



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 470 ("அவகுண விரகனை")
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 470 ("ava-guna-vira-ganai")
thiruchitrabalam

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 470
("ava-guna-vira-ganai")
(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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Sri Skanda's Warrior of Light



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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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தனதன தனதன தானான தானன
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தனதன தனதன தானான தானன தந்ததான

அவகுண விரகனை வேதாள ரூபனை
அசடனை மசடனை ஆசார ஈனனை
அகதியை மறவனை ஆதாளி வாயனை அஞ்சபூதம்

அடைசிய சவடனை மோடாதி மோடனை
அழிகரு வழிவரு வீணாதி வீணனை
அழுகலை யவிசலை ஆறான வுணனை அன்பிலாத

கவடனை விகடனை நானாவி காரனை
வெகுளியை வெகுவித மூதேவி மூடிய
கலியனை அலியனை ஆதேச வாழ்வனை வெம்பிவீழும்

களியனை யறிவுரை பேணாத மாநாட
கசனியை யசனியை மாபாத னாகிய
கதியிலி தனையடி நாயேனை யாளுவ தெந்தநாளோ

மவுலியி லழகிய பாதாள லோகனு
மரகத முழுகிய காகோத ராஜனு
மநுநெறி யுடன்வளர் சோணாடர் கோனுட னும்பர்சேரும்

மகபதி புகழ்புலி யூர்வாமு நாயகர்
மடமயில் மகிழ்வுற வானாடர் கோவென
மலைமக ளுமைதரு வாழ்வேம னோகர மன்றுளாடும்

சிவசிவ ஹரஹர தேவா நமோநம
தெரிசன பரகதி யானாய் நமோநம
திசையினு மிசையினும் வாழ்வே நமோநமசெஞ்சொல்சேருந்

திருதரு கலவி மணாளா நமோநம
திரிபுர மெரிசெய்த கோவே நமோநம
ஜெயஜெய ஹரஹர தேவா சுராதிபர் தம்பிரானே.





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śrī arunagirināthar swāmīgal’s thiruppugal pathigam - song 470 (“ava-guna-vira-ganai”)

**ava-guna-vira-ganai – vē-thāla – roo-panai
asa-danai-masa-danai – āchāra – ee-na-nai
aga-thi-yai-mara-vanai – ādhāli – vāyanai anju-boo-tham**

*I am a scheming scoundrel; I look and behave like a devil;
I am a stupid wicked fellow; I am bereft of discipline;
I have absolutely no place to go and seek refuge; I have a hunter's killing instinct; I am a loud mouth;*

**adai-siya-sava-danai – mō-dāthi – mō-danai
ali-karu-vali-varu – vee-nādhi – vee-na-nai
alu-kalai-avisalai – ārāna – oo-na-nai an-bilā-dha**

*I have a useless body composed of the wasteful combination of the five elements; I am the most stupid of all stupid persons;
I have my origin from a doomed egg and am an idler of idlers;
I am a rotten stale foodstuff; I devour all kinds of food, a real glutton;*

**kava-danai-vika-tanai – nānā – vikā-ranai
vegu-liyai-vegu-vidha – moo-dhēvi – moo-diya
kali-yanai-ali-yanai – āthēsa – vāl-vanai vembī-veelum**

*I am a cunning fellow devoid of love; I am a sadist with a crooked mentality;
I have a foul temper; I am a wretched harbinger of disasters;
I lack the manliness and lead a fickle life;*

**kali-yanai-ari-vurai – pēnā-dha – mā-nuda
kasa-niyai-asa-niyai – mā-pāthan – āgiya
gathi-yili-thanai-adi – nā-vēnai – ālu-vadhu endha-nālō**

*I collapse after indulging in a heavy bout of drinking; I am a human scum never heeding good advice;
I roar vainly like a thunder; and I am the worst sinner with no hope for salvation.
Despite all my shortcomings, will I be protected by You one of these days?*

**mavu-liyil-ala-giya – pā-thāla – lō-kanu
mara-katha-mulu-giya – kā-kō-dha – rā-janu
manu-neri-udan-valar – sō-nā-dar – kō-nudan umbar-sērum**

*Aadhisēshan, the Cobra King of PāthaLa, with his lovely crowns,
Pathanjali, the King of Snakes, of emerald green body
Anabhāyan, the ChOla Emperor, renowned for his just rule,*

**maga-pathi-pugal-puli-yoor – vālu – nā-yakar
mada-mayil-magil-vura – vā-nā-dar – kō-ena
malai-magal-umai-tharu – vālvē – manō-hara man-dru-lādum**

*the Devās and Indra praise the famous place: Puliyoora (Chidambaram) whose presiding deity is Natarājar;
He along with His consort, Pārvathi, who stands by His side like a young peahen, are elated as Devās cheer
You as their King!
You are the treasure delivered to us by Umadevi, Daughter of Mount Himavān! You are the most soothing one
to our hearts!*





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siva-siva-hara-hara – dhēvā – namō nama
dheri-sana-para-gathi – ā-nāy – namō nama
thisai-yinum-isai-yinum – vālvē – namō nama sen-chol-sērum

—————
**AruNagirināthar does not distinguish between Natarājar and Murugan singing about them both as being One.*

You are Siva, the Siva who dances at the golden shrine at Chidambaram, Hara Hara Devā, I bow to You, I bow to You!
Your vision is the Ultimate Refuge for us, I bow to You, I bow to You!
You dwell in all directions and in all forms of music, I bow to You, I bow to You!*

thiru-tharu-kalavi – manālā – namō nama
thiri-puram-eri-seydha – kōvē – namō nama
jeya-jeya-hara-hara – dhēvā – surā-dhipar thambi-rānē.

*You are the consort of VaLLi, with sweet words, I bow to You, I bow to You!
You are the Lord who burnt down Thiripuram*, I bow to You, I bow to You!
Oh Lord, Victory to You, hara hara Dhevā! You are the Leader of all Devās, Oh Great One!*



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