



ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 1053 (“அதல சேடனாராட”)
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 1053 (“athala sēda-nār-rāda”)
thiruchitrambalam

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 1053
(“athala sēda-nār-rāda”)
(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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thiruchitrabalam*

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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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தனன தான தானான தனன தான தானான
தனன தான தானான தனதான

அதல சேட னாராட அகில மேரு மீதாட
அபின காளி தானாட அவளோடன்
றதிர வீசி வாதாடும் விடையி லேறு வாராட
அருகு பூத வேதாள மவையாட
மதுர வாணி தானாட மலரில் வேத னாராட
மருவு வானு னாராட மதியாட
வனச மாமி யாராட நெடிய மாம னாராட
மயிலு மாடி நீயாடி வரவேணும்

கதைவி டாத தோள்வீம னெதிர்கொள் வாளி யால்நீடு
கருத லார்கள் மாசேனை பொடியாகக்
கதறு காலி போய்மீள விஜய னேறு தேர்மீது
கனக வேத கோடுதி அலைமோதும்
உததி மீதி லேசாயு முலக மூடு சீர்பாத
உவண மூர்தி மாமாயன் மருகோனே
உதய தாம மார்பான ப்ரபுட தேவ மாராஜ
னுளமு மாட வாழ்தேவர் பெருமாளே.



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śrī arunagirināthar swāmigal’s thiruppugal pathigam - song 1053 (“athala sēda-nār-rāda”)

**athala-sēda nār-rāda – akila-mēru mee-thāda
abina-kāli thā-nāda avalō-dan (dru)**

As AdhisEshan (the 1000-headed Serpent) danced in the netherworld - Mount Meru (Sri KailAsh) on the earth also danced,

In unison with SivA’s Dance, Kali also danced, - along with Her, making Her shiver,

**adhira-vee sivā-thādum – vidai-yil-ēru vā-rāda
arugu-būtha vē-thālam avai-yāda**

*raising His leg up in competition, - SivA, who mounts on the Bull (Nandi), also danced,
and nearby, the BUthaganas and ghosts also danced,*

**madhura-vāni thā-nāda – mala-ril-vēdha nā-rāda
maruvu-vānu lō-rāda madhi-yāda**

*Saraswathi of sweet voice also danced, - Brahma on the Lotus also joined in the dance,
all the Celestials and Moon also danced,*

**vanaja-māmi vā-rāda – nediya-māman ā-rāda
mavilum-ādi nee-ādi vara-vē-num**

Lakshmi on Lotus, Your mother-in-law, danced, - Vishnu, the tall one (who assumed ViswarUpam) Your father-in-law,

*Your peacock should also dance and You too, dancing, - should appear before me dancing!**

**gathai-vidātha thōl-vee-man – ethir-kol-vāli yāl-needu
garudha-lārgal mā-sēnai podi-yāga**

Bhima, who never parted with his mace (gadha), from his shoulder, - shot a series of arrows (in MahAbhAratha War)

at the large army of his mighty opponents and - decimated them (with the help of Krishna);

**katharu-kāli pōy-meela – vijayan-ēru thēr-meedhu
kanaka-vēdha kō-dūthi alai-mō-dhum**

herds of sobbing cows came rushing to (Brindhavanam) (hearing the magical flute of Krishna); - as the charioteer on Vijayan (Arjuna)’s chariot,

the golden and vedic victory-conch shell was blown (by Krishna);



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utha-thi-mee-thilē sā-yum – ulaga-mūdu seer-pātha uvana-mūrthi mā-māyan maru-gōṇē

on the milky ocean with waves tossing about, He (Krishna) reclined on a serpent-bed; - (in Vamana Avatharam) he measured the entire world with one foot (that foot-bearer, Krishna)

He, the Great Mystic, with Garuda for vehicle. - You are His favourite nephew!

uthaya-dhāma mār-bāna – prabu-da-dhēva mā-rājan ulamum-āda vāl-dhēvar peru-mālē

Fresh garland adorning His chest, - is the great King Praputa DEVA (of ThiruvannaMalai);

Your presence made the King's heart dance with joy - Oh the Greatest One of all Gods!

**This song by AruNagiriAthar has a unique significance. When challenged by SampanthAndAn in the Court of King Prapuda DhEvarAjan at ThiruvannaMalai, AruNagiri sang this song describing the dances of the entire universe and the Gods. At the utterance of this line, Lord Murugan appeared before him in the Court, in a dancing form, with dancing peacock and His Spear to the delight of the King and all those present.*





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