

The impact of Vaishnav-Padavalee on the songs of 'Prem' Parjay composed by Rabindranath Tagore



Sanchita Manna

Research Scholar, Department of Rabindra Sangit,
Dance & Drama, Sangit Bhavana, Visva-Bharati, Santiniketan

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Abstract

The total number of songs in the "Prem" Parjay of 'Gitabitan' is 395. In these songs of "Prem" Parjay, the poet has drawn the outlines of the various forms of personal relations of the common man and woman. But sometimes that relationships have crossed the boundaries of personal attachments and voyaged on the path of an infinite eternity. Human affection has taken the form of divinity in several songs of this phase. Even in the adolescence of Rabindranath, the depth of Vaishnava texts and the beauty of their structure made a special effect on his poetic mind. It can be seen that many songs which appear in "Prem" parjay were influenced by Vaishnava-Padavalee, giving a good testimony to this statement. The main purpose of the topic, named "The impact of Vaishnav-Padavalee in 'Prem' Parjay of Rabindranath Tagore", may come under serial number 7. 'Devotion in performing art form', is to discuss the songs with maximum examples and analyse them according to their characteristic nature.

Keywords: Spirituality, Prem parjay, Vaishnav-Padavalee, Bhanusingher-Padavalee, Rabindra Sangeet.

Research Paper

The strange notion of God's love for humans is explained in detail in the article "Premer Adhikar" in the text of 'Santiniketan', written by Rabindranath Tagore. In order to discuss the theme of "The impact of Vaishnav-Padavalee in "Prem" Parjay of Rabindranath Tagore", an attempt is made to highlight some of the passages from the said article:

The poet says that:

"This song was playing in my mind last night-

নাথ হে, প্রেমপথে সব বাধা ভাঙিয়া দাও ।

মাঝে কিছু রেখো না, থেকো না দূরে ।

নির্জনে সজনে অন্তরে বাহিরে নিত্য তোমাতে হেঁরিব,

সব বাধা ভাঙিয়া দাও ।

O God, break all obstacles in the path of love.

Don't keep anything in between, don't stay away.

In solitude & presence, in the heart of the soul,

I will always look at you,

Break down all obstacles.

But, what a prayer! Who is this love with? How can a person imagine that he will fall in love with Vishwabhuvaneshwar?"^[1]

Rabindranath has been interested in ancient lyricists since his young age. In the book 'Jivansmriti', he has mentioned that "I used to read the collection of ancient poems compiled by Shriyukta Akshay Chandra Sarkar and Sardacharan Mitra with special interest."^[2] This interest inspired him to compose music, influenced by the spirit of Vaishnava-Padavalee. In another place, the poet has described about the structural beauty and the depth of the composition of Padavalee sangeet in a beautiful manner; which is "The Padavalee of Vaishnava poets are like the insufficient inflorescence in spring, such as the fragrance of its expression, so is the beauty of its structure".^[3]

By the influence and the inspiration of this idea, the poet wrote his first verse at the age of sixteen which is: 'Gahanna Kusumakunja-Majhe', was included in 'Bhanusingher Padavalee' later. The humorous description of this song is given in the chapter "Bhanusingher Kabita" of 'Jivan Smriti' of Tagore.

In these verses, Rabindranath had added his own melody to the other two verses of the other two poets in the pseudonym of Bhanusingher Thakur. These are:

'A Bhara Badara Maha Bhadara' - Poet Vidyapati;

'Sundari Radhe Aawe Boni' - Poet Govindadas.

The effect of all these Vaishnava Poets' writings have a special effect on the poet's inner being and it can be seen in his eloquent expression in the composition, 'Bhanusingher Padavalee'. Later, its profound effect made the path of the poet's music and literary creation more diverse and vast.

In the Prem Parjay of Geetabitan, the song "Marana Re, Tunhun Mama Shyamasaman" is also a part of 'Bhanusingher Padavalee' written by Rabindranath Tagore. In addition, all the other songs of the Prem Parjay, Vidyapati, Govindadas or Chandidas's forms of expression of Vaishnava Padavalee are frequently associated with the cosmic environment. And when they are identified, — Sakhee, Sajanee, Sayee or addressing to the lovers each other, the epitome of the season spring or Shreematee Radhika's heartfelt anxiousness in the distant melody of flute or the flute playing in the background of the dense cloud-lightning in the rainy season, or the perfect outlet of floated kalyamuna, the favourite season of the poets or in the Kadamba-nipaban or the dense forest, the awaited Radhika for her beloveds footsteps and her Shyam-avisar are the elements which can be highlighted. By inspiring these backgrounds, the followings a sample of, some of the other songs of the Prem Parjay which reflect the eternal affection of Radhika towards Lord Krishna, are mentioned below:

1. 'কী সুর বাজে আমার প্রাণে আমিই জানি,
মনই জানে ॥'

(*'Kee sur baje amar parne amii jani monoi jane.'*)

(Song no. 297)^[4]

This song emphasizes that the sad melody coming from a Flute, floats in the air every day from morning till night, making her anxious. She stays awake for the arrival of an unknown person. She can't concentrate on her work. The tune of the flute continues to play in the deepest depths of her mind; to walk its path for eternity.

2. 'ওগো শোনো কে বাজায়'
(*'Ogo shono ke bajay'*)

(Song no. 56)^[5]

As seen in the next song the melody of that flute is now more powerful and evident. The murmur of that melody is now spreading in nature outside, all the bees in Kunjaban seem to be humming to the melody of that flute. All the buds of the forest are agitated by the song of that flute. And the soul cried in the murmur of the Yamuna.

3. 'নুপুর বেজে যায় রিনিরিনি ॥'
(*'Nupuro beje jay rinirini.'*)

(Song no.105)^[6]

In the next song the earth trembles at the sound of Shree Radhika's anklet and kankan, who desires to see the flute player. Its honey-fragrance spreads in the shadow of Madhavibitan. Kamini inaugurates by showering her fragrant flowers. The wind blows affectionately in her loose hairs, all the stars in the sky smile softly, the call of the membrane uttered all around. By seeing all these, the poet says that maybe she has known him; since not today, but for many ages. Now the poet's mind is saturated with the Krishna-vhav.

4. 'জাগরণে যায় বিভাবরী—'
(*'Jagorane jay bibhaboree—'*)

(Song no. 291)^[7]

On the other hand, Shreematee came to see him. But, after searching for him all night alone, he was not found. However, the sound of his flute only sounded in the temple of the heart of Shree Radhika. Walking up all the night, alone in the pitch dark, searching for her beloved and finally not seeing him; Radha's heart was burdened with tears in such a difficult situation. Yet Radha's heart is immersed day and night in the shadow of her beloved's face (Song no. 291). However, he is still unseen.

5. 'বুঝি বেলা বহে যায়'
(*'Bujhi bela bohe jay'*)

(Song no. 371)^[8]

Meanwhile, Shree Radhika suddenly noticed that it was too late. So she called her friends and told them that she had come intending to make a garland of her own choice, but her wish was not fulfilled, because he had not come. That is why that garland was not made anymore. But like the waves of the river Jamuna, the time of life only flows continuously (Song no. 371).

6. 'সখী, ওই বুঝি বাঁশি বাজে—
বনমাঝে কি মনোমাঝে ॥'

(*'Sakhee, oi bujhi banshi baje— bonomajhe ki monomajhe.'*)

(Song no. 144)^[9]

Some time has passed since then. In the air, in the sky now "Basantabay" is passing by. At that time the next song shows that the sound of the flute has started playing again in Kunjaban. Radha wants to know from her friends; whether this melody is playing only in the middle of the forest or the spread of this melody is

in the depths of her mind, which is only an attempt to divert her mind from her daily chores. She felt the touch of that melody in the spring air. Let the flowers of spring call to her. This very beautiful environment of nature, happy night and above all; that beautiful melody of the flute makes her more restless. (Song no. 144)

7. 'বনে এমন ফুল ফুটেছে'
(*'Bone eman phul phutechhe'*)

(Song no. 372)^[10]

In this song, the shade of spring is hilted. Today the flowers of spring have developed. The moon-light night is ready to dispel all the abhimana of Radha. So this time, she decided to go to Kunjaban by breaking all her pride in her and mixing her honey mind with the honey heart of her "paranbandhu" (Song no. 372).

8. 'মন জানে মনোমোহন আইল, মন জানে সখা!'

(*'Mono jane monomohono aailo, mono jane sakha!'*)

(Song no. 389)^[11]

In the next song no. 389, Radha came to Kunjaban to soothe her ever-evolving visionary eyes. And, her "manomohan" has come today. But she has not seen his vision yet, only all the winds are flooded with his fragrance of his. But seeing that he is still not visible, Radha seems to be more anxious. So, she continually requests him to appear in front of her.

9. 'হে সখা, বারতা পেয়েছি মনে মনে তব নিশ্বাসপরশনে,
এসেছ অদেখা বন্ধু দক্ষিণসমীরণে ॥'

(*'He sakha, barata peyechhi mane mane tobo nishwashaporoshane,*

Esechho adekha bandhu dakshinasameerane.')

(Song no. 45)^[12]

How can one stay without responding to such anxious prayers of the devotee? God has to come forward. He is manifest. So, a Reunion became between devotees and God. And this sweet reunion was witnessed all over the world. On such a sweet occasion, the people of the world sang that sweet song, —

10. 'আজি আঁখি জুড়ালো হেরিয়ে

আহা আঁখি জুড়ালো হেরিয়ে মনোমোহন
মিলনমাধুরী, যুগলমুরতি ॥'

(*'Aji ankhi juralo heriye*

*Aha ankhi juralo heriye monomohano
milanamadhuree, jugalamurati.'*)

(Song no. 350)^[13]

Thus the above explanation was concluded. Here it must be said that many more songs are also there, and this list is never completed. The songs that need to be discussed are only included here and highlighted.

Conclusion:

The influence of Vaishnav padavalee on the poet took a deeper form of development and this influence can be seen in many aspects of his literary creation. So, at the end of it all, it may conclude to say in the language of the poet, that "Whoever says love, whoever says worship, the gods became lover, lovers the gods" ||

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