

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 Vasantae
Nrutyati Yuvati Janena Samam Sakhi
Virahi Janasya Durantae

Raaga: Hamsanandi

Vikalita Lajjita Jagadava Lokana
Taruna Karuna Kruta Hasae
Virahi Nikruntana Kunta Mukhakrti
Kaetaki Danturitaashae || 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 parishllana kOmala malaya samlrE madhukara nikara karambita kOkila kUjita
kujna kuTirE

C: virahati haririhā sarasa vsantE

1: nrtyati yuvati janEna samam sakhi virahi janasya durantE

2: unmada madana manOratha pathika vadhUjana janita vilApE

aLikula samkula kusuma samUha nirAkula varuLa kalApE

3: mrgamada saurabha rabhasa vashamvada navadaLamAla tamAIE yuvajana hrdaya vidAraNa
manasija nakharuci kimshuka jAIE

4: madana mahIpati kanaka daNDaruci kEsara kusuma vikAsE
miLita shillmukha pATala paTala krta smarataUNa vilAsE

5: vikaLita lajjita jagadava lOkana taruNa karuNa krta hAsE
virahi nikrntana kunta mukhAkrti kEtaki danturitAshE

6: mAdhavika parimala miLitE navamAlikayAti sugandhau
muni manasAmapi mOhanakAriNi taruNA kAraNa bandhau

7: sphuradati mukta latA parirambhaNa mukuLita puLakita cUtE
brndAvana vipinE parisara parigata yamunAjala pUtE

8: shrI jayadeva bhanitamitamidam udayati hari caraNa smrti sAram
sarasa vasanta samaya vana varNanam anugatamadana vikAram

meaning:

a pa 3-1. lalita+lavanga+lataa= slimly, clove gillyflower plants, tendrils of; parishilana= [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;
kunj+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; yuvati+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, therefor, 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.

- 2 months ago

Source(s):

<http://rasikas.org/viewtopic.php?id=5732> - lyrics

<http://www.geocities.com/giirvaani/gg/sa...>

ललित लवङ्ग लता परिशीलन कोमल मलय समीरे
मधुकर निकर करम्बित कोकिल कूजित कुञ्ज कुटीरे
विहरति हरिरिह सरस वसन्ते नृत्यति युवति जनेन समम् सखि
विरहि जनस्य दुरन्ते

विकलित लज्जित जगदवलोकन तरुण करुण कृत हासे
विरहि निक्रन्तन कुन्त मुखाकृति केतकि दन्तुरिताशे

विगलितलज्जितजगदवलोकनतरुणकरुणकृतहासे ।

विरहिनिक्रन्तनकुन्तमुखाकृतिकेतकदन्तुरिताशे ॥ अ प ३-५

पदच्छेद - विगलित लज्जित जगत् अवलोकन तरुण करुण कृत हासे

विरहि निक्रन्तन कुन्त मुख आकृति केतक दन्तुरित अशे

a pa 3-5. virahi= lovelorn ones; vi+galita= completely, tumbled [utterly bereft of]; lajjita= having prudishness; jagat= world [lovelorn people]; avalokana= on espying; taruNa+ karuNa= tender, whitish Karuna flowers; kR^ita+haase= made, laugh at; [or, jagat vikalita lajjita = at people, who are utterly bereft of prudishness; avalokana= on espying; taruNa= youngsters of age [who are with their ladyloves]; karuNa= piteously; kR^ita+haase= making, saddish grins = [youngsters who are with their ladyloves are grinning sadly at those that are behaving oddly as they are bereft of their prudishness]; virahi= lovelorn ones; nikR^intana= [as though] to lunge, tear asunder; kunta+mukha+akR^iti= spear, faced, in shape; ketaka= Ketaka, Mogra flowers; danturita+ashe= full with, directions of compass.

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]

स्फुरदतिमुक्तलतापरिरम्भणमुकुलितपुलकितचूते ।

बृन्दावनविपिने परिसरपरिगतयमुनाजलपूते ॥ अ प ३-७

पदच्छेद - स्फुरत् अतिमुक्त लता परि रंभण मुकुलित पुलकित चूते

बृन्दावन विपिने परि सर परि गत यमुना जल पूते

a pa 3-7. [vasante= in spring season]; sphurat= vibrate, titillating; ati mukta+lataa= Maadhavi, tendrils; pari+rambhaNa= by overarched, whorled; mukulita= having buds; pulakita = ticklish; chuute= mango trees; pari+sara= around, surging; pari+gata= around, going [flowing in an enwreathing and surging manner]; yamunaa+jala+puute= by River Yamuna, waters, sanctified; bR^indaavana+vipine= in Brindavan named, forest; [or, bR^inda= group of yearners, yearning for love of god; avane= that which can alleviate, accord release, moksha; vipine= wilderness, solitude.]

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.

श्रीजयदेवभणितमिदमुदयति हरिचरणस्मृतिसारम् ।

सरसवसन्तसमयवनवर्णनमनुगतमदनविकारम् ॥ अ प ३-८

पदच्छेद - श्री जयदेव भणितम् इदम् उदयति हरि चरण स्मृति सारम्

सरस वसन्त समय वन वर्णनम् अनु गत मदन विकारम्

a pa 3-8. shrii+hari= Shri Krishna's; charaNa= feet; smR^iti= remembrancer of; saaram= having sapful bliss, [or, smR^iti+saaram= for meditating; saaram= the best; sa+rasa= plays of passion, sapful bliss, one having such ingredients; or, sarasa= congenial poetry]; vasanta+ samaya= spring, time; vana= woodlands [or, about gregariously reclusive Brindavan]; varNanam= having depiction; anugata= ingoing, imbibed; madana+vikaaram= with passional, immoderations; idam+jayadeva+bhaNitam= this, Jayadeva, uttered by [poetry]; udayati= dawning, emerging, coming up.

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.