

ABHINAYA
IN
KSHETRAYYA PADAMS

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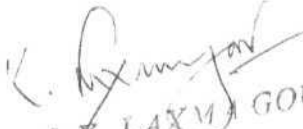
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PREFACE

The present work actually forms the thesis for Ph.D. prepared under the guidance of great Gurus **Professor Sri Nataraja Ramakrishna** and **Professor Sri P.S.R. Appa Rao** of the Central University of Hyderabad,

This research would never have begun without the care and guidance extended to me by my professors.

My thanks to **Natyacharya Sri K.R. Radhakrishnan**, who was my first guru and whose superb and strong adavus became part of me in my childhood.

I am extremely grateful to my guru **Smt. jayalakshmi Narayan**, who taught me with great love and care the intricacies and finer points of the pandanallur style of Dance and innumerable rare items.

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మువ్వ గోపాల స్వామి

MOVVA GOPALA SWAMY



క్షేత్రయ్య

KSHETRAYYA

Paashankushapoopakutaradantha
Chanchethkaraaklapthavaranguleekam!
Peethaprabham Kalpatharoradhasham
Bhajami kruthopapadam Ganesham!



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CHAPTER-1

INTRODUCTION

ABHINAYA IN KSHETRAYYA PADAMS

Kshetrayya or Kshetrajna is the most outstanding composer of padams in the Telugu language. Though originally padams included musical compositions with religious, devotional or philosophical themes, in later days, by the time of Kshetraiah, Sringara became the main, if not the only theme of padams. It is true that the Sringarabhava was often associated with a diety, specially Krishna.

Very little authentic material is available to construct the life of Kshetraiah. It is believed that Kshetraiah was a "**Niyogi Bhrahmin**" in the Court of Raghunadha Nayaka.

All *one* can say with an amount of certainty is that he lived in the first half of the 17th century, under the patronage of the Tanjore Kings, that is **Sri Achyutappa Nayaka**, and that of his sons **Raghunada Nayaka** and **Vijayaraghava Nayaka**. He appears to have obtained the patronage also of **Tirumala Naik** of Madurai and the **Nawab** of Golkonda. There is internal evidence in his padams of his visits to several temples and sacred places.

There are apocryphal legends relating to Kshetraiah's life which are founded more on imagination than on any reliable fact. Kshetraiah's original name appears to have been Varadayya, one cannot be certain when and why he came to be called Kshetraiah.

The term occurs in 13th chapter of the Bhagavadgita, but. it is difficult to relate the concept of "Kshetraiah" contained there into the composer of the padams. There is also the other popular version that he got the name because of his visits to several Kshetras.

There has been considerable controversy as to the place of his birth. So many scholars after great research have suggested different villages. One of them quies the village **Movva** or **Muvva** in the Krishna District in Andhra Pradesh as a possibility. Some other scholars have suggested movupu in Chingleput District, 'a village of the same name in South Arcot District and the village of Movaluru in Tanjavuru District, all in Tamilnadu, Muvva is 2 miles way from the village of Kuchipudi, Kuchipudi village is the Birth place of our classical form of Kuchipudi Dance. A Traditional Yakshagana Sampradaya (Dance Drama tradition) evolved here.

Regarding Kshetraiah's birth place we can say with some conviction from his compositions that his padams are mostly dedicated to Movva Gopala of "Movva" village in Krishna District of Andhra Pradesh.

(Kshetraiah's padams reveal a deep and extensive knowledge of music. He has composed padams in over forty ragas. These include ragas well known at the present day like **Bhairavi**, **Kalyani**

Todi, Saveri, Bilahari and Sankarabharanam. Some of the padams are in rare ragas, like Ghantarava, Saindhavi, Khande. His favourite raga appears to be Kambhoji. In his padams we can find a complete development of raga-bhava, in an elaborate pattern of Pallavi, Anupallavi and Charanas. The padams should generally be sung in the Vilamba-kala i.e. slow tempo. The talas which occur frequently are Tripata, Chapu and Jhampa.

One important feature of Kshetraiah's padams is that they are specially suited for Abhinaya and Natya. Kshetraiah had hand full of knowledge of the Natya Sastra. Even to this day, his padams always find a place in the repertoire of musicians who accompany the dancers. Some of his padams are found in manuscript with quies the detailed analysis for the purposes of abhinaya only and in the hands of the greatest exponent of the Kuchipudi style of dance.

It is not therefore surprising to find evidence of Kshetraiah's thorough knowledge of Alankara Sastra in his padams. Apart from the Rasamanjari, there are a number of well known treatises, which deal with different types of Nayikas and Nayakas and which describe different Vibhavas, Anubhavas and Sancharibhavas depicting physical and psychological states. With reference to the different rasas and it is not unlikely that Kshetraiah studied several of them.

Treatises on poetics and Natya Sastra mention several types of Nayikas. The enumeration is on different stand-points. There are the three categories of Nayikas. Sviya, the lawfully married wife, Parakiya, which term comprised both an unmarried girl who goes astray and a married woman, and Samanya, one who is not bound by any tie to any one, generally Vesya (courtesan). Sviya is classified into three categories Mugdha, one who is new to love's experience, and whose primary quality is Shyness, Madhya, one who is not new to such experience, but who is still not forward enough and praudha, one who is well versed in love affairs. Each one of these types again falls into different classes. There are then the well-known eightfold types of Nayika avasthas namely, Svadhina Patika, one to whom the husband is entirely devoted. Vasakasajjika, a woman dressed up and adorned and waiting to receive the Nayaka, Virahotkanthika. One who is eagerly and nervously anxious on account of her husband or lover not turning up at the expected time. Vipralabdha, one who is disappointed in not finding her lover at the appointed place; Khandita, one whose lover has spent the night with another woman, and who scolds him; Kalahantarita, one who has quarrelled with her lover and sends him away and then repents, Proṣitabhayatrika, one whose husband has gone abroad. Among the padams of Kshetraiah, we can find depictions of each one of these and other types of Nayikas.

Kshetraiah's padams portray Sringara rasa in all its infinite variety. There are excellent examples of both Samyoga Sringara and Viyoga Sringara depicting the state of a Nayika, when she is with her lover and when she is alone, suffering the pangs of separation, respectively. The different states, physical and mental of the Nayika and elaborately can described in the padams of Kshetraiah.

An important feature of Kshetraiah's padams is the language. Though he was obviously a profound scholar in Telugu and Sanskrit, his Songs are in a soft, simple and mellifluous style. His padams are full of proverbs and idioms, which belong to the common people.

As an example few padams are enclosed here.

Kshetraiah Padam:

"Mundativale ^aNapdi ^yNenarunnota". Here the Nayika is swiya
Khandita, Madha Dhiradhira, and Nayaka is Shatudu, Rasa Vipra-
^mlaubha Shringara rasa.

Pallavi:

Mundativale ^aNapdi ^hNenarunnota Swam Muchatalika Nelara
//Mundativale//

Anupallavi:

Yenduru ~~Moghamichna~~ Kapumatatadevu Meragadura ~~ye~~ara.

1. Piluvanampina ravu Pilachina gikovu palumaru vedina
alukavu valapu nilupa leka cheluvudanuchu ninnu Talachi
Talachi. Chala Talla Dillu te gani //Mundativale//

2. Chinna nati nunchi cherina denchaka nannu chauka jesedi
nyayana.

Vannekada nedu vanchena lerugaka ninna nabaniledu nejeyu
poojaku.

3. Kaluvala Redanchu kanchi varada ninnu lalanayintha ~~doramu~~
ranichena.

Alaruvilthuni keline nalumu konuchu nannu kalasina papaniki
kannula juda vachchi thivo.

P A D A M

Pallavi: ^a Mundati vale napi nenaruna da swamy muchatalika
Nela Raj//

(Smriti (remembrance)	!	Shanka	!	Chinta (anxiety)
	!	(apprehension)	!	dainya (depresion)
garva (arrogance)	!	dainya	!	vishada(despair)
		(depression)	!	Vitarka
				(deliberation)

Anupallavi: ^L Yenduku Moghamichna kapumata/adeva meragadura yera//
^V [Bitarka (deliberation) Vishada with dainya, Shanka -
^V Avahittha (dissimulation)].

1. Piluvanampina ravu pilachina ^a gikovu palumaru//

Autsukya (eagerness)	Vishada (despair)	Dainya (depre- sion)
with Vishada (despair)	Vitarka (deliber- ation)	with vishada
and the raskaram		

^L Valapu Nilupa teka Cheluvu danuchu Ninna Talachi Talachi// ^e

autsukya (eagerness)	harsha (joy)	dhriti (satis- faction)
^V Nivveda (discourage- ment)	mati (assurance)	

Chala Talla Dillu Te Gani

//Mundativale//

Alasya (Indolence)	Shanka (apprehen- sion)	Vitarka(delibe- ration)
--------------------	----------------------------	----------------------------

2. Chinnati Nunchi Cherina Denchaka nannu chauka jesedi
Nyayama//

Smriti (remembrance)	Vetarka (deliberation)	Nirveda (discouragement)
mati (assurance)	Vishada (despair)	Vishada with dainya, Vetarka, Shankha & Nirveda
Dhriti (satisfaction)	Virida (shame)	

Vannekada Nedu Vanchena lerugaka ninnanabaniledu Nejeyu
Poojaku//

autsukya with vishada	Smriti (remembrance)	Garva (arrogance) with mati (assurance)
	avahittha (dissimulation)	ni vveda chinta (anxiety), Vedadamu 'dainya' (depression).
	vitarka with smriti	

3. Kaluvala Redanchu Kanchi varada ninnu:
Lalasavintha doramu ranichchena//

Harsha (joy)	Dhriti (satisfaction)	dainya (depreciation)
mati (assurance)	asuya (Jealousy)	
Rosha with garva, vikarka, and shauka).		

Alaruvilthuni keline Nalumu Konuchu nannu Kalasina
Papanaka Kannula juda vachchithivo//

Shrama (weariness)	Mati (assurance)	Vitarka (deliberation)
harsha (joy)	Harsha(joy)	with smriti (remembrance)
		shauka (apprehension)
		vishada(despair)
		Asuya (Jealousy)

CHAPTER-2

STUDY OF ABHINAYA

ABHINAYA

Abhinaya is so called because in the performance (of a play) it together with the Sakha, the Anga and the Upanga explains the meaning of different (things).

The Technique of Expression and its four kinds of Abhinaya:

Abhinaya literally means the representation or exposition of a certain theme from the Sanskrit abhi - to or towards - with the root in - to lead. Abhinaya is the art of expression.

Abhinaya has four aspects namely-

a) Angika b) Vachika c) Aharya d) Sattvika,

1. Angika is the language of expression through the medium of the body (Sarira), the face (Mukhaja) and movement (Cestakrta).
2. **Vacika** is the expression through words, literature and drama;
3. **Aharya** the expression through decoration such as make up, jewellery and costumes;
4. **Sattvika** - The expression through acting and different states of the mind.

Angika Abhinava;

Angika is so called because it is related to the body as a whole. The Angas are the major limbs and pratyangas and upangas the minor limbs. The major limbs to be utilised are the head, hands, chest, waist sides and feet.

There are the six main limbs, but other authorities also mention the neck as one of the major limbs.

The main limbs when in movement will automatically utilise the minor limbs. For instance when the arm moves, the elbows, the wrists and the fingers move along with it. But the division of the different parts of each major limbs is interesting here, for in classical dancing every portion of the body has a major role to play and here is seen a fundamental difference of technique in the dancing in India and the West. Angika Abhinaya will be dealt with in detail separately at a later stage.

Vacika Abhinava: 'In this World'.

Writes Bharata, the Sacred treatises (Sastras) are formed from and rest on words.

Verily there is nothing beyond words and surely words are at the beginning of all things.

In classical dance. The dancer, though she may sing, does not use this form of traumatic speech.

But the main singer gives expression to the words of each song while the dancer interprets the meaning. This combination and understanding between dancer and musician is of extreme importance.

Apart from beauty of voice, clarity is necessary in dance - music in order that audiences hear and comprehend each word of the song.

Then only can it truly be called Vachika Abhinaya - the bells on the dancer's anklets also keep the rhythm through sound.

Aharya Abhinaya:

The dress varied in each part of country but it had to suit the time and the place and the mood of the dance or drama. Dresses were even made suitable to sentiments and coloured accordingly, ornaments were light for, as Bharata writes in the Nat.ya Sastra, weighed down with heavy ornaments the artist cannot move, and one so weighed down is likely to be exhausted and faint.

Sarangadeva in the Sangeeta Ratnakara describes the dancer as having well-dressed and oiled hair worn in a chignon or plait decorated with flowers or with pearls. The tilak mark in the centre of the forehead is artistic, done with kasturi (mask) and chandan (sandal paste), and flower patterns are painted above the eye brows, the eyes are lined with collyrium

and ears decorated with ear-rings. The cheeks are decorated with intricate designs (Patralekha) and the teeth are whitened to shine, Necklaces of pearls, Golden bracelets, studded with jewels and rings are the ornaments to be worn.

The body is to be smeared with sandalwood paste for the dress a choli and a whiter silk cloth are suggested or else the dress according to the custom of the region.

Bharata describes the four varieties of colour for the face, swabhavika, (natural) prasanna (pleasant), rakta (red), and shyama, (dark).

Swabhavika is used in natural conditions.

Prasanna is used in the sentiments of wonder, mirth and the erotic, Rakta is used in the heroic, terrible and compassionate sentiments, shyama is used in the fearful and odious sentiments.

As the room illuminates the darkness of the night so will the abhinaya of the body, if used in combination with the varied hues of the face, be twice as beautiful 'Says Bharata and also, just as the Soul of a person enters the body of another person, gives up his own nature and assumes another being so a person decorated with a different colour and costume takes on the behaviour of the costume he wear.

Sattvika Abhinava;

The word Sattvika is endowed with the quality of 'Sattva' or purity. By Sattvika Abhinaya is meant depicting or acting a state of mind which has been caused by a natural emotion as expressed in art. It is interesting that the Chakyars of Kerala call this abhinaya nok kikanuk' which means 'working or perceiving'.

The Sattvika Bhavas are the expressions in art that represent the reality of an emotion naturally caused by external feelings or sentiments in sympathy, with others. They are eight in numbers. They hold a middle place between the Sthayi & Vyabhicari Bhavas, the permanent and transitory states, and though falling within the same category of Ambhavas (indications) are different because they are manifest from the inner nature and one natural reactions.

They are Stambha (stupefaction) Sveda (sweat), Romancha (goose flesh), Swarabheda (loss or change of voice) Vepathu (trembling), Vaivarnya (change of colour) Ashru (tears) and Pralaya (loss of senses).

Stambha:

It is caused by joy, tear, disease, surprise, despair, intoxication, and anger. It is to be depicted by inactivity and immobility.

Sveda:

It is caused by anger, fear, joy, modesty, grief, weariness, disease, heat, exercise and exhaustion. It is to be depicted by fanning, wiping off perspiration and actions showing the desire for a breeze.

Romachana:

It is caused by touch, fear, cold, joy, anger, and disease. It is to be depicted by acting as though the hairs are standing on end.

Swarabheda:

It is caused by fear, joy, anger, fever, disease and intoxication. It is to be depicted by a broken and choking voice.

Vepathu:

It is caused by cold, fear, joy, anger, touch and old age, it is to be depicted by throbbing and shaking.

Vaivarnya;

It is caused by cold, anger, fear, exertion, fatigue and heat, it is to be depicted by changing the colour of the face and by pressure on the pulse and weakness of the limbs.

Asru;

It is caused by happiness, indignation, **smoke**, collyrium, yawning, fear, sorrow, staring, cold and disease, it is to be depicted by rubbing the eyes and shedding tears.

Pralaya:

It is caused by weariness, swoon, intoxication, sleep, injury and bewilderment, it is to be depicted by falling on the ground.

The verse from the Bhagavad Gita where Arjuna sees his kinsmen arrayed for the fight and says. My limbs fail, my mouth is parched, my body quivers, my hair stands on end in horror, the bow slips from my hands and my skin burns all over, I am unable to stand, my mind is whirling and wondering, gives an excellent description of the physical condition which arises from the Sattvagunna (the quality of purity) and how the Sattvika Bhava becomes a natural expression of the emotion in this case of despair and grief.

The four-fold art of Abhinaya is further classified as **Natya-dharmi** (stylistic) and **Lokadharmi** (realistic). The natya was the combination of both these modes of expression. Any thing which is beyond the purview of realisation, but presented in an artistically appealing manner is Natyadharmi, on the other hand if the play depends on natural behaviour, presented as simple acting with no flourishes of even physical expression, it is called Lokadharmi.

A deeper insight into the Natyadharmi and lokadharmi modes reveal that natyadharmi is formal and perhaps easier to be handled. But it reaches only those who are at least fairly well versed with the conventions of the stage. Whereas lokadharmi is informal, but requires a consummate skill, understanding, mental involvement, imagination and sobriety. It is also true that Lokadharmi when treated well is more easily understood even by an uninitiated audience. Bharata's Natya was a combination of both stylistic and the realistic modes of expression.

Natya on the whole is to be constructed in one or a mixture of the four styles called Vriths. They are Bharati, Arabhati, Satvati and Kaisiki.

Bharati is the verbal style, depending mainly on the beauties of Vachikabhinaya. Arabhati Vrith is the forceful style characterised by a predominance of combats, arousing the psychological states of fury, hatred and wonder. It involves a fair amount of natyadharmi with Angikabhinaya of the **Uddhata** or forceful nature. Satvati Vrithi depends mainly on the strength of the emotional content. This uses Lokadharmi with only a little use of gestures. Sat denotes psyche and hence Satvati Vritti may be considered as the emotional style.

Kaisiki Vritti is different from the Satvati Vritti. Kaisiti needs delicate emotions like love, portrayed through Angikabhinaya. It needs the support of glittering costumes and lighting music. It needs beautiful women, like the heavenly

damsels, the Apsaras, who have been created by Lord Brahma to fulfil the requirement of this Vritti. **Kaisiki** Vritti was given to the Indian stage by the concept of Apsaras. This idea of feminine **grace-lasya-which** has come down to this day is the product of the influence of these imaginative dancing demi goddesses.

RASA AND BHAVA

Rasa is the quality that makes for understanding between the artist and the spectator.

According to the Indian theory of aesthetics Rasa is the tasting of the flavour of a work of art. It can be translated in a wide sense as relish or flavour that aesthetic experience gives a clearer idea of the real meaning.

Rasa is a concentrated, knowledgeable identification of spectator with the spectacle performed and produced by the expert actors. Bharata expounds the Rasa theory, as contained in Sutra granthas, no meaning will transpire or proceed without the admixture of some rasa.

Rasa (1) narrates, arises and springs out of the combinations of (1) Vibhava, (2) Anuhava, (3) Vyabhicari. In this connection an analogy is given for clearer understanding.

It is even as several ingredients, roots, condiments and other substances mixed and seasoned together that gives an edible taste.

It is the quintessence of bhava or stage of being which is divided again into the Sthayibhavas, (durable states) brought forth by Vibhavas. (thought, feeling and emotion).

Anubhava (physical manifestation of thought feelings action that is body-cum-limb movement and gestures, and Sanchari or vyabhichari (fleeting states or transient).

The literal meaning of Bhava is becoming or being. In dancing it would indicate the emotional and existing condition or state of the character portrayed.

Knowledge, discernment and real appreciation of the spirit or beauty of the art leads to the true perception of the bhavas which is called rasa. The full flavour of aesthetic experience.

Bhava:

It is a combined effect of speech, body, facial expression and the natural instincts (in all action) along with what is conceived in the mind of the poet - what he meant and intended to communicate through vibhavas, anubhavas and sanchari or vyabhichari bhavas.

Vibhava:

It is a causes of the emotion. They are alambha, the hero-heroine, and uddipana, the main object that excite the emotion such as qualities (gunas) actions (Cheshtas) decorations (alankaras) and environment (tatashta).

Anubhava:

It is an indication of a feeling showing physical actions to register the emotion portrayed.

The combined actions of body, mind and natural feelings are realised and are manifested for easy comprehension and this is known as the process of Anubhava. Whereas idea or a theme is conceived and experienced in all its variations and ramifications by the combined actions of speech and body. It is known as Anubhava.

Sanchari or 'Vyabhichari, Bhavas:

One of the transient moods is contrast and leading to the established of what is known as the Sthayibhava the transitory states are thirty-three in number of - according to Bharata there are eight rasas. This was accepted till Udbhata the first commentator on the Natya Sastra began to speak of rasas as nine in number. Bharata named the eight rasas and Nandikeshāvara mentions Bharata as the ninth rasa and today dancers accept nine rasas, which are known as Nava Rasa.

Hereinafter will be described the thirty three Vyabhicari bhavas:

1. **Nirveda** - agitation under pressure, discouragement.
2. **Glāni** - exhaustion, depression of feelings
3. **Saṅka** - dubious condition, apprehension
4. **Asūya** - jealousy
5. **Mada** - intoxication, lustful passion - also when inebriated.

It arises out of drinking intoxication liquors, this consists of three types.
 1. **Taruna** - Rising bloom in adolescence
 2. **Madhyama** - Mid-youth
 3. **Avakṛsta** - Ordinary (lowest)
6. **Śrama** - exhaustion, wearisomeness, weariness
7. **Ālasya** - Slothfulness: langour, idleness
8. **Dainya** - Meekness, servility, depression
9. **Cinta** - Sorrow, cogitation, anxiety
10. **Moha** - Infatuation, bewilderment
11. **Smṛti** - Recollection, memory, remembrance
12. **Dhṛti** - Fortitude, satisfaction
13. **Vṛīḍa** - Bashfulness, shame
14. **Capalata** - fickleness, inconstancy
15. **Harsa** - Hilarity, joy

- | | | |
|-----|------------------|--|
| 16. | Āvega | - Impetuosity, agitation |
| 17. | Jaḍata | - Stupor, listlessness, apathy |
| 18. | Garva | - Pride and conceitedness and vainglorious attitude, arrogance |
| 19. | Viśāda | - Dejection, helplessness, despair |
| 20. | Autsukyam | - eagerness, deep expectation |
| 21. | Nidra | - Sleep |
| 22. | Apasmāra | - (apasmrta), epilepsy |
| 23. | Suptam | - Deep sleep, dreaming |
| 24. | Vibōdha | - Wakefulness: Awakened state |
| 25. | Amarsa | - Undeserving compassion and intolerance indignation |
| 26. | Avahiddha | - Dissimulation, ornate concealment of passions |
| 27. | Ugrata | - ferocity, ferocious anger |
| 28. | Mati | - Intelligence and understanding, assurance |
| 29. | Vyādhi | - Disease, imbalance in health |
| 30. | Unmāda | - Madness, insanity |
| 31. | Marāṇa | - Death |
| 32. | Vitarka | - Suspense and extreme doubting, deliberation |
| 33. | Trāsa | - extremely puzzled (due to fear) |

Sattvika or Sattvaja feeling are in-born, involuntary natural emotions and these have their birth in the mind. It is well illustrated from one's own experience in day-to-day life.

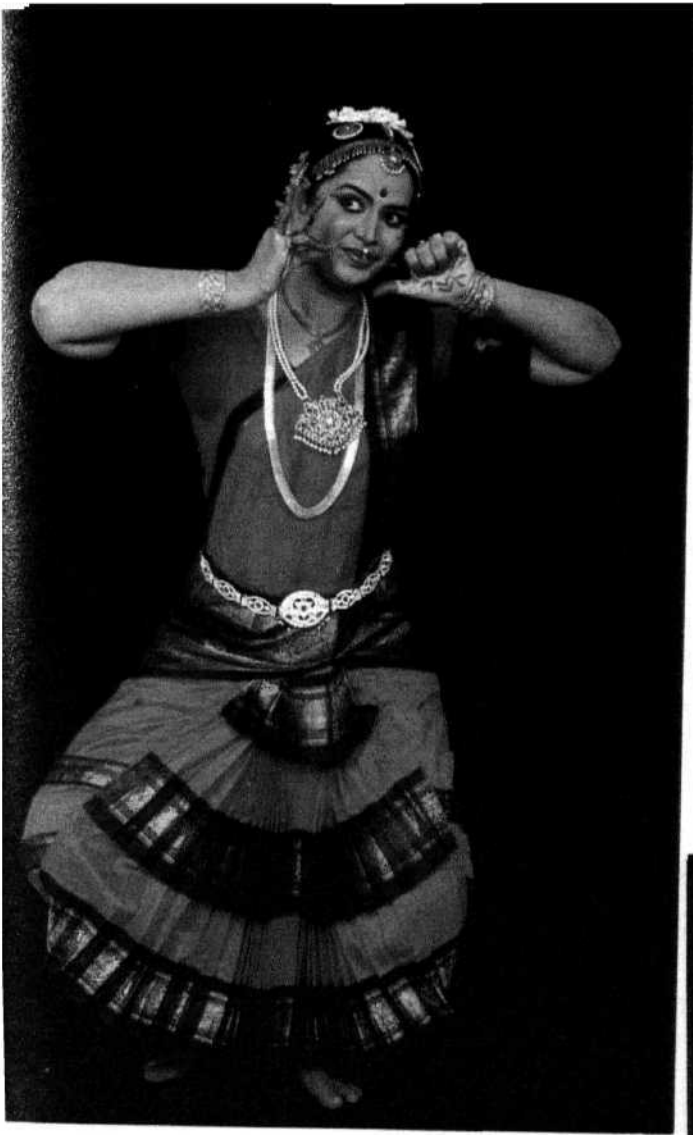
In all forms of dance (display or roles) it is possible and indeed essential to achieve that transformation of the body into an instrument for the expression of something beyond itself and beyond the scope of its ordinary expressive capacity without which no dancing is really interesting.

The *sattvika* bhavas are eight - fold.

- a) **Sthambha** - Stupor
- b) **Sveda** - Sweating
- c) **Romāṇca** - Horripilation
- d) **Svarabheda** - Change in voice
- e) **Vēpathu** - Trembling
- f) **Vaivarnaya** - Discolouration
- g) **Asru** - Tears
- h) **Pralaya** - Death

Thus forty-nine have been enumerated and also categorises the various bhavas out of the forty nine which may tend to produce the various rasas according to Bharat Natya Sastra.

- 1. **Sṛṅgāra rasa** - erotic
- 2. **Hāsyā rasa** - humorous
- 3. **Karuna rasa** - Pathetic
- 4. **Raudra rasa** - Terrible
- 5. **Vīra rasa** - heroic

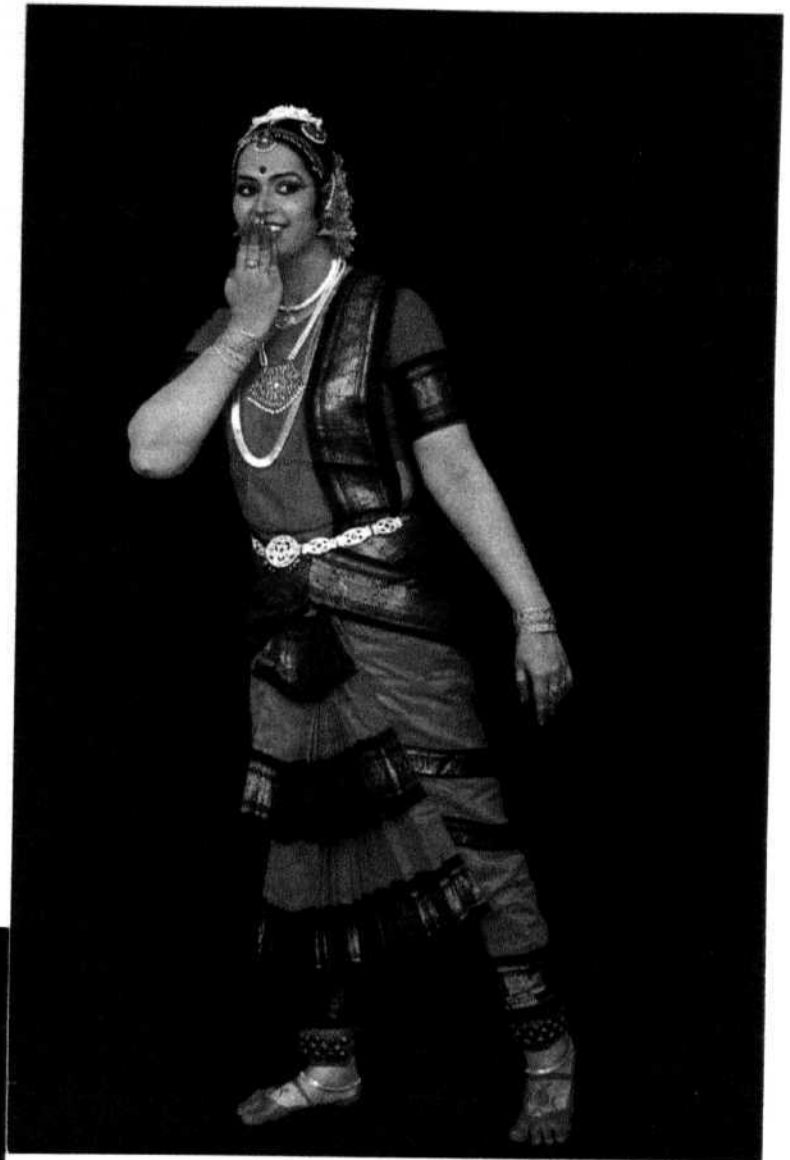
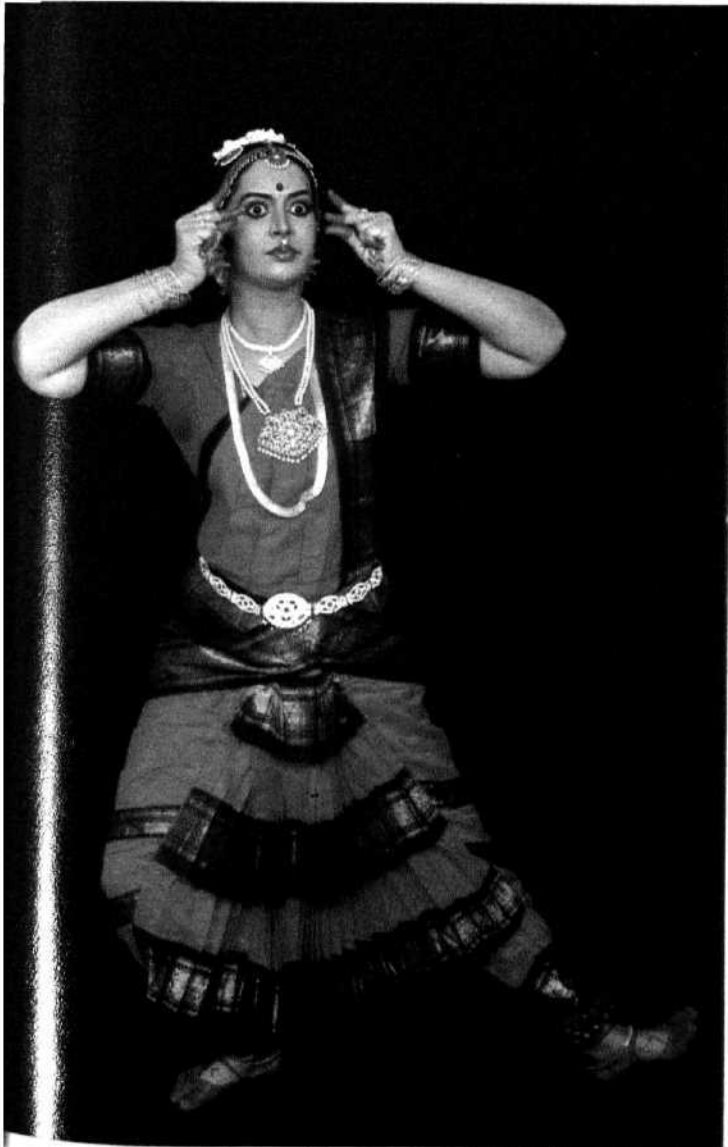


KARUNA - THE PATHETIC.

SRINGARA - THE EROTIC



HASYA - THE COMIC



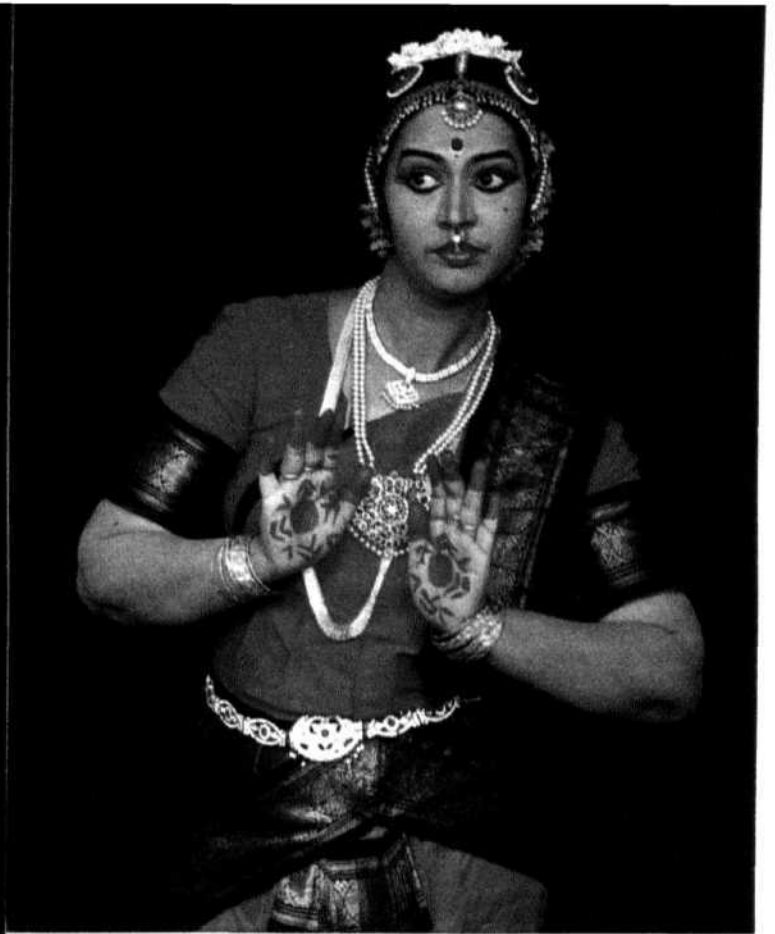
RAUDRA - THE WRATHFUL



VIRA - THE HERIOC

BIBHATSA - THE DISGUSTING.





BHAYANAKA - THE FEARFUL

DBHUTA - THE WONDER



S'ANTA - PEACEFUL

6. **Bhayanaka rasa** - fearful, fright
 7. **Bibhatsa rasa** - revolting, odious
 8. **Adbhuta rasa** - wondrous,
- and Nandi Keshvara mentions Śānta rasa (peaceful) as the ninth rasa and today dances accept nine rasas.

Classification of heroines (Nayikas):

Generally the classification of Nayikas are threefold. Svakiya or Sviya (one's own), Parakiya or Anya (another's) and Samanya or Sadharama (any-one's).

Svakiya or Sviya:

She is a woman who is upright and of good character and is of three types - Mugdha, Madhya, and Pragarban.

Mugdha:

She is tender, youthful and young. She is a girl who is unable to give expression to her ideas, gentle in anger, shy in love, and silent even though offended.

Madhya:

She is adolescent and partly experienced. She possesses desire and shyness in equal measure and is intoxicated by her Nayaka. There are three activities of the Nayika in this indignation. Dhira (self-controlled) Dhiradhina (partly self-controlled) and Adhira (lacking in self-control).



MUGDHA - NAYIKA
GARLANDING TO NAYAKA

PRAGALBHA -
THE MATURE NAYIKA



Dhira:

The Nayika greets her deceitful lover with sarcastic words and indirect comment.

Dhiradhira:

The Nayika rebukes her lover tearfully.

Adhira:

The Nayika scolds her lover harshly.

Praqalbha:

She is mature. She is a woman in her full beauty able to express fully her sentiment.

Parakiya or Anya;

A woman who is another's wife or belongs to another is called Parakiya. She is of two types. Kanya (maiden) and Praudha (mature).

Samanya or Sadharana:

A woman belonging to any one, who is a courtesan well-versed in her arts, possessed of boldness and seeking to better herself through her Nayika's attachment.

There are sixteen types of Nayikas (heroines)

These Nayikas are now separately described in eight ways according to their different emotional states or moods, and one known as the Ashtavida Nayikas.

1. **Vasaka Sajjika**: Awaiting.

The Nayika decorates herself and applies perfumes in the fullest expectation of her Nayika's arrival any fully blown up with erotic desires.

2. **Virahotkanthita**: Separated

The Nayika is over-powered by pangs of love, in her lonely and forlorn state. She wishfully and in her mental states pursues him, in sorrow (only in her mind).

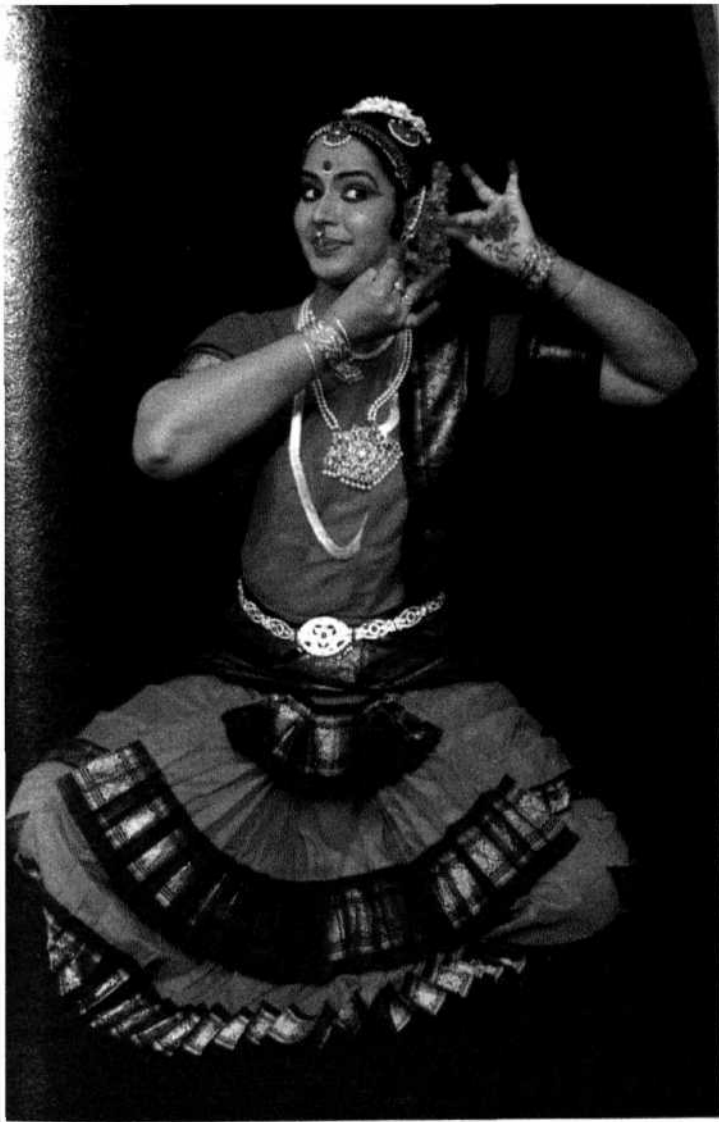
3. **Svadhina bhartuka**:

Has an obliging lover. The Nayika is always obsessed by the enjoyment in Nayika company and ever remains true to her. She always keeps him to herself in a pleasant mood.

4. **Kalahantarita**: ^a Quarrelsome.

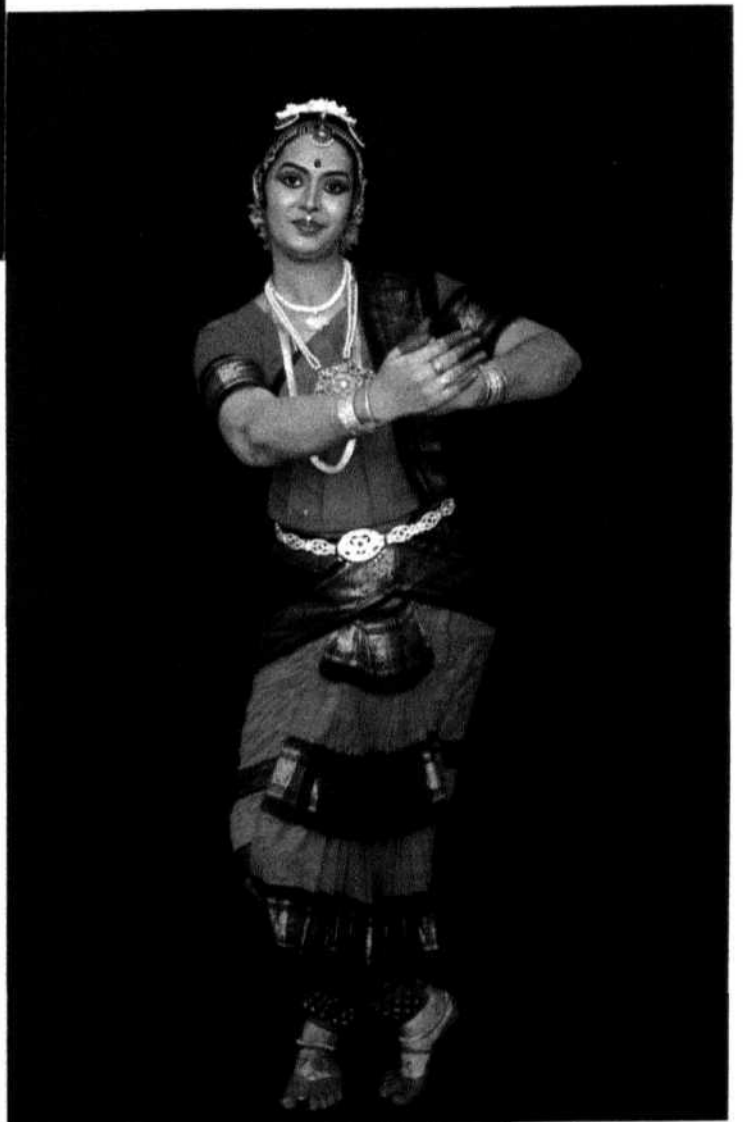
The Nayika hesitates to approach Nayika, because of her quarrelsome nature, roused out of jealousy. She imagines, that her Nayika is different towards her. She chaffs him in a morose and angry mood.

PHOTO CREDITS - THE PLATES



VASAKASAJJA NAYIKA - WEARING
EARRINGS DECORATING HERSELF
IN ANTICIPATION OF HER
NAYAKA'S ARRIVAL.

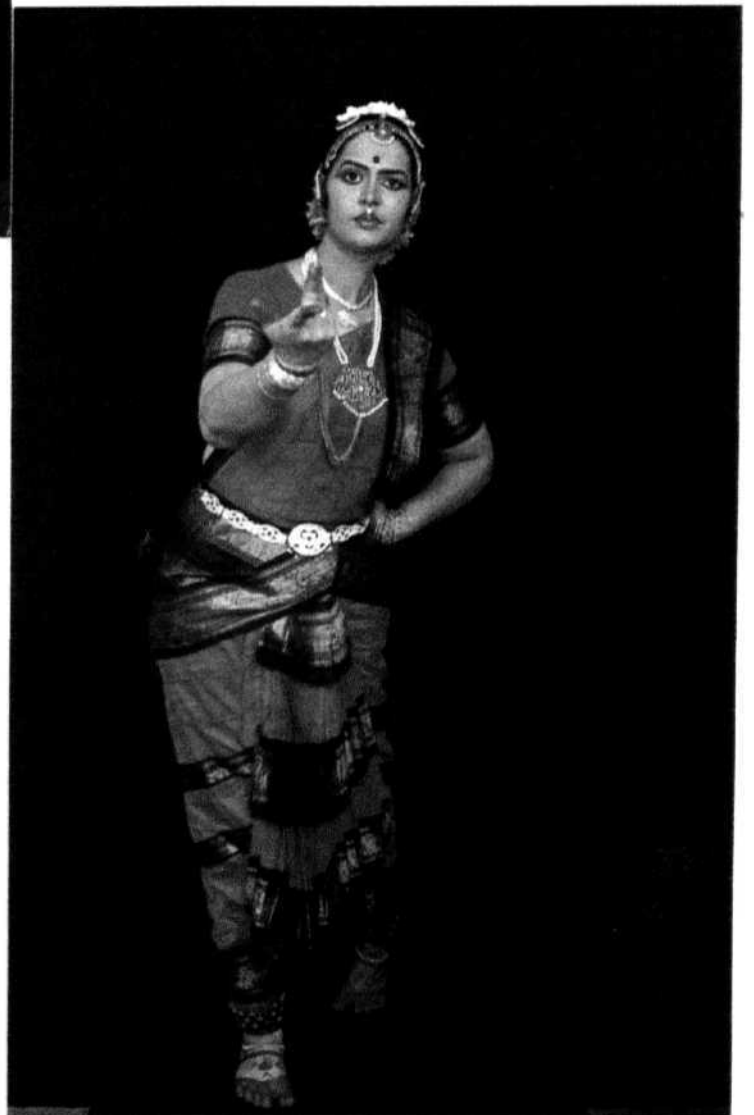
SWADHINA-BHARTRIKA-NAYIKA
THE NAYIKA WHOSE BELOVED IS
CAPTIVATED AND DEVOTED TO HER.





VIRAHOT KANTHIKA - NAYIKA
SUFFERING THE AGONY OF
SEPERATION.

KALAHANTARITA - NAYIKA
QUARRELSOME.
WHY DID YOU COME
(QUESTIONING)



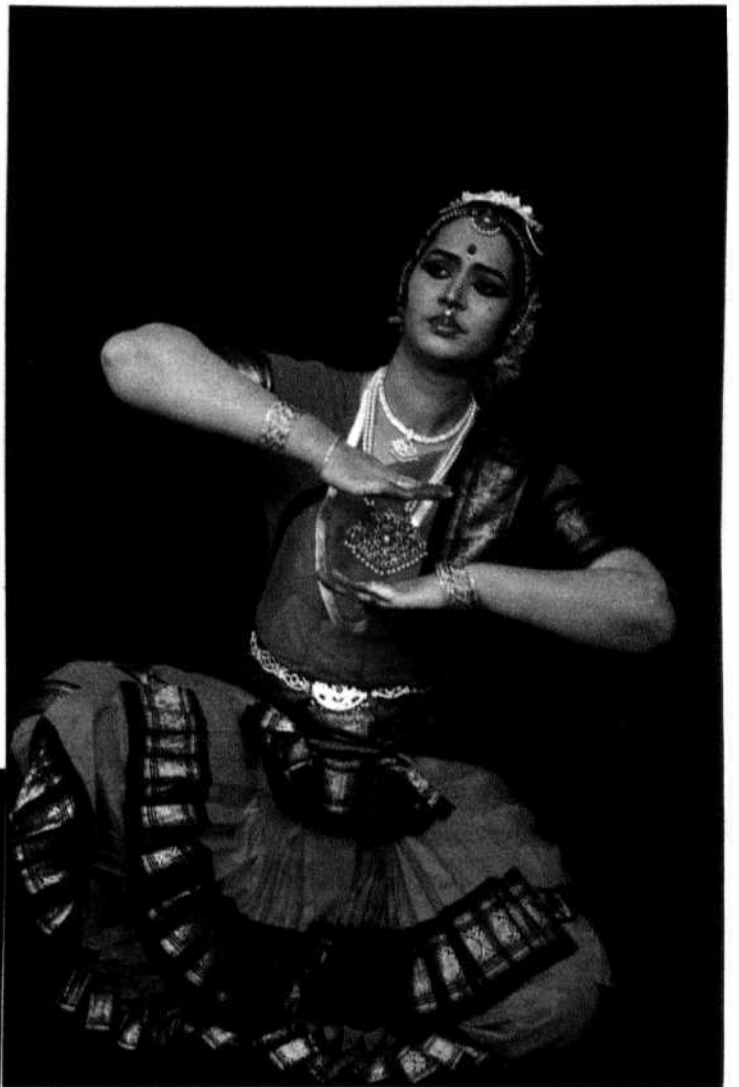


KHANDITA - NAYIKA
IN A SARCASTIC MOOD



VIPRALABDHA - NAYIKA
DISAPPOINTED.

44 721
PROSITABHARKA - NAYIKA
MISSING HER NAYAKA
WHO HAS GONE ABROAD.



ABHISARIKA - NAYIKA
SHE GOES IN SEARCH OF
HER NAYAKA.





**DIVABHISARIKA - NAYIKA
PRETENDS TO GO TO DRAW
WATER.**

**CHOTSABHISARIKA - NAYIKA
DANCES IN THE MOON LIGHT
TO MEET HER NAYAKA.**



5. **Khandita**: Awaiting prolonged.

The Nayika who is engaged and offended, jealous of her Nayaka, who has been faithless, comes to her with the marks of another woman's caresses upon him.

6. **Vipralabdha**: Disappointed

Nayika dresses and decorates herself, keeps to the tryst in all promptness, but is disappointed by the Nayak's absence.

7. **Prosita**^{ft} **Bhartruka**:

With an absentee lover. A Nayika whose husband has gone abroad.

8. **Abhisarika**: In search of the lover.

The Nayika dresses herself and goes in search of her lover, at the tryst and the rendezvous. This Nayika is also described as **Divabhisarika**, **jyotsnabhisarika** and **Tamobhisarika**.

Nayaka: The hero and his classification.

The Nayaka (heroes) are classified as **pati** (husband), **Upapati** (paramour) and **Vaishika** (lover) whose corresponding heroines are **Svakiya**, **Parakiya** and **Samanya**.

Pati is a hero married according to vedic rites.

Upapati is a hero who attracts the attention of any woman.

Vaishika is a hero who spends his money to buy love.

The Nayakas and their characteristics in the Shringara (erotic) sentiment are Anukula or Atula, Dakshina, Santa and Dhrushta.

Anukula or Atula is one who is faithful. He pleases and is pleased only by his wife.

Dakshina: is one who is impartially by speaking with tenderness to all so that no one can find fault in him.

Santa is one who is cunning. His love is known to all and he keeps it secret from none.

Dhrushta: is one who is shameless. He is not faithful to his beloved and secretly does her harm.

The hero is also described as being laliter (gay and carefree) Shatha (virtuous and kind) dhirodatta (high-spirited but firm and balanced) and valatta (passionate and ambitious). These various classifications of herionics and heroes (Nayikas and Nayakas) were used by artists in dance, drama and in literature.

Kshetraya's famous classic ~~pardams~~ describes all the moods of Nayika and Nayaka in love are faithfully reproduced and poem ends in a human and mystical union of the lover and the beloved. Which is a symbolical representation of the human soul united with the divine.

CHAPTER-3

PADAMS

Shahana Raagam-Tripata Thalam

Pallavi

Akkatamarupaye nouramare maaye
Akkara delasi raavaithi^{va} demaaye //Akkata//

Anupallavi

Pakka baasipovu velalo yekkadiki yani chetta pattage
Nikkamuga neethovathu nani chani ninna proddunanundi
gaanavu //Akkata//

1. Yedaadi panduga needani yenchi ee meda shrungaarinchithi
Jalakammulanaadi valvaya dharinchithi kasthoori
bottu vaadi gaanonarinchithi naadu naatiki
vedukal balpodimigaseyu daamani yaa vaadavaadala
chedilampina ledu ledani marali vachiri//Akkata//
2. Padakatinta manchi vaasana panneta badibadinakin-
chithi
Rangaina puppodi mruggula larinchithi paanupu paina
podi poolu barapinchithi vadi vadiga thella naaku
madupulu
Madupuluga madipinchi nenea ⁱ nedupugala poosarulu
krommudi
Mudavabani ^{gadi} paig^{gadi} ~~gadi~~ ^{gadi} vigo akkata marupaye//
3. Eenadu goodedu yeesathipathulu mare
natikeda bayaka yundurani balikithe
Nadi^{gadi} ~~gadi~~ seyaka yunti vinkagaa ^{ninku} nimmuthada^{ninku} seyaka
Ponee ^e ~~gadi~~ vachithi nee punyamaa ^e yenulera rangada
Soonasharu sangaramulo ninu sokka jethura simhapura
vara
//Akkata//

Santuvā^{rahi} Ragam-Tripudā Talam

Pallavi

Yintaproddaye Nikavaademivachunu
Eeinthinoo Goodiyunnado

Anupallavi

Chintimpapanileedu Cheliya Muvvagopalaudu //Yinta/

1.

Cherinaati nestamu Cheesinapapama Keeravanirooyela
Veegincheveneevu Noorinagandhakastoori Paaramvee-
sipavalimpu
Yeeramanientanunnadoo Yoorellamatumanigi

2.

Bhasurangiroovinave Pakshulu modalagunu
Vasamulujeeritama Vanitalagoodene
Aasinchinaphalinche Derudugadatavee
Neejesinapapamevvaru Jeesarayyo Cheliya
//Yinta//

4.

Namminaveedukatonu Padakillusrungarinchi
Yemmogaduvachunani Yedurujuchithi
Sommuleela Viruleela Sogasevvaru joochedaroo
Kommanannelina Muvva Gopaluni Nammaraadee
//Yintaproddha//

Kambhoji Ragam-Tripata Talam

Pallavi Vadarakapopove Vadela vachina vaddu ravaddanave

Anupallavi Adiyokkayugamu Verejanmamipudu
Athadev~~var~~aro nenovvaro Vo Cheliyaa!

//Vadaraka Popove//

1. Nicha Nchalunede vachini repaina
vachunanuchu madilo nichagabaluvedi
Nitturpula cheta nintiro pedavulendi
Hechinavennela chichularatrulu
Ennenno gadipiti nikanetima tale oh
cheliyaa //Vadaraka popove//

2. Valapu kadide kada vachunanuchu
deruvulujuchi vesaariti
Nelalenchu yalasithi Niluparani prema
Nemmadi naduchukonti kalakanta
~~pu~~kanadamulu minchu madhu mosamulu
gadipiti vatti vatti muchatalikanela
//Vadaraka popove//

3. Bhamaro Sakunamuladigiti muvvagopaludu
vachunanuchu kaaminchi nadhula galayu
Chelulajuchi Garagichintanonditi
Rama Rama yeemenutonika vanimomujudavalena
Modatiponde chalu //Vadaraka popove//

Neelambari Raagam-Tripura Talam

Pallavi

Saminidayayunchumanave Naachakkani samini

//Samini//

Anupallavi

Bhamaromuvvagopaluni Premanijamani yenchinaavu-
gadavee

ihadamelapadavee

//Samini//

1.

Nelataronannu vidanaadi Aarunelalayee

Aladanigoodi Palumaaru Aavannelaadi

Chadipalukulu vini Naatho modi jeturaa

Eilanu boorugu Phalamu ponchina chiluka

Saametha seyavaddanavee Vakamata kanavee //Samini//

2.

Pagadaya poovintivaadu Naapai migula

Pantharnu koorinaadeu theguvajesukovasamanedu

Naamadiki Digulaayegadavee nee thodu vagathuraa

Pagavaarilonanu Aagadu jesina neverinemandu

netu thalakondur

//Samini//

3.

Aasalooragamuvvapuri Nannelina Vasudeevuni-
pondekoori

Bhasurangivo valapumeeri Yatanikosaramai chelula

Veesari vaasi vaadani ratula nenasinanu mosabuchuta

Nyayamatavamma oh muddu gumma

//Samini//

Bilahari Ragam-Tripura Talam

Pallavi

Intha thelisi vundi ee gunamelaraa?

//Intha thelasi//

Anupallavi

Panthamaamuvvagopaala naa saami //Intha thelasi//

1.

Alukajesi intiki raavaithivi nenaraina

Chelikathelunnaraa Piluva vacheraa?

Chelikathelaina neeve Cheluvudavaina neeve

Thalachi choodanaa Palidaivamu neeve

//Intha thelasi//

2.

Vinthadaani valenannu Verujesi ravaithivi

Antharangulunnaaraa? Ninnaadarincheraa?

Antharangamaina neeve nannaadarinchina neeve

Chinthinethichoodanaa Jeevanamu neeve

//Intha thelasi//

3.

Sreenidhi Muvvagopaala Chepattinannelithivi

Naa nerpulevarainaa nandincheraa?

Naa nerpulainaa neeve Nammakalichina neeve

Yaanagaa balkedanaa yanandamaina neeve

//Intha thelasi//

Yedukula Kambhoji Ragam-Tripata Talarn

Pallavi Eemaatalaadina neemaatalegaani yennijeppina
neduraadaduraa

Anupallavi Thaamara saakshani vepuduvathuvoyani
Thalavaakalillugaa nilachiyunnadiraa
//Eemaatalaadina//

1. Kanulakaatukaneeru kaalvalai paareraa
Kantha virahaagnini kanagoodaduraa
Ninnedabaasi aranimushamoorvaduraa
Vannekaada yoree valadanaraaduraa
//Eemaataladina//

2. Manasukimpaina sommunu daalchadura saami
Ghanamaina viluvakoo kalanugattaduraa
Thanakunna haaramunaka nainalevaduraa
Thanavaarithogoodi thadavaadaverachuraa
//Eemaataladina//

3. Sogasu gubbalanunna muthyapu sarulella
Segaimpu chematache sunnamayyenuraa
Maguva theguva joochi maanini pondudalachi
Vagakaada Shreeraajagoopala nusheela
//Eemaataladina//

Shahana Ragama-Chepu Talam

Pallavi

Aadadaani janmamethina phalameemi
Athivaro vyardhamammaa

Anupallavi

Medalu middelu mendugaligina nemi
Eedaina vibhunitho nenasiyundaka pothe

//Aadadaani//

1.

Athiva mikkili roopa vathi aithenemi
Sathathamu pathibhakthi salipithenemi
Athulitha vrathamulu Aacharinchina nemi
Pathithoda hithavuga paluku leka pothe

//Aadadaani//

2.

Velavirivi vasthralu veyyigattina nemi
Salalitha navaratna sarulu bettinanemi
Kalimi anadarikante galigiyunte nemi
Phalakaalamu naadu pathini goodakapothe

//Aadadaani//

3.

Kastoori gandhamu galpi poosithenemi
Vistharamuga Viraha mundinanemi
Shisthuga puvvulu shrungarinchina nemi
Kasthuri rangadanu } kalasiyundaka pothe

//Aadadaani janma//

Kambhoji Raagam-Aadi Talam

Pallavi Sadayudainamaa Madana Gopaluni Chanuvandariki
Dorakuno dorakado sadayudaina

Anupallavi Padave Alavvani Chelimi Balavanthamugadave
//Sadayudaina//

1. Aataprayamunaati Makkuva adivarakuyundedekekkuva
Netiki vidanaade deenikkuva athivaro vinave
andarikini thakkuva //Sadayudaina//

2. Anya bhamala vale nannadade aadinamaata thappani
neda prodade
Nanu baasi evani thanu gooda denapainenaru
eenaatiki veedade

3. Antharangamu thelisina lolude
asumabaanuniminchina lolude
Kanthukelini nanneludayaalude ghanudaina
maa madana gopalude

Thodi Ragam-Roopaka Talam

Pallavi

Thagadupopommana naatharamaa? ohyammaa!

//Thagadupopommana//

Anupallavi

Sogasaina vani momu nudathiro chuchinapude

//Thagadupopommana//

1.

Vadiga vaadinduvachhi vaddajeri muddu betti
thadaraevidemimmani thaasaarekunanuvedaga

//Thagadupopommana//

2.

Sarasamulaaduchunaadu chakkani chekkula nimuruchu
Gurukuchamulagorulunchi kommaneeponyamanaga

//Thagadupopommana//

3.

Manasijukelininannu maa muvva gopalasaami
Nanugalasina chandaana mudithanannelumanina

//Thagadupopommana//

Punnaaga Raagam-Tripura Talam

Pallavi Thelivi okari somma yendukuvibhuni
thiruga bommantinamma

Anupallavi Chalamunanunana vilathudesina
alarumulukula kuliki alasite

//Thelivi//

1. Chedero yemandune ninnati reyi
chandrudu yemokaani
Veedu challani vaadatanchunu
chooda chooda gavedimayene

//Thelivi//

2. Mai challaga jeseti kammani muddu
malaya maarutha mippudu
Veechinanthata joochi thesegagaachunatu ~~vale~~
~~valedochuchunnadi~~

//Thelivi//

3. Baayaraani premache goodina muvvagopalude mokaani
Kaayajuni depamaayeparavasamaa yevuparathi-
seyanaithini

//Thelivi//

Kambhoji Ragam - Tripura Talamu

Pallavi

Mosamayane na-buddiki mosamayane

Anupallavi

Mosamaye eemisetu Muvagopaludu nedu

Mrokki veedina radee oh cheliya //Mosamayane//

1.

Andariki challanina Chandamama napaliti

Kanalamaye naiyyo Cheliya!

mundu nenavvari pondeda bapithino

Andhuku neneelagaithino oh: cheliya

//Mosamayane//

2.

Valavala na kanneeru velluvalaye netikee

Veladhi momujuchitino cheliya!

Alasi muvvagopaludu anishamu

nanugudi yalasatanu bettuno cheliya

Chiluka paga sadhinchene deenibenchina

Chetuletuvantivo cheliyaro //Mosamayane//

3.

Eaproddu pranavibhula edabhayane enthalenni

nomulunochiro chaliya dapuna godunna vibhuni

Navvulubettu chelulu napala galigiro oh

Cheliyaro ' //Mosamayane//

Shudda Kambhodi Ragam-Chapu Thalam

Pallavi Chakkadaname joochi bhramayakuraa indrajaalakathe
gadaraa //Chakkadaname//

Anupallavi Chikkithinodaani valalomarma medaa jeppara
shree raja gopaala dheera

1. Balimini cheyipatti patchi patchi gaditti
Padakinti lopadu gurini daacha betti
Valapu thaalalenanuchu paadamugotti
Vadda jerithenaapani keenaamamu bettu
//Chakkadaname//

2. Konchagathe gaadu baagaa delisi kommu
Komalimatumaaya evvarikainanu
enchagadara mouna yemmedaani sommu
Vagula nee verugavu valapu gurrapu kommu
//Chakkadaname//

3. Ninnu jooda vache natara sundaraanga
Neera jaakshi vadalella thappunadathalu
Nannelinatula Aa kanya neluta sunna
Naa maata neevinka nammu sampengamanna
//Chakkadaname//

Surati Ragam-Tripata Talam

Pallavi

Yindenduvachitivira Aladaaniillu
Eeveedhigadu popooraa

Anupallavi

Mandaragiridharu daina muvvagopala!
Kundaradanamadi kori induvachitiva?

//Yindenduvachitivira//

1.

Hechhainavennelaloo illuyarugakaneevu
Machakantini~~dagadi~~ Maimarachinaavo?
Machikatoodist~~edane~~ Manasuchallagajeesi
Gruchikaugalinchina komalineeganu

//Yindandu//

2.

Nadireeyi jhamuveela Naatineevunugoodi
Nadachukonna chinnelu theliseraa Jaana!
Vadivadigaa veedhilo Vachinaadu Ravika
Mudividuva Vachevu Muchuvaanivele neevu

//Yindendu//

3.

Mandalalahiriminchi Madamethi juchedavu
Vadalakunnnavideela vaddupoporaa!
Madanakeligoodi mamata rettinchedavu
Yudayamayenuleera Yuvidalandarujoochera

/Yindendu//

Kannada Raagam-Aadi Talam

Pallavi

Poraa eevagalelaraa Chalu Poraeevagalelaraa

Anupallavi

Eeraa eenadatha sareeraa manchidi thelaseraa

//Eevagalelara//

1.

Nikkamuganuthamijikki Daani kaalla mrokki

Kemmovipantanokki dakkinaavata

//Poraa//

2.

Aadee kaallaku lobadi pekkulagoolagoodi

Yaadinadi ponaadi neetikaamaayaaladintiki//Poraa//

3.

Sootigaanuthamburameeti paatapaadunaaboti

Aa botineekenaati achhotikeika

//Poraa//

4.

Saarasaaramarayudhecraa lalithunaku meraa

Simhapuri vihara mani viharaa

//Poraa//

Yadukula Kambhoji Ragam-Aata Talam

Pallavi fillerungakamariyokarintikostini Neevevaravooyee
Nayakuda//

Anupallavi Alanaaduneethonu Galasimatladina Aaladanillu
Aavalanundepoporaa//

1. Maatathetaleegani mari chetiduggani
Manasuvidachineevu Marivadalanadeemi
Vaataamugaavalle Vatuvesukoni
Vayyaramuganeevu Vachipaibaddavemira
//Yillarungaka//

2. Maatalokkatintiki Maadavarahalimmu
Maarubalikitherendu Maadavarahalu
Patubadevemira Natakadharana
Batajoochimari yadagapopora //Yillarungaka//

3. Mapativelaye Matalottivaye
Maavakitatalupu Mariveesiboyyeda
Naapathi Parthasaradi vacheveelaye
Aapanineetiki Abbadu popooraa //Yillarungaka//

Saveri Ragam-Aata Talam

Pallavi

Yeethanuvuto Ninnudalutuna
Yeinkaneeyajnakuveratuna

Anupallavi

Ratimatigalavaanigolutuna Rajagopalayani
ninnubilutuna//

1.

Mariyadaleeni Mohamuvaddu Aamaguvatoalukara
Eepaddu doratanamupanikochunayee proddu
Dhrohini momujoochina papamu gaddu

//Yeethanuvuto//

2.

Balavanthudavani Madinenchaka Nathopadirineevu
Maataminchaka Aaladaanimuchata lindujoopinchaka
Antarakuranannori Jagdwanchaka //Yeethanuvuto//

3.

Manasubhramasinannu Doorakadanimamatha
tagilinannujeeraka Anuvuganivalapu
Napainimeeraka Alanaatiponde
Chalununannukooraku

//Yeethanuvuto//

Gowleepantu Raqam-Ghapu Talam

Pallavi

Yeereetibonkevuraa ohroori yeereetibonkevure

Anupallavi

Yeereethibonkeevu Yedugoneebhujamuna

deerinapasapuniggulu neemeenalajarina kumkuma

Jakkulu neereppalapai peerinakatukakaggulu

Veenangiraya Raarayeetiki siggulu

//ohroori//yeereethi//

1 .

Yendukutakkevu Mandagamanalatho Ponduseyanantivi

Pondulujeeyaka bokunteyedadi Sanditagajulakotalu

Neemenallachindina gandhapu pootalu neepedavupai

Kandina kempulapootalu chekkitacheluvondina

Kastoorigeetalu // ohroori // yeereethi //

2.

Ninnanathonala neerajamukhienti kennadu bonantivi

Yennadubokunte yeedigo neechelinantukonnadi-

mukkeranokkulu

Nethurugammuchunnadi rommunarakkulu

Neenalukapai sunnamu minchani pokkulu

Neeniduvalu kannulaniddura sokkulu ohroori

//Yeereethi//

3.

Nikkamuveenangi Nilayudananugoodi yekkada bonantivi

Yekkadabokuntee edigoneegalamuna chokhapu

chandurukoonalu

Neemenalla chindina chematavanalu neesigalonu

Vukkinapoola sonalu nannantaku mikkilee

Naameedaanalu ohroori

//Yeereethi//

Mukhari Raqam-Chapu Talam

Pallavi

Aadugarammaa Tatanipainooraka Alaginanatare?

Anupallavi

Paduchutanamumani Muvvagopalarayuni

nanabettimē

//Aadugaramma//

1.

Poonidanintiki poganuma polatijoochibedirinchina

Daanikilanchamichedanannadi Tanonenoo?

Vanipaileenivi

Kalpincharadhu Vaadavanitalella vinaga Daani-

neejudaka

Taalaleenannadi Taanoneno anabettimē

//Radugarama//

2.

Aalakadeeridanivakita Nilachiveedhilonannujoochi

Talupumoola daagiyunnadi Tanoneenoo?

Alasivachenanuchujakka Ranavaalchinanoi raginchi

Talirubonimoovi Ruchikiradannadi Taanoneeno

Anabetti mē

//Radugaramma//

3.

Sorapumeeradaniroopu palakameedavrasipaani

Talamunanunchi Kanugonuchunnadhi Tanoneenoo

Kalasimaamuvvagopalarayuni gowgalinchitee

Aaladaanidalachi yasurusurannadi Tanooneenoo

Aanabetti mē

//Radugaramma//

Mukhari Ragam-Ata Talam

Pallavi Kaaseeki boyyedanee nee valanane //Kaaseeki
boyadane//

Anupallavi OSOSi naamadi nunnayattula needu aashalella
niraasha chesukanide //Kaaseeki boyadane//

1. Ee therrunainanu preethi seyudurani
paathaki chechaala Bhramasi thiruguchunti
Taathimanasugala Naathineevanuchunu
Nee theliyaka mosapothine veesari //Kaaseeki//
2. Chakkagaanu neevu santhoshamuga naatho
Vakkamaatadina thakkuvate neeku
Ikkadi Bhranthiche illalanu baasi
Dikkudesayu leena thirigithirigi roosi //Kaaseekhi//
3. Muddugummamana middari kootami
muddunatteswara moothinke thelusunu
Suddulenchakundu Sudathi neevanuchunu
Paddu chesi naatho palukavu ganukane //Kaaseeki//

Surata Ragam-Aadi Talam

Pallavi Dani bodhana vinavadduraa //Daani bodhana//

Anupallavi Nannubaaya Nyayamaa Adineeku priyamaa
Nannelaraa Brihadeeshwaraa //Daani bodhana//

1. Vaddajeri Muddu bettavachithe Gaddarinchi
Momoora jesevu swamy //Daani bodhana//

[illegible]

KSHETRAIAH PADAMS

Bhairvai Ragam - Tripura Talam

Pallavi: Mundativale Napai Nenarunnada? Naa Swamy
Muchatalika nelara? //Mundativale//

Anupallavi: Yenduku Mughamichha Kapumatalaadevu
Yeraa Muvvagopala - Meragaadura Naa Samy!

1. Piluvanampina Ravu pilachina gaikovu
palumaru vedina palukavu valapu nilupa
leka cheluvudavani ninne Talachi Talachi
chala Talla dillute gaani //Mundativale//

2. Chinna nati nunchi chesina denchaka
nannu chauka jessedinyayama
Vannekada needu vanchana lerugana
ninna nabaniledu nejesina poojaku.
//Mundativale//

3. Kaluvala Redanchu Kanchi Varada ninna
Lalana Yinta dooramu Raanichenaa?
Alaruvilthuni keli nalanu konuchu
nannu kalasina papaniki kannula juda
vachchitivo? //Mundativale//

Byahaaq Ragam-Chapu Thalam

Pallavi

Raayabhaaramampi naadaa raanuraanu ne raanoyanu mee
//Raayabharamampi//

Anupallavi

Maaya vaadi maa muvva gopalu maata namma-
radennatikainaa

1 .

Chitha mokari meedanundu chirunavvu navvuchundu
Bhakthi galiginattheyundu bhavamu aalaage yundu
//Raayabharamampi//

2.

Gadiya kokaritho sarasamu gadusu raalaithe
chaala ghanamu
Nadaka joochithe vere vidhamu naalukapai nundu
namruthamu //Raayabharamampi//

3.

Tholuthagoodina koota me chaalu valapulunchani
daareti melu
Chalapaadi maa muvvagopaala chaalu chaaluni
dee padivelu //Raayabharamampi//

Saaveri Ragam-Chapu Thalam

Pallavi Baagaayaneevaga lellamaa **baagaaya**

Anupallavi Baagaaye muvvagopala nee vaga lella maa baagaaye

1 . Neeku nemadupulandichedi neevaa nelathakandichedi
Lokulandaru navvedi adigaaka maremo aagadamu jesedella
//Baagaa//

2. Ninnu ne gougalinchedi nee vaaneera jaakshi
nidalachedi
Nannu nee vaadukonedi allananna bonindlanu
navvukonedi //Baaga//

3. Koodi neninu laalinchedi muvva gopala nee valagedi
Chaadi maatalu vinedi nannu chowka jesiyaalla
Sakhini mechedi //Baagaye//

BHAIRAVI Ragam-Tripata Thalam

Pallavi Ikkada ledemanasu inthirovaniki //Ikkadalede//

Anupallavi Dikku maalina mohamu theliyaniyyadayye nayyayyo

1. Vachinapudu premache vaani nemmeni ninda
Patchi kastoori yaladi yenu yepaatidantenu
Machakanti kontha sepuna maatadakoora kundi
Hechu thaavi choochina vaarevvaranenu
//Ikkadalede//

2. Komaliya maata vini kopamadapa leka vaani
Momu joochi panti koddi movinokkitha
Thamara saakshi rohanu daanipera balkarincha
Vemaaru thaa nochuchu mrokke Daviduvu manenu
//Ikkadalede//

3. Daanipaini vaani baali thappimpavalenani
Pooni muvva gopaluni bondu chundagaa
Maanu manna yanukaminchi maataina naadaka
Maani niyussuranenu madine jaalinchithi
//Ikkadalede//

Thodi Ragam-Roopaka Thalam

Pallavi Inthalone alugutelaraa nenemandu neramemiraa
//Inthalone//

Anupallavi Vintthalaaye leraavaara kanthala paramaayenanna
Inthalu kanulunna vaani yerra jesi choochevowraa
//Inthalone//

1. Vaari thoda goodi yaada valadu maanu mantinaa
Koorimi gala naamuthyala haaramiyya nantinaa
Cheereliyya yokathe joochi jeppaga nevintinaa
Thaarumaaru jesinanu dandinchu chuntinaa
//Inthalone//

2. Vedakalaadaadanani yaadiposu kontinaa
Eeduvaaru gelimaata laadina marantina
Thoda leka rebavalunaa meda jerchu kontinaa
Kodigaanikanti gaani kopamutho nantinaa
//Inthalone//

3. 0 rula intanaina soukhyamondaga vaddantinaa
Veruvaka nelakokkasaari iruvukurammantinaa
Karuvu deera naa kantiki ganpadi pommantinaa
Tharachaku simhapuri ranga, dhaama ponimmantinaa
//Inthalone//

Surata Ragam-Tripata Thalam

Pallavi Evari valla dudukumaa iddarilo sakhiya
vivarimpavammaa maa vidhamu thelisi nipudu
//Evari//

Anupallavi Ee vidhamu delipe ippudevari valladudukamma

1 . Ramani bangaaru manchamupai niddarau chaalaa
Mamathatho sarasampu maatalaadu vela
Kamalaakshi peranannu ghanudu bilvagaa kopa
Shamanamu leka naadu jada koddi konttithinamma
//Evari//

2. Ghanudanivaani pai koni nenu nenarunamona
Gubbaledanu gummuchu nunde vela
Kanakanagara thikitti panulajanayanaga
Vinipadintilosaga monarinchithinamma //Eavari//

3. Kaliki muvva gopalu galasi munapati valene
Thaliraaku vantipaa dhamulothe veela
Cheliya bettina mandu thalakekki naapakka
Galuvarempaka movi gantu jesithinamma
//Evare//

Saranqa Raagam-Tripata Talam

Pallavi

Ekkadi Neestamulekhadinevaru

Nevarikevvare oh Cheliya

//Ekkadi//

Anupallavi

Mrokkina Vinaka ma Muvvagopaludu

Naa mudita intiki dhrosiree oh Cheliyaro

//Ekkadi//

1.

Edigo eennadu eeruguporugu neruganivani

kennenno Bodhinchereuee! adichakkani Janayani

Vani Danillu Kadalakundaga Jeesiree

Oh cheliya

//Eekkadinestamu//

2.

Balimini Naachetanintalonintaina banchuka

bhosethuree chelulugadarendu dalacharaniyanti

Cheluvuni Yadajesiree oh cheliyaro

//Eekadinestamu//

3.

Molakaprayamu nadee muvvagopaluni

Kalayutadeliyaratee Lalanaroovanichee

Lanchanikaashinchi chalapattipagajesiree

Oh cheliya

//Eakkadi//

Bhairavi Ragam-Chapu Talam

Pallavi

Botugattinavaanintiki poyi vacheda saami

//Bottugatti//

Anupallavi

Puttinintaneynduta sathulaku osagunaa Venugopala

1.

Cheliyali pendliki thirugavachheda

nealdinamulalo nenu chelimiyanthalo

maruvakayundumee cheluvāudanee madilonu

Kalugajeseneenadavadi daivamu kulabhamalakellanu

Niluvaramuga needaya yindudithe neesomme gaadaa

Ee menu

// Bottugatti//

2.

Thirunaallanuchuneevainaam^mokapari

ya^aandaaka raaraada guruthu joochuchundudu

Nee veli vungaramainaaeeraa virahamorva

Lenantiviyeraa iruvuraku saripooraa

Marimariselavimmani yadigithenaa

Maatalu chevini battavu Ohri naasaami

//Bottugatti//

3.

Korikalokasaaride regadaaika

Gobbuna selaviyyaraadaa

Sowri Venugopaala thiruga chalaporuta mariyaadaa

Varuveeru mana jaadalu joochithe eeraa mosamu gadaa

Theeradinka nenemiseyudu devudaligenu manameeda

//Bottugatti//

Shahana Ragam-Aata Thalam

Pallavi Athavaarooriki amperu maavaaru ayyoyyo
yika nemi cheyudune //Athavaarooriki//

Anupallavi Kathikothagaadu magademi jesuno
Pothumaruvakundu poyivacheda saami
//Athavaarooriki//

1. Vooriki ne boyi yunnappatikaina
Theerinattu guttu delpaku saami
Naareku maabhava Savathiyatha thoda
Poraadiyetulaina bonki vacheda saami
//Athavaarooriki//

2. Nadi reyi jhamuna nanudalachi pakkalo
yulikidigguna lechi palavarinchaku saami
Kulukugamanavoori polathulatho goodi
Padachuthanammuna neevu vadaraakuraa saami
//Athavaarooriki//

3. Thiriciranenchaku thirigi vacheda saami
Virajimminaayasa vidipinthuvemo
Gurileka maamuvva gopala saamiga
Marakeli gooduta marachi poyyedavemo
//Athavaarooriki//

Kambhoji Ragam-Aata Talam

Pallavi Anayayamugane napavaada paalaithi athivaro yemandune

Anupallavi Mannaru raajagopala saamiki naaku kanyalella chelimi
Kaddanibalikeru //Anyayamuga//

1. Aasarasudu prcethi jesi ilvagaanu roshamu joopithine
Maaseemalonidi maryadagaadani vesaari mokkithine
Dosamennakabal mosakathelu geli jessedaremandune
Aasadeera nenanubhavinchakayayyo nakkapallamugattununna
saamethareethi //Anyayamuga//

2. Aatapaatalakai athanitho nenu maatalaadinandukaa
Botulakedutane proddu vaanintiki poyivachinandukaa
Sootigaanu vaani joochinaveyala vaatujesinanduka
Yetikeyigeli yepaapameruganethaatikrinda paalu
Thraaginachandaana //Anyayamuga//

3. Yekamaigopalu denayavachhedanante neekiditha gadantine
Kokalethi natti konte thanamujoopa raaku pommantine
Ee karanamemo idi theliyaka vatti pokillu pokantine
Lokamu muyyanu mookudu kaladate chakee vaadu vrudhaa
Jaanakinaninatlu //Anayayamuga//

Panthuvaraaleeraagam-Aata Thalam

Pallavi

Yemi chodyamaina suratha mindu vadanaro

//Yemichodyamaina//

Anupallavi

Kaamathathragathulu pekku galavu yenni choodaganu

// Yemochodyamaina //

1.

Tharunivu parisuratha keli thagili penagi vegamunanu
Kurulu vidi jhullu jhulluna virulu raalagaa
Yerugaleka madini vibhodu indraneela meghamanaga
Gurutharamuga puvvulavaana gurisenanuchu bhramaseno

// Yemichodyamana //

2.

Madana mohandhakaaramayye mrugamadambu jaara
Kadasiku chayugambunaduma gagana veedhini
Kadalu manulu sarulu thaara kambulanaganakha rekha
Kodumachandrulanuchu joochi adari bedari bhramaseno

//Yemichodyamaina//

3.

Vimalamaina ramani naabhi vedali yunnaro ma raaji
Vimarasimpaleka raahu vidhamugaaganu
Kamala nethramukhamu chandrakala sobagu delagaanu,
Bhramasi venkateshudanthalo bhaava merigi goodeno

//Yemichodyamaina//

Kaambhoji Ragam-Chapu Thalam

Pallavi Idi nyayamaa neeku itharulavalachedi inthine
nokathundaga //Idi nyayamaa//

Anupallavi Sadaya hrudayudane samarthadi nelalaaye
Saragunananugooda samayamai yundaga
//Idi nyayamaa//

1. Chinna naade yaa shrungaara vanamulo
Chennu meerage manamu cheri koodundaga
Vanne kaada naada danna maata nedu
Vonagoorchaka neevu vidalinchukoni poyye
//Idi nyayamaa//

2. Sokkiyunna vela chekkili nokkuchu
Makkuvathonanu marachi ponanuchu
Pekku vidhamulanaa kottubetti ipudu
Chakkani saameegaa takku jesi poyeda
//Idi nyayamaa//

3. Ninnu joodaka ara nimushamu thaalara
Konna magadunee vani yanu kontiraa
Vennelagaasera veedkatho goodara
Pannaga shayana shree parthasaaradhi ipu
//Idi nyayamaa//

ASAAVERI RAGAM - TRIPUTA THALAM

- PALLAVI** Ye mandu bettiro chelulu ye mandunamma
- ANUPALLAVI** Seemagaani seemaku yaa seemanthinu lellanu goodi
Bhamaronannedabaasi painamu jesiroyamma//Yemandu//
1. Illu vidachi irugu porugu yeruganani baasa jesire
Kallalaadi aladaani illu jerene oyammalaara
Thellanivi vellavu paalu nallanivi neellanuchu
Yullamunanammi nenuntine o yammalaara //Yemandu//
2. Maapu repu ne jesina manchi rathula bhavamella
Alapaapi savathitho jeppi anubhavincheno
Eepatlalo magavaani nennatiki nammaraadu
Ye puttalo ye munnado yeruganaithinammalaara
//Yemandu//
3. Balamuvvagopaaludu pannendendlu nanu goodi
paalinchinannee vela baasi poyene o yammalaara
paalalo paapidi kaayapada vesina daivamunaku
puvvula pooja seyvanaithi poorvamu nenammalaara
//Yemandu//

Bhairavi Ragam-Ata Talamu

Pallavi

Aparupa Dharshanamu Bayegada nedu

//Aparupa dharshanam//

Anupallavi

Krupagalada Ma Muvvagopala Swamy

//Aparupa//

1.

Ennalla kennalla kee vidhilo ninnu kanulapandugaganu
ganugonti nedu unnadana? naameeda ullasamuna
Dayaneeku unnanu needaya pannaga shayana

//Aparupa//

2.

Throva dappi vachithivo thoyajakshiki neeku
Ee velakalahambu Ye maina galada?
Neevelabokedavu nenarugaligina chota
Veyivela neramulu raava naa swami

//Aparupa darshanamu//

3.

Sandehamela ika Shayaninchi Samaratulu
Jendi nannuparatulu Seyamanaku
Yendaina Neeku Anandamaiyye Chota
Kandarpa Janaka Chakkani Muvvagopala

//Aparupa Darshanam//

Neelambara Ragamu-Tripata talam

Pallavi

Etuvantivadee vadu ohyamma

Vadennadu Neeveedhiniraadu!

Anupallavi

Kutilakuntali muvva Gopaludata peeru //Etuvanti//

1.

Nallanimeenu vadata oyamma! vaadu Nayamulenno

jesunata!

Challaga matadunata! sarasamu vaani sommata!

Kallagadata vaadu Kalalanta nerchunata

Oh yammavadu

//Etuvanti//

2.

Bangaruduppativadata Vaa dememoo panthamuladukonnadata!

Anganalendarinaina nalayakagoodunata

Sangeetaloludata chaala eevigadata Oyammavaadu

//Etuvanti//

3.

Nanneleemannadata anthalo Nadhuchinnelu delisinadata

Monna yinduvachenata muvvagopaludata

Chinnavayasuvaadata cheliya andagaadata

Oyammavaadu

//Etuvanti//

Ananda Bhairavi Raaqam, Atathalam

Pallavi

Aadadanijanmamaiyyo Annitikante
Adhamamugadatavee

Anupallavi

Eeduraka Manaseemo erugani Nadeevokadu
Medanutradugattunnamma Chederoo etti
anyayamu bedanainanu choodaga
Kodigamugadee penirniti kuntiyaina
Kuroopiyaina

//Adadani/

1. Thallidandrulannadammulanakkala chellellanu vidachi
Vallabhunee Daivamuga nammi vaniellucherinapidapa
Eemandumanapatlu kallateeputtintivariniganapovale
Nantimaa adivallagadhani cheppuduru
Pagavarikynanu valadugadave

2. Attagaripothu athivarooemandu Kathikota
Meelugaa jhithulanni neerchina yadabiddala
chittamuneppinchi chelagutevvaritham
Uttakondemulenno varalu yathimaganitho cheppi
Dinamunu mettagagottimpajuturu mikkatambu-
gavedkatoda

//Aadadani//

3. Pekkubadhalakoorchi biddaluganga eedikkumalina
bratuku Eakkadakunuboka eemiyujudaka
Mokkuchunintanu moolguta talaratha vrataku
Nikkamugamanalona Sukhapaduneelaveenulu
... nootikokkaru eekkano venkata subbarayeeswaruni
Krupajudakunnanu

//Aadadani//

Todiraqam-Aditalam

Pallavi

Eennatikinee Vaanikougitanenasi Sukhamanubhavin-
chedanu

Anupallavi

Ninnatirathrivanini Kalaloo Gannareetinidoche-
ynadimadi
Yennaraniviraligolupu Nunnadivirahabdhidarigani

1.

Prananadhuni Baasiyunduta Nerajanalakutaguvagunatee
Veenameetagadochadee Chekithinalochanavanithodanee
Ranameeragajanakanitumarubanamula Palaitigadaeka
//Enna//

2.

Vaanipainamu Naaduneejana Valadanutathagadanuchu
Chanaroonapai Vibhuni Karaleeni premayu galadanuchu
Madiloonivagategadelupakanu Madipoonibampithini
Nitulateliyaka //Enatikine//

3.

Deesamuna Talapunnani tuparadeesamunavasiyunchuna
Kashavapuriniveesudou Veeresudokkanimushamuna
Karunaaveesamunamana Maraladinavahiveera rajuni
Viduvadataeka//

Shahanaa Ragam-Chapu Thalam

Pallavi

Choodare adinadache hoyalu sudathi cheyujaadalu

//Choodare//

Anupallavi

Aadadikula kaantha athinti kodalu

Ala Gopaluni Vidadiki vedalenu

//Choodare//

1.

Kondantha kaapurame raanuponu komalikandalame

Danduna gelache magadu thakkuvemo

thalavratevariki thappimpa vashame

2.

Paitha chengujaarinanu theliyaka bhayaminchukayu leka

Thotivaaru navvudurani yenchaka dochunate

adigayaali baljaana

//Choodare//

3.

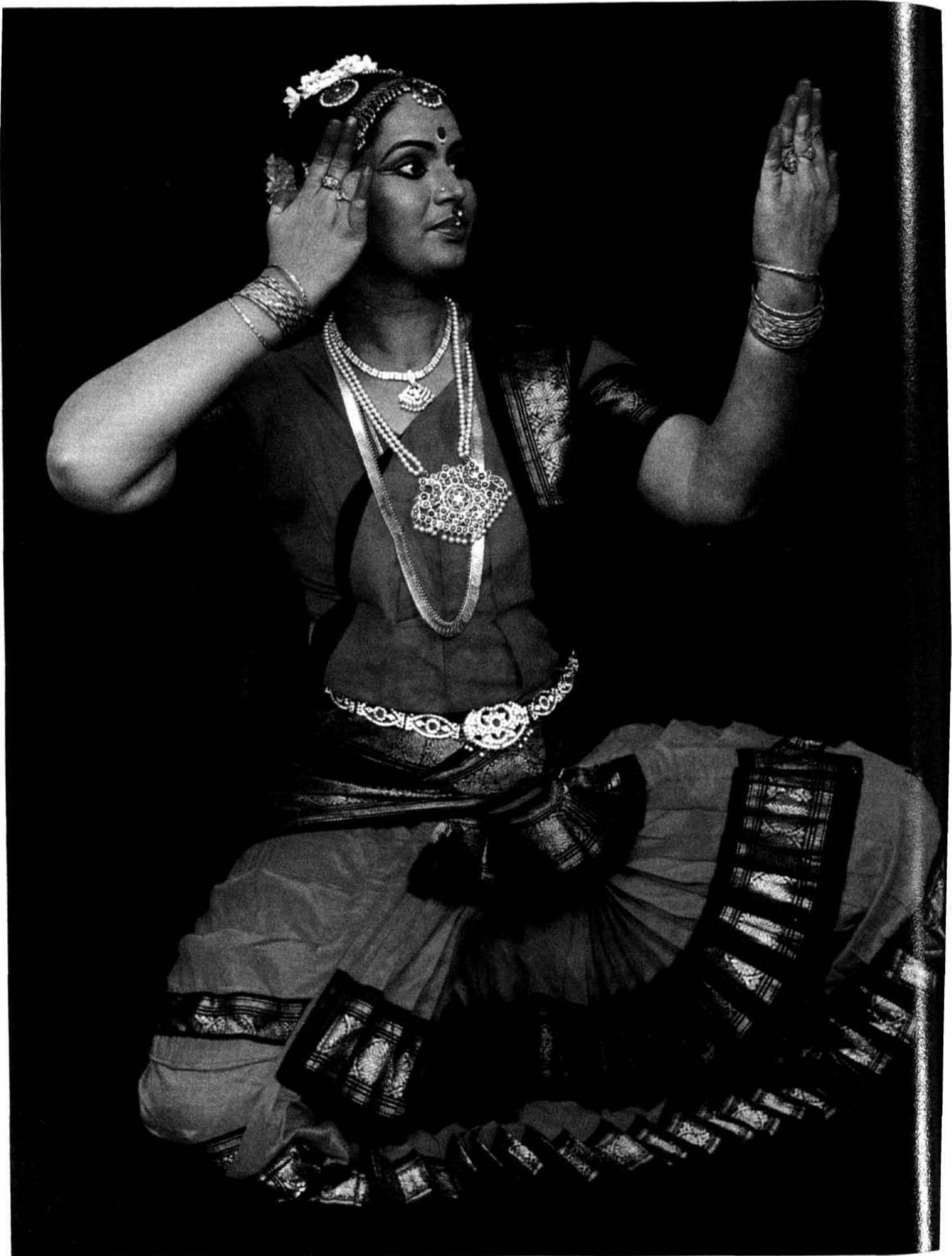
Athamaama, bhava maradulanu thitti avamaanamunu gotti

Gutha gaanuraajagopala devuni goodunate adi

Manishamrakaa/Choodare adinadache hoyalu

CHAPTER-4

ANALISATION OF PADAMS



VASAKASAJJA NAYIKA - Decorating herself in anticipation of her Nayaka's arrival.

SHAHANARAAGAM-THRIPUTA THALAMU

Nāyikā is Sviya, Vāsakasa j̣tā. Nāyakā is Anukula.

Rasa is karuṇa, and Shringāra.

Dainya (depression) nireda (discouragement) dhriti (satisfaction)
chinta (anxiety) autsukya (eagerness) harsha (joy) smrithi
(remembrance) ugrata (anger) shanka (apprehension) vitarka
(deliberation).

Pallavi: Akkatamarupaaye nouramaremaaye

Shaṅka	Nirvedam	Harsham	Vi tharkam
(apprehension)	(discouragement)	(joy)	(deliberation)

Akkaradelasiraavythivadeemaaye

//Akkata//

Autsukya	Paschathapam	Shana
(eagerness)	(repentence)	(apprehension)

Vi tharkam
(deliberation)

Anupallavi: Pakkavaasipovuvelalo yekkadikoyanichettapattaga

Ausukya	Dainyam	Shaṅka	Vitharkam
(eagerness)	(depression)	(apprehension)	(deliberation)

Ugratha
(anger)

Nikkamuganeethovathunanichani ninnaproddunanundigaanavi

Dhrithi	Harshamu	Dainyam	Aalasyam
(satisfaction)	(joy)	(depression)	(indolence)

Nirvedam	Chinta	Dainyam
(discouragement)	(anxiety)	(depression)

1. Yeedadipanduganedani enchi ee meedashrunгарinchithi

Harsham	Dhrithi	Autsyuka	Harsham
(joy)	(satisfaction)	(jealousy)	(joy)

Jalakammulanaadi valvayadharinchithi kasthooribottuvaadi

Harsham	Autsyuka	Autsyuka
(joy)	(jealousy)	(jealousy)

Gaanasarinchithi naadunaatikivedukalbalpodimigaseya

Harsham	Vitharkam	Rathulu	Nirvedam
(joy)	(deliberation)		(discouragement)

Daamaniya vaadavaadalachedilampina leduledanimaralivacchiri//

Dainyam	Nirvedam	Autsyuka	Dhrithi	Chintha
(depression)	(discour- agement)	(jealousy)	(satisfaction)	(anxiety)

Dainyam
(depression)

2. Padakatimatamanchi vaasanapaneeta badibadinalakinchithi

Dainyam (depression)	Harsham (joy)	Nirvedam (discouragement)	Autsyuka (eagerness)
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Rangainapuppodimruggulalarinchithi Paanupupaina

Harsham (joy)	Dhrithi (satisfaction)	Daiyam (depression)
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Podipoolubarapanchithi vadivadigathellanaakumadupulu

Autsyukam (eagerness)	Nirvedam (discouragement)	Shram (weariness)	Harsham (joy)
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Madupulugamadipinchinena nidupugala poosarula krommudi

Harsham (joy)	Autsyukam (eagerness)	Nirvedam (discouragement)
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Madapabanipadigadithinivigo akkatamarupaye//

Shrama (weariness)	Pachatham (repentence)	Autsyukam (eagerness)
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3. Eenadugoodedu yepatheepathulumare

Chintha (anxiety)	Nirvedam (discouragement)	Shanka (apprehension)	Vitharkam (deliberation)
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Naatikedabayaka yunduranibaliki

Shanka (apprehen- sion)	Vitharkam (deliberation)	Autsyukam (eagerness)	Chinta (anxiety)	Smrithi (rememb- rance)
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Nadinaddaseyakayunti ninka ganimuthadaseyaka

Dhruthi (satisfaction)	Athin	Nirvedam (discouragement)
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Posiponeevachithini punyamaayenulerarangada

Paschathapam (Repentance)	Nirvedam (discouragement)	Dainyam (depression)
------------------------------	------------------------------	-------------------------

Soonasharusangaramulo ninusokkajethurasimhapuravara //akka//

Autsyukam (eagerness)	Ugratha (anger)	Dainyam (depression)	Chinta (anxiety)
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SANTUVA RAGAM-TRIPUTA TALAM

Nāyikā is parakiya vāsakasajjā, proudha,
Nāyakā is dakshina, Rasa is karuṇa and it is virahavilambashi-
ringāram -

chinta (anxiety), shanka (apprehension), vishadam (despair),
vitarka (deliberation), Nirvedam (discouragement), srnrithi
(remembrance), shrama (weariness), amarsham (indignation),
austhukya (eagerness), harsham (joy), dainyam (depression),
nishyasa, asuya (jealousy).

Pallavi: Yintaproddaye Nikavaademivachunu

Chinta (anxiety)	Vishadam (despair)	Nirvedam (discouragement)
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Eeeinthinoo Goodiyounnadoo

Shanka (apprehension)	Vitharkam (deliberation)	Asuya (jealousy)	Vishadam (despair)
			Amarsham

Anupallavi: Chintimpapanileedu Cheliyaa Muvvagopaludu //Yinta//

Shanka (apprehen- sion)	Nirveedam (discourage- merit)	Chinta (anxiety)	Dainyam (depression)	Oustukhyam (eagerness)
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1. Cheerinaatīneestamu Cheerinapapamu Keeravanirooyela

Smruthi (remem- brance)	Vitharkham (deliberation)	Vishadam (despair)	Dainyam (depression)	Vitarkham (delibera- tion)
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Veeginchevenēevu Noorinagandhakastoori Paaraveesipavalimpu

Rosham	Shrama	Amarsham	Vugratha	Rosham
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Yeeramaniġentanunnadoo Yoorellamatumanigi

Asuya (jealousy)	Shanka (apprehension)	Rosham	Nirveedam (discouragement)	Vishadam (despair)
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2. Bhaṇurangiroovinave Pakshulumodaluganu

Dainyam (Depression)	Nirveedam (discouragement)
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Vasamulujeeritama Vanitalagoodene

Mudam	Harsham (joy)	Mathi (assurance)
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Aasinchinaphalinche Darudugadataṇee

Nirveedam (discouragement)	Niswasha	Shanka (apprehension)
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Neejesinapapamevvaru Jeesarayyo Cheliya //Yintapro//

Amarsham (indignation)	Vishadam (despair)	Vitarkham (deliberation)	Chinta (anxiety)	Vishadam (despair)
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3. Pamminaveedukalatonu Padakillusrungarinchi

Harsham (joy)	Harsham (joy)
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Yemṇṇagaduvachunani Yedurujoosi

Oustukhyam (eagerness)	Nirveedam (discouragement)	Athi
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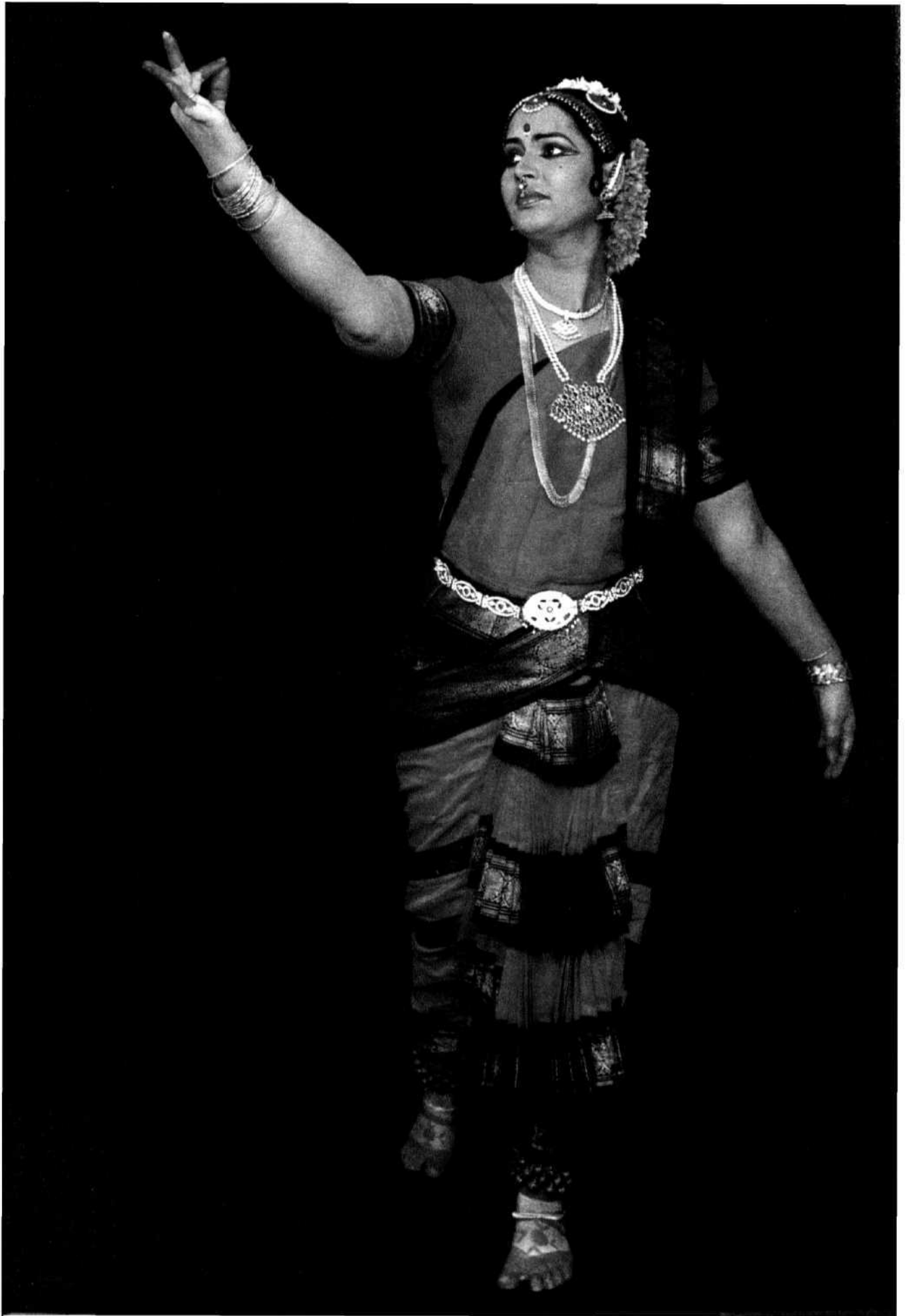
Sommuleela Viruleela Sogasevvarujoochedaroo

Chinta (anxiety)	Vitarkham (deliberation)	Nirveedam (discouragement)	Vitarkham (deliberation)
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Kommanannelina Muvvagopaluni Nammaraadee //Yintaprodhā//

Harsham	Oustukhyam	Dainyam	Vitarkham
(joy)	(eagerness)	(depression)	(deliberation)

Dainyam
(depression)



VIRAHOT KANDITA - Nayika suffering the agony of seperation.

KAMBOJARAGAM TRIPUTA TALAM

Nāyikā-Sviya Virahot Kaṇḍita, Proudha, and Nāyakā is Shakudu, Rasa is Karuṇa and it is Vipra Labbhā-Sringāra.

Dainya (depression) Amarsha (Indignation) Vitarka (deliberation) Shanka (apprehension) Ugrata (anger) Alasya (indolence) Jadata (apathy) Nirveda (discouragement) Autsukya (eagerness) Harsha (joy) Glani (exhaustion) Vishada (despair) Chinta (anxiety) Brahma, Santhapamu.

PALLAVI: Vadarakapopova Vadela Vachina Voḍuravadhunanava
Dainyam, Amarsham Sanka Vitarkam Ugrata
(depression) (indignation) (apprehension) (deliberation) (anger)

Anupallavi:

Adiyokkayugam Verejanmamippudu Athadevaro Nenovoro //Va//
Nirvedam Alasyam Jadyam Nirvedam
(discourage- (indolence) (discouragement)
ment)

1. Nicha Nichaluned Vachi rapaina Vachinanuchu Madilo

Alasyam	Oustukyam	Harsham
(Indolence)	(eagerness)	(joy)

Nichagabhaluvadi Nittupula Chata Ninitro Padavlandi

Dainyam	Santhapamu	Santhapamu	Gianni
(Depression)			(exhaustion)

Hychanavannela Chichularatrulu Ennao Gadipiti

Vishadam	Jadata	Nirvadam	Upgrata	Glani
(despair)	(apathy)	(discour- agement)	(anger)	(exhaus- tion)
				Amarsham (Indignation)

Nikanetimatatale Oh: Cheliya Vadaraka Popova

Adyanamu	Chinta	Dainyam
	(anxiety)	(depression)

2. Valapu Kanide Kada Vachunanuchuderuvulujuchivasariti

Oustukyam	Harsham	Nirvadam	Glani
(eagerness)	(Joy)	(discouragement)	(exhaustion)

Nelalanchi Yalachiti Niluparani Prama Namadi Naduchukonti

Alasyam	Srama	Oustukyam	Harsham	Chinta
(indolence)		(eagerness)	(Joy)	(anxiety)

Kalakonta Suka Nadamulu Minchu Madhu Masamulu Gadipiti

Oustu- kyam	Amarsham	Alasyam	Vishadamu	Chinta
(eager- ness)	(indigna- tion)	(indolence)	(despair)	(anxiety)

Vatti Vatti Muchatalika Nela

//Vadaraka Popova//

Amarsham	Nirvadam	Vitarkam	Shanka
(indignation)	(discouragement)	(deliberation)	(apprehension)

3. Bhamaro Sakunamuladigit Muvvagopaludu Vachunanachu

Dainyam	Harsham	Oustukyam	Brama
(depression)	(Joy)	(eagerness)	

Kaminchi Naduni Galau Chellulajuchi Garagichintanonditi

Moham	Harsham	Assuya	Vishadam	Adyamam
(bewilder- ment)	(joy)		(despair)	

Rama Rama Yeemenutonika Vaanimomujudavalenaa

Vishadam	Dhruthi	Vitarkam	Vugratha
(despair)			(anger)

Modatiponda Chalu

//Vadraaka Popova//

Amarsham	Vishadam	Dainyam
(indignation)	(despair)	(depression)

NEELAMBARI RAGAM-TRIPUTA TALAM

Nāyikā is sviya, uttama, virahotkanḍhitha,
Nyakā is shakudu, viyogavipralambashirngāra and rasa is karuṇa
dainya (depression), Chinta (anxiety), Harsha (joy), ugrata
(anger), dhriti (satisfaction), jadata (apathy), autsukyam
(eagerness), smriti (remembrance), asuya (jealousy), nirvedam
(discouragement), glani (exhaustion), amarsha (indignation),
vitarka (deliberation), vishada (despair), moha (bewilderment),
Pramanakamulu.

Pallavi: Saminidayayinchamanavce Naachakkanisamini //Samini//

Dainyam (depression)	Chinta (anxiety)	Harsham (joy)
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Anupallavi: Bhamaromuvvagopaluni Premanijamaniyenchinavugadavee

Dainyam (depression)	Chinta (anxiety)	Moham (bewilderment)	Dhruthi (satisfaction)	Harsham (joy)
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Eelapadavee//

Vitarkam (deliberation)	Nirvedam (discouragement)
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Amarsham (indignation)

1. Nelataronanuvidadanaadi Aarunelalayee

Glani (exhaustion)	Nirvedam (discouragement)	Athi	Smruthi (remembrance)	Dhruthi (satisfaction)
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Aladaanigoodi Palumaaruavannelaadi

Asūya (jealousy)	Amarsham (indignation)	Asūya (jealousy)
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Chadipalukuluvani Natoomodi joosi

Vugratha (anger)	Harsham (joy)	Dainyam (depression)	Dhinta (anxiety)
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Eilanubooruga Phalamupondina Chiluka

Autsukhyam (eagerness)	Dhruthi (satisfaction)	Vishadam (despair)
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Samethaseeyanaddanavee Vakamatakanavee //Sami ni//

Nirveedam (discouragement)	Dainyam (depression)	Dainyam (depression)	Chinta (anxiety)
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2. Pagadayeepoovintivadu Naapaimigula

Athi	Vishadam (despair)	Vugratha (anger)
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Panthamukoorinadee Teguvajeesukovasamu Needu

Amarsham (indignation)	Vishadam (despair)	Nirveedam (discouragement)	Vugratha (anger)	Vitharkam (deleberation)
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Naamadikidigulaayagadavee Neetooduyentoovagaturaa

Jadata (apathy)	Glanī (exhaustion)	Dhruthi (satisfaction)	Pramanakam	Vishadam
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Pagavarilonanuaagadujeesina Nevarineemandunee netu Talakondū

Asuya (jealousy)	Amarsham (indignation)	Sathruvishya	Vitarkam (deliberation)	Shanka (apprehension)
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Glanī (exhaustion)	Krodhastayee (anger)	Vishadam (despair)	Chinta (anxiety)
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3. Aasalooragamuvvapurini Nannelina Vasudeevunipondekooi

Harsham	Dhruthi	Austukhyam	Harsham
(joy)	(satisfaction)	(eagerness)	(joy)

Bhasurangivalapumeeri Yatanikosarameechelulu

Dainyam	Moham	Dainyam	Harsham
(depression)	(bewilderment)	(depression)	(joy)

Veesarimigulavaasiradani Ratulanerasinamoosabuchuta

Shrama	Glani	Harsham	Moham	Ugratha
(	(exhaustion)	(joy)	(bewilderment)	(anger)

Nyayamatammaohmuddulagumma //Nelataroo//

Chinta	Vishadam	Dainyam
(anxiety)	(despair)	(depression)

BILAHARI RAGAM-TRIPUTA TALAM

Nāyikā is sviya, virahotkaṇḍita and samanya proudha,
Nāyakā is shatudu, Rasa is karuṇa, adbhuta and it is virahavi-
pralabdashringāra.

Dainya (depression), vitarka (deliberation), shanka (apprehen-
sion), amarsha (indignation), vishada (despair), dhriti (satis-
faction), smriti (remembrance).

Pallavi: Yinthatelisiyoundi Eegunameelara //Yinta//

Dainyam	Vitarkamu	Shanka	Amarsham
(depression)	(deliberation)	(apprehension)	(indignation)

Anupallavi: Pantamaa Muvvagopalaa NaaSamiga //Yinta//

Vitarkamu	Shanka	Dainyamu	Vishadamu
(deliberation)	(apprehension)	(depression)	(despair)

1. Aalukajeesi Yintikiravaithivinenaraina

Dainyamu	Vitarkam	Shanka	Vishadamu
(depression)	(deliberation)	(apprehension)	(despair)

Chalikattelunnara Piluvavadheeraa

Amarsham	Vitarkham	Vitharkham	Shanka
(indignation)	(deliberation)		(apprehension)

Chalikattelaina Neevee Chaluvaavaina Neevee

Dainyamu	Dhruthi	Vishadamu	Dhruthi
(depression)	(satisfaction)	(despair)	(satisfaction)

Talachichoodana Palidaivamu Neevee //Yintatelisiyoundi//

Smruthi	Dainyam	Dainyam	Dhruthi
(remembrance)	(depression)		(satisfaction)

2. Vintadanivalenannu Veerujeesiraavaithivi

Asūya	Dhruthi	Amarshamu	Vishadamu
(jealousy)	(satisfaction)	(indignation)	(despair)

Antharangulunnaraa Nannadarinchera

Vitarkham	Shanka	Amarshamu	Vitharkham	Shanka
(deliber- ation)	(apprehen- sion)	(indignation)	(deliberation)	(apprehen- sion)

Antharangamainaneevee Naanaadarinchinaneevee

Dainyam	Dhruthi	Dainyam	Dhruthi
(depres- sion)	(satisfaction)		

Chinthinchi Choodana Jeevaswamivineeve //Yintatelisiyoundina//

Smrithi	Dainya	Dhruthi	Dainyam	Vishadam
(remem- brance)	(depression)	(satisfac- tion)		(despair)

3. Srinidhimuvvagopala Cheepattinanneelithivaa

Dainyam	Vishadamu	Harsham	Dhruthi
(depression)	(despair)	(joy)	(satisfaction)

Naaneerpulevarainanaadarincheera

Dainyam	Vitharkam	Vitharkham	Shanka
(depression)	(deliberation)		(apprehension)

Naaneerpulaina Neevee Nammikalichinaa Neevee

Dainyam	Dhruthi	Dhruthi	Dainyam
(depression)	(satisfaction)		

Yanagaabalkudena Yanandamainaneevee

//Yinthatelesi//

Pramanakamu	Dainyamu	Dainyamu	Dhruthi	Harsham
(oating)	(depression)		(satisfaction)	(j°y)

YADUKULA KAMBBHOJA RAGAM-TRIPUTA TALAM

Nāyikā is Sviya, Virahotkandita,

Nāyakā is pati Rasa is Karuṇa and it is Viraha Vipralambhā
Shringāra, Chatura.

Austukya (eagerness), Chinta (anxiety), Moha (bewildenment)
Nirveda (discouragement), Glāni (exhaustion), Vitarka (deliberation), Shanika (apprehension).

Pallavi: Eematalādinaa Neemataleegani Eennijeppina Nedevaadaduraa

Oustukkyam	Dhruthi	Chintha	Nirveedam	Dhruthi
(eagerness)	(satisfaction)	(anxiety)	(discouragement)	(satisfaction)

Anupallavi: Tammarasakshini Yepuduothuvoyeni

Austukkyam	Chinta	Vitarkam	Shanka
(eagerness)	(anxiety)	(deliberation)	(apprehension)

Talavakalilluga Nilachiyounnadiraa //Eemata//

Nirveedam	Nirveedam	Chinta	Dainyam
(discouragement)		(anxiety)	(depression)

1. Kanulakatukaneeru kalvalaipareraa

Nirveedam	Assruvulu	Nirveedam	Chinta
(discouragement)			(anxiety)

Kanthavirahaghanini Kanagoodaduraa

Atin	Aveegam	Nirveedam	Chinta	Glani
	(agitation)	(discouragement)	(anxiety)	(exhaustion)

Ninnedabasiara Nimisamaorvaduraa

Austukkyam	Aalasyam	Moham	Chinta
(eagerness)	(indotance)	(bewilderment)	(anxiety)

Dhruthi
(satisfaction)

Vannekadayooree Valadanadooraa //Eemataladi//

Austukkyam	Dainyam	Dhruthi
(eagerness)	(depression)	(satisfaction)

2. Manasukinmpainasoommu Nadalchadurasami

Vishadam	Moham	Nirveedam	Chinta	Dhruthi
(despair)	(bewilderments)	(discouragement)	(anxiety)	(satisfaction)

Ghanamainaviluvako kalanugattadura

Mudamu	Nirveedam	Dhruthi
	(discouragement)	(satisfaction)

Tanakunnaharamunakunaina levvadura

Mudamu	Vitarkham	Vishadam	Chinta	Dhruthi
	(deliberation)	(despair)	(anxiety)	(satisfaction)

Tanavarithogoodi tadavaadaveerachura //Eemataladina//

Mudamu	Thrassamu (terror)	Dainyamu (depression)
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3. Sogasugubbalanunna Muthyapusalulella

Austukkyam (eagerness)	Mudam	Mudam
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Sagayoumpuchamatachee nunnaamayyeneuraa

Atin	Sweedam	Glani (exhaustion)	Chinta (anxiety)	Dhruthi (satisfaction)
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Muguvateguvajuchi Maanini pondadhalachi

Mudam	Dainyam (depression)	Austukkyam (eagerness)	Dhruthi (satisfaction)
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Vagakada Sri Rajagopala Susheela //Eemataladina//

Austukkyam (eagerness)	Vishadam (despair)	Dainyam (depression)
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SAHANA RAGAM-GHAPU TALAM

Nāyikā is sviya, virahotkandtha, proudha,
Nāyakā is pati, Rasa is karuṇa and it is ,yogavipralambdhā
Shringāra

Dainya (depression), nirveda (discouragement), asuya (jealousy),
vishada (despair), chinta (anxiety), mudamu, autsukay (eagerness)
thatastamulu.

Pallavi: Aadadani jammamettinasophalammeemi Athivarovyardhamamma

Dainyam	Asuya	Nirveedamu	Asuya
(depression)	(jealousy)	(discouragement)	(jealousy)

Anupallavi: Meedalumiddelumendugaliginaneemi

Austukhyam	Mudamu	Vishadamu	Asuya
(eagerness)		(despair)	(jealousy)

Eedainavibhunitoo Neenaniyoundakapothee //Aadadani//

Austukhyam	Vishadam	Dainyam
(eagerness)	(despair)	(depression)

1. Aatva mikkiliroopavatiyaitheneeni

Dainyam	Asuya	Nirveedam	Chinta
(depression)	(jealousy)	(discouragement)	(anxiety)

Sataatamupathibhaktisalipitinemi

Madamu	Vishadamu (despair)	Nirveedamu (discouragement)	Vitharkamu (despair)
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Atulita vrathamulu Aacharinchinaneemi

Mudamu	Chinta (anxiety)	Nirveedamu (discouragement)	Dainyamu (depression)
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Pathithonahithavugapalukuleekapothee

//Aadadani//

Austukhyam (eagerness)	Vishadamu (despair)	Nirvedamu (discouragement)	Dainyamu (depression)
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2. Velavirivevastralu Veyye Gattinaneemi

Asuya (jealousy)	Vishadamu (despair)	Nirvedamu (discouragement)	Mudamu
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Salalithanavarathna Sarulubettinaneemi

Austhukhyam (eagerness)	Nirvedamu (discouragement)	Asuya (jealousy)
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Kalimi andarikanteegaligiyoundenaneemi

Asuya (jealousy)	Nirvedamu (discouragement)	Mudamu
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Phalakalamanadu Pathinigoodakapothe

//Aadadani//

Austhukhyamu (eagerness)	Nirvedamu (discouragement)	Vishadamu (despair)	Chinta (anxiety)
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3. Kasturigandhamu Galpipoositeeneemi

Mudamu	Nirvedamu	Dainyamu
	(discouragement)	(depression)

Vistaramugaviraha Mundinaneemi

Asuya	Mohamu	Nirvedamu
(jealousy)		(discouragement)

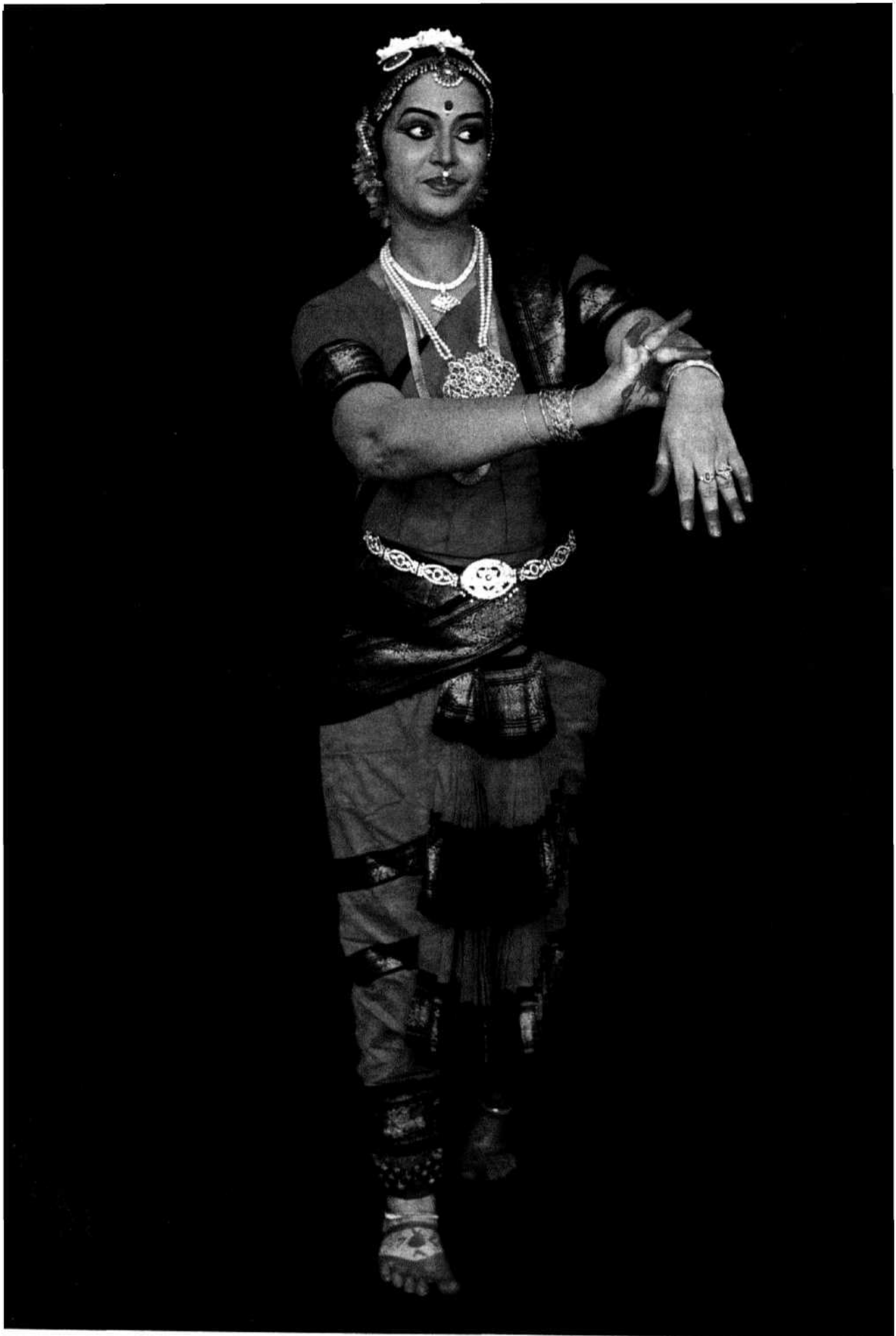
Sisthugapuvvulu Shrungarinchinaneemi

Mudamu	Nirvedamu
	(discouragement)

Kastoorirangadanu Kalasiyoundakapothee //Aadadani janma//

Dainyamu	Austukhyamu	Vishadhamu	Chinta
(depression)	(eagerness)	(despair)	(anxiety)

Nirvedamu
(discouragement)



SVVADHINA BHARTRIKA - The Nayika whose beloved is captivated and devoted to her.

KAMBHOJARAGAM-ADI TALAM

Nāyikā is sweeya, proudha saudhina bhartruka Nāyakā is Anukula,
Raga is Shringāra. Harsha (joy) autsukya (eagerness) Sharka
(apprehension) Vitarka (deliberation)

Pallavi: Sadayu Dainamaa Madanagopaluni chanuvandariki

Harsham	Autsukya	Rathiviseshamulu
(joy)	(eagerness)	

Dorakunodorakodo/Sadayudaina

Shanka	Vitharkam
(appre- hension)	(deliberation)

Anupa/Padave alavenichelimi balavanthamugadavee/Sadayudaina

Glani	Dhruthi	Dainyam
(exhaustion)	(satisfaction)	(depression)

1. Aataprayamunatimakkuva Adi varakuyundedekekkuva

Harsham	Autsukya	Dhruthi
(joy)	(eagerness)	(satisfaction)

Netikividanade Denikkuva Athivarovinave Andarikinithakkuva 'Sa'

Dhruthi	Dainam	Nirveda	Dainyam
(satisfaction)	(depression)	(discou- ragement)	(depression)

2. Anyabhamalavalenannadade Adinamaatathappaninedaprodade

Harsham	Dhruthi	Harsham	Dhruthi	Autsukyam
(joy)	(satisfaction)	(joy)	(satisfaction)	(eagerness)

Nanubasiyevanithanugadade Napainenaruyenaatikiveedada

Dhruthi	Dainyam	Harsham	Dhruthi
(satisfaction)	(depression)	(joy)	(satisfaction)

3. Antharamgamu Thelisinalolude Asumabanuniminchinalolude

Harsham	Autsukya	Dhruthi
(joy)	(eagerness)	(satisfaction)

Kanthukeleni nanneludayalude ghanudainamamadanagopalude

Harsham	Autsukya	Dhruthi	Dainamu
(joy)	(eagerness)	(satisfaction)	(depression)

TODIRAGAM-ROOPAKA TALAM

Nayika is sviya, uttama, Nayaka is dhrushta, Rasa is karuna and it is sambhoga Shringara.

Dainya (depression), vitarkam (deliberation), autsukyam (eagerness), harsha (joy), shanka (apprehension), smriti (remembrance), moha (bewilderment), rativesheshamulu, avega (agitation), alasya (indolence).

Pallavi: Tagadupopommana Naataramayoammaa //Tagadupopomamma//

Dainam	Vitarkam	Shanka	Dainyam
(depression)	(deliberation)	(apprehension)	(depression)

Anupallavi: Maguvaroo Rajagopala Davuni //Tagadupopummani//

Austukhyam	Dainyam
(eagerness)	(depression)

1. Vadigavaadinduvachi Vaddajeesimuddubetti

Aveegam	Moham	Harsham
(agitation)	(bewilderment)	(joy)

Tadaveelavideemimmani Taasareekunanu Veedina //Tagadu//

Aalasyam	Austukhyam	Dainyam	Vitarkham
(indolence)	(eagerness)	(depression)	(deliberation)

2. Sarasamuloduchunadu Chakkanichekkulunimuruchu

Austhukhyam (eagerness)	Smruthi (remembrance)	Austhukhyam (eagerness)	Harsham (joy)
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Gurukuchamulagoorulunchi Kommaaneepunyamanina //Tagadu//

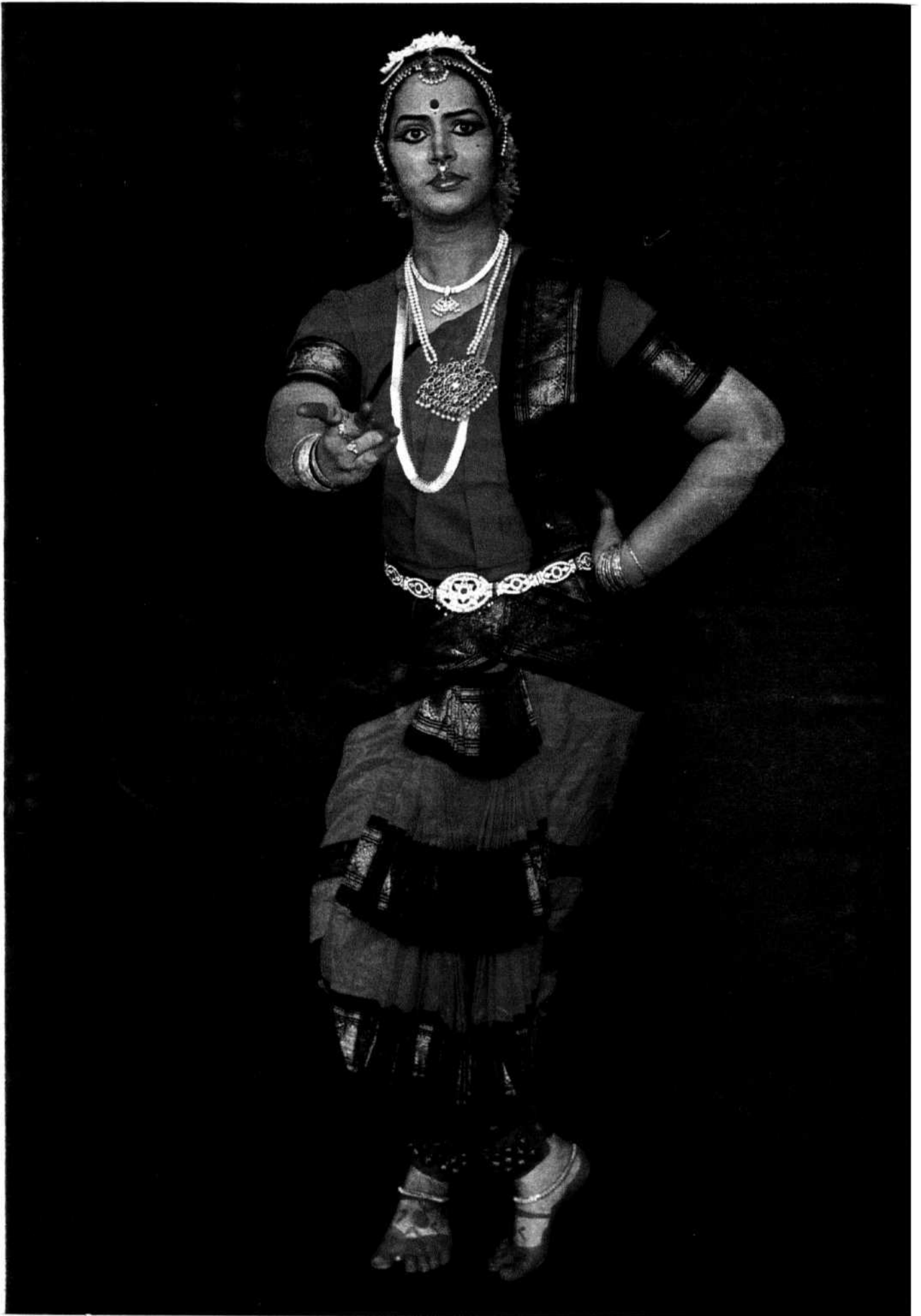
Mohamu (bewilderment)	Harshamu (joy)	Dainyamu (depression)	Shanka (apprehension)	Vitarkhamu (deliberation)
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3. Manasiya Keelinigoodina Muvvagopalasami

Rathivisheshamulu	Harshamu (joy)	Dainyam (depression)
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Galapinachandaana Mudhitanammelumana

Smruthi (remembrance)	Harsham (joy)	Austhukyam (eagerness)	Shanka (apprehension)	Vitarkam (deliberation)
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KALAHANTARITA - Nayika Quarrelsome - Why did you come (Questioning)

PUNNAGARAGAM-TRIPUTA RAGAM

Nāyikā is parakiya, proudha, kalahantarita, Nayaka is anukuludu. Rasa is vip̄palabdhā shringāra. Dainya (depression) Shanka, (apprehension), Vitarka (deliberation), glani (exhaustion), Vishada (despair).

Pallavi: Theliviyokarisomma yendukuvibhuni thiragabommatane

Dainyam (depression)	Shanka (apprehension)	Vitharkam (deliberation)
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Paschathapamu	Vishadamu (despair)	Dainyam (depression)
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Anupallavi: Chalamunanuna vilathudesina alarumulukulu kulukialisi the

Dainyam (depression)	Ugratha (anger)	Shrama (weariness)	Glani (exhaustion)
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1. Chedero emandune ninnatireyi chandrudemogani

Vishadamu (despair)	Vitharkamu (deliberation)	Dainyam (joy)	Shanka (apprehension)
			Vitharkam (despair)

2. Maichallagajeseti kammanimuddu malayamaruthamippudu

Harshamu (joy)	Dainyam (depression)	Autsukya (eagerness)
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Veechinanthatajoochithesega Gachunatuvaledochuchunnadi

//Thelivi//

Vishadamu
(despair)

Agyavegamu

Glanu
(exhaustion)

3. Bayaranipremache goodinamuvvagopaludemokani

Dainyam
(depression)

Harsham
(joy)

Autsukya
(eagerness)

Shanka
(apprehension)

Vitharkam
(despair)

Kayajunidepamayeparavasamayeyuparathiseyanainithini //Thelivi//

Autsukya
(eagerness)

Glanu
(exhaustion)

Paschyathapamu

Dainyam
(depression)

Agnyavegamulopattavalasnavi

1. Visurukonuta
2. Avayavamulanu kadalinchuta
3. Vythiasamuganaduguliduta
4. Nehramulumoosukonuta - modalainavi pattavalayunu.

KAMBOJI RAGAM-TRIPUTA TALAMU

Nayikā is Payākiya Kanishta, Kalahantarita maddyadhira.
Nāyakā is Anukuludu. Rasa is Karuṇa, Adbuta, Bibasta, and
if is Ayoga Vipralamba shringara and Virahatkanthita Shringara
and Manavipralamba Shringaramu.

Shanka (apprehension), Vitarka (deliberation), Vibodha (awaken-
ing in knowledge), Jadata (apathy), mati (assurance), avega
(agitation), outsukya (eagerness), asuya (jealousy) amarsha
(indignation), dainya (depression), glani (exhaustion), Chinta
(anxiety), vishada (despair), Moho (bewilderment).

Pallavi: Mosmayane na-buddiki mosamayane

Dainyam, (depression)	Chinta (anxiety)	Dukkam (despair)	Glani (exhaustion)
Sokkam (despair)	Vibodhamu (awakening)		

Manavipralambham

Anupallavi: Mossamaya eemisetu muvagopaludu nedu

Pachatapam	Jadata (apathy)	Athi	Vishadam (despair)	Moham (bewilderment)
	Mruthi (death)		Yatnamulu	

Mrokki Veedina radee Oh Cheliyaro

Dair m (depression)	Vishadam (despair)	Dainyam (depression)
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1. Andariki challanina Chandamama napalitiki

Mudham (	Oustukyam (eagerness)	Asuya (jealousy)
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Kanalamayya Naiyo

Agni	Avagam (agitation)	Vishadham (despair)
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Athi	Glani (exhaustion)
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Thatastamulu	Manmadudubala
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Virahavipralambham Dvirodhi Ayanonduku Dhakala
(deliberation)

Cheliyamundu nenavari ponedda bapithino

Dainyam (depression)	Sankka (apprehension)	Vitarkam Rativisheshamulu (deliberation)
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Sankka (apprehension)	Vitarkam (deliberation)
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Andhuku naneelagaithino Oh: Cheliyaro

Edaaputaku	Sankka •	Vishadamu
Dukkamu (despair)	Mathi (assurance)	Dainyam (depression)

2. Valavala na kannulu valluvalaye natikee

Sokamu (despair)	Gianni (exhaustion)
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Valladhi momujuchino Cheliya

Asuya (jealousy)	Sankka (apprehension)	Amarsham (indignation)	Vitarkam (deliberation)	Dainyam (depression)
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Chiluka paga sadhinchana deenianchinanna

Uthpathamulu

Uthpathavagamu

Chetuletuvantio! Oh! Cheliyaro//

Sankka
(apprehension)

Vishadam
(despair)

Dainyam
(depression)

3. Eaproddu pranavibhuni edabhayane enthulu

Smruthi
(remembrance)

Mudamu

Vi shadamu
(despair)

Mudamu

Eanninomulunochiro chaliyadapuna gugunna vibhuni

mati ayoogavipralambham
(assurance)

Amarsham
(indignation)

Vishadam
(despair)

Navvulubetta challu napala garigiro Oh! Cheliyaro //mosamayane//

Asuya
(jealousy)

Chinta
(anxiety)

Dainyam
(depression)

Dainyam
(depression)

Amarsham
(indignation)

Vi shadam
(despair)

SUDDHAKAMBODIRAAGAM-CHAAVUTHALAM

Nāyikā is Samanya, Kanishtha, Kalahāntarītā,

Nāyakā is Vaishika, Rasa is Adhbuta,

dainya (depression) vitarka (deliberation) moha (bewilderment)

asuya (depression) vitarka (exhaustion), dhriti (satisfaction)

ugrata (anger) Harsha (joy) shanka (apprehension) avahita
(dissimulation) mati (assurance) amarsha (indignation).

Pallavi: Chakkadanamejoochi bhramayakuraa indrajaalakat hegada raa
//che//

Dainyam	Asooya	Moham	Mayalu
(depression)	(jealousy)	(bewilderment)	

Anupallavi: Chikkithinodaani valalomarmamedaa jepparashreeraja-
gopaladheera //

Asooya	Glani	Dainyam	Vitharkam
(jealousy)	(exhaustion)	(depression)	(deliberation)

Baliminicheyipatti pachipachigaditti

Ugratha	Ugratha
(anger)	(anger)

Padakintilopadu gurinidachabetti

Harsham	Avahitha
(joy)	(dissimulation)

Valaputhaalalenanuchu saadamugotti

Moham

(Bewilder-
ment)

Dhrithi

(satisfaction)

Pramaanakamu

Vaddakerithenaapaniki naamamubettu

//Chakkadaname joochi//

Harshamu

(joy)

Glan i

(exhaustion)

2. Konchagathegaadu baagaadelasikommu

Amarsham

(indignation)

Ugratha

(anger)

Komalimatu maaya evvarikainanu

Asooya

(jealousy)

Maaya

Dhrithi

(satisfaction)

Enchagada ramoune yemmedaanisommu

Vi tharkam

(deliberation)

Shanka

(apprehension)

Dhrithi

Vagaluneeverugavu valapugurrapukommu

//Chakkadanamejoochi//

Dainyam

(depression) (satisfaction)

Dhrithi

Mathi

(assurance) (satisfaction)

Dhrithi

3. Ninnujoodavachhe natarasundaraanga

Harsham	Dainyam
(joy)	(depression)

Neerajaakshinadaella thappunadathalu

Asooya	Dhrithi
(jealousy)	(satisfaction)

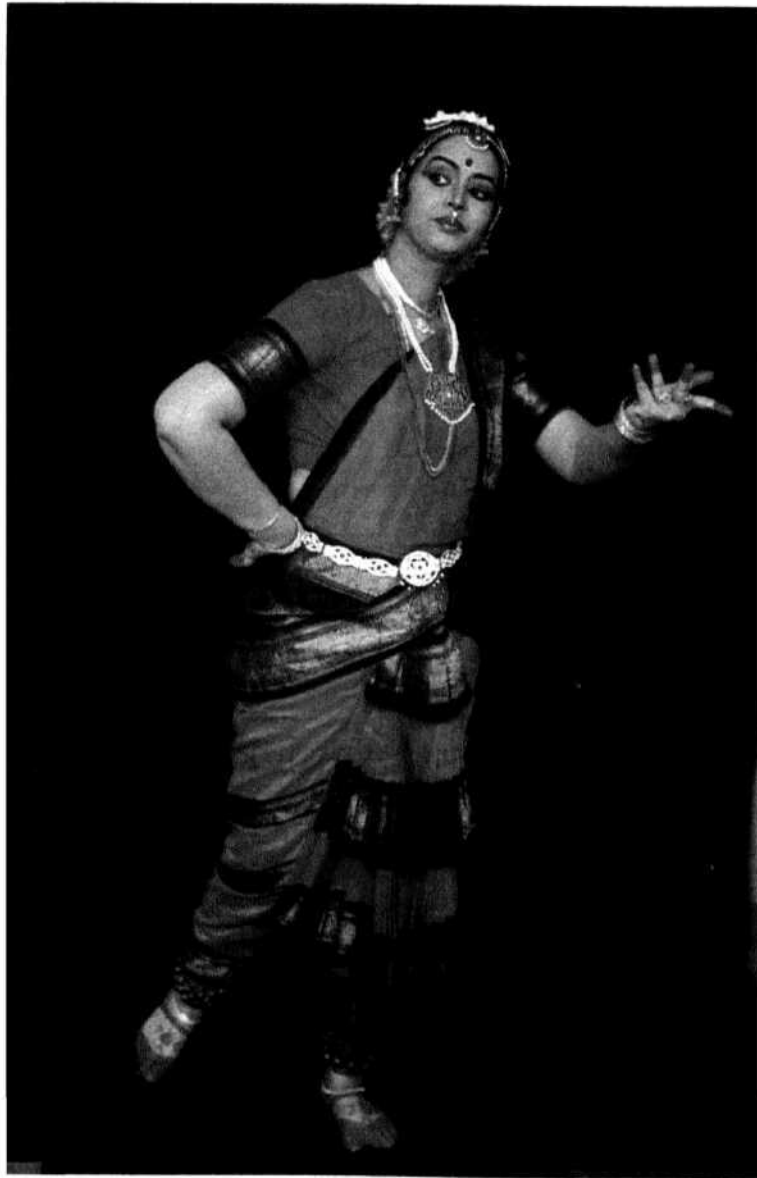
Nannelinatula kanyanelutanunna

Harsham	Asooya	Dhrithi
(joy)	(jealousy)	(satisfaction)

Naamaataneevinkannammusampengaman na //Chakkadaname joochi//

Autsukya	Dhrithi	Glani	Dinayam
(eagerness)	(satisfaction)	(exhaustion)	(depression)

Pramaanamulu



KHANDITA - Nayika in a Sarcastic mood.

SURATA RAGAM-TRIPUTA TALAM

Nāyikā is samanya proudha, dhira, kaṇḍita, Nāyakā is dhrushta.
Rasa is adbutha rasa, Rosha, Garva (arrogance) Asua (jealousy)
Vitarka (deliberation) Mudamu, Shanka (apprehension) Amarsha
(indignation) Mudamu, Chapalita (inconstancy) dainya (depression)
Moha (bewilderment)

Pallavi: Yindenduvachitiviraa Aladaniillu Eevedhigadu popooraa

Roshamu	Asuya (jealousy)	Asuya (jealousy)	Amarsham (indignation)	Rosham
Vugraha (anger)	Garvamu		Vitarkamu	Madamu

Anupallavi: Mandaragiridhara Maamuvvagopala Kundaradanunumadi

Mudamu	Dainyamu (depression)	Asuya (jealousy)
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Korivachitiveemoo //Yindenduvachitiviraa//

Mudamu	Shanka (apprehension)	Vitarkamu (deliberation)
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1. Hechhainavennelaloo Eillerugukaneevu

Mudamu	Mudamu	Roshamu
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Machakantinigoodi Maimarachitiveemoo

Asuya (jealousy)	Shanka (apprehension)	Vitharkam (deliberation)	Unmadamu (insanity)
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Machikatoodaani Manasuchallagajeesi

Harshamu (joy)	Mudamu	Roshamu
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Gruchikowgulinchina Komalineeganaro

//Yindendu//

Asuya Moham
(jealousy) (bewilderment)

Rosham

Vugratha

2. Nadireeyizhamuveela Natineevunugoodi

Rosham

Asuya
(jealousy)

Amarsham
(indignation)

Nadachkonna Chinnele Naanatidellipetura

Rativisheshamulu

Rosham

Amarsham
(indignation)

Vadivadiveedhilo Vaddikivachi Ravika

Amarsham

(indignat

i

Rosham

on)

(i

Amarsham

ndignation)

Mudivippi Vachina Muchuvuneeveekavaa

//Yindendudu//

Asuya
(jealousy)

Rosham

Vugratha
(anger)

Shanka
(apprehension)

Vitharkam
(deliberation)

Madamu

3. Madanalahiriminchi Madavathivalevachi

Garvam

(arrogance)

Asuya

(jealousy)

Vadalakunnvideela Vaddupoporaa

Shanka
(apprehension)

Vitarkam
(deliberation)

Vugratha
(anger)

Amarsham
(indignation)

Rosham

Madamakelinigoodi Manasumeppinadinadi

Chapalata ...
(inconstancy)

Moham

(bewilderment)

Asuya
(jealousy)

Rosham

Yuvidalandaraujoochera Yudayamayenuleera

//Yindenduku//

Rosham

Asuya
(Jealousy)

Amarsham
(indignation)

Rosham

Asuya
(jealousy)

KANNADA RAGAM-ADI TALAM

Nāyikā is Sviya, Proudha, Dhira, Khaṇḍita,

Nāyakā is Dhrushta, Hershamana Vipralabdha Shringāra and Rasa
is Hāsyā and Roudra.

Amarsha (indignation), Mati (assurance), Asuya (jealousy),
dainya (depression), Shanka (apprehension), vitarka (deliber-
ation), Rosha.

Pallavi: Phorayeevagaleelaraa Chalu Phorayeevagaleelara

Amarsham	Asuya	Amarsham	Rowdhrarasam	Rosham
(indigra- tion)	(jealousy)	(indignation)	(terrible)	

Shanka	Vitharkham
(apprehen- sion)	(deliberation)

Anupallavi: Yeera Teenadatasareera Manchiditeluseeraa //yeevaga-
1a1ara//

Shanka	Amarsham	Vitarkham	Asuya	Mati
(apprehen- sion)	(indignation)	(deliberation)	(jealousy)	

Hasyarasamu
(humorous)

1. Nikkamuganutami jikkidanikallamrookhi

Dhruthi	Moham	Asuya	Roshamu	Amarsham
(satisfac- tion)	(beweilderment)	(jealousy)		(indignation)

Kemmotipantanokki Dakkinavata

//Phora//

Asuya Dhruthi Asuya Mathi
(jealousy) (satisfaction) (jealousy) (assurance)

Amarsham Rosham
(indignation)

2. Aadikallaku loobadi Rekkulagoolagoodi

Asuya Rosham Dainyam Vishadam
(jealousy) (depression) (despair)

Yaadinadipoonadi Neetikaamayaladintiki //Phoora//

Asuya Amarsam Asuya Rosham Rowd rarasam
(jealousy) (indignation) (jealousy) (terriblerasa)

3. Sootiganu Tamburameeti Paatapaadenaaboti

Mudam Asuya Amarsam
(jealousy) (indignation)

Aabotineekeenati Achhotikeekha //Phora//

Asuya Rosham Rowdra Rasam Asuya
(jealousy) (terrible Rasa) (jealousy)
Roshamu

4. Sarasamarayudhceraa Lalithunuku Meera

Dainyam Mudam Shanka Vitarkhamu
(depression) (apprehence)(deliberation)

Shimhapurivihara manihara //Phora//

Dainyam Asuya Mudamu Dainyam Amarsam
(depression) (jealousy) (depression) (indig-
ration)

YADUKULA KAMBHOJI RAGAM-AATA TALAM

Nāyikā is samanya khaṇḍita, proudha, Nāyikā is vaishikudu(lover)
Rasa is adbutha

Mada (intoxication), Asūya (jealousy), Vitarka (deliberation),
Austukya (eagerness), Garva (arrogance), Amarsha (indignation),
Mudamu, Nirveda (discouragement), Dhriti (satisfaction), Shanka
(apprehension).

Pallavi: Ellerungakā[/]amari^YYokarintⁱikostⁱini^V Neevevaravooyee
Nayakudu//
Madamu Asuya (jealousy) Garvamu (arrogance) Amarsham (indignation)
Vitharkam (deliberation)

Anupallavi: Alanaaduneetoonu Galasimatladina Aaladaniillu

Mudamu Amarsham (indignation) Asuya (jealousy)

Aavalanundepoporaa//

Asuya (jealousy) Rosham

1. Maatateetaleegaani mari chetiduggani

Asuya (jealousy) Amarsham (indignation)

Manasuvidachineevu Marivadalavadeemi

Amarsham (indignation) Rosham Heelana

Vaatamugaavalle Vatuveesukoni

Mudamu Mudamu

Vayaramuganeevu Vachipaibadeevemiraa

Garvamu Rosham Vitarkham Shanka
(arrogance) (deliberation) (apprehension)

2. Maatalokkantikimadavrahalimmu

Garvamu Mudamu
(arrogance)

Maarubalikitee rendu madavarahalu

Garvamu Mudamu
(Arrogance)

Patuadeeveemira Natakadharana

Vitarkam Shanka Mudamu
(deliberation) (apprehension)

Batajuchimar iYadagapoporaa

//Yillerengaka//

Roshamu Asuya Amarsham
(jealousy) (indignation)

3. Mapativeelaye Matalottivayee

Oustukhyam Nirveedam Heelana
(eagerness) (discouragement)

Maavakitatalupu Mariveesiboyeda

Mudamu Nirveedamu
(discouragement)

Naapathi Parthasaradi Vacheveelayee

Oustukhyam Trasamu
(eagerness) (terror)

Apaan ineet i k i Abbadupopooraa

//Yillerungaka//

Rathivisheshamu Obruthi Amarsham Nirveedam
(satisfaction) (indignation) (discouragement)

SAAVEERI RAGAM-AATA TALAM

Nayika is samana, proudha, khandita, Nayaka is vaishikadhamudu
Rasa is raudra.

ugrata (anger), dhriti (satisfaction), vitarka (deliberation),
shanka (apprehension), moha (bewilderment), asuya (jealousy),
garva (arrogance), mati (assurance), amarsha (indignation)
unmada (death), smriti (remembrance), rosha

Pallavi: Yeetanuvuto Ninnudalutuna Yeinkaneeyajnakuveratunna

Yugrata Dhruthi Vitarkham Asuya Vitarkham
(anger) (satisfaction) (deliberation) (jealousy) (deliberation)

Shankaa Rosham
(apprehension)

Anupallavi: Ratimatigalavaanigolutuna Rajagopalayunininubilutunaa

Vugrata Dhruthi Asuya Rosham
(anger) (satisfaction) (jealousy)

Vitarkham Shanka Amarsham
(deliberation) (apprehension) (indignation)

Mariyadaleenimohamuvaddu Aarnaguvatobalukara

Amarsham Moham Vugratha Asuya Rosham
(indignation) (bewilderment) (anger) (jealousy)

Eepaddu doratanamupanikochunayeeproddu

Garvamu Vitarkham Dhruthi
(arrogance) (deliberation) (satisfaction)

Drohinimomujoochina Papamu **Gaddu** //Yeetanuvuto//

Asuya	Rosham	Amarsham	Dhruthi	Mathi
(jealousy)		(indignation)	(satisfaction)	(assurance)

2. Balavanthudavani Madinenchaka Nathopadirineevu

Vugratha	Dhruthi	Amarsham
(anger)	(satisfaction)	(indignation)

Maataminchaka Aaladaanimuchta lindujoopinchaka

Garvam	Asuya	Mohamu	Dhruthi
(arrogance)	(jealousy)	(bewilderment)	(satisfaction)

Antarakuranannori **Sagdwanchaka** //Yeethanuvuto//

Vugratha	Rosham	Asuya
(anger)		(jealousy)
	Amarsham	
	(indignation)	

3. Manasubramasinannu Doorakadanimamatha Tagilinannujeeraka

Vunmadam	Vugratha	Asuya	Moham	Rosham
(insanity)	(anger)	(jealousy)	(bewilderment)	

Anuvuganivalapu Napainimeeraka

Amarsham	Moham	Vugratha
(indignation)	(bewilderment)	(anger)

Alanatiponde Chalununanuchooraku //Yeetanuvuto//

Smruthi	Mati	Mohamu	Dhruthi	Asuya
(remembrance)		(bewilderment)	(satisfaction)	(jealousy)

GOWLEEPANTU RAGAM-CHAPU TALAM

Nāyikā is samanya khaṇḍita, madhya dhira,

Nāyakā is dhrushata

Rasa is roudra, and it is eirshamana vipralambaka vitarka
(deliberation), shrama (weariness), dainya (depression), asuya
(jealousy), amarsha (indignation), smriti (remembrance), ugrata
(anger), navulu, dhrithi (satisfaction), roshamu, harsha (joy)

Pallavi: Yeereetibonkeevuraa Ohroori Yeereetibonkeevuraa

Vitarkham	Amarsham	Dainyam	Asuya
(deliberation)	(indignation)	(depression)	(jealousy)

Navvu

Anupallavi: Yeereethibonkeevu Yedugoneebhujamuna deerinapanapu-
niggulu

Rosham	Vitarkham	Amarsham	Asuya	Dhruthi
	(deliberation)	(indignation)	(jealousy)	(satisfaction)

Neemeenalajari na Kumkumajakkulu Neereppalapai Peerinakatukakag-
gulu

Amarsham	Asuya	Dhruthi	Amarsham	Asuya
(Indign- ation)	(jealousy)	(Satisfaction)	(indignation)	(jealousy)
				Dhruthi (satisfaction)

Veenangiraya Raarayetikisiggulu //Ohroori//Yeerethi//

Dainyam	Dainyam	Vreedha	Dainyam
(depression)	(depression)	(shame)	(depression)

1. Yendukutakkevu Mandagamanalatho Ponduseeyanantivi

Vitarkham (deliber- ation)	Shrama (weariness)	Asuya (jealousy)	Dainyam (depression)	Dhruthi (satisfaction)
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Pondulujeeyaka bokundeeyadadi sanditagajulakotalu

Amarsham (indigna- tion)	Shrama (weariness)	Vitarkham (delibera- tion)	Asuya (jealousy)	Dhruthi (satisfaction)
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Neemeenallachindinagandhapupootaluneepedavipaikandinakinpulapoo-
talu

Harsham (joy)	Vitarsham (deliberation)	Asuya (jealousy)	Vitarkham (deliberation)	Rosaam (anger)
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Dhruthi
(satisfaction)

Chekkitacheluvondhina Kastoorigeetalu //Ohroori//Yeereethi//

Amarsham (indignation)	Vitarkham (deliberation)	Asuya (satisfaction)	Dainyam (depression)
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2. Ninnanathonala neerajamukhiantikennadubonantivi

Dainyam (depression)	Asuya (jealousy)	Dhruthi (satisfaction)	Vitarkham (deliberation)
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Yemnadubokuntee yeedigo neechelinantukonnadhimukkeranokkulu

Vitarkham (delibe- ration)	Rosham	Amarsham (indignation)	Shrama (weariness)	Vitarkham (deliberation)
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Netturugommuchunnadi Rommunarakkulu

Asuya (jealous.y)	Vugratha (anger)	Navvu
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Neenalukapai Sunnamuminchanipokkulu

Vitarkham
(deliberation)

Dainyam
(depression)

Shrama
(weariness)

Neeniduvalu Kannulaniddura Sokkulu Ohroori//Yeereethibonkeevurah//

Dainyam
(depression)

Nidra
(Sleep)

•

Susthi
(dreaming)

Vitarkham
(deliberation)

Dainyam
(depression)

3. Nikkamuveenangi Nilayudananugoodiyekhadabonantivi

Dhruthi
(satisfaction)

Dainyam
(depression)

Moham
(bewilderment)

Vitarkham
(deliberation)

Dhruthi
(satisfaction)

Yekkadabokunt.ee Edigoneegalamuna Chokhapuchandurukoonalu

Dainyam
(depression)

Amarsham
(indignation)

Asuya
(jealousy)

Vitarkham
(deliberation)

Neemeenalla Chindina Chematavanalu Neesigaloonu Vukkunapoola

Amarsham
(indignation)

Swedam

Shrama
(weariness)

Dainyam
(depression)

Vitharkham
(deliberation)

Sonalunannantaku Mikhilee Naameedaanaluh Ohroori //Yeereethi//

Asuya
(jealousy)

Rosham

Pramanikam

Dainyam
(depression)

Vugratha
(anger)

Rowdrarasam

MUKHARI RAGAM-CHAPU TALAM

y

Nayika is swiya Madhāmanamu; or khandita, proudha,
Nayakā is dhrushta, and Rasa is raudra.

Austukya (eagerness, dainya (depression), amarsha (indignation)
vitarka (deliberation), moha (ewilderment), asuya (jealousy),
shanka (apprehension), dhrithi (satisfaction), harsham (joy)
ugrata (anger), shrama (weariness), rosha

Pallavi: Audugarammaa Yatanipainooraka Adiginanataree//

Oustukam (eagerness)	Dainyam (depression)	Vitarkham (deliberation)	Dainyam (depression)
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Anupallavi: Poduchutanamumani Muvvagopalarayuni

Amarshamu (indignation)	Dainyam (depression)	Dainyam (depression)
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Aanabettimeeradugarammaa //Aduḡaramma//

Roshamu	Dainyamu (depression)
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Aana

1. Poonidaanintiki pogasuma Polatijoochiedirinchina

Asuya (jealousy)	Amarshamu (indignation)	Harshamu (joy)	Vugratha (anger)
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Daanikilanchamichedanannadi Tanonenoo Vanipaileenivi

Amarsham (indignation)	Shanka (apprehension)	Vitarkham (deliberation)	Dainyam (depression)
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Kalpimparaadhu Vaadavanitalella vinaga Daanineejudaka

Dhruthi (satis- faction)	Vreedam (shame)	Harsham (joy)	Vishadam (despair)	Asuya (jealousy)
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Taalaleenannadi Taanoneenoo //Aadugaramma//

Moham (bewilderment)	Shanka (apprehension)	Vitarkham (deliberation)
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2. Aalakadeeradanivakita Nilachiveedhilonannujoochi

Amarsham (joy)	Asuya (jealousy)	Oustukyam (eagerness)
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Talapumooladaagiyunnadi Tanoneenoo

Amarsham (joy)	Vishadam (despair)	Shanka (apprehension)	Vitarkham (deliberation)
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Alasivachenanuchujakka Ranavavichinaraginchi

Shrama	Dainyam (depression)	Amarsham (indignation)	Harsham (joy)
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Talirubonimoovi Ruchikiradannadi Taanoneenoo //Aduga//

Asuya (jealousy)	Oustukyam (eagerness)	Shanka (apprehension)	Vitharkham (deliberation)
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3. Solapumeeradaniroopu Palakameedavrasipaani

Harsham (joy)	Asuya (jealousy)	Rosham
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Talamunanunchi Kanugonuchunnadhi Tanoneenoo

Oustukhyam (eagerness)	Harsham (joy)	Shanka (apprehension)	Vitarkham (deliberation)
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Kalasimaamuvvagopalarayuni Gowgulinchitee

Moham

Oustukhyam

Harsham

(bewilderment)

(eagerness)

(joy)

Aaladaanidalachi Yasurusurannadi Taanooneenoo

//Adugu//

Asuya

Vugratha

Rosham

Shanka

Vitharkam

(jealousy)

(anger)

(apprehension)

(deliberation)

Dainyam

(depression)

MUKHARI RAGAM-AATA TALAM

Nāyikā samanya khaṇḍita, proudha,
Nāyakā is vaishikothama, Rasa is karupa.

Chinta (anxiety), Nirveda (discouragement), harsha (joy),
Shanka (apprehension), vitarka (deliberation), moha (bewilderment),
glani (exhaustion), autsukya (eagerness), dainya (depression),
smriti (remembrance), asuya (jealousy), pachatapam.

Pallavi: Kaasikiboyedanu Neevalanane //Kaaseekiboyyedance//

Chinta (anxiety)	Nirvedam (discouragement)	Asuya (jealousy)	Vishadam (despair)	Harsham (joy)
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Anupallavi: Ososinaamadinunayettulanee Aashalellaniraashache-
sukonede //Ka//

Asuya (jealousy)	Harsham (joy)	Nirvedam (discouragement)	Sambhoga (Sambandhamaina Korkelu)	Glani (exhaustion)
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1. Yeeteerunainanu Preethiseyudurani

Dainyam (depression)	Chinta (anxiety)	Harsham (joy)	Moham (bewilderment)	Shanka (apprehension)
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Patakicheechala Bhramasitiruguchunti

Moham (bewilderment)	Austukhyam (eagerness)	Harsham (joy)
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Ratimanasugaalanathinivanuchunu

Dhruthi (satisfaction)	Asuya (jealousy)	Amassham
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Neeteliyaka moosapothineeveesari //Kaseekiboyyedanee//

Sruthi (remem- brance)	Shanka (apprehension)	Paschatapamu	Ghani (exhaustion)	Vishadamu (despair)
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2. Chakkaganuneevu Santhoshamuganattoo

Hasshamu (joy)	austukkyam (eagerness)
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Vokkamataadina takkuvateeneeku

Dainyam (depression)	Vitarkam (deliberation)	Chinta (anxiety)	Nirveedam (discouragement)
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Eekkadibhrantichee yillalanubasi

Moham (bewilderment)	Paschatapam	Ghani (exhaustion)
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Dikkudesayaleeko tirigi tirigiroosi //Kaseekiboyyadana//

Nirveedam (discouragement)	Chinta (anxiety)	Vishadamu (despair)	Ghani (exhaustion)
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3. Muddugummamana Middharikootami

Hasham (joy)	Rathivisheshamulu
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Harsham
(joy)

Muddunatteswara Mootinkeetelusunu

Dainyam (depression)	Smruthi (remembrance)	Dhruthi (satisfaction)
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Suddulenchakundu nudathineevanuchunu

austukkyam
(eagerness)

Harsham
(joy)

Dhruthi
(satisfaction)

Padducheshinathoo palukavuganukanee

//Kaseekipoyyedanee//

Chinta Vishadamu
(anxiety) (despair)

Niswasam

Chinta Vishadam
(anxiety) (despair)

Dainayam
(depress)

SURATA RAGAM-AADITALAM

Nāyikā is Khaṇḍita, Kanishita, Manavathi, M

Nāyakā is vaishika, Rasa is Adhbutha and it is pranaya mana
Vipralambha shringara.

Asuya (jealousy), amarsha (indignation), urgata (anger), dainya
(depression), vitarka (deliberation), autsukya (eagerness),
harsha (joy), Rosha.

Pallavi: Daanibhodhana vinavadduraa //Daanibhodana//

Asuya	Vi	Ugratha
(jealousy)		(anger)

Anupallavi: Nannubaya Nayayarna Aadineekupriyama

austukkyam	Vitarkham	Asuya	Vitarkham
(eagerness)	(deliberation)	(jealousy)	(deliberation)

Dainyam
(depression)

Nanneelara Bhruhadeswaraa //Daanibho//

Dainyam	Austukkyam	Shivaavatharam
(depression)	(eagerness)	

1 . Vaddajeerimuddubettavachitee Gaddarinchimoomerrajesevusami 1

Austukhyam	Harsham	Rosham	Ughratha	Vitarkham
(eagerness)	(joy)		(anger)	(deliberation)

2. Adeerabhalibhaliraa Owrowhraa Edeemoora Popoora //Danibhoda//

Vitarkam	Adhbutham	Dainam	Ughrata	Vitarkham
(deliberation)		(depression)	(anger)	(deliberation)

Rosham

BHAIRAVI RAGAM-TRIPUTA TALAM

Nayikā is sviya, kaṇḍita, madhyadhira
Nāyakā is shatudu, Rasa is roudra and it is Aei yoga Vipralamba
Shrungaram.

Smariti (remembrance), Rosham, Garva (arrogance), Vitarka
(deliberation), Shanka (apprehension), Chitara (anxiety),
Dainya (depression), Veshada (despair), Nirveda (discouragement)
Avahita (dissimulation), Austukya (egariness), Avega (agitation)
Dhriti (satisfaction), Alasya (indolence), Athi, Unmada (insa-
nity) Asuya (jealousy), Bhodhamu, Mat.i (assurance), Shrama
(weariness), Harsha (joy), Rathulu.

Pallavi: Mundativalee Naapai Nenarunada Sami Muchatani paneelara

//Mum//

Smruthi (rememberance)	Rosham (deliberation)	Vitarkam (apprehension)	Shram (anxiety)	Chinta (anxiety)
Dainyamu (depression)	Dainyamu (depression)	Vishadamu (despair)	Vitarkhamu (deliberation)	

Anupallavi: Yenduku Mogamicha Kapumataladeevu Meeragadurayeeraa

Vitarkamu (deliber- ation)	Vishadamu (despair)	Dainyamu (depression)	Shanka (apprehension)	
			Dainyamutogoodina	Vishadamu
Avahista (discrimulation)		Vitarkam (deliberation)		Shanka (apprehension)

1. Piluvanampinaravu Pilachinagaikovupalumaruveedina Paluk^{av}ku

Ovustakhamu (eagerness)	Thokoodina	Aaveedamatho koodina	Dainyamu Thokoodina (depression)
Dhruthi (satisfaction)			

Vishadam (despair)	Vitarkham (deliberation)	Vishadam (despair)	Vitarkhamu (deliberation)	Vishadamu (despair) Vitarkhamu (despair)
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Valapunilupalaka Cheluvudanuchun^einnu Talachitalachi

Austakhayam (eagerness)	Harsham (joy)	Adhyanamu
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Nirveedamu (discour- agement)	Mati
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Chalataalladiluteegani //Mum//

Aarthi	Aalasamu (indolence)	Unmadamu (nissarity)
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Shythyopacharamulu

Shanka (apprehen- sion)	Vitharkamu (deliberation)
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2. Chinnanatanundi Cheerinadenchaka Nannuchowkajeeseedi Nyayammaa

Sruthi (remem- berance)	Mati (assurance)	Dhruthi (satisfac- tion)	Vitarkam (delibe- ration)	Veeda	Nirveedamu (discouragement)
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Harsham	Vishadamu (despair)
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Dainyam (depression)	Vitharkhamu (deliberation)
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Vishadamu	Shanka	Nirveedamu
(despair)	(apprehension)	(discouragement)

Vannekadaneedu Vanchanalerugaka Ninnanabanileedu Neejevupoojaku

Austukkyam	Smruthi	Aavahitha	Roshamuto-
(eagerness)	(rememberance)	(dissimullation)	goodina
			Mati

Vishadamu	Paschathapamu	Garvamu	Asuyatho	Nirveedam
(despair)		(arrogance)	(jealousy)	(discouragement)

Vitarkamutogoodina	Goodena Bhodhamu	Chinta
(deliberation with)		(anxiety)

Vishadam	Sruthi	Bhodamu	Dainyamu
(despair)	(remembrance)		(depression)

3. Kaluvalareedandu Kanchivaradaaninnu Lalanaayintha

Harshamu	Dhruthi	Dainyamu	Mati	Asuya
(joy)	(satisfaction)	(satisfaction)		(jealousy)

Dooramuranichhera

Roshamu tho goodina	Garvamu	Vitarkhamu	Shanka
	(arragance)	(deliberation)	(apprehension)

Aalaruvilthunikhelini Nalumukonchu nannu Kalasinapapaanakaa

Shrama	Susthi	Harsham	Mati	Harsham
(weariness)				

Vitarkamtho koodina	Kamukeeli	Alin	Smruthi
(deliberation)			(remembrance)

Shanka	Vishadam
(apprehence)	(despair)

Kannulajoodavachitivoo

Asūya

(jealousy)

Vitaskamm

(deliver-
ation)

Shanka

(apprehension)

BYAHAGRAMU-CHEPUTHALAM

Nāyikā is Samanya, Khandita, Karishtha, Praudhadhira, Nāyakā is Shatha. Rasa is Karupa, Shringar, Hasya; Vitarka (deliberation) Ugrata (anger) Vishada (despair) avahitha (dissimulation) Asuya (jealousy) garva (arrogance) avega (agitation) Smriti (remembrance) Jadata (apathy) Vrida (shame) Dhruthi (satisfaction) Dainya (depression).

Pallavi: Raayabharamampinadaa raanuraanuneraanoyanume //Ra//

Amarsham	Vitharkam	Ugratha	Asooya
(indignation)	(deliberation)	(anger)	(jealousy)

Garvam	Dhruthi	Amarsham
(arrogance)	(satisfaction)	(indignation)

Hasyarasam	Thiraskaramu
(humorous)	(Refuse)

Anupallavi: Maayavaadimaamuvva gopal umaatanammaradennat i kaina

Maayalu	Dainyam	Asooya	Amarsham	Vitharkam
	(depression)	(jealousy)	(indignation)	(Deliberation)
			Dhruthi	Ugratha
			(satisfaction)	(anger)

1. Chithamokarimeedanundu chirunavvunavvuchundu

Asooya	Avahitha	Avathi	Dhruthi
(jealousy)	(dissimulation)		(satisfaction)

Bhakthigaliginatteyundu bhaavamulaageyundu

//Ra//

Avahitha (dissimulation)	Dhruthi (satisfaction)	Asooya (jealousy)	Dhruthi (satisfaction)
Vishadamu (dissimulation)			

2. Gadiyakokarithosarasamu gadusuralaithechaalaghanamu

Asooya (jealousy)	Vishadam (dissimulation)	Dhruthi (satisfaction)	Garvamu (arrogance)
Amarsham (jealousy)	Dhruthi (satisfaction)		

Nadakajoochitheveravidhamu naalukapainundunamruthamu

//Raya//

Aavegamu (agitation)	Avahitha (dissimulation)	Dhruthi (satisfaction)
Avahitha (dissimulation)	Dhruthi (satisfaction)	Asooya (jealousy)

3. Tholuthagoodinakootayechalu valapulunchanida retimelu

Smruthi (remembrance)	Rathulu	Dhruthi (satisfaction)	Moham (bewilderment)
Paschathapam (refuse)	Dhruthi (satisfaction)	Jadatha	Vreeda
Thi raskaram (refuse)			

Chalappadimaamuvvagopala **chaaluchaalunidepadivelu** //Raya//

Asooya (jealousy)	Dainyam (depression)	Vitharkam (deliberation)	Smruthi (remembrance)
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Dhruthi (satisfaction)	Asooya (jealousy)	Garvam (arrogance)
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1. Vathan maanamulo :-

1. Chelinipamputa 2) Rukkaichhuta 3) Maatacheppinchuta
4. Nagaluichedanani anuta ee modalainavi Vathan maninchavalenu.

2. Aavanaughichhuta anaga:-

1. Naikanaikulaku Rahasayamuga Maata chepputa ee modalaina vi kanaparchavalenu.

2. Thanadainavasthuvulu Guthun inchhuta.

3. Samdeshamanaga:- Voorikiboivunna naayakunaku thanasanga-thulanu sakhulamukhamuga deluputa.

4. Dhoothikalu:-

1. Prahitha anaga Jaarasthri jaarapurushulaku maatalu pondikaga chepuuta.

2. Udvihihitha anaga Jaarasthri jaarapurushulaku sambhogakramamunu jepputa.

3. Vathrahaarini anaga jaarasthri jaarapurushulaku ardhavathragrahana kalamandu vaaruvaaru cheyadagina kaaryamulanu" jeppunadi.

4. Pathrikaadhoothika anaga jaarashthri priyunaku manmadha pathrika pampinchaga pattukubovunadi.

SAAVERI RAGHAMU-CHAAPU THALAMU

Nāyikā is Sviya Kaṇḍita, Madhya Nāyakā is Dhrushta Rasa is adhbuta and Virahavi Pralabtha Shringara, Dainya (depression) asuya (jealousy) Urida (shame) Vitarka (deliberation) Dhriti (satisfaction) Moha (beilderment) Harsha (joy).

Pallavi: Baagaya neevagalellamaa baagaaya

Dainyam (depression)	Asooya (jealousy)	Amarsham (indignation)
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Anupallavi: Baagaayemuvvagopaala neevagalellamaa baagaaye

Amarsham (indignation)	Asooya (jealousy)	Dainyam (depression)
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1. Neekunemadupulandichhedi neevaanelathakandichedi

Dainyam (depression)	Mudamu	Asooya (jealousy)	Vitharkam (deliberation)
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Lokulandarunavvedi adigaaka ~~maremo~~ agadamujesedella //Baa//

Vreedha	Roshamu	Vitharkam (deliberation)	Roshamu	Asooya (jealousy)
				Vitharkam (deliberation)

2. Ninnu negougalinchedi neevaaneeraajaakshinidalachedi

Dainyam (depression)	Mudamu	Asooya (jealousy)	Smruthi (remembrance)	Vitharkam (deliberation)
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Nannu neevaadukoncdi allananabonin^tdanu navvukonedi //baga//

Vitharkam (deliberation)	Dainyam (depression)	Asooya (jealousy)	Amarsham (indignation)
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Rosham	Vitharkam (deliberation)
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3. Koodineninoolaalinchedi muvvagopaalaneevalagedi

Moham (bewilderment)	Mudamu	Dainyam (depression)	Vitharkam (deliberation)	Amarsham (indignation)
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Chaadimaataluvinedi nannu chouka jesiyaalla

Amarsham (indignation)	Vitharkam (deliberation)	Vishadam (despair)
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Vitharkam
(deliberation)

Sakhini michedi //baagaaye//

Asooya (jealousy)	Dhruthi (satisfaction)
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Vishadam (despair)	Vitharkam (deliberation)
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BHAIRAVIRAAGAMU-THRIPUTA TALAMU

Nāyikā Samanya, Khandita, Nāyakā is Shatha. Rasa is adhbuta
and Jrshyamana Vipralambhā Shringāra

Dinaya (depression) Moha (bewilderment) Asuya (jealousy) Garva
(arrogance) Nirveda (discouragement) Harsha (joy) Shrama (weari-
ness) Vishada (despair)

Pallavi: Ikkadalede manasu Inthirovaaniki

//Ikkadalede//

Dainya

(depression)

Ni rveda

(discouragement)

Anupallavi: Dhikkumaalinamohamu teleyaniyyadayye nayyanoo

Moha

(bewilderment)

Asuya

(jealousy)

Vishada

(despair)

Ni rveda

(discouragement)

Dainya

(depression)

1. Vatchinapudu Premache Vaaninemmenininda

Dainya

(depression)

Moha

(bewilderment)

Harsha

(j°y)

Patchikasthooriyaladiyenu Yeepaatidhantenu

Harsha

(joy)

Mati

(assurance)

Daivya

(depression)

Matchakanti konthaseva Maataadakoorkundi

Asuya	Aati	Garva	Asuya
(jealousy)		(arrogance)	(jealousy)

Hetchulevimaamaatavini kopamadalalekavaani

Asuya	Dai nya	Ni rveda
(jealousy)	(depression)	(discouragement)

2. Komalimaamaatavini Kopamadapalekhavani

Mati	Amarsha
(assurance)	(indignation)

Momujuchipantikoddhi Movinokkitey

Asuya	Rosha	Ugarata
(jealousy)		(anger)

Lawmarasaakshironannu Daaniperabalkarinchi

Dai nya	Asuya	Rosha
(depression)	(jealousy)	

Vemaaruthanotchuchu Mrokkedaveduvumadenu //Ikkadaledey//

Amarsha	Sharma	Da inya
(indignation)	(apprehension)	(depression)

3. Daanipainevaaribbali Thappimpavalenani

Asuay	Moha	Ni rveda	Shram
(jealousy)	(bewilderment)	(discouragement)	(weariness)

Poonimuvvagopaluni Bondutchundaga

Harsha
(joy)

Moha
(bewilderment)

Mati
(assurance)

Maanumaanunianukami nchi Maata i nanaadaka

Ugrata
(anger)

Garva
(arrogance)

Vi shada
(despair)

Maaninimussuranenu Madinejaalinchithi

//Ikkadaledey//

Vi shada
(despair)

Da i nya
(depression)

Nirveda
(discouragement)

THODIRAAGAM-ROOPAKA THALAMU

Nāyikā, Samanya, Khandita, Madhya Dhiradhira.

Nāyakā, Vaishika. Rasa is Karuṇa and Adbutha.

Dainya (depression) Vitarka (deliberation) Amarsha (indignation)
Shanka (apprehension) Asuya (jealousy) Vishada (despair) Autsukya
Nirveda (discouragement) Ugrata (anger)

Pallavi: inthalone Alugutelaraa Neseymandu Neramemiraa //Intha//

Dainya	Vitarka	Vi shada
(depression)	(deliberation)	(despair)
Shanka	Dainya	
(apprehension)	(depression)	

Anupallavi: V intha 1 a a y e l e r a a v a r a K a n t h a 1 a p a r a m a a y e n a n n a .

Adbutha	Dai nya	Asuya	Vitarka
	(depression)	(jealousy)	(delibe rat. ion)

Inthalukanulunnavaani yerrajechichucheveeraa //Inthalone//

Autsukya	Ugrata	Dainya
(eagerness)	(anger)	(depression)

1. Vaarithodagoodiyada valadummanumantinaa

Asuya	Da inya	Amarsha	Vitarka
(jealousy)	(depression)	(indignation)	(deliberation)

Koorimigalanaamuthyala Haaramiyyanantinaa

Amarsha	Vishada	Dainya	Vitarka
(indignation)	(despair)	(depression)	(deliberation)

Cheeraliyyamokathezuuchi Zeppagaanevintinaa.

Asuya	Vishada	Vitarka
(jealousy)	(despair)	(deliberation)

Leerumaarudesinanu Dhandimchuchuntinaa //Inthalonwy//

Dai nya	Vishada	Vitarka
(depression)	(despair)	(deliberation)

2. Vedukalaadaadanani Yaadiposukontinaa.

Dainya	Vishada	Vitarka
(depression)	(despair)	(deliberation)

Eeduvaaru gelimaata Laadinamaarantina.

Dainya	Amarsha	Vitarka
(depression)	(indignation)	(deliberation)

Thodalekarebavalunaa Yedajerchukontinaa.

Autsukya	Dainya	Vitarka
(egariness)	(depression)	(deliberation)

Kodigaanikantigaani Kopamuthonantinaa .

Hasya (humourous)	Vi shada (despair)	Ugrata (anger)	Vitarka (deliberation)
			Dainya (depression)

3. Orulaintanaina Sowkya mondagavaddantinaa .

Asuya (jealousy)	Amarsha (indignation)	Dainya (depression)	Vitarka (deliberation)
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Veruvakanelakokkasaari Iruvukurammantinaa.

Autsukya (eagerness)	Dainya (depression)	Vitarka (deliberation)
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Karuvudeeranaakantiki Ganpadipommantinaa.

Vishada (despair)	Autsukya (eagerness)	Vitarka (deliberation)
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Tharachakusimhapuriga⁷ Dhamaponimmantinaa //Inthalone//

Dainya (depression)	Autsukya (eagerness)	Ni vveda (discouragement)
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Dainya (depression)	Vitarka (deliberat ion)
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SURATARAAGAM-THRIPUTA THAALAMU

Nāyikā: Sviya Praudha, Khaṇḍita

Nāyikā: Dhruṣṭa: Rasa is Adbhuta and also Vipralabhā.
Shringāra.

Vitarka (deliberation), Shanka (apprehension), Asuya (jealousy),
Amarsha (indignation), Autukya (eagerness) Nidra (Sleep,
Dainya (depression), Moha (bewilderment), Vishada (despair),
Ugrata (anger), Chinta (anxiety).

Pallavi: Yevarivalladadukamma Iddarilosakhiya vivarimpavamma

//Yevari//

Vitarka (deliberation)	Shanka (apprehension)	Dainya (depression)
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Autukya (eagerness)	Dainya (depression)	
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Anupallavi: Eevidhamudhelise Ippudevarivalladhudukamma.

Harsha (joy)	Dainya (depression,	Shanka (apprehension)
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Vitarka
(deliberation)

1. Ramanibangaaru manchamupai Niddaramuchalaa.

Dainya (depression)	Autskya (eagerness)	Dainya (depression)
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Mamathatho Sarasampu Maatalaaduvela.

Harsha (joy)	Autsukya (eagerness)	Dainya (depression)
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Kamalaakshi Peranannu Ghanudubilvagaakopa

Asuya (jealousy)	Asuya (jealousy)
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Shamanamulekanaadhu Odakoddi Kottithina^mma. //Yevaraivalla//

Amarsha (indignation)	chinta (anxiety)	Ugrata (Anger)	Vishada (despair)
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Dainya
(depression)

2. Ghanudanivaanipaikoni Nenunenarunamona.

Harsha (joy)	Autsukya (eagerness)	Dainya (depression)
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Gubbaledhanadhimigrahmmu Tchunundetivela.

Moha (bewilderment)	Harsha (joy)	Autsukya (eagerness)
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Kanakangivalinitti Panulakujaanayenaga.

Asuya	Asuya
(jealousy)	(jealousy)

Vinipadintilosaga Monarinchitenamma. //Yevarivalla//

Asuya	Vishada	Dainya
(jealousy)	(despair)	(depression)

3. Kalikimuyyagopaalu Galasimunpativalane

Dainya	Autsukya	Harsha
(depression)	(eagerness)	(joy)

Thaliraakuvantipaa Damulothaivela. //Aaa//

Harsha	Autsukya
(joy)	(eagerness)

Cheliyaettinamandu Thalakekkinaapakka

Asuya	Autsukya
(jealousy)	(eagerness)

Galubarimpakamovi gantiyesithinamma. //Yevarivalla//

Nidra	Dainya	Ugrata	Vishada
(sleep)	(depression)	(anger)	(despair)

Chinta	Moha
(anxiety)	(bewilderment)

SARANGA RAGAM-TRIPUTA TALAM

Nayika is Sviya, Madhya, Ana Sambhoga Dukhita, Nāyaka is Anukuludu
Rasa is Raudra Stayi Croda and it is Hershamana Vipralabdu
Shringara Nirveda (discouragement), Asūya (jealousy), Vishada
(despair) Mōha (bewilderment), Chinta (anxiety), Dhriti (satis-
faction), Vitarka (deliberation), Brama, Dainya (depression)

Pallavi: Ekkadi Neestamulekhaadineyaroo Nevvarikevvaroo Oh Cheliya

//Ea//

Nirvedam	Dainyamu	Vitarkamu	Brama	Dainyamu
(discour- agement)	(depression)	(deliber- ration)		(depression)

Anupallavi: Mrokkina Vinakama Muvvagopaludu Aamudita fntiki

Dainyamu	Vishadamu	Asuya	Roshamu
(depression)	(despair)	(Jealousy)	

Ohrosiree Ohcheliyaro

//Eekkadineestarnu//

Vishadamu	Dainyamu
(despair)	(depression)

Eedigo Eemmadu Eerugupourugu Eruganivani

Druthi	Nirvedamu	Vishadamu
(Satisfaction)	(discouragement)	(despair)

Kemmemo Bodhincheree Aadichakkani Janayani Vanini

Vitarkhamu	Roashamu	Asuya
(deliberation)		(Jealousy)

Danillu Kadatakundaga Jeesiree Oh Cheliyaa //Eekkadinestamu//

Asuya	Vishadamu	Dainyamu	Moohamu
(Jealousy)	(despair)	(depression)	(dewilderation)

2. Balimini Naachetanintalonintanaina dalachaka bhoethuree

Roshamu	Nirvedamu	Chinta	Vishadamu	Vitarkamu
	(discouragement)	(anxiety)	(despair)	(deliberation)

Chelulugatarondu Othalacharaniyanti Cheluvuni

Vishadam	Dhruthi	Vishadam
(despair)	(satisfaction)	(despair)

Yada jesiree Ohcheliyaro/Eekhadinestamu

Chintamu	Roshamu	Dainyamu
(anxiety)		(depression)

3. Molakaprayamunadeemuvvagopaluni

Nirvedamu	Dainyamu	Dainyamu
(discouragement)	(depression)	(depression)

Kallayutadeliyadatee Lalavarⁿⁱetanichee

Moham	Chinta	Vitarkham	Vishadamu	Asuya
(bewil- derment) -	(anxiety)	(deliberation)	(despair)	(Jealousy)

Lanchanikasinchi Chalapattipagachesiree Ohcheliyaroo //Ekkadi//

Roshamu	Chinta	Vishadamu	Dainyamu
	(anxiety)	(deliberation)	(depression)

BHAIRAVI RAGAM-GHAPUTALAM

Nāyaka is parakiya, proudha, Nāyakā is annukuludu rasa is karuṇa.

Dinya (depression), Chinta (anxiety), Mōha (bewilderment),
Vitarka (deliberation), Austukya (eagerness), Dhriti (satisfraction),
Ugrate (anger), Vishada (despair), Avahita (dissimulation)
Glāni (exhaustion), Mudamu thrasa, Smriti (rememberance).
(terror)

Pallavi: Bottugattinavanitiki poyeevachedasami Bottugatti

Dainyam	Chinta	Dainyam
(depression)	(anxiety)	(depression)

Anupallavi: Puttinintaneeyounduta Satulakuposaguna Venugopala

Mudamu	Dainyam	Chinta	Vitarkham	Dainyam
	(depression)	(anxiety)	(deliberation)	(depression)

1. Cheliyali pendlikitirugavacheeda Neladinamulaloneenu

Dainyam	Dhruthi	Austukhyam	Dhruthi
(depression)	(satisfraction)	(eagerness)	(satisfraction)

2. Chelimiyyenthaloomaruvakayoundumee Cheluvudaneemadiloona

Dainyam	Dhruthi	Chinta	Austukhyam
(depression)	(satisfraction)	(anxiety)	(eagerness)

Kalugajeesaneenadavadi daivamu kulabhamalakellanu

Glani (exhaustion)	Vugratha (eager)	Brahmanindha	Chinta (anxiety)	Vishadam (despair)
			Avahitah (dismulation)	Dhruthi

Niluvaramuganeedayayandunditee Neesommeegadda

Dainyam (depression)	Vitarkham (deliberation)	Dhruthi (satisfra- ction).	Dainyam (depression)	Vitarkam (deliber- ation)
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Eemeenu //Bottugatinavarintiki//

Mudamu Dainyam
(depression)

3. Tirunallanchu Neeyainayakapari Yandakaaraadaa

Aarahitha (dissimula- tion)	Dainyam (depression)	Austukhyam (eagerness)	Vitarkhan (deliberation)	Dainyam (depres- sion)
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Gurutujoochuchundudu Neeveelivungaramainaayeraa.

Sruthi (remembrance)	Mudam	Austukhyam (eagerness)	Vitarkam (deliberation)	Dainyam (depres- sion)
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Virahamoovalunativeera Yesuvurokusaripoora

Moham	Vishadam (despair)	Vitharkam (deliberation)	Ugratha (anger)	Chinta (anxiety)
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Marimari selavimmaniyadigiteena Mataluchevinabettavu

Austukhyam (eagerness)	Dainyam (depression)	Dainyam	Vishadam (despair)	Dhruthi (satisfaction)
				Ugratha (anger)

Ohreenaxasamee

Dainyam
(depression)

4. Korikalokasariteeregadaayika Gobbuna selaviyarada

Moham	Dhruthi (satisfaction)	Mudam	Dainyam (depression)	Vitarkham (deliberation)
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Showrivenugopalatirugaa Chalapoorutamariyadaa

Dainyam (Depression)	Dhruthi (satisfraction)	Ugratha (anger)	Glanl (exhaustion)	Vitarkham (deliberation)
				Dainyam (depression)

Vaaruveerumanajadalujuhitee Eeraamosamugaadaa

Avahitha (disssmulation)	Ugratha (anger)	Vitarkham (deliberation)	Taasamu (terror)
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Teeradinka Neeneemiseeyudu deevudaligenu manameeda

//Bootugattina//

Glanl (exhaustion)	Vitarkham (deliberation)	Moham	Vishadam (despair)	Chinta (anxiety)
				Dhruthi (satisfaction)

SHAHANARAGAMU-ATA THALAM

Nāyikā : Parakiya Nāyakā: Upapati Rasa is Vira and also Shringāra.

Dainya (depression), Chinta (anxiety), Vishada (despair),
Ugrata (anger), Shanka (apprehension), Avega (agitation),
Avahitha (dissimulation), Amarsha (indignation), Autskya
(eagerness), Nidra (sleep), Unmada (insanity), Asuya (jealousy),
Moha (bewilderment), Garva (arrogance).

Pallavi : Athavaaruriki amperumaavaru ayyayyo

Dainyam	Chinta	Shrungararasamu	Vi shadamu
(depression)	(anxiety)	(apprehension)	(despair)

Ikanemicheyudune

//Athavaarooriki//

Shanka	Chinta
(apprehension)	(anxiety)

Anupallavi : Kathikoothagadu magademi jesuno

Ugratha	Shanka	Chinta	Asuya
(anger)	(apprehension)	(anxiety)	(jealousy)

Pothumaruvakunda pooyi vachedasaami

//Athavaarooriki//

Avegamu	Vishadamu	Dainyam
(agitation)	(despair)	(depression)

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Padachuthanamunaneevu vadaraakurasami

//Athavarooriki//

Ugratha (anger)	Garvam (depression)	Vishadam (despair)	Dainyam (depression)
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3. Thirigiranenchaku thirigivachedasami

Aavegam (agitation)	Dainyam (depression)	Dhruthi (satisfaction)
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Virajimminaayaasa vidipinthuvemo

autsukya (eagerness)	Shanka (apprehension)	Vishadam (despair)	Vishadam (despair)
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Gurilekamamuvvagopalasamiga

Vishadam (despair)	Amarsham (indignation)	Dainyam (depression)	Chinta (anxiety)
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Marakeligooduta marachipoyyedavemo

//Athavaarooriki//

Moham (bewil- derment)	Garvam (arrogance)	Shanka (apprehension)	Dainyam (depression)
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1. Kathikothaganaga =
1. Dayaveheenudu
 2. Naamanussuku ahishtudu
 3. Kathinudu
 4. Naaku saripadadam
 5. Virasudu - ee modalainavi pattavalenu

N.B. Koppukothalu mukkukothalu modailainavi pattakoodadu

Virasantayundunu

Yemujesunoanaga

1. Dandhichunemo
2. Kopinchunemo
3. Manaiddarichelimi thelusukonunemo
4. Randhijesunemo
5. Bayataku kottivesunemo
6. Vanchinchuncmo -- ee modalainavi pattavalenu.

KAMBHOJARAGAM-AATA THALAM

Nāyikā: Parakiya, Nāyakā is uppathi, Rasa is karuṇa and also Bhayanaka;

Vitarka (deliberation), avahitha (dissimulation), dainya (depression), chinta (anxiety), vishada (despair), asuya (jealousy), shanta (apprehension), amarsha (indignation), jadata (apathy), ugrata (anger), autsukya (eagerness), but vitarka more in the song .

Pal 1 avi : Anyayamuganena pavada pa 1 a ithi athivaroye mandune

Da'inyamu	A v a h i t h a	Vishadam	Vit har kama
(depression)	(dissimulation)	(despair)	(deliberation)

Virharkam	Chinta
(deliber- ation)	(anxiety)

Anupallavi: Mannaruraa jagopalasamiki naakukanyalel 1 a che limi

Dianyamu	Chintha	Harsham	Kanne 1 u	Sneham
(depression)	(anxiety)	(joy)		

Kaddanibalikeru //Anyayamuga//

Harsham	Avahitha
(joy)	(dissimulation)

1. Asarasudupreethijesibilvaganu rosamujoopithine

Dainyam	Harsham	Avahitha	Ugratha	Vitharkam
(depression)	(joy)	(dissimulation)	(anger)	(deliberation)

Maaseemalonidi maryadagadani vesari mukkithine

Dainyam	Amarsham	Vishadam	Dainyam
(depression)	(indignation)	(despair)	(depression)

Dosammennakabal mosakathelugeli jessedaremandune

Amarsham	Asuya, Geli	Chintha	Vitharkam	Shanka
(indig- nation)	(jealousy)	(anxiety)	(deliber- ation)	(apprehension)

Asadeeranenunubhavinchaka yayyo nakkapa 1lamugattununna

Autsukya	Chintha	Dainyam	Vishadamu
(eagerness)	(anxiety)	(depression)	(despair)

Samehareethi

//Autsukya//
eagerness

Harsham

(joy)

Dainyam

(depression)

2. Aatapaatalakai athanitho nenu maatalaadinandukaa

Dainyam	Avahitha	Vitharkam	Shanka	Dainyam
(depression)	(dissimulation)	(deliberation)	(apprehension)	

Botulakedutane prodduvanintiki poivachinanduka

Asooya (jealousy)	Harshamu (joy)	Vitharkam (deliberation)	Shanka (apprehension)
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Sootiganuvaani joochinavveyala vatujesinandukaa

Harsham (joy)	Hasitham	Harsham (joy)	Vitharkam (deliberation)	Shanka (apprehension)
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Yetikeyigeli yepaapamerugane thatikrindapaalu

Vitharkam (deliberation)	Hasyam (humorous)	Jadatha (apathy)	Vishadam (despair)	Amarsham (indignation)
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Ch1nta
(anxiety)

Vitharkam (deliberation)	Dainyam (depression)
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Thragi nachandaana

Vitharkam (deliberation)	Dainyam (depression)
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3. Yekamaigopalu denayavachhedanante neekidithagadantine

Dainyam (depression)	Harsham (joy)	Avahitha (dissimulation)	Vitharkam (deliberation)	Shanka (apprehension)
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Kokalethinatti kotethanamujoopa taakupommantine

Avahitha (dissimulation)	Vishadam (despair)	Amaharsham (indignation)	Chinta (anxiety)	Vitharkam (deliberation)
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Vi tharkam (deliberation)	Shanka (apprehension)
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Eekaaranamemo iditheliyakavatti pokillupokantine

Vi tharkam (deliberation)	Shanka (apprehension)	Vishadamu (despair)	Ugratha (anger)	Vitharkam (deliberation)
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Lokamumuyyanu mookudukaladate chaakivaduvrudha

Dainyam (depression)	Avahitha (dissimulation)	Shanka (apprehension)	Vitharkam (deliberation)	Amarsham (indignation)
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Jaanakinanitalu //Anyayamuga//

Vishadam (despair)	Dainyam (depression)
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Vitharkam (deliberation)	Shanka (apprehension)
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PANTHUVARAALIRAAGAMU-AATA THALAM

Nāyikā Parakiya, Nāyakā is Dhrushta, Rasa is Adbhuta

vitarka (deliberation) shanka (apprehension) dainya (depression)
Amarsha (indignation) trasa (terror) adbhuta (wondrous) dhriti
(satisfaction) moha (bewilderment) avega (agitation) smriti
(remembrance).

Pallavi: Yemichodyamainasuratha minduvadanaro//Yemichodyamaina//

Adbhutham	Har sham	Dainyam
(wondrous)	(joy)	(depression)

Anupallavi: Kaamathanthragathulupekku galavuyenni choodaganu
//Yemichodyamu//

Mohamu	Dhriti	Harsham	Dainyam
(bewilder- ment)	(satisfaction)	(joy)	(depression)

1. Tharunivuparisurathakeli thagili penagivegamunanu

Moham	Harsham	Aavegam
(bewilderment)	(joy)	(agitation)

Kuruluveedijhullujhullana viruluraalaga

Adbhutham	Harsham
(wondrous)..	(joy)

Yerugalekamadinivibhodu indraneelameghamanaga

Smruthi	Dainyam	Dhrtithi	Harsham
(remem- brance)	(depression)	(satisfaction)	(joy)

Gurutharamugapuvvulavaana gur i senanuchubhramaseno //Yemi//

Harsham	Dhrithi	Ha rsham	Bhrama
(joy)	(satisfaction)	(joy)	

2. Madanamohandhakaara mayyemrugamadambujaara

Moham	Ha rsham	Dhrithi
(bew il derme nt)	(joy)	(satisfaction)

Kadasikuchayugambhunaduma gaganaveedhini

Ugratha	Harsham	Dhrithi
(anger)	(joy)	(satisfaction)

Kadulumanulusaruluthaara Kambulanaganakharekha

Harshamu	Dhrithi	Harsham
(joy)	(satisfaction)	(joy)

Kodumachandrulanuchujoochi adaribedaribhramaseno //Ye//

Harsham	Dhrithi	Thrapamu	Bhrama
(joy)	(satisfaction)		

3. Vimalamainaramaninaabhi vidhamuvaaganu

Harshamu	Harshamu	Dhrithi
(joy)	(joy)	(satisfaction)

Vimarasimpalekaraahu vidhamugaganu

Vi <tharkam< th=""></tharkam<>	Shanka	Dhrithi
(deliberation)	(apprehension)	(satisfaction)

Kamalanethramukhamuchandrakalalasobagudelaganu

Harsham	Harsham	Dhrithi
(joy)	(joy)	(satisfaction)

Bhramasivenkateshudanthalo bhavamerigigoodeno //Yemi//

Brama	Dainyam	Moham	Harsham
	(depression)	(bewilderment)	(joy)

KAAMBHOJARAGAM-CHAAPU THALAMU

Nāyikā is Sviya, Mugdha, and also Virahotkanthta. Nāyikā is Shatha. Rasa is Shringāra.

Dainya (depression) Vishada (despair) autsukya (eagerness)
Harsha (joy) Moha (bewilderment) Glani (exhaustion) Shanka
(apprehension) Dhrithi (satisfaction) Alasya (indolence).

Pallavi: Idinyayamaaneeku itharulavalachedi inthinenokathundaga

//idi//

Dainyam	Vi sham	Authyukyam	Harsham	Chinta
(depression)	(despair)	(eagerness)	(joy)	(anxiety)
			Vitharkam	Mohan
			(deliberation)	(bewilderment)

Anupallavi: Padayahrudayudane Samathadinelalaaye

Dainyam	Harsham	Vishadam	Glani
(depression)	(joy)	(despair)	(exhaustion)

Sarigunananugooda samayamaiyundaga //idinyayamaa//

Dainyam	Authyukyam	Harsham	Dhruthi
(depression)	(eagerness)	(joy)	(satisfaction)
			Aalasyam
			(indolence)

1. Chinnanaadeyaa shrungaaravanamulo

Dainyam	Harsham	Harsham
(depression)	(joy)	(joy)

Chennumeeragamanamu cherikoodundaga

Harsham	Dhruthi	Dainyam
(joy)	(satisfaction)	(depression)

Vannekaadanaada dannamaata nedu

Dainyam	Smruthi	Shanka
(depression)	(remembrance)	(apprehension)

Vitharkam
(deliberation)

Vonagoorchakaneevu vidalinchukonipoyye //idinyaya//

Authyukyam	Glani	Chinta	Vishadam
(eagerness)	(exhaustion)	(anxiety)	(despair)

2. Sokkiyunnavela chekkilinokkuchu

Athin	Dainyam	Moham	Dainyam
	(depression)	(bewilderment)	(depression)

Makkuvathonannu marachipovanuchu

Moham	Dhruthi	Dainyam
(bewilderment)	(satisfaction)	(depression)

Pekkuvidhamulanaa kottubetti ipudu

Dainyam	Vishadam	Pramaanakam	Vitharkam
(depression)	(despair)		(deliberation)

Chakkanisaamiga takku jesi poyyeda //vidinyayakaa//

Dainyam	Authyukyam	Glan
(depression)	(eagerness)	(exhaustion)

Vishadam	Chinta	Indrajaalaadimaayalu
(despair)	(anxiety)	

3. Ninnujoodaka ara nimushamuthal ara

Dainyam	Vishadam	Aalasyam
(depression)	(despair)	(indolence)

Glan	Athin	Chinta
(indolence)	(exhaustion).	(anxiety)

Konnamagadunee vaniyanukontiraa

Dainyam	Harsham	Authyukyam
(depression)	(joy)	(eagerness)

Dhruthi
(satisfaction)

Vennelagosera vedkatho goodara

Glan	Moham	Harsham
(exhaustion)	(bewilderment)	(joy)

Dainyam
(depression)

Pannagasayana Shree Parthasaradhi ipu

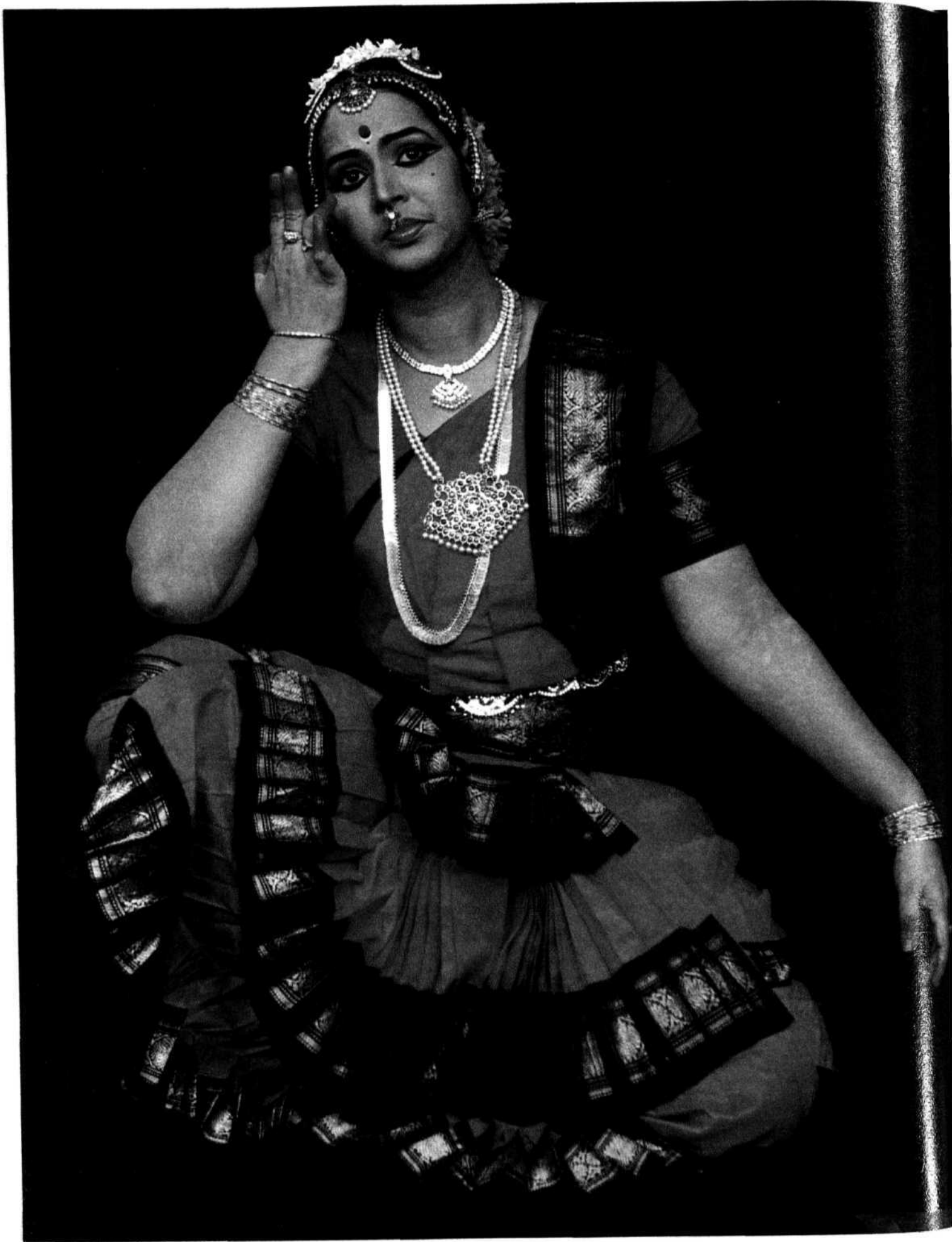
//didinyayamaa//

Harsham
(joy)

Vishadam
(despair)

Chinta
(anxiety)

Dainyam
(depression)



VIDDHALARDHA - Navika disappointed.

ASAAVERIRAGAM-THRIPUTATHALAM

Nāyākā is sviya, Anyasambhogadhuka, Nāyākā is Shatuda viyoga
Vipralambhā, Rasa is karuṇa

alasya (indolence) dainya (depression) asuya (jealousy) vitarka
(deliberation) vishada (despair) amarsha (indignation) Brama,
Shanka (apprehension) autsukya (eagerness) dhriti (satisfaction)
Moha (bewilderment)

Pallavi: Yemandubettirochelulu yemandunamma

Assoya	Vitharkam	Dainyam	Vishadam	Aalasyam
(jealousy).	(deliber- ation)	(depression)	(despair)	(indolence)

Anupallavi: Seemagaaniseemakuyaa seemanthimalellanugoodi

Vitharkam	Vishadam	Asuya	Amarsham
(deliber- ation)	(despair)	(jealousy)	(indignation)

Bhaamaronannedabaasi painymujesiroyamma //Yemandu//

Autsukya	Ashruhulu	Dainyam	Vishadam
(eagerness)		(depression)	(despair)

1. Illuvidachi iruporugu yerugananibasajesire

Vishadamu	Asalu	Dhriti
(despair)		(satisfaction)

Kallaladialadaanie illujercne oyammalaara

Asooya	Vishadamu	Dainyam	Amarsham
(jealousy)	(despair)	(depression)	(indignation)

Thellanivivellavupalu nallanivineellachu

Dhrithi	Vishadam	Dainyam
(satisfaction)	(despair)	(depression)

2. Maapurepunejesina manchirathulabhavamella

Autsukya	Moham	Dainyam
(eagerness)	(bewilderment)	(depression)

Alapaapisavathithojeppi anubhavincheno

Asooya	Vishadam	Vitharkam	Shanka
(jealousy)	(despair)	(deliberation)	(apprehension)

Eepatlalomagavaani nennetikinammaraadu

Paschaathapam	Vishadam	Dhrithi	Vishadam
	(despair)	(satisfaction)	(despair)

Yeputtaloemunnado eruganaithinammalaara //Yemandu//

Vitharkam	Shanka	Ashruhu, Vishadam	Dainyam
(deliberation)	(apprehension)	(despair)	(depression)

3. Baalamuvvagopaludu pannendendulunanugoodi

Dainyam	Dhrithi	Moham	Vi shadam
(depression)	(satisfaction)	(bewilderment)	(despair)

Palinchinannivela baasipoyene oyammalaaraa

Autsukya	Vishadam	Ashruhulu	Dainyam	Aalasyam
(egerness)	(despair)		(depression)	(indolence)

Paalalopaapidikaaya padavesinadai vamunaku

Chrama	Vishadam	Dainyam
	(despair)	(depression)

Puvvulapoojaseyanaithi poorvamunenammalaara //Yemandu//

Ashruhulu	Ashruhulu
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Paschathapamu

Vishadam	Dainyam
(despair)	(depression)

BHAIRAVI RAGAM-ATA TALAMU

Nāyikā is Samanya, Shatudu, Rasa is Hasya, Adbhuta and it is Pranayamana vipra lambha Shringaramu

Avahitta (dissimulation), harsha (joy)/ Avega (agitation)
Dainya (depression), Vitarka (deliberation), Austukya (eagerness)
Shanka (apprehension), Asuya (jealousy), Kredalu & Rathulu.

Pallavi:

Apurupa Dharshanam Bayagada Nedu //Apurupadharsanam//
Hasya Rasam Avahitha Harsham
(dissimulation) (Joy)

Anupallavi: Krupagalada Ma Muvagopala Sammi //Apurupa//

1. Eannals Kannallu Kavidhilo Ninnu Kanulapanduganu

Sankka Vitarkam Oustukyam Harsham
(appression) (deliberation) (eagerness) (Joy)

Ganugontinadu Unnada Nameeda Ullasamuna Dayaniku

Dainyam Sanka Vitarkam Harsham Dainyam
(depression) (apprehension) (delieration) (Joy) (depression)

Unnanu Needaya Pannaga Sayana

//Apurupa//

Oustukyam Dainyam
(eagerness) (depression)

2. Throva Dappi Vachitio Toyajakshi neeku

Avagam	Sanka	Vitarkam	Asuya
(agitation)	(apprehension)	(deliberation)	(jealousy)

Evalla Kalahambu Eemaina Galadaa

Vitarkam	Sanka	Harsham	Sankam	Vitarkam
(deliberation)	(apprehension)	(joy)	(apprehension)	(deliberation)

Neevalabonkadavu Nenarugaligina Chota

Vitarkam	Navu	Dainyam	Harsham
(deliberation)		(depression)	(Joy)

Veyiveela Neeramulu Raava Naa Swami //Apurupa Darshanamu//

Austukyam	Harsham	Dainyam
(eagerness)	(Joy)	(depression)

3. Sandhamela Eka Sayaninchi Samaratulu

Sanka	Vitarkam	Oustukyam
(apprehension)	(deliberation)	(eagerness)

Jandina Nuvuparatulu Seyamanaka

Harsham	Ratulu	Dainyam
(Joy)		(depression)

Yandaina Neeku Anandamayya Chota

Avahida ...	Harsham
(dissimulation)	(Joy)

Kandarpa Janaka Chakkani Muvva Gopala

//Apurupa Darshanamu//

Outstukyam	Harsham	Dainyam
(eagerness)	(joy)	(depression)

NEELAMBARA RAGAMU-TRIPUTA TALAMU

Nāyikā is Samanya Proudha, Nāyaka's Dakshina Rasa is Adbhuta and it is Ayoga Vipraladhā Shringāra Rasa

Shanka	Dainya	Vitarka
(apprehension)	(depression)	(delieration)

Avega (agitation), Harsha (joy), Dhriti (Satisfaction), Vishda (despair), Autasukya (eagerness), Hoha (bewilderment)

Pallavi: Etuvantivadee Vadu Ohyamma Vadu Eennadu Neeveedhiniraadu

Shanka	Vitarkam	Dhruthi	Harsham	Vishadam
(appre- hension)	(deliberation)	(satisfac- tion)	(joy)	(despair)

Dainyam (depression)

Anupallavi: Kutilakuntalimuvva Gopaludatapeeru //Etuvanti//

Oustukyam	Harshamu	Dainyamu
(egariness)	(joy)	(depression)

1. Nallanimeenu Vadata Nayamulenko Jesunata

Vitarkamu	Shanka	Harshamu	Vitarkamu	Shanka
(deliber- ation)	(apprehension)	(joy)	(deliberation)	(appre- hension)

Challaga matladunata srasamu vanisommata

Harshamu	Vitarkamu	Shanka	Oustukyamu	Dhruti
(joy)	(deliberation)	(apprehension)	(eagerness)	(satisfac- tion)

Kallagadatavadu Kalalantaneechunata Ohyammavadu

Dhruthi	Harshamu	Moham	Vitarkham	Dainyamu
(satis-	(joy)	(bewilderment)	(delieration)	(depression)

Vishadamu (despair)

2. Bangaruduppativadata pantamuladukonnadata

Oustukyamu	Vitarkamu	Vitarkamu	Shanka
(eagerness)	(despair)	(deliberation)	(apprehension)

Anganalendarinaina nalayakagoodunata

Vitarkamu	Shanka	Vitarkamu	Aaveegamu
(deliberation)	(apprehension)	(deliberation)	(agitation)

Snageetaloludata Chala eevigadata Ohyamma Vadu

Harshamu	Shanka	Harshamu	Oustukhyamu	Vitarkhamu
(Joy)	(apprehension)	(Joy)	(eagerness)	(deliberation)

3. Nanneleemanandata Nadhuchinnelu Telipinadata

Vitharkam	Shanka	Oustukyam	Harshamu
(deliberation)	(apprehension)	(eagerness)	(Joy)

Monna Enduvachinadata Muvvagopaludata

Vishadamu	Shanka	Vitarkamu	Harshamu	Dhruthi
(despair)	(apprehension)	(deliberation)	(Joy)	(satisfaction)

Vitarkamu (deliberation)

Chinnavayasuvadata Cheliya Andagadata Ohyammavadu //Eetuvanti//

Harshamu	Vitarkamu	Oustukyamu	Vitarkamu	Dainyamu
(Joy)	(deliberation)	(eagerness)	(deliberation)	(depression)

Shanka	Vishadamu
(apprehension)	(despair)

ANANDA BHAIRAVIRAGAMU-ATA TALAMU

Nāyikā is Sviya, Proudha, Rass is Karuṇa in this Padam the Nāyikā is tell to her saki

Asuaya (Jealousy), Dainyam (depression), Vishada (despair),
Niveda (discouragement), Chinta (anxiety), Smriti (remembrance)
Dhriti (satisfaction), Vitarka (deliberation) austukya (eagerness)
Shanka (apprehension), Garva (arrogance), avega (agitation)
Vibodha (awakening in knowledge) Glani (exhaustion), Smriti
(remembrance), Mada (intoxication), Moha (bewilderment)
Prana and Rathulu, Karuna Rasa, Vepadu

Pallavi: Aadadani janmamaiyyo Annitikantee Adhamammugadatavee

Asuya,	Dainyam	Vishadamu	Nirvedamu
(Jealousy)	(depression)	(despair)	(discouragement.)
Karunarasamu	Swatibhavamulu	Chinta	(depression)

Anupallavi: Eeduraka Manaseemo Eerugani Nadeevokadu Medanutraduga

Dainyam	Vishadamu	Dhruthi	Smruthi	Chinta
(depression)	(despair)	(Satisfaction)	(remembrance)	(anxiety)

ttanamma chederro etti anyayamu bedaninanu chudaga

Druti	Dainyam	Vishadamu	Shanka	Vitarkam
(satisfac- tion)	(depres- sion)	(despair)	(apprehension)	(delibe- ration)

Kodigamugadee Penimiti kuntiyaina Kuroopiyaina //Aadanijanma//

Vitarkamu	Oustukyam	Atihasitam	Kuroopi
(deliberation)	(eagerness)		

Pramanakumulu

1 . Tallitanadrulanna dammulakkala chellelandnu vidachi

Vishadam (despair)	Dainyamu (depression)	Nirveedamu (discouragement)
-----------------------	--------------------------	--------------------------------

Vallabhunee Daivamuga Nammi Vaniellucherinapidapa

Oustukyamu (eagerness)	Druthi (satisfaction)	Chinta (anxiety)	Mudamu
---------------------------	--------------------------	---------------------	--------

Eemandumanapatlu kallateeputtintivariniganapovale

Vitarkamu (deliberation)	Shanka (apprehension)	Vishadamu (despair)	Nirvedamu (discouragement)
-----------------------------	--------------------------	------------------------	-------------------------------

Madamu (intoxication)	Dainayamu (depression)
--------------------------	---------------------------

Nantima Adivallagadhani cheppuduru pagavarikynanu valadugadavee

Shanka (apprehension)	Garvamu (arrogance)	Druthi (satisfaction)	Veepadhu	Vishadamu (despair)
--------------------------	------------------------	--------------------------	----------	------------------------

2. Attagar ipot.tu aathivaroogemondhu kathikota meeluga

Asuya (jealousy)	Dainyamu (depression)	Chinta (anxiety)	Aveegamu (agitation)
---------------------	--------------------------	---------------------	-------------------------

Ghittulanni neerchina yadabiddala chittamumeppinchi chelagu-
tevvarithara

Asuya (jealousy)	Dainyamu (depression)	Vihodamu (awakening)	Glani (exhaustion)	Vitarkamu (delieration)
---------------------	--------------------------	-------------------------	-----------------------	----------------------------

Uttakondemulenno varalu yathimagani chocheppi chinamunu

Dainyamu (depression)	Asuya (jealousy)	Oustukyamu (eagerness)
--------------------------	---------------------	---------------------------

Mettagagothimpajuturu Mikkatamugavedkatoda //Aadadanijanma//

Vishadamu	Mudamu	Chinta	Madamu
(despair)	(intoxication)	(anxiety)	(intoxication)

3. Pekkuadhalakoorchi iddaluganga eedikkumalina bratuku

Glani	Dhruthi	Asuya	Mruthi
(exhaustion)	(satisfaction)	(jealousy)	(remembrance)

Maranayantnamu
(death)

Eekkadakunuboka Eemiyududaka Mokkuchunintanu Moolguta talaratha
vrataku

Vishadamu	Chinta	Jadyamu	Vrataku
(despair)	(anxiety)	(apathy)	

Nikkamugamanalono sukhapadu neelaveenulu nootikokharoo

Dhruthi	Oustukhyamu	Mudamu	Rathivisheshamulu
(satisfaction)	(eagerness)	(intoxication)	

Eekkanow Venkatasubarayeeswaruni Krupajudakunnnanu

//Aadadani Janama//

Mudamu	Sambhamootiki	Dainyamu	Mohamu	Nirveedamu
(intoxication)		(depression)	(bewilderment)	(discouragement)



PROSITABHARKA - Nayika missing her Nayaka who has gone abroad.

TODIRAGAM-AADI TALAM

Nāyikā is sviya, poshitahartuka,
PL-

Nayaka is poshitapati, Rasa is karuṇa, and it is pravasavipra-
lamba sringaram

Dainya (depression) vishadam (despair), chinta (anxiety),
glani (exhaustion), alasya (indolence), nidra (sleep), moha
(bewilderment), vitarka (deliberation), dhriti (satisfaction),
shanka (apprehension), austkya (eagerness), ugrata (anger).

V

Pallavi: Eennatikineedaanikougitanenasi sukhamanuhavinchedanu

Dainyam (depression)	Alasyam (indolence)	Oustukhyam (eagerness)	Chinta (anxiety)	Shanka (apprehension)
-------------------------	------------------------	---------------------------	---------------------	--------------------------

Vishadam (despair)	Dasavastalu
-----------------------	-------------

Rat ivisheshamulu

Anupallavi: Ninnatirathrivaninikalaloo Gannareetinidochenaadimadi

Oustukhyam (eagerness)	Niddra (sleep)	Smruthi (remembrance)	Harsham (joy)
			Moham (bewilderment)

Yennaraniviraligolupu Nunnadivirahibdhidarigani//

Oustukhyam	Adhyanam	Glani	Vishadam	Moham
------------	----------	-------	----------	-------

1. Prananadhuni aasiounduta Nerajanalakutaguvunatee

Dainyam (depression)	Vishadam (despair)	Vitarkham (deliberation)	Vishadam (despair)	Shanka (apprehension)
-------------------------	-----------------------	-----------------------------	-----------------------	--------------------------

Veenameetagadochadee Chekithinalochanavanithodanee

Zadyam (indolence)	Vishadam (despair)	Dainyam (depression)	Dhanta (anxiety)
-----------------------	-----------------------	-------------------------	---------------------

Ranameeragajanaganitumarubanamula Palaitigadeeka //Enna//

Austukhyam (eagerness)	Glanī (exhaustion)	Vishadam (despair)	Moham (bewilderment)
---------------------------	-----------------------	-----------------------	-------------------------

2. Vaanipainanu Naaduneejana Valadanutatagadanuchau

Adhyanamū	Vugratha (anger)	Amarsham (indignation)
-----------	---------------------	---------------------------

Chanaroonapai Vibhuni Karaleenipremayugaladanuchu

Vishadam (despair)	Chinta (anxiety)	Moham (bewilderment)	Harsham (joy)
-----------------------	---------------------	-------------------------	------------------

Madiloonivagategadelupakanu Madipoonibampithi

Mathi	Glanī (exhaustion)	Zadhyamu (indolence)	Adhyamamu
-------	-----------------------	-------------------------	-----------

Nitulateliyaka // Ennatikinee//

Vishadam
(despair)

Chinta
(anxiety)

Paschathapam	Dainyam (depression)
--------------	-------------------------

3. Deesamuna talapunnanituparadeesamunarasiyunchuna

Moham (bewilderment)	Vitarkam (deliberation)	Vitarkam (deliberation)	Adhyanam
-------------------------	----------------------------	----------------------------	----------

Kashavapuriniveesudow Veerasudokkanimushamuna

Dainyamu (depression)	Aalasyam (indolence)
--------------------------	-------------------------

Karunaaveesamunamana Maraladinarahiveerarajuni

Dainyam (depression)	Zhadyam (indolence)	Autsukyam (eagerness)	Dainyam (depression)
-------------------------	------------------------	--------------------------	-------------------------

Viduvadataeka//

Vitarkham (deliberation)	Chinta (anxiety)	Dainyam (depression)
-----------------------------	---------------------	-------------------------



ABHISARIKA - Nayika she goes in search of her Nayaka.

SHAHANARAGAMU-CHAPUTHALAM

Nāyikā Parakiya, Abhisarika, Nāyakā upapati
Rasa is Adhuta.

Shanka (apprehension), Vitarka (deliberation), Dhriti (satisfaction), Dainya (depression), Chinta (anxiety), Vishada (despair), Madhanu Mati (assurance), Vrīda (shame), Trasa (terror), Ugrata (anger), Asūya (jealousy).

Pallavi: Choodare adinadache hoyalu sudathicheyajoodalu //choo//

Shanka	Vitharkam	Dhruthi	Dainyam	Chinta
(apprehension)	(deliberation)	(satisfaction)	(depression)	(anxiety)
				Adbhuta Rasa
				(wondrous)

Anupallavi: Aadadikkulakantha athintikodalu

Vrīda	Dainyam	Dhruthi
(shame)	(depression)	(satisfaction)

Alagopaluni vidadikivedalenu //choodare//

Dainyam	Mathi	Dainyam
(depression)	(assurance)	(depression)

1. Kondanthakapurame Raanuponu kokalikandalame

Dhruthi	Dainyam	Chinta	Vishadamu
(satisfaction)	(depression)	(anxiety)	(despair)

Dandunagelachemagaduthakkuveme Thalavrarevarikithappimpavashame

Dhruthi	Vitharkam	Vishadam	Shanka	Vitharkam
(satisfaction)	(deliberation)	(despair)	(apprehension)	(deliberation)

2. Paitachengujaarinanutheliyaka bhayaminchukayuleka

Madamu	Thrapamu	Ugratha
(intoxication)		(anger)

Thorivarunavvuduraniyonchaga dhochunate adikayyali

Navvu	Madamu	Vitharkam	Dhruthi
	(intoxication)	(deliberation)	(satisfaction)

Baljaane //Choodare//

Mathi
(assurance)

3. Athamaamabhavamaradulanuthitti avamaanamunugotti

Madamu	Ugratha	Chintha	Vishadam	Dhruthi
(intoxication)	(anger)	(anxiety)	(despair)	(satisfaction)

Guthaganurajagopaladevuni goodenatee adi

Dhruthi	Dainyam	Vishadam	Vishadam
(satisfaction)	(depression)	(despair)	(despair)

Mnishaakraka choodare adinadacheyoyalu

Amaya	Ugratha	Shanka	Vitharkam
	(anger)	(apprehension)	(deliberation)

CHAPTER-5

PRESENTATION OF PADAMS

SHAHANA RAGAM - MISRA CHAPUTALAM

Vāsakasajjā

Pallavi:

Akkata marupaaye - noura mare māaye?

Akkara delisi raavaithi vademaaye?

//Akkata//

Anupallavi:

Pakka baasipovu velalo yekkadiki ani chettapattaga

Nikkamuga neetho vathunani chani ninna prodduna

nundi gaanavu

//Akkata//

CHARANAM:

1.

Yedaadi panduga nedani yenchi ee

meda shrungaarinchithi jalakammula

Naadi valvayu dharinchithi kasthoori bottu

vaadigaa nonarinchithi

Naadu nintiki vedukalba

lpodimiga jeyu daamani yaa

Vaada Vaadala chedi lampina

ledu ledani marali vachiri

//Akkara//

2.

padakatinti manchi vaasana paneeta

badi badi nalakinchi rangaina pu

ppodi mruggu lalarinchithi paanupupaini

podu poolu parapinchithi

vadi vadiga thellanaaku madapulu

muduppulugaa madipinchi ne naa

Nidupugala poosarulu krommudi

muduva panipadi gadithi nivigo

//Akkata//

3. Eenadu koodedu **ye satheepathulununu**, ma
renaati keda baayaka yundurani paliki
 The nadi sadda seyaka yunti vinka
 gaanimmu thadavinka seyaka
 Poni poni vechithi nee
 punyamaayenu lera rangada
 Soonasharu sangaramulo ninu
 sokka jethura simhapuravara

//Akkata//

PRESENTATION OF PADAM:

Nāyakā is Sviya vāsakasajjā

Nāyakā is Anukula. Rasa is Śringāra.

Pallavi:

Akkata marupaye - Their he forgotten

noura - O' friend

right hand sūci



hasta

left hand Mṛgaśīrṣa



& right hand sūci

mare maaye - what happened

both hands with



Alapadma hasta

Akkara delisi - Necessity

raavithivi demaaye - Please go and find out
 what made him like that



Yemaya-Why?



right hand sūci

right hand Alapadma hasta,

and left hand with Patāka hasta

Anupallavi:

Pakka baasipovu velalo -

he ignoring me

near my side.

yekkadiki ani -

I asked him where he is going?

chettapattaga -

I caught hold of his shirt

nikkamuga -

surely



neetho vathunani ghani -

I will come to your and

went away



right hand patāka

left hand near the waist

ninna prodduna -

Till yesterday morning

nundi

gaanavu -

not to be seen



right hand sūci backwards
showing yesterday

CHARANAM:

1.

Yedaadi panduga nedani -

today this year

festival thinking

yenchi ee meda -

like that

shrugaarinchithi -

I decorated the house



holding the hand up and
with right and left hands

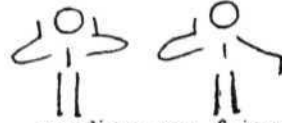
jalakammula naadi
valvayu dharinchithi -



were nice clothes

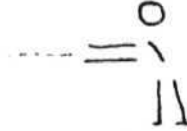
kasthoori bottu vaadiga -
nonarinchithi
naadu nintiki vedukalba
lpodimiga jeyu

I put a nice smelling
kastoori bottu on my
fore-head, and
listening to songs



vaada vaadala chedi -
lampina

sending my friends to every
street



ledu ledani marali vachiri

not to be seen like
that friends returned.



2.

Padakantinti manchi vaasana

The room where we sleep
was sprinkled with rose
water



badi badi nalakinchi -
rangaina puppodi mruggula
narinchithi -

everywhere i decorated
with colourfully rangoli.

paanupupaini podi poolu

paripinchithi -

Bed decorated with flowers.



Vadi vadiga thellanaaku
madupulu mudupulugaa
madipinchi

I hurriedly got taambulam
(paan) prepared

ne na nidupugala
poosarulu krommudi
muduva

Look, I decorated my
heirs with beautiful beats
with great hardship

panipadi gadithi nivigo

KAMBHOJI RAGAM - MISRA CHAPUTALAM

Pallavi:

Vadaraka popove - vaadela vacheni - vaddu
raa vaddanave

Anupallavi:

Adi yoka yugamu vere janma mipudu
Athadevaro ne nevaro 0 cheliyaro

//Vadaraka//

Charanam:

Nicha nichalu nede vacheni repaina
vache nanuchu madilo
nichaga baluvedi nittoorpulachetha -
ninthiro pedavulendi
Hechhaina vennela chichhula raathrulu - yennenno
gaipithinika neti maatale

//Vadaraka//

2.

Valapu kaadide kadaa vachu nanuchu deruvulu
joochi vesaarithi
nela lenchi yalasithi - niluparaani prema -
nemmadi nadachu konti
Kalakanta^W pika naada - mulu minchu madhumaasamulu
gadapithi vatti muchata lika nela

//Vadaraka//

3.

Bhamaro! Shakunamu ladigithi muvva gopaludu
vachunanuchu
kaaminchi naadhula galayu chelula joochi -
karagi chintha nondithi
Rama! Rama! Ee menitho nika vaani momu jooda valena
modati ponde chaalu

//Vadaraka//

Explanation of Photo plates 1 to 31

Vadarka popove Vaadeela Vaccine :

In this song, the nayaka is crafty and ever-treacherous to his love and the **nayika** is the most ideal wife.

Here nayika tries to explain her confident **(sakhi)** about her husband's absence with undying optimism, inspite of her lover's wayward nature, which is shown in photo plates 1 to 31.

This is the most popular and famous padam of Kshetravaya.

PRESENTATION OF PADAM:

Nāyikā is sviya (Vira hot Kāntita)

Nāyakā is Shatudu. Rasa is Karuṇa

Pallavi:

Vadaraka popove - Do not talk much stop it



(1) When with right hand Alapadma hand,

(2) If the right hand is patāka showing as stop it.



Vaadela vacheni - how can he come here



suci with right hand

Mṛgaśīrṣa hasta with right hand

(showing like he is coming)



Vaddu - do not - Come showing with patākahasta with right hand.



raa vaddanave - not to come - say



right hand with patākahasta

and again Alapadma with right hand.



2. Vadaraka

both hands Alapadma like tolk



pove

right hand with patāka to say stop it.



1



2





3. Vadaraka

Enough your talk

Close the ears

both the hands with pataka hasta (hastaO
near the ears)



4. Anupallavi;

Adi oka yugamu - that - one - time



hamsasya hasta

show the right hand with sūci hasta

show the right hand with hamsāsya

Vere janma mipudu - different - birth - now



Kartarimukha with right hand
and sandamsa and patāka.

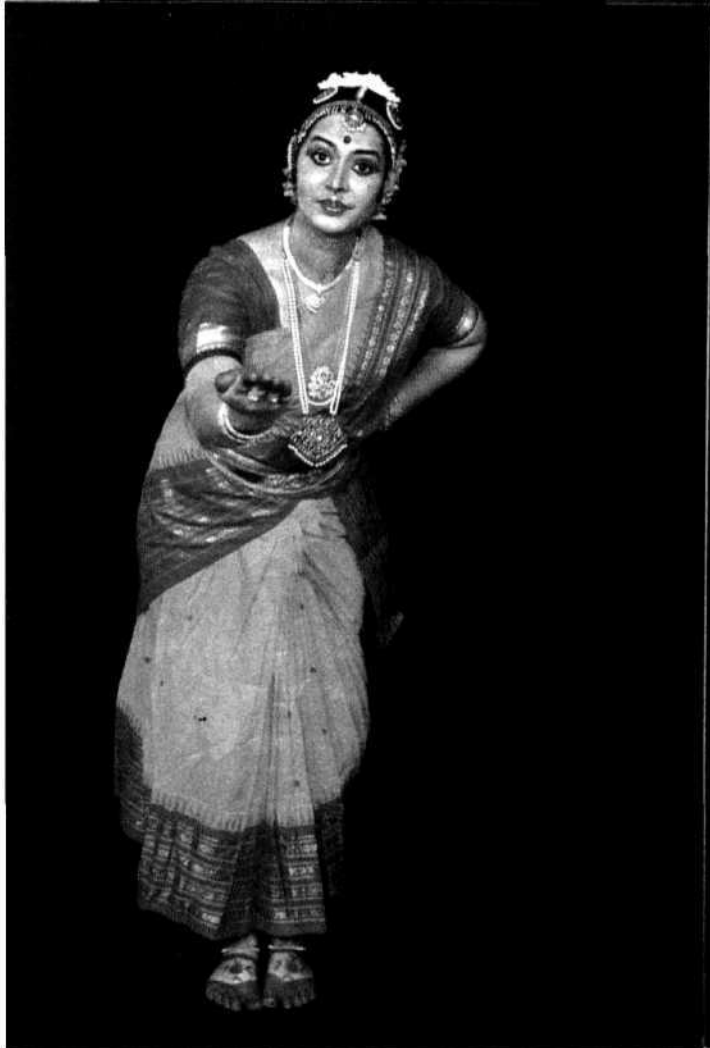
a)

Those days - in the moon light walking
together - happily talking now different.



Patākahasta with right hand and
Alapadma with left hand.





b)

Those days - me playing Veena.



Sūci
hasta



both hands **right**

with sūci and
left with Mṛgaśirṣa.

We listening - very happiling - now different.

II.

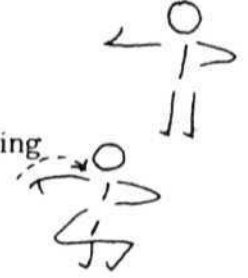
Nicha nichalu - Very much surely
right hand muṣṭi over left hand
paṭhāka



Nede vacheni - come to day
(thought it)

Repaina vache nanuchu madilo - tomorrow

he might come - like that expecting



Nichaga baluvedi - Surely body got heated
because of my eagerness

Nittoorpulachetha - with heavy sigh

ninthiro - waiting

pedavulendi - my lips also became dry

hechhaina vennela - bright moonlight



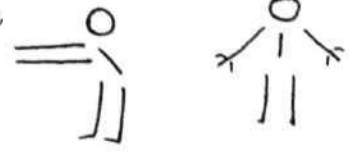
take right hand patāka
showing like bright moonlight
and Alapadma with left hand

Chichhula raathrulu - deserted nights



Yennenno gadipithinika - many

gone (spent)



nika neti - unnecessary

naatake - talk O' friend



Valapu kaadide - Love won't it come



sit and show with the both

hands with alapadma hastas

vachu nanuchu deruvulu joochi - may come - thinking and
seeing the way

Vesaarithi - tired & vexed.

Nela lenchi yalasithi - counting the months - so **tired**.

Niluparaani prema - Uncontrolled loved

nemmadi nadachu konti - calmly - behaved.

Kala kanta pika naadamulu - peacock' kuyil - noice twein calling

Minchu madhumaasamulu gadipithi - the season - when the birds
call - sweet days gone.

Vatti muchata lika nela - Waste of thinking about all **these**.

III. Charanam:

Bhamaro ! Oh' friend



Shakunamu ladigithi — all types of signs of his coming

I enquired

asking

- the cry of birds.



seeing

- the lines of my hands listening to my

friends advices.









Muvva gopaludu - the Krishna of muvvaluri place

Vachunanuchu - eager to know about his meeting with me

Kaaminchi naadhula - With so much of love with their husbands.

galayu chelula joochi - Enjoying their friends seeing

with them with other girls.

Karagi chinta nondithi-with anger my mind was very



much vexed.

both the hand showing with Shikara hasta

Rama Rama ee menitho nika

O! God - with this state
of mind

Vaani momu jooda valena



take the right hand with

Shikara near the fore head.

Vaani momu jooda valena - how can I see his face

Modati ponde chaalu - enough those days remembrance.

KAMBHOJI RAGAM - ADI TALAM

Pallavi:

Sadayudaina maa madanagopaaluni
chanuvandariki dorukono dorakado //Sada//

Anupallvai:

Padave alavaani chelimi - balavantamu gadave //Sada//

Charanam:

1.

Aata praayamunaati makkuva
adivaraku undedi yekkuva
Netiki vidanaadade nikkuva
ativaro vinave andarikini takkuva //Sada//

2.

Anyā bhaamalavale nannaadade
aadina maata thappani neda prodade
Nanu baasi yevanithanu koodade
naapai nenaru yenaatiki veedade //Sada//

3.

Antharamgamu telisina lolude
Aa sumabaanuni minchina lolude
Kanthukelini nannelu dayaalude
ghanudaina maa madanagopaludu //Sada//

PRESENTATION OF PADAM

Nāyikā is Sviya, Swādhinabhartruka - bhartruka

Nāyakā is Anukula. Rasa is Śringāra.

Pallavi:

Sadayudaina maa madana gopaluni - Our Krishna
Chanuvandariki - closeness to all
Dorukono - will they get?
Dorakado - or may not get



Anupallavi:

Padave - let us go



take right hand patāka
showing that let us go together.

Alavaani - that one



sūci hasta with right hand
to show that man or person.

chelimi - Friendship



balavanthamu - forcibly



gadave - is it not

Charanam:

1.

Aata praayamunaati - When young in the playing age

makkuva - friendship

adivaraku undeḍi yekkuva - was very much

(1) Playing - tying the eyes and searching



take both the hands patāka and show

as if searching some one.

(2) Playing - stones and seeds in sitting



(3) School going - with books



show it as if holding a book in hands

take the right hand s'ikara hasta, and

left hand with musti hasta.

Netiki vidanaadade - now also, we will not leave

nikkuva - truly

athivaro vinave - O my friends please listen

right hand catura hasta and left hand

mṛgaśīrṣa hasta

andarikini thakkuva - among that all he is -

not so less (great)

2.

Anyā bhaamalavale - with other girls

the right hand with sūci hasta and
left hand with Mṛgaśīrṣa

nannaadade aadina māata - he will not be

right hand pātaka and left and
near the waist

neraprodade - my Lord (Krishna)

Nanu baasi - leaving me - kartari hasta

ye vanithanu - any other girl.

1) take the kartari hasta with
right and left near the waist

2) Take right hand mṛgaśīrṣa
hasta showing the girl

goodade - he will not mix (join or mix with them)

take both the hands Sikhara

naapai nenaru - liking for me

ye naatiki veedade - he will not lessen or forget or live

3.

Antharangamu thelisina - he who knows

lolude - my feelings - the happily - Krishna



right hand with Katakāmukha hasta
and left hand with Sikhara hasta

Aa sumabaaanuni minchina lolude - O that



Manmadha (God of love)
(my lover & lord) is
more than Manmadha

Kanthukelini - In showing all his love feelings

nannelu dayalude - he is very generous with me

ghanudaina - the great

maa madana gopaludu - my loving Gopala



take both the hands Mrgasiṣahasta
towards right side of the mouth
to show as Lord Krishna.

PUNNAAGA RAAGAMU - TRIPUTA TALAM

Pallavi:

Thelivi yokari sommaa - Yenduku vibhuni -
thiruga bommantinamma

//Thelivi//

Anupallavi:

Chalamunanu nanaviluthu desina -
Alam mulukulakuliki yalasithi

//thelivi//

Charanam:

1.

Chedero! Yemandune ninnati reyi - chandrudu yemokani
Vaadu challani vaadatamchunu - chooda joodaga vedi
maayene

//Thelivi//

2.

Mai challaga jeseti kammani muduu - malaya maarutha
mipudu
Veechinanthata joochithe sega - gaachu natuvale
dochuchunnadi

3.

Paayaraani prematho goodina muvva gopaludemokaani
kaayajuni rasamaaye paravasha maaye uparathi
jeeyanaithini

//Thelivi//

PRESENTATION OF PADAM:

Nāyikā is parakoya, Proudha, Kalahāntarita,
Nāyaka is Anukula. Rasa is Vippralabdha Śringāra

Pallavi:

Thelivi Yokari sommaa - intelligence once's
property is it.



Right hand

Right hand muṣṭi



with left hand patāka

Yenduku vibhuni thiruga- Why my husband

bommantinamma

I made him to go back



Take right hand. as

Alapadma and left hand

with śikhara hasta (husband).

repenting her ignorance for

sending her husband to go back.

Anupallavi:

Chalamunanu nanaviluthu desina - Very staburarly

he made me did



Right hand with muṣṭi hasta

Alaru mulukulakuliki yalasithi - showering all his

love I was tired of it



both hands with

śikhara hasta

insisting position take both

the hands as Alapadam upwards.



Right hand
Muṣṭi hasta
and down as patāka hasta



CHARANAM:

Chedero! Yemandune - O' my God - **what** can I say



right hand

as patāka



right hand

with Alapadma

ninnati reyi



Yesterday night

Right hand as patāka hasta

and left hand with Alapadma

hasta.

chandrudu yemokani

I do not know -

what happened to him

Vaadu challani vaadatamchunu-

he being cold, but—

chooda joodaga vedi maayene -

while watching only

he became hot.

II.

Mai challata jeseti

to make my body feel cold



take both the hands as

patāka hasta to show the body

take both the hands as

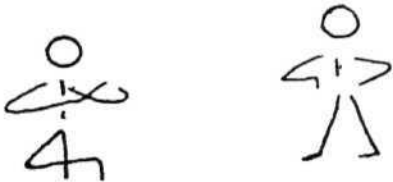
Swastika hasta (to show the cold)

Kammani muddu

Sweet Kiss

malaya Maarutha mipudu -

Nice Sweet wind now



right hand as patāka

and left with tripatāka hasta

Veechinanthata joochithe -

while blowing I feel

sega gaachu natuvale

dochuchunnadi

-

It is very hot that what

I feel or I think.



Right hand as hamsāsya hasta

III.

Paayaraani prematho goodina-

The great love can't bear

right hand as

Alapadma upwards

and left hand as

Alapadma in sitting

position.



muva gopaludemokaani -

The Lord Krishna may be or not.

Kaayajuni rasamaaye

paravasha maaye uparathi

jeeyanaithini

-

My body has become the
Manmadha's body (God of
love) with happy, but now
I cannot bear it, without
thinking I made him go
back.



both the hands as Samputa hasta
to show worry.

SURATA RAGAM - MISRACHAPU

Pallavi:

Indhendhu vachithiraa? Aladaani illu
Ee veedhi gaadu po pora!

Anupallavi:

Mandara giridhara maa muvvagopaala!
Kundaradananu madi gori indu vachithiraa? //Indhendhu//

CHARANAM:

Hechhaina vennelalo - illu erugaka neevu
Matcha kantini goodi - maimarachithivemo!
Machhikatho daani - manasu challaga jesi
Gruchhi kougilinchina komali ne gaangra! //Indhendhu//

2.

Nadireyi jhaamu vela - naathi neevunu goodi
Nadachukonna chinnelu maa - naathi delipenura!
Vadivadi veedhilo - vaddaki vachi ravika
Mudi vippi vachina - muchuvu neeve kaavaa? //Indhendhu//

3.

Madana laahiri minchi - madavathivale vachi
Vadalakunnaa vidheela - vaddu po pora!
Madana kelini goodi - manasu meppinchinadi, yu
Yuvidha landaru joochere - Udaya maayenu leraa! //Indhendhu//

PRESENTATION OF PADAM

Nāyikā is kaṇḍita :- Samanya

Nāyakā is Dhushta, Adbutha Rasa

Pallavi:

Indhendhu vachithiraa - Why have you come here



Right hand patāka downwards (to show here)



Right hand
Mrgasīrsa hasta

Aladhaaniillu - that one's house (girl's)

take the sūci

hand with left.



Ee veedhi gaadu - not this road

po pora - go, 'go' away you



2.

O' my dear - why

Patāka

hasta



Śikhara

hasta



both hands

Alapadma

hasta



beautiful girl's house not here.

left with mṛgaśīrṣa

hasta



both the hands as

Mṛgaśīrṣa hasta to

show the house



right hand

patāka



right with Alapadma hasta.

3.

Wonder - here - that girl not here

Anupallavi:

mandara giri - mountain



Right with sūci

left with Alapadma

dharama muvvagopala - my Krishna

both two hands of Mṛgaśīrṣa hasta



Kundaradananu - beautiful teetch having that girl

madi koriundu vachithiyo - to get her for your - wish

(Right hand with
Mṛgaśīrṣa hasta)



hoping you
have come
(roughly)

Charanam:

Hechhaina vennelalo - very beautiful moon light



right hand with patāka
and left with Alapadma

illu erugaka neevu - not finding the house you.

matcha kantini goodi - the beautiful fish shaped -
eyed girl, being with her

to show the
beautiful eyed
girl take Kartarimukha



hasta near the eye



both the hands
as Śikhara hasta

Machhikatho daani manasu challaga jesi - making her happy

Gruchhi kougilinchina - and loving so much

komali ne gaanara - that girl not 1

Right hand
with haṃsāsya
hasta



both the hands
śikhara hasta



Right with sūci
left with Mṛgaśīrṣa



II.

Nadireyi jhaamu vela - at the midnight time
naathi neevunu goodi - she and you joined
nadachukonna chinnele - those symptom of love



Patāka hasta from
Right hand and left
hand to showing the body.

Maa naathi delipenura - That lady explained.
Vadivadi veedhilo - coming fastly in the road.
Vaddaki vachi - come to street
ravika mudi vippi - blouse knots opened.
Vachina - came and hold her

muchuvu neeve kaavaa - cunning person you only.

III.

Madana laahiri minchi - suffering of Manmada's action

right hand
with kataka-
-mukha hasta and
left hand
with sikhara



both the hand
with Mrgasirsha

Madavathivale vachi - became dull
Vadalakunnaa vidheela - not telling these how is it
vaddu po pora - no go, go away
Madana kelini goodi - being with full of love
Manasu meppinchinadi - made your mind to gain you



Yuvādhīa landaru - all the other sakees of this place

joochere - saw this place



Udaya maayenu leraa - going to got forenoon or early morning

Right hand

with sūci

showing all

left hand with

Mṛgaśīrṣa (girls)



ASAAVER1 - RAGAM

Misra Chapu - Talam

Pallavi: Ye mandu bettiro chelulu ye mandunamma

Anupallavi: Seemagani seemaku aa Seemanthunu lellaru goodi
Bhamaro! nannedabasi - payinamujesiro yamma

//Yemandu//

Charanam:

1. Illuvidichi iruguporugu - yeruganani baasachesire
Kallalaadi aladaani - illu cherece O yammalaara!
Thellani vella paalu - nallanivi neellanachu
Ullamuna nammine - nuntine O yammalaara

//Yemandu//

2. Maapu repu nee jesina - manchi rathula bhavamella ala
Paapi savathitho cheppi - anubhavincheno
Ee patlalo magavaani - nennatiki nammaraadu
E puttalo E munnado - eruganaithi nammalaara

//Yemandu//

3. Baala muvva gopaludu - pannendendlu nanugoodi
paalinci nannee vela - baasipoyene O yammalaara
Paalalo paapidikaaya - padavesina daivamunaku
Poola pooja seyanaithi - poorvamu ne nammalara

//Yemandu//

Presentation of Padam:

Nāyikā is sviya Vipralambhā

Nāyakā is shatā. Rasa is karuṇa.

Pallavi:

Yee mandu bettiar chelulu - what kind of medicine-
they have put or given -
his friends (to change his mind)

Yee mandunamma - what can I say



may be she mixed power in the milk and given
take right hand as
sikhara hasta
and left as Alapadma hasta

She must drew some mystic word
on the betal leafe thow it on
him



When they went together in the
moon light, she must have told
all bad things about me.



take the right hand as Pathaka
hasta & left with Alapadma hasta to
show moon light.



take right hand as
sūci near the
forehead (to show changing of mind)

Anupallavi:

Seemagani Seemaku -

aa seemanthinu vellaru goodi - That girls both
together joined



take right hand as
sūci hasta & left
with Alapadma.

Take the Kar kaṭaka
hasta
(to show joined)
together.



Bhamaronanedhasi - O' my friend leaving me



Sambodana

right hand with
Katarihasta

Pinamu jesiroyamma - took him and went

O! friend



both the hand
Pataka hasta.

Charanam:

Illu Vidachi Irugu Porugu - except his house

take the Karkataka

(to show the house)

side wards



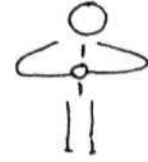
Irugu Porugu Yerugarai - I do not know even the neighbour.

(were there - I do not know)

baasa jesire - he promised (Sapate)

both the hands

as pathaka joined



Kallalaadi aladaani - that deceived girl

take right hand as suci.



Illu cherene O ammalara - he joined her in that house

O' my friends



Theellani vella paalu - All white colours are milk

Nallanivi neellanuchu - black colours are water

like that she thinks



Yallamuna nammine - with whole heart I believed

O' Yammalara O' nly friends (right hand with haṃsāśya)

take both the hands as Patāka

(to show as friends)



Maapu repu nee jesina -

manchi rathula bhavamella

- today and tomorrow

1 did all love plays.

right hand with
pathāk hasta



both the hands as
Sikhara hasta



Ala paapi savathitho cheppi

anubhavincheno

- that dirty lady to her

told her and spend his time with her.

Ee pulalo magavaani - with this way - patāka

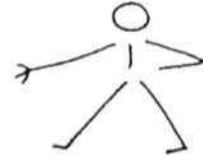
Nennatiki nammaraḍu - all the men -

always never

should not believe.



Right hand with haṁsāsya]



Patāka with right hand
and left with haṁsāsya



Ye puttalo Ye munnado- I do not know in

which an till - what is in it.

Yeruganaithi nammalara- I could not make out

O' my friends

take both the hands upwards

as Alapadma.



III.

Bala muvva gopaludu - that young Krishna



both the hands as
Mrgastrsa hasta towards
right side.

Pannendendlu nanugoodi - twelve years enjoyed with me

right hand

as hamsasya



left Sikhara

as lord.

Paalinchinannee vela - Protected me now



both the hands

pataka



right hand

as pataka

Baasipoyene - left me and gone



O Yammalaara - O' my friends



Paalalo Paapidikaaya Padu - In the milk to get spoiled

vesina

- added something (like that)

Daivamunaku - to that God.



Poola pooja seyanaithi - May be I did not do pooja to

Padavesina daivamunaku - the God with good flowers

in my previous birth.



O Nenamthalara

-listen O' my friends.

THODI RAGAM - ADI TALAM

Pallavi: Ennatikine vaani kougita nenasī sukhāmanubhavinchedanu

Anupallavi: Ninnati raathri vaanini kalalo ganna reethini
dochenadi madi
Monna raanivi raali golupu nunnadi virahabdi darigani
//Ennatiki//

Charanam: Praana naadhuni baasi yunduta nera jaanalaku
thaguvagunatte
Veena meetaga do chade chekithaina lochana
vaani thodane
Raana meeraga janaka nitu maru baanamula paalaithi gada yika
//Ennatiki//

2. Vaani painamu naadu nejana valadanuta thagadanuchu
Chanaro naapi vibhuni karaleni premayu galadanuchu
Madiloni vagathega delupakanu madi pooni bampithini
Nitula theliyaka //Ennatiki//

3. Deshamuna thalupunna nixu paradeesamunavasiyunchuna
keshavapurini vesudou veeredokka nimushamuna
Karunaaveshamuna mana malaradinavahiveera rajuni
Viduvadata eka //Ennatiki//

Presentation of Padam

Nāyikā is Sviya (Proṣitabhartraka)

Nāyakā is pati, Rasa is Karuṇa

Pallavi:

Ennatikine - I want him always

Vaani kougitane - me with him embracing



- 1) the right hand is Hamsasya the muṣṭi hand with left hand to show always.



- 2) both the hand are Sikhara hastas to show the embracing.

nenasi - happily thinking

Sukhamanubhavinchedanu - I will be enjoy the love - play.



here - the both the hands are Alapadma hastas upwards to show the enjoy happily.

the sancharibhavas

He talking with me in moon light

When the right hand is patāk and left with Alapadma hasta to show the moon light.

He listens to my playing veena



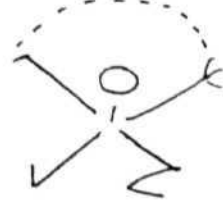
the right is sūci hasta and the left hand
is mṛgaśīrṣa hasta to show the playing of veena



Anupallavi;

Ninnati raathri - Yesterday night

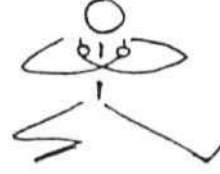
the right hand
is patāka hasta



and left with Alapadma hasta to show the
yesterday night.

Vaanini kalalo ganna - 1 saw him in my dream
reethini dochenadi mādi - 1 enjoyed his love play
in my dream 1 feel.

both the hands
are Śikhara



monna raanivi - day before yesterday

raali golupu nunnadi - I was in panic

both the hands

Mṛgaśīrṣa hasta



virahabdi darigani - I was suffered so much is
seperation and his act
of love plays.

Charanam:

Praana naadhuni - My Lord

baasi yunduta - without him



when the right hand is
kartarimukha hasta to show
seperation

nera jaanalaku - for an intelligent girls

thaguvagunata - is it correct or not - correct



to show not correct
the right hand is patāka hasta
and the left hand is Dolāhasta

Veena meetagado chade - I have no mind to play veena

cherilaina lochana - the beautiful eyed girls



Right Kartarimukha hasta
and with left Mrgasirsha

Vaani thodane - with him



Right hand with sūci

Prana meeraga - with the deep feelings

janaku nitu - mamatha



Right hand kartari
left hand śikhara hasta

maru baanamula - with manmadha arrows striking
my heart

Palaitigada ete I suffered -



left hand haṃsāśya hasta in
sitting position

II.

Vaani painamu naadu - the day he was going away

nejana valadanuta - I could not tell him -

not to go

thagadanuchu - I thought it is not correct



the right hand
patāka hasta
and right hand is
Patāka that is me

chanaro naapai - more on me

vibhuni - my husband



Right hand Śikhara
to show husband

karaleni premayu - endless love (on me)

galadanuchu - I know (his love)

Madiloni vagathega - My mind feelings

delupakanu - could not express (without expressing)

Madiloni vagathega - the inter feelings

delupakanu madi pooni - I could not express and I send him

bampitini - sent him

Nitula theliyaka - without knowing (thinking0

the effect of the seperation.

III.

Deshamuna thalupunnani - **If** he is **having** interest
nitu paradeshamuna **in** his **mother land why he**
reached the other place.

thalapunna - staying in that place

Keshavapurini vesudou veeredokka - the Lord who is
staying in keshavapuri

nimushamuna - not even a minute

Karunaaveshamuna mana - the kind person.

malaradinavahiveera raajuni - (the great person
in the earth)

Viduvadata eka - I cannot leave him this way.

SHAHANA RAGAM - GHAPUTALAM

Pallavi: Choodare adi nadache hoyalu - sudathi seyu jaadalu

Anupallavi: Aadadi kula kantha - athinti kodalu7

Ala gopaluni - vididiki vedalenu //Choodare//

Charanam:

1. Kondantha kaapurame raanu ponu - komali kandalame
Danduna geliche magadu - thakku veme
thalavra levariki thappincha vashame //Choodare//
2. Paita kongu jaarinanu teliyaka - bhayaminchukayuleka
Thotivaaru navvurani yenchaka
Docunate adi gayyali baljaana //Choodare//
3. Atha, maama, bava, maradulanu titti-
avamaanamunu gotte
Gultagaanu muvva gopaladevuni
koodunate adi manishaa mraaka //Choodare//

PRESENTATION OF PADAM:

Nāyikā - is parakiya (Abhisarikā)

Nāyakā - is upapati Rasa is Adbhuta

Pallavi:

Choodare - please see

adi nadiche hoyalu - her walking method -
attracting others

Sudathi seyu - that girl's funny behaviour

joodalu - impression

(1)

Walk



Proudly

take right hand as Kapittha hasta and left hand as Patāka.

(2)

Covering the head with pallu and watching

(3)

Waling like peacock and not noticing others.

Anupallavi:

Aadadi kula kantha - that girl belong to a rich
traditional family.



right on sūci hasta

and left hand as

patāka hasta to show

that girl.

Athinti kodalu - daughter-in-law of the house

Ala Gopaluni - to the Gopala -



both the hands as Mṛgaśīrṣa

hastas to show as Krishna

Vididhiki - in the temporary place

Vedalenu - going (want) (see the way the walk cone free)



both the hands

as patāka to right side.

CHARANAM:

I. Kondantha Kaapurame - that is a big family of many members.

raanu ponu - visitors also many

Komali kandalame - this girl is in high position.

both the hands are upwards as
ham sapaksh hasta
(to show high position)



Danduna geliche magadu - which man is in a big position.



right hand as Sikhara

and left hand as Alapadma hasta

Thakkuveme - In what way he is less

Thalavra levariki - whatever written in her fore-head

(whatever has to happened already decided)

thappincha vashame- nobody can escape our fate.



right hand as hamsasya near
the forehead.



II. Paitya kongu - end of the saree.

Right hand as Kapittha hasta

Jaarinanu theliyaka

- 'Pallu' slipped from the
body - not knowing or not caring.

bhayaminchukayu leka

- without fearing on shamelessly.
(Right hand sūci)



Thotivaaru navvudurani

- people around her laugh at her
(even that)

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- people around her laugh at her
(even that)

Yenchaka dochunate
adhi gayyali baljaana



- showing as she 'wants'
- the fighting type girl very intelligent

(see how she is walking boldly go to meet Gopala)

Right hand as Kapitta hasta
and left hand as patāka.

III. Atha, maama, bhava
maradhulanu



- Mother-in-law, father-in-law,
brother-in-law, younger one also

left hand as Mṛgaśīrṣa to show
mother-in-law.



Right hand as Śikhara hasta



both the hands as patāka

Titti avamaanamunu gotte

- She scolds and insulting them
(in the large family of high position)



gutha gaanu - Secretly

Right hand as haṃsāśya hasta.

muvva gopala devuni

- to that Lord Gopala



- (1) Right hand and left hand
as Mṛgaśīrṣa hasta to show
Lord Gopala.





(2) Right hand as *sūci hasta* to show that Gopala.

Goodunate

- to be with the Lord to enjoy with Him.
both the hands as *Śikhara hasta*.



Adi manishaa mraaka

- is she a human or she is ~~as~~ tree
Please see all of you, see how
is this girl behaving belonging
to a respectable family behaving
like this.

EXPLANATION OF PHOTO PLATES 1 TO 12

Sancharibhavas of "Coodare Adi Nadiche Hoyalu".

Sancharibhavas can be explained in many ways. Here "Coodare" is shown in four varieties (Photo plates 1 to 4).

In this song, the Nayika, a married woman belonging to a respectable family, boldly and shamelessly goes to meet her lover "Lord Muvva Gopala" at his rest house.

While she was going, people around talk about her style of gait and behaviour in different ways, which is shown in Photo plates 1 to 12.

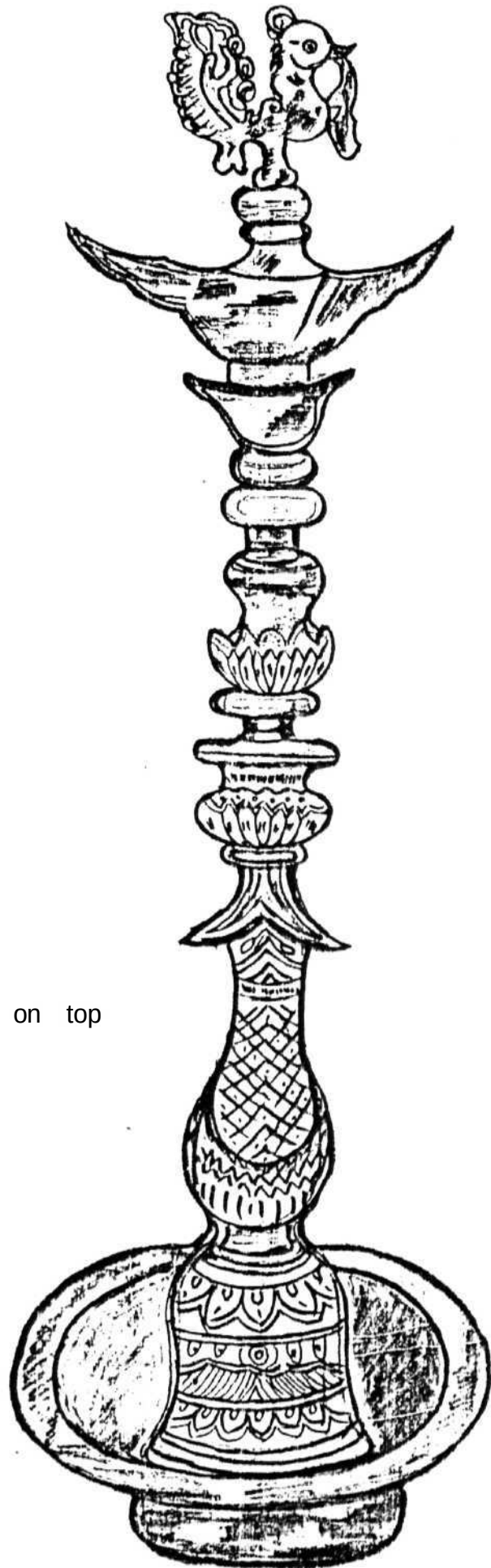






CHAPTER-6

DANCE AND RELIGION



The oil lamp with Peacock on top
is perfect work of ritual art.

DANCE AND RELIGION

Dance being an art with an origin of divine attributes is intended for spiritual contentment. Dancing was considered the religious ceremony most pleasing to the Gods. The Indian classical dance is deeply lyrical, passionate in utterance and richly sensuous in form.

The performance of dancing under most sacred auspices has prevailed in India through many centuries. The dance is a form of Yoga, which is means of attaining moksha. Dance is the rhythmic philosophy that gives us patience hope and unruffled joy.

The dancing is again divided into two kinds known as Tandava and Lasya. The Tandava dance is characterised by intense excitement, the heroic mood (Vir) and the touch of wrath. it also expresses cosmic activity, the divine conquest of evil. It is generally performed by males. The Lasya dancing includes amorous expression and graceful movement of the limbs. It is done by fair woman and their consorts. Lasya dancing is accompanied by soft beating of heels or toes. The artistic composition of movement and its classification into various types of action is described in detail in Natya Shastra of Bharata.

At one time there might have been one system of classical dance in India. After the separation of different areas, each area might have developed a classical dance of its own like Bharata Natyam is a classical dance form developed in South, Odissi dance from Orissa, Manipuri dance, from Manipur, Kathak dance from North, etc. These four classical dances are considered as solo dances.

Bharata Natyam is a lasya type of dancing in which both Nritya-Nritya aspects are represented separately as well as in combination. Bharata Natyam is considered one of most beautiful forms of dances. In this classical dance, the dancer is beautifully decorated as befitting a bride of the deity. The hair spun in pleats is wreathed in a mass of flower from top of the head down to the tassel ends

of the tailed hair-do, which flows down to the waist. Her forehead, ears, nose, chest and arms scintillate with diamond and gold jewellery, the rich and colourful, saree in which she is draped invests her with a sense of opulent splendour. Similarly dancers of other classical arts decorate themselves richly according to their classical style. As she enters, she makes obeisance to her teacher, to the musical instruments and then takes her place in the centre of the stage. From a calm, static, nevertheless dynamic post of contemplative intensity and with uplifted arms in adoration of the deity, the body of the dancer gradually blossoms forth in a series of delicate and crisp movements of neck, eyes, hands and legs - the flowers open in the hands of the dancer, birds fly off from the tip of the fingers and the eyes filled with emotions, the body becomes the vehicle to do all the movements.

The dancer starts with abstract dance which is known as Allarippu followed by Jathiswaram.

The second stage in the recital is reached in the third and fourth items called Sabdam and Varnam. In this stage, abhinaya is introduced and nritya and natya co-exist as complementary factors. The Varnam is the central piece of the recital. Here music and movement meaning fully co-ordinate and embellish one another. Usually a famous musical composition in one of the important ragas which gives full scope to exhibit virtuosity in music is chosen as the theme for the Varnam. The dancer renders the song in gestural sequences in which bhavabhinaya (emotional expression) finds full play. The Varnam is followed by Padam. These padams are purely devotional or erotic. When they are erotic in character they tell of the loves of Gods and Goddesses like Krishna and Radha, Shiva and Parvathi, Skanda and Urvashi, describing various shades of the Shringarabhava like love in separation (viraha) with its many heart-aches, disappointment, injured pride, grief, anger and love in union, where Nayika expresses a sense of pleasure in

dalliance. In padams of devotional theme, a reference to Krishna or Rama will be rendered in gestural language in several ways e.g., as the one lying on the serpent Ananta, as the one who has lifted Mount Govardhana, as the 'one who charioted partha', as the 'one who saved Gajendra from the alligator, or as the 'rider of Garuda'. After a few padams comes the last item Tillana, a pure dance piece characterised by vigour, grace and variety in a pattern of movements. Here the time measures are predominant and the co-ordination between drum and cymbals, the gestures of the dancer and her footwork are perfect. In fact the varied items of the recital like jatiswaram, Sabdam, Varnam, Padam and Tillana are musical terms and from the repertoire or structure of Carnatic music. The dance compositions are chosen from well-known ragas like Sankarabharanam, Todi, Kalyani, Vasanta, Bhairavi, Yadukula Khambodi etc. The beauty it enshrines and the enchantment it creates have a timeless quality.

Odissi dance which is the typical classical form of Orissa has its origin in the temples of Orissa. The rhythm, bhangis and mudras used in Odissi dance have a peculiar blending Odissi dance includes both Tandava and lasya elements. Sabdaswara-pata and Bhandha are of mainly Tandava styles. This dance has a rich variety of mudras which are based on Natyashastra, Abhinaya Darpana and Abhinaya Chandrika. Hand gestures play a very important role in Odissi dance as they are used in conveying the meaning in abhinaya. The main bhangi in this dance is Tribhangi (three bent) which is taken from the Tribhangi of Sri Krishna and the Chhauka pose (half-seated) of Lord Jagannath.

In Odissi, the dancer starts the recital with Mangalacharanam where the dancer dedicates herself to the lord and begs excuse from the Mother earth for stamping her feet on her (bhoomi pranama) salutes to her Guru and begs apology from the audience for any shortcomings (sabha pranama). This is followed by

Shayee Nrutya or Batu Nrutya which is an item of pure nrutta. It begins with a series of sculpturesque poses like Veenal, mandala, flute, manjra etc., and is performed in a very graceful and stylised manner. The third item is pallavi, the movements of which are extremely graceful and lyrical. A tune is sung in some raga and is developed in different varieties. Bols with rhythmic syllables come in between to enrich the beauty of the item. Pallavi is of two kinds (i) Vadya Pallavi and (ii) Swara Pallavi. Abhinaya the fourth item is done through facial expressions depicting different bhavas and rasas with the help of different hastas. No performance is complete without the performance of an ashtapadi from the Geeta Govinda by Sri Jayadeva. The next comes Mokhya Nrutya which is the last item is of pure Nrutta. It is done in fast tempo, in co-ordination with rhythmic syllables.

Manipuri dance is one of the most graceful and lyrical dance styles in India. The swaying movements of the neck and torso are inspired from the bamboo trees tilting in the breeze. There is an equal emphasis on the movements of the different parts of the body. The meaning of the songs is conveyed through hand-gestures, facial expressions and body movements in a subdued, dignified and suggestive way. Like all other Indian classical dances, Manipuri dance combine Tandava & Lasya styles. It is the only dance form that is distinguished for its emphasis on Angika abhinaya, the expression of the sentiments through the movements of the body. The dance of Manipuri has a lyrical delicacy which symbolises the devout longing of the human soul for God in every movement.

Kathak is classic dance art formed North. Kathak has a highly developed and complex technique of footwork which is unique to this style. The foot work and that are closely related and interwoven. Footwork in Kathak is known as talkar. A Kathak performance always progresses from a very slow speed at the beginning to a very fast one at the end. In Kathak the whole body, is used to

convey the image. A distinguishing feature of Kathak dance is the Chukras or brilliant cyclonic turns which frequently punctuate a dance-sequence. This is logical and natural since Kathak is a dance of liquid movement for example, if the dancer wishes to represent the moon not only will her hands show the corresponding hasta but she will at the same time, curve her body to suggest the crescent moon.

A Kathak recital usually begins with the **Ganesh Vandana**. This is a salutation to the elephant-headed God Ganesh, who represents good luck and symbolizes the dispelling of misfortunes. In the Ganesh Vandana, the Princess of Lord Ganesh have dance syllables blended in with the words. Although this invocation used to be the first item, the normal practice now is to be only played on the pakhawas before the dancer enters.

The dancer starts the recital with one of the two items, the **rang manj Ki Puja** which is the offerings to the stage, or the Muslim salutation called **Salaami**. In the rang manj Ki Puja the hands are cupped together above the head and the fingers open out like flower in the pushpanjali hasta, as the hands were down towards the Chest. They are then tilted forwards as if offering flowers to the stage. Then follows the water offering and obeisance to the presiding deity. This torah ends with a namaskar which is the Hindu salutation. After Kathak went to the Muslim Courts, this opening item was re-choreographed to embody the Muslim salutation or Salaam called the Salaami. In this item right hand only is used with fingers held together and very slightly bent.

The opening item is followed by the "amad" which is the persian word for 'entry' or 'coming'. It is always danced in a slow tempo. Very often the amad blends imperceptibly into the 'thaat', which is the next movement and means a decorative or graceful attitude. The thaat heralds the gaths. After finishing gaths, the dance progresses into passages of pure dance in various complex rhythms.

The next part of the recital is usually the **paramelu** which is a little faster. The word 'para' means different and 'mela' means union and in the paramelu the sound syllables of various percussion instruments such as the nakara, the pakha was and the labla, are blended together with the Natwari boles.

The recital ends with tatkar. In this dancer's body is held quite still and the arms are usually folded. Only the feet move, seeming to tread air. The essential rapport and unity between dancer and drummer must be maintained without a single lapse.

From above we understand that all forms of classical dance follow the same principles like the coordination between drum and cymbals, hand gestures and foot-work etc., There may be a difference in hand-gestures, facial expressions and body movements. Each form of dance is distinguished by its own style of expression and costume. But any form of the dance, may be Bharata Natyam or Odissi, it conveys the same message. All dance forms are intimately connected with religion and all original themes of the songs from various dance forms were only on Gods and their deeds.

During the recital of any of classical dance, there should be an understanding between the dancer and the musicians. Music is the soul of the recital. They are always in unison. The interpretation of the Ragas or spiritual sentiments is accomplished by rhythmic sways or flexions of the body. These movements are the visible representation in actions of the refined sentiments and aspirations of human beings. No gesture is made without definite meaning and each dance has a story. The understanding between dancer and musicians is therefore perfect.

The solo dance art has again developed and sustained through ages by pure devotion. The Hindu attitude towards an expression of the inner beauty or Divine

in man or woman has brought it into close connection with religion. The recital is traditionally a solo performance by a female dancer who has had several years of rigorous training under traditional exponents called Gurus or natyacharyas. She is assisted by an orchestra consisting of two singers, a drummer, a flutist and a violinist. The recital progresses under the direction of the teacher or Guru.

* * *

HAND - GESTURES

The classification of Hands (hasta bheda).:- There are two kinds, the single (asamyutṭa) and the combined (Samyutṭa). There are twenty-eight single hands as follows:

Pataka - (flag) the thumb bent to touch the fingers and the fingers extended.

Tripataka - (Three parts of the flag) the third finger of the pataka hand is bent.

Ardha-Patāka - (half-flat) The little finger of the tripataka hand is also bent.

Kartari-Mukha - (arrow shaft face) in the same hand, the forefinger and little finger one - outspread.

Mayura - (Peacock) the third finger of the Kartari-Mukha hand is joined to the thumb, the other fingers extended.

Ardha-Candra - (half moon) the thumb of the Pataka hand is stretched out.

Arala - (bent) the first finger of the Pataka hand is curved.

Suka-tundaka - (Parrot's beak) the third finger of the - Arala hand is also bent.

Musti - (fist) the four fingers are bent into the palm, and the thumb set on them.

Sikhara - (Spire) in the same hand, the thumb is raised.

Kapittha - (Elephant-apple) the forefinger of the Sikhara hand is bent over the top of the thumb.

Kataka Mukha - (opening in a link) the forefinger and middle finger one applied to the thumb.

Suci - (needle) the forefinger of the Kataka-Mukha hand is upraised.

Candra-Katā - (digit of the moon) the thumb of the Suci-hand is released.

Padmakosa - (Lotus bud) the finger separated and a little bent, the palm a little hollowed.

Sarpa-Sirsa - (Snake-head) the middle of the Pataka hand is hollowed.

Mrga - Sirsa - (deer-head) in the above hand, the thumb and little finger are extended.

Simha-Mukha - (lion-face) the tips of the middle and third fingers are applied to the thumb the rest extended.

Tāngula - (tail) the third finger of the Padmakosa hand is bent.

Sola-Padma - (full-blown lotus) = **Alapadma**: all the fingers separated, turned about the little finger.

Catura - the thumb is bent to touch the base of the third finger, the first and adjoining fingers outstretched to gather, and the little finger extended (separately).

Bhramara - (bee) the second finger the thumb touching, the forefinger bent, the rest extended.

Homsāśya - (Swan-face) the middle and following fingers are separated and extended, the forefinger and thumb and joined.

HamsePaksa - (Swan-feather) the little finger of the Sarpa-Sirsa hand is extended.

Samdamsa - (grasping) - the fingers of the Padmakosa hand are repeatedly opened and closed.

Mukula - (bud) the thumb and fingers are brought together so as to show their tips.

Tāmra-cūda - (red-crest i.e. Cock) - the forefinger of the Mukula hand is bent.

Trisūla - (trident) the thumb and little finger are bend.

Samyutya Hasta (Combined hands)

Twenty four combined hands are exhibited as follows :

Anjali - (Salutation) two Patāka hands are joined palm-to-palm.

Kapota - (Dove) the hands are joined at the side, base and top.

Karkata - (Crab) - the gingers of the hands are interlock^{ed} and the hands turned inwards or outwards.

Svastika - (Crossed) two Pataka hands held together at the Wrists.

Dola - (Swing) two Patāka hands placed on the thighs.

Puspaputa - (flower-casked) Sarpa-SYrsa hands are pressed-together.

Utsanga - (embrace) Mrga-Sirsa hands held upon opposite-armpits.

Siva-Linga - (do) Ardha-Candra with the left hand, Sikhara with the right.

Kataka-Vardhana - (link of increase) Kataka-Mukha hands with Crossed wrists.

Kartari-Svastika - (Crossed arrow-shafts) Kartari-Mukha hands are crossed.

Sakata - (Car) bhramara hands with the thumb and middle finger extended.

Sankha - (couch) the thumbs of Sikhara hands are joined and the forefinger extended.

Cakra - (discus) Ardha-Candra hands askew, the palms in contact.

Sam put a - (Casket) the fingers of the Cakra hand are-bent.

Pāsa - (noose) the forefingers of the Sūci hand are bent and interlocked.

Kilaka - (bond) the little fingers of the Mrga-Sirsa hand are interlocked.

Matsya - (fish) Patāka hands face downwards, the thumbs and little fingers extended.

Kūrma - (tortoise) the ends of the fingers of the cakra hand are bent, expect the thumbs and little fingers.

Varāha - (boar) Mrga-Sirsa hands one upon the other (back to back) the thumbs and little fingers linked.

Garuda - Ardha-Candra hands are held with palms askew, and the thumbs interlocked.

Nāga-bandha - (Serpent-tie) Sarpa-Sirsa, hands are crossed.

Khatva (bed) - the thumbs and forefingers of two catura hands are left free.

Bheruṇḍa (The wrists of Kapitta hands are joined.

Avahittha - (dissimulation) two Alapadma hands are held on the chest.

GLOSSARY

1. **Ahryabhinaya** : The decorative element of the play such as make-up costume, jewellery.
2. **Angikabhinaya** : Enactment through bodily movements, hand gestures, eye movements etc.
3. **Apsara** : Celestial nymph.
4. **Bhava** : Emotion, Mood, Feeling.
5. **Bhavabhinaya** : Emotional expression.
6. **Hastabhinaya** : Hand-gestures.
7. **Karana** : Unit of dance comprising steps, hand, gestures and bodily movements.
8. **Lasya** : Tender, Gracefeet, Dance.
9. **Mudra** : Hand-gesture.
10. **Mudras** : Composers of kritis indicate their authorship by mentioning their own name or their adopted name in the body of the text or towards the end of the piece.
11. **Nattuvanan** : Dance Master.
12. **Natya** : The dramatic art which includes dancing.
13. **Natyacharya** : Teacher of Natya.
14. **Nritta** : Pure dance not conveying any specific-meaning.
15. **Nritya** : Nritta with abhinaya (gesture).
16. **Padam** : Lyric with an ^mangorous theme, srngara and vairagya padams are known. In srngara padams the Nayaka - Nayika relationship is effectively portrayed.
17. **Pallavi, Anupallavi, Caranam** : The opening section of a musical form in the Carnatic music system is called pallavi. The passages which elaborate the Raga sancaras and form the concluding portions of the piece are caranams. Between the two is Anupallavi which brings out some phases of the Raga.

18. **Puranas** : Legends of gods and ancient dynasties sacred to the Hindus there are eighteen main Puranas.
19. **Raga** : Tune, Melodic Mode.
20. **Rasa** : Flavour, Sentiment, Emotional effect in the Spectator.
21. **Sat vikabhinaya** : One of the three basic qualities recognised by ancient Indian texts. Satvika is the highest state of virtue or nobility.
22. **Sambhoga** : Love in Union.
23. **Sloka** : Verse.
24. **Swara** : Note.
25. **Sakhi** : Female companion, confidence.
26. **Tala** : Timing, regulation of time, beat in music.
27. **Tanda va** : Dance is broadly divided into tandava, and lasya, Tandava type is vigorous, violent.
28. **Upanger** : Eyes, Cyelids, Nose, Teeth, Tongue, Face, Lips, Fingers etc.
29. **Vachikabhinaya** : Enactment through speech and song.
30. **Vadya** : Musical instrument.
31. **Viraha** : Love in Separation.
32. **Vibhava** : Causes of the emotion.
33. **Varnam** : Varnam is a musical form in two parts, with the pallavi, the Annupallavi and a passage of svaras, comprising the first part. In the second part called caranam, four to five passages of svaras occur after a refrain known as ettugaddapallavi.
34. **Yakshagana** : Literally, the music of celestial beings. A full-fledged dance-drama, derived essentially from the Telugu tradition.

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ASAMYUTA HASTAS



SAMYUTA HASTAS



1 Anjali



3 Kurkara



5 Dola



7 Uvanga



2 Kapota



4 Svastika



6 Pushpaputa



8 Shivalinga



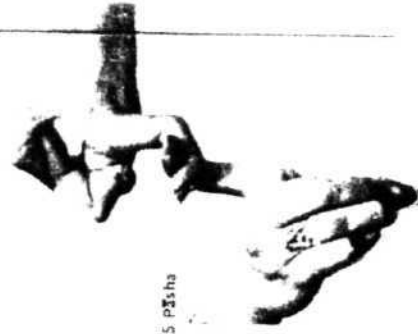
9 Kataka-Vardhana



11 Shakaṣa



13 Chakra



15 Pashha



10 Kartari-Svastika



12 Sankha



14 Sampuṣa



16 Kilaka



17 Matsya



19 Varaha



21 Naga-Bandha



24 Avalitta



18 Kurma



20 Garuda



22 Khatva



23 Bhicruṣa