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The Poetics of Devotion: Romantic Symbolism and Transcendental Love in Jayadeva's Gita Govinda

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ABSTRACT :

The research is based on the themes of Love, longing and Separation in Gita Govinda by Jayadeva Goswami, the work beautifully highlights the love of Radha and Krishna. This study aims to understand how Jayadeva fuses sacred and prismatic earthly love that evokes deep yearning in the audience through transcending the verse and relying deeply on metaphoric poetic expressions and narrative designs. Each chapter of the study focuses on these themes and their importance in Bhakti literature and their impact on the tradition of Indian poetry.

Keywords: Love, Anger, Separation, Longing, Rasa, Devotion and Purity.

Jayadeva Goswami: The Jewel of Poets

Gita Govinda (गीता गोविंदा) is a poem that was composed in the 12th century by the saint poet Jayadeva Goswami. Gita Govinda deals primarily with the love between God Krishna and the Gopis both universally and in the one case of a Gopi named Radha. This work has been of central importance in the Bhakti traditions of Hinduism. Gita Govinda, which is a lyrical poem, is divided into twelve chapters. His heydays are the 12th century, and he is a famous Indian. The author of Geet Govind highlights the meaning of Gita Govinda as divine love of Lord Krishna, an avatar of Lord Vishnu. He was born to a Brahmin father, Bhojadeva, and was a son of Kenduli Sasan, Odisha, near Puri, and was the husband of Padmavati. Jayadeva was deeply involved with the Jagannatha (Krishna) shrine in Puri. Here, at the temple, Gita Govinda as his major literary work was performed on a regular schedule. Jayadeva has been honored from one generation to the next in his birthplace during an annual event where his poem is recited. Jayadev, the king of the wandering bards, who sing at Padmavati's feet, in his heart was insatiably obsessed with the rhythms of the Goddess of Speech, inspired the composition of a lyrical poem, drawn from the passionate tales of Krishna's divine play adored Shri. "By extolling his own work, Jayadev underlines the wonder and the holiness of it, promoting devotion as the most reverent feeling that may be in us, and the pursuit of love, not fear and anger. If infatuation and beauty can change us for the better, then Krishna embodies both in the world. Love poems are written to spark the flame of love, which is powerful enough to conquer fear and anger.

यदि हरिस्मरणे सरसं मनः यदि विलासकलासु कुतूहलम् मधुरकोमलकान्तपदावलिं

शृणु तदा जयदेवसरस्वतीम्॥ "If your mind revels in remembering Krishna and if you are interested in the art of love, then listen to these sweet and tender verses of Jayadeva's work" (Banisudha 374).

Introduction

It is lyric poetry so it expresses emotions usually in the first person usually accompanied by music, it is part poetry part prose, it has 12 chapters each telling part of a story each chapter has its own raga(raga is a structure of melody a type of musical style) the aesthetics of Indian poetry is to dwell in rasa or Ras means music it's fundamental to the Indian understanding of aesthetics so to dwell in a prolonged emotional state in this particular work the main taste is love or romance but there's also fury aversion and amazement. The subject is Radha being offended at Krishna's forgetfulness of her presence she goes through emotions ranging from doubts anger and of course yearning she yearns for him he's absent in terms of ideas the main idea comes from Vaishnavism which is to say that the worship of Vishnu as the central deity is most fundamental here. The allegorical component in the poem, the Avatar of Krishna there is an allegorical component here to this poem and it stems from the idea that Jayadev plans early on in the poem that Krishna incarnates himself into creation to rescue mankind so if he did that in the past why doesn't he incarnate himself now where is he now in our time of need so the way Jayadev structures this poem is that Krishna is found in our lives he is yearning itself yearning for what is loved that connection that emotional anticipation that's where you find the presence of the divine so to yearn is to worship he also rescues us from our anger which is personified here with Radha being upset at Krishna.

Jayadeva himself refers to *Gita Govinda* as a *prabandha*, though some commentators and critics have also regarded it as a *mahakavya*. Comprising 12 cantos, the text blends classical Sanskrit metres such as *vasantatilaka*, *sragdhara*, and *sikharini* with songs set to various popular *ragas* like *Malavagauda*, *Gujari*, *Ramakeri*, and *Vasanta*. In Indian aesthetics, *rasa* holds a central position, and in *Gita Govinda*, it evokes both the erotic and devotional aspects of love. The poem primarily revolves around the theme of separation and reunion between Radha and Krishna in Vrindavan over a span of two days.

The narrative begins with Krishna's playful interactions with the *gopis* during the joyous spring season. One night, under stormy clouds, young Krishna is frightened and taken home by Radha, but soon, the poem shifts to their secret rendezvous, where they unite in love. The storyline unfolds through Radha's anguish at Krishna's absence, her friend's attempts to bring Krishna back, and ultimately, their joyous reunion. By morning, Radha asks Krishna to fix her disheveled hair and ornaments, symbolizing his surrender to love. This union is metaphorically linked to the soul's longing for divine connection. Structurally, the poem consists of 12 sections, each depicting different moods of Krishna. It contains 72 verses and 24 songs interwoven with dialogues, primarily between Radha, Krishna, and Radha's friend. The dominant themes are love and *Lila* (divine play), portraying Krishna's interactions with the *Gopis* as a reflection of cosmic energy.

The influence of *Gita Govinda* extends beyond literature into music, dance, and temple rituals. Its 24 songs are still sung in temples and concerts, and its narrative is a cornerstone of Indian classical dance forms such as Odissi and Manipuri. The poem has also reached a global audience, with translations in major languages, beginning with William Jones's English translation in 1792. No other work in Indian literature has had such a profound impact on poetry, music, and the performing arts.

Excerpt

"If, passionate for Krishna's mind,
you're keen to learn the arts of love,
then hear the coaxing eloquence
of Jayadeva's tender verse.
Umāpatidhara causes words to bloom,
Sharana dazzles with his lightning thought.
Dhoyi's lord of poets, Govardhana
has his love skills, Shrutidhara fame,
but Jayadeva is both deep and pure" (Holcombe).

First Song(opening)

"When world was water, you became
a tireless vessel of the Vedas.
You, in Pisces form, Keshava:
conqueror of the world, Hari!" (Holcombe).

Chapter 1

मेघैर्मेदुरसम्बरं वनभुवः श्यामाः तमालद्रुमैः नक्तंभीरुरयं त्वमेव तदिमं राधे गृहं प्रापया। इत्थं नन्दनिदेशतः चलितयोः प्रत्यध्वकुञ्जद्रुमं राधामाधवयोर्जयन्ति यमुनाकूले रहः केलयः॥

"It is evening, clouds are gathering in the sky, the forest is dark with Tamala trees, and Krishna is afraid of the darkness of night. Nandagopal asks Radha to take Krishna home safely" (Stoller-Miller).

Victory to the love of Radha and Madhava in the secrecy of every bush and bower on the banks of Yamuna, on their way home.

The First Chapter, as described in the poem, depicts dark clouds gathering, Radha taking Krishna home, and the spreading darkness symbolizing uncertainty.

Verse 1: "Clouds thicken the sky, Tamala trees darken the forest, and the night frightens Krishna as darkness spreads. Beauty exists in darkness—the beauty of poetry" (Stoller-Miller).

Certainty emerges from uncertainty. We should not forget that attractive aspects of the world still exist. Among these attractive aspects is poetry, with its controlled speech based on metrical patterns. This certainty emerges from uncertainty. Poetry allows a person to see the world differently due to its beauty, structure, and transformative power. By changing perspectives, a person can overcome uncertainty.

Barbara Stoller-Miller observes, "Passion is made palpable through sensuous descriptions of movements and physical forms. Seasonal changes in Nature and bodily signs of feelings are colored richly to create a dense atmosphere of passion" (Stoller-Miller).

Verse 2: "Jayadeva, the wandering king of bards who sings at Padmavati's lotus feet, was obsessed in his heart by the rhythms of the goddess of speech" (Stoller-Miller).

He made this lyrical poem from tales of the passionate play when Krishna loved Shri. The best forms of poetry depict Krishna's beauty and preciousness in devotional works. Krishna's love for Radha, composed by Jayadeva, gives the work an aura of enchantment. By praising his own work, the poet emphasizes the reverence we should have for what is best, good, and leads to perfection. Devotional poetry seeks to create a world where love is forever

present because love overcomes fear and anger. If attractive things enrich us, if seduction draws our curiosity, and if transformation through love is possible, then these are manifestations of Krishna himself. Love transforms fear and anger.

Best Quote from Poem: Verse 4: “If remembering Hari enriches your heart, if his art of seduction arouses you, listen to Jayadeva’s speech in these sweet, soft, lyrical songs.” (Stoller-Miller). As darkness spreads, Krishna incarnates into creation. In the past, as darkness spread, Krishna has always incarnated to counter fear and anxiety with truth, beauty, certainty, duty, and piety. Verses 19-20: “The sun’s jewel-like light encircles you as you break through the bond of existence. You defeat the venomous serpent Kalia, exciting your Yadu kinsmen. Like sunlight inciting lotuses to bloom—Triumph, God of triumph, Hari!” (Stoller-Miller).

The ten main avatars of Krishna, enumerated in the poem, include: Matsya, the isolating fish, Kurma, the detached turtle, Varaha, the enduring boar, Narasimha, the just lion, Vamana, the calculating dwarf, Parashurama, the avenging axe-man, Rama, the dutiful prince, Balarama, the hedonistic plowman, Buddha, the compassionate guide, Kalki, the final adjuster yet to come.

Verse 15: “Listen to the perfect invocation of Jayadeva, joyously invoking the essence of existence. You take the ten-fold cosmic form of Krishna. Triumph, Hari, Lord of the world.” (Stoller-Miller). Each incarnation has meaning. They remind us of Krishna’s inevitable triumph. Verse 16: “For upholding the Vedas, for supporting the earth, for raising the world, for tearing the demon asunder, for cheating Bali, for destroying the warrior class, for conquering Ravana, wielding the plow, for spreading compassion, for rounding the barbarians—homage to you, Krishna, in your ten incarnate forms.” (Stoller-Miller). This enumeration demonstrates how Krishna’s attraction and seduction are means to attain truth and certainty in this Kali Yuga. The idea of incarnating the divine into creation offers hope—just as Krishna triumphed in the past, he shall again. Krishna’s goodness is not tainted by necessary actions against evil. Even though he acts triumphantly against those who harm society, he remains beautiful and pure. His necessary acts of violence do not reduce his claim to attraction and seduction. The example of Rama, a previous incarnation, is relevant—Rama fought demons but was gentle and delicate with his wife, Sita. One aspect does not negate the other. Krishna, though loving, is firm. Though he participates in aggressive actions, he remains kind and gentle. Though he confronts injustice and uncertainty, he remains loving and full of good humor. Verses 21-22: “Watching with long, omniscient, lotus-petal eyes, you free us from bonds of existence, preserving life in the world’s three realms—Triumph, God of triumph, Hari! Janaka’s daughter Sita adorns you. You conquered the demon Dusan. You killed ten-headed Ravana in battle—Triumph, God of triumph, Hari!” (Stoller-Miller). Radha’s emotions, analyzed by her mind, mirror the return of spring to her heart, removing fear and uncertainty. The poem continues to show that Radha recalls her friend’s confessions about love by experiencing them herself. She now sees Krishna’s presence in every aspect of attractiveness. Verse 26: “When Spring came, tender Linda Randha wandered like a flowering creeper in the forest wilderness, seeking Krishna in his many haunts. The god of love increased her ordeal, tormenting her with fevered thoughts. Her friends sang to heighten the mood.” (Stoller-Miller). Beauty is present everywhere because Krishna manifests in the world—soft winds caress vines, flower pistils gleam, bees are drawn to them, and birds call to their mates. Jayadeva confirms through Radha the truth that the world is attractive because of Krishna’s presence. Yearning for Krishna creates a paradox of pain and pleasure. The longing is painful, yet it is pleasurable. Verse 30: “Gleaming saffron flower pistils are golden scepters of love. Trumpet flowers, like quanta bees, are arrows in love’s quiver. When spring’s mood is rich, Hari roams here to dance with young women—A cruel time for deserted lovers.” (Stoller-Miller). Radha, lost in memories, fears she has lost Krishna. As she was distracted by thoughts of love, Krishna too may have been distracted by the beauty of other women. This sets the foundation for the story—Radha’s separation from Krishna. Verse 44: “He hugs one, kisses another, caresses yet another dark beauty. He stares at one’s suggestive smiles. He mimics a willful girl. Hari revels here, as the crowd of charming girls seduces him to play” (Stoller-Miller).

Sri Aurobindo writes: “The first and lowest use of art is the purely aesthetic, the second is the intellectual or educative, the third and the highest is the spiritual.” (Aurobindo 209)

However, he does not undermine aesthetics, relating it to Aristotle’s idea of art as ‘a means for the purification of feelings.’ This aligns with Jayadeva’s devotional poetry, where Krishna’s beauty and seduction serve as spiritual pathways. Thus, Krishna’s smile, lit by divine radiance, protects all.

रासोल्लासभरेण विभ्रमभृतां आभीरवामब्रुवाम् अभ्यर्णं परिरभ्य निर्भरमुतः प्रेमान्धया राधया

Chapter 3

The Third Chapter, according to the poem, describes Krishna’s side of the story. The present chapter extends the discussion of the mind and ego of the previous chapters toward a divine mind and divine state of being. The poet explains Krishna as the man thinking of his actions, and Krishna as God looking through existence; thus, the concept of Krishna, reflecting upon the whole reality as God. In the context of the poem, Krishna knows something is wrong, something has changed. Radha’s love is gone; she is gone. He worries about Radha, searches for her, but cannot find her. Where has she gone? Has he wronged Radha? Maybe it is because of the way Krishna playfully behaved. He questions himself as to what he has done and what he must do. Poem Quote from Verse 8: “You haunt me, appearing, disappearing again, why do you deny me winding embraces you once gave me? Damn me! My wanton ways made her leave in anger.” (Stoller-Miller).

Radha has the feeling of abandonment, while Krishna is worried about Radha. Krishna realizes that Radha is breaking because she feels abandoned by him. Krishna feels and is repentant for what he said or did, just as a lover would be after seeing his beloved suffer.

Poem Quote from Verse 1: “As he searched for Radhika in vain, Arrows of love pierced his weary mind, And Madhava repented as he suffered, In a thicket on the Yamuna riverbank” (Stoller-Miller). This epic story from the poem gives golden counsel on how to bring estranged lovers back together. A distressed lover takes ownership for any harm caused to his beloved. He feels remorseful for what happened and endeavors to make amends. He does not let it simply happen. The epicenter of this wisdom states that action is required; otherwise, bitterness will blossom, and both lover and beloved will separate deeper into cycles of continued torment that increase with time. What should be done toward reconciliation? How can it be done, right? The caring lover should remember why he fell in love with the beloved. He must return to a pure state of mind, which is that which existed before the negative one. Once this is restored, he must confess and apologize. He must long for reconciliation with the one he loves from beginning to end. Why is reconciliation so important? Because oneness is bliss. This is the only way to break the agonizing chain of fury and doubt: by coming back to love.

Poem Quote from Verse 9: "Forgive me now, I won't do this to you again. Give me a vision, beautiful Radha, I burn with the passion of love." (Stoller-Miller).

Quote from the poem, Verse 11: "Lotus stalks garland my heart, not a necklace of snakes. Blue lily petals circle my neck, not a streak of poison. Sandalwood powder, not ash, is smeared on my love-lord body. Love-god, don't attack, mistaking me for Shiva." (Stoller-Miller).

Krishna has no choice but to act because he wants us to be free. The pain of the world compels him to act.

Quote from the poem, Verse 4: "I have little use for wealth, Or people, or my life, or my home." (Stoller-Miller).

Just like suffering is the nature of life, so is happiness. Just like worry is part of the cycle, so is relief. Love must prevail because it is part of the final truth of Satchidananda.

Quote from the poem, Verse 15: "Why are the weapons guarded, And Love's living goddess of triumph? The world is already vanquished." (Stoller-Miller).

To quote Sri Aurobindo again: "From our philosophy, the entire world evolved out of Ananda and back into Ananda, and the triple word in which Ananda can be expressed is Joy, Love, Beauty. To perceive divine beauty in the entire world—man, life, nature—to love that which we have perceived and to have untainted, unmixed bliss in that love and that beauty is the destined path on which mankind as a race has to ascend to God." (Aurobindo *The Future Poetry* 243) "The joy of the senses is to be replaced by the Akhanda Rasa, undifferentiated and unabridged joy in the delightfulness of things," (*The Human Cycle* 162) Indeed, the *Gita Govinda*, through its musical and dance interpretations, has been remarkably successful in bringing us joy and evoking the *Akhanda Rasa* within us.

Chapter – 4

Srībhagavānūvāca

imaṁ vivasvate yogaṁ proktavānahamavyayam,

vivasvānmanave prāha manurikṣvākaḥ'bravīt.

"Sri Aurobindo's Interpretation the Blessed Lord said: - This imperishable Yoga I gave to Vivasvan (the Sun-God), Vivasvan gave it to Manu (the father of men), Manu gave it to Ikshvaku (head of the Solar line)" (Sri Aurobindo).

Hindi Interpretation श्री भगवान् ने कहा मैंने इस अविनाशी योग को विवस्वान् को कहा था; विवस्वान् ने मनु (मनुष्यों के पिता) को कहा, मनु ने (सूर्य वंश के एक आदि मनुष्य) इक्ष्वाकु के प्रति कहा था।

The fourth chapter, as set out in the poem, traces the theme of love poetry, familiarity, and intimacy. It is entitled Tender Krishna. It is a poem of love, and in relation to such a topic as love, we would hope for an intensity of emotion concerning the characters involved. The approach to familiarity is what is presented in this chapter. There comes in a fresh level of familiarity—that of intimacy. We are led into a private meeting. The narrative tells of a private meeting with Krishna and the friend. They discuss Radha's emotions. Between Krishna and the friend, as they discuss Radha's innermost feelings, Krishna is told by the friend of Radha's private agony, which no one else is aware of. Radha conceals her feelings, as does Krishna, who waits in secret between reeds on the riverbank.

Quote from the poem, Verse 1: "In a huddle of reeds on the bank of the Yamuna River Where Madhava stood helpless, Under the weight of passionate love, Radhika's friend addressed him." (Stoller-Miller).

Discussion on Radha's Chinta (Her Mental Activity) We learn about Radha's thinking, or Chinta. The mental activity of a person is never-ending; it goes from one thought to another. Radha's mental activity is what is causing her to doubt her.

Quote from the poem, Verse 8: "She summons you in profound contemplation to attain your faraway form. She weeps, laughs, falls, cries, breaks down, speaks her suffering, Lying despondent at your abandonment. Afraid of love's arrows, she holds onto you in imagination, Madhava." (Stoller-Miller).

Cause and effect control life, binding all things. Life runs ceaselessly, binding things as they are bound by cause and effect. The way the friend describes Radha is contradictory. Where Radha hopes to experience joy, she experiences pain. Is she deceived, or is she punished?

Quote from the poem, Verse 11: "An exquisite garland lying on her breasts It is a burden to the frail, wasted girl. Krishna, Radhika suffers in your desertion." (Stoller-Miller).

The work of the mind, the weight of Chinta, is confusion. It is work, but where is the work coming from? Who placed it there, and how do we unload ourselves of it? The Law of Transformation (Parinamavada) There is an immediate result of suffering due to immoral actions. Individuals are usually punished by the things they love. Unexplainable modifications of known events are puzzling to individual souls that do not know the patterns that have been established since the existence of the world. Parinamavada, which is the law of transformation, instructs that there is an effect caused by a cause. This influences how the universe came into existence and how it is changing all the time. The Impression of the Soul (Vasana) Our experiences mark the soul, named Vasana, which influence our thoughts and emotions. When we feel bad, it is because of something we have done, or our karma is built up with negativity. The more negative things we do, the unhappier we are, even when we are surrounded by things that would make us happy.

Quote from the poem, Verse 2: "Sandal balm and moonbeams— Weariness confuses her." (Stoller-Miller).

She experiences venom from nests of poisonous snakes and sandal mountain breezes. If the law of transformation due to cause and effect has been in existence since the birth of creation, then why should Krishna not be negative since he is the cause of this process? Here we find another part of Chinta: Krishna's compassion. Krishna's Secret Mental Activity—Compassion The poem illustrates another mental action: Krishna's sympathy. It is a hidden mental action. The friend invokes Krishna in the narrative to display some sympathy. Here, we have a great secret—that of Krishna's mind as he thinks about action. The Supreme Being is the cause of all the changes through love and compassion. The world was not made from anger or spite, nor for humiliation. Instead, it was made through compassion. This is the manifestation of love in a form which exists as opposites in a state of harmony, and there is no other way opposing patterns—the joys and sorrows—may coexist. This is the mechanism by which the cycle will continue: each to have their turn, rather than one for falling into decadence and recreating more woe.

Excerpt from poem, Verse 19: "Feel sympathy, Krishna! Play godly healer, or death may take her." (Stoller-Miller).

Krishna Acts with Compassion to Stop Suffering. Krishna must act with compassion once more and put an end to suffering so that Radha can recover. It is compassion that compels Krishna to look at the suffering souls who are alone in the world. It is compassion that desires Krishna to act and rescue them. For instance, when Indra, the king of gods, was punishing individuals for their impiety, Krishna stepped in. Without compassion, even a deed for justice can result in too much violence and suffering. Compassion repels cruelty. Compassion is the path to salvation.

Quote from the poem, Verse 20: "Divine physician of her heart, the love-sick girl can only be healed with elixir from your body. Free Radha from her torment, Krishna, or you are crueler than Indra's fearful thunderbolt" (Stoller-Miller). Seeking Compassion in the Levels of Consciousness As we, as conscious selves (Atman), partake of the consciousness of the divine mind (Paramatman), we can be like Krishna. We can be compassionate and liberate ourselves and others from cycles of suffering without end.

Quote from the poem, Verse 9: "Dance to the haunting song of Jayadeva, Study what her friend said Of Radha's misery and Hari's abandonment" (Stoller-Miller).

We need to prepare ourselves to be able to accept compassion. Our mental process needs to be receptive to divine compassion. We need to prepare our souls to think of love, good thought, betterment, and godly change.

Quote from the poem, Verse 4: "She covets a couch of love's arrows to practice her seductive art" (Stoller-Miller)

She makes her flower a better penance to bask in the joy of your hug. To take pleasure in someone's misery is bad—a negative attitude and a cause of sorrow for any soul that chooses this way. Jayadeva shows us joy and suffering so that we may consider what should take the place of suffering. Joy and bliss will overcome sorrow.

Quotation from the poem, Verse 18: "A singing giant— They have a song That gives pleasure to the worshiper at Krishna's feet." (Stoller-Miller)

Meditation on Compassion Troubled minds can meditate on compassion. They can believe because compassion is revealed in the development of nature, enduring and thriving despite loss and devastation. Life is tender and valuable in its initial phases. We can learn from that soft experience and preserve it all through our existence.

Quote from the poem, Verse 22: "How will she live through this long desertion, Observing flowers on the tips of mango leaves?" (Stoller-Miller)

Symbolic Icons (Murti) and Meditation We can reflect compassion by seeing it on Krishna's face. A symbolic icon (Murti) can assist us in imagining what compassion seems like in a person. By emulating the divine, we can access the divine by developing divine attributes in our mental process.

Quote from the poem, Verse 6: "She secretly draws you with dear musk, To be like the god of love, Seated on a sea monster, Firing mango blossom arrows. She prays to you."

Compassion is how all life may continue. Compassion is one part of love that provides the ability to bring delight.

Quote from poem, Verse 21: "When weariness compels her to reflect on you, On the cool form of her lonely lower, she feels secretly renewed. For an instant, the weak girl draws life." (Stoller-Miller)

End Shloka

ॐ तत्सदिति श्रीमद्भगवद्गीतासूपनिषत्सु

ब्रह्मविद्यायां योगशास्त्रे श्रीकृष्णार्जुनसंवादे

ज्ञानकर्मसंन्यासयोगो नाम चतुर्थोऽध्यायः॥ ४॥

**om tatsaditi śrīmadbhagavadgītāsūpaniṣatsu

brahmapidyāyāṁ yogasāstre śrīkṛṣṇārjunasaṁvāde

jñānakarmasaṁnyāsayogo nāma caturtho'dhyāyaḥ**

The popularity of the Gita Govinda

Due to the popularity of Gita Govinda, more than ninety commentaries and 132 imitations on this Kavya have been recorded.¹³ In addition, the songs of Gita Govinda are sung in different classical dances like the Odissi, the Manipuri, the Bharatnatyam and so on. In worship of Lord Jagannath, in the large temple at Puri, especially hand-coven silken cloth called Gita Govinda Khandua is presented to gods. The hymns being recited in prayer are recorded each night in ritual moments before the gods rest and donning badasimhara vesa. About the singing of the Gita Govinda songs during the daily worship of the deities, there is a clear statement of King Prataparudradeva in the form of an inscription on the left-hand side of the Jaya Vijaya doorway, written in Oriya language and script in A.D. 149

The Gita Govinda, as it was written by Jayadeva, remains the cultural representation of a people disturbed and looking for a simple but powerful method of self-realization

The Gita Govinda describes the supreme of all feelings, "Love"; therefore, its widespread and universal appeal throughout the nation, rivaled only by the philosophical text of the Bhagavad Gita. "Rasa", the flavor of an overwhelming sentiment or "Bhava", is central to the Gita Govinda.

The eroticism of the temple sculptures and the Gita Govinda, by their bodily and emotional interpretation in dance by Devadasis (temple-bound female servitors) in ritualistic performance in dedication to Lord Jagannath, drove away any lingering question and brought art to its rightful spiritual level. The fluidity of movements, the spirituality of ritual temple, and the intensity of human love and divine love played out through Radha & Krishna in the Gita Govinda gave ultimate approval to the emergence of the aesthetic to the spiritually sublime. This was the whole intention and meaning of the Gita Govinda. Human passion intensity, (when danced) in the form of Odissi dance, blurred into spiritual intensity.

Gita Govinda is among many great compositions of Sanskrit literature. The poet who is the guru of the new era in Sanskrit literature and completely dedicated to Lord Krishna, brings the glory of divine love of Lord Krishna and Radha into the sphere of human realization where Bhakti and Sringar are perfectly interwoven together to be one that celebrates the unique flexibility of the poet.

Literary Concerns

Classical Sanskrit poetry is beautified and exuberant in devotion, just like Jayadeva's Gita Govinda which is a true gem among the rest. He incorporated both lyrical and artistic elements into Sanskrit literature, rendering it poetic to a deeper extent than previously. The major issue arises, however, when one wants to convert the work's aesthetic beauty into English. The semantic meaning of the work could be captured, but the sophisticated aesthetic charm which includes beautiful rhythms, formal elegance, and melodious repetitions, in essence, poetry, would get utterly lost.

Sanskrit's unique rhythmic attributes, as well as their phonetic profundity, would surpass even the ancient Greeks, so attempting to replicate it would be mute. The ornate and ambiguous nature of Gita Govinda makes the task more complex. Trying to attempt achieving mysticism and lettering fluidity in English would become like trying to fit a square peg in a round hole due to the rigid syntax and constrained metric range of the language.

In attempting to achieve both the scholarly attributes as well as the keen-eyed literary style, this attempts to strike a balance and realizing one will lose out to another. By attempting to English the provided austerity of the pseudocode while trying to retain emotion, the poetic essence gets lost. The most exquisite lines in Sanskrit lose out on beauty but the attempt to capture form rather than spirit is taken at face value.

By refocusing the text on the narrative, one could aim to obtain the most beautiful lines, eliminating the attempt of wholly capturing the bloom of beautiful reinforces. Overall, trying to put forth how the need to speak about the beauty of Samaveda as restating logic dictates

Conclusion

Contents of Gitagovinda The poem starts with a benedictory verse indulging in the secret play of Radha and Krishna and is followed by prayer for the incarnations of Vishnu. In the 1st canto titled as "Samodadamodara" a friend convinces love-sick Radha to pursue Krishna who enjoys wonderful bliss as cowherd in spring season on the Jamuna Riverbank, In the second canto titled as "Aklesakesava", Radha withdraws and goes into a bower and desires an embrace of Krishna. The third canto "Mugdhamadhusudan"

Begins with the remorse of Krishna for his carelessness to Radha. In the fourth canto "Snigdhamadhava" a close associate of Radha asked Krishna to be well-disposed to Radha and makes her amenable for union. The exasperated Conditions of Radha for separation on Krishna is dealt with elaborately in this canto, in the fifth canto named "Sankharsapundarikaksa" Krishna commands the female messenger to Radha of his thirst for union, the duti entices Radha for the merging with Krishna. In seventh canto titled as "kuntla vaikuntha" Radha is assaulted by Cupid, A lady friend reports Govinda about the distressed State of Sri Radha and requests him for the redressal of her pain. Seventh canto titled as "Nagarnarayana" begins with Sri Radha's expectation and eagerness. In the eighth canto "Vilaksalaksmipati" Radha, who is the Khandita Nayika, observes all the indications of armour upon the body of her beloved Krishna. In the ninth canto "Mugdh Mukund" a friend asks Sri Radha not to remain firm in front of Krishna. In the tenth canto titled as "Chaturachaturbhuja" Krishna asks Sri Radha to forget the past and make him free from the agony of God of love. In the eleventh canto titled "Sanandadamodara" Krishna asks Sri Radha to go with him and according to that Sri Radha feels shy in going the bower, she hesitates to join Krishna in the presence of her friends. At the end canto titled as "Supritapitambar" Radha and Krishna spend their time together.

Gita Govinda is one of numerous highly valued contributions to Sanskrit literature. The poet, being a mentor of the new era of Sanskrit literature and totally dedicated to Lord Krishna, brings the beauty of supernatural love of Lord Krishna and Radha into the realm of human realization where Bhakti and Srinagar are wonderfully blended to be the same and one that flaunts the special versatility of the poet.

Significance of Shri Gita-Govinda: Shri Gita-govinda, according to Vaishnavism, is an important work written by Jayadeva. It examines the ecstatic rasa dance and the timeless pastimes of Shri Krishna and discusses the ideas of divine love and relationships. This renowned piece of work reflects the strong emotional bonds between the divine and the devotees, stressing the religious importance of such interactions in the context of Krishna's pastimes.

Regarding "Jones", a western critic, Gitagovinda is a postoral drama and some other opinion that it is a lyric drama or a cultured drama. But "pishel" opines that it can be accepted as a Melodrama.

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