



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 91 (“முந்துதமிழ் மாலை”)
திருச்சிற்றம்பலம்

*śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 91 (“munthu-thamil-mālai”)
thiruchitrāmbalam*

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 91
(“munthu-thamil-mālai”)
(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

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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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தந்ததன தான தானத் தான
தந்ததன தான தானத் தான
தந்ததன தான தானத் தான தனதானா

முந்துதமிழ் மாலை கோடிக் கோடி
சந்தமொடு நீடு பாடிப் பாடி
முஞ்சர்மனை வாசல் தேடித் தேடி யுழலாதே

முந்தைவினை யேவ ராமற் போக
மங்கையர்கள் காதல் தூரத் தேக
முந்தடிமை யேனை யாளத் தானு முனைமீதே

திந்திதிமி தோதி தீதித் தீதி
தந்ததன தான தானத் தான
செஞ்செணகு சேகு தாளத் தோடு நடமாடுஞ்

செஞ்சிறிய கால்வி சாலத் தோகை
துங்கஅநு கூல பார்வைத் தீர
செம்பொன்மயில் மீதி லேயெப் போது வருவாயே

அந்தண்மறை வேள்வி காவற் கார
செந்தமிழ்சொல் பாவின் மாலைக் கார
அண்டருப கார சேவற் கார முடிமேலே

அஞ்சலிசெய் வோர்கள் நேயக் கார
குன்றுருவ ஏவும் வேலைக் கார
அந்தம்வெகு வான ரூபக் கார எழிலான

சிந்துரமின் மேவு போகக் கார
விந்தைகுற மாது வேளைக் கார
செஞ்சொலடி யார்கள் வாரக் கார எதிரான

செஞ்சமரை மாயு மாயக் கார
துங்கரண சூர சூறைக் கார
செந்தினகர் வாழு மாண்மைக் கார பெருமாளே.





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śrī arunagirināthar swāmīgal’s thiruppugal pathigam - song 91 (“munthu-thamil-mālai”)

**munthu-thamil-mālai – kōdi – kōdi
santha-modu-needu – pādi – pādi
munjar-manai-vāsal – thēdi – thēdi ula-lā-thē**

*Composing poems in the foremost language, Tamil, millions of them in various meters,
long ones, I sang them repeatedly
going to the doors of many mortals, I roamed and roamed.*

**munthai-vinaiyē – varā-mat – pōga
mangai-yargal-kāthal – thoora – thēga
mun-thadi-mai-yēnai – ālath-thānum unai-mee-thē**

*In order that my past karmas do not follow me,
In order that lust for women goes far away from me, and
In order that this lowly ambitious soul is fully taken charge of by You, (You have to appear) before me.*

**thinthi-thimi-thōthi – theedhi – theedhi
thantha-thana-thāna – thāna – thāna
chenje-nagu-chēgu – thāla – thōdu nada-mādum**

*[thinthithimi thōthi theedhi theedhi
thantha thana thāna thānath thāna
chenjeNagu chēgu]
In the above meter, dances (Your Peacock)*

**chen-chiri-yakāl – visāla – thōgai
thunga-anu-koola – pārvai – theera
sem-pon-mayil – mee-thilē – ep-pōthu varu-vāyē**

*which has little reddish paws, wide colourful tail,
pure and benevolent vision, valour
and reddish golden colour; on that Peacock, when do You propose to come to me?*

**anthan-marai-velvi – kāvat – kāra
sen-thamil-sol-pāvin – mālai – kāra
andar-ubakāra – sēvat – kāra mudi-mēlē**

*You are the Protector of grand vedic sacrifices,
You wear garlands of poems in sweet Tamil,
You are the Benefactor of all Devas in Heaven, You raise the flag of the Holy Rooster,*

**anjali-sey-vōrgal – nēya – kāra
kundru-ruva-ēvum – vēlai – kāra
anthem-vegu-vāna – roopa – kāra eli-lāna**

*You are the Friend of those prostrating to You with folded hands over their heads,
You hold the Spear that pierced through the (Kirouncha) Mount,
You are the most handsome one,*





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sin-thu-ramin-mēvu – bōga – kāra
vin-thai-kura-māthu – vēlai – kāra
sen-chol-adi-yārgal – vāra – kāra ethi-rāna

*You are the consort of beautiful Devasena,
You wait for the audience of wonderful VaLLi,
You are the favourite of sweet-tongued devotees who sing Your praise,*

sen-cha-marai-māyu – māya – kāra
thunga-rana-soora – soorai – kāra
sen-thi-nagar-vālum – ān-mai – kāra perū-mālē.

*You are the magician who annihilates enemies in big wars,
You are like a hurricane that blew away Sooran in the battlefield, and
You reside in and rule the great city of Thiruchenthoor, Oh, Great One!*



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