

## CONCLUSION

Though the pioneer of research in Vaishnavism in Bengal is Sukumar Sen, for research in this field, I am much influenced by reading the writings of Professor Ramakanta Chakroborty. His famous book *Bange Vaishnav Dharma* paved the path of this research. But this research is not on 'Vaishnav Dharma' rather I am researching on the Vaishnav trend and its impact on the society in the nineteenth century Bengal. Neither I belong to Vaishnav community nor it is true that I am researching for having tremendous faith on Vaishnav religion. As a student of History, I have tried to look into the influence of the ideas and thoughts of Vaishnavism on the common people as well as on society and culture of 19<sup>th</sup> Bengal in the nineteenth century. Thus, my research cannot be called a religious one.

I have addressed this research in two ways. First, I have discussed reasons of the arrival of Sri Chaitanyadev as an 'Avatar' on earth, and, second, the influence of 'Vaishnavio' thoughts on socio-cultural aspects, education system, literature, and on the folkculture of the nineteenth century Bengal.

With the reference of different 'Vaishnavio' texts, I have tried to show the different reasons for which Chaitanyadev became an 'Avatar'. While comparing Srikrishna's speech in *Srimad Bhagbat Gitawith* the speech of Sri *Chaitanya Bhagavat*, I have shown that when there is corruption in religion, the *avatars* of God descended on earth to protect the religion. Chaitanyadeb is an 'avatar' of Srikrishna. 'Harinam' was his only asset to save the corrupted people of 'Kaliyug'.

Chaitanyadev has some views regarding his being an 'avatar', mainly to derive three types of 'rasa': 1. How is the impact of Radha's love? 2. Why does Sriradha become impatient to make love with Srikrishna? 3. How is the taste of happiness created in Radha's mind for

making love with Srikrishna?, and 4. How does the arrival of Gouranga take place? In this phase the subject of my research is to study how was the socio-economic and religious condition of Bengal at the time of the arrival of Chaitanyadev. I have cited references from different 'Vaishnav' books of the time. Due to the oppression of the Hindu Brahmins the lives of common people became utterly miserable and at that critical juncture there was Muslim rule in Bengal. By referring to the writings of Bidyapati, I have shown that there was a tendency of building mosques by destroying the 'deuls'. For the austerity of 'casteism' of Hindu religion, many so called low-caste Hindus proceeded to accept 'Islam'. When for the atrocity of Jagai, Madhai, the lives of common Hindu people became afflicted, he became famous as Srikrishnachaitanya by making the unconscious living beings of the world conscious.

In my research I have also cited the special areas of different important works done by Chaitanyadev at this time. He also noticed that to unite the divided Bengali society, at first 'casteism' must be abolished. That's why he proclaimed that the man who has pure devotion for 'Hari' is superior to a Brahmin even if he is a 'Chandal'. He became acceptable among people very easily, by giving importance on social equality as well as women. When the 'Vaishnav' community became depressed for the non-co-operation of the passionate lovers of 'Brahmins' and opposition of Muslim rulers, Srichaitanya arose as a new zeal among them at that time. For the opposition of 'Kazi' he united the 'Vaishnav' community in particular and all the so called lower class people in general. For his united movement, 'Vaishnav' community got victory and the ban on 'Sankirtan' was removed. Probably it was the first public movement against the rulers in the history of Bengal where the ruler was compelled to retreat. Not only the lower caste Hindus but also the Muslims of Bengal accepted 'Vaishnav' religion, being attracted by Chaitanya. Jaban Haridas who later became familiar as Haridas

Thakur, was the first man of the Muslim community who spontaneously took to 'Vaishnavism'. During the time when Hindus accepted Islam, Haridas's (a Muslim) acceptance of Hindu religion was an unnatural incident that only indicated the victory of Chaitanyadev's movement.

In the second phase of my research, I have discussed the reflection and the present relevance of 'Vaishnavio' thoughts in the nineteenth century Bengal. By citing the different aspects of Rabindranath Tagore's writings, I have explained how he was influenced by 'Vaishnav Padabali', which got reflected in his own writings. With a comparative discussion of 'Vaishnav Padabali' and the writings of Tagore, I have highlighted the influence of 'Vaishnavism' on Tagore's writings by referring the similarities of 'Suksari' poems of the Vaishnav, Gobinda Adhikari and Rabindranath Tagore. Ramkrishnadeb is a legend of the nineteenth century Bengal. With a comparative discussion of the lifestyle of Ramakrishna and Chaitanya, the influence of 'Vaishnavio' thoughts on Ramakrishna is also discussed. When, in the nineteenth century Bengal, instead of giving education to women, imposing embargo on their exposition from the four walls, was a very natural matter, the 'Vaishnavs' made arrangement for spreading education among women within the house. By referring to different biographies of Thakurbari, I have shown the effort of the 'Vaishnavis' for women's education at that time. These very 'Vaishnavis' took initiative for spreading education among prostitutes. The off-shoot of this effort was the development of the genius, like 'Nati Binodini'. In her autobiography *Amar Katha*, she referred that the persons whom she thought to be friends, opposed her daughter's education instead of helping her as the girl was of Nati Binodini. In a nutshell, without the utmost effort of the 'Vaishnavis', even the education of common women was impossible, whereas the prostitutes's education was a far cry. We cannot deny the influence of 'Vaishnavis' for the progress of fascination for music,

besides women education. With the word 'Baul', we generally understand the 'Baul' song. But I have shown that 'Baul' is not a mere song, it is a philosophy of life. With this I have also highlighted the fact that 'Baul' is not a folk song rather it is a disciplined and dedicated practice and the language in which this community speaks is called 'Baul'. As the 'Baul' community resides outside the structure of society, their songs cannot be regarded as folksongs. How 'Baul' songs has been influenced by the 'Vaishnavio' thoughts, why the 'Baul' singers praise Gouranga before their 'Baul' song have been thoroughly discussed in this research. Also by quoting some 'Baul' songs, reflections of 'Vaishnavio' thoughts on those songs, have also been elucidated. By the interviews with the 'Baul' singers in different fairs, I came to know that all the 'Baul' singers are not 'Baul' in the true sense of the term. In the context of 'Kirtan' I have shown that 'Kirtan' is mainly a religious song, written and sung on the basis of 'Radha Krishna's playful activity. As playful activity of Gouranga (Gourangalila) is the key of all 'lila', before 'kirtan' the song related to Gouranga is sung. Why most of the 'kirtan' artists use the title 'Das' and why they use garland of bead around their neck are explained in this research. In this research, the reflection of 'Vaishnavio' thought on 'rhyme' and 'Jhumur', is also explained. By referring to the rhymes for coaxing the children, the rhymes for lulling the children and other rhymes, I have tried to explain the depth of the influence of 'Vaishnavism' on those rhymes. The addition of 'Vaishnavio' thoughts with the prevailing unrefined rhymes of rural Bengal gave the rhymes a permanent place in the history of Bengali literature. Rabindranath Tagore collected some rhymes and in them the presence of the influence of 'Vaishnavism' was such that they are sometimes regarded to be the creation of a 'Vaishnav'. 'Jhumur' song which would be regarded as a regional music at its primary stage got its place in the platform of classical music only for the creation of 'Vaishnavio' *jhumur*. Though there are many trends of 'Jhumur' song, mainly the 'Jhumurs' related to 'Radhakrishna' have got its acceptance in the society. By referring to

some 'Jhumurs' of Bhavaprita Nanda in this research, I have shown that it is very difficult to distinguish these songs from 'Vaishnav padabali'. As even now 'Jhumur' song has not got its place in the history of Bengali literature, the demand for inclusion of 'Jhumur' in Bengali literature is referred in this research.

In conclusion, the present relevance of 'Vaishnavio' activities has been elucidated. Chaitanya's effort of building 'casteism' free society and the present necessity of making the common people united against the ruler have been highlighted. Though the so called lowcaste people were economically prosperous, their effort to build temple to be placed in the high rank of society has also been investigated in this research. How the usage of the word 'Hari' began in governmental papers, besides its usage in the life of common people, has been referred in this research. We worship 'Krishnakali (the joint face of Krishna and Kali) for the reflection of our 'Vaishnavio' thought. The 'Shaktapadabali' of seeker Ramprasad was created following 'Vaishnav Padabali'. In the rituals of Hindu culture anti 'Brambha', 'Namsankirtan' would be sung. Durgapuja that is held following the opinion of 'Goswami', is the result of the influence of 'Vaishnav' in Bengal. In this puja animal sacrifice is prohibited as 'Vaishnav' religion is the religion of love. That is why although we see animal sacrifice in different 'Kali pujas', we do not see animal slaughtering in 'Krishnakali pujas'. Even today many people of Bengal get up from bed chanting 'Harinam'. Even now-a-days in rural Bengal the 'Kirtan' singers or 'Kirtanias' sing 'Harinam' in the morning and evening. The 'Tulsi' or 'Bel' garland in the neck of common people, is the symbol of 'Vaishnav' influence. In Bengal 'Harinam' becomes the only support to the human being who is on the verge of death. So considering all these facts, it can be said that in every field of socio-cultural aspects of Bengal, the 'Vaisnavio' influence is visible not only in the nineteenth century but also in the present century. The influence of 'Vaishnav' will remain as long as

human beings exist on this earth, because the motto of 'Vaishnav' religion is humanity.