



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த  
திருப்புகழ் பதிகங்கள் - பாடல் 425 (“செய்செய அருணா”)  
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's  
thiruppugal pathigam - song 425 (“jaya jaya arunā”)  
thiruchitrabalam

śrī arunagirināthar swāmigal's  
**thiruppugal pathigam - song 425**  
**(“jaya jaya arunā”)**  
(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**  
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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

<b>a</b>	like <b>a</b> in nap
<b>ā</b>	like <b>a</b> in father
<b>ē</b>	like <b>ay</b> in may
<b>i</b>	like <b>i</b> in pin
<b>ī</b>	like <b>ee</b> in sweet
<b>ō</b>	like <b>o</b> in rose
<b>u</b>	like <b>u</b> in put
<b>ū</b>	like <b>oo</b> in food
<b>ha</b>	pronounce as a faint echoing of the previous vowel; e.g. <b>ah:</b> would be pronounced “aha”; <b>ih:</b> would be pronounced “ihi”; <b>uh:</b> would be pronounced “uhu”; etc.
<b>ai</b>	like <b>ai</b> in aisle
<b>au</b>	like <b>ow</b> in cow

### Sanskrit Consonants

<b>b</b>	like <b>b</b> in bird
<b>bh</b>	like <b>b h</b> in job hunt
<b>ch</b>	like pinch
<b>d</b>	like <b>d</b> in dove
<b>dh</b>	like <b>d h</b> in good heart
<b>g</b>	like good
<b>gh</b>	like <b>g h</b> in log hut
<b>h</b>	like <b>h</b> in hot

<b>j</b>	like <b>j</b> in job
<b>jh</b>	like <b>dgeh</b> in hedgehog
<b>jñ</b>	like <b>ng y</b> in sing your
<b>k</b>	like <b>k</b> in kite
<b>kh</b>	like <b>ck h</b> in black hat
<b>l</b>	like <b>l</b> in love
<b>m</b>	like <b>m</b> in mother
<b>ñ</b>	like <b>n</b> in pinch
<b>p</b>	like <b>p</b> in soap
<b>ph</b>	like <b>ph</b> in up hill
<b>r</b>	rolled like a Spanish or Italian “r”
<b>s</b>	like <b>s</b> in sun
<b>ś</b>	sometimes like <b>s</b> in sun, sometimes like “sya” sound
<b>t</b>	like <b>rt</b> in heart
<b>th</b>	like <b>t h</b> in fat hat
<b>v</b>	like <b>v</b> in love, sometimes like <b>w</b> in world
<b>y</b>	like <b>y</b> 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 தனனாத் தனதன தனனத்  
தனதன தனனாத் தனதன தனனத்  
தனதன தனனாத் தனதன தனனத் ..... தனதான

செய்செய அருணாத் திரிசிவ யநமச்  
செய்செய அருணாத் திரிமசி வயநச்  
செய்செய அருணாத் திரிநம சிவயத் ..... திருமுலா

செய்செய அருணாத் திரியந மசிவச்  
செய்செய அருணாத் திரிவய நமசிச்  
செய்செய அருணாத் திரிசிவ யநமஸ்த் ..... தெனமாறி

செய்செய அருணாத் திரிதனின் விழிவைத்  
தரகர சரணாத் திரியென உருகிச்  
செய்செய குருபாக் கியமென மருவிச் ..... சுடர்தானைச்

சிவசிவ சரணாத் திரிசெய செயெனச்  
சரண்மிசை தொழுதேத் தியசுவை பெருகத்  
திருவடி சிவவாக் கியகட லமுதைத் ..... குடியேனோ

செய்செய சரணாத் திரியென முநிவர்க்  
கணமிது வினைகாத் திடுமென மருவச்  
செடமுடி மலைபோற் றவுணர்க ளவியச் ..... சுடும்வேலா

திருமுடி யடிபார்த் திடுமென இருவர்க்  
கடிதலை தெரியாப் படிநிண அருணச்  
சிவசுடர் சிகிநாட் டவனிரு செவியிற் ..... புகல்வோனே

செய்செய சரணாத் திரியெனு மடியெற்  
கிருவினை பொடியாக் கியசுடர் வெளியிற்  
றிருநட மிதுபார்த் திடுமென மகிழ்பொற் ..... குருநாதா

திகழ்கிளி மொழிபாற் சுவையித முமுதக்  
குறமகள் முலைமேற் புதுமண மருவிச்  
சிவகிரி அருணாத் திரிதல மகிழ்பொற் ..... பெருமாளே.





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## śrī arunagirināthar swāmigal's thiruppugal pathigam - song 425 ("jaya jaya arunā")

**jaya jaya – arunā-thiri – siva-yana-ma**  
**jaya jaya – arunā-thiri – ma-siva-yana**  
**jaya jaya – arunā-thiri – nama-sivaya ..... thiru-mū-lā**

*Victory to You! Victory to You! Oh "sivayanama"\* of Mount AruNAchalam!*  
*Victory to You! Victory to You! Oh "masivayana"\* of Mount AruNAchalam!*  
*Victory to You! Victory to You! Oh "namasivaya"\*\*\* of Mount AruNAchalam! You are the Primordial One!*

**jaya jaya – arunā-thiri – yana-ma-siva**  
**jaya jaya – arunā-thiri – vaya-namasi**  
**jaya jaya – arunā-thiri – siva-yana-masthu ..... ena-mā-ri**

*Victory to You! Victory to You! Oh "yanamasiva"\*\*\*\* of Mount AruNAchalam!*  
*Victory to You! Victory to You! Oh "vayanamasi"\*\*\*\*\* of Mount AruNAchalam!*  
*Victory to You! Victory to You! Oh "sivayanama"\*\*\*\*\* of Mount AruNAchalam!" - repeating the same mantra by rotating the letters,*

**jaya jaya – arunā-thiri – thanin-vili-vaith-thu**  
**arahara – charanā-thiri – ena-urugi**  
**jaya jaya – guru bāggiya – mena-maruvi ..... sudar thā-lai**

*saying "Victory to You! Victory to You!" and fixing my eyes on the Mount AruNAchalam",*  
*"Oh Hara Hara! Your feet are seen in the Mount"- meditating on You with these words,*  
*this mantra of "Jaya Jaya (Victory to You)" has been bestowed upon us by our kind Master; considering that blessing, I*  
*wish to concentrate on Your holy feet glowing like an effulgence*

**siva siva – charanā-thiri – jaya jayena**  
**charan-misai-thōlu-dhē – thiya – suvai peruga**  
**thiru-vadi-siva – vākkiya – kadal-amuthai ..... kudi-vē-nō**  
**(murugā)**

*and praise them, saying "Lord Siva's hallowed feet are in the shape of this great Mount, Victory to You! Victory to You!" and prostrating at those feet (the Mountain), with the ecstasy of my prayer growing boundlessly, shall I be able to imbibe the blissful nectar emerging from the milky ocean of the Siva Mantra?*

**jaya jaya – charanā-thiri – ena munivar(k)**  
**ganam-idhu – vinai-kāthidum – ena maruva**  
**seda-mudi-malai-pō – travu-nargal – aviya ..... sudum vēlā**

*Multitude of sages have chanted "Victory to You! Oh Mount AruNAchalam, being the hallowed feet of the Lord!*  
*This holy Mountain will save us from our past deeds!"- with this prayer they have thronged around the Mountain;*  
*The demons, who believed that their bodies and crowns were saved by the Mount Krouncha and the seven mountains of their lineage, were killed and burnt down by Your powerful Spear, Oh Lord!*





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**thiru-mudi-adi – pār-thidum – ena-iru-varkku**  
**adi-thalai-theriyā – padi – nina-aruna**  
**siva-sudar-siki – nāt-davan – iru-seviyil ..... pugal-vōṇē**

*Challenging Lord Vishnu and Brahma to attain His Head and reach His Feet,  
Lord Siva stood as an abiding reddish Flame, with His Feet and Head beyond the ken (knowledge) of the two;  
He has the unique central eye of Fire; You filled the two ears of that Siva with the preaching (of the PraNava Manthra)!*

\* sivanama is the manthra of Siva - PanchAkshara - as delineated in the Vedās  
\*\* masivayana is the manthra obtained from the above by shifting the last letter to the first position  
\*\*\* namasivaya is the manthra obtained from the above by shifting the last letter to the first position  
\*\*\*\* yanamasiva is the manthra obtained from the above by shifting the last letter to the first position  
\*\*\*\*\* vayanamasi is the manthra obtained from the above by shifting the last letter to the first position  
\*\*\*\*\* Again, sivanama is the manthra obtained from the above by shifting the last letter to the first position; if this process is repeated, PanchAkshara Chakra rotates

**jaya jaya – charanā-thiri – enum-adi-yetku**  
**iru-vinai – pōdiyā-kiya – sudar-veli-yil**  
**thiru-nadam-idhu – pār-thidum – ena-magil-pō (t) ..... gūrū-nāthā**

*When I say, "Victory to You! Victory to You! Oh the holy Feet of the Lord in the form of Mount AruNachalam", both of my  
deeds (good and bad) are shattered in the blazing light, and You joyfully beckon me to see the vision of Your cosmic dance,  
Oh my Master!*

**thigal-kili-mōli – pāt-suvai – idhal-amutha**  
**kura-magal – mulai-mēl-pudhu – mana maru-vi**  
**siva-giri – arunā-thiri – thala-magil-pō (t) ..... perū-mālē.**

*Her speech is like the sweet words of the parrot; Her wet lips taste like milk and nectar;  
She is VaLLi, the damsel of the KuRavās; You enjoy coddling Her freshly aromatic bosom;  
You are seated with relish in the Mount of Siva, ThiruvannaMalai, Oh Handsome and Great One!*





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