

THE VIDAGDHAMĀDHAVA : A CRITICAL STUDY

THESIS SUBMITTED TO
GAUHATI UNIVERSITY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN SANSKRIT IN THE FACULTY OF ARTS



SUBMITTED
By
MIRA BARUAH
2012

THE VIDAGDHAMĀDHAVA : A CRITICAL STUDY

THESIS SUBMITTED TO
GAUHATI UNIVERSITY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN SANSKRIT IN THE FACULTY OF ARTS



SUBMITTED
By
MIRA BARUAH
2012

Dr Laksahira Gogoi-Chutia
Professor & Former Head
Department of Sanskrit
Gauhati University

Guwahati - 781014
-5-2012

CERTIFICATE

I have the pleasure to certify that this thesis, entitled THE VIDAGDHAMĀDHAVA : A CRITICAL STUDY has been prepared by Mrs. Mira Baruah under my guidance and supervision. She has fulfilled all the requirements under Ph. D. Regulations of Gauhati University. No part of this dissertation has been published anywhere in any form earlier. This dissertation has never been presented earlier for any degree whatsoever to any University or Institution. It is entirely fresh and the original piece of research work done by her in the Department of Sanskrit, Gauhati University.



(L. Gogoi-Chutia)
Supervisor



DECLARATION

I Mira Baruah, hereby declare that the subject matter of the thesis entitled THE VIDAGDHAMĀDHAVA : A CRITICAL STUDY is the record of original research work carried out by me and is the result of years of investigation. Data collection, its analysis and the findings presented in this thesis represent my original work that has not been previously submitted for a degree or diploma to any University or institution of higher education.

To the best of my knowledge and belief, this thesis doesnot contain any material written by another person except where due reference is made within the thesis itself.

The thesis is submitted to Gauhati University for the degree of Doctor of Philosophy in Faculty of Arts.

Place : Gauhati Univeirsity
Date :

Mira Baruah
(Mira Baruah)

ACKNOWLEDGEMENT

I avail the opportunity of expressing my hearty gratefulness to my supervisor and one of my most honourable teachers Dr. Laksahira Gogoi Chutia, Professor and former Head of the Department of Sanskrit, Gauhati University for her most inspiring guidance and sympathetic help offered to me during the period of my preparation of this thesis. It would not have been possible for me to complete such a project without her inspiration and advice. I am extremely grateful to her.

I also extend my gratitude to the authorities and employees of the K K Handique Library of Gauhati University and District Library of Nagaon and Nowgong Girls College Library, Nagaon for permitting and helping me in making use of these libraries in course of my investigation. Especially I must remain obliged to the employees of K K Handique Library, Sri Prabhat Haloi and Mrs. Guna Kalita for helping me when needed.

I am extremely grateful to the scholars whose works I have studied and utilised for preparing the present dissertation.

I also remain ever grateful to Dr Manju Laskar, Head of the Assamese Department and Mrs Marami Gayan, Associate professor of Assamese Department of Nowgong girls College for their valuable information and

supplying the Assamese book related on Rādhā's episode.

I am also thankful to the management of the staff of the Vahu-Anand, Nagaon, more particularly Sri Pratyush Ranjan Bhagawati who helped me in typing out the papers and many other ways.

I pay my sincere thanks to my daughters Miss Bhaswati Duarah and Miss Bhargavi Duarah for their co-operation during my research-work. Especially thanks to my youngest daughter Miss Bhargavi Duarah for her all time help in respect of my thesis. I am also grateful to my all well-wishers for their kind advice.

Above all, I would like to express my gratitude to my husband Mr. Pradip Duarah who inspired and encouraged me every now and then to complete this work and for relieving me from all domestic responsibilities during the busy period of my preparation of the present work.

Mira Baruah
(Mira Baruah)

PREFACE

The present dissertation entitled 'The Vidagdhamādhava : A critical study'. embodies the results of a research work carried on by me under the guidance of Dr. Laksahira Gogoi Chutia Professor and former Head of the Department of Sanskrit, Gauhati University.

Since my student life, I was keenly interested in the legends especially, those in our epics and purāṇas. This interest was all the more enhanced as I had the pleasure and privilege by enjoying the Rāsañilā that was performed by my native villagers at the Phulpanichiga Rāsa Mandir at Sivasagar in Upper Assam.

Moreover, the legendary characters of Rādhā and Kṛṣṇa have captured the hearts of millions of people all over India through the ages. A large number of lyrical poems, folk songs and also dramas have been composed on Rādhā and Kṛṣṇa in Sanskrit as well as regional languages. So the Rādhā-Kṛṣṇa love story is widely available all over India and mainly in Bengal, Assam, Karnataka etc. Therefore I always maintained a strong desire to write out a Ph. D thesis on this theme i.e. Rādhā and Kṛṣṇa. The present thesis also can be called a result of my life-long desire which was built in my mind from my very childhood.

The *Vidagdhamādhava* is a Sanskrit drama written by Rūpa Goswāmī, a Vaiṣṇavite poet of Bengal who flourished in the early 16th century AD. It consists of seven Acts. The main theme of this play is culled from the *Kṛṣṇajanmakhaṇḍa* of *Brahmavaivartapurāṇa* and *Pātālakhaṇḍa* of *Padmapurāṇa*. He also adopted some materials from lyrical poems like *Gītagovinda* of Jayadeva and *Śrīkrṣṇakarṇāmr̥ta* of Līlāsuka. The union of Rādhā and Kṛṣṇa is the main purpose of the drama. The author described Rādhā as a parakīyā strī in his drama. Because he shows the marriage between Rādhā and Abimanyu, a young man of Gakula. But through Paurṇamāsī an old gopī who always wanted to unite Rādhā and Kṛṣṇa, the author tried to defend the illicit of Rādhā by describing her marriage as a fake one. He shows that her marriage was possible by the help of Yogamāyā. The marriage of Rādhā and Abhimanyu was organised only to betray Kaṁsa (king of Mathurā). In this drama the author describes Kṛṣṇa as a clever, intelligent and accomplish person. The last scene of the 7th Act of the drama is the very example of cleverness of Kṛṣṇa, for which, the title of the drama, *Vidagdhamādhava* is obviously correct. In this act Kṛṣṇa disguises himself as an woman i.e, Goddess Gauṛī by which he was able to delight the disappointed Rādhā's mind and as well as deceit Jaṭilā the mother-in-law of Rādhā and Abhimanyu (husband of Rādhā). However, through this drama we have found the description of amorous play of Rādhā, Kṛṣṇa and other gopa and gopīs of Vṛndāvana.

In fact, the present work is divided into four chapters. The first chapter

present a general discussion on the *Vidagdhamādhava* and deals with the topics like Title of the play, About the author, Date of composition, Story in brief, Sources and deviations. The second chapter presents a critical appreciations of the drama. It deals with such topics like Plot Construction, Characterisation, Delineation of Rasa, Assessment of Alaṅkāras and Employment of Metres. The third chapter present a picture of the Evolution of the concept of the character of Rādhā in Sanskrit Literature. The fourth chapter presents a concluding remark on the total merit of the drama.

After all it is not necessary to say that the present work is the result of my investigation carried on for the last six (6) years with the valuable suggestions and guidance of my Supervisor. I conceive and hope that this present work may create more fruitful interest for the readers of purāṇic legend and especially of the Rādhā-Kṛṣṇa legend. My labour will, however be amply rewarded if the present work comes at least to an extent to be of interest and utility for the readers and researchers in the domain of Indian legends especially in respect of the episode of Rādhā and Kṛṣṇa.

With these prefactory words, I now humbly present this work for its assessment as I cannot be sure of its merits so long as it is not endorsed by the concerned authorities.

Mira Baruah
(Mira Baruah)

A NOTE ON METHODOLOGY

The following mode of presentation is followed in preparing the present dissertation entitled 'The Vidagdhamādhava : A critical study'.

(1) Modern works, especially, the work of Assamese literature dealing with subjects similar to that of our concern, more particularly those relating to Rādhā episode, dramaturgy, purāṇa, aesthetics are studied and necessary help is taken with proper acknowledgement.

(2) Roman scripts are used in the number of verses especially in the topics 'Employment of metre'.

(3) The pattern of transliteration attached is used to indicate the names found in the original Sanskrit and vernacular sources e.g. Rādhā, Kṛṣṇa etc.

(4) Technical terms which begin with capital letters are not italicised. The names of books are invariably italicised. Chapter heads or secondary/subtitles are given in bold letters. In respect of the names of Modern authors, the scheme of transliteration is not applied.

(5) A list of Abbreviations is given in this dissertation. But these abbreviations are mostly used in the foot notes only.

(6) A list of Bibliography is given at the end of this dissertation.

The Scheme of Transliteration

<u>Vowels</u>		<u>Consonants</u>
a/A	=	अ
ā/Ā	=	आ
i/I	=	इ
ī/Ī	=	ई
u/U	=	उ
ū/Ū	=	ऊ
r/R	=	ऋ
e/E	=	ए
ai/Ai	=	ऐ
o/O	=	ओ
au/Au	=	औ
		ñ/Ñ
		= ङ
		c/C
		= च
		ch/CH
		= छ
		jh
		= झ
		ñ/Ñ
		= ञ
		ṭ/Ṭ
		= ट
		ṭh/Ṭh/ṬḤ
		= ठ
		ḍ
		= ड
		ḍh
		= ढ
		ṇ/Ṇ
		= ण
		b/B
		= ब
		v/V
		= व
		kṣ/ KṢ
		= क्ष
		ś/ Ś
		= श
		ṣ/ Ṣ
		= ष
		s
		= स
		h/Ḥ
		= :
		ṁ
		= ः
		jñ
		= ञ
		tth
		= थ
		-'
		= ऽ

(avagraha)

The (avagraha) (s) is indicated by a comma ['] at the right top of the immediately preceding vowel.

LIST OF ABBREVIATIONS

(A) Name of Books :

As = Abhijñanaśakuntalam.

Bhāgp = Bhāgavatapurāṇa.

Brvp = Brahmavaivartapurāṇa.

CM = Candomañjarī.

DL = Dhvanyāloka.

DR = Daśarūpaka

Dss = Durgāsaptaśatī.

DBhāg = Devībhāgavata.

Dk = Dānakelikaumudī.

GG = Gītagovinda

Gss = Gāthāsaptaśatī.

Gv = Gauḍavāha.

Hbrs = Haribhaktirasāmṛtasindhu.

KD = Kāvyaḍarśa.

KLSV = Kāvyaḷamkāra-sūtra-vṛtti.

Kp = Kāvyaḷprakāśa.

- LM = Lalitamādhava.
 MBhāg = Mahābhāgavatapurāṇa
 NCP = Nalacampū.
 NLRK = Nāṭakalakṣaṇaratnakośa.
 NS = Nāṭyaśāstra.
 Pdmp = Padmapurāṇa.
 PT = Pañcatantra.
 PV = Padyāvalī.
 RV = Ṛgveda.
 SD = Sāhityadarpaṇa.
 Śkrk = Śrīkrṣṇakarṇāmṛta.
 UNM = Ujjvalanīlamanī.
 URC = Uttararāmacarita.
 VM = Vidagdhamādhava.
 VS = Veṅṭīsamhāra.

(B) OTHER ABBREVIATIONS :

- Chap/ch =chapter.
 Comm =Commentary.
 ed = edited.
 edn = edition.
 f = 'and the immediately following verse/ page'.
 ff = 'and the immediately following verses'.

p = page.

pp = pages.

v = verse.

vv = verses.

vol = volume.

CONTENTS

Certificate from the Supervisor	ii
Declaration	iii
Acknowledgement	iv
Preface	vi
A Note on Methodology	ix
The Scheme of Transliteration	x
List of Abbreviation	xi

CHAPTER - I

Introduction : General discussion on the Vidagdhamādhava	1-5
a) Title of the play	5-17
b) About the author of the Vidagdhamādhava	18-35
c) Date of composition of the play	35-39
d) Story of the play in brief	40-52
e) Sources and Deviations	52-75

CHAPTER - II

Critical Appreciation of the Vidagdhamādhava	76
a) Plot construction	76-87

b) Characterisation	87-101
c) Delineation of Rasa in the Vidagdhamādhava	102-129
d) Assessment of Alaṅkāras	129-158
e) Employment of Metres	158-185

CHAPTER - III

Evolution of the concept of Rādhā in Sanskrit Literature	186-192
(a) Concept of Rādhā in the Purāṇic Literature	192-207
(b) Place of Rādhā in the Gītagovinda	207-216
(c) Rādhā in the Śrīkrṣṇakarṇāmr̥ta	216-222
(d) Place of Rādhā in Sanskrit drama	222-239
(e) Rādhā in the Haribhaktirasāmṛtasindhu	239-243
(f) Character of Rādhā in the Ujjvalanīlamanī	243-250
(g) Rādhā in the Padyāvalī	250-254

CHAPTER - IV

Conclusion	255-265
Bibliography	266-278
(A) Original Sanskrit works	
(B) Modern works	

CHAPTER - I

INTRODUCTION : GENERAL DISCUSSION ON THE VIDAGDHAMĀDHAVA

Śrī Rūpa Goswāmī, a well known Vaiṣṇava writer of 16th century A. D. composed the *Vidagdhāmādhava*, a Sanskrit Nāṭaka in seven Acts. The theme of the drama centred round the playful activities of Śrī-Kṛṣṇa while he was in Gakula-Vṛndāvana. Herein, the author delineates the story of love-plays of Śrī-Kṛṣṇa and Rādhā as depicted in the *Kṛṣṇajanmakhaṇḍa* of *Brahmavaivartapurāṇa* and *Pātālakhaṇḍa* of *Padmapurāṇa*. Although the love-plays of Rādhā and Kṛṣṇa is depicted by Jayadeva in his lyrical poem, the *Gītagovinda* and by Līlāsuka Vilvamaṅgala in his *Śrīkṛṣṇakarmāṃṛta*, Rūpa Goswāmī is the first author to give it a dramatic form.

Seven incidents are depicted in the seven Acts of the play, and, accordingly, the Acts are termed as, *Veṅunādavilāsa*, *Manmathalekha*, *Rādhāsaṅga*, *Veṅuharaṇa Rādhāprasādana*, *Śaradavihāra* and *Gaurīvihāra*.

1. **Veṇunādavilasa** - In this Act Rādhā is attracted towards Śrīkrṣṇa after she heard the Veṇuvādana of Kṛṣṇa. Moreover she was mesmerized by the portrait of Kṛṣṇa, drawn by her friend Viśākhā.

2. **Manmathalekha** - In this act the love-lorn condition of the hero and the heroine is depicted and exchange of love-letters are portrayed.

3. **Rādhāsaṅga** - In this act Kṛṣṇa enjoys the company of Rādhā with the help of their friends.

4. **Veṇuharaṇa** - Rādhā steals the Veṇu (flute) of Kṛṣṇa in this act. In this act, meeting of Kṛṣṇa and Candrāvalī is also depicted.

5. **Rādhāprasādana** - Kṛṣṇa appeases Rādhā as she was anger with him hearing the name of Candrāvalī in his speech.

6. **Śaradavihāra** - In this act Rādhā and Kṛṣṇa enjoyed their amorous play along with their friends in the Vṛndāvana at autumnal season.

7. **Gaurīvihāra** - Kṛṣṇa acts as Gaurī to deceive Jaṭilā Rādhā's mother-in-law and Abhimanyu, husband of Rādhā and finally they are united without any obstacle,

Apart from Rādhā, Kṛṣṇa had affairs with another gopī viz, Candrāvalī. Hence she posed as *upanāyikā*. Both Rādhā and Candrāvalī are *parakīyā strī*, so the concept of Rāsalīlā with the cowherds' wives stand by, and our author does not deviate from the original concept of Rāsalīlā.

Rūpa Goswāmī contributed seventeen works to the Sanskrit literature. Among these *Vidagdhamādhava* is a Nāṭaka type of Rūpaka. Generally Sanskrit Rūpaka is divided into ten classes viz, Nāṭaka, Prakaraṇa, Bhāṇa,

Vyāyoga. Samavakāra. Ḍimā. Ihāmrga. Anka. Vīthi and Prahāsana¹ According to *Nāṭyaśāstra* of Bharata the story of a Nāṭaka should be taken from the traditions. This rule propounded by Bharata is followed by Dhanañjaya in his *Daśarūpaka* and Viśvanātha Kavirāja in the *Sāhityadarpaṇa*. It is also said that the hero of a drama should be a king, a royal sage or a god. This type of heroes may appear in human form.²

As recommended by the dramaturgist, the story of the *Vidagdhamādhava* has been taken by the author from a traditional source like the *Kṛṣṇajanmakhaṇḍa* of *Brahmavaivartapurāṇa* and *Pātālakhaṇḍa* of *Padmapurāṇa*. The hero of the drama is a god i.e., Kṛṣṇa in human form.

According to the rule, heroic or the erotic sentiment must be the dominant rasa of a Nāṭaka. So in our present play, the erotic sentiment is the delineated as principal rasa while the other rasas are delineated as subordinate.

Apart from these, Rūpa Goswāmī followed all the qualities and norms of a Sanskrit drama, which are postulated by Indian dramaturgist. These qualities are most essential to show the general structure and arrangement of a Sanskrit drama.

1 *nāṭakamatha prakaraṇam bhāṇavyāyoga samavakāraḍimāḥ / ihāmrgaṅkavīthyaḥ prahasanamiti rupakāṇi dasaḥ //*

SD (VI). 3.

2 DR. (III) 1. 34. SD. VI. 7. 9.

Generally, in Sanskrit, poetry is divided into two kinds viz. - *dr̥syā* (what is capable of being seen or exhibited) and *śrāvya* (what can only be heard or chanted). The drama falls under the first division. *Rūpaka* is the general term in Sanskrit for all dramatic compositions.

Vastu or the plot of the play, *netā* or the hero and *rasa* or the sentiment, these three are the essential constituents of a dramatic composition.

However, every dramatic piece opens with a prelude or prologue which is called by *Nāndī*. This *Nāndī* suggest the gist of the whole plot. Sometimes the *Sūtradhāra* retire after the recital of the *Nāndī* in which case another actor called *Sthāpaka* takes his place. In the prelude, the *Sūtradhāra* or the *Sthāpaka* suggest the subject in the form of the *Bīja*, or by the simple beginning or by naming the character who is about to enter. He must please the audience with sweet songs, descriptive of some season and couched in the *Bhāratī Vṛtti*.

The whole subject matter should be well determined and divided into acts and scenes. A *Nāṭaka* may be consisted of from five to ten acts. The hero should be of the *Dhīrodātta* class. But, in some cases, the hero may be of any class among the four types of hero viz, *Dhīrodatta*, *Dhīroddhatta*, *Dhīralalita*, and *Dhīraprasānta*. The principal sentiment should be *Śṛṅgāra* or *Vīra* others being introduced as conducive to its developement. An Act must not be tiresomely long. But it should be full of *Rasa* and introduced by *Viṣkambhaka*. Its end is marked by the exit

of all characters. The incidents like journeys, massacres, wars should not be represented in a play, but they may only be indicated. The death of the hero must never be exhibited. The play should end and began with a benediction called Bharatavākya. As regards of the language to be used in a piece, the hero and the higher characters should speak in classical Sanskrit, while female and other minor characters speak in different prākṛt dialects.³

All these norms of a Nāṭaka are present in the *Vidagdhamādhava* and that's why it belongs to the Nāṭaka type of Rūpaka in perfect form.

a) TITLE OF THE PLAY

Śrī Rūpa Goswāmī strictly followed the tradition of Indian dramaturgy in choosing the title of his drama. As tradition goes, the title of a drama or a poem should be coined after the name of the hero or heroine or the subject matter⁴

Viśvanātha Kavirāja opines that the title of a Nāṭaka should indicate the very nucleus of the dramatic action.⁵ Sāgaranandin also says that

3 *Introduction of Abhijñānaśakuntalam.*
edited by M R Kale. pp. 7, 8, 9.

4 "ityādyaśeṣamiha vastuvibhedajātam rāmāyaṇādi ca vibhāvya vṛhatkathām ca /
āśūtrayettadanu netṛrasānugūṇyā ccitrām kathāmucitacāruvacaḥprapañcaiḥ //"
DR. (I) 68. p. 71

5 "nāma kāya nāṭakasya garbhitārthaprakāśakam //"
SD. (VI) 142. p. 202

the title may refer to the names of the principal characters or to some important pivot in the dramatic action. Following these rules Rūpa Goswāmī selected the name *Vidagdhamādhava* for his dramatic composition. The main purpose of his drama is describe of the amorous sports of Rādhā and Kṛṣṇa. On the other hand, the character of Kṛṣṇa is a powerful, historical great person in the whole Indian tradition. Therefore Rūpa Goswāmī selected this character with his history as the main theme of the play. Viśvanātha Kavirāja also says, the main plot of the drama should be famous one. So he says in his work *Sāhityadarpaṇa* :

nāṭakam̐ khyātavṛttaṁ syātpañcasandhisamanvitam /
prakhyātavam̐śo rājarṣidhīrodāttaḥ pratāpavān /
divyo'tha divyādivyo vā guṇavānnāyako mataḥ //⁶

Before discussing about the title of the play, we should first describe about the playfull character of Rādhā and Kṛṣṇa. In the prologue itself the author delineates about the amorous sports of Hari through which he tries to explain the title of his play as—

sudhānām̐ cāndrīṇāmapi madhurimonmādadamanī
dadhānā rādhādipraṇayaghanasāraiḥ surabhitām /
samantātsam̐tāpodgamaviṣamasam̐sārasaraṇi
praṇītām̐ te tṛṣṇām̐ haratu harilīlāsīkharīṇī //⁷

The author narrates the 'Līlā' or sports of hari as 'sīkharīṇī', which is a

6 SD (vi) 7. 9. pp. 170-171

7 VM 1st act. 1. p. 1.

kind of drink. He means that a traveller can remove his thirst arising from his journey by drinking this type of drink such as 'śikhariṇī' as like as a 'jiva' can remove his thirst arising from the wordly agony by hearing, learning and remembering the sportive activities of Hari. Here the author uses the 'śikhariṇī' to compare the amorous sports of Hari i.e. Kṛṣṇa.

When we observe, we find a vast description about the great character of Kṛṣṇa in the whole purāṇic literature as well as in the *Mahābhārata* and *Harivaṁśa*. The theme of the play is taken from the *Kṛṣṇajanmakhaṇḍa* of *Brahmavaivartapurāṇa*, wherein the elegant sports of Rādhā and Kṛṣṇa is depicted. We have found, mainly three stages of life of Kṛṣṇa in the purāṇic and historical compositions. Those are viz 1. *gopīvallabha Kṛṣṇa* 2. *Kṛṣṇa as the orator of Gītā* and 3. *Kṛṣṇa as a guide of the Pāṇḍavas*. Though the principal theme of the *Mahābhārata* is the conflict between the Kauravas and the Pāṇḍavas, the character of Kṛṣṇa is depicted as a guide of the Pāṇḍavas through the whole epic (*Mahābhārata*). But purāṇic literature like the *Śrīmadbhāgavata Mahāpurāṇa*, *Harivaṁśa*, *Viṣṇupurāṇa* etc. narrate the character of Kṛṣṇa from his very childhood to mahāprayāṇa. Kṛṣṇa's description in the *Viṣṇupurāṇa* is similar to that of the *Śrīmadbhāgavata purāṇa*. However the fascinating episode of Kṛṣṇa related with Rādhā is the principal theme of *Brahmavaivartapurāṇa* and *Padmapurāṇa*. All the purāṇic literature delineated the character of Kṛṣṇa developed in

various stages. Among them some purānas specially the *Bhāgavata* and the *Viṣṇu purāna* portrayed Kṛṣṇa as a 'gopīvallabha'. In the *Brahmavaivartapurāna* the birth story of Rādhā is narrated along with that of Kṛṣṇa. In this way the life of Kṛṣṇa may be divided in to three stages viz. Vrajalīlā, Mathurālīlā and Dvārakālīlā. In his Vrajalīlā we find a description of miraculous activities of child Kṛṣṇa which are scattered in Gakula. Mathurālīlā occurs in his youth when Kṛṣṇa along with Balarāma came to Mathurā and shows His strength by slaughtering Kaṁsa, king of Mathurā and other opponents. Dvārakā Līlā contains the description of Kṛṣṇa as a perfect ruler of Dvārakā. The nature of Kṛṣṇa as a true politician is shown in the great epic *Mahābhārata*. As an orator of Gītā Kṛṣṇa advised Arjuna to take refuge at His feet renouncing all worldly desires and then only he will be able to conquer this and the other world. So we find in the *Śrīmadbhāgavatagītā* that—

cetasā sarvakarmāṇi mayi samnyasya matparaḥ /
budhiyogamūpāsṛitya maccittaḥ satataṁ bhava //
maccittaḥ sarvadurgāṇi matprasādāt tariṣyasi /⁸

The *Bhāgavatapurāna* depicts a lot of sports of Kṛṣṇa with cowherd lords and ladies in Vraja. The following verse quoted from the canto tenth of the *Bhāgavatapurāna*, shows the sports of Kṛṣṇa with gopīs of Vraja

tatrārabhata govindo rāsakrīḍāmanuvrataih /
strīratnairanvitaḥ pītaironyonyābaddhabāhubhiḥ //
rāsotsavaḥ sampravṛtto gopīmaṇḍalamanditah /
yogesvareṇa kṛṣṇena tāsām madhye dvayordvayoḥ //
praviṣṭena gṛhitānām kaṇṭhe svanikaṭamsriyaḥ /

At that time Lord Kṛṣṇa and the gopīs confined in their embrace to each other due to love lorn condition and danced together in Rāsamaṇḍala. Then Lord Kṛṣṇa took his position in between each two of them and started dancing by holding them by their neck. This made the gopīs feel that Kṛṣṇa was too near to them and so, they enjoyed dancing in the Rāsamaṇḍala with Him.⁹

The *Vidagdhamādhava* also depicts the sports of Rādhā and Kṛṣṇa in the Vraja in a special manner where the name of Rādhā is adjoined with Kṛṣṇa. So it is necessary to delineate the character of Rādhā. In the Gauḍīya Vaiṣṇava Literature, Rādhā occupied an unique place among the beloveds of Kṛṣṇa. In the puranic text, especially *Bhāgavatapurāṇa* presents a description of rāsakrīḍā in which Kṛṣṇa dances with maidens of Vṛndāvana. He shows a special favour towards a particular maiden. But there is no reference to Rādhā in this purāṇa. In the same manner, we do not find the name of Rādhā directly in the *Viṣṇupurāṇa*. In this purāṇa it is stated that a particular cowherd lady became the most fa-

9 *Bhāgavatapurāṇa*. 10. 33. 2. 3.

favorite of Kṛṣṇa among the ladies of Vṛndāvana. This has been depicted in this purāṇa in the following manner—

atropaviśya sā tena kāpi puspairalaṁkṛtā /
anyajanmani sarvātma viṣṇurabhyarccitoyayā //¹⁰

However, Rādhā appears in some major purāṇas like *Padma*, *Vāyu*, *Brahmavaivartapurāṇa* etc. *Brahmavaivartapurāṇa* states that Rādhā was the beloved of Kṛṣṇa whom the Lord intensely desired. In this purāṇa we find the birth story of Rādhā. It is stated that once Lord Viṣṇu divided His body in to two halves to fulfill His desire for sexual union. The right halve of His body remains Kṛṣṇa and the left part becomes Rādhā.¹¹

In the *Padmapurāṇa* we find the different manifestations of Rādhā like *durgā*, *śacī*, *sāvitṛī*, *viṣṇu*, *kṛṣṇa* etc. This purāṇa tells us that Rādhā herself assumes the form of Rukmiṇī in Dvāravatī, Devakī in Mathurā, Sītā in Candrakūta, Śivānandā in Śivakuṇḍa whereas she is known as Rādhā in Vṛndāvana.¹²

We find this description in the following verse of the *Padmapurāṇa* as—

10 *viṣṇupurāṇa* : 5.13. 34. p. 336

11 *svecchāmayaśca bhagavānvabhuva ramaṇotsukaḥ //*
riraṁsostasya jagatāṁ patyustanmallikāvane /
icchayā ca bhavetsarva tasya svecchāmayasya ca//
etasminnantare durge dvidhārupo vabhuva saḥ /
dakṣiṇāṁgaca śrī kṛṣṇo vāmārdhamṁgaca rādhikā //
Brvp. prakṛtikhaṇḍa 48. 27. 28. 29. p. 506

12 *padmapurāṇa pātālakhaṇḍa*— 46. 36. 37. p. 387.

śivakuṇḍe śivānandā vandini dehikātaṭe /
rukmiṇī dvāravatyāntu rādhā vṛndāvane vane //
devakī mathurāyāntu jātā me parameśvarī /
candrakūte tathā sītā vindhe vindhyanivāsini //

After the purāṇic literature when we come to Sanskrit literature, we find a work named *Gāthāsaptasatī*, actually which is a prakṛt poem of Christian era written by Hāla, a famous poet of Sanskrit literature. Here he introduces Rādhā as the lover of Kṛṣṇa. The poet describes in a poem of his work that Kṛṣṇa lovingly blows off the pollens from the face of Rādhā for which she becomes a source of jealousy for other lovers of Kṛṣṇa.¹³

Again we find the name of Rādhā in a holi dance, described in a drama named *Bālacarita* written by Bhāsa a famous dramatist who flourished in the third century A.D.

The Pañcatantra was written by Viṣṇu Śarmā in the fifth century A.D. Here he incidentally refers to Rādhā as a wife of Lord Viṣṇu in the 'Weaver Viṣṇu' Story.¹⁴

In the seven or eight century A.D. We find Rādhā in the Nāndī verse of *Veṅīsaṁhāra* composed by Bhaṭṭanārāyaṇa. The verse runs as follows—

kālindyāḥ pulineṣu kelikupitāmutṣṛjya rāse rasam /

13 GSS. 1. 89. p. 67.

14 *Rādhā nāma me bhāryā gopakulaprasūtā prathamāsīt. sā tvamatra avatirṇā. tenāhamatrāgataḥ. pt. 2. 4.*

gacchantīmanugacchato śrukaluṣām kamsadviso rādhikām //

tatpādapratimāniveśitapadasyodbhutaromodgate /

*rakṣuṅṅo'nunayaḥ prasannadayitādr̥ṣṭasya puṣnātu vaḥ //*¹⁵

Vallabhadeva of Kaśmīra of tenth century A.D., Who in the commenting the *Śīsūpālavadha* of Māgha quotes a poem on Rādhā episode. In his comment, he used the name of Rādhā clearly.¹⁶

In this way, in Sanskrit literature we have found three stages in the life of Rādhā. In the first stage there is no reference to Rādhā at all. We could include the name of *Bhāgavatapurāṇa* and *Viṣṇupurāṇa* in this regard. In the second stage, we find the name of Rādhā in the purāṇas like *Padmapurāṇa*, *Brahmavaivartapurāṇa* etc, and also in the Sanskrit literary works like *Gāthāsaptasatī*, *Pañcatantra*, *Bālacarita*, *Gītagovinda* etc. In the third stage, Gauḍīya Vaiṣṇava poet Caitanya Mahāprabhu and his disciples Rūpa Goswāmī and Jīva Goswāmī have delineated the character of Rādhā in their works. They tried to establish that Rādhā is called the Hlādinī śakti of Lord Kṛṣṇa. It is justified through a line of *Ujvalanīlamanī* of Rūpa Goswāmī that— “hlādinī yā mahāśaktiḥ sarvaśaktivarīyasī”.

Inspired by these very sportive and illuminating character Rūpa Goswāmī had choosen the principle theme for his play.

15 V.S. 1. 2. p. 2.

16 SPV. iv. 35. p. 139.

The title of the drama *Vidagdhamādhava* may be divided into two parts viz, 'Vidagdha' and 'mādhava'. Generally the word 'vidagdha' is used to mean for 'clever'. In respect of the second word 'mādhava' we have found a etymological meaning in the commentary section of *Gītagovinda* of Jayadeva. According to Rasamañjarīkāra the word 'mā' stands for 'Lakṣmī' and 'dhana' stands for *wealth*. The wealth of Lakṣmī means 'pati'. So the word 'mādhava' denotes the meaning *pati* as well as husband of Lakṣmī¹⁷

Now, in case of the word 'vidagdha' it is necessary to discuss each and every act of the play to know the meaning of the word 'vidagdha' whether it is appropriate or not for the title of the play. For this purpose we have to study the role of Kṛṣṇa in the entire drama.

At the very beginning of the drama, it is seen that an attempt is made to create *pūrvarāga* in the mind of the actors and actresses for completion of the purpose of the play, i.e. the union of Rādhā and Kṛṣṇa. In the first act we see that Kṛṣṇa plays his flute with a sweet tune to create the *pūrvarāga* in the mind of Rādhā. It is a nice example regarding Kṛṣṇa's cleverness. So Paurṇamāsī said that— "*mohana, navyastabakottam̐sinā bhavataiva samullāsito'yam kusumeṣurāgo ballavīnām. tāḥ kathamito nivāryatām.*"¹⁸

Her intention is that Kṛṣṇa Himself creates the feeling of love in the

17 GG. iv. after the V.N. 8. Hindi commentary p. 98

18 V.M. 1. after the V.N.— 31. p. 34.

mind of cowherd ladies. Kṛṣṇa used his flute as a weapon of love because before seeing Rādhā he is deeply engrossed in Rādhā's love by hearing the exquisite beauty of her in the words of Mukharā. But he skillfully concealed his feeling and pretended that he does not know Rādhā and asked Paurṇamāsī like who the grand-daughter of Mukharā is.

Hearing the sweet tune of the flute, Rādhā has fallen in love and became anxious to see the player. Thus Kṛṣṇa cleverly create the *pūrvarāga* in the mind of his beloved.

In the second act we find that Kṛṣṇa was overwhelmed with love for Rādhā, for which he does not mind the presence of his friend Madhumaṅgala. When Madhumaṅgala asked him about it, Kṛṣṇa tactfully said that he has enjoyed the charming shine of the Champaka flowers— *“Kṛṣṇa-(sāvahittham) sakhe, campakalatāyā lāvaṇyākṛṣṭena mayā nopadrṣṭo'si”*¹⁹

On the otherhand Rādhā's mind is growing unsteady day by day and very much afflicted with love for Kṛṣṇa. Because of it, to satisfy herself she sent a love letter to Kṛṣṇa according to the advice of Paurṇamāsī. Lalitā and Visākhā, friends of Rādhā, handed it over to Kṛṣṇa. After Madhumaṅgala, read out the letter to Kṛṣṇa, Kṛṣṇa knew Rādhā's love for him and was very much pleased and satisfied. But in front of Rādhā's

19 VM. (II). after V.N.— 26. p. 67.

friends he did not show his feelings. Instead he showed that he did not care much for it. After seeing Kṛṣṇa's such reactions, Rādhā's friends considered him as responsible for Rādhā's condition. On the other hand, after showing such reaction for Rādhā, Kṛṣṇa regrets for his behaviour and he decided to write a letter describing his whole hearted love for Rādhā and his letter created delight in the mind of Rādhā. All these events can be described as impact of the cleverness of Kṛṣṇa.

Apart from Rādhā, Kṛṣṇa was involved in love affairs with another cowherd lady, named Candrāvalī. She also loves Kṛṣṇa whole heartily. In the fourth act of the play we see that Kṛṣṇa cleverly tries to give pleasure in Candrāvalī's mind. So Kṛṣṇa explained the meaning of the name Candrāvalī very fruitfully. He says, Candrāvalī means line of the Moon. (*candrapaṅkti*). Her face, nail, kuṅḍala, forehead etc. every parts of her body are as shining as the moon.²⁰ Hearing such a praise of her, Candrāvalī became very happy. Again Kṛṣṇa said to her that he hardly spent his nights without thinking about Candrāvalī. Even he tries to putt off his fire of love by sinking his body in the rivulet of the forest.²¹

But right in between of their talk when suddenly Kṛṣṇa took Rādhā's name, Candrāvalī seemed to be very displeased with him. Kṛṣṇa by using all his might told the disappointed Candrāvalī that he was going to pronounce something like 'Dhārā' but mistakenly it became 'Rādhā'.—

20 VM. iv. 8 p. 154

21 VM. iv. 9. p. 156.

"Kṛṣṇa- priye. dhāretyavadam"²²

Moreover, Kṛṣṇa knew the technique how to attract his beloved towards him. So, in the fifth act of the drama we find that He draws Rādhā's attention by comparing her beauty with a pomegranate tree. Further He says that the beauty of her teeth, lips and breast surpasses the beauty of seeds, flowers and fruits of pomegranate tree.²³

Thus, the seven act of the play is more reliable to select Kṛṣṇa as an ingenious person. In last scene of this act, Kṛṣṇa has been portrayed as an intelligent and accomplished man. Here we find that, to test Rādhā's mind Kṛṣṇa and Vṛndā hinted out a plan. Kṛṣṇa uttered the name of Candrāvalī in half way i.e, Candrā— and by saying her name in such a way, He showed himself to be in a unsettle state in front of Rādhā. Vṛndā also by hiding herself said that "friend' it should not be opposite in merrymnt situation." Hearing this conversation Rādhā became so anxious and felt disheartened by the thought that her lover has been confined to a chamber by Candrāvalī. Becoming serious for this, she at once went away from that place for cooling down herself. Seeing Rādhā, becoming disappointed, Kṛṣṇa decided to disguise himself as a woman in order to create delight in the mind of Rādhā. To accomplish his mission he sought the help of Vṛndā. Madhumaṅgala friend of Kṛṣṇa advised him to go to the temple of

22 VM iv after VN. 9. p. 156

23 ibid V. 50. p. 247.

Gaurī which was the proper place for fulfilling his mission. According to their suggestions Kṛṣṇa advised Vṛndā to go to the temple of Goddess Gaurī with her friends. Madhumaṅgala and He Himself gone there and He disguised Himself as Goddess Gaurī. Rādhā and her friend Lalitā were also present at the Gaurī temple and they wished to worship the Goddess Gaurī having a great faith in their heart as the real incarnation of Goddess Gaurī. They just started to worship Her, when incidentally they found such mysterious behaviour from Gaurī for which it was possible for Rādhā to recognise Kṛṣṇa disguised as Goddess Gaurī. In the meantime Jaṭilā and Abhimanyu, husband of Rādhā, came there in search of Rādhā. They have a intention to take away Rādhā to Mathurā the land of Kāṁsa. But there they knew that Goddess Gaurī instruct Rādhā to worship her and remain there to avoid some calamity for Abhimanyu. Finding this favour of Gaurī for escaping from evil one, coming to his life, Abhimanyu and his mother were very much pleased on her. They took a decision not to send Rādhā to Mathurā. Thus Kṛṣṇa cleverly pleased the mind of Rādhā and made her remain there so that he may meet her everyday without any obstacle.

After going through the whole drama it may be suggested that the title of the play *Vidagdhamādhava* is a suitable one and it justifies the events of the play. The word 'Vidagdha' is used as the adjective of the word 'Mādhava' which was the purpose of the author and is unambiguously correct.

b) ABOUT THE AUTHOR OF THE VIDAGDHAMĀDHAVA

To know the life and date of a particular author one may depend on two factors, those are internal evidences and external evidences. Internal evidences consist with the biographical data of the author supplied by himself in his works. Moreover references made in the work of a particular author to his contemporaries or predecessors are also dependable evidence for determining the probable date of the particular author. Besides, the name of a patron of a particular author may also be considered as a help in this respect. The language and the style of a literary work of that author may help us to know the date of the concerned author. But external evidences include references to the author and his work in the contemporary literary or other works.

Now, in regarding the date and life of Śrī Rūpa Goswāmī the author of *Vidagdhamādhava*, we may examine both the evidences. But fortunately, we have to depend more on the external evidences, supplied by his nephew Jīva Goswāmī.

Jīva Goswāmī tries to bring light into the life history of Rūpa Goswāmī. He composed '*Laghutoṣaṇī*' in Śaka 1504A.D. a short form of '*Vaiṣṇavatoṣaṇī*' of Sanātana Goswāmī which is a commentary on tenth skandha of *Bhāgavatapurāṇa* and at its end he furnishes his forefathers name . He is the son of Anupama Goswāmī, the younger brother of Sanātana and Rūpa Goswāmī. He described about the contribution of Sanātana and Rūpa Goswāmī towards Vaiṣṇava Literature. On the

basis of Jiva Goswāmī's information's other authors endeavoured to give a reliable information about Rūpa Goswāmī and his family. From the *Bhakti-Ratnākara* also some information about the relationship of three Goswāmī's of Vṛndāvana viz Sanātana, Rūpa and Jīva Goswāmī can be gathered.*²⁴

From the life history of Śrī Rūpa Goswāmī we know that he was mainly famous for his devotion and knowledge in the Gauḍīya Vaiṣṇava society. Śrī Rūpa Goswāmī was the very revered person among the six svāmīn of Vṛndāvana. He was the special one among the disciples of Caitanya Deva.

The ancestors of Rūpa Goswāmī were the Bharadvāja Gotrīya Brāhmaṇa of Karnataka . The name of the prominent man of his family was 'Jagadguru Sarvajña who was a prince of Karnataka. He was the perfect ruler of Karnataka as well as a conversant preceptor of the three Vedas. The name of his son and heir apparent was Anirudha who was expert in the Yajurveda.

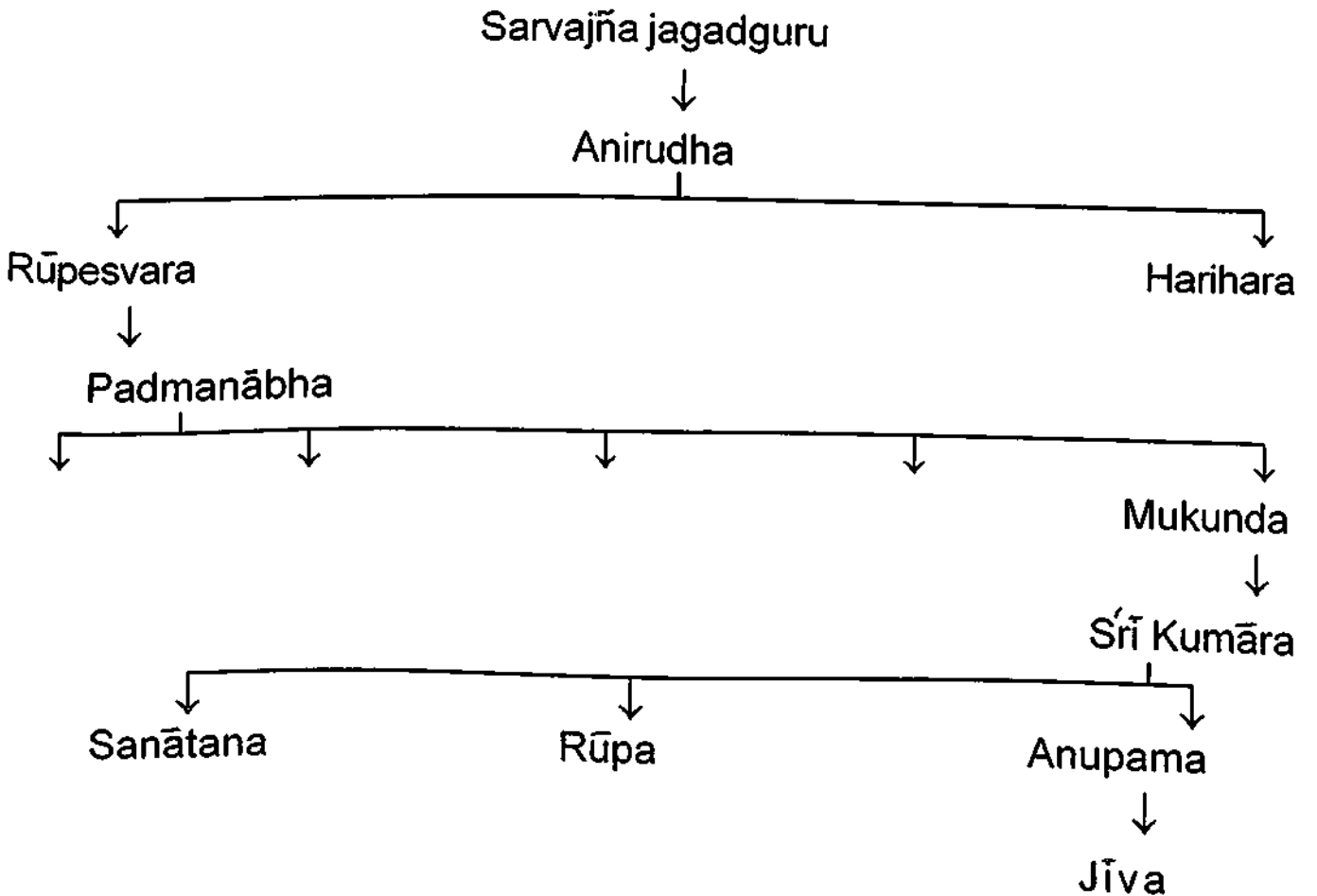
Anirudha had two wives who gave birth to Rūpesvara and Harihara .The first son Rūpesvara became an accomplished scholar but the second took to evil ways and expelled his elder brother from his principality, Rūpesvara, who by then was some where in the east, had a son

24 *The Early History of the vaiṣṇava Faith and Movement in Bengal.*

SK De- P. 146.

Vide- Introduction of VM. P. 9.

named Padmanābha, who settled down on the bank of the Ganges at Navahaṭṭa Grāma and performed a sacrifice (yajña). He had five sons, of whom Mukunda was the youngest. On account of a quarrel, with his relatives Mukunda left Navahaṭṭa Grāma and went to Fateyabad. Mukunda had a son named Śrī Kumāra and he appeared to have three sons viz, Amara, Santoṣa and Vallabha whom Caitanya Deva named as Sanātana, Rūpa and Anupama respectively . According to the script of Jīva Goswāmī the structure of the family of Rūpa Goswāmī is described as follows—



Life circle of Rūpa Goswāmi :

The life history of Rūpa Goswāmi is available in the contemporary work '*Caitanya Caritāmṛta*' of Kṛṣṇadāsa Kavirāja which has an undying popularity and contains the essence of all the works of Caitanya's school. Besides Susil Kumar De, Prabhudatta Brahmācari, Valdeva and a few others also describe the life history of Rūpa Goswāmi in their own works .

According to *Caitanya Caritāvalī*, Śrī Kumāra the father of Rūpa Goswāmi had a purpose to make his three sons as perfect ones. For this purpose he had arranged for Sanskrit learning of his three sons under the guidance of famous preceptor Śrī Sarvānanda Sidhāntavācaspati, a renowned scholar of Navadvīpa of that time. As the Parsi Language was the royal language at that period, the father of Rūpa had the intention to teach this Language to his sons so that they may have some royal opportunities in their life.*²⁵

As a result they became perfect in Parsi Language along with Sanskrit. Knowing about the accurate knowledge of the two youths in both the languages, Mālādhara Vasu (Gunrāj khā) the royal minister of Gauḍa Pradesa introduced Rūpa and Sanātana to the Gauḍa king. As a result they were appointed in the royal court. Sanātana became a high official at the Mohammadan court of Hussain Shah of Gauḍa and settled with

25 *caitanya caritāvalī* chp. iv. P. 38

vide— Introduction— VM. pp 11-12

his brothers at the village of Rāmakeli. Rūpa also appears to have held some official position at the same court. Their manners and customs appeared to grow like muslims as they had dwelled in the court of muslims. Even Hussain Shah changed their names according to muslim customs and kept Sanātana's name as Dabirkhash and Rūpa's as Sakirmalik. Though they spent their life as employees in the court of muslim, their devotion for Viṣṇu does not become less than before. During their stay as ministers in the court of muslims, they built a Mūrtisālā named 'Kānhai mūrtisālā' which was well-known at that time and this proved their devotion for Viṣṇu. By virtue of their religious disposition, they were attracted towards the great reformer Caitanya Mahāprabhu. Finding the good advice from Caitanya Deva the life style of Rūpa Goswāmī was totally changed. A great disregard was produced in the mind of Rūpa Goswāmī for his royal position and worldly happiness. So the ministerial works became burdensome for Rūpa and therefore he left for home along with his brother to become Caitanyadeva's disciple.

Rūpa Goswāmī met Caitanyadeva along with his brothers. After hearing the news that Caitanyadeva was going to Vṛndāvana Rūpa and Anupama, the youngest brother of Rūpa renounced their home for living a religious life. They met Caitanyadeva at Prayāga and Kāśhī. They stayed at Prayāga with Caitanya for ten days. During this period these two brothers took lessons from him in the Bhakti cult under his direction. They and their nephew Jīva, settled at Vṛndāvana in the district of

Mathurā. They wrote a large number of books in Sanskrit on the tenets of his creed on the philosophy and theology of Caitanya schools and on the Līlās of Śrī Kṛṣṇa. Among them two special work of Rūpa which were mainly based on Kṛṣṇa's Līlās namely *Vidagdhamādhava* and *Lalitāmādhava* were mentioned. These two books were so highly beneficial that they were praised by the disciples of Caitanya and also by Caitanya himself. By seeing the interest of Rūpa for Bhakti-Mārg Caitanya advised him to write two books consisting of the creed of Bhakti-cult.

Distributing his properties among the members of his family, he returned to Vṛndāvana and started worshiping God by staying at Brahma-Kuṇḍa near Nāndīgrāma. Though Śrī Rūpa was younger than Sanātana he was popular as the eldest one in the Vaiṣṇava society for his initiation under Caitanyadeva earlier to his brothers.

Rūpa was the first reformer to turn the Bhakti-cult of Caitanya into a Sāstraic one by means of composing different books like *Naṭakacandrikā*, *Bhaktirasāmṛtasindhu*, *Ujvalanīlamaṇi*.

In this way the life of Rūpa may be divided in to two parts. First part includes the period from childhood to service of the royal court of the *Mahammadans* of Bengal. The second part starts from the interview with Caitanyadeva to the end of his life.

In the first part of his life, he was a perfect ruler as a royal minister of king Hussain-Shah and in the latter period he became a famous poet

and came to be known as a devotee of Kṛṣṇa cult.

The date of Rūpa Goswāmī :

With regard to the exact date of Rūpa Goswāmī no authentic information is available. But from his relation to Sri Caitanyadeva and from the dates of composition recorded at the end of some of his own works we can approximately fix the period of his literary activity. When we observe the life history of Rūpa Goswāmī we find mainly two kinds of evidences to fix the actual date of Rūpa Goswāmī. Firstly we may recourse to the period of royal ministry in the court of Hussain-Shah, the king of Gauḍa-Pradeśa. Another evidence is the acceptance of discipleship of Caitanyadeva. According to history the ruling period of Hussain-Shah was the last part of 15th century to first of the 16th century A.D.*²⁶

In this way the rising time of Caitanya was the 1485 A.D.*²⁷

Acaryya Valdeva Uppadhyaya also admits the date of Caitanyadeva as 1485 A.D.*²⁸

26 *The cambridge History of India Vol (III). P. 270.*

Edited by L. T. colonel wolseley Haig.

vide- Introduction- VM P. 18.

27 *The cultural Heritage of India.*

Vol. iv. P- 186. Edited by H.D. Bhattacharyya.

vide- Introduction. VM. P. 18

28 *Bhāgavata Sampradāya. P. 500*

vida- Introduction VM. P. 18

On the otherhand the date of Rūpa Goswāmī is admitted as 1492 to 1591 A.D. by Acaryya Valdeva Uppadhyaya in his work *Bhāgavata Sampradāya*.²⁹

From these two historical data we may say that Rūpa was the contemporary of Hussain-Shah and Caitanyadeva. So we may accept the date of Rūpa as the 16th century A.D.

But Prabhudatta Brahmacari admits the date of Rūpa's birth as 1488 A.D. So we find that there is only four years difference between these two opinions. Therefore it may be determined that the date of Rūpa Goswāmī was the last part of 15th century A.D.

Generally it is noticed that the author of Sanskrit works mention their times at the end of their works. But Rūpa Goswāmī doesnot mention his date in some of his works. For example *Dānakelikaumudī*, *Haṁsadūta* and *Uddhavasandēśa* are the works wherein there is no reference of offering homage to Caitanyadeva. Therefore it is cleared that these books have been composed prior to meeting with Caitanyadeva.

Among the works of Rūpa Goswāmī two books viz. *Vidagdhamādhava* and *Lalitamādhava* have been composed after meeting and initiation under Caitanyadeva. Because, both in the *Nāndīverse* and *Prastāvanā* of both the dramas, there is an eulogy to

29 *Bhāgavata sampradāya*. P. 506

vide— *Introduction VM*. P. 18

his Revered Guru Caitanyadeva.³⁰ The name of the honourable Preceptor Caitanyadeva directly mentioned in the prologue portion of *Bhaktirasāmṛtasindhu*. So it proves that this work also have been composed after the meeting with Caitanya.

The composition time of the some works are mentioned in the Puṣpikā portion i.e. at the end of the works viz. *Vidagdhamādhava*, *Lalitamādhava*, *Bhaktirasāmṛtasidhu*, *Utkalikāvallārī*. In these works, we have found two kinds of Samvat viz. *Vikrama Samvat* and *Sāka Samvat*. Therefore *Vidagdhamādhava* is included in the *Vikrama Samvat* while the *Lalitamādhava* was *Sāka Samvat*. The *Vidagdhamādhava* was composed in *Vikrama Samvat* in 1532A.D.(1589)³¹ and the *Lalitamādhava* was composed in *Sāka-era* in 1537A.D.(1459)³²

Bhaktirasāmṛtasindhu contains the *Sāka-Samvat* i.e. the 1463 (1541 A.D.) In this process we find that *Utkalikāvallārī* the last work of Rūpa Goswāmī was composed in 1550 A. D. Thus from 1505 A. D. to 1550

30 *anarpitacari cirātkaruṇāyāvātīrṇaḥ kalau
samarpayitumunnatojjvalarasāṁ svabhaktisriyam/
hariḥ puraṭasundaradyutikadamvasaṁdīpitaḥ
sadā hṛdayakandare sphuratu vaḥ śacīnandanaḥ//
VM. 1. 2. P. 2.*

31 *navasindhuravāṇendusaṁkhye saṁvatsare gate
VM.– puṣpikā. p. 21. vide introduction - VM*

32 *navenduvedendumite śākāvde śākasyamasasya tithau caturthyām.
L.M. Puṣpikā. P. 21, vide– Intraduction– VM.*

A.D.i.e. about 45 years Rūpa Goswāmī was engaged in the activities of literary compositions. So, the life circle of Rūpa Goswāmī may be divided in to three parts, i.e.

- (1) ministry of Hussain-Shah.
- (2) Disciple of Caitanyadeva and
- (3) His different literary activities.

When Rūpa met Caitanyadeva for the first time he was twenty-seven years old young man. But at the time of initiation under Caitanyadeva, he was thirty years old. On the other hand, according to historical data the death of Caitanyadeva was 1533A.D^{*33}. But the famous drama *Vidagdhamādhava* was composed in 1532 A.D. Therefore we may say that Rūpa Goswāmī composed this drama by the inspiration of Caitanyadeva.

But we have found the different opinions about the death of Rūpa Goswāmī. A book named *Vṛndāvana yātrā* describes the date of the death of Rūpa Goswāmī as Vikrama Samvat 1620 (1563A.D) in the 12th bright fortnight of the month of Śrāvana.^{*34}

But on the basis of historical data Rūpa died in 1591 A.D. and it was proved by the copper plate of the temple of 'Govinda' which was built

33 *The History and culture of the Indian people. P. 567*
vide. Introduction. VM. P. 22.

34 *sri caitanya caritāvalī. V. Khaṇḍa- P. 243.*
vide- Introduction- VM. P. 23.

by Mānasimha , disciple of Rūpa Goswāmī, following the advice of Rūpa Goswāmī in 1590A.D.³⁵

Moreover a disciple of Rūpa Goswāmī named Śrī Nivāsācārya came to meet Rūpa Goswāmī and Sanātana in 1592 A.D. But to his misfortune he did not meet them by then as Sanātana had died four months back and Rūpa Goswāmī had died four days before. With this consideration it may be assumed that the date of the death of Rūpa Goswāmī was 1591 A.D.

In this way the date of Rūpa Goswāmī was fixed starting from 1488A.D.to 1591A.D. During this period Sikandarlodi and Great Emperor Ākbar ruled the throne of Delhi one after another. Mānasimha who was a favourable person of Emperor Ākbar was the disciple of Rūpa Goswāmī.

From this reliable historical data Valdeva Uppadhyaya determined that the date of Rūpa Goswāmī was the last part of 15th century to first part of the 16th century A.D.³⁶

The works of Rūpa Goswāmī :

The list of the seventeen works composed by Sri Rūpa Goswāmī mentioned, according to Śrī Jīva Goswāmī are as follows:

35 *Bhāgavata sampradāya. PP. 509. 510*

vide. Introduction VM. P. 23.

36 *Sanskrit śāstro ka itihāsa. P. 257.*

vide- Introduction VM. P. 24

(1) Haṁsa dūta (2) Uddhava Sandeśa. (3) Aṣṭādaśa Chandasa
 (4)Utkalikāvallarī (5) Vidagdhamādhava (6) Dānakelikaumudī (7)
 Lalitamādhava (8) Bhaktirasāmṛtasindhu (9) Ujjvalanīlamanī (10)
 Mathurāmahimā (11) Nāṭaka-Candrikā (12) Padyāvalī (13) Saṁkṣepa
 Bhāgavatāmṛtam.

But the Bhakti Ratnākara quotes some traditional verses from which four more works are added to the list of Rūpa Goswāmī's literary efforts. They are named as (1) Śrī Gaṇoddeśa Dīpikā (both Bṛhat and Laghu). (2) Prayuktākhyāta Candrikā (3) Kṛṣṇa janmatithi Vidhi and (4) Aṣṭa kālikaślokāvalī. A work entitled as Smaraṇa Maṅgalaikādaśa is also prescribed to Śrī Rūpa Goswāmī.

A short discussion of some works among the works of Rūpa Goswāmī have been given below:

Haṁsdūta and Uddhavasandēśa :

This two poetical works may be regarded as the first effort of Rūpa Goswāmī. These works are found in the Devanāgarī Script in different places. Mainly we can mention about the Jīvānanda Vidyāsāgara Kāvya Saṁgraha, Kalkata 1888.

Vidagdhamādhava :

Rūpa Goswāmī composed this work on the basis of Kṛṣṇa Līlā. It consists of seven acts. It has been described in details in the chapter 'Story in brief'.

Lalitamādhava :

Rūpa Goswāmī composed this drama consisting of ten acts. It describes not only the episode of Śrī Kṛṣṇa's erotic sports at Vṛndāvana but also at Mathurā and Dvārakā. As the episode goes Paurṇamāsī, mother of Sāndīpani Muni and disciple of Devarṣi Nārada Muni reveals the origin of Candrāvalī and Rādhikā, as the two daughters of Vindhyagiri, they were sisters, but they themselves were unaware of this fact. In this drama it has been shown that Candrāvalī and Rādhikā were wives of Gopa Kumāras.

Candrāvalī married Govardhana and Rādhikā married Abhimanyu respectively. It is described as the effect of Māyā. But factually they were married to Śrī Kṛṣṇa. This is true in case of other gopīs also, when their so called husband, the Gopas, could never look upon them as their wives.

The first Act of this drama is named as *sāyabhutsava* because Kṛṣṇa tried to meet Candrāvalī and Rādhikā in the evening i.e. returning after tending the cows. But their mother-in-laws prevented their meeting.

The second Act is termed as *Śaṅkhacūḍavadha*. Śaṅkhacūḍa kidnapped Rādhikā but Kṛṣṇa rescued her by killing Śaṅkhacūḍa.

In the third Act Akrura comes to fetch Śrī Kṛṣṇa and Balarāma as ordered by Kaṁsarāja to Mathurā. The sorrows of the Gopīs is described, but the main theme of this act is called '*unmatta Rādikā*'. Because it consists of Rādhikā's wailing and mad search for Kṛṣṇa. Along

with Viśākhā she jumped in to Yamunā and Lalitā also jumped from the peak of mountain.

The fourth Act changes the scene from the joyless Vṛndāvana to Mathurā and reveals the sorrows of Śrī Kṛṣṇa due to separation from Candrāvalī , Rādhikā and other Gopīs.

The Act fifth gives a new version of the abduction of Candrāvalī at Kuṇḍina Nagar, contrived by the scheme of Paurṇamāsī.

The sixth is concerned mainly with a new version of the winning of Satyabhāmā, daughter of king Satrājita and recovery of the Syamantaka jewel.

The seventh Act describes the secret meeting of Satyabhāmā with Śrī Kṛṣṇa who shows her a speaking image of Rādhikā made by Viśvakarmana, but Candrāvalī of course comes upon the scene and interrupt the meeting.

The eight act continues the love affairs at Dvārikā in a new atmosphere. This act makes a little comedy of errors based upon Candrāvalī's jealousy of Satyabhāmā by the exchange of two baskets of ornaments made by Viśvakarman for the two ladies respectively.

The ninth act reports similar rescue of Padmā, Bhadrā and Śyāmalā as well as sixteen thousands one hundred Gopīs, but its principal theme is the depiction of love by Kṛṣṇa to Satyabhāmā.

The tenth i.e. last act describes the denouncement with an allround happy ending. The Syamantaka jewel at last is sent by Satrājita king. Śrī Kṛṣṇa enters in the disguise of one of the maids sent by the king with

Syamantaka jewel, but the trick is discovered. This brings about Candrāvalī's recognition of Rādhikā and grace of the situation in the approved style of Nāṭika. The ends with reunion affected by the efforts of Nanda, Yaśodā and others who came to Dvārikā, which is now converted in to a really knew Vṛndāvana.

Haribhaktirasāmṛtasindhu :

Haribhaktirasāmṛtasindhu is a well known and important composition of Rūpa Goswāmī. Here Rūpa Goswāmī tries to give Bhakti Rasa a śāstraic status. So this work is known as Bhakti. Formulation of the nature of Bhakti Rasa is the main theme of this work. It is divided in to four parts (Vibhāgas). Those are -(I) Pūrva (ii) Dakṣiṇa (iii) Paścima and (iv) Uttara. Further they are divided in to Laharies. In the Pūrva Vibhāga general definition of Bhakti, division of Bhakti like Sādhana Bhakti, Bhāvabhakti and Premābhakti are described. Moreover a special description of these three kinds of Bhakti are given. In the Dakṣiṇa Vibhāga, description of Vibhāva, Anubhāva, Sāttvikabhāva, Vyabhicaribhāva and Sthayibhāva are given. In the end, the general definition of Gauṇabhakti Rasa is given.

In the Paścimavibhāga special forms of Bhakti Rasa are discussed. In this Vibhāga there are detailed description of Śāntabhakti, Pṛītibhakti, Preyabhakti, Vatsalabhakti and Madhurabhakti.

Hāsyā, Adbhuta, Vīra ,Karuṇa, Raudra, Vībhatsa and Bhayānaka are discussed in the Uttara Vibhāga along with discussions about their simi-

larity and contrariety. According to Rūpa Goswāmi Bhakti Rasa is the principal one. Others Rasas like Adbuta etc. are originated from Bhakti Rasa. This work is published in the Achyuta Granthamala siri's of Varanasi which is edited by Sri Dāmodara Goswami in 1932.

Ujvalanīlamanī :

Ujvalanīlamanī appears to be the composition of the author as a supplement to the *Bhaktirasāmṛtasindhu*. It contains with a vast description of *Madhura Śṛṅgāra*. The meaning of the word Ujvala is *Śṛṅgāra*. Description of the *Uddīpanavibhāva*, *Sāttvika*, *Vyabhicāribhāva* and *Sthāyibhāva* of *Madhura Rasa* are given in this work. Here details description of different *daśās* (moods) of the two types of *Śṛṅgāra* viz. *Sambhoga* and *Vipralambha* are also given. In the *Ujvalanīlamanī* Rūpa Goswāmī has divided the four kinds of *Nāyaka* which are prescribed by the Sanskrit poeticians in to two categories like *Pati* and *Upapati*. These two types are further divided in to three as *Pūrṇa*, *Pūrṇatara* and *Pūrṇatama*. Again Rūpa Goswāmī has extended this division of *Nāyaka* in to four categories are *Dakṣiṇa*, *Dhṛṣṭa*, *Anukula* and *Sāṭha*. Thus we have found sixteen types of *Nāyaka* in the *Ujvalanīlamanī* according to Rūpa Goswāmī.

In this way in the *Ujvalanīlamanī* it has been described the division of *Nāyikā* in to two types viz. *Svakīyā* and *Parakīyā*. *Svakīyā Nāyikā* of *Kṛṣṇa* is eight in numbers. Those are (1) *Candrāvalī* ,(Rukmiṇī) (2) *Satyabhāmā* (*Rādhikā*) (3) *Jamvavatī* (4) *Arkanandinī* (5) *Saivā* (6) *Bhadrā*

(7) Kausalyā and (8) Mādrī.

Parakīyā Nāyikā also divided in to two kinds-Parohā and Kanyā. All the Gopīs of Vraja are regarded as Parohā type of Nāyikā. This Parohā type of Nāyikā is divided in to three kinds viz. Sādhanaparā, Devī and Nityapriyā. Thus we have found Sādhanaparā is of two kinds-Yauthikya and Ayauthikya. The Nāyikā which is belongs in to group called Yauthika and it has two divisions 'Muni' and 'Upaniṣada'. The types of Nāyikā in which the sages take birth as Gopīs of Vraja is known as Muni types of Nāyikā and the other in which Gopīs acquired the attribute of Goddess through their own meditation are known as Upaniṣadas type of Nāyikā.

There are two division of Ayauthikya Nāyikā viz. Prācīna and Navīna. But Cadrāvalī and Rādhikā do not belongs to these type of Nāyikās. They are known as Nityapriyā types of Nāyikā.

Thus, in the *Ujjvalanīlamanī* all the Nāyikās are again divided in to three kinds viz. Mugdhā, Madhyā and Pragalbhā. In fact through this process, the author of *Ujjvalanīlamanī* delineated about three hundreds sixty types of Nāyikās before us.

Rūpa Goswāmī opines that Premārati is sthāyibhāva of Śṛṅgāra Rasa. There are six kinds of Śṛṅgāra viz. sneha, māna, praṇaya, rāga, anurāga and bhāva. This book is published in Kāvya-mālā series in 1913, Bombay. Ānandacandikā is the name of commentary on *Ujjvalanīlamanī*.³⁷

37 *Sanskrit śāstro kā itihāsa. P. 259.*

vide— Introduction of VM. P. 32.

Nātakacandrikā :

According to Vaiṣṇava Sampradāya, *Nātakacandrikā* is a work on dramaturgy. Some rules accepted by Viśvanātha Kavirāja are not suitable to Rūpa Goswāmī's literary compositions. Therefore he has formulated some new rules in this works so that the principle of Gauḍīya Vaiṣṇavism are not violated.

In the *Sāhityadarpaṇa* Viśvanātha Kavirāja describes all the Gopīs of Gokula as Parohā Nāyikā and Kṛṣṇa is depicted as Upapati. The love of Rādhā and Kṛṣṇa delineated as Rasābhāsa which is not accepted by Rūpa Goswāmī. Instead he explains the love of this divine couple as paramānand for which one may feel delight in his/ her mind.

c) DATE OF COMPOSITION OF THE PLAY

The date of a work can be determined on the basis of two factors i.e. internal and external evidences. The date of our present work under study can be determined from the internal evidences.

In this regard, the poet himself declares the date of the completion of his work in the colophone of the '*puṣpikā*' of his work. He indicates the date in a chronogrammatic form i.e.

*navasindhurabāṇendusamkhye samvatsare gate.*³⁸

In this expression the word '*Nava*' stand for the *nine* number (be-

cause 'Nava means nine number) the word 'sindhura' stands for eight number (*Sindhura means elephant, therefore eight elephant or aṣṭagaja* of eight directions) the word *bāṇa* stands for the five number (five arrows or pañcaśara of kāma deva) and the word *indu* stands for number one (because there is only one moon in the sky.)

Following the formula of Nyāya i.e., '*aṅkānāṁ vāmato gatiḥ*', when we read the numbers reversely, we find the year viz 1589 AD. It implies the period of Hussain- Shah, the ruler of Gauḍa and his contemporary Caitanya Mahāprabhu who was the preceptor of Rūpa Goswāmī. According to the historical patronage, Hussain-Shah ascended the throne of Gauḍa in 1493A.D.*³⁹

So his reigning period was the last part of the 15th century to the first part of 16th century. On the otherhand , from the literary composition we have found that Caitanya Mahāprabhu flourished at 1485 A.D.*⁴⁰

From the reliable source i.e. 'Caitanyacaritāvalī', of Prabhu datta Brahmachari, we have come to know that our athour Rūpa Goswāmī was the minister of Hussain-Shah*⁴¹. Therefore the composition date of our

39 *The Cambridge History of India, Vol - (III)- P. 270*

edited by L. T. Colonel wolseley Haig.

Vide- Introduction of V.M. P. 18

40 *The cultural Heritage of India Vol. IV. P. 186*

edited by H.D. Bhattacharyya.

Vide- Introduction of V.M.-P. 18

41 *caitanyacaritāvalī- chap. (IV). vide-Introduction. V.M. P. 12*

play may be considered from the external evidences also. Acarya Valdeva Upaddhyaya, the author of *Bhāgavata Sampradāya* says that the time of Rūpa Goswāmī has to be taken from 1492 to 1591 A.D. So the birth time of Rūpa Goswāmī should be taken as 1491 A.D.⁴² Another famous poet sri Prabhu datta Brahmācari has admitted the time of Rūpa Goswāmī from 1488 to 1545 A.D. So, the time of Rūpa Goswāmī can be accepted in the last part of 15th century A.D., because we have found only four years difference between these two opinions.

To know the date of our present play we must collect the other contemporary work of Rūpa Goswāmī. When we have observed, we find that among them, three famous *dūtakāvya*s viz *Dānakelikaumudī*, *Harṁsadūta* and *Uddhavasandēśa* have been composed by Rūpa Goswāmī before initiation as a disciple of Caitanya Mahāprabhu. Because no other word mentioned in the benedictory verse of these works is of reverence to Caitanya Mahāprabhu. From this expression it may be said that these three works have been composed in 1427 A.D. which has been regarded as Śākatime. After initiation as a disciple of Caitanya Mahāprabhu Rūpa Goswāmī tries to develop the Bhakti-Rasa from the view point of Śāstraic angle. For this purpose he composed *Bhaktirasāmṛtasindhu* and other two literary works viz.

42 *Bhāgavata Sampradāya*. P. 506.

Vide- Introduction. V.M. P. 18.

Vadagdhamādhava and *Lalitamādhava*, both are of the Nāṭaka variety. In both the works of Rūpa Goswāmī, there are reverence verses to Caitanyadeva in the prologue as his preceptor.⁴³

In the *Bhaktirasāmṛtasindhu* also like *Vidagdhamādhava* and *Lalitamādhava* he has eulogised Caitanyadeva as his preceptor who have inspired him for composing these works. We find the eulogy for Caitanyadeva in the Nāndī verse of *Bhaktirasāmṛtasindhu* as follows-

hṛdi yasya preraṇayā pravartito'haṁ varākarupo'pi /
*tasya hareḥ padakamalaṁ vande caitanyadevasya //*⁴⁴

Regarding the date of composition of *Nāṭaka-candrikā* it may be said that Rūpa Goswāmī have composed it after the composition of *Lalitamādhava* and *Vidagdhamādhava* because of the fact that he cites quotations from these two nāṭakas to exemplify his opinions.

However, Rūpa Goswāmī clearly mentions the dates of compositions of his *Vidagdhamādhava*, *Lalitamādhava* and *Bhaktirasāmṛtasindhu*

43 (a) *anarpitacārī ciratkaruṇayāvatiṛṇaḥ kalau*
samarpayitumunnatojjvalarasāṁ svabhakti sriyam/
hariḥ puraṭasundaradyutikadamvasaṁdīpitaḥ
sadā hṛdayakandare sphuratu vaḥ śacīnandanah//
VM I. 2. p. 2

(b) L.M. 1. 3.

vide- Introduction of VM- p. 20

44 Hbrs. sloke No. 2

vide- Introduction. p. 20

in the colophone of these three works.⁴⁵

Depending on the composition time of his some works we have found two kinds of Samvat as it is mentioned in these works viz. Vikrama Samvat and Śāka Samvat. The *Vidagdhamādhava* is included in the Vikrama Samvat while the *Lalitāmādhava* was Śāka Samvat. Therefore the *Vidagdhamādhava* was composed in Vikrama Samvat in 1589 (1532A.D.) and the *Lalitāmādhava* was composed in Śāka era in 1459 (1537A.D.). *Bhaktirasāmṛtasindhu* contains the Śāka Samvat i.e. the 1463 (1541A.D.). In this process we find that *Utkalikāvallārī* the last work of Rūpa Goswāmī was composed in 1550A.D. So the period of Rūpa Goswāmī may be started from 1505 A.D.

From the above discussion, it may be said that the date of the *Vidagdhamādhava* may be got by the following formula

'aṅkānām vāmato gatiḥ' as the year 1532 A.D.

45 1. *navasindhuravāṅendusaṅkhye saṁvatsare gate/
vidagdhamādhavam nāma nāṭakaṁ gokule kṛtam//
Vidagdhamādhava– Puṣpikā.*

2. *navenduvedendumite śakāvde śakasyamāsasya tithau caturthyām/
dine dineśasya harim praṇāmya samāpayam bhadravane pravandham//
Lalitāmādhava– Puṣpikā*

3. *rāmāṅka śakraṅgite śāke gokulamadhiṣṭhiteṇa/
śrībhaktirasāmṛtasindhuvīṭaṅkitaḥ kṣudrarupeṇa//
Hbrs– Puṣpikā.*

vide : *Introduction of VM. p. 21*

d) STORY OF THE PLAY IN BRIEF

Rūpa Goswāmī's *Vidagdhamādhava* is a Sanskrit play consisting of seven acts. The main theme of the drama is taken from the 'Kṛṣṇajanmakhaṇḍa of *Brahmavaivartapurāṇa*. It consists also *Pātālakhaṇḍa* of *Padmapurāṇa*, *Gītagovinda* and *Śrīkṛṣṇakarnāmṛta*.

Act - I

The first act of the play is started with a benedictory verse. After the benedictory verse, Sūtradhāra appeared on the stage and announced that the devotees of Kṛṣṇa, who came to Vṛndāvana from various parts of the world, are gathered in Keśītīrtha. To make these devotees of Kṛṣṇa happy, Lord Śiva had told him in his dream to setup a drama on Kṛṣṇa Līlā.

After the benedictory session, Paurṇamāsī entered the stage with her companions. She told them that her first job was to unite Kṛṣṇa and Rādhā as they are attracted to each other. She disclosed the secret and told her friends that a false marriage was set up for Abhimanyu and Rādhā with the help of Yogamāyā. But in reality Rādhā's love was only for Kṛṣṇa. This marriage was performed only to betray Kaṁsa. But when Abhimanyu came to know of Rādhā's love for Kṛṣṇa he decided to take her away to Mathurā in order to keep her away from Kṛṣṇa. But Paurṇamāsī tried her best to stop Abhimanyu from doing so. So, for

making Rādhā and Kṛṣṇa more attracted to each-other Paurṇamāsī appointed Nāndīmukhī. Paurṇamāsī and her friends came to know from Nādimukhī that in order to gain Kṛṣṇa as lover, Rādhā was performing Surya pūjā and Chandrāvalī was performing Caṇḍī pūjā.

Moreover; Paurṇamāsī advised Visākhā to draw the portrait of Kṛṣṇa and show it to Rādhā who, in turn, will be very happy and satisfied. Right at that moment Nanda and Yaśodā came to the stage along with Kṛṣṇa. They all had long time discussions on various topics. And right in the middle, in one occasion Nanda suggested Yaśodā to find out a bride for Kṛṣṇa. But Yaśodā refused the suggestion of Nanda and told him that Kṛṣṇa's age was not suitable for marriage and prevented Nanda from doing so. Kṛṣṇa didn't take part in their talk and instead took a look in the scenic beauty of Vṛndāvana and started playing his flute in joy. The pleasant sound of the flute made everyone very happy and Balarāma and Madhumaṅgala praised him. Even the gods came down from heaven to listen it. Kṛṣṇa along with his friend Madhumaṅgala move around in order to have a look at the scenic beauty of Vṛndāvana. Right at that moment Paurṇamāsī appeared there carrying some ladoos in her hands and told them that the ladoos were made for the marriage ceremony of Rādhā. Having heard Rādhā's name, the expression that struck over Kṛṣṇa's face, made clear to Paurṇamāsī that he loved Rādhā dearly. On the other hand Rādhā also along with her friend Lalitā came over to have a look at the scenic beauty of Vṛndāvana. Rādhā felt the presence

of Kṛṣṇa as soon as she stepped out. After having heard Kṛṣṇa's name from Lalitā's mouth Rādhā felt very shy to come to the front of Kṛṣṇa. When they were moving around, they heard the sound of the flute and Rādhā was very anxious to see the flute player. Right at that moment Viśākhā came over there with Kṛṣṇa's portrait and handed it over to Rādhā. They all wanted to see the portrait and so they all sat under a tree to have a look at it.

Act - II

In the memory of her lover Kṛṣṇa, Rādhā's condition was becoming worse day by day. After having known about this, Nāndīmukhī went to Mukharā's house who was Rādhā's grandmother and what she saw there, was very terrible. Nāndīmukhī saw that Mukharā was crying for Rādhā's ill-health and she was in a very pitiable condition. So, Nāndīmukhī went to Rādhā herself and saw there that the depressed Rādhā was sitting with her friends Lalitā and Viśākhā. When Nāndīmukhī asked why was Rādhā so upset, they told her in reply that her condition was so bad only because of the portrait of Kṛṣṇa drawn by Viśākhā, which was shown to her. Rādhā also told her that her love rose for three persons i.e. Kṛṣṇa, Vaiṇavika and Śyāmala Kiśora at the same time. But her friends told to her that these three persons were no other than the one and only mighty Kṛṣṇa. On the other hand, when Mukharā asked Paurṇamāsī about how Rādhā can be cured of her bad condition, Paurṇamāsī told her in reply that it was because of some evil spirits takeover Rādhā and to remove

that spirit her meeting with Kṛṣṇa is essential. But Mukharā told that it would not be possible to do so as the evil Jaṭilā, Rādhā's mother in law, would stand on their way. Then Paurṇamāsī told Mukharā to tell Jaṭilā that by means of Yogavidyā, Paurṇamāsī could create Kṛṣṇa and Rādhā can easily meet that Kṛṣṇa.

After seeing Rādhā's deep love for Kṛṣṇa and to satisfy her mind Paurṇamāsī told her to write a love letter to Kṛṣṇa.

At this moments Kṛṣṇa was also eager to meet Rādhā and was discussing about it with his friend Madhumaṅgala, Lalitā and Viśākhā suddenly appeared there and hand over him Rādhā's love letter. After Madhumaṅgala had read out the letter to Kṛṣṇa, Kṛṣṇa knew Rādhā's love for him and was very pleased and satisfied. But in front of Rādhā's friends he didn't show his happy feelings, instead he showed that he didn't care much for it. After seeing Kṛṣṇa's such reactions, Rādhā's friends considered him as responsible for Rādhā's condition. Rādhā's friends wanted to see whether Kṛṣṇa has the same feelings, for Rādhā as Rādhā had for him or not. So, they played a trick to read Kṛṣṇa's mind and garlanded Kṛṣṇa with Rādhā's garland. But Kṛṣṇa didn't accepted the garland and he gave back the garland to Rādhā's friend. But unconsciously he handed to them his garland along with Rādhā's one. After they got Kṛṣṇa's garland, Rādhā's friends became very happy and moved out from there. On the otherhand after showing such reactions for Rādhā, Kṛṣṇa decided to write a letter to her. After that

Viśākhā and Lalitā went to give Rādhā Kṛṣṇa's garland to make her happy. Thereafter, Viśākhā and Rādhā both went to perform Surya puṣā. After having heard the sound of anklet, Kṛṣṇa and Madhumaṅgala who were present there beforehand listened to all their talks. When Kṛṣṇa knew from their talks that Rādhā was very much attached to him Kṛṣṇa flung himself in front of them. Finding Kṛṣṇa standing so near to her, Rādhā was overjoyed. But her happiness was soon parted from her as the cruel Jaṭilā stood there right in their front.

Act - III

When Lalitā and Paurṇamāsī were walking together discussing about Rādhā's love for Kṛṣṇa, they met Kṛṣṇa and his friend Madhumaṅgala on their way. Paurṇamāsī told Kṛṣṇa about the love-lorn condition of Rādhā and also added that none other but Kṛṣṇa himself can cure her. And hence she told him that a gopī will be standing under the Mango tree after the sun set and he will be taken to a desired place. Kṛṣṇa took leave of them and left with his friend. And Paurṇamāsī and Lalitā also left to meet Rādhā.

Viśākhā informed Rādhā that she will soon meet Kṛṣṇa. It makes Rādhā hopeful of fulfilling her desire. Paurṇamāsī, in order to test Rādhā's love for Kṛṣṇa, lied to her that Kṛṣṇa was not attracted to her. After hearing this, Rādhā turned very sad and depressed. Paurṇamāsī then told her, about her plan and she told her the real fact. Viśākhā, who was sent by Paurṇamāsī to bring Kṛṣṇa with her, was present there

along with Kṛṣṇa right at that time. In order to test Kṛṣṇa's love for Rādhā Visākhā told him that Abhimanyu has taken away Rādhā to Mathurā. After hearing this Kṛṣṇa turned to be very displeased and dissatisfied, and when Visākhā saw such condition of Kṛṣṇa she told him the truth. And then Visākhā took Kṛṣṇa to Rādhā. Seeing Kṛṣṇa standing in front, sudden appearance Rādhā was very much surprised and she felt shy to appear before him. So she quickly hide in the back of the bushes. Having seen Kṛṣṇa's eagerness for her, Rādhā stepped out from the bushes. Right at that moment Mukharā suddenly appeared there and scolded Kṛṣṇa for making the girls mad by playing his flute. Kṛṣṇa calmed Mukharā by playing a trick and Mukharā believing it to be the truth move away from there. Visākhā and Lolitā decided to leave Kṛṣṇa and Rādhā all alone to talk and so they moved away from that place. So, for their union Rādhā and Kṛṣṇa went to the bank of the river Yamunā.

Act - IV

Nāndīmukhī came to know that Kṛṣṇa was going to the Govardhana Mountain at that time. And that is why Nāndīmukhī decided to meet Kṛṣṇa's friend Suvala. As Nāndīmukhī was about to leave, Candrāvalī's friend Padmā came to her and told her that Candrāvalī was eager to meet Kṛṣṇa. And so Nāndīmukhī told her to tell Candrāvalī that Kṛṣṇa loved all the gopīs as He did to Rādhā. Right at that moment they heard Kṛṣṇa coming by playing his flute. Nāndīmukhī told Padmā to go and console Candravālī and she herself went to meet Suvala. On the

otherhand Candrāvalī along with Vṛndā was also coming to find Padmā. As soon as Padmā saw Candrāvalī, she in order to satisfy Candrāvalī told her that Kṛṣṇa was coming to meet her.

After hearing, Kṛṣṇa playing his flute, Candrāvalī, who was coming by that way, met Him along with his friend Suvala and was taken aback with excitement. Kṛṣṇa also, after seeing Candrāvalī came closer to him expressed his love for her. To give pleasure in Candrāvalī's mind, Kṛṣṇa explained the meaning of the name Candrāvalī very fruitfully. Kṛṣṇa's friend Suvala told Candrāvalī about Kṛṣṇa's love for her. Right in their conversation when suddenly Kṛṣṇa took Rādhā's name, Candrāvalī seemed to be very displeased with him. Kṛṣṇa by using all his might told the disheartened Candrāvalī that he was going to pronounce something like 'Dhārā' but by mistake it became Rādhā. And so he told Candrāvalī not to be disheartened. But Candrāvalī was not pleased with Kṛṣṇa's words and so she went with her friend Padmā to worship Goddess Kālī. After this incident Suvala, seeing his friend Kṛṣṇa very upset, gave him the idea to meet Rādhā. When Padmā was coming by that way with Madhumaṅgala she saw Kṛṣṇa very upset and thought that the only reason for this could be Candrāvalī and so she brought Candrāvalī to him. After hearing Rādhā's name again from the lips of grief stricken Kṛṣṇa, Candrāvalī was again left heart broken. But Madhumaṅgala interpreted the meaning of the word Rādhā as something else to Candrāvalī and made Kṛṣṇa devoid of guilty. Then Candrāvalī who was filled with shame went to Kṛṣṇa and put the

Ranjanmālā in Kṛṣṇa's neck. Then Padmā and Madhumāṅgala left them alone. Kṛṣṇa also left with Candrāvālī to some other place fearing Rādhā's presence there.

Rādhā along with Lalitā came to meet Kṛṣṇa in that place. But Kṛṣṇa was not there. So she started searching Kṛṣṇa behind the bushes. Kṛṣṇa also came to that place depicting the Rādhā's condition and sat on the altar of Sun worship. After some time Rādhā saw him sitting on an altar and went to meet him. Having been made waited by Kṛṣṇa for a long time, Rādhā got angry. So in order to make Rādhā satisfied and happy Kṛṣṇa brought some flowers for her. Rādhā, as soon as saw the flowers was very much affected by them and begged to Kṛṣṇa for them. Kṛṣṇa was so pleased that without his knowledge he gave away the flute with the flowers.

Madhumāṅgala, who came there in search of Kṛṣṇa, saw Rādhā and Kṛṣṇa together and went to meet them. Right in between their talk Madhumāṅgala told about Kṛṣṇa's union with Candrāvālī and this dissatisfied Rādhā very much. But the witty Kṛṣṇa satisfied her by saying her that she was the only girl whom he loved. After that, when Madhumāṅgala was about to take Kṛṣṇa with him, Kṛṣṇa suddenly realized that his flute was missing and when he asked Rādhā about it, she told him that she didn't know even a pie about it. Right at that moment, Mukharā appeared there and took Rādhā with her.

Act - V

Right in the beginning of the act five Suvala and Vṛndā showed their

respect for Paurṇamāsī. Paurṇamāsī told them that Abhimanyu came to know about Rādhā and Kṛṣṇa's affair and was going to take Rādhā along with him to Mathurā. This is the only cause for Paurṇamāsī's tension. And then after having told Vṛndā and Suvala to wait under the Kadamba tree, Paurṇamāsī herself went to meet Rādhā. She met Lalitā on the way, and Lalitā also told Paurṇamāsī about Rādhā's love for Kṛṣṇa. When Paurṇamāsī and Lalitā saw Rādhā very sad they decided to take her to Kṛṣṇa. Right at that moment Viśākhā came to them carrying a letter from Suvala in her hands which she handed over to Lalitā, and she read it. Having thought about Kṛṣṇa's loneliness Viśākhā made Rādhā to be patient. Right at the moment, when Rādhā heard the announcement about Kṛṣṇa's flute has been stolen, Rādhā took out the hidden flute of Kṛṣṇa and played it. When Jaṭilā, the mother in law of Rādhā, heard Rādhā playing the flute, appeared along with Vṛndā. No sooner had Jaṭilā saw the flute in Rādhā's hand, she became furious and snatch the flute away from Rādhā. And when as Suvala saw that Jaṭilā was taking away the flute, he in order to take it away from her, played a trick with her and told her that some evil monkey has entered her house. But Suvala's trick about the monkey came to be true. A monkey had really entered Jaṭilā's house. Jaṭilā, who became furious by that time, threw the flute at the monkey and as a result the monkey took away the flute with him and climbed up a Kadamba tree.

On the other hand Suvala and Vṛndā made a plan to get back Kṛṣṇa's

flute To get back Kṛṣṇa's flute Suvala disguise as Rādhā and Vṛnda disguise as Lalitā and when they got it they threw it to Kṛṣṇa. As soon as Kṛṣṇa got the flute he was much over joyed and played the flute. After hearing the sound of flute real Rādhā and Lalitā came there and Kṛṣṇa and Madhumāṅgala thought them to be Vṛndā and Suvala in disguise. When Vṛndā told the truth, their misunderstanding disappear. Right in between of their talk, Jaṭilā appeared suddenly and took away Rādhā along with her friends.

Act - VI

When Jaṭilā heard that Rādhā was wearing a pītāmvara, she asked Viśākhā to bring Rādhā. Viśākhā brought Rādhā to Jaṭilā. As soon as she saw Rādhā wearing that Pītāmvara, she became angry. When Rādhā sought help from Viśākhā, she wittily told Jaṭilā that while they were playing, mistakenly the mixture of some kesor and turmeric fell on Rādhā's cloths and became yellow. Jaṭilā insulted and scolded Viśākhā for taking Rādhā to the festival. After this scene Padmā along with Lalitā came to meet Rādhā and Viśākhā Seeing the pītāmvara that Rādhā was wearing, Padmā teased Rādhā like anything. But Lalitā has managed the situation. On the other hand Kṛṣṇa sent a letter to Rādhā through Lalitā. As per Kṛṣṇa's letter Rādhā and Lalitā went up to him. At that moment Kṛṣṇa played his flute. Having heard the sound of Kṛṣṇa's flute they went along with their companions to Vṛndāvana. Having met Kṛṣṇa suddenly, Rādhā appeared to be very shy and so she rushed to the

bank of the river Yamunā. But Kṛṣṇa obstructed her way. To satisfy Rādhā, Kṛṣṇa wanted to make a crown out of the feathers of a peacock for her. In order to do so Kṛṣṇa went in search of the peacock feathers. Having taken that golden chance Rādhā hid herself behind a tree. But Kṛṣṇa found Rādhā easily and they went to play on the bank of the river Yamunā.

Act - VII

Abhimanyu came over Paurṇamāsī to sought her permission to take Rādhā to Mathurā. Paurṇamāsī told Abhimanyu that Rādhā cannot hide her beauty from cruel Kāṁsa. And therefore it was not indeed good to take Rādhā to Mathurā. While Paurṇamāsī and Vṛndā were busy talking about Rādhā, just then Lalitā stepped in and interrupted them in their talk. Lalitā told them that she had seen the garland which was given to Kṛṣṇa by Rādhā in Padmā's hand. Paurṇamāsī told the friends of Rādhā that she was about to create union between Rādhā and Kṛṣṇa in the night of the full moon day. On the other hand Padmā also wanted to unite Candrāvalī and Kṛṣṇa on that day. So, she brought Candrāvalī to that place where Kṛṣṇa and Rādhā were about to meet. Right at that moment Visākhā told them that Candrāvalī's mother in law Karālā had ordered Candrāvalī to stay with her husband on the full moon night. After hearing this news everyone was over joyed. After that Lalitā was ready to take Rādhā to Gaurītīrtha. On the otherhand Karālā ordered padmā and Saivā to take Candrāvalī along with them to Govardhana

mountain. Two friends of Candrāvalī were happy to hear the command as because Gaurītīrtha was just next to the Govardhana mountain. While taking Candrāvalī to the Govardhana mountain they met Kṛṣṇa on their way. After the union of Kṛṣṇa and Candrāvalī Rādhā's friends, Vṛndā and Lalitā, presented themselves in front of them.

In between their talk Karālā suddenly appeared and took Candrāvalī along with her. Right at that moment Vṛndā and Rādhā appeared before Kṛṣṇa. Then to test Rādhā's mind Kṛṣṇa and Vṛndā hinted out a plan. Kṛṣṇa uttered the name of Candrāvalī in half-sense i.e. Candrā... and by saying her name in such a way, he showed himself to be in a unsteady state in front of Rādhā. Vṛndā also by hiding herself said that "friend, you should not show such behaviour in a marriage situation." Hearing this conversation Rādhā became so anxious and felt disheartened by the thought that her lover has been confined to a chamber by Candrāvalī. Being serious for this, she at once went away from there to calm-down herself. Seeing Rādhā disappointed, Kṛṣṇa decided to disguise himself as a woman in order to create delight her mind. To accomplish his mission he sought the help of Vṛndā. Madhumaṅgala, advised him to go to the temple of Gaurī which was the proper place for fulfilling his mission. According to their suggestions Kṛṣṇa advised Vṛndā to go to the temple of Goddess Gaurī with her friends. Madhumaṅgala and He Himself gone there and disguised Himself as Goddess Gaurī. Rādhā and her friend Lalitā were also present at the Gaurī temple and they wished to worship

the Goddess Gaurī having a great faith in their heart as the real incarnation of Goddess Gaurī. They just started to worship Her, when incidentally they found such mysterious behaviour from Gaurī for which it was possible for Rādhā to recognise Kṛṣṇa disguised as Goddess Gaurī. In the meantime Jaṭilā and Abhimanyu, husband of Rādhā, came there in search of Rādhā. They have a intention to take away Rādhā to Mathurā, the land of Kaṁsa. But there, they knew that Goddess Gaurī instruct Rādhā to worship her and remain there to avoid some incoming calamity for Abhimanyu. Finding this favour of Gaurī to escape from evil one coming to his life, Abhimanyu and his mother were very much pleased on Her. They took a decision not to send Rādhā to Mathurā. Thus Kṛṣṇa cleverly pleased the mind of Rādhā and made her remain there so that he may meet her every day without any obstacle.

Then Paurṇamāsī appeared that place and all of them showed their respect for her and they went away from there.

e) SOURCES AND DEVIATIONS

It is observed that the *Vidagdhamādhava* of Rūpa Goswāmī is based mainly on the events delineated in the *Brahmavaivartapurāṇa* and *Padmapurāṇa*.

The stories of the sportive activities of Rādhā and Kṛṣṇa is found in poems and dramas apart from purāṇic literature. Regarding the purāṇic literature our author mainly depends on the *Kṛṣṇajanmakhaṇḍa* of the

Brahmavaivartapurāṇa and *Pātālakhaṇḍa* of the *Padmapurāṇa*. Apart from these Purāṇas he is indebted to the Kāvyaic Literature like *Gītagovida* and *Srikrṣṇakarṇāmṛta* also.

(1) The following element of the story are adopted from the *Brahmavaivartapurāṇa* :

- (a) Lord Kṛṣṇa plays his flute to excite Rādhā along with cowherd ladies of Vṛndāvana.⁴⁶
- (b) Rādhā has stolen the flute of Lord Kṛṣṇa.⁴⁷
- (c) Description of union between Rādhā and Kṛṣṇa.⁴⁸

(2) Rūpa Goswāmī was indebted to the *Padmapurāṇa* in respect of the following events :

- (a) The flute of Kṛṣṇa is stolen by Rādhā.⁴⁹
- (b) Kṛṣṇa disguise himself as a Brāhmana.⁵⁰

(3) The elements of the story have taken from the *Gītagovida* are as follows :

- (a) Naming every act of the play.⁵¹
- (b) Description of the ten incarnation of Lord Viṣṇu.⁵²

46 BVP- (*kṛṣṇajanmakhaṇḍa*) 28. 6, 18, 19, 20, 21, 23. pp. 324, 325, 326.

47 *ibid*-28. 135-141. pp-335.

48 BVP. (*Assamese*) pp-312-320.

49 *Pdmp. Pātālakhaṇḍa*- 52. 48, 49, 50.

50 *Pdmp. (pātālakhaṇḍa)* 52. 77, 78, 79, 80.

51 *Introducation of Gītagovinda*. p-1.

52 *GG Daśāvatāra stotram. canto - 1, 1-10, pp 11-23*

- (c) Kṛṣṇa plays his flute.⁵³
- (d) Drawing the picture of Lord Kṛṣṇa.⁵⁴
- (e) Rādhā's suspect on Kṛṣṇa.⁵⁵
- (f) Rādhā wears the pītāmvara of Kṛṣṇa.⁵⁶

(4) **Śrīkṛṣṇakarnāmrta :**

- (a) Rādhā has stolen the flute of Kṛṣṇa.⁵⁷

Sources and Deviations from the original sources :

(1) The *Brahmavaivartapurāṇa* is the most important and wellknown puranas among the eighteen Mahāpurāṇas. It consists of all the characteristics features of a Mahāpurāṇa, which are listed in the traditional definition of the purāṇa.⁵⁸ According to some purāṇas 'Vedavyāsa' the author of *Mahābhārata* is the author of eighteen Mahāpurāṇas. It is justified in the *Matsyapurāṇa* in this way—

aṣṭādaśa purāṇāni kṛtvā Satyavatī Sutaḥ /

*bhāratākhyānam akhilaṁ cakre tadupabṛmhaṇam. //*⁵⁹

53 GG-5, 9. p. 117

54 *ibid*-4, 6. p. 96

55 *ibid*-7, 11. p. 141

56 *ibid*-7, 42. p. 160

57 *Skrk Hindi commentary of V. N. 21. p. 36.*

58 *Sargaśca pratisargaśca vaṁśamanvantarāṇi ca / vaṁśānucaritam caiva purāṇam pañcalakṣaṇam. //*

59 *Matsyapurāṇa. 53. 70.*

Among the purāṇas, *Vāyupurāna* praises the *Brahmavaivartapurāṇa* as the— “*vivartanād brahmanaste brahma vaivartamucyate*”. The whole purāṇa delineates the glories of Lord Viṣṇu. This purāṇa is divided into four khaṇḍas or books. Viz (i) Brahmakhaṇḍa, (ii) Prakṛtikhaṇḍa, (iii) Gaṇapati khaṇḍa and (iv) Kṛṣṇajanmakhaṇḍa. Among the four books or khaṇḍas, last one i.e. Kṛṣṇajanmakhaṇḍa is considered as a unique and principal one. The supremacy of Lord Kṛṣṇa is established here by describing His mervellous deeds from his birth to youth. This purāṇa also narrates the different stories of the divine couple ie. Lord Kṛṣṇa and his favourite consort Rādhā.

Our author has selected the story for his play from the *Kṛṣṇajanmakhaṇḍa* of *Brahmavaivartapurāṇa*. He mainly depends upon the story of union between Rādhā and Kṛṣṇa which covers the chapter twenty eight (28) of the Purāṇa in dialogue form where in Nārāyaṇa narrates the story to Nārada.

Thus by drawing the materials from the above mentioned sources, Rūpa Goswāmī made up the story and composed his play. However while making up the story he sometimes deviated the incidents as per as the situation by creating some new incidents and inserting some new characters.

(a) *Brahmavaivartapurāṇa* describes that in the full moon day of the autumnal season Lord Kṛṣṇa plays his super-natural flute with a sweet tune. Lord Kṛṣṇa was very much attracted to the beautiful scenery

of Vṛndāvana. The place with its scenic beauty made his mind a fruitful one and so he wanted to dance with the beautiful gopīs of Vṛndāvana with his whole heart and soul. Kṛṣṇa as everyone knew was the master of one's mind and heart. He and his super-natural flute were just enough to attract the gopīs towards him. And it so happen that beautiful Rādhā of Vṛndāvana, when she heard Kṛṣṇa play his flute, she was very much eager to see his face as she thought that she would find a lover's face in this player's outlook. So, to find this lover of her she came out to find him by giving up all her bondage of a wordly life. Just like Rādhā, the other cowherd ladies also left their household works and moved out to find this world charmer.

In the '*Vidagdhamāthava*' Rūpa Goswāmī does not deviate this situation from the original source of *Brahmavaivartapurāṇa*. After having heard the sweet tune of the flute, Rādhā's condition is depicted by the author in the following way—

ajaḍaḥ kampasāmpādī śāstrādanyu nikṛntanaḥ /
tāpano'anuṣṇatādhāraḥ ko'ayaṁ vā muralīravaḥ //⁶⁰

Though the tune of the flute is neither hot nor cold or sharp, the sound pinches Rādhā's heart every now and then by piercing, burning and making her tremble.

(b) From the 28th chapter of *Brahmavaivartapurāṇa*, we have got

a hint that Rādhā had taken away the flute from Kṛṣṇa. Once Rādhā and other cowherd ladies took part in a jalakṛīḍā along with Kṛṣṇa. During their play, suddenly Rādhā became angry with Kṛṣṇa due to his ill behaviour. Only because of it, excited Rādhā snatch-away the flute from Kṛṣṇa's hand and threw it to a far-off place to take revenge on him.

But our author took the incident and modulated it and created such a situation so that Rādhā could get the flute without hurting Kṛṣṇa's feelings.

We came to know from the 4th act that when Rādhā went to meet Kṛṣṇa under the bushes of the Kesara tree, she found that Kṛṣṇa was not present there, at that moment. And only for this reason Rādhā became very anxious as she thought that her beloved Kṛṣṇa was busy spending time with another girl named Candrāvalī. On the otherhand Kṛṣṇa was waiting for Rādhā at the altar. When Rādhā with her companions came to that place where Kṛṣṇa was waiting for Rādhā, and they i.e. Kṛṣṇa and Rādhā met each other. At the very first moment Rādhā was angry with Kṛṣṇa because he made her wait for a long time but the clever Kṛṣṇa tried to console her by saying that he went to bring some Vakula flowers which she liked the most. After hearing this, Rādhā was very much satisfied and happy. She was very much pleased with her beloved Kṛṣṇa and begged from him the flowers, he had brought for her. When Kṛṣṇa saw that he had pleased his Rādhā he let the flowers move on Rādhā's lap. But uncsciously, he also gave the flute

with the flowers to Rādhā. This scene is describes in the following way—
 “Kṛṣṇa was so attracted to Rādhā’s fruitful glance of eyes that with his mind lost in her eyes, he gave the flute with the flowers to Rādhā.”⁶¹
 Rādhā as well as everyone knew that it was very rare to fetch Kṛṣṇa’s flute. So, when Rādhā got the flute so easily from Kṛṣṇa she tried to hide his flute in her āncal as soon as possible.

(c) The story of the union of Rādhā and Kṛṣṇa is narrated in the fourth book i.e. Kṛṣṇajanmakhaṇḍa of the *Brahmavaivartapurāṇa*. According to the description of this purāṇa the story runs as follows—

Rādhā was born as the daughter of Vṛṣabhānu by dint of the curse of Śrīdāma of Golokdhāma. Her father arranged her marriage with Āyāna a youngman of Braja. But Rādhā falls in love with Kṛṣṇa and consider him to be her beloved. Rādhā and Kṛṣṇa often met each-other and played in their youth along with Rādhā’s friends. Rādhā was so deeply in love with Kṛṣṇa that she secretly cameout to meet Him during the night time.

Once Rādhā pretended to pluck the flowers and worship God in order to meet her beloved Kṛṣṇa secretly. But Rādhā was not blessed according to her plan. She was overviewed by her sister-in-law Kuṭilā. Kuṭilā followed her and when she saw Rādhā and Kṛṣṇa together, she humiliated Rādhā for her character. The evil Kuṭilā also tried to divert

Āyāna's mind by telling him that his wife was a crook and she was deeply engrossed in love with Kṛṣṇa. She even didn't spare Rādhā's friend Vṛndā and scolded and blamed her for inspiring Rādhā to do this misdeed. The wicked Kuṭilā told her mother Jaṭilā about the misdeed of Rādhā. She also added that Rādhā was known as a spotted woman of Vraja. Jaṭilā, the mother in law of Rādhā became furious and warned Rādhā not to meet Kṛṣṇa again.

Rādhā felt very much depressed after hearing this as she knew that she wouldn't be able to meet Kṛṣṇa for a long time. She became very anxious to meet him. But she proved to be very intelligent and accomplished. She made a plan with Vṛndā in order to meet Kṛṣṇa. Vṛndā advised her to decorate herself and go to Rāsamaṇḍala when the people of Vraja will be sleeping soundly at night. But the evil kuṭilā followed Rādhā to Rāsamaṇḍala to find out the real fact. After seeing Rādhā and Kṛṣṇa at Rāsamaṇḍala she immediately returned home to give this message to her brother. "She told her brother that his wife is a wicked woman. She is not a pure woman instead she is a woman who plays tricks with her husband in the midnight."⁶² Hearing this evil report about his wife from Kuṭilā, Āyāna was furious and he promised, if it turned to be real he is going to punish them. Then Āyāna went to the Rāsamaṇḍala with Kuṭilā in search of Rādhā. When Āyāna saw Rādhā

in the Rāsamaṇḍala from far away, he became very angry with Rādhā. Seeing furious Āyāna, Rādhā was very much frightened and she began to pray Lord Kṛṣṇa to save her somehow from Āyāna. By rescuing her from danger Lord Kṛṣṇa told her not to fear Āyāna. Then Kṛṣṇa himself appeared as a image of Goddess 'Kālī' with his super-natural power at his own position. Rādhā also shows her devotion by worshiping the image of Goddess 'Kālī'. When Āyāna saw that Rādhā was worshiping an image of Goddess 'Kālī' his anger subsided. Āyāna was also a devotee of Kālī. So, he worshiped the image of Goddess 'Kālī' alongwith Rādhā.

But our author Rūpa Goswāmī describes this incident by deviating it from the original one some what like this. He describes this scene in the seventh act of the play. According to the scene, to test Rādhā's mind Kṛṣṇa and Vṛndā made a plan. Kṛṣṇa, at first uttered the name of Candrāvalī in a half-way i.e. Candrā.... and by saying her name in such a way, he should himself to be in a unsettled state in front of Rādhā. Vṛndā also by hiding herself said that "friend, it should not be opposite in merrymnt situation." Hearing this, Rādhā became anxious and felt diappointed by the thought that her lover has been confined to a chamber by Candrāvalī. So she went away to calm-down herself. Seeing Rādhā becoming disappointed Kṛṣṇa decided to disguise himself as a woman in order to create delight in the mind of Rādhā. To accomplish his mission he sought the help of Vṛndā. Madhumaṅgala friend of Kṛṣṇa adviced

him to go to the temple of Gaurī which was the proper place for full-filling his mission. According to their suggestion Kṛṣṇa advice Vṛndā to go to the temple of Goddess Gaurī with her friends. Madhumaṅgala and He Himself gone there and He disguised Himself as Goddess Gaurī. Rādhā and her friend Lalitā were also present at the Gaurī temple and they wished to worship the Goddess Gaurī having a great faith in their heart for the real incarnation of Goddess Gaurī. They just started to worship Her, when incidentally they found such mysterious behaviour from Gaurī for which it was possible for Rādhā to recognise Kṛṣṇa disguised as Goddess Gaurī. In the meantime Jaṭilā and Abhimanyu, husband of Rādhā, came there in search of Rādhā. They have a intention to take away Rādhā to Mathurā. But there, they knew that Goddess Gaurī instruct Rādhā to worship her and remain there to avoid some calamity for Abhimanyu. Finding this favour of Gaurī to escape from danger Abhimanyu and his mother were very pleased and took a decision, not to send Rādhā to Mathurā. Thus Kṛṣṇa cleverly pleased the mind of Rādhā and made her remain there so that he may meet her every day without any obstacle.

(2) Padmapurāṇa :

Padmapurāṇa tells us that it is called padma or pādma purāṇa because it is based on the account of the lotus (padma) that existed before creation.⁶³ such as

63 *Pdmp* 1. 56 (*Sṛṣṭikhaṇḍa*).

*etadeva mahāpadmamudbhūtam yanmaya jagat /
tadvṛttāntāsrayaṁ yasmāt pādmamityucyte tataḥ //*

This purāṇa is pure and spotless due to the greatness of Viṣṇu, which Hari, the God of gods first narrated to Brahmā and whichever portion Brahmā had formerly narrated to Marīci that alone. Brahmā narrated as Padma in the world. That (purāṇa), the refuge of all beings, is called pādma by the wise.⁶⁴

About its importance it says that it is a great holy text and gives the fruit of all the Vedas.⁶⁵ It says that every purāṇa is a part of the body of Viṣṇu and padma is his heart.⁶⁶

This purāṇa has seven khaṇḍas— (i) Sṛṣṭi, (ii) Bhūmi, (iii) Svarga, (iv) Pātāla, (v) Brahma, (vi) Uttara and (vii) Kriyāyoga.

Sṛṣṭi khaṇḍa tells how Brahmā was born in the padma. It then describes creation according to the sām̐khya terminology. Its speciality is that Brahmā is given a prominence which is absent in the other purāṇas. It glorifies the supremacy of Viṣṇu. The importance of śrāddhas is stated by this purāṇa. It describes the lunar dynasty more elaborately than the solar. Sṛṣṭikhaṇḍa also dwells on various Vratas or observances of vows. The second part or Bhūmikhaṇḍa, describes the lives of Prahlāda and Vṛtrāsura, as also of Veṇa, Pṛthu etc. It deals mainly with the geography

64 1.1. 57-60 (Sṛṣṭikhaṇḍa). Pdmp

65 ibid (III) 62. 24. (Svarga). Pdmp

66 ibid (III) 62. 2 (Svarga). Pdmp

of the earth. It then proceeds to enumerate the human embodiments of holiness and the sacred shrines of Mahākāla, Prabhāsa, Kurukṣetra etc. The third or Svargakhaṇḍa tells about the upper spheres inhabited by the gods. It describes the four *varṇas* and the four *āśramas* and their duties as well as *karmayoga* and *jñānayoga*. The fourth or pātālakhaṇḍa describes in detail the exploits of the kings of the Solar dynasty. The *Bhāgavata* purāṇa is praised in this purāṇa as the last and the best of the purāṇas. About the fifth or Brahmakhaṇḍa is already described in details. The last part of the purāṇa is the uttara khaṇḍa, which deals with the story of Jalandhara. It praises the mantra “*om Lakṣmī nārāyaṇābhyāmnamaḥ*” as the greatest of all mantras. It says that it can be taught to all classes including the sudras and women after dīkṣā. This purāṇa also discusses *kriyā-yoga*, which deals with practical devotion as distinct from *dhyāna-yoga* or the path of contemplation.”⁶⁷

(a) We find in the *Padmapurāṇa* that Kṛṣṇa went to herd the cattles and then spent time with his friends playing a lot of games. And some times Kṛṣṇa along with some of his friends went to see his beloved with eagerness to Vṛndāvana. On the otherhand, when Rādhā came to know that Kṛṣṇa also had gone to the forest, she also in order to meet him pretended to fetch some flowers for Surya pūjā and went to the forest. After having met Kṛṣṇa in the forest she played a lot with him. Thus,

they met each other and spent time playing different games with their friends. Sometimes they set on swings and one of their friends used to push them. And sometimes Rādhā in between of this games used to hide Kṛṣṇa's flute out of fun. Then Kṛṣṇa used to find his missing flute by saying "where my flute is?" Rādhā and her friends also played various tricks so that Kṛṣṇa couldn't find his flute for a long time. When Kṛṣṇa got tired of finding his flute and sat down, the gopīs used to hand over him the flute laughingly. Kṛṣṇa was also very happy to get his flute back. This event has been describe in the *Padmapurāṇa* in the following way—

*“vihāyaivividhaistatra vane vikrīḍto mudā /
dolāñcaiva samāruḍḍhau sakhibhiddorlitaukvacit //”
kvacitveṇum kayasrastam̃ priyayāpahnutam̃ hariḥ /
anveṣayannupālabdho vipralabdhaḥ priyāganaiḥ
hasitairvavahodhā tābhirhasitastatra tiṣṭhati
vasantavāyunā juṣṭam̃ vanakhaṇḍam kvacidmudā*

But our author describes this event in his own manner. In the 4th act of the play Rūpa Goswāmī has told that Rādhā was very angry when Kṛṣṇa for making her waiting for a long time. And then Kṛṣṇa brought the most lovable flowers of Rādhā's choice to satisfy her. Rādhā was very pleased to see the flowers and begged them from him. Seeing Rādhā was pleased on him, Kṛṣṇa mistakenly gave his flute with the flowers in to the laps of Rādhā. This event is already described clearly in the context

of *Brahmavaivartapurāṇa*.

It has been described in the *Padmapurāṇa* that Rādhā and her friends had hidden the flute of Kṛṣṇa to have fun with it. And they themselves gave back the flute to Kṛṣṇa. But our author describe that Kṛṣṇa gave his flute mistakenly with the flowers in to the laps of Rādhā. He creates a new incident to find the flute back by Kṛṣṇa in his own way. For this purpose he makes Suvala and Vṛndā as Rādhā and Lalitā who help Kṛṣṇa to get his flute back.

(b) According to the description of *Padmapurāṇa* once, Lord Kṛṣṇa after having done jalakrīyā with his friends felt very tired and took rest in a divine palace and slept there. After rising from his sleep he took permission from his beloved and went to Vṛndāvana.

In the mean time Rādhā also along with her friends went to Sūryagrha to worship God Sūrya. But omnipotent Lord Kṛṣṇa after having gone a little far, came back again disguised as a Brāhmaṇa and set forth to the Sūrya grha. Having seen the Brāhmaṇa (Kṛṣṇa) Rādhā and her friends requested him to perform their ceremony. And so, the Brāhmaṇa i.e. Kṛṣṇa merrily accepted their request and started to recite the Vedamantra. As soon as, the clever gopīs heard the Brāhmaṇa recite the Vedamantras they quickly guessed that the Brāhmaṇa was none other than Kṛṣṇa and so they were overjoyed to find Him present near them. This story has been described in the *Padmapurāṇa* in the following way—

*kṛṣṇaḥ kāntāmanujñāpya gavāmbhimukhamvrajet.
 sā tu Sūryagrham gacchet sakhimaṇḍalasaṅyutā
 kiyadduram tato gatvā parāvṛtya hariḥ punaḥ
 vipraveṣam samāsthāya yāti Sūryagrham prati
 sūryam prapujayet tatra prārthitastatsakhijanaiḥ
 tadaiva kalpitavedaiḥ parihāsavigarhitaiḥ
 tatastā jñāpitaṁ kāntam parijñāya vicakṣṇāḥ
 ānandasāgare līnā na viduḥ svam na cāpayam.*

The impact of this Kṛṣṇa's story has been found in the play of Rūpa Goswāmī. But the author has described it completely in his own way. The seventh act of the play describes the story in which Kṛṣṇa took disguise, to satisfy the dissatisfied Rādhā, Kṛṣṇa took the disguise of Gaurī Devī and entered the Gaurī Temple. When Rādhā and her friend Lalitā entered the Gaurī temple to worship the Goddess, Kṛṣṇa in disguise of Gaurī tried to embrace Rādhā. Seeing such behaviour of the Goddess, both of the girls quickly recognised that it was Kṛṣṇa and they were very happy to find him there. The author Rūpa Goswāmī has created this scene of Kṛṣṇa's disguise in his play to fulfil the purpose of the drama. He had tried to solve the main purpose of the drama i.e. the union of Rādhā and Kṛṣṇa by creating this event in his play.

From this event we have found that our author finishes his work with the description of Kṛṣṇa's disguise as Gaurī imitating the character of Padmapurāṇa, i.e. Kṛṣṇa's disguise as a Brahmana.

(3) **Gītagovinda** : Apart from the *Brahmavaivartapurāṇa* and *Padmapurāṇa*, *Gītagovinda* might have inspired our poet to compose this drama. *Gītagovinda* or 'the song of Lord Kṛṣṇa' is a immortal lyric poem of Jayadeva who was a court poet of king Lakṣmaṇsena of Bengal. He was born in Kindubilva a place of Orissa. The poem describes the love of Kṛṣṇa and Rādhā in the form of conversation among Kṛṣṇa, Rādhā and the latter's companion. Jayadeva composes this poem in a typically lyrical language. The poem may be described as a lyrical drama as it contains some dramatic elements. It touches all the phases of love. Kṛṣṇa stands for the Supreme Being and Rādhā for the individual soul. The poem treats of the relationship of hero and heroine (*nāyakanāyikābhāva*) as existing between the God and the individual souls. It bears all the characteristics of Sanskrit love poem. This work is also treated as devotional lyric. Because Jayadeva was a true devotee of Viṣṇu and he sings the divine love of Rādhā and Kṛṣṇa in it.

This work is divided into twelve cantoes. Although its value as a devotional lyric cannot be minimised, its value as an erotic lyric is greater.

Rūpa Goswāmī have taken the ideas from the *Gītagovinda* for his play as follows :

(a) Jayadeva has created his *Gītagovinda* in 12 cantoes. According to the act of the characters he has named each act of the drama as the following— (i) *Sāmodadāmodara*, (ii) *Akleśakeśava*, (iii) *Mugdhamadhusūdana*, (iv) *Snigdhamadhusūdana*, (v)

Sākāmkṣapuṇḍarīkākṣa, (vi) Dhanyavaikuṇṭha, (vii) Nāgaranārāyaṇa, (viii) Vilakṣaṇalakṣmīpati, (ix) Mugdhamukunda, (x) Caturacaturbhuja, (xi) Sānandamukunda and (xii) Suprītapītāmbara.

From these titles of the cantoes, it is clear that Jayadeva keeps the name of the cantoes according to the mental condition of Lord Kṛṣṇa.

Though Rūpa Goswāmī has adopted the version from Jayadeva he had made several changes in it according to his will. Rūpa Goswāmī does not depend on the thoughts of his characters as Jayadeva did. He named the acts according to the incidents of every act of his drama. Therefore the name of the seven acts of the play are as follows – (1) Veṇunādavilāsa, (2) Manmathalekha, (3) Rādhāsaṁga, (4) Veṇuharaṇa, (5) Rādhāprasādana, (6) Śāradavihāra and (7) Gaurīvihāra.⁶⁸

(b) In the beginning of the *Gītagovida* Jayadeva had composed a song describing the ten (10) incarnations of Lord Viṣṇu. These ten incarnations of Lord Viṣṇu refer to the different presiding deities of ten rasas. Such as Mīna (fish) is the presiding deity of the disgusting sentiment (Vībhatsa). Accordingly the kūrma (tortoise), sūkara (boar), Narahari (sphinx), Vāmana (dwarf), Paraśūrāma, Rāma, Haladhara (Balarāma), Buddha, Kalki are the presiding deities of the sentiment of Marvellous (adbhūta), Terrible (bhayānaka), Parental affection (vatsala), Friendship (saukhya), Furious (rudra), Pathetic (karuṇa), comic (hāysa),

quietistic (sānta) and Heroic (vīrarasa).

Thus, the author of Gītagovinda presents his worshipping God Lord Viṣṇu as the presiding deity of all sentiments as well as he describes the ten immortal incarnations of Lord Viṣṇu in his work.

But Rūpa Goswāmī has described the ten (10) incarnations of Lord Viṣṇu as compared to the parts of the body of Rādhā. In the 4th act of his play, he has described the 10 incarnations as cited below—

*cañcanmīnavilocanāsi, kamaṭhotakṣṣastani saṅgatā /
kroḍena sphuratā tavāyamadharaḥ prahlādasaṁvardhanaḥ //
madhyo'sau valivandhano, mukharucā rāmāstvayā nirjitā /
lebhe śrīdhanatādyā, mānini manasyaṅgīkṛtā kalkitā //*⁶⁹

Her eyes as mīna (fish), Her breasts as turtle, her chest as boar, her lips as sphinx, her triboli as dwarf, her face as Rām, Parasurāma and Valarāma. Just like her śrīdhanatā as Buddha and her mind as kalki avatāra.

(c) Jayadeva has described the playing of Kṛṣṇa's flute as a trick to give a hint to his beloved Rādhā to meet him. In his play he has described it as—

*nāmasametam kṛtasaṅketam vādayate mṛduveṇum //
vahu manute'tanu te tanusaṅgatapavanacalitamapi renum //*

The gopīs always told Rādhā that Kṛṣṇa plays his flute only as a sign to meet her and spend time with her. But our author Rūpa Goswāmī has

changed Jayadeva's description and has rewrite it as –

Lord Kṛṣṇa plays his flute only because he was in love with the scenic beauty of Vṛndāvana in the autumn season. Kṛṣṇa played his flute so well that by hearing it, the gopīs were much attracted to it and a feeling of devotional love rose in their minds and so in order to meet Kṛṣṇa they all came out of their houses.

(d) Keeping Rādhā's love for Kṛṣṇa in his mind Jayadeva has described it as –

“vilikhati rahasi kuraṅgamadena bhavantamsamaśārabhūtam”

To satisfy the eagerness of love for Kṛṣṇa Rādhā often used to sit alone in a lonely place and draw the portrait of her beloved Kṛṣṇa.

The scene of drawing portrait of Kṛṣṇa is also seen in the play of Rūpa Goswāmī. But the author has shown us that the portrait of Kṛṣṇa is not drawn by Rādhā but it is drawn by one of her friends named Viśākhā. Paurṇamāsī always tried to make union between Rādhā and Kṛṣṇa. Therefore in order to console anxious Rādhā, Paurṇamāsī has told the expert painter Viśākhā to draw the portrait of Rādhā's beloved Kṛṣṇa. It is described in the following way in the play–

“Paurṇamāsī – putri, madgirā saṁdiśyatāmālekhyavicakṣaṇā viśākhā yathyaṁ svasakhinetrāravindayorānandanāya nandasūnoḥ praticchandam̐ nirmāti”⁷⁰

(e) In his *Gītagovinda* Jayadeva has imagined Rādhā as a *utkanthitā* woman. And that is why he has described that when once Kṛṣṇa had not come to the bower of a cane where Rādhā was waiting for a long time she became very anxious for him. She had thought in her mind that Kṛṣṇa was busy spending his precious time with some other girl. The author describes this scene in his work as cited below—

*tatkiṁ kāmapi kaminīmabhisṛtaḥ kiṁ vā kalākelibhir
vaddho vandhubhirandhakāriṇi vanābhyaṛṇe kimudbhrāmyati /
kāntaḥ klāntamanā manāgapi pathi prasthātumevākṣamaḥ
saṅketīkṛtamāñjuvañjulalatākuñje'pi yannāgataḥ /*

But though our author Rūpa Goswāmī derived the incident from Jayadeva he has cleared in his new description that the woman was no one else but Candrāvalī. He describes it in his own way that—

*ruddhaḥ kvāpi sakhīhitārthaparayā sāṅke hariḥ padmayā /
praptaḥ kuñjagṛham yadeṣa na tamīyāme'pyatikrāmati //
paulomīratibandhudiṅmukhamasau hā hanta saṅtapaya /
nnunmīlatyabhisāralubdharamaṅgotrasya śatruḥ śaśī //⁷¹*

(f) In the 7th canto of *Gītagovinda* it has been described that Rādhā has worn the yellow garments of Kṛṣṇa and Kṛṣṇa has worn Rādhā's blue garment. In the morning the gopīs started laughing at the sight of the couple's wearing each other's garments. Rādhā was filled with

shame when she saw her friends laughing at her like that.

In his *Gītagovinda* Jayadeva has describe it as cited below—

prātarnīlanicolamacyutamuraḥ sambītapītāñśukam /
rādhāyāścakitañ vilokya hasati svairam sakhīmaṇḍale //

But our author Rūpa Goswāmī has described this scene in the 6th act of his play as— when Rādhā's mother-in-law, Jaṭilā saw Rādhā in Kṛṣṇa's garment, she was very angry and furious with her. The frightened Rādhā sought help from Viśākhā in order to save herself from her mother-in-law. Viśākhā's mind ran as fast as wind. She has proved to be very clever. She tricked Rādhā's mother-in-law by saying her that by mistake while playing, the mixture of turmaric and kesara fell upon the clothes of Rādhā which made her clothes yellow. In his play Rūpa Goswāmī has described this incident cf.—

“mudā kṣiptaiḥ parvottarahṛdayābhiryuvatibhiḥ
payahpuraiḥ pītikṛtamatiharidrādravamayaiḥ”
dukūlam dormūlopari paridadhānām priyasakhīm
katham rādhāmārye kuṭilitadṛgantaṁ kalayasi”⁷²

(4) Śrīkṛṣṇakarṇāmṛta :

Līlāsuka is the author of Śrīkṛṣṇakarṇāmṛta, a devotional lyric poem wherein he dedicates his body and mind to Lord Kṛṣṇa. He must have flourished about 12th century AD. He was the son of Dāmodara and

Nivi, Somagiri and Isāndeva were his preceptors. Lilāsuka was a devotee of Lord Kṛṣṇa and his devotion for Kṛṣṇa is known as 'Madhura bhakti'. The *Śrīkṛṣṇakarmāmṛta* is regarded as a store house of the love episode of Rādhā and Kṛṣṇa. Here we have found some devotional poems which are dedicated to Rādhā and Kṛṣṇa. These are composed in a lyrical essence wherein the imagination of poet is manifested. We can say that the event '*veṇu haraṇa*' is an impact of this lyrical poem on the work of Rūpa Goswāmī.

The author has described in his work *Śrīkṛṣṇakarmāmṛta* that Śrīpriyā, the daughter of Vṛṣabhānu and other cowherd ladies always wanted to take a chance to steal the flute of Lord Kṛṣṇa. One day, when they were roaming in the Vṛndāvana, they found that Lord Kṛṣṇa was sleeping, under a bower of a cane, as he was tired for searching them. Meanwhile a cowherd lady who was plucking flowers saw Kṛṣṇa and called other cowherd ladies along with Śrīpriyā in order to steal the flute of Lord Kṛṣṇa. None but Śrīpriyā had the courage to steal Kṛṣṇa's flute. Being encouraged by her companions, Śrīpriyā went to steal Lord Kṛṣṇa's flute without making a sound of her anklet. But Kṛṣṇa proved to be too smart for her and while Śrīpriyā was going to steal his flute, he quickly got up from his deceitful sleep and embraced her.

But our author took the scene to suit his idea and created such a situation so that Rādhā could get the flute herself.

We came to know from the 4th act that when Rādhā went to meet

Kṛṣṇa under the bushes of the kesara tree. she found that Kṛṣṇa was not present there at that moment. And only for this reason Rādhā became very anxious as she thought that her beloved Kṛṣṇa was busy spending time with another girl named Candrāvalī. On the otherhand and at the same time Kṛṣṇa was waiting for Rādhā at the altar. When Rādhā with her companions came to that place where Kṛṣṇa was waiting for Rādhā, they i.e. Kṛṣṇa and Rādhā met each other. At the very first moment Rādhā was angry with Kṛṣṇa for he made her wait for a long time but the clever Kṛṣṇa tried to console her by saying that he went to bring some bokula flowers which she likes the most. After hearing this, Rādhā was very much satisfied and happy. She was very much pleased with her beloved Kṛṣṇa and begged from him the flowers he had brought for her. When Kṛṣṇa saw that he had pleased his Rādhā he let the flowers move on Rādhā's lap. But without his knowledge, he also gave the flute with the flowers to Rādhā. This scene is described by the author in his work as cited below –

“nidrāgame’pi sakhi nandasutasya hartu

yāñ śaknuvanti na parāḥ paśupālavālāḥ

dhanyā kaṭākṣakalayā kila mohayantī

tāñ rādhikādyā purato muralīm jahāra”⁷³

Rādhā as well as everyone knew that it was very hard to fetch Kṛṣṇa's

flute. So, when Rādhā got the flute so easily from Kṛṣṇa she tried to hide his flute in her Āncal as soon as possible.

Thus we find that our author has described the heroine as Rādhā while Līlāsuka has described her as Śrīpriyā.

CHAPTER - (II)

A CRITICAL APPRECIATION OF THE VIDAGDHAMĀDHAVA

Generally, a *nāṭaka* is characterised by three principal elements. These are (i) the vastu or plot of the play (ii) the netā or the hero (iii) the rasa or the sentiment.¹ Without these essential constituents a dramatic composition cannot survive. Therefore, a dramatic composition need a well-knit plot to be successful and good one. The hero and other characters of the drama must be well depicted and its sentiment should be well relished.

a) PLOT CONSTRUCTION :

The plot of a *nāṭaka* should be derived from some authoritative source, such as history or tradition. It should be constructed in such a way that the story should have five junctures (sandhis) and the whole plot should be divided into a number of acts from five to ten. The characters should grow and shape themselves out of the dramatic design. Some Indian and west-

¹ cf. *vastunetārasasteṣāṁ bhedakaḥ*.

ern critics are of the opinion that the dramatist should be careful not to use unnecessary element and to eliminate everything that are not essential for the development of the plot.² Three technical terms are to be taken into consideration so far as the plot of a nāṭaka is concerned. These are *arthaprakṛtis* (characteristic element of the plot) *avasthās* (stages of development of the plot) and *sandhis* (junctures). These three constitute the different aspects of the plot. According to Dhanañjaya the plot of the drama has two broad divisions viz, *ādhikārika* and *prāsaṅgika*. *Ādhikārika* is the principal or main plot of the drama while *prāsaṅgika* is a part of the principal theme or the dimension of an episode or an incident.³

Arthaprakṛtis are the very life of the dramatic story. Viśvanātha Kavirāja says that the *arthaprakṛtis* should be employed properly. *Arthaprakṛtis* are five in number, such as *bīja* (germ) *bindu* (drop, which again sets in activity the course of the drama which seems to be already interrupted), *patākā* (episode), *prakarī* (incident) and *kārya* (denouement).⁴

2. *cf. yukto na bahubhiḥ kāryairbījasamhṛtīman ca
nānāvidhānasamyukto nātipracurapadyavān
āvaśyakānām kāryāṅāmavirodhādvīnirmītaḥ //*

SD. (VI) 13. 14.

3. *cf. vastu ca dvidhā,
tatrādhikārikam mukhyamaṅgam prāsaṅgikam viduḥ //*

DR. (I). 11

4. *cf. bījam binduḥ patākā ca prakarī kāryameva ca/
arthaprakṛtayaḥ pañca jñātvā yojyā yathāvidhiḥ //*

SD (VI). 64

Arthaprakṛtis serve the purpose of the play.

According to Visvanātha Kavirāja, *bija* is the cause of the ultimate result. It is manifested at the beginning of a play in a very small form, but which gradually undergoes various developments.⁵ cf.

*alpamātram samuddiṣṭam bahudhā yadvisarpati /
phalasya prathamo heturbijaṁ tadabhidhīyate //*

Therefore, *bija* is called the very seed of a dramatic theme.

In the first Act of the *Vidagdhamādhava* it is stated that being fascinated by the scenic beauty of Vṛndāvana Lord Kṛṣṇa become so intoxicated that he plays his flute with a melodious tune for which all of Vṛndāvana became joyous, even Gods include Brahmā and Śiva came down from heaven to listen this supernatural tune. By the influence of this melodious tune, the nature is also able to change its original form to an another one. viz, the streams becomes stone, the stone melts, the shivering things becomes like a pillar, the moving things give up their motion and become motionless.⁶

After hearing such a sweet tune of the flute of Kṛṣṇa, Rādhā attracted toward him and very much eager to see his face as she thought that she would find a lover's face in this player's appearance. This was the first cause to create *pūrvārāga* in the mind of Rādhā for completion of the purpose of the play, i.e, the union of Rādhā and Kṛṣṇa. This events

5. SD VI. 65

6. VM 1. 25

serves as the *bīja* of our present play.

Bindu is that stage, which bridges up the break caused by some incidental topics or digression. It is defined by Viśvanātha Kavirāja as when the main purpose of the play is interrupted by any incidental topics, the cause which resume the context is called Bindu.⁷

According to Dhanika a *bindu* is so called because it spreads out as oil on water.⁸

After the benedictory session, Paurṇamāsī entered the stage with her companions. She told them that her first job is to unite Rādhā and Kṛṣṇa as they are attracted to each other. She also disclosed the secret and told them that a false marriage was set up between Abhimanyu and Rādhā with the help of Yogamāyā. This marriage was performed only to betray Kaṁsa, the king of Mathurā. But Abhimanyu felt that Rādhā engrossed with love for Kṛṣṇa. So he decided to take Rādhā away to Mathurā for keeping her away from Kṛṣṇa. This event would interrupt in the development of the main purpose of the plot of the drama. But it was again set into activity when Paurṇamāsī tried her best to stop Abhimanyu from doing so. So, for creating union between Rādhā and Kṛṣṇa, Paurṇamāsī appointed Nāndīmukhī. Moreover, she advised

7 *avāntarārthavicchede binduracchedakāraṇam.*

SD. (VI) 66. DR. (I) 17

8 *binduḥ jale tailabinduvat prasāritvāt.*

DR. (I) 17

Viśākhā to draw the portrait of Kṛṣṇa and show it to Rādhā so that Rādhā's love for Kṛṣṇa would grow deeper. Thus the story of the play continued.

Patākā is the third variety of *Arthaprakṛtis*. It is an episode which contributes greatly to the development of the plot. Viśvanātha Kavirāja defines patākā as an episode or incident which is extensive and contextual.⁹ According to Dhanañjaya patākā is an episodal theme which is connected continuously with the topic.¹⁰ Patākā is also defined by Bharata, in his *Nāṭyaśāstra* that a story which is meant for others and which is helpful in respect of the development of the main theme and it appeared like the main story.¹¹

The event Venuharaṇa which is depicted in the fourth act of the play may be called a patākā. It is stated that, Kṛṣṇa brought some Bakula flowers for Rādhā to appease her who was angry with Kṛṣṇa because of Candravālī, another beloved of Kṛṣṇa. Seeing Bokula flowers, Rādhā was so pleased and begged them from him. Seeing Rādhā's happiness Kṛṣṇa is overjoyed and without his knowledge, He poured the flute with the flowers into the laps of Rādhā. Then Rādhā secretly hid it in her

9 cf. *vyāpi prāsaṅgikam vṛttam patāketyabhidhīyate.*

SD. (VI) 67

10 cf. "sānubandham patākākhyam".

DR. (I) 13

11 cf. *yadvṛttamhi parārtham syātpradhānasyopakāraṅgam
pradhānavacca kalpyeta sā patāketi kīrtitā //*

NS. (XXI) 25

Kārya is the final unravelling of the plot. According to Viśvanātha Kavirāja a *kārya* is the attainment of desire for which all efforts are made and the achievement of which closes the action.¹⁴

According to Dhanañjaya, *Kārya* is nothing but trivarga or three goals of human life. (dharmārthakāma). *Kārya* is mentioned as phala or ultimate result of a dramatic composition. Further he states that a *kārya* may be *súddha* if it deals with one of the three goals as stated above and may be *miśra* (mixed) if it is associated with one or more objects.¹⁵

In fact *kārya* is the principal *arthaprakṛti* in as much as it is the very fruit of one's action.

The union of Rādhā and Kṛṣṇa by staying of Rādhā at Gakula forever is the example of *Kārya*. In the seventh Act of the play it is stated that Kṛṣṇa acted himself as a woman i.e. Gaurī to please Rādhā who was disappointed on Kṛṣṇa by hearing the name of Candrāvalī in his words. This was the plan of Kṛṣṇa and Vṛndā for meeting Rādhā. And when Rādhā and her friend Lalitā entered into the temple of Goddess Gaurī to worship the Goddess, Kṛṣṇa was recognised by Rādhā and Lalitā when they saw his foolish behaviour. At that moment the angry Abhimanyu came there

14 cf. *apekṣitam tu yat sādhyamārambho yannibandhanaḥ / samāpanam tu yat siddhyai tat kāryamiti sammatam*

SD. (VI) 69

15 cf. "*kāryam trivargastacchuddhamekānekānubandhi ca*".

DR. (I) 16

with his mother Jaṭilā with the intention of taking Rādhā to Mathura away when he knew about her eternal love for Kṛṣṇa. Seeing Abhimanyu there, Rādhā at-once pretended to worship the Goddess in order to save the life of Abhimanyu from the danger that was supposed to surrounding him. Knowing about the critical moment of his life, Abhimanyu and his mother worshiped Goddess Gaurī and begged a way to protect his life. Then Kṛṣṇa, as Gaurī, advised them that he could save his life only by worshiping Gaurī alone at Gakula for the rest of her life. Hearing this, they were satisfied and promised not to send Rādhā to Mathurā. Thus through this trick of Kṛṣṇa and Vṛndā, the author is showing the purpose of the drama. This event serves as the fifth *arthaprakṛti* i.e. Kārya.

Again a dramatic plot develops through five stages which are called *avasthās*. These are—

- (1) *ārambha* (commencement), (2) *yatna* or *prayatna* (endeavour), (3) *prāptyāsā* (prospect of success), (4) *niyatāpti* (certainty of attainment), (5) *phalāgamā* or *phalayoga* (attainment of the desired object).

We have found these divisions of *avasthās* in the dramaturgic works starting from the *Nāṭyaśāstra* to the *Sāhityadarpaṇaḥ*.¹⁶

16 cf. (a) *prārambhaścaprayatnaśca tathā prāptesca sambhavaḥ /
niyatā ca phalapraṅgatiḥ phalayogaśca pañcamāḥ //* NS. (XXI) 9

(b) *avasthāḥ pañca kāryasya prārabdhasya phalārthibhiḥ
ārambhayatanapraṅgatiḥ niyatāptiphalaḥ //* SD. (VI) 70, DR. (I) 19

The purpose of the *avasthās* is to attain the fruit of the action.

Again, while these stages are in progress of a dramatic plot, they must have some links to connect them with the principal and subordinate parts of the main action (episodes and incidents). These are called *sandhis* or *junctions*. Sandhis are five in number. viz, *Mukha*, *pratimukha*, *garbha*, *vimarsā* and *nirvahana*. They carry each of these stages of action to its natural conclusion. After all, when the order of the *avasthās* is settled, the *sandhis* also follow this order.*¹⁷

The first stage of an action of a dramatic composition is the *ārambha* i.e. beginning. Here, the desire of the dramatic character to attain the final end is indicated. Dhanañjaya defines *ārambha* in his *Daśarūpaka* as the curiosity of the hero, heroine for the achievement of the ultimate result.*¹⁸

In the present play, the scenic beauty of the Vṛndāvana encourages Kṛṣṇa to play his flute and hearing that sweet tune, Rādhā desires to see the player. And knowing Rādhā's desire, Paurṇamāsī instructed her attendants to draw a picture of Kṛṣṇa and give it to Rādhā. Thus the dramatic action is started and this stage is known as *ārambha*. This

17 *arthaprakṛtayaḥ pañca pañcāvasthāsamanvitāḥ*
yathāsaṁkhyena jāyante mukhādyāḥ pañca saṁdhayaḥ
mukhapratimukhe garbhaḥ sāvamarśopasaṁhṛtiḥ //

DR (I) 22. 24.

18 *autsukyamātramārambhaḥ phalalābhāya bhūyase*

DR. 1. 20

stage is characterised by the *bija*.

Yatna or *prayatna* is the second stage in which the hero, the heroine and the others exert themselves for the achievement of the final results. So Viśvanātha Kavirāja says :

*prayatnastu phalāvāptau vyāpāro'titvarānvitaḥ*¹⁹

In our play, Paurṇamāsī tried to stop Abhimanyu from his evil thoughts of taking Rādhā to Mathurā. So, she appointed Nāndīmukhī and advised Viśākhā to draw the picture of Kṛṣṇa and show it to Rādhā for the achievement of the final result of the play i.e. the union of Rādhā and Kṛṣṇa.

This stage is characterised by *bindu* that cements the break.

Prāptyāsā is the third stage in which the possibility of attaining the final end passes through an uncertain state due to advantages and disadvantages. The *Sāhityadarpaṇaḥ* and *Daśārūpaka* express about *prāptyāsā* that when the possibility of obtaining the desired object is doubtful on account of the presence of some obstacles but hope is not finished, then it is called *prāptyāsā*.²⁰

In the fourth Act of the play, Rādhā becomes angry with Kṛṣṇa hearing the name of Candravālī and tried to go away from him. To appease Rādhā, Kṛṣṇa brought some bokula flowers which was her favourite.

19 SD. (VI) 72

20 *upāyāpāyaśaṅkābhyām prāptyāsā prāptisaṁbhavaḥ.*

SD. (VI) 72, DR. (I) 21

And when the flowers are given to Rādhā, flute is also given along with the flowers by mistake and Rādhā hides it. And through this incident hope arises in the minds of the hero and heroine to meet each other again and it helped to attain the final end, i.e, the union of Rādhā and Kṛṣṇa.

The fourth stage is called *Niyatāpti* in which the obstacle in the way of achievement of the final end is removed. Viśvanātha and Dhanañjaya are of the opinion that the certainty of getting the success on account of the absense of obstacle is *niyatāpti*.²¹

In the fifth Act of the play Rādhā was playing the flute of Kṛṣṇa that she got along with the flowers. Hearing the Veṇunāda Jaṭilā came and snatch away the flute. At the moment Subala, a friend of Kṛṣṇa, was present there and recovered it from Jaṭilā. On the otherhand, at that moment Mukharā, grand mother of Rādhā comes there and takes Rādhā away for worshiping Goddess Caṇḍī. Kṛṣṇa is in a depressed mood. Subala and Vṛndā acted as Rādhā and Lalitā so that Kṛṣṇa is pleased and also Jaṭilā is cheated. This incident fulfills the stage of *Niyatāpti*.

Phalāgamā or *phalayoga* is the final stage where the attainment of the desired object is indicated. Dhanañjaya explains that *phalāgamā* is

21. (i) *apāyābhāvātaḥ prāptirniyatāptiḥ suniścitā.*

DR. (I) 21

(ii) *apāyābhāvātaḥ prāptirniyatāptistu niścitā.*

SD (VI) 73

the success in the fulfilment of the result and *Sāhityadarpaṇaḥ* says as— "attainment of the entire result."²²

In the seven Act of the play, Kṛṣṇa skillfully find out the way to unite with Rādhā by disguising himself in the form of a woman i.e. Goddess Gaurī. And this is the very example of phalayoga.

From the above discussion it appears that Rūpa Goswāmī has the conception of the plot as a whole in his mind. He followed the norms of a drama postulated by dramaturgists. He has displayed his artistic skill in some cases of the play.

b) CHARACTERISATION :

Characterisation is an another special feature of our present play. Because the plot of a drama depends wholly upon on the method of characterisation. Characterisation is the second essential constituent among the three of a dramatic composition. The other two constituent are, the plot construction and delineation of Rasa. Characterisation of a drama helps in making it a successful one. Because various activities of characters give a clear vision of the subject matter to the audience and the development of a drama depends upon making those characters lively and active. This opinion may be compared with the words of

22 (i) "samagraphalasaṁpattiḥ phalayogo yathoditaḥ".
DR. (I) 22

(ii) "sāvasthā phalayogaḥ syādyah samagraphalodayaḥ"
SD. (VI) 73

A B Keith. viz– “A drama proper can only be said to come into being when the actors perform parts deliberately for the sake of the performance to give pleasure to themselves and others, if not profit also.”²³

A play should consists of four things in creating and making the characters of a dramatic composition. Firstly a character must be good, i.e. whatever disposition a character may manifest it must be good, so far as the dramatic plot is concerned. Secondly, the characters should have propriety. A male character should be attributed with bravery and manliness, whereas the female one is always tender and bashful. The third requisite factor is verisimilitude (having the appearance of truth) and the fourth is consistency. The dramatist should be careful to represent his persons as consistent throughout, however, inconsistent they might seem to be in the original. The most important factor in the characterisation in a drama is impersonality.

The characterisation of the *Vidagdhamādhava* may not fulfill all the norms. But it is to be noted here that characters are not altogether devoid of individuality. Our author has made an attempt to create all the characters as suitable as to the main theme of the plot. The main theme of our present play centred round the union of Rādhā and Kṛṣṇa. The author has given emphasis on singing the victory of Lord Viṣṇu in some verses of the play. In our play, the male as well as the female charac-

ters are drawn with due care. Altogether 23 (twenty three) characters are introduced here out of which only nine are male while female characters are fourteen in number.

The principal male characters in our drama are Kṛṣṇa, Madhumaṅgala, Suvala and Abhimanyu while the female characters are Rādhā, Candrāvalī, Paurṇamāsī, Lalitā, Visākhā, Vṛndā and so on and so forth. Female characters like Rādhā, Paurṇamāsī, Lalitā, Visākhā, Vṛndā perform a significant part in developing the love story of Rādhā and Kṛṣṇa and they have helped the drama to move towards the successful end of the plot.

A brief discussion of the individual characters are drawn in the following paragraph—

Kṛṣṇa - the hero of the play

As the theme of the *Vidagdhamādhava* is centred round the love story of Rādhā and Kṛṣṇa, the latter i.e. Kṛṣṇa is considered as the hero of the play. He is a *dhīralalita* type of nāyaka as he possesses the qualities of a Nāyaka of that type.

Bharata and other eminent authorities classify the heroes into four types. viz— (i) dhīrodāṭṭa, (ii) dhīroddhata, (iii) dhīralalita and (iv) dhīraprasānta.*²⁴

24 cf. dhīrodhatta dhīralalita dhīrodāṭṭastathaiva ca
dhīraprasāntakāścaiva nāyakāḥ parikīrtitaḥ //

NS. 34. 17, DR. (II) 3, SD. (III) 31

These classification is made under the certain specific qualities possessed by these four types of characters. The hero of a drama must possess certain important qualities. He must be a young man, born in a noble family, he must be powerful, active and steady in his pursuit, he must be humble and gentle, his spirit of self sacrifice is also an essential quality. He should possess some other qualities like the purity of character righteousness and firmness in his cause.*²⁵

Now, a *dhīralalita* type of hero is one who possesses some important qualities. This type of hero possesses the qualities like humble, gentle and firmness. Another great quality of such a hero is that he keeps himself always busy in studying the artistical literature like art and culture.*²⁶

Now, In our present play we may regard Kṛṣṇa as a *dhīralalita* type of hero as he possesses all the qualities of a *dhīralalita* type of hero as described by the Rhetoricians. He appeared in first act of the play after

25 (i) *tyāgī kṛtī kulīnaḥ suśrīko rupayauvanotsāhī*
dakṣonuraktalokastejovaidagdhyaśīlavānetā //

SD. (III) 30

(III) *netā vinīto madhurastyāgī dakṣaḥ priyamvadaḥ*
raktalokaḥ śucirvāgmī rudḥavaṁsaḥ sthiroyuvā
buddhyutsāhasmṛtiprajñākālāmānasamanvitaḥ
śuro drḍhaśca tejasvī śāsracakṣusca dhaṁmikaḥ //

DR. (II) 1. 2.

26 *niścinto mṛduraniśāṁ kalāparo dhīralalitaḥ syāt.*

SD. (III) 34.

the Viṣkambhaka. He was the dearest son of Nanda and Yaśodā. In the drama He was described as *ālamvana vibhāva* of Madhura śṛṅgāra Rasa. However he was characterised as a Vṛndāvana Vihārī and perfect player of the flute. Because of these qualities of Kṛṣṇa, the three world including nature, became very influenced by the supernatural tune of His flute. In the play we find a fine example of His mighty influence on nature in the following verse.

*jāstambhatayā payāṁsi saritām kâṭḥinyamāpedire
grāvāṇo dravabhāvasaṁvalanataḥ sākṣādamī mārḍavam /
sthairya vepathunā jahurmuhuragājjayādgatiṁ jaṅgamām
vaṁśim cumvati hanta yāmunataṭīkrāḍā kutumve harau//²⁷*

“Hearing the melodious tune of the flute of Kṛṣṇa the streams becomes stone, the stone melts, the shivering things become like a pillar the moving things give up their motion and become motionless.”

Through the sweet tune of Kṛṣṇa's flute all the deities of heaven including Brahmā, Śiva also became intoxicated, Kṛṣṇa is fascinated by the scenic beauty of Vṛndāvana as He is a deep lover of nature. He loves Rādhā whole heartedly for which he felt Rādhā to be everything of the whole Vṛndāvana. The author present Him as an intelligent and accomplished person. He cleverly conceals his eagerness for Rādhā before the friends of Rādhā. The last scene of the seven act of the play

reveals to the audience that He is a master of the presence of mind. Because in this act, we find that, to test the love of Rādhā for him, he cleverly played a trick along with Vṛndā by pronouncing the name of Candrāvalī who is another beloved of Kṛṣṇa, in a half way manner i.e, candra... etc. Because of it Rādhā was angry with him and went away. Then Kṛṣṇa again applied His presence of mind by changing Himself to a form of woman i.e, Gaurī to create delight at the mind of Rādhā. In the form of Goddess Gaurī, Kṛṣṇa is able to betray foolish Abhimanyu who wanted to take away Rādhā to Mathurā and also to find out the way to keep Rādhā at Gakula without any obstacle. Thus Kṛṣṇa cleverly solved the way of their union.

Rādhā : the heroine

After the hero, the heroine is the most important character of a play, According to Sanskrit rhetoricians, the heroine must possess some important qualities like purity, chastity and others. There are three types of heroine. viz. (i) *svīyā*, (ii) *anyā* and (iii) *sāmānyā*. These classifications of the heroine mostly depend on the relation with the concerned hero.

Rūpa Goswāmī presents the character of Rādhā as the heroine of the drama— *Vidagdhamādhava*. Rādhā is a young lady of sixteen years old. So, the author of our present play delineates her as the image of a beauty and moonlight of delight. She is the eternal lover of Kṛṣṇa and is known as *hlādinī śakti* of Lord Viṣṇu. In her real life, though Rādhā mar-

ried Abhimanyu, a cowherd boy of Gakula, she whole heartedly desires Kṛṣṇa so much so that she becomes intoxicated even by hearing him name only. In our present play we have found that, the author describes another special character of Rādhā that she was a true lover of music for which she is easily attracted by the sweet tune of the flute of Kṛṣṇa. In the first act of the play the author through Paurṇamāsī creates the pūrvarāga in the mind of Rādhā by arranging for showing the portrait of Kṛṣṇa, which was drawn by Viśākhā. Seeing the portrait, the instinct of love evokes in the mind of Rādhā for Kṛṣṇa. Rādhā was delineated as a store-house of patience. She could equally conduct both the sides viz, love and virtue in her life. Though she is always anxious to see Kṛṣṇa yet, she consoles herself by writing a letter to her lover. sometimes Rādhā becomes full of ego due to deep love for Kṛṣṇa. cf. "*muñca muñcāñcalam, ito gatvāryāṁ vijñāpayisyāmi.*"²⁸ When she had lost her opportunities to meet Lord Kṛṣṇa for her ego, she then realized that it was her fault. cf. "*dhigvāṁ vidhimastu yena garalaṁ mānābhidhaṁ nirmame.*"²⁹

The author portrays Rādhā as a jealous woman. She becomes jealous on Candrāvalī when she heard her name in the words of her lover i.e, Kṛṣṇa. Sometimes, as a worldly lady she is delineated as a coward one. Because of this, she was afraid of Jaṭilā, mother-in-law of her.

28 VM (III) after verse no. 44. p. 137

29 VM. (V) 7 p. 205

When Jaṭilā becomes angry on her by seeing the pītāmvara (yellow cloth) on her body and thinking it to be of Kṛṣṇa's, Rādhā gets an awful shock and flees to seek help from Viśākhā. She told her that— "*halā tvameva śaraṇam*". Like the hero (Kṛṣṇa) Rādhā was also an intelligent and accomplished woman. The most important character is her cleverness. On account of her cleverness she could protect herself from the hands of the fierce and jealous Abhimanyu.

Rādhā is the true beloved of Kṛṣṇa. Rādhā's company always delighted Kṛṣṇa's mind and so she has been declared as *Rāsesvarī* of Rāsakṛīḍā. She is also known as *Kādamvinī* of the love sentiment of Lord Kṛṣṇa, Rādhā has been imagined as divine-jyoti, image of love, and *Mahābhāvasvarupā* of Gauḍīya Vaiṣṇava society. She was regarded as the *jewel* of women in Indian society, After all Rādhā is described as feelings, imagination and sweetness of the literary world.

Paurṇamāsī :

The most fascinating and outstanding character of the *Vidagdhamādhava* is Paurṇamāsī Among the female characters, the position of Paurṇamāsī is most important after Rādhā in the play. The poet has delineates her as the mother of Sāndīpani Muni, a dweller of Ujjvayinī and a disciple of Devarṣi Nārada. She is a humble yogī and always wears a red coloured dress. To see the union of Rādhā and Kṛṣṇa was the main purpose as well as the most important duty of her life. She is delineated as a fervent devotee of Viṣṇu. So, when she

heard about the incarnation of Rādhā and Kṛṣṇa at Gakula, from her preceptor, (Nārada) she at once came to Gakula from a long distance i.e. from Ujjvainī for the union of Supreme Brahma Lord Kṛṣṇa and Ādyā-Sakti Rādhā. She always thought that her life will be a fruitful one by serving the Lord Kṛṣṇa and Rādhā. Through her character, the author tries to delineate the character of Kṛṣṇa as the Supreme Being in his play. She is the first one to arrange for introducing the lovers Rādhā and Kṛṣṇa to each-other. When Abhimanyu the husband of Rādhā, desires to take her to Mathurā after knowing the love affairs of Rādhā and Kṛṣṇa, Paurṇamāsī was the only person, who was able to prevent him from doing so. In the second act of the play it is stated that Rādhā was engrossed with love for Kṛṣṇa. So, she was brooding over this matter day and night. While Mukharā the grand-mother of Rādhā told Paurṇamāsī about her not well condition of Rādhā and asked her the way to cure Rādhā, Paurṇamāsī told her that some evil spirit had taken hold of Rādhā and to remove that spirit, her meeting with Kṛṣṇa is essential. She also advised all the friends of Rādhā and Kṛṣṇa to create the union of Rādhā and Kṛṣṇa anyhow in order to achieve the final end of the play. In fact, Paurṇamāsī is the representative character of the author through which he achieves the main purpose of the drama i.e. the union of Rādhā and Kṛṣṇa.

Candrāvalī :

Among the women characters Candrāvalī is a remarkable character

in the play. She is delineated as a Pratināyikā of the play. She appeared in the middle and last part of the drama. She was naturally a beautiful lady. In her real life, she married young man of Gakula, named Govardhana. But she was embodiment of love for Kṛṣṇa. Hearing the sweet tune of the flute of Kṛṣṇa she became anxious to see the player. The author portrays Candrāvalī as a jealous lady. Like Rādhā, she also becomes upset and angry with Kṛṣṇa when she heard the name of Rādhā in the words of Kṛṣṇa. But she knows to keep her patience in this situation as she was a humble and calm lady in nature. Even her lover Lord Kṛṣṇa also praised her nature in the following way—

*nyaviśat nayanānte kāpi sāralyaniṣṭhā
vacasi ca vinayena stotrabhaṅgī nyavātsīt /
ajani ca mayi bhūyānsambhramastena tasyā
vyavr̥ṇut hṛdi manyuṁ suṣṭhu dākṣiṇyameva //³⁰*

As a deep lover of Lord Kṛṣṇa she always worshiped God Sūrya for uniting with Kṛṣṇa. She is delineated as a simple and kind hearted beloved of Kṛṣṇa. As like as Rādhā, her heart was not broken by the pang of separation from Kṛṣṇa. Another special character of Candrāvalī as we have found in the drama is that she was a true lover of natural beauty. She liked everything related to nature. She was attracted by the charming scenery of Vṛndāvana for which she was roaming the whole Vṛndāvana

with her friends. Though Candrāvalī is described as a virtuous lady as well as Pratināyikā of the play, yet she may not fulfil the norms of a pratināyikā ascribed by the Rhetoricians. So, our author has not given much importance to this character of Candrāvalī which he did in respect of Rādhā.

Madhumaṅgala and suvala :

Madhumaṅgala and suvala are the most interesting character of our present play. Among the friends of Kṛṣṇa both were best and intimate friends of him. Madhumaṅgala is presented by author as Vidūṣaka in character in his play. The eminent Ālaṅkārika Viśvanātha Kavirāja defines the characteristic of Viduṣaka as follows :

*kusumavasantādyabhidhaḥ karmavapurveṣa bhāṣādyaiḥ /
hāsyakaraḥ kalaharatirvidūṣakaḥ syātsvakarmajñāḥ //³¹*

He always tries to create delight in the mind of Kṛṣṇa by helping him in respect of love. Vidūṣaka was most important character in a Sanskrit drama. Madhumaṅgala was the son of Sāṅḍipani Muni and belongs to a Brāhmaṇa cast. He appears from the beginning to end of the play. The author delineated Madhumaṅgala as a well wisher and true adviser of Kṛṣṇa. He is described as a coward person and he liked sweets to eat very much.

Suvala was also an intimate friend of Kṛṣṇa. He appears at the fourth

act of the drama. The main purpose of this character is to create delight in the mind of Kṛṣṇa. Therefore, the event which covered the fifth act of the play, is a very example of this. We have found that when Kṛṣṇa didnot get Rādhā due to the obstacles that surrounded them he was totally in panic and was very sad. In such a situation when his dearest friend was mourning, Suvala, in order to delight him disguise as Rādhā. In fact suvala was the true secretary of lover Kṛṣṇa. Thus the efforts of both friends of Kṛṣṇa is praiseworthy in respect of love.

Lalitā and Viśākhā :

Lalitā and Viśākhā are also important characters in our play. Both are main and real friends of Rādhā who helped her all the time, either it be happiness or sorrow. Lalitā is the first one who introduced Rādhā, the name of Kṛṣṇa. Even Lalitā is such a true and intimate friend of Rādhā, that she was able to know about all the problems Rādhā had and was always eager to solve the problems by any means. She has been also made a loving friend of Rādhā. She always helped Paurṇamāsī to make the eternal union of Rādhā and Kṛṣṇa for which it was possible to make their mission a successful one. The author has delineated the ideal character of Lalitā a paragon of love, beauty and sympathy. He also delineates her as a eloquent, clever, intelligent and accomplished lady. Because of these virtues, she was always praised by Rādhā and Rādhā herself was proud on her.

Like Lalitā, Viśākhā was also an intelligent and intimate friend of Rādhā.

She was an embodiment of art and culture. She painted a portrait of Kṛṣṇa and show it to Rādhā so that the waves of emotion and passion touched her heart deeply. She always tried to create the union of Rādhā and Kṛṣṇa as Lalitā and Paurṇamāsī did. When Rādhā became sad by suffering from the pang of separtion, Viśākhā consoled her and advised Rādhā to keep her patience till the union with Kṛṣṇa. In fact the author tries to achieve the final result of the play— by the help of characters like Viśākhā, Lalitā etc.

Padmā and Śaivyā :

Padmā and Śaivyā are the loving and active friends of Candrāvalī the lady who was delineated by the author as the pratināyikā of the play. Both the two friends had a great desire and effort to unite Candrāvalī with her lover Kṛṣṇa. After being attracted by the sweet tune of the flute, Candrāvalī was anxious to see Kṛṣṇa and so Padmā tried her best to create union of Candrāvalī and Kṛṣṇa. She was also delineated by the author as an eloquent and inteligent lady.

On the otherhand Śaivyā, another intiment friend of Candrāvalī, always helped her at any step of hardness of her life. She came into being in the fourth act of the drama.

Nāndīmukhī and Vṛndā :

Nāndīmukhī is a relative of Paurṇamāsī. In the play, through Nāndīmukhī's character Paurṇamāsī was able to solve her purpose that is the union of Rādhā and Kṛṣṇa.

Vṛndā is described by the author as the presiding deity of Vṛndāvana. For the union of Rādhā and Kṛṣṇa, She turned the whole Vṛndāvana a charming one so that the wave of love and lust evokes in the minds of the lovers. She was also delineated as a kindhearted lady. Seeing the mental condition of Kṛṣṇa due to separation from her beloved, Vṛndā tried to create delight in the mind of Kṛṣṇa. For which she and Suvala made a plan and disguised themselves as Rādhā and Lalitā. In this form, they were able to find the flute of Kṛṣṇa which was stolen by Rādhā.

Jaṭilā, Karālā and Mukharā :

Among the other minor characters of this play we can mention Jaṭilā, Karālā and Mukharā. These three were the oldest of all the gopīs of Vṛndāvana. Among the three, Jaṭilā was delineated as the mother of Abhimanyu who was the husband of Rādhā. Mukharā was the grandmother of Rādhā. She appeared in the first act of the play. She organised the marriage of Rādhā and Abhimanyu. we have come to know from the play that Mukharā was the foster-mother of Yośodā. But Jaṭilā was described as an angry woman in the play. She has been betrayed all the time by others like Kṛṣṇa, Paurṇamāsī, Lalitā and Madhumaṅgala for her foolishness, Karālā was the mother in law of Candrāvalī. She also didnot like the union of Candrāvalī with Kṛṣṇa. Thus, the principal deed of these three mothers was the creation of obstacles at the union of Rādhā and Candrāvalī with Kṛṣṇa.

Abhimanyu :

In our present play Abhimanyu is described as Pratināyaka who was the husband of Rādhā. In the first act of the play, it is stated that the marriage of Abhimanyu with Rādhā was organised with the help of Yogamāyā for betraying Kāṁsa, the king of Mathurā. Abhimanyu did not get the well treatment from Rādhā as a husband. Because though Rādhā married Abhimanyu, she loved Kṛṣṇa whole heartedly. So, when Abhimanyu came to know about her love for Kṛṣṇa, he decided to take Rādhā to Mathurā from Gakula. But Paurṇamāsī a well-wisher of Rādhā and Kṛṣṇa, cleverly prevented Abhimanyu from doing so. He has been delineated as a simple young man of Vraja in the play. He is depicted as an idle, timid and foolish man. Indifference was the bad habit of his life. For his foolishness Kṛṣṇa, the others and even Rādhā insulted him at the last act of the play.

In the *Vidagdhamādhava*, Abhimanyu was portrayed as Pratināyaka. The characteristic of a Pratināyaka defines in the *Sāhityadarpaṇaḥ* that—

*“dhīroddhataḥ pāpakārī vyaśanī pratināyakaḥ”*³²

As a Pratināyaka Abhimanyu may not fulfil these characters.

From the above discussion it is come to our notice that Rūpa Goswāmī delineates each and every character in such a way that he can achieve the final end of the play.

c) DELINEATION OF RASA IN THE VIDAGDHAMĀDHAVA

Rasa is regarded as the most essential constituent of a Nāṭaka. Dramatic compositions seem to be the best media for rasa realisation. In other words Rasa is the life of Indian dramas. Some critics like Vāmana, Abhinavagupta and others accept drama as the greatest form of literature. Rasa seems to grow from the poetic sensibility. According to Vāmana dramatic composition is the best form of literature because of its nature as variegated, complete and wonderful as a picture. cf

*sandarbheṣu daśarūpakam śreyaḥ /
taddhi citram citrapaṭavadviśeṣasākalyāt //³³*

Bhavabhūti a great dramatist of sanskrit literature has given more importance on the delineation of various rasas in a drama along with other components, like a good plot, valour of the hero etc. cf.

*bhūmnā rasānām gahanāḥ prayogāḥ sauhārdahṛdyāni viceṣṭitāni /
auddhatyamāyojita kāmasūtram citrāḥ kathā vāci vidagdhata ca //³⁴*

(Delineation of various rasas, pleasing action for close association, valour expressed to win the love and marvellous plot and dexterity in dialogues, these, should be the qualities of a nāṭaka.)

Abhinavagupta opines that drama is the perfection of literary composition. According to him rasa itself is an *Ānand*. Because at the point of

33 KLSV. 1. 30. 31

34 Mālatīmādhava- 1. 4.

relishing a rasa the knowledge of sthāyibhāva ensues. such a delight to the heart of a saḥṛdaya that he hardly can distinguish between the rasa and the delight. cf.

*anubhāvavibhāvāvabodhanottarameva
tanmayībhavanayuktyā tadvibhāvānu bhāvocita
cittavṛttivāsanānurañjitasvasaṁ vidānanda
carvanāgocaror'rho rasāḥ.*³⁵*

Mammaṭa also says that Rasa is the melting point of a mind. (*Vigalitavedyāntaramānandam*).

Bharatamuni, the author of *Nāṭyaśāstra* has observed that rasa is the most essential part in a dramatic composition. He claims that no meaning proceeds without sentiment or rasa. cf.

*na hi rasādṛte kaścidapyarthaḥ pravartate*³⁶*

Further he says that sentiment or Rasa is produced from the combination of *determinants (vibhāva)*, *consequents (anubhāva)* and *complementary psychological states (vyabhicāri bhāva)*. So he propounds the Rasa theory in the following manner—

*vibhāvānubhāvavyabhicārisaṁyogādrasa niṣpattiḥ.*³⁷*

The Anuvaṁśyaśloka clarifies the Rasasūtra of Bharata.cf

bhāvābhinayasambandhān sthāyibhāvāmstathā budhāḥ /

35 Locana on DL. 1. p. 137

36 NS. vi

37 ibid. vi

*āsvādayanti-manasā tasmānnātyarasāḥ smṛtāḥ //*³⁸

Here the word *bhāva*, means both *Vibhāva* and *Vyabhicāri-bhāva*, while *abhinaya* means the *Anubhāvas*. Thus, the whole *anuvamśya* verse indicates that when the permanent mood of the men of taste (*budhāḥ*) or *Sahṛdayas* (as called by *Abhinavagupta*) are made manifested from the combination of *Vibbhāva*, *Anubhāva* and *Vyabhicāribhāva*, that state of mind is known as *rasaniṣpatti* or *Rasa* in general. The *Rasa* here implies *Nāṭyarasa*.

Following the definition of *Nāṭyaśāstra* *Viśvanātha Kavirāja* defines *rasa* in the following way—

vibhāvenānubhāvena vyaktaḥ saṁcāriṇā tathā /
*rasatāmeti ratyādiḥ sthāyibhāvaḥ sacetasām //*³⁹

According to him *rasa* is manifested in the heart of *sahṛdaya* when the *sthāyibhāva* like *rati* etc. are stimulated by *vibhāva*, *anubhāva* and *vyabhicāribhāva*. Again he clearly mentioned that *Rasa* is the life of *kāvya*. cf "*vākyaṁ rasātmakaṁ kāvyam.*"⁴⁰ In this regard, some rhetoricians like *Bhoja* and others also accept the *Rasa* as essential factor in poetic compositions.

According to *Bharata*, the *sthāyibhāvas* of *rasas* are eight in numbers. Those are *rati* (love), *hāsa* (laughter), *śoka* (sorrow), *krodha* (an-

38 NS.—vi. 33.

39 SD.—(III) 1

40 SD - I

ger). *utsāha* (enthusiasm) *bhaya* (fear), *jugupsā* (disgust), *vismaya* (astonishment). These eight sthāyibhāvas are connected with the rasas like *śṛṅgāra*, *hāsya*, *karuṇa*, *vira*, *bhayānaka*, *vībhatsa* and *adbhūta*. These eight rasas are known as *nāṭyarasas*. So, we find in the *Nāṭyaśāstra* as cited below.

śṛṅgārahāsyakaruṇā raudravīrabhayānakāḥ /

vībhatsādbhūtasamjñāu cetyaṣṭau nāṭye rasāḥ smṛtā //⁴¹

Some Later *ālaṃkārikas* recognised the *nineth rasa* ie. *Śāntarasa* and its permanent mood is the *Nirveda*. We find in the *kāvya prakāśa* about *Śāntarasa* in the following manner—

nirvedasthāyibhāvo'sti śānto'pi navamo rasaḥ.⁴²

Daśarūpaka does not directly admit the *śānta* as *rasa* in dramatic composition. So he says in the following manner.

ratyutsāhajugupsāḥ krodho hāsaḥ smayo bhayaṃ śokaḥ /

śamamapi kecitprāhuḥ puṣṭirnāṭyeṣu naitasya //⁴³

The word *Rasa* is derived from the root 'ras' which means *taste* or *relish*. But what is tasted or relished is called *rasa*. In this regard.

Nāṭyaśāstra says in the following way—

rasa iti kaḥ padārthaḥ, ucyate āsvādyatvāt.⁴⁴

41 NS (VI) 15

42 KP (IV) 49. p. 125

43 DR (IV) 35.

44 NS (VI)

In this way the *Taittirīyopaniṣad*. described *rasa* as *supreme bliss* or Brahman and thus says— *raso vai saḥ | rasam̐ hyevāyam̐ labdhvānandī bhavati.*⁴⁵

As regards *vibhāva*, Viśvanātha says that the excitant of *sthāyibhāvas* ie. *rati* etc are termed as *vibhāvas*. cf.

*ratyādyudvodhakā loke vibhāvāḥ kāvyanātyayoḥ //*⁴⁶

Mammaṭa also says that the basic emotion ie, love for god is transitory by nature is called *bhāvas* or *vibhāva*. The love for sage, preceptor, king and son etc can also be included in the *bhāva* or *vibhāva*. But permanent mood of love for its beloved is known as erotic sentiment or *śṛṅgāra rasa*.cf.

ratirdevādiviṣayā vyabhicārī tathā'ñjitaḥ

bhāvaḥ proktaḥ ādiviṣayānmunigurunṛpaputrādiviṣayā

*kāntāviṣayā tu vyaktā śṛṅgāraḥ //*⁴⁷

Thus, most of the *ālaṅkārikas* define and discuss *rasa* in various ways. It is noticed that all the poetical compositions cannot be complete without *rasa*. So proper delineation of *rasa* is the most important factor in respect of a drama. According to some *Ālaṅkārikas*, any one of the nine *rasas* may be delineated as principal one and the remaining others as subordinates. About this Ānandavardhana gives a proper defi-

45 *Taittirīyopaniṣad-* (II) 7. p. 116

46 *SD* (III) 28 p. 64

47 *KP* (IV) 34 pp. 127, 128

dition in his work *Dhanyāloka*.cf.

*'prasiddhe'pi prabandhānām nānārasanibandhane /
ekoraso'ṅgikartavyasteṣāmutkarṣamicchatā //*⁴⁸

So, dramatic compositions are concerned *śṅgāra* or *vīra* should be delineated as principal one. That is why Viśvanātha Kavirāja says—

*eka eva bhavedaṅgī śṅgāro vīra evavā*⁴⁹

In our present discussion, we find that *Vidagdhamādhava* is a fine example of poetic genius of Śrī Rūpa Goswāmī. He is a good master in delineating *rasa*, *alaṅkāra* and *chandas*. It may be said that his observation on both literary method of composition like *bhāvapakṣa* and *kalāpakṣa* is unique one. In regards of *rasa* he strictly follows the rules of dramaturgy. According to rules of dramaturgy *śṅgāra* or *vīra* should be the principal *rasa* while other *rasas* remain as subordinate. Moreover the final result of a drama is regarded as the central point in the consideration of *rasa* and which *rasa* has been enjoyed by the hero at the end of a drama, may be regarded as the principal or *aṅgīrasa* of the concerned play. From this point of view our play is also concerned with *śṅgāra* as the principal *rasa*.

As the episode of *Vidagdhamādhava* goes, it shows that the eternal union of Rādhā and Kṛṣṇa is the main theme of the drama. So the author maintains *śṅgāra* as principal one and other *rasas* as subordinate.

48 DL (III) 21

49 SD (VI) 10

The author has delineated the events successfully so as to develop the main plot. According to the subject theme of *Vidagdhamādhava*, Kṛṣṇa is described as *Nāyaka* and Abhimanyu, husband of Rādhā, is described as *Pratināyaka*. Rādhā is presented as *nāyikā* and Candrāvalī as *Pratināyikā*. It has been already mentioned above that *rasa* is manifested in the heart of *sahṛdayas* by stimulating the *vibhāva*, *anubhāva* and *vyabhicāribhāva*. *Vibhāva* is also mainly divided into two types. *Ālamvana* and *Uddīpanavibhāva*. In this drama, Kṛṣṇa is supposed to be *ālamvana vibhāva* of *śṛṅgāra* of which Rādhā is the part and parcel of the same. The *natural scenario* of *Vṛndāvana*, *bank of the river Yamuna*, *spring season*, *touching of monsoonal wind* are described as the *uddīpanavibhāvas*. Love of Rādhā for Kṛṣṇa i.e, *Rati* is delineated as *sthāyibhāva* or permanent mood of *Śṛṅgāra*. Besides these elements, two types of *Śṛṅgāra*, viz *sambhoga* and *vipralambha* are also delineated by the author in an equal manner. In this respect it is mentioned that *pūrvārāga* can be regarded as the first stage of love lorn condition of a yearning couple. The *vipralambha śṛṅgāra* which is due to love in its unaccomplished stage is called *pūva-rāga* or love-in-longing. It is aroused by various means viz, the first is the very first sight of the object of interest. It could be otherwise even in a picture or in course of a vision. The charm of a damsel or a youth can effect over the loving heart even in absentia by hearing of the beauty or the virtues of the person, which may be possible through the agency of bards or

common friends. Viśvanātha Kavirāja defines it in the following way—

*vipralambho'tha sarābhoga ityeṣa dvividho mataḥ /
yatra tu rati prakṛṣṭā nābhīṣṭamupaiti vipralambho'sau //
sa ca pūrvarāgamānapravāsakarūṇātmakaścaturdhā syāt /
śravaṇāddarśanādvāpi mithaḥ samruharāgayoḥ //
daśāviśeṣo yo'prapto pūrvarāgaḥ sa ucyate /
śravaṇam tu bhavettatra dūtavandīsakhī mukhāt //*⁵⁰

Our playwright has delineated pūrvarāga condition through Viśākhā, common friend of Rādhā by showing the portrait of Kṛṣṇa in the first act of the drama. This event is depicted by the following passages—

*Viśākhā— sakhi, rādhe tava vedanāvidhvaṁsanam
kimapyetadauśadham mama haste vartate tatsevasvaitat.*

*Rādhikā— viśākhe, ehi! angaṇopakaṇṭhe phullakarnīkārāmaṇḍalī
cchāyāmadhyāsya prekṣyāvahe.*⁵¹

*Viśākhā— O friend Rādhā, I have brought some medicines to heal
you from your agony-you must take it and use it properly.*

*Rādhikā— "come Viśākhā, we shall sit together under the shadow
of this karnīkār-flower's tree and enjoy this portrait". For all these rea-
son śṛṅgāra may be positively taken as aṅgīrasa or principal sentiment
of Vidagdhamādhava.*

However, in the Vaiṣṇava faith of Bengal, śṛṅgārarasa termed as *ujjala*

50 SD (III) 186, 187, 188, pp 106-107

51 VM (I) (last part) p. 44

or Madhura. Madhurā Rati or *priyatā* is the *sthāyi bhāva* or permanent mood of this rasa of which the origin cause is the union of Rādhā and Kṛṣṇa. This *rasa* is different from the terestial matrimonial relation of human beings. The Madhura rasa is not only represented in its secular aspect but also primarily as a phase of Bhakti rasa and it is expressed as heavenly one by nature itself. Vaiṣṇava theology admits five rasas as forming the five degrees or aspects of the realisation of Bhakti or faith, viz *śānta* (tranquillity) *dāsyā* also called *pṛīti* (servitude or humility) Sakhya (also called *preyas* friendship or equality) *vātsalya* (parental affection) and *mādhurya* (sweetness). The last also called the *ujjala* rasa being the principal, is termed bhakti-rasa-rat. The Kṛṣṇa Rati or the love of Kṛṣṇa, forms the *sthāyi-bhāva* of this Rasa and, the recipient here is not the literary sahr̥daya but the bhakta, the faithfull. This *sthāyibhāva* is known as Madhurā rati, which is the source of this particular rasa and it is defind in terms of love of Kṛṣṇa. The nature of Nāyaka and Nāyikā is defind in the same manner and their feelings and emotions illustrated by examples adduced from poems dealing with the love stories of Kṛṣṇa and Rādhā. Therefore this type of work is essentially a Vaiṣṇava religious treatise and it presented in a literary gurb. Kṛṣṇa is depicted here as a ideal hero.⁵²

The rumour of Kṛṣṇa as *upapati* and the Rādhā as the *parakīyā stri*

52 "some problems of sanskrit poetics"

S.K. DE

chaper- "The theory of Rasa" pp. 217-218.

is not present in the madhura or Ujjvala rasa. Rūpa Goswāmī adduced himself by bringing verses as the example of it from the Ujjvalanīlamanī and Nāṭaka-candrikā, two other technical work of him. Both verses are mentioned in the following—

(1) *yatparohopapatyośca gaṇatvaṃ kathitaṃ budhaiḥ /
tattu Kṛṣṇaśca gopīśca vineti pratipāditam //* (Nāṭaka-candrikā)

(2) *laghutvamatra yatproktaṃ tattu prākṛtanāyake /
na Kṛṣṇe rasaniryāsasvādārthamavatāriṇi //* (Ujjvalanīlamanī)⁵³

S. N. Śāstri observes that how Rūpa Goswāmī very appropriately considers the eight kinds of sāttvika bhāvas or physical states belong to four different grades. The sāttvika bhāvas are *perspiration (sveda) stupefaction (stambha) tremor (kampa) tears (Asru) horripilation (romāñca) change of voice (svara bheda) swoon (pralaya) pallor (vaivarṇya)*.

According to their expressional values they have known by the name as *fumade (dhumāyita), flagrant (jvalita) gleaming (dīpta) and aglow (uddīpta)*. On the analogy of the existence of the fire which becomes only surmisable in its smoky form, visible when it is burning, bright when inflamed, and brilliant when it is blazing. Similarly when a consequential state existing all alone or grouped with another is only is an inferential stage and is capable of being concealed, it is said to be in the fumade

form.⁵⁴

When a particular mental state coupled with one or two allies assumes a noticable form and can be concealed only with great difficulty, it is said to be in a flagrant form.⁵⁵ When a feelling associated with a larger number of its auxiliaries (say, three, four or even five) becomes so manifest as cannot be concealed it is said to be in its *gleaming* bright form.⁵⁶

Once after becoming manifest when it is devoloped into a full-fledged form it is said to have blazed *aglow*.⁵⁷

Rūpa Goswāmī further adds that the consequential states look very charming when they have assumed their *brilliant (suddīptā)* form and they then help a good deal in the manifestation of the prevailing sentiment.⁵⁸

Though the śṛṅgāra rasa is taken as the principal sentiment, all the other rasas almost delineated in a equal manner. A brief description of all the rasas given in the following paragraphs—

54 *Locana-rocini-* “Iṣad vyaktā apahnotuṁ śakyā dhūmayitā matāḥ”

UNM p. 338

55 “śakyāḥ kṛcchreṇa nihnotuṁ jvalitā iti kīrtitā”

UNM. p. 340

56 “saṁvarītumaśakyāste dīptā dhīrairudāhṛtāḥ UNM- p. 340.

57 *Āruḍḍhā paramutkarṣamuddīptā iti kīrtitāḥ.* UNM. p. 341

58 “Laws of sanskrit drama” pp 246-247

(i) Śṛṅgāra or Erotic sentiment :

Śṛṅgāra in accordance with the situation of love is two fold, love in union or *sambhoga śṛṅgāra* and love in separation or *vipralambha śṛṅgāra*. All the *ālaṃkārikas* like Mammaṭa, Viśvanātha and Ānandavardhana accept these two types of śṛṅgāra. According to Mammaṭa, Śṛṅgāra is divided into two types as the lovers concerned are united with or separated from each-other.⁵⁹

In the *sambhoga-śṛṅgāra*, the passionate love of two enraptured souls is manifested in bashful smiles, coy glances, faltering accents, mock quarrel, thrilling expectation etc. In the *vipralambha śṛṅgāra*, it is manifested in pining for each-other's company, in hot sighs and copious tears, fasting, in dwelling upon the delightful experiences of the past etc.

In regards of Śṛṅgāra rasa Dhanañjaya says in this way—

ayogo viprayogaśca sambhogaśceti sa tridhā /

*tatrā'yogonurāge'pi navayorekacittayoḥ //*⁶⁰

According to him, Śṛṅgāra is three types *ayoga*, *viprayoga* and *sambhoga*.

Our author delineated the both types of Śṛṅgāra ie. *sambhoga* and

59 *tatra śṛṅgārasya dvau bhedaḥ sambhogo vipralambhaśca.*

tatrādyoḥ parasparāvalokanāliṅganādhara

pānaparicumbanādyanantabhedatvādpāri cchedya eka eva gaṇyate/

KP vṛtti of 28 p. 112

60 *DR (IV) 50 p. 259*

vipralambha in equal manner. Therefore we have found how Rādhā shows the love lorn condition of her mind at the sight of Kṛṣṇa through the following verse—

*chinnah priyo maṇisarah sakhi mauktikāni,
vṛttānyaham vicinuyāmiti kaitavane /
mugdham vivṛtya mayi hanta dṛgantabhaṅgī,
rādhā gurorapi puraḥ praṇayād vyatānit //*⁶¹

Rādhā casts her glances full of love on Kṛṣṇa on the pretext that her necklace is torn. While taking the pearls scattered on the ground she looks lovingly Kṛṣṇa even in everyone's presence.

On the otherhand, Rūpa Goswāmī puts many beautiful poems in the lips of his heroine to suggest *vipralambha śṛṅgāra*, here and there in his drama. He describe the impact of a lovers portrait in a lady's heart which is regarded as the example of *vipralambha śṛṅgāra*. It describe in the following verse—

*ekasya śrutameva lumpati matim kṛṣṇeti nāmākṣaram
sāndronmādaparamparāmupanayatyanasya vaṁśīkalaḥ /
eṣa snigdhaḥadyutirmanasi me lagnaḥ sakṛdvīkṣaṇāt
kaṣṭam dhikpuruṣatraye ratirabhūnmanye mṛtiḥ śreyasī //*⁶²

In this verse, the *pūrvaraga* of *vipralambha* is being depicted. Here Rādhā says that she is so deeply involved in love with Kṛṣṇa that even

61 VM (III) 3. p. 100

62 VM (II) 9 p. 54

the beautiful dark-cloud reminds her the form of Kṛṣṇa. Even she felt that her mind is taken away by the bisyllabic name as Kṛṣṇa. The sweet tune of his flute is tormenting her so badly that she becomes mad and she is unable to bear the unbearable love afflicted life.

In this way the following verse also consist with Śṛṅgāra rasa. Here, Rādhā describes her serious love lorn condition to her friend Lolitā. The verse is mentioned below—

*vikrīḍantu paṭīraparvatataṭīsaṁsargiṇo mārutāḥ
khelantaḥ kalayantu komalatarāṁ puṁskokilāḥ kākālīm /
saṁrambheṇa śīlīmukhā dhvanibhṛto vidhyantu manmānasam
hāsyantyāḥ sakhi me vyathāṁpara mamī kurvanti sāhāyakam //*⁶³

At the beginnig of spring, when the malaya breeze blows slowly, and cuckoos sing sweetly Rādhā is very much afflicted with love for Kṛṣṇa. But she intends to take resort to some means by which she will be relieved from the unbearable afflictions of love.

So on, in the first act of the drama, Śṛṅgāra dercribed Nāndī's words as followes— *"yathā kathāprasaṅge eṣā Kṛṣṇeti nāma śṛṇoti, tadā romāñcitā kamapi bhāvaṁ vindati."*⁶⁴

(ii) Hāsya rasa (Humour)

According to Viśvanātha, Kavirāja *hāsya* is the permanent mood of the sentiment of humour. Dhanañjaya also supports this opinion of

63 VM (II) 7 p. 52

64 VM (I) p. 16

Viśvanātha. The excitants of this sentiment are unnatural dress etc.⁶⁵

This rasa is created by determinants such as unseemly dress of ornaments, impudence, greediness, quarrel, defective limb, mentioning different faults and similar other things. It is represented by consequents like the throbbing of the lips, nose, cheek, opening eyes, colour of face etc. Complementary psychological states in it are— indolence sleep, dreaming, dissimulation and the like.⁶⁶

According to Bharata Hāsya-rasa is of two kinds viz. *Subjective or self-centered* and *objective or centered* in others. When one laughs himself it belongs to the first type and when one makes the other laugh it is of the second type. Further he observes that generally the comic sentiment is found among the low characters and women.⁶⁷

Rūpa Goswāmī creates a scene of humour on the description of love-lorn condition of Kṛṣṇa. Kṛṣṇa was so much attracted by the beautiful

65 (i) vikṛtākāravāgveṣaceṣṭadeḥ kuhakādbhavet /
hāsyo hāsasthāyibhāvaḥ sveh pramathadaivataḥ //
SD (III) 214. p. 115

(ii) vikṛtākṛtivāgveṣairātmano'tha parasya vā/
hāsaḥ syātparipoṣo'sya hāsyastrīprakṛtiḥ smṛtaḥ //
DR (IV) 75

66 NS (VI)

67 (i) evamātmāsamutham ca tathā parasamutthitam /
dvididhastriprakṛtikaḥ saḍbhedo'tha rasaḥ smṛtaḥ //
NS (VI) 61

(ii) "strīnīcaprakṛtāveṣa bhūyiṣṭham dṛsyate rasaḥ".
NS (VI) 51

damsel Rādhā that he felt that eyerythings around him was Rādhā. That is why he embraced the Sthala-Padminī tree thinking it to be Rādhā, which created humour into the mind of Madhumaṅgala as well as to the audience. The description is found in the following passages—

Kṛṣṇaḥ— niṣṭhure, tiṣṭha. tūrṇamasau te dhūrtatāgarvamapaharāmi. (iti samantātpasyan. saharṣam) vayasya, paśya, sahaseyamavāptā gaurāṅgī priyā (ityupasarpati).

*Madhumaṅgalaḥ— (vihasya) bho vayasya, cakravāteṇa tṛṇāvartena bhramitasya te'dyāpi nunaṁ bhramo na gataḥ. paśyaiṣā pītaparāgapuñjapifjaritā sthalanaliniṭ.*⁶⁸*

Another example of Hāsya-rasa is given below from the the 2nd act of our drama.

viśākhā—

ityasmābhiravakravikramalavādutkṣipta govardhano

hetostvaṁ kila pañkajākṣa yadubhistatrāsi niṣṭaṅkitaḥ

*Madhumaṅgala— ayi vācālike, tiṣṭha tiṣṭha. drṣṭo mayā utkṣipta daṇḍamaṇḍalaigopaigovardhano dhṛtaḥ. tvaṁ kasmādekameva priyavayasyaṁ saṁbhāvayasi.*⁶⁹*

In this portion Hāsya is relished in the words of Madhumaṅgala.

(iii) Karuṇa Rasa (pathetic)

Karuṇa rasa arises from the dominant state of sorrow. It grows from

68 VM (VI) p. 288

69 VM (II) 35 p. 75

the determinants such as affection under a curse, separation from dear ones, loss of wealth, death, captivity, flight, accidents etc. This is to be represented on the stage by means of consequents like as lamentations, change of colours, dryness of mouth, loss of memory and so on. Anxiety, yearning, fainting, sadness, illness epilepsy, fear etc. are regarded as transitory states of this rasa.⁷⁰

So, Viśvanātha Kavirāja and Dhanañjaya also gives their definition on this rasa by following the line of Nāṭyaśāstra.

In this regard, Mammaṭa says, it gives the highest delight as the heart melts completely. (*vigalitavedyāntaramānandam*).

The speciality of *karuṇarasa* observes the Bhavabhūti's emphasis upon *karuṇa rasa* in his *Uttararāmacarita*. cf.

*eko rasaḥ karuṇa eva nimittabhedāt,
bhinnāḥ pṛthak pṛthagivāśrayate /
āvartabudbud taraṅgamayān vikārān,
ambo yathā, salilameva hi tatsamastam //*⁷¹

According to Bhavabhūti, "pathos (*karuṇa*) is the only statement, the

70 *atha karuṇo nāma sokasthāyibhāvaprabhavaḥ
sa ca śāpakleśavinipāteṣṭajanaviprayogavibhava-
nāśavadhabandhavidravopadhātavyasana
saṁyogādibhirvibhāvaiḥ samupajāyate...
bhedādayaḥ.*

NS (VI) p. 258

71 URC (III) 47

other statement are merely its modified forms, as bubbles, ripples, eddies are simply modifications of water which it assumes under different casual conditions".

As in the case of *Vidagdhamādhava* lamentation of Rādhā for not getting her beloved Kṛṣṇa though they had a great eager to meet each other, is an very instance of *karuṇa rasa*. It is delineated in the 2nd act of the drama in the following way—

*akāruṇyaḥ kṛṣṇo yadi mayi tavāgaḥ kathamidam
mudhā mā rodīrme kuru paramimāmuttarakṛtim /
tamālasya skandhe vinihitabhujāvallaririyam
yathā vṛndāraṇye ciramavicalā tiṣṭhati tanuḥ //72*

Again the lamentation of Rādhā in the 3rd act itself contain *Karuṇa rasa*. The poem which consist of *karuṇa rasa* is described in the following way—

*mayā te nirvandhānmurajayini rāgaḥ parihṛto
mayi snigdhe kimtu prathaya paramāśīstatimimām /
mukhāmododgāragrahilamatiradyaiva hi yataḥ
pradoṣārambhe syām vimalavana mālāmadhukarī //73*

Another instance of *karuṇa rasa* is inserted in the sixth act containig the lamentation of Kṛṣṇa. He suffers from pang of separation. Therefore he tries to call Rādhā by blowing his flute.

72 VM (II) 47 p. 87

73 ibid (III) 16 p. 112

He expresses his sorrow by the following words—

*divyo rathāṅgi samayaḥ sakhi saṅgamasya
jajñe varāṅgi tarasā kuru pakṣapātam /
adhvānamardhanayanena vilokamānaḥ
śokādayam sahacarastava raurvīti //*⁷⁴

(iv) Vīra-rasa (Heroic sentiment)

According to Bharata, the basic mood of *vīra rasa* is *utsāha*. cf. '*atha vīro nama uttamaprakṛtirutsāhātmakaḥ*'⁷⁵ It is produced from the determinants, such as presence of mind, diplomacy, discipline, military strength, reputation of might and the like. The firmness, patience, heroism, charity, diplomacy are assumed as its consequents, Transitory or complementary psychological states of this *rasa* are contentment, pride agitation, energy, judgement, horripilation etc. *Mahendra* is the God of this *rasa* and the colour is like that of *gold*.⁷⁶

The ancient have observed that *utsāha* appears to be running in four channels of human mind. It may be in respect of gifts (*dāna*), in showing compassion (*dayā*), in combating the enemy (*yuddha*) and in observance of duty (*dharma*). Thus the heroism may produce four types of heroes and accordingly four types of sentiments (*heroic*). So

74 VM (VI) 6. p. 265

75 NS (VI)

76 *ibid* (VI)

Viśvanātha Kavirāja delineates four types of Vīra like as *Dānavīra*, *Dharmavīra*, *yuddhavīra* and *Dayāvīra*.⁷⁷

In our present play *Vīra rasa* is not directly depicted by the author. But it has delineated in case of some valour deeds of Kṛṣṇa. Our author tries to show the ten incarnation of Kṛṣṇa as *Vīra rasa* which are said to be the result of the great power of the divine Soul Kṛṣṇa.

Kṛṣṇa tries to appease Rādhā by telling that she is more powerfull than Him as she is winning over Him in valour deeds which He did earlier like subduing *kāliyānāga*, *palambāsura* etc. Again she is supposed to be more powerfull than Him who had shown valour in His ten *aṁśavatāras*. Using *śleṣa vīra rasa* is appears to be suggested.

The following poems are indirectly related with *vīra rasa* as depicted in the 3rd and 4th act of the drama.

(i) *ahīno bhrūgucchaḥ kuṭilavalanairveṣṭayati māṁ
kharaste netrānto mayi vitanute tāḍanavidhim /
pralamvaḥ keśānto harati haṭhavṛṭṭyā mama balaṁ
bhajadbhistvāmetairahamiha jitairasmi vijitaḥ //*

(ii) *cañcanmīnavilocanāsi, kamathokṛṣṭastanī saṁgatā
kroḍena sphuratā tavāyamadharaḥ prahlādasamvardhanaḥ
madhyo'sau balibandhano, mukharucā rāmāstvayā nirjitā*

77 sa ca dānadharmayuddhairadayayā ca samanvitas'caturdhā syāt

*lebhe śrīdhanatādyā. mānini manasyaṅgī kṛtā kalkitā //*⁷⁸

(v) Bhayānaka Rasa (terrible)

Dhanañjaya, the author of Daśarūpaka defines Bhayānaka rasa as follows—

*vikṛtasvarasattvāderbhayabhāvo bhayānakaḥ
sarvāṅgavepathusvedaśoṣavaicittyalakṣaṇaḥ
dainyasambhramasammohatrāsādistsahodaraḥ //*⁷⁹

Fear is the permanent mood of *bhayānaka rasa*. The fearful sounds, appearances of person is the *uddīpanavibhāva* of this rasa. Trembling of mind and body, sweating, becoming pale, thinking etc are the *anubhāva* or *consequents* of *Bhayānakarasa*. Weakness of a person is regarded as *ālamvanavibhāva* of this *rasa*.

Bharatamuni also originally explains this *rasa* in this way— the determinants of its like hideous noise, sight of ghosts, panic and anxiety due to untimely cry of jackals and owls, empty house or forest etc. Trembling of the hands and the feet, horripilation, change of colour are the accept as the consequent state of this *rasa*. The transitory states are paralysis, perspiration, fear, stupefaction, agitation, death and the like.⁸⁰

Viśvanātha Kavirāja also explain the *Bhayānaka rasa* like the

78 (i) VM (III) 42 p. 135
(ii) *ibid* (IV) 41 pp. 185-186
79 DR (IV) 80 p. 279
80 NS (VI) 69. 70. 71. 72.

Nātyasātra and *Daśarūpaka*.

Terrible is delineated in the first act of the drama. It happened in the mind of Madhumaṅgala when he saw four headed Brahmā with other gods in the sky that he was very much terrified as he was thinking Brahamā as a *demon* or *Rākṣasa* send by Karmāsa from Mathurā. This scene is depicted in the following passages—

*Madhumaṅgala— (urdhvamavalokya sabhayam) are, murkha Gopāla, kim na paśyasi. eṣa samāruḍḍahaṁso nagnena bhujāṅgadhāriṇā kenāpi vetālena sārdhaṁ caturmukahaḥ ko'pi yakṣo rākṣaso vāgacchati. hi manyāmahe, ete cākṣibhiḥ puritasarvāṅga kamapi dānavamagrekr̥tya apare'surā gaganamākramanti. tacchaṅke hatakaṁsasya kimkarā bhaviṣyanti.*⁸¹

Another example of *bhayānaka* rasa in our present play is—

*cetastāmyati me bhayormibhiraṁ pāṇidvayaṁ kampate kaṅṭhaḥ sajjati hanta ghūrṇati śiraḥ svidyanti gātrānyaṣi / goṣṭhākhaṅḍla caṅḍasāhasavidhou tenāsmi nāhaṁ kṣamā yaddūrādabhisārīto niśi bhavānetanmama kṣāmyatu //*⁸²

Here *Bhayānaka* rasa arises in the mind of Rādhā which was told by her friend Lalitā to Kṛṣṇa.

(vi) Adbhuta rasa (sentiment of wonder)

Vismaya or the mental state of surprise is the permanent mood of

81 VM 1. pp. 27. 28

82 *ibid* (III) 35 p. 129

Adbhutarasa. It is created by the *vibhāvas* or determinants such as sight of heavenly beings or events attainment of desired objects, entrance into a superior mansion, a temple, an unexpected incident, performance of the impossible like feats of jugglers, illusory and magical acts. So Bharatamuni says in his work that *wonder* is generated by impossible and unexpected incident— '*asambhavadvastu pradarsānam*.'⁸³

Wide opening of eyes. looking with fixed gaze, uttering words of approbation are the *anubhāvas* or consequents of this *rasa*. The *vyabhicaribhāva* or transitory state is the manifestations of various unusual signs like the expansion of the eyes, agitation, stupor, perspiration and the horripilation etc.⁸⁴

Adbhuta rasa is depicted in *Sāhityadarpaṇaḥ* as follows—

*adbhuto vismayasthāyibhāvo gandharvadaivataḥ
pītavarṇo, vastu lokātigamālamvanam matam //*⁸⁵

The colour of this *rasa* is yellow and the name of its God is Gandharva. Dhanañjaya also propounds his view in respect of *adbhutarasa* that—

*atilokaiḥ padārthaiḥ syādvismayātmā raso'dbhutaḥ //
karmāsyā sādhu vādāśruvepathusvedagadgadhāḥ /*

83 NS (VI) p. 267

84 *ibid* (VI) p. 267

85 SD (III) 242 p. 120

*harṣāvegadhṛtiprāyā bhavanti vyabhicāriṇaḥ //*⁸⁶

Adbhutarasa is produced from the superstitious elements. *Vismaya* or surprise is the *sthāyibhāva* of this rasa. A cry of well-done, trembling of the body, *perspiration* and *speaking* are the *consequents* of this rasa. The *superstitious elements* are the *ālamvanavibhāva* and the description of the quality of the *superstitious things* are described as the *determinants* of this rasa.

Some *Ālaṃkārikas* considered *adbhuta* as the very life of all the *rasas*. They say that *camatkāra* which is regarded as something that causes surprise is called the basic ingredients of all the *rasas*.

The sentiment of *wonder* is very successfully delineated in several places of *Vidagdhamādhava*. At the very beginning of the drama of the first act, the description of the marriage of Rādhā with Abhijmanyu which has been conveyed by the words of Paurṇamāsī actually is a false one, but it seems to be true by the power of *Yogamāyā*. This scene is a cause of wonder for the audience. The event is depicted in the following passages—

*Nandi : bhagavati, yaśodādhātryā mukharayā ātmano naptṛī rādhikā
gokulamadhya āniya Jaṭilāputrasyābhimanyorhaste udvāhiteti,
tādṛśame vāsamañjasamāpatitam. yasmātkṛṣṇato' nyena puruṣeṇa
tādṛśinām karasparsāna asahayam, tasmātkatham tvaṃ niścinteva*

dr̥syase.

Paurṇamāsi- tasyaiva hetoḥ.

Nāndī- kathamiva?

*Paurṇamāsi- (vihasya) tadvañcanādyārtha meva svayaṁ
Yogamāyayā mithyaiva pratyāyitaṁ tadvidhānāmudvāhādikam.
nityaprayasya eva khalu tāḥ kṛṣṇasya.⁸⁷*

Another example of Adbhutarasa is found in the description of melodious effects of tune of the flute of kṛṣṇa. The following poem contains with the description that—

*jāstambhatayā payāṁsi saritām kāthinyamāpedire /
grāvāṇo dravabhāvasaṁvalanataḥ sākṣādamī mādavam //
sthairya vepathunā jahurmuhuragajadyādgate jaṅgamām /
vaṁśīm cumvati hanta yāmunataḥkrāḍākutumve harau //⁸⁸*

By hearing the melodious tune of the flute of Kṛṣṇa the stone is being melted, the trembling thing stays like a pillar, the moving things give up their motion and become motionless. All these circumstances are the cause of wonder for the audience.

In the context of our present play it may be noted that our author has strictly followed the rule of dramaturgy that the *adbhutarasa* must be delineated in the *Nirvahana-sandhi* of the drama. (*kāryo nirvahane'dbhutaḥ*) So, wonder is created by the author in the 7th act

87 VM 1. p. 12

88 VM 1. 25. p. 25

of the drama wherein Kṛṣṇa has acted himself as *nikuñjavidyā* and appears to be Gaurī. It was thought by all that, this was the incarnation of Gaurī, but finally found out that she is not Gaurī but Kṛṣṇa. It creates wonder in the minds of the audience. This scene is depicted in the following passages.

Rādhikā— (sabhrūbhaṅgam) vṛnde, yuktaṁ yuktamasmāsu tava jihmatvam.

Vṛndā— (vihasya) sakhi, na vedmi kiṁ tavākūtam.

sakhyau— (sasmitam) vṛnde, vijñātā te mohinībhūta nikuñjavidyā.⁸⁹

Śāntarsa (Quietism)

Viśvanātha Kavirāja defines Śāntarasa in his work *Sāhityadarpaṇaḥ* in the following way—

śāntaḥ śamasthāyibhāva uttamaprakṛtirmataḥ /

kundendusundaracchāyaḥ śrīnārāyaṇadaivataḥ //

anīyatvādinā'seṣavastuniḥsāratā tu yā /

paramātmāsvarupaṁ vā tasyālamvanamiṣyate //

puṇyāśramaharikṣetraṭīrtharamyavanādayaḥ /

mahāpuruṣasaṅgādyāstasyoddīpanarupiṇaḥ //

romāñcādyāścānubhāvāstathā syurvyabhicāriṇaḥ /

nirvedaharṣasmarāṇamatibhūtadayādayaḥ //⁹⁰

This definition echoes that *sama* or tranquillity is the permanent mood

⁸⁹ VM (VII) pp. 360-361

⁹⁰ SD (III) 245, 246, 247, 248. p. 121

of *śāntarasa*. A great noble soul bearing *śama* as a salient character and having the knowledge of spiritual truth, and also the knowledge of unreality of worldly objects is the *ālamvanavibhāva*. It is to be represented by *uddīpanavibhāvas* such as the holy hermitage, holy spots like the residential place of Viṣṇu, Rāmyakānan and the like. The effect of harripilation etc are *anubhāvas*. The passiveness, delight, repetition of the glory of the Supreme Being and kindheartedness are the *vyabhicāribhāvas* of this *rasa*.

Mammatabhaṭṭa also says that the permanent mood of *Śāntarasa* is *nirveda*. He observes the *śāntarasa* in the *Kāvya prakāśa* that—

nirvedasthāyibhāvo'sti śānto'pi navamo rasaḥ /

ratirdevādiviṣayā vyabhicārī tatha'ñjitaḥ //⁹¹

In *Vidagdhamādhava śāntarasa* is delineated as one of the subordinate *rasa*. It is manifested particularly in the description of *Hari* (Kṛṣṇa) the divine soul. Being based on the *horilīlā*, the play is supposed to bear some elements of *śāntarasa*. In the prologue of the play through some verses including Nāndī verse our poet depicts some of the great activities as well as Supreme qualities of *Hari*. (Kṛṣṇa). Like-wise some poems are consisted with it by which *Hari* is glorified. An example of this is mentioned below from the 1st act of the play in which we find the impact of *śāntarasa*.cf.

*mamāsminsaṅdarbhe yadapi kavitā nātilalitā
 mudam dhāsyantyasyām tadapi harigandhādbudhagaṇāḥ /
 apaḥ śālagrāmāplavanagarimodgārasarasāḥ
 sudhīḥ ko vā kaupīrapi namitamūrdhā na pivati //⁹²*

Another instance is mentioned here bearing the glory of śāntarasa that—

*yadavadhi tadakasmādeva vismāyitākṣam
 navataḍidabhirām dhāma sākṣādvabhūva /
 tadavadhi ciracintācakrasaktā virakti
 mama matirupabhoge yoginīva prayāti //⁹³*

This verse consists with double meaning, external and internal. Externally it means about Rādhā and internally it expresses about Parabrahma. So, Rādhā and Parabrahma are the ālamvanavibhāva of this rasa. Affection to Rādhā of Kṛṣṇa and the devotion of Yogijana (saint) for Parabrahma are the uddīpanavibhāva. Thinking of Kṛṣṇa for Rādhā and the meditation of Yogijana are regarded as vyabhicāribhāva of this rasa.

In this way Rūpa Goswāmī delineate the śāntarasa in the play.

d) ASSESSMENT OF ALAMKĀRAS

The use of Alamkāra in Sanskrit Literature began from the very early times. Ruyyaka, the famous Ālamkārika prays to his presiding deity in

92 VM 1 4 p. 5

93 VM (II) 24 pp. 64-65

the Nandi verse of his work *Alaṁkārasarvasva* as follows—

*namaskṛtya parāṁ vācam devīm tribidhavigrahām/
gurvalaṁkārasūtrāṇām vṛtṭyā tātparyamucyate//*⁹⁴

It implies that, it is possible to create the whole world by the potency of the three guṇas-Sattva, Rajasa and Tāmasa and is also possible to create the consisting of words through the three powers of Vākdevī like Abhidhā, Lakṣaṇā and Vyañjanā. According to him *Alaṁkāras* are produced from this power of Vākdevī. Another famous *Ālaṁkārika* Rājaśekhara considers *alaṁkāra* as the seventh aṅga of the Vedas due to its usefulness.⁹⁵ Without the knowledge of *Alaṁkāra* one cannot proceed in understanding the meaning of the Vadas. In the primitive period people seem to have compared the unknown thing with the familiar one if they had seen or felt similarity between those two things. This method of comparison handed down from one generation to another generation and atlast it is known as *Alaṁkāra*. This method of comparison generated the *alaṁkāra* like *upamā*. In this way in later period *Rūpaka*, *Atiśayokti* etc. came through this process. Thus *Alaṁkāras* played an important role in the poetic composition. The figure of speech is called *Alaṁkāra* because it makes poetic composition melodious and relishable. So, because of it, famous *Ālaṁkārika* Bhāmaha named his work as

94 *Alaṁkārasarvasva. (Nāndī verse) p.1*

95 *Upakāratvādalaṁkāraḥ saptamamaṅgam iti yāyāvaryaḥ.*

Kāvyaśāstra. Daṇḍī, Rudrata and other famous Ālaṃkārikas created innumerable Ālaṃkāras, so that poets could utilise them for beautification of their composition. And this *śāstra* tradition becomes *prasiddhaprasthāna*. A prominent Ālaṃkārika Vāmana defines Ālaṃkāra as beauty. He says in his work in the following way—

*kāvyaṃ grāhyam śāstrāṅgāt /
saundaryam śāstrāṅgaḥ // ⁹⁶*

Further, he says that Ālaṃkāra not only creates the charm of poetry but also is the base of poetry. According to him a poet becomes adorable on account of using Ālaṃkāras. The śāstras enhance the beauty of poetic creation with the help of guṇas.

In Sanskrit literature, it to be said that Daṇḍīn the author of *Kāvyaśāstra* is the first systematic Ālaṃkārika who contributes a accurate definition of Ālaṃkāra which has been found in his work as follows—

*kāvyaśobhākarān dharmān śāstrāṅgān praśakṣate /
te cādyāpi vikalpyante kṛtān kṛtānyena prakṣyati // ⁹⁷*

According to him, the beautifying attributes of kāvyas are called Ālaṃkāra. In later period the opinion of Daṇḍīn was followed by some Ālaṃkārikas viz. Bhoja, Abhinavagupta and Apayadīkṣita. They accept the beautifying attributes of kāvyas as the main characteristics of Ālaṃkāras. But some critics say that Bhāmaha is to be the first system-

⁹⁶ *Kāvyaśāstra Sūtrāni*— 1. 1. 2. PP. 3.6.

⁹⁷ *Kāvyaśāstra*— (II) 1. P. 74.

atic writer on *Alaṅkāra Śāstra* before Daṇḍin and Vāmana. He considers that *Vakrokti* is the underlying element of all *Alaṅkāras*. Further he says that *Vakrokti* alone may render the beauty of *kāvya*s. Moreover in case of *Vakrokti*, Kuntaka, a famous *Ālaṅkārika* opines that *Vakrokti* is the life of *Kāvya*s. *Uktivaicitra* is the root of *Vakrokti*.⁹⁸

In respect of *alaṅkāra* Mammatabhaṭṭa also defines in such way—

upakurvanti taṁ santaṁ ye'ṅadvāreṇa jātucit /
*hārādivadalaṅkāraṣ te'nuprāsopamādayaḥ //*⁹⁹

It implies that, as the ornaments like necklace are essential to enhance the beauty of a lady, the *Alaṅkāras* are in that way essential factors in creating *rasa* of a poem by beautifying either words or sense.

Another *Ālaṅkārika* Ruyyaka considers that *Alaṅkāra* is a group of some words through which it is possible to create a melodious poetic effect. So he says that -

*"abhidhāna prakāra viśeṣa eva alaṅkāraḥ"*¹⁰⁰

Among the *Ālaṅkārikas* of Sanskrit literature, Udbhaṭa, Rudrata and Bhāmaha accepted *Alaṅkāra* as a great element of *Kāvya Śāstra*. So, Bhāmaha by giving more importance to *Alaṅkāra* says in his work that a lady, though naturally beautiful, her beauty does not shine without ornament.cf.

98 *Sāhityavidyā parikramā*. P. 68.

99 *Kāvya prakāśa*— (VIII). 66. P. 343.

100 *Alaṅkāra sarvasva*— (VIII) 67.

*"na kântāmapī nirbhūṣaṁ vibhāti vanitā ānanam."*¹⁰¹

In Vedic Literature also emphasis was laid— upon the Alamkāra-Sāstra. Some Alamkāras like *Upamā*, *Rūpaka*, *Atiśayokti* are mostly employed in the Saṁhitā and Upaniṣadas in Vedic period. Among them, *upamā* has to be supposed as oldest one. Therefore we find a famous mantra in the Ṛgveda which describe about goddess *Usā*, contains with *upamā* Alamkāra cf-

*abhrāteva puṁsa eti prāticī, gartārugiva sanaye dhanānām /
jāyeva patyā usātī suvāsā, uṣā hasreva niriṅīte apsaḥ //*¹⁰²

Another example of Ṛgvedic mantra which is composed with *Atiśayokti* Alamkāra describing the *Jīvātmā* and *Paramātmā* as two birds living on a single tree. It is described in the following way—

*dvā suparṇā sayujā sakhāyā samānam vrkṣam pariṣvasajāte /
tayoranyaḥ pippalam svādvantyanasnannanyo abhi cākasīti //*¹⁰³

Taking cue from these rhetoricians *Viśvanātha Kavirāja* gives a more comprehensive definition of Alamkāra. He states that—

*śabdārthayorasthirā ye dharmāḥ śobhātīśāyinaḥ
rasādīnupakurvanto 'lamkāraṣṭe'ṅgadādivat //*¹⁰⁴

Those inconsistent properties that enhances the beauty of sound

101 *Kāvyaalamkāra*. 1. 13.

102 *Rgveda*. 1. 124. 7. vide— "sanskrit śāstrokā itihāsa" P. 160

103 *RV*. I. 164. 20. vide— "sanskrit śāstrokā itihāsa"

104 *SD*. X. 1. P. 273

and sense by complementing the sentiment (rasa) are Alamkāras like eardrops etc.

Yāska the author of Nirukta offers a discussion on Alamkāra by the rule 'athāto upamā'.¹⁰⁵ He classifies the *upamā alamkāra* into four types viz, Bhūtopamā, Rūpopamā, Sidhopamā and Luptopamā.

Originally, Bharatamuni mentions about four kinds of Alamkāra in his work Nāṭyaśāstra are Dīpaka, Upamā, Rūpaka and Yamaka.

But, we have found mainly two categories of Alamkāras like *śabdālamkāra* and *arthālamkāra* which are divided on the basis of sound and sense.

Rūpa Goswāmī employed a good number of Alamkāras in his drama *Vidagdhamādhava*. After surveying the drama we have found that the author has given more importance in the formation of special words and sense. Therefore *Śabdālamkāra* and *Arthālamkāras* are effectively employed in most of the verses of the drama. *Śabdālamkāras*, such as *anuprāsa*, *yamaka* and *śleṣa* are employed in case of some verses. As well as *upamā*, *utprekṣā*, *rūpaka* which are *alamkāras* of senses are also used in a good number of verses in the drama. Among the *arthālamkāras* *Rūpaka Alamkāra* is found to be used profusely by the author, ie, from the beginning to the end of the drama. So, Rūpa Goswāmī is known as the king of *Rūpaka* in Sanskrit literature.

A comprehensive discussion on Alaṅkāras is made in the following pages.

A. SABDĀLAMĀKĀRAS :

(1) Anuprāsa

Anuprāsa is a kind of Sabdālaṅkāra in which the same letter or similar consonantal sounds with a difference in meaning are repeated. So, Viśvanātha Kavirāja, the author of *Sāhityadarpaṇaḥ* defines this Alaṅkāra as follows—

*Anuprāsaḥ sabdasāmyaṁ vaiṣamyē'pi svarasya yat.*¹⁰⁶

It can be further explained as a kind of Alaṅkāra in which, the word, syllables remain in similar position besides the different meaning lies of the consonantal sound. Therefore the famous Ālaṅkārika Mammaṭa explains this Alaṅkāra— "*varṇasāmyamanuprāsaḥ*"

svaravaisādrśyē'pi vyañjanasadṛśatvam varṇasāmyam /

*rasādyanugataḥ prakṛṣṭo nyāso'nuprāsaḥ //*¹⁰⁷

Anuprāsa is divided in to five categories, namely Vṛtṭyānuprāsa, Chekānuprāsa, Śrutyānuprāsa, Antyānuprāsa and Lātānuprāsa.

In Sanskrit literature, it is found that all the poet have a great desire to make their works as a unique one by using this figure of speech called Anuprāsa or alliteration.

Daṇḍīn renders the definition of Anuprāsa Alaṅkāra in his work

106 SD. X. 3. p. 275.

107 KP. IX. 105. Vṛtti on it. p. 362

Kāvyaḍarsaḥ as '*varṇāvṛttiranuprāsaḥ*' The repetition of letters is called Anuprāsa. Viśvanātha Kavirāja accept the five types of Anuprāsa as Vṛtṭyānuprāsa, Chekānuprāsa, Śrutyānuprāsa, Antyānuprāsa and Lātānuprāsa.

Rūpa Goswāmī shows his artistic skill in using this Alamkāra in regards of some verses of his drama. He defines these five kinds of Anuprāsa in the following manner—

(i) Vṛtṭyānuprāsa :

According to Viśvanātha Kavirāja Vṛtṭyānuprāsa is the one in which the repetition of many consonants in same order or the repetition of many consonants in many times or the repetition of single consonant more than once is called *vṛtṭyānuprāsa*. cf.—

anekasyaikadhā sām̐yamsakṛd vāpyanekadhā /
ekasya sakṛdapyeṣa vṛtṭyānuprāsa ucyate //¹⁰⁸

Mammaṭa bhaṭṭa also defines this Alamkāra in his work *Kāvyaḍarśana* in the following way—

ekasyā'pyasakṛtparaḥ ekasya apīśabdādānekasya
vyañjanasyadvirbahukṛtvo vā sādṛśyam̐ vṛtṭyānuprāsaḥ //¹⁰⁹

One of the verse is mentioned as an instance of *vṛtṭyānuprāsa* Alamkāra in the following—

aṣṭābhiḥ śrutipuṭakainavavaiṇavakākalim̐ kalayan /

¹⁰⁸ SD. X. 4. p. 275.

¹⁰⁹ KP. IX. 78. (SU) 108. p. 363

śatadhṛtirapi dhṛtimukto marālaprsthe muhurluthati //¹¹⁰

In this verse we notice that the consonantal letters 'ka' 'na' 'va', and 'ra' are repeated in many times.

(ii) Śrutyānuprāsa :

Viśvanātha Kavirāja defines the Śrutyānuprāsa Alaṃkāra as—

uccāryatvādyadekatra sthāne tāluradādike /

sādṛśyaṃ vyañjanasyaiva śrutyānuprāsa ucyate //¹¹¹

It means that Śrutyānuprāsa is that one where the consonants having the same position of articulation (sthāna) are repeated in a verse.

Śrutyānuprāsa Alaṃkāra is present in the following verse—

antaḥkandalitādaraḥ śrutipuṭimudghāṭayansevate

yaste gokulakelinirmalasudhāsindhutthavindunapi /

rādhāmādhavikāmadho madhurimāsvārājyamasyārjayan

sādhīyān bhavadīyapādakamale premormirunmīlatu // ¹¹²

Here, the dental letters like 'ta', 'da', 'dha' and 'na' are repeated. So it may be regarded as an example of Śrutyānuprāsa Alaṃkāra.

(iii) Antyānuprāsa :

The definition of Antyānuprāsa Alaṃkāra is given by the author of

Sāhityadarpaṇaḥ as—

vyañjanaṃ cedyathāvasthaṃ sahādyena svareṇa tu /

¹¹⁰ V.M. I. 28. P. 29.

¹¹¹ S.D. X 5. p. 276

¹¹² VM (VII) 62. p. 368.

*āvartyate'ntyayujyatvādantyānuprāsa eva tat //*¹¹³

Antyānuprāsa is a kind of *Alaṅkāra* in which the last letter of a word or a lines if possible with *visarga* or *anusvara* or any *sañyuktavarna* are alike. *Antyānuprāsa Alaṅkāra* is mainly divided in to two kinds. Viz. *padagata* and *pādagata*. We have found some verses of the play are end-ryhming; hence they may be regarded as *pādagata antyānuprāsa*. An example is mentioned from *Vidagdhamādhava* as cited below.

gokularāmāpreyasi nikuñjavidye kaṭhoradhīstvamasi /

*yatpravaṇāmapi purataḥ pariramyā sakhiṁ na rañjayasi //*¹¹⁴

From the above verse we have found that the last letter of the first line ie. 'sī' of the word 'masī' has a same pronunciation with the last letter of the second line ie, 'sī' of the word 'rañjayasi'. Thus making it an example of *pādagata Antyānuprāsa Alaṅkāra*.

(iv) *Chekānuprāsa* :

Chekānuprāsa is that kind of *anuprāsa* in which consonants belonging to different classes are repeated once in the same way.

Viśvanātha Kavirāja give the definition of *Chekānuprāsa* as follows:

“cheko vyañjanasaṅghasya sakṛtsāmyamanekadhā”.¹¹⁵

Mammaṭabhaṭṭa also defines this *Chekānuprāsa* as :

so'nekasyasakṛt pūrvah

¹¹³ SD X 6. p. 276.

¹¹⁴ VM (VII) 56. p. 359

¹¹⁵ SD (X) 3 p. 275

*anekasya arthad vyañjanasya
sakṛdekavāram sādṛśyṁ chekānuprāsaḥ.*¹¹⁶

Viśvanātha and Mammaṭabhaṭṭa give their opinion on *chekānuprāsa* that the term *cheka* implies the expert (*vidagdha* or *rasikajana*) in relishing *rasa*. Because of use and loved by *cheka* or *vidagdha* this *anuprāsa* is known as *Chekānuprāsa*.

The following verse is an instance of *Chekānuprāsa Alamkāra*.

*sakhi kuṇḍalikṛtaśikhaṇḍamaṇḍalo
naṭaṭiḥa tāṇḍavikahūtiraṇḍajah /
na kadāpi kṛṣṇamudirekṣaṇam vinā
mudirekṣaṇe kṣaṇamapi śvasityasau //*¹¹⁷

In this verse we find the repetition of 'ṇḍa' in the words *kuṇḍali*, *sikhaṇḍa*, *maṇḍalo* and *tāṇḍavika* and *kṣana* in the words 'kṣane' and 'kṣanamapi'

(v) Lātānuprāsa :

According to Viśvanātha Kavirāja when the repetition of the words and meaning of a verse occurs but the difference lies only in significance, then it is called *Lātānuprāsa*.cf.—

śabdārthayoḥ paunaruktyaṁ bhede tātparyamātrataḥ /

¹¹⁶ KP (IX) 107 and vṛtti on it. p. 363

¹¹⁷ VM (VII) 34 p. 338

*lātānuprāsa ityukto //*¹¹⁸

Lātānuprāsa is explained by Mammaṭabhaṭṭa in this way—

'Sābdastu lātānuprāso bhede tātparyamātrataḥ'¹¹⁹

The essential characteristic of *Lātānuprāsa* is that the words identical in form but different in meaning are presented in succession. Mammaṭa have the opinion that this alliteration is known as *Lātānuprāsa* because of its popularity among the people of Lāta country. Viśvanātha also accept this opinion in respect of this *Alaṃkāra*.

This *alaṃkāra* is present in the following verse—

*'tunde tāṇḍavini ratim vitanute tuṇḍāvalilabdhaye
kaṇḍakroḍakadamvinī ghaṭayate kaṇḍārburdebhyaḥ sprhām /
cetaḥprāṅgaṇasaṅginī vijayate sarvendriyāṇām kṛtiṃ
no jāne janitā kiyadbhiramṛtaiḥ kṛṣṇeti varṇadvayī //*¹²⁰

(2) Yamaka :

The definition of Yamaka has given by the author of *Sāhityadarpaṇaḥ* as follows—

*satyarthe pṛthagarthāyāḥ svaravyaṅjanasamhateḥ /
krameṇa tenaivāvṛttiryamakam vinigadyate //*¹²¹

When two or more syllables are repeated in same order with differ-

118 SD (X) 7. p. 277

119 KP (IX) 80 (su) 113. p. 364

120 VM (I) 15. p. 16

121 SD (X) 8. p. 280

*śaśī vyomotsaṅga śaśīnamabhitaḥ kāntilaharī
purovṛndāraṇyaṁ sumukhi sahasā kāntilaharim/
harinvṛndāraṇyaṁ harimapi kileyāṁ tava sakhī
sakhīm premṇaḥ puro nijasuṣamayāmaṇḍyadayam //¹²⁵*

Here the word 'śaśī', 'hari' and 'sakhī' are repeated is seen.

(3) Śleṣa : (Paronomasia)

Viśvanātha Kavirāja defines Śleṣa as follows—

*sliṣṭaiḥ padairanekārthābhīdhāne śleṣa iṣyate /
varṇapratyayaliṅgānām prakṛtyoḥ padayorapi //¹²⁶*

When a word expresses more than one meaning which bearing one signification is called śleṣa or paronomasia. According to Viśvanātha Kavirāja Śleṣa is divided in to two types, viz, Śabda Śleṣa and Artha Śleṣa. In this definition we have found, the first interpretation ie, the word naturally bearing one signification serve to distinguish this figure ie arthaśleṣa from śabda śleṣa and the second interpretation ie, 'expression' serve to distinguish this figure from dhvani.

Again Viśvanātha Kavirāja divided Śabda Śleṣa is of three types viz. Sabhaṅga Śleṣa, Abhaṅga Śleṣa and Ubhayātmaka Śleṣa. In case of Śleṣa there is a great divergence of opinion among the different writers on Rhetoric. Udbhaṭa, the author of *Alaṅkārasārasaṅgraha* speaks that Śleṣa is an Arthālaṅkāra only. But he also accept the two varieties

¹²⁵ VM. 3. 49 P. 145

¹²⁶ SD. (X) 11 p. 282

of Alamkāra as Viśvanātha Kavirāja did, i.e. śabda and artha Śleṣa.

Mammata's opinion to this Alamkāra is that—

*'śleṣaḥ sa vākye ekasmin yatrā'nekārthatā bhavet.'*¹²⁷

Daṇḍīn the author of Kāvyaḍarśa defines the Śleṣa as—

*śliṣṭamiṣṭamanekārthamekarupānvitaṁ vacaḥ /
tadabhinnapadaṁ bhinnapadaprāyamiti dvidhā //*¹²⁸

An example of Śleṣa has been given in the following—

*dhṛtapadmotsavasantatiralabdhadoṣodayā sadā sphurati /
sakhi kṛṣṇapakṣapurṇa candrāvalīradbhutā tvamasi //*¹²⁹

Here the only word 'Candrāvalī' expresses more than one meaning consisting one signification that's why this verse regarded as an example of Śleṣa.

(B) ARTHĀLAMKĀRA :

As the play contains a large number of verses, Rūpa Goswāmī used a good number of Arthālamkāra in *Vidagdhamādhava*. These are *upamā*, *rūpaka*, *utprekṣā*, *atiśayokti* etc. Now, we proceed to present a brief discussion on these in the following paragraph.

(1) Upamā (Simile)

Viśvanātha Kavirāja gives a fruitful definition of Upamā Alamkāra in his work *Sāhityadarpaṇaḥ* as follows:

127 KP (X) 45 su (148) p. 415

128 KD (II) 310 p. 195

129 VM (VII) 11. p. 318

'sāmyam vācyamvaidharmya vākyaikya upamā dvayoh"¹³⁰

When similarity exists between two things expressed in a single sentence and there is no statement of difference between two things then it is called Upamā.

Among, all the figure of speech of the Alamkāra Śāstras, Upamā is the predominant one. It is called the root cause of some Alamkāras which are based on similarity, (sādṛśyamūlā). Some Ālamkārikas like Ruyyaka, Rājaśekhara and Appayadīkṣita says that Upamā is the mother and bīja of the other Alamkāras. A quotation from Appayadīkṣita would suffice to support the view. cf.

*upamaikā śailusi samprāptā citrabhūmikābhedām /
rañjayati kāvyaraṅge nṛtyanti tadvidāṃ cetaḥ //*¹³¹

He compares simile with an actress who able to delights in the heart of the wise by performing various roles in the stages of poetry.

Mammṭa adopts Upamā through his opinion that—

*sādharmyamupamā bhede upamanopameyayoreva
na tu kāryakāraṇādikayoḥ,
sādharmya bhavatīti tayoreva
samānena dharmeṇa samvandha upamā //*¹³²

Upamā has four common factors or constituent elements . Those are

¹³⁰ SD (X) 14. p. 292

¹³¹ CM upamāprakaraṇa p. 6.

¹³² KP (X) su-126. p. 390

- (1) common property
- (2) the word implying comparison.
- (3) the object of comparison
- (4) the standard of comparison.

Upamā is divided in to two categories viz. Pūrṇopamā (fully expressed simile) and Luptopamā (elliptical simile). When all the four element or factors of Upamā are expressed then it is called fully expressed simile. On the other hand when one, two or three of the four beginning with the common property are omitted, it is known as elliptical Upamā.

Rūpa Goswāmī has composed several numbers verses in Upamā Alamkāra. The following verse has been mentioned from *Vidagdhamādhava* as an example of this *alamkāra*—

*kastūrikeva duravacchadasaṅgameyam
gopītatirmadamayī kila picchilā ca /
dākṣiṇyatāstanubhṛtāmanurañjano'yaṁ
vāsantavāyuriva hanta murāntakārī //¹³³*

Here the group of cowherd ladies are compared with the Kastūri deer and Kṛṣṇa is compared with the monsoon.

Again, Upamā is noticed in an another verse of the said drama that—

*viratobhīriyaṁ sunīrajā dhṛtasudhojjvalasatvasaṁtatiḥ /
sphuṭakṛṣṇaruciryamādr̥tā munigoṣṭhīva cakāsti bhānujā //¹³⁴*

¹³³ VM (V) 36. p. 238

¹³⁴ VM (V) 40 p. 241

*tad rupakambhedo ya upamanopameyayoḥ /
samastavastuviṣayaṁ śrauta āropito yadā //¹³⁷*

Rūpa Goswāmī has composed a vast number of verses in Rūpaka Alaṅkāra. One verse is mentioned in the following—

*ādamvarojjvalagatirvarakuñjavaddhaḥ
svairī parisphuritapuṣkaracāruhastāḥ /
dhanyāsi sundari yayā mṛdulam hasantya
bandīkṛtastaralaballavakuñjaro'yam //¹³⁸*

In this verse, the Lord Kṛṣṇa is described as 'Upameya' and 'Kuñjara' that means elephant is described as Upamāna. 'Kṛṣṇa' is identify with 'Kuñjara'. This identification is derived because of their extreme resemblance. So the Upamāna 'Kuñjara' superimposed on the Upameya 'Kṛṣṇa' and it described as an Rūpaka Alaṅkāra is correct.

Another example lies in the Vidagdhamādhava which consist with Mālārūpaka type of Alaṅkāra. This example is mentioned through the following verse—

*trapābhicaraṇakrame paramasidhirātharvaṇī
smarānalasamindhane sapadi sāmidenīdhvaniḥ /
tathātmaparamātmanorupaniṣanmayī saṁgame
vilāsamuralībhavā virutiradya vairāyate //¹³⁹*

137 KP. X. 92. pp. 407-408.

138 VM. (VI) 21. P. 285

139 VM (VI) 11. p. 273

Here the word 'Muralībhavā viruti' stand for *upameya*. Atharvaṇī siddhi, Sāmadheni dhvani and Upaniṣada stands for *upamāna*. These three *upamāna* superimposed on the word 'Muralībhavā Viruti' as *upameya*. Therefore this verse belongs to Mālārūpaka kinds of Alamkāra.

(3) Utprekṣā (Poetical Fancy)

The definition of Utprekṣā is found in Kāvayādarśa of Daṇḍīn as:-

anyathaiva sthitā vṛttiścetanasyetarasya vā /

*anyathotprekṣyate yatra tām utprekṣām viduryathā //*¹⁴⁰

But the author of Sāhityadarpaṇaḥ explain this Alamkāra that Poetical Fancy is the imagining of an object under the character of another, cf.

*'bhavetsambhāvanotprekṣā prakṛtasya parātmanā'.*¹⁴¹

Here the word *prakṛtam* means *upameya*, *parātmana* means *upamānarupena*, *sambhāvanā* means *utkaṭakoṭikaḥ sandehaḥ*. Now all our notions can be relegated to three categories. Firstly, we are sure about a thing. Secondly we are in doubt whether it is one or the other, lastly we may be in doubt, but we lean more towards one side than towards another. Thus, in this Alamkāra our mind leans towards the 'upamāna' than towards 'upameya'. According to Viśvanātha Kavirāja, Utprekṣā is divided in to two types-viz, *vācyā* and *pratiyamānā*.

Again, Mammaṭa and Viśvanātha Kavirāja holds that *utprekṣā* occurs everywhere by the relation of identity. So Mammaṭa defines as this

¹⁴⁰ KD (II) 221 p. 156

¹⁴¹ SD (X) 40 p. 315

Alaṁkāra as—

"*sambhāvanamathoprekṣā prakṛtasya samena yat*".¹⁴²

When the imagination of an object is described as identical with the similar object it comes to be known as *utprekṣā alaṁkāra*.

Rūpa Goswāmī employed this Alaṁkāra in several places. An instance is mentioned below—

*smitarucivirājitam te mukhagiva nīrajayatyadhīrākṣi /
nīrajabāndhavaduhiturnīrajarājī marudbhramitā*/¹⁴³

(4) Atiśayokti (Hyperbole)

The definition of Atiśayokti is given by Viśvanātha Kavirāja, runs as follows—

'*siddhatve'dhyavasāyasyātiśayoktirnigadyate*'¹⁴⁴

When the introsusception is complete then it is styled as Hyperbole or Atiśayokti. It may be explained as when the *viṣayin* ie, 'Upamāna' or *aprastuta* swallows up or altogether takes in the *viṣaya* ie, the subject on which something else is superimposed and there is an apprehension of identity then it is called Introsusception or *Addhyavasāya*. When the subject is apprehended with certainty, the *Addhyavasāya* is completed in Atiśayokti Alaṁkāra.

Daṇḍīna explains this Atiśayokti Alaṁkāra in his *Kāvyaḍarsā* in the

142 KP (X) 138 p. 405

143 VM (V) 41 p. 242

144 SD (X) 46 p. 323

following way—

*vivakṣā yā viśeṣasya lokasīmātivartinī /
asāvatiśayoktiḥ syādalaṁkārottamā yathā //*¹⁴⁵

The following verse is shown as an example of Atiśayoki Alaṁkāra.

*sotkaṅṭham muralīkalāparimalānākarnya ghūrṇattano
retasyākṣisahasrataḥ surapateraśrūṇi sasrurbhuvam /
citram vāridharānvināpi tarasā yairadya dhārāmayair
durātpaśyat devamātrkamabhūdvr̥ndāṭavīmaṇḍalam //*¹⁴⁶

Rūpa Goswāmī seems to use Atiśayokti in describing the supernatural tune of the flute of Lord Kṛṣṇa. He describes that by hearing the supernatural tune, more than thousands of eyedrops of Indra makes the earth wet which is actually activated by the raindrops. In this description the 'Viṣayin' (eyedrops of Indra) swallows up the 'viṣaya' (raindrops). Therefore this example belongs to the Atiśayokti types of alaṁkāra.

(v) Vyatireka (Contrast, Dissimilitude)

Viśvanātha Kavirāja defines the Vyatireka Alaṁkāra thus- when the Upameya excels or falls short of the Upamāna, it is known as Vyatireka, cf.

*ādhikyamupameyasyopamānānnyunatāthavā vyatireka*¹⁴⁷

Here, the word Vyatireka means difference or excellence. The speciality of this Alaṁkāra is the excellence of the Upamāna over the Upameya

¹⁴⁵ KD (II) 214 p. 153

¹⁴⁶ VM (II) 30 p. 30

¹⁴⁷ SD (X) 52 p. 333

or the excellence of the *upameya* over the *upamāna*. Some prominent Ālamkārikas like Mammṭa, Jaganātha and others say that Vyatireka occurs only when the Upameya is superior to or excels the Upamāna in some way or the other.

Therefore Mammṭa has given the appropriate definition of this Alamkāra as below—

*upamānād yadanyasya vyatirekaḥ sa eva saḥ /
hetvoruktāvanuktīnām traye sāmye nivedite //¹⁴⁸*

Rūpa Goswāmī composed the following verse in Vyatireka that

*pariṇatavarabījaspardhidantorubhāsaḥ
kusumamupahasantyāstanvi dantacchadena /
phalavijayikucāyāstvadbhayāddāḍimīyam
mṛdulapavanadolādambhataḥ kampate'dya //¹⁴⁹*

In this verse the beauty of pomegranate tree is said to have surpasses by the beauty of Rādhā. The Upameya i.e. the seeds, flowers and fruit of the pomegranate tree excels or falls short of the Upamāna that is teeth, lips and breast of Rādhā. And that is the reason this Alamkāra is explained as Vyatireka Alamkāra.

(VI) Samāsokti (Speech of Brevity)

In the *Sāhityadarpaṇaḥ* Samāsokti Alamkāra defines as cited below—

samāsoktiḥ samairyatara kāryalingavis'eṣanaiḥ/

¹⁴⁸ KP (X) 104 p. 430

¹⁴⁹ VM (V) 50 p. 247

vyavahārasamāropan prastute'nyasya vastunaḥ//¹⁵⁰

When the behaviour of another is ascribed to the subject of description from a sameness of action, sex or gender and attribute, the figure is called Samāsokti. In this definition the word 'another' means a thing which is not the subject in hand. Thus it is seen that the *aprakṛt* thing is not mentioned in words. On the *prakṛt*, the behaviour of the *aprakṛt* is superimposed on account of a similarity of actions or on account of the gender or on account of adjectives. In Samāsokti Alaṅkāra the nature of one is apprehended as identical with that of another. It may be said in this way that the behaviour of one is represented to be identical with that of another.

We found the definition of Samāsokti Alaṅkāra in the Kāvya prakāśa as follows-

'paroktir bhedakaiḥ śliṣṭaiḥ samāsokti'¹⁵¹

According to Mammaṭa this figure is called Samāsokti because one and the same word briefly conveys two things. cf.

'sā samāsenā samkṣepeṇārthadvayakathanāt samāsoktiḥ'¹⁵²

He says paronomastic adjectives are necessary to constitute Samāsokti and the behaviour of the *aprastuta* is attributed to the *prastuta*.

¹⁵⁰ SD (X) 56 p. 336

¹⁵¹ KP (X) 95 p. 415

¹⁵² KP (X) 95 and its vṛtti p. 415

Samāsokti Alamkāra is present in the following verse—

*ayi sudhākaramaṇḍali maṇḍaya tvamaṭaviṃ mṛdupādavisarpaṇaiḥ /
udayaśailataṭīnihitekṣaṇo nanu cokorayuvā paritapyate//¹⁵³*

Here, on the description of Moon and Cakravāka (prakṛta or upameya), the behaviour of Rādhā and Kṛṣṇa (aprakṛta or upamāna) superimposed on account of the similarity of action. So, this verse may be explain as Samāsokti Alamkāra.

(VII) Arthāntaranyāsa (Corroboration)

The Arthāntaranyāsa Alamkāra is defined by Viśvanātha Kavirāja that when a general proposition is strengthened by a particular or a particular by a general one and when an effect is justified by a cause or a cause is justified by an effect, either under a similarity or a contrast than it is known as Arthāntaranyāsa Alamkāra. This Alamkāra is divided in to eight fold cf—

*sāmānyam vā viśeṣeṇa viśeṣastena vā yadi
kārya ca kāraṇenedam karyeṇa ca samarthyate /
sādharmaṇetareṇārthāntaranyāso'ṣṭadhā tataḥ //¹⁵⁴*

Daṇḍīna and Bhāmaha's view that the name of Arthāntaranyāsa is significant. So, Daṇḍīna renders his opinion in such way—

*jñeyaḥ so'rthāntaranyāso vastu prastutya kiñcana /
tatsādhanasamarthasya nyāso yo'nyasya vastunaḥ //¹⁵⁵*

153 VM (VI) 9pp 271-272

154 SD (X) 61. 62. pp 346-347

155 KD (II) 169 p. 135

In regards of this *alamkāra* Mammaṭa says that Arthāntaranyāsa occurs when a particular is supported by a general proposition and a general by a particular there is Arthāntaranyāsa Alamkāra. cf.

*sāmānyam vā viśeṣo vā tadanyena samarthate /
yat tu so'rthāntaranyāsaḥ sādharmaṇetareṇa vā //*¹⁵⁶

Rūpa Goswāmī gives an example of Arthāntaranyāsa Alamkāra in his play as follows-

*kuru kuvalayaṁ karṇotsaṁge lavaṅgambhaṅguraṁ
vikira cikurasyāntaramallīsrājaṁ kṣipa vakṣasi /
anagha jaghane kādamviṁ me pralamvaya mekhalāṁ
kalayatu na māmālīvrṇdam hare niralamkṛtim //*¹⁵⁷

In this verse, the last line is the cause of all the effects which are described in the above three lines. That is why this verse falls in to an Arthāntaranyāsa Alamkāra.

(viii) Vyājokti (Dissembler)

We have found the definition of Vyājokti in *Sāhityadarpaṇaḥ* as cited bellow—

*vyājoktirgopanaṁ vyājādudbhinnasyāpi vastunaḥ.*¹⁵⁸

According to definition, the artful concealment of a thing, though it has become clear is called Vyājokti Alamkāra. It has three categories-

156 KP (X) 108 p. 438

157 VM (VII) 46 p. 344

158 SD (X) 92 p. 364

firstly something is at first hidden, secondly it is manifested some how and thirdly it is represented as not being due to what really causes it, but to something else. The reason why this figure is called Vyājokti is that there is a putting forward that means 'ukti' of a pretext i.e. vyāja, representing a thing as due to something else. In the explanation of Vyājokti Alaṁkāra, it is seen that only one is expressed and the other or the 'Viṣaya' which is concealed under a pretext is only suggested.

According to Mammaṭa there is no resemblance between 'prakṛta' and 'aparakṛta' in Vyājokti Alaṁkāra. He defines this Alaṁkāra as follows-

*vyājoktiś chadmanodbhinnavasturupaniguhānam.*¹⁵⁹

Vyājokti Alaṁkāra is present in the following verse of the Vidagdhamādhava

*bhrūbhedaḥ smitasamvṛto nahi nahītyuktirmadenākulā
viśrāntoddhati pāṇirodharacanañ śuṣkaṁ tathā krandanam /
sṛṣṭo yaḥ sakhi rādhayā muhurayaṁ saṁgopanopakramā
bhāvastena hṛdi sthito murabhidi vyaktaḥ samantāpabhūt //*¹⁶⁰

Here, though Rādhā artfully conceal her mind, her behaviour to kṛṣṇa clearly express her great love for Kṛṣṇa is an example of Vyājokti Alaṁkāra.

159 KP (X) 117 p. 458

160 VM (VII) 38 p. 340

(ix) Svabhāvokti (Natural Description)

The definition of Svabhāvokti Alamkāra is found in *Sāhityadarpaṇaḥ* as follows—

*'svabhāboktirduruhārthasvakriyārupavarṇanam'*¹⁶¹

When the description of actions and characteristics of an object or person peculiar to it but not easily perceived by all is called Svabhāvokti Alamkāra. Viśvanātha Kavirāja says that the Natural Description is not easily perceived by ordinary people, but it is to be apprehended by the poet alone.

In this definition the word '*duruha*' means 'to be apprehended by the poet only' '*artha*' means a child and the like women etc. The word '*svah*' means of such which belongs solely to that object.

Some ancient writers of Alamkāra like Daṇḍīn, Rudrata, Bhoja derive the figure Svabhāvokti as jāti.

Mammaṭa says about Svabhāvokti Alamkāra that-

*'svabhāboktis tu dimbhādeḥ svakriyārupavarṇanam'*¹⁶²

When some action and form peculiar or natural to the persons like child, women and others are described it is called 'Natural Description' or Svabhāvokti Alamkāra.

An example of Svabhāvokti Alamkāra is adopted from the *Vidagdhamādhava* that—

161 SD (X) 92 p. 365

162 KP (X) 110. p. 443

*bhaktānāmudgādanargaladhiyām vargo nisargojjvalaḥ
 śīlaiḥ pallavitaḥ sa ballavabandhubandhoḥ pravandho'pyasau /
 lebhe catvaratām ca tāṇḍavavidhervṇdātāvīgarbhabhūr
 manye madvidhapuṇyamāṇḍalaparīpāko'yamunmīlati.//¹⁶³*

Ekāvalī (Necklace)

The definition of *ekāvalī Alamkāra* is given by Viśvanātha Kavirāja runs as follows :

*pūrvam pūrva prati viśeṣaṇatven param param/
 sthāpyate'pohyate vā cetsyāttadaikāvalī dvidhā//¹⁶⁴*

It implies that if each succeeding thing is affirmed or denied as an attribute of each preceding thing, then it is called *Ekāvalī Alamkāra*. This Alamkāra is two fold. The first variety is that where each succeeding thing is affirmed as an attribute of each preceding one. The second variety is that where a negation of each succeeding thing as an attribute of each preceding thing.

The figure is called *ekāvalī* because here the preceding thing and succeeding thing present one connected chain as two pearls in a chain do. Some critics say that *ekāvalī alamkāra* is a kind of *hāra* (necklace) having only one string of pearls.

In regards of *Ekāvalī Alamkāra* Mammaṭa and Ruyyaka speak of only that *Ekāvalī*, where each succeeding thing is affirmed or negated

¹⁶³ VM (I) 8. p. 7

¹⁶⁴ SD (X) 78 p. 356

as a *viśeṣaṇa* (adjective) of each preceding thing. Therefore. Mammaṭa's definition lies on *ekāvalī alaṅkāra* in the following way.

*sthāpyate'pohyate vā'pi yathāpūrva param param/
viśeṣaṇatayā yatra vastu saikāvalī dvidhā//¹⁶⁵*

Rūpa Goswāmī seems to use *ekāvalī* in describing the scenic beauty of Vṛndāvana. He describes it through the following verse—

*vṛndāvanaṁ divyalatāparitaṁ latāstu puṣpasphuritāgrabhājah/
puṣpāṅyapi sphītamadhuvratāni madhuvratāśca srutihārigītāh//¹⁶⁶*

In the above example, creepers are affirmed as a qualification of the Vṛndāvana, flowers are introduced as a qualification of creepers, bees are mentioned as a qualification of the flowers and the singing is attributed as a qualification of the bees. So here each succeeding thing is affirmed as a qualification of each preceding one.

e) EMPLOYMENT OF METRES :

The Sanskrit term for metre is *chanda* which means 'to delight'. In both Vedic and Classical literature Chanda or Metre occupied an important place. Metre is important for prose literature also. Without Metre poetry cannot be poetry. So the metrical composition can easily attract the mind of the readers. Moreover this type of composition easily keep in memory. Therefore a vast part of Indian literature composed in verse.

The importance of Metre in poetic composition is emphasised since

¹⁶⁵ KP. (X) 130 p. 473

¹⁶⁶ VM (I) 24 p. 25

the ancient times. The Vedas, which are regarded as *apauruṣeya* as they are said to be revealed to the seers, are preserved in verses. The proper recitation with correct pronunciation of the Vedic mantras are necessary to find the due result from Vedics mantras. For this purpose, the knowledge of metres or Chandas is very essential. Moreover we have found in the traditional lore that the Vedic mantras were learnt by the student by heart from their preceptors. In this regard, the metrical forms of the mantras helped the most. In the *Bṛhaddevatā*, it is maintained that one who performs a sacrificial rite without knowing the *ṛsi, chandaḥ* and the *devatā* concerned with the particular mantra becomes sinful.¹⁶⁷

The importance of metrical form of a composition is that it can easily influence a reader with its charming power, that is called rhythm. The rhythm or Chandas gradually takes the minds of the listeners to a conscious but *turiya* state where the poet comes closer to the heart of the readers. In other words, Chandas play the part of the *uddipana vibhāva* which keeps the readers' mind aloof from the worldly affairs and thus helps the readers in relishing the *rasa*.¹⁶⁸

¹⁶⁷ cf. *aviditvā ṛsim chando
daivatam yagam eva ca /
yo'dhyāpayejjapet vāpi
pāpiyān jāyate tu saḥ//*

Bṛhaddevatā. 8. 13. 6.

¹⁶⁸ vide, L. Gogoi-Chutia, 'A note on *Kaviśikṣā*, in the *Studies in Indology*'. p. 126

The importance of metre in the classical Sanskrit literature is also evident from the utterance of Vālmīki, that came out of the Ādikavi's mouth and after which the *Rāmāyaṇa* was composed. cf.

*mā niṣāda pratiṣṭhām tvamagamaḥ śāśvatīḥ samā /
yatkrauñcamithunādekamavadhīḥ kāmamohitam //*

In the Pāṇiniya śikṣā, the Chandas is said to be the feet of the Vedapuruṣa. (*chandaḥ pādau tu vedasya*). Like a man without legs the Vedapuruṣa bereft of Metrical science is unable to move forward. Sāyana in his *Ṛgbhāṣyopakramaṇikā* gives various derivative meaning of Chanda. He says "*Puruṣasya pāpasambandham vārayitum acchādakatvāt chanda ityucyate*". It is called Chandas because it removes sins of man. The root √chad is to cover.

Bharata the author of the *Nāṭyaśāstra* gives importance to the knowledge of metre. He admits the necessity of metre in respect of poetical composition. He opines that there is no word without metre and a metre cannot exist without word.¹⁶⁹

A famous prose writer Daṇḍīn also accept the position of metre in the field of literary work, According to him metrical knowledge is the ship for crossing the deep sea of poetry.¹⁷⁰

169 cf. 'chandohīno na śabdo'sti na cchandaścaśabda varjitam'.
NS. XIV. 47

170 sā vidyā naustitīrṣuṇām gabhiram kāvyaśāgaram.
Kāvyaśā. 1. 12

Halāyudha explains the word Chandas in his *Kavirahasya*. He says that there are four forms of the root √chad. Those are chadayaty, chadati, chadayati and chadayanti.

In *Sīdhāntakaumudī* the root √chad is used in the sense of restriction. "samvaraṇam chadi samvaraṇe".

Kṣemendra an eminent prosodist holds the view that a poet should employ all the metres in their compositions only after considering their suitability to the rasas and the subject described.¹⁷¹

In classical literature generally two kinds of metre are found namely vṛtta and jāti. Vṛtta is regulated by akṣaras or syllables and jāti is regulated by syllabic instances (mātrās). Gaṅgādāsa the author of *Chandomaṅjarī* says that a verse is composed with four feet or pada. Pada is either regulated by a number of syllable or akṣaras or by a number of measures or mātrās. The metres which are contained with number of measures or mātrās are called jātis. In Sanskrit, generally three kinds of vṛtta are found those are sama, ardhasama and viṣamavṛtta. Yati or pause or caesura is also an important part of verse. The short or long in each syllable of a verse help to choose the

171 Kāvye rasānusāreṇa varṇanānugūṇena ca
kurvita sarvavṛttānām viniyogaṃ vibhāgavit //
śāstrakāvye 'tidīrghāṇām vṛttānām na prayojanam
kavyaśāstre'pi vṛttāni rasāyattāni kavyavit //

difference between the groups.

The great writers have often preferred some special metre as did Pāṇiṇi the upajāti, Kālidāsa the Mandākrāntā, Bharavi Vaṁśastha etc.

In respect of metres a large number of verses composed by Rūpa Goswāmī in *Sārdūlavikrīḍitam* Chandas. Moreover he selected the metres like Śikhariṇī, Āryā, Vasantatilakam, Mandākrānta etc. However he uses the Sragdharā metre only for once in his drama. Total number of metres used by Rūpa Goswāmī is twenty one (21) in his play. Metres used by the author of *Vidagdhamādhava* in his play are

- | | |
|-------------------|----------------------|
| (1) Śikhariṇī | (2) Sārdūlavikrīḍita |
| (3) Pṛthivī | (4) Vasantatilakam |
| (5) Rathoddhatā | (6) Hariṇī |
| (7) Mālinī | (8) Indravajrā |
| (9) Mandākrāntā | (10) Vaṁśasthavila |
| (11) Upendravajrā | (12) Sragdharā |
| (13) Praharsīṇī | (14) Prabodhitā |
| (15) Rukmavatī | (16) Drutavilamvita |
| (17) Mañjubhāṣiṇī | (18) Sundarī |
| (19) Puspitāgrā | (20) Anustubh and |
| (21) Āryā | |

These Metres are discussed in details in the following pages.

Śikhariṇī

The definition of the Śikhariṇī metre had given by Gaṅgādāsa the

author of Chandomañjarī as “*rasai rudraischinnā yamana sabhalā gaḥ śikhariṇī*”. The scheme of this metre is formed by 'ya', 'ma', 'na', 'sa', 'bha' 'la' and 'ga' gaṇas. 'Yati' of this metre exists after the sixth and eleventh syllable. Gaṅgādāsa used the word 'rasa' in the definition to mean the sixth syllable and 'rudra' for the eleventh syllable. This metre is a combination of seventeen syllables in each quarter. So it belongs to 'Aṭyaṣṭī' class of metre

Kṣemendra opines that valour take place easily where Śikhariṇī is used.¹⁷²

It is interesting to note that Rūpa Goswāmī mentions the very name of this metre, i.e. Śikhariṇī in the benedictory verse itself. He mentions Śikhariṇī as a drink, made of curd and sugar in the form of the līlā of Śrīkṛṣṇa i.e. the worldly activities of Lord Viṣṇu (harilīlā śikhariṇī) in the incarnation of Śrīkṛṣṇa. Hence he preferred to compose the greater portion of verses i.e. 61 (sixty one) used in the play. The following verse is an example of Śikhariṇī metre.

*abhivyaktā mattaḥ prakṛtilaghurupādapi budhā
vidhātrī siddhārthānhariguṇamayī vaḥ kṛtiriyam/
pulindenāpyagniḥ kimu samidhamunmathya janito
hiraṇyasreṇīnāmapaharati nāntaḥkaluṣatām.*

¹⁷² 'Śikhariṇyāḥ samārohāt sahajaivaujasaḥ sthitiḥ
suvṛttatilaka. (II). 31.

In this verse ya.ma.na.sa.bha.la and ga ganas are present respectively. The distribution of verses in the *Vidagdhamādhava* composed in this metre is

Act-(1) i, iii, iv, vi xi, xix, xxiii, xxxi, xxxii

Act-(2) iii v, vi, xi, xvi xix xxii xxvii, xxix, xxxvi, xxxvii, xxxviii xxxix

Act-(3) i, xv, xvi xxviii xxix xxx, xxxi, xxxiv, xxxvi xxxviii xxxxi, xxxxiii, xxxxv, xxxix xxxxi

Act-(4) iv x, xxiii, xxxvii, xxxviii xxxix xxxxi

Act-(5) xix xxiv, xxv xxx, xxxiii

Act-(6) i, vii x, xvii, xix xxiv, xxix, xxxiv, xxxv

Act-(7) i, xxxii xxxvi, xxxvii xxxxi

Śārdūlavikrīḍita

As the '*Atidhṛṭi*' class of metre it is constituted with nineteen syllables in a foot. The combination of gaṇas 'ma', 'sa', 'ja', 'sa', 'ta', 'ta', and 'ga' in each quarter and a caesura exists after the twelfth (dvādasabhiḥ) and the seventh (saptabhi) syllables. Gaṅgādāsa gives the definition of this metre as '*sūryāsvairmasajastatāḥ saguravaḥ śārdūlavikrīḍitam*'.

Regarding this metre Kṣmendra the author of *Suṃttatilakam* opines that it is used to describe the king's Valour.¹⁷³

173 śāuryastave nṛpādīnām śārdūlavikrīḍitām matam /
suṃttatilaka. (III). 22.

Further he says that this metre should not be used in a delicate flavour.¹⁷⁴ The writer of the classical Sanskrit literature usually use this metre for eulogising personal Gods as well as presiding deities of the three world.

Rūpa Goswāmī compose a large number of verses of his play in this metre. He composed altogether seventy four (74) verses of this play in this metre. To prove his unique position on this metre we may mention only one verse among all those verses.

*krūrāṅāmalinām kulairmalinayā kṛtyam na me mālayā
Vālāham kimu narmaṅastava padam dūrībhava prāṅgaṅāt /
ityādīni durakṣarāṅi paritaḥ svapne tathā jāgare
Jalpantī jalajekṣaṅā kṣapayati kleśena rātridivam //*

Act. (II). V. 1

In this verse the combination of gaṅas 'ma', 'sa', 'ja', 'sa', 'ta', 'ta', and 'ga' are present respectively.

The numbers of the verses which are composed in śārdūlavikṛīḍita metre in the play are mentioned below-

Act.(1) v, viii, xv, xviii, xxv, xxvii, xxx, xxxiii, xxxvi, xxxvii.

Act. (2) I, ii, iv, vii, ix, xii, xv, xvii, xviii,xxi,xxxv, xxxvi, xxxvii,

xxxx, xxxxi, xxxxii, xxxxiv,xxxxv, xxxxx

¹⁷⁴ Sukumārarasasyātra rakṣāyai vṛttamuddhatam /
vākpākenaiva galitam kavinā nitamalpatām //
suvṛttatilaka (II). 40.

ayaṁ nayanadaṇḍita pravara puṇḍarīka prabhāḥ /
prabhāti navajāguḍavrajavidāmbipitāmbaraḥ //
araṇayajaparīṣkriyādāmitadivya veṣādarō /
harinmaṇimanoharadyutibhirojjvalāṅgo hariḥ //

Act- I. V-17

In this verse the gaṇas ja, sa, ja, sa, ya, la and ga are present in each quarter. The following verses are composed in the pṛthvī metre.

Act. (1) ii, vii, xvii.

Act. (5) xxxiv.

Act. (6) iii, xi, xxiii.

Vasantatilakam

When the ta, bha, ja, ja, ga and ga, are present in each quarter of a stanza then this metre is styled as Vasantatilakam. This metre is involved with śakkarī (śakvarī) class as it consists with fourteen syllable in every quarters respectively. It is defined in Chandomañjarī that

jñeyam vasantatilakam tabhajā jagau gaḥ'.

Kṣemendra opines that Vasantatilakam should be used to indicate the combination of Vīra and Raudra¹⁷⁶. In respect of this metre Vṛttamañjarī says that the first, second, fourth, eighth, eleventh and then the thirteenth, fourteenth syllable of a quarter are long.

Rūpa Goswāmī contributed thirty six (36) verses altogether to this

176 'vasantatilakam bhāti saṁkare vīraudrayoḥ'
 suvṛttatilaka—(III). 19.

metre in his play. An example of Vasantatilakam metre is—

nādaḥ kadambaviṭapāntarato visarpan /
ko nāma kaṇṇapadavīmavisāna jāne //
hā hā kulīnagrhiṇīgaṇagarhaṇīyām /
yenādyā kāmapi daśām sakhi lambhitāsmi //

Act-1.v. 34

Here ta, bha, ja, ja, ga, and 'ga' gaṇas are present in every quarters. The list of verses which are treated in the Vasantatilakam metre in the play are given below—

Act (1) x,xii,xx,xxxiv

Act (2) x, xxv, xxx, xxxvi.

Act (3) iii, v, viii, xiii, xxxxiv, xxxxvi.

Act (4) xii, xx, xxxiii, xxxiv, xxxviii.

Act (5) xi, xvii, xviii,xxii, xxxvi, xxxxiii.

Act (6) vi, xxi, xxx, xxxi.

Act (7) viii, xiii, xxix, xxxv, xxxvii, xxxxiii, xxxxiv.

Rathoddhatā

The combination of gaṇas ra,na, ra, la, and ga present in each quarter of a stanza form the metre Rathoddhatā. Gaṅgādāsa gives the definition of this metre as '*rāt paraimaralagai rathoddhatā*'. This metre belongs to the *Triṣṭup* class of metre as it consisted with eleven (11) syllables in a foot. Kavikarṇapura, the author of *Vṛttamālā* admits the same gaṇas indicated by Gaṅgādāsa in his *Chandomaṅjarī* but *Vṛttamaṅjarī*

illustrated this metre whenever the first, third, seventh, ninth and eleventh syllable exist at the position as long syllable, the metre is styled as Rathoddhatā. The *yati* of this metre exists at the end of each quarter.

Kṣemendra opines that Rathoddhatā should be used to indicate the *vibhāvas* like rising moon etc.¹⁷⁷

Rūpa Goswāmī composed four verses in this metre. The distribution of this metre is—

Act (1) xiv,

Act (4) xi, xxxvi

Act (7) xxxix.

The following verse may be mentioned as an example of Rathoddhatā metre—

ballavīnavalatāsu raṅgiṇaṃ kṛṣṇabhṛṅgamadhigatya matsarī /
Rādhikāpuraṭapadminīmayaṃ netumicchati punarvanāntaram//

I. V.—14.

Harini

Harinī metre belongs to Atyaṣṭī class of metre as it constituted with seventeen syllables in a quarter of a stanza. The metre is, as stated by Gaṅgādāsa, said to be comprising with 'na', 'sa', 'ma', 'ra', 'sa', 'la' and 'ga' gaṇas in every quarter of a stanza. So the definition of this metre is—

¹⁷⁷ cf. 'rathoddhatā vibhāveṣu bhavyā candrodayā diṣu'
 suvṛttatilaka. (III). 18.

'nasamarasalā gaḥ ṣaḍvedairhayairhariṇī matā'. Caesura in this case exists after the sixth, fourth, and seventh syllable in a foot. Only six verses of the play are composed in Hariṇī metre. Those are stated below—

Act (2) xxiii

Act (3) xvii.

Act (4) xxii

Act (5) xii, xxxvi

Act (7) xxxv

An example of this metre is mentioned from Vidagdhamādhava-

*amitavibhavā, yasya prekṣālavāya bhavādayo /
bhuvanaguravo'pyutkaṅṭhābhistapāsi vitanvate /
ahaha gahanādrṣṭānām te phalam kimabhiṣṭuve /
sutanu sa tanurjajñe kṛṣṇastavekṣaṇatrṣṇayā //*

Act-iii-17

Mālinī

Gaṅgādāsa furnishes the definition of Mālinī metre as—

"nanamayayayuteyam mālinī bhogilokaiḥ".

In this metre the scheme of gaṇas is na, na, ma, ya and ya in each quarter of a stanza. *Yati* or metrical pause is said to be existing after the eighth and seventh syllable. It is indicated by the definition itself. According to the definition the word '*bhogi*'; means '*aṣṭanāga*' and '*loka*' means *Saptaloka*. So, '*bhogi*' is related with eight syllable as well as

'loka' with seven syllables.

Rūpa Goswāmi uses this metre in twenty one verses of his drama.

One verse is quoted as an example of Mālinī metre in the below—

daravicalitabālyā vallabhā bāndhavānām /
 viharasi bhuvane tavr̥ṃ patyurāmodapātrī //
 ahaha paśuparāmākāmino mohanatvr̥ṃ /
 tvamapi yadamunāntarbādḥamunmāditāsi // Act. (II)-13

In this verse respective gaṇas are na, na, ma, ya, and ya. The distribution of this metre in the play is—

Act (1) xxi, xxvi.

Act (2) xiii, xxiv, xxxxi.

Act (3) xi,

Act (4) vii, xiii, xxiv, xxxvi, xxxiv.

Act (5) iii, viii, xiv, xxxv.

Act (6) iv, xvi, xxii, xxvii, xxviii, xxxii.

Act (7) xv, xxxix.

Constituted with fifteen syllables in a foot, it is a *atisakkarī* (*atisakvarī*)

class of *vṛtta* group

Indravajrā

Whenever the combination of gaṇas— 'ta', 'ta', 'ja', 'ga', and 'ga' are present in a foot of a verse then that metre is called Indravajrā metre. So the definition of this metre runs as "*syāndravajrā yadi tau jagau gaḥ*"

This metre contains eleven syllables in a quarter, therefore it belongs to Triṣṭup class of Samavṛtta metre. It is also stated by Kṣemendra in his work *Suvṛttatilaka* that Indravajrā metre consists with eleven syllables comprising of groups of 'ta' type joined to a 'ja' group and two long syllables.¹⁷⁸

This metre is used by Rūpa Goswāmī only for six times in the *Vidagdhamādhava*. The following verse is mentioned as an example of the indravajrā metre.

*yatra prakṛtyā ratiruttamānām tatrānumeyaḥ paramo'nubhāvaḥ /
naisargikī kṛṣṇamṛgānuvṛttirdeśasya hi jñāpayati praśastim.//*

Act ii v. 32

The following verses are used as the Indravajrā metre in the drama

Act (2) xxxii. xxxviii

Act (6) xiv.

Act (7) vi, ix xxviii

Mondākrāntā

As the definition goes in the *Chandomañjarī* Mondākrāntā metre consisted with seventeen syllables in a foot. When the every quarter consisting with 'ma', 'bha', 'na', 'ta', 'ta', 'ga', and 'ga' gaṇas as with a metrical pause or *yati* exists after fourth, sixth and seventh syllables the metre

¹⁷⁸ *takārābhyām jakareṇa yuktaṁ guruyugena ca /
indravajrābhidhaṁ prahuvṛttamekadaśākṣarām //*
suvṛttatilaka. (I). 18.

is styled as Mondākrāntā metre. This metre is a Atyasti type of metre. Gangādāsa defined this metre in 'Chandomaṅjarī' as "mandākrāntā ambudhiraśanagairmobhanau tau gayugmam".

In the definition the term 'ambudhi' indicates the four ocean, 'rasa' indicates the six flavour and the term 'naga' indicates the seven mountains. So the *yati* or pause falls after fourth, sixth and seventh syllables.

According to Kṣemendra, this metre is suitable to depict the condition of a nāyaka or nāyikā whose life partner is away from home.¹⁷⁹

The position of the author of *Vidagdhamādhava* is a special case. Because he is successful in depicting the *Virahāvasthā* of Rādhā and Kṛṣṇa. The poet composed eleven verses in this metre. An example mentioned in the following—

*kṛtvā varṣīmakhilajagatīgītasamgātabhaṅgī
sāṅgībhāvaprathamavasatīm saṅginīm vāmapāṇau /
eṣa premṇā vrajati nayanānandano nandasūnur
mandam govardhanaśikhariṇaḥ kandarāmandirāya //*

Act iv, v.2

The distribution of this metre in the play is—

Act- (2) xiv, xx, xxxi, xxxiv, xxxxxiii

Act- (3) iv, xi, xxi, xxvii.

179 "prāvṛtpravāsa vyaśane mandākrāntā virājate"
suvṛttatilaka— (III). 21.

Act-(4) ii

Act- (6) xviii.

In Sanskrit literature Kālidāsa is famous for using this metre because he composed entire *Meghadūta* in this metre. So says Kṣemendra-
Kālidāsa excels in Mandākrāntā.¹⁸⁰

Varṁśasthivilam

According to Gaṅgādāsa the author of *Chandomaṅjarī* that metre is called Varṁśasthivilam where the gaṇas ja, ta, ja and ra exists in each quarter and *yati* falls at the end of a foot of the stanza. So the definition of this metre runs as "vadanti varṁśasthivilaṁ jatau jarau". It falls in *jagatī* class of Vṛtta group as it contains twelve syllables in each quarter. It is widely used metre in Sanskrit Kāvya and more suitable for describe the beauty of the heroine. Second, fourth, fifth, eighth, tenth and twelve syllable of its are long and the rest are short.

Rūpa Goswāmī used this metre only for three verses in his drama. The distribution of the verses that are composed in this metre are-

Act-(2) xxxviii

Act-(5) xxvii

Act-(7) xxxxxvii

180 cf. "suvaśā kālidāsasya mandākrāntā pravalagati"
suvṛttatilaka- (III). 34.

One is mentioned below as an example of this metre is—

*tavānukārātsubalaṁ didrkṣunā mayā tvamāptā purataḥ sudurlabhā/
sādrśyataḥ kācamivābhilaṣyatā premāgrabhūmirvañijā harinmañih//*

Act- v. 27.

Upendravajrā

Upendravajrā is a Triṣṭup class of metre containing eleven syllables in a quarter. As the definition goes in *Chandomañjarī*, whenever the gaṇas ja, ta, ja, ga and ga remain in a quarter and *yati* lies at the end of the foot, the metre is known as Upendravajrā metre. The definition of this metre is found in the work of Gaṅgādāsa as "*upendravajrā prathame laghau sā*". Which means the first syllable of a quarter is short as opposed to Indravajrā metre. The author of *Vṛttamañjarī* also accepts this position.

Only one verse has been composed by Rūpa Goswāmī in the Upendravajrā metre i.e. the verse no. (9) of the first act of the play.

The verse is mentioned in the following—

*udāsatām nāma rasānabhijñāḥ kṛtau tavāmī rasikāḥ sphuranti /
kramelakaiḥ kāmamupekṣite'pi pikāḥ sukhaṁ yānti paraṁ rasāle //*

Act.1 v. 9

Sragdharā

Sragdharā metre is defined by Gaṅgādāsa as "*mrabhnairyānām trayeṇa trimuniyatiyutā sragdharā kirttiteyam*". The gaṇas concern in Sragdharā metre are 'ma, ra, bha, na, ya, ya and ya respectively. *Yati*

exists after the every seven syllables in a quarter. So, the quarter or foot divided into three equal measures. According to Kṣemendra the author of *Suṣṛṭṭatilaka*, a foot of this metre begin with a syllabic instance having the vowel 'a' and end with *visargas*.¹⁸¹ Existing by twenty one syllables in a quarter it belongs to *prakṛti* class Of *Ṛtta* group. Sragdharā metre is a special and famous one in Sanskrit literature. Such a metre is also used by Rūpa Goswāmī though only for once in his play.

The verse which is treated as Sragdharā metre is—

tuṅgastāmrōrusṛṅgaḥ sphuradaruṅakhuro ramyapiṅgekṣaṅasrīḥ
kaṅṭhavyālabighaṅṭo dharaṅiviluṅhitoccaṅḍalāṅḍuladaṅḍaḥ/
so'yaṅ kailāsapāṅḍudyutiratulakakunmaṅḍlo nacikīṅāṅ
cakre bhāti priyo me parimalatulitotphullapadmaḥkakudmī //

Act— vi. 8

Praharṣiṅī

Praharṣiṅī metre consists of thirteen syllables in a quarter of the Stanza. So this metre becomes *atijagatī* class of *Ṛtta* group. It is a collection of 'ma' 'na' 'ja' 'ra' and 'ga' gaṅas and *yati* falls after the third and tenth syllable in a foot. The definition of Praharṣiṅī metre stated by

Gaṅgādāsa runs as follows—

'tryāśābhirmanajaragā praharṣiṅīyam'

¹⁸¹ cf. "ākāraguruyuktādiparyantāntavisargiṅo
 asaṅsyutavirāmā ca sragdharā rājate taram".
suṣṛṭṭatilaka— (II). 41.

Sri Rūpa Goswāmī has composed two verses only of his drama in this metre. Those are second and sixth (2, 6) verses of the 7th act of his play. Respective gaṇas, indicated by Gaṅgādāsa, 'ma' 'na' 'ja' 'ra' and 'ga' are found in every quarter of these two verses. An example of this metre is—

*sarvasvaṁ prathamarasasya yaḥ prathīyān
kaṁsārerudayati rādhayā vilāsaḥ /
vaktuṁ ko viramati taṁ janaḥ samantā
dānandastirayati ced girāṁ na vṛttim //*

Act. VII. V. 2

Prabodhitā

According to *Chandomaṅjarī* that metre is called Prabodhitā where the gaṇas- sa, ja, sa, ja and ga are found in a foot of a stanza. The metrical pause or caesura falls at the end of the quarter. Gaṅgādāsa defines this metre as '*sajasā jagau ca bhavati prbodhitā*'. It is an Atijagatī kind of metre by existing thirteen syllables in a foot. Prabodhitā metre is known by a new name as '*sunandini*' in *Vṛttamaṅjarī*.

Rūpa Goswāmī composed only four verses, of his play in this metre. One verse is quoted below—

*bhavadaṅgasaṅgaviṣaye priyoktibhir
muhurarhito'pi madirākṣi mādhaveḥ /
manute manāgapi na hīti hr̥dvyathā*

pratikārayuktiraparā vidhiyatām //

Act. iii, v. 14

Here the scheme is formed with the 'sa', 'ja', 'sa', 'ja' and 'ga' gaṇas. The

No of verses which were written in this metre are—

Act. (3) xiv

Act. (4) xvii

Act. (5) xxxix

Act. (7) xxxiv

Rukmavatī

Gaṅgādāsa defines the *Rukmavatī* metre as "*rukmavatī sā yatra bhamasagāḥ*" i.e. the gaṇas like bha, ma, sa and ga constitute a foot of a verse. This metre is recognized as *pañkti* kind of metre since it contains ten syllables in each quarter of a verse. Moreover the first, second, third, fourth and then fifth, sixth and eight syllables are long of this metre. In case of *yati* it exists at the end of the quarter. This metre is known by two new name that *Rupavatī* and *Campakamālā*.

Only one verse, that is the 16 (sixteen) verse of the first act of the drama has been composed by the author of *Vidagdhamādhava* in *Rukmavatī* metre. This metre is rarely used metre in Sanskrit poetry. The verse in mentioned below :

daivatasevā kevalamiha vanayātrānusāriṇī mudrā/

vrajasubhruvām̐ tu kṛṣṇe sahaḥ saḥ premā sa jāgarti//

Drutavilamvita

Drutavilamvita is a *jagatī* class of metre. It has twelve syllables in a foot. The ganas indicated by Gaṅgādāsa in *Chandomaṅjarī* are 'na' 'bha' 'bha' and 'ra' respectively. So he rendered the definition of this metre as "*drutavilamvita māha nabhau bharau*". In this metre the fourth, seventh, tenth, eleventh and twelve syllable are long and rest are short. Yati or metrical pause exist of the end of the each quarter of a stanza.

The famous poet in Sanskrit literature, Māgha is also in favour of this metre. He composed a considerable number of verses of his work in this metre. In this connection a famous verse of '*Śiśupālavadhā*' viz- *navapalāśapalāśavanapuraḥ...* etc. may be mentioned. Rūpa Goswāmī composed only three verses with this metre. One verse is quoted from those three verses is-

*ayi sudhākaramaṇḍali maṇḍaya tvamaṭavīm mṛdupādavisarpaṇaiḥ /
udayaśailataṭīnihitekṣaṇo nanu cakorayuvā paritapyate //*

Act.vi v.9

In this example the respective gaṇas- na, bha, bha and ra are present. The distribution of the verses which are composed in Drutavilamvita metre as follows-

Act.(3) xxvi

Act.(6) ix

Act.(7) xxxvi

Mañjubhāṣiṇī

Whenever the gaṇas in a quarter are 'sa' 'ja' 'sa' 'ja' and 'ga' the metre is termed as *Mañjubhāṣiṇī*. So the definition of this metre is found in *Chandomañjarī* as follows—

"sajasā jagau ca yadi mañjubhāṣiṇī".

This metre is regarded as *Atijagatī* class of *Vṛtta* group, because, this metre is consisted with thirteen syllables in each quarter of a verse. According to *Vṛttamañjarī* the third, fifth, ninth, tenth, eleventh and thirteenth syllables of this metre are long with a caesura falls at the end of the root. This metre is called *Kanakaprabhā* in *Vṛttamañjarī*. Rūpa Goswāmī chooses this metre only for four verses in his play. These are mentioned below—

Act. (3) xiv

Act. (4) xvii

Act. (5) xxxix

Act. (7) xxxiv

One verse is cited below as an example:

bhramare'pi guñjati nikuñjakoṭare
manute manastu maninū puradhvanim /
anilena cañcati tṛṇañcale'pi tām
purataḥ priyāmupagatām viśaṅkate //

Sundari

Sundarī is the *ardhasama* type of *Vṛtta* among the three type of *Vṛtta*, *sama*, *ardhasama* and *viṣama Vṛtta*. The definition of this metre is given in *Chandomahjari* as follows:

"*ayujoryadi sau jagau yujoḥ sabharā lagau yadi sundarī tadā*"

When the gaṇas 'sa' 'sa' 'ja' and 'ga' are present in two odd quarters of a stanza and the 'sa' 'bha' 'ra' 'la' and 'ga' gaṇas in the even quarters the metre is called *Sundarī*. There are ten syllables in the odd quarters as well as eleven in the even quarters in this metre. In this metre the third, sixth, eighth and tenth syllables are long in each odd quarters and the third, fourth, seventh, ninth and eleventh syllables are long in even quarters and the *yati* exists at the end of a foot. *Sundarī* metre is termed as *priyamvadā* in *Vṛttamālā*.

The position of the author of *Vidagdhamādhava* in this metre is a meagre one. He contributed three verses to his play in this metre.

The distribution of verses in the drama is—

Act. (3) ii, xxxxi.

Act. (7) xxxi

One verse is quoted here.

trapayā nitarām parāṅmukhī sahasā smerasakhīdhṛtāñcalā /
gamitā'dya haṭṭhena rādhikā na katham hanta mayā bhujāntaram//

Act.-(iii). 2

Puṣpitāgrā

Puṣpitāgrā metre is also a *ardhasamavṛtta* class of *Vṛtta* group. The definition given by Gaṅgādāsa in his *Chandomaṅjarī* of this metre is "ayujinayugarefato yakāro yuji ca najau jaragāśca puṣpitāgrā". As the definition goes this metre consists with the gaṇas like 'na' 'na' 'ra' and 'ya' in two odd quarters and 'na' 'ja' 'ja' 'ra' and 'ga' in the even quarters. In this metre twelve syllables are exists in each odd quarters and the thirteen syllables exists in the even quarter of a stanza. In each odd quarters of this metre, the seventh, eighth, ninth, eleventh and twelveth syllables are long as well as in the even quarters the second, fourth, fifth, eighth, tenth, twelveth and thirteenth syllables are long. Regarding the *yati* of this metre, it falls at the end of a quarter. Rūpa Goswāmī composed only one verse i.e. the verse no fifteenth of the six act of his play in the *Puṣpitāgrā* metre. The verse is quoted below—

*iyamatitrṣitaṁ varānurāgojjvalasumanāḥ kamanīyapatralekhā /
mama varatanurācakarṣa cittaṁ madhupamaśokalateva puṣpitāgrā //*

Act. (vi) 15

Anuṣṭubh

Anuṣṭubh metre belongs to *Viṣamavṛtta* where all the padas are constituted with different number of syllabic instances. Gaṅgādāsa defined this metre in his *Chandomaṅjarī* as follows—

*pañcamam̐ laghu sarvatra saptamam̐ dvicaturthayoḥ
guru ṣaṣṭhañca jānīyāt śeṣeṣvanīyamo mataḥ/*

*prayoge prāyikaṁ prāhuh kehaṣvetadvaktu lakṣaṇam
lokehanuṣṭuviti khyātaṁ tasyāṣṭākṣaratā matā//*

According to this definition the fifth syllable of all quarters and the seventh syllable of the second and the fourth quarters are laghu. But the sixth number syllables of all quarters is guru and no fixed norm for the other syllables of this metre. It is consisted with eight syllables in each quarters. Various types of this metre are found, yet, the most common in use has eight syllables and is called *Anuṣṭubh*. This metre is also called śloka metre and frequently used in Sanskrit works and plays. The Rāmāyaṇa and the Mahābhārata are composed in this metre. Moreover the different authors of different times used this metre in their works.

Some specialities are found in respect of this metre according to navya system. There must not be used 'ma' and 'na' gaṇas after the first syllables in odd quarters and 'ma' and 'ja' gaṇas also not applied after the fourth syllable in said quarters. Again 'ra'gaṇa also not used after the first syllable in this metre. Kṣemendra says that this metre should be used in composing works on Śāstrakāvya because it makes the meaning clear.¹⁸²

Our author Rūpa Goswāmī composed seven verses all together in

182 cf. śāstraṁ kuryāṭprayatnena prasannārthamanustubhā
yena sarvopakārāya yati suspastasetutām//

this metre

Those verses are—

Act. (1) xxix , xxxv

Act. (2) viii, xviii, xxxxxii

Act. (3) xviii

Act. (6) ii

As an example of this metre is mentioned below—

*tvadvārtottaragītagumphitamukho veṇuḥ samantādbhūt
tvadveśocitaśilpakalpanamayī sarvā babhuva kriyā /
tvannāmāni babhuvurasya surabhīvr̥ndāni vr̥ndāṭavī
rādhe tvanmayavallimaṇḍalaghanā jātā'dya kaṁsadviṣaḥ //*

Act. (III) 18

Āryā—

Generally a verse in Sanskrit consists of four feet or quarters or padas. Each pada is regulated either by a number of syllables or by a number of Syllabic instance or measures (Mātrās). The metres regulated by akṣaras are called *vr̥tta* and those regulated by mātrās are called *jātis*. Āryā is a variety of *jāti* class which is common in Sanskrit works. As the definition goes in the *Chandomañjarī* that metre is called Āryā where the first half of a stanza should be consisted with seven gaṇas and the *guru* in the last position and the first, third, fifth and seventh of these seven gaṇas must not have 'ja' gaṇa respectively. In this metre the sixth gaṇa becomes 'ja' in the second half of the said stanza. Some times

'na' gaṇa occurs with one laghu syllable in second half of the stanza.

In respect of *yati* Gaṅgādāsa says that, in the first half of a stanza there are four laghu syllable in the sixth gaṇas and *yati* exists before the second laghu syllable while the four laghu syllable in the seven gaṇas then *yati* falls after the sixth gaṇa. In this way in the second half, if the fifth gaṇa possesses the four laghu syllable, the *yati* exists before the first laghu syllable. Thus there are thirty mātrās in the first half and twenty seven mātrās in the second half of a stanza.¹⁸³

Rūpa Goswāmī composed six verses in total in this metre in the *Vidagdhamādhava*. These verses are listed below—

Act. (1) xiii, xxii, xxviii

Act (2) xxvi, xxxix, xxxxxv

An example of this metre is—

rāgiṇamapi sukaṭhoram̐ suvr̥ttamapi muhurudir̥ṇamālinyam /
yuvatīnāmiva bhāvaṁ nahi guñjāhāramicchāmi //

Act. (II) 39

183 cf. "lakṣmaitat saptagaṇā gopetā bhavati neha viṣame jaḥ/
ṣaṣṭho jaśca nalaghu vā prathamahardhe niyatamāryyāyāḥ//
ṣaṣṭhe dvitīyalāt parake nale mukhalācca sayatipada niyamaḥ/
caramehardhe pañcamake tasmādiha bhavati ṣaṣṭho laḥ"//

CHAPTER - III

EVOLUTION OF THE CONCEPT OF RĀDHĀ IN SANSKRIT LITERATURE :

Rādhā occupies a significant place in the Sanskrit literature. Rādhā's character, has been described as an illustrious female character in the whole range of Sanskrit literature. There is a gradual development of the character of Rādhā and the Rādhā legend from the time of Hāla onwards. The early poems mostly lyrical in character, related to Rādhā are of a secular nature. The various poems written on Rādhā's mental stages give us a clear idea of a dedicated Indian lady who has devoted her love for Kṛṣṇa. Rādhā appears more to be a character of this world than as divine personality in earlier Sanskrit poems. In the earlier stage Rādhā's name is mentioned as a ordinary beloved of Kṛṣṇa. When Rādhā's name enters into the field of religion and philosophy, the significance of the word of Rādhā is totally changed. If we read purāṇas we can learn that Rādhā's character has not been mentioned in some purāṇas. Among them we can first of all speak of *śrīmad*

Bhāgavatapurāṇa. In this purāṇa it is mentioned that there was only one gopī whom Kṛṣṇa loved dearly. We can find a clear picture in this regard through the following poem of *śrīmad Bhāgavatapurāṇa*.

*anayārādhito nunam bhagavān harirīsvarah /
yanno bihāya gobindaḥ prito yāmanayad rahaḥ // 1*

The word Rādhā has produced from the word *anayārādhitāḥ* of this verse. The word Rādhā may be explained in the following way—*rādhyate yā sā rādhā and ārādhyate hariḥ anayā* So, the word *anayārādhitāḥ* is said to be appropriate for the word Rādhā. The second interpretation i.e. *arādhyate hariḥ*, also indicates the name of Rādhā. Because she was the great devotee of Lord Viṣṇu. In the *Caitanya Caritāmṛta*, Kṛṣṇa dāsa Kavirāja gives his opinion regarding of the meaning of the word Rādhā as follows—

*kṛṣṇavāñcāpurti rupa kare ārādhane /
ata eva radhikā nāma purāṇe vakhāne // 2*

The derivation of the word Rādhā has been found in a different way in the *Brahmavaivartapurāṇa*. It runs as follows—

*rāsābdoccāraṇādbhakto rāti muktim sudurlabhām /
dhāsābdoccāraṇāddurge dhāvatyeva hareḥ padam // 3*

According to this verse, the word Rādhā is divided into two parts viz.

1 *Bhāg. p.— 10. 30. 28.*

2 *Caitanya critāmṛta*, "Vrajavuli Sāhitya Mukur" p. 19

3 *Brav. p.— prakṛtikhaṇḍa— 48. 40. p. 507.*

'rā' and 'dhā'. The word 'rā' stands for salvation and 'dhā' stands for 'viṣṇudhām'. So the poem interpretes that one can attain his goal of salvation by pronouncing the word 'rā' while he gain the 'viṣṇudhāma' by singing the word 'dhā'.

Moreover, the word 'Rādhā' has been derived from the word 'rādh'. Which is in concordance with other religious sources. Rādhopaniṣad says that Rādhā is known as Hlādinī Śakti of Lord Viṣṇu. Viṣṇupurāṇa describes the 'Hlādinī Śakti' as cited below—

hlādinī sandhinī samvitvaṣyekā sarvasamsthītau /

hlādatāpakārī misrā tvayi no guṇavarjite //⁴

Rādhā's name has been mentioned in different works of the Sanskrit literature. For the first time we have found the name of Rādhā in the works of Hāla, a Prakṛt poet of the early part of Christian era. When the name of Rādhā has been known to the society, he introduced Rādhā as a lover of Kṛṣṇa through his work *Gāthāsaptasatī*. In this respect we can mention the following verse—

mukhamārutena tvaṁ kṛṣṇa gorajo rādhikāyā apanayan /

etāsāṁ vallavīnāmanyāsāmapī gauravaṁ harasi //⁵

In this verse he described that Kṛṣṇa lovingly blows off the pollens from Rādhā's eyes for which she became a source of jealousy for other lovers of Kṛṣṇa.

4 *viṣṇupurāṇa*— 1. 12. 69.

5 *Gss.* 1. 89. p. 67.

Then we find the name of Rādhā in a *holi dance* described in a drama named *Bālacarita* written by Bhāsa a famous dramatist who flourished in the third century A.D. The name of Rādhā is clearly mentioned in a story of *Pañcatantra* written by Viṣṇu śarmā in the fifth century A.D. According to the description of the story the son of Tantuvāya, Kṛṣṇa entered the palace of princes to whom he was attracted and said to her that 'I had a wife, named Rādhā in my earlier birth at Gokula. So, due to my great love I am coming to meet you'. cf.

'Rādhā nāma me bhāryā gopakula prasutā prathamāsīt. Sā tvamatra avatīrṇā tenāhamatrāgataḥ.'⁶

In the seventh or eight century AD, We find the name of Rādhā in the Nāndīverse of a drama named *Veṅṛisāmhāra* written by Bhaṭṭanārāyaṇa. He described Rādhā as a angry woman who was disappointed by the behaviour of Kṛṣṇa at the time of Rāsakrīḍā.⁷

Again, we have found the name of Rādhā in a prākṛt historical Kāvya named *Gauḍavāha* composed by Vākpatirāja in eight century A.D. He composed a poem in his work where we find a description about the chest of Kṛṣṇa which was spotted by the nail marks of Rādhā.⁸

6 *Pañcatantra—Mitrabheda— 5. episode.*

7 cf. *Kāliyāḥ pulineṣu kelikupitāmutśrīya rāse rasam /
gacchantīmanugacchato'srukaluṣāṁ kaṁsadviṣo rādhikām //
tatpādapratimāniveśītapadasyodbhūtaromodgate /
rakṣuṅṅo' nunayaḥ prasannadayitādrṣṭasya puṣṇātu vaḥ //*
—*Veniśāmhāra— Nāndīverse— 2.*

8 G. V. 1. 22.

Dhvanika, the commentator of *Daśarūpaka* mentioned a verse of Rudra where we find the name of Rādhā. The poem has been described in such way—

*nirmagnena mayā'mbhasi smarabharādālī samāliṅgitā /
kenālikamidam̐ tavādya kathitam̐ rādhe mudhā tām̐yasi //
ityutsvapnaparamparāsu śayane śrutvā vacah śāṅgiraḥ /
savyājāṁ śithilīkṛtaḥ kamalayā kaṅṭhagrahaḥ pātu vaḥ //*⁹

From the description of this verse we come to know that when Kṛṣṇa was sleeping accompanied by his consort Lakṣmī or Kamalā, he was talking with Rādhā in his dream. He tries to console Rādhā who is disappointed on Kṛṣṇa due to his misbehaviour. He said that someone had given a fake news to her about him, that he embraced a friend of her while she was taking bath. Hearing these words from Kṛṣṇa, Kamalā i.e. Lakṣmī move away from him. In this illustration the jealousy of co-wife is expressed.

In the ninth century AD, Trivikramabhaṭṭa composed a poem on Rādhā-episode in his work *Nalacampu* in which he described Rādhā as a parakīyā heroine.¹⁰

Vallabhadeva of Kashmira was a famous commentator of sanskrit courtetics who flourished in the first part of the tenth century AD. He also wrote a commentary on the *Śiśupālavadhā* of Māghapandita. In

9 DR. iv. 60. p.p. 264-265.

10 N.C.P. as in SDS, p. 126

the fourth canto of the poem there occurs a word 'locaka' in the verse 35; To explain the word 'locaka' Vallabhadeva quotes one of the oldest verse. In this verse the name of Rādhā is clearly mentioned. The verse is quoted below—

*yo gopījanavallabhaḥ kucataṭavyābhogalavdhāspadaṁ
chāyā vātra viraktako vahuguṇaścāruścaturhastakaḥ /
Kṛṣṇaḥ so'pi hatāśayāpyapahr̥taḥ satyaṁ kayā'pyadya me
kiṁ rādhe madhusūdano nahi nahi prāṇapriyo locakaḥ //*¹¹

Gaṅgādāsa a poet of tenth century AD composed a poem as an example of *Rathoddhatā Chanda* in his work *Chandomañjarī*. In this poem he describe Rādhā as an ordinary cowherd lady who was deeply in love with Kṛṣṇa.

*rādhikā dadhiviloḍane sthitā kṛṣṇaveṇuninadairathoddhatā /
yāmunam taṭanikuñjamañjasā sā jagāma salilāhṛticchalāt //*¹²

According to this verse, when Rādhā was churning milk she heard, Kṛṣṇa playing his flute. She was so deeply involved in love with him that in order to meet him she pretended to fetch water from the Yamunā bank.

Rāmacandra and Guṇa candra composed a work on dramaturgy named the *Nāṭyadarpaṇa* in eleventh twelve century AD. In this work we have found the reference of a sanskrit drama named *Rādhā-vipralambha*

11 *Śiśupālabadha*— 4. 35. p. 139.

12 *Chandomañjarī*— example of *Rathoddhatā*. p. 49.

which was written most probably before 10th century AD.¹³

In 13th century AD, Sāgaranandī wrote his work *Nāṭakalakṣaṇa ratnakośa* where we find a reference of *vīthi* type of drama named Rādhā. The text book of this drama is not available at present.¹⁴

Now, we are going to discuss about the concept of Rādhā from the purāṇic literature to works of Rūpa Goswāmī of the 16th century AD.

(a) CONCEPT OF RĀDHĀ IN THE PURĀṆIC LITERATURE

After the Vedic age, the purāṇas are ruling the religious world of India. The purāṇic literature brings about a religious concept in the minds of the Indians. And because of this concept, the Indians worship various gods and goddesses, such as Kālī, Durgā, Śiva, Lakṣmī etc. The method of their worship has also been adopted from these purāṇas. So we find that Goddess Lakṣmī has appeared in the Viṣṇupurāṇa as the consort of Lord Viṣṇu and worship by people as Great Goddess. Thus the other Goddesses like Durgā, Swaraswatī, Rādhā etc has got their places in the purāṇas.

However, Rādhā's character has not been found in each and every purāṇa. Her name is mainly not mentioned in the three main purāṇas viz, *Śrīmadbhāgavatapurāṇa*, *Viṣṇupurāṇa* and the *Kurmapurāṇa*. But the *Viṣṇupurāṇa*, *Kurmapurāṇa* and many other purāṇas discuss about the concept of Śakti. These Śakti are the different qualities of Lord

13 *Nāṭyadarpaṇa*— p. 102.

14 *NLRK*. p. 300.

Viṣṇu. The three Sakti of Lord are viz, *hlādinī*, *sandhinī* and *samvid* and these are clearly described in the *Viṣṇupurāṇa*. So Śrīkṛṣṇa or Lord Viṣṇu is described as '*Saccidānanda*'. '*Sandhinī*' is described as power of sources, *Samvid* as power of knowledge, and through *Hlādinī*, Lord Viṣṇu seems to be the embodiment of Supreme anand and he spreads this ānanda to his devotees. In this regard *Caitanya Caritāmṛta*, it is said—

saccid-ānandamaya kṛṣṇera svarūpa /
ataeva svarupa-śakti haya tinarūpa //
ānandāñśe hlādinī sadañśe sandhinī /
cidañśe samvid yāre jñāna kari māni //¹⁵

In this regard *Viṣṇu purāṇa* also says as cf.—

hlādinī sandhinī samvitvasyekā sarvasamsthita /
hlādatāpakāṇī miśrā tvayi no guṇavarjite //¹⁶

But, the name of Rādhā has not been mentioned directly in this purāṇa. We find here the description of some other gopīs. Among them the one, for whom the Lord was greatly attracted. Kṛṣṇa always was far away from the other gopīs in order to spent time with this beloved one. *Viṣṇupurāṇa* also describes in the following way—

15 "*Caitanya caritāmṛta*", "*Vrajavuli Sāhitya Mukur*" p. 22

16 *Viṣṇu purāṇa* – 1. 12. 69.

atraopaviśya sâ tena kâpi puṣpairalamkrtâ /

anyajanmani sarvâtma viṣṇurabhycito yayâ //¹⁷

Like the *Viṣṇupurāṇa* Rādhā's name has not been mentioned in the *Bhāgavatapurāṇa* also. In the *Bhāgavatapurāṇa* there is a story which tells us of the Rāsakrīḍā of Kṛṣṇa-along with the gopīs of Vṛndāvana. Here also Kṛṣṇa's attraction for one gopī was listed, whose name was not mentioned here. It has been described in the *Bhāgavatapurāṇa* in the following way—

anayārādhito nunam bhagavān hariṁsvaraḥ /

yanno vihāya govindaḥ pṛīto yāmanayad rahaḥ//¹⁸

Definitely she will be 'arādhikā' of omnipotent Lord Viṣṇu. So, he has engrossed with love for her by leaving others. In this verse the word Rādhā is explained as 'arādhyate hariḥ anayā'.

Vṛndāvana has been mentioned as the place of union between Rādhā and Kṛṣṇa in the *Bhāgavatapurāṇa*. This purāṇa also describes that the bank of the river Yamunā was the union site of these two young lovers. This purāṇa describes Kṛṣṇa as a ruler of Dvārakā.

In the *Padmapurāṇa* Rādhā's character has been attributed with a philosophical significance. This purāṇa presents Rādhā in this way

17 V.P. 5. 13. 38.

18 Bhāgp. 10. 30. 28

vahiraṅgaiḥ prapañcasya svāmśairmāyādiśaktibhiḥ /
antaraṅgaistathā nityam vibhūtaistaiscidādibhiḥ //
gopanāducyate gopī rādhikā kṛṣṇavallabhā /
*devī Kṛṣṇamayī proktā rādhikā paradevatā //*¹⁹

According to this description the word 'gopī' does not mean the meaning of 'cowherd lady'. The etymology of the word 'gopī' is derived from 'gopana' or 'rakṣana'. So it is clear that Rādhā conceals this external world with her Śakti i.e, Māyā. This purāṇa illustrate the immortal love of Rādhā and Kṛṣṇa by describing their unlimited desire not to part from each other. Moreover, this purāṇa rightly describes Lord Kṛṣṇa and Rādhā as non different from each other It has been described as follows--

sā tu sākṣānmahālakṣmī kṛṣṇo nārāyaṇaḥ prabhuḥ /
*naitayorvidyate bhedaḥ svalpo'api munisattamaḥ //*²⁰

And thus, we find that both Śakti and Śaktimān or Divine power and their place are connected in such way that no one can part them from each other. According to this purāṇa Rādhā is one incarnation of the Lord.

This purāṇa tells us that Durgā, Viṣṇu, Rudra, Kṛṣṇa, Indra, Śacī, Brahmā, Sāvitrī etc. are the different forms of the same Goddess Rādhikā. So says in this purāṇa--

19 Pdmp pātālakaṇḍa- 50, 51-52, p. 435.

20 Pdmp pātāla khaṇḍa- 50, 55. p. 435

*iyam durgā hariṁ rudraḥ kṛṣṇaḥ śatru iyam śacī /
sāvitrīyam harirbrahmā dhumorṇāsau yamo hariḥ //*²¹

In the Ṛgveda a description with the same information like this one has been signified as cited below—

*ekam sad viprā bahudhā vadantyaḥ
yamaṁ mātariśvānamāhu //*²²

In this regard, we may mention another description of such view in the *Durgāsaptaśatī* when the demon Śambhū said to Durgā thus—

*balāvalepādduṣṭe tvaṁ mā durge garvamāvaha /
anyāsām balamāśritya yuddhyase yātimānini //*²³

“O you shrew Durgā, don't be proud of your arrogance of strength; you, who are exceedingly haughty, are fighting having based on the strength of other goddesses”.

In reply Goddess Durgā announced about herself in this way—

*ekaivāhaṁ jagatyatra dvitīyā kā mamāparā /
paśyaitā duṣṭa mayyeva viśantyo madvibhūtayaḥ //*²⁴

“I am indeed the only one here in this world, who else is the second

21 *Pdmp pātāla khaṇḍa*— 50. 56. p. 436.

22 *Ṛ.V. 1. 164. 46.*

23 *DSS— 10. 3. p. 140.*

24 *DSS. 10. 4. 5. p. 140-141*

(goddess) one except me? O you wicked, behold, these (goddesses) who are indeed my divine powers, entering into me”.

In this verse the word ‘*vibhuti*’ denote the meaning the creative power of Goddess Durgā. In the *Durgāsaptasatī* the Goddess Caṇḍikā is described as, her body consists of the entire powers of all the gods. and she is adorned by all the gods and the great sages. cf.–

yasyāḥ prabhāvatulāṃ bhagavānananto /

brahmā haraśca nahi vaktumalāṃ balamca //

sā caṇḍikākhilajagatparipālanāya /

nāśāya cāsubhahayasya matim karotu //²⁵

“Whose immense majesty and strength are beyond the knowledge of the Eternal Lord (*viṣṇu*) Brahmā and Śiva may such Caṇḍikā protect the whole world and to dispel the fear of evils.”

Here it is described that the great Gods i.e. Brahmā, Viṣṇu and Rudra are present to play subordinate role near the ‘Supreme Goddess’.

But, in the *Padmapurāṇa* Rādhikā has been described as a powerful form and Durgā and a few other Goddesses have been imagined as Rādhikā’s form. Moreover in this purāṇa, the devotees of Rādhā have tried to establish her as a dominating power of the Universe.

‘*Devīkr̥ṣṇamayī proktā rādhikā para devatā*’ this sloka clearly signifies

that Rādhā is the 'Great Goddess' who cannot part from the Lord Kṛṣṇa. So, she is described as "kṛṣṇamayī". She is the Great Power of the Lord. Rādhā is mentioned as the 'hlādinī śakti' of Lord Kṛṣṇa. According to the Pātāla Khaṇḍa of *Padmapurāṇa* the description of Rādhā as *hlādinī śakti* has been described as below—

tataḥ sā procyate vipra hlādinīti manīṣibhiḥ /²⁶

The word 'hlādinī' suggest the meaning 'Blissful character' (ānandamayātvā) of the Supreme Being i.e. Parabrahma. In this way the *Padmapurāṇa* refers to Rādhā as the 'Store-House of the Māyādī Śakti'.

In the *Brahmavaivartapurāṇa* Rādhā has been described in a totally different way. In this purāṇa we come across the story of the birth of Rādhā and her sportive lila with Kṛṣṇa. Here, the story of Rādhā and Kṛṣṇa has been delineated differently from other purāṇa literature. This purāṇa came into existence probably in later period of the developemnt of the purāṇic lore. The touch of the popular tradition, cannot be totally ignored in the legend. According to an established tradition which cannot be corroborated with the help of Sanskrit sources, Rādhā was a parakīyā lady, a married woman who fell in love with Kṛṣṇa. The Indian society has never forgiven such an irregular Social norms in which the wife must not resort to any infidelity, yet Rādhā engrossed in love with Kṛṣṇa. She became anxious by hearing the name of 'Syāma'. Such love of Rādhā

has been described by the poet Candidasa in a Bengali lyrical poem .

sai, kevā sunāila syāmanāma

kānera bhitar diyā,

maramē pasila go,

*ākula karila mora prāna.*²⁷

According to the *Brahmavaivartapurāṇa* Rādhā was *ayonisaṁbhavā*, though in the eyes of others, she was the daughter of Vṛṣabhānu.²⁸ cf.

vṛṣabhānośca vaiśyasya sā ca kanyā babhuva ha /

ayonisaṁbhavā devī vāyugarbhā kalāvati //

This purāṇa describes that Rādhā and Kṛṣṇa lived in their Divine Abode (Goloka), both of them descended on earth and was married. As Rādhā has been delineated as *ayonisaṁbhavā* in this pūraṇa, she possessed 'Infinite Divine power'. When Rādhā's so-called father Vṛṣabhānu settled her marriage with Rāyāṇa, Rādhā created a false image of her and left it in her original abode. This fictitious Rādhā was actually married to Rāyāṇa while the real Rādhā was married to Lord Kṛṣṇa in Vṛnadāvana.²⁹

It has been described as Rādhā *ayonisaṁbhavā*, not born of any

27 *Vrajavuli sāhitya Mukur.* p. 115

28 *Brvp. prakṛtikhaṇḍa*— 49. 37-38. p. 512.

29 *Brvp prakṛtikhaṇḍa* — 49. 39-40, 43-44. p. 512-513.

parent. This reminds us a same reference from the Durgāsaptasatī that—

devānām kāryasiddhyarthamāvīrbhavati sā yadā /

utpanneti tadā loke sā nityāpyabhīdhīyate //³⁰

In this purāṇa, it is described in regard to Rādhā's birth, once Kṛṣṇa desired to have sexual union and so he divided his body into two halves, The right side of his body is Kṛṣṇa and the left side is Rādhā. This story can be derived from the following passage :

riraṁsostasya jagatām patyustanmallikāvane

icchayā ca bhavetsarva tasya svecchāmayasya ca /

etasminnantare durge dvidhārupo babhuva saḥ

dakṣiṇāmga ca Śrīkṛṣṇo vāmārdhāṅga ca rādhikā //³¹

It has also been further said in this purāṇa that all the maidens (gopīs) who took part in the *rāsa krīḍā*, emerged from the body of Rādhā and all the cowherds (gopas) born from the body of Kṛṣṇa. cf.

tasyāśca lomakupebhyaḥ sadyo gopāṅganāgaṇaḥ /

āvīrbabhuva rupeṇa veṣeṇaiva ca tatsamaḥ //

kṛṣṇasya lomakupebhyaḥ sadyo gopagaṇo mune /

āvīrbabhuva rupeṇa veṣeṇaiva ca tatsamaḥ //³²

30 DSS. 1. 65. 66.

31 Brvp. prakṛtikhaṇḍa— 48. 28. 29.

32 Brvp. Brahmakhaṇḍa— 5. 40. 42

Another important feature of the character of Rādhā as narrated in the *Brahmavaivartapurāṇa* is that she is the presiding deity of Agriculture. Though all of us think that Lakṣmī is the Goddess of Agriculture and wealth, but in this purāṇa Rādhā's name is mentioned in place of Lakṣmī. In this regard following passage may be mentioned. cf.

tadaṁśā martyalakṣmīśca gr̥hiṇāṅca gr̥he gr̥he /

śasyādhiṣṭhātr̥devī ca sā eva gr̥hadaivatī //³³

Some purāṇas like Padma, Brahmavaivarta and Bhavisya purāṇa say that in the *Rādhāṣṭamīvrata* the Goddess has been described as "sarvalakṣmīmayī devī para cicchaktirūpiṇī" and she is the Supreme Power of Lord Kṛṣṇa. Thus, in the *Brahmavaivartapurāṇa* when we observe Rādhā's character, we find that Rādhā is a Great Power from whom the Lord also acquires his powers.

The Devībhāgavata purāṇa is treated by the worshipers of Śakti as one of the eighteen Mahāpurāṇas. It glorifies Parvatī under the name of Devī at the expense of all the gods including Śiva.

In the Gauḍīya Vaiṣṇava religion, Rādhā is considered as a Great Goddess. "śrī rādhāyai svāhā" is the popular mantra to worship Rādhā through which they believe that, they can easily gain the spiritual goal.

According to this purāṇa this mantra was told by Nārāyaṇa to Nārada. Nārāyaṇa tells his devotee that Kṛṣṇa and all other gods recite this mantra regularly in order to proceed smoothly to their spiritual goal.

Rādhā is elevated to the status of a regular Goddess of the Vaiṣṇavas in this purāṇa. This purāṇa depicts in this way—

*kṛṣṇārccāyāṃ nādhikāro yato rādhārccanaṃ vinā /
vaiṣṇavaiḥ sakalaistasmāt kartavyaṃ rādhikārccanam //³⁴*

This verse reflects the belief of the followers of this sect and they faithfully worship Rādhā regularly as their deity.

In the Devībhāgavata purāṇa Rādhā is mentioned as the consort of Kṛṣṇa. Rādhā is the inherent power of the Lord, without whom, there is no identity of Kṛṣṇa. Here, we have found a new etymology of Rādhā. that—

*rādhoti sakalān kāmāṃstasmādrādheti kīrtita /
atroktānāṃ manunāñca ṛsirasmyahameva ca //³⁵*

This purāṇa describes Rādhā as the permanent dweller of Goloka in heaven. But some how, she came to the world of mortals and took birth as the daughter of Vṛṣabhānu. But the real fact i.e. of why she came to the world by leaving the peaceful heaven was not mentioned in this purāṇa. It simply says due to 'some' reason (kenacit kāraṇenaiva) cf.—

34 D Bhāg. IX 50. 16. p. 482

35 D Bhāg. IX 50. 18. p. 482

*kenacit kāraṇenaiva rādhā vṛndāvane vane /
vṛṣabhānusūtā jātā golokasthāyinī sadā //*³⁶

Devībhāgavata purāṇa again describes Rādhā as the *mūlaprakṛti* who emerged from the left side of Supreme Soul. When Lord Kṛṣṇa wished for creation, the *mūlaprakṛti* appeared in front of him and was divided into five *prakṛtis*, who played the most important role in the case of creation.³⁷

It says—

*“yogenātmā sṛṣṭividhoau dvidhārupo vabhūva saḥ /
pumāmśca dakṣiṇārdhāṅgo vāmārdhā prakṛtiḥ smṛtā //
svecchāmayasveyacchayā ca śrī Kṛṣṇasya sisṛkṣayā /
sāvvirbhūva sahasā mūlaprakṛtirīsvaṁ //
tadājñayā pañcavidhā sṛṣṭikarmavibhedikā /
atha bhaktānurodhādvā bhaktānugrahavigrahā //*

According to the Sāṁkhy philosophy of Kapila, the *mūlaprakṛti* is the principal cause of creation. It is described in the following way—

*mūlaprakṛtirikṛtirmahadādyāḥ prakṛtirikṛtayaḥ saptaḥ //*³⁸

Creation is possible through the pañca-tanmātra which is evolved from

36 D Bhāg IX. 50. 43. p. 483

37 D. Bhāg IX. 1, 9. 12. 13. pp. 379, 380

38 Sāṁkhyakārikā— V. 2. p. 9.

the Mūlaprakṛti.

The description of Rādhā's emergence is mentioned in the Devībhāgavata purāṇa as once the Supreme Soul Kṛṣṇa created a beautiful Goddess from his left halve of the body. Again He divided her into two halves. The goddess of the left side was regarded as Devī Lakṣmī and the goddess of the right side was as Devī Rādhā. The Lord also divided himself into two halves. The four handed one was Nārāyaṇa and the other one was He i.e. Lord Himself. The Lord offered Lakṣmī as the soul-mate in Nārāyaṇa's hand and accepted Rādhā as his own consort. This description is found in following verses. cf.—

atha kālāntare sā ca dvidhārūpā vabhūva ha /

vāmārdhamaṅgācca kamalā dakṣiṇārdhāccha rādhikā //

etasminnantare Kṛṣṇo dvidhārupo vabhūva saḥ /

dakṣiṇārdhāśca dvibhūjā vāmārdhaśca caturbhūjaḥ //

uvāca vagīm Kṛṣṇāntām tvamasya kāmīnī bhava /

atraiva mānīnī rādhā tava bhadram bhaviṣyati //³⁹

This purāṇa also tells us that, Rādhā became angry on Suśīlā, a gopī of Goloka who deeply involved in love with Kṛṣṇa. One day when Rādhā saw that Suśīlā was sitting on the lap of Kṛṣṇa, Rādhā became furious and she cursed Suśīlā for her misconduct.

We have also found in this purāṇa that, Rādhā, in order to get Kṛṣṇa as her husband performed Durgā pūjā for thousands of Divine years. Moreover Nārāyaṇa has praised Rādhā as the mother of the Universe. We have also got the information in this purāṇa that the goddess, like Durgā, Saraswatī, Gaṅgā, Padmāvatī, Sāvitrī, Lakṣmī were the synonym of Goddess Rādhikā.

Mahābhāgavatapurāṇa :

As a fact we have also found that Rādhā still plays the leading role in the Rāsasport as per as descried in the *Mahābhāgavatapurāṇa*. From the stories of *Padmapurāṇa* it has been cleared to us that originally Rādhā and Kṛṣṇa lived in Golokdhāma and descended to the earth. The *Mahābhāgavata* verifies that Rādhā and Kṛṣṇa roamed about in Vṛndāvana and as a fact Kṛṣṇa through his melodious flute invited all the gopīs of Vṛndāvana. We have found in this purāṇa that when the Rāsa Krīḍā stepped in its climax then Rādhā and Kṛṣṇa vanished together to the much depression of the other gopīs. This purāṇa describes that the eight forms of Rādhā and Kṛṣṇa are same to the eight forms of Śiva.

This purāṇa narrates that Rādhā and Kṛṣṇa are the incarnation of Śiva and Pārvatī. Once Śiva being attracted by Pārvatī's mesmerized beauty extended his desired to incarnation as woman. And so he expressed his desire to Pārvatī and told her to become his husband. Pārvatī, in

order to fulfill her husband's desire she in her Bhadrakālī form born in the earth as Kṛṣṇa and Śiva as Rādhā. Śiva's eight forms took incarnations respectively as Kṛṣṇa's wives. All the Bhairavas of Śiva born as gopīs of Vṛndāvana. The two friends of Pārvatī i.e. Jayā and Vijayā took birth as Sudāmā and Śrīdāmā, friends of Kṛṣṇa, Lord Viṣṇu also took birth in two forms like Balarāma and Arjuna, the third pāṇḍava of Candravamśa, and dearest friend of Kṛṣṇa.

In this purāṇa we find the mysterious and magnificent story of the parents of Kṛṣṇa. In their former life they were the father and mother of gods in the form of Kāśyapa and Aditi. As per as this purāṇa we have found that they were longing and praying to have Goddess Pārvatī as their child. And Goddess also blessed them with a boon would appear on earth as Kṛṣṇa and that they would be her parents. This story of Aditi and Kāśyapa is depicted in the *śrīkṛṣṇajanmakhaṇḍa* of *Brahmavaivartapurāṇa* that—

kāśyapo vasudevaśca devamātā ca devakī /

pūrvapuṇyaphalenaiva prāptuḥ śrīharim sutam //⁴⁰

When Pārvatī in her Bhadrakālī form took birth as Kṛṣṇa, she as per as being desired and prayed by Devakī showed them her real form as Kṛṣṇa and Durgā respectively. At that time Vasudeva also eulogised her.⁴¹

40 *Brvp. Śrīkṛṣṇajanmakhaṇḍa. 7. 4. p. 72.*

41 *cf. MBhāg. 50. 89. 92.*

On the otherhand Śiva was born as Rādhā, the daughter of Vṛṣabhānu. This purāṇa describes that Rādhā married a young man of Vraja, named Rāyāṇa. But Śiva's behaviour was in same for Pārvatī (Kṛṣṇa) in the rebirth of him as Rādhā. Because Rādhā (Śiva) used to go to the house of Kṛṣṇa, the one with the lotus eyes, took him in her lap and gazed at his face with great love. This purāṇa also narrats that Kṛṣṇa, Valarāma and other two friends of them Sudāmā and Śrīdāmā playing all games in the Vṛndāvana.

The Rāsa-krīdā of Kṛṣṇa with Rādhā and other gopīs in a full moon night of autumnal season is also described in this purāṇa (chapter 53).

Moreover we have found a description Pārvatī's incarnation as Kṛṣṇa to remove all the devils from the earth. Thus it has been established in this purāṇa that Rādhā is the inherent power of Lord Kṛṣṇa and she is the Goddess of all the gods and goddesses.

(b) PLACE OF RĀDHĀ IN THE GĪTAGOVINDA

Besides the Purāṇic Literature we have found some classical literary works wherein the story of Rādhā and Kṛṣṇa is delineated. In this regard, Hāla's *Gāthāsaptasatī* and Jayadeva's *Gītagovinda* may be mentioned. *Gāthāsaptasatī* is a prākṛt work whereas the *Gītagovinda* is a devotional lyric composed in classical Sanskrit. In this lyrical poem, sportive activities of Rādhā and Kṛṣṇa as well as the immortal love is beautifully delineated. It is a mixture of semi-dramatic form and intensely lyrical poetry.

This poem is divided into twelve śargas or cantos and each canto is prefaced by an introductory verse narrating the situation or the background of the scene to follow. The author ends each canto with a beautiful verse on the Lord. The actual scene is narrated in two or three lyrics tuned with rāgas and tālas. These are expression of erotic conditional moods of Rādhā and Kṛṣṇa. In fact, this lyrical poem bears all the characteristics of a love poem composed in classical Sanskrit which mainly deals with the union, separation and reunion of lovers.

In one place of the canto (1) we have found that Rādhā Kisses the cheeks of Kṛṣṇa out of her intense emotion. Jayadeva depicts this scene by delineating the *sambhoga śṛṅgāra*. On the otherhand, the poet describes Rādhā, as a jealous woman who was always jealous of the other beloved of Kṛṣṇa. She can't tolerate at all the relation of Kṛṣṇa with other girls. And that is why she leaves the scene out of jealousy and anger and conceals herself in a secluded place of a grove of creepers. Jayadeva describes it in the second (2nd) canto of *Gītagovinda* as follows—

viharati vane rādhā sādharmaṇapraṇaye harou /
vigalitanijotkarṣādīrṣyāvaśena gatā'nyataḥ //
kvacidapi latākuñje guñjanamadhuvratamaṇḍalī /
mukharasikhare līnā dīnāpyuvāca rahaḥ sakhīm //⁴²

Though her behaviour to Kṛṣṇa was like this, she told about her deep love for him to her friends. She loved him so much that she satisfied herself by telling her friends about his beauty. Rādhā describes Kṛṣṇa's beauty in the following manner.

*candrakacārumayuraśikhaṇḍakamaṇḍalavalayitakeśam /
 pracurapurandaradhanuranurafijitameduramudirasuveśam //
 gopakadambanitambavatīmukhacumbanalambhitalobham /
 bandhujīvamadhurādharapallavamullasitasmitasobham //*⁴³

The scene where Rādhā kisses Kṛṣṇa in an amorous mood is an example of *sambhoga śṛṅgāra rasa* and other one when Rādhā parted from Kṛṣṇa for sometime is an example of *vipralambha śṛṅgāra rasa*.

In Sanskrit literature there is an adequate analysis of different types of love. Bharata and his followes have classified Śṛṅgāra-rasa or Amorous sentiment broadly into two groups : *sambhoga* (love in union) and *vipralambha* (love in separation) śṛṅgāra rasa. In *sambhoga śṛṅgāra rasa*, the union of the lovers dominates the sentiment. It appears in the different Sanskrit works from the Ancient India. The work, *Gītagovinda* of Jayadeva bears a clear evidence of this.

There are four types of sub-divisions of *vipralambha śṛṅgāra rasa* viz *pūrvarāga vipralambha*, *māna-vipralambha*, *pravāsa vipralambha*

Though her behaviour to Kṛṣṇa was like this, she told about her deep love for him to her friends. She loved him so much that she satisfied herself by telling her friends about his beauty. Rādhā describes Kṛṣṇa's beauty in the following manner.

*candrakacārumayuraśikhaṇḍakamaṇḍalavalayitakeśam /
 pracurapurandaradhanuranurafijitameduramudirasuveśam //
 gopakadambanitambavatīmukhacumbanalambhitalobham /
 bandhujīvamadhurādharapallavamullasitasmitasobham //*⁴³

The scene where Rādhā kisses Kṛṣṇa in an amorous mood is an example of *sambhoga śṛṅgāra rasa* and other one when Rādhā parted from Kṛṣṇa for sometime is an example of *vipralambha śṛṅgāra rasa*.

In Sanskrit literature there is an adequate analysis of different types of love. Bharata and his followes have classified Śṛṅgāra-rasa or Amorous sentiment broadly into two groups : *sambhoga* (love in union) and *vipralambha* (love in separation) śṛṅgāra rasa. In *sambhoga śṛṅgāra rasa*, the union of the lovers dominates the sentiment. It appears in the different Sanskrit works from the Ancient India. The work, *Gītagovinda* of Jayadeva bears a clear evidence of this.

There are four types of sub-divisions of *vipralambha śṛṅgāra rasa* viz *pūrvarāga vipralambha*, *māna-vipralambha*, *pravāsa vipralambha*

and *Karuṇa vipralambha*. These are described in the following line in the *Sāhityadarpaṇaḥ*. cf—

“sa ca pūrvarāgamānapravāsakarūṇātmakascaturdhā syāt.”⁴⁴

The other *Ālaṅkārikas* have also accepted these four kinds of *vipralambha śṛṅgāra rasa*. Among them, *pūrva-rāga-vipralambha*, the incipient love arises from the eagerness of the lovers. This eagerness arises, when the lover see his beloved or by hearing the beauty or virtue of her or his.

Māna-vipralambha is caused by *abhimāna* or jealousy on the part of the heroine which keeps her away from her beloved for some time. This state of mind is temporary in nature and hardly produces any serious consequence.

Pravāsa vipralambha is aroused from the separation of lovers wherein one of them moves away and lives in a far off land. Hence, creating a serious mental condition for the lovers. In *karuṇa vipralambha*, a situation is created in which the lovers became pathetic. Such *vipralambha* is sometimes takes place when cursed by some gods or sages.

But Jayadeva has described in his work that *Rādhā's vipralambha śṛṅgāra rasa* took place due to her Jealousy and pride. Again Jayadeva

describes Rādhā as a great woman in his work. Though Rādhā is jealous of Kṛṣṇa's behaviour and keeps herself away from him, she is so deeply involved in love with him that each and every moment she is on describing his beauty and never blame him. So, Rādhā tells her friends that "Kṛṣṇa's love for other gopīs was increasing day by day. She tells that Kṛṣṇa has adopted the nature of loving the other gopīs besides her. And that is why she doesnot want to remember him. But her mind creates an obstacle for doing so thing. Though she didnot want to remember him, her mind brings about some flashback memory of him. His behaviour and character attracted her towards him"⁴⁵

According to sanskrit poeticians, the *vibhāva*, *anubhāva* and *vyabhicāribhāva* play a very important role in the consummation of Rasa. Among them *vyabhicāribhāva* is the principal and final stage of the development of Rasa. Viśvanātha Kaviirāja indicates the different kinds of *vyabhicāribhāvas* of śṛṅgāra rasa (the sentiment of love) as *nivēda* (indifference), *āvega* (agitation), *dainya* (miserable state) *śrama* (fatigue) *mada* (intoxication) *Jaḍatā* (dullness) *augraya* (irritation) *moha* (infatuation) *vivodhaḥ* (awakening) *svapna* (dream) *apasmāra* (forgetfulness) *autsukya* (eagerness) *unmāda* (madness) *śāṅkā* (apprehension) *smṛti* (reminiscence) *matī* (intelligence) *vyādhi* (disease) *santrāsa* (terror) *lajjā* (bashfulness) *harṣa* (joy) *asūyā* (jealousy) *dhṛti* (patience) *capalatā*

(restlessness) *glāni* (exhaustion) *cintā* (anxiety) *vitarka* (judgement) *viṣāda* (dejection)⁴⁶ etc. Among these, four kinds of *vyabhicāribhāvas* i.e. *autsukya*, *viṣāda*, *cintā* and *vitarka* are the important states of mind which aggravate in love lorn condition.

Viśvanātha Kavirāja describes *autsukya* in this way-when a lover become impatience due to the eagerness in order to meet her/his beloved, it is called *autsukya*.⁴⁷ cf.

iṣṭānavāpterautsukyaṃ kālakṣepāsahiṣṇutā /
cittatāpatvarāsvedadīrghaniḥsvasitādikṛt //

Jayadeva describes Rādhā's *autsukya* in his work by the following verse—

kathitasamaye'pi harirahaha na yayau vanaṃ /
mama viphalamidamamarupamapi yauvanam
*yāmi he kamiha śaraṇaṃ sakhījanavacanavañcitā //*⁴⁸

Viśvanātha Kavirāja defines *viṣāda* in the following manner

upāyābhāvajanmā tu viṣādaḥ sattvasaṃkṣayaḥ /
*niḥsvāsocchvāsahṛttāpasahāyānveṣaṇādikṛta //*⁴⁹

46 SD. 3. 141. p. 95

47 SD. 3. 159. p. 100

48 GG. 7. 3. p. 137

49 SD. 3. 167. p. 102.

'Viṣāda' arises in the minds of two lovers when they do not get the chance to meet each other. Rādhā's Viṣāda is described as follows—

mama maraṇameva varamiti vitathaketanā /
kimiti viṣahāmi virahānalamacetanā // ⁵⁰

'Cintā' is the anxiety due to not obtaining the desired thing. It produces emptiness, heavy sighing, mental agony etc. Jayadeva describes Rādhā's cintā in his work as cited below—

māmahaha vidhurayati madhuramadhuyāminī /
kāpi harimanubhavati kṛtasukṛtakāminī // ⁵¹

'Tarka' is the judgement whenever any confusion arises in the minds of lovers. It is accompanied by the frowning, movement of the head and fingers. Viśvanātha Kavirāja explains it in this way—

tarkovicāraḥ saṅdehādbhrūśiroaṅgulinarttakaḥ /⁵²

Jayadeva gives an example of tarka in case of Rādhā thus—

tatkiṁ kāmapi kāminīmabhisṛtaḥ kiṁ vā kalākelibhir
baddho bandhubhirandhakāriṇi vanābhyarṇe kimudbhrāmyati/
kāntaḥ klāntamanā manāgapi pathi prasthātumevākṣamaḥ

50 GG. 7. 5. p. 138

51 GG. 7. 6. p. 139

52 SD. 3. 171. p. 104

saṁketikṛtamañjuvañjulalatākuñje'pi yannāgataḥ//⁵³

From the above description we find that the poet Jayadeva has painted the portrait of Rādhā which tells us that Rādhā was a *utkaṇṭhitā* heroine.

Depending on the psychological conditions in relation to the hero, the heroines are divided by the Sanskrit poeticians into different kinds. They can be named as— *utkaṇṭhitā*, *kalahāntarītā*, *vāsakasajjā*, *abhisārikā*, *vipralabdā*, *khaṇḍitā*, *proṣitabhartṛkā* and *svādhīnabhartṛkā*. Jayadeva in his *Gītagovinda* paints Rādhā as varied kinds of Nāyikā. According to *Sāhityadarpaṇa*, a heroine is called *utkaṇṭhitā* when she is disappointed by the non-arrival of her beloved due to some unexpected circumstances. Viśvanātha Kavirāja defines as—

āgantum kṛtacitto'pi daivānnāyāti cetpriyaḥ/

tadnāgamaduḥkhārtā virahotkaṇṭhitā tu sā //⁵⁴

Viśvanātha Kavirāja says, a *vāsakasajjā* lady is one who adequately decorates herself with appropriate dresses and apparels with a keen desire to meet her lover in a short time. He defines in *Sāhityadarpaṇaḥ* in the following manner

kurute maṇḍanaṁ yasyāḥ sajjite vāsaveśmani/

53 GG 7. 11. p. 141

54 SD (III) 86. p. 81

*sā tu vāsakasajjā syādividitapriyasaṁgamā //*⁵⁵

Jayadeva has beautifully and vividly portrays Rādhā as *vāsakasajjā* Nāyikā in the 6th canto of *Gītagovinda*, Jayadeva has describes Rādhā's condition as a *vāsakasajjā* heroine in the following manner—

(i) tvaritamupeti na kathamabhiśaram /

haririti vadati sakhīmanuvāram //

(ii) bhavati vilambini vigalitalajjā /

*vilapati roditi vāsakasajjā //*⁵⁶

The heroine who used to send a lady messenger to her lover for union but her lover rejects it then that heroine becomes as *vāsakasajjā*.

The author portrays his heroine Rādhā as a *typical vāsakasajjā* lady again in the following verse—

aṅgeṣvābharaṇaṁ karoti bahuśaḥ patre'pi sañcāriṇi /

prāptaṁ tvāṁ pariśaṅkate vitanute sayyāṁ ciraṁ dhyāyati //

ityākalpavikalpatalparacanāsaṁkalpalīlāśata /

*vyāsaktāpi vinā tvayā varatanurnaiṣā niśāṁ neṣyati //*⁵⁷

In the *Gītagovinda*, we find that, the lady messenger externally

55 SD 85. p. 81

56 (i) GG. 6. 6. p. 130

(ii) *ibid* 6. 8. p. 131

57 GG. 6. 11. p. 132

describes Rādhā beautifully dressed and waiting for her lover.

Jayadeva describes Rādhā as a *svādhīnabhartṛkā* heroine also in his work. A heroine, who can keep her lover under the control of her hands is called *svādhīnabhartṛkā*. Rādhā is presented as a *svādhīnabhartṛkā* heroine in the first verse of 12th canto of Gītagovinda cf—

gatavati sakhīvr̥nde'mandatrapābharanirbhara /
smaraparavaśākūtasphītasmitasnapitādharām //
sarasamanasaṁ dṛṣṭavā rādhām̐ muhurnavapallava /
*prasavaśayane nikṣiptākṣīmuvāca hariḥ priyām //*⁵⁸

In this way Rādhā is described sometimes as *khaṇḍita*, sometimes as *vipralavdhā* in the Gītagovinda, Besides these, she has been described as *tāmasī abhisārikā*. So far as the *abhisārikā* heroine is concerned, it is divided into two types viz, *jyotsnī* and *tāmasī*, are found in the *Ujjalanīlamanī* of Rūpa Goswāmī.

Thus, at the end of the kāvya, we have found that, through the union of Rādhā and Kṛṣṇa Jayadeva gives the importance on *sambhoga śṛṅgāra* in his description.

(c) RĀDHĀ IN THE ŚRĪKṚṢṆAKARṆĀMṚTA :

We have found some devotional poem in *Śrīkṛṣṇakarṇāmṛta* which

are dedicated to Rādhā and Kṛṣṇa. These poems are composed in a lyrical manner where the imagination of poet was adequately manifested.

The poet Līlāsuka portrait a clear picture of unsettled mind of the lovers in his work. Lovers have a world of their own. The lovers who are deeply involved in love, sometimes seem to forget about everything else around them. They, for once seem to forget the world completely. So, he has described the same condition for Rādhā and Kṛṣṇa who are involved in deep love, in the following verse—

*rādhā punātu jagadacyutadattacittā
manthanamākalayatī dadhiriktapātre /
tasyāḥ stanastavakacañcalaloladr̥ṣṭir
devo'pi dohanadhiyā vṛṣabhaṁ nirundhan //*⁵⁹

In this verse the poet has described that Rādhā was attracted to Kṛṣṇa in such way that she completely forget about the reality. Due to such condition of her mind, she absently churns the curd in an empty vessel. Kṛṣṇa also has the same condition of mind and thus he wrongly fastened the bull instead of cow for milking. This is an appropriate example of psychology of an absentminded lovers.

Śrīkṛṣṇakarmāṁṛta is a devotional lyric poem where the imagination of the poet reached the extreme point. In this lyrical poem, sometimes we find an innovative description that Rādhā, consort of Kṛṣṇa identified

with Lakṣmī, the consort of Viṣṇu. Kṛṣṇa is a form of Viṣṇu and so, his beloved Rādhā has been also described as synonymam of Lakṣmī. This description is clear from the following verse –

*tejase'stu namo dhenupāline lokapāline /
rādhā payodharotsaṅgaśāyine śeṣaśāyine //*⁶⁰

It implies that the identification of Rādhā with Lakṣmī is compared to a story of *purāṇa* where Rādhā is described as the presiding deity of Agriculture in place of Lakṣmī though all of us think that Lakṣmī is the presiding deity of Agriculture.⁶¹

Poet Līlāsuka described Rādhā as a heroine who is suffering from the stage of *cintā*. Viśvanātha Kavirāja describes the *vyabhicāribhāvas* of śṛṅgārarasa as follows—

*nirvedāvegadainyaśramamadajaḍatā augrayamohau vivodhaḥ /
svapnāpasmāragarvā maraṇamalasaṭāmarṣanidrāvahitthāḥ //
autsukayonmādaśaṅkāḥ smṛtimatisahitā vyādhisaṁtrāsalajjā /
harṣāsūyāviṣādāḥ sadhṛticapalatā glānicintāvitarkāḥ //*⁶²

Among these *vyabhicāribhāvas* *autsukya*, *viṣāda*, *cintā* and *vitarka* are four important states of mind which aggravate the lover's mind. Viśvanātha Kavirāja defines 'cintā' in his work as—

60 Śkrk. 1. 75. p. 39.

61 Brvp. prakṛtikhaṇḍa. 48. 47.

62 SD. 3. 141. p. 95.

*dhyānam cintā hitānāpteḥ sūnyatāśvāsatāpakṛt //*⁶³

Cintā is described a mental anxiety for not attaining the desired thing which produces *emptiness, sighing and mental agony*.

Līlāsuka describe the *cintā* of Rādhā through the following verse—

*astokasmitabharamāyatāyatākṣam
niḥśeṣastanamṛditaṁ vrajāṅganābhiḥ /
niḥhīmastavakitanīlakāntidhāram
dṛśyāsam tribhuvanasundaram mahaste //*⁶⁴

We have found that in the eyes of the poets Rādhā is an intelligent and accomplish lady who can effectively play upon puns. Though Rādhā is an uneducated lady in modern sense, there is no lake of clearness and intelligence in the character of Rādhā.

Līlāsuka again described Rādhā as a *dhīra* and *gambhīra* heroine in his work. Seeing Rādhā's anxiety, Kṛṣṇa said that— 'you are the *dhīra* and *gambhīra* lady among the all cowherds ladies of Vraja— you should not be fickle in such way, your friends try their best to understand you, however, why you become such unsteady. No other friends of yours is as unsteady as you are.'⁶⁵ Thus through the character of Kṛṣṇa, Līlāsuka tries to present the nature of Rādhā as a *gambhīra* and anxious lady before us. Rūpa Goswāmī also describe Rādhā as *dhīra* and *gambhīra*

63 SD. 3. 170. p. 104.

64 Śkrk. 28. p. 45.

65 ŚKRK.— Hindi commentary para-3. After v. 32. p. 53

lady in the *ujjvalanīlamanī*.⁶⁶

In sanskrit poetics, there is a vast description about different types of heroine including married ladies and adequately mentioned their name according to their nature.

According to this process we have found the name of these heroine as *utkanṭhitā*, *kalahāntarītā*, *vāsakasajjā*, *vipralabdhā* etc. The poet Līlāsuka also beautifully depicts the vivid picture of the different types of heroine in his work in regards of Rādhā. Viśvanātha Kavirāja adequately describes the nature and characteristics of the heroines in his work. He defines *kalahāntarītā* heroine as cited below—

*cāṭukāramapi prāṇanāthaṁ roṣādapāsyā yā /
paścāttāpamavāpnoti kalahāntarītā tu sā //*⁶⁷

This types of ladies known as *kalahāntarītā* who quarrel with their husbands and remain separated while sleeping on the same bed. After this situation she regrets herself for her misconduct.

Now coming to the *Śrīkṛṣṇakarṇāmṛta* we find that the author portrait his heroine Rādhā as a *kalahāntarītā* lady in the following poem.

*he deva he dayita he bhuvanaikabandho
he kṛṣṇa he capala he karuṇaikasindho /
he nātha he ramaṇa he nayanābhirāma*

66 UN— Rādhāprakaraṇa. 39. 40. p. 90.

67 SD. 3. 82. p. 80.

hā hā kadā nu bhavitāsi padaṁ dṛśorme //⁶⁸

O' Lord when will thy come before my eyes. you are so kind, you are only friend of the whole world, O Kṛṣṇa, you are fikle, you are the only ocean of pathos, O nātha, you are lover, you are the gracefulness of our eyes.

After the disappearance of Kṛṣṇa the fainted Rādhā woke up by hearing the sound of Kṛṣṇa's anklet and started to search for him and when she didnot find him she thought that He must be with some other gopīs. And like this, the anxious Rādhā sometimes prayed him, sometime condemned Him and in another time insulted Him. With the thought that Kṛṣṇa might be spending time with other gopīs she droved him away. Again after not having seen Him she became anxious and started to pray to find Him.⁶⁹

According to *Sāhityadarpaṇa* a heroine is called *utkaṇṭhitā* when she became disappointed by the non-arrival of her beloved due to some unexpected circumstances. So, Viśvanātha Kavirāja defines this *utkaṇṭhitā* heroine as—

*āgantum kṛtacetto'pi daivānnāyāti cetpriyaḥ/
tadnāgamaduḥkhārtā virahotkaṇṭhitā tu sā //⁷⁰*

Līlāsuka described the condition of Rādhā as a *utkaṇṭhitā* heroine

68 ŚKRK. Hindi commentary v. 40. p. 65.

69 Śkrk. 40. and its Hindi commentary para-last. p. 68.

70 SD. 3. 86. p. 81

and sings the following way—

*vakṣaḥsthale ca vipulaṁ nayanotpale ca
mandasmitte ca mṛdulaṁ madajalpite ca /
bimbādhare ca madhuraṁ muralīrave ca
bālaṁ vilāsanidhimākalaye kadā nu //71*

Due to her pang of separation from Kṛṣṇa Rādhā totally lost her mental balance and said to her friend that when shall I see my lover Vilāsanidhi and Śyāmakīśora Kṛṣṇa and embraced him. when shall I enjoy the graceful glance of him and hear the sweet tune of his flute.

Śrīkṛṣṇakarṇāmṛta is a complete devotional poem of Līlāsuka. so Līlāsuka beautifully delineated his devotion and great desire to see Lord Kṛṣṇa through the description of Rādhā's character in his work.

(d) PLACE OF RĀDHĀ IN SANSKRIT DRAMA

Since ancient times Rādhā's name is associated with Indian culture. We have also seen that Rādhā's name is mentioned in the folk literature as well as in classical literature although in a brief manner. But in the dramatic composition we find that, the episode of Rādhā and Kṛṣṇa has been significantly started in the benedictory verse of the *Veṅīsaṁhāra* composed by Bhaṭṭanārāyaṇa. In this verse, it is stated that Kṛṣṇa follows Rādhikā for pacifying her when she walked off on the sandy bank of the Kālindī, giving up all interest in the Rāsa-dance and

with her face sullied with tears. And when Rādhikā saw Kṛṣṇa putting His steps on the foot-prints of hers then she became well-pleased. cf.

*Kālindyāḥ pulineṣu kelikupitāmutṣrjya rāse rasaṁ
gacchantīmanugacchato'srukaluṣāṁ kaṁsadviṣu rādikāṁ
tatpādapratimaniveśitapadasyodbhūtaromodgate-
rakṣuṅṅo'nunayaḥ prasannadayitādrṣṭasya puṣṅātu vaḥ//*

Besides this, few references have been found in the dramaturgical works like *Nāṭyadarpaṇa*, of Rāmacandra and Guṇachandra, *Bhāvaprakāśana* of Sāradātanaya, *Nāṭakalakṣaṇaratnakōśa* of Sāgaranandī, *Alamkāraustabha* of kavikarṇapura, about works dealing with the story of Rādhā. However, full treatment of Rādhā's story in dramatical form has been written in the 16th century AD by the Vaiṣṇava poet Śrī Rūpa Goswāmī. He was the disciple of Śrī Caitanyadeva, the Vaiṣṇavaguru. His main dramas are *Dānakelikaumudī*, *Vidagdhamādhava* and *Lalitāmādhava*. Besides these three dramas, the character of Rādhā is elaborately treated in his two works on poetics and dramaturgy namely the *Haribhaktirasāmṛtasindhu* and *Ujvalanīlamanjī*.

(i) Rādhā in the Dānakelikaumudī :

Among the three dramas of Rūpa Goswāmī the *Dānakelikaumudī* is a *bhāṅikā* type of *uparūpaka*. Though the drama is composed in one act we find that the story of Rādhā has been beautifully described in this play. The title of this play illustrate the *dānalīlā*'s episode of the

Rādhā legend. According to the story of the play, Rādhā along with her friend were carrying the pitchers of the ghee to the sacrificial place near Govindakuṇḍa where Vasudeva was performing the sacrifice. Paurṇamāsī came to know from Nāndīmukhī that Kṛṣṇa along with his friends was also turning up there. Due to pranks of his youthful, Kṛṣṇa came in the way of Rādhā and created obstacle for her by demanding tax from her as the Lord of Vṛndāvana. But Rādhā refused to pay the tax. And that is why they quarreled for a long time. Lalitā and Viśākhā, friends of Rādhā, took the side of Rādhā whereas Suvala and Madhumaṅgala took the side of Kṛṣṇa. But the elderly Paurṇamāsī was able to handle the quarrel. She said that Rādhā herself was an appropriate and beautiful tax for Kṛṣṇa.

But in the Padāvalī-literature of Caṇḍīdāsa and Vidyāpati, this story has been described in another way. They narrate that Rādhā and her friends always went to the Market of Mathurā to sell milk and other dairy products. One day Kṛṣṇa appeared in front of Rādhā as a dānī and his intentions were to clear the toll (śulka) from Rādhā. Dramatist Rūpa Goswāmī has painted Rādhā as a Parakīyā heroine in his *Dānakelikaumudī*. Though Rādhā officially married to someone else her heart still beats for Kṛṣṇa. In order to be not humiliated by the society Rādhā was always aware of her character.⁷²

72 Dk. Paragraph – 189-191, P. 57-58.

Vṛndā admiring Rādhā's natural beauty, said that by adding all the beauties of Kṛṣṇa's lovers, Rādhā had her beauty and glance.⁷³ So, Kṛṣṇa has deep love for Rādhā only. We have found in same sense in the words of king Duṣyanta in the *Abhijñānaśakuntalam* that—

citre niveśya parikalpitasattvayogā /
rūpocayena manasā vidhinā kṛtā nu //
strīratnasṛṣṭiraparā pratibhāti sā me /
*dhāturbibhutvamanucintya vapuśca tasyāḥ //*⁷⁴

The dramatist has described Rādhā as an intelligent and brilliant girl. Because she could speak both the languages, Sanskrit and prakṛt eloquently.

Rūpa Goswāmī has depicted the excellent beauty of Rādhā with great poetic fervour in his play as cited below.

Seyam mugdhe śikharadaśanā padmarāgādharauṣṭhī /
rājanmuktā smitamadhurimā candrakāntāsyavimbā //
uddīptendropalakacaruciḥ paśya hīrādhiketi /
*tyaktuṁ yuktā nakila taruṇīratnamālā mahiṣṭhā //*⁷⁵

Her teeth were sharp, her lips were as beautiful as ruby, her smile

73 DK - 51, P. 16.

74 As. 2. 9. P. 151

75 DK. 165, P. 51

was as glowing as a pearl, she is described as how a chain made of pearl is the best, she was also the best of all the womenfolk. Her face was like the moon and her hair was silky and lustrous as the sapphire.

In Rūpa Goswāmī's composition, the description of Rādhā's beauty has reached the extreme limit. We can say this, because, we find that in one of the verses of *Dānakelikaumudī* Rādhā's body parts has been compared to that of Lord Śiva. He describes that the forehead of Rādhā is like the moon in Śiva's head. The expression in Śiva's eyes while burning Cupid were the same as that of Rādhā who was always raged in search for Kṛṣṇa. Rādhā's beauty spread over her body resembles the ashes in the body of Mahādeva. Then Kṛṣṇa request Rādhā to embrace him as Śiva has the great serpents on his chest.⁷⁶

Rūpa Goswāmī gives an elaborate description of the coronation of Rādhā' in the throne of Vṛndāvana.⁷⁷ A gorgeous description of the coronation is put in the mouths of Vṛndā, Nāndīmukhī, Citrā, Lalitā etc. where in five goddesses including Sarasvatī were present.

In the play *Dānakelikaumudī*, we have come-across some of the stories from the imagination of Rūpa Goswāmī. As an example- we have found that how the incident of flute had taken place in the *Vidagdhamādhava*, here also some relating episode has taken place

76 DK - 139, P. 42-43

77 *ibid* - para - 289-313, P 89-97.

in the *Dānakelikaumudī*. Once Rādhā was playing dice with her lover Kṛṣṇa. Suddenly, Lalitā friend of Rādhā, falsely announced that Rādhā won the game and she snatch away the flute from Kṛṣṇa. But Kṛṣṇa didnot even realized an ihch about what was happening around him and so he didnot speak.⁷⁸

And that is how Rūpa Goswāmī has elaborated Rādhā's character in to a fruitful manner.

(ii) Rādhā in the *Vidagdhamādhava*

Vidagdhamādhava is a seven Acts play consisting the description of the story of union between Rādhā and Kṛṣṇa. In this play we get a full version on about Rādhā's disappointment. Rādhā passes a long period through suffering suspenses and anxiety till she is finally united with her beloved Kṛṣṇa. In this play Rādhā has been described as a parakīyā lady. Though she was officially married to Abhimanyu she still loved Kṛṣṇa whole heartedly. The dramatist has delineated the different characteristics of Rādhā in this play.

Rūpa Goswāmī has portrayed Rādhā as a clever and fully developed woman. Some of the dialogues of the character of Rādhā in the *Vidagdhamādhava* bear the clear sign of Rādhā's super-intelligence. Rādhā, the heroine of *Vidagdhamādhava*, can fluently speak Sanskrit

as well as prākṛt as she did in *Dānakelikaumudī*. Though Rādhā loved Kṛṣṇa whole heartedly, she sometimes get frustrated with his odd behaviour. So, she blamed Kṛṣṇa for this mental condition of her. As an example we can give the following verse—

*grhāntaḥkhelantyo nijasahajavālyasya valanād
bhadraṁ bhadraṁ vā kimapi nahi jānīmahi manāk /
vayaṁ netuṁ yuktāḥ kathamaśaraṇāṁ kāmapi daśāṁ
kathāṁ vā nyāyyā te prathayitumudāsīnapadavīm /⁷⁹*

“As a child we had played inside our home, unknown about the truth of life and not able to decide what was good or bad. Why did you keep us all helpless, why? why was it so important for you at that time to leave us unconcerned and passive?”

Again, Rūpa Goswāmī depicts the different conditions of the heroine as described by Sanskrit poeticians, such as *abhisārikā*, *vāsakasajjā*, *vipralavdhā*, *kalahāntā*, *utkaṇṭhitā*, *khaṇḍitā* etc.

In the fourth act of the play, the poet describes Rādhā as an *Abhisārikā* heroine. In his work *Sāhityadarpaṇa*, Viśvanātha Kavirāja has described the character of *abhisārikā* heroine in the following way—

abhisārayate kāntaṁ yā manmathavaśamvadā /

svayaṁ vābhisaratyeṣā dhīrairuktābhisārikā /⁸⁰

When a heroine goes out to meet her lover at that place of assignation or makes the hero come to that place, she is called a *abhisārikā* heroine.

In the drama *Vidagdhamādhava* Rādhā's beautiful nature as an *abhisārikā* lady has been described as cited below—

timiramasibhiḥ sañvītāṅgayaḥ kadamvavanāntare
sakhi muraripuṁ puṇyātmānaḥ sarantyabhisārikāḥ.
tava tu parito vidyudvarṇāstanudyuti sūcayo
*hari hari ghanadhvāntānyetāḥ svavairiṇi bhindate.*⁸¹

“After applying the evening massage and some cosmetics on their faces, the *abhisārikās* went upto the Kṛṣṇa in the Kadamva forest. The brightness of your body is the only thing that shines up like a thunder in the darkness.”

The Maithili poet, Vidyāpati has described the bravery of the *abhisārikā* heroine in his work *Vaiṣṇava Padāvalī* in the following way—

nisi nisiare bhaya bhīma bhujāṅgama jaladhara vījuri ujora /
*taruṇa timira nisi taio calasi jāsi vaḍa sakhi sāhasa tora. //*⁸²

80 SD. 3. 76, P. 79

81 VM 4 22. P. 169-170.

82 Vrajabuli sāhitya Mukur. P 41.

“In the darkness of the night we find many nightmares and dangerous serpent itself. The lightening of thunder in the heavily clouded sky, the night and the darkness are becoming thiker, and where are you going in such a dengerous and awful night. But here also you are no less braver.”

Again, it has been cleared to our eyes that in the fourth act of *Vidagdhamādhva*. Rādhā and Lalitā walked together but then Rādhā parted from Lalitā and she waited under a bower of Kesara tree with a hope to meet Kṛṣṇa. Rādhā's mind was unsettled by that time and so, she ornamented her body now and then. But though she waited for a long time for Kṛṣṇa, he didnot turned up any how at that place.

Therefore she told her friend Lalitā to decorate beautifully that place for her beloved. She told her to decorate the front gate with beautiful garlands. She also told her friend to prepare the grove-chamber attractively in order to delight her lover's mind.⁸³

In this verse Rādhā presents as a *vāsakasajjā* heroine. According to Viśvanāth Kavirāja a *vāsakasajjā* heroine is one who properly decorate herself with aoproprate dresses, and have desire to meet her lover in a short time.⁸⁴

When Kṛṣṇa does not appear on the scene Rādhā was full with

83 VM 4. 24. P. 171.

84 SD.- 3. 85. P. 81.

eagerness in order to meet him. Rādhā told her friend about her anxiety as—

*ruddhaḥ kvāpi sakhīhitārthaparayā śaṅke hariḥ padmayā /
prāptaḥ kuñjagṛhaṁ yadeṣa na tamīyāme' pyatikrāmati //
paulomīrativandhudiṅmukhamasau hā hanta saṅtapaya /
nnunmīlatyabhisāraluvdharamaṅgotrasya śatruḥ śaśī. //*⁸⁵

Here the author describes Rādhā as both *utkaṅṭhitā* and *vipralabdā* heroine. Rādhā got very anxious at the thought that her beloved might be confined in the chamber of Candrāvalī. Viśvanātha Kavirāja describes the characteristics of *utkaṅṭhitā* heroine as follows—

*āgantuṁ kṛtacitto'pi daivānnāyāti cetpriyaḥ /
tadnāgamaduḥkhārtā virahotkaṅṭhitā tu sā //*⁸⁶

A heroine is called *virahotkaṅṭhitā* when she is disappointed by the non arrival of her beloved due to some unexpected circumstances.

Jayadeva has described Rādhā as an *utkaṅṭhitā* heroine as follows—

*kathitasamayehapi harirahaha na yayau vanaṁ /
mama viphalamidamamarupamapi yauvanam*

85 VM 4. 25. P. 171 - 172

86 SD.- 3. 86. P. 81

*yāmi he kamiha śaraṇaṁ sakhījanavacana vañcitā //*⁸⁷

“Definite time had pass away, Hari also didnot come, my beauty had lost. My friends had betrayed me, Alas whom shall I Saught help from?”

Viśvanātha also describes *vipralabdhā* heroine in the following way—

priyaḥ kṛtvāpi saṅketaṁ yasyā nāyāti sañnidhim /

*vipralabdhā tu sā jñeyā nitāntamavamānitā //*⁸⁸

In his drama *Vidagdhamādhava* Rūpa Goswāmī has used an expert hand to employ the different types of Alaṅkāras. In this regard we can mention a verse which contains the figure of speech called *svabhāvokti*. When Rādhā was seriously afflicted by her love lorn condition she says to Lalitā in this way that—

vikrīḍantu paṭīraparvatataṭisaṁsargiṇo mārutāḥ /

khelantaḥ kalayantu komalatarāṁ puṁskokilāḥ kākālīm //

saṁrambheṇa śīlīmukhā dhvanibhr̥to vidhyantu manmānasaṁ /

*hāsyantyāḥ sakhi me vyathāṁparamamī kurvanti sāhāyakam //*⁸⁹

At the very beginning of spring, when the malaya breeze blows slowly and the cuckoos sing sweetly, Rādhā is affected by love for Kṛṣṇa.

87 GG. 7. 3. p. 137

88 SD. 3. 83. P. 80

89 VM 2. 7. P. 52.

In the Vidagdhamādhava Vṛndā has described Rādhā as the source of beauty. As described, Rādhā used to wear lotus flower in her ears and also in braid of her hair. She was holding lotus in her lotus like hand and that is why Rādhā's beauty has been surpassed Kamalā or Lakṣmī in every respect. We find this description through a beautiful poem as cited below—

karṇālamkṛtakamalā kuntalaveṇīśikhāccalatkamalā /

karakamalāśritakamalā viḍamvayatyalamasau kamalām //⁹⁰

Rādhā on the pretext that her necklace has been torn, tries to take the pearls scattered on the ground while she casts her glances full of love on Kṛṣṇa. This, is described in this way in the play—

Chinnaḥ priyo maṇisaraḥ sakhi mauktikāni /

vṛttānyaham vicinuyāmiti kaitavena //

mugdham vivṛtya mayi hanta drgantabhaṅgīm /

rādhā gurorapi puraḥ praṇayādvayatānit //⁹¹

We also get a similar scene in *Abhijñānaśakuntalam* of Kālidāsa. Śakuntalā also in the pretext of piercing her leg by thorns, looked at Duṣyanta again and again.

Again Rūpa Goswāmī has described Rādhā's deep love in his work.

90 VM. 7. 32 - P. 337.

91 *ibid* – 3. 3. P. 100.

Rādhā was so engrossed in love that even in Kṛṣṇa's presence, she is overpowered by the pangs of separation. In the matter of love, the mind of such lovers is called '*premavaicittya*'. The description of *premavaicittya* is found in the chapter, *Śṛṅgārabheda* of *Ujjvalanīlamanī*. Rūpa Goswāmī the author of *Ujjvalanīlamanī* defines it in the following way—

*priyasya sannikarṣe'pi premotkarṣāsvabhāvataḥ /
yā vis'leṣādhiyātistat premavaicityamucyate //*⁹²

In his play Rūpa Goswāmī has described Rādhā as a married woman. But Rādhā was permanent lover of Kṛṣṇa. So, Paurṇamāsī says as such that '*nityapreyasya eva khalu tāḥ Kṛṣṇasya*'.⁹³ Therefore Rūpa Goswāmī has tried to defend Rādhā's chastity by arranging her marriage with Abhimanyu by dint of Yogamāyā. Because, at that time the impact of celebrated deity was trusted in the social status.

Thus, Rūpa Goswāmī has portrayed Rādhā as a noble and generous lady.

(iii) Rādhā in the Lalitamādhava :

Lalitamādhava is a ten Acts play composed on the episode of Sri Kṛṣṇa's erotic sports at Vṛndāvana. In this play, the dramatist also

92 UN - śṛṅgārabheda. 138. p. 548.

93 VM p. 12.

delineated the sportive Līlā of Kṛṣṇa in both places viz. Mathurā and Dwārikā. Rūpa Goswāmī has depicted that Rādhā was married to Abhimanyu and Candrāvalī was married to Govardhana by power of Yugamāyā.

In this play, the mysterious birth of Candrāvalī and Rādhā has also been described. According to this story, Vindhya-giri was the father of Rādhā and Candrāvalī but they were not aware of the fact.

The author, Rūpa Goswāmī has presented Rādhā as a *virahinī* heroine in this play. After having seen her lover once for a while, Rādhā had to wait for several days to get a sight of Kṛṣṇa. Rūpa Goswāmī's heroine, Rādhā, once again has been described as a clever and matured woman in this drama. Rādhā spoke in Sanskrit and Prākṛit fluently in this drama. Rādhā's poetical genius is found in the first act of the play It runs as follows—

*Kulavaratanu dharmagrāva vṛndāni bhinnan /
sumukhi nisīta-dīrghāpāṅga-ṭaṅkacchaṭābhiḥ //
yugapadayamapūrvvaḥ kaḥ puro viśvakarmā /
marakatamaṇilakṣairgoṣṭhakakṣām cinoti //⁹⁴*

In this verse, the pūrvarāga of Rādhā at the sight of her beloved Lord Kṛṣṇa is excellently depicted

Rādhā becomes so anxious with love and excess of eagerness that she wonders, whether he is Viśvakarmā, who can pierce and melt a stone hearted lady by his elongated sight as well as who was expert in arranging the 'goṣṭha' with lakhs of rubys and emerald gems.

Rādhā's heart pours out for Kṛṣṇa when she hears Kṛṣṇa's name from her friend kundalatā's mouth. She was very anxious to have a sight of the young boy, but she was deprived on having a sight of him, yet, Rūpa Goswāmī tried in his drama to fulfil the heroine's desire. And that is why a situation has been created in the drama so as the heroine, that is Rādhā could have a sight of Kṛṣṇa, the hero. In the scene Kṛṣṇa met Rādhā in the disguise of a priest. By seeing Kṛṣṇa, who was in disguise of a priest, Rādhā strongly felt a sensation that he might be Kṛṣṇa. So, she said to her friend in this way—

Sahacari harireṣa brahmaveśam prapannaḥ /

kimiyamitarathā me vidravatyantarātmā //

śaśadharamaṇivedī svedadhārām prasūte /

*na kila kumudvandhoḥ kaumudīmantareṇa //*⁹⁵

'Friend, I think, that he is noneother than Kṛṣṇa. If it is not so, my heart would not have melted this way.

We have come accross such an example of the heroine's mind in the

Abhijñānaśakuntalam of Kālidāsa. Seeing Duṣyanta, such an emotion arised in the mind of Śukuntalā. It is describes in this way –

kiṁ nu khalvimaṁ prekṣya /

tapovanavirodhino vikārasya gamanīyāsmi saṁvṛttā. //⁹⁶

How is it, indeed that on seeing this person I have become susceptible of an emotion which is inconsistent with a penance-grove.

Rūpa Goswāmī has imagined Rādhā as a *vipralavdhā* heroine in this play. Moreover, the poet has beautifully described the *vyabhicāri bhāvas* of Śṛṅgāra Rasa. Rādhā could not tolerate the scene when Kṛṣṇa was leaving for Mathurā. The quiet and calm Rādhā became unsteady for a while. Sometimes she ran, and sometimes she stood motionless as like a picture. Sometimes she laughed and at another time she cried, was speakless and sat in a corner.⁹⁷ In this regard we may remind a line of. Govinda dāsa wherein, he describes the nature of *vipralavdhā* heroine in the following way–

ghana ghana dīgha nisvāsa choḍata caudige saharari yāya /

syāma, syāma kari kona phukārai mūrachita dharani lotāya.//⁹⁸

The heroine, leave long breath due to her anxiety, she faints when

96 AS. 1. para – After V.N. 22. p. 86.

97 LM III. 24, 26, 31, 32. pp. 92, 93, 94, 97.

98 “Vrajavuli Sāhitya Mukur” p. 47

she hear the name of Kṛṣṇa, She throws away the beautiful ornaments, she laments bitterly.

The whole Gakula was upset at Rādhā's sadness. when Kṛṣṇa has left the Gakula, the bees didnot suck the honey, peacocks stoped their dancing, the Cakravākas gave up the company of their beloved.*⁹⁹

In the fourth act of *Abhijñānaśakuntalam*, such a scene also been described where Śakuntala was about to leave for her husband's house and the nature stood still. This situation is narrated in the play *Abhijñānaśakuntalam* as follows—

udgalitadarbhakavalā mṛgyaḥ parityaktanartanā mayūrāḥ /
apasṛtapāṇḍupatrā muñcantyaśrūṇīva latāḥ // ¹⁰⁰

The female deer have dropped down their cud of darbha grass, the peacocks have given up their dancing and the creepers, with their yellow leaves falling off, seem, as if to be shedding tears.

In the same manner, Rūpa Goswāmī has delineated his heroine i.e. Rādhā's sorrowfull condition in his play *Lalitamādhava*. Herein Rādhā has herself described her unbearable love, in front of her friends—

uttāpī puṭapākato'pi garalagrāmādapi kṣobhaṇo /
dambholerapi duḥsahaḥ kaṭuralaṁ hr̥nmagnaśalyādapi //

99 LM (III). 22. p. 92.

100 AS 4, 12. p. 290.

tībraḥ prauḍḥbisūcikānicayato' pyuccairmamāyaṁ balī /
marmmānyadya bhinatti gokulapaterviśleṣajanmā jvaraḥ //¹⁰¹

Rāhdā's mind is seriously disturbed by her longing for her beloved and at the same time by the fear for the society. For this reason, she told her friend that her elders suspicious of her character. The people of society also talked badly about her. But she is a chaste lady. So, she request her friend not to take her in the late evening to a secluded place to meet Kṛṣṇa, beloved of all the gopīs.¹⁰² cf.

'gata prāyaṁ sāyaṁ carita pariśaṅkī gurujanaḥ
parivādastuṅgo jagati saralāhaṁ kulavati
vayasyaste lolaḥ sakala-paśupālī suhr̥dasau
tadā namraṁ yāce sakhi rahasi sañcāraya na mām //

(e) RĀDHĀ IN THE HARIBHAKTIRASĀMṚTASINDHU :

Haribhaktirasāmṛtasindhu is a well-known and important composition of Rūpa Goswāmī. This work of Rūpa Goswāmī is a technical one and he has shown his proficiency in poetics, for which he may be called *Rasaśāstakāra*. Actually Rūpa Goswāmī is famous as a poet of Bhakti-doctrine who took an important role in preaching of Bhakti-cult

101 LM (III) 28. p. 95.

102 *ibid* (II) 39. p. 65.

in Bengal. He has given more importance in describing the character of Rādhā who is specially related with Bhakti doctrine. Moreover Kṛṣṇa has been admitted as the Supreme Lord in the Vaiṣṇava philosophy of India. Though the lyrical poem describes the love episode of Rādhā and Kṛṣṇa in a normal sense, in the neo Vaiṣṇava philosophy, Rādhā is present as the Divine partner who is bearing a great philosophical significance.

The description of the nature of Bhaktirasa is the main theme of the *Haribhaktirasāmṛtasindhu*. Therefore this work of Rūpa Goswāmī has been divided into four sections, viz, (i) Pūrva, (ii) Dakṣiṇa, (iii) Paścima and (iv) Uttara. Each section of these four is divided into some Laharīes.

According to Indian tradition Bharata, the father of the *Nāṭyaśāstra* is the author of *rasasūtra* and he clearly described about eight rasas in the poetic world. In later period, some authors added the nineth rasa named 'Śāntarasa' in regards of drama and poetry. But Mammaṭa and some others doesnot recognise *Bhakti* as a rasa, they admits *Bhakti* as 'bhāva'. Therefore Mammaṭa defines bhakti in his work *Kāvya prakāśa* as follows—

*ratirdevādiviṣayā vyabhicārī tathā'ñjitaḥ.*¹⁰³

But Rūpa Goswāmī clearly mentioned Bhakti as a rasa. He says that Rādhā plays a significant role in the rasa theory. So, he annouced that—

103 Kp. iv. 34 (su 50) p. 127.

*sā bhaktiḥ sādhanam bhāva premā ceti tridhositā.*¹⁰⁴

The first Laharī of Pūrvavibhāga of the *Bhaktirasāmṛtasindhu* describes about the various characteristics of Bhakti. We have found a description of three kinds of Bhakti in the second, third and fourth Laharīs of this vibhāga. Those are (i) *Sādhana Bhakti*, (ii) *Bhāva Bhakti*, (iii) *Premā Bhakti*, Again *premābhakti* is divided into different subgroups, viz *Vatsala*, *Madhura*, *Karuṇa*, *Bhayānaka*, *Vībhatsa bhakti*. Among these *Madhura bhakti* is the most important one. So, Rūpa Goswāmī defines *Madhura bhakti* in the following order—

ātmocitairvibhāvādyaiḥ puṣṭim nītā satām hṛdi /

*madhurākhyo bhavedbhaktiraso'sau madhurā ratiḥ //*¹⁰⁵

It implies that *Bhaktirasa* is described with the help of *vibhāvas*, *anubhāvas* and *vyabhicāribhāvas*. But this *Bhaktirasa* is different from the regular *śṛṅgāra* though it possesses the characteristics of *śṛṅgārarasa*. *Bhaktirasāmṛtasindhu* says that *Kṛṣṇa* is the *ālamvanavibhāva* of this *Rasa*. It describes that He has some beloveds who don't love *Kṛṣṇa* as the other women of the world do. They worshiped *Kṛṣṇa* and offered their pure love at the feet of *Hari*. cf

nijaramaṇatayā hariṁ bhajantīḥ praṇamata tāḥ paramādbhūtāḥ
*Kiśoriḥ*¹⁰⁶

104 Hbrs. 1. 2. 1.

105 Hbrs. 3. 5. 1.

106 Hbrs. 3. 5. 3. p. 277.

Among them, the daughter of Vṛṣabhānu (*vārṣabhānavī*) Rādhā was the dearest one of the Lord Kṛṣṇa. Moreover in this work Rūpa Goswāmī describes Rādhā as the most beautiful lady in the world. He delineates the beauty of Rādhā in such a way that her eyes are restless like cakora bird, her face is as beautiful as the full moon, whose voice was as sweet as honey. Thus, this exquisite beauty of Rādhā evokes the love lorn condition in the mind of Kṛṣṇa. Moreover Rādhā was an expert in making love in the heart of lovers. Poet's imagination is expressed in the following manner—

madacakuracakorīcārutācoraḍṛṣṭir
vadanadamitarākārohiṇī kāntakīrtiḥ /
avikalakaladhautoddhūtidhaureyakśrīr
madhurimamadhupātrī rājate paśya rādhā //¹⁰⁷

Rūpa Goswāmī has delineated about various stages of amorous sentiment. Though the love affairs of Rādhā and Kṛṣṇa is openly described as divine one, all the different stages of śṛṅgāra delineated in respect of Rādhā and Kṛṣṇa as a regular love affairs of the world. Among the two śṛṅgāra, viz *Sambhog* and *Vipralambha*, Rūpa Goswāmī has given more emphasis on the description of *Sambhoga śṛṅgāra* in the love affairs of Rādhā and Kṛṣṇa. Thus, through Bhakti, the concept of Rādhā as a regular heroine is delineated by Rūpa Goswāmī in the

Haribhaktirasāmṛtasindhu.

(f) CHARACTER OF RĀDHĀ IN THE UJJVALANĪLAMAṆI

In the *Ujjvalanīlamaṇi*, Rūpa Goswāmī describes the character of Rādhā in a totally new form which possesses some extra ordinary qualities not occurred in earlier works on poetics. Because we have found all the Indian poetics have classified the heroines as *utkaṇṭhitā*, *abhisārikā*, *vāsakasajjā*, *kalahāntarītā*, *vipralabdā*, *svādhīnabartṛkā* and *khaṇḍitā* according to their conditions. The purāṇic literature also describe the religious and philosophical aspect of Rādhā's character. So, we find a different description of Rādhā's character in *Ujjvalanīlamaṇi* of Rūpa Goswāmī.

Though the *Ujjvalanīlamaṇi* is recognised as a Bhakti text which possesses a religious character, it discusses little of the religious and philosophical aspects of Rādhā met with in the purāṇic literature. The poet, of course refers to Rādhā as 'Hlādinī Śakti' of Kṛṣṇa—

*hlādinī yā mahāśaktiḥ sarvaśaktivarīyasī /
tatsārabhāvarūpeyamiti tantre pratiṣṭhitā /¹⁰⁸*

The author of *Ujjvalanīlamaṇi* has mentioned that though Kṛṣṇa remains associated with innumerable gopīs of Vraja, only Rādhā and Candrāvalī are the most beloved women. This view is described in the *Ujjvalanīlamaṇi* as follows—

*tathāpi sarvathā śreṣṭhe rādhācandrāvalītyubhe /
yuthayostu yayoḥ santi koṭisaṁkhyā mṛgīdṛsaḥ //*¹⁰⁹

According to this Vaiṣṇava poet Rādhā and Candrāvalī were the permanent lovers (*nityapriyā*) of the Lord. So it is said—

*rādhā candrāvalīmukhyāḥ proktā nityapriyā vraje //*¹¹⁰

Again Rūpa Goswāmī said that though Rādhā and Candrāvalī occupy the most prominent places among the maidens, Rādhā alone was surely the most prominent among all of them. He describes Rādhā's greatness in the following way

*tayorapyubhayormadhye rādhikā Sarvathādhikā /
mahābhāvasvarūpeyaṁ guṇairativarīyasī //*¹¹¹

The word *mahābhāvasvarūpa* which has been indicated in the above verse is related with the 'premabhakti' of Vaiṣṇava school. The meaning of 'premabhakti' is the most intensive love for God, which is described as *ahaitukībhakti* in the *Bhāgavatapurāṇa*.

Rūpa Goswāmī has described the character of Rādhā as a noble and beloved one. In the *Ujjvalanīlamanī* the author has given more emphasis to describe Rādhā as a respectable Indian woman and beloved of Lord Kṛṣṇa than on the significance of the epithet 'Hlādinī ya Mahāśakti' as referred to by him in the beginning.

109 *Ujjvalanīlamanī. Rādhāprakaraṇa— 1. p. 73.*

110 *UNM haripriyā prakaraṇa— 52. p. 70*

111 *ibid. Rādhā prakaraṇa— 3. p. 73.*

Rūpa Goswāmī delineates the beauty of Rādhā in the following poem—

kacāstava sukuñcitā mukhamadhīradīrghekṣaṇam /
kaṭhorakucabhāguraḥ kraśimaśāli madhyasthalam //
nate śirasi dorlate karajaratnaramyau Karau /
vidhūnayati rādhike trijagadeṣa rupotsavaḥ //¹¹²

He says that with the curling hair, long eyes, firm breasts, slim body and beautiful nails, Rādhā was really an embodiment of beauty. Therefore she could easily attract Kṛṣṇa, the Lord of the Universe. For this beauty of Rādhā Rūpa Goswāmī has described Rādhā as *suṣṭhukāntasvarupā* which means most beloved woman. The Sanskrit poets laid an adequate importance on the descriptions of the beautiful woman who according to them can alone attract the members of the opposite sex. In ideal love, though the physical beauty of a woman need not necessarily play a significant role, Sanskrit poets have not denied the practical aspect of love. That is why Rūpa Goswāmī has also accepted this opinion fully.

Again Rūpa Goswāmī has described in his work how Rādhā decorated herself. In this regard he says that the word '*dhṛtaṣoḍaśaśṛṅgārā*' is appropriate to describe Rādhā which means a lady who has decorated her body adequately with suitable dresses and cosmetics. The poet describes that as because Rādhā has bathed just now she looks

gorgeous. She uses cosmetics in her face, her body smeared with the fragrant cosmetics, she wears the flowers garland and she holds the lotus flower in her hands. Her lips becomes red due to chewing the betel nuts, she painted her eyes with kajal and she uses red colour in her feet. Thus decorating herself Rādhā becomes beautiful to look at. This description of Rādhā's beauty is present in the *Ujjvalanīlamanī* as cited below

snātā nāsāgrajāgranmaṇirasitapaṭā sūtriṇī baddhavenīḥ /

sottamāsā carcitāṅgī kusumitacikurā sragviṇī padmahastā //

tāmbūlāsyoruvindustavakitacivukā kajjalākṣī sucitrā /

*rādhālaktojvalāṅghriḥ sphurati tilakinī ṣoḍaśākālpinīyama //*¹¹³

The author has described Rādhā as 'dvādaśābharaṇāsītā' because in spite of her natural beauty she wears different type of ornament for which her beauty enhanced than before.¹¹⁴

Rādhā's eyes are so beautiful as like as blue lotus and her face surpasses the beauty of blooming buds of lotus flowers. All these can be said as the property of a youthful lady. So Rūpa Goswāmī has said that with her youthful body Rādhā is a *madhurā* type of lady.¹¹⁵

Again, the author of *Ujjvalanīlamanī* describes Rādhā as 'Calāpāṅgī' which stands for the meaning of a person who has extra ordinary glance

113 UNM Rādhāprakaraṇa – 9. p. 77.

114 *ibid* – 10. p. 77.

115 *ibid* – 20. p. 79.

in her eyes. such as-

taḍidaticalatām te kiṃ dṛgantādpāthī /
dvidhumukhi taḍito vā kiṃ tavāyaṃ dṛgantaḥ //
dhruvamiha gurutābhūtvadṛgantasya rādhe /
varamatijavinām me yena jigye mano'pi // ¹¹⁶

Due to daily fragrance from Rādhā's body, the author has described her as *gandhonmāditamādhavā*. This quality of Rādhā attracted Kṛṣṇa towards her.¹¹⁷ on the other hand the author has described Rādhā as a *padminī* lady. cf- '*padminī padmagandhā syāt*'. Moreover, the characteristic of a *padminī* lady is that she is the one who possesses a sweet voice. So, the author of *Ujjvalanīlamanī* compares the sweet voice of Rādhā with the melodious sweet throated of Koel. He describes it in the following way-

suvadne vadane tava rādhike sphurati keyamihākṣaramādhurī /
viphalatām labhate kila kokilaḥ sakhi yayādyā sudhāpi mudhārthatām // ¹¹⁸

In this verse Rūpa Goswāmī describes Rādhā as a *ramyavak* type of lady.

Describing Rādhā's character, the author Rūpa Goswāmī has described her as a noble lady who respected all sorts of people no matter of their status, cast or creed. and thats the reason why she is delin-

116 UNM Rādhāprakaraṇa – 22. p. 80.

117 *ibid* – 25. p. 82-83.

118 UNM R.P. 27. p. 83.

eated as a *vinītā* lady. So it is explained in the work of Rūpa Goswāmī in the following verse—

*api gokule prasiddhā bhrūbhramibhiḥ parijanairniṣiddhāpi /
pīṭhaṁ mumoca rādhā bhadrāmapī dūrataḥ prekṣya //*¹¹⁹

Rādhā had an infinite affection towards all creatures and so she was very kind to them. That is why the author has described Rādhā as 'karuṇāpūrṇā'. As an example, the author has described her love for lower animal in the following verse.

*tārṇasūciśikhayāpi tarṇakaṁ viddhavakramavalokya sāsrayā /
lipyate kṣatamavāptavādhayā kumkumena sahasāsyā rādhayā //*¹²⁰

The poet, in this verse says that when the cow's mouth that is Kṛṣṇa's most lovable is harked by sharp and pointed grasses, Rādhā weeps and nursed the wound with ointment.

Rādhā was an expert lady in all types of skills. She knew to cook, draw, composed poems etc. She was also expert in art of love making and in understanding the meaning of the language of the parrots. So, Rūpa Goswāmī delineates Rādhā as a 'vidagdā type of lady' in his work.¹²¹ He also applies the adjective such as *lajjāśīlā* and *sumaryādā* which are truly appropriate in regards of Rādhā. In the *Ujvalanīlamanī* Rādhā has described as a *dhīrā* and *gambhīrā* type

119 UNM Rādhāprakaraṇa. 30. p. 85.

120 UNM Rādhāprakaraṇa. 32. p. 85.

121 UNM- Rādhāprakaraṇa. 33. p. 86.

of lady. Describing this character of Rādhā the poet says that when the goats destroyed the flowers garden, specially decorated for Kṛṣṇa, she hardly had patients to bear this all. Again when she had a fight with Kṛṣṇa and she came away from him, she did not show any disturbance of her mind.¹²²

Rādhā also moved in such a gaitful and artistic manner that she was capable of carrying out Kṛṣṇa's heart who, by then was fully captivated by her movements. This is the reason for which the author of *Ujjvalanīlamanī* had depicted Rādhā as *subilāsā lady*.¹²³

Rādhā was an embodiment of kindness. She had a deep love for all creatures of Gokula. So, Rūpa Goswāmī addressed Rādhā by the word 'Gokulapremavasatī'. He shows with the help of the following poem which explains Rādhā had a infinite love for all the creatures of Vraja that—
premasantatibhireva nirmame vedhasā nu vṛṣabhānunandinī /
*yādṛsām padamitā manāmsi naḥ snehayatyakhilagoṣṭhvāsinām //*¹²⁴

She was also maintained a close relationship with her friends against whom she even didn't say a word under any situation. Therefore the poet depicts Rādhā as 'sakhīpraṇayādhīnā'¹²⁵ He also further present Rādhā as 'kṛṣṇapriyāvalīmukhyā' because, Rādhā was the most dear-

122 UNM Rādhāprakaraṇa. 39. 40. p. 90

123 *ibid* – 41. pp. 91-92.

124 *ibid*– 43. p. 93.

125 *ibid* – 46. p. 95.

est among the all beloveds of Kṛṣṇa¹²⁶ which we have found in the Purāṇic Literature, specially in the *Brahmavaivartapurāṇa*.

Thus, Rūpa Goswāmī describes Rādhā, fully in the *Rādhāprakaraṇa* of his *Ujjvalanīlamanī* and tried to present her character before us.

(g) RĀDHĀ IN THE PADYĀVALĪ :

The Padyāvalī is a collection of some poems of different works compiled by Rūpa Goswāmī where the different pastimes and love dalliances of Rādhā and Kṛṣṇa is described. Though this work is not directly related with the Vaiṣṇava religion, all the verses and the love episodes of Rādhā and Kṛṣṇa shows their devotion to Kṛṣṇa. *Padyāvalī* can be said as an authoritative work on poetics. In the *Padyāvalī*, Rūpa Goswāmī has collected many compositions of lyrical poems which were composed in the earlier times, along with his own compositions.

To describe the concept of Rādhā, Rūpa Goswāmī has delineated the various types of heroines which are mentioned by the sanskrit poeticians in early times like *abhisārikā*, *vāsakasajjā*, *khaṇḍitā*, *vipralabdhā* etc. He also illustrated the different stages of śṛṅgāra with reference to Rādhā through the verses of different poets of different places. When Rūpa Goswāmī goes to elaborate the character of Rādhā he delineated the various types of psychological condition of her. In this respect, Rūpa Goswāmī describes, at the first sight how the incipi-

ent love (*pūrvārāga*) evokes in the mind of Rādhā. For this, he has collected some verses where he depicts the mental condition of Rādhā when she saw Kṛṣṇa for the first time. Among them, in a poem, the question asked by Rādhā where she has been described who is that person who look like touchstone and decorated with the earrings made of Asoka flowers. And He disturbs Rādhā's mind through the melodious tune of his flute.^{*127}

Thus, in another poem Rādhā describes the beauty of Kṛṣṇa. She says who is that youngman whose eyes are appearing as blue lotus. Who is wearing the yellow cloth like gold. Whose bosom is decorated by the garland of pearl. And He is dominating the whole world as well as Kāmadeva (cupid), the God of love.^{*128}

In one poem, Rādhā has told her friend that one day when Rādhā was roaming with her friend on the bank of the river Yamunā, suddenly she saw Kṛṣṇa there and she has felt a strong attraction for him. She didn't know what he had done to her with his beautiful glances for which she was not able to perform her house-hold works.^{*129} In this verse the poet describes *vipralambha śṛṅgāra* in case of Rādhā. This verse has been composed by Jayanata.

Rūpa Goswāmī has compiled many verses where the poets describe

127 PV. 158. p. 68.

128 PV. 159. p. 69.

129 PV. 163. p. 70.

the concept of Rādhā as a *Abhisārikā heroine*. Among them one of the verses describes that one day Rādhā was advised by a friend of her that she should move to meet her lover. She told Rādhā to step slowly without making sound and to wear blue colour dress to conceal her identity. She also instructed her to cover her face with the āncala of her dress. Last of all she alerted her not to speak at that time. Because, Rādhā's teeth as white as the rays of autumnal moon will shine in the dark and thus disclose her identity."¹³⁰

Rūpa Goswāmī has collected a verse where he illustrate the *mānavipralambha śṛṅgāra* to refer the love-lorn condition of Rādhā. In this verse a friend of Rādhā had cited the description of Rādhā's love. She asked a question to Rādhā whether she is a beloved or a great devotee of Lord Kṛṣṇa. Rādhā had not taken her daily food due to her deep love for Kṛṣṇa. Even she had forgotten the whole worldly objects. She keeps silent and lost in herself as if all the world has become vacant."¹³¹ Rādhā loves Kṛṣṇa so much so that she was able to conquer Kṛṣṇa the Supreme Lord of the Universe. Thus the poet tries to describe the love lorn condition of Rādhā and also as a devotee of supreme Lord Kṛṣṇa.

Rādhā's concept as a *khaṇḍitā* type of heroine was described by

130 PV. 194. p. 83.

131 PV. 238. pp. 106-107

Rūpa Goswāmī in Padyāvalī. One day Rādhā was waiting for Kṛṣṇa but Kṛṣṇa could not come to meet her in time. When Kṛṣṇa came to meet her in the next morning, Rādhā observed the nail marks of another beloved of Kṛṣṇa on the body of Kṛṣṇa which made her angry. Rādhā tells him icily, that he is always pleasing to Rādhā even without any decoration. But now why did he come there being decorated with nail marks on his body.¹³² In this verse, the nature of khaṇḍitā type of heroine is clearly mentioned.

Thus, Rādhā was described as a *svādhīnabhartṛkā* heroine in the incident of stealing of the flute of Kṛṣṇa. She threatened Kṛṣṇa that she will steal his flute and throw it to Yamunā as because the tune of the flute was disturbing her mind so that she came out of her home to meet him which was the cause of destruction of her family religion. Hearing this threatening of Rādhā, Kṛṣṇa was frightened and kept his flute on his lap when he was sleeping. But Rādhā some how managed to steal the flute. Rādhā stepped forward silently without making sound of her anklet and looked at the face of Kṛṣṇa with a smile and at last stole away his flute.¹³³ This poem was composed by Daityāripaṇḍita. cf.

*nīcairnyāsādatha caraṇayornūpure mūkayantī/
dhṛtvā dhṛtvā kanakavalayānyutkṣipantī bhujānte//
mudrāmakṣṇoścakitacakitam śaśvādālokyantī/*

132 PV. 219. p. 96.

133 PV. 253. p. 115

smitvā smitvā harati muralīmānkato mādhavasya//

In the Brahmavaivartapurāṇa we have found a similar episode where it is described that Rādhā snatched away the flute of Kṛṣṇa and throw it away to the Yamunā during the time of jalakrīḍā due to Kṛṣṇa's misconduct.*¹³⁴cf

*sā vegena samuthāya balājjagrāha mādhavam /
grhītvā muralīm kopātprerayāmāsa durataḥ //*

Rādhā is so much engrossed in love with Kṛṣṇa that sometimes she forgets the reality. Such condition of Rādhā has been clearly explained in a poem, composed by Harihara. According to the description of the poem, one day Rādhā took a betel-nuts in her mouth and a betel leaves in her hands at the request of her friends. But Rādhā was so much engrossed in love with Kṛṣṇa that she totally forgot about the betel leaves in her hand. Even she passed the whole night in that state with the betel leaves in her hand.*¹³⁵

Through this poem, the poet brings a picture of deep love of Rādhā before us. Thus, Rūpa Goswāmī elaborates the character of Rādhā in the *Padyāvalī*, in which he illustrate the various stages of the śṛṅgāra-rasa or the sentiment of love and also the different states of the heroine. The character of Rādhā described in this work is more of an heroine than a divine personality.

134 Brv. p.- Kṛṣṇajanmakhaṇḍa. 28. 141. p. 335

135 PV. 187. p. 80

CHAPTER - IV

CONCLUSION

In the foregoing chapters, we have critically examined the various aspects of the drama for which it appreciably clears that *Vidagdhamādhava* is a full-fledged sanskrit drama. It is a complete sanskrit drama composed in classical style in the first part of the 16th century (precisely Vikrama Samvat 1532 AD) by Rūpa Goswāmī a well-known Vaiṣṇava writer of that time.

Although the love plays of Rādhā and Kṛṣṇa is depicted by Jayadeva in the *Gītagovinda* and by Līlāsuka Vilvamaṅgala in the *Sūkṛṣṇakamṛta* Rūpa Goswāmī is the first author to give it a dramatic form. Going through the *Vidagdhamādhava*, we have also found that a new approach to a dramatic composition is shown by Rūpa Goswāmī. The whole drama is divided into seven acts according to the principal events that took place in the process of development of the plot. The acts are termed as—

(1) Veṇunādavilāsa : In this act Rādhā is attracted towards Kṛṣṇa af-

ter she heard the Veṇunāda by Kṛṣṇa. In fact Kṛṣṇa is trying to attract the gopīs in Gakula by blowing his flute. As other gopīs do, Rādhā also is attracted towards Kṛṣṇa by hearing the sweet tune of the Veṇu that he plays. One of the elder gopīs viz, Paurṇamāsī inspired her associates to create attraction in the mind of Rādhā towards Kṛṣṇa and as a result Viśākhā has shown a picture of Kṛṣṇa. So, both the picture and flute are the cause of pūrvarāga.

(2) Manmathalekha : In this act the love-lorn condition of the hero and heroine is depicted. As both the hero and the heroine are equally attracted to each-other and they were under the spell of love-fever, they were advised to write love letters by their friends. So, Rādhā send a love letter to Kṛṣṇa then Kṛṣṇa to Rādhā. Hence the 2nd Act is termed as Manmathalekha. It bears similarity with the *Abhijñānaśakuntalam* Act third. cf. śakuntalā- halā, cintitaṁ mayā gītavastu. na khalu sannihitāni punaḥ lekhanasādhanāni.

priyamvadā- etasmin sukodarasukumāre nalinīpatre nakhaiḥ
nikṣiptavarṇam kuru. śakuntalā- halā, sṛṇutam idānīm saṁgatārthaṁ
na veti.

ubhe- (avahite svaḥ)

śakuntalā (vācayati)

tava na jāne hṛdayaṁ mama punaḥ kāmo divāpi rātrāvapi/
nirghṛṇa tapati valīyaḥ tvayi vṛttamanorathāni aṅgāni//¹

(3) Rādhāsaṅga : In this act, Kṛṣṇa enjoys the company of Rādhā through their friends. To create special effect, the author produces Mukharā to the scene and the hero and the heroine are obstructed from meeting of each other for the time being. But it was removed by the cleverness of their friends.

(4) Veṇuharaṇa : In this act, Rādhā steals the Veṇu (the flute) of Śrī Kṛṣṇa. The author tried to deviate this event from the original one i.e. Kṛṣṇajanmakhaṇḍa of *Brahmavaivartapurāṇa*. Here Rādhā was snatching away the flute from the hands of Kṛṣṇa during the time of jalakrīḍā due to misconduct of Kṛṣṇa for Rādhā. But our author innovatively describes it in a different way. Rādhā was most beloved of Kṛṣṇa but she was disappointed when she heard the name of Candrāvalī in the speech of Kṛṣṇa who is also a beloved of Kṛṣṇa. Then to appease Rādhā, Kṛṣṇa brought some Bokula flowers which were her favorite. She becomes happy when she saw bakula flowers and begged them from him. Seeing the happy mood of Rādhā, Kṛṣṇa was overjoyed and without his knowledge he also gave his flute along with the flowers. Then Rādhā hid it secretly.

(5) Rādhāprasādana : In this act, Kṛṣṇa appeases Rādhā.

(6) Śāradavihāra : In this act, Rādhā and Kṛṣṇa along with their friends enjoyed the amorous play during the autumnal season.

(7) Gauṛīvihāra : In this act Kṛṣṇa acts as Gauṛī to deceive Rādhā's mother-in-law and her husband. The event depicted in this act is a good

example of the cleverness of Kṛṣṇa. This event is depicted skilfully by the author. He tried to give a new colour in this event, however, this event is originally found in the *Brahmavaivartapurāṇa*. In that event it is found that when Rādhā met Kṛṣṇa at Vṛndāvana, Kṛṣṇa saw Abhimanyu, the husband of Rādhā there. Instantly, Kṛṣṇa changed himself to a image of Kālī in his own position and Rādhā was worshiping that fake idol of the Goddess. Seeing this situation Abhimanyu also offers prayer to the Devī as he was a true devotee of God and Goddessess. But our present work show a new imaginative creation in respect of this event. Among all the gopīs of Vṛndāvana Rādhā was the dearest beloved of Kṛṣṇa. So she was growing to be proud and jealous day by day. Because of it she was jealous on Candrāvalī also when she heard her name in the words of her lover and became angry with him so much so that she went away giving up their company (Vṛndā and Kṛṣṇa). But Kṛṣṇa tried to console her and to create delight in her mind. He disguised himself in a form of woman i.e. Goddess Gaurī and entered into the temple and waited for Rādhā. While Rādhā and Lalitā came to worship Goddess Gaurī then they recognised Kṛṣṇa disguised Gaurī from his behaviour. In the meantime Abhimanyu and his mother came there to search for Rādhā. They have a intention to take away Rādhā to Mathurā. But there, they came to know that Goddess Gaurī instruct Rādhā to worship her and remain there to avoid some calamity coming to the life of Abhimanyu. Finding this favour of Gaurī to escape from evil one,

Abhimanyu and his mother were happy and took a decision not to send Rādhā to Mathurā. Thus Kṛṣṇa cleverly pleased the mind of Rādhā and also her husband and in-laws to allow her remain at Gakula so that he may meet her every day without any obstacle.

In respect of characterisation, all the characters are created as suitable as to the main theme of the play. The author has delineated Kṛṣṇa as *nāyaka* and Abhimanyu as *pratināyaka* while Rādhā as *nayikā* and Candrāvalī as *pratināyikā*. Kṛṣṇa was depicted as an intelligent and accomplish person. But Abhimanyu may not fulfill the characteristics of a *pratināyaka*. In our present play Rādhā has been imagined a divine jyoti, image of love, Mahābhāvasvarūpā of Gauḍīya Vaiṣṇava and jewel of Indian woman. But Candrāvalī as a *pratināyikā* although depicted as a jealous one yet, she could keep her patience. Other characters like Paurṇamāsī, Madhumaṅgala and each and every character helped in developing the plot and led to the final end of the drama i.e. the union of Rādhā and Kṛṣṇa.

So, far the dramaturgic rules are concerned, the basic principles are followed in the process of plot construction, rasa delineation and in the treatment of other aspects. The literary excellences are also noticable. In respect of metres, a large number of verses are composed in the Śārdūlavikrīḍita metre. Moreover he selected the metres like *śikharinī*, *āryā*, *sragdharā*, *vasantatilaka*, *mandākrāntā* etc. However, he uses Rukmavatī metre only for once in his play which is known as rarely used

metre in literary works. In fact, one point to be noted here that the *śikhariṇī* metre is specially used in the benedictory verse itself. He mentions *śikhariṇī* as a drink made of curd and sugar in the form of the lila of Śrī Kṛṣṇa i.e. the worldly activities of Lord Viṣṇu (*harilīlā-śikhariṇī*) in the incarnation of ŚrīKṛṣṇa. cf.

sudhānām cāndriṇāmapi madhurimonmādadamanī
dadhānā rādhādipraṇayaghanasāraiḥ surabhitām /
samantātsaṁtāpodgamaviṣamaśārasaraṇi
praṇītām te tṛṣṇām haratu harilīlāśikhariṇī //²

A new significant feature of this play is that it reflects the poetic genius of Rūpa Goswāmī. Hence he preferred to compose the greater portion of the drama in poetic form i.e. verse form.

Rūpa Goswāmī employed a good number of *alaṁkāras* also. He has given equal emphasis on the formation of both words and sense. Therefore *śabdālaṁkāra* and *arthālaṁkāra* are effectively employed in most of the verses. *Śabdālaṁkāras*, such as *anuprāsa*, *yamaka* and *śleṣa* are employed. *Arthālaṁkāras* like *upamā*, *utprekṣā*, *rūpaka* etc are profusely used. Among the *arthālaṁkāras* *Rūpaka alaṁkāra* is profusely used by the author from the beginning to the end of the drama. The use of *Mālārūpaka alaṁkāra* of Rūpa Goswāmī is very praiseworthy. cf—

trapābhicaraṇakrame paramasidhirātharvaṇī
smarānalasamindhane sapadi sāmidenīdhvaniḥ /

*tathātmāparamātmānorupanīṣanmayī saṁgame
vilāsamuralībhavā virutiradya vairāyate //³*

This is a fine example of *mālārūpaka*. Because the *upameya* Muralībhavāviruti is superimposed by the *upamāna* like *atharvanī* siddhi, *sāmadhenī dhvani* and *upanīṣada*. So that it is correct in the form of *mālārūpaka* type of *alaṅkāra*. Rūpa Goswāmī's observation on both literary method of composition like *bhāvapakṣa* and *kalāpakṣa* is a unique one. In regards of *Rasa* he strictly follows the rules of dramaturgy. The episode of *Vidagdhamādhava* clears that the eternal union of Rādhā and Kṛṣṇa is the principal theme of the drama. Therefore the author maintains *śṛṅgāra* as principal one and other *rasas* described as subordinate. The author has delineated the events successfully so as to develop the main plot. According to *Rasa* theory, *Rasa* is manifested in the heart of *sahṛdayas* by stimulating the *vibhāva*, *anubhāva* and *vyabhicāribhāva*. *Ālamvana* and *Uddipānavibhāva* are the two parts of *Vibhāva*. Rūpa Goswāmī describes Kṛṣṇa as *ālamvana vibhāva* of *śṛṅgāra* of which Rādhā is the part and parcel of the same. The natural scene like *vṛndāvana*, the *river yamunā*, *spring season* etc are described as the *uddipānavibhāva*. Love of Rādhā for Kṛṣṇa i.e. *Rati* is delineated as *sthāyibhāva* or permanent mood of *śṛṅgāra*.

In respect of *Rasa*, another special feature is found that in the

Vaiṣṇava faith of Bengal, śṛṅgāra rasa termed as *ujjala* or *madhura*. Madhura Rati or Priyatā is the *sthāyibhāva* of this Rasa. The union of Rādhā and Kṛṣṇa is the origin cause of this rasa. It is quite different from the ordinary worldly love. But it is primarily as a phase of Bhakti rasa and expressed as heavenly one by nature itself. Vaiṣṇava theology admits five rasas as forming the five degree or aspects of the relation of Bhakti or faith, like *śānta*, *dāsyā* or *priti*, *sakhya* or *preya*, *vātsalya* and *mādhurya*. The last is called *ujjala* of which the principal is bhakti and Kṛṣṇa Rati or the love for Kṛṣṇa is the *sthāyibhāva* of this rasa.

The rumour of Kṛṣṇa as *upapati* and Rādhā as the *parakīyā* strī is not present in the Madhura or Ujjala rasa.

So far as the evolution of the character of Rādhā and her connection with ŚrīKṛṣṇa as found in the purāṇas and the literary world is concerned it is elaborately discussed in the chapter third. A critical examination of the character of Rādhā shows that this character has evolved through many distinct stages. Rādhā appeared as a beloved of Lord Kṛṣṇa in the *Gāthāsaptaśatī* along with other gopīs. Kṛṣṇa shows a great weakness for Rādhā and particularly for her when he blows off the dust from her face lovingly, for which she was the cause of jealous for other ladies.⁴ In the Nāndī verse of the *Veṅīsaṁhāra* Rādhā was presented as an offended lady.⁵ From these two evidences it is clear that the legend

4 GSS (I) 89

5 VS (I) 2

of Rādhā and Kṛṣṇa was best known to the Indian society since very ancient times.

In Gaṅgādāsa's *Chandomañjarī*, also we find that Rādhā described as simple cowherd lady who feels excited by hearing the melodious tune of Kṛṣṇa's flute and ran to the bank of the river Yamunā to meet Kṛṣṇa.

Vallabhadeva of Kashmira was a famous commentator of Sanskrit court-epics who wrote a commentary on the *Śisupālavadham* of Māghapaṇḍita. In the fourth canto of the poem there occurs a word 'locaka' in the verse 35. To explain the word 'locaka' Vallabhadeva quotes one of the oldest verse. In this verse the name of Rādhā is clearly mentioned.

Thus, the character of Rādhā has evolved through the work of different poets of different times in different ways.

In this respect it may be noted that the name of Rādhā is completely absent in some principal purāṇas. viz, *Bhāgavatapurāṇa*, *Viṣṇupurāṇa* and *Kurmapurāṇa*. In *Bhāgavatapurāṇa* mentioned that there was only one Gopī whom Kṛṣṇa loved dearly. In this regard we may be clear through the following poem—

anayārādhito nūnaṁ bhagavān hariṁsvaraḥ

yanno bihāya gobindaḥ pṛīto yāmanayad rahaḥ //⁶

The word Rādhā has evolved from the word *anayārādhitaḥ* of this

verse. The word Rādhā may be explained in the following way— *rādhyate yā sā rādhā* and *ārādhyate hariḥ anayā*. So, the word *anayārādhitāḥ* is said to be appropriate for the word Rādhā. The second interpretation i.e. *ārādhyate hariḥ* also indicates the name of Rādhā. Because she was the great devotee of Lord Viṣṇu.

In spite of these, in the *Padmapurāṇa* and the *Brahmavaivartapurāṇa* Rādhā possesses a great mystic power and dominates over all other Goddesses of Indian mythology. *Brahmavaivartapurāṇa* laid an adequate emphasis on the treatment of Rādhā legend because Rādhā had assumed as the celebrated deity in the religious world. So this purāṇa describes Rādhā as a presiding deity of Agriculture. A criticism is heard about Rādhā's illicit love affair with Kṛṣṇa. It also heard that Rādhā was a parakīyā lady and was the wife of Abhimanyu. *Brahmavaivartapurāṇa* also described Rāyāṇa married Rādhā who was the brother of Yaśodā. But Rūpa Goswāmī and others Vaiṣṇava poet of Bengal tried to defend this position of Rādhā. They say that according to *Brahmavaivartapurāṇa* and other works Rādhā was not actually married to any person but it was only her image or shadow which was married to one Rāyāṇa.

The poets of Bengal have tried their best to show the development of the character of Rādhā for her present status. For this purpose a good number of poems written in Bengal. Among them Gītagovinda of Jayadeva popularised Rādhā throughout the world. We have found that

Sanskrit poeticians have delineated the heroines of drama and poetry in different ways. They have classified in different groups like *utkaṅṭhitā*, *kalahāntarītā*, *vāsakasajjā*, *abhisārikā*, *vipralabdhā*, *khaṇḍitā*, *proṣitabharṭṛkā* and *svādhīnabharṭṛkā* according to the psychological conditions of the heroine in respect of her relation with the hero. Rūpa Goswāmī also described Rādhā in his drama sometimes *Utkāṅṭhitā*, sometimes *Vāsaksajjā*, *Abhisārikā* and so on and so forth. But in the *Ujvalanīlamanī* he has added a new form to the character of Rādhā. Here he delineates Rādhā as *Vidagdā*, *Sumaryādā*, *Suvilāsā*, *Lajjaśīlā* etc. for which we may know the noble character of Rādhā. Rādhā has been observed as the *parā śakti* in the *Brahmavaivartapurāṇa* and also in other religious work. The relation of this *parā* and *aparā Śakti* which is called *Brahmana* and *Śakti* may be compared with the relation of *Puruṣa* and *Prakṛti* of *Sāṃkhya Darśana*. Thus the character of Rādhā described as eternal beauty as well as Great Goddess in Indian Literature.

BIBLIOGRAPHY

(A) Original Sanskrit works

Abhijñānaśakuntalam
of Kālidāsa

- : ed. MR Kale, Matilal Banarsidass
Chowk Varanasi - 1
Tenth edition - 1969 Delhi
- : ed. Sri Satyanarayan Cakravarti
Published - Sri Syamapad Bhattacharya
38, Vidhan Sarani. Calcutta - 700006
1st edn. 1988

Abhinavabhāratī
of Abhinavagupta

- : (Commentary on the Nāṭyaśāstra)
vol. - 1. 1st edition - 1926.

Alaṅkāra Sarvasva
of Ruyyaka

- : Jayaratha's Commentary and Hindi
translation and Exaplanation
by Dr Rewāprasāda Dwivedī.
Chaukhambha Sanskrit Bhawan.
Varanasi - 221001

Amarakośa

- : ed. by Haragovinda Shastri,
Chowkhamba Sanskrit Series.
office, Varanasi - 1970.

Brahmavaivartapurāṇa

- : ed. Tarinish Jha
edition - 2001
- : ed. Pañcānan Tarkaratna.
and Natabar Chakravarty.
Calcutta - 1827, Śakābda.
- : Assamese translation by S. K. Das
Kiran Prakashan, Dhemaji - 787057
First edition - 2005

Bhāgavatapurāṇa

- : With Bhāgavata bhāvārthadīpikā.
Comm. of Śrīdharaswāmī.

- Kālidāsa : With Commentary of Mallinatha.
ed. M R Kale, Motilal Banarasidass,
Delhi, 1963.
- Manusāṁhitā* : ed. Pañcānan Tarkaratna.
Sanskrit Pustak Bhandar,
38 Bidhan Sarani
Calcutta - 700006. edition - 1993.
- Mrcchakatīkam* of
Sūdraka : ed. M R Kale
Matilal Banarasidass.
1st edn. 1924, 2nd - 1962,
3rd - 1972.
- Nāṭyaśāstra* of
Bharatamuni : With the Commentary of
Abhinavabhārati by Abhinavaguptācārya.
Delhi - 2nd edition - 1988.
: ed. with English translation
by Manmohan Ghosh.
Calcutta - 1950.
: ed. by V. G. Apte.
Anandasrama Sanskrita Granthavali.
Vol. 88. 1921
-
- Nirukta* : ed. prof Kailasapati Tripathi.
The Chowkhamba Sanskrit
Sansthan, Varanasi.
Third edition - 1977
- Nalacampū* of
Trivikramabhaṭṭa : with the author's own Comm.
ed. G K Shrigondekar and
pt. L. B. Gandhi.
Oriental Institute Baroda.
2nd edition, 1959.
- Nāṭya- Darpaṇa* of
Rāmacandra &
Guṇacandra : ed. Narayana Ram Acarya
Nirmaya - Sagar press.
Bombay - 2. edition - 1942
- Naiṣadhacaritam* of
Śrīharsa : Translated and Annotated by
Dr N.A. Desh Pande.
Published by - Matilal Banarsidass,
- Padma Purāṇa*, part - (II) : Published by - Matilal Banarsidass,

Delhi - 1989.

Padma Purāṇa
(pātālakhaṇḍa)

- : ed. by Pañcānan Tarkaratna
with Bengali translation,
Natabar Cakravarti, Calcutta.
: ed. Pañcānan Tarkaratna
Navabharat Publishers
72. Mahatma Gandhi Road.
Calcutta - 9.

Pañcatantra of
Viṣṇuśarmah

- : Edited with Sanskrit comm.
and English translation by
M.R. Kale Matilal Banarasidass. Delhi.
1st edn - 1912

Probodhacandrodaya of
Śrī Kṛṣṇa Miśra
Padyāvali of Rūpa
Goswāmī

- : Nirnaya Sagar Press.
: With Biracandra Goswami's
Comm. Rasikaraṅgada
Translated and Published by
Sri Ramanarayana Vidyaratna
1291 B.S.

Rāmāyana

- : ed. Susil Kumar Dey,
University of Dacca, 1934.
: Translated into English by
M.N. Dutta,
Calcutta - 1892-94.

Ṛgveda

- : With the Commentary of Sāyana,
Vaidic Saṁśodhana Maṇḍala
Poona, 1951.

Ṛgveda Samhitā

- : with the Commentary of
of Sāyanācārya.
Vaidika Saṁśodhana Maṇḍala
Pune - 411037, edn - 1995.

Raghuvamśam of
Kālidāsa

- : with the Commentary of Mallinātha
ed. Gopal Raghunath Nandargikar
Matilal Banarsidass.
Delhi - 110007.

Ratnāvalī of Śrīharsa

- : ed. by prof, Ashokanath
Bhattacharya & Maheswar Das

Firma K.L. Mukhopadhyaya
Calcutta - 12. 1st edn - 1975

Sāṃkhyakārikā of
Iśvarakṛṣṇa

: with the Commentary of
Gauḍapada.
Translated into English by
T. G. Mainkar.
poona - 2, 1964.

Taittirīyopaniṣad

: Ed. Swāmi Sarvānanda
Published by
Sri Ramakrishna Math
Mylapore, Madras - 4, 1958.

Ujjvalanīlamoṇi of
Rūpa Goswāmī

: with the Commentaries of Jīva Goswāmī
and Viswanath Cakravarty, ed. MM
pt. Durgāprasad & Vasudeva Laksmana Sāstri
Pansikar. Chowkhamba Sanskrit Pratisthan
Reprinted edn, 1985.

Vṛttamañjarī

: Ed. Sri Dhireswaracharyya
Kaviraja. First edition - 1961. Gauhati.

Vṛttamālā of
Kavikarṇapura

: Ed. with an English Introduction
Sanskrit Comm, English
translation by Dr. Dipak Kr. Sarmah.
Gauhati University - edition - 1999.

Vidagdhamādhava of
Rūpa Goswāmī

: Edited with the 'Prakasa' Hindi
Comm. by pt. Ramakanta Jha.
Chowkhamba Sanskrit Series.
Varanasi - 1, 1970
: ed. Avalabala Dasi
Subarvan School Road.
Bhavanipur.

Veṅīsamhāra of
Bhaṭṭanārāyana

: Edited with the Commentary
of Jagaddhara by MR Kale.
Matilal Banarsidass. Delhi.
First edition - 1936
Reprint - 1977, 1989, 1998.

Viṣṇupurāṇa

: Ed. Pañcānan Tarkaratna
Published - Shri Natabar Cakravarti

- Dhirendra nath : *Samskr̥ta Sāhityer Itihāsa*
West Bengal State Book Board
Calcutta - 31. 2nd edn. 2000
- Bhattacharya SK : *Nāṭyatatvamīmāṃsā*
First edn. Vidyodaya Library.
Pvt. Ltd, Culcutta, 1963.
- Bora prof Maitreyee &
Purkayastha Dr. Sujata : *Surabhāratī* (Annual Journal)
Gauhati University - 2001
- Chaitanya Krishna : *A new History of Sanskrit
literature*. Published by
Ramesh Chandra Jain.
Darya Ganj. New Delhi - 110002
2nd edition - 1977.
- Chari VK : *Sanskrit Criticism*.
Matilal Banarsidass.
Jawahar Nagar. Delhi - 110007.
First edn - 1993
- De. S. K. : *Some Problems of Sanskrit Poetics*.
Firma K. L. Mukhopadhyaya
Publishers. Calcutta - 12
First edn - 1959.
- Deva Goswami,
Haramohan : *Sanskrit Sāhityar Burāñjī*.
Published by Sri Binod Nath.
Gauhati -1
1st edn - 1977, 2nd edn - 1988
- Deva Sri Sri Sankara and
Deva Sri Sri Madhava : *Kīrtana Ghoṣā and Nāmghoṣā*
edited by Sahityacharya
Jatindranath Goswami.
Published by Jyoti Prakashan,
Gauhati - 1,
1st edn - 1989, 6th edn - 2001.
- Dasgupta SN and De SK : *A History of Sanskrit Literature
(classical period) Vol. 1*
University of Calcutta. 1975.
- De Sk : *History of Sanskrit Poetics*.
Firma KLM pvt. Ltd. Calcutta
2nd edn - 1968, Reprint - 1976
- Gogoi Chutia Laksahira : *The Purāṇas on Poetics*

- and Dramaturgy.
Published by Academy Publishers
Jalukbari, Gauhati - 14.
First edition - 2001.
-
- Gopa Sri Yudhisthir
- : *Studies on Lakṣaṇā-vṛtti*,
Anmol Publications pvt ltd,
New Delhi, 1999.
- : *Nāṭya Bhāratī*
Published by Debasis Bhattacharya
Sanskrit Pustak Bhandar. 38
Bidhan Sarani
Calcutta - 700006.
- Jagirdar, R V
- : *Drama in Sanskrit Literature*,
Bombay, 1947.
- Keith A B
- : *The Sanskrit drama, origin,
Development, Theory and Practice*
Oxford University press.
First edn - 1924.
Reprint - 1954, 59, 64, 70.
-
- : *A History of Sanskrit Literature*,
Matilal Banarsidass Publishers
Private Limited, Delhi.
1st edn - 1993, Reprint - 2001
-
- : *History of Sanskrit Literature*,
Oxford University press, London.
First edn - 1920.
- Kane P. V.
- : *History of Sanskrit Poetics*,
Matilal Banarasidass.
Delhi - 1966.
- Krshnamachariar, M
- : *History of Classical Sanskrit
Literature*.
Matilal Banarsidass.
Bungalow Road, Jawhar Nagar,
Delhi. 1st edn - 1937, Reprint - 1989.
- Macdonell A
- : *A History of Sanskrit Literature*.
Matilal Banarsidass.
Delhi - 110007
Chowk, Varanasi - 1, Reprint - 1979.
- Misra, Hari Ram
- : *Theory of Rasa in Sanskrit
Drama*. Vindhyacal Prakasan
Varanasi - 1967.

- Rosen J Steven : *Vaiṣṇavism : Contemporary*
Scholars. Discuss the Gauḍīya Tradition.
Published - 1992.
- Roy choudhury
Dr. Bhupendra : *Brajabuli Sāhitya Mukur*
Published by Umesh Chandra Bhuyan.
New Book Stall, Gauhati
4th edition - 2001
- Shastri Surendra Nath : *The Laws and Practice*
of Sanskrit Drama.
The Chowkhamba Sanskrit Series.
Varanasi - 1, First edition - 1961.
- Sastri Gaurinath : *A consise History of Classical*
Sanskrit Literature.
Matilal Banarsidass Publishers
Private Limited, 1st edn - 1993.
Calcutta, Reprint - 1974, 87, 98.
- Sarma Sri Tirtha Nath : *Sāhitya Vidyā Parikramā.*
Published by Sri Ambikapad
Chaudhuri. Bani Prakash Mandir,
Pathsala. 1st edn - Śāka - 1884.
- Sastri Acharya
Manoranjan : *Sāhitya Darśana.*
Published by
Sri Surendra Chandra Baisya.
Nalbari, Assam.
3rd edn - 2002.
- Sastri Dr. Asoknath : *Rasa O Bhāva.* Published by
Sri Devasish Bhattacharya
Sanskrit Pustak Bhandar. 38.
Bidhan Sarani, Calcutta - 700006.
- Sharma Dr. M M : *The Dhvani Theory in Sanskrit*
Poetics. CSS, Varanasi, 1968.
- _____ : *Dhvani āru Rasatattva.*
Assam Sāhitya Sabha, Jorhat, 1977.
- _____ : *Sāhityatattva āru Samālocanā*
Bani prakash Pvt Ltd. 1997.
- _____ : *Upamā Kālidāsasya.*
Published by G. P. Dev Choudhury.
Bani Prakash Pvt Ltd. Panbazar,
Gauhati - 1

- Sharma Dr Dipak Kumar : 1st edn - 1991, 2nd edn - 2001.
Apāre Kāvyaśāstre.
 Published by Debendra Nath Das
 Kitab Ghar, Nalbari.
 First edition - 2003.
- Upadhyaya Acarya
 Baldeva : *Sanskrit Śāstro Kā Itihāsa.*
 Chowkhamba Vidyabhavan.
 New edition - 2006.
- Upadhyaya Dr. A. M. : *The Kāvyaśāstre of*
Āchārya Hemachandra.
'A critical study'
 Ahmedabad - 380007, India.
- Varadachari Dr. V : *A History of the Sanskrit Literature.*
 Ram Narayana Lal Beniprasad.
 Allahabad. 2nd edn - 1960.
- Winternitz Mourice : *History of Indian Literature*
 Volume - (III)
 Matilal Banarsidass
 Publishers. First edition - 1963, 67.
 Reprint - 1985, 98.
- Weber A : *The History of Sanskrit Literature,*
 Vol - (III)
 Chowkhamba Sanskrit Series.
 Vanarasi - 1961.