

# “Reflection of Vaishnavism on Rhymes of Bengal: A Review.”

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## Abstract:

Rhymes is the traditional form of folk literature. It is created by local people and used by them. Many Types of rhymes are created in Bengal for use of particular situation. Rabindranath Tagore and Prof. Asutosh Bhattacharya Collected a large number of rhymes from local area of Bengal. Those rhymes are influenced by Vaishnav podaboli and become more popular. How much Vaishnavian thinking is reflected on rhymes of Bengal is discussed in this research article.

## Key Words:

Bengal, Rhymes, Rabindranath Tagore, Asutosh Bhattacharya, Vaishnav Podaboli, Reflected etc.

## Introduction:

Folk song, Folk dance, Folk Art, Folk tales, Folk proverb, ultimately ‘Folk culture’ the word ‘Folk’ is used as a special meaning. Here the word folk means neither villagers nor the deprived section of the society, not the simple pleasant but also the all classes of the society, who mortally inhabits in a special section, nourishes our early culture, rituals, believes and mentality carefully. These so called simple, poor people are titled as the pioneer of the Folk culture. Folk culture is the culture of these People. Folk culture gets the written figure as Folk Literature. If the writers of this Folk writers are the outsiders of this Folk world so they have to need special learning and if he/she belongs to this world then he has not need of special education, but in this case he must controls his own humor and creativity power, he must write whatever he sees, hears not his under-standings.

The great poet Rabindranath had written about the relationship between the higher literature and folk literature that - like the root of tree is related to earth and his head stretched out into the sky, everywhere the stem of the literature is covered mainly within its own country specially - in narrow way only the countrymen enjoy it and plot it there no outsider get allowance to enter. The universal port of the literature stand on lower there literature between the lower literature and higher literature had a relation with lower class. There is no comparison among the fruits, flowers, branches to the high with the stem of the roots but although / above all to the oncologist their comparison and relation has not end.

## Reflection of Vaishnavism:

In modern times, on the discussion of modern poetry’s collection, the name of Rabindranath comes first because he is the one who lifted up the ‘Folk literature’ as a special worth to the people. He expressed the rhymes in the magazine ‘Sadhana’ and ‘Sahitya Parishad’ from 1301. About this he mentioned in the essay ‘Grammya Sahitya’ that he had taken the responsibility for whom to collect village’s poetry them informed him -

Now-a-days, this kind of poems in the girls who are different from is not interested to hear. They did not know it not even have interest to know it. Old women numbers are very little, among them some are unknown. If one or two people know but all are not known. So to collect five poems we have to reached Five women from five villages. In this country we see one or two Vaishnabi read the poem at the begging times. Their's speeches are all about the love of Lord Radha and Krishna. These types Baishnabi's are not found anytime and it found they all sang same poems. In this circumstances to collect various new poems, we need more Vaishnabis. But by the mercy of out green cultivated mother land there is no doubt, we Found two or more new foreigher Vaishnabi utters "Jai Radhe".

In the collection of Rabindranath's poetry there are two kinds of poetry we found and also three kinds lyrics. Among the two kinds poems there are one which is used as children rhymes for pampering and children rhymes for playing and the three types songs are the song related Hara Gouri's Radha Krishna's love and general love songs. It is through that Rabindranath gets the inspiratin among the folk literatures because he mentioned his poems "Bristi Pore Tapur Tupur Nadi elo ban" as his Childhood's "Megh Dut". But there was a common dirrerence between these two types of poems, children rhymes are composed by their mother and their nurse so there so there is a smell of theirs body, Spirit and intellects touch. Child did not understand its meaning but he felt pleasure by hearing the music to the mother voice. This subject is elearned by the collection of Rabindranath poems-

"Masi pisi bongabasee boner modhye ghor.  
Kokhono masi bole na je khoi moyata dhor.  
Kiser kiser pisi kiser Brindabon  
Etodine janlam Maa boro dhon."

Prof. Ashutosh Babu had seen by its discussion that they did not recite except the children playing rhymes and not composed another also - All mother and governess have recited and composed. About child he mentioned those poems there children eating, children dancing, children going to mother home. Joshoda's Dulal Srikrishna's gets the special regards.

The touch of Baishnabi's rhymes are seen in line to line. In the above mentioned poem the uses of the word "Brindaban" also very in dedicative and useful. Among the rhymes of children sleeping one is very important as 'Dolnar' rhymes which is called as cradle song in English. The child is lying in the cradle and by the harmony of dandling the cradle these songs are sung. Among these song Vaishnabi's effects or impressions are present. At shantiplor in the district of Nadia found this type of rhymes.

"Chand dole surjyi dole  
Dole nodeer jol.  
Dole amar Gopal moni  
De dol de dol."

[Shantipur, Nadia]

Many times, these rhymes are composed with balancing of the childs centric speeches to satisfy them. Here milk becomes 'dudhu', rice as 'Vatu' and 'Bhota' becomes 'bhatu'. But in his cage the was of the words like Gopal's mother reminds the affection and love of Mother Jashoda towards Srikrishna here mentioned this type of rhymes found from them divided 24 Parganas in Bengal -

“Dole Maa jononeer Gopal.  
Kola diye dudhu bhatu khay.  
Bhutu bhutu gal.

[24 Pargana]

Like Srikrishna’s eating of butter by stealing which gets the Vaishnab’s Padabali, the same we find in Rabindranath’s discussion there we see –

“Ghum jare ghum jare ghumer jadumoni.  
Ghumrothun uthile jadu koto khaiba lonee.  
Ghum jare ghum jare ghure bachamoni.  
Ghum gele koraiya dimu sonar bajumoni.  
Ghum jare chatokeer bacha ghum jare tui.  
Ghumrothun uthile bacha lonee dimu mui.

[Chattagram, Bangladesh]

Here ‘Loni’ or ‘Lonee’ is used as butter but the uses of the word ‘Bajumani’ are not found frequently. At this point Rabindranath saying, like as the colourful shoes of a child’s colourful legs, the bajumani is the child’s ornaments. The themes bajumani comes from the various ornaments used to decorates the body parts of Gopal’s.

From the collections fo Rabindranath’s poem the themes of banamali reminds us the Baishnab poetry. The poem where Vanamali is mentioned are –

“Khoka ghumale dibo dan  
Pabo fuler dali.  
Kon ghate ful tuleche  
Ore bonomalee.”

[Rabindra Sangraha]

The poems which are found from the areas of Bankura, Purulia and Birbhum, though there are important in many direction yet these are not free from the Baishnab’s effects. Here mentioned a poem from the collection of Bankura –

“Potol gechere khelate telimeyeder para  
Teli meyera gal diyeche elo makhonchora.  
Noni kheyecher bhanr bhengeche tar debo go dam.  
Neme ai re makhonchora tui ki golar har.”

[Bankura]

Poems which is fund from Bankura the words like ‘butter stealing’, butter which gives the impression of ‘Vaishnab’. Another poems from Bankura here also found a large number of using Vaishnab’s words like –

“Khidey Gopal kande  
De go Maa tui nobeen.  
Kendo na kendo na bapa kole eso aapni.  
Tumi amar dhon  
Kole kore niye jabo Shree Brindabon.”

[Bankura]

Prop. Sri Ashutosh Bhattachariya says about this poems that – Although it is composed by a matured brain so in it the smells of ‘Kasturi’ chandan from Brindaban melts here. To taste the purity of home and the mother affection the Lord Sri Krishna came from the heaven and taken birth in the earth as mother’s child and his holy touches the home became more holy and the affection of mother becomes more sweet. That is why the shadows come in the poems.”

In Bengal, children are compared always with Gopal. For these at the time of rhymes composed little Krishna Murli or Brajangana mixed up in one in the poems –

“Ekbar nacho chander kona,  
Aami murolee bandhiye debo koto lage sona,  
Abar tomar nachon aami jani jane na Brojangona.”

[Rabindra Sangraha]

Here in this rhyme it is saying that though this dancing is not known to the brajangna but I knew it. Here ‘I’ referred to the child’s mother and the child was dancing to the rhythm of Flute at ‘Kadamba Tola’. We get Sribas dancing in the yard to have chaitannya Mahaprabhu in Vaishnab’s literature, like as Bengali’s mother thought to the rhythm of the Child’s dance the whole world are dancing. A child’s dancing poem can be mentioned from 24 Pargana and Hooghly here–

“Shib nache Bromha nache ar nache Indra  
Gokule Goyala nache paiye Gobinda.  
Kheer khiras kheerer naru mortomaner kola.  
Nutiye nutiye khai joto Goper bala.  
Nonder Mondire Goyala elo dhey.  
Tader hate nori, kandhe Bhanr-  
Nache theye theye.”

[24 Parganas &amp; Hoogly]

A Famous quote from Vaishnab’s Padabali “Saper mathay vekere nachai” – the similar echoing sound could hear in the collection of Rajsahi and Pabna. The rhymes are –

“Kukur bajai tumtumi  
Banar bajai dhol,  
Tuntuniye tuntunalo  
Indur bajai khol.  
Saper mathai byang nachuni  
Cheye dekhbe khokon moni.”

[Rajsahi &amp; Pabna, Bangladesh]

Another poems from Chattagram we found that by the rhythm of Nandarani Gopal’s dancing is compared to the composing of children rhymes of Bangladesh.

“Thathoiya thathoiya nache bole Nandarani  
Hatoto tali diya nache unger jadu bachamoni.”

[Chottogram, Bangladesh]



Same think express in Moymon Singha gitika -

“Asmanete kalo magh dake ghono ghono  
 Hai bondhu aji bujhi nahoilo milon.  
 .....  
 Bristi pore tapur tupur baire kano vijo,  
 Ghorer pache maner pata kaitya mathai dhoro.  
 Vijilo sonar ongo ratri nisha kale  
 Ovaagi nikote thakle muchaitam kese.”

In above mentioned Vaishnab Padabali and Moymon Singh gitika the main subject of saying is the sadness for not meeting the waiting lovers with their beloveds'. Like the main subject of Chandidas Padabati are mingled with the composer. In this way the spirit of Vaishnab's religion Radha and Krishna's are mentioned in the rhymes given below. Radha and Krishna is placed among the couple of village lover and beloveds -

“Radha jai go jol vorite hinar kolsi loiya,  
 Kalsape marche thokor kodom tolai boiya.  
 Ojha boidye nai-go dashe jiboner nai asha,  
 Krishna shantyros deyo go ongo ghosa.  
 [Dhaka, Bangladesh]

For this purpose the 'tulsibrata' from Murshidabad can be mentioned -

“Tulosi tulosi madhabi  
 Kou tulosi Krishna kotha  
 Krishna kotha suni mone,  
 Koti koti pronam tulosi chorone.”  
 [Mursidabad]

The maiden girl of Bangladesh, when they performed the rituals of 'Tulsibrata' they recited these rhymes. It is the affects of Vaishnab's which can not be denied. When Chaitnya dev started Vaishnab religion in this country, its idea gave highly impression among the thinking world of this country's bengalees inhabitants. Therefore in the creation of Bengalee's literature a new inspiration is spread. Bengali Folk literature is not exception from it. A famous quote reknown in Bengal is - "There is no song behind Kanu in the country' means all song in this country dedicated in the name of 'Lord Krishna'. Rhymes for children mainly do not identity one particular community so it affected all the communities and division of the society. There is no comparison between the childs rhymes in Bangladesh and Bal Gopal of Vaishnab's. Therefore no distinction could be made among the child who is dandling at the cradle and Mother Joshoda's beloved son, like this, a rhyme from Bankura is -

“Dol dol dol dolon Hari,  
 Ke dakheche Hari.  
 Jholnate jhulche amar oi Giridhari.”  
 [Bankura]

The child who was rolling in the dust, in him also seen the Figure of Janani Nanda kishor's Sri Krishna -

“Dhulai dhusor Nando kisor dhul legeche gai,  
Dhula jhare nabe kole pran jurabe tai.

[Rabindra Sangraha]

Mother did not care about the black complexion of the child because she can see the dark blue combination of Brindaban's Sri Krishna in his child's dark combination.

“Nando kisor dhulai dhusor dhula makheche gai  
Choker kajol mukhe mekhe para bulte jai.  
Parai ache jota buri kotmotia chai  
Shiber jota koti chai makhano gai  
Brindaboner joto ruposi, ruper joto alo  
Brindaboner kalo shosi dhake elam valo.”

[Medinipore]

### Conclusion:

To give the example of these rhymes there is not scarcity. Where the rhymes are affected by Vaishnav's impression then rhymes current in this country, among those many got place in Rabindranath's collection that reflects the words that 'In this country there is no song behind kanu'. Therefore in the discussion at this stage mainly focuses to a special direction that on the discussion of Ashutosh Babu's rhymes what ever he said in his (First edition, 1963) on page 200 of this book "Banglar Lok Sahitya" (Second part), I am not agree with him. He wrote on the above page that "In this country, indiscriminately which ordinary love song is current, among all those hero and heroine are Srikrishna and Radhika. In the districts of Manbhum among the tribal sections which bengal love song can be heard also these the hero and heroine is Srikrishna and Radhika. Among the ordinary love song of Muslim society Radha and Krishna is granted as the hero and heroine. Among the tribal communities of Manbhum and Muslim society in Bengal, granted, he did not mentioned further information about this and did not find any book which can say it that the tribal communities of Manbhum or Bengal Muslim society granted Radha and Krishna as hero-heronine of their love song. Consequently I am not agreed with the same opinion with Prof. Bhattachariya. But in the rhymes of Bangladesh, there was a great impression of Radha-Krishna or Vaishnav's literature, he discussed about this and in this case I agree with his opinion and it is an universal truth.

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