Lalita Lavanga
Poet: Jayadeva (Language: Samskruta)

Raaga: Hamsadhwani:

Lalita Lavanga Lataa Parisheelana Komala Malaya Sameerae
Madhukara Nikara Karambita Kokila
Koojita Kujna Kutirae

Virahati Haririha Sarasa Vasanta
Nrutyati Yuvati Janena Samam Sakhi
Virahi Janasya Durantae

Raaga: Hamsanandi

Vikalita Lajjita Jagadava Lokana
Taruna Karuna Kruta Hasae
Virahi Nikruntana Kunta Mukhakrti
Kaetaki Danturitaashe || Virahati ||

Raaga: Sindhu Bhairavi:

Sphuradati Mukta Lataa Parirambhana
Mukulita Pulakita Chootae
Brindaavana Vipinae Parisara pari
Gata Yamunaajala Pootae || virahati ||

Raaga: Brindavana Saaranga

Shree Jayadeva Bhanitamita mudayati
Hari Charana Smirti Saaram
Sarasa Vasanta Samaya Vana Varnanam
Anugatamadana Vikaaram

[from the web]
lalita lavanga latA parishillana kOmala malaya samIrE madhukara nikara karambita kOkila kUjita
kuJna kuTuRE
C: virahati haririha sarasa vsantE
1: nrtiyati yuvati janEna samam sakhi virahi janasya durantE
2: umnda madana manOratha pathika vadhUjana janita viLApE
aLikula samkula kusuma samUha nirAkula varuLa kalApE
3: mrgamad saurabha rabhasa vashamvada navadaLamAla tamAlE yuvajana hrdaya vidAranNa
manasija nakharuci kimshuka jAIE
4: madana mahlpati kanaka daNDaruci kEsara kusuma viKasE
miLita shilmmukha pATala pATala krta smaratUNa viLAsE
5: vikaLita lajjita jagadava lOkana taruNa karuNa krta hAsE
virahi nikrtana kunta mukhAkri kEtaki danturitAshE
6: mAdhaviKA parimaLa miLitE navamAlikayAti sugandhau
munA manasAmapi mOhanakAriNi taruNA kAranA bandhau
7: sphuradati mukta latA parirambhaNa mukuLita puLakita cUtE
brmdAvana vipinE parisara parigata yamunAjala pUtE
8: shrI jayadEvA bhanitamitamidam udayati hari caraNa smrti sAram
sarasa vasanta samaya vana varNanam anugatamadana viKaram

meaning:

pa 3-1. lalita+lavanga+lataa= slimly, clove gillyflower plants, tendrils of; parishillana= [lexically]
on examining, [interwoven with their fragrance]; komala= gentle; malaya+samiire= Mt. Malaya
[with sandalwood trees] breezes; madhu+kara+nikara= honey, makers [honey bees] swarms of;
karambita= intermingled with; kokila+kuujita= by Kokila [black singing bird] crooned;
kunja+kuTiire= bowery, in cabins;

vi+rahi= without, having [their lovers, estranged couples]; janasya= of people; dur+ ante = non,
stop endless, incessant [unrequited]; [ellipted] vasante= in springtime; - unrequited are lovelorn
people in vernal season; or, dur+ante+vasante= for adverse, end, to spring fever = terminable is
spring fever; in spring alone the unrequitedness of lovelorn people is terminable; lovelorn people
are unrequited, otherwise; hariH - iha - 1 sa - ra - 2 sa - vasante

saH= he, [for whom you are searching; where the second sa became saH; saH vasante viharati
nR^ityati ca]; hariH= Hari, Krishna; vasante= in spring season; yuvatii+janena= with girls of age,
folks; samam= even as [at the very moment]; viharati+nR^ityati= frolicking, dancing; sakhi = oh,
dear; sara= come on [when the first sa with ra became sara = move on, come on]

sa+mam= with, glory [gloriously]; yuvati+jane+nR^ityati= with girls of age, folks of, dances;
sa+rasa+vante [vasante] = with sapful bliss, inclusive of [spring season that which contains the
sapful bliss]; na= isn't he [phatic expression minus ? mark]; virahati= frolicking.

Now the gentle breezes with scents of sandalwood from Mt. Malaya, the abode of sandalwood
trees, on swivelling round the tendrils of clove gillyflower plants, they are gently breezing,
interwoven with both the fragrances... bowery cabins are intermingled with the buzzes of swarms
of honeybees and with the croons of Kokila-s... and he for whom you are searching, that Krishna
is frolicking and dancing with folks of girls of age in Brindavan, at this very moment for this is
spring, isn't it... oh, dear, therefore, come on... let's go... lovelorn people are unrequited,
otherwise... [a pa 3-1]

it is a Sanskrit Ashtapadi by the gr8 poet Jayadeva, which is used for all classical dances like
manipuri, bharatanatyam, odissi and etc.
Now the tender whitish flowers of Karuna are in full bloom, and they on espying the lovelorn people, who are utterly bereft of their prudishness in their lovesick behaviour, appear to be laughing at them, and the long and spear-faced Mogra flowers are in full bloom in all directions, as though ready to lunge and tear asunder the hearts of lovelorn people, as such Krishna is frolicking and dancing with folks of girls of age in Brindavan, at this very
moment for this is spring... oh, dear, therefor, come on... let's go... lovelorn people are unrequited, otherwise... [a pa 3-5]

In this spring season, whereat the titillating tendrils of Maadhavi climber plants are whorled around the budding mango trees in an overarching manner, tickling those mango trees, and whereat River Yamuna is flowing in an enwreathing and surging manner, with whose waters that place is sanctified, and in which sanctified place obtainable is the final release, moksha, namely Brindavan, and in which solitude a group of yearners are yearning for the love of Krishna, hence Krishna is frolicking and dancing with groups of girls of age, at this very moment... oh, dear, therefor, come on... let's go... lovelorn people are unrequited, otherwise... [a pa 3-7]

Comment: The climber plants are feminine and the mango trees are masculine. According to the saying vanita, kavita, lata, na aashrayam vinaa shobhate - a maid, a poetry, or a tendril cannot possibly outshine themselves, with not a leg to stand on. Thus, when sessile beings are thrilling and tickling in spring, how about other living beings.

श्रीजयदेवभणितमिदपुरुषयति हरिचरणस्मृतिसारम् ।
सरसवस्त्रसमयववन्वन्नमतमदनविकारम् ॥ अ प ३-८
This poem can be a remembrancer of Krishna's feet, for it has all the ingredients to obtain a sapful bliss from it, and this is even a best and congenial poem to meditate upon them, as this has a sapid depiction about the gregariously reclusive Brindavan, and even imbibed are the passional immoderations of springtime fevers, and such a poem is now coming up, as uttered by Jayadeva, on the feet of Shri Krishna... [a pa 3-8]

Comment: In this aSTa padi: alankaara - jaati; naayika - madhya; naayaka - dakshina; rasa - vipra lambha sringaara; chanda - laya; raaga - vasanta; taala - jhampa. Thus, this aSTa padi named maadhavotsava kamalaakaram concludes here.