



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 943 (“இறவாமற் பிறவாமல்”)
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 943 (“iravā-mal-pira-vāmal”)
thiruchitrāmbalam

śrī arunagirināthar swāmigal's
thiruppugal pathigam - song 943
(“iravā-mal-pira-vāmal”)
(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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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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இறவாமற் பிறவாமல் – எனையாள்சற் குருவாகிப்

பிறவாகித் திரமான – பெருவாழ்வைத் தருவாயே

குறமாதைப் புணர்வோனே – குகனேசொற் குமரேசா

அறநாலைப் புகல்வோனே – அவிநாசிப் பெருமானே.



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śrī arunagirināthar swāmigal's thiruppugal pathigam - song 943 (“iravā-mal-pira-vāmal”)

iravā-mal-pira-vāmal – enai-yāl-sat guru-vāgi

*I pray that You give me a boon not to die and not to be born again.
You must become my proper Master*

pira-vāgi-thira-māna – peru-vāl-vai tharu-vāyē

*And every other thing to me.
You must grant me the permanent, liberated and blissful life to me.*

kura-mā-dhai-punar-vōṇē – guhanē-sot kuma-rēsā

*You married Valli, the damsel of the KuRavās.
Oh Guhā, Oh Kumaresā who is praised by all!*

aranā-lai-pugal-vōṇē – avināsi perū-mālē

*You preach me the four Purushārthās (Dharma, Arththa, Kāmā and Mokshā).
Oh Great One, who resides at Avināsi*.*

* Avināsi is 8 miles north of Thiruppoor Railway Station.



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