft, yet she attained her maturity to a grater extent. The violent carving of getting and enjoying \textit{Kanta} more closely and deeply has made Radha restless but intellectually enlightened.
Another special turn of Purbarag is Svapna Darshan (dreaming a dream). Gopalkrishna paraded his dexterity in composing poems under Svapna Darshanjata Purbarag. His Radha addresses the friend with the utterance:

```
আতি রূপিয়ে কুঞ্জবনে নিতি
সম্পে বুলাউছি একি বিপন্তি।
ঘৃত অগণাকু বিবাহকু ভিতি
লামিয়ানি মোতে কহ কি গতি।  
```

That is, Radha dream as soon as she closes her eyes, and in her dream the lord of her life summons her to Kunjavan. So, the condition of Radha, a woman of a respectable family, is at stake. An envelop of suppressed sense of phobia has shrouded her movements whether at home or outside of it. Whether there is any way of getting rid of it—this is the subject of her enquiry from her friend. On the other hand, the traces of another poem under Svapna Darshanjata Purbarag by Balaram Das of synonymous sense with the present lines in discussion is found. A part of the poem is as follows:

```
মলুবলু কিবা রূপ দেখিয়া স্পনে।
খাইতে শুইতে মোর লাগিয়াছে মনে।।
অরুণা অরুণ মন্দ মন্দ হাসে।
চঞ্চল নয়ন -কোণে জাতিকুল নাশে।  
```

Analysing and churning two above said sets of lines, the fact that emerges is that dreaming her lover in dream a cloud of fear and anxiety resulting from illicit love for Krishna has started wandering in the sky of her heart and the apprehension of tarnishing the name and honour of her family and caste in no time has become firm for her.
We find the presence of many poems in *Vaishnava Padavali* relating to *Purbarag* sensation and feelings stored up in the heart of Radha centering the sound of flute of Srikrishna. In the poems of Gopalkrishna of Odisha, there appears the great influence of the sound of flute. The following lines of wide distinction by Gopalkrishna bear the outburst of lady-love Radha's satisfaction listening the sound of the flute of *Kanta* (lover):

\[
\begin{align*}
\text{বংশী বাজুী কাহার কাননরে} \\
\text{নিৱিড নীৰব নিশা নিৰ্জনরে।} \\
\text{সখী, পীঠে পুরীচ কি তা আনন রে।} \\
\text{কালিন্দী তাটুক সহি আমুদি এ নাদ বহি} \\
\text{এ বরজ নগরকু সনান রে।} \\
\text{নমনধর মোহন মনত্র মিত্রী যেন} \\
\text{করিব মূৰতী মৃভি উচ্ছন্ন রে।} \\
\end{align*}
\]

That is, Radha said addressing her friend--whose garden is this from where the sound of the flute is travelling to lashing and penetrating the deep stillness of night? Is the piper playing the pipe in such melodious tune coating his mouth and tongue with nectar? The sound that is carried through from the bank of Kalindi, i.e. Yamuna is certainly that of the voice *Braja Bidhu* Srikrishna. Radha told her friend more-- as if the sound of the flute of Shyam Mohan would disgrace and tarnish her status of young womanhoodness.

We find in the write-ups of Badu Chandidas, the first poet dealing the love affairs of Radha and Krishna, the expression of close amorous enticement of Radha and Krishna. Continual dogging by Krishna, learnt from his *Srikrishna-Kritan*, has made Radha exhausted to the last point. But when she observes Krishna
with a fresh look, she gets revitalised with the embrace of love, then only Srikrishna becomes a complete stranger to Radha. So, anxious Radhaika questioned Badai listening the sound of the flute of Krishna:

kee na baansi va a e bhadarii kaalini ni kule.
kee na baansi va a e bhadarii e ghati gokule.

* * * * *

kee na baansi va a e bhadarii se na kone jana.

dasi haa taar pae neechni o jappinga.

The charm and beauty of love is equally present in works of Gopalkrishna which grows up from the situation of when a well familiar face becomes Greek to someone. The violent cogerness of Radha of getting Kanta Srikrishna of all ages more closely as well as in a newly manner has been exposed in his lines given below:

ki naader praan sajinii guroohi kadam benn.
jaatiire suhna bari burti naahe majji manenn.
diga vidimhe prasaari khag mugg joor dinere, sahe
kulekhtii niirii prathi kitadoohi ayytena.

Addressing the friend, Radha said— Oh, dear sweetheart, what sound is it from Kadamba Ban? That sound of symphony is disturbing my mental patience. The ear-pleasing tune spreading in every nook and corner is magnetising the animals to flock together. Hence, Radha, too, being attracted to such sweet sound, is breaking the family tenets of womanhood in an ungurded way. We find almost a carbon copy-like-similarity between lines of Gopalkrishna in discussion now belonging to Purbarag resulting from listening (Shravanjata) of the sound of flute.
and Jadunandan Das's, a Vishnava poet of Bengal, a famous poem related to Purbarag genre:

कुस्तेर बन हइते किया शंका आच्छिदिते
आंसिया पशिल मोर काने।
अमृत सिंहिया फेलि कि माधुर्य पदार्कली
कि जानी केमन करे प्राणे।।
सधि हे निरंत्र करिया काछि तोरे।
हा हा कुलचन्दनान माखिबरे धैर्य धन
याहे हेम दशा हेल मोरे।।

Poet Jadunandan Das's Radha like that of Gopalkrishna's requested her friend of unearthing the mystery of that familiar sound of flute coming out from the musical rhythm of Srikrishna but what (the sound of the flute) she now considers completely unheard of previously. Radha's heart begins throbbing with strokes of restlessness as soon as the sound of the flute coming from Kadamba Ban (forest area surrounding by Kadamba trees) starts pouring euphonious notes into her ears. The sound of the flute, as if is travelling across the air just to hammer the mental patience of Radha who already happens to be a disgrace to her family.

It is a worth mentioning fact that the first touch of the sound of the flute is found in the Rigveda, the original bed rock of Indian literature. It is sang in the hymn 9/50/1 of Rigveda, the vital force of your life goes on soaring high and so purify the cycles in this body with the notes of Banshi roaming like the waves of the river.55

The term Baan is used to indicate Banshi and again here and there the term Beena is in application to denote Banshi. The Banshi there also is cited as of
seven notes, i.e. *Baanasya Sapta Dhatu*. Something more is also mentioned in the *Rigveda*:

नष्ठे दूध्धम साकं प्रवर्तिति राजपु.  

It means to say that the friends are playing flute with daring som. A well known translator of *Rigveda* wrote some and substance of the upper written sloka in this way:

दुर्धर्य (सोमेर) सदै सखारा बांधी बाजार्यन।

In fact, the tradition of the reference of the sound of the flute of Srikrishna in *Vaishnava* poems has started from the page of the *Rigveda*. That note of the flute being revitalised in the *Bhagavata* has captured a berth of its own in the native language of India. The role of the *Vaishnava* poets of Bengal and Odisha in this regard is remarkable. Meanwhile, we have already mentioned many a poem of Gopalkrishna belonging to *Banshi Dhoni Shravanjata*.

The *Vaishnava* Philosopher of Bengal (of course, in this respect, the role of Roy Ramananda and others is undeniable) have marked out a new definition of *Bhakti* in order to create rhetoric of *Bhaktirasa*. The negative perspective regarding beings and world that has come out from the womb of Shankaracharaya's *monothesism* in India has turned a blind eye to spiritual truth of the existence of the beings but rather condemning it as a matter of mere *Maya* (illusion). It is even said that human body is made out of the stool of the parents and so it is nothing but full of waste matter—stool and flesh. It should be thrown away hating it like a *Chandal* (a low-caste Hindu). On the other hand, the *Vaishnavas* being inspired by a positive view about the human body have considered the human body as the only medium of *Hari Bhajan* (worshiping God). The sensual complex which was
once kept aside regarding it as an unfavourable factor for Iswar Bhajan as enshrined in the Indian scriptures, was itself re-established with full glorious status due to influence of devotional movement on the basis of the adage:

सबर्पाधि विनिर्मुखं तद्परज्ञेन निर्मलम्।
अधिकेन अधिकेशं सेवायांम् तं भक्तिरूढ्यः॥ ॥ 59

Srirup Goswami has recognised service to Master of senses with senses as Bhakti. Of course, its journey has already started by that time in the Purans and the Bhagavata. Sri Aurobindo wrote in this regard:

_The turn of the classical age outward to the exterior life and the satisfaction of the senses brought in a new inward turn of which the later ecstatic forms of the Vaishnava religion were the most complete manifestation._ 60

This positive acceptance of the senses in the devotional literature has added a new dimension in the chronicle of Indian philosophical thought. Sri Aurobindo again penned in this respect:

_The emotional, the sensuous, even the sensual motions of the being, before they could draw the soul farther outward, were taken and transmuted into a psychical form and, so changed, they became the elements of a mystic capture of the Divine through the heart and the senses and a religion of the joy of God's love, delight and beauty._ 61

We find the unparalled instances of composing Rasa Bhashya in the poetical works of Bengal through service to Krishna, Master of senses, by means of senses.
The matter may be clarified taking examples from the poems composed by Vaishnava poet Chandidas of Bengal. Such as:

- **दर्शन (घोष)** — येखाने बसति तार नयने देखिया गो
  
  युवती धरम कैहे रयः। 62

- **वर्ण (कान)** — सई केबा ूनाइल शयाम नाम।
  
  काने तिर दिया मरमे पशिल गो
  
  आकुल करिल मोर प्राप || 63

- **द्राप (नाक)** — एछार नासिका मुहि यत करू बन्ध।
  
  तबूत दारुण नासा पाय शयाम गंध।|| 64

- **आळादन (जिथेवा)** — जपिते जपिते नाम अब तकिल गो
  
  केमने बा पाशरिव तारे।|| 65

- **स्पर्श (हुक)** — नाम परतापे यार एछुन करिल गो
  
  अंकेर परशे किबा हय। 66

We have already referred the *Svapna Darshanjata* and *Banshidhvani Shravanjata* poems while analysing and discussing the *Purbarag* poems of Gopalkrishna. We have cite a part of the poem from Gopalkrishna's credit which bears thematic resemblance to a greater extent with the above quoted expression सई केबा ूनाइल शयामनाम .. etc. of Chandidas:
The note of the flute of Krishna has kissed the eardrums of Radha. That symphony of the note through the cavities of her ears with the shower of melodies has entered into the chamber of heart, and under its influence her body seems to have been wounded by the shaft of fiery sensations.

Like the poet Chandidas of Bengal, we too, find the influence of Ghranendriya Nasika (organ of smell, nose) in the poems of Odia poet Gopalkrishna Pattanayak. We come to know about the strong smelling sensitivity and the keen sniffing power of Sriradha in a special poem of Purbanurag genere by Gopalkrishna. The poet wrote in the third stanza of the poem:

Sriradha has seen her desired love Srikrishna with her own eyes. From her angle of vision Krishna physically appears to be crystalline and beautiful like a blue lotus. No sooner had the musk-scent of the body of beloved Krishna, a paragon of beauty, entered through the nostrils of Radha, then both her body and mind became benumbed under anaesthetic influence of deep engrossment. Fathoming her heart, she realised to the last degree how intoxicating is the smell of the body of Srikrishna. The cocktail of intoxicating musk-scent and slightly strong-scented virility of Krishna have brought Radha under the spell of tipsiness and her body ultimately got desensitised.

From the angle of the organ of taste, tongue, there is an ideological similarity
between the above quoted lines from Chandadas – जोगिते जोगिते... ... तारे– with a part of the poem from Gopalkrishna quoted bellow:

रेदीलु शयन दृष्टि तोजन जोगितु नाम ताहारि।

Radha being mad in love with Krishna continually goes on repeating the name of Kanta Srikrishna. Her body has become slender and a cost of gloominess is on the skin of her body giving up her dressing, sleeping and eating, Sriradha wants to make her own self an abode of Krishna centric emotional flow by repeating always the name of Krishna.

In the poems of Gopalkrishna, we find the influence of the organ of touch and feel, that is skin. Chandidas’s Radha repeating the name of Krishna has become timorous in her benumbed condition, and her mental anxiety goes up with the imagination of touching the physique of Kanta. On the other hand, we notice in the poems of Gopalkrishna a picture of reactionary changes on the skin of Radha during her state of physical benumbness. Gopalkrishna’s Radha was spell-bound seeing Krishna while she went to Yamuna to fetch water. From that time, many symptoms of amorous malady have started to be felt in her body. sometimes she becomes entranced, sometimes she feels mild shuddering in her heart. She has expressed her tale of love from the mixed bag of experiences before her friends in this way:

ধরি ধরি ধরি গলি বিবেক হজিলা
জর জর হেই অসেরে। সঙ্গত।
ঝাল ঝড়গল্লা রে। সঙ্গত।

Sriradha under the anaesthetic spell of love for Krishna is now physically routed. Her whole body is now burning with love-fever. A Lot of perspiration is
oozing out through the pores of her skin after being attacked with the said fever. In order to unearth the actual svarup (manifestation) of love in the above quoted poem, the presentation of ideas under the influence of skin is, indeed, pleasing and soothing to one's mind. So it can be said, the arrangement of service to the master of senses through senses by Radhika in Gopalkrishna's Padavali like that of Chandidas is inexpressibly spectacular.

Ten stages of Purbarag:

Purbarag grown out of capability in copulation prior to union is called Praurra Purbarag. Ten stages right from Lalasa to death during this Purbarag period may occur. Ten stages of Praurra Purbarag are-

It means, Lalasa, Udebeg, Jagarya, Tanab Jadima, Baiagra or Byagrata, Byadhi, Unnmad, Moha and Mrityu. Due to Praurra (elderliness) of Purbarag these stages naturally are Praurra. There are ten stages according to Praurra Roti, such as.

Lalasa:

It is recorded in setting the definition of Lalasa—�भीष्ट-किसान गाढ़ गृहरोग। The keen thirstiness for winning over the desired person is called Lalasa. The signs of its efforts break out through anxiety, restlessness and quick breathing etc. It is noticeable in the poems of Vaishnava poet Gopalkrishna of Odisha the expression
of an intense craving of Radha to get her desired sweet heart Krishna closely and deeply. Radha said addressing her favourite friend:

तो बिना प्रतिकार आन के नाही मोर
बिबेक रतन ने हजिला रे।
कचा मोत सरली आरे गाप मिली
नहिं जीवन बरजिला रे।
देखि भज্জेब मुख लिभीब रे दुःख
स्वरांलव तु जालिला रे। \(72\)

We find in the said poem, having been overwhelmed with love at the sweet sound of Krishna's flute coming from Kadamba Ban, Radha requested her friend for helping her in meeting with lord of heart. Her body got electrified with cupid's shaft listening the symphony of the flute. The first sign of Purbarag called Lalasa was manifested when Radha disclosed her determination to her friend of curing her mental anguish after seeing the face of Brajendra.

A striking similarity of the poem of Gopalkrishna is marked with the following lines of Dvija Chandidas, the famous poet of Bengal:

ঘরের বাহিরে দেশে শত্রুর
তিলে তিলে আহিলে যায়।
মন উচ্চাটন নিস্থাস সমন
কদম্ব কানান চায়। \(73\)

In the given lines a picture of curiosity and restlessness of Radha have been vividly transparent to have a *darshan* of Krishna, a captivator of mind.
Udbeg:

The very restlessness of mind is called udbeg. This stage is characterised by the expressions of heaving a deep sigh, restlessness, immobility thought, tears paleness, perspiration and what not? In this context poet Gopalkrishna said

In the given lines, a pictorial delineation of her conditions such as quick palpitation of her heart, falling of her dress, a horripillant state of mind, pressing the end of her sharee with her teeth, and above all, her shivering like an aspean leaf, ventilated her worried state of mind through an open window of her conditions is too, found in the poem of Dvija Chandidas:

Jagarya:

It means, a state of sleeplessness is called jagarya. Stambha,
Sveda, Byadhi, etc are its moving character and nature. Poet Gopalkrishna written course of his description of the Jagarya Dasha of Sriradha:

काहि गला मन, बुड़िगला ज्ञान
बेलि नयन भू बुजि रहिलि।
निनि कि दिबस, बन कि अबास
जागर कि स्वपन न हेजिलि। 76

Poet Chandidas narrated the state of insomnia of Sriradha in a unique embroidery of wordings:

ना रुचे भोजन पान तोजिलुँ शयने।
बिश मिशाइल फेन ए घर करपे॥ 77

Tanaba:

तानवंत कृपता गाते– Physical leanness is known as Tanaba. This stages is characterised with the blooming up of debility and delusion. Gopalkrishna composed while describing the Tanaba dasha of Radha:

कि पटिकलु म्याम आयते आहा, आज्ञान सुकुमारीहुँ
क्षीण हेला तनु चिन्ह भेंजाहिविक मन्द्र देला भुरारी॥ 78

On the other hand, a noted Vaishnava poet of Bengal wrote in course of his word-picture about the physical leanness of Sriradha:

जागिया जागिया हइल खीन।
असित चानदे उदय दिन॥ 79

Of course Ujjvala Nilamani gives us information that some poets recite Bilap in place of Tanaba.
Bilap :

The portrayal of *bilap* from the strokes of Gopalkrishna's pen reads as follow:

कानन न वितान रे एक गान जुड़ती है।
कानन ए नियंत्रण प्रस्तारी ज्ञान हर्तगि है।

The under said lines fathered by *Vaishnava* poet Jnanadas of Bengal are comparable with those of Gopalkrishna's quoted above:

आलो नुखँ के गेढ़ यमुनार जलें।
झलिया नागर चित हरि निल चले।

Jadima :

A stage which signifies the absence of sound consciousness to discriminate between good and evil, where the replies to the queries of the friends remain unanswered, object seen seems to be unseen and anything heard appears to be unheard—this very state is called *Jadima*. During this stage an abrupt thundering, immobility, deep breathing, delusion etc. get exposed. Poet Gopalkrishna spelled out the said stage of Radha in this way:

करृध श्रीमान तली दाली रे, आपणितारी।
बिकरे हेतु नार नकली बिचार।
गुमन नोली मु बिष पान कलिरे।

The meaning of the lines reads that Radha told addressing her friend—Oh sweet heart, I turned the pot of nectar upside down and droughted poison taking it for nectar. The lines given bellow from Balaram Das's is analogous to the lines given above:
Baiyagra or Byagrata:

The sobriety that comes from the failure of the outward explosion of the delirious, Bhava and sequentially there comes the loss of patience to agitate—such state of mind is said to be Byagrata. Expressions like jealousy, grief and lamentation, injustice etc. breakout. The grief and lamentation of the heroine are revealed in the following lines of Gopalkrishna:

\[ \text{Identical thoughts also prevail in the lines of Balaram Das:} \]

\[ \begin{align*}
\text{Byadhi} : \\
\text{The symptoms that appear in the body in the form of whiteness and high temperature owing to failure of attaining the desired object is called Byadhi and} 
\end{align*} \]
which is followed by a bhava of feeling cold, desire, fascination, deep breathing and fall etc. Poet Gopalkrishna wrote in describing the Byadhi dasha of Sriradha:

which is followed by a bhava of feeling cold, desire, fascination, deep breathing and fall etc. Poet Gopalkrishna wrote in describing the Byadhi dasha of Sriradha:

In this part of the poem the ailing condition of Radha, her startling bhava, her trembling physique even without attack of severe cold have got a pictorial expression. The following stanza of poet Dvija Chandidas of Bengal with that of the poem stated above:

Unnmad:

The delusion of hallucination of taking one thing for another due to pressing impingement constant single-mindedness under all circumstances all the time after being attacked with a bhava of dejection and distress etc. is called Unnmad and this state is followed by a bhava of jealousy, deep breathing and a bhava of separation in a trice etc. The following lines from Gopalkrishna have described Unnmad dasha of Radha in this way:

Unnmad dasha:

The delusion of hallucination of taking one thing for another due to pressing impingement constant single-mindedness under all circumstances all the time after being attacked with a bhava of dejection and distress etc. is called Unnmad and this state is followed by a bhava of jealousy, deep breathing and a bhava of separation in a trice etc. The following lines from Gopalkrishna have described Unnmad dasha of Radha in this way:

Unnmad dasha:
The following lines of Dvija Chandidas may be compared with:

**Moha:**

A state minus consciousness is called Moha. Its impact causes immobility and fall. The condition of Radha who is under the influence Moha Dasha has been narrated by Gopalkrishna in the following way:

> আসির রহ বেলি সে কালে ভুপবেলী
> চালি চাহে সে জান হাজিগলা মা।

The following lines of Jnanadas may be compared with the above lines:

> পাঞ্জুর বরণ বিয়ারেহা।
> মুরহী নিঙ্কাস হরল রাধা।

**Mrityu:**

The state of readiness for Maran (death) of the heroine, emerging from the twinge of tragic separation from the fact of not complying with the request of the lady love by the opposite sex to visit her even after sending of the love letter and communication the message of her condition through her friends, is called Mreeti or Mrityu. It is to be mentioned here that the Vaishnava rhetoricians have indicated the last dasha of life under tenth dasha of Purbarag as Mreeti or Mrityu, but it not and never signifies the end of life. Gopalkrishna wrote to describe the said dasha of Sriradha.
We can compare the following stanza by poet Govindadas Chakraborty of Bengal with the above part of the poem:

Malib Malib sah nichaya Malib.
Piaar biyeho aar sahibte Malib.

........ ........ ........ ........
Hiaar maakhe me rahi gelo dux.
Suro samay piaar na dekhibo dux.

Rupanurag:

Another remarkable phase of the Vaishnava poetry, that has developed revolving round the leela of Radha and Krishna, is Rupanurag. When the emotions and sentiments pertaining to Purbarag deepen, both the male and female protagonists feel a keen force of attraction in their heart for each other. In this particular category of compositions, the Vaishnava poet have made their presentation of the spectacularly eye-catching beauty and gracefulness of the hero and heroine in a fantastically lucid manner. The number of poems of Rupanurag genre by Gopalkrishna is not remarkable enough. But the following lines with the plus of introduction by Gopalkrishna bear the mark of flawless description of Sriradha:

Rama adhik chandra bhal
Kete yathore kete adorhot bisho nischik toto deila.
Srikrishna uttered that god created Radha in a most meticulous way with all the wonderful ingredients of beauty and gracefulness in an extravagant style. From the angle of ornate language (simile), the embellishing dot of vermillion on the attractive forehead of Radha, as if, appears to be brilliantly dazzling and tender glow of the sun and the moon on the forehead of the lightless earth. The poet again mentioned in the same poem with a view of giving a unique picture of the beautiful figure of Sriradha:

The oblique glance of the vacillating eyes of Sriradha is decorated with collyrium and which has been compared by the poet to a lilly bent by the weight of bees and oscillated by the wind waves. The following lines from Badu Chandidas are comparable with above said lines:

The reference of similitude is to be marked between the picture of the oblique glance of the unsteady eyes of Gopalkrishna's Radha and the panicky looks of the deer-eyed Radha of Badu Chandidas. Moreover, a partial resemblance between the crescent-like and bent-down forehead of Radha of Badu Chandidas and the beauty-adding mark of vermillion shining like the sun and the moon on the forehead of Radha, is also to be marked. Poet Gopalkrishna again said in the later part of the same poem while presenting the picture of Rupanurag of Sriradha as sighted by Krishna:
Here Radha wanted to know the identity of the person whose loveliness of the body looks like that of the fresh clouds. The luminosity of the lightning, as it were stuck to his yellow-coloured dress that he put on. Radha was spell bound at the sight of the complexion of Kanta's body as well as the eye-catching attractiveness of his dress. The following lines of a famous poet of Bengal may be compared with the lines given above belonging to Rupanurag family.

The similarity of using bidyut (lightning) as smile by both the poets in course of their description of Sriradha's Rupanurag factor has made their respective composition splendidly interesting.

Maan:

In the Vaishnava Padavali literature, under Bipralambha Shreengar the second course of Prem (love) is Maan. The course of Prem is full of intricacies and crookedness. The intensity of Prem increases through the manifestation and
demonstration of hero and heroines *Maan-Abhiman* (huff and wrath). There goes a saying from the lips of the wisemen that affection begets fearlessness, and likewise, love invites envy. Hence, *Maan*, a love communicating period of the hero and heroine, is very important. Most of the time the friends instigate the heroine to be huffy to the hero. And sometimes the heroine with the intention of enjoying the pleasure of entreaty from the hero adopts the path of piquing. On the other hand, the hero, too wears a sulky mood (মান) to the heroine.

The *Vaishnava* poets most often while describing the love affairs of Radha and Krishna followed the tradition of describing the love affairs of common men and women. The course of *Prem* is as spiralling as that of the snake. So, despite the presence of real *Prem*, now and then even there appear the circumstances of sinuosity and antipathy. That is why the *Vaishnava* poets depicted the huffy mood of the perpetual sweet lovers of Hari to Krishna for their *Prem*. To speak the truth, through the depiction of *Maan*, there breaks out the excellence of *Prem*. Srirup Goswami wrote while defining *Maan*:

दाम्पोतोर्भिन्न एकत्र सोंपानुरकृयायः।
स्वाभीयक्षेष्वीकादिनिर्योगी मान उच्चायते॥

That is, the opposing *bhava*, that hinders the hero and heroine's, through staying at the same place with attachment to each other, desire from the act of hugging, *darshan*, stamping of kisses and exchanging love-related talks is called *Maan*. *Maan* is again of two kinds- *Sahetu* (Irsha Maan) and *Nirhetu* (for nothing and suggesting a reason or love-huff).

On the other hand, Bisvanath Kaviraj, author of *Sahitya Darpan*, defined *Maan* in this way:
Kop (wrath) of the hero and heroine having attachment to each other is called Maan. And Maan is born out of the wombs of love and jealousy. For the spiralling course of love or for anything unnecessary ground, this kop may come into focus.

The Vaishnava literature bears the evidence of the composition of many poems in Sanskrit, Prakrit and Neo-Indo-Aryan (NIA) languages on the subject matter of Maan of man and women.

It is mentioned in the verses of Joydeva’s Sree Geetagovinda that Srikrishna even did not hesitate to touch the feet of Radha with a view to soothing touchy (অতিমানিনী) Radha’s huff. Joydeva’s Srikrishna, sacrificing himself at his lover’s feet, made the arrangement of soothing darling’s huff in this way:

किशालयश्यनतले कुरु कामिनी चरणालिनिनिभिन्नेम्।
तव पदपल्लवैरि पराभवमिदमनूनभवतु सुवेशम्॥
क्षममধुना नारायणमनुशूक्तमुज्ज राधिके॥
करकमलान करोमि चरणमहामागिनिसि बिहरम्।
क्षमुपकुकुरु शयनापरी मामिब नुपुरमनुगतिकिरसम्॥

–Oh lady (My Radhike), place thy lotus feet on this bed of tender leaf and young shoot. Let thy leaf-like and majestic feet bulldoze its (challenging Kishalay shajya) pride. I am Narayan, I submit myself to thy will (have mercy of not doubting me as Bahuvallabha. I have wholeheartedly offered myself to thy will). Thou be kind to adulate me even for a twinkling moment. Thou hast come from a farflung place (being brought to). Bless me with thy yes-nod to render adulatory service to
thy feet with my own hand. Be mericful to have me in thy hug on this bed for the littlest moment as closely as thy anklets are round the ankle.

Heroine's *Maan* has been described in one of the poems belonging to "Gahasattasai" written in the Prakrit language. The hero told addressing the friends of the heroine-

> ণি তহ অপালবস্তী হিঁতুতু দুমেহুই মামিদী আহিমঃ।
> জহ দুর-বিঅপলতা-রোস-মজতাখ-ভলি-এছিং।।
>
> —মামিদী আলাপ না করিয়া আমার হাতয়ে যত অধিক কষ্ট না দিয়াছে, জনেক দূর পরশিত প্রকটি ওকে কোপনিষ্ঠ উদাসীন চনন দ্বারা তদপেক্ষা বেশী কষ্ট দিয়াছে।।
>

We get the description of hero's *Maan* in another poem of this book. The hero is in a huffy mood, the heroine asserted—Had Kanta left your bed at night, you could have felt my agony, and you would not have sulked. The said *bhava*-laden lines read as follows:

> গুরুযান্তো বিভ মাং মিসার সুহ সুন্দরবিবিক্কাপ।
> সুধি অপাসপরিপদবকেমব জাই সি জাণতেও।।
>
> অর্থাং— রামিত সুখসুন্দরনমো জাগরিত জনের জন্য প্রপ্রয়ীর অভিসার
> নিগৃহ স্বকান্তাদ্যায় নৃনৈবৃত্তি শয়াপার্ষে প্রতারণা জানিত বেদনা যদি তুমি কুঞ্জিতে
> তাহা হইলে মান করিয়া থাকিতে না।
>

Here we get the hint of *Maan* of the heroine born out of jealousy. The poems describing the act of soothing someone's huff in the *Padavali of Vaishnava* poet Gopalkrishna of Odisha, are not hard to foresee. In his poem *Maan* gets its expression in course of conversation between Radha and her friends. Radha told her friend.
There is no end to the outburst of Sriradha's intense eagerness of preventing her sweetheart from being angry. So, she is to please her sweetheart humbly soliciting him with folded hands:

योडःपाणि जनाउँहै रामामाणि
धरिती न खुशार लेखना रे।
किनिला जन मृत तोर आजनमु
तरु तोल चामु बबी लोटनारे॥
मानसमू मान सरु, भरणकर
रक्ष नृता सरु मील बसना रे।

The crazy behaviour of Srikrishna in soothing touchy Radha's huff has achieved a wordy-picture in a fantastic way in the later part of the poem in this way:

गोकुल कुलजा-परियद-रजा
न कल करुणा यु मजार तो नारे।
राधे राधे बोलितो सरसी-
सलिलरे खापिओ गुणु सिना रे॥

Prem Baichittya:

According to Vaishnava poetics, the third stage of Bipralambha Shreengar is Prem Baichittya. Though we do not get a separate reference of it in ancient rhetoric, the said phase is a unique creation of the Vaishnava poetics. Generally when the deep and solid attachment of the hero and heroine is exhibited in an
impressive way, it tends to be called *Prem Baichittya*. But, it is to be admitted here that *Prem Baichittya* has attained a special status of illuminating significance in the *Vaishnava* poetics. *Srirup Goswami* said while setting the definition of *Prem Baichittya*:

"প্রিয়সা সরলকর্ষণি প্রেমোৎকর্ষ্বভাবতঃ।
যা বিশ্লেষধিয়াত্তিত্ত প্রেমচৈতন্যমূচ্ছাতে।" ।

The mental agony, that haunts someone emanating from the fear of separation even remaining at the close vicinity of the beloved being boosted up by the excellence-propelling nature of love, is called *Prem Baichittya*. Coming under the umbrella of the said *bhava*, *Gopalkrishna* wrote:

একি পরমাদ আসি পড়িলা মা।
দণ্ডে ত শ্যাম সন্ন ন ছড়িলা মা।

Even the favourable atmosphere for an uninterrupted meeting with *Krishna* seems to be a matter of deep concern for *Radha* and what is noticeable in the above part of the poem. *Radha* did not like to deprive herself even for a moment of enjoying the company of *Krishna*. A *bhava* of heart breaking pensiveness of separation remains latent even in case of complete meeting. So *Gopalkrishna*’s *Radha* failed to quench herself with the shower of satisfactions even having a ting of unhindered meeting with the beloved, rather the fear of separation from her beloved made her ill. So, the poet said in the same poem:

রোবে মু অধর দংশি বেদনী শেষরে প্রেমসী
মারু মারু হাদে হাসি ঝড়িলা মা।

We have perceived *Radha*, from the source of the stated lines where the tormented state of her mind has been elicited even being in the ocean of
delightfulness of her meeting with Krishna, as a woman with a bag of extreme worriness from the fear of impending separation, the world of woman's psychology painted with identical colour of thoughts has been, too, revealed in the following lines of Chandidas:

एम चिर्रति कठू देखि नाई गुणी।
पराश पराण बॉंदा आपना आपनी।।
दुई कोरे दुई कादे बिछड़े भाविया।
तिल आध ना देखिले याय ये मरिया।। 112

Here, we notice the apprehension of a separation, too, despite having the fullest taste of meeting. Radha's mental anguish has filled her total self with an extreme worriness even being as close to Krishna as a shadow is to its object. She has become mentally restless lest she should find herself without Krishna.

Abhisar:

The tradition of Abhisar was there in the ancient Indian literature much before the birth of Vaishnava Padavali. We have come to know about the descriptive presence of Abhisar from the anthology of poems composed in Sanskrit, Prakrit and in various language either during the period of Jaydeva or pre-Joydeva period subsequently.113, the Vaishnava poets have accepted traditional technique of describing the Abhisar of Radha and Krishna after being thoroughly pregnant with the magic of imagination about Abhisar from the pages of Sanskrit and Prakrit literatures and in many cases they have followed the narrative skilfulness of the ancient poets.

Srirup Goswami, composer of Sri Ujjvala Nilamani said while defining Abhisar: 
A heroine who induces someone for Abhisar or herself undertakes Abhisar (someone’s journey to meet his / her lover) is called an Abhisarika. And an Abhisarika is of two kinds according to changes relating to moonlit period and opposite of it. During the bright half of the moon she is dressed like an Abhisaropayogi and on the other hand, during the dark half of the moon she is in black attire. This heroine, as if, gets comatose with the attires of her own body at the time of her journey to meet the beloved. The jingling sounds of bangles and anklets remain mute at every moment and veiled Abhisarika starts her Abhisar with only one friend having a graceful bodily charm.

It does not come to our notice that Gopalkrishna Pattanayak has composed a plathora of poems of Abhisar genre. But it is to be admitted that in a few poems the poet has given spotless description of Abhisar. In one of his poems we find the description of pre-arrangement for Abhisar of Radha, suitably dressed and ornamented for the purpose of meeting her beloved. A few lines of that particular poem are as follows:

মদমোহন মদমোহিনী রে। এ কি নূতন রীতি।
সারি বেশ অভিসার কলা বেলুৎক অসার
বৃহাই নেত্র মূলগল বসিলু শ্রীমূখ পোতি।

A slight similarity is found in the following lines of Govindadas, a poet of Bengal, with the lines started above.
In another poem of Gopalkrishna about Abhisara an expression of Radha's self-forgetfulness is pictured:

In another poem of Gopalkrishna about Abhisara an expression of Radha's self-forgetfulness is pictured:

The lines quoted above, describing the journey during monsoon have informed us of how the flashes of lightning in the bosom of fresh clouds has created a thrill of pleasure in Radha's heart for an immediate meeting with Kanu. So she has come at the entrance of the Nikunja Ban (grove) along with her friend. The following lines bear an environmental similitude with the lines given above:

Srirup Goswami, well versed in Vaishnava literature, in his Sri Sri Ujjvala Nilamani has classified the heroines in eight divisions according to their stay in special circumstance. They are known as Abhisarika, Basaka Sajja, Utkanthita, Bipralabdha, Khandita, Kalahantarita, Proshita vortrika and Svadhina vortrika.
Abhisarika:

A heroine who induces Kanta for Abhisar or herself undertakes Abhisar is called as Abhisarika. Biswanath Kaviraj, a Sanskrit rhetorician, wrote in his Sahilya Darpan:

अभिसारिकते कांता या मनाधवशंकरदा
स्यं बाभिसरिका धीरैरूक्ताभिसारिका।।

A heroine, who herself being passionately too crazy magnetises the male to her or she herself approaches the hero, is called an Abhisarika by the Pandits.

The Vaishnava poets have depicted the picture of Sriradha’s Abhisar in a spectacular language in their Padavali. An endless eagerness springs up in the heart of Radha for her meeting with Srikrishna to whom she is deeply attached. So heroine Sriradha has set out for her journey to meet Srikrishna, the chief of heroes, ignoring all the hurdles and denying her attachment to her family circle. The condition, where Radha is maddened with love for Krishna, may be called Abhisarika condition of Radha.120

Poet Gopalkrishna exhibited his maximum maturity in painting the picture of Abhisarika Radha. The state of Radha’s self forgetfulness during her Abhisar for Kanta has been very dexterously exposed by the poet in the lines quoted bellow:

निज तनु मन विश्वारि, किशोरी चले नव अभिसारे
पथ विपध न जापि, सभीवानी न शनाइ कृष्टिष्कारे।।
बाधा विपद आश्चर्य परिहारि रस-सुभुषुने धनी।
आशा लालसा उंकठा वर्षनी कुंजरबर-पामिनी।।

That is, young Radhika during her Abhisar for sweetheart was lost in a state of self forgetfulness. She has even lost the sense to understand whether the path
on which she is walking is smooth or rough. She cannot hear what her friend says to. Turning her back to all the obstacles and to the image of her shyness, fearlessness, she is rushing towards the Kunja (grove) at the hint of the hero with a keen desire of having a cup of love-like nectar:

We find a carbon-copy like similarity of these lines of Gopalkrishna with those following lines from Maithil Kokil Vidyapati:

\[
\begin{align*}
\text{नन्द अनुरागिनी राधा।} \\
\text{कछू नाहि मानये बाधा।} \\
\text{एकली कयली पयान।} \\
\text{पछु बिपथ नाहि मान।।} \\
\end{align*}
\]

Like Gopalkrishna's Radha, Bidyapati's Radha, too, defying the challenges of the thorny path has started her journey alone with a view to meeting Krishna. We find the saying of Radha in the composition of Govinda Das's lines quoted below:

\[
\begin{align*}
\text{पाप दुःख त्ृष्णै करि ना गपलूँ} \\
\text{कहत्ति गोविन्ददास।} \\
\end{align*}
\]

Basak Sajja:

Many slokas were composed about Basak Sajja in sanskrit and Prakrit before the Vaishnava Padavali come into existence. A few slokas by different poets on Basak Sajja were compiled in a book named Sadukti Karnamrita. So it is understandable, the literary trend relating to Basak Sajja, prior to the twelveth century, by the prolific strokes of pen of the Sanskrit and Prakrit poets,
achieved a dignified status. The Vaishnava poets in course of their description of the stage of Sriradha's *Basak Sajja*, accepted terrestrial love poems by the Sanskrit and Prakrit poets as their ideals guide in many cases.

Poet Srirup Goswami wrote about *Basak Sajjika* heroine in this way:

> স্নেহাসক্ষেত্র কাণ্ডে সমী্যাত্মিনিজ বস্তুল।
> 
> সত্যীরোহণেনেহ যা সা বাসকসাজ্জিা।।

The beloved will come at his own opportunity, and thinking so one who decorates her own body and house is a *Basak Sajja* herself. Its efforts include a commitment for past time entertainment, looking to the path for *Kanta*, entertaining chat with the friends, and casting glance at the messenger again and again. Traces of the expressions of various moods and intension of *Basak Sajja* woman come to our knowledge in Pitambar Das's *Rasa Kalika*, Bharat's *Natya Shastra*, in one of the lyrics of Hala's *Gahasattasai*, Sridhar Das's *Sadukti Karnamrita* and in various Sanskrit poems by Joydeva.

Gopalkrishna showed his skilfulness in the field of *Basak Sajja* compositions. In one of his great lines we find Radha asking her friend to make a love-making *Kunja*:

> সহিরে, কর বিলষ্ক কেনে?
> 
> কেলিপ্পাপ্পু সজ্জায় ফরতেন।।

Radha said in the given lines, with the arches of *Bakul* flower her is to make the *Kunja*, and besides this, she makes a garland of *Jatikarnika* flower with full exaltation of mind and seeing which Krishna might be pleased. She is completely involved in the thought of Krishna only. So in another stanza of the same poem the poet in order to expose the longing of the mind of Radha, wrote:
Radha desire for meeting the beloved and her determination to have love-making entertainment with the sweetheart. Poet Gopalkrishna was able to get much success in presenting a spotless picture of Basak Sajja Radha’s resoluteness for love-making entertainment concealed in her heart and bringing that to light through entertaining chat with her friend. The Vaishnavite melody has attained its highest excellence in this poem. Radha offered her everything to Krishna. The act of submission in its fullest capacity is the very life line of sweetness and pleasantness. There is emotional link between the following lines of Dvija Chandidas and Gopalkrishna’s quoted stanza:

```
বন্ধুর লাগিয়া    শেষ বিঘাইল্লঁ
গাছিলু ফুলের মালা।

* * * * *

শাঙ্গুড়ী নন্দে বঞ্চনা করিয়া
আইল্লু গহন বনে।
বড় সাধ মনে  এ রূপ যৌবনে
মিলিব বন্ধুর সনে॥ ১২৮
```

Dvija Chandidas’s Radha like that of Gopalkrisna’s with the desire of enjoying the company of Kanta has made a Kunja Basar (a bride-chamber in a grove). But here lies a point of difference also – Gopalkrishna’s Radha asked her friend to make the Kelikunja (a love-making grove), but on the other hand, Dvija
Chandidas's Radha herself with utmost care prepared the bed of flowers. Moreover, GopalKrishna's Radha dedicated her youthfulness, beauty, ornaments, body, mind and life at the feet of Krishna. Basak Sajjika Radha had a firm mind of garnering self satisfaction by means of surrendering herself on the lap of Krishna, her lord of life, at extreme watches of night. On the other hand, Dvija Chandidas's Radha depriving her mother-in-law, and sister-in-law made the bed of flowers in the dense forest. Radha, a woman in her fresh beauty and youthful vitality as well as in new attire, has been waiting impatiently for a biological union with sweet Krishna. But whatever the difference be, from the emotional point view, the descriptions of the character of Basak Sajja Radha by both the poets have a similarity.

Utkanthita:

A heroine, who is absorbed in brooding over the ground of her beloved's failure to arrive, and moreover, who herself suffers from the painful pinches of separation, is called utkanthita. Such condition of the heroine is possible under different stages of love. A note of tragic separation is mingled with this anxiety of the heroine. So, this stage belongs to Bipralambha Sreengar family. Many slokas have been composed in Sanskrit and Prakrit literatures about utkanthita. A great rhetorician defined utkanthita in this way:

आगदे कृतिच्छेत्रीः दैवताययाति चेंग्रियाः।

तदनागमुखाती विरहोंक्रतिता तु सा।।

One whose lover fails to arrive accidentally inspite of giving his word and as a result the beloved (woman) gets grief-stricken for the non-arrival of the lover—
such woman is called Birahoutkanthita or Utkanthita. Another great master of Vaishnava poetics defined Utkanthita in the following way:

अनागिसि जियातमे चिरियाৎसुका तु या।

बिरहोंकङ्किता भवोबेदितिं सा समीरिता॥ \(^{131}\)

A heroine, who becomes anxious when the lover does not come for a long time, is called Utkanthita by the love poets. The mental agony of the heroine under the said circumstances gets intensified, deep concern for the non-arrival of hero gets multiplied, tears from the eyes of the anguished heroine begin trickling, and narrates her dilapidated condition humbly.

Poet Goaplkrishna wrote in order to present a not-to-be-blamed picture of Utkanthita Radha’s outburst due to separation from beloved:

মোহন রীতি চিঙ্গা পড়িলা মা।

আপার রজনী হেলারে সজনী

প্রাচী বধূক বিধু চুখিলা মা॥ \(^{132}\)

The pathetic wailing of unfortunate Radha’s heart, deprived of enjoyment at Nikunja, has been brought to limelight in this very part of the poem. Radha’s pensiveness coupled with grief, for the separation owing to non-arrival of Krishna even after giving his word, have completely torn her own self into many pieces. So in the same poem Radha lamented out of her mental depression of spirits:

কি মোহরে আজ সাজিবিলি সজ

কানন মজ্জাদশা ঘটিলা মা।

তেলি দে পে ডল পুরিলা সংকল্ল

নিকুঞ্জ ভাগা রোগ অঞ্চিলামা॥ \(^{133}\)

Here Radha asks her friend to wind up the bed. The bed of flowers that
Radha has made with utmost care for the purpose of love-making enjoyment has become worthless and meaningless for not being blessed with the touch of beloved Krishna. The mind, that Radha has prepared for amorous frolic at Kunja Ban, has also been spoilt. So, here we get the real manifestation of utkanthita Radha. The following lines of Narottam Das, a great Vaishnava poet of Bengal, with the lines given above should compared:

বন্ধুরে লাইয়া কোহে রজনী গোধাব সহি
সাধে নিমিত্তু আলো ঘর।
কোন কৃতজ্ঞী মোর এ ঘর ভাবিয়া নিল
আমারে কেলিয়া দিগ্নের।

The house of hopes and desires that Narottam Das's Radha has built has been ultimately converted into a house of cards. The expression of anxiety of Radha, deprived of enjoying the company of the beloved, has made the very specific part of the poem most interesting.

Bipralabdha:

The term bipralabdha denotes one who is deceived or deprived. The heroine feels dejected and insulted finding the meeting-place vacant owing to non-arrival of the hero even after his commitment. Such types of heroine is called bipralabdha. The definition of bipralabdha in the language of a distinguished rhetorician reads:

প্রিয়া কৃতজ্ঞি সংকেতং যদ্যা নায়াতি সমিদ্ধি।
বিপ্রলব্ধা তু সা জেয় নিতাত্মকমানিতা।

The heroine, who is not visited by her beloved inspite of giving his word,
feels very humiliated and this very heroine is bipralabdha. The Vaishnava poets were able to create an impression of much contrariety in the field of depicting bipralabdha Radha, though there was a practice of composing poems about bipralabdha in the Indian literature right before the inception of Padavali literature. Sriradha used to feel insulted when Srikrishna failed to turn up in time despite his word. Following the popular rhetorics, Srirup Goswami said in order to assess the bipralabdha condition of Sriradha:

कृष्ण संकेतमाना के दैनाँ लीबारी तेजुः।
बायुमानान्तरे प्रोहका विप्रलब्धा मनीषिविडः।।
निर्वेद चिंता खेदस्तु मुर्त्यश्चिन्तिनातिदिवाक।१३६

If the lord of life accidentally does not come even after his commitment, and as a result the heart of the heroine is pierced with sorrow and grief and the Pandits call this types of heroine bipralabdha. Its efforts include- brooding, regret, shedding, tears, fainting and deep breathing.

The condition of bipralabdha Radha comes to our knowledge from the descriptions found in the books as Sahitya Darpan, Sadukti Karnamrita; Geetagovinda, etc. The Vaishnava poets have also given the perfect description about bipralabdha condition of Radha in a charming language. Poet Gopalkrishna wrote to describe the condition of Radha without Shyam:

श्रीमती, कि हेलुटी श्याम बिना गो।
कभी पाई श्याम रूपकु चाहिये बाहि होइ गलु यमुना बाहि
धाखी प्राप्तिया से बहादुरिया जापुमनि जापु बिना गो।।
तरसुल काहे नी० सिखिले से सिकी पृथु फुलफल धरे?
सेही परि श्रीमति करिदि श्रीपति कपट बेदारे सिना गो।।
Here the poet showed his sympathy to Radha observing her pitiable condition minus Krishna. Radha met with misfortune on the bank of Yamuna where she failed to enjoy the beauty of Shyam. So it was a blow to her sense of self respect of not getting Shyam to her close circle. As we cannot expect fruits and flowers from an uprooted tree inspite of watering the same, so is the futility of hankering after hypocrite Krishna's love. Her faith in the beloved at last met with deception and as a result she was shattered by perturbation and indignation. Therefore, it is to be stated that the poet with much credit to his name has been able to describe the bipralabdha Radha's condition in the discussed lines.

On the other hand, the poet sang some where in the last chapter of Srikrishna Kirtan, an excellent evidence of original Bengal, on the condition of Bipralabdha Radha:

ये काहं लापिता मो आन ना चाहिँलो
बड़ायि
ना मानिले लयू गुरु जने।
हेन मने पड़िहसे आङ्का उपेक्षिया रोषे
आन लंगा बंधे बुद्धाबने।

Here Radha with extreme sorrow said to Badayi, leaving her behind, Krishna might have been frolicking with another Gopi (woman) at Brindavan. Her image of self respect has been wounded for Krishna's failure to arrive. Her words of lamentation have placed her on a dignified chair as a bipralabdha woman.
Khandita:

Though the identity of *khandita* women is painted in Prakrit literature and in *Sahitya Darpan*, so far the definition of *khandita* is concerned, Srirup Goswami undoubtedly paraded his dexterity:

> উল্লোভ সময়ে সন্তান ধীর্যন্তম্যন্ত তোপাকান।  
> ভূগলকান্তিতিং প্রাতঃস্বচ্ছৎ সা হি খণ্ডিতা  
> এত্য তু রোষ-নিশ্বাস-তুল্যীতিাদিভিঃ ভবেৎ।

Despite pre-indication, if the beloved of a heroine with all readiness for union comes to another heroine, in the morning that deprived heroine is called *khandita*. Poet Gopalkrishna revealed the condition of *khandita* Radha in this way:

> ব্যাম যা যা জুহার তো পীরতিক্ষ।  
> তো র কথাকু কুলজাং পরতে কহিত্বি যা  
> হাড়মরে মারিন মেনি কাঠিকি।  
> বরজার গারিফ্রাং দেখাই এ তুল্যভিঃ।  
> মনসখু তুতু লক্ষুষ্ম সতীকি।

It is learnt from the quoted lines that Radha's heart was field with grief as soon as she got the message of Krishna's meeting with Chandravali. The picture of gloomy sky of Radha's mind that come into focus by the poet through the means of conversation between Radha and Krishna has a claim of calling Radha as a *khandita* woman. And heart-touching wailing of Radha filled the mind of the readers with a cup of sympathy for her.

*Vaishnava* poet Dvija Chandidas depicted the character of *khandita* Radha in a spotless way. His Radha said to Krishna reproachfully:
The present stanza of Dvija Chandidas has an ideological affinity, minus literal one, with above lines of Gopalkrishna.

**Kalahantarita:**

Blinded by a sense of invincible huff, the heroine who discards her favourable obliged hero, but later on suffers from penitence, is called *kalahantarita.* Srirup Goswami defined *kalahantarita* in this way:

- যা স্বর্ণিনাং পুরঃ পাদপতিতঃ বলঃ বলঃ রূপঃ
- নিরস্যা পশ্চাতপতি কলহাতরিতা হি সা।
- অস্যাং প্রলম্ব-সন্ধাপ-গানিনি নিঃশ্চিতাদযঃ।

The heroine who in presence of her friends ignoring the surrendered love of the beloved, repents afterwards is known as *kalahantarita,* and its exhibiting signs are—delirium, lamentation, mortification, and heaving a deep breath.

Poet Gopalkrishna showed his enough mastery over the capability of delineating *kalahantarita* Radha. His Radha told her friend:

- মৃত্যুং জানি জানি করিছি মান।
- কাহাকু বোলিবি কিস? মোহরি করম দোষ
- স্বহস্তে করিছি বিষপান।

Radha herself deliberately gave up Srikrishna out of her pride and vanity and it was for her own faults. In this respect, therefore, she could not blame anyone.
It is she who knowingly had a dram of poison. Hence, she was bound to bear the irritating sensation of poison. The poet again said while explaining and analysing the character of Radha burnt by the flame of repentance:

\[
\text{রজবিধৃ দুঃখ দেখি হেহি বোলিত সুখী}
\]

\[
\text{আনুক মণ্ডাই দেলি কান।}
\]

\[
\text{গোপালকৃষ্ণ কহই আপিলেনি লেউটাই}
\]

\[
\text{সজনী কর সেই ওমান।}^{144}
\]

Leaving the company of Krishna, she subsequently regreted realising Krishna's importance and value. Resounding bhava—conveyor poem, too, has been composed by Vaishnava poet Govinda Das of Bengal. His Radha also told her friend:

\[
\text{সো হাম মান বহুত করি মানল্য}
\]

\[
\text{কানুক মিনতি উপেখি।}
\]

\[
\text{সো অব মনসিজ শরে বেল জরজর}
\]

\[
\text{তাকর দরশন না দেখি।}^{145}
\]

Govinda Das's Radha like that of Gopalkrishna's too, defying the pestering offer of humble entreaty has started suffering the ruling of her misfortunes being a deliberate victim of separation from Krishna, and consequently she has been broken to pieces by cupid's shaft.

**Prashita Vortrika:**

The display of the condition of the love lorn heroine, known as *prashito vortrika*, whose beloved living abroad, is a practice in *Vaishnava* literature. The condition that happened in the life of Radha, as displayed in the *Vaishnava* lines...
of poetry, due to departure of Srikrishna for Mathura, is earmarked as her prashito vortrika condition Srirup Goswami commented in his Sri Sri Ujjvala Nilamani:

It means, when Kanta goes to a far off land, his lady love is called prashita vortrika.

The description of the prashito vortrika condition of Radha is there in the Padavali of poet Gopalkrishna Pattanayak. His Radha's mental affliction is brought to public in this way:

कुंजबन याक लौँदुँबिवे परा मोते मो जीव जीवन।

यिख कारी जम्मा कि देलु दहर सदा करि पराधीन।

संकेत कुंजबन शुण्य देखि नेत्रे नीर करि खन खन।

बुंदबुंदा पठारू न उछारि करो रहियिब ये बचन। 147

The steady flame of Radha's mental anguish on account of being distressed for the separation from beloved has come out through beautiful wordy-picture set in the above lines. Likewise, in one of the poems of poet Govindadas we find, Radha has fallen into the jaws of death for the separation from Krishna, yet she has vented out her craving for getting that one as her beloved in the life to come from whom she has already experienced the pinches of separation. In this point of view he wrote:

मरिव मरिव सह निचिते मरिव।

पियार विच्छ़द आर सहिते नारिव।

जनमे जनमे हि ते पिया आमार।

विधि पायेय माघो मुखि एही बर सार। 148

It is separation, not union, where the beauty of love with relatively more
depthness blossoms. This eternal truth of the secret of love has moistened this very poem of Govindadas with extraordinary pleasantness. Prashito vortrika Radha offered her humble prayer at the feet of Iswar with the desire of getting Krishna, as dear as life to her, as the dearest and nearest one, that is, as her beloved, in her every succeeding life. This intense desire of Radha, independent of Vaishnavism, has made it enjoyable as a romantic love poem to the readers.

Svadhina Vortrika:

The heroine who enchanting her Kanta (lover) with the anaesthetic influence of love compels him to be under her commanding control, is called svadhina vortrika. The hero is bound to do something as per dictation of or liking to the heroine. The other meaning of svadhina vortrika is Akranto-Nayika—signifying that one keeps the hero in her controlling grip. According to Srirup Goswami, the lover being at the helm of his heroine always remains at the close proximity of his lady love and this type of dictating heroine is called svadhina vortrika.

The description of the role of Sriradha as a svadhina vortrika is found in the Vaishnava Padavali literature. In one of the poems of Balaram Das, a Vaishnava poet of Bengal, it is seen that Srikrishna is arranging the dress and other decorating objects for Radha artistically:

राइ मूख-पंजज कृसुमे माजल
वसनहि पुलक अगोर।
निरमित सिद्धुर यतने निबारइ
नीञ्जर नयनक लोर।।

ए सखी चतुर शिरोमणि कान।
The following lines of Gopalkrishna Pattanayak has a similarity with the quoted lines, where Sriradha is found to be dictating her Kanta for orderly arrangement of her dress and other things.

Radha’s lover has disordered and disfigured her dressing and make-up that her favourite friend composed for her. So, Radha angrily dictated Krishna—that he had to rearrange her dressing and make-up in their proper order as they were before. Radha, described in the succeeding part of the same poem, asked her Kanta for the setting of the ornaments on her body:

The portrayal of svadhin vortrika heroine Sriradha by Gopalkrishna lets us know that Srikrishna being in the dictating grip of his lady love was bound to do everything for her. The quoted lines remind us the following lines of poet Gopaldas of Bengal:

(130)

(149)

(150)

(151)
Poet Gopaldas's Srikrishna, too, like that of Gopalkrishna's has already been under the talismanic charm of dictations of his lady love Sriradha. Composing the dressing and make up for Radha laboriously, Srikrishna was spell-bound at the sight of it and he was flooded with a pleasure of self-satisfaction.

Maathur:

There comes the moment of enjoying the graceful leela of Radha and Krishna right after their union in the Brindavan leela. The Muraleedhar (Flutist) Srikrishna had to leave Brindavan for Mathura in order to rescue the honest souls from the tyrannous hand of Kangsa. On the eve of his departure for Mathura, Srikrishna assured Radha of returning very soon. But that assurance was not practically honoured. The day died, the fortnight passed away, the month expired and even the year elapsed away. Nevertheless Kanta Krishna made no come-back in the temple of love of beloved Radha's. And consequently the needless of separation pricked the heart of Radha. This specific genre of poems by the Vaishnava poets which ventilated the grief-laden heart of Sriradha owing to separation form Krishna is known as Maathur.

In fact, both the delight of union and the anguishness of separation equally reside in the human feelings called love. Yet, love has its vigorous expression in separation than in Union. A critic said in this respect:
This very separation which unfolds the greatness of love to the last degree is identified as \textit{Maathur} or \textit{Pravas} in the \textit{Vaishnava Padavali} literature. Srirup Goswami said while setting the definition of \textit{Maathur} or \textit{Pravas} belonging to the genre of \textit{Bipralambha Sringaar}:

\begin{quote}
\text{পূর্বসর্বভয়মধুরবদ্ধেশামাত্রাদিভিঃ}
\text{ব্যবধানপূর্ব প্রাপ্তিঃ প্রবাস ইত্যাদিঃ}.\end{quote}

That is, the distance created by the act of going to some other country (village or forest) of the hero and heroine who already met earlier is called \textit{Pravas}.

The poems pertaining to \textit{Maathur} separation of Sriradha have attained forefront importance in the vast \textit{Vaishnava Padavali} literature written in regional languages in the middle age in India. Not only in numerical volume, the poems for their mathematical delineation of feelings, subject matter, the art of presentation and environmental background have turned to be unique. The \textit{Vaishnava} poets composed some poems on the subject matter of separation of Sirkrishna and other dwellers of \textit{Braja}. Their numbers happened to be negligible and moreover, their poetic excellence failed to charm the readers. We find Sriradha as \textit{Prashita Vartrika} heroine in the genre of \textit{Maathur} and \textit{Pravas}. Gopalkrishna Pattanayak, the greatest \textit{Vaishnava} lyric-poet of Odisha, like the different \textit{Vaishnava} poets of Bengal, demonstrated his skilfulness in portraying the wizened image of \textit{Prashita Vartrika} Radha from separation.

We have met with the traces of mastery of Gopalkrishna in an extensive way in composing the poems on \textit{Sambhog} (enjoyment). But his higher degree of
skilfulness in writing the Padavali of the genre of Bipralambha Sringar did, too, charm as more. But the poet Gopalkrishna showed his unique mastery in exposing the intense mental urge from separation than the union of Radha and Krishna. The following delineation by Goaplkrisna has produced a vivid picture of the extremely afflicted state of estranged Radha:

Sriradha sat lonely having a heart in deep and bitter grief for love. Her whole body is drenched with perspiration and the stream of tears was trickling down from the corner of her lotus-like eyes. Gopalkrishna through this portraiture like an able painter presented the Maathur-biraha of Sriradha in a dexterous way. We find a divine-affinity of the poem in question with the following poem by the Vaishnava poet Govindadas of Bengal.

The disclosure of the mental agony of Sriradha resulted from separation by her messanger to Srikrishna reveals Radha's extreme mental urge and the
sympathy shown by the young women of Gokul to Radha. Both Govinda das and Gopalkrishna showed much artistic mastery in delineating the physical and mental sufferings of Sriradha inflicted by Maathur-biraha.

Gopalkrishna was actually a poet of biraha, and he was a wordy artist of the sufferings and urge of Sriradha's amorous life. He has manifested Sriradha as the condensed effigy of madhura rasa in his vast realms of Padavali. The poet Gopalkrishna prepared the portraiture in the poems of Maathur-biraha the extreme efforts of Radha for the attainment of Krishna's love and acid test of her love through extreme mental sufferings and agitations. In different Choupadis of Gopalkrishna, such as दया न करें तेरी बुद्धि के 157 or शय्या अपने माते लागे तेरी धारे प्राप्तसहि. 158 the illuminated image of self-proved Radha in the extreme efforts for love has come to light. Gopalkrishna transferred his own sufferings and inflictions to the expressions of Radha while composing the poems on Radha's biraha. Hence, the picture of estranged Radha that has become vividly transparent and beautiful in every respect being drenched with univarnished human rasa. Poet Gopalkrishna's Radha, pained from separation, is not a supernatural woman of any fanciful heaven, she at last emerged as a living human being in flesh and blood having a deep and bitter grief due to separation from Kanta Krishna.

**Mana Siksha Mulak Chaupadi (Psycho-instructive four-lined verse):**

The number of Psycho-instructive chaupadis (four-lined verse) that goes to the compositional credit of poet Gopalkrishna are greater than that of Gourachandrika Chaupadi. In the poems compartmentalized under mental education, the poet in most of the occasions has presented his personal thoughts
and saying addressing his own mind. The remarkable features of the said category of poems include—teaching one’s mind, doling out good advice, and off and on, the singing of hymnody and *bhajan* in praise of Srikrishna, Sriradha and Srichaitanya. Hence this particular genre of poems may be called devotional lyrics. The mentionable poem out of the psycho-instructive ones of Gopalkrishna read as follows:

```
আন রসের রস না রে, রসনা॥ ঘোষা॥
কৃষ্ণ নামায়ত মধুর কেমন 
আশাদুর জাপিবু সিনারে॥
*******
নাম-রঞ্জীন করিহিলে পান
হতে তৃতীয়-মাতনা রে॥
বিষয় জাগালে বিষয় জাগাল
তহি ন রথ বাসনা রে॥ 159
```

The significance of *Krishna Naam Kirton* (glorification of lord Krishna's holy name) has been propagated in this very poem. The poet is of the opinion that the chanting of *Krishna Naam* will vanish the inferno of miseries. So, the devotees must bear in their mind, the enjoyment of the deliciousness of *Krishna Naamamrita* (Nectar-like holy name of lord Krishna) is only possible if we can keep our mind away from the whirlpool of material desires. On the other hand, a *Vaishnava* poet of special rank of Bengal uttered taking the shelter of *Iswar* with a view to liberating himself from the vortex of miseries of this mundane world:

```
দরূণ সংসারে গতি বিষয় বিষয়ে মতি
তুয়া বিষমরণ শেল বুকে।
```
Here the poet lamented for the oblivion of his adorable God for being indulged in the complex webs of material desires of this world of illusion. Tormented by self-reproach as well as experiencing the pangs of the state of living-dead, he implored to worship his *Ista Devata* (tutelary God) as a servant. In this regard we can call up another *Vaishnava* poet Radha Mohan Thakur with reference to his following lines:

कबे प्रभुर अनुग्रह हब।
बिषयः-बासना-पाश कबे मोर हबे नाश
कबे आमि बुद्धाबनে यাব।  

Poet Gopalkrishna in another psycho-instructive *chaupadi* has anatomised the *svarup* (manifestation) of the desires and wishes of a devout adherent of the *Vaishnava* community.

रस मानस राधिकेश यार रस कथारे
सेहित गुक संक शेष अनिश नत मथारे।।
अमणा भवमोह लोभरे लति धन प्रमदारे
भव सरसिज भव दुःखि प्रेम भक्ति हारे।।

Addressing his mind the poet said, may his mind be at the service of Srikrishna whom the world famous celebrities are worshipping bending their head down humbly at his feet. He asked his mind not to be frantically involved in the mundane matters, rather it should immerse itself in the ocean of *Vaishnavite*
devotion of irreplaceable love. Identical thought conveying note also echoes in
the following lines of poet Narottam Das of Bengal:

(137)

Narottam Das like Gopalkrishna addressing his mind also regretted. He
lamented for being entwined with the illusive network of this world. He showed his
deep regardful attachment to Radha-Govinda expressing his wish to placing the
garlands around their neck forming wreaths with the flowers of Brindavan. On the
other hand, Gopalkrishna by composing the lines such as महाभावलप भावैर मानस;
ोज मन राधेकृष्ण राधेकृष्ण रोलि रे; न मानस ओर आज्ञा प्रतिपालि; श्रीराधा गोविन्द सुखा सागरे......;
हे मौर इंद्रियगंग, शुन हितवाही etc. has highlighted his skilfulness in the field of psycho-
instructive choupadis. The poets mastery has broken out in an excellent manner
in the quoted lines -- हे मौर इंद्रियगंग...... last in the above mentioned serial order
of quotations. A great critic commented in this regard:

(164)

The said choupadi by means of novel embroidery of fancy has become a
flawless one. The earnest feeling of love for Krishna of the poet, coloured with the
devotion like a devout Vishnava, has got a touching expression in this poem. To
speak the truth, poet Gopalkrishna was a devout adherent of Vaishnava bhakti
and the picture of unquestionable love for Krishna that resides in his heart has
been surfaced in the poems of psycho-instructive category and a composed
feeling and interest have been bared in them, moreover, which has been at the same time enjoyable to the devout Vaishnavas and to the common readers thirsty for literary charm.

Gopalkrishna revealed his maturity in the composition of poems of genre of prayer, hymnody propagation. A few lines from a *Prarthana* consisting of tranquillised feeling and interest, are cited here:

\[
\text{অনুসরিত। প্রতো কালকায় গলা সরিত।}
\]
\[
\text{রূপ বিতরণ কলে কেতু উপা হয়ন্তা করণোপরিত। পদ।}
\]
\[
\text{অশরণ জন বক্তুপণ যশ সংসারে হোইছি উদিত}
\]
\[
\text{পথর হেী পথরে পরিথিলা আহল্যাকু দেলে তারিত।}^{165}
\]

The poet regrets that the precious course of his life is ebbing away without *Krishna Bhajan*. Endless is the coffer of mercy and beningness of Srikrishna, friend of the down trodden. It is he who as an *Avatar* in the *Treta Yuga* (second age of the world according to Hindu scriptures) salvaged Ahalya. The poet in the very same poem again said to praise Srikrishna:

\[
\text{পাঙ্কালী কি দুঃখাশোন ঘঘালিলা বন্ধিল বাস সেই ত।}
\]
\[
\text{ঘঘালিলা নাহি মো ছার কদন পোঁছিল নেতু বারি ত।}^{166}
\]

Srikrishna saved Draupadi from the state of disgrace by providing her with cloths when Duhshasan tried to unclothe Panchali. But why doesnot Krishna to day wipe the tears of the poet? The poet, a seeker of lord’s mercy, with heaps of lamentations in his heart, is offering his *Prarthana* with folded hands:

\[
\text{নিরপারী কুপাকর বোলি বিধি ভবদিরে থাউ কষিত।}
\]
\[
\text{মু কলা দেী কি? নাশিছত বকীি বিষ পিআউ তা দুরিত।}^{167}
\]
In actual sense, this poem of Gopalkrishna relating to *Prarthana* is of a composed feeling and interest. We get a favouring comment of this idea from a great Odia critic. He commented about the exposition of feeling involved in the poem:

গোপালকৃষ্ণ নিজের প্রায় সমস্ত “মনের শিক্ষা” শীর্ষক চৌপাদিরে শান্ত রসর উদ্ভাষন
করিষ্টি। এহা ব্যাপীত তাকর ‘অনুসরিত প্রার্থনা কাল যাক গলা সরিত’ ভলি বিভিন্ন
প্রার্থনা স্তোত্রে ও বিজ্ঞানি মধ্য শান্ত রসামুক। 168

Gopalkrishna has introduced an atmosphere of tranquillized feeling in almost all the psycho-instructive *chaupadis*. Apart from that, অনুসরিত প্রার্থনা কাল যাক গলা সরিত etc. and different other *Prarthana*, *Stotra*, *Bijnapti* are nothing but of composed feeling and interest.

The following fragment of a famous poem regarding *Prarthana* by Maithil Kokil Vidyapati may be compared with the first part of the above quoted poem of Gopalkrishna. When the poet writes :

তাতল লৈকতে বারি বিন্দু সম

সৃত মিত রমনি সমােজে।

তোহে বিসরি মন তাহে সমপিদিষ্ঠ

অব মনু হব কোন কাজে।।

মাথব হম পরিভাগ নিরাস। 169

Vidyapati like Gopalkrishna has lamented for not surrendering himself at the feet of Krishna but rather instead of that like the droplets of water on the stretch of scorching sand, his mind has been enraptured with kith and kin as well as near and dear ones. The said two poets of two different poles have made their respective
poem an image of depression and frustration in the long run that has cropped up due to non-availability of Krishna's bliss; moreover a cloud of composed feeling and interest overcastting the pessimistic sky of the respective part of the respective poem has made them enjoyable to the readers.

Gopalkrishna has glorified Srichaitanya in one of the poems of Prarthana genre and the specific part of the said poem is cited here:

In the said poem, the prayer of Srichaitanya, son of Shachi, has been performed. As the poet has expressed the benign character and total Sanatan Svarup (eternal manifestation) of Srichaitanya, so also the humane Svarup of Srichittanya has been highlighted though the description of his physical glow and that of his body which is as soft as cream.

We find a similarity of a part of a poem regarding Gauranga by a celebrated poet of Bengal, cited below, with the above quoted lines:

On the other hand, poet Gopalkrishna has set an atmosphere of worshipping Istadeva as exhibited in etc. and which are full of spiritual significance.
A comparative study of Gopalkriahna’s filial affection— including chaupadi and some bhava - provoking poems of the poet of Bengal:

The filial-effection— including poems in the *Vaishnava Padavali* literature are of immense importance. The trace of effection of mother Yashoda centering body Krishna is noticeable both in Bengali and Odia *Vaishnava* poems. The poems of Gopalkrishna, a celebrated *Vaishnava* poet of Odisha, treasured with deep motherly affection, have been remarkably impregnated with the unfathomable depth of feeling and realisation and moreover, blessed with gracefulness and a lucid expression in a skilful manner. The following lines of Gopalkrishna appear to be a living portrait of a mother’s heart that has been in existence from time immemorial:

उठिलू एड़े बेगी काहिकिरे दुर्बि धन।
दधि मद्धाइ देबु नाही कि रे।
देह पाशयि दंडेन निद न गलू एड़े
बिटोल खेलु मोर पाहिकिरे।

The restless boy Krishna is disturbing mother Yashoda on churning curd that she makes at her own home. Mother Yashoda with much difficulty lulled Krishna to sleep and then effort engaged herself in churning curd. But the naughty boy, waking up has again started to trouble his mother in doing her duty. In order to relieve herself from the naughtiness of the naughty boy, the poet put again the following lines on the lips of Yashoda:

महिबि मु गेमुँ 
खुआंगुरु हात
छाड़ देउछिि सर खोउँ किये।
Yashoda with a view to getting rid of naughtiness of the son, first she lured him to feed him film of milk and this trick does not work, then she asks Krishna to fetch Balaram. But Krishna with perfect composure goes on eating the cream slipping his hand into the churning-pot. Afterwards mother has become anxious observing the activities of Krishna. Her anxious moments are described by the poet in this way:

\[
\text{তুচ্ছা হাতটা খাই নায়ক্ষু কাহিপাই}
\]
\[
\text{শুখিরিয়া ন ছাই ছাই কিসে।}
\]
\[
\text{গৃহকৃত্য পাকাই কাসিয়ি একাই}
\]
\[
\text{নিশিনিয়া ডোতে কাশ্চে কিসে।} 174
\]

Licking his palm covered with scraps of cream, the dancing Krishna has been looking at his own shadow. There goes a saying that if a boy looks at his own shadow, he gets thinner. So, mother Yashoda forbids Krishna of looking at his shadow. At last she has decided to spend all the time with Krishna on her lap keeping aside all the house hold work unattended.

On the other hand, Balaram Das, a Vaishnava poet from Bengal, in one of his poems has infused a resounding rhythm of bhava as is evident in the above quoted poem of Gopalkrishna:

\[
\text{রজনী প্রভাতে উঠি নন্দের গৃহিণী।}
\]
\[
\text{দথি মন্দন কের তুলিতে নন্দী।} 11
\]
\[
\text{নিদ্রভণ্ট ছিল কৃষ্ণ শয়ন মন্দিরে।}
\]
\[
\text{নিদ্রাভণ্ট হইল বৈসে পালন উপরে।} 175
\]
So, Krishna told his feeling of hungriness and demanded from mother either breast-milk or cream. Persisting for cream the naughty boy has made his mother restless and said with crying:

देह देह नली देह बलो बारिशार।
कुट्थाय व्याकुल प्रापं हइल आमार॥
एदबलि क्रङ्ग धरे मधनेष दंग।
भासिये फेलिब एই यत आहे भास॥ 176

It is the nature of every restless child to make their mother harassed and embarrassed by their different activities. That very bhava has been prominently up in the activities of Krishna, son of Yashoda. Balaram Das's Yashoda at last pacified Krishna with the promise of giving him cream. On the other hand, Gopalkrishna's Yashoda firstly on the churning-sticks that Krishna has caught holds of. Secondly, she has asked Krishna to fetch brother Balaram just to be free from Krishn's naughtiness. The motherly affection and sentiment for her child have attained their climax of success in the above said two poems by two distinguished Vaishnava poets of two different poles. In addition to that, a perfectly clean svarup of an eternal mother's heart has been crystallized particular in the poem of Gopalkrishna. The expressions of an annoying mood and side by side the shower of sweet affection of a busy mother for her restless son and the apprehension of a would be misfortune of the son have been portrayed with enough substantial back-ups.

In another poem of same genre by Gopalkrishna, we meet with a living picture of mother Yashoda's practical problems. An excellent portrayal of mother
Yashoda's serious problem that she has faced in lulling Krishna to sleep, is beautifully painted in his following chaupadi.

রাত্রি গোটা যাক মাতিলু নাটিরে পলক ন পকাই রে।
রক্তর ধন মো গোকুল চন্দ্রমা নিশি পাহি নাহিরে।
রকুক চোর আসিছি যেনি নেব গুড় তুনি হোই রে।

Mother Yashoda has asked Krishna to sleep silently frightening the son on the make-believe of a thief. But the mother has cried out in a complaining tone why does not sleep show its kindness to Krishna when the entire village is tossed in slumber? Therefore, being brimmed over with motherly affection, Yashoda has placed her son on her lap for the purpose of breast feeding and she suffers from repentation when the son has a pain in his leg caused by the work done; moreover, Balaram by this time has already slept— with this assurance she has tried Krishna to sleep. Now let's listen from the poet how Yashoda has become busy in making her ailing Krishna sleep:

চুম্বন শিরে দেই নেলে যশোদা হাদেয় লফাই যে।
কর্ষরুলে দীরে দীরে করমারি দেলে পছডাই যে।

Stamping kisses on the head of the son, Yashoda has taken her son to her bosom, as well as gently rubbing the root of his ear with her palm, she has afforded for his sleep, and to mitigate his pain in the leg, Yashoda has warmed nim-leaf paste and turmeric powder to massage the affected leg. This seriously anxious activities of Yashoda for her son has converted her motherhood into a deathless image of well-wisher and affection.
The motherly sentiment of Yashoda for her son Krishna has been welling up in the affection-inducing chaupadis of Gopalkrishna. The poet's painted picture sometimes projects Yashoda as a mother proud of her son, sometimes anxious finding his appearance, hair and belly made grey with dust. Such bhava—conveying lines may be cited here:

मो कृष्णचान्द्रमा परि आनाटि के अहिः सारि मा।
रत्न चिन्तामणि योरि निदुभन अलकार
दुःखी चार संहारलि दरिद्र हन हो मो श्रीहरि। 179

Mother Yashoda has none to call her own in this world except Srikrishna, an apple of her eye. Chintamani (Krishna) is more valuable to her than any costly ornament. Yashoda's son is as high priced something to her as the poor rate their asset. Cannot a mother but be worried at the dust-covered-body of such a son? So, through these lines she exclaimed in an anxious manner:

खेलू फिलू काहा घरे खुलिपुरिहि देहरे
देखटि नाईकि मोर बाबु भो बदन शिरी। 180

She claimed herself responsible for such condition of the son and cried out in a doleful voice:

देखे खाई नाई किहि उदर बलि हेलाहि
मुहूर्णे मुं राहि ते पुरुषका करि। 181

At last Yashoda wishing a long life for the son said:

तुवर आशी रई खाई चिरिजिहि बोहि
बोलि मुखे मुख देही चुरबति काखरे धरि। 182

Though man is mortal, but every mother wishes that her child must live ad infinitum (a latin term, meaning Forever). May her son have a long-lived soul—this
earnest wish of Yashoda has transformed her as a mother of a perfect idol of filial affection. Let's turn to Ghanaram Das, a Vaishnava poet of Bengal, who has drawn a picture of Yashoda proud of her son. His picture reveals an undying motherhood in Yashoda who is radiant with pride for the happiness provided by her son. The poet speaks out in portraying mother Yashoda's effusive with affection for her son:

Afterwards, Yashoda has promised to give Gopal some cream on one condition. The condition is that – he is to dance before mother. Krishna, greedy for cream, has stretched out his hands looking at the face of mother– Yashoda has filled both hands of her son with cream. After having chunks of cream, Krishna has started to dance in an eye-catching pose and style and seeing it, Yashoda, a brimming mother with the glory of son tells Rohini:

Mother Yashoda's anxiety for her son's departure for pastoral purpose has attained a dignified rank in the gallery of Vaishnava poetry. It is learnt from Gopalkrishna's poem how Yashoda has become restlessly anxious with information of Krishna's movement for grazing of the cows:

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The pasturing of cows is a tough duty, it is both unbearable and painful. Krishna, who is not even habituated to have food with own hand, how will he tend cows in the pasture. So, it is natural for mother Yashoda to be anxious at the time of Krishna's pastoral setting out. The following lines belonging to Bipradas Ghosh, a Vaishnava poet of Bengal, with those quoted above:

The bhava besotted with motherly affection of Yashoda has gained a scenic display in both the compositions of both the poets. Little Krishna's doggedness to go out for the purpose of grazing of the cows has stockpiled great worryiness and anxiety for mother Yashoda. The heart's anguishing cry perfectly soaked in a vessel of motherly affection of Yashoda exclusively obsessed with her son, has metamorphosed her as an Indian women bestowed with traditional characteristics due to skilful controlling of the steering wheel of compositions by Gopalkrishna and Bipradas Ghosh. To speak the truth the affection-inducing chaupadis born out of the prolific pen of Gopalkrishna have been able to climb the zenith of success.
In this long and thorough discussion, it is noticed that which features of Indian bhakti movement reflected in the very literature that based on the bhakti movement of India were simultaneously obvious in Bengali Padavali literature as well as the Padas written by Gopakrishna Pattanayak. The emotional life of Chaitanya, the great power of love concentrated to that life, feeling of the existence of God through the senese, the reflection of the emotional beauty of Radha-Krishna and Gopees through Brajaleela and moreover the selfless capitulation of the devotees in which way all these features presented themselves in Bengali Vaishnava literature. In the same way those features as said above are also categorical in Padas of Gopalkrishna. The affarmative thinking towards the universe and life which built the base of Viashnava literature also revealed both in the literature of Odisha and Bengal. The variation of heroine which was shown in the depiction of Brajaleela followed by the instructions of the writer of Sri Sri Ujjvala Nilamani also successfully depicted in the Padas of Gopalkrishna. Actually the Vaishnavite movement of Bengal and along with it a vast part of the life of Chaitanya nourished in the positive environment of Odisha for which in the literature of both regions a diverse harmony has been observed.

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अधिकेन अधिकेश सेवायम तं भूकिरुङ्गें॥

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