

The Beauty of Sringara Padham's of Kshetragna

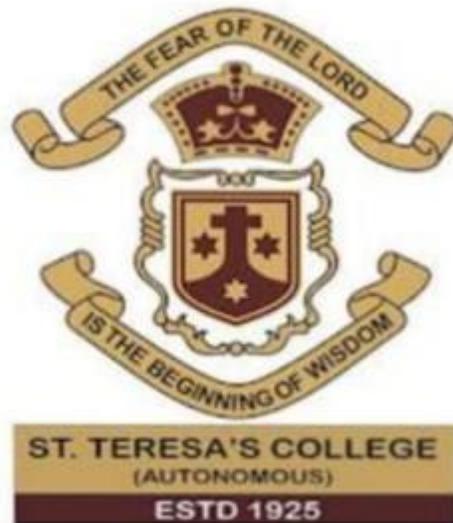
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**Project Report submitted in partial fulfillment for the award of
the Degree of Arts in Bharatanatyam of
Mahatma Gandhi University**

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April 2023

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CERTIFICATE

This is to certify that this project submitted in partial fulfillment of the requirements of the degree of BA BHARATHANATYAM of the Mahatma Gandhi University is a record of bonafide project work done by Ms. ADHISREE B (Reg No. SB20BHA010) under the supervision and guidance of Ms. ARUNIMA JR and SURESH KUMAR C. K (HOD) and no part of this project report has been submitted earlier for the award of any degree of any university and this report has not been published in part or full in any magazine or journal

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DECLARATION

Devu S B hereby declare that the project report entitled “ **The Beauty of Sringara Padham's of Kshetragna**” submitted to the Mahatma Gandhi University in partial fulfillment of the requirements for the award of the Degree of Arts in BHARATANATYAM is a record of original work done by me under the guidance of Ms ARUNIMA JR . I also hereby declare that this project report has not been submitted at any time to any other university or institution for the award of any degree / diploma .

Place :

Signature of Candidate

Date:

ACKNOWLEDGEMENT

First of all I am thankful to the Almighty God for giving me the blessings and I am also thankful to my parents for the support given to me through the entire course .

I am thankful to Sri . SURESH KUMAR C K , Head of the Department of Bharatanatyam , St Teresa's College , for all the support given to me during the completion of my project work.

I am grateful to Ms. ARUNIMA JR , Assistant Professor who was my faculty guide , for her supervision , dedication , availability , and professional advice . I am also thankful to my professors ie , Dr. BEENA D , Smt . RIA V. R , CHANDRAKUMAR PL , Ms. DRISHYA P. P who taught me in my Degree programme , for enriching my research with knowledge .

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Introduction

Kshetragna was a devotee of Lord Gopaldaswamy, presiding deity at Muvva. He used to go on pilgrimages to nearby places – kshetrayatra, and that is how he got the name Kshetragna, according to Prof. Vissa Appa Rao, who has written a book on him. It is believed that a yogi of repute initiated Kshetragna with mantra of 'Gopala mula'. This initiation triggered him to compose his first piece 'Sripathi Sutubariki' in Ananda bhairavi. He was fortunate enough to live in the nearby places of art and culture like Muvva, Kuchipudi, Gantasala and Srikakulam. Kshetragna imbibed all fine aspects of the culture. He would have had opportunities to study Telugu and Sanskrit and also became well versed in puranas, music, natya/ sastra etc. He has composed many of his padams in praise of Muvva Gopaldaswamy. The padams are in colloquial Telugu set in slow tempo using common ragams. The theme in all his padams show sringara bhavam - nayaka/nayaki devotion, pangs of separation and ultimate happiness of union. The padams are well suited to be sung in concerts and for abhinaya aspects in dances.

Sringara rasa i.e. erotic one arises from the sthayibhav of love, (Natyashastra VI – 45) whatever in the ordinary world is bright, pure (Madhya), shining or beautiful is associated with love. It has (Alambana) -vibhav : young men and women who are noble character. It arises from (Uddipana) vibhav such as a representation of the seasons, garlands, ointments, ornaments, people dears to one object of the senses, fine homes, love making, going to gardens, listening music, watching game and so forth. It should be acted out by such anubhav as skillful use of eyes. Frowning, side glances, felicitous movements (lalita), gentle bodily movements (angahara), and soft speech. The accompanying transitory emotions that do not belong to love are laziness, violence, and disgust. As far love in separation, it should be acted out by anubhav such as world weariness, physical weakness, anxiety, envy, fatigue, worry, longing, dreaming, awakening, sickness, insanity, apoplexy, lifelessness and death.

“ Kshetragna two Sringara Padham's reference the beauty “ the part of project main team. He wrote with Sringara as a main theme in expressing madhurabhakti (devotion to the supreme). Sringara is a motif where the mundane sexual relationship between a Nayaki (woman) and a Nayaka (man) is used as a metaphor, denoting the yearning of jeeva (usually depicted as the Nayaki) to unite with the divine (usually depicted as the man). In most of his compositions, Kshetrayya has used the mudra (signature) “Muvva Gopala” as a reference to himself, which is also a name for the Lord Krishna in Kshetrayya's village Muvva in Krishna District of Andhra Pradesh State, now called as Movva.

Kshetragna

Kshetragna (1600–1680) was a prolific Telugu poet. He lived in the area of Andhra Pradesh in South India. He composed a number of padams and keertanas, the prevalent formats of his time. He is credited with more than 4000 compositions, although only a handful have survived. He composed his songs on his favourite deity Krishna (Gopala) in Telugu. He was born to Telugu Brahmin family in a village called Movva (or Muvva), Krishna district in Andhra Pradesh. His parents named him Varadayya. Because of his habit of traveling from one place to another singing his songs at temples, he came to be called Kshetragna or Kshetrayya (one who travels).

He perfected the padam format that is still used today. His padams are sung in dance (Bharatanatyam and Kuchipudi) and music recitals. A unique feature of his padams is the practice of singing the anupallavi first then the pallavi (second verse followed by first verse). Most of the padams are of the theme of longing for the coming of the Lord Krishna.

He wrote with Sringara as a main theme in expressing madhurabhakti (devotion to the supreme). Sringara is a motif where the mundane sexual relationship between a Nayaki (woman) and a Nayaka (man) is used as a metaphor, denoting the yearning of jeeva (usually depicted as the Nayaki) to unite with the divine (usually depicted as the man). In most of his compositions, Kshetrayya has used the mudra (signature) "Muvva Gopala" as a reference to himself, which is also a name for the Lord Krishna in Kshetrayya's village Muvva in Krishna District of Andhra Pradesh State, now called as Movva. Kshetrayya's work has played a major role in influencing poetry, dance, music of the South Indian tradition. Kshetrayya was intimately connected with the devadasi women of the temples of south India, who were the subject of many of his compositions. The devadasis traditionally possessed the musical/poetic interpretations of his work for a long period till the devadasi system was abolished and the compositions became more accepted in the musical community as valuable works of art. The musical community owes a lot to Veena Dhanammal and T. Brinda, who popularized Kshetrayya's songs with their beautiful musical interpretation. Kshetrayya's padams now form an integral part of the dance and musical traditions of South India, where his songs are rendered purely as musical works or as accompaniments to dance.

Padam

The Padam is an essential part of Bharatanatyam repertoire. It fulfils the scope of dance to evoke rasa, in a suitable and subtle manner. The music and poetry, which combine to make the Padam appropriate for Abhinaya (expressional dance), was understood by padam composers. It is widely believed by scholars that the source of such a composition can be traced to Jayadeva's 'Geeta Govinda.' Jayadeva is said to have lived nearly 500 years earlier to Kshetragna, the great padam composer. The Sanskrit verses of Jayadeva, extolling the amorous scenes between Radha and Krishna have stayed in the culture of the country to this day. It is therefore not surprising that Kshetragna, the 16th century Vaggeyakara, took to the Madhura Bhakti concept of love as expounded by Jayadeva and elaborated on the fine-tuned devotion towards Muvva Gopala.

Kshetragna went one step further in giving vent to his imagination. He, the poet, becomes the Nayika or heroine to Krishna's (Muvva Gopala) Nayaka or hero. The romantic implications are a deep heart-felt attachment of the Nayika to the Nayaka. The step by step ascension of ideas inherent in human relationships towards the superior link with a divine personage - a god, a deity - is an integral part of this kind of poetry. It is this concept that eventually links the Bhakti culture as exemplified in the Viraha Bhakti poetry of Nammalvar, who is said to have lived in the 9th century, to all later Padams and Padam composers.

A late evolution of Padams meant expressly for dance began only in the eighteenth and nineteenth centuries. If songs existed in Tamil meant for dance earlier to this, they are not available to us in their original. The Tanjore renaissance of Nayak times, made Telugu the court language and hence most of the compositions meant for dance were in Telugu. However, the Kuravanjis and later compositions give a new impetus to Tamil as suitable for dance.

Padams are predominantly focused on Sringara rasa. Scholars have written extensive treatises on the role of rasa in dance and drama. Broadly speaking, rasa is a pleasing aesthetic experience, in which the rasika reaches a state of transcendental joy or fulfillment. This state is achieved by sublimating emotion. This liberated and universalized emotion draws the rasika to identify his own personal experience as a

parallel reference point which does not hinder his relish of an artistic manifestation of feeling. Devoid of ego, he becomes a Sahridaya. The latent emotion which a rasika recognizes is known as Sthayi bhava. The Sthayi bhava of Sringara rasa is Rati or Love. There are many devices which contribute to the Sthayi bhava or Sringara. They are listed in Sanskrit texts as follows:

Vibhava - determinants or 'alambana vibhava', such as the heroine, and the hero; and 'uddepana vibhava' such as the time and place.

Anubhava - consequents, which are manifestations of inner feelings.

Satvika bhava - subtle manifestations of feelings, which arise from the innermost recesses of the psyche, such as trembling, horripilation, fainting, weeping, and other delicate changes.

Vyabhichari bhava - transitory states, which further emphasize the emotional state of the character, like weakness, depression, joy, anxiety, distraction, indulgence, and so on, numbering thirty three, and more.

Apart from the Natya Sastra itself, the most valuable definitions of these emotional states are provided by the 'Dasarupaka' of Dhananjaya.

When a dancer judiciously employs the use of the varying shades of emotion as listed above, the Sthayi bhava is well defined, and the rasika is able to experience the essence of the particular rasa. In dance, the Padam affords ample scope for realizing the Sringara rasa to its fullest potential. It is widely understood that Padam composers knew without a doubt that the Sthayi bhava of Sringara is Rati, the erotic nature of love. While the shades of difference in Sringara hinge on three situations namely, 'Vipayoga' - separation from one's beloved, and 'Samboga' - union, which is blissful state of lovers enjoying togetherness.

Poets have naturally seen and exploited the innumerable instances of intrigue in 'Vipralambha Sringara' to give vent to their imagination. The longings of the central character also suited the culture of Bhakti, which crystallized all emotion to one goal, which was the individual's fusion with the Eternal. In Padams, the dual approach which is made possible by the composition makes the dance vibrant with a variety of emotions and circumstances. On the one hand, the Nayika as the passionate woman pleading with her beloved to end the separation, addresses him directly or indirectly through her friend the Sakhi, making explicit and erotic references to the times she had spent with her beloved. On the other, she can also interpret this appeal in a spiritual vein as the yearning of the Jivatma for the Paramatma (the individual soul for the Supreme Soul). This apparent duality is a recognition that the greatest of man's passions carries him beyond all distinctions of physical and spiritual into the realm of supreme undifferentiated bliss.

A sensitive and enlightened dancer draws upon the erotic and spiritual as two inseparable aspects of life. It is as true to her life as her audience's.

From the point of view of Padams, the eight types of heroines who are identified according to their relationship with the hero have been like the guideline for dancers. However, it is obvious that Padam composers did not have these classifications in mind when they composed their songs. It is thus left to the dancers who have experience in abhinaya, and who are well acquainted with classical literature, to interpret the Nayika in the appropriate manner.

Padams are believed to be the best illustrations of the integration of sound and meaning. The ragas used in Padams are carefully chosen to highlight the poetic content of the Sahitya. An extension of this is the actual prayoga of sangatis and gamakas to enhance the beauty of the lyrics. Creating a mood merely by the use of certain melodic phrases was well understood by Padam composers. The well known Tamil Padam composers are Subbaramayyar, Muthu Tandavar, Marimuthu Pillai, Papavinasu Mudaliar, and Patnam Subramanya Iyer. Others are Madhurakavi, Ghanam Krishna Iyer. Under a different yet important category come Gopalakrishna Bharati and Arunachala Kavirayar. Some may also add

Oothukkadu Venkatasubba Iyer and Kavikunjara Bharati to this list. For a seasoned artiste, the wealth of Tamil literature provides many texts for Abhinayam. Pasurams, Tevarams, Virutthams and modern poetry such as Subramania Bharathiar's verses have all been used very effectively in Bharatanatyam.

Sringara Rasa

Sringara rasa i.e. erotic one arises from the sthayibhav of love , (Natyashastra VI – 45) whatever in the ordinary world is bright , pure (Madhya) , shining or beautiful is associated with love . It has (Alambana) -vibhav : young men and women who are noble character . It arises from (Uddipana) vibhav such as a representation of the seasons , garlands , ointments , ornaments , people dears to one object of the senses , fine homes , love making , going to gardens , listening music , watching game and so forth . It should be acted out by such anubhav as skillful use of eyes . Frowning , side glances , felicitous movements (lalita) , gentle bodily movements (angahara) , and soft speech . The accompanying transitory emotions that do not belong to love are laziness , violence , and disgust . As far love in separation , it should be acted out by anubhav such as world weariness , physical weakness , anxiety , envy , fatigue , worry , longing , dreaming , awakening , sickness , insanity , apoplexy , lifelessness and death .

Bharata defines Sringara rasa as “ whatever is sacred , pure , placid and worth – seeing can compose to Sringara . (Natyashastra , 9.45) While Rudrata defines it as no other rasa is capable of producing that bliss of pleasure which the Sringara rasa does . This sentiment permits all human beings , and more than even the flora and fauna . The poetry in its absence is of an inferior order . Therefore it demands special efforts on the part of the poet . And in the words of Anandvardhan , Sringara rasa alone is the sweetest and the most exhilarating of all rasa . (Satya D Chaudhary , 96) Sringara rasa is also called rasa raja as it is the supremerasa of all . Bhojraja held that Sringara is the supreme rasa and it is the synonym of self and ego . According Bhojraja Sringara creates an attachment of a person to himself . His personality is expanded because of his self – love and self- attachment . It is not falls pride or arrogance but self – respect , self – consciousness and self – confidence . When beautiful woman looks at person with love , he feels gratified for his existence is justified . He regards himself fortunate . This kind of self – love is rasa . Ahankar is the synonym of both rasa and Sringara . He believes that all emotions are ultimately for self – gratification only . One experiences love , sorrow , anger , fear or wonder only to gratify his own senses . Thus ahankara is the source of rati or love and the supreme aim of poetry is to awaken the sense of I – ness . (Ami Upadhay) This idea is quite close to what modern psychologists argue . Vishvanath has accredited that the Sringara rasa is universal as almost all sancharibhav like ferocity ; mortality and indolence are related to Sringara . Not only sthayibhav and

sancharibhav but also larger number of anubhav and Sattivikbhav exist in Sringara rasa . Sringara rasa is a sentiment that is excited between man and women . According to Bharata and other later aestheticians , the generation of Sringara requires gorgeous setting such as gardens , ponds , moonlight , flowers , cool wind , music perfumes etc. anubhav are the effects of the atmosphere on the characters . Sancharibhav like vyadhi (illness) , stambha (paralysis) , nidra (sleep) and nirveda (depression) are employed in the development of this sentiment . This shows the presence of conflict in all such states . (Upadhyay , 49-50) The Sringara rasa is of two types i.e. sambhog rasa Sringara and vipralamba Sringara rasa . The sambhog Sringara rasa means love in union and vipralamba Sringararasa means love in separation while Dasarupaka adds a third type of Sringara known as ayoga . The union in love always brings joy and bliss in the life of lovers . Sambhog Sringara rasa shows lovers in union which brings happiness in the life of lovers . They came together blissfully and no conflict found there . The separation in love brings grief , sorrow and despair in the life of lovers . Vipralamba Sringara rasa is a separation of the lovers who love each other intensely but they don't able to come together in love relation . The emotion of sorrow , despair and grief lead to deep experience of mental conflicts . Love in separation is powerful emotion that becomes the theme of many works of art .

In view of the above discussion Sringara can be summarized as following :

1. The basic for such superlative epithet in its all comprehensive nature and its universal appeal .
2. The view of Bhoj that Sringara is the synonym of all rasa , and that other rasa are only the variety of Sringara is the pre – eminent rasa of all the may not be taken as wholly acceptable .
3. Many thinkers may be inclined to regard the Sringara as the supreme rasa on the ground that all the rasa originates from it , but this view would be very difficult to sustain in its entirety ; all that can be accepted is that although all other rasa are certainly related to it – some by virtue of compatibility and others through incompatibility yet they do not originate from it .

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While Dasarupaka adds a third type of Sringara known as ayoga . The union in love always brings joy and bliss in the life of lovers . In view of the above discussion Sringara can be summarized as following :

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Kshetragna Padham's

For those who listen Karnataka music, Kshetrayya needs no introduction as he is one amongst the few who has composed compositions brimming with Sringara rasa. He can be very well placed in the line of few Azvar-s like Tirumangai Azvar or Andal and Jayadeva. It is commonly believed that he hails from the place called Muvva and he was a devotee of Lord Krishna enshrined there. He takes the role of a nayika and his compositions are intimate love dialogues between him and his Lord. Kshetrayya's compositions are well known for his free and lucid style with an absorbing music.

I happened to read an article by Swarnamalya Ganesh on Kshetrayya and his creations, pada-s with the mudra 'muvvagopala'. She claims the compositions were actually composed by courtesans and they were appropriated to give a 'male voice' to those erotic lyrics. This article by Swarnamalya also quotes another article by Harshita Mruthinti Kamath who even claims Kshetrayya was a figment and was created by the literary community. These two articles shake the belief that Kshetrayya can be no more called as a vaggeyakara as the compositions bearing the mudra 'muvvagopala' are in reality, the voice of courtesans. Though it is imperative to attribute the compositions to the composer who conceived it, we need to first analyze the quality of the research that has taken place to call Kshetrayya as a figments.

This article can be divided into two parts – first part deals with the theory that Kshetrayya is not a historical figure but a later construct and the second one with the authorship of the pada-s of Kshetrayya.

Let us see the various literary evidences that mention about Kshetrayya. Before going to this, it is to be admitted that the details of this poet available from the literary sources are very scant. The first evidence that we get comes from Manda Lakshminarayana, a 17th or 18th century poet who wrote the text 'Sarasvati Trilinga Sabdaanusasanam' also called as 'Andhra Kaumudi', a text on Telugu grammar. He remarks Kshetrayya as 'iti muvvagopala bhaktena ksetra kavinaa uktatvaacca', meaning 'as said by the poet Ksetra, a devotee of Muvvagopala'. What can be understood from this is that the kavi 'Ksetra' was popular for using the mudra 'muvvagopala', being a bhaktha of the Lord Muvvagopala. This (text) occurs as a continuation of a verse praising Ragunatha Nayaka in the reference mentioned.

Sringara Padham's of Kshetragna

These padams have been composed by one Varadayya from Muvva village in Srikakulam district, Andhra Pradesh. He was called Kshetrayya or Kshetragna. He lived in the 17th century although his exact date of birth is unknown. He was a prolific composer having composed several thousands of padams. He is rightfully called the father of Sringara padams. Though he was born in AP, he moved to Tanjavur (Tanjore), the seat of music and fine arts. He made a name for himself in the courts of Raghunath Vijayaraghava Naik, Tanjavur and he later went to Madurai. There he composed many many padams. His padams have all aesthetic beauty and romantic aura.

Kshetragna was a devotee of Lord Gopalaswamy, presiding deity at Muvva. He used to go on pilgrimages to nearby places – kshetrayatra, and that is how he got the name Kshetragna, according to Prof. Vissa Appa Rao, who has written a book on him. It is believed that a yogi of repute initiated Kshetragna with mantra of 'Gopala mula'. This initiation triggered him to compose his first piece 'Sripathi Sutubariki' in Ananda bhairavi. He was fortunate enough to live in the nearby places of art and culture like Muvva, Kuchipudi, Gantasala and Srikakulam. Kshetragna imbibed all fine aspects of the culture. He would have had opportunities to study Telugu and Sanskrit and also became well versed in puranas, music, natya/ sastra etc. He has composed many of his padams in praise of Muvva Gopalaswamy. The padams are in colloquial Telugu set in slow tempo using common ragams. The theme in all his padams show sringara bhavam -nayaka/nayaki devotion, pangs of separation and ultimate happiness of union. The padams are well suited to be sung in concerts and for abhinaya aspects in dances.

He has used 'Muvva gopala' as his 'udra' for thousands of his compositions. Manchella Jagannatha Rao notes that these padams have so much beauty and artistry and not a word of obscenity. They show dignified love and no vulgarity any where.

Though Kshetragna was married, he was infatuated with a devadasi of the Temple, called Mohanangi. She suggested he should compose padams for the Lord Gopalaswamy showing his devotion to the Lord. Seeing his commitment to the Lord, Mohanangi surrendered and became Kshetragna's disciple.

Composers like Karvetinagar Sarangapani, Ghanam Krishnaiyer, Subbarama Iyer and others have also composed padams in Telugu and Tamil. But Kshetragna's output is voluminous. Though Kshetragna composed thousands of padams — close to 4000, only about 340 padams are available and quite a few of them have been notated.

Kavetinagar Sarangapani has composed about 200 padams. Ghanam Krishnaiyer's padams are popular and he is nicknamed as Tamil Kshetragna for the quality of his padams. The Dhanammal family have been foremost in popularizing padams of Kshetragna, Saranagapani and other composers.

A few padams/ of Kshetragna are mentioned:

Aligithe- Huseni

Emani telupudu- Ananda bhairavi

Evvade vadu- Sankarabharanam

Vadavaka poove-Kamboji

Ninnu joochi- Punnagavarali

Indendu- Saveri

Mundativale- Bhairavi

Yekindi Nestamu- Saranga

The study of sringara Padham's of Kshetragna

Kshetrayya or Kshetragna , was originally called Varadayya . He was from Muvva village in Srikakulam district , Andhra Pradesh . He was a prolific composer having composed more than 4000 padams . He later lived in the cities of Thanjavur and Madurai , the hubs of music and fine arts . His padams have all aesthetic beauty and romantic aura . Kshetragna was a devotee of Lord Gopalaswamy , presiding deity at Muvva . The padams are in colloquial Telugu set in slow tempo using common ragas . The theme in all his padams show sringara bhavam -nayaka / nayaki devotion , pain of separation and ultimate happiness of union . A unique feature of his padams is the practice of singing the anupallavi first , then the pallavi (second verse followed by first verse) . The padams are well suited to be sung in concerts and for abhinaya aspects in dances . He has used ' Muvva gopala ' as his mudra . Composers like Karvetinagaram Sarangapani , Ghanam Krishnaiyer , Subbarama Iyer and others have also composed padams in Telugu and Tamil . But Kshetragna's output is voluminous . Though Kshetragna composed thousands of padams , only about 200-300 padams are available . The musical community owes a lot to Veena Dhanammal and her family who popularized Kshetrayya's songs with their beautiful musical interpretation .

Credited with as many as thirty thousand srngära and Adhyatma kirtanas . He not only stands as the founder of pada composers but also serves as an inspiration to the later Padakartas , thus he is called the Padakavitapitamaha . A name which has made the skies as its limit in the padacompositions and which stands synonymously to the srngarapadas is that of the Kshetrayya . He illustrates the term ' Vaggeyakara ' in its true sense and represents the term as defined by ' Sarangadeva in his Sangeeta Ratnakara . " When the ' Vak ' which is a literary unit and ' Geya ' which is a rhythmic , musical notation are put in unison with a dual intention to create a literary fundamental unit of both Pada (Matu) and musical unit of Dhatu he is said to be a Vaggeyakara . " " As he does two jobs he is called Ubhayakara which later took the shape of Bayakara " . Here the Dhatu is said to have the quality of rhythm and the Matu has the quality of carrying a hidden emotion or Bhava which are inseparable from both of them .

Hence a ' Geya ' (lyric) , a creation of Vaggeyakara is said to have an essence of emotion or feeling to convey . This term Geya is a contemporary version of the earlier term of Pada . Veturi Anandamurthi explains this term as follows , " During the time of the Tallapaka poets the Samkirtanas were known as ' Padas ' Geya ' is the present connotation of the pada . The sabda krta leads to the word

Kirtana which means to praise . Samyak Kirtana Sankfrtana that which praises or includes praising is a Kirtana . So also Giyata iti gitam that which can be sung is a Gitam or Geyam (lyric) . The song that which comes out from heart in praise of the Supreme power and that which leads the devotee on the path of the worship , to the feet of the lord ' Padagatau ' is the Kirtana . Thus the Kirtanas and Padas of those days are a result of the perfect unisction of both Sangeeta as Geya .

Later on these were replaced by Matu and Dhatu signs , respectively .The ability to take one to the feet of the lord whether through the path of Bhakti / devotion or Rakti / erotism might have given birth to the two sections of padaracanas / lyric compositions of Srngara and Adhyatmika which w ere illustrated by Annamacharya . The poet who choose to approach the lord on the Raktimarga like Jayadeva was undoubtedly Kshetrayya. Kshetrayya is the most outstanding composer of the Telugu literature . Nothing much authentic is known about his life . However , the research done by some scholars throws light on his life . He belonged to the seventeenth century A.D Is said to have hailed from the ' Muvva ' village of Krishna District .

The total number mentioned in this padam goes to about four thousand and five hundred , but as per the published ones we find around three hundred and thirty in Vissa Appa Rao's Kshetrayya padamulu which came into lime light in 1950. Another edition of Gidugu Sitapati which came into print after a couple of years gives as many as three hundred and eighty one padams . All these padams seem to contain the mudras of this poet : Muvva Gopala , Vijayaraghava and Ibharaja varada , besides the above mentioned ones . Kshetrayya's style of writing is very colloquial with a number of local idioms being used most appropriately . He speaks of every possible erotic move found in the human life . His understanding of the temperament of both the male and female counterparts is remarkable . He sees the invisible side of the psyche of the humans and gives it a colourful , subtle metaphorical expressions which is again in the softest of textures : It is believed that this quality of his writing is as a result of his moves with the courtesans . The internal evidences of his padams speak of his affairs with the beautiful dancers .

Relegated to the tail-end and paired with tukkadadas, if ever sung, the Padam continues to hold sway among dancers. Padams are longer songs with a pallavi, anupallavi and several charanams where the singer "speaks" of love and devotion to God. It could be in happiness of the love being fulfilled, sadness that it is delayed and or not reciprocated.

Concerts in the early 20th century still featured padams but they are rare today and that is a pity. The sentiment of the heroine longing for the Hero who is a God or occasionally a human, is an old literary tradition. Nammazhwar and Tirumangai Azhwar use it in their hymns. Jayadeva, Chandidas and Vidyapati are great composers from Bengal and Bihar. Annamayya and Narayana Tirtha were other great exponents who prepared the ground for the greatest Padam composer Kshetrappa from Muvva. He lived in the 17th century and refined the structure and content of the Padam as we know it today.

Kshetragna Padham's

This article is about a piece from lyric poetry called padams. The poet, Kshetrayya lived in the village Movva on the banks of the Krishna River in about 17th century. He is credited with penning about 400 padams. The hero of all these songs is Movva Gopala, the deity of Krishna of that village. The heroines are the various 'gopi' women who were enamoured of Krishna. The theme is the erotic play of Movva Gopala with the 'gopis'. All the padams were written as if spoken by the heroine to a friend or to the hero. Sometimes the heroine is happy that the hero is devoted only to her; sometimes she is angry or sad that he's neglecting her or she's jealous that he's with another woman; so on and so forth.

1,

evvaDae, evvaDae, oe bhaamaa, vaaDaevvaDae?

evvaDae naenu pavvaLiMcina vaeLa

puvvu baaNamaesi ravva jaesi poeyae II vaaDevvaDae II

paTTa pagalu vaaDu vacci, balu diTTaDayi naa yillu jocci, vaa

DaTTe nannu ceTTabaTTi kougaliMci

gaTTigaa naa moevi gaMTu caesi poeyae II vaaDevvaDae II

garita vaaniki naenu satamaa ? nannu gaddiMci palukuTa ucitamaa? Naa

purushuDu ooralaeni proddu maapaTi vaeLa

suddula daeliMci muddu beTTi poeyae II vaaDevvaDae II

venna tinna pinnatanamaa ? alla vraetala goodina guNamaa ?

nannu konna magani vale koMgu baTTi teesi

cannu loDisi paTTi calamaeTiki ani poeyae II vaaDevvaDae II

neela maegha syaamalaaMguDu, maMci maelu peetaaMbara dharuDu, vaaDu

leelatoe padiyaaru vaela goepa streela

naelina muvva goepaaluDani poeyae

vaaDevvaDae, oe bhaamaa, vaaDevvaDae ?

A rendition in English

Who is he? Oh fair friend, who is he?

Who is he, as I lay resting on the bed,

He hurled a floral arrow to upset me and went away, who is he?

Having come in broad daylight, entering our home with boundless courage,

He grabbed me by hand, embraced me

Ardently made a mark on my lips and went away Who is he?

Oh dear, am I his property? Is it proper for him to address me so familiarly?

While my man was out of town, as the daylight waned,

He whispered tender words to regale me, gave me a kiss and went away Who is he?

Is this like his youthful pranks of stealing butter or playing with the gopi damsels?

As if he's the lord who paid my bride-price, He pulled away my upper garment,

Grabbing my breasts, told me not to resist and went away Who is he?

Shining with the radiance of a dark cloud, clad in yellow silk garments,

He said that he was the Movva Gopala, holding sway over 16,000 gopis

So saying he went away, oh my dear friend, who is he?

Notes:

The theme: The heroine here is a bride of a rich household, probably new to town. Gopala has already wooed her and she has obviously enjoyed his attentions and his deeds. However, she talks to her girlfriend about it as if she is angry about it, as if she was innocent all along, and that only Gopala's rudeness and boldness made her helpless. At the same time, she betrays her delight in the way she

complains about how he whispered sweet nothings to her, how he acted familiar with her and how radiant he was. This contrast is what makes this a gem.

The structure: Padams have their own prosody. There are features of yati and prasa which I explained a few weeks ago. Typically padams use easy and almost commonplace vocabulary to wonderful effect. Most of the padams are also a rich repository of pure Telugu words (as opposed to words derived from Sanskrit).

The music: The class of women called Devadasis had been the tradition bearers of Kshetrayya's padams. It is not clear if Kshetrayya composed the music also for his lyrics. However, there is a strong tradition of how to render these songs musically, which had been carried in Devadasi families. The music is set in well-known Carnatic Ragas – Today's song is sung in the raga Sankarabharanam. Whatever raga is used, the rendition of the padams is carried out in a gentle lilting melody, evoking different moods within the Sringara rasa. These padams are also a required component of any Bharatanatyam repertoire. Often, a Bharatanatyam dancer's prowess is judged by her abhinaya in a padam.

2,

Palavi:Enta chakkani VADE nA sAmi veeDenta chakkani VADE ||

Anupalavi: muvva gOpAluDu santatamu nA madiki santOsamu chEsenE ||

Charanam1: navvula VADE muddu mATala VADE taLukAru chekku Taddamula VADE talirAku jigi degaDa dagu mOvi kalavADE ||

Charanam2: chiruta prAyamu VADE chelu vonda vidiya chan duru gEru nosala che merayu VADE cheraku viltuni doravale nunnADE ganna merugu chAmana chAya mEnamaruvADE ||

Charanam3: podalu kendAmara pempodavu padamula VADE kodama singapu naDumu komaramaru VADE mada giri kari karamula marapu chEtula VADE sudati muvva gOpAlu Denta sogasu kala VADE ||

Meaning:-

What a handsome Lord , What a charming Lord ! Oh maidens , Gopala , with dancing bells on his feet always delights my heart . His smile is delicate like sprouts . His talk is lovely . His cheeks are glossy like mirror and his lips are red like tender leaves . He is young and brilliant . His eyebrows are like crescent moon . He is the father of Manmadha who is holding a sugarcane as bow . His sky – blue body is shiny and attractive . His feet are tender like lotus petals . His hands hold firmly like the trunk of an elephant . His waist is slim like lion's waist . He is beautiful and captivating . Oh maiden with beautiful teeth , how pretty is Gopala with dancing bells on his feet .

3,

Palavi:Ina proddAye inka vADEmi vachchEni ||

Charanam1: chintimpa pani lEdu cheliya muvva gOpAlu chEri nAtO nEstamu chEsina pApamA keeravANI rO Ela vEginchE VE neevu noorina gandha kastoori pAra vEsi pavalinChu E ramaNi in Ta nunnADO yoorella mATu maDage ||

Charanam2: bhAsurAngi rO vinave pakshulu modalu gAnu vasamula chEri tama vanitala gooDe
Asinchina phalinche darudu gAda TavE nE chEsina pApamu evvaru chEsinArE O cheliya ||

Charanam3: pammina vEDuka tonu paDakillu SrungArinchi emme kADu vachchu nani eduru choochiti
sommuleIE viruleIE sogasevvaru chochedarE komma nannElina muvva gOpAluni namma rAdE ||

Meaning: -

Meanivery It is very late in the evening . I lost all hopes of Muvva Gopala's return . There is no point in brooding over that , Is it a sin to be friendly with me ? Oh my maiden , your voice is sweet like the voice of parrot . Why don't t you tell me ? Where did he go throwing away sandalwood paste and Kasturi perfume (musk) . Is he spending the night with another beautiful woman when the whole town is quiet . Listen , my young lady , birds have returned to their nests to meet their spouses . I must have committed a sin , Oh my friend , all my hopes are getting belied . I decorated my bedroom happily for my lover . I waited in eagerness for his arrival . Why do I need these ornaments and flowers ? Who will enjoy my beauty ? Oh my dear lady , don't believe this Muvva Gopala .

4,

Palavi:- Inka ninnu bonittunA ibha rAja varadA ||

Anupalavi:- Suka vANi chEta nee suddu lella vinnaTIAye ||

Charanam1:- navvulanTa yunnAvEmO nA paddu chooDu mee sAri puuvu bODUla chEta ravva sEynchaka
mAna javvana mella nee pAlu chEsi chAla nammi yunnandu kevvate tO nO kooDi vachchi ipuDu lEdani
bonkEvu ||

Charanam2:- pannuga muvva gOpAla bAsa lichchi nannu kooDi vanne lADikE lOnaina vaga lella vinnAra
nEDu ||

Meaning:-

Will I allow you to go , Oh Gopala , one who bestowed boons to the king of elephants . The parrot has revealed all your talks . You may say it is just for fun . Keep your vow at least now . I'll not keep quiet . I'll ask all the women to expose you . I surrendered all my youth to you with implicit faith . You spent time with someone else , but you are lying . Oh Muvva Gopala , you have schemed . You promised to be with me but I heard of your love to the other clever lady .

5,

Palavi:-alAge manchidi kanimmana vE yoyamma ||

Anupalavi:- bAla muvva gOpAluDu pantame sAdhinchenamma ||

Charanam1:- vinavE vAniki nA chEti viDemainanu gArAda Ta tana eduru katla nilachina kAda Ta nanu
choochina pApama Ta nA mATanTE sainchaDanTa tanaku gAni eemEnu dAchi evari kayyE namma ||

Charanam2:- viri bONi nEnunna inTi porigillAyena chEra DaTa arasi nE vachchina dOva naina rADaTa
mari nA vale nunna pratimala naina kanu gonaDa Ta sarasijAkshi ee pApapu janma nevari kayye namma
||

Charanam3:- vanita muvva gOpAluDu tanu dA nochchu kunnADA tanato nEmi pani yunnadi pommani
nADaTa yanasinadi kalla lanTa ichchina bAsa lEdan Ta manasu lEni vAnitO nE mATIADi endu kayyE
namma ||

Meaning:-

It is alright . Let him do as he pleases . Young Muvva Gopala achieved his plans . Listen my lady , he
refuses even to take tamboolam (betel leaves) from my hands . He hates my presence . He feels that it
is a sin to see me . He even dislikes my talk . What for is this body , if it is not for him ? Oh my beautiful
lady , he doesn't want even to come near my house . He doesn't even tread the path I walked on . He
refuses even to see idols resembling me . Oh lotus eyed woman , nobody should be cursed with this kind
of sinful birth as mine . Oh my lady , I heard that Muvva Gopala asked me to go away saying that he has
no business with me . He said that he never met me before and that he never promised to me anything .
Why should I talk to such a heartless person ?

6,

Palavi:- aligitE bhagya mAye marEmi vADalagitE bhAgyamAye ||

Anupalavi:- taliru bONirO vAni danDincha galana VA ara sompu mATa IADE vAnikinE taruNiro manchi
dAna nayyEnA sarasaku rADAYe sakhiyarO nAmOmu tirigi chooDaDEMO dEvuDunnADu VA || Dali ||

Charanam1:- bALi lEdinka nEla nato pondu chAlu kAbOLu santosha mAye neelAgune vAni kitavu
kAdEmO neela vEni rO nATi nenarinchuka lEka VA || Dali ||

Charanam2:-bAla prAYamu nADe bhramiyinchi nannu vA DELina suddu lennenno kalavu chAla nAtO
bAsalu chESinADE YO balaru muvva gOpAlu DippuDu vA || Dali ||

Meaning:-

Even if Muvva Gopala is annoyed with me , I am happy . Oh my dear lady , am I capable of punishing
him ? He doesn't speak wholeheartedly . Can I ever become his favorite ? Oh my dear friend , he doesn't
come closer to see my face . I just keep my faith in God . He seems to be fed up Oh with my company .
my lady with black tresses , he is not bothered of my well being . He is pitiless . From my very young age
, I am enticed by his pleasing words . He promised so many things to me . Oh my young lady , Muvva
Gopala is now annoyed with me .

7,

Palavi:- alAge manchidi kanimmana vE yoyamma ||

Anupalavi:- bAla muvva gOpAluDu pantame sAdhinchenamma ||

Charanam1:- vinavE vAniki nA chEti viDemainanu gArAda Ta tana eduru ka Tla nilachina kAda Ta nanu
choochina pApama Ta nA mATanTE sainchaDanTa tanaku gAni eemEnu dAchi evari kayyE nammA ||

Charanam2:- viri bONi nEnunna inTi porigillAyena chEra DaTa arasi nE vachchina dOva naina rADaTa
mari nA vale nunna pratimala naina kanu gonaDa Ta sarasijAkshi ee pApapu janma nevari kayye namma
||

Charanam3:- vanita muvva gOpAluDu tanu dA nochchu kunnADA tanato nEmi pani yunnadi pommani
nADaTa yanasinadi kalla lanTa ichchina bAsa lEdan Ta manasu lEni vAnito ne mATIADi endu kayyE
namma ||

Meaning:-

It is alright . Let him do as he pleases . Young Muvva Gopala achieved his plans . Listen my lady , he refuses even to take tamboolam (betel leaves) from my hands . He hates my presence . He feels that it is a sin to see me . He even dislikes my talk . What for is this body , if it is not for him ? Oh my beautiful lady , he doesn't want even to come near my house . He doesn't even tread the path I walked on . He refuses even to see idols resembling me . Oh lotus eyed woman , nobody should be cursed with this kind of sinful birth as mine . Oh my lady , I heard that Muvva Gopala asked me to go away saying that he has no business with me . He said that he never met me before and that he never promised to me anything . Why should I talk to such a heartless person ?

8,

Palavi:- celAga TavE buddhi indu bimbAnanA ||

Anupalavi:- neelO bheda mEmE nAtO nAnati ee vELa muvva gOpAlu nee mElu vAni chEyanA ||

Charanam1:- viddelu chaduvaka penchina chilukaku suddulu telupaka sudati rO neevu addama rAtiri
yasurusu ranu konTi muddu mOmu vADa niddura lEkunnAvu ||

Charanam2:- koDe gubbala paini kongu bacharimpaka tODi vArijAkshula to mATa lADaka ADi kalaku
lOnai ala maTa nondu chu chEDe Ela chekkiTa cheyyi chErchu konnAvu ||

Charanam3:- kooDi muvva gOpAlu guNamulu teliyaka KODigapu mATa lADi kOmaliro vAni bAsi VADa lO
nee sari vanitalu navvaga ADADa bhrama chendinaTlu tiruga vidhamEmO ||

Meaning:-

Oh my lady with moon like face , why are you so thoughtless ? Am I a stranger to you ? If you permit me , I'll make Muvva Gopala favorable to you . You need not reveal your thoughts to your innocent pet parrot . Oh lady with beautiful teeth , you were sighing in the middle of midnight . Your face is pale due to sleeplessness You are absent minded even to cover your bosom . You remain silent when you are amidst girlfriends . You get lost in sorrow and dreams . Why do you keep your hand on cheek and remain languid . Oh my delicate lady , when you meet Muvva Gopala , you did not get to know his qualities . You distanced yourself from him by your taunting talk . You have become laughing stock amidst your friends . Why are you wandering in confusion ?

9,

Palavi:- Inka ninnu bonittunA ibha rAja varadA ||

Anupalavi:- Suka vANi chEta nee suddu lella vinnaTIAye ||

Charanam1:- navvulanTa yunnAvEmO nA paddu chooDu mee sAri puuvu bODUla chEta ravva sEynchaka mAna javvana mella nee pAlu chEsi chAla nammi yunnandu kevvate tO nO kooDi vachchi ipuDu lEdani bonkEvu ||

Charanam2:- pannuga muvva gOpAla bAsa lichchi nannu kooDi vanne lADikE lOnaina vaga lella vinnAra nEDu ||

Meaning:-

Will I allow you to go , Oh Gopala , one who bestowed boons to the king of elephants . The parrot has revealed all your talks . You may say it is just for fun . Keep your vow at least now . I'll not keep quiet . I'll ask all the women to expose you . I surrendered all my youth to you with implicit faith . You spent time with someone else , but you are lying . Oh Muvva Gopala , you have schemed . You promised to be with me but I heard of your love to the other clever lady .

10,

Palavi:Ina proddAye inka vADEmi vachchEni ||

Charanam1: chintimpa pani lEdu cheliya muvva gOpAlu chEri nAtO nEstamu chEsina pApamA keeravANI rO Ela vEginchE VE neevu noorina gandha kastoori pAra vEsi pavaLinchu E ramaNi in Ta nunnADO yoorella mATu maDage ||

Charanam2: bhAsurAngi rO vinave pakshulu modalu gAnu vasamula chEri tama vanitala gooDe Asinchina phalinche darudu gAda TavE nE chEsina pApamu evvaru chEsinArE O cheliya ||

Charanam3: pammina vEDuka tonu paDakillu SrungArinchi emme kADu vachchu nani eduru choochiti sommulEIE virulEIE sogasevvaru chochedarE komma nannElina muvva gOpAluni namma rAdE ||

Meaning: -

Meaning It is very late in the evening . I lost all hopes of Muvva Gopala's return . There is no point in brooding over that , Is it a sin to be friendly with me ? Oh my maiden , your voice is sweet like the voice of parrot . Why don't you tell me ? Where did he go throwing away sandalwood paste and Kasturi perfume (musk) . Is he spending the night with another beautiful woman when the whole town is quiet . Listen , my young lady , birds have returned to their nests to meet their spouses . I must have committed a sin , Oh my friend , all my hopes are getting belied . I decorated my bedroom happily for my lover . I waited in eagerness for his arrival . Why do I need these ornaments and flowers ? Who will enjoy my beauty ? Oh my dear lady , don't believe this Muvva Gopala .

11,

Pallavi:- akkarO magavAni kekkaDi valapule

Anupallavi:- ikkaDiki rAdu cevandi lingaDanta jeppinagAni teliya

CaraNam 1:- rAmarO dAniNTa rAtiri pagalu raccalu jESinADE nA manasu novva nEmEmO dAniki nammika liccinADE

mOmu jErcukoni kannula nottuka muddubeTTu konnADE Emi sEtu ni mATalella vini ElAgu tALudunE
celiya

CharaNam 2:- ninna nEDu vaccedanani rAkuNTE nelata UrakundunA kannerO navvulakaina vAnipai kAka
cEsukondunA

venna vaNTi manasu nApai vegaTAYanani vindunA annekADai vADu nAvalapella nArudUru cEsenE celiya

CharaNam 3:- muvvagOpAluni muddu sakhuDani mrokki vEDukondunE javvana mellanu vAni pAlu jEsi
santOSincu kondunE

evvate iNTiki pOyina vaddani idi buddhikAdandunE cevandi lingaDinta raTTu jEsi cEpaTTi nanugUDenE
celiya

12,

Pallavi:- cAlu cAlu l cinnelatO nAdu sarasaku jErakurA

Anupallavi:- cAlu l cinnelu sAgadu nA vadda muvvagOpAla bhAma vaddike pOrA

Charanam 1:- kannula vIDemutO kATuka mOvitO vennuna klljaDa vETutOnu

kanniya kampula gAjula nokkula tOnu vannekADa nuduTanu nunna lattuka tOnu

Charanam 2:- niddura mabbu tOnu niNDu baDalika tOnu muddiya kalasina mudamu tOnu

niddampu cekkiLLa nela vankalatOnu vaddurA paddulu vagakADa nAtOnu

Charanam 3:- aladAni kucamula naladina javvAji kalayura sthalamunu gaNTi nannaNTa rAku

balimi jEsEdEla bAla muvvagOpAla alanADe gUDina celimi padivElu

13,

Pallavi:- gajarAja gamanarO kapaTamunE nEmiyuruga vijaya rAghavEndruni vitamelAgE

Charanam 1:-jlni gajanimma paNDlu cilukamukku nokkulacE kAnuka jESinanduku kAraNamEmE

kAnuka gAdE nlgubbalUni paTTi candamAma kUnalanunci nanduku gurutu lllAgE

Charanam2:- koNDokka cavi cUci paNTakorikina tlyamAmiDi paNDu kAnuka jESenaNTa bhAvamadEmE

pandu kAnuka gAdE nlkaNDa cakkera mOvi paNTagaNTi jESenaNTa palikinalAgE

Charanam3:-vlrAbdhi vlruDacyuta vijaya rAghavuDu gaNTa bhArimola nUlampincina bhAvamadEmE

bhAri molanUlugAdE ni bhAvaju sAmrAjyamEla tOraNa gaTTukonna doratanamintE

14,

Pallavi:- Ammamma vIDenta nera jANaDainADe

Anupallavi:- emmelADi muvvagOpAluniTu tODi tEcE

Charanam1:-ciru navvu navvu tA vacci cEbaTTinadE gAni merugu paiyeda dIsE derugavE netti
kurulu nerula dlrci virulu juTTinadE gAni curuku kempu mOviyai nuncaganEmi deliyanaite

Charanam2:- celiya EkAntamunaku cevi jUcinadE gAni velayu muddu mATalu vinanEranaiti
gaLamu muddiTti nannu gAravincinadi gAni taLuku jekkiTa gOru tagili nogilemO deliyanaite

Charanam3:- garima muvvagOpAluDu kaugilincinadE gAni iruvari mEnu lorasE derugalEnaiti
vriboNI pOka muDi viDaci antarangamuna mari EmO cEsEnO maguva Emi telianaite

15,

Pallavi:- Ela vaccitile sAmi neDabAsi ElAgu kaLLADene yO lalanarO

Anupallavi:- bAlarO muvvagOpAluDu ninu dalaci paluvarimpucu nuNDunE yO lalanarO

Charanam 1:-usurani talayUcunE shayyapai nuNDi yuligi digguna lEcunE

kasari dikkulu jUcunE kanniru ninci kannu lerrga jEsunE yO lalanarO

Charanam 2:- talavAkiTanE cErune nidu kemmOvi talacuka nO rUrune

veladi vidhini dUrune tanalO dAnuverci gOrika gOrunE yO lalanarO

Charanam 3:- ninu cAla lAlincunE muvvagOpAluDENasina vagalencunE

canu vicci karuNincunE indarilO ni sATi lEdani encunE yO lalanarO

16,

Pallavi:- dUramencaka iTula sAmipai dUru lEla palikErE

Anupallavi:- tArumAru mATalEla nADErE taruNalAra tAlarE ika cAlunu

Charanam 1:- ennadagina celulatODa jelimiga nennaDaina palikInA kannElenda rennivalagu

cEsina kannuletti cUcInA vannEmlra neverEmi palikina vinna vinani

rIti nuNDu sAmi cennumlra nA celini gUDenani cinna mATalEla nADErE

Charanam 2:- vAriyiNDla kella nA sAmi valasi pOyinADA kOri kOri cEdEhamu losangi

vAri vEDukonnADA vArijAkSi tAvaddiki rammani vAlsi solasi cokitinani

Charanam 3:- kantujanaku muvvagOpAluD-EkAntamunanu munu nannugUDi kantu kELi

lOpala bigi kaugiTa gaLalANTi melagucunu vinta vinta vagagulku sAmi E intikaina

dakkunA Urake ratulEla jEsErE mikkili ramaNulAra vAni manasu deliyaka

17,

Palavi:- Inta proddAye ninka vADEmi vaccEni

Anupallavi:- Cintimpa banilEdu celiya muvvagOpAlu

Charanam 1:-cEri nAtO nEsttamu cEsina pApamA klravANirO Ela vEgincEvE nIvu
nUrina gandha kastUri pAra vEsi pavvalincu EramaNi iNTanunnADO yUrella mATu maDagE

Charanam 2:- bhAsurAngirO vinavE pakSulu modalu gAnu vAsamula jEri tama vanitala gUDe
Asincina phalincE darudu gAdaTavE nE jEsina pApamevvaru cEsinArO yO celiya

Charanam 3:- pammina vEDukatOnu paDakillu shrngArinci emmekADu vaccuni eduru cUciti
sommulEvE virilEvE sokasevvaru jUcedarE komma nannElina muvvagOpAluni nammarAdE

18,

Anupallavi:- kuvalayAkshirO yeppaDi mA muvva gOpAlarAyuDu vIDE gadA

Pallavi:- yevate gUDina nEmi chAlu nidi nAtO nanakurE

Charanam 1:- manchitana maina nADE makkuvatOnE chekku nokki

konchaka mOhA vEshamunanu gOranE jEri

anchula chEtanappaLinchi yAniyA ni tanivi dira

chenchalAkshirO nE chAla chapparinchina vAni mOVe gadA

Charanam 2:-prEmatO dana reNDu chEtula bigiyinchi tami koddi

vEmaru gabbi gubbala grummi vEDuka mIRa

mOmu vAni chakkani mOmuna jErcchi chErcchi

IEmarO nE gaugilinchina vAni RommE gadA

Charanam 3:- hitavaiyunna muvva gOpAludinduvacche dinamu lella

sadamani nEnu paratula sama ratula

natani nalayinchi tA nalasi mariyu vinta vinta

vidhamula nE nanubhavinchina vAni mEnE gadA

19,

Pallavi:-mAnini vinavE nAmanda buddhitOnu mATADaka uNTinE

Anupallavi:- mAnamE bhUSaNamu mAnavatulakella mAnamedalina venuka prANa mETike

Charanam 1:-iragu poragu vrAta hitavuga nEnenci sarasunitO pondu cAlu pommanTinE

marugEla cenaTula mATalu nEvani teravA nA bratukiTTi teragAyE inkanEIE

Charanam 2:- mApu rEpu vibhuDu mariyAdatO nannu dApuna jErcuka dayatO nElucuNDaga

prApu dorikanani paNatulandaru eDabApiri ika nA bhAgyameTluNDunO

Charanam 3:- agaru gandhamu mEna naladi kaugiTa jocci vagakADu nanu kUDI oddikaiyuNDaga

maguva EmEmo nA manasu khEdinciri vagalEla cirutani vAsuDunnADu

20,

Pallavi:-mOsabuciramma mAgavAni AdadaNTa mudita landaru gUDaka

Anupalavi:- cEsina sEtaku manasukalagi nEnu cikaku paDiyuNTinE O celiyarO

Charanam 1:- attamAma kUtu ranaga mrokkite penDli yaunani divincenE cittamu vaccina

magani deccedagAni siggila lemmanenE guttampu gubbalu vaTruva launani

konagOranokki jlrenE pottuku rammani cEpaTTinanUdlsi buvvamu dinipincene O celiyarO

Charanam 2:- rAmarO ramaNuDu uralEDu rammanna paDukoNTinE bhAmarO proDDubOdu

mOvipaNTi pAnamu sEtA manenE kOmali iddara mADavAraitini kOrika dlradanenE

Emari nE nidura bOvaga jUci EmEmO sEya jUcenE O celiyarO

Charanam 3:- nidura kaNTiki rADu magapanulu sEtuma nelata iddara manenE muditarO antaIO

nADadanucu vAni monasi nE paikoNTinE vadala kunDaga bigi kaugiTa Ilyamai

vacanatanamunanu kadasi mA muvvagOpAluDu tAnani kaLalaNTi nanugUDenE O celiyarO

21.

Pallavi

iddariki sarivalapu lAya evarikaina delupa vashamA muddu tillagOvinduniki mA mOhanAngiki

Charanam 1

vibhuDu pAncAla dEshAdhipati veladi padmini vamsha jAti

ubhayavAdula manasula mamaTlu avidalAra telisi teliyalEru

Charanam 2

kaNTirA viNTirA vIri rUpamu kaNTE kaNTa kaNTakuni gannavAralu

yoNTi yoNTamulacE neDasEya O bhAma nlcEta nAcEta nauna

Charanam 3

nAlagu jAtula vELalu delisi nAti vibhuDu kalisi melisi

tElina mA muvvagOpAluDE tillagOvinda rAyuDainADE

22.

Pallavi

EmanenE suddulEmE bangAru bomma

Anupallavi

EmanenE marugEla dAcakE rAmA tupAkula rAyuDu nItO

Charanam 1

mAnini munduga nAmATa nI vettitivO tAne palkarincenO daya nApayi galigi

kAnuka tanacEta bUnenO andimmani AnaticcenO nammlIdAna O celiya

Charanam 2

vanitarO vADIDaku vacce nanenO IEka nanutODi temmanenO nA prANa vibhuDu

nenarutO mATADenO nERamencenO IEka vinipimpu vAnimATa vina muccaTayyeni

Charanam 3

vEDuka tupAkula vEnkaTa krSNuDu gUDe vELalO nI nODiti naNTa

nI dAuddu IEmaina nItO mandalincenO mODiga nunnADO muditarO vinavE

23.

Palavi

cinnadAna nE nE meruga siggayE namma

Anupallavi

kanne lella kanci varaduni kaugiTa nuNDu manEru

Charanam 1

vaddiki bommani cAla suddulu ceppEru muddu beTTa bommanEru mudamutO IAlincu manEru

Charanam 2

madana shAstramu nEnu jadivina dAnagAnu sadayuDani vAnitOnu sarasamulADu manEru

Charanam 3

malle pUla pAnpu paini manasu nemmadi tOnu ullamu ranjilla jEsi nammikatO nannuNDA
manEru

Charanam 4

pallavAdhari vinavE paNatulandaru nannu vallabhuda muvvagOpAlunitO gUDu manEru

24.

Pallavi

Aligi Elanindu vacciti nayyayyO inka nEnEmi sEyudu

Anupallavi

Cilukala koliki cintalOnenta cinnabOyenO

Charanam 1

jalajAkSi nAyuramunamne kAni shayyapai nennaDu pavvaLincadu
alaru nAmOvi pAnaka mE gAni yannamu muTTadu palumAru nAtonE gAni
prANa padamaina celulatO muccaTa lADadu celiya nA pAdamulakE gAni ceyyatti
dEvarakaina mrokkadu elanAga madana vEdana cEta nenta baDaleno

Charanam 2

kaliki nannEgAni orula galanaina gannetti jUDanolladu elami nannEgAni
manasumanasuLO nEmiyu nolladu kalakaNThi nanubAsi nanduvalana
kannru nincenO elami bAsi nanduvalana enta nogilenO

Charanam 3

kUrimi nA sAmi yanugAni muvvagOpAlayani pEra piluvadennADu
AruDhi ratikELi tAnEgAni nannalaya nlyadu vArijamukhi nEnaligitE tAnE
Vacci vEDu gAni parula banpadu ErIti tALEnO eTuvale nunnado enta baDaleno
25.

Pallavi

ayyayyO nAvaNTitoyyali nE cEdi ayyalu tagunaTarA

Anupalavi

neyyamutO ninnu neranamma lEdA gayyAli bOdhana kAdana rAdA

Charanam 1

iccina nammika lEmAya nalanATi maccika lanniyu maracitivo
muccu mandula mAri mudita nanavalegAni accOTa ninnana nagunA nA sAmi

Charanam 2

kalanaina nAyillu kadalani vAniki celiya peTTina mandu talakekkenO
valarAju bAriki vasahamu gAdu rArA palukavu nE niku paga dAna naTarA

Charanam 3

mAlimi munu nannElina muvvagOpAla l calamEla lAlincarA

tALajAla viraha tApamaggala mAya jAli beTTakumika sarasaku rArA

26.

Palavi

cakkanayya Emi upacAramuLE sEyintunu

Anupalavi

nikkamugA shrIkara dOSA hAratulanippintunO

Charanam 1

mallepUla pAnupu paini callani mollaleparatunO

callani vAsana gAliki cAmarAle vEyintunO

Charanam 2

manci gandhambaladi nE Aku maDapu landittu nO

ancitamaina mOvi nokkitE nandukE ravalu cekkintunO

Charanam 3

cakkani mA inapura sAmi muvvagOpAla in-

kokka saAri nEnE Ola lADintunO

27.

Palavi

adarIni mOvi tanakudAne vadallnE nlvi

Anupalavi

madilOna vADEmO mantrince gAbOlu sudati muvvagOpAlu jUcina modalu idiyEmO mAya ciluka vacci
bedarinci pOyA nidura kaNtiki rAka ninnatAlaluNDi

Charanam 1

appuDE komma nannu vADaDagince nammA oppaka mA

vAra lUrakuNDuTa jUci uppatinci vADusu rusuranenEmO

Charanam 2

lElatO nindu vacci tagilincenE mandu bAlarO muvva-

gOpAluDdu nanu gUDa nllAgu nEmEmO jAlamu jEsEnu

28.

Palavi

adi nOmu phalamu

Anupalavi

yAla padareme muvvagOpAlunito pondu

Charanam

minci payyada nunci cAla lAlinci vErani encaka manci vAnivale

mincagaluguTE cancalAkshirO koncama O celiyarO

29.

Palavi

akkaralEni kApuramAye natani manasu vErAye

Anupalavi

ekkaDIdi dAni pAlAye nevarADina rOsamu lEdAye

Charanam 1

maguva nA pEru dalacaDAye mamatalu marupAye pagalu rEyi nandE yunikAye bAllekkuvAye

sagasull venuka meNDAYe vagalu sEyanAye iguru bONulaku navvalAye nemamma valapu mandamAye

Charanam 2

iNTi dOva tongi jUDaDAye soNTlu vedakuTAye noNTigA jeppi cAlAye nOrpu lEdAye

tuNTa paDucu sahavAsamAye maNTi mukkaAye aNTu nanucu nlsu niNDAYe aurA araparAni mutyamAye

Charanam 3

dAni pondu santOsamAye daivamu tODaye canarO nApondukallAye saDDa lEdAye

tAnu muvvagOpAluDAye dayalu dUramAye kAnivArikidi vEDukalAye gayyAlE vAniki satamAye

30.

Palavi

anudarincian rADu aligitnO rADu vanita lnenerEmO tanakEmainAnu munupaTivale nEnu manasicci
kaliyanaitinA

Charanam 1

vaddiki rammani muddu sAmini biluvagA saddu sEyaka mAnenE gaddarinci

nApaini madilO marmamencaka proddu mATalu mAni vaddiki rammanE

Charanam 2

magavAri mATalu jagamandu nEgAna nagarA sarivAralalOna

maguvarO cigurAku maDupu llyaga bOtE vegaTAYa nataniki EmaNTinI sAmi

Charanam 3

teliya jeppeda vinavE alanA sAmi nItOTi molaka navvu IADInaTE

balimi cEsina rADu toli mOMulAye nEDu kalisitE phalamani telisi muvvagOpAluD-

31.

Palavi

ayyayyO vegaTAYene

Anupalavi

payyeda mIda jEri pavvaLinciyuNTE sAmiki

Charanam 1

veladi nA mOMu reppa vEyaka kanugona kalaya niNDu sanja chIkaTi gammidE

monasi mATADina mOvi viDuva valenani yanuvunacE saigalADutsunna sAmiki

Charanam 2

nana bODi vinumamma nApai cAla prEmacE tanadandamuna nA yadaramunokki nidurincina
gaugali

vadalunani padari shaiya mIdi duppaDi kongulu nAlugu mudamutO gaTTigA muDikonu manu
sAmiki

Charanam 3

madirAkShi vinumamma mA muvvagOpAluD Du kaligi nee muddu mOMu

gAna rAga yuNDunani telipi prodduNDagAne dIpamu demmane sAmiki

32.

Palavi

aluka dlrena nEDaina mlyaluka dlrena

Anupalavi

paluku IADu kuNTirO MuvvagOpAluD Du nIvu muddala gumma mI

Charanam 1

cakkara bomma mI iddari manasu callanAyenA nikka mAna tlyavE nEDu mInenjali dlrenA
makkuvatO

nEDaina mlku manci dinamAyenA akkaDikkaDa vibhuDu nlvu nasurusarani yuNTirE celiya ml
Charanam 2

sudatirO okari kokaru mOmulu jUcukoNTirA pedavulAni tlyani muddulu peTTukoNTirA
adumukOni kaugilla niddaru gadisi yuNTirA padari vAniki nlku bOya pagala valane

Charanam 3

balarO nEDaina nEka sayyamlda pavvaLincirA mElu mElani iddari valapulu meccukoNTirA
cAla vEDukatO muvvagOpAluDu nlvu gUDitirA vELa vELala cADimATalu viNTimanu koNTiri
gadavE ml

Kshetragna two Sringara Padham's reference the beauty

Kshetragna was a devotee of Lord Gopalaswamy, presiding deity at Muvva. He used to go on pilgrimages to nearby places – kshetrayatra, and that is how he got the name Kshetragna, according to Prof. Vissa Appa Rao, who has written a book on him. It is believed that a yogi of repute initiated Kshetragna with mantra of 'Gopala mula'. This initiation triggered him to compose his first piece 'Sripathi Sutubariki' in Ananda bhairavi. He was fortunate enough to live in the nearby places of art and culture like Muvva, Kuchipudi, Gantasala and Srikakulam. Kshetragna imbibed all fine aspects of the culture. He would have had opportunities to study Telugu and Sanskrit and also became well versed in puranas, music, natya/ sastra etc. He has composed many of his padams in praise of Muvva Gopalaswamy. The padams are in colloquial Telugu set in slow tempo using common ragams. The theme in all his padams show sringara bhavam -nayaka/nayaki devotion, pangs of separation and ultimate happiness of union. The padams are well suited to be sung in concerts and for abhinaya aspects in dances.

Two Sringara Padham's lyrics meaning:-

1,

Pallavi

Look at the style of her gait and the shadows that dangle behind her a woman, a housewife, living under the care of the ?in-laws? Has set out towards gopala?s rest-house

Charanam 1

A home of respectability and hgh commitments, a palanquin to

Move hither and thither, is her husband unworthy of this cheap public woman?

Oh, who can change one?s destiny?

Charanam 2

unaware of the upper cloth slipping down, having the least amount of fear

not caring for people around laughing, goes about there, the termagant coquette

Charanam 3

Abusing everyone among the ?in-laws? And having subjected them to insults

Joins Lord Muvvagopala as if bound by a bond, is she a woman or a wooden log? Ni

2,

Pallavi : yEmO teliyade Tuvale unnADO ? – Emani telupudunE ?

Meaning : Don't know how he is doing ? What can I say , oh sakhi ?

Anupallavi : bhAmarO ! nA paini prEmato acchaTi nacchaTi sEmamu telisi vacche vArevarunnA ?

Meaning : Oh maiden ! With love for me , is there anyone who can bring the news (enquire) about his safety there ?

Charanam : kava gUDi yadapAini – gAni seyya paini bavalimpa nErchuna – paDati muvvagOpAlu nevate yAdarinchenO – yetlani yenchenO ? yuvidarO ! yI rEyi – nonTi nunDa nAyE

Meaning : Being together with me , except on my bosom , did he ever know / learn to sleep on the bed ? I wonder which woman could welcome and take care of him ? Wonder if she could revere him ? Oh young lady ! I am destined to stay alone tonight ..

Kshetragna has brought out the importance of Shringaram in these two Padham's .
Kshetragna creates love song beautifully by expressing all the waiting, strife and harmony.

Conclusion

Kshetragna (1600–1680) was a prolific Telugu poet. He lived in the area of Andhra Pradesh in South India. He composed a number of padams and keertanas, the prevalent formats of his time. He is credited with more than 4000 compositions, although only a handful have survived. He composed his songs on his favourite deity Krishna (Gopala) in Telugu. He was born to Telugu Brahmin family in a village called Movva (or Muvva), Krishna district in Andhra Pradesh. His parents named him Varadayya. Because of his habit of traveling from one place to another singing his songs at temples, he came to be called Kshetragna or Kshetrayya (one who travels).

These padams have been composed by one Varadayya from Muvva village in Srikakulam district, Andhra Pradesh. He was called Kshetrayya or Kshetragna. He lived in the 17th century although his exact date of birth is unknown. He was a prolific composer having composed several thousands of padams. He is rightfully called the father of Sringara padams. Though he was born in AP, he moved to Tanjavur (Tanjore), the seat of music and fine arts. He made a name for himself in the courts of Raghunath Vijayaraghava Naik, Tanjavur and he later went to Madurai. There he composed many many padams. His padams have all aesthetic beauty and romantic aura.

The beauty of the word Kshetragna is explained in various ways and beauties. How beautifully presented are the Padam that contain the characteristics of passion. All of them are explained here. In this I explain that Kshetragna explains the importance of Shringaram, the beauty of Shringaram, the characteristics of Shringaram.