



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த  
திருப்புகழ் பதிகங்கள் - பாடல் 197 (“வாரணத் தனை”)  
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's  
thiruppugal pathigam - song 197 (“vāra-nan-thanai”)  
thiruchitrabalam

śrī arunagirināthar swāmigal's  
**thiruppugal pathigam - song 197**  
**(“vāra-nan-thanai”)**  
(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

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*śrī arunagirināthar swāmigal's  
thiruppugal pathigam - song 197 (“vāra-nan-thanai”)  
thiruchitrāmbalam*

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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

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

### Sanskrit Consonants

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

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

வார ணந்தனை நேரான மாமுலை  
மீத ணிந்திடு பூணார மாரொளி  
வால சந்திர னேராக மாமுக ..... மெழில்கூர

வார ணங்கிடு சேலான நீள்விழி  
யோலை தங்கிய வர்காது வாவிட  
வான இன்சுதை மேலான வாயித ..... முமுதாறத்

தோர ணஞ்செறி தார்வாழை யேய்தொடை  
மீதில் நின்றிடை நூல்போலு லாவியெ  
தோகை யென்றிட வாகாக ஆரன ..... நடைமானார்

தோத கந்தனை மாமாயை யேவடி  
வாக நின்றதெ னாஆய வோர்வது  
தோணி டும்படி நாயேனுள் நீயருள் ..... தருவாயே

கார ணந்தனை யோராநி சாசரர்  
தாம டங்கலு மீறாக வானவர்  
காவ லிந்திர னாடாள வேயயில் ..... விடும்வீரா

கார்வி டந்தனை யூணாக வானவர்  
வாழ்த ரும்படி மேனாளி லேமிசை  
காள கண்டம காதேவ னார்தரு ..... முருகோனே

ஆர ணன்றனை வாதாடி யோருரை  
ஓது கின்றென வாராதெ னாவவ  
னாண வங்கெட வேகாவ லாமதி ..... லிடும்வேலா

ஆத வன்கதி ரோவாது லாவிய  
கோபு ரங்கிளர் மாமாது மேவிய  
ஆவி னன்குடி யோனேசு ராதிபர் ..... பெருமாளே.





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## śrī arunagirināthar swāmīgal’s thiruppugal pathigam - song 197 (“vāra-nan-thanai”)

**vāra-nan-thanai – nērāna-mā-mulai  
meetha-nin-thidu – pūnāra-māroli  
vāla-cha-thira – nē-rāka-mā-muka ..... melil-kū-ra**

*The dazzling radiance from the string of pearls ornamentally worn on their elephant-like bosom, the great beauty of their face that is like the full moon,*

**vāra-nan-gidu – sē-lāna-neel-vili  
yōla-than-giya – vār-kāthu-vā-vida  
vāna-in-suthai – mē-lāna-vā-yitha ..... lamu-thū-ra**

*Their shell-fish-like long eyes, causing pangs of agony to the bystanders, that run right up to the golden ear-studs as if to attack the ears, the saliva oozing from their lips sweeter than the divine nectar,*

**thōra-nanjeri – thār-vālai-yēy-thodai  
meethil-nin-ridai – nūl-pōlu-lā-viye  
thōkai-yen-rida – vā-kāka-vū-rana ..... nadai-mā-nār**

*Their slender thread-like waist supported by the thighs looking like the trunk of the plantain tree, with bunches of unripe fruits, used for decorating with festoons;  
And their gait of the swan are the characteristics of these whores who glide along beautifully like the peacock;*

**thōtha-kan-thanai – mā-māvai-yē-vadi  
vāka-nin-rathe – nā-āva-vōr-vathu  
thōni-dum-padi – nā-yē-nul-nee-varul ..... tharu-vā-yē**

*Kindly enlighten me in my heart with the knowledge to research and realize that the treacherous act of these whores is nothing but a huge form of delusion, Oh Lord!*

**kāra-nan-thanai – yōrāni-sā-sarar  
thāma-dan-galu – mee-rāka-vā-navar  
kāva-lin-thira – nā-dā-la-vēy-ayil ..... vidum-vee-rā**

*Those demons who never realized the reason (as to why Lord Murugan had invaded them) were all annihilated, and Indra, the King of the Celestials, was able to reign His kingdom when You wielded the spear, Oh valorous One!*

**kārvi-dan-thanai – ūn-āka-vā-navar  
vāltha-rum-padi – mē-nāli-lē-misai  
kāla-kan-dama – kā-thēva-nār-tharu ..... muru-gō-nē**

*Enabling the celestials to live, once, He imbibed the dark poison (AlakAlam) as food; He has a dark-blue stain on His throat; and that Lord SivA graciously delivered You as His son, Oh MurugA!*





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**āra-nan-ranai – vā-thādi-ō-rurai**  
**ōthu-ken-rena – vā-rāthe-nā-vava**  
**nāna-vam-keda – vē-kāva-lā-mathi ..... lidum-vē-lā**

*You once argued with Brahma, well-versed in the VEdAs, and asked Him to interpret the meaning of the PraNava Manthra; when He could not do so and stood baffled, You decided to get rid of His arrogance by imprisoning Brahma, Oh Lord with the spear!*

**ātha-van-kathi – rō-vāthu-lā-viya**  
**kōpu-ram-kilar – mā-mā-thu – mē-viya**  
**āvi-nan-kudī – yō-nēsu-rā-thipar ..... perū-mālē.**

*On the temple towers of this place, the sun's rays are constantly shining without losing their brightness; in this town, ThiruvAvinankudi (Pazhani), Goddess Lakshmi resides with relish, and this is Your abode, Oh Lord! You are the Lord of the leaders of the celestials, Oh Great One!*



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