

Srl: SrlmathE SatakOpAya nama: SrlmathE rAmAnujAya nama: Srlmath varavaramunayE nama:

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Dhivyprabhandams are the aruLicheyals of AzhwArs. We have seen what are Dhivyaprabhandam and their classification into mudhalAyiram, irandAm Ayiram, thiruvAimozhi, iyarpA. We have seen the constituents of each of the Ayiram (thousand). The classification and categorization was done by srlman nAthamunigaL.

It was by swAmi nammAzhwA's grace that we today have knowledge of the Dhivyprabhandams. srlman nAthamunigaL learned them directly from swAmi nammAzhwAr, along with their inner meanings. He received swAmi's grace after focusing on and chanting kanninun siruthAmbu 12,000 times. swAmi nammAzhwAr graced his direct vision to srlman nAthamunigaL and taught all the Dhivyprabhandams.

Prior to this, after the times of the last AzhwAr viz. thirumangai AzhwAr, srl vaishnavam was not flourishing much. srlvaishnava philosophy is completely expounded the works of AzhwArs. The revival of Dhivyprabhandams through srlman nAthamunigaL, by the grace of his AchArya swAmi nammAzhwAr, and the classification and propagation through his shishyAs helped revive the srlvaishnava philosophy.

So far, we have been having the anubhavam of the mudhalAyiram and have covered, in brief, thirupallAndu, kaNNinun chirutthAmbu, periyAzhwAr thirumozhi, thiruppAvai, and nAchiyAr thirumozhi. In each prabhandam, we have covered the important amsams and the key ideas expounded.

Let us know have the anubhavam of perumAL thirumozhi. We will endeavor to complete the anubhavam of mudhalAyiram today.

perumAL thirumozhi:

It has been blessed to us by kulasEkara AzhwAr, who is also addressed as kulasEkara perumAL. He had great liking for rAmAvathAram and was devoted towards bhAgavathAs. rAmAyaANam katha used to be daily recited in his rajya sabha and he would always be listening and enjoying the charithram. Had daily desire to visit Srlrangam and have sevai or Srl rangathan.

He was born in the kshatriya kulam and was a great warrior. By emperuman's grace was blessed with blemish less knowledge and was a great Srlvaishnava. His work is called as perumAL thirumozhi. Due to his great affection to Srl rAmar, kulasEkara AzhwAr is also addressed as kulasEkara perumAL.

Srl rAmar is addressed in our sampradAyam as perumAL. This can be seen in many our AchArya/AzhwAr works. However, in our sampradAyam Srl Krishna is always address as kaNNan/krishnan, just like addressing our own child. In fact, even using the honorific Srl is considered to create a distance between us and kaNNan, and is to be avoided.

perumAL thirumozhi has beautiful thaniyans. Using these, we can in brief understand the glory of this prabhandam.

1st thaniyan – innamudham UtkEn...

Describes the glory of kulasEkara AzhwAr. Addressed to a pet parrot, it says that one should always sing the glory of kulasEkara AzhwAr, the king of chErAs, who is always singing the glories of Srl ranganAthan, who is eternally residing in Srlrangam.

2nd thaniyan – Aramkedap parananpar...

Tells about the vaibhavam of kulasEkara AzhwAr and the great love and faith he had for adiyArs. Some of his ministers held jealousy towards the adiyArs. With the intent of harming their good name, the ministers hid some jewel from the sannidhi and put the blame on adiyArs.

kulasEkara AzhwAr declares that he will put his hands into a pot full of poisonous snakes, declaring that the adiyArs haven't taken the jewel. In those times, this was used as a test to declare the truth of the statement made. Thus, kulasEkara AzhwAr who was not harmed by the snakes, demonstrated the innocence of the adiyArs. Such was his faith in them, that he put his life at risk to prove their innocence. Such kulasEkara AzhwAr is celebrated here.

Main meanings from perumAL thirumozhi: Total 10 padhigams, 105 pAsurams.

Is focused on SrlrAmar.

In the first three padhigams, AzhwAr does mangalAshAsanam to or SrlranganAthan of Srlrangam.

In the next padhigam he does mangalAshAsanam to thiruvEnkatamudaiyAn.

Next, he does mangalAshAsanam for thiruvitthuvakOdu dhivyadesam.

He then shows his affection to krishNAvatharam in Sthrl bhavanam, just like nammAzhwAr and thirumangai AzhwAr.

In the last three padhigams, AzhwAr does a wonderful anubhavam of SrlrAmAvthAram. dhivyadEshams primarily covered – Srlrangam, thiruvEnkatam, thiruvitthuvakttu, thiruchitthirakUdam (last padhigam). AzhwAr associates thiruchitthirakUdam with chitrakUdam in which SrlrAmar spent time and has anubhavam of gOvindharAja perumAl spending his time in a similar manner.

SrlrAmAyaNam is celebrated and considered to be SaranAgathi sAshtram. Since perumAL thirumozhi celebrates primarily SrlrAmAvthAram, it is also considered as SaranAgathi sAshtram.

In SrlrAmAyaNam, we see multiple instances of SaranAgathi starting with dEvathas doing to emperumAn. daSarathan doing to paraSurAmar, iLaya perumAL doing to perumAL and piratti when going to forest. bharatAzhwAn doing SaranAgathi to SrlrAmar in forest, although perumAl doesn't accept his request to return to ayOdhyA. SrlrAmar himself doing SaranAgathi to samudrarAjan. vibhISanAzhwan surrendering to perumAL.

perumAL thirumozhi highlights the greatness of SaranAgathi.

In the first padhigam, AzhwAr does SaranAgathi to SrlranganAthan. After undergoing SaranAgathi, our elders say that for the prapanna six vishayams (attributes) arise naturally.

AnukUlasya sankalpam (desire that our actions should be aligned with emperumAn's preferences), prAtikUlasya varjanam (stop doing things not liked by him), goptyartha varAnam (taking emperumAn as the rakshakan), kArpanyam (thinking that we have nothing with us), mAhaVishwAsam (complete faith that emperumAn will save us), Athma nikShEpaAnam (keeping the AthmA as only for the sake of emperumAn). This is explained with the example of "uranguvAn kaipandam polE.." where it is said that if someone false asleep, while reading a book, the book will automatically fall and doesn't require the holder of the book to explicitly keep it down. Similarly, for a SharanAgathan the six vishayams will gradually develop. While AnukUlasya sankalpam indicates the desire to do things liked by emperumAn, prAtikUlasya varjanam entails us to stop doing things not liked by him. The six vishayams are well described in the subsequent padhigams.

In the next padhigam, AzhwAr does anubhavam of adiyArs. This is an example of AnukUlasya sankalpam, as emperumAn desires us to be favorable to his adiyArs.

In the next padhigam, AzhwAr demonstrates prAtikUlasya varjanam. He doesn't desire to have this material body and the association with this material world.

In the padhigam, where he has the anubhavam of thiruvitthuvakOttu emperumAn, he talks about his kArpaNyam. He says that he has no gathi other than the thiruvadi of emperumAn.

In the padhigam, where he has the anubhavam of thiruvEnkatamudaiyAn, he declares that his only desire is to be there for the Anandham of emperumAn and he has no other aim.

After doing anubhavam of archAvathAra emperumAns, he does anubhavam of krishnAvathAram. One padhigam is set in the tone of the angst of dhEvaki and another in the bhAvam of a gopika.

After this, in the last three padhigams he has the anubhavam of rAmAvathAram. In mannupughazh..padhigam he sings a beautiful thAIAttu pAttu (lullaby) for SrlrAma in the bhAvam of kAushalya. In the next padhigam, he talks as daSaratha pulambiya pulambal (angst of daSaratha) when he is separated from SrlrAmar once he departs for vanavAsam. In the last padhigam, the rAmAyaNa charithram is fully covered in a beautiful and lucid manner and declares that that emperumAn is now residing in thiruchithrakUdam divyadesam. With this AzhwAr concludes the glorious and wonderful prabhandam. There is one more important point to note that after the first padhigam, where AzhwAr surrenders to emperuman, in the very next padhigam he talks about and celebrates the vaibhavam of adiyArs. This is a very important aspect of this prabhandam.

thiruchandaviruttham:

This is a beautiful prabhandam which we will have anubhavam of now. This has been blessed to us by thiumazhisai pirAn. thirumahizsai AzhwAr is also addressed as thirumazhisai pirAn.

Just like kulashEkara AzhwAr is called as kulashEkara perumAL due to his great attachment to perumAL (SrlrAmar), thiumazhisai AzhwAr is addressed as thirumazhisai pirAn.

thirukkudanthai emperumAn has the divine name ArAvamudha pirAn. thirumazhisai AzhwAr due to his great love and divine interactions with ArAvamudha pirAn is known as thirumazhisai pirAn, whereas thirukkudanthai emperumAn is known as ArAvamudha AzhwAr. Thus emperumAn and AzhwAr have exchanged their titles, reflecting the great affectionate and association each has for the other.

thirumahizsai AzhwAr has composed two prabhandams namely nAnmugan thiruvandhAdhi and thiruchandaviruttham. It is more appropriate to say that these two are the currently available prabhandams of AzhwAr. thirumahizsai AzhwAr had a very long life span of 4,700 years as per guru paramparA prabhavAm. He had composed many granthams/prabhandams. However, he felt that who is there to read and have anubhavam of these. He sunk all his work in the river kAvEri. Of all the works, the above two prabhandams were returned to him, indicating that these to be are to be saved and propagated. So left the two prabhandams for the future generations.

thiruchandaviruttham belongs to the “viruttha pA” and “Asiriya virttha pA” group of tamizh grammar. One may wonder why it is not called thiruAsiriyaviruttham instead of thiruchandaviruttham, then we must understand that chandam refers to beautiful melody. thiruchandaviruttham is recited in the sannidhIs in an unique and beautiful rAgam compared to all other prabhandams. That is the reason behind this name.

This prabhandam has two taniyans. First one talks about the glory of thiruchandaviruttham and the second one talks about the glory of AzhwAr.

1st taniyan:

This starts with talking about the glory of thirumazhisai, the place where AzhwAr took avathAram. The place is full of chandana and agil trees. The soil is fragrant and periya pirAtti resides here with great happiness. AzhwAr who was born in this divine place, blessed us with thiruchandaviruttham for the purpose of dispelling the dhukkham (sorrow) of all those in this earth who recite/think about this work.

2nd taniyan:

Highlights the mahimA of thirumazhisai. In the ancient times, for deciding the most appropriate place for doing tapas, brahmA used a weighing scale and placed all great tirthas at one side and thirumazhisai on the other. The side bearing thirumazhisai was found to have a greater weight. Such is the glory of this divine place where AzhwAr took avathAram.

In nAnmugan thiruvandAdhi, AzhwAr gave upadEsham to samsArIs that this world, including brahmA and who in turn creates other dhEvatAs, has been created by Srlman nArAyaNa. Giving many arthams from SASthrams, he gives upadhEsam to samsArIs to exclusively follow emperumAn (paramapadnAthan). However, being disappointed by samsArIs not following the upadhEsam he decides that at least he should properly do the anubhavam of the great qualities of emperumAn, who is so delightful to experience.

In 120 pAsurams of thiruchandaviruttham, AzhwAr beautifully experiences emperumAn. He has anubhavam of all the five nilai (states) of emperumAn viz. para, vyUha, vibhava, antaryAmi and archa.

param – His form in paramapadham, showing his parathvam / superior nature

vyUha – His form in thirupArkadal
vibhavam – His taking many avathArams
archa – His form in various dhivyadhEsams
antaryAmin – emeprumAN's for as being our in-dweller

nAnmugan thiruvandAdhi can be taken as parOpadhEsam and thiruchandaviruttham should be taken as svAnubhavam of emperumAn's forms and guNas. However, even in this he does parOpadhEsam by talking to his manam (mind), which indicates giving upadhEsam to their followers.

AzhwAr starts with experiencing the greatness (mEnmai) of emperumAn in the first part of the prabhandam. In many pAsurams, he talks about emperumAn is jagathkAraNam, ubhaya vibhUthi nAthan, how he brings forth this entire creation, how he is the antaryAmin of everything.

Coming to the 18th pAsuram – Talks about the vaibhavam of how emperumAn is resting on AdhiSEsha in thirupArkadal, thereby referring to his vyUha rUpam.

From the 19th pAsuram, AzhwAr does anubhavam of emperumAn's various avathArams. He starts with hamsAvatharam, in which he the form of a bird teaches the vEdhams to brahma who had forgotten them. He does anubhavam of various other avathArams.

From the 49th pAsuram does archAvathAra anubhavam in a detailed manner. He does anubhavam of SrlranganAthan, thiruvEnkatamudaiyAn, thirukkudanthalai emperuman (very dear to AzhwAr) and many other dhivyadhEsams. In these he also has anubhavam of his antaryAmi rUpam. He declares that emperumAn resides in these dhivyadhEsams with the main purpose of making way into AzhwAr's heart. This highlights a very important sampradAya artham which gives the purpose taking archA rUpam in various dhivyadhEsam as finally making way into the hearts of adiyArs.

Through "atthanAgi annaiAgi..." (115th pAsuram) AzhwAr declares that since emperumAn is present to grant us mOksham, he tells his heart not to grieve due to being immersed in the ocean of misery which is this material world. emperumAn has declared "mAshuchaha:", so we should not grieve. piLLai lOkAchAryar, in mumukshupadi, shows this pAsuram to be indicating the meaning of charama sIOkam. When emeprumAn is there to put so much effort into rescuing us, why should we worry?

In the last pAsuram, "iyakkarAda pal pirappil ennai mATTri inru.." AzhwAr clearly states that he attained paramapadham. Some AzhwArs clearly declare that they have attained mOksham (ex. nammAzhwAr in thiruvAimozhi). Similarly, here AzhwAr declares this through "arAda inba veeDu peTTradE".

thirumAlai and thirupaLLiezhucchi:

Both prabhandams have been composed by thondaradipodi AzhwAr. He used to reside in Srlrangam and would do kinkaryam to emperumAn. He identified himself as thondaradipodi i.e he is adimai to adiyArs (dAsa to other dAsas). He was in such a great state and had great love for emperumAN. He used to make garlands for emperumAn.

thirumAlai is famously glorified by the sentence “thirumAlai ariyAdAr thirumAlaiyE ariyAdAr” (those who don’t know thirumAlai can’t know thirumAl i.e emperumAn). So we all should know this prabhandam well as AzhwAr has beautifully given many vishayams in this. Our AchAryAs have declared that this prabhandam should be well learnt by all Srlvaishnavas.

thirumAlai taniyan: Authored by thiruvaranga perumAL arayar.

Describes how AzhwAr is completely focused on the lotus feet of periya perumAL (who is none other than kaNNan emperumAn) and he thinks on nothing else. arayar tells his mind to always focus on thondaradipodi AzhwAr who is such state of single-minded focus on the lotus feet of periya perumAL.

vishayams in thirumAlai:

AzhAr does anubhavam of many things. He starts with celebrating emperumAn’s thirunAma sankirtanam (singing his divine names). He tells about the greatness of emperumAn’s divine names.

In the pAsuram “kAvalil pulanai vaiyththu..” AzhwAr says that we have no fear of yama. We will place our feet on his head due to our reciting emperumAn’s divine names.

Next, in the pAsuram “pacchai mA malai pOl mEni..” AzhwAr says that SrlranganAthan residing in Srlrangam, which our elders even call as tritiya vibhUti i.e distinct from nithya and IIIA vibhUti, is so dear to AzhwAr and that he desires to only experience the divine avayavams (body parts) of SrlranganAthan and doesn’t desire to even attain paramapadham.

From the third pAsuram, AzhwAr enjoys the divya guNas of emperumAn and the glory of the archAvathArams of emperumAn. AzhwAr says that it is only through the archa rUpam of SrlranganAthan that he developed desire in matters related to emperumAn. The same is also responsible for further development of this desire. The beauty of his divine body not only developed his desire in emperumAn, but also removed the kIEshas (wrong thoughts) in his mind.

AzhwAr also talks about his lowliness (thAzchi) multiple times. He declares that he isn’t qualified for karma, gyAna and bhakti yOgams and only can hold on to emperumAn’s thiruvadi. He says that despite being in such dire situation and begging emperumAn to rescue him, why hasn’t he done that so far.

In many pAsurams, AzhwAr talks about not having any good qualities and also says how is full of bad qualities.

The 38th pAsuram of this prabhandam is very important.

“mEmporuL pOgavittu meymmaiya miga uNarndhu...”. Here, AzhwAr mentions “vAzhum sOmba”. These are those who have learnt well rahasya trayam and have full dedication to it. They are ready to do go to any extent for doing emperumAn’s kinkaryam. However, for the benefit of their material body they are not prepared to do even the minutest effort. We should not spend any effort on our material benefit, but we should be ready to do any kinkaryam for emperumAn. This pAsuram establishes the meaning for dhvaya mahAmantram and also charama SIOkam. Again, in this pAsuram when AzhwAr mentions “kAmbaRath thalai siraitththu” he means that we should not strive for any other upAyam and should not have even the smallest of association with upAyAntharams.

In subsequent pAsurams, he talks about the glories of bhAgavathas (those who exhibit the previously mentioned qualities). He talks about how we should have association with them and do kainkaryam to them.

Finally, in the 45th pAsuram “vaLavezhum thavaLa mAda madhurai mAnagaram thannuL..” AzhwAr concludes the prabhandam by saying that emperumAn is such that he celebrates as a great poetry my lowly words, such is his vAthsalyam. AzhwAr says that he has celebrated such emperumAn through this work.

thirupaLLiezhucchi:

thondaradipodi AzhwAr blessed us with thirupaLLiezhucchi after thirumAlai. This is shown in the avatArikai (introduction) of thirupaLLiezhucchi vyAkhyAnam. This is a very beautiful prabhandam in which AzhwAr is singing suprabhAtham to emperuma SrlranganAthan. suprabhAtham means, waking emperumAn. A big question will arise that when does emperumAn sleep? emperumAn is in the state of yOga nidra. In this state, emperumAn is thinking about he can do good for us. At such a state, if we go at brahma muhUrtam and pray to him for gracefully waking up emperumAn, we will be subject of his divine grace. This has been a long chreshied practice. In vAlmiki rAmAyaNam we see how rishi vishwAmitra wakes up SrlrAmar with “kausalyA suprajA rAma pUrva sandhya pravartate..” SIOkam. Similary, thondaradipodi AzhwAr gracefully wakes up SrlranganAthan.

taniyans:

#1 - periya perumAL, who has astonishing guNas, is lying down on AdhiSESa and like a chakravarthi rAja is worshipped by everyone. Such periya perumAL, who is para vAsudhEvan in paramapadham, is gracefully woken up by thondaradipodi AzhwAr through his garland of songs (pA mAlai) known as thirupaLLiezhucchi. I worship such great thondaradipodi AzhwAr.

#2 – mandangudi is hailed by those who are experts in vEdhas, as the avathAra sthalam of thondaradipodi AzhwAr who did a great upakAram on us by waking up emperumAn who was in yoga nidra in Srlrangam.

Thus, the two taniyans talk about the glory of thondaradipodi AzhwAr, his avathAra sthalam and periya perumAL.

In this prabhandam, in many pAsurams many it is described how dhEvatas, rishis, gandharvas, yakshyas have all arrived and waiting eagerly to gracefully wake-up periya perumAL. dhEvatAs like brahma, rudran, skandan, indra, varuna et. al are competing to be the first to wake up emperumAn. They are waiting such that periya perumAL's katAksham first falls on them when the sannidhi is opened.

In the first pAsuram, “kadhiraavan guNadisai..” AzhwAr says that a like an over swollen ocean, adiyArs have assembled. People accompanying them are playing big instruments. AzhwAr requests emperumAn to accede to their request and wake up and give them your sEvai.

AzhwAr puts forth the same bhAvanam beautifully in all the subsequent pAsurams.

In the last pAsuram, “kadimalar kamalangaL..” AzhwAr reveals his state of being the servitude of servitors (adiyArs) of emperumAn. He prays to periya perumAL to grant him the fortune of serving emperumAn’s adiyArs and concludes the prabhandam.

amalaAdhipiran:

Composed by thiruppANNAzhwAr and part of mudalAyiram.

We all know the famous charithram of thiruppANNAzhwAr. He was born in the pANar kulam and had great attachment towards SrlranganAthan. He led his life considering periya perumAL to be everything. Once, sitting at the banks of kAvEri river and facing the direction of the sannidhi of periya perumAL, was immersed in anubhavam of emperumAn by singing and playing the vINa. At that time IOkasAranga muni acted in an inappropriate manner with AzhwAr. When IOkasAranga muni went to have seva of periya perumAL, perumAL ordered him to bring thiruppANNAzhwAr whom he refers to as “nam pANar”. Taking that as divine order, IOkasAranga muni went back to the banks of kAvEri and requested AzhwAr to accompany him to the sannidhi. However, AzhwAr said that he is not fit to set feats in the holy town of Srlrangam. IOkasAranga muni offered to carry AzhwAr on his shoulders so that he doesn’t have to set his feet down. By the repeated urging of IOkasAranga muni, thiruppANNAzhwAr agreed to the request.

Situated on the shoulders of IOkasAranga muni, thiruppANNAzhwAr while travelling towards the sannidhi blessed us with this work of amalaAdhipiran. Just while nearing the sannidhi IOkasAranga muni sets AzhwAr on the ground. thiruppANNAzhwAr sings the last pAsuram “kondal vaNNanai..” and attains the thiruvadi of periya perumAL and proceeds to paramapadham from there itself.

thaniyan 1: (In samskrit)

emperumAn is in Sayana thirukkOlam (sleeping posture) between north and south streams of the divine kAvEri river. thiruppANNAzhwAr has with great happiness done the anubhavam of such emperuman from his thiruvadi to thirumudi. Such AzhwAr declared that the eyes which have seen such a beautiful sight will never look at anything else. The taniyan offers prayers to such thiruppANNAzhwAr who was carried on his shoulders by IOkasAranga muni.

thaniyan 2: (In thamizh)

AzhwAr who entered the sannidhi of periya perumAL by travelling on the shoulders of IOkasAranga muni, hence being called munivAhanar, did anubhavam of avayavams of emperuman. He did anubhavam of lotus feet (thiruvadi), beautiful dress, his divine navel and stomach, the divine chest, the divine neck, coral colored lips, lotus eyes and the entire thirumEni (body) of emperumAn. His only goal was to sing the glories of emperuman. The taniyan offers prayers to such thiruppANNAzhwAr.

thiruppANNAzhwAr has beautifully experienced from thiruvadi onwards the entire divine body of periya perumAL. In the vyAkhyAnams, two types of relations/association are established between each subsequent pAsuram.

In the first type of association, the upakArams (favors) bestowed by emperumAn on AzhwAr are discussed.

In the second type of association, it is discussed how AzhwAr enjoys each divine part of periya perumAL's thirumEni (body). When someone is drowning in the ocean, if he holds on to a wooden log, the waves move him from one place to another. Similarly, the divine parts of emperumAn's body make AzhwAr move from one anubhavam of one part to another. The important SASThrArtham shown in this prabhandam is that experiencing the divine body of emperumAn should be a constant kainkaryam and uddESyam (goal) for us. In each pAsuram, AzhwAr experiences one of the avyavam (parts) of periya perumAL's divine body. He declares how perumAL's lotus eyes have mesmerized AzhwAr. Then he experiences the beauty of the entire body of emperumAn. In the final pAsuram, "kondal vaNNanai.." AzhwAr concludes the prabhandam by taking the oath that having seen the beautiful lotus eyes and divine body of periya perumAL, he will not look at any other thing including paramapadhanAthan and other archAvathArams of emperumAn.

Thus, we have seen a brief overview of all the prabhandams which are part of mudalAyiram.