



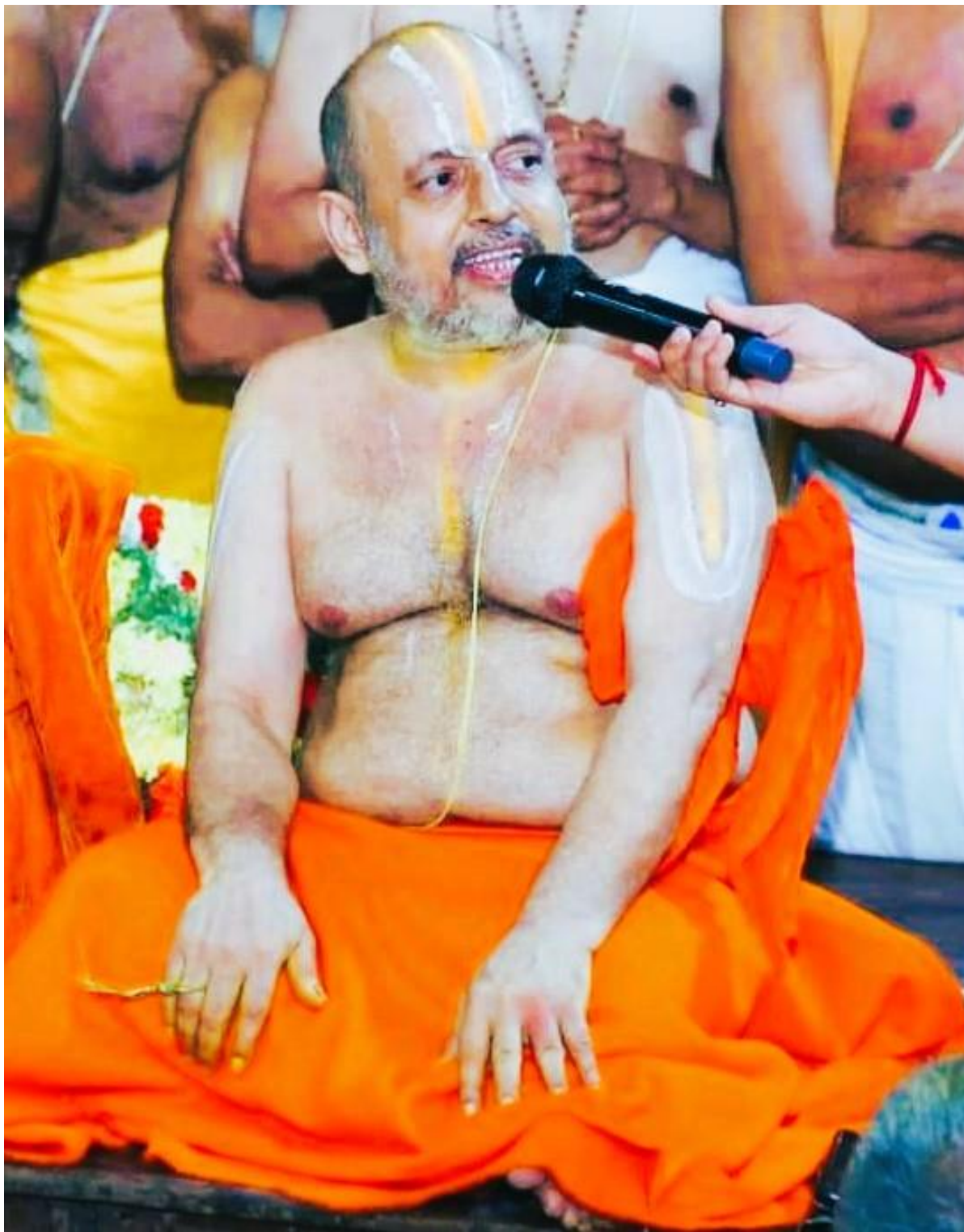
Achaarya Vruksham

(E Magazine of Srirangam Srimath andavan asramam Covai)



Special Supplement on
Aandal & Thirupavai
2023

With the grace & blessings of HH Srivarahmahadesikan



**Srimathey sriVaraha mahadesikaya nama:
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TIRUPPAVAI MANAKOLAM (IN RICE FLOUR)

By Smt. Malathi Balaji

devamrutam.blogspot.com



1. mArgazhi tingal



2. Vaiyattu



3. Ongi ulagalandu



4. Azhi mazhai kannA



5. mAyanai mannu



6. puLLum silambinakan



7. keesu keesu



8. keezhvAnam veLLendru



9. toomani mA Dattu



10. nORRu suvargam



11. KaRRu karavaigal



12. kanaittilam kaRRerumai



13. puLLinvAy keeNDAnai



14. Ungal puzhakkaDai



15. eIlE iLankiLiye



16. nAyakanAi ninra



17. ambaramE



18. undu madagalitran



19. kutTuvilakkeria



20. muppattu moovar



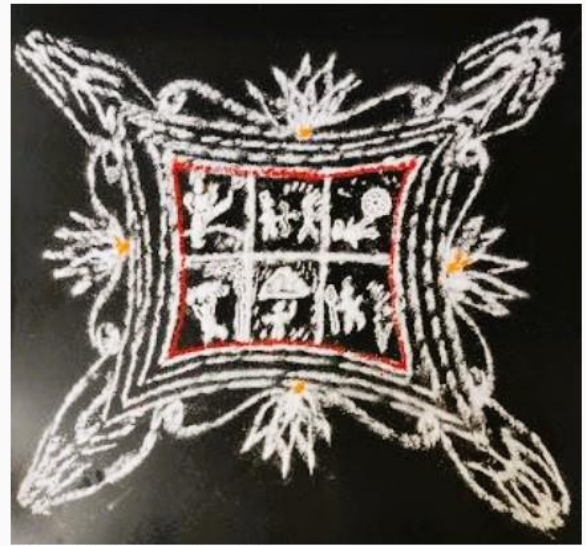
21. ERRa kaLangal



22. angan mA nyAlattu



23. mAri malai muzhainjil



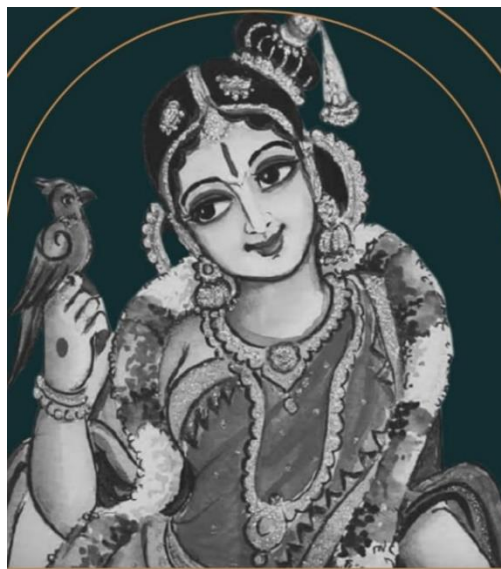
24. anRiulagam aLandAi



25. orutti maganAy



26. mAIE maNivaNNA





27. kooDArai vellum



28. karavaigaLpinsenRu



29. chiRRam chiRu kaIE



30. Vanga kaDal kaDainda

आ नो भद्राः क्रतवो यन्तु विश्वतः ।।
A nO bhadra: kratavO yantu vishvata: ||
Let noble thoughts come to us from all directions.

Sri Godhayai namaha:
Srimathe Sri Varaha mahadesikaya namaha:

THIRUPPAVAI, A DEVOTIONAL PACKAGE WITH DIFFERENCE

(Small effort to understand by: Adiyen Krishnakumara thatha dasan, Pune)

INTRODUCTION:

Before, we go in for reading the Thiruppavai, which is high order of vedic contents spelt in simple and sweet Tamizh language, let us try to first see the life and history of the creator of the composition. The author of these Thiruppavai verses is none other than the **Bhumi piratti HERSELF**. She is affectionately and divinely called Sr Andaal. Therefore, it is of special interest and importance to learn on the details.

Sri Andal, the divine daughter of Periazhvar, was found near the Thulasi plant in his garden. She was originally given the name -- Godha meaning the mother Earth. She got the name **Sri Andaal** -- one who even won the Lord by heart because of one incident. Once, as a child, playfully she wore the garland kept for the Lord before the Puja. But her father noticed the act as wrong. Despite wearing the new garlands, the Lord did not feel happy and made Periyazhvar to wear on HIM that garland worn by her and accepted only that. Since then, she was called by the name **Sri Andaal**. She grew with immense love on Lord Sri Krishna and desired to marry only Him. She joined HIM as His consort, in the presence of Sri Periyazhvar, at Srirangam temple, Periya Perumal sannidhi. Sri Andaal also known as Godha or Nachiyar -- is the incarnated Bhumi piratti avatharam in this world. Through her poems of Thiruppavai, she wanted to remind us, the uttered words and the promise by **Sri Varaahar** that praising Him through words, meditating on Him through minds and worshipping through flowers, will make all the Jeevatmas on the Earth, to attain HIM. Sri Andaal reiterates this essence of vedic assertions, in her Tamizh verses of **Thiruppavai** forming the part of the sacred **Nalayira Divya Prabandham** - the Tamil verses in praise of Lord Sri Narayana. The collective efforts by Sri Andaal is to make every Jeevatma attain Emperuman lotus feet and have the pleasure and limitless happiness. That is the reason, why these verses are being recited at all the houses. The anusandhanam or recitations as everyday routine by all, is believed to make us feel, understand and live with greater principles. They are, (i) we are born for Him and (ii) we are to serve Him. (iii) He only, is our protector, acceptor and moksha grantor. She has blended the essence of sacred scriptures (the Vedas) with simple and sweet Tamizh language to be understood by all. The poem collectively called **Thiruppavai**, has a total of **30 pasurams / verses**. Sri Parasara bhattar who in his thaniyan in praise of Sri Andaal and her works, says that she is the right person to approach before going to the Lord because she would inform HIM not to consider our faults but grant HIS grace, when we would stand before HIM for our requests. Sri Uyyakondar's another thaniyan to Thiruppavai, asks the mind to pray to Sri Andaal, to pray who did her kainkaryams

to the Lord, with her hands, body, mind, and with the garland. He requests her to help all adiyars also to pray HIM for the love.

THE DEVOTIONAL PACKAGE:

With all these as introduction, let us understand on how Thiruppavai is constructed. We can be broadly divide the same, into the following three parts wherein Sri Andaal has packed the contents. The importance of essential actions towards kainkaryam are listed and detailed as in the following parts.

1. **Have a sustained worship and devotion:** Sri Andaal begins with a motivation or cause and intends to perform a Nonbu (or vratam) or the mission through and for which this should be accomplished. These are described by **verses 1 to 5**.
2. **Include like and good-minded group:** That is, to encourage to have group activity for involvement in divine activities is a must. Sri Andaal describes in detail the activities by joining individuals into her like-minded group and do the task jointly. These are covered in the next **10 verses** from **6 to 15**.
3. **Wake, praise, pray and worship Him:** This is final or the goal and fruit yielding portion of the task undertaken. In this part, Sri Andaal as her team and trying the benefits for everyone together. As group she makes the attempt to **wake up, praise, worship and pray** to the Lord the required **blessings from HIM**. This symbolises actions for achieving and to cause for the universal welfare and benefits instead praying for one individual. (Loka Kshema emphasis). These four aspects are covered by **verses 16 to 20, 21 to 28, 29 and 30** respectively.

Adien with my no or less knowledge alone, cannot make a possible understanding of this tamizh nectar by Sri Andaal. Therefore, adiyen seeking the benign blessings of Divya Dhampatis, Sri Godha Nachiyar, Acharya, and many great scholars who really gave their descriptions. Adiyen is trying to compile all these explained details, articles and vyakyanams by various scholars at different periods, to suit my small write up with this title. Adiyen wish and attempt only to taste and share the learnings of few pasurams of **Sri Andaal Thiruppavai**. Adiyen places apology in advance, for any mistakes or wrong understanding in my writings. Adiyen also requests to forgive me for follies and accept the essence. If any good are found, the credits are due to acharyan's blessings only. For the first part, we shall understand through paasurams 1 & 2

MARGAZHI THINGAL

Although entire Thiruppavai glorifies Lord Sri Krishna on whom Sri Andaal showed love in abundance, this pasuram signifies the holy month **Margazhi** for conducting a nonbu or vrat observation - of intense worship -- kind of mission. The enthusiasm for devotion as young children is indicated. Happiness is due to the full moon day. The motivation for the young girls, to get ready, bathe in the early hours before dawn and join her in this mission is stated in the pasuram. The purpose for doing it, is to achieve the desired from the Lord Narayana Himself. Sri Andaal celebrates this month as apt to worship, pray by praising the Lord for granting the

boons they required. She is certain and clear in her mind as well as educating others too that Lord Narayana alone could grant everyone, the desired boons they seek.

VAIYATHU VAZHVEER

Having started with the intense worship, Sri Andaal as next action directly dictates and lists down to follow the main dos and don'ts for the considered noble cause. (i) wake up early and bathe, (ii) not to beautify with eye black linings and flowers, (iii) not to eat any of Ghee and milk, (iv) not to do inappropriate deeds, (v) not to utter ill or harmful words, (vi) to do charity like righteous deeds.

Let us now try pasurams from the next part that details the attitude of group involvement while praying and singing the praise of the Lord. Now, the part 2 -- of Sri Andaal's Thiruppavai -- has 10 verses beginning with the 6th verse up to 15th verse. In every verse, she wakens up one new girl asking to join for the group worship by quoting a reasoning and pleading for the same. In all these verses, Sri Andaal is citing the reason that waking up is to worship the Lord. As an example we shall see the 14th pasuram.

UNGAL PUZHAKADAI

In this, Sri Andaal is calling at a girl who promised earlier to come first and join the group in order to wake up others. But she is seen still in sleep. The red lotus and other flowers in the small pond in her backyard have blossomed, the ascetics with saffron robes and shining white teeth are on their way to the temple, yet, the wise and cleverly speaking girl, never delt shameful for not keeping up her words, now in sleep, has to wake up. After coming and together, she should sing and perform worship in praise of the Lord having the Conch and the Chakra in His hands and whose eyes are lotus. Sri Andaal states that as the Lotus requires presence of Sun to blossom, Atma too is for an Atma too looks for Paramatma to get its brightness and wisdom for which Water is equivalent to Satsangam. This would help gain righteous speech. In all, Namasankertanam of Narayanan is better than mere gossiping.

Before conclusion, let us taste the 3rd part of the nectar of tamizh with some pasurams. This part contains 15 paasurams or verses that would explain further, the joy of worship by going to temple where the lord resides. For this part, we shall first understand pasuram 17.

AMBARAME THANNEERE

With an appeal by the young children the gate-keepers heeded the request and allowed the girls. Now all have come inside the palace. Now Andaal realised she has to wake up still many and wonders how and why all are not waken up? So, her task now is in attempting to wake up Nandagopan and mother Yasodha, singing their praise. Since the Lord is the ONE who provides everyone, the required clothes, water and food to make them live. So, she wakes up, the lord, the Ruler of many kings. She also attempts to wake up Lord Krishna and his brother Balarama, praising the Lord as the one who rose up in order to measure the three worlds and the one who is wearing an golden anklet in red colour. She requests and gets them wake up saying not to sleep further. Next we shall see the beauty in the verse praising the Lord to open HIS eyes before blessing them the boons.

MAARI MALAI

Sri Andal and her team successfully woke up the lord by making the prayers to gently wake up and give HIS abundant grace. While doing this much, they were not satisfied as HE was still in his bedroom. But HE desires to know, for which purpose, they all have come along. These girls together with Sri Andaal did not utter any word on this until HE opened the chamber and sat on HIS Simhasanam. Now, they started in HIS praise saying, being a young Lion to Yasodha, HE should come out and show HIS majestic appearance. The lion crouching in sleep inside the mountain-cave during the rainy season, while after being awake opens its fire emitting eyes and a loud roar. She describes HE is a beautiful lion, to give them a sight to enjoy HIS walking. By being seated, HE could hear their pleas, wishes ver comfortably. Sri Andal cleverly stresses and uses the word, Simhasanam because when Perumal promises something while being seated on a Simhasanam. HE will never forget. She adds, however, that being simple Aayar kula girls, they do not know what are good or bad to them. For them, the lord is everything and being their protector, HE must examine and grace to fulfil with good to them. Thus, the pasuram explains also the fortune or the phalan of Saranagati, at HIS lotus feet. Once done, it becomes HIS duty and responsibility for granting with good or bad.

Lastly, we shall taste the 29th verse and it's meanings.

CHITRAM CHIRU KALAI:

This verse is considered important to be recited being a powerful plea. This is indeed showing the utmost status and strong intention of true love and worship towards the lord by all these children now, standing before HIM. She describes in this verse the main purpose with which they undertook the vrat or nonbu that is now to get fulfilled. The reasons they have assembled before HIM, in this very early morning, pray falling at HIS lotus feet, singing in praise are to receive HIS gracious blessings only. The Lord is born in the cowherd community that breeds the cows and earn their life. HE would not refuse their worship but surely bestow what they desired. grace on us. She reminds that today they are at HIS feet to get the grace with boons. But the kainkaryam and services to be offered to HIM should be for entire life as well as for ever life after life of seven subsequent births. As privileged to have HIS relationship every time the lord makes HIS avathara presence, all bhaktas would offer worship only to the Supreme only and none The boon so receive should ensure that any other desires other than this are removed from hearts and minds. So the real boon from HIM is the worship and serve the Lord. According to Sri Andaal, unwavering, unconditional devotion and total surrender to Sri Krishna at all times and occasions is what required by HIS devotees.

CONCLUSION:

Even with few pasurams cited above, we can understand that the entire sacred songs of Thiruppavai by Sri Andaal is a devotional package with difference because it is the remover of all our distress, and shows the holy feet of the Supreme as the means This song being the root and source of all four Vedas, this tamil work consisting of 30 verses must be read, recited and revered by everyone in this universe. Those humans who don't know any of the verses, are the waste and burden on this land. **Subhamastu**

GOVINDHAN GUNAM PAADI AAVI KAATTHIRUPPEN

Vasudevan m.g.

INTRODUCTION: In the ensuing the holy month of Maargazhi or dhanur maasam of the Tamil year 'SObhakruth' and the approaching new year 2024, my well wishes and my praNaamams to all GOvindha bhakthaas of the emailing list and a happy prosperous new year 2024. My sincere prayers to that

- "kuRai onRum illaadha GOvindhan",
- "kooDaarai vellum seer GOvindhan'

to protect us, take care of us, we all, like how HE did with those blessed cows and revered gOpaas of Gokulam and Brindhaavanam, when he acted as a 'GOpaalan'. Is it not the practice, predominantly in the month of Maargazhi, to sing AaNdaaL paasurams, viz. her great Thiruppaavai and her Naacchiyaar thirumozhi? And that too during this anadhyayana kaalam [a long one] of SObakruth year?

GUNAM PAADUDHAL: I sing the guNams - qualities- characteristics of that GOvindhan and wish to save lives of all my nears and dears [that too in the aftermath of the floods in Tamilnadu]. I wait for his arrival in my mental doorstep to receive him and say /sing "en GOvindhan guNam paaDi aavi kaatthiruppEn" as echoed by Sree AaNdaaL in 8-3 her "Naacchiyaar Thirumozhi".

KrishNa - is already and always, a 'kuRai onRum illaadha GOvindhan'- it is so natural for that GOvindhan to be

- full of positive energy, and always
- has only 'niRai'
- he gives those positive things and energy, etc, in full grandeur and
- he gives that dhayaa, karuNai, which are available with him in abundant quantity
- and that GOvindhan distributes to all without any reservation or discrimination.

Thus, there will be a lot to sing about his multitude of 'guNam-s' - specialities.

WHY GUNAM and not guNams? Why, then guNam in singular and not in plural as guNangaL? Answer lies in that guNam which is most dominant than others. That guNam is of

- Saving the lives of his near and dear – HIS dependents - which is the most predominant. This is done even at the risk of his own life - by taking up the great risk of entering the poisonous water in the oDai in river Yamunaa to drive away the menacing snake kaaliyan.
- Thus, HE saves his
 - bhakthaas,
 - dhaasaas,
 - nears,
 - dears and
 - servants.

As a value addition [as these modern-day business concepts put it across] we get from this single guNam is / are

- Of getting an un-paralleled aanandham, a unique bliss of seeing him do a wonderful dance on the hood of that very menacing snake
- KaaLiyan – is now a tamed one when HE placed his foot on the snake's hood [paDam]
- Of making the dhEvaas, rishis and gOpaas to realise who is that KrishNa – hey, HE is that supreme paramaathmaa - the parandhaaman

- then immediately put a veil again to see him as their own child - the gOpaas' pet child, mother YasOdhaa's pet child KrishNa.

Oh! what a guNam - KrishNa – gOvindha – “un guNam paaDinaal en aavi vERu engE pOGum”- where my soul will go, if I sing about you? Now the full verse of AaNDAaL naacchiyaar

kuLir aruvi vEnkaDatthu aLiyattha mEgankaal
oLi vaNNam vaLai sindhai uRakkatthODu ivai ellaam
eLimaiyaal iTTu ennai eeDu azhiyap pOyinavaal en GOvindhan
guNam paaDi aavi kaaththiruppEnE. [N.T.8-3]

meaning: Oh! Black clouds of thiruvEnkaDam hills, please tell that GOvindhan, the place where chill water flows down and create a 'water falls', about my condition that

- My eyes lost the sight in absence of your light or seeing you in the light
- The power of distinguishing colours
- The faculty of curly thinking, that thinking which goes in circles and loops unbroken
- The sleeping and other faculties losing their seminal balance

Now I have in my mind completely the qualities of you, oh! GOvindhan, and oh! clouds, inform HIM that I sing them [those qualities] and save my soul / life.

Points:

1. See the description – about the eyes --
 - seeing the light, and somethings in that light
 - distinguishing the colours of those objects,
 - the thinking on those when somethings are seen,
 - sleeping,
 are all basic faculties and functions of the eyes.
2. And they are natural of a human being having the eyes. These are so natural to a person even when he is not physically all right, [means when he is sick] also these faculties of eyes do not fade / go away. May be a little dull but will not leave.
3. If someone like AaNDAaL says "These natural faculties are gone to me" means that the mind has become "so fixed" in some other, or in particular, on such a special thing. That is the Inner Light from that GOvindhan, is so bright, that it faded the outer light.
4. Similarly, that GOvindhan guNams have so much power that these remove all these faculties and make fixed in that 'gOvindha guNa anubhavam'. That is so rich that AaNDAaL says 'ivai ellaam' - may be whatever list I have given are only few - I am not able to count/ recollect, what else have gone, so I put it across as 'all'.
5. This singing guNam of the bhakthaa saves the life of the singer, and she says 'aavi kaaththiruppEnE'- mind is locked with that GOvindhan – so waiting becomes a must. Then this life has become a cow saved by that GOpaalan. Once the saved soul is there, at any time, all other faculties can be regained without much difficulty and that too with Govindhan's grace. As such, presently no worry for such 'losing'.

6. Please realise the bliss in that 'kaaththiruppEnE' - that 'Ekaaram' - also the positiveness in that assertion and thinking – simply other losses are NOT realised.
7. Was there any suffering on this account of losing? Answer is No. The losses are made in a simple way - no strains or sufferings - eLimaiyaal iTTu ennai eeDu azhiyap pOyina - simply and easily forced me to lose.
8. See also what is lost - ennai eeDu azhiya - I lost my balance - my equanimity - my semblance of self - gone - my ego - that "I" "my"- possessiveness – all gone, now became a servant to that GOvindhan – dhaasathvam - that also how simply - eLimaiyaal- very easily and simply. Is it perhaps because of this it is said about prapatti, do it once, and that is adequate to lead to mOksham and thus save life?
9. This verse is part of 'mEgha dhOOtham' of AaNdaal – like the great kaavyam of KaaLidhaasa's "megha dhootham". Is it a call or a pleading to the lover through the clouds? No. It is an assertion to the lord - oh lord -even if you do not turn up, my singing of your guNam will force / make you come - that singing will save my life also. Once my life is saved by your guNam, what else I need? Because, I know 'you will be naturally be pulled by my singing to reach me'.

Let us join AaNdaal to repeat her verse thus sing his guNam-and pull him into the mind. What is that special 'guNam' - you can decide.

Aandaal Sannidhi at Hindu Temple, Atlanta



**Sri Gopala Bhattar Swami, the Chief Priest of the temple
with Anbil swamy at Andal sannidhi**

Andal Part- 1

Written By: Varanasi Rama Murthy

Profuse in her bhakti to Narayana, Andal is one of the 12 Alvar saints of South India.

INTRODUCTION

Andal is to the South what Mira is to the North. They belonged to the top league of Krishna devotees and loved him with an ecstasy that is evergreen. The only difference: Andal praised Krishna in words, whereas Mira not only composed bhajans but also danced in front of her Girdhar Gopal. The saint-poets were separated by a few centuries, but the fervour of their devotional poetry has not diminished with the passage of time. Their compositions have inspired millions of Krishna worshippers to revere him all the more. Andal's murti is to be found in all Srivaishnava mandirs, as she is revered as an avatar of Sri (Lakshmi), Vishnu's consort, along with other Alvars. She is the only female among the 12 Vaishnava saints called Alvars (also written as Alwars). Alvars were saints who were 'immersed in the love of God'.

The Alvars are supposed to be of hoary antiquity; the ancient (first group) of saints going back to the 5th millennium BCE and coming down to 2706 BCE. Vaishnava tradition sticks to this time frame. Dr R.G. Bhandarkar, however, dismisses these dates as of unlikely early antiquity. The generally accepted dates are between 700 CE and 900 CE

The Alvars composed pasurams (verses) in praise of Narayana. They are called Divya Prabandhams (divine compositions). There are in all 4,000 verses. The philosophy propounded by the Alvars runs something like this: the forms of moksha are bhakti (devotion), prapatti (total surrender), and kainkarya (service to God in his various aspects). These Prabandhams contain effusive praise of incarnations like Rama and Krishna, as well as deities in mandirs like Tirupati and Srirangam, which are considered fully conscious archavataras (murtis). Set to music, these verses are chanted daily during the month of Margashira (Maghshar) in Srivaishnava mandirs. They constitute an important part of the devotional literature of Tamil Nadu, Karnataka and Andhra Pradesh.

The 4,000 verses are divided into four parts, each approximately of 1,000 verses. That is why they are called Nalayiar Divya Prabandhams (nal: four, ayiar: thousand). The first 1,000 verses contain songs by Vishnuchitta Alvar and his adopted daughter, Andal (Andal means 'One who attracts'). Andal is also called Godadevi and Kodai which means 'One with the beautiful hair'. Vishnuchitta wrote Tirupullayedu and Periyalvar (the Great Alvar) penned the Tirumoli. Tiruppavai (Holy Vow) and Nuchhiyar Tirumoli were composed by Andal. Tiruppavai occupies

an important position in Vaishnava devotional literature. Ramanujacharya enthusiastically propagated it. Therefore, he is called Tiruppavai Jeer (Tiruppavai pontiff). He is also acclaimed as Godagraj (elder brother of Goda). It is said that when he fulfilled a vow by visiting Villiputtur, Goda appeared before him as a young girl; hence the name. According to tradition, she said, "The elder brother has fulfilled the wish of his younger sister by giving the naivedya (offering) of butter and sweet rice (cooked in milk) to Bhagwan."

The compositions were not written down during the lifetime of the Alvars. It was felt that some of the pasurams (verses) ran the risk of being forgotten or faced the threat of misrepresentation. To obviate this danger, the first Srivaishnavacharya, Srinathmuni (824-924 CE), put them in writing after strenuous efforts. He and Ramanujacharya gave the Prabandhams an exalted status in the Vaishnava Sampradaya. They are also called the Dravida Veda.

Andal came into this world in a miraculous manner 1100 years ago in the Pandya kingdom of ancient Tamil Nadu. King Vallabhadeva was the ruler and Madurai, the seat of Tamil sangams, was the capital. Infant Andal was found lying in a box. Vishnuchitta was an ardent Vishnu bhakta. Once, while he was tending to his tulsi plants with a spade he struck something that gave out a metallic sound. When he dug deeper he was surprised to find a box in the ground. On opening it, he found a beautiful female child. Vishnuchitta accepted the child as a gift from God and brought her up with loving care. According to another account, Vishnuchitta handed over the baby to his wife and both of them jointly reared Andal.

Thus, Vishnuchitta, whom Andal succeeded as the seventh Alvar, was not her biological father. Vishnuchitta lived alone in a hut. He used to spend his time in making garlands for and worshipping Vatapatrasayi, (infant murti of Krishna or Balamukunda lying on a banyan leaf), which is the chief deity of the local mandir.

SIGNIFICANCE OF NAME

Since Andal was found inside the earth she was also named Goda: 'Go' means 'earth' and 'da' stands for 'given by'). It was an apt name as Vishnuchitta found the child from earth. Both father and daughter subsisted on mandir prasadam as there was no one to cook food at home. Vishnuchitta, spent all his time in worship. He had no time left for anything else. Goda would lovingly join Vishnuchitta in tending the garden, and weaving garlands and offering them to Bhagwan. As she was growing up Goda stopped going to her father's tulsi garden but stayed at home and wove tulsi garlands which her father offered to the murti of God. This intense love grew with each succeeding day and is reflected in the Tiruppavai.

One day a strange thing happened, which changed Goda's life. She thought, "Why not try on the garland woven for the Lord? I love him so much." Thinking thus, she

put on the garland and stood before a mirror to see how she looked. She liked the look of it; so she started wearing the garland regularly and then would take it off. Not knowing what was going on behind his back, Vishnuchitta would take the garland and offer it to God. Once, the father happened to notice what his daughter had been doing. He mildly chided Goda and pointed out to her the impropriety of her action. He did not offer the garland that day to God. But Krishna appeared to Vishnuchitta in a dream at night and told him he would like to wear the garland that had been worn by Goda, and this clinched the issue. This showed how Krishna appreciated and accepted her devotion for him.

It is said that King Vallabhadeva became an ardent Vaishnava after Vishnuchitta defeated a Shaivacharya in a debate arranged by the king. The monarch accepted Periyalvar as his guru. At first Vishnuchitta was reluctant to go to Madurai to participate in the debate as he had doubts about his intellectual competence to take on learned scholars whom the king had invited to the assembly. For, Vishnuchitta was good only at worshipping Narayana and was not versed in the Vedas. But the result of the debate showed that his fears were entirely unfounded. Vishnuchitta won with flying colours and was conferred the title of pattharpiran, chief priest, by Vallabhadeva.

It was after his triumphant return from Madurai that Vishnuchitta found the infant Goda in his garden.

Andal Part- 2

Written By: Varanasi Rama Murthy

Used In Worship

Tiruppavai (the Holy vow), Andal's celebrated work, is used in daily worship during Maghshar (December-January). In this work she imagines herself to be Goda, one of the gopis of Vrindavan. She imagines her town to be Gokul and Vatapatrasayi Mandir as Nandagopa's palace. In 30 verses she exhorts maidens to perform the Katyayani vrat. In olden days the gopis used to perform this vrat as a prayer to have Krishna as their husband. It was also observed to get good rains. Nowadays, girls perform this vrat while praying for a good husband. Andal races through the streets, lanes and bylanes of Srivilliputtur waking up her friends. The purpose of her vrat is to pray to Krishna to become her husband. She imagines that she and her companions are in Vrindavan. Her companions thus become the gopis of Vrajamandal. The reason for waking them up in the morning is so that they could all go to the Yamuna for bathing. These songs are sung during the vrat. According to tradition, the elders of Vrindavan locked up their girls in rooms as they disliked the idea of their meeting Krishna. But they were set free to perform the vrat which,

among other things, prevented drought. The classic brings out the fact that worshipping Krishna should not be treated as a personal affair between him and his devotee but should be participatory in nature that is why the Katyayani vrat is chosen as the occasion.

When Goda came of marriageable age, Vishnuchitta was greatly worried. The girl had to be married. But how was the question. He was a man of limited means, and finding a match would be ex-tremely difficult. He did not reckon with the higher forces that were at work in this matter. But who would like to give his son in marriage into an ordinary family? Vishnuchitta was indeed perplexed. He was weighing the pros and cons like an ordinary father. He had to find a husband for his adopted daughter to keep off the idle sneers of the world. So, one day he asked Goda, "Whom would you like to marry?" She replied, "The Lord of Sriranga Kshestra. I shall marry no one else, except Sriranganatha." The answer, which delighted the father, showed the extent of love the would-be bride bore for Bhagwan. But it introduced a new dimension to the matrimonial issue. The father was finding it difficult to find a mortal bridegroom for his daughter, and now the daughter is demanding the hand of Ranganatha himself. It is said that Goda performed the Katyayani vrat on the advice of her father when she expressed the desire to marry Ranganatha (the Lord).

God's Role

Meanwhile, God himself took a hand in the affair. He appeared to Vishnuchitta and the priest of Srirangam Mandir in a dream and told them he wanted to marry Goda. Vishnuchitta's worries were over. His prayers had been answered. The devout Goda succeeded in finding a husband for herself. Vishnuchitta was thinking how to go to Srirangam as it was quite distant. He appealed to Vallabhadeva for help. The king made all arrangements for the wedding and led the bride's party from Srivilliputtur to Srirangam with all pomp and pageantry, caparisoned elephants, horses, etc. Andal was decked out in her bridal best. When she was led into the Mandir and came face to face with Ranganatha, legend has it that she miraculously united with the murti of the recumbent God. She was sixteen when this miracle happened. This is the ultimate in devotion and supreme example of personal love. We have in this a parallel of Mira uniting with her Gopal at Dwarka.

Now let us return to the Katyayani vrat preparations. In the poem, when Andal reaches Nanda's palace she finds all the principal characters – Krishna, Balaram, etc. – fast asleep. She had to wake up Krishna so that he could participate in the celebrations. That being of paramount importance she enlists the support of Niladevi, one of Krishna's consorts. Other consorts like Rohini and Satyabhama do

not figure in the poem. As if to explain their absence, Andal establishes a bond with Niladevi by calling the consort her uncle's daughter. Niladevi on her part promises to do everything in her power to wake Krishna up. At first, no amount of cajoling succeeds. Finally, Krishna is woken up.

Invitation To Girls

Goda adapted the episodes described in the Bhagavata in her narrative. Briefly stated, the first five verses are introductory in nature. In them she invites the girls to participate in the Katyayani vrat. They are exhorted to obtain from Krishna the drum which symbolizes union with him and to bathe in the Yamuna. She then narrates to her companions the difficulties in performing the vrat. Various restrictions and prohibitions are described. These are set off against the benefits that accrue from the observance of the vows, however difficult they might be. The rain god is also invoked for good rains so that people can reap a plentiful harvest. The maidens are still sleeping and they have to be woken up. Verses 6 to 15 deal with this.

Goda asks them not to be lazy. After collecting the entire group she imagines she was going to the palace of Nandagopa. After waking up Nanda, Yashoda, Balarama and Niladevi, Krishna is woken up. These developments are narrated in verses 16 to 20.

The last ten verses express total surrender to Krishna after erasing the sense of I-ness and mine-ness. In the 29th verse the maidens say they are looking for any material symbols to signify their love for Krishna. Now the vow is about to be fulfilled and the girls prepare to deck themselves in their best and prepare to enjoy a feast.

In the last verse Goda sets out the advantages of reading the poem and the fruits that flow from it.

In one of the earlier verses before Krishna is woken up he is invoked thus: "O son of him who is blessed with countless generous cows, showering milk that overflows the vessels placed under their udders, wake up. O the firm One, the protector of those who seek refuge in you, and the effulgent, shining all over the universe, wake up. In the same way as your enemies, overcome by your prowess, have come to your doorstep, to bow down at your feet, losing their strength and pride, we have come to you, to glorify your feet and pronounce benediction."

This is a prayer of Goda to Krishna: "O Lord, you, born as the son of another lady and you grew with her in concealment. As you grew up, frustrating Kamsa's evil plans, he could not bear it and you became as fire in his stomach. We have come praying to you, who are madly in love with those who seek you. If you would give

us what we want (the drum), we shall ever sing your glory, that is worthy of goddess Lakshmi, and your might. With our sorrows dispelled, we shall rejoice.”

Another prabandham emphasizes the prowess of Krishna who killed several demons like the horse demon, Kesi, and wrestlers Mustika and Chanura, sent by his uncle Kamsa. The same prabandham also stresses the importance of group effort in worshipping God however exalted a position one may have attained:

“We have kept back the other girls who were proceeding to the ritual and we are standing here to call you. O lady of intense longing. Get up! If we sing, to the accompaniment of the drum, about the God of gods, who slew the demon (by splitting his mouth) and the champion wrestlers, and worship him, surely he will take pity on us, enquire about us and shower his grace on us.”

It is quite clear that Goda and her companions are more interested in meeting Krishna and they use the vrat only as an excuse. Their request for implements is a part of the plan, as the articles are always with Krishna. Their intention was to serve Krishna permanently by giving up all other wishes. They pray to the Lord to bless them.

Andal and the other Alvars promoted madhur bhav (bridal mysticism) in their compositions. Goda considered herself to be the bride of Krishna. The Vaishnava tradition considers each Alvar to be an article or person connected with Vishnu. Thus Vishnavnuchitta is the vehicle of Vishnu and Andal is Bhudevi (consort of Vishnu).



Andal, the presiding goddess of Srivilliputhur temple – interesting facts.

Navrang India December 18, 2017

Located 80 km from Madurai, the Andal temple at Srivilliputhur in Virudhunagar district, Tamil Nadu is a famous one and is being visited by lots of people especially in December and January. Constructed in the Dravidian style of architecture, the temple is glorified in the *Divya Prabandham*, the early medieval Tamil canon of the Azhwar saints from the 6th–9th centuries AD and is one of the 108 Divyadesam shrines. The presiding deity Vishnu is here known as *Vadapathrasayi* or *Rengamanner* and his consort is Lakshmi (Andal). It is believed that the temple is roughly 2000 years old.



Andal Temple, Srivilliputhur FindMessages.com



Srivilliputhur Andal temple, TNflickr.com

Goddess Andal - some interesting facts:

01. There are two parts in the temple, the one at SW direction has the shrine of Andal and the northern one is dedicated to Vadapathrasayi. In the Tamil month of *Margazhi*, among the Vishnu temples of South India, two temples of Tamil Nadu gain prominence - Sri Ranganathar temple, Srirangam and Sri Andal temple at Srivilliputhur, the latter is associated with the life of Andal who is an incarnation of goddess Lakshmi. The temple, each year, celebrates three festivals, the most famous being the birth of Andal (*Adipoorum festival*) that falls in the Tamil month of Aadi -July August.

02. Kothai, the adopted daughter of Periazhvar (Vishnuchittar), a well-known Vaishnava sage became a down to earth devotee of Sri Krishna (Vishnu) and one day she was wearing the flower garland (made by Periazhvar) intended for the lord. Periazhvar was quite upset and reprimanded his daughter. But the god in his dream told the sage to offer him daily for the puja the flower garland worn by **Kothai**. Kothai's (Andal) love for the lord was so intense, ultimately she married the lord at Srirangam and merged with Ranganathar (Vishnu) who was later called *Rengamanner*. Hence, Kothai was called **Andal** and got the appellation **Chudi Kodutha Sudarkodi** (the woman who gave the lord the flower garland worn by her)



Srivilliputhur, Tamil Nadu, India. Weather-Forecast.com

03. Andal is well-known for her wonderful Tamil literary works -*Thirupavai* (consisting of devotional songs) and *Nachiyar Thirumozhi*. During the entire month of Marghazi, each day one verse (hymn) from Thirupavai is recited in most of the Vishnu temples of Tamil Nadu and elsewhere. She wrote 30 devotional verses. Thirupavai songs have philosophical and spiritual connotations. Devotion to god is a must and the ultimate goal of life is to seek surrender and refuge at the Lord's feet.

04. *Nachiar Tirumozhi*, comprising 143 verses does not gain prominence unlike Thirupavai as it belongs to an erotic genre of spirituality, more or less similar to Jayadeva's Gita Govinda. Some of Andal's verses express Andal's mad love for the lord (Vishnu). But, it is written vividly with both sensuality and eroticism.

05. In the sanctum sanctorum (garbagriha /srikovil) Thayar Andal is giving darshan from under gold plated '*Pranavakirthi vimanam*'. The vimanam (mini tower) is beautified with the poems of Sri Andal.

06. The unique feature of the sanctum here is the presence of **Garudazhwar** idol along with Andal Thayar and Lord Rajamannar. Normally, in all Vishnu temples Garudazhwar has a small separate shrine in front of main shrine facing the lord. Walls around the shrine have the paintings of Andal, depicting her life.

07. Here in the sanctum. a hand-crafted parrot with fresh green leaves adorns the left hand of Andal's idol. An interesting fact is it is specially made daily by the florist for the goddess. It is a time-consuming and difficult task and it roughly takes four and half hours to make this beautiful parrot. Pomegranate flower for beak and mouth, Bamboo sticks for legs, banana leaves, petals of pink oleander and nandiyavattai flower go into the preparation of the parrot.

08. Almost in all Vishnu temples of south India there is a small shrine dedicated to Andal as she happens to be an incarnation of Bhumi Devi (Sri Lakshmi). But, at Srivilliputhur, there is a separate temple dedicated to goddess Andal and the other one is for *Vadapathrasayi* or *Rangamanner*. She is considered more a goddess than a saint as she married the lord.

09. The garden, where Andal was found by Periazhvar under Tulsi plants as a little child, is called *Tiruppora mandapam*. It is believed that this mandapam and Andal idol were built by Periazhwar after his return from Srirangam where he gave his daughter Andal in marriage to Lord Rajamannar.

10. Once Andal wanted to offer 100 pots of butter and *Akara vadisal* (sweet food item) to Kallazhagar of Azhagar Koil in Madurai. She could not fulfill it in her lifetime. The great saint Sri Ramanujar fulfilled Andal's desire on her behalf. On his visit to the Andal temple, Sri Ramanujar heard Andal's voice calling him "*My dear elder Brother*" '*Anna*' Ramaunajar, later came to be called '*Koil annan*' from that day.

11. The Abisheka (anointing) thailam, that is believed to contain 61 herbs, has medicinal qualities. People apply this oil on their body for various ailments.

12. The Srivilliputhur temple, every year, conducts a number of festivals dedicated to Andal, among them, the most notable being the *Pavai Nonbu* in the Tamil month of Margazhi (December – January). Andal Thirukalyanam (wedding) in Panguni, Pagalpathu, Rapathu, Adi Thiruvizha, when Andal is depicted as sitting on the lap of Ranganathar are other temple festivals that attract lots of devotees.



Andal temple car festival , Srivilliputhur. thehindu.com

13. Aadi Pooram" festival in the Andal Temple draws lots of devotees. In the early morning after special pujas, the presiding deities, Thiru Rengamannar and Goddess Andal are taken in decorated palanquins to the *ther* (car or ratham or chariot). The festival is about adoption of goddess Andal, by her father Periazhwar who, as per legend, found her near a Tulsi plant in the garden of the temple at Srivilliputhur on the eighth day of the Tamil month of *Adi*.

14. For Tirupathi Venkateswara temple Brahmotsavam festival, every year, the garland worn by Andal in Srivilliputhur temple (Tamil Nadu) is reverentially sent all along to Tirupathi in Andhra Pradesh one day before the Brahmotsavam. These special garlands are used on the *Garuda seva day* at Tirupathi.

15. Every year Tirupathi Venkateswara's garland is sent to Srivilliputtur Andal for Andal Thrukalyanam festival (*wedding of Andal / Adi poorum*).

16. Madurai Chithrai Thiruvizha (festival) is a major religious event attended by lakhs of people. Andal temple at Srivilliputhur has a tradition to send the garland worn by Andal to *Kallazhagar* (Vishnu) during the Chithirai festival event.



Srivilliputhur Andal and her hair style. Photo Gallery - Divyadesams

17. Goddess Andal's hair style and ornaments are unique here unlike the ornamentation and hair style of goddess Lakshmi. **Andal Kondai** (typical hair styling tilted to one side and elaborate plaited hair) is famous and quite striking. In the Vaishnava Brahmin weddings, invariably, the bride wears Andal Kondai and madisar and this tradition has been in vogue for centuries.

http://www.srivilliputtur.co.in/srivilliputtur_andal_temple.html

Story of Andal

Andal, also called as Godadevi, is an important female figure in South India and she is considered to be the only female avatar of the twelve Alvar saints in South India. She is often remembered for her pure love and devotion towards the lord. Andal is remembered for her poetry, in which she often strikes autobiographical notes about her love for her Lord. She describes herself as a young girl, still not fully mature, pining away for Him. She beseeches her friends, the god of love, and even animals for help in her quest to attain Him. Finally, she describes her good fortune of being the daughter of Vishnucitta, the best of the devout, who lives in Srivilliputtur and adores the Lord. Today, the tulasi garden in which she was found is preserved in Srivilliputtur. Vishnucitta's house, adjacent to Lord Vishnu's temple, has been converted into a temple in honor of Andal and contains the well in which she admired her reflection while wearing the Lord's garlands. We bring to you the story of this pious woman!

Backstory of the Alvars

The Alvars were medieval Vaishnavite poets who composed hymns in Tamil, making the essence of the Vedas accessible to more people. Four thousand songs written by the Alvars, compiled as the Nalayira Divya Prabandham, are considered the equivalent of the Vedas. Even today, the (Tamil) Divya Prabandham is chanted by those leading temple processions, while the (Sanskrit) Vedas are chanted by those following the deity.

Andal was the only woman among the twelve Alvars. Another of the twelve Alvars, Periyalvar, is said to have found Andal as a baby in the tulsi garden at the Srivilliputhur temple, and adopted her.

Theories abound – that Andal did not exist and was a pseudonym used by her father, Periyalvar. To form our own opinions, we must go into the backgrounds of the other Alvars. Most of the Alvars were not born into the brahmin community.

Thiruppana Alvar was from the Panar community. Kulasekara Alvar was a Kshatriya, a Chera king. Thirumangai Alvar came from the Kallar community and had been a highway robber before turning devotee. Nammalvar was from a Vellala family. He supposedly did not have speech for the first sixteen years of his life and did not open his eyes either.

Thirumazhisai Alvar, like Andal, was a foster child. Born to a sage as a lifeless lump of flesh with no arms or legs, he is said to have been raised by a tribal couple. He studied Buddhist and Jain scriptures, and became a staunch devotee of Shiva, before his initiation into Vaishnavism. In one of his verses, Thirumazhisai has said he was Avarna – not of the four varnas – and untouchable. The Mudhal (first) Alvars – Poigai, Bhutha and Pey – are believed to have been born miraculously. Thondaradipodi Alvar was a Vaishnavite brahmin, who is said to have vehemently opposed the caste system. The Alvars were chosen to bring people across social divides into the fold. To include marginalised communities. To demonstrate that anyone with devotion would be accepted. And Andal was the lone woman.

History and Early Life

As a young woman, she fell in love with Lord Vishnu and refused to wed any mortal man. In her songs, she asks for His embrace, demands His caress. She rejects everything and everyone else. A woman with agency around the eighth century! Andal was devoted, yet audacious. A fascinating woman! One can know her only through her works. Language may be a barrier though, and literal translations fall short.

Andal was found as an infant by Vishnuchittan, also known as Periyalvar (the Elder Alvar). She was called Kodhai – garland/given by the lord. She grew up in the temple town of Srivilliputhur and became known as Andal – she who ruled.

Andal is often regarded as a 10th century Tamil poet who is revered as a saint in the southern parts of India. Also, she is considered as one of the twelve Alvars (saints) and the only woman Alvar (saint) of Vaishnavism (a cult devoted to Lord Vishnu). She is also believed to be an incarnation of Sri Bhumi Devi, the Divine Consort of Narayana (an incarnation of Lord Vishnu). Andal Thiruppavai, the compilation of devotional poems sung by her, is still recited by devotees during the month of Margazhi. Life story of Andal tells us that a person named Vishnucitta found her, as a little baby girl, under a Tulsi plant in the temple garden of Srivilliputtur. He gave her the name of Goda, meaning 'the gift of Earth'. Vishnucitta brought her up in an atmosphere of love and devotion towards the Lord. The intensity of her love and dedication towards the Lord grew so much that she decided to marry Sri Ranganatha, a form of Lord Vishnu.

Andal and Ranganatha

The biography of Andal reflected many legends about Andal, one of them being how she grew with a constant determination to marry Lord Ranganatha. She also started making a unique offering to the Lord. She used to wear a flower garland first herself and then offer it to God. As an explanation, she said that first wanted to see whether the garland looked good or not by wearing it herself and looking in the mirror. Only after she was convinced that the garland looked nice, did she offer it to God. That's how she is now regarded and remembered for her love and devotion towards the lord.

One day, her father saw her doing this and admonished her from repeating this act. Godadevi made a new garland for the Lord. It is said that the same night, Vishnucitta received a vision from the Lord, who told him that He heartily accepted Godadevi's offerings. From that day onwards, Godadevi came to be known as "Andal". When translated her name means 'the woman who rules over the lord'.

As Andal reached the marriageable age of 15, her father asked her to get married. She replied that she would marry only Sri Ranganatha. It is believed that after this incident, Vishnucitta again received a divine vision, in which the Lord instructed him to send Andal to Sri Ranganatha Temple. At the same time, the priests at Sri Ranganatha Temple also received a vision where the Lord ordered them to prepare for the marriage. It is said that after reaching Sri Ranganatha Temple, Andal eventually married the Lord.

Works of Andal

Andal composed two poetic works in her lifetime, both in Tamil. Even though she compiled the poems in her teenage years, they display a high level of literary and religious maturity. Both of her works are often regarded as unique in their literary, philosophical, religious, and artistic content. Her contribution is even more remarkable considering that she was a teenage girl when she composed these poems, at a time when there is no other record of Tamil women composing poetry. Far from being the prattlings of a youngster, Andal's verses display a literary and religious maturity far beyond her years.

- Tiruppavai

Her first work is the Tiruppavai, a poem of thirty verses in which Andal imagines herself to be a cowherd girl during the incarnation of Lord Krishna. She yearns to serve Him and achieve happiness not just in this birth, but for all eternity, and describes the religious vow (pavai) that she and her fellow cowgirls will take for this purpose.

- Nacciyar Tirumoli

The second is the Nacciyar Tirumoli, a poem of 143 verses. Tirumoli, literally meaning "sacred sayings", is a Tamil poetic style in which the work is composed. "Nacciyar" means goddess, so the title means "sacred sayings of our Goddess." This poem fully reveals Andal's intense longing for Vishnu, the Divine Beloved. Utilizing classical Tamil poetic conventions and intermixing stories from the Sanskrit Vedas and Puranas, Andal creates imagery that is quite possibly unparalleled in the whole gamut of Indian religious literature.

The impact of these works on the daily religious life of the South Indian has been tremendous. Just like the Ramayana, people are never tired of listening to the Tiruppavai. The poem itself is recited with great religious fervor by women, men, and children of all ages, particularly in Tamil Nadu. The daily services in most Vaishnava temples and households include its recitation.

Thiruppavai, her first work, is a 30 verse song. Spirited, energetic Kodhai calls out to the lazy ones to join in the prayers and seek His grace. The song continues to be recited by young women in Tamilnadu in the month of Margazhi (mid-December to mid-January).

Nachiyar Thirumozhi is lesser known. Understandably. Andal sings passionately, unselfconsciously, longing for spiritual and sexual union with her lord. She sees the physical and the divine as one.

Andal is said to have been around sixteen when she composed the Nachiyar Thirumozhi. Much longer than the Thiruppavai, it is a set of 143 pasurams (stanzas of poetry set to music) organised as fourteen poems. Of the fourteen, only the sixth – the wedding hymn Vaaranam aayiram – is well-known; it is now part of the Tamil Vaishnava wedding ceremony.

In the first song, Andal entreats Manmatha (Kamadeva, God of Love), saying her breasts have been pledged to Lord Vishnu and are not for the pleasure of a mere mortal. In the seventh song, she addresses Vishnu's conch in a voice dripping with scorn, for it is in intimate contact with His lips.

In others, a lovesick Kodhai gets desperate and explicit, asking monsoon clouds and birds to be her messengers. With each song, there is a perceptible change in her state of mind. We witness her love and longing, her various moods ranging from playful to passionate and pining.

Andal rages and rants against the creatures of the grove. She becomes morose that the monsoon has come and gone and yet her lord hasn't appeared. Along with her anguish, we sense her increasing frustration against her beloved. She implores and orders. The tone then changes to one of fury: "I shall pluck out my useless breasts and fling them at his chest."

But Andal remains devoted even when wrathful: "If he won't embrace me, then at least let him look me in the face, speak the truth and allow me to leave. My breasts swollen with love cry for his grasp. I only wish to serve in all the ways that please."

Then, in the fourteenth and final song, Andal turns composed, wise, steeped in devotion, devoid of desire. There is a feeling of calm, understanding, surrender. If you don't know to read Tamil, the translation of the Thiruppavai and the Nachiyar Thirumozhi by Priya Sarukkai Chabria and Ravi Shankar, Andal – The Autobiography of a Goddess published by Zubaan Books, is a good resource.

King Krishnadevaraya of Vijayanagara composed Amuktamalyada, an epic poem in Telugu on the story of Andal. Penguin Randomhouse brought out an English translation, The Giver of the Worn Garland, Krishnadevaraya's Amuktamalyada by Srinivas Reddy. To introduce children aged 8+ to the tales of the Alvars, there is Poorva by Lakshmi Devnath, published by East & West Books.

Both of these works, particularly the Tiruppavai, have been commented on extensively by innumerable scholars in a number of languages over the centuries. Today, we are fortunate to have many translations of the Tiruppavai in Western languages which make these poems available to an even wider audience.

Andal & Sita – A close comparison

- Andal's origins bears similarities to that of Sita's. In the Ramayana, Janaka finds Sita in a furrow while ploughing the land as part of a yagna. According to the 'Balakanda', the first chapter of the Valmiki Ramayana (considered to be a later addition to the epic), Sita was born not from the womb of a woman, but from the womb of the earth itself. Often, Sita is associated with Bhudevi and so is Andal, as the consort of Lord Vishnu.
- In the 'Uttarakanda', the final chapter of (and another later addition to) the Valmiki Ramayana, Sita asks that Bhudevi take her back, and is swallowed by the earth, never to be seen again.
- Andal, too, is said to have disappeared in the Sri Ranganatha/Vishnu temple at Srirangam. Legend goes that she reached the doors of the sanctum sanctorum, where she merged into gold.

By the sixteenth century, Andal was worshipped as a goddess by the devotees. Often, along with Sridevi (incarnation of Lakshmi), Andal is seen beside Lord Vishnu as his consort in the form of Bhudevi.



Swamy Ramanuja and Thirupavai

PASURAM 22 (Thingalum aadithyanum ezhundaar pol)

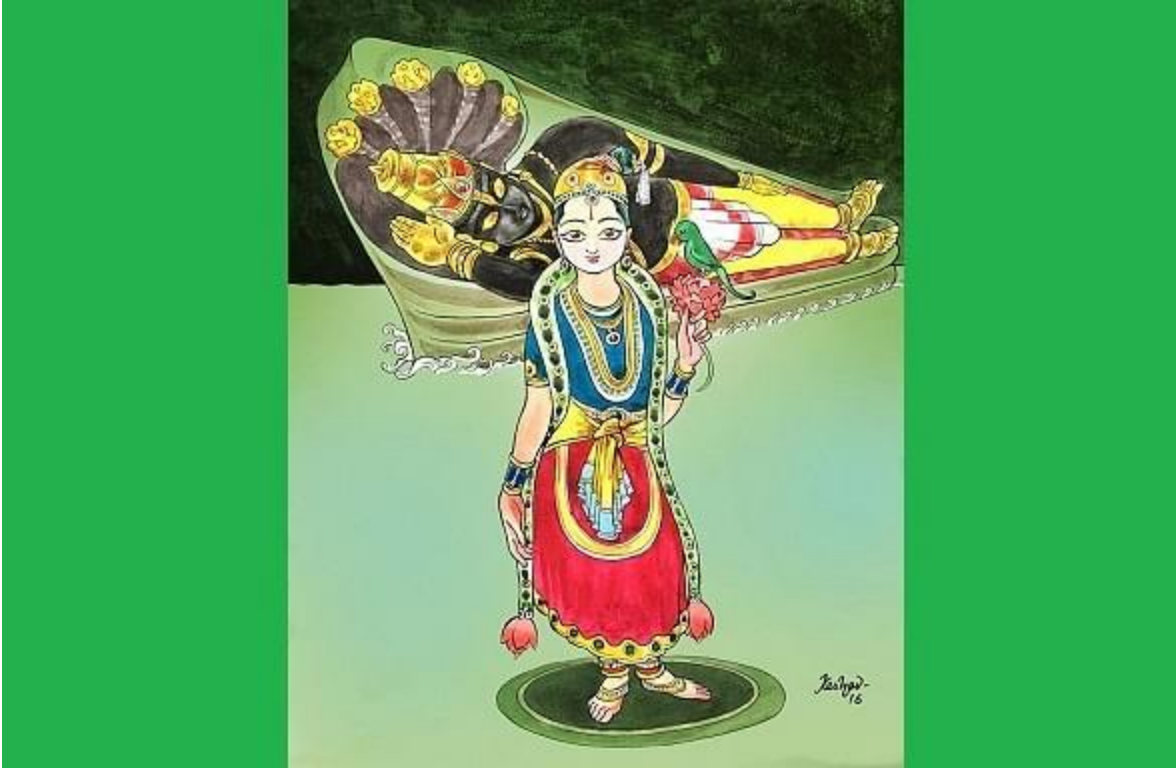
“Thingalum aadithyanum ezhundarpol angan irandum konu” – This phrase details out Swami Ramanuja’s “Ubhaya Vedaantha grantha pravachanam”, i.e., Swami would enjoy granthams from both thamizh and sanskrit. “Thingal” is moon and “aadithyan” is sun. Andal says “thingalum aadithyanum ezhundaar pol”. She says “like how sun and moon appears together”. Sun and moon appearing simultaneously is impossible. When sun comes out, we can feel the “deekshanyam”, (austerity in duties, sharp etc).

When moon comes out, we tend to relax due to the coolness it gives. Swami, the “ubhaya vedaantha pravarthakar” that he is, during morning times would do kaalakshepam of “Sri Baashyam”. During evening / night times, he would do “Arulicheyal/Bhagavath vishayam” kaalakshepam. When Swami does Sri Baashyam, that is a commentary on Brahmasutram, that talk about the salient and stong fundamental blocks of Srivaishnavism, one can feel the deekshanyam (madhaanthara prath yaakya ananthaparamaana sribaashyathin arthangal anubhavikapadum podhu deekshanam thotrum). When Swami does bhagavath vishaya kaalakshepam, (“sevikiniya senjol”, “eera chol”), one can see “Sowmyam” on Swami Ramanuja’s face.

Now we may get a question, as to whether Sri Baashyam did not have any “sowmya gunam” in it, or whether “Bhagavath vishayam (thiruvaimozhi)” did not have any salient and strong fundamentals. The answer is that both, i.e., Sribaashyam in Sanskrit and Thiruvaimozhi in thamizh, has both the quality of stong fundamentals of Srivaishnavism and and the quality of coolness (unfathomable love for Perumal). But it is the preponderance of one quality in a particular text. So, Sribashyam, though it has both qualities, talks more about the tenets of Srivaishnavism and argues in a rational way. This is the major focus of it. In Thiruvaimozhi though, though it has both quality, the overwhelming quality is “attaing HIM through HIM” and azhwar’s outpouring of love toward Emberumaan.

“Angan irandum konu engal mel nokudhiyel engal mel saabam izhindhu” - There is a request mentioned here. Andal, on behalf of us, requests Swami Ramanuja to grant the meanings of “Ubhaya Vedaanthams”, i.e., both sanskrit and thamizh to us. As per the vaakyam “Chakshushmaththatnu saastrena”, eye refers to saastram. Both, the thamizh vedantham (arulicheyal/dhivya prabandham) and the Sanskrit vedantham, are like two eyes to our Swami. Can someone say my right eye is more important than the left eye or vice versa? Certainly no. Both eyes are equally important and only when both are in balance, we can see things clearly, otherwise, it is very difficult to see things the way it is and the way it should be seen. “Saapam” – To support one Vedantham and to disregard the other. If one says that “I will only read Sanskrit Vedam and not worry about nalayira dhivya prabandham” or “I will ready only thamizh vedam and ignore Sanskrit”, it is a curse on them (saapam). It is this saapam that Andal requests Swami Ramanuja to annihilate, on our behalf again.

The Magic Of Margazhi: Songs That Are Nurtured Deep [USHAR K](#)



- At the core of Margazhi is saint Andal's *Thiruppavai*. And at the core of its veneration in performance, is renowned artiste M L Vasanthakumari's rendition of Andal's poetry.

Margazhi thingal madhi niraindha nannala...

On the full moon day of the month of Margazhi, those of us who set out for a holy bath, the young girls of the prosperous Ayarpadi town, the son of Nandagopan, who wields a sharp spear, the young lion cub of Yashoda with beautiful eyes, the black hued, red eyed lord, who shines like the mid-day sun, it's that, only that Narayana, who will give us the boons. Girls, let us join the world in praising his glory.

Thus sang Andal, the only woman among the 12 alvar saints of south India. The alvars are known for their affiliation to the Sri Vaishnava tradition of Hinduism. Andal is credited with great Tamil works such as *Thiruppavai* and Nachiar Tirumozhi that are still recited by devotees during the winter festival season of Margazhi.

The *Thiruppavai* is a garland of 30 stanzas (*pasurams*) written in Tamil by Andal (also known as Nachiyar), in praise of Lord Perumal – Vishnu. It is part of Divya Prabandham, a work of the 12 alvars, and is an important part of Tamil literature. Known as Kodhai Devi or Goda Devi, Andal incarnated on Earth in the 98th year from the onset of Kali Yuga (3102 BC). She performed an intense *vratham*, or vow, called Dhanurmasa *vratham*, to tell us that by practising it, one can attain all materialistic happiness along with the eternal bliss. The simplistic approach to this *vratham* is that if young unmarried girls performed it for the whole month, they would get married soon by finding a suitable husband. What did this *vratham* include? An early bath before sunrise, making the garland or *vyjayanti malai*, the *prasadam* being venn pongal – salted *khichri* made of *moong dal* and rice seasoned with cumin and black pepper. Puja included chanting of *shlokas* related to Vishnu or Krishna, with the main part being the recitation or singing of the Thiruppavai pasuram for that day. The period, from when the sun moves into the constellation of Dhanur-rasi or Sagittarius, and until it moves out to the constellation of Makara-rasi or Capricorn, is known as Dhanurmasam.

The *vyjayanti malai* is one of the most significant elements of this *vratham*, in fact, for the Tirupati Brahmotsavam, garlands offered to and worn by Andal in Srivilliputhur temple, are sent to Venkateswara Temple at Tirupati. These traditional garlands are made of *tulasi*, *sevanthi* and *sampangi* flowers. These garlands are worn by Lord Venkateswara during Garuda seva procession. Every year, Tirupati Venkateswara's garland is sent to Srivilliputhur Andal for the marriage festival of Andal. She is believed to have worn the garland before dedicating it to the presiding deity of the temple. Periazwar, who later found out about this 'ritual', was highly upset, and reprimanded her. But, Sri Vishnu appeared in his dream and asked him to dedicate to him only the garland worn by Andal.

Srivilliputhur Andal's hand-crafted parrot is made with fresh green leaves each and every day. The parrot that is perched on the left hand of Andal, takes approximately four-and-half hours to make. A pomegranate flower for beak and mouth, bamboo

sticks for legs, banana plant, petals of pink oleander and *nandiyavattai* help make the parrot.

Andal taught us this Dhanurmasa *vratham* because she wanted us to spend these auspicious days in contemplation of Krishna. This *vratham* was performed for Krishna. Krishna means happiness. Andal performed this *vratham* desiring the eternal god. She desired and attained him. Goda Devi or Andal instilled a faith through her *pasurams* (poems).

The Margazhi month celebrates the poetry of Andal in the dual emotion of *shringara* bhakti. Shringara — romance that blossoms, and *bhakti*, devotion that lends a spiritual connect to the activities of the month.

Thiruppavai belongs to the *pavai* genre of songs, a unique Tamil tradition sung in the context of the *pavai* vow (*vratham* or ritual observed by young girls) observed throughout the month of Margazhi. Sri Vaishnavas sing these stanzas every day of the year in the temple as well as in their homes. This practice assumes special significance during Margazhi, each day of this month gets its name from one of the 30 verses. There are references to this vow in the late Sangam era Tamil musical anthology Paripadal.

According to the poem, the symbolic undertone in Andal's entreaty to her friends to wake up and seek Krishna, subsumes the essence of the three basic mantras in the Vaishnava tradition — the *tirumantram*, *dvayam* and *charama shloka*, that signify the truth of the paramatma or the supreme being who dwells in everything. There is a hidden meaning in the 27th *pasuram*, where Andal explains the importance of an *acharya*, whose guidance is mandatory for a disciple to get the trio of mantras. If the meaning is taken literally, it appears that Kodhai Devi is asking for some of the ornaments for the *vratham*, but the hidden meaning explains the importance of these three mantras in a symbolic way. Every *pasuram* has this detailed undertone, which must actually be realised. *Thiruppavai* is said to be *Vedam Anaithukkum Vithagum*, meaning, it is the seed of the *vedam*. The entire essence of the vedas hidden in *Thiruppavai* can be revealed only under the guidance of an *acharya* or a guru, who is

well versed in vedic scriptures. This hidden essence is mentioned in Andal's verses in the form of poetry.

Andal's 30 songs contain the principles of Vaishnava dharma during the month of Marghazhi. Andal assumes the guise of a cowherd in these 30 verses. She appears intent upon performing a particular religious vow to marry the lord, thereby obtain his everlasting company, and inviting all her *sakhis* to join her.

The first five stanzas provide an introduction to the main theme, its principle and purpose. According to Andal, one should give up luxuries during this season. Sincere prayers to the god would bring abundant rain, and thus, prosperity. Offering Lord Krishna fresh flowers would expiate sins committed in the past and those that may be committed in future.

She invites her friends to gather flowers. She essays the ambience at her village, the chirping of birds, colourful blossoms, the musical sound of butter-churning, herds of cattle with tinkling bells, the sounding of the conch from the temple.

She visits each household and wakes her friends up to join her for a bath in a nearby pond. She also praises the incarnations of the lord. She desires to render Suprabhatham, gently, to wake up the lord. The group appeases the temple guards, enters the temple and recites prayers extolling the parents of Lord Krishna and begging them to wake up Krishna and Balarama. Then, they approach Neela Devi, the consort of the lord, to have a *darshan*.

The last nine stanzas are on the glories of the lord. On receiving his blessings Andal lists her demands; milk for the *vratham*, white conch, lamps, flowers, and rich costume and jewellery, plenty of ghee and butter. The concluding stanza describes her as the daughter of Vishnuchitta, who made this garland of 30 *pasurams* and says those who recite with devotion will have the lord's blessings.

The iconic music comprising the 30 *pasurams* was composed by Ariyakkudi Ramanuja Iyengar, who set them to tune, and M L Vasanthakumari, through her inimitable rendition, took *Thiruppavai* to every household — making it another Suprabhatham that welcomes the dawn during this special month.

“when we think of the month of Margazhi, the thought of Andal automatically flows in our mind. *Thiruppavai* was the *vratha* (penance) performed by Andal. What was the reason for such a *vratha*? As the sacred basil — *thulasi* or *thiruthulai* is filled with fragrance even in its sprouting stage. So was Andal from the date of appearance in this world, possessed with an ardent desire for Lord Krishna. She eternally envisioned Him as her husband. Superficially, the verses may seem to be about Sri Andal’s love for Krishna, but at the metaphysical level, they represent the soul’s inner craving to redeem itself and reach the Lord.”

Sri Andal aspires for an inseparable association with Him and abide to serve Him forever – to attain fulfillment of the highest objective of dedicated service to Him and with this happy note the *Vratha* comes to a close.”

The concluding or 30th song of the *Thiruppavai* mentions the benefits that accrue to the devotees when they recite all the songs. It is an assurance to the effect that either sung along with Andal in real time or sung in the days to come, the *Thiruppavai* songs bestow divine grace.

The reference to churning the ocean of milk has a definite purpose. The Vaishnavite belief is that appeals to god for his grace are best answered when made through Lakshmi, his consort. And Lakshmi has been one of the incidental outcomes of the churning of the ocean of milk for the sake of obtaining *amrit*, which was believed to bestow immortality.

Moreover, the god who went to the extent of taking the form of a tortoise to support the mountain used as the churning rod will certainly grace the maidens with his gifts. Both ways, the reference to the churning of the ocean of milk is very much in context in this song. That the maidens are beautiful in form and determined in devotion, is indicated by *thingal thirumuhathu cheiraiyaar* – moon-faced and bejewelled maidens. The gift acknowledged in the 30th song is the ultimate gift of being blessed with divine association for seven births indicated in the 29th song.

What is the significance of chanting thiruppavai during margazhi?



Margazhi is the month from Dec.15 to Jan.15, where you fast to attain the blessing of God, but one cannot talk about margazhi without talking about Andal or thiruppavai. Andal was a reincarnation of Bhooma Devi(mother earth) who wanted to be reborn in Earth so she could attain her beloved God again. She was born into the house of the great Alwar, Periyalwar. She was given the name Godha which meant one with curly hair. Right from the beginning, she would help her father with his daily poojas, and listen to stories about Krishna and Ranganath. This caused her to gain an interest in him. From December to January, Godha would see her friends and Gopikas fasting during the Margazhi season in order to attain Krishna, but Godha knew from her father, that the best way was through bhakti and devotion to him. It was at this moment when she wrote, "*Narayanane namakke parai tharuvaan.*" It was also at this state of bhakti when she delivered the great pasurams. Throughout all these efforts, Lord Krishna had still not answered her prayers. Godha got the name, Andal, when her father was about to offer flowers to god, but he found out Godha first wore the flowers then offered it. Periyalwar didn't like this, thus offered god fresh flowers. That night in Periyalwar's dream, the Lord appeared and conveyed that the flowers offered to him that day wasn't enjoyable. He had explained that he preferred the one that Godha had worn on her first, and it was now when Periyalwar knew Godha was

none other than the goddess herself. He named her Andal which means one who attracts the lord with garlands. In the end, Sri Ranganatha didn't want to make Andal wait any longer and set off to marry her. Andal has delivered many pasurams and the thirrupavai which talks about and praises the Lord. She explains in thiruppavai that you should transfer all your attention and desires toward the Lord. If we have the desire for desires today, it is thanks to Andal, as her only wish was that people make wishes, and the Lord grant them if he thinks its wise. By chanting the thiruppavai we are praising the lord and everything he has done for us, and we cannot talk about Margazhi without talking about Andal.

BHAGAVAT GEETA IN GODA GEETA

By Smt. Malathi Balaji

Come mArgazhi and the sweet little ANDAL fills our homes with innumerable positive vibes. Just as the lotus opens to receive the rays of the sun, so does our mind open to receive the brilliance of the wisdom exuded by our kOdai's TiruppAvai.

One cannot but be intrigued by the growingly interesting commentaries of our revered AchAryas and BhAgavatOttamas during the mArgazhi season. In a bid to contribute a bit to AchArya Vruksham, aDiyen is attempting to find some bhagavat geetA inside "tiruppAvai". Has ANDAL imbibed the teachings of the bhagavat geetA in her tiruppAvai? Let's explore the first pAsuram first.

MARGAZHI TINGAL

While ANDAL has chosen the most auspicious month of mArgazhi to perform the 'pAvai nOnbu' and deliver the 'TiruppAvai', KrishNa has delivered the Bhagavat GeetA in the same month. GeetA Jayanti is celebrated on mArgasheersh Shukla EkAdashi every year. (22nd December 2023 this year). MArgazhi month is also called kEshava month, the first among the twelve months attributed to dwAdasha upavyooha moortis.

KrishNa says in verse 10.35 of BG – "mAsAnAm mArgasheershah" – Among months, I am mArgasheersha.

MADI NIRAINDA NANNALAL:

ANDAL starts her penance on the pournamee, the full moon day. On poornimA, the moon is complete with all its sixteen kalAs or attributes. The lunar energy

being at its peak, it is an ideal time for spiritual growth and progress. It brings with it the power of resolution and clarity of the mind.

KrishNa has a close connection with the moon. He was born in the Chandra vamsha (lunar dynasty). The moon is said to have been born from the cosmic being's mind – "chandramA manasO jAta:" - purusha sooktam. He is the supreme one into whom all the sixteen kalAs merge ultimately. **And He proclaimed in verse 10.21 of BG – "nakshatrANAm aham shasi: – Among the stars, I am moon". On krishNa Jayanti, don't we offer arghya pradAnam to the moon and krishNa.**

NEERADA PODUVEER, PODUMINO NERIZHAIYEER

"nErizhaiyeer" refers to people who have noble traits and are ready to follow the anuShThAnams required to achieve the goal that is krishNa.

"neerADa pOduveer, pOduminO" - ANDAL says : "Those who have the desire to immerse themselves in loving surrender to KrishNa, please come". She does not force any one to follow the sharaNagati shAstra.

In BG 18.67, KrishNa says to Arjuna just after the charama shIOkam:

idaM te nAtapaskAya nAbhaktAya kadAchana|

na chAshuShrUShave vAchyAM na cHa mAM yo-bhyasUyati || 67||

KrishNa advises Arjuna not to preach the teachings of the Bhagavat GeetA to those who are not austere, not devoted, are averse to spiritual teachings and are filled with envy.

He also says that the devotee who is always fixed on Him is dearest to Him. BG 7.17 - tEshAm gyAnee nityayuktah eka bhaktih vishishyatE.

SEERMALGUM AYPADI SELVA SIRUMEERGAL

Aypadi or Gokulam is the most virtuous place where everybody listens to krishNa and krishNa listens to everybody (seermalgum AypAdi). The innocent cowherds (sirumeergAL) who were entirely dependent on krishNa without having any svasvAtantryam are considered as the wealthiest people (selva).

KrishNa says that it is rare to find a gyAni who knows everything to be KrishNa Himself – BG 7.19 - vAsudevah sarvam iti sa mahAtmA su-durlabha). The gOpas of nandagaon were indeed mahAtmAs though they weren't gyAnis in the literal sense of yOga.

KOOR VEL KODUM TOZHILAN NANDAGOPAN KUMARAN

KrishNa, the eternal young lad of NandagOpan destroys the enemies with His sankalpa which is as sharp as the spear.

KrishNa describes His sankalpa in BG 4.8 --- paritrANaya sAdhoonAm, vinAshAya cha dushkRutAm | - I shall incarnate to save the noble and destroy the wicked.

ERARNTA KANNI, YASHODAI ILAM SINGAM

Mother yashOdA is like the beautiful tirumantram/ aShTAKsharam which hides the truth that nArAyaNa is the supreme controller of all beings. KrishNa hides inside the mantras and reveals Himself like a young lion when He is meditated upon.

KrishNa says in BG 10.20 – aham Adishcha madhyaM cha bhootAnAm anta Eva cha - I am the beginning, middle and end of every entity.

KARMENI SENKAN KADIR MADIYAM POL MUGATTAN

KrishNa has a cool cloud hued tirumEni ever-willing to embrace us, and red lotus eyes that is filled with abundant compassion. His face seems like the unreachable hot sun (kadir) for the non-devotees and the enjoyable cool moon (madiyam) for the devotees.

In BG 9.29, krishNa says - I am equally disposed to all living beings; I neither hate nor love anyone. But the devotees who worship Me with love reside in Me and I reside in them.

*Sama aham sarvabhootEshu na me dvEshya asti na Priya: |
yE bhajanti tum Am bhaktyA mayi tE tEshu cha api aham ||*

NARAYANANE NAMAKKE PARAI TARUVAN

Lord nArAyaNa alone shall grant us, the true devotees, the ‘paRai’ or mOksha.

KrishNa says in BG 18.56 – By my grace, they who are my devotees, shall attain the eternal and imperishable abode called mOksha – “matprasAdAt avApnOti shAsvatam padam avyayam”.

PAROR PUGAZHA PADINDU

ANDAL calls upon her friends to surrender only to Lord nArAyaNa and be praised by the people of the world.

KrishNa also said: “sarvakarmANyapi sadA kurvANO mad-vyapAshraya:” - My devotees always perform all actions by taking refuge in me.

ELOR EMPAVAI!

ANDAL invites her dearest of friends to rise and reckon.

KrishNa revealed the confidential knowledge to arjuna and said: “Ponder over it deeply, and then do as you wish” – BG 18.63 – vimRushya Etat ashEshENa yathA ichchasi tathA kuru.

Tamil Section follows



**ஸ்ரீ முஷ்ணம் ஸ்ரீமதாண்டவன் ஸ்ரீரங்கராமாநுஜ
மஹாதேசிகன் அருள்மொழி-
திருப்பாவை ஸாரம்**

திருப்பாவை ஸாரம்

மார்கழித் திங்கள் மதிநிறைந்த நன்னாளால்
நீராடப் போதுவீர் போதுமினோ நேரிழையீர்
சீர்மல்கும் ஆயப்பாடிச் செல்வ சிறுமீர்காள்
கூர்வேல் கொடுந்தொழிலன் நந்தகோ பன்குமரன்
ஏராந்த கண்ணி யசோஷை யிளஞ்சிங்கம்
கார்மேனிச் செங்கண் கதிர்மதியம் போல்முகத்தான்
நாரா யணனே நமக்கே பறைதருவான்
பாரோர் புகழ்ப் படிந்தேலோ ரெம்பாவாய்

மார்கழி மாதம் பிறந்தவுடன் ஒவ்வொரு கிராமங்களிலும் திவ்ய தேசங்களிலும், கிருஹங்களிலும் ஸ்ரீஆண்டாள் அருளிச் செய்த திருப்பாவை 30 பாசுரங்களையும் குழந்தைகள் முதல் பெரியவர்கள் வரை அநுஸந்தானம் செய்து வருவதை நாம் வழக்கமாகக் கொண்டுள்ளோம். அதேபோல் ஒவ்வொரு இடங்களிலும் வித்வான்களைக் கொண்டு திருப்பாவையின் விசேஷார்த்தங்களையும் அறிந்து வருகிறோம்.

திருப்பாவை முப்பது பாசுரங்களும் வேதத்தின் உட்பொருளையே பேசுகிறது. இந்த பிரபந்தத்தை சரணாகதி சாஸ்த்ரம் என்று நம் ஆசார்யர்கள் போற்றி உகக்கின்றனர். திருப்பாவை முதல் ஐந்து பாசுரங்களும் அப்பிரபந்தத்திற்கு அவதாரிகையாகும். மேலும் அவ்வைந்து பாசுரங்கள் பகவானுடைய ஐந்து நிலைகளான பர, வ்யூஹ, விபவ, அந்தர்யாமி, அர்ச்சை இவைகளைப் பேசுவதாக நம் ஆசார்யர்கள்

கண்டருளிய வ்யாக்யானம். இவற்றில் முதல் பாசுரத்தில் "நாராயணே நமக்கே பறை தருவான்" என்கிறதில் ஸ்ரீவிசிஷ்டனான நாராயணே சரணாகதர்களாகிய நமக்கு அவனிடத்தில் கைங்கர்யம் செய்வதாகிற புருஷார்த்தத்தை கொடுத்து அனுக்ரஹிக்கிறான் என்று பேசப்பட்டது.

இரண்டாவது பாசுரத்தில் "செய்யாதன செய்யோம்" என்பதினால் சரணகதி செய்து கொண்ட நாம் வேறு பலனுக்காக மற்ற தேவதைகளை உபாசிக்கக்கூடாது என்பதை வலியுறுத்தி பேசப்படுகிறது.

மூன்றாவது பாசுரத்தில் "திங்கள் மும்மாரி பெய்து" என்பதினால் ஜீவாத்மா வாகிய நமக்கு பகவான் அநந்யபோக்யன் அநந்ய சரணன் அநந்ய உபாயம் என்கிற மூன்று ஜ்ஞானத்தை ஆசார்யர்கள் நமக்கு உபதேசிக்கின்றனர் என்று அர்த்தம் பேசப்படுகிறது.

நான்காவது பாசுரத்தில் பர்ஜன்ய தேவதையான இந்திரனுக்கும் மற்றுமெல்லா ஜீவன்களுக்கும் எம்பெருமான் அந்தர்யாமியாய் இருந்து ஸகல கார்யங்களையும் நிர்வஹிக்கிறான் என்கிற அர்த்தம் பேசப்படுகிறது.

ஐந்தாவது பாசுரத்தில் முதல் நான்கு அடிகளால் தத்துவமும், அடுத்த நான்கு அடிகளால் ஹிதமாகிற பக்தியும், அடுத்த இரண்டு அடிகளால் பாபங்கள் விலகி அதன் மூலம் புருஷார்த்தமாகிற பகவத் கைங்கர்யம் கிடைக்கிறது என்கிற அர்த்தம் பேசப்படுகிறது. அடுத்த 25 பாசுரங்களின் அர்த்தங்களும் அடுத்த ஸஞ்சிகையில் அனுபவிப்போம்.

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புள்ளும் சிலம்பினகாண் புள்ளரையன் கோயிலில்
 வெள்ளை விளிசங்கின் பேரரவம் கேட்டிலையோ
 பிள்ளாய்! எழுந்திராய் பேய்முலை நஞ்சுண்டு
 கள்ளச் சகடம் கலக்கழியக் காலோச்சி
 வெள்ளத்தரவில் துயிலமர்ந்தவித்தினை
 உள்ளத்துக்கொண்டு முனிவர்களும் யோகிகளும்
 மெள்ள எழுந்து அரியென்ற பேரரவம்
 உள்ளம்புகுந்து குளிர்ந்தேலோம் ரெம்பாவாய்

சென்ற மார்கழி மீ" ஸஞ்சிகையில் திருப்பாவை முதல் ஐந்து பாசுரத்தின் சுருக்கமான சாஸ்த்ரார்த்தத்தை அனுபவித்தோம். அடுத்த ஐந்து பாசுரங்களின் ஸாராம்சத்தை இந்த ஸஞ்சிகையில் அனுபவிப்போம்.

புள்ளும் சிலம்பினகாண் என்கிற ஆறாவது பாசுரம் ஆரம்பித்து பதினைந்தாவது பாசுரமான "எல்லே இளங்கிளி" பாசுரம் வரையில் நோன்புக்கு வராமல் இருந்த பத்து கோபிகைகளை துயிலெழுப்புகிற பாசுரமாக அமைந்துள்ளது. இந்த பத்து கோபிகைகளை எழுப்புவது ஆயர்பாடியில் உள்ள ஐந்து லக்ஷம் கோபிகைகளையும் துயிலெழுப்புகிறதாக உபலக்ஷணம். இந்த பத்து பாசுரங்களுக்கும் பல அபூர்வமான சாஸ்த்ரார்த்தங்களை நம் பூர்வர்கள் அனுக்ரஹித்துள்ளார்கள். இறக்கைகளையுடைய பறவைகள் சப்திக்கின்றன என்பதின் மூலம் ஆசார்யாள் பெருமை பேசப்படுகிறது. ஜ்ஞானம், அனுஷ்டானம் இவைகளாகிற இறக்கைகளையுடைய ஆசார்யர்கள் காலக்ஷேபம் சொல்கிறார்கள். ஸ்ரீமந்நாராயணனே உயர்ந்த தத்வம் என்பதை சொல்லக்கூடிய ப்ரணவார்த்தத்தை பல சிஷ்யர்களுக்கு காலக்ஷேபம் சொல்கிறார்கள். "விளிசங்கின் பேரரவம் கேட்டிலையோ" என்பதின் மூலம் ப்ரணவார்த்த காலக்ஷேபம் நடப்பதாக ஸூசிப்பிக்கப்படுகிறது. "பேய்முலை நஞ்சுண்டு.. முனிவர்களும் யோகிகளும் மெல்ல எழுந்து அரியென்ற பேரரவம்" என்பதின் மூலம் நம்முடைய அஜ்ஞானத்தை போக்கி காமக்ரோதங்களை விலக்கிய ஆசார்யர்கள் பகவானை தெரிந்து கொள்வதற்கு காரணமானவர்கள் என்பதன் அர்த்தம் "புள்ளும் சிலம்பினகான்" என்கிற பாசுரத்தில் பேசப்படுகிறது.

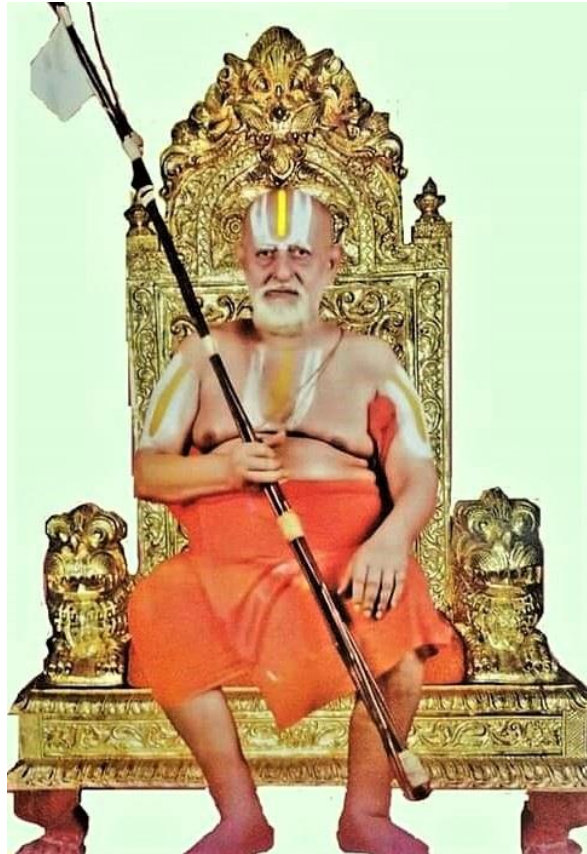
அடுத்த "கீசகீச" என்கிற ஏழாவது பாசுரத்தில் ஸ்ரீமந்நாராயணன் எல்லா தேவதைகளைக் காட்டிலும் மேலானவன். நாம் ஆசிரயிக்க வேண்டும். அவனுடைய கைங்கர்யத்தையே ப்ரார்த்திக்க வேண்டும். அவனே பரம ப்ராப்யன் என்றும் மேலும் திருமந்த்ரம், த்வயம், சரமச்லோகம் இவைகளின் விசேஷார்த்தங்கள் பொருந்திய பல அபூர்வார்த்தங்களடங்கிய காலக்ஷேபம் ஆசார்யர்களால் சொல்லப்படுகிறது என்கிற அர்த்தம் ஸூசிப்பிக்கப்படுகிறது.

"கீழ்வானம் வெள்ளென்று" என்கிற பாசுரத்தில் உபநிஷத்துக்களில் பகவானை யடைவதற்கு 32 வித்யைகள் சொல்லப்பட்டிருக்கின்றன. அவ்வித்யைகளில் ஒன்றான 'தஹர வித்யை'யின் காலக்ஷேபம் நடப்பதையே "கீழ்வானம் வெள்ளென்று" என்று இங்கு குறிப்பிடப்படுகிறது. மேலும் "தேவாதிதேவனை

சென்று நாம் ஸேவித்தால்” என்பதால் ஆசார்யானை ஆசிரயித்தால் நமக்கு வேண்டிய ஆத்ம வித்யையை உபதேசிப்பவர்கள் என்கிற அர்த்தம் ஸூசிப்பிக்கப்படுகிறது.

‘தூமணி மாடத்து’ என்கிற பாசுரத்தில் ஆசார்யர்களின் திருமேனியை அப்ராக்ருதமாக நினைக்க வேண்டும் என்றும் அவர்களிடத்தில் ஸகல சாஸ்த்ரங்களின் ஜ்ஞானமும், அருளிச்செயலின் வாசனையும் இருக்கிறது என்கிற அர்த்தம் சொல்லப்படுகிறது. மேலும் ஆசார்யர்கள் திருமேனி ஸம்பந்தத்தின் ஏற்றமும் பேசப்படுகிறது. மேலும் ‘பூம வித்யையின்’ பெருமையும் பேசப்படுகிறது.

அடுத்த ‘நோற்று சுவர்க்கம்’ என்கிற பத்தாவது பாசுரத்தில் சரணாகதி செய்து கொண்ட பிறகு நாம் இங்கிருக்கும் நாள் வரை அர்ச்சாவதார ஸேவையையும், பாகவத கைங்கர்யமும் செய்ய வேண்டும் என்பதன் அர்த்தம் பேசப்படுகிறது.



பாரினில் பாவை பதித்த பாதை

(ஜெ. சடகோபன், வில்லிவாக்கம், சென்னை)

" கோதை " என்ற திருநாமம் வடமொழியில் வாக்கு, சொல்வன்மை மற்றும் கவித்திறன் இவற்றைக் குறிக்கும் சொல்லாகும். எம்பெருமானுடைய தயையும், கூடிமையும் தான் ஜீவர்களான நமக்கு உஜ்ஜீவனத்தைக் கொடுக்கும். இதில் "கூடிமையின்" முழு உருவம் தான் நமது "கோதா பிராட்டி". நந்தவனத்திலே தோன்றி, கண்ணனிடம் தீராத காதல் கொண்டு, ஸ்ரீவில்லிப்புத்தூரையே ப்ருந்தாவனமாக பாவித்து, தன்னையும் ஒரு கோபிகையாக நினைத்து, எம்பெருமானைக் குறித்து நோன்பும் நோற்று, தான் சூடிக் களைந்த மாலையை வடபெருங் கோயிலுடையானுக்குச் சாற்றி பின் இறுதியில் ஸ்ரீரங்கநாதனையே, விரும்பியபடி மணந்து தனது பர்தாவாக்கிக்கொண்டாள். இத்தகு பெருமையுடைய கோதையின் திருஅவதார தினம் திருஆடிப்பூரமாகும். விஷ்ணுசித்தர் என்ற பெரியாழ்வாருக்கு வளர்ப்பு மகளானாள். ஆனிச்சோதியில் தோன்றிய ஆழ்வாருக்கு ஆடிப்பூரத்திலே கிடைத்த பெரும்பேறே இவ்வாண்டாள். ஜீவர்களான நமது விஷயத்தில் அவளின் பங்கு வர்ணிக்க இயலாது. எம்பெருமானிடத்தில் நமக்காக பரிந்துரைத்து நம்மை இந்த ஸம்ஸாரக்கடல் என்ற அலையிலிருந்து அள்ளி எடுத்து, அரவணைத்து எம்பெருமானின் திருவடித் தாமரைகளில் சேர்க்கிறாள். இவள் ஒருவள் தான் முறையே ஆழ்வார்கள் குழுவினும் மற்றும் எம்பெருமான் பத்தினிமார்களில் ஒருவளாகவும் உள்ளாள். பாமாலை சூட்டிய வேறு தேவிமார்களும் இல்லை. அதே போல், தான் சூடிக் களைந்த பூமாலையை பெருமானுக்குச் சூட்டிய ஆழ்வார்களும் இல்லை. இதுவே நம் கோதையின் தனிச்சிறப்பு !!

கோதை - திருவவதார நோக்கம் :-

கோதையின் திருஅவதாரத்திற்கு ஒரு விசேஷ காரணம் உண்டு. எம்பெருமான் ஸ்ரீமந் நாராயணன், வராஹ அவதாரம் எடுத்த பொழுது, அவர் தனது திருமூக்கின் மேல் பூமிப்பிராட்டியை காப்பாற்றி எடுத்துக் கொண்டு வரும் பொழுது, பூமிப்பிராட்டியோ ஆனந்தம் அடைவதற்கு மாறாக வருந்திக் கொண்டிருந்தாள். பகவான் பரம கருணையுடன் கூட அவளிடம் " காப்பாற்றுகிற நேரத்தில் ஏன் வருத்தம் கொண்டிருக்கிறாய்?" என்று வினவ அதற்கு பிராட்டி " நான் கூக்குரலிட்டு அழுத பொழுது ஓடோடி வந்து (பார்யையான) என்னை ரக்ஷித்தீர்கள்". இதே போல் இந்த பூமியிலே உள்ள ஜீவர்கள் கூப்பிட்டால் வருவீர்களா? வந்து ரக்ஷிப்பீர்களா? என்று கேட்டாள். இதற்கு பகவான், பூமாதேவியின் கேள்விக்கு பதில் கூறும் வகையில் மிக எளிதில் பின்பற்றக்கூடிய வழிகளைக் கூறினார். அவையாவன:

1. புஷ்பங்களால் தன்னை (பகவானை) அர்ச்சித்தல்.
2. தன்னுடைய (பகவானின்) திருநாமங்களை உரக்கச் சொல்லுதல்.
3. தன்னுடைய (பகவானின்) திருவடிகளில் ஆத்மாவை சமர்ப்பித்தல்.

இந்த மூன்றையும் கேட்ட பூமிப்பிராட்டி, தனது முந்தானையில் இறுக்கமாக மூன்று முடிச்சுக்களாக முடிந்து கொண்டாள். இந்நிகழ்வு முதல் யுகமான க்ருத யுகத்தில் நடந்தது . பொறுமையின் எல்லைநிலமாக இருக்கும் ஆண்டாள், கலியின் கொடுமையினை இல்லாது செய்வதற்கென்றே கலியுகத்தில் திருவவதாரம் நிகழ்த்தினாள் . கலியின் பிடியில் சிக்கி செய்வதறியாது தத்தளிக்கும் சேதனர்களுக்காகவே (நம் பொருட்டு) தோன்றி, நம்மை பூரணமாக ஆட்கொண்டு, அந்த பரிபூரணனிடம் நமக்காக பரிந்துபேசி, நம்மை அவன் பாதம் பணிய வைத்து ஆட்கொண்டவள். ஆம், எத்துணை முயற்சி !!

கோதையின் திருப்பாவை :-

இதை நிறைவேற்றுவதற்காகவே ஸ்ரீ கோதையாக இப்புவிடில் அவதாரம் செய்தாள். அதை "திருப்பாவையின்" மூலம் உலகிற்கு அழகாக எடுத்துக் காட்டினாள். திருப்பாவையில்

உள்ள 30 பாசுரங்களை 3 பத்து பாசுரங்களாகப் பிரித்து நிறைவேற்றி ஜீவர்கள் உய்ய வழி காட்டினாள். முதல் பத்து பாசுரங்கள் பரம தத்வத்தினையும் (ஸ்ரீமந்நாராயணனே பரம தத்வம்) , இரண்டாம் பத்து பாசுரம் பரம ஹிதத்தையும் (பரந்தாமனை அடையும் வழியாக உள்ள பக்தி மற்றும் ப்ரபத்தி) நிறைவான பத்து பாசுரங்கள் பரம புருஷார்த்தத்தையும் (ஸ்ரீமந்நாராயணனுக்கு தொண்டுசெய்வது, அதாவது கைங்கர்யம் செய்வது) தெளிவுடன் தெரிவிக்கிறது. இதை நாம் அனைவரும் பின்பற்றி அவ்வழியில் செல்லலாமல்லவா!.

ஸ்வாமி தேசிகனை ஆட்கொண்ட கோதை :-

ஸ்ரீ ஸ்வாமி தேசிகன், தனது ஸ்தோத்ரமான "ஸ்ரீ கோதாஸ்துதியில்" கோதையின் ப்ரபாவத்தை மிக விமரிசையாக கொண்டாடுகிறார். பொறுமையின் பிறப்பிடம், கருணைக்கடல், ஜீவர்களின் விஷயத்தில் அதிக வாஞ்சை மற்றும் ஜீவர்களுக்காக எம்பெருமானிடத்தில் பரிந்து பேசி, எம்பெருமானின் சிகையிலிருந்து ஜீவர்களைக் காப்பாற்றி தனது விசேஷ புருஷகாரத்தினை வெளிப்படுத்தி எம்பெருமானின் திருவடிகளில் சேர்க்கிறார். நமது ஸ்ரீ ஸ்வாமி தேசிகனும் கோதையின் ப்ரபாவத்தில் ஈடுபட்டு திருப்பாவை பாசுரங்களின் எண்ணிக்கைக்கு நிகராக இல்லாமல், ஒரு ஸ்லோகம் குறைவாகவே (திருப்பாவை 30 பாசுரங்கள், ஸ்ரீ கோதாஸ்துதி 29 ஸ்லோகம்) செய்து ஸ்தோத்திரத்தை பூர்த்தி செய்கிறார். நாம் அனைவரும் கோதையின் திருவடிகளில் சரணடைந்து அவள் காட்டிய பாதையை கெட்டியாகப் பிடித்து, பின்பற்றி எம்பெருமானின் விசேஷ கடாக்ஷத்திற்கு பாத்திரர்களாவோமாக !!

சூடிக்கொடுத்த நாச்சியார் திருவடிகளே சரணம் !

ஆழ்வார், எம்பெருமானார், ஸ்வாமி தேசிகன் மற்றும் ஆசார்யன் திருவடிகளே சரணம் !!



திருப்பாவை குறுக்கெழுத்துப் புதிர்-1

ஆக்க முயற்சி: க்ருஷ்ணகுமார தாத தாஸன், புண்யபுரி (பூனா)

வைணவர்கள் தம் இல்லங்களில், சந்தமிகு தமிழ்மறையாம் நாலாயிரப் பாசுரங்களில் திருப்பாவையை தினமும் அநுஸந்தானம் செய்து வரும் பழக்கம் உண்டு. இதில் வரும் பாசுர வார்த்தை பதங்களைக் கொண்டு அமைந்துள்ளது இந்த புதிர். இதனை விடுவித்து, நாட்களை சிறப்பான பொழுதுகளாக்கி பெருமாள் நாமத்தையும் சிந்தையில் கொள்ளலாம்... வாருங்கள்....

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குறிப்புகள்:

இடமிருந்து வலம்: :: 1. நோன்பு மாதம் 8. பிறப்பால் தோன்றுவது, வம்ச

வலமிருந்து இடம்: :: 3. பெருமாள் ஆராதனையில் இசையாய் ஒலிக்கும் 6.

மாதத்தையும் குளிர் சந்திரனையும் குறிக்கும் பதம் 9. இலக்கியத்தில் 'நாம்' 12. -----விளக்கு எரிய கோட்டுக்கால் 14. சக்கரமேந்தும் வலக்கையன் தாமேந்துவது இதை இடக்கையில் 17. நீ பூவைப் பூவண்ணா வார்த்தைகளுக்கு முன் வருகின்றவை 19. தோஷம் அல்லது குறை என்பதை பொதுவாக குறிக்கும் பாசுரப் பதம்

மேலிருந்து கீழ்:

1.மழைக்கு ஆண்டாள் தரும் பதம் 2.நான்காம் பாசுரம் முதல் இரண்டு பதங்கள், முதல் பதம் எழுத்துக்கள் மட்டும் முன் பின் குழம்பி வந்துள்ளன.4. இதயம், மனது என்பதன் இணையான பதம் 5. சுருண்ட கேசங்கள் கூந்தலை கொண்ட பெண்ணை குறிக்கும் பாசுர வார்த்தை எழுத்துக்கள் தலை கீழாக 10. கண்ணனின் மாமன் 11. இளங்கிளியென்று பெண்ணை விளிக்கும் சொல் 15. செல்ல முடியா என்று தெரிவிப்பது 17. மெல்லிய மொட்டு, மலர் அல்லது இதழ் கவிஞர்கள் பிரயோகிக்கும் தமிழ்ப் பதம்

கீழிருந்து மேல்

7. --

---வாய்ச் செய்த தாமரைப்பூப்போலே . 13. கோபாலன் கோவர்த்தன குன்றை ---- எடுத்தான் என்பார்கள் 16. மங்கையை இவ்விதமாக சொல்வதும் மரபு 18. கண்ணனின் ஒப்பற்ற தாய் என்பதற்காக ஆண்டாள் உபயோகிக்கும் வார்த்தை

ஸ்ரீ முஷ்ணம் ஸ்ரீமதாண்டவன்
ஸ்ரீரங்கராஜ மஹாதேசிகள் அருள்மொழி ---
சூடிக் கொடுத்த நாச்சியார்



சூடிக் கொடுத்த நாச்சியார்

ஸ்ரீவிஷ்ணுசித்த குலநந்தன கல்பவல்லீம்
ஸ்ரீரங்கராஜ ஹரிசந்தன யோகத்ருச்யாம் |
ஸாக்ஷாத்ஷமாம் கருணயா கமலாமிவாந்யாம்
கோதர்மநந்யசரண: சரணம் ப்ரபத்யே ||

இந்த மாதம் பிறந்தவுடன் நமக்கு சூடிக் கொடுத்த நாச்சியாரான ஸ்ரீ ஆண்டாளின் நினைவே வரும். ஸ்ரீ ஆண்டாளின் நினைவு வந்தவுடன் ஸ்ரீ ஆண்டாள் அனுக்ரஹித்த திவ்யஸூக்திகளான நாச்சியார் திருமொழியும், திருப்பாவையும் நம் முன்னே வந்து நிற்கும். ஆகையால் ஸ்ரீ ஆண்டாளின் பெருமையை இம்மாதம் அனுபவிப்போம்.

தென்தேசத்தில் ஸ்ரீவில்லிபுத்தூர் என்கிற திவ்யதேசத்தில் எழுந்தருளியிருக்கும் 'வடபத்ரசாயீ' என்கிற எம்பெருமானுக்கு புஷ்ப கைங்கர்யம் செய்து வந்தார் ஸ்ரீபெரியாழ்வார். 'ஸ்வஹஸ்தோபாத்தகுஸுமா' என்கிற சாஸ்திரப்படி தாமே நந்தவனம் அமைத்து தாமே புஷ்பங்களை மாலையாகத் தொடுத்து எம்பெருமானுக்கு தினமும் ஸமர்ப்பிப்பது வழக்கம். ஒருநாள் நந்தவனத்தை செப்பனிடும் ஸமயம் ஒரு பெண் குழந்தை பூமியில் தோன்ற இதைப் பார்த்து ஆழ்வார் ஆச்சர்யப்பட்டுக் கொண்டிருந்த ஸமயம் ஜனகராஜன் மகளைப் போல் இவளைப் பெண்ணாக பாவித்து வளர்த்து வாரும் என்று அசரீரி சொல்ல, அதன்படி பெரியாழ்வாரும் அப்பெண்ணை 'கோதை' என்ற திருநாமத்தைச் சூட்டி வளர்த்து வந்தார். கோதைக்கு ஸ்ரீபாகவதக் கதைகளையும், ஸ்ரீக்ருஷ்ணனுடைய பெருமைகளையும் தினமும் சொல்லி வந்தார். கோதைக்கு ஸ்ரீக்ருஷ்ணனிடம் பக்தி வளர்ந்தது. கோதைக்கு விவாஹம் செய்ய வேண்டிய வயது வந்தவுடன் பெரியாழ்வார் கோதையிடம் விவாஹத்திற்கு சம்மதத்தைக் கேட்டார். ஸ்ரீகோதையோ க்ருஷ்ணனைத்தான் விவாஹம் செய்து கொள்வேன் என்றாள். ஸ்ரீக்ருஷ்ணனுடைய அவதாரம் முடிந்துவிட்டபடியால் அவனையடைவதற்கு பாவை நோன்பை அனுஷ்டிக்கும்படி பெரியோர்கள் சொல்ல, அதன்படி அநுஷ்டிக்க, எம்பெருமான் ஸேவை தராமல் இருக்க ஸ்ரீக்ருஷ்ணனையடைவதற்கு நமக்கு தகுதியில்லையா என்று தன்னை அழகுபடுத்திக் கொண்டு பெரியாழ்வார் 'வடபத்ரசாயீ' எம்பெருமானுக்கென்று வைத்திருந்த மாலையை தான் சாற்றிக் கொண்டு கண்ணாடியில் அழகு பார்த்தாள். ஒருநாள் இதைக்கண்ட பெரியாழ்வார் 'கோதையை' என்ன கார்யம் செய்தாய். எம்பெருமானுக்கென்று வைத்திருந்த மாலையை சூட்டிக் கொண்டாயே, இது மஹா அபசாரமாயிற்றே' என்று சொல்லி வருந்தி அன்று வெறும் கையுடன் எம்பெருமானை ஸேவித்தார். ஆனால் எம்பெருமான் திருவுள்ளம் வேறு விதமாக இருந்தது. வெறுங்கையுடன் சென்ற ஆழ்வாரை இன்று ஏன் மாலையைக் கொண்டு வரவில்லை என்று கேட்க ஆழ்வார் நடந்த அபசாரத்தைச் சொன்னார். ஆனால் எம்பெருமான் கோதை சூடிக்களைந்த மாலையே தனக்கு போக்யம் என்று சொல்லி அதையே கொண்டு வரும்படி செய்தார். ஒன்றும் புரியாமல் ஆழ்வார் தம் திருமாளிகை சென்று நடந்த விஷயங்களைச் சொல்லி 'கோதையே உன் ப்ரபாவத்தை என்னவென்று சொல்வது? என்னை அபசாரத்திலிருந்து ரக்ஷித்தாயே' என்று கோதையை அணைத்துக் கொண்டார். அன்று முதல் ஸ்ரீஆண்டாள் என்கிற திருநாமமும், பிறகு அம்மாலையை எம்பெருமானுக்கு

ஸமர்ப்பிக்க எம்பெருமானும் உகந்தபடியால் அன்று முதல் 'சூடிக் கொடுத்த நாச்சியார்' என்கிற திருநாமமும் ஏற்பட்டது. ஸ்ரீ ஆண்டாள் அருளிச்செய்த திருப்பாவை சரணாகதி சாஸ்த்ரமென்று நம் முன்னோர்கள் நமக்கு வ்யாக்யானம் செய்திருக்கிறார்கள். பல அபூர்வார்த்தங்கள் அதில் பொதிந்து கிடக்கின்றன. ஆகையால் அப்பிரபந்தத்தை நல்ல மஹான்களிடம் காலக்ஷேபம் செய்து சூடிக்கொடுத்த நாச்சியார் அருள் பெறுவோமாக!



“ஸ்ரீ.”

வசிஷ்டரின் பாதையும் பட்டர்பிரான் கோதையும் காயார் கோமடம் ஸேஷாத்ரிதாஸன்

சென்ற தலைமுறைகளைச் சேர்ந்த ஸ்ரீவைஷ்ணவர்கள் தங்களுடைய குழந்தைகளுக்குப் பெருமாளுடையவும் பிராட்டியுடையவுமான திருப்பெயர்களுடையே சூட்டி மகிழ்ந்தனர்.

தலைமுறை தலைமுறையாகத் தாங்கள் வளித்து வருகின்ற திவ்யதேசம் அல்லது அபிமானஸ்தலத்தில் எழுந்தருளியிருக்கும் பெருமாளுடைய திருப்பெயரைத் தங்களுடைய புத்ரர்களுக்கும் தாயார்களுடைய திருப்பெயரைத் தங்களுடைய புத்ரிகளுக்கும் வைத்துப் பூரிப்படைந்தனர்.

ஸ்ரீரங்கன், ரங்கநாதன், ரங்கன், ரங்கஸ்வாமி, அழகியமணவாளன், ரங்கநாயகி, ஸ்ரீநிவாஸன், வேங்கடேசன், கோவிந்தன், பத்மாவதி, (அலர்மேல்)மங்கா, அலமேலு, (அலர்மேல்)மங்கை, வரதராஜன், தேவராஜன், பெருந்தேவி, பார்த்தசாரதி, வேங்கடக்ருஷ்ணன், வேதவல்லி, கோதண்டராமன், ராமஸ்வாமி, ஸீதாலக்ஷ்மி, ஜானகி, ஜனகவல்லி, வீரராகவன், கனகவல்லி, கனகா, லக்ஷ்மீந்ருஸிம்ஹன், அம்ருதவல்லி, ரங்கமன்னார், ஆண்டாள், கோதை, பூமா, பூமாதேவி, கண்ணன், ஸ்ரீக்ருஷ்ணன், க்ருஷ்ணன், க்ருஷ்ணஸ்வாமி, ருக்மிணி, பாமா, ராதா, ந்ருஸிம்ஹன், செஞ்சலக்ஷ்மி இத்யாதி பெயர்களைச் சூட்டி அழைப்பதன் மூலம் அன்றாட வாழ்வில் தம்மையறியாமலேயே எம்பெருமானையும், எம்பிராட்டியையும் ஸ்தோத்ரம் செய்கின்ற புண்யமும் கூடிக்கொண்டே போகும்ல்லவா?

அக்குழந்தைகளைச் செல்லமாக அழைப்பதாகவே வைத்துக் கொண்டாலும் தாங்கள் வைத்த நல்ல நல்ல பெயர்களை ஒலிப்பது போன்ற த்வனி இருக்கும்படியாக அப்பெயர்களுடைய சுருக்கிச் செல்லப் பெயராக்கி அழைப்பார்களேயன்றி அவைஷ்ணவமான பெயர்களைத் தங்களுடைய வாரிசுகளுக்கு ஒருபொழுதும் அவர்கள் வைப்பதேயில்லை. சீமாச்சு, பாச்சா, கிச்சா, ஜானா, செஞ்சு என்றெல்லாம் செல்லமாகச் சுருக்கி அழைத்தாலும் சுருக்கமான அந்தச் செல்லப் பெயர்களும் ஸ்ரீநிவாஸன், பார்த்தஸாரதி, க்ருஷ்ணஸ்வாமி, ஜனகவல்லி, செஞ்சலக்ஷ்மி ஆகிய முழுப்பெயரையும் நினைவூட்டுவனவாகவே இருந்தன.

இது போக, விஷ்ணுசித்தன், பராசரன், ராமாநுஜன், தேசிகன், கண்டாவதாரம், வேதாந்தம் ஆகிய நற்பெயர்களையும் புருஷக்குழந்தைகளுக்கு நம்முடைய பூர்வஜர்கள் சூட்டி மகிழ்ந்தனர்.

ஆனால், கடந்த நூற்றாண்டின் இறுதியில் இந்தப் போக்கு கொஞ்சம் கொஞ்சமாக மாற்றம் கண்டது. கிருஷ், நவீன், பரத், சித்தார்த், லைலா இத்யாதி நாகரிகப் பெயர்களைத் தங்களுடைய குழந்தைகளுக்கு இடுவது நாகரிக வழக்கமாகி விட்டது. இத்தகைய சூழ்நிலையில் பாரம்பரியமான முறையில் அவரவர்களுடைய பூர்வகுடியாக விளங்கும் திவ்யதேசங்கள், அபிமான ஸ்தலங்கள் ஆகியவற்றில் எழுந்தருளியிருக்கும் பெருமாள், தாயார்களின் திருப்பெயரைத் தங்களின் வாரிசுகளுக்குச் சூட்டுபவர்களை இளக்காரமாகப் பார்க்கும் நிலைமையும் உருவாகியுள்ளது என்றே சொல்ல வேண்டும். நாம் அனைவரும் நம்முடைய பாரம்பரியத்தின் பெருமைகளைப் பூரணமாக உணரும்பொழுதுதான் பெருமாள் தாயார்களின் திருப்பெயர்களைச் சூட்டுகின்ற நல்ல வழக்கம் மீண்டும் தலையெடுக்கும் என்பது நிஸ்ச்சயம்.

இன்றைய நவநாகரிகமான அவசர யுகத்தில் குழந்தைகளுக்குப் பெயர் சூட்டுவது ஒருவிதமாயிருக்கிறதென்றால் எம்பெருமானின் பூர்ணாவதாரமான ஸ்ரீராமாவதாரம் நிகழ்ந்த த்ரேதாயுகத்தில் பிறந்த குழந்தைகளுக்குப் பெயர் சூட்டுவது ஒரு ஆஸ்சர்யமான கலையாகவே அமைந்திருக்கின்றது.

இவ்விதத்தில் ஸ்ரீராமபிரான் அவதரித்த இக்ஷ்வாகு வம்சத்தின் குலகுருவாக விளங்கிய வசிஷ்டர் குழந்தைகளுக்குப் பெயர் வைப்பதில் ஒரு கலங்கரை விளங்கமாகவே விளங்கியிருக்கின்றார் என்பதை ஸ்ரீமத் திருக்குடந்தை ஆண்டவன்

ஸ்ரீவேதாந்தராமாநுஜ மஹாதேசிகன் அருளிய ஆசார்யராமாமுருதம் என்னும் ஸ்ரீமத்ராமாயண உபந்யாஸத்தினை நேரடியாகக் கேட்கின்ற மஹாபாக்யம் பெற்றவர்களும், தற்காலத்தில் அதனைப் புஸ்தக வடிவில் படிக்கக் கூடியவர்களும் மனப்பூர்வமாக உணரமுடியும்.

ஸ்ரீமத்திருக்குடந்தை ஆண்டவன் அநுகர்ஹித்ததிலிருந்து, “ரமயதி இதி ராம:” (அனைவரையும் ரமிக்கச் செய்பவன் – தன்னுடைய வடிவழகில் அனைவரையும் ஈடுபடச் செய்பவன்), “பரத இதி ராஜ்யஸ்ய பரணாத்” (ஏம்பெருமானுடைய ப்ரதிநிதியாக ராஜ்யபாரம் செய்யப் போகிறவன்), “லக்ஷ்மணோ லக்ஷ்மி ஸம்பந்ந:” (கைங்கர்யமாகிய லக்ஷ்மியை உடையவன்), “சத்ருக்நோ நித்ய சத்ருகந:” (நித்ய சத்ருக்களாகிய இந்த்ரியங்களை வசப்படுத்தினவன்) என்கின்ற ரீதியில் அழகான நான்கு காரணத் திருப்பெயர்களை தசரதரின் புத்ரர்களுக்கு வசிஷ்டர் சூட்டி மகிழ்ந்துள்ளார் என்று தெரிந்துகொள்கின்றோம்.

அதனால்தான், ஸதாஸர்வகாலமும் வசிஷ்டரிடம் விரோதம் பாராட்டிய விஸ்வாமித்ர முனிவரும் தசரத மஹாராஜா தம்முடன் அனுப்பி வைத்த ராமலக்ஷ்மணர்கள் இருவரையும் அழைத்துக் கொண்டு ஸரயூநதியை நெருங்கும் பொழுது மிகவும் இனிமையான குரலில் “ராம!” என்று அழைத்ததாக வால்மீகி பகவான் கூறுகின்றார்.

“அத்யர்த்த யோஜநம் கத்வா ஸரய்வா தக்ஷிணே தடே |
ராமேதி மதுராம் வாணீம் விச்வாமித்ரோப்ய பாஷத ||”

அதே ஸமயம், வசிஷ்டர் வைத்த அர்த்த புஷ்டியுள்ள அழகான அந்நான்கு பெயர்களிலும் ஸுமித்ராவின் வயிற்றில் அவதரித்த இளையபெருமானுக்கு அம்முனிவர் வைத்த பெயர்தான் உடையவர் திருவடிகளாகிய ஸ்ரீவைஷ்ணவர்களுக்குப் பரம போக்யமான பெயராக இருக்கின்றது எனலாம்.

“லக்ஷ்மணோ லக்ஷ்மி ஸம்பந்ந:” என்பதற்கு, எப்பொழுதும் தன்னுடைய தமையனாகிய ஸ்ரீராமபிரானுக்கு அந்த அவதாரகாலம் முழுவதும் கைங்கர்யம் செய்துவரக் கூடியவன் என்ற காரணத்தினால் “கைங்கர்யமாகிய ஸ்ரீயைத் தனவசம் வைத்திருப்பவன்” என்னும் பொருள் தருகின்ற “லக்ஷ்மண:” என்னும் திருப்பெயர் வசிஷ்டரால் சூட்டப்பட்டது.

மேலும், கைங்கர்யம் எனப்படும் சேஷத்வம் மட்டுமின்றி, எம்பெருமானுக்கு நான் சேஷபூதன் என்று அறிந்திருப்பதான “சேஷபூத ஜ்ஞானமும்” கூட லக்ஷ்மிஸம்பத்துதான் என்பது நம் ஸ்ரீவைஷ்ணவப் பெரியோர்களின் திருவுள்ளமாகும் எனவேதான், “சேஷத்வம்” கொண்டிருந்ததுடன், “சேஷபூதஜ்ஞானம்” உடையவராகவும் எழுந்தருளியிருந்த இளையபெருமானுக்கு “லக்ஷ்மண:” என்கின்ற திருப்பெயர் மிகவும் பொருத்தமாகவே இருக்கின்றது.

இவ்விதம் த்ரேதாயுகத்தில் வசிஷ்டர் அத்யத்புதமாகப் பெயர் சூட்டிய யுக்தியையே இக்கலியுகத்தில் ஸ்ரீஆண்டாளும் தான் அருளிய திருப்பாவையில் பயன்படுத்தியுள்ளது நம்மை மெய்சிலிர்த்த வைக்கின்றது எனலாம்.

பெரியாழ்வார் பெற்றெடுத்த பெண்பிள்ளையாகிய ஸ்ரீஆண்டாள் தான் அருளிய திருப்பாவையின் முதல் பாசுரத்திலேயே “சீர்மல்கும் ஆய்ப்பாடிச் செல்வச் சிறுமீர்காள்” என்று பாடியிருப்பது மிகவும் ஆஸ்சர்யமான ப்ரயோகமாகும்.

நோன்பு நோற்பதற்கு வேண்டிய பொருள்களில் முக்யமானதாகிய பறையை ஸ்ரீக்ருஷ்ணபரமாத்மாவிடமிருந்து பெற வேண்டும் என்கின்ற வ்யாஜத்தை முன்னிட்டுக் கொண்டு “கூடியிருந்து குளிரவேண்டும்” என்பதற்காகத் தங்கள் தோழிமார்களின் ஒருவரையும் விட்டுவிடாமல் கூவியழைத்துத் துயிலெழுப்பி உடன் அழைத்துக் கொண்டு நந்தகோபரின் திருமாளிகைக்குச் சென்ற அப்பெண்கள் ஸ்ரீகண்ணபிரானிடம் உண்மையைக் கீழ்க்கண்டவாறு உடைத்துப் பேசுகின்றனர் –

“சிற்றம் சிறுகாலே வந்துன்னைச் சேவித்து உன்
பொற்றாமரை அடியே போற்றும் பொருள் கேளாய்!
பெற்றம் மேய்த்து உண்ணும் குலத்தில் பிறந்து நீ
குற்றேவல் எங்களைக் கொள்ளாமல் போகாது!
இற்றைப் பறை கொள்வான் அன்று காண் கோவிந்தா!
எற்றைக்கும் ஏழேழ் பிறவிக்கும் உன்தன்னோடு
உற்றோமே ஆவோம் உனக்கே நாம் ஆட்செய்வோம்
மற்றை நம் காமங்கள் மாற்றேலோர் எம்பாவாய்!”

இதிலிருந்து ஸ்ரீகண்ணபிரானை நாடிச் சென்ற ஆயர்குலப் பெண்களுக்கு சேஷத்வமும், சேஷத்வ ஜ்ஞானமும் ஒருங்கே
கைகூடியிருந்ததை நாம் தெளிவாக அறிந்து கொள்கின்றோம்.

எனவேதான் ஸ்ரீஆண்டாளும் தன்னுடைய முதற்பாசுரத்திலேயே இப்பெண்களைப் பார்த்துச் “செல்வச் சிறுமீர்காள்”
என்றே கூறுகின்றாள்.

“” கைங்கர்யமாகிற ஸ்ரீ யுடன் “உனக்கே நாம் ஆட்செய்வோம் என்று எம்பெருமான் ஸ்ரீக்ருஷ்ணபரமாத்மாவிடமே
விஜ்ஞாபித்துக் கொள்கின்ற அளவுக்கு சேஷபூத ஜ்ஞானமும் அவ்விளம்பெண்களிடம் கொட்டிக்கிடக்கின்ற
காரணத்தை உணர்ந்தே ஸ்ரீஆண்டாள் அவர்களைப் பார்த்துச் “செல்வச் சிறுமீர்காள்!” என்று நிஸ்ஸந்தேஹமாக,
ஸ்பஷ்டமாக உரைக்கின்றாள்.

இது மட்டுமா?

“அம்பரமே தண்ணீரே சோறே அறஞ்செய்யும்
எம்பெருமான் நந்த கோபாலா! எழுந்திராய்!
கொம்பனார்க்கெல்லாம் கொழுந்தே குலவிளக்கே!
எம்பெருமாட்டி யசோதாய் அறிவுறாய்!
அம்பரம் ஊடறுத்து ஓங்கி உலகளந்த
உம்பர் கோமானே! உறங்காது எழுந்திராய்!
செம்பொற் கழலடிச் செல்வா! பலதேவா!
உம்பியும் நீயும் உறங்கேலோர் எம்பாவாய்!”

என்று பாடி நந்தகோரை ஸபரிவாரமாகத் துயிலெழுப்பச் சென்றவிடத்தில் ஸ்ரீக்ருஷ்ணடைய
தமையனாகிய பலராமனும் கண்வளரும் திருக்கோலத்தில் ஸேவிக்கின்ற அப்பெண்களுக்கு
அந்த பலராமனுடைய முந்தைய அவதாரம் நினைவுக்கு வருகின்றது.

“ஆஹா! முந்தைய யுகத்தில் ஸ்ரீராமபிரானாக அவதரித்தது நம்முடைய ஸ்ரீக்ருஷ்ணனன்றோ?
அச்சமயம் அவனுடைய தம்பி லக்ஷ்மணனாக அவதரித்துத் தனியாளாகக் கைங்கர்யம் புரிந்தது
நம் பலராமனன்றோ?” என்பதைச் சிந்தித்துப் பார்த்து அவனைச் “செல்வா! பலதேவா!” என்று
அழைத்து மகிழ்கின்றனர்.

இவ்விதமாகப் பெரியாழ்வார் பெற்றெடுத்த பிள்ளையாகிய ஸ்ரீஆண்டாள் கைங்கர்யத்தையும் அதனுடன் கூடிய
சேஷத்வ ஜ்ஞானத்தையும் கொண்டவர்களைத் தான் அருளிய திருப்பாவையில் “செல்வ” அடைமொழியுடன்
அழைத்திருப்பது மிகவும் அத்துமான விஷயமாக அமைந்திருப்பதை விஜ்ஞாபித்துக் கொண்டு அடியேன் இந்த
அளவிலே இந்த வ்யாஸத்தைத் தலைக்கட்டுகின்றேன்.

ஸ்ரீவைஷ்ணவப் பெரியோர்கள் இந்த வ்யாஸத்திலே இருக்கக் கூடிய குற்றம் குறைகளை கணிசியாமல்
ஸ்வீகரித்தருளும்படி அடியேன் ஸவிநயம் ப்ரர்த்தித்தும் கொள்கின்றேன்.

“சூடிக்கொடுத்த கடர்க்கொடி ஸ்ரீஆண்டாள் திருவடிகளே சரணம்!”



திருப்பாவை குறுக்கெழுத்துப் புதிர்-1 விடைகள்

1 மா	ர்	க	2 ழி			ணி	3 ம
ரி			ஆ		4 உ	கி	
	5 லி		ம		ள்	க	6 தி
	ழ		ழை		ள	7 கி	
	8 கு	ல			ம்	9 யா	10 க
11 எ			தி		டை		ஞ்
ல்		து	த்	12 கு		13 கு	14 ங்
லே	15 போ	16 மா	ரு	த	17 போ		ன்
	கா		18 ஒ		து	19 கோ	

மார்கழிமாத சிறப்புப்புதிர்-2

(கோதைலக்ஷ்மி ஸ்ரீநிவாஸன், ஓதூர்)

கீழே உள்ள கேள்விகளின் பதிலாக சரியான எண்களைத் தேர்வு செய்க:-

1) நாச்சியார் திருமொழிப் பாசுரங்கள் மொத்தம் எத்தனை?

அ). 153. ஆ) 173. இ) 143 ஈ) 476

2) திருப்பாவையில் நாச்சியார், கோவிந்த நாமம் சேர்த்து எத்தனை பாசுரங்களில் கொடுத்துள்ளார்?

அ). 5. ஆ) 1. இ). 2 ஈ) 3

3) திருப்பாவையில் 'பாடி'என்னும் சப்தம் எத்தனை பாசுரங்களில் வந்துள்ளது?

அ) 16. ஆ). 14 இ). 7 ஈ). 3

4) தாயாரைக் குறிக்கும் எழுத்தான 'ம'காரம் கொண்டு ஆரம்பிக்கும் பாசுரங்கள் திருப்பாவையில் எத்தனை?

அ) 3. ஆ). 7. இ). 1. ஈ). 4

5) 'நானே தான் ஆயிடுக' என்று நாச்சியார் தன்னை தாழ்விட்டுப் பாடிய பாசுர எண்?

அ). 8. ஆ). 15. இ). 26. ஈ). 13

6) எத்தனை பதிகத்தில், பலன் கூறும் திருநாமப் பாசுரத்தில், நாச்சியார் தன் பெயரை சேர்த்துக் கொள்ளவில்லை?

அ) 2. ஆ). 3. இ). 4. ஈ). 5

7) ஸ்வாமி தேசிகன் திருப்பாவையை இங்ஙனம் பிரித்து சொல்லுகிறார்?

அ). 2*5 ஆ) 6*5. இ). 4*5 ஈ). 3*5

8) 'ஆழிமழைக்கண்ணா' பாசுரத்தில் 'ழ'கரம் எத்தனை முறை வந்துள்ளது?

அ). 13. ஆ). 10. இ). 6. ஈ). 11

9) 'நப்பின்னை பிராட்டியை' புருஷகாரமாக சிறப்பித்துப் பாடிய பாசுர எண் ?

அ). 16 ஆ). 17 இ) 18 ஈ) 10

10) கூடி இருந்து குளிர்ந்த பாசுரத்தின் எண் ?

அ). 27 ஆ) 17 இ). 7. ஈ). 37

மார்கழிமாத சிறப்புப்புதிர்-2 விடைகள்

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| 1. இ) 143, | 4. ஈ). 4, | 7. ஆ) 6*5 |
| 2. ஈ). 3, | 5. ஆ). 15, | 8. ஈ) 11 |
| 3. ஆ). 14, | 6. அ) 2, | 9. இ). 18, |
| | | 10. அ) 27 |

