



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 228 (“பாதி மதிநதி”)
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 228 (“pādhi-madhi-nadhi”)
thiruchitrabalam

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 228
(“pādhi-madhi-nadhi”)
(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
Sri Skanda's Warrior of Light



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thiruchitrāmbalam*

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śrī arunagirināthar swāmigal'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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தனை தான தத்த தனதான
தனை தான தத்த தனதான

பாதி மதிநதி போது மணிசடை
நாத ரருளிய குமரேசா

பாகு கனிமொழி மாது குறமகள்
பாதம் வருடிய மணவாளா

காது மொருவிழி காக முறஅருள்
மாய னரிதிரு மருகோனே

கால னெனையணு காம லுனதிரு
காலில் வழிபட அருள்வாயே

ஆதி யயனொடு தேவர் சுரருல
காளும் வகையுறு சிறைமீளா

ஆடு மயிலினி லேறி யமரர்கள்
சூழ வரவரு மிளையோனே

சூத மிகவளர் சோலை மருவுசு
வாமி மலைதனி லுறைவோனே

சூர னுடலற வாரி சுவறிட
வேலை விடவல பெருமாளே.





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śrī arunagirināthar swāmīgal’s thiruppugal pathigam - song 228 (“pādhi-madhi-nadhi”)

**pādhi-madhi-nadhi-pōdhum-ani-sadai
nādhār-aruliya kuma-rēsā**

*With half a moon, river (Ganga) and flowers adorning His tress;
Lord Siva has gracefully delivered You to us, Kumaresa!*

**pāgu-kani-moli mādhu-kura-magal
pādham-varudiya mana-vālā**

*That KuRavA damsel, Valli, whose voice is sweeter than sugar and fruits;
You are her consort, gently caressing her feet.*

**kāthum-oru-vili-kāga-mura-arul
māya-nari-thiru maru-gōnē**

(In Ramayana) the devilish crow (KakAsuran) was spared only one eye bead, being punished by separation of the other
eye;
Gracefully by that mystic Hari (as RAMA); You are the nephew of Hari and Lakshmi.*

**kālan-enai-anu-gāmal-una-dhiru
kālil-vali-pada arul-vāvē**

*In order that Yaman (Death God) never approaches me;
I have to surrender unto Your two feet by Your grace.*

**ādhi-yaya-nodu-dhē-var-sura-rula
gālum-vagai-uru sirai-meelā**

*Enabling old Brahma and all Devas to regain Heaven and rule again;
You liberated them from their bondage under Sooran.*

**ādu-mayi-linil-ēri-ama-rar-gal
soola-vara-varum ilai-yō-nē**

*Mounting on the dancing peacock;
And surrounded by Devas, You must come before me, Oh Divine Youth!*

**soodha-miga-valar-sōlai-maruvu
suvāmi-malai-thanil urai-vō-nē**

*There are many groves full of mango trees in;
Swamimalai, which is Your abode.*

**sooran-uda-lara-vāri-suva-rida
vēlai-vida-vala perū-mālē**

*Destroying Sooran's body and drying up the entire sea;
You threw Your powerful spear, Oh Great One!*





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* When Sita's chest was maimed by the devilish crow (KakAsuran) while Rama was sleeping on her lap in the jungle, Rama woke up and used a blade of grass as a weapon to destroy the crow. Finding nowhere to go for rescue, the crow surrendered to Rama seeking mercy. Rama gracefully spared its life but was punished by separating one eye bead and letting the crow use the remaining eye bead for both the eyes. KakAsuran was none other than Indra's son Jayanthan who came as an evil crow due to a curse.

thiruppugal pathigam references:

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