



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த
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திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal’s
thiruppugal pathigam - song 1315 (“seer-sirak-ku-mē-nee”)
thiruchitrāmbalam

śrī arunagirināthar swāmigal’s
thiruppugal pathigam - song 1315
(“seer-sirak-ku-mē-nee”)
(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
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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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தானதத்த தான தனாதனா தன
தானதத்த தான தனாதனா தன
தானதத்த தான தனாதனா தன தனாதனா

சீர்சிறக்கு மேனி பசேல் பசே லென
நூபுரத்தி னோசை கலீர் கலீ ரென
சேரவிட்ட தாள்கள் சிவேல் சிவே லென வருமானார்

சேகரத்தின் வாலை சிலோர் சிலோர் களு
நூறுலக்ஷ கோடி மயால் மயால் கொடு
தேடியொக்க வாடி யையோ வையோ வென மடமாதர்

மார்படைத்த கோடு பளீர் பளீ ரென
ஏமலித்தெ னாவி பகீர் பகீ ரென
மாமசக்கி லாசை யுளோ முளோ மென நினைவோடி

வாடைபற்று வேளை யடா வடா வென
நீமயக்க மேது சொலாய் சொலா யென
வாரம்வைத்த பாத மிதோ இதோ என அருள்வாயே

பாரதத்தை மேரு வெளீ வெளீ திகழ்
கோடொடித்த நாளில் வரைஇ வரைஇ பவர்
பாணிறக்க ணேசர் குவா குவா கனர் இளையோனே

பாடல்முக்ய மாது தமீழ் தமீ ழிறை
மாமுநிக்கு காதி லுணார் வுணார் விடு
பாசமற்ற வேத குரு குரு பர குமரேசா

போர்மிகுத்த சூரன் விடோம் விடோ மென
நேரெதிர்க்க வேலை படர் பட ரென
போயறுத்த போது குபீர் குபீ ரென வெகுசோரி

பூமியுக்க வீசு குகா குகா திகழ்
சோலைவெற்பின் மேவு தெய்வா தெய்வா னைதொள்
பூணியிச்சை யாறு புயா புயா றுள பெருமானே.





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śrī arunagirināthar swāmīgal’s thiruppugal pathigam - song 1315 (“seer-sirak-ku-mē-nee”)

seer-sirak-ku-mē-nee – pasēl – pasēl – ena
noo-bu-rathi – nōsai – kaleer – kaleer – ena
sera-vitta-thālgal – sivēl – sivēl – ena varu-mā-nār

*Their beautiful bodies looked cool and fresh;
Their anklets made a ringing sound of "kallr kallr";
The pairs of their feet, while walking together, looked very reddish; so passed by a few whores;*

sēga-rathin-vālai – silōr – silōr – kalu
nooru-latcha-kōdī – mayāl – mayāl – kodu
thēdi-yokka-vādi – yaiyō – vaiyō – vena mada-mā-thar

*Some young and robust-looking whores went along offering themselves to the mass;
Some young women made their suitors, consumed by extreme passion, fritter away things worth hundreds of millions on
them, saying desparately "alas, alas";*

mār-badai-tha-kōdu – paleer – paleer – ena
ēma-lithe-nāvi – pageer – pageer – ena
māma-sakki-lāsai – yulō – mulō – mena ninai-vō-di

*The chests of these whores are filled with mountain-like bosom which simply dazzle;
Looking at that, my mind is baffled and my life trembles miserably;
My thought runs amuck in a big delusory passion for those women;*

vādai-patru-vēlai – vadā – vadā – vena
neema-yakka-mēthu – solāy – solāy – ena
vāram-vaitha-pātham – ithō – ithō – ena arul-vā-yē

*When that big chill of lustrous wind catches hold of me, kindly daunt me in a loud voice calling "Hey you,
hey you";
Ask me firmly "Why are you in such a daze? Tell me. Tell me";
Kindly grant me Your hallowed feet, saying "These feet that you love are yours; take them; take them!"*

pāra-thath-thai-mēru – veele – veele – thigal
kōdo-titha-nāilil – varaii – varaii – pavar
pāni-rakka-nēsar – kuvā – kuvā – kanar ilai-yō-nē

*He wrote the MahAbhAratham openly on the outskirts of Mount MEru by breaking His own tusk for
scribing; He is elephant-faced;
His complexion is that of the sun; He is GaNapathi, whose vehicle is the little mouse; You are the younger
brother of that Lord VinAyaka!*

pādal-mukya-māthu – thameel – thameel – irai
māmu-nikku-kāthi – lunār – vunār – vidu
pāsam-atra-vētha – kuru – kuru – para kuma-rē-sā

*Appearing in the form of the Tamil Deity, You preached, after considerable research, the Tamil language,
full of many rich and beautiful poems, into the ears of the great Sage AgasthyA;
You are naturally detached from all attachments, Oh Supreme Master of the VEdAs!*





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**pōrmi-kutha-sooran – vidōm – vidōm – ena
nēre-thirk-ka-vēlai – padeer – padeer – ena
pōya-rutha-pōthu – kubeer – kubeer – ena vegu-sōri**

*When the mighty warrior Sooran declared "I shall not give in; I shall not give in"
and confronted You head-on, You wielded the spear with a banging sound to sever all the demons;
at that time, blood gushed profusely on the earth as You let Your weapon off, Oh Guha, Oh Guha!*

**poomi-yukka-veesu – guhā – guhā – thigal
sōlai-vet-pin-mēvu – theyvā – theyvā – nai-thol
pooni-yichai-yāru – puyā – puyā – rula perū-mālē**

*You have Your abode in the elegant place, SOLai malai, Oh Lord!
You lovingly embrace the shoulder of DEvayAnai with Your (6+6) twelve shoulders, Oh Great One!*



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