Navaratri Kirtanam by MahArAjA SvAti TirunAL

ಮಾವಾಜಾ ಸವತಿ ತಿರಾಡಲ್ ಆರಾಧನೆ
ನವರತ್ರಿಕಾರ್ತನ

Introduction:
When one thinks of MahArAjA SvAti TirunAL, one is invariably reminded of Lord PadmanAbha of the mammoth temple of SyAnandUrapuram (presently known as Tiruvanantapuram). The MahArAjA used the various synonyms of the proper noun “PadmanAbha” as the composer’s signature (mudra) in most of his musical compositions. While a bulk of his kIrtanam-s is the outpouring of his devotion to Lord PadmanAbha, he has also penned a few songs in praise of various other deities in nearby temples. Among these, a group of nine kIrtanam-s he composed, in praise of the Goddess, specifically for singing during NavarAtri festival, stand out as a distinctive, and precious collection. Popularly known as “Navaratri kIrtanam-s”, the series of nine songs on Goddess, to be sung on each day of the nine day during NavarAtri season is as follows.

Day 1: ಜಗಜಜಾನಿ ದೇವಿ ಜಗಜಜಾನಿ (rAgA: sha NkarAbharaNaM, tALaM: Adi)
Day 2: ಪಾಂಜಿ ಮಾಮಿ ಪವಿಂಗಿ ಪಾಹಿ ಮಾಮಿ ಶ್ರೀ ವುಂಗುಂಬ್ರಿ (rAgA: kalyANi, tALaM: Adi)
Day 3: ಪಾವಾನಿ ದೇವಿ ಪಾವಾನಿ (rAgA: sAveri, tALaM: Adi)
Day 4: ಬಾರಿ ಮಾಮವಾ ಭಾರತಿ ಮಾಮವಾ (rAgA: tODi, tALaM: Adi)
Day 5: ಜನನಿ ಮಾಮವಾ ಮಯೆ (rAgA: bhairavi, tALaM: tripuTa)
Day 6: ಸಾರುಹುಳಾಸನಿ ಜಾಯೆ (rAgA: pantuvarALi, tALaM: Adi)
Day 7: ಜಾಣನಿ ಪಾಹಿ ಸದಾ ಜಾಣನಿ ಪಾಹಿ ಸದಾ (rAgA: shuddha sAveri, tALaM: tripuTa)
Day 8: ಜಾಣನಿ ಸಂತತಂ ಪಾಹಿ ಜಾಣನಿ ಸಂತತಂ (rAgA: nATakura nji, tALaM: tripuTa)
Day 9: ಪಾಹಿ ಪವರ್ವತನಂದಿ ಪಾಹಿ ಪವರ್ವತನಂದಿ (rAgA: Arabhi, tALaM: Adi)

The navarAtri concerts are usually preceded by the rendition of commencing pieces, ‘tODayaM’, a Ma NgaLam, and a prayer to Lord GaNesha, “paripAhi ganAdhipa” in
rAgaM sAveri, composed by the MahArAjA himself, to ward off all obstacles.
NavarAtri utsavam
There is a legend associated with this festival. The famous Tamil poet Kambar, the author of the Tamil epic story, “Kamba RAmAyanaM”, used to offer regular worship to Goddess Sarasvati in a temple situated in PadmanAbhapuram. As his health deteriorated, he approached the ruling CEra King (identified only as Kulashekhara PerumAL), and extracted a promise from him that the NavarAtri festival for the temple would be conducted every year, with the same old grandeur, and without any interruption. To this day, the Royals of Travancore has honored this promise, and the idol of Goddess sarasvati came to be worshipped by the ruling family over succeeding generations. This idol, cast in pa nca lOham (amalgam of five metals), does not bear the usual vINa, but wields the rosary, a manuscript, and is seated on a pedestal, and not on a lotus, a description that fully agrees with the one given by SvAti TirunAL in his second navarAtri kIrtnaM, “pAhi mAM shrI vAgIshvarI”. During the regime of KArtika TirunAL RAmA Varma, the capital was shifted from PadmanAbhapuram (now in Tamilnadu) to Tiruvanantapuram. To keep the promise given to Kambar, it was arranged that every year, during the Malayalam month “kanyA”, the idol of Goddess Sarasvati would be brought in a grand procession on an adorned elephant, to the new capital, Tiruvanantapuram. The procession culminates at the navarAtri maNTapam, located on the right side of the East gOpuram of the PadmanAbhasvAmi temple, where it is received with great respect by the Head of the Royal. The nine day festival is conducted there in an equally grand manner. Since the idol is not an “utsava vigraham”, when it is taken to the capital, a lamp is lit in its original location, and regular pUja offered there.
The venue of the utsavam is the NavarAtri MaNTapam in the Fort Palace of the MahArAjA of Travancore. In earlier days, the navarAtri festival used to feature devotional music, dance, vedic chanting, grantha pUja, Ayudha pUja, scholarly discussions, and debates on the purANams. But these days, except for the pUja and music, most of the activities have vanished. MahArAjA SvAti TirunAL himself codified the music for the NavarAtri concerts, and composed these nine gems in weighty rAgaMs, so that they could be sung as the main piece on each day. The sequence in which these songs have to be rendered was also stipulated by the composer. These kIrtnams were rendered in a group earlier, with an elaborate rAga AlApana and tAnam, alone rendered by the chief musician, in
the typical Travancore style with a mRRida Ngam accompaniment. But, nowadays, one musician renders the entire song. Also, in those days, all the caraNaM lines were sung, whereas these days only one of the caraNams is sung.

During the first three days, devi is worshipped as sarasvati, the next three days as lakShmi, and as durga on the last three days. The concerts are offerings to devi. Till early 1900s, the “mullamUDu” bhAgavatAs gave the concerts, where one musician would lead the chorus, and each one took turns to do the rAga AlApana, neraval, kalpanA svarams, etc. The ancestry and musical tradition of these BhAgavatAs dates back to the time of MahArAja SvAti TirunAL himself. In fact, we are deeply indebted to these musicians for handing over to the present generation, numerous compositions of SvAti TirunAL , in their original authentic forms. Slowly however, the system changed. Competent musicians from outside were invited to sing the main concert, and “mullamUDu” bhAgavatAs were restricted to singing just the initial invocation, the “tODaya ma NgALam”.

The scene of the navAvarAtri maNTapam is equally superb. Oil lamps are lit, and the atmosphere is filled with the subtle fragrance of fresh flowers, sandalwood, incense, and camphor fumes. The concerts start exactly at 6.00 p.m and ends precisely at 8.30 p.m. Besides, there is no applause at the end of each song, thus making the entire atmosphere very serene and devotional.

The navAvarAtri kIrтанanmAs

The first six kIrтанanMs are on Goddess sarasvati, and the remaining three are on Goddess pArvati. This is a surprising deviation from the usual practice, where three days each are equally devoted to durga, lakShmi, sarasvati. While the first six songs on sarasvati are not on any particular shrine, the last three on durga are on specific temple locations. The seventh and last one are on ‘tiruvARATTu kAvil bhagavati’ of Atti NgAL, in the suburbs of Tiruvananthapuram. In these two songs, we find the geographical clue, “vAhinItaTa nivAsini” (residing on the banks of gushing waters), and especially in the ninth one, the phrase “nata va ncinRRipAlaka vaMsha shubbODaya”, indicates that the elder sister of the MahArAja, worshipped there. The eighth song is on Goddess of kanyAkumAri, as is indicated by the phrase “kanyAkubja vAsini”.

Unlike MuttusvAmi DIkShitar, who has used all the eight vibhaktis (declensions) of the Sanskrit language, in his popular group compositions like the “kamalAmbA navAvarA” , SvAti TirunAL chose to use only the sambOdhanA (vocative case) and prathamA
(nominative) vibhakti, in the navarAtri group. All the nine songs are of the “pAhi mAm” (please protect me !) type, calling out to the Goddess to protect him, and the bulk of the words employed in each song is just lofty description of the Goddess and her virtues at great length, using highly poetic language. These compositions belong to the “kRRiti” pattern, with a short pallavi and anupallavi, followed by a few caraNams. The first song has four caraNams, and the remaining have only three. While the first six songs indulge in very long caraNams using lengthy phrases, the last three, devoted to Goddess PArvati, are shorter and much simpler. Among the songs, the second one is the longest in terms of the individual components, with eight lines to the annupallavi, and nine lines each to the three caraNams. The sixth song in pantuvarALi has caraNams of varying lengths. It is worth observing that the first three songs do not feature the composersh mudra (signature) “padmanAbha”, or any of the synonyms. The third caraNam of the sAveri composition features the phrase “padmanAbha vilAsini”. But, according to some experts, this is an incorrect version, since it means “the consort of padmanAbha”, which is certainly not a correct description for sarasvati. Perhaps the correct phrase should be “padmabhava vilAsini”, since “padmabhava” is certainly Lord Brahma! Five of the remaining songs exhibit proper “padmanAbha mudra”, and the last one has only an indication of the composersh name.

Some experts hold the view that these songs might have been composed at different times, and finally grouped together as a navarAtri cluster. Since the second song matches the description of the Goddess more closely, and the phrase “navarAtri utsavam” is imbedded in the lyric, it might have been composed specifically for the navarAtri utsavam. But, the first song too has the same phrase, but in the fourth caraNam, which might have been probably added later, since all remaining songs have only three caraNam-s.

All the songs use majestic rAgams. The first six kIrmanams are in cauка kAlam (slow tempo), whereas the last three use madhyama kAlam (medium tempo). But madhyama kAla passages are found at the very end of the caraNams from the second song onwards (and in some cases, at the close of the anupallavi). To add to the complexity, the middle three songs have “sholkaTTu” (rhythmic syllables) in the anupallavi. Other noteworthy features are the absence of mandhra sthAyi sa nAram (lower octave phrases) in the kalyANi and pantuvarALi pieces and liberal usage of pa ncamam in the NATakura nji piece.

The Arabhi song, perhaps due to the presence of rapid flow of phrases, has attained
popularity among musicians. However, the kalyANi and bhairavi songs stand out as superb work. The former has dhAtu which is unique, and shows a blending of the salient features of sOpAnam music, an indigenous form of classical music, special to Kerala. The pallavi has two Avartams (tALa cycles), the anupallavi six, and the carnad nam nine. The caraNam falls into two parts □ □ □ the first with four Avartams, and the second, five. It is in the first part that the features of sOpAnam music is exhibited, the syllables moving slowly in the beginning, and then attaining rapidity and uniformity.

Speaking of sOpAna sa NgItam (music), it is a style of singing, with the accompaniment of the eDakka (a kind of drum) and usually takes place in the temples and in the traditional singing of KathakaLi padams. It does contain the basic musical factors such as sruti, svaram, rAgam, and tALam. But the style displays the general aspects of the melody without ALaPana, svara prastArAram, gamakam, sa Ngati, etc. It is usually rendered in slow tempo, emphasizing the sAhityam, the lyrics. The word “sOpAnam” means the flight of steps at the door of the main temple sanctorum, and it is here that the musicians stand and render these songs at specified time during the temple rituals. Hence the singing was called “sOpAna pATTu", and in due course, it also denoted the style of singing.

The Lyrical Beauty

Being a poet himself, SvAti TirunAL has infused a lot of life and poetry into the Nava. The songs are carved out very meticulously and yet have a beautiful flow to them. It would be no exaggeration to say that SvAti TirunAL has excelled himself. The language is simple, charming both in sound and meaning. The flow of words is slow in some places and swift elsewhere, but always graceful. He has employed the various elements that add to the beauty of a poem (in this case, a composition) such as prAsam (rhyme), dvitIyAkShara prAsam (alliteration in the second letter of each line), Adya pada prAsa, (alliteration in the first segment) and so forth. This has been woven very intelligently in all the segments and sub-segments of the compositions. The composer has expressed his ideas very elegantly, in lucid language employing unique ala.mkAra.m (figure of speech) such as upamA (simile), rUpakam (metaphor), utprekShA (fancy), and so forth. The word flow in the long caraNam lines of the first two songs remind us of similar juggling word constructions usually found in the gItam-s (aShTapadis of Jayadeva’s love poem, “gIta gOvindam.

The Essence of the kIrTanams

In all the songs in the series, the composer bows to the Goddess, seeking Her blessings, with
an earnest appeal to protect him and save him from sins and torments. These songs contain “stuti” (praise) for the deity, description of Her beauty, besides prayers for unwavering bhakti (devotion) towards her.

Goddess sarasvati is appropriately described as spotless white in complexion, riding on a white swan, wearing white silk, bearing the vINa (lute □ variety), the book, the rosary and the symbol of protection in her four hands, and having a crescent moon on her head. This reminds us of the famous dhyAna shloKam,

Goddess pArvati is described in the last three songs as very charming in form, having a crescent moon on her head, bearing the trident in her hand, and riding a lion. She is the consort of shiva, and the slayer of the demon caNd da, muNd da and mahiSha. She grants all desires to her true devotees.

Thus, the Navaratri Kirtanam-s are indeed a beautiful gift from SvAti TirunAL to the rich legacy of our karNAtik music.

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.. ಮಾರ್ಗಾಧ ..

ತಾರ - ತಾತ್ತಿಕ, ತಾರ - ಅತಿ.
ಸ್ವಯಂ.
ನಾಮಗುರು ಸಾಮಾರ್ಥ್ಯ, ಮಾರ್ಗಾಧ ..
ಅಲ್ಲವೆ.
ಭೂಮಿ ಸಾಮಾರ್ಥ್ಯದಲ್ಲಿ ಭವಿಷ್ಯಯೊಲ್ಪಿ, ಮಾರ್ಗಾಧ (ವಿಜ್ಞಾನ) ..
ಸಂಗತಿ.
ಸಾರಾಂಖ್ಯಗಳ ಆಸ್ತಿಯಲ್ಲಿ ಭವಿಷ್ಯಯೊಲ್ಪಿ, ಮಾರ್ಗಾಧ (ವಿಜ್ಞಾನ) .. 1..
ತಾತ್ತಿಕ ತಾತ್ತಿಕ, ತಾತ್ತಿಕ ತಾತ್ತಿಕ -
ನೂರಿ ನೂರಿಯ ತಾತ್ತಿಕ, ಮಾರ್ಗಾಧ (ವಿಜ್ಞಾನ) .. 2..
ತಾತ್ತಿಕಾತ್ತಿಕ, ತಾತ್ತಿಕದ ಒಳಗೆಯೊಲ್ಪಿ,
ನಾಮಗುರು ಸಾಮಾರ್ಥ್ಯ (ವಿಜ್ಞಾನ) ಮಾರ್ಗಾಧ (ವಿಜ್ಞಾನ) .. 3..

.. ಕೃತಿಪಂಥ ..

ತಾರ - ತಾತ್ತಿಕ, ತಾರ - ಅತಿ.
ಸ್ವಯಂ.
ಭೂಮಿ ಕಂತುತಿತ ! ಚಲಮಹಾಮೈ ಚಲಮಹಾಮೈ !..
ಅಲ್ಲವೆ.
ಚಂದ್ರದ ಮೀನಾಲು ! ಚಲಮಹಾಮಹಾಮೈ ಚಲಮಹಾಮೈ ! (ವಿಜ್ಞಾನ) ..
ಸಂಗತಿ.
ಚಂದ್ರದದಯ ವಿಜ್ಞಾನದ ವಿಜ್ಞಾನದ !
ಚಂದ್ರದದಯ ವಿಜ್ಞಾನದ ವಿಜ್ಞಾನದ !
ವಿಜ್ಞಾನದದಯ ವಿಜ್ಞಾನದ ವಿಜ್ಞಾನದ ! (ವಿಜ್ಞಾನ) .. 1..
ವಿಜ್ಞಾನದದಯ ವಿಜ್ಞಾನದ ವಿಜ್ಞಾನದ- ವಿಜ್ಞಾನದದಯ ವಿಜ್ಞಾನದ !
ವಿಜ್ಞಾನದದಯ ವಿಜ್ಞಾನದ ವಿಜ್ಞಾನದ- ವಿಜ್ಞಾನದದಯ ವಿಜ್ಞಾನದ ! (ವಿಜ್ಞಾನ) .. 2..
ವಿಜ್ಞಾನದದಯ ವಿಜ್ಞಾನದ ವಿಜ್ಞಾನದ- 
ಚಂದ್ರದದಯ ವಿಜ್ಞಾನದ !
नंगकत्रशस्त्रवीर्यनिधि
तिरुराववाहत ! प्रधवीवाहत ! (त्रिघोष) .. 3..

नंगकत्रशस्त्रवीर्यनिधि !

.. नंगकत्रशस्त्रवीर्यनिधि !

तिरुराववाहत ! प्रधवीवाहत ! (त्रिघोष) .. 2..

नंगकत्रशस्त्रवीर्यनिधि !

तिरुराववाहत ! प्रधवीवाहत ! (त्रिघोष) .. 1..
ನಿಂತುಕು ಗಳಿಸುವ ಕೆಲವು ಉದಾಹರಣೆಗಳು

1. ಪ್ರಥಮ ಕೋಟೆ
2. ದೂರದ ನೃತ್ಯ
3. ಭೂಪ್ರತಿಭಾ
4. ಅಘಾತ
5. ನುತಕ
6. ಕರ್ತನೆ
7. ಮಕೂಲ
8. ಪದಮಾರ್ಜನ
9. ಮೂಲಸಲೂರಿ
10. ಬೃಹತ್ತ ನೃತ್ಯ

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ಮುಖ್ಯ ವಿಷಯಗಳು

ಅವತರಿಸುವ ಶ್ರೀ ಶ್ರೀಭವರಾಥ್ಯ ಸ್ವಾಮಿಗಳು

ಶ್ರೀ ಶ್ರೀಭವರಾಥ್ಯ ಸ್ವಾಮಿಗಳು ಉನ್ನತ ಜೀವನದ ಸ್ವತಂತ್ರ ಊರ್ದ್ಧವಾಗಿ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಸ್ನೇಹದೊಂದು ಸರ್ವಸ್ವತಃ ಪ್ರಸಾದವನ್ನು ನೀಡುತ್ತಿದ್ದಾರೆ. ಇವುಗಳು ಉನ್ನತ ಜೀವನದ ಸ್ವತಂತ್ರ ಊರ್ದ್ಧವಾಗಿ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಸ್ನೇಹದೊಂದು ಸರ್ವಸ್ವತಃ ಪ್ರಸಾದವನ್ನು ನೀಡುತ್ತಿದ್ದಾರೆ.

ಅವತರಿಸುವ ಶ್ರೀ ಶ್ರೀಭವರಾಥ್ಯ ಸ್ವಾಮಿಗಳು

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ನೃತ್ಯ ವಿಷಯ 3

.. ಶೆಳು ಅಂಬಲಿ ..

ತರಕೆ - ತರಕೆ, ತರಕೆ - ಅಂಬಲಿ (2 ತರಕೆ).

ಬ್ರಹ್ಮ.

ಶೆಳು ! ಅಂಬಲಿ ! ಸೆಳು ಈ ಈ ಅಗತ್ಯವನ್ನು !..

ಅಂಬಲಿ,

ನೃತ್ಯವನ್ನು ನಿರ್ದೇಶಿಸಿದ್ದುದೇ ಒಬ್ಬಿ ! ಹೆಸರು ! ಹೆಸರು ! ಹೆಸರು ! ಹೆಸರು ! ..

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ನಾವು ಭೂಮಿಯ ಪೂರ್ವದಲ್ಲಿ ಹೋಂಗಳು ಅಂಗಸಿದ್ದುವುದು! ಪ್ರತಿಭಾಪ್ರಕಾರದವರ!
ಸಮಾನಘಾನಕೃತಿ! ಅತಿ ಪ್ರಭುತ್ವದವರ!
ನಾವು ಮನೆಯುದು ಅನುಮತಿಯಿರುತ್ತಾರು! 
ನಮಸ್ಕಾರಕಾರಿಗಳಿಗೆ! ಸಮಾಧಾನ ಉನ್ನತಿ ಸಮಾಧಾನಕ್ಕೆ ಸಹಾಯ ಸಲಹೆಯಲ್ಲಿ!

ನವವರ್ಧನಾ ವರ್ಧಣಿ! ವರ್ಧಣಿ! ವರ್ಧಣಿ! ವರ್ಧಣಿ! (ಮೀನಿ) .. 1..
ಅನುವೇದನೀತಿಯಿದ್ದು! ಅನುವೇದನೀತಿಯಿರಬೇಕು!
ನಾವು ಮನೆಯುದು ಅನುಮತಿಯಿರುತ್ತಾರು! 
ನಾವು ಮನೆಯುದು! ನಾವು ಮನೆಯುದು! ನಾವು ಮನೆಯುದು! (ಮೀನಿ) .. 2..
ಅನುವೇದನೀತಿಯಿದ್ದು! ಅನುವೇದನೀತಿಯಿದ್ದು!
ಮ್ಯೂಸಿಕ್ ಜಿಲ್ಲಾದಿಯ ವಿಭಾಗದಲ್ಲಿ ವಿಭಾಗದಲ್ಲಿ! 
ಅದಾಲದಲ್ಲಿ ಅನುಮಸನ ಅನುಲೋಭದ ನಾಮವಾಸದ ಅನು 
ಸುಂದರ ಪಾನಿ ಸಾಧನದ ನೇರದ ನಾಮವಾಸದ ಪ್ರಕ್ರಿಯೆ. 
ಪ್ರತಿಭಾಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತಿಭಾಪ್ರಕಾರದಲ್ಲಿ! ಪ್ರತಿಭಾಪ್ರಕಾರದಲ್ಲಿ! (ಮೀನಿ) .. 3..

ನಾವು ಮಮವಾದ 4

.. ಹಾಗೇ ಅನುಮಸನ ..
ತಾರ - ವಿಸ್ರಾಲಿ, ತಾರ - ವಿಸ್ರಾಲಿ (2 ವಿಸ್ರಾಲಿ).
ಞಾನೈ.
ಹಾಗೇ! ಮಮವಾದ ಸೇವೆಯಲ್ಲಿ ಪಂಚಾಂಗ ಅದಾಲದಲ್ಲಿ ಆಸೂತಿತೇದು ..
ನಾವದು.
ನಾವು ಮಮವಾದ ಸೇವೆಯಲ್ಲಿ ಪಂಚಾಂಗ ಅದಾಲದಲ್ಲಿ !..
ನಾವು.
ನಾವು ಮಮವಾದ ಸೇವೆಯಲ್ಲಿ! ನಾವು ಮಮವಾದ ಸೇವೆಯಲ್ಲಿ! 
ವಿಜಯಿಸಿ! ಕೆಳಗೆಗಳಿಗೆ!
ನಾಮಕಾರಣವಿನಿಂದಕ್ಕೆಂದರೆ ! ನಾಮ ಇದೇ !
ಅನುಮೋದನೆಗೆಯೂ ಕಡೆ ಬರುವುದು -
ಅಭಿಪ್ರಾಯ ಇವೆ (ಕ್ರಮ) .. 1..
ನಾಮಕರಣದ ಸಂಗಮವಿನಿಂದ ! ಪ್ರಕಟಕು-
ನಾಮಕರಣ ಹೂಬಜುವಿನಿಂದ !
ಎನ್ನೆಯಕ್ಕೆ ಪ್ರತಿಮೆ ! ವಿಜಯ-
ನಾಮಕರಣ ಇದ್ದು ಸಿದ್ಧಿಯಾಗಿದ್ದು !
ನಾಮಕರಣದ ಪ್ರತಿಮೆ ಮಹಾವಿಭಾಷಿಗಿ ! ವಾಹಿ !
ನಾಮಕರಣಗಳ ಪ್ರತಿಮೆ ! ಪ್ರತಿಮೆ-
ಎನ್ನೆಯಕ್ಕೆ ಸುಮಾರುಗಿ ಹೂಬಜುವಿನಿಂದ ! (ಕ್ರಮ) .. 2..
ನಾಮಕರಣದ ಪ್ರತಿಮೆ ! ವಿಜಯಕ್ಕೆ-
ನಾಮ ಇದ್ದು ಬರುವಿದ್ದು ಮಹಾವಿಭಾಷಿಗಿ !
ನಾಮಕರಣದ ವಿಜಯಕ್ಕೆ ಸಹಿಸದ್ದು ! (ಕ್ರಮ) .. 3..

ನಾಮಕಾರಣ ವಿರೋಧ 5

.. ನಾಮಕರಣ ವಿರೋಧ..
ಅಭಾವ - ಭೂತೀ. ಅಭಾವ - ಗುಂಡ ಮ.
ನಾಮಕರಣ.
ನಾಮಕರಣ ! ಮಹಾವಿಭಾಷಿಗಿ ಇರಬೇಕೆ ! ಚಾಚಿ ! ನಮ್ ನಾಮಕರಣವಲೆಗಿ ! ..
ನಾಮಕರಣ.
ನಾಮಕರಣದ ವಿಜಯಕ್ಕೆ ಇರಬೇಕೆ ! ನಾಮ - ನಾಮಕರಣದ ಸಂಗಮವಿನಿಂದ ! ಚಾಚಿ !
ನಾಮಕರಣದ ವಿಜಯಕ್ಕೆ ಇರಬೇಕೆ ! ನಾಮಕರಣದ ಸಂಗಮವಿನಿಂದ ! (ನಾಮ) ..
ನಾಮಕರಣ.
ಎನ್ನೆಯಾದದೇ ಇರಬೇಕೆ ! (ನಾಮ- ಎನ್ನೆಯಾದದೇ ಇರಬೇಕೆ !
ನಾಮಕರಣದ ವಿಜಯಕ್ಕೆ ! ಜಾಗುತ್ತಿ! ನಾಮಕರಣ- ಎನ್ನೆಯಾದದೇ ಇರಬೇಕೆ ! ಚಾಚಿ !
ನಾಮಕರಣದ ವಿಜಯಕ್ಕೆ ! ಚಾಚಿ !
ನಂಜಾಕು ವೀರ ಸಾಮಾನ್ಯ ವಿಧಾನವಿಜ್ಞಾನದೇಶ

ನವಾಜಾಯಿತ್ವದಿಂದ ಹೆಸರು!
ನಂಜಾ ಗಂಟಿಯ ವಿಜ್ಞಾನದೇಶ!

ನಂಜಾಮುಖ ಸಾಮಾನ್ಯ ವಿಧಾನದೇಶ! (ವಿಧಾನ) .. 1..

ನಂಜಾಮುಖ ಸಾಮಾನ್ಯ ವಿಧಾನದೇಶ! (ವಿಧಾನ) .. 2..

ನಂಜಾಮುಖ ಸಾಮಾನ್ಯ ವಿಧಾನದೇಶ! (ವಿಧಾನ) .. 3..

ನಂಜಾಮುಖ ವಿಧಾನದೇಶ 6

.. ನಂಜಾದಿಕಟ್ಟ ಚಿತ್ರಗಳು ..

ತಗಳ - ಸಾಮಾನ್ಯ ವಿಧಾನ, ತಕ್ಕ - ಹಿ.

ನಂಜಾದಿಕಟ್ಟ ಚಿತ್ರಗಳು! ಹೆಸರು! ಸಾಮಾನ್ಯ ವಿಧಾನದೇಶ! (ನಂಜಾ) ..

ನಂಜಾದಿಕಟ್ಟ ಚಿತ್ರಗಳು! (ನಂಜಾದಿಕಟ್ಟ ಚಿತ್ರ) ..

ನಂಜಾ 20.

ನಾಗಭವಾಸ್ತರ ನಂಜಾ ವಿಶೇಷ ಬೇಸೆಂಬರ್ ಮೂಲಪ್ರಕಾರ ನಂಜಾದಿಕಟ್ಟ ಚಿತ್ರಗಳು!
संस्कृतम्

विश्वासिनः विश्वासिनः
कर्मनिर्माणसंसारायामः
तत्त्वज्ञानसंसारसंवेदनः
हृदयाक्ष्यात्मकसुङ्गमः  \\

अमरसन्त्वरक्तमहान्
कर्मनिर्माणसंसारायामः
तत्त्वज्ञानसंसारसंवेदनः
हृदयाक्ष्यात्मकसुङ्गमः  \\

संस्कृतदर्शनः
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ನಾಮಾಂಶಗಳನ್ನು ಹೆಸರಿಸುವುದು! (ಸಸ್ಯದ ಅಂಶಗಳನ್ನು) .. 3..

ನಾಮತುರು ಕಾಲಾಧಾಳ 7

.. ಅವ ವಿದ್ದು ನಮೂನೆ..

ಕಾಂತ - ಸಂಶಯದಾರಿ, ಜಾತು - ಅನುಭವ.

ಮತ್ತು,

ಇದ್ದು ! ಅವ ನಮೂನೆಗಳಿರುತ್ತದೆ ! ಗ್ರಾಹಕ ! ಪ್ರತಿಯೊಂದು ಉತ್ತಮ ! ..

ಇತರಕಾಲ.

ಅನಂತರಕಾಲದಾಧಾರದಲ್ಲಿ ! ಮೊದಲಾಯಿತೆಯಲ್ಲಿ ಅವರು ಉತ್ತಮ ! ಅದರೆಯುವರು !
(ಅವಳ) ..

ಎಲ್ಲಾ

ಅತ್ಯಂತ ಪ್ರತಿಕೂಲ ! ಸಹಯೋಗದಲ್ಲಿ ! ಅನವನ ಪಿಂಪಿಕಾ ! ಅನುಪಂಚದ ಸಮೃದ್ಧಿ !
ಅನುಪಂಚದ ಪ್ರಾರ್ಥಕತೆ! ! ಸ್ತೂಪ-
ಅನುಪಂಚದ ಪ್ರಭಾವವನ್ನು ! (ಅವಳ) .. 1..

ನಿಸರಿಜೆಗಳನ್ನು ಮಹಾಲಂಕೂರಿಗಳು-
ಕಾಂತವನ್ನು ! ಸಹಯೋಗದಲ್ಲಿ !
ಕನ್ನಡಕಾಲದಾಧಾರದಲ್ಲಿ ! ಮಣ್ಣಿಕ್ಕೆಗಳನ್ನು !
ಬಳಕೆ ಹಾಗೂ ಸುತ್ತ ವಿವಿಧ ಸ್ವರೂಪಗಳು
ಕಾಳಿಕೂರುನ್ನು ಹೆಸರು ! ಸೌಲಭ- (ಅವಳ) .. 2..

ಸರ್ವತ್ತಿನಿಂದಲ್ಲಿಯೂ ಸರ್ವತ್ತಿವೇದಿ !
 canadian! ! ಕ್ರೀಡೆಯಾಕ್ಷರಗಳು !
ಅಂಬೆಸಿಂಗಳು ! ಹೆಸರುಗಳಿವೇದಿ !
ಸರ್ವತ್ತಿವೇದಿ ! ಕ್ರೀಡೆಯಾಕ್ಷರಗಳು ! ಎಲ್ಲರ !
ಕಾಂತ ಹುನು ನಮೂನೆಯ ಸಹಯೋಗದಲ್ಲಿ-
ಅತ್ಯಂತ ! ಅಂತಿಮವಿಧಿ ಸದಾ ! (ಅವಳ) .. 3..

ನಾಮತುರು ಕಾಲಾಧಾಳ 8

.. ಅವ ನಮೂನೆ ನಮೂನೆ..

ಕಾಂತ - ಸಂಶಯದಾರಿ, ಜಾತು - ಅನುಭವ.

ಮತ್ತು.
ಮಾನಸಾ ತಿರು ನುಂಬು ದೇವಾಲಯ ವಿಷಯ ಸಂಘ ನಾಮತ್ತುಪಡೆಯಿ
Navaratri Kirtanam by MahArajA SvAti TirunAL

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Please send corrections to sanskrit@cheerful.com