

PUNDITRĀJA JAGANNĀTHA'S VISION OF GANGĀ IN GANGĀLAHARĪ

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ABSTRACT

Punditrāj Jagannāth is an erudite man. He is a witty person in the world of Sanskrit. He was Court-Poet of four emperors in different places of India. He was blessed by those emperors. His famous poetry is Laharīpañcakam. There are five Laharī Kāvya. Between them Gangālaharī is one of his best literary creation. He sketched Gangā very beautifully here. Gangā as a river has its many utility and impact on the people. The beauty and purity of Gangā river is like a great bonding together which has reflected in Gangālahari Kāvya.

Key- Words: Patronize, Alliterative, Camphor, Aquatic image, Gangālaharī , अलङ्कारशास्त्रम् (Alaṅkāśāstra) लहरीपञ्चकम्, आसफ विलासम्, सकलसुरसंसेव्यसलिला, पद्मारमण(Husband of the Goddess Lakṣhmī).

Introduction:

Punditrāj Jagannāth (P.J) is a great scholar of Sanskrit flourished in the middle of Seventeenth Century (17th Century, A.D). Precisely he was between 1620 and 1660 A.D. This is because he was the court-poet in the royal court of four empires. He was in the court of Jahangir (1605-27) in Agra. That he was also in the court of Sahajahan is evident from his verse in 'भामिनी विलासम्'— 'दिल्लीवल्लभपाणिपल्लवतले नीतं नवीनं वयः'. He was also patronized by king Jagat Singh (1628-54) at Udaypur. The king Prāṇa Nārāyan (1633-66 A.D) of Kamarupa also gave him patronize. Therefore P.J's time can be between 1620 and 1660. In the 'प्राणाभरण काव्य' he gratefully refers to

these four kings. P.J is famous for his treatise on poetics. His birth place was Andhra Pradesh, because in his 'आसफ विलासम्' *Kāvya*, he begins with 'तैलङ्गकुलावंतसेन पण्डितराज जगन्नाथेन'. He was given the title Punditrāja by the emperor Sahajahan and it is hinted by the poet in the beginning of "आसफ विलासम्"— an आख्यायिका— 'मूर्तिमतेव नवाबासफखानमनः प्रसादेन द्विजकुलसेवाहोवाकि वाङ्मनः कायेन माथुरकुलसमुद्रेन्दुना रायमुकुन्देनादिष्टेन श्रीसार्वभौमसाहिजहान— प्रसादाधिगत- 'पण्डितराज' पदवी विराजितेन तैलङ्गकुलावंतसेन पण्डितजगन्नाथेन आसफविलासाख्येयमाख्यायिका निरमीयत।

Following are the creations of the poet—

1. शृङ्गारविलास- 180 poems.

2. आसफ विलास— *Akhyāyikā* , Sahajahan's visit to Kaṣhmīr and meeting with Asaf Khan.

3. करुणविलास— To lament being separate with wife, 19 poems.

4. प्रास्ताविक विलास- 122 poems.

5. शान्तिविलास--44 poems.

6. जगदाभरण- 53 poems. Praise of the king Jagat Singh of Bikanir.

7. प्राणाभरण- 53 poems. Praise of the king Praṇa Nārāyaṇa. This is prepared in '*Jagadābharan*' where the name of the poem was changed.

8. यमुनावर्णन- Prose, not found.

लहरीपञ्चक-

- i. गङ्गालहरी--53 poems, it is called 'पीयुष लहरी' also.--'इमां पीयुष लहरी जगन्नाथेन निर्मिताम्'।
- ii. यमुनालहरी— 11 poems. It is called 'अमृतलहरी'।
- iii. करुणालहरी— 55 poems. Praise of Krishna.
- iv. लक्षीलहरी— 41 poems.
- v. सुधालहरी— 30 poems, praise of The Sun.

10.भामिनीविलास— 588 poems.

11. चित्रमीमांसाखण्डनम्-, *Chitramīmāṃsā* by Apyaya Dixit, to contradict the book of *Alaṃkāśāstra*.

11.मनोरमाकुचमर्दनम्— *Praudha Manoramā* by Bhattoji Dixit.

12.रसगङ्गाधर— A book of *Alaṃkāśāstra*.

In our present attempt, we aimed at finding out the Gangā-Consciousness of Punditrāja Jagannāth by making a brief study on his *Gangālaharī*. *Gangālaharī* (G.L) is a long poem of 53 verses. In these verses the poet has tried to meditate on the aspect of Gangā. In the first verse, Gangā water is seen as great fortune (समृद्धम् सौभाग्यम्), greatest grandeur (महैश्वर्यम्), essence of the Vedas (श्रुतीनाम् सर्वस्वम्) and as the good deeds of the worse and wise (सुमनसां मूर्तं सुकृतम्)¹.

The flow of Gangā is a teacher of the knowing how to destroy the tree of *Avidyā* (nescience). The poverty of the poor and the Sins of the people with wrong desires are removed by this flow of Gangā (verse 2). The poet sees the aquatic image of Gangā which is worship by Gods is prayed by the poet to remove the three types of agonies—

इयं सा ते मूर्तिः सकलसुरसंसेव्यसलिला

ममान्तः सन्तापं त्रिविधमपि पापं च हरताम्॥५॥^३

The people who left their huge kingdom and took shelter in the bank of Gangā strewn with bungling canes and used to drink satisfactorily the ambrosia water and get a bliss which could mock at the joy of liberation—

अपि प्राज्यं राज्यं तृणमिव परित्यज्य सहसा

विलोलद्वा नीरं तव जननि तीरं श्रितवताम्।

सुधातः स्वादीयः सलिलभरमातृप्ति पिबतां

जनानामानन्दः परिहसति निर्वाणपदवीम्॥ 6॥^३

The poet sees a great cleansing power in the name Gangā which is very pleasing to hear. He wishes that this word should occur once and again in his heart and mouth together. Generally people mutter the holy names. But that mind, roams in other places. Therefore Punditrāj wishes that the word Gangā should dance both in his mouth and mind—

इदं तद् गङ्गे ति श्रवणरमणीयं खलु पदं

मम प्राणप्रान्तर्वदनकमलान्तर्विलसतु॥8॥^४

The poet wishes that the water of Gangā may demolish the cycle of birds. However this water is described in a style of ornate poetry. How is this water? It is full of splendor generated from the saffron paste generated out of the pollens of the stretches of Lotuses that hustle in the play of the wind. Again this water is thick with the camphor (*aguru*) fallen out of the breasts of divine women. Such fragrant water mixed with lotus pollens and camphor would cleanse of the cycle of births and deaths of the poet. The elements mixed in water are capable enough cleaning anything including defects of human beats that causes birth. Punditrāj is very much alliterative in wishing water of Gangā to fetch him liberation-

मरुलीलालोलल्लहरिलुलिताम्भोजपटली-

स्खलत्पांसुव्रातच्छुरणविसरत्कौङ्कुमरुचि।

सुरस्त्रीवक्षोजक्षरदगुरुजम्बालजटिलं

जलं ते जम्बालं मम जननजालं जरयतु ॥२०॥⁵

In the mediation of Gangā Punditrāj discovers a strange thing Gangā a ensues from the bright foot nail of Biṣṇu and it leaves in the matted hair of Lord Śhiva. The strange is that the first one is Padmā ramaṇa (the lover of Lakshmi) and the second one is the enemy of Kandarpa(the love-incarnate). Again the hobby of Goddess Gangā is to save the spiritually fallen souls. Therefore the poet thinks that the flourish of Gangā aims at the liberation of everybody including himself-

समुत्पत्तिः पद्मारमणपदपद्मामलनखान्

निवासः कन्दर्पप्रतिभटजटाजुटभवने।

अथायं व्यासङ्गः पतितजननिस्तारणविधौ

न कस्मादुत्कर्षस्तव जननि जागर्ति जगति ॥२१॥⁶

The feelings of the poet for the beautiful Goddess Gangā is immense in fact. People have long and beautiful eyes but such eyes are of no consequence if they have not beholden the extremely beautiful appearance of the Goddess. All the men and women have a pair of ears but it is a despise to those ears in the gurgling sound of the musical waves of Gangā has not enter them—

विशालाभ्यामाभ्यां किमिह नयनाभ्यां फलमसौ

न याभ्यामालीढा परमरमणीया तव तनुः ।

अयं तु न्यक्कारः श्रवणयुगलस्य त्रिपथगे

यदन्तर्नायातस्तव लहरिलीलाकलकलः॥३२॥⁷

The visualization of Gangā also expand works the trees standing on its back sanctifying the ever-black, black bees through their divine fragrances the poet wishes that may those trees be the spiritual friends of human being—

पुनानाः सौरभ्यैः सततमलिनो नित्यमलिनान्

सखायो नः सन्तु त्रिदशतटिनीतीरतरवः॥४३॥⁸

Poet thinks that people confirm sacrifices to get spiritual elevation. Some other performs difficult worship of Gods. Still some other live in the jungle and practice *Yogāngas* like *Yama* and *Niyama*. However Punditrāj himself has cherished only one desire of always remembering the name of Gangā and thereby considering the wave of the world as a near spread of grasses that cannot tie his soul down—

यजन्त्येके देवान् कठिनतरसेवांस्तदपरे

वितानव्यासक्ता यमनियमरक्ताः कतिपये।

अहं तु त्वन्नामस्मरणभृतकामस्त्रिपथगे

जगज्जालं जाने जननि तृणजालेन सदृशम्॥४४॥⁹

The meditation of Gangā has produced a unique vision in the mind of poet. He sees her as white as the eternal moon. She has a crown made of pieces of moon beautifully smeared of with the mosses. In her hands she holds a picture, a lotus, an offering of boon and an indication of solace from confers. Her garment is the stream of nectar laced with white crocodiles. Poet thinks that those who mediate upon this image of Gangā face no setbacks-

शरच्चन्द्रश्वेतां शशिशकलशेवालमुकुटां

करै कुम्भाम्भोजे वरभयनिरासौ च दधतीम्।

सुधाधाराकारावरणवसनां शुभ्रमकर-

स्थितां त्वां ये ध्यायन्त्युदयति न तेषां परिभवः ॥48॥¹⁰

The image of Gangā has a multitude of effects on the spiritual life also of the human beings. The immense positive of meditating on the image of Gangā is uphold by the poet when he says –

शिवाया स्ते मूर्तेः क इह महिमानं निगदतु ॥12॥¹¹

The vision of *Gangā* has depicted in *Gangālaharī* of Punditrāj Jagannāth had a great spiritual value. The literary height and heightens the feeling of devotion in the hearts of the readers.

Notes and Reference:

1. *Laharīpañcakam*, Jagannath, Bhubaneswar Karsharma(trn.) Raṣtriya Saṁskṛit Saṁsthānam, New Delhi, 2010, p.1, *Sloka*.1.

2. *ibid.* p.3. *Sloka*.5.

3. *ibid.* p.4. *Sloka*.6.

4. *ibid.* p.4. *Sloka*.8.

5. *ibid.* p.10. *Sloka*. 20.

6. *ibid.* p. 11. *Sloka*. 21.

7. *ibid.* p. 16. *Sloka*. 32.

8. *ibid.* p.21. *Sloka*.43.

9. *ibid*, p. 22. *Sloka*.44.

10. *ibid*, pp.23-24. *Sloka*. 48.

11. *ibid*,p.6. *Sloka*.12.