

# Transliteration–Telugu

Transliteration as per Modified Harvard-Kyoto (HK) Convention  
(including Telugu letters – Short e, Short o) -

a A i I u U  
R RR lR lRR  
e E ai o O au M (H or :)

(e – short | E – Long | o – short | O – Long)

k kh g gh n/G  
c ch j jh n/J (jn – as in jnAna)  
T Th D Dh N  
t th d dh n  
p ph b bh m  
y r l L v  
S sh s h

## raksha peTTarE-bhairavi

In the kRti ‘raksha peTTarE’ – rAga bhairavi, SrI tyAgarAja sings utsava sampradAya song of an evening routine of warding off evil sight.

P      'raksha peTTarE doraku

A      vaksha sthalamuna velayu  
lakshml ramaNuniki <sup>2</sup>sAya (raksha)

C      sItA karamunu paTTi celagina doraku  
vAt(A)tmajuniki <sup>3</sup>ceyi vaSamaina doraku  
puruhUt(A)dula rakshimpa <sup>4</sup>bAhujuD(ai)na doraku  
sangIta priya tyAgarAja gEyuD(ai)na dorak(ai)Svarya<sup>5</sup> (raksha)

Gist

Let's apply auspicious mark to ward off evil to the Lord.  
Let's apply auspicious mark to ward off evil at dusk to the beloved of  
lakshml shining in His chest.  
Let's apply auspicious mark to ward off evil for the prosperity -  
(a) to the Lord who shines as consort of sItA,  
(b) to the Lord who is in the control of AnjanEya,  
(c) to the Lord who became a king in order to protect indra and others,  
(d) to the Lord who is fond of music, and  
(e) who is sung about by this tyAgarAja.

Word-by-word Meaning

P      Let's apply (peTTarE) auspicious mark to ward off evil (raksha) to the Lord.

A      To the beloved (ramaNuniki) of lakshml – who shines (velayu) in His chest (vaksha sthalamuna),  
let's apply auspicious mark to ward off evil at dusk (sAya).

C To the Lord (doraku) who shines (celagina) as consort (karamunu paTTi) (literally holding hand in marriage) of sItA,  
to the Lord (doraku) who is (aina) in the control (ceyi vaSamu) (vaSamaina) of AnjanEya – mind-born (Atmaja) of Wind God (vAta) (vAtAtmajuniki),  
to the Lord (doraku) who became (aina) a king (bAhujuDu) (bAhujuDaina) in order to protect (rakshimpa) indra (puruUta) and others (Adula) (puruUtaAdula),  
to the Lord (doraku) who is fond of (priya) music (sangIta) and who is (aina) sung about (gEyuDu) (gEyuDaina) by this tyAgarAja,  
let's apply auspicious mark for His prosperity (aiSvarya) (dorakaiSvarya) to ward off evil.

Notes –

Variations –

<sup>1</sup> – raksha peTTarE doraku - raksha peTTarE doraku raksha peTTarE

<sup>2</sup> – sAya –jaya : sAya - is appropriate.

References –

<sup>2</sup> – sAya raksha – performed at time of evening twilight (sandhya) in tamizh it is called 'andikkAppu'. Please visit the website for complete explanation about how periyAzhvAr also sang of 'sAya raksha', assuming himself to be yaSOda –

For all the ten pAsurams of 'andikkAppu', please visit site –

<http://www.ramanuja.org/sv/bhakti/archives/sep2002/0200.html>

For original Tamil version, please visit website –

<http://www.srivaishnavam.com/4000pdf/mudhalayiram.pdf> (Page 33)

<sup>3</sup> – ceyi vaSamaina – a true devotee can bind the Lord – there are many such instances – sahadEva binding kRshNa is one such example; that is why SrI tyAgarAja states that the Lord is in the control of AnjanEya.

The following assurance of Lord from SrImad-bhagavad-gItA, Chapter 9 is relevant –

ananyAScintantO mAM yE janA: paryupAsatE |

tEshAM nityAbhiyuktAnAM yOgakshEmaM vahAmyahaM || 22 ||

“Persons who, meditating on Me as non-separate, worship Me in all beings, to them thus ever zealously engaged, I carry what they lack and preserve what they already have.”

Notes – ‘I carry etc’. Because while other devotees work for their own gain and safety, those who do not see anything as separate from themselves, do not do so; they even do not cherish a desire for life; so the Lord secures to them gain and safety. (Translation and Notes by Swami Swarupananda)

<sup>4</sup> – bAhuja – literally this means ‘arm-born’; the warrior (kshatriya) race is stated to sprung up from the arms of the Lord – Please refer to purusha sUktaM <http://www.ramanuja.org/purusha/sukta-intro.html>

brAhmaNO asya mukhamAsIt | bAhU rAjanya: kRta: |

Uru tadasya yad vaiSyA | padbhyAM SUDrO ajAyata || 13 ||

“The Brahmin was the mouth and Rajanya, the warrior-princes were both arms, His thighs became Vaisya and His feet became Sudra.”

<sup>5</sup> – aiSvarya – prosperity or wealth. It is believed that there are eight kinds of these (ashThaiSvarya), but there seems to be no uniform definition as to what these eight are.

In Tamil (Internet) Dictionary, these are given as – dominion, off-spring, relations, gold, gems, grains, conveyance and attendants. Wives, cows and long-life are mentioned in lieu of some of these.

In Monier's Sanskrit Dictionary, the state of being mighty Lord which includes sovereignty, supremacy, power, sway, dominion, super-human powers etc are mentioned. Also, such powers as vision, audition, cogitation, discrimination, and omniscience; and of active powers such as swiftness of thought, power of assuming forms at will, and faculty of expatiation.

Eight kinds of Siddhis – aNimA etc are also considered as ashThaiSvarya.

Comments -

<sup>1</sup> – rAksha – this is one of the activities performed at regular intervals by mothers to their children (and to newly-wed couples or at any other auspicious occasions like house-warming ceremony etc) to ward off evil (eye) and to bring prosperity. It is generally applied on the fore-head. This is done after a harathi with water mixed with turmeric. harathi with a smouldering worn-out broom-stick is also made. Sacred ash is also applied as raksha. After hOma, the ashes of sacred fire mixed with water or ghee is applied on the fore-head. raksha is sometimes worn at the wrist – rakshA bandhan (North India) and garuDa pancami (South India) performed by sisters for long-life of their brothers. karvA cauth (North India), kAraDaiyAn nOnbu (Tamil Nadu) and nAga pancami (South India) performed by wives for the long-life of their husbands is also a raksha. raksha is also worn as amulet either on the upper arm or as attachment to chain. A black-mark with anjana (collirium) is applied on the cheeks of babies against evil-eye. The tilaka worn by girls is sometimes applied a little off-centre as a raksha.

## Devanagari

प. रक्ष पेड्डरे दोरकु

अ. वक्ष स्थलमुन वेलयु

लक्ष्मी रमणुनिकि साय (रक्ष)

च. सीता करमुनु पट्टि चेलगिन दोरकु

वा(ता)त्मजुनिकि चयि वश(मै)न दोरकु

पुरुहू(ता)दुल रक्षिम्प बाहुजु(डै)न दोरकु

सङ्गीत प्रिय त्यागराज गेयु(डै)न दोर(कै)श्वर्य (रक्ष)

## English with Special Characters

pa. rakṣa peṭṭarē doraku

a. vakṣa sthālamuna velayu

lakṣmī ramaṇuniki sāya (rakṣa)

ca. sītā karamunu paṭṭi celagina doraku

vā(tā)tmajuniki ceyi vaśa(mai)na doraku

puruhū(tā)dula rakṣimpa bāhuju(ḍai)na doraku

saṅgīta priya tyāgarāja gēyu(ḍai)na dora(kai)śvarya (rakṣa)

## Telugu

- ప. రక్ష పెట్టరే దొరకు  
అ. వక్ష స్థలమున వెలయు  
    లక్ష్మీ రమణునికి సాయ (రక్ష)  
చ. సీతా కరమును పట్టి చెలగిన దొరకు  
    వా(తా)త్మజునికి చెయి వశ(మై)న దొరకు  
    పురుహూ(తా)దుల రక్షిమ్మ బాహుజు(డై)న దొరకు  
    సజ్జీత ప్రియ త్యాగరాజ గేయు(డై)న దొర(కై)శ్వర్య (రక్ష)

## Tamil

- ప. రక్షు పెట్టరే తోరకు  
అ. వక్షు స్థలమున వెలయు  
    లక్ష్మీ రమణునికి సాయ (రక్షు)  
చ. సీతా కరమును పట్టి చెలగిన దొరకు  
    వా(తా)త్మజునికి చెయి వశ(మై)న దొరకు  
    పురుహూ(తా)దుల రక్షిమ్మ బాహుజు(డై)న దొరకు  
    సజ్జీత ప్రియ త్యాగరాజ గేయు(డై)న దొర(కై)శ్వర్య (రక్షు)

కాప్పిடுవీర, తురైక్కు!

మార్పిలొలినరూం ఇలక్కుమియిన్ మణ్ణాణ్ణుక్కు  
    అంతిక్కాప్పిడువీర!

శీతయిన్ కరం పర్తి విలగ్గియ తురైక్కు,  
వాయు మెంతనుక్కుక్ కైవశమాన తురైక్కు,  
ఇంతిరన్ ముతలాణ్ణొరైక్ కాక్క, అరశ కులత్తుతిత్త తురైక్కు,  
ఇశయై విరూంపుం, తియకరాశనాల్ పాదప్పెర్త, తురైక్కు,  
    శెల్వక్కాప్పిడువీర!

కాప్పిడుతల్ - కణ్ణూరు కుழిప్పతర్కు  
అంతిక్కాప్ప - విలగ్గేర్తూం వెణ్ణెయిల్ కుమర్తైకలగ్గిక్కువ్వు

## Kannada

- ప. రక్ష పేట్టరే దొరకు  
అ. వక్ష స్థలమున వేలయు  
    లక్ష్మీ రమణునికి సాయ (రక్ష)  
చ. సీతా కరమును పట్టి జేలగిన దొరకు  
    వా(తా)త్మజునికి జేయి వశ(మై)న దొరకు

ಪುರುಹೂ(ತಾ)ದುಲ ರಕ್ತಿಷ್ಟು ಬಾಹುಜು(ಡೈ)ನ ದೊರಕು

ಸಜ್ಜಿತ ಪ್ರಿಯ ತ್ಯಾಗರಾಜ ಗೇಯು(ಡೈ)ನ ದೊರ(ಕ್ತಿ)ಶ್ವರೈ (ರಕ್ತಿ)

## Malayalam

പ. രക്ഷ പെട്ടരേ ദൊരകു

അ. വക്ഷ സ്ഥലമുന വെലയു

ലക്ഷ്മീ രമണുനികി സായ (രക്ഷ)

ച. സീതാ കരമുനു പട്ടി ചെലഗിന ദൊരകു

വാ(താ)മ്മജുനികി ചെയി വശ(മൈ)ന ദൊരകു

പുരുഹൂ(താ)ദുല രക്ഷിമ്പ ബാഹുജു(ഡൈ)ന ദൊരകു

സജ്ജിത പ്രിയ ത്യാഗരാജ ഗേയു(ഡൈ)ന ദൊര(കൈ)ശ്വര്യ (രക്ഷ)

## Assamese

প. বক্ষ পেট্টৰে দোৰকু

অ. বক্ষ স্থলমুন বেলয়ু

লক্ষ্মী বমণুনিকি সায় (বক্ষ)

চ. সীতা কৰমুনু পট্টি চেলগিন দোৰকু

বা(তা)অজুনিকি চেয়ি বশ(মৈ)ন দোৰকু

পুৰুহু(তা)দুল বক্ষ ☐ বাহুজু(ডৈ)ন দোৰকু (rakṣimpa)

সজ্জীত প্রিয় অ্যাগৰাজ গেয়ু(ডৈ)ন দোৰ(কৈ)শ্বর্য (বক্ষ)

## Bengali

প. বক্ষ পেট্টরে দোরকু

অ. বক্ষ স্থলমুন বেলয়ু

লক্ষ্মী রমণুনিকি সায় (বক্ষ)

চ. সীতা করমুনু পট্টি চেলগিন দোরকু

বা(তা)অজুনিকি চেয়ি বশ(মৈ)ন দোরকু

পুৰুহু(তা)দুল বক্ষ ☐ বাহুজু(ডৈ)ন দোরকু (rakṣimpa)

সজ্জীত প্রিয় অ্যাগরাজ গেয়ু(ডৈ)ন দোর(কৈ)শ্বর্য (বক্ষ)

## Gujarati

૫. રક્ષ પેટ્ટરે દોરકુ

- ਅ. ਵਖ਼ ਸਚਲਮੁਨ ਵੱਲਧੁ  
 ਲਖ਼ਮੀ ਰਮਝੁਨਿਤਿ ਸਾਧ (ਰਖ਼)  
 ਚ. ਸੀਤਾ ਡਰਮੁਨੁ ਪਟਿਟ ਚੱਲਗਿਨ ਢੌਰਕੁ  
 ਵਾ(ਤਾ)ਤਮਜੁਨਿਤਿ ਚੱਧਿ ਵਸ਼(ਮੈ)ਨ ਢੌਰਕੁ  
 ਪੁਰਾਣੂ(ਤਾ)ਦੁਲ ਰਕਿਸ਼ਮਪ ਆਝੁਯੂ(ਡੈ)ਨ ਢੌਰਕੁ  
 ਸਝਗੀਤ ਮਿਧ ਧ੍ਯਾਗਰਾਜ ਗੇਧੂ(ਡੈ)ਨ ਢੌਰ(ਡੈ)ਸ਼ਧ (ਰਖ਼)

### **Oriya**

- ੳ. ਰਬ ਪੇਛਰੇ ਢੋਰਕੁ  
 ਔ. ਖ਼ਬ ਬੁਲਮੁਨ ਖ਼ੇਲਯੁ  
 ਲਬੁ ਰਮਝੁਨਿਤਿ ਬਾਲ (ਰਬ)  
 ਚ. ਬੀਤਾ ਕਰਮੁਨੁ ਪਛਿ ਰੇਲਗਿਨ ਢੋਰਕੁ  
 ਖ਼ਾ(ਤਾ)ਤਮਜੁਨਿਤਿ ਰੇਯਿ ਖ਼ਬ(ਮੈ)ਨ ਢੋਰਕੁ  
 ਪੁਰਾਣੂ(ਤਾ)ਦੁਲ ਰਕਿਸ਼ਮਪ ਆਝੁਯੂ(ਡੈ)ਨ ਢੋਰਕੁ  
 ਬਝਗੀਤ ਮਿਧ ਧ੍ਯਾਗਰਾਜ ਗੇਧੂ(ਡੈ)ਨ ਢੋਰ(ਡੈ)ਸ਼ਧ (ਰਬ)

### **Punjabi**

- ੲ. ਰਕਸ਼ ਪੱਟਰੇ ਦੌਰਕੁ  
 ਅ. ਵਕਸ਼ ਸਥਲਮੁਨ ਵੇਲਯੁ  
 ਲਕਸ਼ਮੀ ਰਮਝੁਨਿਤਿ ਸਾਧ (ਰਕਸ਼)  
 ਚ. ਸੀਤਾ ਕਰਮੁਨੁ ਪੱਟਿ ਚੇਲਗਿਨ ਦੌਰਕੁ  
 ਵਾ(ਤਾ)ਤਮਜੁਨਿਤਿ ਚੇਯਿ ਵਸ਼(ਮੈ)ਨ ਦੌਰਕੁ  
 ਪੁਰਾਣੂ(ਤਾ)ਦੁਲ ਰਕਿਸ਼ਮਪ ਬਾਹੁਜੁ(ਡੈ)ਨ ਦੌਰਕੁ  
 ਸਝਗੀਤ ਪ੍ਰਿਯ ਤਯਾਗਰਾਜ ਗੇਧੂ(ਡੈ)ਨ ਦੌਰ(ਕੈ)ਸ਼ਧ (ਰਕਸ਼)