



CHAPTER

1

Chapter – I

THE BACKGROUND AND PLOT CONTENTS OF JAYADEVA'S *GĪTAGOVINDA*

1.0 The *Gītagovinda*: An eternal creation of Jayadeva

Gītagovinda is a superb literary creation. It is a famous lyrical poem in Sanskrit literature which is well-known in home and abroad. It is composed by Jayadeva the son of Bhojadeva and Rāmādevī or Bāmādevī in the twelfth century. The name of Jayadeva is a famous one among the lyric poets all over the country as the master composer of the sweetest lyrics in Sanskrit language. The *Gītagovinda* is a lyrical poem dramatizing the love sports of Kṛṣṇa and Rādhā on the surface and conveying simultaneously the deep ethos of devotion of the individual soul, its pinning for god realization and finally attaining the consummation in service of God.

It is the first lyrical dance drama composed in simplified Sanskrit including vernacular idioms, which could be easily appreciated by people, when compared with other works of classical Sanskrit literature. The photographic description, scenes, characters, dance postures, the mood and attires of the characters with details of clothing, ornaments, make-ups, garlands and the incarnations of Viṣṇu have been so vivid and captivating that they get imprinted in the mind of the reader or the listener¹.

1. Pathy, Dinanath, et.al. Ed. *Jayadeva & Gītagovinda*, Introduction

1.1 The incarnations of Kṛṣṇa

The Brāhmaṇa texts speak of Prajāpati assuming forms of animals saves the distressed creation. Gradually, Nārāyaṇa and finally Viṣṇu took up this work. Viṣṇu is the only god in the Ṛv who has the ability to become the centre of *avatāra* or incarnation, as he had fewer characteristics i.e, his personality had the requisite vacuum which could be filled in with suitable traits. He takes up another form quite different from that of his own². Viṣṇu was not thought of as the supreme god in the Vedas; still he was conceived as such by his worshippers. He began to rise in eminence during the Brāhmaṇa period. But during the epic and Purāṇic period he rose to the position of the supreme spirit. The concept of *avatāra* has indeed proved to be one of the most fruitful sources of Hindu mythology. The Purāṇas and the upa-purāṇas give various myths and legends relating to the ten *avatāras* of Viṣṇu. Bhakti images in temples, personal attachment to one incarnate form or another, communal democracy, ecstatic experience, music and the predominance of aesthetic ritual, dance – all these characterize the Viṣṇu-Kṛṣṇa cult. When Viṣṇu incarnates himself as man, he takes his birth and dies like an ordinary human being. Thus, Kṛṣṇa's incarnation is the starting point of the Vaiṣṇavite incarnation theory. In the *purāṇas* the main cause of the concept of incarnation is said to relieve the burden of the earth. Invariably the gods take the help of the one God Viṣṇu for the protection of the earth³. The ten chief incarnations, however, are of a special type, for in them the full essence of the god is believed to have taken flesh to save the world from imminent danger of

2. Mishra, R. P., *Growth of the theory of incarnation* p. 186

3. *Ibid*, p.193

total destruction⁴. Kṛṣṇa, the teacher of the Gīta becomes indentified with Viṣṇu the ancient presiding deity over the terminary the Sun and Nārāyaṇa an ancient God of cosmic character and the goal or resting place of gods and men⁵. Kṛṣṇa, of course though included in the *Avatāras*, stands on independent grounds⁶. Thus Vaiṣṇavism, the religion of the *avatāras* develops from the Kṛṣṇa cult, where Kṛṣṇa is accepted as the full incarnation of Viṣṇu, the latter being regarded as the protector of the world. Here he is also accepted as the supreme God. But at the same time his deeds prompt us to accept him as a human being with supernatural power⁷.

The erotic multiplication of Kṛṣṇa takes him from the level of a simple strong man to that of the cosmic and universal god that he is in Indian mythology. Kṛṣṇa is god, he takes human form and is also a strong man and hero, but foremost he is still God and keeps manifesting this fact throughout his life⁸. Thus Kṛṣṇa is raised to the status of the supreme God from that of a cowherd boy with super human power and a Vṛṣṇi hero through the stage of an incarnation of Viṣṇu. Though it is difficult to find out when the worship of Gopāla-Kṛṣṇa was inaugurated but through the help of historical proves we can say its time as first century⁹. In the *Gargasamhitā* the time of incarnation of Kṛṣṇa is directed as Kṛṣṇa also incarnate himself in the *prapañca*. There are twenty-eight groups of *caturyugas* in a Vaivasvata Manvantara of Svetavarāha

4. Mishra, R.P., *Grwoth of the theory of incarnation*, p.194

5. *Ibid*, p. 265

6. Bhandarkar, R. G., *Vaiṣṇavism, Śaivism&C*, p.59

7. Mishra,R.P., *Growth of the theory of incarnation*, p.249

8. *Ibid*, p.252

9. Patnaik, Asutosh, *Vaiṣṇava Sāhityatattva*, p.21

kalpa¹⁰. During these twenty-four groups of four-era when a Dvāparayuga comes rotationally named as Subāhu that is the time of incarnation of Kṛṣṇa on this earth¹¹. He is the central figure of Indian religion and literature. And above all the incarnation of Kṛṣṇa is the starting point of the vaiṣṇavite theory of incarnation¹². There are many verses about the incarnation in the Vedas. Lord Śrīhari manifested himself in many forms/ shapes to protect the dharma in each era. His birth is mysterious. In the *Kṛṣṇāvatāra* he evidents himself with the glory of full-moon and holding the sixteen *kalā-s* or the sixteen divine symbols of his body in the prison house of the demon Kaṁsa. In the *Bhagavadgīta*, Kṛṣṇa frequently says to Arjuna that he has taken many incarnations and live as an earthly creature. But his life is not controlled by the illusion like others. His incarnated life is divine, under self-control and made for the welfare of others and to establish the virtuous qualities like peace, honesty, dutifulness, truth, sacrifice and kindness¹³. In the *Chāndogyopaniṣad* Śrīkṛṣṇa is named as Devakiputra. So the incarnation of Kṛṣṇa is still mysterious and some scholars do not accept all the Kṛṣṇa characters narrated in different texts as one incarnation¹⁴. Above all Kṛṣṇa is accepted as one of the heroic figures who devote their lives in fighting all kinds of evil represented in the shapes of wicked men, terrible animals and powerful demons and who champion the cause of the good and the righteous.¹⁵ In the *Bhaktirasāmṛtasindhu*, the character of Kṛṣṇa, his glorious incarnations, divine qualities are beautifully described. The theory

10. These names present some puranic / historical period of time, for detail see glossary.

11. Rath, Minati, *Gargasamhitārahasyam*, pp. 31-37

12. Mishra, R.P., *Growth of the theory of incarnation*, p.254

13. *Śrīmad Bhagavadgītā*, iv.9

14. Upadhyaya, Baladeva, *Bhāratīya Vanmayame Śrīrādhā*, p.32

15. Gonda, J., *Aspects of early viṣṇuism*, p.156

of incarnation has also been propagated by Śrīkr̥ṣṇa in the *Gītā*. The Lord says to Arjuna – Earth, water, fire, air, ether, mind, reason and also the ego-these constitute my nature eightfold divided. This is my lower (insentient) nature, the other than this, by which the whole universe is sustained, know it as my higher (sentient) nature in the form of the Jīva/the life principle.¹⁶

1.2. Rising of Kṛṣṇa cult up to twelfth century

Many texts prove that the Vaiṣṇava practices are changed form of the ancient *Pāñcarātra*-cult. According to the description of the *Nāradapañcarātra*, it stands for the knowledge. In which the five types of knowledge are described to be known as the Pāñcarātra. Those are – The *Paramatattva*, *Bhukti*, *Mukti*, *Yoga* and *Viśaya*. The central god of the *Pāñcarātra* cult was Vasudeva. He has some prosperous figures to manifest himself named as Vāsudeva, Sañkarṣaṇa, Pradyumna and Aniruddha.¹⁷ T.S. Rukmani says that the worshippers of Vāsudeva Kṛṣṇa, thought Viṣṇu, the highest god of the Brāhmaṇas to be the same as their god. Nārāyaṇa is identified with the universal *Puruṣa* from whose body the universe sprang. When Vāsudeva became identified with Nārāyaṇa the peculiarities of the Nārāyaṇa-cult influenced the further development of the Vāsudeva or *Pāñcarātra* cult. The Gopālakṛṣṇa aspect was added later after at about 3000 BC, when the *Ābhīra*-s were migrated to India. Thus, the *Bhāgavata* religion propounded by Vāsudeva, that incorporated the earlier cult of Nārāyaṇa was the source of inter Vaiṣṇavism. It teaches that Bhakti and the grace of God are essential for the

16. *The Bhagavadgītā*, 7.4,5

17. Patnaik, Ashutosh, *Vaiṣṇava sāhityatattva*, p.8

attainment of *mukti*¹⁸. The authorities on which the Bhāgavata system was based are the Pāñcarātra-saṁhitās¹⁹.

Vaiṣṇavism first appeared as a religious reform like Buddhism and Jainism, but based on theistic principles. Its early name was *Aikāntika Dharma* or the religion of a single-minded love and devotion to one. In its back-ground stood the *Bhagavadgīta* a discourse professing to be preached by Vāsudeva-Kṛṣṇa. It soon assumed a sectarian form and was called the *Pāñcarātra* or Bhāgavata religion. It was professed by a tribe of *kṣatriyas* of the name of *sātvata* and was noticed by Megasthenes about the end of the fourth century before Christ, as the religion of such a specific people²⁰. The Bhāgavatas believed in *bhakti* as more efficacious than ritual or sacrifice for obtaining *mukti*²¹. This faith mingled itself with the existing one in Nārāyaṇa and with that in Viṣṇu. Soon after the beginning of the Christian era, another element boy-Kṛṣṇa as a god or Gopāla-Kṛṣṇa was contributed by the Ābhīras or cow-herds²². The Harivaṁśa text gives information about the *Ālvārs* who lived in the Tamil country of South India by the 1st century. Those were known as a category of the Ābhīras and the worshippers of Gopāla-Kṛṣṇa²³. Vaiṣṇavism as its name suggests; is a religion which centers round the worship of Viṣṇu. The deity of this cult bears also the sectarian names like - Vāsudeva-Kṛṣṇa, Nārāyaṇa and Kṛṣṇa-Gopāla. These names indicate the four main streams

18. Mishra, R.P., *Growth of the theory of incarnation*, p.197

19. Bhandarkar, R.G., *Vaiṣṇavism, Śaivism & c*, p.54

20. *Ibid*, p.54

21. Mishra, R.P., *Growth of the theory of incarnation*, p.196

22. *Ibid*.

23. Patnaik, Asutosh, *Vaiṣṇava sāhitya tattva*, p.19

which mingled into one through a period of several centuries to form the religion which Rāmānuja inherited²⁴.

1.2.1 Kṛṣṇa-cult in Odisha

The two figures of Lord Viṣṇu, Vāsudeva and Mādhava were worshipped at a time in many parts of the country²⁵. Before fifteenth century the Kṛṣṇa-cult was prevailed as *Bhāgavata dharma* in Odisha²⁶. There are various examples of Mādhava worship in Odisha particularly in the valley of the Mahānadi²⁷. The historical written information about Vaiṣṇavism found in the Besnagar description of Gwalior, Madhya Pradesh. The script of this inscription is of the first century. The Ghosundi inscription of Sarvatata declares the Bhāgavata-dharma and the worship of Vāsudeva-Kṛṣṇa. Another inscription of Nanaghāṭa cave of Nāganikā reexplained by D.C. Sircar announces the worship of Vāsudeva and to satisfy or to announce the glory of Vāsudeva. During the fifth or sixth century the Māṭhara dynasty of Kalinga has donated some villages in the written form on copper plates to the Brāhmins of their time. This is proved by the copper plates given by the king and shows the importance of Brāhminism. The Māṭharas of Kalinga were the *parama Bhāgavata-s* like the rulers of South India and western Odisha of the same time. They helped and supported the prevalence of Vaiṣṇavism²⁸. The *Prapannāmṛta* text provides information about the prevalence of Vaiṣṇavism by Rāmānuja in the time of

24. Mishra, R.P., *Grwoth of the theory of incarnation*, p.197

25. Mahapatra, Kēdarnath, Location of 'Kenduvilva' the birth-place of Kavirāja Jayadeva, Souvenir on Jayadeva, 1968, pp.40,41

26. Rajaguru, Satyanarayana, *Mahākavi Jayadeva o Gītagovinda*, p.97

27. *Prāchi Māhātmya*, ch.17, pp.109-116

28. Mahanty, Vichitrānanda, *Vaiṣṇava Kavi Jayadeva, Utkalara Kavi Jayadeva*, A Collection of Articles, 1989, p.65

Coḍagaṅga Deva, a ruler of Odisha. The copper plate inscription of A.D 1198 proves that the king has made a new temple for Lord Jagannātha. The outer wall of Nṛsimha temple which is situated inside the Jagannātha temple, Purī proves that the king had conquered Odisha in the beginning of the twelfth century. During that time the Śaivism and the Vaiṣṇavism occupied a major religious places in Odisha. The inscription of Coḍagaṅga Deva proves the worship of Vāsudeva prevailed in the twelfth century. He declared himself as *parama Maheśvara, parama Vaiṣṇava* through his inscription²⁹. Vaiṣṇavism prevailed in Oḍishā through the *Acintyabhedabheda* of Nimbārka and *dvaita* principle of Mādhavācārya during the twelfth century.

1.2.2 Establishment of Vaiṣṇavism

About the first century B.C. the Sankarṣaṇa and Vāsudeva had come to be worshipped as gods in the Marāṭhā country. The *Bhāgavata-purāṇa* says most of the people who drink the water of Tāmprapaṇi and Kāverī river will mostly be pure-hearted devotees of Vāsudeva³⁰. Therefore, we have no doubt that Vaiṣṇavism has its origin from South-India. Rāmānuja perhaps the first popular *ācārya* to establish the theory of Vaiṣṇavism. His followers are called Śrīvaiṣṇavas and their philosophy is called *viśiṣṭādvaita*. He opines that the love of the deity manifests itself in his assuming numerous forms to delight his worshippers. In other words he advocates the worship of a personal God characterized by love. It is the most effective means of salvation, which is not running away from God, but relieving the soul from bondage. It is equality with

29. Mohanty, Bichitrananda, *Vaiṣṇava Kavi Jayadeva*, An article pub. By Sāralā Sāhitya Samsad, Cuttack, 1989 p. 62

30. Bhandarkar, R.G., *Vaiṣṇavism, Śaivism, & c*, p.68

God³¹. The *Mādhvas* follow the method of *Vaiśeṣikas* and divide all existing things into the categories of substance, qualities, etc. with some modifications of their own. God is a substance. The supreme soul possesses innumerable or an infinite number of qualities³². Viṣṇusvāmī or Vallabha, belonging to Rudra Sect. and '*śuddhādvaita*' school, preached the worship of boy- Kṛṣṇa and his mistress Rādhā. According to him Śrīkṛṣṇa is called Puruṣottama, the Highest Brahman. He can be attained by *bhakti*. Nimbārka, a great supporter of Sankara sect. and '*Dvaitādvaita*' school we accept Śrīkṛṣṇa or Gopala-Kṛṣṇa as the Supreme being, as alone to be worshipped through *bhakti*, a special kind of deep love for God³³. Nimbārka is believed by his followers to be an incarnation of the Sudarśana or the discus of Viṣṇu. He composed a work called *Daśaślokī*, titled from the number of stanzas contained in it.³⁴ Another popular saint Caitanya and his successors devoted themselves to the cultivation of the emotional side. Caitanya endeavoured to win the hearts of men by instituting *Kīrtans* or the fervent singing of songs about the love of the cow-herd god and his mistress.³⁵ Caitanya had tried to convert the eagerness of man for material enjoyment towards the way of devotion for god realization. The intention of both Vallabha and Caitanya was to get salvation through the love for god based on the *rāgātmikā* devotion.³⁶ The point of contact between these various Vaiṣṇava systems are that their spiritual elements are essentially derived from the *Bhagavadgītā* that Vāsudeva as the name of the Supreme Being stands in the

31. Mishra, R.P., *Growth of the theory of incarnation*, p.209

32. Bhandarkar, R.G., *Vaiṣṇavism, Śaivism & C.*, p.82

33. Mishra, R.P., *Growth of the theory of incarnation*, p.211

34. Bhandarkar, R.G., *Vaiṣṇavism, the Nimbārka system*, p.89

35. *Ibid*, p.117

36. Patnaik, Asutosh, *Vaiṣṇava sāhitya tattva*, p.38

back-ground of all and world-illusion are denounced by them equally.³⁷ Kṛṣṇa is thus accepted as the human manifestation of Viṣṇu. Primarily the cult of Kṛṣṇa provides the basis for Vaiṣṇavism, the religion of the *avatāras*. As the Vedic religion was restricted to the intellectuals, the necessity of a religion for the common mass arose and Vaiṣṇavism did this job. Bhakti is a means of service to the God, where the devotee fully surrenders himself to God.³⁸ Jīva Goswāmī, the author of *Ujjvalanīlamanī*, explains about *rasa* and *bhāva* in the last (fifteenth) chapter of his work. Regarding the main *rasa*, *madhura*, he says it is the *rasa*, known as *bhaktirasa*³⁹ and realized by the emotive moods described in the *Sāhityadarpaṇa*⁴⁰, which are *vibhāva*, *anubhāva* etc. This *madhurabhaktirasa* is also used in music, dance and drama for constancy and progress in the *bhakti-sāadhanā*.⁴¹

The Kṣtrīya-Kṛṣṇa, central god of the *Pāñcarātra* religion gradually regarded as the Gopāla-kṛṣṇa under the influence of the Alvārs. This Gopālakṛṣṇa tradition gave importance to the Gopīnātha worship which is later to the Mādhava worship. The tradition of Mādhava worship in Odisha is presented by the texts like *Prācī Māhātmya*, *Virajā Māhātmya* etc.⁴² During the Gupta age of the fourth century the Mādhava worship was started in Odisha. In that time the Māthara rulers of Odisha were the worshippers of Vāsudeva-Kṛṣṇa and Nārāyaṇa. They have ruled over Odisha till the middle of the sixth

37. Bhandarkar, R.G., *Vaiṣṇavism, Śāivism & C*, p.144

38. Mishra, R.P., *Growth of the theory of incarnation*, p.270

39. नक्ष्यमाणैविभावाट्टै : स्वाद्यतां मधुरा रतिः ।

नीता भक्तिरसः प्रोक्तो मधुराख्यो मनीषिभिः ।। उज्ज्वलनीलमणि.1.3

40. *Sāhityadarpaṇa*, 3.8-27

41. Svami Prajñānanda, *Historical development of Indian music*, p.240

42. Patnaik, Asutosh, *Vaiṣṇavasāhityatattva*, p.48

century. After them the rulers of Bhaumakara generation made the worship of Puruṣottama popular. The king Coḍagaṅga Deva was attracted towards Vaiṣṇavism by the time of the famous Vaiṣṇava ^{saint Pralācārī.} king Coḍagaṅga Deva. Above all the discoveries it is observed that the Vaiṣṇavism of Odisha introduced in the fourth century and it became saturated by the twelfth century.⁴³

1.3 Background of Kṛṣṇa literature

All the Vaiṣṇavas and the poet Jayadeva also believed in the slaying of the demons in the Bhāgavata and that Kṛṣṇa is the almighty and the Lord of all prosperity.⁴⁴ The epics and Purāṇas frequently describe about Śrīkṛṣṇa and his divinity. The *Bhāgavata Purāṇa* is a prominent source of Kṛṣṇa literature. The other two epics are the *Mahābhārata* and the *Khila Harivaṁśa*. In the *Bhāgavata Purāṇa* the incarnations of Viṣṇu and the play of Kṛṣṇa are described. The *Gopālīlā*, *Dvārakālīlā* and the end of the Yaduvaṁśa (anihilation of the Yadus) are explained there. The *Mahābhārata* explains the friendship, technics, advice and crisped policy of Kṛṣṇa. Among all the characters it proves the glory and greatness of the character of Kṛṣṇa. The eighteenth part of the *Mahābhārata* is known as the *Pāñcarātra Gītā* in which the dialogues, answers and conversations of Kṛṣṇa are described and for this, these portions got the highest respected place of the epics throughout the world.⁴⁵ In the *Harivaṁśa* text there are the explanations about Śrīviṣṇu and Śrīkṛṣṇa. Here a detailed description of Śrīhari and the *Yaduvaṁśa* are found.⁴⁶ These texts are the

43. Sahu, N. K., *Jayadeva, the poet of the Gītagovinda, his date and place*, Souvenir on Jayadeva, 1968, p.16

44. *Śrīmad Bhāgavatam*, 1.26-30

45. Dhara, Jasovanta narayana, *Puruṣottama Śrīkṛṣṇa O Purāṇa sāhitya* (Odia). *Śrīkṛṣṇa*, 2008-09, p.25

46. *Śrīman mahābhārataṁ, Svargārohaṇaparva, (Phalaśrut)*, pp.1-6

foundations for the creation of Kṛṣṇa literature. On this background many texts are written on Kṛṣṇa and his qualities. The *Padmapurāṇa*, the *Brahmavaivarta Purāṇa* also provide information about Kṛṣṇa and his līlā. Some other texts like the *Brahmapurāṇa*, *Vāyupurāṇa*, *Agnipurāṇa*, *Liṅgapurāṇa* and the *Devī bhāgavata* also present the character of Kṛṣṇa in brief.⁴⁷ B.S. Miller states that Kṛṣṇa's mythology is ancient and complicated, emerging in the earliest levels of the epic *Mahābhārata* and developing through the various phases of *Purāṇic* literature. The history and significance of the Kṛṣṇa legend has been analyzed in numerous scholarly studies.⁴⁸

1.4 Manifestation of Rādhā

In the Vedas the word '*Rādhas*' is used for property, success, favour, liberality. Indra, the lord of all property is called as *Satya rādhas*.⁴⁹ The word 'Rādhā' in a *mantra* of *Rgveda* is present like this-

अतारिषुर्भरता गव्यवः सम भक्त विप्रः सुमतिं नदीनाम् ।
प्रपिन्ध्वमिषयन्ती सुराधा आवक्षाणाः पृणध्व यात शीभम् ॥ (*Rg*- 3.33.12)

In the *Atharvaveda*, Rādhā has been used as a synonym of Viśākhā Nakṣtra.⁵⁰ Here a commentator writes that due to the prosperity the *gopī*-s are known as Rādhā. In the *Taittirīyabrāhmaṇa* the two Viśākhā-s (Rādhā and Anurādhā) have been described as the female consorts of the Nakṣatra-s and two best *gopī*-s⁵¹. Another commentator of the *Suklayajurveda* defines the

47. Upadhyaya, Baladeva, *Bhāratīya Vanmayame Śrīrādhā*, p.32

48. Miller, B.S., Ed. *The Gītāgovinda of Jayadeva*, p.17

49. Gonda, J, *Aspects of early Viṣṇuism*, p.163

50. *Atharvaveda*, 20.45.2

51. *Taittirīya Brāhmaṇa*, 31.1.11

meaning of Śrī as Rādhā and regarded her as a wife of Lord Viṣṇu.⁵² There are also two *Upaniṣads* about Rādhā, but those are proved as latter than other *Upaniṣads*.⁵³ The Vedic religion was affected by the *Tantra* and the *Saktivāda*. The *Devīsūkta* and the *Śrīsūkta* of *Veda* which are of later Vedic age proves about the *Śaktivāda*. The theory of *Upaniṣad* combined with the *Śaktivāda* created a new tradition of worship named the *Pāñcarātra dharma*.⁵⁴ The purāṇas are the major source of the identification of Rādhā as the consort of Kṛṣṇa. The *Padma Purāṇa*, the *Skanda-purāṇa*, the *Brahmavaivarta-purāṇa*, the *Devībhāgavatam* and the *Gargasamhitā* also declare Rādhā as the eternal partner and the own wife of Śrīkṛṣṇa.⁵⁵ In the *Padmapurāṇa*, origin and figure of Rādhā are described.⁵⁶ R.G. Bhandarkar says, "This Rādhā is not mentioned by name in the *Harivaṁśa*, *Viṣṇu-purāṇa* and the *Bhāgavata*. The introduction of Rādhā's name and her elevation to a higher position even than Kṛṣṇa's, operated as a degrading element in Vaiṣṇavism, not only because she was a woman, but also because she was originally a mistress of the cowherd god, and her amorous dealings were of an overt character."⁵⁷ In the *Gargasamhitā* she is the figure of great emotion, base of all beauty and charm with pure devotion. Many Poets named Rādhā to that fair lady who is the most beloved of Śrīkṛṣṇa and who was born from his left part.

52. Upadhyaya, Baladeva, *Bhāratīya vaiṣṇavīya Śrīrādhā*, p.162

53. *Ibid*, p.20

54. Patnaik, Asutosh, *Vaiṣṇava sāhitya tattva*, p.79

55. Upadhyaya, Baladeva, *Bhāratīya vaiṣṇavīya Śrīrādhā*, pp.61-70

56. *The Padmapurāṇa, Uttarākhanda*, ch. 71, verse, 42 & 44

57. Bhandarkar, R. G., *Vaiṣṇavism: The Rādhā cult*, p.123

सा श्रीकृष्णस्याह्लादिनीशक्तिरूपिणी आद्या प्रकृतिः ।

सा अपि महाभावस्वरूपा ।

Śrīkṛṣṇa has put one of his divine glories named *Parā* inside the wife of Vṛṣabhānu and due to that Rādhā was born. The improved love and severe grief in separation, both of Rādhā are described in the *Gargasamhitā*.⁵⁸ This theory has its origin from the *Upaniṣads*. It is said in the *Upaniṣads* that at the time of beginning of the creation there was nothing except the Supreme Brahman. Then the Brahman wanted to be many and thus the creation started. The desire of the Brahman is the reason of the creation. It is because the Brahman did not feel enjoyment and love. Therefore love can't be felt alone. He wanted to be dual. He was combined figure of both male and female. Now he divided himself such as the husband and the wife. The theme of Rādhā developed here in the realization of to be in dual form Brahman's own singularity.⁵⁹ This is also described in the *Brahmavaivartapurāṇa*. The desire of Śrīkṛṣṇa has manifested as a figure of woman.

एतस्मिन्नन्तरे दुर्गे द्विधारूपो बभूव सः ।

दक्षिणाङ्गं च श्रीकृष्णो वामार्धाङ्गं च राधिका ।।⁶⁰

The reason of separation of Rādhā from Kṛṣṇa is the curse of Sudāma, friend and devotee of Kṛṣṇa. For this Rādhā was born on the earth and suffered for hundred years being separated from Kṛṣṇa.⁶¹ Śrīrādhā is the unique power of Kṛṣṇa. According to the Vaiṣṇavas, Śrīkṛṣṇa the real God is not separated

58. Rath, Minati, *Śrīmad Gargasamhitā rahasyam*, p.140

59. Patnaik, Asutosh, *Vaiṣṇava sāhitya tattva*, p.40

60. *Brahmavaivarta Purāṇa, prakṛtikhaṇḍam, Nārāyaṇī kathā*, p.251

61. Rath, Minati, *Śrīmad Gargasamhitā rahasyam*, p.145

from the Brahman established in the *Upaniṣads*. The three powers of Kṛṣṇa are defined as Sandhinī, Samvit and Hlādinī. The Sandhinī is the part of ever truth, Samvit is the part of eternity and the Hlādinī is the part of joy. Among these, Hlādinī is the power which makes Kṛṣṇa joyful. Though he himself is a figure of pleasure but by which power he feels joy and make others happy that power is Hlādinī. It is the highest energy due to superior quality. This is always able to give the pleasure and the colourful sentiment of satisfaction to the creator himself.⁶² The figure of this power is Rādhā. In the *Brahmavaivarta-purāṇa* nature is manifested as Rādhā and *gopi*-s are created from the cheek of Rādhā.⁶³ The sentiment of sweetness is permanent in Rādhā. The relation of Rādhā and Kṛṣṇa as a lover and a beloved is regarded as the highest sentiment and this is the origin of *rāgānugā* devotion. Baladeva Upadhyaya has elaborately described about this sentiment.⁶⁴

This theory has gradually developed and spread along the Bhāgavata and the Pāñcarātra system. Then Rādhā is described as the most beloved one of Kṛṣṇa and the essence of devotion by many poets. Some of them say that the heroine of '*Divyaprabandham*', an Ālvār poem, which contains four thousand songs, changed later as the character of Rādhā.⁶⁵ But B.S. Miller rejects that this heroine Nāppinnāi is not accepted as the source of the Rādhā concept because the characteristic relation of the both with Kṛṣṇa is different.⁶⁶

The *Gargasr̥hitā* defines Rādhākṛṣṇa as eternal partners. They are never

62. Pattnaik, Asutosh, *Vaiṣṇava sāhitya tattva*, p.41

63. *Brahmavaivarta purāṇe*, pp.11-15

64. Upadhyaya, Baladeva, *Bhāratiya vaṅmayame Śrīrādhā*, p.52

65. *Ibid*, p.60

66. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.29

separated. There may be a distance between their physical body but they live in each others heart.

श्रीराधायाः परा प्रीतिः माधवे मधुसूदने ।

तत् समानां न चैकैषामद्वितीया महीतले ।।⁶⁷

One of the lexicons defines Rādhā as the wife of cowherd named *Ayanaghoṣa*, the daughter of Vṛṣabhānu and the most beloved woman of Śrīkṛṣṇa. It is known that after birth she was grown up and became a youthful lady. She has sixteen different names and the *Nāradapāñcarātra* describes thousand names of Rādhā.⁶⁸ The Vaiṣṇavas gave a renowned position to Rādhā. The tradition of Rādhā-kṛṣṇa was keenly established from the time of Nimbārka. He gives almost an exclusive prominence to Kṛṣṇa and his mistress Rādhā, attended on by thousands of her female companions.⁶⁹ In the *Nāradapāñcarātrasamhitā* the one single lord is represented to have become two, one a woman and the other a man, who was he himself. He then had amorous intercourse with her. The woman was Rādhā.⁷⁰ In the *Bhāgavatasandarbhā* it is explained that the three powers of god are associated with Mahālakṣmī. Among them the essence power is Rādhā. As the cream is the production of milk, but it is a special from that, so is Rādhā of Lakṣmī, a part of Kṛṣṇa's self. In the *Caitanyacaritāmṛta* also it is described that Rādhā and Kṛṣṇa are two figures having one soul. As the warmth is not

67. Rath, Minati, *Śrīmad Gargasāhita rahasyam*, p.147

68. *Paurāṇika Koṣa* and *Rācīhikā sahaśrānāma* of *Nāradapāñcarātra*.

69. Bhandarkar, R.G., *Vaiṣṇavism: The Nimbārka system*, p.93

70. *Ibid*, p.123

separated from the fire their relation is for ever and can't be divided. In the *Govindalīlāmṛtam* text of Vaiṣṇavism the greatness of Rādhā is defined as –

का कृष्णस्य प्रणयजनिभूः श्रीमती राधिकैका ।
कास्य प्रेयस्यानुपमगुणा राधिकैका न चान्या ॥
जैशं केशे वृशि तरलता निष्ठुरत्व कुचेऽस्या ।
वाञ्छापूर्ये प्रभवति सदामुष्य राधैव नान्या ॥⁷¹

1.5. Creation of Devotional Poems Regarding Rādhā-Kṛṣṇa (Upto 12th Century).

In the *R̥gveda*, the oldest scripture of India, the name of Viṣṇu Gopa is found which admits the association of Viṣṇu(Kṛṣṇa) with the Gopa-s.⁷² The *Padma Purāṇa*, the *Brahmavaivarta Purāṇa*, the *Devībhagavatam*, the *Matsya Purāṇa*, the *Varāha-purāṇa*, the *Markandeyapurāṇa*, the *Vāyu-purāṇa*, the *Brahmāṇḍapurāṇa* define Rādhā significantly but in a scanty manner. The texts like *Rādhātāpinī*, *Kṛṣṇatāpinī*, the *Rādhikopaniṣad*, the *Puruṣavodhinī*, the *Sāmarahasyopaniṣad* also express about Rādhā. The *Harivaṁśa* and the *Bhāgavatam* provides the affectionate play of Kṛṣṇa and the cowherds.⁷³ The name of Rādhā occurs only once in the *Damayanti Kathā* (early tenth century) and once in the *Yaśastilakacampū* (A.D. 959) and the passages are spare in detail relating to Rādhā.⁷⁴ Introduction of Rādhā as a character of literature has developed in the local poems of different regions. Then she was established in

71. Panda, B., Ed. *Śrī Gītagovindamahākāvya*, p.66

72. *Ibid*, p.63

73. *Ibid*, p.1-24

74. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.31

the Sanskrit literature.⁷⁵ In the second century A.D. the famous historical story of south-India named the '*Śilappadikāram*' the *Kṛṣṇa-līlā* was clearly described. In the first century A.D. the king *Hāla Sātavāhana* wrote a Prākṛta text named *Gāhāsattasai* in which he explained the *vrajalīlā* and the affectionate relation with Rādhā.⁷⁶ B.S. Miller presents the examples of Rādhā-Kṛṣṇa literature from different sources with original texts. In brief those are as follows –

- In the *Sāttasai* of *Hāla* (dated first to seventh centuries by various scholars) Kṛṣṇa removing the cowdust from Rādhā with his breath of mouth.⁷⁷
- In the *Gauḍavāha* of Vākpati (seventh/ eight century) the nailmarks of Rādhā are shining on Kṛṣṇa's chest.⁷⁸
- In the *Venisamhāra* of Bhaṭṭa Nārāyaṇa (eight ce.) Kṛṣṇa followed Rādhā in the *Rāsa* dance on sandbanks of the Yamunāriver.
- In the *Dhvanyāloka* of *Ānandavardhana* (mid-nineth ce.) Kṛṣṇa tries to satisfy and make Rādhā favourable towards him.⁷⁹
- In the commentary of *Abhinavagupta* (early tenth ce.) when Kṛṣṇa leaves the *Vṛndāvana* Rādhā was embarrassed with choked voice and came with heavy tears.
- In the *Kāvya-mīmāṃsā* of *Rājasekhara* (late nineth or early tenth ce.) Kṛṣṇa remembering the love of Rādhā make jealousy to goddess *Śrī*.

75. Upadyaya, Baladeva, *Bhāratīya Vaṅmayame Śrīrādhā*, p.216

76. *Śrī Gītagovinda Mahākāvya*, pp. 59-65

77. Upadhyaya, Baladeva, *Bhāratīya Vaṅmayame Śrīrādhā*, p.217

78. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.29

79. *Ibid*, p.30

• In the inscription of *Vakpati-muñja* (dated late ninth ce.) Kṛṣṇa remembering the love of Rādhā as a deserted lover and thus Lakṣmī's face can't make him happy.

• In the *Sarasvatī Kanthābharana* of Bhoja (eleventh ce.) – may the god who gracefully toys with Rādhā's cloth on the surface of her breasts protect you.⁸⁰

• In the *Daśāvatāracarita* of Kṣemendra (eleventh ce.) Rādhā became most beloved for the joy of Kṛṣṇa like a jasmine for a bee.⁸¹

• In the *Subhāṣitaratnakoṣa* of Vidyākara (later half of eleventh ce.) – May Hari glanced at jealously by Rādhā bring you joy. The pilgrims sing the songs of the secret love of Mādhava and Rādhā.

• In the *Vikramāṅkadevacarita* of Bilhana (late eleventh ce.) Kṛṣṇa is emerging in the memory of graceful Rādhā.⁸²

• In the *Siddhahemaśabdānuśāsana* of Hemacandra (late eleventh ce.) Hari is dancing with Rādhā in joy.⁸³

• In the eighth ce. when *San̄karācarya* declared the duel-opinion it was opposed by the later Vaiṣṇavas. The Vaiṣṇava saints of Nimbārka sect worshipped Rādhā and Kṛṣṇa. They opined devotion is better than knowledge and Rādhā is the eternal beloved of Kṛṣṇa. The theory of Nimbārka sect encouraged Jayadeva to write the *Gītagovindam*.⁸⁴

80. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.31

81. Upadhyaya, Baladeva, *Bhāratīya Vainmayame Śrīrādhā*, p.228

82. *Ibid*, p.35

83. *Ibid*.

84. Patnaik, Asutosh, *Vaiṣṇava sāhitya tattva*, p.45

1.6 Jayadeva: The poet of wide reputation

The most important name in the panel of lyric poets of Odisha is the famous Jayadeva, the author of the sweetest lyrical poem, viz. the *Gītagovinda*. He is rightly claimed as the usherer of a new era in Sanskrit literature through his single monumental work the *Gītagovinda*.⁸⁵ The time and place of Jayadeva was controversial for a long period, but now it is proved by many scholars, historians, researchers that he was an Odishan poet and his time was twelfth century.⁸⁶ The tradition of singing the song of *Gg* in the temple of Lord Jagannātha, the inscription of same temple, the cloth named *khaṇḍuā* in which the songs of *Gg* are weaved and offered to Lord Jagannātha as a regular service, many other evidences prove the Odishan origin of Jayadeva.⁸⁷ The spiritual tradition, sculpture, inscription, literature all provide many reasons to accept Jayadeva as an Odishan poet, who was born, grown up and established in Odisha without any doubt.⁸⁸ Jayadeva was born in a village named Kenduli comes under the Purī district (now in Khordha district) near the Pracīriver, Odisha. His father was Bhojadeva and mother Rāmādevī. He was deprived of the affection of father and mother from his childhood. He set out for Purī at his youth, which is the sacred seat of Puruṣottama Jagannātha.⁸⁹ All versions of the legend that sanctifies Jayadeva's life says that he was born in a *Brāhmin* family and that he became an accomplished student of Sanskrit and skilled poet. He adopted an ascetic life devoting himself to the God. His ascetic life

85. Panda, R.N., *Contribution of Odisha to Sanskrit literature*, p.29

86. *Ibid*, pp.30-40

87. Panda, R.N., *Odisha's Contribution to Sanskrit lyrics*, pp.86-91

88. *Ibid*, p.35

89. Mahapatra, K.N., *A descriptive catalogue of Sanskrit manuscripts of Odisha*, Vol-II, 1960

ended when a *Brāhmin* of South insisted that Jagannātha, “Lord of the world,” himself had ordained the marriage of Jayadeva with the *Brāhmin’s* daughter Padmāvatī, who was dedicated as a dancing girl in the temple.

Padmāvatī served her husband and he shared her devotion to Jagannātha. As Jayadeva composed, she danced, along with the tune of the songs of *Gg*.⁹⁰ It is known from the *Bhaktamālā* text of Candradatta of Mithilā, that the Lord himself helped Jayadeva to compose his poem during the writing of the *Gg*.⁹¹ In the process of writing the poem, Jayadeva conceived the climax of Kṛṣṇa’s supplication to Rādhā as a command for Rādhā to place her foot on Kṛṣṇa’s head in a symbolic gesture of victory (X.8). But the poet hesitated to complete the couplet in difference to Kṛṣṇa. He went to bathe and in his absence Kṛṣṇa appeared in his guise to write the couplet. Then Kṛṣṇa ate the food Padmāvatī has prepared for Jayadeva and left. When Jayadeva returned, he realized that he had received divine grace in exalting Kṛṣṇa’s loving relation to Rādhā.⁹² The temple records of Lord Jagannātha at Purī show that since the time of Coḍagaṅga Deva, Jagannātha has been continuously- worshipped as the supreme form of Viṣṇu, whose power is expressed through the energy of his consort, Lakṣmī or Śrī. The legend of Jayadeva’s life has no historical value, it does tell us that in the course of his wandering Jayadeva visited Purī where he came under the influence of the Lord Jagannātha and formed a special relationship with Padmāvatī. The *Gg* may well have taken shape in the

90. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.3

91. तस्मिन् दिनेरात्रिशेषे स्वप्ने श्रीपुरुषोत्तमः ।

उवाच जयदेवं तु सुख्यम् मुमुदे भृशम् ॥ कविराज श्रो जयदेवचरित, पृ.45

92. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.14

richly syncretic environment in Purī in the twelfth century.⁹³ Few authors say that *Gg* is the written expression of Jayadeva's personal life-history with his wife Padmāvati.⁹⁴ He got a position of court-poet in the royal court of Coḍagaṅgadeva.⁹⁵ There was a tradition in Bengal that Jayadeva was a Nimbārkite, but in the *Gg* Rādhā is the mistress, not the consort of Kṛṣṇa as she is in Nimbārkite theology. According to others he is a follower of Rāmānanda sect. He prizes Kṛṣṇa as Viṣṇu himself and his ten *avatāras* as-described traditionally.⁹⁶ Jayadeva was a contemporary of king Kamarnava Deva (1147-1156 A.D.) and Rāghava Deva (1156-1170 A.D), the sons of Coḍagaṅgadeva of the Gaṅga dynasty and composed his immortal work *Gg* at Purī during his period.⁹⁷

Traditional accounts record that Rāmānuja the great Vedānta philosopher visited Purī in the early part of the twelfth ce. and established a school there. It is claimed that he met and influenced the king of Purī and worked to introduce the ritual of Vaiṣṇavism into the Jagannātha temple against the the strong opposition of resident Saiva priests. By the fifteenth cent.the *Gg* was sufficiently popular in Purī to be incorporated into the ritual of the Jagannātha temple. An inscription located on the left side of the *Jayavijaya* doorway written in Oḍiā language and script dated A.D. 1499, prescribes the performance of the *Gg* in the temple.⁹⁸ By the end of thirteenth cent. the *Gg* was

93. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p. 26

94. Mahapatra, Chakradhara, *Śrī Jayadeva* (Odia), p.26

95. Rajaguru, Satyanarayana, *Mahākavi Jayadeva o Gītagovinda*, p.20

96. Mishra, R.P., *Growth of the theory of incarnation*, p.213

97. Panda, B., Ed. *Sri Gītagovindamahākāvyaṃ*, Introduction, p.31

98. Miller, B. S., Ed. *The Gītagovinda of Jayadeva*, p.6

known in Western India. By the sixteenth cent. Jayadeva's poem was recognized throughout Northern India for the intensity of its poetic and its religious expression.⁹⁹ A poet says that *Gg* is a triangular combination of devotion, affection and rhythm.¹⁰⁰ Within a cent. the poem became popular throughout the world.

1.7 Plot Contents of the *Gītagovinda*

The theory of the *Gg* explained by Jayadeva was based on the *sahaja* theory of later Buddhism. In this theory it is written that the worshipper should choose a lady partner for his worship. This *sahaja* tradition has entered in the Vaiṣṇavism from the *vajrājāna* and *sahajajana* of the *Buddhists*. Jayadeva is regarded as a *sahajavaiṣṇava* among the supporters of this theory.¹⁰¹ Another opinion is there which encouraged Jayadeva to write the *Gg* is like this - Some copper plate inscriptions show that to serve the worshipped Lord by dance and song a class of artist were engaged by the king. From the ancient period, the kings of Odisha were placed the dancers in their courts who were expert in song, music and dance.¹⁰² An inscription found near the Vamsadhāra river now comes under the Andhra region prove that the king Coḍagaṅgadeva of Odisha has arranged the performance of dance, song and music for the Madhukeśvara temple during the time of an offering of food named *trikaliṅgadeva*.¹⁰³

99. Miller, B. S., Ed. *The Gītagovinda of Jayadeva*, p.7

100. Chakravarti, Debasis, *Bhakti, Prīti o Gītimayatāra triveni-Gītagovinda, Jayadeva Lahari*, A collection of Articles, p.35

101. Samal, Vaiṣṇava Charana, *Gītagovindare Śrīrādhā* (Oḍiā), *Utkalara Kavi Jayadeva*, A Collection of Articles, p. 167

102. Rajaguru, Satyanarayana, *Mahākavi Jayadeva o Gītagovinda*, p.19

103. Panda, B., Ed. *Śrī Gītagovindamahākāvya*, Introduction, p.39

Jayadeva knew that his poem and lyric will be sang in the temples and different festivals without any doubt. He has strung the poem with lyric, story, description, dialogue cleverly having a particular intention.¹⁰⁴ Jayadeva wanted that his wife will dance and he himself will sing to please his god. It might be said that his beloved wife Padmāvati was the temple dancer and both were engaged in the service of God.¹⁰⁵ Therefore he wrote the *Gg*. It belongs to the *prabandha* category of poetics.¹⁰⁶ Poet Jayadeva has followed the *Brahmavaivarta purāna* for the plot of his *Gg*. He began his poem with the help of a legend described in that text and changed the language of expression as per his poetic talent.¹⁰⁷ It is also proved that Jayadeva sang this *Gg* in front of Lord Jagannātha at Purī, Odisha. At that time his wife Padmāvati was dancing with the rhythm of various music and the dancing hall of the temple was full with crowd.¹⁰⁸ The poet has started his poem with four verses. The first classical verse starts indicating the subject of the poet

मेघैर्मेदुरमम्बरं वनभुवः श्यामास्तमालदृमैः ।

नक्तं भीरुरयं त्वमेव तदिमं राधे गृहं प्रापय ॥

इत्थं नन्दनिदेशतश्चलितयोः प्रत्यध्वकुञ्जद्रुमं ।

राधामाधवयोर्जयन्ति यमुनाकूले रहः केलयः ॥ (*Gg*. 1.1)

The place, the time, the characters and their relationship in the *Gg*. are superficially clear in this verse. B.S. Miller translates it as, "clouds thicken the

104. Macdonell, A. A., *A History of Sanskrit literature*, p.230

105. *Śrī Gītagovindamahākāvya*, Introduction, p.28

106. Panda, R.N., *Odisha's contribution in Sanskrit lyrics*, p.104

107. Rajaguru, S. N., *Mahākāvi Jayadeva o Gītagovinda*, p.34

108. De, S.K., *A History of Sanskrit literature*, p.336

sky, *Tamāla* trees darken the forest. The night frightens him, Rādhā, you take him home, they leave at Nanda's order, passing trees in thickets on the way, until secret passions of Rādhā and Mādhava triumph on the Yamunā riverbank."¹⁰⁹ Then starts the first song in the *Mālavārāga*, which is a prayer to the ten incarnations of Viṣṇu, the Lord of the universe. The same is immediately followed by the second song in *Gujjarī rāga* where the glorious deeds of the Lord are extolled. The canto wise subject presentation of the *Gg* is like this:

- The main theme begins with the advice of a companion to love-stricken Rādhā to follow Kṛṣṇa's path who rejoices amidst the cow-herdesses in the charming spring season in the bowers on the bank of the Yamunā river. At this moment, the lady companion again incites desire in Rādhā by pointing to the amorous activities of Kṛṣṇa in the circle of cowherd ladies, who is compared with eroticism incarnate. Here ends the first canto, which is designated as *Sāmodadāmodara*.¹¹⁰

- At the beginning of the second canto the poet narrates how the jealous Rādhā leaves the place and retires into a bower. In a subsequent song, she complains before her confidante regarding utter faithlessness of Kṛṣṇa. However, after a short while, a distinct change in Rādhā's attitude is marked, while she expresses her ardent longings and deep wishes for a pleasant embrace of Kṛṣṇa. There after the longings of Rādhā for union with Kṛṣṇa are

109. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.16

110. Panda, R.N., *Contribution of Odisha to Sanskrit literature*, p.45

told before the companion with a request to her to do the needful.¹¹¹ The second canto entitled *Akleśakeśava* comes to an end here.

- The third canto begins with Kṛṣṇa leaving the cowherd women repenting for his negligence to Rādhā. During Rādhā's separation, he remorsefully rests in a bower on the bank of Yamunā. Song 7 in *Gujjarī* tune gives vent to the feelings of Kṛṣṇa.¹¹² This repentance is followed by five verses where the god of love Kāma is addressed not to torture him, since his mind is attached to Rādhā, who herself is the solace and healing source of cupidity. The third canto, *mugdhamadhusūdāna* thus comes to an end.

- Canto four is introduced with the request of the confidante of Rādhā to Kṛṣṇa to be pleased on Rādhā and to accept her prayer for a union with her. *Snigdhamādhava* is the name of this canto.

- The fifth canto begins with the instructions of Kṛṣṇa to the female messenger who returns to Rādhā and describes Kṛṣṇa's eagerness for a union with her. The Dutī further instructs Rādhā with most agreeable ways and means for a successful consummation of her love.¹¹³ Further with the description of eager Kṛṣṇa and necessity of Rādhā to proceed to him by her. This canto is entitled *sākāṅkṣapuṇḍarīkākṣa* comes to an end.

- At the outset of the sixth Canto, when the lady companion finds Rādhā unable to move due to the strong effects of an attack of cupidity, she proceeds

111. निभृतनिकुञ्जगृह... सखि हे केशिमथनमुदारम् प्रभृति

112. मामियं चलिताविलोक्य वृत्तं वधूनिचयेन प्रभृति

113. धीरसमीरे यमुनातीरे वसति वने वनमाली

to Govinda, informs the tormented conditions of the lady in love¹¹⁴ and appeals him for its redressal. With two more verses ends the Canto as *kunṭha vaikunṭha*.

- Canto VII starts with the lamentations of the bereaved Rādhā who is so much tormented by cupid at sight of the rising moon at Vṛndāvana. The entire canto depicts Rādhā as the *Vipralabdā*, type of heroine, being deceived by *Śaṭhanāyaka*, Kṛṣṇa.¹¹⁵ This canto entitled as *Nāgara Nārāyaṇa* ends with the love stricken frenzy of Rādhā.

- In the eighth canto Rādhā is depicted as the *Khaṇḍitā nāyika*.¹¹⁶ She watches the various signs of amour on the person of her dear Kṛṣṇa and in dejected anguish reproaches him. Under the circumstances, she is not prepared to accept his lame excuses.¹¹⁷ Her feelings are expressed in subsequent stanzas. This canto is captioned as *vilakṣalakṣmīpati*.

- The ninth canto depicts Rādhā as *kalahāntarītā nāyika*.¹¹⁸ Further, she is told by the companion that since Hari has become approachable; she should

114. पश्यति दिशि दिशि रहसि भवन्तम्

115. शठोऽयमेकत्र वद्धभावो यः ।

दर्शितवहिरनुरागो विप्रप्रियमन्यत्र गूढमाचरति ॥ साहित्यदर्पणः 3.37

116. व्यासङ्गादुचिते यस्याः वासके नागतं प्रियः ।

तदनागमनार्तातु खण्डितेत्याभिधीयते ॥ नाट्यशास्त्रः NS.24.209

117. रजनी जानितगुरु... ।

याहि माधव याहि केशव मा वद केतपवादम् ॥ (Song, 17 in Bhairavīrāga)

118. ईर्ष्याकलहविक्रन्तौ यस्य नागच्छति प्रियः ।

अमर्षवेषसंतप्ता कलहान्तरिता भवेत् ॥ NS.24.208

not be rigid and be agreeable in her attitude to Kṛṣṇa.¹¹⁹ The title of this canto is *manda* or *Mugdha-mukunda*.

- The tenth canto embodies Rādhā's condition as a *māninī-nāyikā* or a resolute type of heroine with self-respect, even though in heart she pines for Kṛṣṇa. At this stage Kṛṣṇa requests her to forget the past and be pleased to make him free from the torments of the God of love.¹²⁰ This canto is captioned as *Caturacaturbhujā*.

- Reconciled by Kṛṣṇa's prayer, Rādhā becomes agreeable which in turn delights Kṛṣṇa and he retires to his own bower. However, Rādhā feels shy to proceed there at the presence of her companions. This makes one of her attendants enthusiastic to incite passion in her.¹²¹ This impels her to proceed to Kṛṣṇa for union. At the doorway again, the companion admonishes Rādhā the norms of secret love-making, instructs to bravely face the desired resort and enjoy herself with the company of Kṛṣṇa.¹²² The poet with utmost pleasure denotes the union of the pair in consummation of their love at the close of this canto entitled, *Sānanda-dāmodara*.

- In the 12th and the last canto Rādhā's position is portrayed as a *svādhīnabhartṛkā nāyikā*.¹²³ Leaving Rādhā in her lover's bowers, when her friend had gone, smile spread on Rādhā lips, while love's deep fantasies

119. ईर्ष्याकलहविक्रन्तौ यस्या नागच्छति प्रियः ।(Song.18 in Gujjarīrāga)

120. वदसियदि किंचिदपि दन्तरूचि कौमुदि ।(Song. 19 in Desavarādīrāga)

121. विरचितचाटुवचनरचनं... ।(Song. 20 in Vasantarāga)

122. मञ्जुतरकुञ्जतलकेलिसदने ।(Song. 21 in Varādīrāga)

123. सुरतातिसैर्वद्यो यस्याः पार्श्वगतः प्रियः ।

सामोदे गुणसंयुक्ता भवेत्स्वार्थीनभर्तुका ॥NS.24.207

struggled with her modesty. Seeing the mood in Rādhā's heart, Kṛṣṇa wooed her into his confidence and both enjoyed each others company in amours to their heart's content. Then as Kṛṣṇa idled in passionate love, Rādhā commanded him to decorate her body with various cosmetics and ornaments.¹²⁴This canto is entitled as *Suprīta-pitāmbara*.

1.8 Characters

The total characters of *Gg* are three and the poet himself expressed his identification with significance of the subject at the end of every canto. As it is a vaiṣṇavite poem the poet has described the manly play of the divine characters. Jayadeva was a lover and devotee of Kṛṣṇa. His born-talent and blessed devotion helped to imagine the love-lorn conditions of the Almighty with his eternal partner and the result is the sweet, sacred poem, the *Gītagovinda*.¹²⁵

1.8.1 ŚrīKṛṣṇa

This central figure of the Vaiṣṇavism is designed both as the supreme and a simple lover by Jayadeva. This character may be defined as

a. The Almighty – The two songs present the glory of Lord Viṣṇu who is regarded as Kṛṣṇa himself. The ten incarnations of Viṣṇu are described in the first song. It indicates that Kṛṣṇa is at once all of the ten forms of cosmic power he assumes in his awesome aspect (*aiśvarya*) in order to save the world.¹²⁶ Kṛṣṇa is the supreme person and nature or *prakṛti* is always trying for his

124. कुरुयदुनन्दन चन्दनशिशिरतरेण करेण पयोधरे ।(Song. 24 in Ramakeri or Ramakrtirāga)

125. Sastri, Gayatr., *Oḍiā Bhakti Sāhityare Jayadevaṅka Prabhāva* (Oḍiā), p.126

126. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.20

pleasure. Kṛṣṇa is the central power of attraction, which exists in every creature and the lifeless elements of this world also. The whole world is processed by this all abiding power and without this it is not possible to imagine the existence of creation.¹²⁷ The supreme person Kṛṣṇa is the enemy of Madhu as described by the poet. His desire is the real truth. To fulfil that desire is the only aim of *Jīva* or the living creature. For this the intellectual purification is necessary by the nineways of devotion.¹²⁸

b. As a lover-hero - Though Kṛṣṇa is more attracted towards Rādhā, he equally treats each cowherdess which creates jealousy in Rādhā. Then the conflict arises and the subject proceeds by the emmiserly or the companion of Rādhā. Here Kṛṣṇa is regarded as a deeply attracted lover of Rādhā and a cheater also. At last he surrendered near Rādhā and she also agreed with him.

c. Ornamented figure - The stylistic hair decoration of Lord Kṛṣṇa is described as a circle of peacock plumes caressed by moonlight crowns his hair.¹²⁹ He anointed his body with sandal paste and deer musk. The costume of Kṛṣṇa is described as – He toyed with ropes of clear pearls lying on his chest. His body was wrapped in fine silk cloth. Earrings caressing his lotus-face caught the brilliant sunlight. Flowers tangled his hair like moonbeams caught in cloud breaks.¹³⁰ The gleaming jewel necklaces, golden rope belt, armlet and wrist bands of Kṛṣṇa are glazing in Jayadeva's presentation.

127. Tripathy, Prafulla Chandra, *Śrī Gītagovindare līlā tattva* (Oḍiā), *Śrīkṛṣṇa*, A Collection of Articles, p.107

128. *Śrī Gītagovindare līlā tattva* (Oḍiā), p.107

129. Misra, Manish., *Sixty-four Art forms & the Gītagovindam*, p.71

130. Miller, B.S., Ed. *The Gītagovinda of Jayadeva*, p.118

1.8.2 Rādhā

Many scholars and researchers introduced the origin and serial development of the character of Rādhā. But the power of *hlādinī* and the beloved of Kṛṣṇa is exactly manifested by the *Gg* of Jayadeva. From the twelfth century Jayadeva has given the divine respect to Rādhā. Rādhā comes down to the material earth from the secret divine world.¹³¹ Jayadeva has accepted the *sahaja* way of the Buddhism but the path showed by Nimbārka was his ideal.¹³² In his poem Rādhā is not a theory but a lively character. She herself is the symbol of endless want. She is the figure of love herself, but excited to get the love of the loveable Kṛṣṇa. This character is not the whole creation of Jayadeva but the presentation made Rādhā the own-creation of Jayadeva.¹³³ The poet described Rādhā as an excited lover who has only one desire to please her lover. The subject of *Gg* presents Rādhā as a heroine of different variety such as – *svādhīnabhartṛkā*, *khaṇḍitā*, *abhisārikā*, *vāsakasajjā* and *kalahāntarītā* etc.¹³⁴ Rādhā becomes depressed by hearing about Kṛṣṇa's amorous play with other cow-herdess women in the sweet spring season. But she remembers the love of Kṛṣṇa and does not mind about his mistake. When she saw the play of Kṛṣṇa a little bit anger is expressed with grief on her face and later Kṛṣṇa prayed her to forgive him. The companion of Rādhā again says about the conditions of Rādhā in separation of Kṛṣṇa. She is so weak that she is unable to walk for Kṛṣṇa. She also neglects her life without him. But Rādhā avoids

131. *Brahmavaivartapurāṇam*, p.12

132. *The Gītagovinda of Jayadeva*, p.14

133. Patnaik, Tandra, *Mysticism in Jayadeva's Gītagovinda, Jayadeva & Gītagovinda*, Utkal University of Culture, 2001, p.45

134. Benerji, Patitapava, *Evolution of Sanskrit lyric poetry of Odisha*, pp.261-265

Kṛṣṇa when he came at the fourth part of the night. Then both are suffered for union as each other and at last Kṛṣṇa's flattery could work on Rādhā and her wounded sense of honour was restored. Then she entered in the harbour and both of them got the supreme joy.¹³⁵ The heroine of *Gg* is an ordinary woman with earthly senses. She is the *svakīyā* or own heroine of Kṛṣṇa, but she is not expressed as the wife of Kṛṣṇa clearly. She is also not the Rādhā described by Nimbārka, but Rādhā manifested by Jayadeva holds some amount character of Nimbārkaite Rādhā. Jayadeva's Rādhā is not the result of the theory prevailed before about Rādhā. But in some places he prayed Rādhā and Mādhava and beg their blessing and mercy.¹³⁶ Rādhā is praised by Kṛṣṇa and her friend also for her beauty and quality.¹³⁷ Kṛṣṇa says that – “your moist lips glow like crimson autumn blossoms, the skin of your cheek is a honey coloured flower, your eyes glower like gleaming dark lotuses, your nose is a sesame flower, your teeth are white jasmine, Love's flower arms conquer world by worshipping your face. As you walk on earth you bear the young beauty of heavenly nyphs.”¹³⁸

135. Dash, Shovana Kumari, *The Study of the major characters of Gītagovinda*, M.Phil. Dissertation of Utkal University, Dept. of Sanskrit, 1999, pp.56-66

136. *Śrī Gītagovindam*, 11.21.2(v)

137. Samal, Vaiṣṇava Chara, *Gītagovindare Śrīrādhā, Utkalara Kavi Jayadeva*, A Collection of Articles, 1992, p.174

138. वन्धुकहुतिबान्धवोऽयमधरः रिन्धोमधूकच्छवि-
 र्गण्डे चण्डि! चकास्ति नीलनलिनश्रीमोचनं लोचनम्।
 नासान्वेति तिलप्रसुनपदवीं कुन्दाभवन्ति! प्रिये!
 प्रायस्त्वन्मुखसेवया विजयते विश्वं स पुष्पायुधः।।*Gg*.10.1.4(v)
 दृशौ तव मदालसे वदनमिन्दुमत्यन्वितं
 गतिस्तव मनोरमा विधुतरम्भमूरुद्धयम्।
 रतिस्तव कलावती रूचिरचित्रलेखे भृवा
 वह्नो विबुधयौवनं ब्रह्मसि तन्वि! पृथ्वीगता।। *Gg*.10.1.5(v)

1.8.3 The Messenger of Rādhā and the poet

Jayadeva has not given any name to the friend of Rādhā who works as a messenger. He expressed the condition of both Rādhā and Kṛṣṇa by the lady companion of Rādhā. He also suggested and praised the hero and heroine by that companion. The work of an emissary is done by that nameless friend of Rādhā. Probably the poet thought himself as a friend of Rādhā and he expressed his imagination. In the Vaiṣṇava opinion a devotee may think himself/herself as a companion of Rādhā and tries to help and serve in the union of the worshipped divine pair. Here the mental stage of sacrifice and thought of devotion is more important than the physical because all the friends of Rādhā have no self-desire. They get joy to see their worshipped one with pleasure.¹³⁹

139. Patnaik, Asutosh, *Vaiṣṇava Sāhitya tattva*, p.109