

THONDARADIPPODI AZHWAR'S THIRUPALLIYEZHUCHCHI



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॥ श्रीः ॥

॥ श्रीमते रामानुजाय नमः ॥

॥ श्रीमते निगमान्त महादेशिकाय नमः ॥

Dear BhakthAs:

The sacred month of Dhanur Maasam is about to begin on Wednesday, Dec 15. Dhanur Maasam, adiyEn tries to reflect on some of the sacred topics such as TiruppAvai, ThiruppaLLiyeZucchi or ThiruppallANDu. You may ask why ThiruppaLLiyeZucchi? Dhanur Maasa aarambha dinam is considered by the residents of Srirangam as ThiruppaLLiyeZucchi AvathAra dinam. Although Sriman T.C.A. Venkatesan covered the avathArikai and the first Four Paasurams of ThiruppaLLiyeZucchi in an excellent manner, Six more remains to be covered and adiyEn is sure that he will continue with his kaiaMKaryam during this season. You can access his excellent write ups, which are VyAkhyAna Saarams of Swamy Nanjeeyar and Swamy PeriyavAcchAn PiLLai.

The URL is:

<http://www.acharya.org/vyakyanam/tpezhu>

adiyEn will share with you personal anubhavams of the coverage of the ten paasurams of ThoNDaradippodi AzhwAr, who blessed us with Thirumaalai and ThirupaLLiyeZucchi (TPZ).

adiyEn will also cover the Sanskrit Commentary of Sri Upanishad BhAshyakArar on ThiruppallANDu. Sri Periya ParakAla Swamy, Thirukudanthai Desikan and Thirukudanthai Sri RanganAtha Swamy have written in the last three hundred years have written additional commentaries on THIRUPPALLANDU. All of these have been edited by SrimAn V.N.Vedanatha Desikan on behalf of his AchAryan, HH Srimath PoundarIkapuram Andavan Swamy in 2002. Since all of them are in MaNi PravALam or in Sanskrit, my own contribution would be to summarize the highlights of these commentaries on ThiruppallANDu in English for extended enjoyment.

adiyEn will start with the ThiruppaLLiyeZucchi Paasurams today.

There are specific references that you would like to have for deeper study of ThiruppaLLiyeZucchi (TPZ). Here they are:

1. The ThirupaLLiyeZucchi of Sri ThoNDaradippodi AzhwAr by Dr.V.K.S.N.Raghavan, VisishtAdhvaitha PrachariNi sabha.
2. Sri UtthamUr Swamy's commentary, Ubhaya VedAntha Grantha maala series, 1956.
3. Sri P.B.Annangarachar Swamy's commentary, DhivyArTa Dheepikai Series, 1996
4. Sri K.C.Varadachar Swamy's commentary, Alwars of South India, BharathIya VidhyA

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Bhavan, 1966.

5. ThiruppaLLiyezucchi and Sri Venkatesa SuprabhAtham, K. Rangaswamy Iyengar, 1996.
6. ThirupaLLiyezucchi and Thiruppaavai: V.Sadagopan's writings on ThiruppAvai from previous years.
7. Taniyan VyAkhyAnams for ThiruppaLLiyezucchi, Sri Vatsya Ahobilacharya.

Let us reflect for a moment on the name chosen by this Azhwar from ThirumanDangudi (close to PuLLambhUthangudi dhivya dEsam):



“thondaradi aazhvaar”



THONDARADIPPODI (ANBAR THALL THULI: UPADESA RATNA MAALAI: 4).

BhAgavatha Seshathvam is saluted here as being superior to Bhagavath Seshathvam. The three Sanskrit sLOkams quoted usually in this context are:

yEthath samastha paapAnAm prAyascchittham manishibhi:

nirNitham bhagavadh-bhaktha paadhOdhaka nishEvaNam

(MEANING):

For all the sins accumulated by human beings, there is a sure remedy: partaking of the BhagavathAs' Sri Paadha Theertham.

yasya murdhni sthitham yAvath-rajassubham

GangAdhi SarvateerthAni tavattisthantyasamsayam

(MEANING):

There is no doubt about the auspicious dust from the sacred feet of Sri VaishNavAs being superior to holy waters like GangA et al.

nirapeksham Munim santam nirvairam samadarsanam

anuvrajaai aham nithyam pUyEya ithyangrirENubhi:

(MEANING):

adiyEn follows always the VaishNavite Sages (BhagavathAs), who are known for their vairAgyam, equipoise and friendship to all, so that the dust from their sacred feet can sanctify me.

KulasEkhara AzhwAr celebrates the BhakthAngri rENu (the dust from the sacred feet of BhagavathAs) in his PerumAL Thirumozhi: II.2

“ThoNDardippodiyAda nAmm peRil, Gangai neer kudainthAdum vEtkai yennAvathE” (What will happen to our desire to immerse deeply in Gangaa theertham, if we had the opportunity to wear on our head, the sacred dust from the feet of the servants of the Lord ?). Swamy NammazhwAr (ThiruvAimozhi 4.6.6) celebrates the holiness of the dust from the feet of the servants of the Lord and exhorts us to adorn it:

“Maayan Tamaradi neeRu koNDu aNiya (vENum)”.

that this world has great good fortune through the contact with the dust from the BhagavathAs, who perform AarAdhanam forNarasimhan:

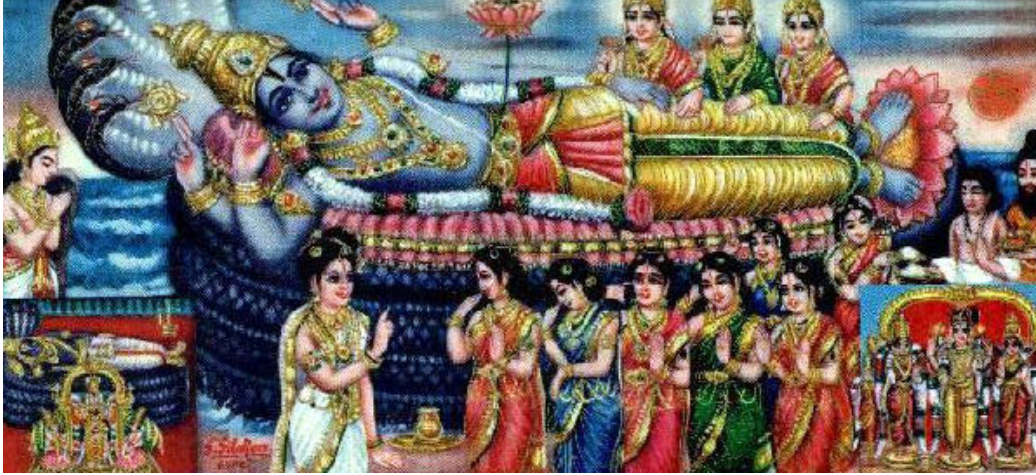
“Naathanai Narasinghanai navinREthuvArkaL uzhakkiya padha thULi

paduthalAl ivvulakam bhAkkiyam seythathE”. ..PeriyAzhwAr Thirumozhi: 4.4.6





Now, adiyEn will comment on the tradition of Vandhis and VaithALikAs in the context of waking up Kings in the mornig and wishing them SuprabhAdhams. Lord RanganAthan is the Emperor of all Kings and ThoNDaradippodi AzhwAr performed both the Vandhi and VaithAlikA roles in the magnificent awakening Paasurams of ThiruppaLLIyezhucchi.



“VaithALikAs waking up the Lord”

Who are the Vandhis and Vaithalikas ?

Vandhi is the One who praises (eulogizes) the King's valour and auspicious attributes and VaithAlikan is the One, who wakes up the Lord.

This comparison is inspired from Swamy Desikan's Sri RanganAtha PaadhukA Sahasram's 9th Paddhathi known as VaidhAlika Paddhathi. Here, Swamy Desikan sitting in front of Lord RanganAtha in the early hours of the morning engaged in the composition of the PaadhukA Sahasram visualizes the Upanishads serving the roles of both Vandhis and VaithAlikAa with a view to awaken the Lord and to persuade Him to get into His Paadhukais to start His day's “work”.

The sLOkam portion referring to the role of Upanishads in waking up the Lord through sthOthrams on His limitless auspicious attributes is:

“YadhArOhasya VedAnthA: vandhi vaithAlikA: svayam”

- - - Sri RanganAtha PaadhukA Sahasram(SRPS): sLOkam 241

OTHER HAPPENINGS AT THE LORD'S SANNIDHI DURING THIRUPPAALLIYEZUCCHI

In the other sLOkams of VaithAlika Paddhathi, the scenario is about the awakening of the Lord by Upanishads and their requests for Him to wake up and adorn His PaadhukAs to come out of His AasthAnam and travel to the morning DarbhAr to bless His parijanams and all those jostling with one another in His courtyard to have His auspicious darsanam at Sunrise.

These SRPS sLOkams of Swamy Desikan seem to be influenced by the ThiruppaLLIyezhucchi (TPZ) prabhandha paasurams of ThoNDaradippodi AzhwAr during one dawn at Srirangam.





ADDITIONAL SRPS SLOKAMS ECHOING TPZ PAASURAMS

Here are some more examples from the VaidhAlika Paddhathi:

SLOKAM 2:

Oh Lord RanganAtha! In Your courtyard stand Brahma, Sivan, Sages like Sanaka at the early morning hours. Among those, who have the first rites to have contact with Your sacred feet are Your Paadhukais as you awaken and onward travel (sanchAram) to Your morning DarbhAr. Please adorn Your Paadhukais and give sevais to those who are waiting eagerly for that SEvai.

SLOKAM 3:

Oh Lord RanganAtha! There is the lotus arising out of Your navel (nAbhee kamalam) , where Your son Brahma has His residence. As You awaken, the glances arising from Your eyes have an astonishing effect on that Lotus. One of Your eyes is Chandran, which makes the lotus fold up; the other eye is Sooryan, which makes the lotus to open up its closed petals. When You are in the semi-awakened state, Your eyes are partly open and partly closed. Consequently, the effect of Your glances from Your semi-awakened eyes makes the lotus partly open and partly closed. That is an extraordinary experience to enjoy. Oh Lord! Please bless Your parijanam assembled at the court yard to enjoy that rare sevai at Your ThirupaLLiyezucchi time!

SLOKAM 4:

Oh Lord RanganAtha! The morning muhUrtham (Brahma MuhUrtham) selected by AdhisEshan for Your awakening has arrived (RanganAtha! Sesa siddhAnthA siddham muhUrtham upanamathi) AdhisEshan as the MahA JyOthishar is in charge of setting up Your PanchAngam times for Your awakening and sanchArams during the day. Your daily uthsavams have to start. Please awaken!

SLOKAM 10:

The final sLOkam of this Paddhathi recognizes the great pleasure that the Lord enjoys being awakened by the VedAs as Vandhis and VaithAlikAs and being given the hints (sankEthams) by them during the day for participation in the different daily uthsavams at SrIrangam:

ithi nigama vandhi vachasA samayE samayE gruhItha sankEta:

abhisarathy RanganAtha: prathipadha bhOgAya PaadhukE!

Lord RanganAtha recieves thus timely signals (samayE samayE gruhItha sankEta:) from the Upanishads serving as Vandhi (nigama vandhi vachasaa). Lord RanganAtha takes those cues provided by the Upanishads and enjoys the unique pleasures associated with the particular occasion (Prathipadha BhOgAya RanganAtha: abhisarathy).

ThoNDardippodi's earnest pleas as the Vandhi and VaithAlikan for Lord RanganAthan have nigama parimaLam (fragrance of the Veda manthrams) and the Lord awakens readily to bless the AzhwAr and all the others assembled at His court yard.



ThiruppaLLiyezucchi paasurams are recited in all Sri VaishNava Temples before the doors of sanctum sanctorum are opened every day. It is part of the salutation at Dawn (Ushath Kaalam); it is a song awakening the Lord. Appropriate references are made about the signs of the dawn and announcements are made about the throng of sevArTees (DevAs, Adityaas, Rudraas, Vasus, other gods and Maharishis) waiting eagerly to have the awakened Lord's darsana soubhAgyam.



“Thiruvallikkeni Azhwar on Maargazhi Kettai”



THE CONNECTION BETWEEN THIRUMALAI AND THIRUPPALIYEZUCCHI

Both are aruLiccheyalkaLs of Thondaradippodi. In ThirumAlai, Lord RanganAtha awakened the AzhwAr, who was “asleep” for aeons and blessed the AzhwAr with His dhivya soundharyam and dhivyAthma guNams.

Lord RanganAtha granted the AzhwAr dhivya Jn~Anam on Tatthva Thrayam and ArTa Panchakam. AzhwAr became convinced that Lord RanganAthan is both the upAyam (Means) and UpEyam (Goal) for Moksham. AzhwAr's love for the Lord of Srirangam intensified. He recalled the times that he had wasted in trivial and worthless pursuits and how the Lord of Srirangam intervened and saved him:

“At the time when I was a gambler and a thief and caught in the net of a woman's fish-like eyes, was helpless, was it not the beauty of the Lord of Srirangam who called me, entered into my mind and made my love increase for Him”-- **Thirumaalai: 16th Paasuram**

AzhwAr describes the effect of the divine beauty of the Lord of Srirangam on him:

“Seeing the Lord of the colour of the ocean, resting on the serpent having placed His crowned head to the eastern direction — my soul has begun to melt. Oh people of this earth! What shall I do ?”-- **Portions of the 19th Paasuram of Thirumaalai**

“Oh Lord of Srirangam! I am imploring thee with loud cries: Make me Thine object of mercy and deliver me”-- **Portions of 25th Thirumaalai paasuram.**

“Out of desire for Thy grace have I come and stood before Thee”-- **Portion of the 33rd Paasuram of Thirumaalai.**

THUS LORD RANGANATHAN AWAKENED THE AZHWAR FROM HIS DEEP SLUMBER IN SAMSAARAM. After that, Swamy PeriyavAcchAn PiLLai points out that the Lord of Srirangam went to sleep without any worry. It was now AzhwAr's turn. AzhwAr sang ThiruppaLLIyezucchi pAsurams to awaken the Lord and prayed for the boon of performing blemishless Kaimkaryam to the Lord of Srirangam at all times, places and states. He reminded the Lord of the approach of dawn and requested the Lord to shower His grace on all assembled devotees at that sacred hour of Dawn (Ushath Kaalam).

USHAS OR USHATH KAALAM IN RG VEDAM

Ushas is not just the physical dawn, which is palpable as a sacred hour by the humans; in Vedic parlance, Ushas has a deeper meaning. She creates light for all the worlds and is therefore saluted as Gomathy. She is a state of bliss filled with light and vital force. She is the Lord's messenger to awaken the torrid souls languishing in the dark night of SamsAram so that they can strive to gain Jn~Anam and awaken the Lord engaged in Yoga NidhrA for such a boon.

Many passages of ThiruppaLLIyezucchi capture the beauty of Ushath Kaalam at Srirangam and dawn approaching to serve the Lord. A Rg Veda manthram from the third book captures the beauty of her arrival:





RithAvaree dhivO arkairaBhOdhyA Revathee rOdhassee chithramasTAth
aayattheemagna Ushasam vibhAtheem vaamamEshi dhraviNam bhikshamANa:

---- Rg Vedam: III.61.6

(MEANING PROVIDED BY SAGE AUROBINDO):

“By heaven's illuminings, one perceives her (as) a bearer of the truth and rapturous she comes with her varied lights into the two firmaments. From Dawn as she approaches shining out on Thee, Oh Lord, Thou seekest and attainest the substance of delight”.

In the 7th book of Rg Vedam, there is a manthram that connects the mysterious light of the dawn to the early morning bright rays of Sooryan (maturation of Jn~Anam granted by the Lord):

utha nO gOmatheerisha Aa vahaa duhithardhiva: saakam Sooryasya rasmibhi:

(MEANING):

“Bring to us, Oh Daughter of Heaven, luminous impulses with the rays of the Sun”.

Luminous impulses are the awakening of the dhivya Jn~Anam and ripening of that Jn~Anam to lead upto Moksham and thereafter nithya Kaimkaryam in the Lord's Supreme Abode in BhUIOkam (Srirangam) or the abode in the Nithya VibhUthi (SrI Vaikuntam).

We will conclude with reflections on two more Rg Veda Manthrams about the power of intervention by the Lord:

“Oh all-wise and all-seeing God, direct the ignorant worshipper, who follows the wrong paths and help him to revert to the acts which will reclaim him. You always protect in times of conflicts those who are feeble, but on the path of truth, against those who are strong but on the wrong path” — Rg. Vedam: I.31.7

“Oh adorable God, You are the first and foremost essence of life; You are the revealer of the divine knowledge. You are the giver of bliss to the enlightened persons, and friend to Your devotees, whose actions are guided by Your eternal laws. In Your supervision, the righteous persons, activated through wisdom, become seers and virtuous” — Rg Vedam: I.31.1

adiyEn will commence next the study of individual paasurams of ThiruppaLLiyezucchi by ThoNDaradippodi AzhwAr.

Let us enjoy the introduction of U.V. (Sudarsanam) PutthUr KrishNaswamy IyengAr for the Sanskrit version of SuprabhAtham for Lord RanganAtha by Aasukavi KidAmbi T.Govindha Iyengar of SrivilliputthUr. The above Sanskrit SuprabhAtham was inspired by ThoNDardipodi's Tamizh PaLLiyezucchi.

PERUMAL'S YOGANIDHRAI

The very special “sleep” that the Lord has at Srirangam is known as yOga nidhrai or “vizhi thuyil” or “aRi thuyil” or “KaLLa Nitthirai”. PeriyAzhwAr in his 5.1.7 Thirumozhi refers to this KaLLa nitthirai:





“veLLai veLLatthin mEl oru paampai metthayAha viritthu athan mEl kaLLa nitthirai”

His yOga nidhrai is all about staying awake thinking about how He can redeem the souls, who have diminished SvaroopA Jn~Anam and thus suffer in SamsAram. SamsAris think that there is only this world (ayam lOkO naasthi para ithi maani). They think of themselves as brave and learned and wander in this samsAram like the blind led by the blind (“Svayam dheerA: paNDitham manyamAnnA:, dandhramyamANA: pariyanthi mooDA: andhEnaiva neeyamAnA yaTAndhA:” says the KaThopanishad).

BhagavAn resting at Srirangam on the bed of AdhisEshan in the state of Yoga nidhrA contemplates on customized ways to help these sufferers in SamsAram. Indeed, He never sleeps according to another Upanishadic passage: “Ya yEshu supthEshu jaagrathee” He is the only One, who is awake, while the SamsAris are deeply lost in their slumber of nescience and viparItha vyApArams of breaking the Lord's commands.

To awaken such a Lord engaged in Yoga Nidhrai and to request Him to come to the rescue of the Bound Jeevans (Bhaddha chEthanams) is the ancient avocation of Jn~Anis dear to Him. Veda Purushan Himself requests the Lord in TaitthirIya NaarAyaNa vallee: “Utthishta Purusha Haree lOhitha pingalAkshi”. Parama Purushan is awakened here with the prayer: “Oh Haree! Parama PurushA! Oh the Lord with beautiful red eyes reminiscent of the red lotus”. PunDareekAkshan and PurushOtthaman are jointly invoked here.

THE OTHER AWAKENINGS OF THE LORD

Sage ViswAmithrA awakened Raamachandran, the SuprajA of Kousalya during morning sandhyA to perform his ordained duties (ParamAthma’s aarAdhanam):

KousalyA SuprajA Raama poorvA sandhyA pravartathE
utthishta nara saardhUla karthavyam dhaivamAhnikaM

— Srimath RaamAyaNam: Baala KANDam: 23.2

In Uttara KaaNDam of Srimath RaamAyaNam (37.4), the mighty and beautiful Raamachandra is awakened by the court vandhees with the reminder that the whole world gets into slumber, when He sleeps (Thvayi supthE jagath sarvam svapathi) and that He must awaken them from their sleep of avidhya:

Veera Soumya ViBhudhyasva KousalyAnandha vardhana
jagathithi sarvam svapathi Thvayi supthE narAdhipa

The AzhwArs who preceded ThoNDaradippodi awakened the Lord at different dhivya dEsams in their own way:

“ThORRamAy ninRa SudarE! Thuyil yezhAi”--- ANDAL

“Kidantha naaL kidnathAi, yetthanai kaalam kidatthi” asked Swamy NammAzhwAr (ThiruvAimozhi: 9.2.3)

“Moovluhum thozha iruntharuLAy ThiruppuLingudi kidanthAnE” is the appeal of Swamy





NammAzhwAr on another occasion to the ArchA Moorthy at ThiruppuLingudi.

ThoNDaradippodi followed Vedam, Upanishads and the AzhwArs that preceded him and composed the dhivya Prabhandham of ThirupaLLiyezhucchi to Lord RanganAthan, who had awakened him earlier from samsArIC sufferings.

PrathivAdhi Bhayankaram Annan modeled after the Azhwar's (RanganAtha Pathivrathai's) ThirupaLLiyEzucchi paasurams to compose his Sri VenkatEsa SuprabhAtham.

This then is the ancient SampradhAyam of awakening the Lord engaged in Yoga Nidhrai during the early morning hours at the dhivya dEsams.



कौशल्या सुप्रजा रामा पूर्वसंध्या प्रवर्तते ।
उतिष्ठ नरशार्दूला कर्तव्यम दैवमाहनिम ॥

“Viswamitra awakening Rama”





THIRUMALAI AANDAN'S TANIYAN

TamEva mathvA ParavAsudEvam

RangaEsayam raajavadarhaNeeyam

prabhOdhaakeem yOk Rutha sookthimAlAm

BhakthAngrirENum BhagavanthameeDE

(MEANING):

adiyEn offers my salutations to ThoNDaradippodi AzhwAr, who possesses the auspicious guNams such as Jn~Anam and who blessed us with the dhivya Prabhandham of ThiruppaLLiyeZucchi that awakens the Lord of SriRangam, whom He considered as the ParavAsu DEvan Himself presiding over Sri Vaikuntam. In this dhivya Prabhandham, AzhwAr hailed the Lord resting on the bed of AdhisEshan as the king of the universe and offered his reverential salutations.

(COMMENTS):

Tradition has it that the archA Moorthy at Srirangam has to be considered as Para VaasudEvan, who resides at Sri Vaikuntam. The Lord of Srirangam (SrI Rangasaayee) illuminating the meaning of PraNavam (PraNavArTa prakAsakan) is ParavAsudEvan Himself in archai (Sa VaasudEvO RangEsa: prathyaksham paramam padham). The river Cauvery at Srirangam is considered as VirajA nadhi at Sri Vaikuntam. The Ranga Mandhiram (Garbha Graham housing the Lord) is equated to Sri Vaikuntam in this view:

KaavEri VirajA sEyam Vaikuntam Rangamandhiram

Sa VaasudEvO RangEsa: Prathyaksham Paramam Padham

VimAnam PraNavAkAram Vedha srungam MahAdhbbhutham

SrI Rangasaayee BhagavAnn PraNavArTa prakAsaka:

— Sri ParAsara Bhattar in Sri RangarAja Sthavam

(MEANING):

This Cauvery river holier than GangA is the river VirajA, which marks the boundary of Sri Vaikuntam. Sri Vaikunta Lokam is the temple of Sri RanganAtha with the seven prAkArams. The Lord resting on the five headed AdhisEshan is one and the same as Para VaasudEvan of Sri Vaikuntam. Therefore, Sri Ranga KshEthram is the Parama Padham that can be seen with the physical eyes of the SamsAris. Sriranga VimAnam has a form similar to PraNavam and it glorifies the meaning of PraNavam.



SECOND TANIYAN BY THIRUVARANGA PERUMAN ARAYAR

MaNDangudi yenbar maamaRayOr manniya seer

ThoNDaradippodi thonnaharam- - vaNDu

tiNarttha vayal TennarangatthammAnai -- PaLLi

uNartthum PirAn udhitthavoor

Great Vedic scholars point out that ThirmaNDamgudi is the place of birth of ThoNDaradippodi AzhwAr, where reside BrahmaNa srEshtAs reputed for their Vaidhika anushtAnams and VedAdhyayanam. Here was born the AzhwAr, the parama upakArakar, who pleaded on behalf of us with the Lord of Srirangam known for its many ponds, where the bees hover to collect the honey from the lotus flowers. At this dhivya dEsam of Srirangam, the Moolam for all dhivya dEsams, ThoNDaradipodi appealed to Lord RanganAtha to awaken and bless all the chEtanams assembled in front of His court yard and bless the world as well.



“Azhwar at Thirumandangudi”

The description of the unfolding of the dawn, the sights and sounds in and around Srirangam are experienced and described beautifully by ThoNDaradippodi AzhwAr.

After his daily anushtAnam following the dip in the sacred Kaveri river, ThoNdardippodi proceeded to his Nandhavanam, which was at the fourth SuRRu known as the Thirumangai Mannan suRRu or the AalinAdAn SuRRu. Here, he picked the flowers and TuLasi to be offered to the Lord for the day's worship.

Later Thirumangai will build the ramparts for the temple around that Nandavanam site of Thondardippodi out of reverence for the Maalaa Kaimkaryam of Thondaradippodi AzhwAr.

When the garlands were ready, AzhwAr will hasten in the dawn to Sri RanganAthan's sannidhi with the basket containing the TuLasi and the flower garlands and recite his ThiruppaLLiyezhucchi Paasurams and awaken Lord RanganAtha from His Yoga Nidhrai.

Let us recite the sIOkam composed by the SveekAra Puthrar of Lord RanganAtha before studying the meanings of ThiruppaLLiyezhucchi Paasurams:

Saptha-prAkara-madhyE sarasija-mukulOdhbhAsamaanE vimAnE

KaavEri madhyadEsE mrudhutara phaNirAD bhOga-paryanka-bhAgE

nidhrAmudhrAbhiraamam kaDinakaDasira: pArsva-vinyastha-hastham

Padhma-dhAtree-karAbhyAm parichitha-charaNam RangarAjam bhajEham

(MEANING):

AdiyEn bows before Lord RanganAtha, whose feet are gently pressed by Sri Devi and BhU Devi and who is engaged in Yoga nidhra with a beautiful pose with His left hand on the left



side and the right hand resting on His crown. He engages in YoganidhrA under the Sriranga VimAnam resembling a lotus bud and which is situated amidst the island formed by the Ubhaya KaavEri and surrounded by the seven ramparts.

RAAGAMS FOR SINGING THE TEN PAASURAMS

VeeNai MirAsu Sri Rangarajan Swamy and his family play on the VeeNa with vocal accompaniment in the following ten RaagAs:

BhouLi, KedAram, Aarabhi, Aanandha Bhairavi, KalyANi, Kaanadaa, Mohanam , DhanyAsi, Poorvi KlayANi and MadhyamAvathi.

In the stillness of the morning and in front of the DhvAra PaalakAs, it is a bhAgyam to listen to the lilting melodies of ThoNDaradippodi's awakening songs.





MEANING OF FIRST PAASURAM

கதிரவன் குணதிசைச் சிகரம்வந் தணைந்தான்
கனவிரு ளகன்றது காலையம் பொழுதாய் ,
மதுவிரிந் தொழுகின மாமல ரெல்லாம்
வானவ ரரசர்கள் வந்துவந் தீண்டி ,
எதிர்திசை நிறைந்தன ரிவரொடும் புகுந்த
இருங்களிற் றீட்டமும் பிடியொடு முரசும் ,
அதிர்தலி லலைகடல் போன்றுள தெங்கும்
அரங்கத்தம்மா பள்ளி யெழுந்தருளாயே(1) (2) .

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“kadiravan gunadisai sikaram”





Kadiravan GuNatisai sikharam vanthaNainthAn
kanai iruL ahanrathu kalaim pozhuthAi
madhu virinthozhuhina maamalar yellAm
Vaanavar arasarhaL vanthu vantheeNDi
yetir tisai niRainthanar ivarodum puhuntha
irumkaLiRRittamum pidiyodu murasum
adhirtalil alaikadal pOnRuLathengum
ArangatthammA! PaLLi YezhantharuLAYE

(MEANING ACCORDING TO DR.K.C.VARADACHARI):

The Sun has come up on the Eastern mountain top. The night's darkness has completely gone. As the beautiful morning unfolds, big flowers have blossomed and honey is dripping from them. gods and kings have arrived and are standing crowding on the opposite sides: elephants, male and female, that have come with them, and the drums are making loud noises in all directions resembling the noise of the billows of the ocean. Therefore Oh RanganAthA! Wake up from Thine sleep.

COMMENTS:

AzhwAr refers to the signs of dawn and cited the reasons for the Lord to awaken. Oh Sarva Swamy engaged in Yoga NidhrA at Srirangam! Sooryan has arrived at the top of Udhaya Giri in the Eastern direction. The dense darkness of the night is leaving. The onset of the beautiful morning time propels the big flowers to blossom and drip honey all around. The DevAs and the Kings are jostling with each other and are standing in thick rows in the southern direction, where Your first glances are going to fall. With the kings and the DevAs, their mounts (Vaahanams), the assembly of the male and the female elephants, are generating loud noises through their bleatings and those sounds get mingled with the sounds of BhEri Vaadhyams from all directions. That kOlAham reminds one of the mighty ghOsham of the unceasing waves on the shores of the ocean. Therefore, My Lord, You should awaken.

Kadiravan is one with multitudes of Kathirs/rays (Sahasra BhAnu/ one of thousand rays). In the Eastern direction is the Udhaya Giri. The Sun has travelled and arrived at the Udhaya Giri (vanthu) and is embracing that mountain's top (aNainthAn). He is like the gigantic lamp that has chased away the darkness of the night (“Veyya KathiRon ViLakkAha”). Oh RanganAtha! The Sun, Your servant, can only banish external darkness but You alone can banish forever the internal darkness. Therefore, Please wake up and bless the bhaddha chEtanams. Sooryan has hurried to his post on top of Udayagiri and is halting there to catch Your Dayaa-laden glances to empower him on his onward journey. Therefore, My Lord, You must awaken.

Oh RanganAtha! It is “kalaimpozhuthu”, beautiful hour of the dawn (Brahma MuhUrtham), which is the time prescribed for Your abhigamana aarAdhanam. Therefore, You should awaken





to receive that worship.

Oh Rangapathy! All the flowers without any exception (yellAm) have taken the cue from the Sun's appearance and have blossomed with joy. That joy flows as the dripping honey in between their petals. These flowers, which are going to be used in Your worship (archanaa and Garlands) are blessed indeed to have that bhAgyam; therefore they are fit to be classed as Maa malar /Big flowers (Madhu virinthu ozhina Maa malar yellAm).

There is kOIAhavam in Your court yard from the bleating elephants calling Your Thiru Naamams mingled with the sounds of the big drums that are being beaten. The scene looks like at the beach, where the never stopping waves crash loudly on the shores of the Ocean. “Kumurum Osai” reverberates in all directions as at a Thiruvizhaa (Vizhaavoli). You are an Ocean of mercy. Should not you awaken and accept our Kaimkaryams on hearing these sounds resembling those on the shores of the Ocean during PourNami ?

Oh ArangatthammA! Please awaken and drench us with Your KaruNA katAksham and accept our Kaimkaryams! Let us continue with the enjoyment of the First ThiruppaLLiyezucchi Paasuram(Kathiravan GuNa tisai vanthadainthAn-- --).

The translation of the First Paasuram by Dr.V.K.S.N. Raghavan Swamy is as follows: “Oh Lord of SrIrangam, the Sun has risen at the mountain top of the eastern quarter. The thick darkness (of the night) has moved off; and , the beautiful daybreak has ushered in. The great (morning) flowers have bloomed and honey (in plenty) drips from them. The celestial beings and the kings have come here and gathered (standing) in front of the gates of Your holy shrine. The male and female elephants and the (beating of) the war drums of the kings make a loud noise on all sides; this loud noise is similar to the uproar of the waves of the ocean. (hence it is already early morning). Oh Lord RanganAtha, Please get up and bless us”.

Many scenes are compressed here as AzhwAr observes all the happenings around him at Srirangam during that dawn. Aasu Kavi Kidambi Govindha Iyengar Swamy uses three separate sLOkams to describe what ThoNDaradippodi AzhwAr compressed in eight lines:

prAchyAm ravis-samudhagAth udhayAdhri srungam

gADam tamOapi gathamEsha viBhOdha kaala:

SarvAth sravanthi kusumAn naLinAn madhUni

IshvAku poojitha HarE Tava SuprabhAdham -- -- sLOkam 4

(MEANING):

Sooryan has arrived at the peak of Udhya parvatham in the East. The darkness of the night has gone. This is the morning time for awakening. Honey is flowing aplenty from the blossomed lotuses. Oh Lord worshipped by IshvAku MahArAjA. May this be an auspicious dawn for You!

BhUmaNDalAdhipavarA: dhivi varthamAnA:

dEvAsccha dakshiNa disam nijavAhanAdhyai:





Santhyathra garvarahithA: purathOadhya sarvE

Sriranga Mangala MaNE Tava SuprabhAtham -- -- SIOkam 5

(MEANING):

Oh RanganAthA! The kings who rule the earth and the DevAs who rule the heavens have arrived at Your courtyard on their mounts and are standing with reverence to participate in Your AarAdhanam . Oh the auspicious gem of Srirangam! May this be an auspicious dawn for You!

matthEbhaBrumhaNaravA: kariNeeravAsccha

ghushyanthi bhErininAdhA: murajAdhi ghOshA:

somEna ghushyathi yaTA thu samudhraghOshA:

Sriranga PattanapathE Tava SuprAbhAtham -- -- SIOkam 6

(MEANING):

The elephants with their mates assembled at Your court yard and are generating a lot of noise through their bleatings; those noises are joined by the sounds coming from the beating of big drums and the blowing of trumpets. The echoing gigantic sound all around resembles that of the noise emanating out of the ocean on a moonlit night. Oh the Lord of Srirangam! May this dawn be an auspicious one for You!

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THE SECOND PAASURAM:

கொழுங்கொடி முல்லையின் கொழுமல ரணவிக்
கூர்ந்தது குணதிசை மாருத மிதுவோ ,
எழுந்தன மலரணைப் பள்ளிகொள் ளன்னம்
ஈன்பனி நனைந்தத மிருஞ்சிற குதறி ,
விழுங்கிய முதலையின் பிலம்புரை பேழ்வாய்
வெள்ளெயி றுறவதன் விடத்தனுக் கனுங்கி,
அழுங்கிய ஆனையி னருந்துயர் கெடுத்த
அரங்கத்தம்மா பள்ளி யெழுந்தரு ளாயே (2) .

kozhungudi Mullayin kozhumalar-aNaivik-
koorndhathu guNadisai maarutham ithuvO
yezhunthana malaraNai paLLikoLL annam
inpani nanaintha irum chiRahutari
vizhungiya mudalaiyin pilampurai pEzhvaay
veLLeyiRuravadan vidatthunukkanungi
azhunguiya aanayin arum thyr kedu'ttha
ArangatthammA! PaLLi yezhuntharuLAYE

THE TRANSLATION OF THE SECOND PAASURAM BY DR. V.K.N.S.RAGHAVAN SWAMY:

“Oh Lord RanganAtha! (now) the gentle morning breeze from the eastern direction blows, bringing with it the sweet fragrance of the flowers from the jasmine (Mullai) creepers. The swans have gotten up from their bed of lotus flowers, shaking off the dew drops from their wide wings. Oh, the Lord of Srirangam, You have protected the great elephant, Gajendhran, which was in distress because of its being caught within the massive teeth of the crocodile. Oh Lord! Please wake up and bless us”.

SRI RANGANATHA SUPRABHATHAM'S ECHOES OF THE ABOVE PAASURAM

Mullai pushpam is known as Sri Maagadhee Kusmam in Sanskrit. It is a slender creeper waving with the wind and sending Its delicate and unmistakable fragrance as the morning breeze from the east transports that most enjoyable gandham(fragrance) towards the reclining Lord's garbha graham as KusumAnjali. Sri RanganAtha SuprabhAtham captures this scene in two sLOkams:





“azhungiya Anaiyin arunthuyar”

SrImagadhee kusuma gadhavaha - anilOsou
prAchyAnthu veejathi sanair-adhunA sukhEna
IndhrAdhi dEva paripAlana jaagarooka
Sriranga MangaLa MaNE Tava SuprabhAtham

--- Sri RanganAtha SuprabhAtham: SIOkam 7





(MEANING):

Oh the blue gem of Srirangam! The eastern breeze carries the fragrance of Mullai flowers and is blowing gently and is causing happiness all around. Oh Lord intent on protecting Indhran and the other dEvAs! May this be an auspicious dawn to You.

pakshAn vidhooya hima-thOya gaNAmsccha HamsA:

ambhOja panja sayanAth Dayathum pravrutthA:

grAhENa peeDitha gajEndhra rujO nivArin!

Sriranga Patthana PathE Tava SuprabhAtham!

-- Sri RanganAtha SuprabhAtham: SlOkam 8

(MEANING):

Oh the Lord of Srirangam! Oh the GajEndhra Varadhan who rescued in a trice the sufferings of the king elephant, whose foot was caught in the mighty jaw of the crocodile in the lotus pond! The Swan couple, which slept in the soft bed of lotus at night are shaking their wings laden with the morning dew and are winging their way to the sky. Oh Rangapuresa! May this be an auspicious dawn to You! Please awaken and bless us!

THREE TOPICS OF THE SECOND THIRUPPALLIYEZHUCCHI PAASURAM

These are: (1) Morning breeze wafting the Mullai Fragrance (2) Awakening of the Swan couple in the lotus pond (3) Gajendra Varadhan's blessed intervention

One has to close one's eyes and enjoy the Mullai fragrance riding on the gentle morning breeze and enveloping us.

The picture poem of the loving swan couple stirring in the morning is a poetic image to visualize. The bigger male swan was covering its partner (female swan) with one of its wings. The male swan wakes up first and shakes off the dense dew that has accumulated on its wings and shakes it off and its partner is now awake. Both get ready to go about on their daily routines.

Gajendra Moksham is a very important episode for us since it portrays the immediate attention that the Lord gives to His bhakthAs in distress, especially when they address Him as “AadhimoolamE” and recognize His parathvam and their (BhakthA's) ananya gathithvam.

The ancient practise of meditating on GajEndhra Varadhan begins with the recitation of the following two slOkams:

“grAhagrasthE GajEndrE- -avatu Harirasou amhasam samhatErnah”

“nakrakraAnte KarIndhrE mukutita- -moolam yathpradurasiitsadisathu BhagavAn MangaLam santatham na:”

When our Lord in Sri Vaikuntam heard the heart rending cry of GajEndhran in distress, He ran





to the scene of the lotus bond, where His bhaktha was suffering from the mighty poisonous jaws of the crocodile and cut its head off with ChakrAyudham. He ran helter-skelter and did not even have the time to put on His paadhukAs or nind His Keasam into a knot. He just jumped on His Vaahanam, Garudan, to take Him to the lotus pond.

GAJENDHRA MOKSHAM IN PURANAMS

Srimath BhAgavatham describes the Moksham for GajEndhran in the 8th skandham. Sri NaarAyaNa Bhattadhiri covers it in the 26th Dasakam of Sri NaarAyaNeeyam.

A Pandya king who disregarded Sage Agasthya got cursed to become an elephant. The Sage recognized that the king was engaged in Bhagavath smaraNam and that was the reason for his lapse of not offering adhithi sathkAram. Sage Agasthya controlled his anger and blessed the king with the boon that Bhagavath SmaraNam will rescue him from his life as an elephant at Thrikoota Malai.

Meanwhile, a gandharvan had become a crocodile and stayed in the lotus pond of VaruNaa, where Gajendhran came to play with his family. Gandharvan was told by the Sage who cursed him that he will be released from his birth as crocodile, when he grabbed the leg of the devotee, Gajendhran. There was a fight for thousand years between the crocodile intent on pulling the king of elephants down into the water and latter trying to get back to the shore by shaking his leg off from the mighty jaws and the teeth of the crocodile. With his poorva janma jn~Anam, Gajendhran took the lotus flowers and began to perform aarAdhanam for Sriman NaarAyaNan. Gajendhran still felt that he could defend himself with his physical strength; when he realized that no one except the Lord could save him, his ahankAram and MamakAram disappeared. Immediately, Gajendhran began to eulogize the Lord as the aadhimoolam, which enshrines Brahma Tathtvam:

Sa vai na devAsura marthya -thiryank
na sthree na ShaNDo na pumAn na jnathu:
nAyam guNa karma na sanna chAsan
noshEdhasEshO jayathAdhasEsha:

(MEANING):

That Parabrahmam is neither dEvan or asuran or human or animal or bird or insect; neither is it a woman, man or neuter; This Supreme being is neither guNam or karmaa or sathth or asathth. After all these, whatever is left (aadhi moolam or Ucchishta Brahmam in the Vedic parlance), May that appear before me and protect me. When Sri Vaikunta Naathan heard this sthOthram and appeal, He rushed in a big hurry on the back of Garudan to the lotus pond and sent His Chakram to destroy the crocodile. Our Lord placd His sacred hand on His Bhakthan and directed the Chakram at the Crocodile and released both of them from their states acquired by the Muni saapams.





THE RELEVANT SRI NAARAYANEYAM SLOKMA PASSAGES ARE:

SarvAthmA Thvam bhUrikAruNya vEgath

ThArkshyArooDa: prEkshithOabhU: purasthAth

The key word here is “BhUrikAruNya vEgam”. This means that the Lord was propelled by the mighty force of His immeasurable compassion for His Bhaktha Janams and instantly appeared in front of the suffering GajEndhran.

HashtIndhram tamm hastha-padhmEna dhruthvaa

chakrEna Thvam nakravaryam vyadhAree:

The Lord's weapon (sankalpam) made GajendhrA shine with the bliss of Saaroopyam and the Gandharvan lost his crocodile form.

It is said that the Lord's touch released GajEndhran from the samsAric nescience:

“GajEndhrO Bhagavath--sparsAth vimukthO ajn~Ana BhandhanAm”

BhagavAn says in Gita that the true detachment from worldly matters arise, when one is blessed with Bhagavath darsanam:

“rasa varjam rasOpyasya Param dhrushtvA nivartathE”





THE THIRD PAASURAM:

சுடரொளி பரந்தன சூழ்திசை யெல்லாம்
துன்னிய தாரகை மின்னொளி சுருங்கி ,
படரொளி பசுத்தனன் பனிமதி யிவனோ
பாயிறு ளகன்றது பைம்பொழில் கழுகின் ,
மடலிடைக் கீறிவண் பாளைகள் நாற
வைகறை கூர்ந்தது மாருத மிதுவோ ,
அடலொளி திகழ்தரு திகிரியந் தடக்கை
அரங்கத்தம்மா பள்ளி யெழுந்தரு ளாயே (3) .

SudaroLi paranthana soozhdisaiyellAm
tunniya tArakai minnoLi surungi
padaroLi pasutthanan panimathi ivanO
paayirul ahanRathu paimpozhi-kamuhin
madalidik-keeRi vaNN paaLaihaL naaRa
vaikaRai kooranthathu mArutham ithuvO
adaloLi thihazh taru tikiriyam tadakkai
ArangatthammA! PaLLi yezhuntharuLayE!

THE TRANSLATION OF THE THIRD PAASURAM BY DR. V.K.N.S.RAGHAVAN SWAMY:

“Oh Lord of Srirangam! TheSun's lustrous rays have now pervaded on all sides. The lightning-like lustre of the stars has diminished and the bright Moon has now become pale. And the darkness which was all around here has gone off. this gentle morning breeze blows now over the gardens after cleaving through the branches of the areca nut trees to bring its sweet fragrance. Oh Lord RanganAtha holding the mighty and bright discus-weapon (tikiri=chakrAyudham) on Your glorious and long hand! Please get up and bless us!

THE SANSKRIT VERSION OF THE ABOVE PAASURAM BY SRI T.GOVINDHA IYENGAR:

SarvAsu Dhikshu taraNE: kiraNA vibhAnthy
nakshathra-dheepthaya imA malinee bhavanthy
Nakshathra bhUpathyrasou malinam gathOsthy
Sriranga Patthana PathE Tava SuprabhAtham



(MEANING):

The rays of Sun have spread now in all directions. The bright stars in the sky have lost their lustre. The brightness of the Moon has dimmed. Oh Lord of Srirangam! May this dawn be an auspicious one for You!



“thikiriyam thadakkai”



In Sri VenkatEsa SuprabhAtham, PrathivAdhi Bayankaram ANNAn has been inspired by the third paasruam passage and has drawn a word portrait of the morning breeze laden with the delightful, mixed fragrance of slightly opened lotus flowers, coconut and areca nut tree blossoms from their sheaths wafting thru Srirangam (7th SIOkam):

Ishath prapulla saraseeruha naarikEla

pookadhrumAdhi sumanOhara paalikAnAm

aavAthy mandham anila: saha dhivyagandhai:

SeshAdhri Sekhara VibhO Tava SuprabhAtham

The advancement of the dawn in to morning is hinted here. The sights and scents of that cool morning at Srirangam is described by AzhwAr to awaken Sri RanganAthA with PrayOga Chakram in His hand. Chakram stands for the sankalpa sakthi of the Lord and AzhwAr begs the Lord to awaken and bless all of the assembled devotees in the Lord's courtyard (Aranganin MuRRam).

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**THE FOURTH PAASURAM:**

மேட்டிள மேதிகள் தளைவிடு மாயர்கள்
வேய்ங்குழ லோசையும் விடைமணிக் குரலும் ,
ஈட்டிய இசைதிசை பரந்தன வயலுள்
இருந்தின சுரும்பினம் இலங்கையர் குலத்தை ,
வாட்டிய வரிசிலை வானவ ரேறே.
மாமுனி வேள்வியைக் காத்து, அவ பிரதம்
ஆட்டிய அடுத்திறல் அயோத்தியெம் மரசே.
அரங்கத்தம்மா பள்ளி யெழுந்தரு ளாயே (4) .

mEttiLamEthikaL taLaividum AayarkaL
vEynkuzhal-Osayaum vidai-maNik-kuralum
yeettiyavisai disai paranthana vayaluL
irinthana surumbinam ilankayar kulatthai
vaatiya varisilai vanavarERE
maamnui vELviyaik-kaatthu, avabhiratham
aattiya vadutiRal AyOddhi-yemmarasE!
ArangatthammA! PaLLi yezuntharuLAye!

THE TRANSLATION OF THE FOURTH PAASURAM BY DR. K.C.VARADACHARI SWAMY:

The sounds of the huge and tender buffaloes moving, the flute songs of those cowherds who had united them, the jingling noises of the bells tied to the necks of those cattle, these (mixture of sounds) have spread in all directions. The honey-imbibing bees have all moved out of their hives. Oh SriranganAthA! Master of the Celestials! Oh Protector of the Yaagam of ViswAmithrA and destroyer of the LankA's RaakshasA hordes! Oh wielder of the KodhaNDam bow, who was anointed as the crowned ruler of AyOdhyA and ruled from there for the purpose of destroying the enemies of light and truth! Please wake up from Thy sleep and bless us.

SIGN OF THE EARLY MORNING

Here one is reminded of the ThiruppAvai scene, where ANDAL referred to the release of the buffaloes from their pens for early grazing by the cowherds and the haunting flute music of the cowherds emanating from the grazing fields. Buffaloes graze mEl pull (dew laden top blades of grass, where as cows do not. Hence Buffaloes are let out twice, once in the early morning





(SiRithu viduthal) and again later, when the Sun is up.

These cowherds (having Buffaloes, Cows and sheep as their wealth) guide the buffaloes to their grazing grounds (siRu veedu= gardens) (“KeezhvAnam veLLenRu Yerumai siRuveedu mEyvAn paranthana kaaNN”: 8th ThiruppAvai Paasuram).

“Keezh Vaanam”: at this early morning hours, the sky begins to whiten. Then AruNOdhyam happens with its spectacular red color. It is followed by the day break, when the sky becomes fully white with advanced Sun's rays.

THONDARADIPPODI'S ANUBHAVAM OF CATTLE MOVEMENT AT DAWN

“mEttila-mEdhigaL thaLai vidum AayargaL,
vEynkuzhal-Osayum vidaimaNik-kuralum
ittiyavisai-thisai paranthana”

In that assembly of cattle herded by the cowherds (AayarkaL), there were young buffaloes with their horns just about sprouting, Cows and grown up bulls with bells tied around their necks to track their location and movement. Earlier, the Aayars had freed them all from their ties to the posts (ThaLai vidum AayargaL). After releasing them, the Aayars used their flute to guide them towards their grazing fields and that sound of flute mingled with the sound of bells around the neck of the bulls and spread in all directions (vEnkuzhal-Osayum vidai maNik-kuralum ittiyavisai-thisai parandhana). What a scene of kOlAham!

VAYALU IRINTHANA SURUMBINAM

Next, AzhwAr hears the swarms of awakened bees rushing by. The busy bees have awakened and started on their long journeys in search of honey for their community. They perform Hari Naama Sankeerthanam as they go about their daily morning duties and cross the rice paddy fields. “Surumbinam” means the horde of bees. “Irinthana” means the making of a big ghOsham. This sound gets mingled with the sound of the bells from the neck of the moving bulls and the sound of Flute originating from the cowherds for the purpose of directing the cows to their grazing areas. This is also part of the dawn scene at Srirangam seen by ThoNDaradippodi AzhwAr as he rushes towards the innards of the Lord's temple.

TRIBUTE TO AYODDHIKKU ARASU

At Srirangam, uthsavar is considered as Lord Raamachandran and the Moolavar is saluted as DaamOdharma KrishNan (KaNNan) with three welts made by the rope that YasOdhA used to tie Him up.

AzhwAr thinks of the Uthsavar first and recalls the heroic deeds of (uthsavar) Raama as a Young boy during the occasion of ViswAmithra Yaaga SamrakshaNam and performing avabrutha snAnam afterward to celebrate the successful conclusion of the Yaagam at



SiddhAsramam (Maamuni vELviaik-kAtthu avapiratham aadu-thiRal AyOdhdhi yemm arasE). aadu-tiral means one who has the bravery and ParAkramam to bring the Maamuni ViswAmithrA's Yaagam to the successful completion stage and then performing avabrutha snAnam.

Next AzhwAr thinks about the Yuddham at LankA by Lord Ramachandra and salutes the Lord as “Ilangayar kulatthai vaattiyai varisilai vAnavarErE”.

He scorched the Kulam of RaavaNan with the power of His bow and arrows in His role as the Lord of the DEvAs and IndhrA.

AzhwAr addresses directly the Lord of Srirangam of valorous deeds as “AyOddhi yemm arasE” (My Emperor of AyOdhyA) and appeals to Him to awaken and bless all. The section of the fourth Paasuram: “mEttiLa mEthikaL taLai vidum aayarkaL vEynkuzhl O a s a i y u m v i d a i maNikkuralum” found its echo in the Samskrutha Sri RanganAtha SuprabhAdha sLOkam of KidAmbi Govinda IyengAr Swamy this way:

SrIdhEnava: thruNacharA:
nijakaNDA-bhAddha-

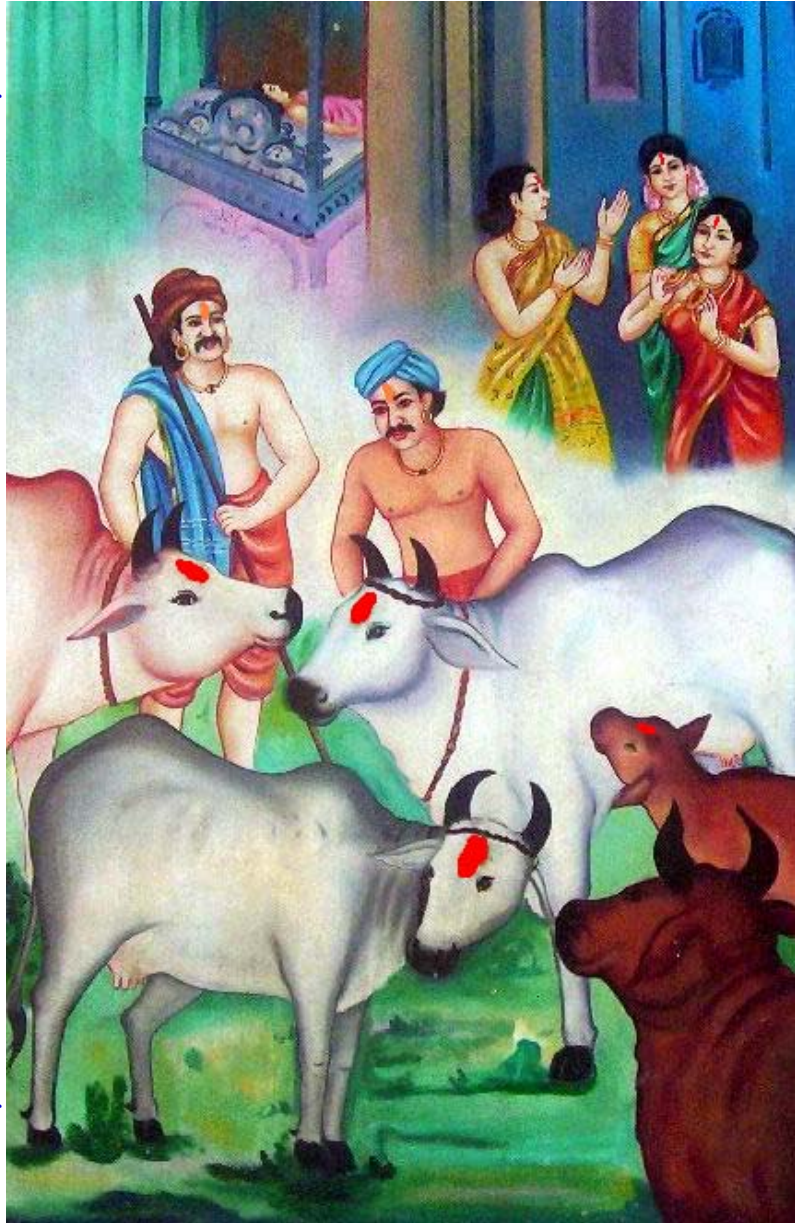
gaNDA ninAdha madhurA:
vrushabhAdhayOapi

gopAla hastha dhrutha
vENuravA: dhvananthi

Sriranga Patthana pathE Tava
SuprabhAdham

(MEANING):

The cows and the bulls marked by the sweet sound of the bells tied to their necks are grazing. The flute in the hands of GopAs are being played. Oh Lord of Rangam! May this be an auspicious dawn to You!



“thaLai viDum AyargaL”



THE FIFTH PAASURAM:

புலம்பின புட்களும் பூம்பொழில் களின்வாய்
போயிற்றுக் கங்குல் புகுந்தது புலரி ,
கலந்தது குணதிசை கனைகட லரவம்
களிவண்டு மிழற்றிய கலம்பகம் புனைந்த ,
அலங்கலந் தொடையல்கொண் டடியினை பணிவான்
அமரர்கள் புகுந்தன ராதலி லம்மா
இலங்கையர் கோன்வழி பாடுசெய் கோயில்
எம்பெருமான் பள்ளி யெழுந்தரு ளாயே (5) .

Pulambina putkkaLum poompozhilkaLin vaay
pOyiRRUk-kangul puhunthathu pulari
kalanthathu guNa disaik-kanai kadal aravam
kaLi vaNDu mizhaRRiya kalampakam punaintha
alankalanthodayal koNDu adiyiNai paNivAn
amararkaL puhunthanar aathalil AmmA!
IlankayarkkOn vazhipAdu sey kOil
EmperumAn! PaLLI yezhuntharuLAYe

THE TRANSLATION OF THE FIFTH PAASURAM BY DR. K.C.VARADACHARI SWAMY:

The birds in the flower garden have woken up. The night has passed away. The morning has come. The sounds of the waves of the sea are coming from the east. The celestials have arrived with beautiful garlands made of manifold flowers humming with honey bees, to offer them at Thy holy feet. Therefore, my Master, Oh Lord of the temple, where the ruler of Lanka (VibhIshaNa) worships Thee! Wake up from Thy sleep and bless us!

THIS PAASURAM REMINDS US OF THE TWO PASSAGES FROM ANDAL'S THIRUPPAVAI:

- (1) PuLLum silambina kaaNN - - - Paasuram 6 (Birds are able to discern the onset of the day and they have woken up and generating noises. They are announcing the dawn of a new day. Oh Lord! Please wake up).
- (2) “Keesu keesu yenRu yengum aanaicchAttham kalanthu pesina pEccharavam”—ThiruppAvai Paasuram 7 (All around, the sounds of the chatter of the birds are heard that announces the day break).



COMMENTS ON THIS PAASURAM PASSAGES

- (A) ThoNDaradippodi says: “Pulambina PuttkalLum poompozhihaLin vaay” The birds that were sleeping in their nests at the flower gardens have woken up and are chattering away. PiLLLaLai PiLLLaLaiAzhwaN comments elsewhere that the cacophony of the birds at dawn are indication of the Bhagavath SamAsrayaNa anukoola kaalam (Time favorable for being with the Lord).
- (B) “pOyiRRu kangul puhunthathu pulari” - - - The darkness of the night has gone and a bright new day has dawned. For a prapannan, who has acquired the dawn of Jn~Anam thru AchArya Sambhandham, the time between the time of performance of SaraNAgathy to the time of MOksham is extended Brahma MuhUrtham. Now darkness (ajn~Anam) is gone and the dawn has arrived with its bright offering.
- (C) “guNa disai Kanaikadal aravam kalanthathu”: the neighing sounds of the eastern ocean is spreading all around. The neighing sound reminds one of Sarva VidhyA AadhAra Moorthy Lord HayagrIvan (“Praachi sandhya kaachith antharnisAyaa” reference in Sri Hayagriva SthOthram compares the Lord being the eastern dawn for the dark night of ajn~Anam).
- (D) “KaLi vaNDu mizhaRRiya kalambakam punaintha, alangalam thodayal koNDadiNai paNivAn amaraahaL puhunthanaR”: The celestials have arrived carrying the freshly constructed garlands, where the honey bees are still hovering over the flowers of the garland. The garland-bearing dEvAs have assembled to worship Your matchless sacred feet.
- (E) ThoNDardippodi cites all the signs of day break and says to the Lord: “aathalil Amma PaLLi YezhauntharuLAyE”. AzhwAr says: Now that you have seen all these evidences, therefore, You should wake up.
- (F) AzhwAr reminds the links of Srirangam to VibhIshaNan in this Paasuram with the paasage: “IlangayarkOn vazhipAdu sey koil E m p e r u m A n E ! PaLLiyezhuntharuLAyE”. Oh Lord of the Temple worshipped by the Lord of Lanka, VibhishanaNan! Please wake up now that it is dawn and bless us.



“Vibheeshana worships Thee”



THE SIXTH PAASURAM:

இரவியர் மணிநெடுந் தேரொடு மிவரோ?
இறையவர் பதினொரு விடையரு மிவரோ ?
மருவிய மயிலின னறுமுக னிவனோ?
மருதரும் வசுக்களும் வந்துவந் தீண்டி ,
புரவியோ டாடலும் பாடலும் தேரும்
குமரதண் டம்புகுந் தீண்டிய வெள்ளம் ,
அருவரையனைய நின் கோயில்முன்னிவரோ?
அரங்கத்தம்மா பள்ளி யெழுந்தருளாயே (6) .

Iraviyar maNi nedum tErOdum ivarO?
iRayavar pathinoru vidayarumivarO?
maruviya mayilana arumuhanivanO?
marutharum vasukkaLum vanthu vantheeNDi
puraviyODaadalum paadalum tERum
kumara dhaNdam puhuntheeNDiya veLLam
aruvaraiyanaiya ninn kOil munnivarO?
ArangatthammA! paLLi yezhantharuLAYE

THE TRANSLATION OF THE FIFTH PAASURAM BY DR. V.K.S.N. RAGHAVAN SWAMY:

Oh Lord of Srirangam! the following gods have assembled towards the gates of Your holy shrine resembling a great mountain, to get the first and foremost (merciful and matchless) glances; here are the twelve AdhithyAs with their lofty chariots bedecked with jewels; the eleven RudrAs riding their bulls, who rule over the worlds; the six-faced Subrahmanya riding the peacock; the Maruths and the eight Vasus; they have all come along with their retinues, singing and dancing; their horses and chariots also have come following them. Oh Lord! please wake up from Your slumber and bless all of us.

SRI RANGANATHA SUPRABHADHAM ECHOES THESE THOUGHTS OF AZHWAR:

IndhrAdhayas-suragaNA: Maruthasccha sarvE
VidhyAdharA munigaNA: bhuvi dEvamArgE
vyApthAs-samastha vibhudhA: Tava darsanArTam
Sri Ranga Pattana PathE! Tava SuprabhAtham



(MEANING):

Indhran and his deva gaNams, Maruths, VidhyAdharAs, the assembly of Munis (Muni gaNam) are found occupying every inch of available space stretching from the earth to aakAsam. Oh King of SrIrangam! May this be an auspicious dawn to You!

The 14th and the 16th sLOkams of Sri VenkatEsa SuprabhAtham also describe beautifully the arrival of the Muni GaNams and Deva gaNams for the Lord's darsanam in front of the garbha graham of Lord Srinivasa. Who are these 12 AadhithyAs? Rg Vedam counts the number of AdityAs and say they are six in number (Rg. 2.27.1). TaittirIya BrahmaNam (1.1.91) states that there are 8 AdityAs. Satapatha Brahmanam brings them up to Twelve and links them to the solar months. These 12 are:

MithrA, VaruNa, Aryaman, Daksha, Bhaga, Amsa, Tvashttr, Savitr, Pushan, Sakra, Vivasvat and VishNu (Cosmic Law). Among these 12, Mithra and VaruNa compilmnet each other and are often addressed together in Rg Vedam. Aryaman is chivalry and He protects the freedom of the Roads. Bhaga is the inherited share.

The wise VaruNa known as the King Varuna is the justice giver. The name VaruNa comes from the root “Vr” to cover or surround. Daksha is the Master of ritual skills. Amsa is the next Adityan, who stands for the share of gods. The three other AdityAs are: Tvashtar



“arangatthamma paLLi yezhuntharuLAyE”



(Craftsmanship), Pushan (Nourisher/ Prosperity) and Vivasvat (Morality). Savitr is the Magic power of utterance and is linked to the Gayatri Manthram (Rg.3.62.10). Sakra, the 11th Aditya is equated with courage and the final Aditya is VishNu, “the all pervading light of knowledge, the cosmic law pervading all the three worlds”. In Rg Veda, VishNu does not get highlighted much; in the BrahmaNAs, VishNu gains new attributes and His stature grows. In PurANAs, VishNu attains His most exalted state.

All these 12 AdityAs have arrived now at Srirangam with their splendidly attired chariots.

Who are the 11 RudrAs at the court yard ?

The eleven elemental forms of Rudran, the power of destruction (SamhAram duties) are: (1) Pasupati (2) Isana (3) Bheema (4) MahadEva (5) Ugra (6) Kaala (7) Rudra (8) Tath-Purusha (9) AghOra (10) Vaama deva (11) SadhyOjAta. There are other variations for the 11 names of RudrAs.

MARUTHS AND 8 VASUS

Maruths are the warrior class (KshatriyAs). Indhra is the head of Maruths. Generally, Maruths are the senders of rain and ripeners of fruit and Oushadhis (Rg Vedam 1.64, I.85-88). There are many Rg Veda Manthrams dealing with Maruths.

Vasus (spheres of existence) are representations as the powers of different kinds of wealth. Asvins are twin divine centers of powers, whose special function is “to perfect the nervous or vital being in man (PrANamaya kOsam)”.

These great subjects of Lord RanganAtha, the Aadhi Veda Purushan are seen by the AzhwAr as waiting at His courtyard for His sEvai at the time of dawn/day break.



“All are awaiting thee– Srirangam Temple Wall”





THE SEVENTH PAASURAM:

அந்தரத் தமர்கள் கூட்டங்க ளிவையோ?
அருந்தவ முனிவரும் மருதரு மிவரோ ?
இந்திர னானையும் தானும்வந் திவனோ?
எம்பெரு மானுன் கோயிலின் வாசல் ,
சுந்தரர் நெருக்கவிச் சாதரர் நூக்க
இயக்கரும் மயங்கினர் திருவடி தொழுவான் ,
அந்தரம் பாரிட மில்லைமற் றிதுவோ?
அரங்கத்தம்மா பள்ளி யெழுந்தரு ளாயே (7) .

AntharatthamararkaL kootangaL ivayO?
arumtava munivarum marutharumivaro?
Indhiranaanayum thAnum vanthivAnO ?
EmperumAn Unn kOilin vaasal
Sundarar nerukka vicchAdharar nookka
iyakkarum mayanginar thiruvadi thozuvAn
antharam paaridamillai maRRaRithuvO?
ArangatthammA! paLLi yezhantharuLAyE

THE TRANSLATION OF THE FIFTH PAASURAM BY DR. V.K.S.N. RAGHAVAN SWAMY:

Oh Lord of Srirangam! Several important personages have assembled here (at the entrance of Your holy shrine) to pay obeisance to Your pair of feet. They are many hosts of Gods from the celestial region, many great sages of avowed austerities, the Maruths, as well as God Indhra with the elephant (AirAvata). Several Sundaraas (Gandharvaas) and VidhyAdharaas have come and they stand pressing each other very closely. The YakshAs have also turned up with earnest devotion. There is no moving space left at the entrance of Your holy shrine (Koil) both up in the sky and below on the earth. Oh Lord! Wake up please and bless them and adiyEn.

SPECIAL NOTES:

1. In the previous paasuram, Thondardippodi referred to “Muppatthu Moovar (amarar)” that took into account the 12 AdithyAs, 11 RudrAs, 8 Vasus and SubramaNyan and Maruths (49 in individual count) and Aswin dEvAs (2).





2. This group always arrives at BhagavAn's sannidhi as per Poygai AzhwAr's 52nd Paasuram of Mudhal ThiruvandhAthi:

YeNmar pathinoruvar yeeraRuvar ohrurivar

vaNNa malar yEnthi vaikalum- - naNNi

orumalayAl paravi oovAthu, yeppOthum

ThirumAlaik-kaithozhuvar senRu

YeNmar here is ashta Vasus; Pathinoruvar are EkAdasa RudrAs; YeerArubar are the dhvAdasa AadhithyAs; Ohruirubar are the two Awins. They have arrived with the celestial blossoms in their hands at this early morning for Your worship.

3. “Iyakkarum mayanginar”: In that huge assembly of gods and demigods, there is an active jostling for the best position to have the darsanam of Lord RanganAtha. In that hustle, some move forward and others faint. The YakshAs faint as the GandharvAs and VidhyAdarAs press forward.

4. The arrival of IndhrA, deva gaNams, Maruths, VidhyAdharAs, Rishi GaNams assembled in front of Lord RanganAthA's sannidhi are described in the 14th SIOkam of Sri RanganAtha SuprabhAtham:

IndhrAdhayas-suragaNA: maruthasccha sarvE

VidhyAdharA munigaNA bhuvi dEva maargE

vyApthas-samastha viBhudhaa: tava darsanArTam

Sri Ranga Pattana pathE! Tava SuprabhAtham

5. The presence of Dhik PaalakAs (Indhran, Agni, Yaman, Nirrudhi, VaruNan, Vaayu, KubhEran and Haran) standing before the Lord on the SuprabhAtham occasion is described in the 16th sIOkam of Sri VenkatEsa SuprabhAtham:

SevAparA: Siva SurEsa krusAnudharma

rakshOmbhunATa pavamAna dhanAdhinATa:

BhaddhAnjali pravilasannija seersha dEsA:

Sri VenkatAchalapathE Tava SuprabhAtham

6. “arumtava Munivarum”: the Saptha Rishis (Athri, Vasishtar et al), The Yogi srEshtAs like Sananthanar have assembled in front of Your garbha graham. Please awaken and bless them.

7. “antharam paaridam illai”: as these noble souls have assembled in front of Your courtyard, there is no moving space left for anyone to enter, both up in the sky and below on the earth.

ThoNDaradippodi continues with the descriptions of the personages assembled in the next two paasurams of His ThiruppaLLiyeczuchi. We should be blessed to be in such company during the SuprabhAtham at Sri RanganAthan Sannidhi.





EIGHTH PAASURAM

வம்பவிழ் வானவர் வாயுறை வழங்க
 மாநிதி கபிலையொண் கண்ணாடி முதலா ,
 எம்பெரு மான்படி மக்கலம் காண்டற்கு
 ஏற்பன வாயின கொண்டுநன் முனிவர் ,
 தும்புரு நாரதர் புகுந்தன ரிவரோ?
 தோன்றின னிரவியும் துலங்கொளி பரப்பி ,
 அம்பர தலத்தில்நின் றகல்கின்ற திருள்போய்
 அரங்கத்தம்மா பள்ளி யெழுந்தரு ளாயே (8) .

Vambhavizh Vaanavar vaayuRai vazhanga
 maanidhi KapilaiyoNN kaNNAdi mudhalaa
 EmperumAn padimakkalam kANDaRkku
 yERpanavAyina koNDu nann munivar
 Thumburu NaarAdhar puhanthanar ivarO ?
 tOnRinan iraviyum tulangoLi parappi
 ambarat-talatthil ninRahalhinRathu iruL pOy
 ArangatthammA! PaLLiyezhuntharuLAyE!

THE TRANSLATION OF THE FIFTH PAASURAM BY DR. V.K.S.N. RAGHAVAN SWAMY:

Oh Lord of Srirangam! Many gods have come with great treasures to offer them unto You and recieve Your generous glances. They have brought the Vaayurai (arugam pul/grass); the cow Kapilai; mirror and other objects to be of use to You such as Padimakkalam during Your morning AarAdhanam. The great sages, Thumburu and Naaradhar have come here to eulogize You with their VeeNAs. It is already day break as the Sun has risen and is spreading his rays all around. The darkness has departed even from the etherial sphere. Oh Lord of Srirangam! Please wake up and bless us!

SPECIAL NOTES:

- 1) It is now bright all around. The sun has risen from the Ocean and has awakened the lotus flowers (AmbhOja Pushpa MukuLAni VikAsithAni, Vaaram nidhEs-samudhithEna DivAkarENa). Your kaimkarya ParALs have fetched waters from sacred CauvEry in golden vessels and carrying them on their heads to Your Sannidhi (KaavEri PuNya salilai: Tava





manjanArTam, sampoorYa hEmagaDAn nija masthakEshu). The experts in PaancharAthra aagamams, Your ArchakAs adorning the Urdhva PuNDrams, are ready to worship You according to the rules of PaaramEswara Samhithai. BhEri, Mrudhangam, Dundhubi, Flute, Conch, VeeNai, DamAram, Paadaham, Murasam and other mangaLa vaadhyams are being played (gushyanthi vAdhya nivahA: vara-mangaLAkhyA:). Oh Lord of Srirangam! Please awaken and May this dawn be an auspicious one for You (Sriranga Pattana PathE! Tava SuprabhAtham).

- 2) In the SuprabhAtham rituals, the important objects to be seen by the awakening Lord are: The Cow with its back to the Lord, where MahA Lakshmi resides, Sankha nidhi, Padma Nidhi, nava ratnams, Mirror, Padimakkalam (vessel containing collyrium or anjanam) and an elephant. AzhwAr refers to them (required objects) in this paasuram. “dhAmAnthikE Tava hi MangaLavasthu hasthA: yOgivarya:” is the reference in Sri VenkatEsa SuprabhAtham on the MahA yOgis standing with these auspicious objects (Mirror, Padimakkalam et al) in their hands in front of the Lord's sannidhi.
- 3) All these objects should be of the highest quality so that they should be fit enough for the use by SarvEswaran, Sri RanganAtham. AzhwAr inserts therefore the word “yERpana vaayina” to indicate that whatever that is being offered by the dEvAs and Yogi varAs are in excellent condition to befit the Lord's Supremacy as ParamAthmA.



“thumburu nArathar”





PAASURAM 9:

ஏதமில் தண்ணுமை யெக்கம்மத் தளியே
யாழ்குழல் முழவமோ டிசைதிசை கெழுமி ,
கீதங்கள் பாடினர் கின்னரர் கெருடர்கள்
கந்தரு வரவர் கங்குலு ளெல்லாம் ,
மாதவர் வானவர் சாரண ரியக்கர்
சித்தரும் மயங்கினர் திருவடி தொழுவான் ,
ஆதலி லவர்க்குநா ளோலக்க மருள
அரங்கத்தம்மா பள்ளி யெழுந்தரு ளாயே(9) (2) .

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“Kannaadi Sevai”





yEdhamil taNNumai ekkam mattaLi
yaazh kuzhal muzhavamODisai tisai kezhum
geethangaL padinar Kinnarar GarudarhaL
Gandharuvaravar kanguLahaL ellAm
maadhavar vaanavar chAraNar iyakkar
sittharum mayanginar Thiruvadi thozhuvAn
aadhalil avarkku naaLOkkam aruLa
ArangatthammA! PaLLi yezhuntharuLAYE!

MEANING ACCORDING TO DR.V.K.N.S. RAGHAVAN

Oh Lord of Srirangam! throughout the night, the semi-divine beings - -KinnarAs, GarudAs, and musically gifted GandharvAs are singing sthOthrams eulogizing You; some of them are also playing on faultless kettle-drums, VeeNa, ekkam (single string instrument), varieties of other drums and string instruments (Yaazh) and Flute. The naadham from these assembly of instruments and songs have enveloped all quarters. All these semi-divine beings are assembled at Your sannidhi to offer their obeisance to Your sacred feet. In addition to them are also great



“Grant them your blessed sEvai”

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saints of perfect austerities, the celestial beings - -ChArANAs, YakshAs and SiddhAs fainting from the excitement of realizing Your darsanam soon. Oh Lord of Srirangam! Bestow Your gracious sevai to all of them and bless us all as well and awaken from Your serpent couch and leave Your yOga nidhrA!

SPECIAL NOTES:

ThoNDaradippodi has a keen eye and reports additional devotees of the Lord who are waiting for the Lord's darsanam at that early morning hours. As they wait eagerly in anticipation of that dhivya sEvai of the Lord, they are overcome with the excitement and they swoon; then they awaken themselves and wait. The Bhajana maNDali ghOsham from the fellow bhakthAs using a variety of string and percussion instruments transports them to higher levels of ecstasy and that makes them faint with the anandhAnubhavam. They are on pins and needles as it were while waiting for the moment, when the curtain will be parted and MangaLa Haaratthi will be done to celebrate the Lord's awakening.

That sense of keen anticipation makes some of them swoon (Vaanavar, ChArANar, Iyakkar Siddharum mayanginar). Now AzhwAr takes their side and says to the Lord: Oh RanganAthA! You should therefore wake up and grant them Your blessed Sevai (aadhalil NaaLOkkam aruLa vENUm).





TENTH PAASURAM:

கடிமலர்க் கமலங்கள் மலர்ந்தன இவையோ?
கதிரவன் கனைகடல் முளைத்தனன் இவனோ ?
துடியிடை யார்கரி குழல்பிழிந் துதறித்
துகிலுடுத் தேறினர் சூழ்புன லரங்கா ,
தொடையொத்த துளவமும் கூடையும் பொலிந்து
தோன்றிய தோள்தொண்ட ரடிப்பொடியென்னும்
அடியனை ,அளியனென் றருளியுன் னடியார்க்-
காட்படுத்தாய் பள்ளி எழுந்தரு ளாயே (10) (2) .

kadimalark-kamalangaL malarantha ivayO ?
kathiravan kanai kadal muLaitthanan ivanO?
tudyidaiyAr suri kuzhal pizhinhutharit-
tuhildutthERinar soozhpunalarangaA
todaiyottha tuLavamum kodayum polinthu
thOnRiya thOL ThoNDaradippodi yenum
adiyanai, aLiyenraruLi unnadiyArkku
aaDpadutthAi! PaLLI YezhuntharuLAyE!

MEANING OF THE PAASURAM ACCORDING TO DR.K.C.VARADACHARY

Fragrant lotuses have bloomed! The Sun has risen above 'the roaring waters of the eastern sea! Slender-waisted ladies having bathed in the river, rinsed and shaken off the water from their tresses (and tied them up), and wearing their clothes have got up the banks of the river KaavEri. Oh Sri RanganAthA, grit by KaavEri river, who have accepted me, the rejoicer in the dust of the feet of Thy devotees (ThoNDaradippodi), carrying in his hands the TuLasi garland as fit object of Thy love, wake up to bless Thy devotees.

ADDITIONAL COMMENTS

The signs of early morning are indicated by the blossoming of the sweet smelling lotus flowers (Kadi Malar kamalangaL malarantha); The Sun has risen over the eastern sea, which is restless (Kathiravan kanai kadal muLaitthanan).

Oh Lord of Srirangam, the slender-waisted ladies in pursuit of their Sthree dharmam have





completed their morning snAnam and are about to go home after rinsing, drying their clothes and tresses (Thudi idayAr suri kuzhal pizhinthu uthari tuhil uduthu yERinar).



“soozhpunalarangA”

At this blessed morning, Oh RanganAthA, Here is my humble prayer to You. “Oh Lord of Srirangam! Please wake up and make me, Your humble devotee, be ever keen on doing the service to Your ardent worshippers. Let me submit that I am Your devotee named ThoNDaradippodi (One who rejoices in besmearing his whole body with the dust of the feet of Your devotees) whose shining shoulders always hold the flower basket with garlands of TuLasi leaves (and other sacred flowers) fit enough to be worn and adorned by You”.

AzhwAr's prayer is “UnnadiyArkku aatpadutthAi”. Please make me the servant of Your BhagavathAs. AzhwAr is begging for the boon of BhAgavatha Seshathvam, which is the boundary of Bhagavath sEshathvam.

The Naamaangitham of ThoNDaradippodi is the same as in ThiruppaLLiyezucchi is very similar to the one in ThirumAlai. AzhwAr describes himself as: “Thodaiottha thuLavamum koodayum polinthu, ThOnRiya thOL ThoNDaradippodi” in ThiruppaLLiyezucchi's final paasuram. In ThirumAlai's paasuram, he signs off as “ThuLavath-thoNDaaya thol seert-ThoNDaradippodi soll”. AzhwAr identifies himself as a ThuLasi Kaimkarya Parar and MaalaakArar to the Lord of Srirangam and begs the Lord to make him a daasan of the Lord's BhAgavathAs. AzhwAr asks the Lord to wake up and bless him to have that boon.





ThirupaLLiyezucchi Paasura vyAkhyAnam sampoorNam
SrI Godharanga ParabrahmaNE Nama:
ThoNDardippodi AzhwAr ThiruvadigaLE SaraNam,
Srimate Sri Laksmirisimha Divya Paduka Sevaka
SrivaNN Satakopa Sri Narayana Yatindra Mahadesikaya Nama:

Daasan,

Oppiliappan Koil Varadachari Sadagopan

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