Okapari Kokapari

Ragam: Kharaharapriya (22th Melakartha)
ARO: S R2 G2 M1 P D2 N2 S   ||
AVA: S N2 D2 P M1 P G2 R2  S   ||
Talam: Adi
Composer: Annamacharya
Version: Ram Kaushik (Orig: Nedanuri Krishnamurthy)
Lyrics Courtesy: Rani (www.karnatik.com)
Link: http://www.karnatik.com/c1567.shtml

Pallavi:
okapari kokapari oyyaramai
mokamuna kaLalella molicinaTluNDE (oka)

CaraNam 1
jagadEkapati mEna jallina kaTpoora dooLi
jigigoni naDuvanga cindagaanu
mogi candramugi uramuna nilipEgaana
pogaru vennela deega pOsinaTluNDE (oka)

caraNam 2
meRaya shree venkaTESu mEna singaaramugaanu
sarasaina sommulu dhariyimcagaa
meruputoTi alamElu mangayu daanu
merupu mEghamukooDi merasinaTluNDE (oka)

Meaning:
In this song, Annamaacaarya praises the beauty and charm of Lord VenkaTEshwara. When the Lord walks gracefully, the camphor on his body sprinkles and as the goddess sits on his lap it seems as if he is covered by moonlight. The glittering ornaments worn by the Lord join the charisma of the goddess and seem like a lightning joins hands with the glitter and charisma.

Meaning (word-word): Adapted from Tenneti Rao’s Blog:

Time and again (“okapari- kokapari”), when the Lord is gracefully (“oyyaaramai”) walking, it seems that in his face (“mogamuna”), many beautiful rays (“kaLalenni”) have sprouted (“molaci”) and existed thus (“natlude”).

okapari = once; kokapari = a different time; oyyaramai = with grace, gracefully;
mogamuna = on the face; kaLalenni = many a ray, many beauties (cf. moon has sixteen distinct phases of beauty, sixteen degrees of beauty); molaci = as if sprouted; natlude = exist thus;

When the Lord of the world (“jagadEka-pati”) walks gracefully, the camphor dust (“karpuura-dhuLi”) on his body (“mEna”) sprinkles (“callina”) and spreads sparkling light (“jigigona”) on all four directions ("naluvanka"). As the goddess AlameluManga with the moon-like face (“mogi candramukhi”) sits on his chest (“uramuna gaana”) it seems (“natlude”) as if his body is brimming (“pogaru”) and drenched (“digabOsi”) with moonlight (“vennela”).

jagadEka = the only one in (for) the world; pati = husband, ruler; mEna = on body; callina = sprinkled, showered; karpuura = camphor; dhuLi = dust, fine grains;
jigigona = shining, sparkling with light; naluvanka = on all four sides; cindagaanu = spread all around;
mogi = complete, total, encompass, attempt, determined; candramukhi = moon like face; uramuna = in the chest; niliCE = exist, occur, dwell, be extant, be latent; gaana = it’s so, because; pogaru = proud, bubbling,
brimming over; *vennela* = moonlight; *digabOsi* = spreading downwards, drenched in a water fall, downpour; *natlunde* = it is like that;

The glittering (“meraya”) ornaments (“simgaaramugaanu”) worn (“dhariyincaga”) on the body (“mEna”) of the Lord Venkateshwara and his plentiful (“tarachaina”) wealth (“sommulu”) join (“kuuDi”) the charisma of the beautiful goddess (“boNi”) Alamelu Manga, and seem like (“nattunDe”), the Goddess (“taanu”) as lightning (“merupu”) joining hands with the glitter and making the his dark cloud (“mEghamu”) like form instantly bright (“merasi”).

*meraya* = shining; *Sri Venkatesu* = Lord Venkateswara(‘s), the Lord of Seven Hills, who is always willing to remove hardships in life; *mEna* = on the (His) body; *simgaaramugaanu* = as an ornament, as decorations; *tarachaina* = plentiful, in abundance; *sommulu* = monies, wealth, goods, jewels; *dhariyincaga* = (having) worn; *merugu* = glittering; *bONi* = beautiful lady; *alamElu mangaya* = Alamelumanga, consort of Lord Venkatesa; *taanu* = herself; *merupu* = lightning; *mEghamu* = cloud; *kuuDi* = coupled with, together; *merasi* = shone, suddenly became bright like a lightning; *nattunDe* = it is so!

**Pallavi:**

okapari kokapari oyyaramai
mokamuna kaLaLeLLa molicinaTluNDE (oka)

_Time and again (“okapari- kokapari”), when the Lord is gracefully (“oyyaaramai”) walking, it seems .._

... that in his face (“mogamuna”), many beautiful rays (“kaLaLenni”) have sprouted (“molaci”) and existed thus (“natlunde”).
CaraNam 1
jagadeEkapati mEna jallina kaTpoora dooLi
jigigoni naDuvanga cindagaanu
mogi candramugi uramuna nilipEgaana
pogaru vennela deega pOsinaTiNDE (oka)

When the Lord of the world (“jagadeEka-pati”) walks gracefully, the camphor dust (“karpura-duhLi”) on his body (“mEna”) sprinkles (“callina”) …

… and spreads sparkling light (“jigigona”) on all four directions (“naluvanka”).

As the goddess AlamelaManga with the moon-like face (“mogi candramukhi”) …

... sits on his chest (“uramuna nilipE gaana”) …
It seems (“natlude”) as if his body is brimming (“pogaru”) and drenched (“digabOsi”) with moonlight (“vennela”).

The glittering (“meraya”) ornaments (“simgaaramugaanu”) worn (“dhariyincaga”) on the body (“mEna”) of the Lord Venkateshwara …
…join ("kuddi") the charisma of the beautiful goddess ("boNi") Alamelu Manga, and seem like ("nattunDe"), the Goddess ("taanu") …
… as lightning ("merupu") joining hands with the glitter and making the his dark cloud ("mEghamu") like form instantly bright ("merasi").

meru pu - to- Ti - - - - - - - - -
meru pu - to- Ti - - alar mElu - man ga-yyu- daa-nu-
meru pu - to- Ti - - alar mElu - man ga-yyu- daa-nu-
meru pu - to- Ti - - alar mElu - man ga-yyu- daa-nu-

... and seem like ("nattunDe"), the Goddess ("taanu") …
... as lightning ("merupu") joining hands with the glitter and making the his dark cloud ("mEghamu") like form instantly bright ("merasi").

meru pu - to- Ti - - - - - - - - -
meru pu - to- Ti - - alar mElu - man ga-yyu- daa-nu-
meru pu - to- Ti - - alar mElu - man ga-yyu- daa-nu-
meru pu - to- Ti - - alar mElu - man ga-yyu- daa-nu-
Pallavi:
okapari kokapari oiyaaramai mokamuna kaLalella molicinaTuNDE (oka)

Time and again (“okapari- kokapari”), when the Lord is gracefully (“oyyaaramai”) walking, it seems ..

Comments: This is an unusual beginning for a kharaharapriya krithi – starting from the D area and with nyasa (resting) at P, S and M. Nice dheergam at P. In a couple of quick moves the whole arohana/avarohana is covered, but starting at D and ending at P. The phrases “dndp”, “mgpm” which interconnect the resting notes provide a new aesthetic base for sangatis. Note how the junta at M (oiyaara) adds to the weight of the subsequent P. Compare this kharaharapriya with other tyagaraja krithis (eg: Chakkaniraja, Ramaneesamana, Rama Nee yeda which start at R or S). Krithis closer to this emphasis are “Jaanakipate” (Papanasam sivan) or “Pakkala Nilabadi” (pallavi only).

Tala/Laya: Eduppu at ½ beat (i.e. 2 aksharas).The laya proceeds as 2-6-4-4 | 6-2-4-4 || The 6s amidst the 4s add variety and odd counts in the progression: each of the 6s is broken into two 3s (dN-dP and Rg-M, ). The overall idea is to mix 2-6s with 4-4 to fill up lengths of 8 and come back to samam every second beat. The 2-6 structure is also a convenient way to accommodate the eduppu at ½ beat.

Comments: The “P; ;; ;” in the end of the line is developed into “P; D; N”. This reinforces the focus on the small anuswara gamakas around M, D and N (rather than the big gamakas characteristic of kharaharapriya at G and N). Notice also the final connecting note to reach “okapari” is “N” instead of “P”. The gamaka for N is therefore the small oscillation – to allow the next note to be D.

Comments: The initial part of the line is developed here. Move up from DN to dnS and ravva usage “pmmg.” Note that these developments also show new gamakas at G while keeping its role subdued as the song moves between M and S or between R and M.

Comments: The second half is developed from “rgMM P;” “rg NDP;” and “rgmpDNDP” characteristic raga phrases.

… that in his face (“mogamuna”), many beautiful rays (“kaLalenni”) have sprouted (“molaci”) and existed thus (“natlunde”).

Comments: The beginning of this line transposes dNdp into dNdP for a quick stop at D and to be able to move upwards to rest at S (instead of P in “okapari”). The notes underlying “Molicina” (roughly, dN-dpM) are similar to that of “okapari” (dNdp), but now resting at M (instead of P in “okapari”) – good ideas for alapana. Also note the brief stop at R and serene finish at P for (TuNDE) and connecting to the D starting point for “okapari”. With these two lines we have seen how the raga can rest at S, R, M, P, D, S; with unusual gamaka emphasis at N and subdued G.

Tala/Laya: The laya proceeds as 2-6-6-2 | 6-2-4-4 || Note the increased emphasis on the 2+6 pattern in the first half (“kaLalella”) instead of the 4-4 (“kokapari”) in the prior sahitya line.

Comments: The initial part of the line is developed here. The connecting phrase “mppmmm” is replaced with another connector”mp Dmp p-mp” (note how the gRGs space has been adjusted down to fit it in 3 aksharas instead of 4). In the developments of the first half, we learn about the different ways of connecting M to S with one bend (either mpgm or mpDmp or mpg pmmp).
When the Lord of the world ("jagadEka-pati") walks gracefully, the camphor dust ("karpuura-dhuLi") on his body ("mEna") sprinkles ("callina") ...

Comments: Rhythming, simple musical structure characteristic of channas in devotional sankirtansas – makes it easy and appealing to pick up. The music rests at PM, GR, M, P, D. The D-ending connects to the N of "jagadEka". Contrast this with the P-endings connecting to D in the pallavi. Also note the swara ksharam at P = "poora".

Tala/Laya: 2-6-6-2 | 4-4-4-4 || Note slight change in pattern, but keeps the overall idea of mixing 2-6 with 4-4 to fill up lengths of 8 and comes back to samam every second beat.

... and spreads sparkling light ("jigigona") on all directions ("naluVanka").
As the goddess AlameluManga with the moon-like face (“mogi candramukhi”) …

Tala/Laya: 6-2-4-4 | 4-4-4-4 || Also start on samam instead of the usual ½ beat eduppu.

Comments: Moves up to the S area (tara stayi). Long dheergam for poise and sruti alignment.

Tala/Laya: 6-2-5-3 | 6-2-4-4 || Note the use of 5-3 at the end of the first half. It simulates an “ateeta” eduppu for the second half. Still maintains the idea of samam every 2 beats (i.e. 8 aksharas).

Comments: Tara stayi sangati with emphasis on S-R-G. The gamaka for “G” comes from N below and stops at G (no oscillations). Dense exploration around G near the finish “gmgr grs”.

as if his body is brimming (“pogaru”) and drenched (“digabOsi”) with moonlight (“vennela”).

Comments: Descending from tara stayi with emphasis on R instead of G, and D instead of N. Nice dhatu phrase “dnR” at the outset and connecting phrase “pdn-ndp”. The line begins at D and ends at P similar to the pallavi and sets up the familiar finish (GR-gmP) seen in the pallavi.

Comments: The familiar finish (dpmgrs-rgmp) seen in the pallavi is used to return to the pallavi.

caraNam 2

Comments: The music structure is identical to the first charanam. Only adjustments to fit in the words.
The glittering ("meraya") ornaments ("simgaaramuana") worn ("dhariyincaga") on the body ("mEna") of the Lord Venkateshwara ...

...and his plentiful ("tarachaina") wealth ("sommulu") ...

...join ("kuDi") the charisma of the beautiful goddess ("boNi") Alamelu Manga, and seem like ("nattunDe"), the Goddess ("taanu") ... as lightning ("merupu") joining hands with the glitter and making the his dark cloud ("mEghamu") like form instantly bright ("merasi").