

Kanda Padyams - A Study

S. Subbulakshmi

*Director, School of Music And Fine-Arts
Vels University (VISTAS), Chennai, Tamil Nadu, India*

Editorial history

Received: 11.09.2024

Accepted: 20.10.2024

Published Online: 01.11.2024

Cite this article

Subbulakshmi, S. (2024). Kanda Padyams - A Study. *Journal of Advanced Research and Innovation*, 1(1), 1-5.

Abstract

Kanda Padyam is a Telugu or Sanskrit poem that follows a specific structure and rules. It is a form of classical poetry that has been used for centuries to express various themes and emotions. Molla Ramayan was written in Telugu by female poet Aadhu Koori in the poetic format kanda padyam which is otherwise called Kanda padya Ramayan. Kanda padyas are made up of Ganas. Ganas are the groups of syllables that follow a fixed pattern of short and long sounds. There are five types of ganas which are bhagana, jagana, sagana, nalgana, and gagana. In the kanda padyam, there are four lines, each divided into many parts called ganas. The first and third lines have three ganas each, and the second and fourth lines have five ganas each. The kanda padyam also has rules for rhyme and alliteration, called yati and prasa. Numerous examples can be shown in amn by Sanskrit and Telugu texts. The rhythmic pattern shows they are musical compositions of rhythmic structure.

Keywords: *Padyam, Ganas, Rhyme, Telugu, Sanskrit, Kannada*

Padyam

Padyam is a form of Sanskrit or Telugu poetry that consists of four lines, each divided into four smaller parts. The first and third parts have four syllables, and the second and fourth parts have two. The syllables follow a fixed pattern of short and long sounds, called ganas. The padyam also has rules for rhyme and alliteration, called yati and prasa. Padyam is an ancient form of poetry used in inscriptions, epics, and literary works. Padyam is a Telugu or Sanskrit poem that follows a specific structure and rules. It is a form of classical poetry that has been used for centuries to express various themes and emotions. There are many varieties in Padyams. They are seesa padyam, sayya padyam, kanda padyam, Utsaha padyam and so on.

Ramayan in Kanda Padyam

Molla Ramayan was written in Telugu following Vanmikhi Ramayan in Sanskrit. As most of the poems were written in the poetic format kanda padyam it was also called Kanda padya Ramayan. This was composed by a female poet Aadhu Koori who belongs to Gopavaram village of Kadappa district in Andra Pradesh. It consists of 6 kandas with 870 verses.

Kanda Padyam

Kanda padyam is a type of Telugu / Sanskrit poem that has a specific structure and rules. It is a form of classical poetry that has been used for centuries to express various themes and emotions. It is also a way of appreciating the beauty and richness of the Telugu language and culture.

Structure of Kanda Padyam

This meter is rarely comes across an entire work composed. Some times it is seen in Inscriptions also. The structure is

- 444
- 44444
- 444
- 44444

Here the number 4 represents a unit containing 4 mātrās or syllables. Hence Kanda padyam contains 16 units or ganas ($3+5+3+5=16$). In the structure of Kanda padyam each poem has 4 lines. First line and third line consists of 3 units with 12 syllables each . The second and fourth line consists of 5 units with 20 syllables in each. So a total of 16 units consists of 64 syllables.

● First line	3units	$(3 \times 4 = 12)$	12
● Second line	5 units	$(5 \times 4 = 20)$	20
● Third line	3 units	$(3 \times 4 = 12)$	12
● Fourth line	5 units	$(5 \times 4 = 20)$	20
● Total number of units or ganas		$(3+5+3+5)$	16
● Total number of mātrās or syllables		$(12+20+12+20)$	64

Ganas in Kanda Padyam

Ganas are the groups of syllables that follow a fixed pattern of short and long sounds. Each gana has a name and a symbol that represents the pattern. For example, the gana 'bh' has the symbol UII (one long syllable followed by two short syllables). The gana 'S' has the symbol IIU (two short syllables followed by one long syllable). The gana called 'ga' has the symbol UU (two long syllables). The gana called 'j' has the symbol IUI (one short syllable, one long syllable and one short syllable). The gana called nal has the symbol IIII (four short syllables). In the kanda padyam, there are four lines, each divided into many parts called ganas. The first and third lines have three ganas each, and the second and fourth lines have five ganas each.

Ganas and Rules

Only the five types of ganas mentioned above can be used. They are bhagana, jagana, sagana, nalgana, and gagana. The first and third lines cannot have jagana as the first, third, or fifth gana. The second and fourth lines cannot have jagana as the second, fourth, or sixth gana. The sixth gana in the second and fourth lines must be nalgana or jagana, and the last gana in the second and fourth lines must be sagana or gagana. The last syllable in the second and fourth lines must be long, which means the last gana must be gagana or sagana. The poem must start with either a short or a long syllable, and all the lines must follow the same pattern.

Kanda Padyam and Alliteration

The kanda padyam also has rules for rhyme and alliteration, called yati and prasa. The yati is the similarity of sound between the first syllable of the fourth gana in the second and fourth lines. The prasa is the similarity of sound between the first syllable of the first gana in all the lines. This kind of prasa is called Dwitiakshara parasa, a variety of Adhi Prasa where the second letters of the first portions shows similarity. The kanda padyam is considered to be a beautiful and rhythmic form of poetry that has been used for centuries to express various themes and emotions. It is also a way of appreciating the beauty and richness of the Telugu language and culture.

1. Kanda padyam in Pallaki Seva Prabandam (Telugu)

Pallaki seva Prabandam is an Opera in Telugu written by Sahaji Maharaja. In this Opera Lord Tyagesar is the hero and Parvathi is the heroine. This is constructed by 22 darus and 21 verses including 1 Churnika, 8 Kanda padyas, 1 Sisa padya, 2 Utpala mala, 3 Champaka mala, 4 Dwipadas and 2 gitas. Example of one kanda padyam before heccarika describes Nandi with a cane. Sahaji was influenced by Kalidasa picturing Nandi with a cane under his arms, who was guarding Siva on penance. This Kanda padyam uses the word Nandi many times.

Song from Pallakiseva Prabandam in Kanda Padyam

“brundāraku landaru haru
vandaq namulo narpa nandi vadibettamuce
nandi Sadā nandi gemin
nandi nutincedini jalaja nayanaro vinave”

2. Kanda Padyam in Prahalada Bakta Vijayam

Prahalada Bakta Vijayam is a musical drama written in Telugu and Sanskrit by Saint Tyagarajar with many kanda padyas. Totally there are five Angas or Acts with 45 kritis in 28 ragas and 132 verses. The verses consists of 80 kanda padyas, 17 sisa padyas, 19 dwipadas, 10 utpala mala, 3 champaka mala, 1 churnika, 1 dandaka, and 1 tetegeethai. In the Prathama Angamu (First Act) used Kanda padyam for preliminary vandanam.

Song from Prahalada Bhakta Vijayam in Kanda padyam

“Sri jānaki manohara
Rājiva bhavādi vandya raghukula tilaka
Rajiva nayana munijana
Pūjita pāda rāmacandra puNya caritiae”

3. Kanda Padyam in Parijātāpaharanam (Sanskrit)

Nandi Timmana's Parijātāpaharanam mentions a kanda padyam in palindrome pattern. Though this is published in Telugu kavya it is in Sanskrit. This is a line Palindrome.

Song from Parijātāpaharanam in Kanda padyam

“Dhira s'ayanlyas' araadhi
MAravibh Anumatama mata manubhA viramA
sArasava nanavasa rasA
dArada samat AratAra tAmasa daradA”

4. Kanda Padyam in Nowka Charitham

Nowka charithram is one of the musical dramas written by Tyagarajar one of the musical trinities of Karnatic music. Nouka Charitham is a short play with one Act with 21 kritis set in 13 ragas and 43 verses in Telugu in different meters. Except phalastuti the entire opera is in telugu. There are 24 kanda padyas, 5 sisa padyas, 7 Sardulas, 2 dwipadas, 1 utsalapadyam, 5 champaka malas and prose passages.

Song from Nowka Charitham in Kanda padyam

“Nallani Yamunā nadhilo
Thellani rangaina (yo)da thelusu merayana
Pallava pāNulu podagani
Sallāpamu thoda krida salpa thalususuna”



Figure: A Telugu poem in Kanda padyam in Telugu script

5. Kanda Padyamin Rajamohana Koravanji (Telugu)

Giriraja kavi has composed the 19th composition as Kanda Padyam in Rajamohana Koravanji Natakamu. This was about sakhi informing the princess about the arrival of the kurathi.

Song from Rajamohana Koravanjiin Kanda padyam

“Ammā yerukathe vacchenu
 Nemmini nēkorke linka nikka mugāgan
 Sammathi mēraga nadugumu
 Pammina vedukanu ramma Bangāru bommā”

Rhythmic pattern of the Padyam in Chatusra Nadai

Ammā	yerukathe	vacchenu
Tanna,,	Tanatana	Tan ,nana
Nemmini	nēkorke	linkanikka
Tan,nana	Taataane	tanatanna
Sammathi	mēraga	nadugumu
Tan,nana	taaanana	Tanatana
Pammina	vedukanu	rammaBan
Tan,nana	tanatana	garubommā

Analysation of Kanda padyam

This kanda padyam was a prosodic form that is very popular in Telugu literature. It has four lines of unequal length. The first and third lines having three words (mātra ganas) and the second and fourth lines having four words (mātra ganas). The whole four line shows adhi prasam that is the first portions of each line were similar in syllables and sound -Amma, nemmi, samma and pammi. This was clearly seen in the rhythmic pattern also - tanna, tan, nana, tan, nana and tan, nana. This Kanda Padyam creates beautiful rhythmic pattern just by reading or observation. The rhythmic patterns were in the form of chatusram expressing a rhythmic beauty of four syllables (tana tana).

Kanda Padyam in Kannada

It is a special type of kannada prosody. The poem has four lines. The first and third lines and second and fourth lines have same number of matrās. Each gana used in kanda padyam has four matrās. In Telugu and Kannada Padya silpa is not merely the capacity to manage prosody or metrical rhythm. All the poetic talents, imagination, variety shown by the poet from the beginning to the end

will be the part of padya - Silpa. There is a general usage of the word chandagati for metrical rhythm and padyagati for poetic rhythm.

ಉದಾಹರಣೆ	
ಉಉಉ ಉ - ಉ -	12
ಅತಿಶಯ ಅಷ್ಟಂ ಧಂತು	4
ಉ - - - ಉ-ಉ ಉಉ- ಉಉ-	20
ಬ್ರಹ್ಮಂತು ದಂ ದು ಶ್ವಾಸಾದಿ ನುಕಿದಂ ಶ್ವಾಸಾಯಂ	
ಉ ಉ ಉ - ಉ - -	12
ಹತಿಗೆ ಸ್ತು ತನ್ತ ರನ್ತ	
ಉ - ಉ - ಉಉ ಉ - ಉ - ಉಉ - -	20
ನೃತ್ಯ ಬ ಲಂ'ನನಿ ಬ ವಾಕ್ ಹಂ ನನ್ ಯಮಾತ್ಯಂ	

Figure: Kanda Padyam in Kannada script

Conclusion

Kanda padyam is a prosodic form which is extremely popular in the ancient and medieval kannada poetry. It contain 4 lines of unequal length. The first and third lines contains equal number of mātrās remaining two will also of equal length.

- Kanda is essentially a prosodic form of mātrā virutta which is mainly seen in Champa Kavyas written during early phase of kannada poetry.
- Molla Ramayan was written in Telugu by female poet Aadhu Koori in the poetic format kanda padyam which is otherwise called Kanda padya Ramayan.
- Tyagarajar's Nowka Charithram and Prahalada bakti vijayam shows many kanda padyas.
- Nandi Timmana's Parijätāpaharanam in Telugu and Pallaki Seva Prabandam of Sahaji in Telugu and Rajamohana kuravanji of Giriraja kavi in Telugu shows Kanda padyam.
- The rhythmic pattern in Kanda padyam shows they are musical compositions of Rhythmic value.

References

1. Mugali, R. (2014). *Prachina Kannada Sahitya Rupagalu*. Hemantha Sahitya.
2. Raja, G. (2000). *Raja Mohana Koravanji*. Saraswathi Mahal Library.
3. Sambamoorthy, P. (1955). *Pallaki Seva Prabandamu - Telugu Opera of Sahaji Maharaja of Tanjore*. Gnanodaya Press.
4. Sambamoorthy, P. (1962). *Thyagaraja's Nowka Charitram*. Music Research library.
5. Sambamoorthy, P. (1973). *South Indian Music*. The Indian Music Publishing house.
6. Sambamoorthy, P. (1965). *Tyagaraja's Prahlada Bhakti Vijayam*. Sri Venkateswara University.
7. Sastry, T. V. V. (2015). *Kannada ChandahSwarupa*. D.V.K. Murthy Prakashana.
8. Taranatha, N. S. (1980). *Kandalakshana, Agama, Itihasa*. Mysore University.
9. Timmana, N. (2012). *Parijatapaharanam*. Gangadha Publications.