



NATURE'S SPIRITUAL REINCARNATION IN JAYADEVA'S GITA GOVINDA

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ABSTRACT

The sensation produced by nature has been key factor for the development of Gita Govinda. Gita Govinda is a finest lyrical drama of Sanskrit Literature. Gita Govinda is best characterized as a dramatic lyrical poem. It is expressed as a cycle of songs interspersed with recitative metrical forms of classical Kavya verses functioning as independent grammatical and aesthetic entities. The foremost objective of this research paper is to analyze the impacts of Gitagovinda on Odishan spiritualism with its different aspects. The objective of the study is also to explore the spiritual reincarnation of Jayadeva's Gitagovinda and its relevance in contemporary literature. Its poetic greatness is enhanced by its appeal of music, poetry and mystic spiritual content. This is a theoretical research paper, where through review of literature and historic research methods secondary data have been used for the analysis. The study is both empirical and descriptive.

KEYWORDS : Jayadeva, Gita Govinda, Jagannatha, Nature, Ashtapadis

Poet Jayadeva composed Gitagovinda and for the first time in Odisha lyrics were composed by applying systematic tune. Gitagovinda is richly composed of ornate language. 'Rasa', 'Bhava' and much other literary embellishment found in this lyrical composition. In Gita Govinda certain precedents were used in the love of Sri Radha Krishna alongside nature can graduate from a Saakara (limited form) to a Nirakara (form less) portrayed by Jayadeva.

In Hinduism, Devadasis used to sing and dance to Gita Govinda as a devotional song in temples and in front of religious shrines especially in Lord Jagannath's Temple at Puri. It was Sri Jayadeva, who institutionalized the *Devadasi* system introduced from the time of the Somavansi Kings. *Devadasi* or *Maharis* were women dedicated to the Deity in the temple for performance of dance and music. Jayadeva's Gita Govinda in Indian culture is a great contribution to the development of the tale of love between Radha and Krishna beneath the melody of Nature. Jayadeva was born in Kenduli Sasan, formerly named Kenduvilwa, in the Prachi Valley, Khurda district in Odisha. Kenduli Sasan is a village near the famous temple city of Puri. The poet's parents were Bhojdeva and Vamadevi. From temple inscriptions it is now known that Jayadeva received his education in Sanskrit poetry from a place called Kurmapataka, possibly near Konark in Odisha. Later on, Jayadeva married Padmavati, who according to temple inscriptions, may have been an accomplished temple dancer on her own right.

The Gita Govinda is organized in to twelve chapters. Each chapter is further sub-divided in to twenty four divisions called Prabandha. The Prabandha contain couplets grouped in to eights, called Ashtapadis.

One of the unusual characteristics of Gita Govinda is skillful representation of the palpable and impalpable element of nature as Psycho stimulants in developing the theme. Gita Govinda was also a greatly instrumental in giving shape of spiritual rebirth with the Mother Nature which often portrayed through classical dance forms especially Odissi. Because of the lucid style of composition, Shree Jayadeva has earned a niche in the heart of all. As perceived, Jayadeva was a secular mystic poet of love and romanticism as well as the saint and real devotee of Krishna.

In the third song the spring season is described with its multifarious features like pleasant smelling and cool winds, and sweet sounds of the bees, and cuckoos, thinking of Krishna, being led by her maiden friend to the bowers where Krishna can be found. In this hope Radha follows her friend.

In the prefatory verse of Gita Govinda, Jayadeva has used so many elements of nature.

"Megheir meduram ambaram
Banabhunah shyamah tamala drumeir
Naktam viruhu ayam tumeba tadimam
Radhe! Gruham prapaya It/mm Nanda
Nidesatab chalitayoh Pratyaddhua
Kunja drumam Radha
Madhavayorjanti Jamuna kule
Rahah kelayah."

Here, Nanda tells Oh Radha! The sky is enclosed with glib black clouds, the forest of Tamala trees propitious a blue tint, it is dark, to which my cowardliness son (Sri Krishna / Madhav) is afraid of. Pleas instruct him to reach home. With this guidance from Nanda, Radha guided Madhav and on the way to introduced to quite bowers, amongst high density trees, at the bank of rive3r Yamuna and in the lonesomeness, they sported in mystical manner euphoric flirtation. Let their mystic flirtation be victorious!.

In the above Sanskrit verse, glib black clouds, high density trees, quite bowers, river bank, dark night, lonely place, all these elements of natures are considered as psycho stimulant of erotic love (Srinagar Rasa) which platitude upon Radha and Madhav.

In another verse, Jayadeva wrote that Red colour as a symbol indicates the Kama (heat of mind) and aroma stimulates the heat.

"Mrugamada Sourabha rabhasa
Basambada naba dala mala tamale
Yubajana hrudaya bidarana manasija
Nakharuchi kinsuka jale."

Here, the newly produced leaves of Tamala (*Garcenea Sp.*) give off aroma that occupies the air, like the fragrance of Deer musk. The red of kinsuk (passion of the forest) with its peaked blossoms, tear at the heart of youth. Jayadeva has referred about 40 species of Embryophyte (herbs, shrubs, climbers, aquatic and trees) which prolonged motley flowers, besides forests, hills, river, flora, fauna, rainbow, sun, moon, stars, darkness, lightening, thunder, etc. in beetling the aesthetic scenario of nature the spiritual reincarnation of Gita Govinda as a valor mutate in an explicit emotion.

Poet Jayadeva describes the Vipralambha Srinagar. Krishna, the God of Love is waiting for Radha on the bank of river Yamuna. The poet compares the embrace of Radha and

Krishna with the lightning and the black cloud, and with white crane and dark cloud.

There are several mythological incidents associated with Jayadevaduring his Gita Govinda composition. Until today, the recital of Gita Govinda is one of the unavoidable Sevās of Lord Jagannath followed through centuries at Jagannath temple of Puri. This anecdote entailed the superiority of Gita Govindam that had since provided the stratum for the tradition of religious music and dance offering in the temples of Odisha.

Poet Jayadeva with his submission of Gita Govinda at the lotus feet of Lord Jagannath had implemented the system of superior *Bhaktibhāba* through music and dance offering.

The compositions of Gita Govinda was written with an object to be offered to Lord Jagannath, both in the form of music and dance. As such they were musical to start with. Prior to this, there was the tradition of *Chhandas* in ancient Odisha which were simple in musical outline. Ingredients of classical music like *Raga, Tala, Geeta, Chhandas* etc. Poet Jayadev's literary contributions were well extended into vast areas of Odisha art form signifying a tremendous cultural revolution that proudly represents Odisha today. Bhakata kavi Jayadev was instrumental in popularizing the *Dasvātara*, the ten incarnations of Krishna in his *Dasakritikrite*. His Gita Govinda also begins with a *Dasavātara stotra*. In his version of *Dasavātara*, he has described Buddha as an incarnation of Lord Vishnu without assigning Krishna into any of the avatars since He Himself is the source of all avatars. The Gita Govinda of composition of Jayadeva is based on the specifications of *Udramaḡadhi prabritti, Ardha maḡadhi Padasrita giti, Bhinna swarasrita giti* and *Navatalasrita giti*. Gita Govinda was composed at a time when Indian classical music was not divided into two regional streams, namely Hindustani and Carnatic, and thus was one single tradition. The oldest manuscripts of Gita Govinda prescribe the eleven *Ragas* to the twenty four songs. But none of them offer any kind of notation by which the exact music may be rediscovered. Moreover, his astounding organization of the compositions with the symphonic syntax set in rhymes, rhythms and ragas fascinates each reader and listener with eternal pleasure. The sensuous and melodious effects of this skilled, unparalleled piece of lyrical literature and classical music transgress all human heart, mind and soul. The simple Sanskrit language narrating frolic love affairs of Radha and Krishna that is set into classical music attract not only the persons having knowledge in Sanskrit but also to the common people through its immense musical appeal. Because of the lucid style of composition, Shree Jayadeva has earned a niche in the heart of all. As perceived, Jayadeva was a secular mystic poet of love and romanticism as well as the saint and real devotee of Krishna. The songs of Gita Govinda, even though melodious, there is no direct mention or utilization of the *Swaras* in the *Dhatus* of the *Prabndha*. However, the complete structural musicality of the songs of Gita Govinda comes from its use and mention of *Ragas* and *Talas*. Gita Govinda composition is ornamented with the uniquely lyrical (*matu*), powerful language based on *Ragas* endowed beautifully, enchanting *Swarabana* or *Dhwnee*, making it the most suitable medium for entertaining Lord Jagannath. But considering the swift, overwhelming popularity that Gita Govinda had achieved in a short time with its superfluous lyrical architecture of the *swaras*, its classical ornamentation of the *Prabandha*, compounded with the style of presentation, it is simply inconceivable to assume but the best in this composition. No doubt the Gita-govinda is the most significant poem in the history of Sanskrit literature so far the metrical innovations and rhymes are concerned. In many of the poems it is the sound rather than the sense that overpowers the whole poetic structure, thus creating an atmosphere of

intoxication through its cadence and rhythm. The poet's mastermind had splendidly conceptualized the Divine love theme of Radha-Krishna by counting on all natural assets of His creation, the cumulative power of different colors of flowers, their fragrance, perfume, scent and aroma, the sound of birds, beetles, falling leaves, the touch of slowly blowing breeze, also including the panoramic landscape, all combined together, created the sweet essence of spirituality. The mystic consequences are the sensual implications, and all aesthetic depictions impacting into the lyrical fluidity of Jayadeva's composition. Jayadeva was innovative in employing skillfully both these tangible and intangible elements of nature evocating emotions for satisfaction of all human senses. The simple, imagery language of Gita Govinda in Sanskrit expresses the most intense form of love in all its moods and phases. The twelve sections in the masterpiece are categorized in the previous chapter, are based on the mystic love mood of *Nayaka* Krishna embodying Jayadeva's supreme meticulous devotion. The poem combines the sweetness of the experiences described through the poetry itself with melody, enthralling mixture of context, the expression of human emotions, and the joy that devotees find in relishing Krishna through the text.

The seed of spirituality that was implanted by Jayadeva through Radha-Krishna's ardent love depicted in Gita Govinda, not only stayed imprinted in the mind of mere devotees but had proportionately advocated into the hearts of scholars, poets, lyricist, Artists and music and dance lovers. The richness of Gita Govinda not only shaped a sustainable religious Hindu tradition and its subject but also ramified into all areas of literature, art, language, philosophy and of course religion providing these with its infinite mystical treasure. Thus Jayadeva's mystical love songs had created far reaching philosophical and metaphysical connotations with profound influence on the religious mindset, spiritual psyche, and consequently on the religious practices of Hinduisim by devotees leading to numerous religious devotional creations.

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