



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 656 (“அடல் அரி மகவு”)
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 656 (“ada-lari-maga-vu”)
thiruchitrāmbalam

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 656
(“ada-lari-maga-vu”)
(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



Page 1 of 7

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TABLE OF CONTENTS	Page #
Thiruppugal - Introducton	3
Guide to pronunciation	4
Thiruppugal Pathigam (Tamil)	5
Thirupugal Pathigam (English)	6
References	7





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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!



Page 3 of 7

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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 தனன தனதன தனன
தய்ய தனத்த தந்த தனதானா

அடலரி மகவு விதிவழி யொழுகு
மைவ ருமொய்க்கு ரம்பை யுடனாளும்

அலைகட லுலகி லலம்வரு கலக
வைவர் தமக்கு டைந்து தடுமாறி

இடர்படு மடிமை யுளமுரை யுடலொ
டெல்லை விடப்ர பஞ்ச மயல்தீர

எனதற நினது கழல்பெற மவுன
வெல்லை குறிப்ப தொன்று புகல்வாயே

வடமணி முலையு மழகிய முகமும்
வள்ளை யெனத்த யங்கு மிருகாதும்

மரகத வடிவு மடலிடை யெழுதி
வள்ளி புனத்தில் நின்ற மயில்வீரா

விடதர திகுணர் சசிதரர் நிமலர்
வெள்ளி மலைச்ச யம்பு குருநாதா

விகசித கமல பரிபுர முளரி
வெள்ளி கரத்த மர்ந்த பெருமானே.





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śrī arunagirināthar swāmīgal's thiruppugal pathigam - song 656 (“ada-lari-maga-vu”)

**ada-lari-maga-vu – vithi-vali-olukum
my-varu-moy-kurampai uda-nālum**

*BrahmA, the son of powerful Vishnu, has already decreed the path of fate; according to that fate;
The five senses (taste, sight, feeling, sound and smell) work in collusion in the cottage of my body. Every day,*

**alai-gadal-ulagil – alam-varu-kalaka
vy-varthama-kudainthu thadu-māri**

*The five sensory organs (mouth, eyes, body, ears and nose) create trouble in this world that is surrounded by wavy oceans,
thereby causing heart-break and dizziness.*

**idar-padu-madi-mai – ula-murai-udalo
ellai-vida-prapanja mayal-theera**

*In order for this miserable lowly person to be relieved of indulgence through mind, speech and action;
In worldly affairs, to put an end to this delusion,*

**ena-thara-ninathu – kalal-peram-avuna
ellai-kurippa-thonru pugal-vāyē**

*To sever the attachment arising from my egoism and to attain Your hallowed feet;
Kindly teach me a lesson indicating the frontier of tranquility.*

**vada-mani-mulaiyum – alagiya-muga-mum
vallai-ena-thayan-gu (th)iru-gāthum**

*VaLLi's bejewelled bosoms, her pretty face;
Her creeper-like delicate ears,*

**mara-katha-vadivu – madal-idai-eluthi
valli-puna-thil-ninra mayil-veerā**

*And her emerald green complexion were all sketched by You on a lotus leaf;
And You stood there at the millet field, Oh valorous One mounting the peacock!*

**vida-thara-thikunar – sasi-tharar-nimalar
velli-malai-cha-yampu guru-nāthā**

*He holds poison in His neck; is extremely virtuous; has the crescent moon on His tresses; is unblemished;
His abode is the silvery mount KailAsh where He materialised as a phallus; You are the Master of that
Lord SivA!*

**vikasitha-kamala – pari-pura-mulari
velli-karath-amarantha perū-mālē.**

*Your feet are like the freshly blossomed lotus wearing the anklets;
You have chosen Your abode at VeLLigaram*, Oh Great One!*





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