



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 6 (“முத்தைத்தரு”)
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 6 (“muthai-tharu”)
thiruchitrabalam

śrī arunagirināthar swāmigal's thiruppugal pathigam - song 6 (“muthai-tharu”)

(The Glory of God - in the form of Bhagavan Sri Skanda)



Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English (Thiruppugal) meanings courtesy of
Sri Gopala Sundaram

Tamil unicode lyrics courtesy of
www.kaumaram.org

Transliteration & Preparation by
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śrī arunagirināthar swāmīgal's thiruppugal pathigams (introduction)

By Sri N.V. Karthikeyan

As Arunagirinathar was ordained by Lord Murugan to sing His glories, the Saint's main work is the Thiruppugal songs. Thiru is "God" or "Divine" and Pugal is "glory." Hence, true to the title, Thiruppugal is primarily the glory of God that is sung in these verses which are 16,000 in number, though only about 1,300 are available now. Even from these one can get a glimpse of the extraordinary capacity of Saint Arunagirinathar. These Thiruppugal songs contain information on different subjects like religion, art, music, and literature; the different systems of Yoga, like Bakthi, Jnana, Raja, Kundalini, Hatha, etc.

Though Lord Murugan is the sole object of praise, each Thiruppugal being addressed to Him and ending with "perumāLE (my Lord)," etc., Arunagirinathar so dexterously brings in all other deities like Vinayaka, Vishnu, Siva, Lakshmi, Saraswathi, Parvathi, Kali, Rama, Krishna, etc. in the capacity of their relation to Skanda as this or that, and thus, glorifies everyone of them. In so doing, Arunagirinathar brings in innumerable anecdotes, incidents, and episodes from the Ramayana, Mahabharata, Srimad-Bhagavata, Periya Puranam, Skanda-Purana, etc. It is believed that, apart from the purpose of turning the minds of people from sensuality to religion and devotion, Arunagirinathar heralded a new era of religious unity, tolerance, and understanding between the Saivites and Vaishnavites, through his Thiruppugal songs which, in glorifying Lord Skanda, praise Him as the Son of Siva, Uma Devi, etc., as also the son-in-law of Vishnu, Lakshmi, etc., thus bringing about a compromise between the two sects. Indeed this is no small achievement. This praise of all Gods and Goddesses is one of the outstanding features of Arunagirinathar's Thiruppugal songs, and is rarely seen in the works of any single saint or poet of the Tamil country.

Another salient feature is the free employment of Sanskrit words, phrases, and even complete lines in Thiruppugal and also in Kandar Alangāram, which exhibits not only Arunagirinathar's mastery over that language but also his skill to blend it with Tamil, and thus, show that the two languages are not incompatible with each other.

The Thiruppugal songs are in Santham metre and Arunagirinathar is the pioneer of this type of poems in the Tamil language.

If the available 1,300 and odd Thiruppugals themselves disclose so much of the superhuman skill of Arunagirinathar and his vast range of knowledge in different fields, we can imagine the mine of information and wisdom that could be inherited by us if all the 16,000 songs were to become available to us. The cadence and rhythm, the elegance of his diction, the meaning and sweetness, the lilt and dance of his words have even today such a magical effect. Arunagirinathar is always living with us. His works — Thiruppugal, Kanthar Anubhuthi, Kanthar Alangāram, Kanthar Anthādi, Thiru Vaguppu, Vel Viruththam, Mayil Viruththam, Seval Viruththam, Thiru Velu Kootrirukkai, and other divine literary works have survived centuries and are still sung in temples today! Long live the fame and works of Arunagirinathar!



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Guide to pronunciation

- From “Sri Suktam with Samputita Sri Suktam.”
(Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam.
Bangalore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like a in nap
ā	like a in father
ē	like ay in may
i	like i in pin
ī	like ee in sweet
ō	like o in rose
u	like u in put
ū	like oo in food
ha	pronounce as a faint echoing of the previous vowel; e.g. ah: would be pronounced “aha”; ih: would be pronounced “ihi”; uh: would be pronounced “uhu”; etc.
ai	like ai in aisle
au	like ow in cow

Sanskrit Consonants

b	like b in bird
bh	like b h in job hunt
ch	like pinch
d	like d in dove
dh	like d h in good heart
g	like good
gh	like g h in log hut
h	like h in hot

j	like j in job
jh	like dgeh in hedgehog
jñ	like ng y in sing your
k	like k in kite
kh	like ck h in black hat
l	like l in love
m	like m in mother
ñ	like n in pinch
p	like p in soap
ph	like ph in up hill
r	rolled like a Spanish or Italian “r”
s	like s in sun
ś	sometimes like s in sun, sometimes like “sya” sound
t	like rt in heart
th	like t h in fat hat
v	like v in love, sometimes like w in world
y	like y in yes

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.





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தத்தத்தன தத்தத் தனதன
தத்தத்தன தத்தத் தனதன
தத்தத்தன தத்தத் தனதன தனதான

முத்தைத்தரு பத்தித் திருநகை
அத்திக்கிறை சத்திச் சரவண
முத்திக்கொரு வித்துக் குருபர எனவோதும்

முக்கட்பர மற்குச் சுருதியின்
முற்பட்டது கற்பித் திருவரும்
முப்பத்துமு வர்க்கத் தமரரும் அடிபேணப்

பத்துத்தலை தத்தக் கணைதொடு
ஒற்றைக்கிரி மத்தைப் பொருதொரு
பட்டப்பகல் வட்டத் திகிரியில் இரவாகப்

பத்தற்கிர தத்தைக் கடவிய
பச்சைப்புயல் மெச்சத் தகுபொருள்
பட்சத்தொடு ரட்சித் தருள்வதும் ஒருநாளே

தித்தித்தெய ஒத்தப் பரிபுர
நிர்த்தப்பதம் வைத்துப் பயிரவி
திக்கொட்கந டிக்கக் கழுகொடு கழுதாடத்

திக்குப்பரி அட்டப் பயிரவர்
தொக்குத்தொகு தொக்குத் தொகுதொகு
சித்ரப்பவு ரிக்குத் த்ரிகடக எனவோதக்

கொத்துப்பறை கொட்டக் களமிசை
குக்குக்கு குக்குக் குகுக்கு
குத்திப்புதை புக்குப் பிடியென முதுகூகை

கொட்புற்றெழ நட்பற் றவுணரை
வெட்டிப்பலி யிட்டுக் குலகிரி
குத்துப்பட ஒத்துப் பொரவல பெருமாளே.





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**muthai-tharu-pathi-thiru-nagai
athi-kirai-sathich-saravana
muthi-koru-vithu-guru-bara ena-vōthum**

“You are the Consort of DEvayAnai with a beautiful smile and lovely teeth looking like pearls!
You are SaravaNabhava holding the powerful spear called SakthivEI!
You are the foremost seed for the Heaven” - so praises Lord SivA, with three eyes (the Sun, the Moon and the Fire-Agni);*

**mukkat-para-matku-suruthiyin
mutpat-tathu-katpi-thiruvarum
muppa-thumu-varikka-thama-rarum adi-pēna**

*To that SivA, You preached the fundamental Manthra OM dating earlier than the VEdAs
While the other two of the Trinity (BrahmA and Vishnu), along with thirty three crores of DevAs, watched (Your
preaching) and worshipped Your feet!*

**pathu-thalai-thatha-kanai-thodu
otrai-kiri-mathai-poru-thoru
patta-pagal-vatta-thigi-riyil ira-vāga**

*He shot an arrow to scatter the ten heads of RAvaNA (RAmAvathAram);
He churned the milky ocean with the incomparable Mount Manthara (KURmAvathAram);
He hid the Sun with His Chakra (disc) in daytime making it night (KrishnAvathAram);*

**pathat-kira-thathai-kada-viya
pachai-puval-mecha-thagu-porul
patcha-thodu-ratchi-tharul-vathum oru-nālē**

*He drove the chariot for His friend and devotee, Arjunan (KrishnAvathAram);
And He is Lord Vishnu, the emerald-green and cloud-complexioned. You are His favourite!
Will You be kind enough to come and protect me one of these days?*

[The second half of this song describes Lord Murugan's war against the demons.]

**thithi-theya-otha-pari-bura
nirtha-patham-vaithu-payiravi
thikkot-kana-tikka-kalu-godu kalu-thāda**

*In accordance with the meter 'thithithitheya',
Anklets in Her feet jingled as Bhairavi (KALi) danced fiercely moving in all the eight directions;
The devils in the battlefield danced along with the eagles;*

**thikku-pari-atta-payiravar
thokku-thogu-thokku-thogu-thogu
sithrap-pavu-rikku-thriga-daga ena-vōtha**

*The eight bhairavAs** protecting all directions
Choreographed for this unique dance in the meter of 'thokkuthoku thokkuth thokuthoku thrikadaka';*





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kothu-parai-kotta-kala-misai
kuku-kugu-kukku-kugugugu
kuthi-puthai-pukku-pidiyena muthu-googai

*A series of drums were beaten to the same tune;
In the battlefield, old vultures screamed;
'kukkukuku kukkuk kukukuku, stab and bury, attack and catch' and they kept revolving around the corpses, flying upwards
in circles;*

kōtput-rela-natpat-ravu-narai
vetti-pali-yittu-kulagiri
kuthu-pada-othu-pora-vala perū-mālē

*The hostile demons (asuras) were killed en masse;
And their mountain Krounchagiri was shattered into pieces;
When You fought the righteous war, Oh Great One!*

Note: The first few words were given to AruNagirinAthar by Murugan Himself to compose his first song.

** As DEvayAnai symbolizes Kriyasakthi (Creative Power), She was invoked to establish Karma yOgA in life.*

*** The eight BhairavAs are: AsithAngan, KApAli, ChaNdan, Ururu, KurOthan, SankAran, PeedaNan, and Unmaththan.*



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