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**Dr. Jitendra Kumar Dash**

Reader in Sanskrit, Abhimanyu  
Samanta Singhar Higher  
Secondary School, Balia, Jajpur,  
Odisha, India

## A critique or Jaydev's Gitagovinda

**Dr. Jitendra Kumar Dash**

### Introduction

Jayadev is a renowned poet in Sanskrit literature. He is well known not only in Odisha but also all over the country. Gitagovinda is one among many notable contributions to the Sanskrit literature. The poet who is a guide of new era in Sanskrit literature and completely devoted to Lord Krishna, brings the glory of supernatural love of Lord Krishna and Radha into the level of human realisation where Bhakti and Sringer are superbly blended together to be one and the same that celebrates the unique versatility of the poet.

As to "Jones", a western critic, Gitagovinda is a postoral drama and some other view that it is a lyric drama or a refined drama. But "Pishel" views that it can be accepted as a Melodrama.

Though Jayadev is asserted as a lyrical poet in eastern literature, the western critics are not unanimous to the above view. The diction of the poetry is fictitious and is away from ancient poetic tradition. The scientific expression of erotic sentiment in the poetry is captivating. This poetry seems to be devoted to those who are completely dedicated to the Almighty. From the spiritual point of view this poetry is manifested to unite both the sentient soul (jeevatma) and supreme spirit (paramatma). So it is a unique poetry for its pleasing metres, lyrical and delicate verses.

### Date of Jayadev

The timing of Jayadev is above disputes. The internal evidences available to ascertain the birth and life to Jayadev are sufficient. Out of the proofs a few are put here for its suitability.

(i) Udayanacharya, the composer of "Bhavavibhabini" commentary on Gitagovinda is no other than Udayana the younger brother of Govardhanacharya. He is the author of Sobhesvara and Meghesvara inscriptions and flourishes during the reign of King Ananga Bhima Dev - I (1190-1198AD). Moreover it can be said that Jayadev refers the name of Govardhanacharya in his verse as cited below.

वाचः पल्लवयत्युमापतिधरः सन्दर्भशुद्धिं गिरां  
जानीते जयदेव एव शरणः श्लाघ्यो दूरहृदुतेः।  
शृङ्गारोत्तरसत्प्रमेयरचनैराचार्यगोवर्द्धनः  
स्पर्धोकोऽपि न विश्रुतः श्रुतिधरो धोयी कविक्षमापतिः ॥१॥

On the other hand, Govardhanacharya cites the name of Vyasa, Valmiki, Kalidas, Bhavabhuti and Banabhatta but does not cite the name of Jayadev.

श्रीरामायणभारतवृहत्कथानां कवीन्नमस्कर्मः।  
त्रिस्रोता इव सरसा सरस्वती स्फुरति या भिन्ना।  
साकुतमधुरकोमलसरस्सा विलासिनी कण्ठकुजितपाये।  
शिक्षा समायेऽपि मुदे रतलीला कालिदसोक्तिः  
भवभूतेस्तु संभेदात् भुधरभुरिव भारती भाति  
एतत् कृतकारुण्ये किमन्यथा रोदिति ग्रावा

**Corresponding Author:**

**Dr. Jitendra Kumar Dash**

Reader In Sanskrit, Abhimanyu  
Samanta Singhar Higher  
Secondary School, Balia, Jajpur,  
Odisha, India

जाता शिखण्डिनी प्राग् यथा शिखण्डी तथावगच्छामि  
प्रागल्भ्यमधिकमाप्तुं वाणो बभूवेति ॥

जगन्नाथपुरीप्रान्ते देशे चैवोत्कलाभिधे  
किन्दुविल्व इति ख्यातो ग्रामी ब्राह्मण सङ्कुलः ।  
तत्रोत्कले द्विजो जातो जयदेव इति श्रुतः  
विद्याभ्यासरतः शान्तः पुरुषोत्तमपूजकः ॥१२॥

So Jayadev is earlier than Udyanacharya and later than Govardhanacharya.

(ii) Sridhar Das (13th century) the writer of "Saduktikarnamruta" quotes some verses from 'Gitagovinda.' So Jayadev can be proved as older than Sridhar Das and Gitagovinda must have been completed by the end of 12th century.

### Birth place of Jayadev

Like other poets in Sanskrit literature Jayadev doesn't provide informations on his birth place. So his nativity is a subject to controversy for a long. still one of his verses can be cited here for tracing his nativity.

वर्णितं जयदेवकेन हरेरिदं प्रवणेन ।  
किन्दुविल्वसमुद्रसम्भव रोहिणीरमणेन ॥२॥

The above verse proves that Jayadev being born in the village Kenduvilva, which is now on the river Prachi in Khordha district in Odisha. But some scholars like Harekrushna Mukhopadhyaya, S.K Chatterjee and P.k Das Gupta Kenduvilva is on the river Ajaya in the Birbhum district in West Bengal. This view is rejected by some eminent scholars like Sukumar Sen, Kedarnath Mohapatra, Asutosh Bhattacharya, Baladev Upadhaya, Parsuram Chaturvedi, Banamali Ratha, Nilamani Mishra and Bhagban Panda. They admit Kenduvilva, the birth place of Jayadev is located in odisha not in West Bengal.

The western critics Sir William Jones and Edward Arnold support Bengel origin of the poet without authentic informations regarding the location Kenduvilva.

The view of Banamali Das in "Jayadevacharita" written in Bengale language, seems to be unreasonable as that is not supported by authentic evidences.

Some other states that Jayadev is associated with Radhavinoda temple and vaishnava matha (both are at Kenduvilva) in the west Bengal. A memorial fair is organised in this village kenduli in the honour of Jayadev every year. But Sukumar Sen says that the fair is not connected with the village kenduli.

Further it is a point that Jayadev was a court poet of the Laksmansena at his capital Nadia. This view is based on the following verse which is completely imaginary and coined by someone to prove west Bengal as Jayadev's nativity.

The so called verse is-

गोवर्द्धनश्च शरणो जयदेव उमापतिः ।  
कविराजश्च रत्नानि समितौ लक्ष्मणस्य च ॥११॥

On this context it can be stated that there is no evidence regarding Nadia as the capital of either Laksmansena or his successors. No Sanskrit work is written during the reign of Laksmansena. On the other hand "Pabanaduta" on the poet "Dhoyi" speaks Vijayapura as the capital of Laksmansena. Now it is better to place some evidences to prove Jayadev as an odishan poet.

The first among the evidences is that the poet Chandradatta of Mithila states Jayadev, an inhabitant of a brahmin village Kenduvilva in Puri district (Newly Khordha). The verse of Bhaktimata as follows-

Further an internal evidence proves Jayadev belonging to odisha especially to Kenduvilva located in the mid point of the rivers Prachi and Kusabhadra. The verse of Gitagovinda is quoted here.

Some eminent scholars of many provinces also assign Jayadev to odisha. The sources which support Jayadev's odishan origin are noted here as a reference to the nativity of Jayadev. "Sampradayapadeepa" of Gada Dvivedin, Chaturadas's commentary of "Bhaktamala" by Raghavadas in Rajasthani language, "Bhaktivijaya" of Mahipati of Maharashtra "Sribhaktamala" of Krishnadas of Bengal, commentary of Priyadas in Hindi, Bhaktamala of Nabhaja of Gwalior, Dardhyabhakti by Ramdas of odisha support odisha being the birth place of Jayadev. Keshava Mishra of Mithila also states Jayadev as the court poet of a king of Utkal.

प्राक् प्रत्यक-पृथिवीभूतो परिषदि प्रत्यक्ष संख्यावता-  
महायाभूत् तर्ककर्कशतया विच्छिद्य विद्यामदम् ।  
ये केऽप्युत्कल भूपते! तव सभा सम्भाविता पण्डिता  
पत्रं श्री जयदेवपण्डितकवेस्तन्मदिर्न विन्यस्यति ॥३॥

Besides literary evidences the archeological findings in ancient times of odisha also indicate being an odishan region. On the other hand no findings have come to our hand to support the Bengal origin.

### Radhakrushna cult in Odisha

Before the emergence of Jayadev Lord Vishnu was being worshipped by the people of all categories. But after the composition of Gitagovinda it was widely circulated and accepted as a holy book. It motivated the people to be devoted to Srikrishna and to sing its glory. Prior to Gitagovinda though Sri Radha was not regarded as Goddess and her worship was seen now either in single form or in companion with Krishna. The trends Gopijanavallabha and Radhavallabha started and the postures of Krishna playing flute surrounded by gopies were erected in various places in India. Gradually Lord Jagannath was recognised as Krishna in the post Jayadev period in Odisha and no image of single Krishna was perceived. The opinion of R D Benerjee is an exertion to support Radha Krishna cult in Odisha.

Not only do we find a very great scarcity of combined images of Krishna and Radha in the Eastern school, but no image of Krishna by himself earlier than the Radha Krishna cult in North Eastern provinces of India, appears to date from the advent of the great reformer Chaitanya. ~१४~

### Contents of Gitagovinda

The poetry begins with a benedictory verse playing the secret sport of Radha and Krishna and it is followed by the prayer to the incarnations of Vishnu. In the 1st canto named as "Samodadamodara" a companion persuades love stricken Radha to follow Krishna who feels great joy as cowherd in the spring season on the bank of Jamuna river, In the second canto named as "Aklesakesava", Radha secludes herself and enters into a bower and wishes for an embrace of Krishna. The third canto "Mugdhamadhusudan"

starts with the repentance of Krishna for his negligence to Radha. In the fourth canto "Snigdhamadhava" an intimate of Radha requested Krishna to be pleased on Radha and persuades her for the union. The aggravated Conditions of Radha for her separation for Krishna is described elaborately in this canto, in the fifth canto entitled "Sankanksapundarikaksa" Krishna instructs female messenger to Radha about his eagerness for union, the duti persuades Radha for the coalescence with Krishna. In canto seven named as "kuntna vaikuntha" Radha is attacked by Cupid, A lady companion informs Govinda regarding the tormented Condition of Sri Radha and appeals him for the redrassal of her distress.

Seventh canto entitled as "Nagarnarayana" starts with the waiting and excitement of Sri Radha. In the eighth canto "Vilaksalaksmipati" Radha who is depicted as the Khandita Nayika, watches the various signs of armour on the person of her dear Krishna. In the ninth canto "Mughdha Mukund" a companion requests. Sri Radha not to be rigid before Krishna. In the tenth canto named as "Chaturachaturbhuj" Krishna requests Sri Radha to forget the past and to make him free from the torment of God of love. In the eleventh canto named "Sanandadamodara" Krishna prays Sri Radha to accompany him and accordingly Sri Radha feels shy to go the bower, She hesitates to associate with Krishna at the presence of her companions. In the last canto named as "Supritapitambar" both Radha and Krishna enjoy each other's company.

### Literary assessment of Gitagovinda

The literary aspects of Gitagovinda bear the suitability of every respects. The usage of aspects like Rasa, Riti, Guna, Alankara, Chhanda etc.

It is not monotonous for the readers, it is known that the chief sentiment of Gitagovinda is erotie sringar. On this context Jayadev states that-

यदगान्धर्वकलासुकौशलमनुष्यां च यद्वैष्णवं  
यच्छृङ्गारविवेकतत्त्वमपि यत्काव्येषु लीलायितम्।  
तत्सर्वं जयदेवपण्डितकवेः कृष्णैकतानात्मनो  
सानन्दाः परिशोधयन्तु सुधियः श्रीगीतगोविन्दतः ॥१५॥

The style of Gitagovinda is undoubtedly commendable. Jayadev follows Vaidarbhi and Goudi sometimes singularly and sometimes mixed with one another.

Vaidarbhi style in the following song of Gitagovinda-

निन्दति चन्दनामिन्दुकिरणमनुनिन्दति श्वेदधीरम्।  
व्यलनिलयमिलनेन गरलमिव कलयति मलयसमीरम् ॥१६॥

Goudi style in the following verse-

उन्मीलन्मधुगन्धलुब्धमधुप व्याटूतचताङ्कुर-  
क्रीडतकोकिलकाकलिकलकलैरुद्गीणकर्णज्वराः ॥१७॥

The employment of various poetic embellishments like Anuprasa, yamaka, Upama, Rupaka, Utprekshya, Vyatireka acceffective enough and proves the poetic talent of the poet.

The use of Anuprasa is really peerless.

ललितलवङ्गलतापरिशीलनकोमलमयलसमीरे  
मधुकरनिकरकरम्बितकोकिल कूजितकुञ्जकोटीरे।  
विहरति हरिहर सरसवसन्त  
नृत्यति युवतिजनेन समं सखि! विरहिजनस्य दुरन्ते ॥

To sum up, Jayadev the Odishan scholar poet has a literary experience unparalleled among his contemporaries. His contribution in literary creativity widens the dimension of aesthetics, ornamentations, devotional love and spiritually very graphically, vigorously and naturally of the Indian literature in general and the Sanskrit literature in particular. His girth of output raises the highest of the 12th century literature to the level of immortality.

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