

## History, Definition and Classification of the Nāyikā

### Anya Sambhoga Duḥkhitā

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**Abstract:** This paper titled ‘*Anya Sambhoga Duḥkhitā*’ throws light on the *nāyikā* who is saddened by the union of the hero with another. This paper would be useful for dancers to have a better understanding of this *nāyikā* and to facilitate them in their rendition of Śṛṅgāra items. The attributes and varieties of an ‘*Anya Sambhoga Duḥkhitā*’ are exemplified in this paper. Are there enough literatures or songs available on this *nāyikā*? Since this variety of *nāyikā* is not a part of the accepted 8 varieties, to which variety or *avasthā* will she fit in, if she has to be done so? These are a few questions which need to be answered.

**Limitation of the study:** Since, the field of Bharatanāṭyam depends majorly on poetry from all over India; it is difficult to know how many songs are available on this *nāyikā*. This research paper gives an insight into this *nāyikā* rather than the extant of this *nāyikā*.

**Methodology:** Sanskrit texts have been analyzed to find the root of this *nāyikā* and her initial definition. 2 padams and an aṣṭapadi have been dealt with as examples of this *nāyikā*. The foot notes are per the MLA style sheet. The capital roman characters are indicative of the chapter number, the small roman are indicative of the verse number and the Arabic numeral denotes the page number- this has been followed in the foot notes wherever applicable.

**Introduction:** Stories of love between a man (*nāyaka*) and a lady (*nāyikā*) have enchanted the whole world for centuries. The *nāyikā* in love has been popularly divided into 8 as ‘*Aṣṭavidha Nāyikās*’ or Śṛṅgāra *nāyikās* by legends of poetics, which the dance fraternity is well aware of. These *nāyikās* are not different personalities but are different situations (*avasthā*) of the same heroine. Her reactions to the said situation based on other criteria like age, birth and marital status decides her activities. A point to be noted before proceeding is that, a *nāyikā* who is not in love with her hero is a *nāyikābhāsa*, and cannot be part of the *Aṣṭa Avasthās*.

Apart from these *Aṣṭa nāyikās*, a few extra varieties have been mentioned by some authors. One such *nāyikā* is the *Anya Sambhoga Duḥkhitā*. This *nāyikā* is first found in Bhanudatta’s *Rasamañjarī*, followed by Viśveśvar paṇḍey’s *Rasacandrikā* and Śṛṅgāramañjarī of Saint Akbar Shah.

**Definition:** This *nāyikā* has been proposed by *Rasamañjarī* as a classification along with *vakrokti garvita* and *mānavatī* apart from the *aṣṭa avastha*-s. The Hindi scholars of poetics have followed this scheme of division. A few later writers have tried to find out an independent basis for this classification. The difficulty of finding out an independent basis of classification has lead the later authors of Hindi poetics to try and bring these into the conventional eight fold classification.

*Rasamañjarī* exemplifies her as thus-

tvam dūti niragāḥ kuñjam na tu pāpīyasogrham |  
kimśukābharāṇo deho dṛśyate kathamanyathā ||<sup>1</sup>

The *nāyikā* asks her *sakhi* – o friend! you do not seem to have gone to the house of that sinful man but to a bower or else why would there be *Kimśukā* flowers (Nail marks) on you?

Here, the *nāyikā* is seen suspecting the messenger’s dalliance with the hero. The nail marks on the body of the friend affirms her suspicion. The *Rasamañjarī* classification is maintained by *Rasacandrikā*. It is found that *Rasacandrikā* explains this *nāyikā* through the following example.

niḥśeṣacyutacandanam stanataṭam nirmuktarāgōdharo  
netre dūramanañjane pulakitā tanvī taveyam tanuḥ |  
mithyāvādini ! dūti ! bandhavajanasyāgñātapiḍāgame !  
vāpīm snātumito gatāsi na punastasyādhamasyāntikam ||<sup>2</sup>

<sup>1</sup> Bhānudatta, *Rasamañjarī of Śrī Bhānudatta with the Commentaries Samañjasā by Śrī Viśveśvara and Sukhāvabodhā by Śrī Janārdana Pāṇḍeya*, ed. Janārdana Pāṇḍeya, Sarasvatibhavana - Grantamala 134 (Varanasi: Sampūrṇānandasamskṛtaviśvavidyālaye, 1991), xxxiii. 96.

<sup>2</sup> Vishweswar Pandeya, *Rasachandrika*, ed. Vishnu Prasad Bhandari, Kashi - Sanskrit - Series (Haridas Sanskrit Granthamala) 53 (Benaras: Jai Krishna Das Hari Das Gupta, 1926), 13,  
<http://www.new.dli.ernet.in/>.

O messenger! The one who tells lies! The steadfast sandal paste has gone off completely; the colour of the lips has also gone. The kajal of the eyes has been removed and o slender bodied one! Your body is horripilated. O the trouble of the unknowing friend! you go to the pond for bath, I will not come again near you, the low one.

*Śṛṅgāra mañjarī* states that the earlier theory of *Anyā Sambhoga Dukhitā* was that the heroine was distressed due to the hero's union with her messenger, like the examples of *Rasamañjarī* and *Rasacandrikā*. Refuting this theory as inappropriate, it is argued that the word *Anyā* means a lady other than herself and does not denote the friend, *Sakhi*.

Here *Śṛṅgāramañjarī* comes up with the following definition. *nāyakaparokṣa kopa prakāśanaśilā anyasambhogaduḥkhitā* <sup>3</sup>. The one who displays anger on the hero is *Anyā sambhoga duḥkhitā*. This definition overlaps with that of a *Khaṇḍitā*. <sup>4</sup> Also the word 'Duḥkhitā' is also not considered. Thus the definition must be something like this-

***dūtī sambhogena dūtī samāsakti prayatnena itara nāyikā rati śravaṇena vā nāyakaparokṣam duḥkhitā anyā sambhoga duḥkhitā*** <sup>5</sup>. The one who is saddened by the hero who has had a union with the messenger, who tries to attach himself with the messenger or the hearsay that the hero has had dalliance with another *nāyikā* is called an *anyasambhoga duḥkhitā*.

*Śṛṅgāramañjarī* brings in 3 varieties of this *nāyikā*. They are *dūtīsambhogaduḥkhitā* (The *nāyikā* who is saddened by the hero who has had a union with the messenger), *dūtīsamāsakti duḥkhitā* (The *nāyikā* who is saddened the hero who tries to attach himself with the messenger) and *itara rati śruti khinnā* (the *nāyikā* who is saddened by hearing about the hero's dalliance with another).

**Under which Avasthā:** *Śṛṅgāramañjarī* brings *Anyā Sambhoga Dukhitā* as the last variety of *Khaṇḍitā* <sup>6</sup> with a sub variety called *Īṣya Garvitā*. Now, the question here is how is a *Khaṇḍitā* different from an *anyā sambhoga duḥkhitā*? The theory proposed by Pappu Venugopala Rao is that the *Khaṇḍitā* sees marks of dalliance on the hero where as the *Anyā Sambhoga Dukhitā* is one who sees marks of dalliance by the hero on another woman <sup>7</sup>. They seem to be too close to each other. They must be classified more clearly. The name must be taken into consideration. The heroine who is distressed by the knowledge of the hero's union with another lady is called *Anyā Sambhoga Dukhitā*. The *Anyā Sambhoga Dukhitā* is saddened, suggesting her misplaced trust while a *Khaṇḍitā* is shattered, indicating her ego being hurt.

When defining *Vipralabdha*, *Śṛṅgāramañjarī* notes the use of words like *vañcitā*, *avamānitā* and others indicating the feeling of insult felt by her. Thus, it must be noted that a *Vipralabdha* is one who feels insulted and feels bad for it while a *Khaṇḍitā* is one who is angry. Thus, this *Anyā Sambhoga Dukhitā* is the grey area between a *Vipralabdha* and a *Khaṇḍitā* with more qualities of a *vipralabdha* than a *Khaṇḍitā*. She feels cheated by her hero like a *Vipralabdha* and gets angry like a *Khaṇḍitā* and makes sarcastic comments.

**Rendition:** As mentioned earlier, if there is no love between the hero and the heroine then she ceases to be a *Śṛṅgāra nāyikā*; thus the ultimate rasa that is begot is *Śṛṅgāra*, concluding the *sthāyi bhāva* to be *Rati*.

The *nāyaka*, and the *anyā* are the *Alambana Vibhāva* of the *Vipralambha Śṛṅgāra* portrayed by the *anyā sambhoga duḥkhitā*. In *Nāṭya Darpaṇa* when *Vāsakasajjikā* is explained it is mentioned thus – *Pūrvāsu sarvāsu vipralambha śṛṅgārōtra tu sambhoga śṛṅgāra iti bhedaḥ* <sup>8</sup>

Here *pūrvāsu* means the 5 *Nāyikās* mentioned before *Vāsakasajjā* i.e. *Proṣitapriyā*, *Vipralabdha*, *Khaṇḍitā*, *Kalahāntarītā*, *Virahotkanṭhitā* are indicative of *Vipralambha Śṛṅgāra*, and the *apra*, is *Vāsakasajjikā* indicative of *Sambhoga*.

In *Vipralambha Śṛṅgāra*, this *nāyikā* denotes *Īṣyā māna*. *Īṣyā māna* is anger due to jealousy. When a lady hears about or sees for herself, the attachment of the hero to another girl, anger due to jealousy occurs. This is of 3 kinds – to hear, to infer and to see. Hearing is from the mouth of the friends. Inferring is when she sees the marks of union on him or when the hero blabbers in his dream or when

<sup>3</sup> Akbar Shah, *Śṛṅgāra Mañjarī*, ed. Dr. V. Raghavan (Hyderabad: Hyderabad Archaeological Department, 1951), 27.

<sup>4</sup> *Śṛṅgāra rasānukūlakopavati khaṇḍitā* |

<sup>5</sup> *Śṛṅgāra Mañjarī*, 27.SM, Pg. 27

<sup>6</sup> *Khaṇḍitā* is the *nāyikā* who is angry with her lord's infidelity. She abuses and rebukes him due to her anger.

<sup>7</sup> Pappu Venugopala Rao, tran., *Rajamanjari of Bhanudatta* (Chennai: Pappus Academic & Cultural Trust, 2011), 68–69.

<sup>8</sup> *Nāṭyadarpaṇa* (Delhi: Hindī Department, Delhi University, 1961), IV. cclxvi. 383.

he uses her name while chatting with the *nāyikā*. To see indicates to see by self- states *Daśarūpaka*.<sup>9</sup>

These can be considered *Uddipana Vibhāva* for the *vipralambha śṛṅgāra*.

Anubhāvas, Sātvikabhāvas and the Sañcāribhāvas culminate as her activities.

*cintā niḥśvāsa khedena hr̥ddebhābhinayena ca |*

*sakhībhiḥ saha sallāpairātmāvasthāvalokanaiḥ ||*

*glānidainyāśrupātāiśca roṣasyāgamanena ca |*

*nirbhūṣaṇamrjātvena duḥkhena ruditena ca ||*

*khaṇḍitā vipralabdhā vā kalahāntarītāpi vā |*

*tathā proṣitakāntā ca bhāvānetān prayojayet ||<sup>10</sup>*

Common qualities of *Virahotkaṇṭhitā*, *Proṣitabhartṛkā*, *Kalahāntarītā*, *Khaṇḍitā* and *Vipralabdhā*:

Heroines like *Khaṇḍitā*, *Vipralabdhā*, *Kalahāntarītā*, *Proṣitabhartṛkā* should convey their feelings by anxiety, sighs, lassitude, heart burns, conversations with friends, looking at ones' own condition, weakness, depression, shedding of tears, showing anger, being without ornaments in misery and lamentation says.

*niḥśvāsa santāpa sakhīvacobhiścintāśrupātādiyutā sakhedā |*

*vācyaḥ pralabdhā gatabhartṛkotkābhisandhitā khaṇḍitayā sahātra ||<sup>11</sup>*

Heaving sighs, heat, conversing with the friends, anxiety, shedding tears and sorrow are common to *Vipralabdhā*, *Proṣitabhartṛkā*, *Virahotkaṇṭhitā*, *Kalahāntarītā* and *Khaṇḍitā*.

### Exemplification

The following padam shows her making sarcastic comments like “O great one who rides the peacock. You are aware of everything but did not notice me as you were immersed in her”. She goes on to say ‘men like you cheat innocent women’. These show her possessing the qualities of *Khaṇḍitā*. Going to the tryst and finding him attracted towards another, thus making her sad shows her as a *Vipralabdhā*.

<i>Padam<sup>12</sup></i> <i>Language- Tamiḻ</i> <i>Rāgam – usēni ; tāḷam – rūpakam</i>	Example of <i>anya sambhoga duḥkhitā</i> Composer – Subbarāmayyar
<i>Pallavi</i> <i>Nērandi nēratilē nīrāḍum karaitaṇilē</i> <i>Neruṅgi ummai jāḍai kāṭṭi āḷaittaṇaḷ yāraiyya</i>	Who was the lady who hinted with signs and summoned you last evening at the banks of the river during the sunset time.
<i>Aṇupallavi</i> <i>Nērtti māmayilērum kaṇḍā nīraṇaḷum edirmuḷiyāy</i> <i>Nīrka mayalilē cokaḷaiyilē pakkandanil irundēṇ svāmi</i>	The special peacock riding Kanda, when you and she were standing, with eye to eye contact, forgetting yourselves, fascinated by each other I was standing close by.
<i>Caranam</i> <i>Munnāḷil eṇṇiḍattil sonḍam pōla vandu</i> <i>Muttu muttāy sarasamāḍi mōhamadait tandu</i> <i>Maṇṇavā uṇṇi nīṇaivu koṇḍu ; aṇṇam kaṇḍoru</i> <i>mādamuṇḍu</i> <i>Vārumaiyā eṇṇi dūraiye ; tūrumaiyā eṇṇi kavalai</i>	In earlier days you used to come like a relative, kissing, making amorous gestures with lasciviousness. Oh lord, I have spent months thinking about you, please come and remove my worries
<i>Piḷḷai mādi uḍaiya peṇḡaḷ ; bēḍamaiyaik kaṇḍu</i> <i>Pēṇḷagil cūṭṭokolluvar ; puruṣar iduvuṇḍu</i> <i>Teḷḷutamiḻ subbarāmaṇ ; seypadattukku suruḷum</i> <i>Tiruviḍaiyō inisagiyeṇ ; sēvalaṇkoḍiyuḍaiyōy</i>	The men in the world take advantage of innocent women who have childish brains. I will not tolerate this any more, oh lord. Possessing a flag with the cock and who coils up to the pure tamil songs of Subburaman.

### Dūti sambhoga duḥkhitā

<sup>9</sup> *Daśarūpakam: Samikōṭmaka Viśṭāsa Saṅskṛta Hindī Bhūmikādyāvaśyaka Tattvopetam*, trans.

Dāhāla, Harjivandas Sanskrit Granthamala 45 (Vārāṇasī, Bhārata: Caukhambā Amarabhārati Prakāśana, 1987), IV. lix–lx. 703.

<sup>10</sup> *Nāṭyaśāstra: text with introduction, English translation and indices in four volumes.*, trans.

Narayanan P Unni (Delhi: Nag Publ., 1998), XXIV. ccxviii– ccxx. 676.

<sup>11</sup> Rudrata, Ruyyaka, and Kapil Deo Pandeya, *Rudrata's Shringara Tilaka and Ruyyaka's Sahridayalila* (Varanasi: Prachya Prakashan, 1968), I. cxlix. 39.

<sup>12</sup> Gowri Kuppaswamy and Hariharan, *Tamil Padangal* (Nagercoil: CBH Publications, 1997), 23.

*dūtīsambhogena duḥkhitā dūtīsambhogaduḥkhitā* defines *Śṛṅgāramañjarī* - the one who is saddened by the hero's dalliance with the messenger. <sup>13</sup>

*sādhu dūtī puritakṛtham sādhu kam kartavyamataḥ param |*  
*(madartha) yadvilagnāsīḥ dantairapi nakherapi ||* <sup>14</sup>

Well done my messenger! (Dūtī) very well done what more could I expect! (It looks like) for my sake you clung to him with your teeth and nails also.

<i>Padam</i> <sup>15</sup> <i>Rāga - Pūrva Kāmōdari</i> <i>Tāla – Miśra cāpu</i>	Composer – Svāti Tirunāl Maṇipravālam Translations by T. K. Govinda Rao
<i>Nāyikā: Kāminī! sakhi! tāvakamamukhaminnu kam svinnamāyatendē? vada!</i>	Nāyikā : Oh Kāminīmanni! Dear friend! Today why is your face sweating like this? Tell!!
<i>Sakhi: Tāmarasabāndhava kiraṇamēṇṇu vadanam tāntamāyi nitāntam</i>	Sakhi : I sweat due to the rays of sun.
<i>Nāyikā: Taruṇamṛganayanē! tava lōcanayugaḷam aruṇataramāyatndē?</i>	Nāyikā : Oh the one, with eyes like the young deer! Why your both the eyes are reddish?
<i>Sakhi: Taruṇi! tava dayita vacanōditakōpēna paramaruṇamāyinnu.</i>	Sakhi : Alas! May be due to the harsh words of the beloved one.
<i>Nāyikā: Nīla vāridanibhamākum tava kuntaḷam bālē! luḷitamāyatendē?</i>	Nāyikā : Why is your hair which is always beautiful as dark clouds looks untidy?
<i>Sakhi: navamalayamāruta calanamatuḥṇṇatṛē cālēluḷitamāyatendē</i>	Sakhi : The fresh gentle breeze has made my hair untidy.
<i>Nāyikā: kuṇkuma paṇkamazhivānendu kārāṇam? Kōkilavāṇi tava kēḷkka!</i>	Nāyikā : Why the kuṇkuma on your forehead is disturbed? Oh Kōkilavāṇi!
<i>Sakhi: Paṇkajākshi! Sāmpratam uttarīya karshaṇāl paricōḍazhiññitahō!</i>	Sakhi : Oh Paṇkajākshi! My upper garment might have rubbed over it.
<i>Nāyikā: Mēni vāḍuvānendu mūlamennu paraka?</i>	Nāyikā : Tell me the reason as why you are looking tired?
<i>Sakhi: Yānā yānattālatrē! bata</i>	Sakhi : It is due to my wandering here and there.
<i>Nāyikā: Māninī nī connatellām satyam iniyum mama vācam śṛṇu kimapi sarasanām śṛipadmanābhanōḍu saha sambhōgamatilenniyē – ippō! varatanu tavādhara kshatamāyateññane? nirupamādbhuta tarāṅgi!</i>	Nāyikā : Oh Māninī! What ever you spoke may be true. But now listen to my words. Oh the one with marvellous unparallel form! However it is, you must have united with the charming Sri Padmanaabha and that is why there are marks in your lips!

#### **Dūtī samāsakti duḥkhitā**

*dūtī samāsaktyā duḥkhitā dūtīsamāsakti duḥkhitā* <sup>16</sup> defines *Śṛṅgāramañjarī* – the saddened nāyikā whose lord is interested in the messenger.

#### **Itara rati śruti khinnā**

<sup>13</sup> *Śṛṅgāra Mañjarī*, 27.

<sup>14</sup> Ananta and Amal Shib Pathak, *Kāmasamūha of Sri Anant Kavi : text with English translation, critical introduction, and appendices by Amal Shib Pathak*. (New Delhi: Chaukhambha Publications, 2008), cdxiii. 143.

<sup>15</sup> *Compositions of Maharaja Swati Tirunal in Devanagari & Diacritical Roman Scripts with SRGM Notations and Meaning in English* (Chennai: Ganamandir Publications, 2002), 256–257.

<sup>16</sup> *Śṛṅgāra Mañjarī*, 27.

*itaranāyikayā yā ratim śrutvā khinnā itaranāyikāratisrutikhinnā* <sup>17</sup> defines Śṛṅgāramañjarī (the one who is saddened because of the hero's union with another nāyikā.)

The following *aṣṭapadī* <sup>18</sup> is an example of *itare rati śruti khinnā* of *Anyā Sambhoga Duḥkhitā*. Here, she is not angry like a *khaṇḍitā* but is sad and feels mocked at and cheated by him.

*sañcaladadhara sudhāmadhuradhvani mukharita mohanavamśam |*

*calitadr̥gañcala cañcalamauli kapolavilolavatamsam ||*

With his trembling lips, he plays the flute from which comes the nectar like sweet music. His eyes rotate as if in ecstasy and the peacock plumes on his head express their accord. The knotty earrings dangle at his cheeks when he plays the flute.

*rāse harimiha vihitavilāsam smarati mano mama kṛtaparihāsam | - Dhruvam*

My heart remembers that Hari who is frolicking in the *Rās* dance, mocking at me.

*Candraka cāru mayūra śikhaṇḍaka maṇḍalavalayita keśam |*

*pracurapurandara dhanuranurañjita meduramudirasuveśam ||*

On His thick black hair adorns the plumes of the peacock resembling the dark clouds enwrapped by the expansive rainbow.

*gopakadambanīambavatī mukhacumbanalambhita mobham |*

*bandhujīvamadhurādhara pallavamullasitasmitaśobham ||*

Kissing the faces of the round hipped cowherd damsels increases his passion. He sports an enchanting smile on his tender red lower lips which resemble the Bhandhujīva flower. Here, the act of kissing the other damsels indicates *itara rati*.

*vipulapulakabhujā pallavavalayita vallavayuvati sahasram |*

*karacaraṇorasi mañigañabhūṣaṇa kiraṇavibhinnatamisram ||*

He has an assortment of ornaments on his hands, legs and chest. The jewel in his ornaments dispels darkness and for the want of it is being surrounded and embraced by innumerable cowherd damsels.

*jaladapaṭalavaladinduvinindaka candanatīlaka lalāṭam |*

*pīnaghanastanamāṇḍala mardananīrdayahr̥dayakapāṭam ||*

The spot of sandal on his forehead resembles the moon which traverses through the clouds. His chest is tightly rubbed by milkmaids with their stout bosoms, making it hard and a strong-door-(chest) to encase his merciless heart. Here, there is sarcasm (a quality of a *Khaṇḍitā*).

*mañimayamakaramanohara kuṇḍalamāṇḍitaṅḍamudāram |*

*pītavāsana manugatatamunimanuja surāsuraavaraparivāram ||*

His cheeks shine due to the hue of the gem studded crocodile shaped earrings. He majestically stands wearing silk and surrounded by ascetics, men, gods and demons.

*viśadakadambatale militam kalikaluṣbhayam śamayantam |*

*māmapī kimapī taraṅga danaṅga dr̥śā manasā ramayantam ||*

He mingled with me under the big serene Kadamba tree to destroy any fear of romantic grievances (or sins of Kali era). He excites, even me with his wandering looks resembling god of love.

*śrī jayadeva bhañītamati sundaramohana madhuripu rūpam |*

*haricaraṇasmaraṇam prati samprati puṇyavatāmanurūpam ||*

Like this Jayadeva portrayed the image of Madhu's foe fit to be kept in memory of the worthy, whose mind reverently contemplates Hari's feet.

In this *Aṣṭapadī*, *Rādhā* feels cheated indicating that she is a *vipralabdhā*. She is sad as her lover is sporting other *gopikās*, thus making her an *anyasambhoga duḥkhitā*. This proves her to have more qualities of a *Vipralabdhā* than a *Khaṇḍitā*.

**Literature found:** The trend these days are to perform for new concepts or new items by new composers. Often it is seen that dancers want to try performing for the unconventional items of the repertoire. This has led to a decline in usage of the old *padams*. The most popularly used items of this *nāyikā* have been exemplified. The other not so popular songs are “*ēra tagunaṭarā sarigādura*” – a *jāvalī* by Darmapuri Subbarayar in *rāga Kēdāragouḷa* set to *Ādi tāḷa* and “*cālu cālu vānīnēstamu*” – a *padam* by Sāraṅgapāni in *rāga- sārāṅga* set to *rūpaka tāḷa*.

There are many literatures found on this *nāyikā*. Abundant *padams* for which she is the *nāyikā* are found. There are also *Amaruśatakam* verses available for this *nāyikā*. It is impossible to verify all the *padams* and *jāvalīs* available and figure out the ones where the *nāyikā* is an *anyasambhogaduḥkhitā*.

<sup>17</sup> *Ibid.*

<sup>18</sup> Jayadeva, *Gītagovinda of Jayadeva - Love song of the Dark Lord*, ed. Barbara Stoler Miller (Delhi: Motilal Banarsidass, 2007), 136–137.

**Conclusion:** A clear understanding of the *nāyikās* will help a dancer to do justice to her rendition of *abhinaya*. After going through the paper it can be safely concluded that an *anyasambhogaduḥkhitā* is a variety of the *Vipralabdā nāyikā* and borders a *Khaṇḍitā nāyikā*.

**Works cited**

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