

A Study Of Chamatkara ChandrikaRadha And Krishna In Puranas**R. Nagaraju****Research Scholar****Department Of Sanskrit****Osmania University****Hyderabad****Telangana****(Received:16September2022/Revised:1October2022/Accepted:10October2022/Published:31October2022)****Abstract**

Kavi Karnapura belongs to the Sampradaya of great Shri Krishna Chaitanya Mahaprabhu. It is likely that some verses composed in his early days life might have been included in this work. In the first verse the poet clearly mentions his Guru Krishna Chaitanya: He started with Krishnaya Namaha: and not Shri Ganeshya Namaha: He is the follower of Krishna Chaitanya. The copy- writer is not a contemporary man. He takes the work as it is known to the literary circle. He seems to be the devotee of Lord Shiva and Lord Rama, does not belong to the Sampradaya of Shri Krishna Chaitanya Mahaprabhu, who flourished in the 15th Century A.D. The modesty of a Bhakta prevents a poet to mention his own name. The verses are composed with the great devotion towards Lord Krishna and Radha, their attractive life deeds expressed in the Kavya style. The main theme is the Bhakti, the decoction to Lord Shri Krishna in the tradition of the Bhakti movement inspired by great saint Shri Chaitanya Mahaprabhu. The tradition was strengthened in Sanskrit literature in 15th and 16th Century AD by Roopa Goswami, Jeeva Goswami Kavi Karnapura Goswami etc.

Keywords: Radha, Krishna, Chamatkara Chandrika, Puranas**Introduction**

In the pre – Chaitanya period, the Bhakti was regarded as the Bhava category of literature and not as a full –fledged Rasa by the authors of Sanskrit poetics under the version as Devadi Vishayaha pratihi Bavaha: In the early Vedic period, the Yajnya cult was prominent in life and the oblation used to be offered to the Vedic deities like Lord Indra, Varuna, Savita, Pusan, Usas, etc.

The offerings were due to the Bhakti towards the deities. The prayers in the Rigveda were meant to express whatever the Rsis had possessed regarded in favour of their deities. The mode of the worship was also based on the Bhakti which was the essential element for the devotional activities. The Yajnya was not an individual performance only, it was also a Karma for the society to assemble and a coherence in the each individual to enjoy the Bhakti collectively. Later on the Karma entered into the Karma Kanda. It was felt that there must be

some system to regulate the karma and obviously the Karma Kanda saved the Yajnya cult from the local dangerous scarifies. A great cult was popular in the masses because it was beneficial to all people in the society.

The Yajnya in the early period used to be performed without the violence and it was called Advaramu, which means the performance without the Dwar i.e. Himsa. However, later on the violence in the offering was accepted in the Yajnya Karma by the philosophers like the Sankhya, according to which the sacrifice of a lamb or any creature in the Yajnya. Even in the heaven is gained due to the performance or a certain Yajnya, the violence will create the bad result even in the heaven, and there is no equality in the enjoyment. Pandit Vachaspati Mishra has rightly pointed out.

So, like masses philosophers also preferred the Brahma in place of the heaven. It was the influence of the Upanishads. Even the Nirguna Bhakti gets prominence for the Vedantin's Brahma in the philosophy but the masses preferred the Saguna Bhakti for the Sahugyu with the Bhagawan. Thus the Bhagwat Dharma flourished in the Vaisnava Saguna Bhakti among the masses. The Panchryatra inspired Bhakti. The Narada Smriti elaborates the Bhagavat Dharma.

There was the age of various rulers, who used to rule their subjects in the medieval age and the common people had no scope but to enjoy the patronage of the rulers in their respective territories. It was the traditional trend of the liberal Bhakti strengthened by the poet-saints was appreciated by the masses. They got that patronage in the God, who alone is the Master of Brahmanda. The Bhagwat Dharma believes the Lord Krishna is God himself. He is not an Avatar Krsnasthu Bhagawan Swayam:

It was, however, true that besides the bad feudal elements, there was a healthy tradition of the rulers, who followed the trend of the Bhakti. In the medieval age, due to political and social aspects, the masses faced the negative side in their life, but got the positive trend in the Bhakti.

So, the Sanskrit poetry got the patronage in such ruler's states. However, the devotional poetry was presented by the poet – saints without any expectations from rulers and Sanskrit Kavya in the medieval age could flourish.

The Vaisnavism in ancient India got the real patronage of rulers like the Sungas and the Guptas. It was the reaction of the Buddhism patronized by Ashoka, the Great. The flourishing of the ancient Vaisnavism can be seen even today in the area of Vidisha. Thus the Vedic Vaisnavism got the prominence in the later period and the great poet –saints

presented their poems in Sanskrit in 15th and 16th Century A.D. The Saguna Bhakti inspired people and poets. And so, life and literature in the poor society were enriched. The Bhakti saved the poor masses from the pessimism in general. Instead of Shri Ganeshaya Namah: Kavi Karanapura writes Shri Krishnaya Nahmah:

In the Shri Krishna Chaitanya Mahaprabhu of Bengal. He was a great devotee of Lord Krishna and recited the great devotional songs in the following the Vaisnavism of the Medieval age. He travelled and inspired the Bhakti Through Kirtana. He Inspired poet-saints to compose the devotional songs on Lord Krishna and Radha. He was the founder of the Gaudi Vaisnava Sampradaya. The year was 1533 A.D.

In the literary field, the name of the author Kavi karnapura has been mentioned with the great respect of his contribution to the Bhakti literature in Sanskrit. It was the period of the great saint Shri Krishna Chaitanya mahaprabhu, who inspired Shri Roopa Goswami and Shri Jeeva Goswami. They produced the works like the Bhakti Rasarnava Sindhu, the Ujjwala Neelamani and the commentaries giving the Bhakti as the main Rasa in Sanskrit poetics, with the sence of devotion this was a special domain in which these devotees accepted the principle of the Lord Shri Krishna and Radha. Thus, the only Rasa remains in the mind of these devotees as the Bhakti, and this was the Ujjwala i.e., the Bhakti rasa pertaining to divine couple of Radha- Krishna. The devotee has intensively enjoyed Rathi without which how can any sentiment becomes sublime to a status of a rasa in literature In the Sanskrit poetics, the Bhakti was considered as the Bhava because the Vibhava, the Anubhava and the Sanchari Bhavas constitute the full fledged rasa, this condition was lacking in the Bhakti as the Rasa. A real devotee cannot accept an actor as Lord Krishna. Moreover, there is no response from the deity to a devotee.

It is true that the Rasa Sringara requires the Vibhava the Nayaka and the Nayika. In the Sringara like Dusyanta and Sakuntala are present on the stage and their live is indicated (Sthayee, Rati) through their dialogue and the description. Here in the case of Radha and Krishna, they are not present, unless like other ordinary Nayaka – Nayikas both of them appear on the stage and thus the Sringara is the Rasa. But the Bhakti gives the state of mind of a devotee towards the deity. Here w have to see the difference between the Sringara of Dusyanta and Shakuntala, because there is a reciprocal exchange of love, as Dusyanta and Shakuntala love each other. However, between the Bhakta and Lord Krishna, a complete surrendering of a devotee is there, but there is no reciprocal acceptance from the side of Lord Krishna. Hence this love is one- sided. There is no surety that Lord Krishna equally loves the

devotee. In fact, in a poem, in Hindi, a line is remarkable Sakhi Denoi Aur Prem Paltha Hain Here we can say that the subjectivity of a devotee as a Rasika is the cause of the enjoyment of the Bhakti Sringara, the basic Rati in the mind of a devotee is invoked by the love of Radha – Krishna. The Rasa is enjoyed by the Rasika himself. Here a devotee is a Rasika for the Sringara.

This cent percent combined love of both a hero and a heroine sustains the full – fledged Rasa. Rasa Sringara gets prominence among the Rasas because the Purushartha in Kama is inherent in the mind of a devotee. He is not a Sanyasee. In fact, the divine Shringara due to the divine characters to which the Bhakti of a devotee becomes so intensive that the rasa becomes divine.

The devotion towards a deity is called Bhakti, but love of any deity toward the devotee will not be called Bhakti. It will be the Vatsalya. In case of Yasoda is described, loving the child Krishna, will be the Vatsalya Bhava, it is not the main Rasa. It enriches the Bhakti of a devotee who is a spectator of the play as a Rasika. In this case the Bhakti may be divine, but cannot be called Shringara. This may, however, be true in respect of the Kavya Sastra as such. But poet – saints have no arguments other than the Bhakti, the divine devotion leads to accept the divine Sringara. For them, only this is the main Rasa. A devotee surrenders all his emotional and worldly desires in favour of his deity only. It is true that there is an intensity in offering whatever a devotee possesses. As the Sativika Bhakti he does not expect any return from the deity. This intensity strengthens the devotional songs of a poet – saint and thus, we find how the songs are still liked by the people. They enjoy the Ananda which is the essence of a Rasa in the Aesthetics or Raso Ve Saha: Rasa Mavayam Labdha nandi Bhavathi ithi (Anyata Nadhi Bhavathi Ithi mein teeka)

Moreover, the first condition of the Bhakti is the separate identity of a devotee from the deity whom he worships. This dualism is inevitable in Bhakti. It is, therefore, to be accepted that in the emotional world, both the entities, i.e., the devotee and the deity love each other. There is no doubt about the love between both of them, the love is reciprocally recognized. But, the question remains, what about Rasika Samajik in whom the Rasa is inspired and relished. The aesthetic experience can be enjoyed by even a devotee in such expressions based on the intensity of the Bhakti.

The devotion to God is a larger emotional event in the life of a devotee. No other argument logically put forward can prevent a devotee from his enjoyment of the Bhakti. Some of the poet- saints have expressed that they do not want the Mokhsa into which they will not have

the opportunity to worship the God as a devotee. In case, they are separated from the God, they can offer all their possessions to Him. Aesthetically, it is true that Rasa is enjoyed by a person who has got the aesthetic sense to relish it. We should accept the truth that the Rasa is also a worldly relishable and sublime sentiment. The Rati is the Sthayee Bhava of the Sringara. Since it is pertaining to God and Goddess, it is called divine. But, so far the person as Samajik is concerned, he may not be a devotee, but still enjoys the love games of Krishna and Radha. But a sincere devotee cannot forget the God like Shri Krishna. It is difficult to apply the Principle of the SADHAARAN KARAN in his case. The conversion of the particular God like Shri Krishna into a generalized Nayaka and Nayika, may not be possible. A Rasika is also a particular person in life but as generalized as a Rasiha. If he is generalized, then the Bhakta is supposed to be Rasika only, and not as a devotee.

A Bhakta cannot afford to forget that he is a Bhakta (devotee) Bhagavan Se Bhakth Kabhi Vibukth Nahin Hote Hain:

Even in the case of a devotee, how far Lord Krishna and Radha will remain as the particular characters of God and Goddess as due to the principle of the generalisation i.e., Lord Krishna and Radha may not remain as God and Goddess. In that case, the Bhakti is also generalized as a worldly love with any divinity. The Indian principle of the Sadharan karan can be compared with the Western concept the escapism of a poet in the poetry. The liberty helps the literature in the romanticism. But a bird takes a flight in the sky as per his capacity. The mind, however of this bird is also involved in its nest on the tree on the earth. What is that which compels a poet to escape? A poet seems to get rid of pangs of life. In fact he carries them with him.

Only these become sublime. A devotee attains that sublimity in the literature. Basically a devotee must be a rasika. A yogi does not enjoy the Bhanand Sahodara Ras since he gets the Ananda of the brahma directly. Moreover God and Goddess are the parents to a poet – devotee and it is improper Anarchitya to describe the love affairs of parents by a son. To avoid this the Anarchitya in Ras the characters of Lord Krishna and Radha become the Nayaka and the Nayika. A Devotee has no objection in enjoying the love games of Krishna and Radha. One should realize the fact that no Sadharan karan is completely possible in the Aswadan of Rasa. Rasika remains as a Bhakta also. However, no cent percent generalization takes place. It is a peculiar state of mind in the aesthetics. Basically, a poet – devotee is not interested to describe any ordinary Nayaka and a Nayika as such. A devotee is committed to God. A Kavya cannot provide the rapture without the Bhakti to him.

It means that the Sadharan Karan does not work in the complete manner. Even after the characters are generalized, some particulars still remain in the mind of the devotee. It is peculiar moment of his enjoyment of Rasa, then he avoids these particulars of the characters which prevent him to enjoy the Rasa. The Rasa in poetry becomes enjoyable when a Rasika applies this aesthetic mind to it. The cause of enjoyment of Rasa neither lies in the poetry alone, nor in the Rasika alone, but the combination of the both entities takes place, The Rasa is involved the poetry views the particulars of characters but the Rasika takes them as the symbols of the permanent statements sublimed from the original impulses. This statements the Rasika has his own and only he find the opportunity to enjoy the Rasa in collaboration with a piece of literature.

Thus, the divine percentage is also generised into a secular Rasa. I think in a poetry of the Bhakti, the element of Lord Krishna and Radha does not disappear fully and a devotee takes them as the eternal spirit, as the lord of all beings and the Universe of course, in a poetry or a play, it has become a Vibhava. However, it does not prevent devotees to enjoy the worldly Rasa evn they think it is the divine srungara. This may prove the indication of Rasa as the Brahmanada Sodhara Rasa. The aesthetic sence remains to work in this ecstasy or rapture of the Rasa without any difficult because it is the original Ananda as such although, it is not the Brahmananda of a yogi. After all with a minimum efforts without observing the Yama niyama etc., gets the glimps of the Brahma in the Bhakti.

The fact remains the fact the intensity in the Bhakti allows a devotee to accept the love affairs of his god and goddess as a leela of the divine characters being enjoyed by individual as a Rasika. The Bhakti becomes a ladder for the ecstasy. The Bhakti is based on the Rati (Love). A qualified Yog Radha and Krishna are worshipped across the globe in general and in India in specific. Radha and Krishna are seen as the epitome of love and affection. Devotees can find the references of Krishna in many Puranas apart from Mahabharata, the great epic, but they have a little knowledge of her presence in different Puranas. The Puranas played an important role in shaping the Indian culture. They explained the teaching of Vedas in simplified manner for common people. The Puranic literature, once considered as a wild mass of myths and legends, deal with diverse topics which form a valuable source for understanding the richness of the Indian culture.

One among the fascinating themes in the Puranas, is the legend of Krishna and his *leelas* with *Gopis* in *Vrindavana*. Radha was the most beloved for Krishna in these *leelas*. The

pair of Radha and Krishna, in later times, became so popular that Krishna was even called. The devotees from started celebrating and enjoying the marriage of Radha and Krishna. Since Radha is related to Krishna, many think that she was mentioned in all the Puranas that depicted Krishna, more specifically the Vishnu Purana, Bhagavata Purana. To their shock Vishnu Purana does not mention Radha and even the Bhagavata Purana that mentions the names of the *Gopis* at 10.30, 38-39 is silent about Radha. Thus absence of references to Radha in the early *Mahapuranas*, Mahabharata and Harivamsa indicates that the character Radha is developed later.

If all the 18 *Mahapuranas* are searched referred *Agni, Garuda, Kurma, Linga, Vamana, Vishnu, Brahma, Bhavishya, Varaha* and *Markandeya* Purana does not contain even a single reference to Radha. *Bhagavata Purana* gives a veiled reference to Radha. *Matsya, Skanda* and *Brahmanda Puranas* provide stray references about Radha. *Brahmavaivarta, Narada* and *Padma Purana* gives a detailed description of the origin of Radha and her divine form.

The *Matsya Purana* mentions Radha at Vrindavana among the 108 sacred places of the goddess. The *Vayu Purana* refers to Krishna being pleased in *Leela* with Radha. This purana even mentions that she accompanied Krishna while went to stop the conflict between Ganesha and *Parasurama*. *Brahmanda Purana* presented Radha as an interlocutor explaining to Parvati that Parvati is Vishnu and Radha is Siva. She even explains that Lord Vishnu resides in the heart of Siva in form of Parvati and Siva resides in the heart of Vishnu as Radha. It is noteworthy that the *puranas* mentioning Radha does not give a unified account.

The term *Radha* derived from the root *radh* (to conciliate or please) means pleasing. *Brahmavaivarta Purana* explains that the moment the letter *ra* (root meaning to give) is uttered, it gives salvation with the utterance of the letter *dha*, the devotees run (from the root *dhav*, to run) to the feet of Krishna. (*Brahmavaivarta Purana* 2.48) The term is again explained as derived from the root *ram*, to play, and root '*dha*' to hold or take.

Padma Purana at 4.7 mentions that Radha has been found by *Vrishabhanu* on the 8th day of the *sukla paksha* of *Bhadrapada*. *Brahmavaivarta Purana* at 2.39 describes her as the daughter of *Vrishabhanu*. At the age of 12 she was to marry *Rayana*, the brother of *Yasoda*, but she managed to leave her *chaya* in his house and disappeared, so as *Rayana* got married to the *Chaya* of Radha.

A legend, mentioned in *Brahmavaivarta Purana* at 2.49, relates to Radha's annoyance in not finding Krishna in the moonlight dance circle. Later seeing Krishna with a *Gopi* called *Viraja*, Radha scorned Krishna. For this *Sudhama*, the childhood friend of Krishna faulted her.

Angered by this Radha cursed *Sudhama* to become a demon. *Sudama* also cursed Radha to be born as a *Gopi* and be separated from Krishna for 100 years. Due to this curse, Radha born as a daughter to *Vrishabhanu*.

In the context of describing Radha in *Vrindavana*, *Brahmavaivarta Purana* names her as *Rasesvari*, *Rasavasini*, *Krishnapranadhika*, *Krishnapriya*, *Krishnasvarupini*, *Vrindavanavinodini*, and *Chandrakanta*. *Narada Purana* at 1.83 names her as *Vishnumaya*, *Krishnamaya* among the other names given to her. *Brahmavaivarta Purana* at 2.11, 33 even gave hymns like *Radha Puja Paddati* and *Radha Kavacha*. *Narada Purana* gave a noteworthy hymn called the *Radha Krishna Yugala Sahasranama Stotra*. Devotees perform *Radha festival* on the full-moon day of the *Kartika masa*.

Brahmavaivarta Purana at 4.15 describes Radha as having sprung from the *Sanatana roopa* of Krishna. At another place it was mentioned that at times Radha is visible and at times is invisible and stays at *Goloka*. *Narada Purana* at 1.83, 10-32 and *Brahmavaivarta Purana* at 2.48, state that Goddesses *Mahalaksmi*, *Durga*, *Savitri* and *Sarasvati* are the manifestations of Radha. Radha is mentioned as the *Sakti* of Krishna, the *Parabrahman* and millions of Vishnus are born from the dust of her feet.

Though the early Puranas do not mention any reference to Radha, Radha cult has become a major path of devotion, more importantly in the Vaishnavism. The *Radhavallabha* doctrine proposed by *Hith Harivamsah Mahaprabhu* of *Vrindavan* in 1535 slowly evolved the *Krishnaism*, wherein the concept of Radha is the *Ultimate Supreme Being*, and Krishna her consort. This theological doctrine in due course of time evolved into a cult worshipping Radha and Krishna as Divine couple.

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