



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 1212 (“ஆசைகூர்”)
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 1212 (“āsai-kūr”)
thiruchitrāmbalam

śrī arunagirināthar swāmigal's thiruppugal pathigam - song 1212 (“āsai-kūr”)

(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
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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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தானனா தத்த தானனா தத்த
தானனா தத்த தனதான

ஆசைகூர் பத்த னேன்மனோ பத்ம
மானபூ வைத்து நடுவேயன்

பானநூ லிட்டு நாவிலே சித்ர
மாகவே கட்டி யொருளுன

வாசம்வீ சிப்ர காசியா நிற்ப
மாசிலோர் புத்தி யளிபாட

மாத்ருகா புஷ்ப மாலைகோ லப்ர
வாளபா தத்தி லணியேனோ

மூசுகா னத்து மீதுவாழ் முத்த
மூரல்வே டிச்சி தனபார

மூழ்குநீ பப்ர தாபமார் பத்த
மூரிவே முத்தின் மயில்வாழ்வே

வீசுமீ னப்ப யோதிவாய் விட்டு
வேகவே தித்து வருமாகூர்

வீழமோ திப்ப ராரைநா கத்து
வீரவேல் தொட்ட பெருமாளே.





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āsai-kūr, bakthan, ěn-manō | path-ma-
māna-pū, vaith-thu- nadu-vē | an-

*AsaikUr baththanEn: I have tremendous love and devotion for You.
manO padhma mAna pU vaiththu: I shall pick the lotus flower of my heart;*

pāna-nūl, it-tu, nā-vilē | chithra-
māgavē, katti- oru-nyāna ||

*naduvE anpAna nUlittu: tying that flower with the thread of my love,
nAvilE chithramAgavE katti: I shall make a beautiful garland with my tongue,*

vāsam-vee, sipra, kāsi-yā | nitpa-
māsi-lōr, buddhi- ali-pā-da ||

*orunyAna vAsam veesi: sprinkling it with the fragrance of unique Knowledge;
prakAsiyA niRpa: that garland is going to be sparkling,
mAsiOR budhdhi aLipAda: surrounded by the humming beetle called the spotless intellect;*

māthru-kā, pushpa, mālai-kō | la-pra-
vāla-pā, thath-thil- ani-vēnō ||

mAthruka pushpa mAlai: and that garland is called MAthruka Pushpa MALa!
kOla pravALa pAdhaththil aNivEnO: When will I have the honour of offering that garland to Your lovely coral-like red
feet?*

mūsu-kā, nath-thu, meethu-vāl | muth-tha-
mūral-vē, dich-chi- thana-bā-ra ||

*mUsu kAnaththu meedhu vAzh: She lives in the forest where beetles abound;
muththa mUral vEdichchi: She belongs to the hunters' tribe, and her teeth are like beautiful pearls;*

mūlgu-nee, pappra, thā-pa-mār | baktha-
mūri-vēl, ath-thin- mayil-vāl-vē ||

*thanabAra mUzhgu neepap prathApa mArbathiha: You drown in that VaLLi's bosoms; and Your own chest
is filled with famous kadappa flowers, Oh Lord!*

*mUri vEzhaththin mayilvAzhvE: You are also the consort of DEvayAnai, looking like a peahen, and who
was reared by the strong elephant (AirAvatham)!*

veesu-mee, nappa, yōdhi-vāy | vittu-
vēga-vē, thith-thu- varu-mā-sūr ||

*veesu meenap payOdhi vAy vittu vEga: The ocean, full of waves and fish, screamed loudly, boiled over and
dried up;*

vEdhiththu varumAsUr veezha: and SUri, who tortured the DEvAs, was knocked down dead





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**veela-mō, dhippa, rā-rai-nā | gath-thu-
veera-vēl, thotta- peru-mā-lē. ||**

*mOdhīp parArai nAgathīthu: when You began Your attack on the huge Mount Krouncha
veera vEl thotta perumALE.: by throwing Your mighty Spear, Oh Great One!*

** In Sanskrit, there are 51 letters in the alphabet, beginning with 'a' and ending with 'ksha'. Each limb of Murugan's form is attributed to one letter. The garland of letters is known as MATHruka Pushpa MALa. It occurs in the work, Subramanya ParAkramam.*



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