

The Songs Of Radha

Being a rendering into poesy

Of portions of The

GITAGOVINDA

of

Jayadeva

Poesy renderings by c l dean

Poems by c dean

The Songs Of Radha

Being a rendering¹ into poesy

Of portions of The

GITAGOVINDA

of

Jayadeva

Poesy renderings by c l dean

Poems by c dean

List of **free** Erotic Poetry Books by Gamahucher Press by colin leslie dean Australia's leading erotic poet free for download

<http://www.scribd.com/doc/35520015/List-of-Erotic-Poetry-Books-by-Gamahucher-Press>

Gamahucher press west geelong Victoria Australia
2013

¹ Texts used Barbara Stoler Miller "Jayadeva's Gita govinda (Song of the Dark Lord) Oxford University Press Dehli 1978, and Sanskrit text and literal of translation" gita govindam" desirajuhrao@yahoo.com dehara@ymail.com 30th July, 2008

http://www.sanskritdocuments.org/sites/giirvaani/giirvaani/gg/sarga5/gg_5_roman.htm#Verse1

Introduction

Freedom through disengagement –that is not
My way I'll taste it rather in countless chains
Of ecstatic delight. . .

Deluded perhaps I am but freedom throngs
Forth from the world-consuming fire of my rapture
Freedom for me only becomes complete
When passion and devotions fruit meet

(-Rabindranath Tagore Gitanjali 62 in W Radice "Gitanjali "Penguin books
2011p.85)

The Gitagovinda concentrates on Krishnas love for Radha and her love
for Krishna in a rite of spring full of intense sexual passion. It is unique in
Indian literature and a source for religious inspiration in medieval and
contemporary Vaishnavism

The work delineates the love of Krishna for Radha, the milkmaid, his
faithlessness and subsequent return to her, and is taken as symbolical of
the human soul's straying from its true allegiance but returning at length
to the God which created it

The **Gita Govinda** ([Bengali](#):গীতগোবিন্দ , [Oriya](#): ଗୀତ ଗୋବିନ୍ଦ, [Devanagari](#):
) (*Song of [Govinda](#)*) is a work composed by the
12th-century poet, [Jayadeva](#), said to have been born in [Kenduli Sasan](#) near
Puri in [Odisha](#). [Jaydev Kenduli](#) village in [Birbhum district](#) of [West bengal](#)
is also believed by many to be the [birthplace of Jayadeva](#). It describes the

relationship between [Krishna](#) and the [gopis](#) (female cow herders) of [Vrindavana](#), and in particular one gopi named [Radha](#).

The Gita Govinda is organized into twelve chapters. Each chapter is further sub-divided into twenty four divisions called *Prabandhas*. The prabandhas contain couplets grouped into eights, called [Ashtapadis](#). It is mentioned that [Radha](#) is greater than [Krishna](#). The text also elaborates the eight moods of Heroine, the [Ashta Nayika](#), which has been an inspiration for many compositions and choreographic works in [Indian classical dances](#) https://en.wikipedia.org/wiki/Gita_Govinda

The poem has been translated into most modern Indian languages and many European languages There is a German rendering which Goethe read by F. H . van Dalberg Dalbergs version was based on the English translation done by William Jones published in the Transactions of the Asiatic Society, Calcutta in 1792 A verse translation by the German poet Friedrich Rukert was began in 1829 and revised according to the edited Sanskrit and Latin translations of C. Lassen in Bonn 1837 Notable English translations are:Edwin Arnolds *The Indian Song of Songs* 1875;George Keyt Sri *Jayadevas Gita Govinda: The loves of Krsna and Radha* Bombay, 1940; S. Lakshminarasimha Sastri *The Gita Govinda of Jayadeva* Madras, 1956; Duncan Greenlees Theosophical rendering *The Song of the Divine* Madras, 1962; Monica Varmas transcreation *The Gita Govinda of Jayadeva* published by Writers Workshop Calcutta, 1968;

Barbara Soler Miller *Jayadevas Gitagovinda :Love song of the Dark Lord;*
 Oxford University press Delhi,1978; Lee Siegel *Gita·govinda: Love Songs
 of Radha and Krishna;* clay Sanskrit series; Sanskrit text and literal
 translation” gita govindam” desirajuhrao@yahoo.com ehara@ymail.com

30th

July,

2008

[http://www.sanskritdocuments.org/sites/giirvaani/giirvaani/gg/sarga5/
 gg_5_roman.htm#VerseI](http://www.sanskritdocuments.org/sites/giirvaani/giirvaani/gg/sarga5/gg_5_roman.htm#VerseI)

This rendering is different to other translations in that it seeks to capture the syntax and alliteration of the original Sanskrit thus trying to reproduce both the mellifluous melodic sound of the original. The inversion of syntax tries to convey the feel of how the poem might be read in the original Sanskrit as in Sanskrit object and subject and verbs and adjectives etc can appear in any position such as the object at the beginning of the line and the verb at the end . Also no punctuation is used in Sanskrit Thus to convey the reading experience of the original no punctuation is used in this rendering. Those translations which use punctuation falsely put an order into their translations that is not in the original Sanskrit –thus falsifying the original which would have been read by not being broken up with pauses etc. This rendering thus differs from those translations that try and give the meaning of the poem in a form that readers of English are familiar with i.e. proper English syntax.

In reading this rendering you must put away your accepted English standards and enter into the experience of how the original might feel and sound to a reader of Sanskrit- at least in this rendering which for all its faults is perhaps more faithful to the original Sanskrit than other previous translations .

Preface

The moods of love what pictures paint

they

Sensuous

Luscious

Esthetic atmospheres

Rapturous

Ecstatic

Exquisite mood atmospheres

Licentious

Erotic

The moods of love what pictures

paint they

*If remembering Hari enriches your heart
If his arts of seduction arouse you
Listen to Jayadevas speech
In these sweet soft lyrical songs
(Gitagovinda 1.4
Barbara Soter Miller translation)*

Chapter [Sarga] 2 - Careless Krishna

2.1

Krishna loved Radha and all the milkmaid the same while pleasure tripping
in the woodlands

This caused Radhas privilege to slither down due to her sense of superiority
and a grudge over took her as she lost her control hence has gone she
elsewhere somewhere into a bower of tendrils that which is noisy with the
swarms of spiraling humming honeybees at its spire and when she stepped
into that bower in solitude she forlornly to her girlfriend this said she

** The Fifth Song Sung in 'Raga "Gurjari"**

2.2 While the lips of he pulsate on Mohans Vamshi the flute of he he
melodiously fluted ambrosial sweetness did he

While nodded the half-crowned peacock feathered head of he his sidelong
glances are flitting from milkmaid she to she to observe their observation of
the fluting fugues of he as the knobby ear-rings of he sway on each cheeks in
tune with the fugues of he

*In ronde dance is he frolicking here making fun of me albeit of Krishna
alone the heart of me reminds me of he*

2.3 He enwreathed with a wreath of beautiful peacock tail plumery with
eye-like markings the blackish hair of he
he is like a thick blue-black cloud wrapped around in the attire of a rainbow
is he

*In ronde dance is he frolicking here mirthful making fun of me albeit of
Krishna alone the heart of me reminds me of he*

2.4 He who with an interestedness to make the milkmaids they with
beamy buttocks to kiss the face of he
on the lower tender-leaf like dainty lip of he
like the roseate Bandhuuka flower
a smile beaming shines forth from he

*In ronde dance is he frolicking here mirthful making fun of me albeit of
Krishna alone the heart of me reminds me of he*

2.5 He with immense tender leaf-like arms encircled thousands and
 thousands of milkmaids with frission did he
 as did dispel the darkness with their shafts of light the sets of jewelry on
 hands and feet and the chest of he

*In ronde dance is he frolicking here mirthful making fun of me albeit of
 Krishna alone the heart of me reminds me of he*

2.6 He with the sandal paste mark on the forehead of he like the moon
 moving in crowds of clouds deploying verily
 He from the rubbing with out mercy busty bosoms on the chest of he the
 implacable heart of he is encased tightly in the heart door of he

*In ronde dance is he frolicking here mirthful making fun of me albeit of
 Krishna alone the heart of me reminds me of he*

2.7 He with crocodile-like full gem-studded knobbly earrings will be heart
 stealing when decorates with colors brilliant the cheeks of he
 He with ochery silk clothes and in trow gods demons and men the fraternity
 of he

*In ronde dance is he frolicking here mirthful making fun of me albeit of
 Krishna alone the heart of me reminds me of he*

2.8 He meeting me at the base of a serene Kadamba tree
 niggles of romance in the Kali age mollifies me he of the blemish of fear he
 How even can he when with his tidally Love-gods with heart soulfully
 looks at me even can exhilarate me by he

*In ronde dance is he frolicking here mirthful making fun of me albeit of
 Krishna alone the heart of me reminds me of he*

2.10 Oh friend diverging is the heart of me from the control of me
 the heart of me for that Krishna alone is inciting desire in me
 though overambitiously frolicking among damsels is he leaving out me
 yet the heart of me reckoning a lot of traits of he
 his errors discarding distantly my heart does not think of resenting he
 even by mistake my heart more so bears up gladness on thinking about he ...
 what should do I

The Sixth Song Sung with 'Raga "Malava"

2.11 Oh friend when one night to a lonely alcove went me
 as a prearranged place to meet he that bounteous pleasure-giver he in the
 darkness hiding he coming earlier than me
 startled was I when there I saw was not he
 Then with his lustful comportment appeared he
 laughing wryly at me for not finding he
 who being already there was he
 then he with hastiness filled for an intimacy me met he
*Friend bring the beguiler of Keshi he the love of my heart desirous seeking
 who with such thinking as me thee make him to take delight in me*

2.12 Bashful was I on the first meeting of we but he hundreds of capable
 good words agreeable said he
 And then when smiling sweetly was speaking I the silk dress of I he made
 to collapse down the hips of I
*Friend bring the beguiler of Keshi he the love of my heart desirous seeking
 who with such thinking as me thee make him to take delight in me*

2.13 After on a tender grass lawn bed he placed in me
 On the chest of me only reposed all the time he
 With kisses embraces making he in besetting manner hugging swilled he
 the lower lip of me
*Friend bring the beguiler of Keshi he the love of my heart desirous seeking
 who with such thinking as me thee make him to take delight in me*

2.14 Tied was I slouching were the eyelids of me and in a series of tingles experienced the delicate cheeks of he
Wet with strain water was the whole body of me jiggling with lust was the body of the utmost love-god he

Friend bring the beguiler of Keshi he the love of my heart desirous seeking who with such thinking as me thee make him to take delight in me

2.15 When like a black singing bird inexplicable like that was me or like a koel or pigeon-like cooing he the mind born one the master of tantra² was pondering he

Then when faded the flowers of me and the braids tousled of me he who has to bear the weight on busty bosoms of me started to scratch them did he

Friend bring the beguiler of Keshi he the love of my heart desirous seeking who with such thinking as me thee make him to take delight in me

² What this means is interesting It can mean: Deep understanding or mastery of a topic; Set of doctrines or practices for obtaining spiritual enlightenment; System of thought, or set of doctrines and practices; or sexual practices for liberation- Jayadeva was initially a Shavite who converted to Vaishnavism. Later developments in the rite emphasize the primacy of bliss and divine union, which replace the bodily connotations of earlier forms.^[50] When enacted as enjoined by the Tantras, the ritual culminates in an experience of awareness for both participants. [Tantric texts](#) specify that [sex](#) has three distinct purposes: procreation, pleasure and liberation. Those seeking liberation eschew orgasm in favor of a higher form of [ecstasy](#). Several sexual rituals are recommended and practiced, involving elaborate preparatory and purification rites.

The sexual act balances energies in the [pranic ida](#) and [pingala](#) channels in the bodies of both participants. The [sushumna nadi](#) is awakened, and [kundalini](#) rises within it. This culminates in [samadhi](#), where the individual personality and identity of each participant is dissolved in [cosmic consciousness](#).

Tantrics understand these acts on multiple levels. The male and female participants are conjoined physically, representing [Shiva](#) and [Shakti](#) (the male and female principles). A fusion of [Shiva](#) and [Shakti](#) energies takes place, resulting in a unified energy field. On the individual level, each participant experiences a fusion of their [Shiva](#) and [Shakti](#) energies <https://en.wikipedia.org/wiki/Tantra> Jayadeva was initially a Shavite who converted to Vaishnavism and may have carried over into his Vaishnavism Shavite practices

2.16 The anklets of me on the feet of me are made to jingle by the fucking of he in different postures be

While jingling fallen down is the girdle-chain of me he grasping the hair bun of me to give as a gift a kiss to me

Friend bring the beguiler of Keshi he the love of my heart desirous seeking who with such thinking as me thee make him to take delight in me

2.17 When with joy at the time of union by delight was relaxing eyes a little closed like lotuses fallen on the lawn creeper plant like he and me

Again arisen with passion the mind born Love-god the demon subjugator was he

Friend bring the beguiler of Keshi he the love of my heart desirous seeking who with such thinking as me thee make him to take delight in me

Chapter [Sarga] 7- Shifty Krishna

7-1. In the meanwhile obstructing the pathways of the flocks of fancy women caused thereby he a blemish like a badge of infamy bechanced on the face of he

Having brilliance like a beautiful women the eastern sky with a moon like a sandal -spot on the face of she

7.2 She that Radha while the rabbit bearing discoid moon was emanating she

While Madhava imposed tardiness by anguished Radha was made many a heartache with utter anguish made she

* *The Thirteenth Song Sung with "Raga "Malava"**

7.3 Oh friend god Hari on the said time even to Brindavan did not arrive he

Even wasteful now this my youth and unblemished beauty

*Here in this forest whom can approach I for shelter aha ha I am by friends
those girl flocks cajolery befooled*

7.4 For which to go in tow in the night in the forest and even though
searched for unseen is he

Impaled by the arrows of the Love-god is this heart me

*Here in this forest whom can approach I for shelter aha ha I am by friends
those girl flocks cajolery befooled*

7.5 Utterly shattered in this preset place without spirit am I for it has lost its
worth by the non arrival of he

Why here am I tolerating this fire of disunion death alone is best for me

*Here in this forest whom can approach I for shelter aha ha I am by friends
those girl flocks cajolery befooled*

7.6 This pleasant spring night verily is excruciating to me

Someone maybe with good fortune a voluptuous girl with Krishna might be
making merry with he

*Here in this forest whom can approach I for shelter aha ha I am by friends
those girl flocks cajolery befooled*

7.7 These bicep-let and others gem-studded jewelry are carrying the fire of
my anguish for Hari he

Hence reckon I them highly contemptible to be

*Here in this forest whom can approach I for shelter aha ha I am by friends
those girl flocks cajolery befooled*

7.8 Even these garlands in their import are highly poisonous to me

The bodiless ones arrows by sport of rend the heart of this flower delicate
me

*Here in this forest whom can approach I for shelter aha ha I am by friends
those girl flocks cajolery befooled*

7.9 By countless Vetasa³ tree lingering am I
 the slayer of Madhu in his bosom even does not reminisce on I
*Here in this forest whom can approach I for shelter aha ha I am by friends
 those girl flocks cajolery befooled*

7.12 Then returned her girlfriend who was by sadness silent on seeing she
 That Krishna is by someone even delighted on doubting this Radha as
 though seeing with the eyes of she all this said she

The Fourteenth Song Sung with 'Raga "Vasanta"

7.13 The Love-god ready for lovemaking is he
 Befitting in a well done getup verily is she as the flowers by their weight
 slither of she as entangled is the braid of she

*Some girl or a damsel by the very high talent of she is romantically
 frolicking with Madhus enemy*

7.14 When she Hari when tightly hugging he
 Swinging pendants pearly from swirling with romantic jerks the flagon-like
 bosoms of she

*Some girl or a damsel by the very high talent of she is romantically
 frolicking with Madhus enemy*

7.15 Liling pulsating her hair-locks on the moon-like face of she
 Lips swilling the lip of he by happiness became dozily she

*Some girl or a damsel by the very high talent of she is romantically
 frolicking with Madhus enemy*

7.16 Swaying knobby ear-hangings are bumping the cheeks of she
 Clinking waist-strings with jingle bells on the swaying swinging hips of she

*Some girl or a damsel by the very high talent of she is romantically
 frolicking with Madhus enemy*

³ uncaring a tree that excite love

7.17 By the lover of she when seen smiley coyly is she

Many ways she cooed while enjoying in the mood of fucking he

Some girl or a damsel by the very high talent of she is romantically frolicking with Madhus enemy

7.18 With broad tinges is she wide throbs like waves is she

With sighs eyes half-closed broadened is the Love-god in she

Some girl or a damsel by the very high talent of she is romantically frolicking with Madhus enemy

7.19 By the strain of fucking water drops have filled the beautiful body of she

Likewise the challenger in the fucking combat she has overside fallen on the chest of he

Some girl or a damsel by the very high talent of she is romantically frolicking with Madhus enemy

7.21 Oh friend this moon the Love-gods good friend pale faced like the resplendent lotus face of the foe of Mura he

The anguish of me in dissociation is abated even though anguish is muchly intensifying in the love heart of me

The Fifteenth Song Sung in 'Raga "Gurjari"

7.22 Oh friend well uprisen is the passion of a girl for the kiss of he she whose comely face swerved he

Like the dear mark on the moon with thrills for she on the forehead of she is making a mark with musk is he

Presently is Muras foe on the sand dunes and groves of the Yamuna river fucking

7.23 Sheeny clouds gather rippling on the face of a beauty

Ratis husband like a beast in the forest in the hair scintillating like
lightening with a red flower decorating she by he

*Presently is Muras foe on the sand dunes and groves of the Yamuna river
fucking*

7.24 Dear musk bestrewn by he does shine on the sky side of the two
breasts of she with fingernail dents by he like crescent moons on she

That sky with highly massive clouds breast-like and on she an impeccable
gemmy pendant like a star cluster adjusting is he

*Presently is Muras foe on the sand dunes and groves of the Yamuna river
fucking*

7.25 Murari is adjusting emerald armlets on triumphant lotus stalk-like
snowy cool hands surface like lotus leaves is he

The shoulders of she lotus-like as adjusting those armlets like a swarm of
honey bees is he

*Presently is Muras foe on the sand dunes and groves of the Yamuna river
fucking*

7.26 Murari strews around the gem-studded waist –strings of she like
arched welcome festoons on the beamy hips of she because they were
rendered voluptuous by the touch of he

For the hip is the home-like house of lust the Love-gods golden throne for
he

*Presently is Muras foe on the sand dunes and groves of the Yamuna river
fucking*

7.27 He on placing the leaflet-like feet of she adored with jewel-like rosy
nails on the supine chest of he that is the abode of Lakshmi

As outer coverings with reddish colour is decorating he

*Presently is Muras foe on the sand dunes and groves of the Yamuna river
fucking*

7.28 When that plough wielders brother is hastily fucking some nameless girl hoodwinked by the mesmeric eyes of she

Why should I tarry here in the trees belly without spirit without fruit speak up Oh friend of me

Presently is Muras foe on the sand dunes and groves of the Yamuna river fucking

7.30 Oh friend the messenger of me if that philander without mercy had not come why thee worry as the messenger of me

Many sweethearts has he he takes delight in them of the free volition of he

Why then do thee disparage he ecstasy and anguish the heart of me is filled as if to burst by the plus points of my lover he

Being attracted with he to conjoin with me my own soul merges as thee may see

The Sixteenth Song Sung with 'Rag "Desakhya"

7.31 Oh friend sated to the full is she by the ripply blue-lotus eyes of Krishna he

On any bed of tender-leaves never sears she

Oh friend is sated she by one who is garlanded with sanctifying basil-leaves

7.32 The bloomed lake born one with attractive rapturous face is sated she

She with the mind born one who with sharp arrowheads never shatters she

Oh friend is sated she by one who is garlanded with sanctifying basil-leaves

7.33 By the ambrosial lusciousness and dulcet fine words of he is sated she

She by sandal breeze born on Mt Malaya born it never sings she

Oh friend is sated she by one who is garlanded with sanctifying basil-leaves

7.34 Gleam like hibiscus blossoms the hands and feet of he

The rays of the frosty cold moon wont make writhe she

Oh friend is sated she by one who is garlanded with sanctifying basil-leaves

7.35 With water giver clouds their glitter has he

She in her heart never get rent by the weight of the grief of she

Oh friend is sated she by one who is garlanded with sanctifying basil-leaves

7.36 By he with all purifying robes that shine like golden streaks on a touchstone sated is she

She with people all around all laughing at she never sighs does she

Oh friend is sated she by one who is garlanded with sanctifying basil-leaves

7.37 In all the worlds and their in-dwellers best with bloom of youth is he

By the utmost grace of he bodily pain never endures she

Oh friend is sated she by one who is garlanded with sanctifying basil-leaves

Chapter [Sarga] 8 - Apologetic Krishna

8.1 She then somehow even spent that night in separateness battered by the arrows of the Love-god he

She Radha in the morning before he appeared to she with apologetic words to the lover of she spoke with jealousy she

The Seventeenth Song Sung with 'Raga "Bhairavi"

8.2 Caused by much waking in the night of passion is reddened and a little reddened with cosmetic are the eyes of thee

Now weakly wink the eyes of thee that show expertise in passion they clearly bear the mark of the sole interestedness in she

Away with thee Oh lotus-like⁴ eyed one Madhava

Be off Keshava⁵ tag along alone with the one who takes away the woe of thee

tell no lies to me

Hari Hari⁶

⁴ here, the pair of eyes are luring, lure-eyed one

⁵ one with beautiful head hair, one who is interested in lovely women that adore their hairdos beautifully]

⁶ hari hari= oh god, oh god - oh boy, oh boy this is used in disdain- a catchword in those days. In Indian vocabulary it is still used in forms as an expression of disdain, disgust, or sorry.

8.3 Oh yeah Krishna by kissing the eyes of she besmirched by kohl some blackness is besmeared on the reddish lips of thee

The reddish lips of thee with blackness are enriching the body color of thee

Away with thee Oh lotus-like eyed one Madhava

*Be off Keshava tag along alone with the one who takes away the woe of thee
tell no lies to me*

Hari Hari

8.3 In the Love-gods war is chafed with streaks of sharp fingernails the body of thee

Like golden streaks carved on emerald pieces do they resemble it be

Away with thee Oh lotus-like eyed one Madhava

*Be off Keshava tag along alone with the one who takes away the woe of thee
tell no lies to me*

Hari Hari

8.4 This broad chest of thee is wet with red feet-paint slid from some she

Now appears from the tree of the Love-god new tender leaves whorled with is showing on thee

Away with thee Oh lotus-like eyed one Madhava

*Be off Keshava tag along alone with the one who takes away the woe of thee
tell no lies to me*

Hari Hari

8.5 The tooth-bite abiding on the lip of thee is causing agony to me

Even now how can the heart of me say that we are allegedly unseparated
bodily

Away with thee Oh lotus-like eyed one Madhava

*Be off Keshava tag along alone with the one who takes away the woe of thee
tell no lies to me*

Hari Hari

8.6 Even the heart of thee seems blacker than the blackened body of thee

How can thee let down the followers of thee agonized in fever caused by the
arrows of the Love-god thee

Away with thee Oh lotus-like eyed one Madhava

*Be off Keshava tag along alone with the one who takes away the woe of thee
tell no lies to me*

Hari Hari

8.7 Why am I surprised in the forests surprising women roam thee

When childhood legends show how the fate of Putana explain the merciless
killing of women by thee

Away with thee Oh lotus-like eyed one Madhava

*Be off Keshava tag along alone with the one who takes away the woe of thee
tell no lies to me*

Hari Hari

Isbn 9781876347716