

Thiruviruttham and Rg Vedam



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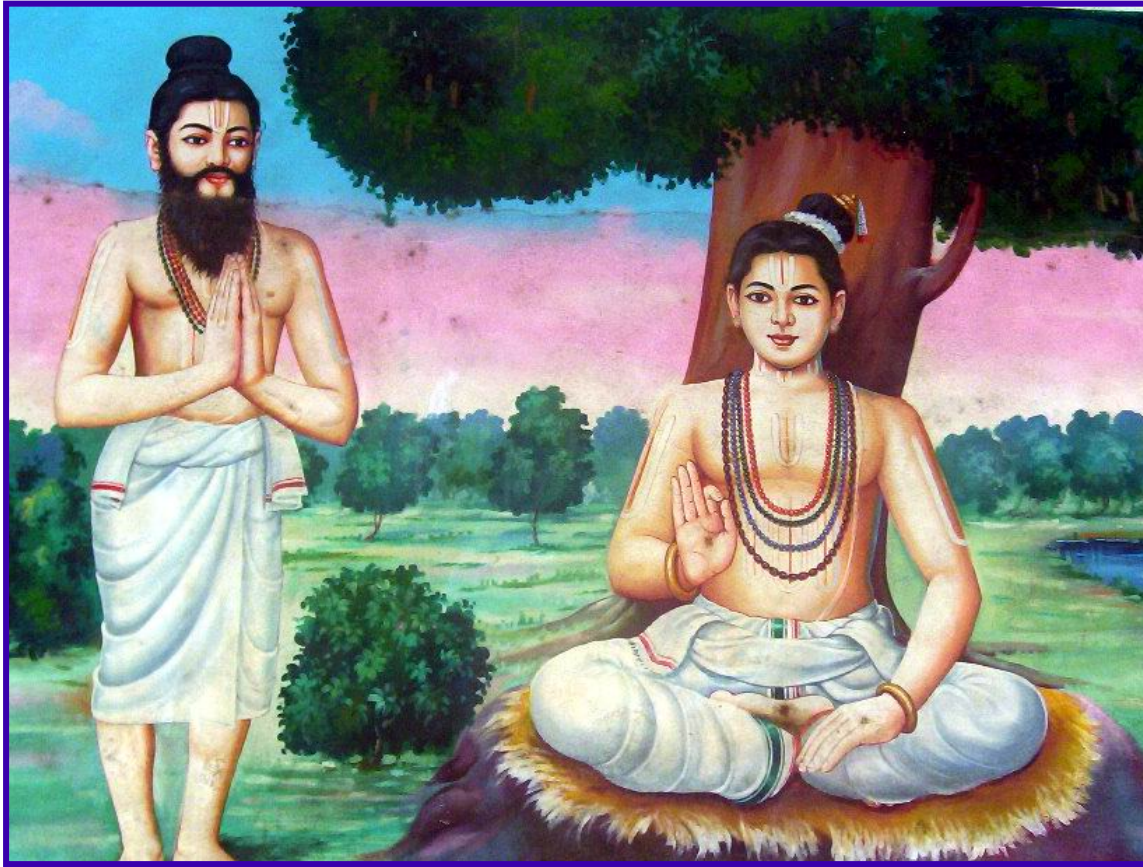




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Madhura Kavi - NammAzhwAr



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Thiruviruttham and Rg Vedam

TRIBUTE TO NAMMAZHWAR

Introduction

Among the AzhwArs, NammAzhwAr is considered as the Master. All the others are considered as his limbs (avayavams). He is the amsam of VishvaksEnar, who is the commander-in-Chief of Sriman NaarAyaNan.

He was born in Pandya Naadu at ThirukkuruhUr on the banks of TamraparaNi River during a VaikAsi VisAkam day. His father was KaariyAr and His mother was Udaya Nangai from the MalayALa dEsa Thiruppathi of ThiruvaNN ParisAram. Both the parents belonged to vELALa kulam. During one of the occasions, when KaariyAr was traveling with his wife to her birth place, the couple stopped at ThirukkuRunkudi. There, KaariyAr prayed to the Lord for the boon of progeny and the Lord responded through His archakar that a son will be born to them soon. ThirukkuRunkudi PerumAl commanded VishvaksEnar to incarnate as NammAzhwAr on the 43rd day after the start of Kali Yugam at ThirukkuruhUr. He also commanded AdhisEshan to incarnate as the divine Tamarind tree inside the temple of Polinthu-ninRa PirAn of ThirukkuruhUr to protect the infant NammazhwAr from the Sun and the rain. On a BahudhAnya (BhaudhA+anya) VaikAsi VisAka PourNami day, AzhwAr was born in KaavyavAsara Karkataka lagnam.

AzhwAr's growth

The child born to KaariyAr and Udayanangai was unlike other infants in that it did not partake of Mother's milk and yet grew with dhivya tEjas. It did not cry; it did not open its eyes. The concerned parents named their unusual child as Maaran, since it was different in behavior (mAri iruppathAl) from other



children. They took MaaRan to PerumAL Sannidhi and placed Maaran in a golden cradle under the tamarind tree there. For sixteen years, Maaran, who drove away the Sata Vaayu with a hoonkAram kept his eyes closed and observed Mounam. PerumAL instructed VishvaksEnar to teach Sakala SaasthrArthams to Maaran SatakOpan so that he in turn can redeem the people of the world with His dhivya prabhandhams. VishvaksEnar thus served in the role of AchAryan for SatakOpan.

Madhura Kavi's arrival at ThirukkuruhUr

An older Brahmin by the name of Madhura Kavi from the neighboring ThirukkOLUr was visiting northern dhivya desam of AyOdhyA, when SatakOpan was reaching the age of sixteen. At night, Madhura Kavi saw a splendid jyOthi in the southern sky and tracked it to see where it was coming from. His journey concluded at the foot of a tamarind tree at ThirukkuruhUr, where SatakOpan was seated with His eyes closed in deep dhyAnam. Madhura Kavi wanted to test SatakOpan's hearing and dropped a pebble near him. SatakOpan woke up from his Yogic samadhi and looked at Madhura Kavi. Latter wanted now to test whether SatakOpan can speak.

Madhura Kavi posed the question of

"Setthathin VayiRRil siRiyathu piRanthAl,
yetthai thinRu yenghu kidakkum?"

SatakOpan responded:

"atthai thinRu angE kidakkum"

Madhura Kavi recognized instantly the greatness of SatakOpan and chose him as his AchAryan and performed prapatthi at SatakOpan's sacred feet. Swamy NammAZhwAr accepted Madhura Kavi as his dear disciple. At that instant, Sriman



"atthai thinRu angE kidakkum"



NaarAyaNan appeared on the back of Garuda before Swamy NammazhwAr and blessed him. Swamy NammazhwAr was filled with bliss over the darsana soubhAgyam of the Lord and His dayaa and expressed his anubhavam in four prabhandhams containing deep tathvArthams in chaste Tamil language.

The Four Prabhandhams of Swamy NammazhwAr

The four Dhivya prabhandhams blessed to us by Swamy NammazhwAr are:

(1) Thiruviruttham,	(3) Periya ThiruvandhAthi and
(2) Thiruvaasiriyam,	(4) ThiruvAimozhi.

These four prabhandhams of SatakOpan are considered the essence of the Four Sanskrit Vedams by PoorvAchAryaas to: Rig, Yajur, Atharva and Saama Vedam respectively.

Yajur Vedam has seven cantos. SatakOpan composed ThiruvAsiriyam with seven paasurams to serve as the essence of Yajur Vedam.

He blessed us with Periya ThiruvandhAthi (87 paasurams) as the saaram of AtharvaNa Vedam.

Thiruviruttham (100 paasurams) contained the essence of Rg vedam and

ThiruvAimozhi's "thousand" paasurams (actually 1102 Paasurams) served to distil the essence of the thousand-branched Saama Vedam.

SatakOpan taught them all to Madhura Kavi, who propagated them in all eight directions to eulogize the glory of his AchAryan's dhivya Sookthis for redeeming the people from samsAric afflictions. AzhwAr used to wear the VakuLa Pushpa Maalai worn by Polinthu NinRa PirAn of Thirunahari (ThirukkuruhUr) and was therefore called VakuLABharaNar. The fragrance of those VakuLA flowers is contained in SatakOpan's prabhandhams. After a few years more in the Lord's LeelA VibhUthi, SatakOpan was eager to return to his Swamy's nithya VibhUthi to perform nithya kaimkaryam there. SatakOpan



ascended hence to parama Padham thereafter. Madhura Kavi performed prathishtai to Swamy NammAzhwAr's vigram at AzhwAr Thirunahari and spent the rest of his life singing his AchAryan's prabhandham every where and teaching them to all people. Madhura Kavi composed the marvellous prabhandham of "KaNNinuNN SiRutthAmpu" to immortalize his AchArya Bhakthi .



THIRUVIRUTTHAM

Traditional view holds that the four Sanskritic Vedas correspond to the spirit of the four Prabhandhams of NammAzhwAr (**Tamizh MaRais**). Thiruviruttham is related to Rig Vedam, ThiruvAsiriyam to Yajur Vedam, Periya ThiruvandhAthi to Atharva vedam and Thiruvaaimozhi to Saama Vedam. There is a common thread that runs across the four Sanskritic Vedams that are mirrored in the four Prabhandhams of NammAzhwAr. Wherever appropriate, we will quote the Veda Mantrams that would have a close kinship to the spirit of the paasurams of ThirukkuruhUr SatakOpan.

Artha Panchakam : Jn~Ana and ajn~Ana Panchakams

Let us now focus on the pentads of jn~Athavya (that which should be known) ajn~Anam and jn~Anam.

NammAzhwAr instructed us that Bhagavadh Vishayam is important and samsAram is unimportant. He wanted us to have the vivEkam (discriminating Knowledge) about the sorrows of samsAram and the blessedness of Bhagavadh anubhavam .

VedAs are described as "**traiguNya VishayA vedA:**" the topics are:

- (1) thyAjyam
- (2) upAdhEyam and
- (3) niradhisayAnandham.

ThyAjyam deals with items that have to be cast aside, shaken off.

upAdhEyam is associated with the acts that make us firmly hold onto the most important entities and principles such as BhagavAn's sacred feet thru mUla Manthram, dhvayam and carama sLOkam (Rahasya thrayams) as revealed to us by our AzhwArs and AchAryAs .

NiradhisayAnandham (**anthamil pErinbam**) is the bliss of Moksham resulting from saraNAGathi with its five angAs that incorporates ThyAjyam, UpAdhEyam and leads to niradisayAnandham.



Five Jn~Athavya ajn~Anams (Panchakams)

Ajn~Anam is made up of either ViparItha Jn~Anam (distorted understanding of tatthvams) or ignorance about the Tatthva Thrayams. Let us study the 5 kinds of ajn~Anams.

1. PARASVAROOPA AJ~NAANAM:

Forgetting the Lord and His consort through samsAra kIEsams (Bheethis) as referred to by NammAzhwAr ,

"maRanthEn unnai munnam"

2. AATHMA SVAROOPA AJ~NAANAM:

NammAzhwAr's paasura vaakhyams describing this category of ajn~Anam are:

"yaanE yennaiaRiyahilAthE"

3. VIRODHI VISHAYA AJN~AANAM:

SatakOpan's aruLiccheyal vaakyams in this context are :

" Odiya muzhanRum uyirkaLE konREn uNarvilEn"

4. UPAAYA VISHAYA AJN~AANAM:

Lack of knowledge about the means is referred to here. PaarAnkusA's blessed words are:

"piRavi nOyh aRuppAnENilEnirunthEn"

5. PURUSHAARTHA VISHAYA AJN~AANAM:

Here the reference is to the wrong kind of knowledge that leads one astray and results in not eulogizing the SaraNYan. AzhwAr's anguish is expressed as:

"Azhiyankai ammAnai yEthtAthayartthu".

The artha panchaka ajn~nams result from the rajO and tamO guNAs. GeethAchAryan has elaborated on them in His instructions to ArjunA in the SamsAric battle field of KurukshEthram. The dominance of Satthva guNam



leads to Jn~Anam characterized by its pentad.

JN~ATHAVYA JN~AANA PANCHAKAMS

NammAzhwAr instructs through his prabhandhams, the five branches of Jn~Anam that should be known by the seekers of liberation from the samsAric terrors.

1. PARASVAROOPA JN~AANAM:

The abhyAsam (ways of practice) to recognize Him as being seated in one's heart cavity ("ninnai nenjil uyyum vahai uNarnthEn").

2. AATHMA SVAROOPA JN~AANAM:

The development of discriminating knowledge to know the nature of that, which is seated in one's heart cavity as antharyAmi brahman ("ninRa onRai uNarnthEnukku").

3. VIRODHI VISHAYA JN~AANAM:

An understanding of the enemies that stand in the way of aathma svarUpa jn~Anam, the chathrus or VirOdhis and an understanding of them is referred to here. AzhwAr's words are:

"ahaRRa nee vaittha maayavallaimpulankaLAmavai nankaRinthanan"

When this knowledge is possessed by the prapannan, then he fully comprehends the nature of the five senses that drag him away from Bhagavadh Vishayam.

4. UPAAYA VISHAYA JN~AANAM:

The knowledge of the means to avoid the cycles of births and deaths through the practise of Bhakthi yOgam or Prapatthi yOgam . The prayer for knowledge of the means to avoid rebirth is couched in AzhwAr's moving words: " iruL tarumaa gyAlatthuL inippiRavi vEndAm".

5. PURUSHAARTHA VISHAYA JN~AANAM:

The right knowledge that it is through His KrupA that we become blessed and



the mahA visvAsam in Him as the never-failing savior is referred to here. AzhwAr's word-clue is:

"avanathu aruLAI uRal poruttu yennuNarvinuLLE irutthinEn"

The predominance of saththva guNa prAchuryam leads to the blessed state of acquisition of Jaathavya panchaka jn~Anam through performing SaraNagathi under a qualified AchAryA . This way, one gets the katAksham of Madhusoodhanan at the time of birth (jaayamAna kaala katAksham) and becomes imbued with Satthva svarUpam and becomes mumukshu.

Two kinds of Sambhandham

One is achith sambhandham and the other is NaarAyaNa sambhandham .The former produces haani and danger by involving us in the afflictions of samsAram. The latter (NaarAyaNa Sambhandham) showers us with auspiciousness that are lasting and underlines our unchangeable relationship to our Lord ("ThirumAIE naanumunakku pazhavadiyEN") and leads to Moksham .

The two categories of people, who overcome the ajn~ams and become enriched with the five kinds of Jn~Anams are:

- (1) Karma khAnda nishtars and
- (2) BhagavathAs/Thondars.

They are called alternatively as anthaNar maRayOrkaL and adiyAr thondarkaL/ saara vitthukkaL. The anthaNar maRayOr is saluted by AzhwAr as,

"theeyOmpu kaimmaRayAr , thuNai nool maarvinanthaNar".

The NaarAyaNa paarAyaNAs or the Thiru nAraNan thondars are called

Koyilil vaazhum VaishNavan or

"aNi arangan ThirumuRRatthu adiyAr, Thiru NaaraNan thondar".

NammAzhwAr describes himself as the Thiru NaaraNan muRRatthu adiyaar.

The thirst for KaNNan (KrishNa thrushNA) of SatakOpan is saluted by Parasara Bhattar this way :

"rishim jushAmahE KrishNa thrushNa tattvamivOdhitham"



Using the Vedic analogy, ParAsara Bhattar compares NammAzhwAr, the Rishi doing yaj~nam as the embodiment of Bhagavadh prEmai in his Sri RangarAja sthavam.





NAMMAZHWAR AND ACHARYA HRUDHAYAM

NammAzhwAr is the VaguLa bhUshaNa bhasakarOdhayam in the words of the AchAryA, who blessed us with AchArya Hrudhayam. He is the sunrise that dispels ajn~nam and nourishes the artha panchaka jn~Anam in us through his aruLiccheyalkaL. He is our pramAthA. His birth was hinted by SukAchAryA in Bhaagavatham through his never -failing words as a Rishi (**Aarsha pramANam**). He said that in kali yugam , several NaarAyaNa paarAyaNAL will incarnate on the banks of TamraparaNee river, KruthamAlA river, Payasvinee river, CauvEry river and MahA nadhi in Dramida dEsam. The birth of NammAzhwAr at ThirukkuruhUr on the banks of Taamraparaneer River is alluded to here.

The salutations of AchArya Hrudhaya grantha karthA

This great pramAthA (NammAzhwAr), who used pramANam (saasthrAs) to establish the supremacy of Sriman NaarAyaNA as pramEyam (the one to be understood as the **jagadh kaaraNam**, **RakshaNamm** and **SamhAram**).

The exact words in AchArya Hrudhayam are:

"**SataraiOtti mathAvaliptharkku ankusamittu , nadAviya kooRRamAi**" ninRavar SatakOPar. These words break into following four subdivisions:

- (1) SataraiOtti
- (2) Mathavaliptharkku
- (3) ankusamittu and
- (4) Aviya kUrramAi

He is SatakOPar, one who angrily drove away the sata vaayu or Satars , who engaged in propagating darsanams of their own, which used sushka tarkams that wont stand up before the parathvam of Sriman naarAyaNA. Therefore, he engaged in the relentless effort to set things straight and drove away kudhrushtis/Satars from propagating ajn~Ana panchakam. This is the meaning of "SataraiOtti ", which SatakOpa stands for.





Mathavaliptharkku and ankusamittu:

Being ParAnkusa, he controlled the rampaging elephants running around causing destruction thru their spread of vipareetha Jn~Anam with the use of ankusam (goad).

nadAviya kooRRamAi:

He was the mrthyu (kooRRam or samhAra mUrthy) to the samsAric afflictions of chEthanAs, who was in the range of his eye sight or those who read his prabhandhams and declared, "tvadh paadha mUlam saraNam prapadhyE" in recognition of him as the divya PaadhukhA of the Lord .

SamslEsham and VislEsham as Bhagavad anubhavam

The prathyaksha-tulya-maanasa-anusandhAnam is samslEsham. This is equivalent to being with the Lord and union with Him as His beloved. When AzhwAr does not get the boon of union with the Lord, he is totally dejected. He cries out in a heart-rending way. This is VislEsham.

In chUrNikai 118, AchArya Hrudhaya SoothrakArar describes the two moods of AzhwAr and connects them to the feeling state behind them this way:

"jn~Anatthil tamm pEcchu, prEmatthil peNN pEcchu"

In Jn~Ana dasai, AzhwAr is in full control of himself and speaks as himself. In prEma dasai (state), he is totally out of control with the feelings of separation and hopelessness and he assumes the role of a woman deeply in love with the Lord, who has abandoned her .AzhwAr becomes ParAnkusa Naayaki. In both states (samslEsham and VislEsham), the clear speech associated with samslEsham and the agitated speech linked with vislEsham, the sEshathva prakAsamaana anjali does not change.

AzhwAr's hands are folded in anjali mudrA in recognition of his relationship to the Lord as a sEshan to the Sarva sEshi. This unchanged bhakthi of AzhwAr is described as:

"tERiyum tERAthum MaayOn tiratthinaLE itthiruvE"



This beautiful girl has the same measure of devotion to her Lord, whether she is composed from the experience of union with Him or agitated during the experience of separation from Him. For instance, in the Thiruvaimozhi Pasuram (2.1.10), AzhwAr describes his immense suffering over separation from the Lord this way:

"Oh, my supreme Lord ! Oh the first among all Gods! Why wont You show me Your bewitching countenance? My uncontrollable passion for you burns and burns without an end in contrast to the common materials, which stop burning, when their fuel source is exhausted. Alas! Here, my soul burns and burns in an unparalleled manner .This burning process seem to kick my soul outside of my body. What is the reason for submitting me to this level of torture? Oh Lord of many victories! Please rush to my (suffering) side at once and take me in your comforting arms. I have grown far too exhausted to bear this separation any more ".

In the happy state of union with her Lord, ParAnkusa-Naayaki joyously celebrates her happy mood this way.

(The paasuram is 2.5.1 of Thiruvaimozhi and has been enjoyed particularly by ALavandhAr and RaamAnuja :)

"Oh! What a wonder! My Lord has come to me now surrounded by all His nithya sUris to keep me in His Company. Oh, What a Bliss! He has out of His infinite compassion come to me, who is totally undeserving of this honor. He seems to say that I too deserve Him. He is indeed sarvEsvaran. Oh, what a beauty! I am enjoying His bewitching form bedecked with the radiant white conch, the blazingly effulgent chakram, the shining sacred thread, the rathna haaram, the vanamAlai, the splendid crown. Even the nithya sUris, who are always next to him, look more radiant now, perhaps reflecting the great joy of their Lord arising from His union with me. That is how I interpret this unusual radiance of my Lord. He was looking famished prior to union with a passionate one like me. Without the union with me (parama bhakthai), He was withering away. He has now gained a special sparkle. All His abharaNams have become jaajvalyam



now. Now I am taking in the beauty of His lotus-soft eyes, soft red lips, lotus-like feet and the whole body of golden complexion. I have now gained a unique and unparalleled joyous experience from this union."

SoorNikai 120 of AchArya Hrudhayam

This SoorNikai is as follows:

"adiyOm thodarnthu kuRREval, adichiyOmadikkeezhk kuRREvalAhai
avasthAntharam"

The first half of the above sUrNikai is the speech from Jn~anam born out of SamsIEsham and is of the form of a masculine speech. The second half is that of a woman, who out of unrequited love is agitated and speaks in the voice of a disappointed lover.

The soothrakAra describes this latter state as avasthAntharam. EmperumAn's aprAkrutha divya vighram (the divine form beyond the elements of nature) destroyed the masculinity of the AzhwAr and transformed him into an emotionally involved woman (ParAnkusa Naayaki). That aprAkrutha ThirumEni of the Lord has been described as being surrounded by the worshipping nithya sUris and in the center of a flood of effulgence:

"Kuzhumit thevar kuzhAngal kai thozhac chOthi veLLatthinuLLE
yeshuvathOruru"

The flood of prEmA of NammAzhwAr flowed towards that radiant presence of the Lord just as the ordinary floods hasten towards their home , the ocean. AzhwAr's prEmai flowed both in the masculine and feminine form to the Lord and mingled with it .

Friends, Mother and the Naayaki: their states of mind

The samsIEsha-VisIEsha anubhavams of NammAzhwAr are cast as paasurams sung by the friends of ParAnkusa Naayaki, her concerned mother or by her lamenting self. In sUrNikai 133, the sUtrakAra of Acharya Hrudhayam gives



us an explanation of the relative roles of ParAnkusa Naayaki with her mother and friends:

"sambhandhOpAya palangaLil uNartthi ,tuNivu pathaRRamAhiRa
parajn~AvasthaikaLukkuT thOzhi , thAyAr , mahaL yenru pEr "

Reason for the paasurams thru the mouth of ThOzhi

The ThOzhi is the one, who intercedes and unites the nAyakan and nAyaki (the ParamAthmA and the jeevAthmA). In Thirumanthiram (mUla manthram), praNavam denoting ananyArha sEshathvAdhi sambhandha jn~Anam is the reason (hEthu) for the union and that prajn~Avasthai came forth as the paasurams uttered by the mouth of the ThOzhi.

Reason for the paasurams of the Mother

The prajn~AvasthA in response to the flight of the daughter due to her (daughter's) firm belief in upAyam to abandon her mother's home to travel to her nAyakan's home is the basis of the mother's paasurams. The thuNivu (determination) of her little daughter to run away leaving the comfort of the hearth and home for an uncertain future with some one she (mother) does not yet trust pains her. The nAyaka prAvaNyam, which makes her daughter run away instead of patiently waiting for Him to show up upsets the mother and she tries to calm down the agitation of the love-lorn daughter. She reminds the daughter of kula maryAdhai. She reminds the daughter that in the SiddhOpAyam of union with the Lord, calmnes is needed and presses on upAyathAvasAyam as an essential ingredient. That prajn~AvasthA (state of consciousness) of the mother comes out as her paasurams restraining her daughter in a state of concern and affection. The Nama: padham of mUla manthram takes on the role of the Mother just as the PraNavam took on the role of ThOzhi.



The Naayaki's paasurams and NArAyaNa padham

The daughter (naayaki) does not worry too much about what others might say (kula maryAdhai) in her state of immense agitation over the union with her Lord. Her dvarai (impatience and hurry) to unite with her lord and enjoy his anantha kalyANa guNAs (vailakshaNyam) drives her and in that prajñ~AvasthA, she can not hold on to her life any more. The prApya dvarai of the nAyaki pours out as her paasurams. She places these paasurams at the lotus feet of her Lord and begs for His grace to bless her with His union. He is NaarAyaNan (the last or charama sabdham of mUla Manthram) and He is the one qualified by praNava (sEshithva svarUpam) and nama: sabdham (saraNyathva svarUpam). He is the One with the svarUpa, guNa vibhUthis (attributes) implied by NaarAyaNa sabdham. Like an arrow leaving the bow, nAyaki hastens towards the target of Sriman NaarAyaNan with her paasurams.

On Thiruviruttham, where adiyEn will highlight the saamyam (Resonances) of this Prabhandham with selected Rig Veda mantrams.

Viruttham means VirutthAntham (happenings), news, activities. The Jeevan wants to let the Lord know how it is faring under the trauma of SamsArice ills and the sufferings caused by separation from its Master.





THIRUVIRUTTHAM - PAASURAM 1

Vipareetha Jn~Anam and ajn~Anam

பொய்ந் நின்ற ஞானமும்* பொல்லா ஒழுக்கும் அழுக்குடம்பும்*
இந் நின்ற நீர்மை* இனி யாம் உறாமை* உயிர் அளிப்பான்
எந் நின்ற யோனியுமாய்ப் பிறந்தாய்* இமையோர் தலைவா!*
மெய்ந்நின்று கேட்டருளாய் * அடியேன் செய்யும் விண்ணப்பமே (1)

"poy ninRa jn~Anamum polla ozhukkum azhukkudambum

inninRa neermai ini yaam uRAmai uyir aLippaan

enninRa yOniyumai piRandai ImayOr Talaivaa !

mey ninRu kEttu aruLai adiyEn seyyum VINNAPPAME "

Meaning:

Oh the Lord of all Celestial Beings! adiyOngaLs are long suffering SamsAris under the sway of vipareetha Jn~Anam and ajn~Anam. We commit many dushkarmAs. We have impure bodies due to anAchAram .We are nithya samsAris stranded in this world and feel lost/abandoned. Oh Lord, who comes to the rescue of one and all through many means including your various avathArams! Please appear before me, your daasan, give me Your darsanam in your most splendid dhivya ThirumEni and listen to adiyEn's viNNappam (PrArTanA poorvaka Vijn~Apanam , prayerful request).

This respectful ViNNappam is made to DevAthirAjan (ImayOr Talaivan), the Lord of Kaanchipuram. At the temple of Hasthigireesan at Kaanchi, Swamy NammAzhwAr's archai has folded palms and is seen in the state of making a Vijn~Apanam to the Lord to cut asunder the ills of SamsAram and be granted MokshAnugraham and Nithya Kaimkarya bhAgyam at Sri Vaikuntam .

Swamy NammAzhwAr assumes the role of ParAnkusa Naayaki and pleads with Her Lord as a Pathivrathai for union with Her Lord to enjoy married life with Him as His sahadharmachAriNi.





Parankusa Naayaki invites the attention of Her Lord in great sorrow about her state of separation from Him and asks whether this is just (Paasuram 4).

She seeks the PurushakAra help of the three consorts of the Lord (Sri, BhU and NeeLaa DEvis) to unite her with their Lord (Paasuram 3).

These are soulful cries of ParAnkusa Naayaki born out of VisIEsham and Viraha taapam. She seeks unbroken sambhandham with her Lord. She does not want to go thru samsIEsham and visIEsham again and again. She despairs over how many aeons she has to wait to receive Her Lord's anugraham (Paasuram 13: Yeervana uzhikaL yenai ?).

Naayaki despairs over the approach of the darkness of the rainy season and her separation away from her Lord (Pasuram 16, 17 & 18). She laments over his broken promise to return before the rainy season. She sends the clouds and the swans as her messenger to her Lord on Thirumala to apprise Him of her sufferings (Paasuram 30, 31 & 32). She longs for contact with sacred objects like the TuLasi garland, which has His dEha sambhandham to stay alive until He returns. She complains about her Lord's indifferences (PirAnAr KodumaikaL).She begs the AchAryAs to place Her at the sacred feet of her Lord since she has no strength left (Paasuram 54: Yemm Yeesar ViNNOOr PirAnAr maasu-il malar adik-keezh yemmai sErvikkum).

The concerned Mother of ParAnkusa Naayaki complains to the Lord on behalf of her languishing daughter (Paasuram 62) and challenges the Lord about the injustice that He is committing:

muRayO aravaNai mEl paLLIkoNDa Mukhil vaNNanE?





VINNAPPAM IN RIG VEDAM & THIRUVIRUTTHAM

The key word in Thiruviruttham is "ViNNappam". In many Rig Veda mantrams, many devathAs are approached with ViNNappam by the Jeevans for gaining one or other desired wishes and "bhOgams". These dEvathaas like Agni, Indhran, Sooryan et al have to be approached with the full Jn~Anam that their indweller (SarvantharyAmi) is their empowerer.

The 64th Paasuram of Thiruviruttham is key in the context of Rg Veda Connection of this dhivya Prabhandham:

இருக்கார் மொழியால்* நெறி இழுக்காமை* உலகளந்த
 திருத்தாள் இணை நிலத்தேவர் வணங்குவர்* யாமும் அவா
 ஒருக்கா வினையொடும் எம்மொடும் நொந்து கனி இன்மையின்*
 கருக்காய் கடிப்பவர் போல்* திருநாமச் சொல் கற்றனமே (64)

IrukkAr MozhiyAl neRiyizhukkAmai ulahaLantha

ThirutthALiNai nilatthEvar vaNanguvar-- yaamum-avaa

orukkaa vinayodum yemmOdum nonthu kaninmayin

karukkaai kadippavar pOl ThirunAmacchol kaRRanamE

General Meaning:

On His earth, DevAs of the earth, (the BrAhmaNaas/ nilathEvar), worship without blemish the sacred pair of feet of the Lord, which measured the worlds during Thrivikrama avathAram. For this purpose, the BrahmanNAs use the sacred Sookthams from the ancient Rig Vedam. While it is so, we who are limited by our varNa dharmAs from reciting Veda Mantrams sorrow over the paapams that caused this and choose the route of reciting Thrivikraman's glories through Naama sankeerthanam in Tamil thru this Prabhandham of Thriuviruttham. The Brahmins follow the rigorous, ancient route of Rig Vedic recitation, dhyAnam, archanam; Yajn~am and gain the direct visualization of the Lord. We have the Mahaa bhAgyam of attaining the same goal through the learning of the recitation of His NaamAs (Naama sankeerthanam).





Rig Vedam is saluted by Swamy NammAzhwAr as "Aar Mozhi" or ParipoorNa speech (Niraintha Mozhi).

Why so?

It is because of its (Rig Vedam's) eulogy of the Lord and His Vaibhavams, kalyANa guNams without any admixture of other dEvathAs. Thrivikrama avathAram is taken up by the ancient Rig Vedam because it deals with the Lord's sacred feet, which were washed by Brahama and that flow of Gangaa PravAham is retained by Siva on His matted locks with reverence. Swamy NammAzhwAr refers here to the importance of VarNASrama dharmams, when He instructs us:

"Vedam vallaarhaLaik- koNDu ViNNOr PerumAn ThruppAdham paNinthu"

He states here that the worship of the Lord of the Celestials is to be done with the help of the Veda mantrams by the experts skilled in Veda adhyayanam. This is so because the Lord is inside these JyOthirmaya Sruthis as a resplendent, ParamjyOthi: "Sudar mihu SruthiuL ivai uNda SuraNE".

Swamy NammAzhwAr ThiruvadigaLE SaraNam,

Daasan, Oppiliappan KOil VaradAchAri SaThakOpan.





KRITHI TO BE SUNG IN VASANTHAA RAAGAM

Today is the Thirunakshathram of Sri VishvaksEnar, who is the third in our AchArya Paramparai after BhagavAn and His Piratti. He is also the AchAryan for Swamy NammAzhwAr. This krithi is offered in the context of His Thirunakshathram today (Iyppasi PoorADam).

Pallavi

VishvaksEnam Bhajare rE mAnasa

vaikunta sEnanyam bhajarE

adiyEn offers maanaseeka AarAdhanam to VishvaksEnar, who is the commander chief of the Lord's army at Sri Vaikuntam.

Anu Pallavi

vEtra sAra hastinam ,sUtrAvathi nAtham

SrivaikunTa Iswarya paripAlana daksham

I salute VishvaksEnar with the cane in His hand , the husband of Soothravathy and who is an expert in protecting the treasures of Sri Vaikuntam . SaamarTyam udayavar (Daksham) .

Charana Vaakyams

sadhA nArayaNa pArAyaNam

vEda vEdAnthA divya prabandha PrakAsakam (VishvaksEnam)

Salutations to VishvaksEnar, who is always performing the mantra Japam of Sriman NaarAyaNan and who illumines Vedams, Upanishads and the AzhwAr's dhivya Prabhandhams with His dhivya Jn~Anam.





Kamala kAntha dayA pAtram

parAnkusa AchAryam (VishvaksEnam)

Salutations to VishvaksEnar , who is the object of anugraham of the Lord of Sri DEvi & who is the AchAryan of Swamy NammAzhwAr,

nirdEsEna anusarAn

nirvAhakam vishNu kimkaram(VishvaksEnam)

Salutations to VishvaksEnar, who is the servant of VishNu BhagavAn and who thru his commands directs the assembly of nithyasooris & DEva gaNams in their assigned kaimkaryams to the dhivya dampathis.

Swamy NammAzhwAr ThiruvadigaLE SaraNam,

Daasan, Oppiliappan KOil VaradAchAri SaThakOpan.

