



Sri Lakshmi Nrusimha ParabrahmaNe Nama:

Sri Navaneetha Krishna ParabrahmaNe Nama:

Srimate Sri Ramanujaya Nama: | Srimate Sri Nigamantha Maha Desikaya
Nama:

Srimate Sri Adivan Satakopa Yatheendra Maha Desikaya Nama:

Srimate Sri Lakshmi Nrisima Divya Paduka Sevaka Srivan Satakopa Sri Narayana
Yatheendra Maha Desikaya Nama: |

Srimate Srivan Satakopa Sri Ranganatha Yatheendra Maha Desikaya Nama:

Azhwargal Kanda Thirumalin Avataram - 4

Kodhai Kanda Thirumalin Thiru Avatarngal

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Kodhai Kanda Thirumalin Thiru Avatarangal

Andal Nachiyar was born in the sacred town of **Srivilliputhur**, near a **Tulasi garden**, where the **Nachiyar temple** now stands. Just as **Sita Piratti** emerged from the earth when King Janaka was ploughing the field—and was named **Sita**, after the plough, Periyazhwar discovered Andal, an incarnation of **Bhoomi Piratti**, near the Tulasi bed. Seeing this divine child, he named her **Godha**, meaning “garland,” symbolizing both her beauty and the divine role she was to play.

As Godha grew up, she was immersed in devotion. **Periyazhwar**, her father, imbibed her with the divine **leelas (pastimes)** of **Emperuman (Lord Vishnu)**. He was deeply devoted to **Vatapatrasayi**, the presiding deity of Srivilliputhur, and would lovingly weave **flower garlands** every day to offer to Him. Just like her father she developed unfathomable love for Lord Krishna.

Godha, full of love for Emperuman, was determined to marry none other than Him. One day, in Periyazhwar’s absence, she took a garland prepared for the Lord, wore it to see if it suited her, and checked if she looked like a worthy bride for Perumal. Unaware of this, Periyazhwar continued offering those garlands to the deity. This became a regular habit—Godha would secretly wear the garland, and then it would be offered to the Lord.

One day, Periyazhwar discovered this and was deeply distressed. Feeling he had committed a great offense by offering a garland that had already been worn, he withheld the garland that day. That night, **Emperuman appeared in Periyazhwar’s dream** and asked why the garland had not been brought. The Azhwar explained the reason, worried that it had become unfit for divine



offering. But Emperuman, smiling, said He preferred the garlands worn by Godha first—for they carried the **fragrance of her devotion**.

Periyazhwar was moved and humbled. From then on, he respectfully offered the garland to Andal first, and only then to the Lord—recognizing her as no ordinary child, but **Bhoomi Devi herself**.

Andal was born with **parama-bhakti**, supreme love for Emperuman. Being **BhoomiPiratti**, she was naturally inseparable from Him. Her yearning for union with the Lord surpassed even that of the other Azhwars. Longing for Him and unable to bear the pain of separation, she began to imagine herself in the role of the **Gopis of Vrindavan**—those cowherd girls who acted out Krishna's pastimes during His absence to soothe their hearts.

In her divine imagination, **Vatapatrasayi** became **Kaṇṇan (Krishna)**, His temple was **Nandagopa's home**, **Srivilliputhur** became **Thiruvaiypadi (Gokulam)**, and her companions were Gopis. Thus, was born the **Thiruppavai**, a garland of 30 verses sung with love and longing, capturing the soul of bhakti and the desire for finally attaining communion with Emperuman.

Andal's Prabhandhams on Bhagavath anubhavam are **Thiruppavai and Nachiyar Thirumozhi with 30 and 143 pasurams** respectively. Andal starts Pavai Nombu in the month of Margazhi December 15- January 15(approximately) singing Thiruppavai one song a day hoping perumal would come and marry her as she intends to get married only to perumal. Despite her prayers Sriman Narayana does not come to marry her. Then in the month of Thai – January 15 th onwards she starts singing Nachiyar Thirumozhi very beautiful pasurams 143 pasurams filled with Shringara Rasam yearning for perumal to come and get her. Eventually Lord on Panguni Uthiram day



(March 15- April 14) she goes to Srirangam with her father to get married to Lord Rangatha and once she goes into the Garbha Gruham – Sanctum Sanctorum and disappears witnessed by her father Periyazhwar and other present at that time.

3. Thiruppavai 30 pasurams – also known as Pavai Nombu or Vrata (vow)

The pasurams beautifully describe the **end goal of life – reaching Emperuman – Upayam** and the **pathway to reach him – Upeyam**.

Thiruppavai convey values of

- **Bhakti (Devotion):** Wholehearted surrender to Lord Narayana.
- **Community:** Spiritual growth through collective practice – Koottu Prarthana (community prayer for the welfare of everyone)
- **Discipline:** Rising early, fasting, bathing — symbolic of purification.
- **Humility:** Constant appeal to Krishna's grace, not merit.
- **Divine Romance:** The Lord as the ultimate beloved.

The pasurams are sung as

Verses 1–5: Purpose of the Vow

- Begins with an invitation to perform the vow (Nombu).
- Explains the **goal:** to attain **Narayana's grace**.
- Emphasizes unity, renunciation of worldly pleasures, and a loving, collective spirit.

Verses 6–15: Awakening the Gopis

- Andal wakes up her friends who are symbolic of:



- **Different types of devotees** (some lazy, some aware but silent, some pretending to sleep).
- **Inner senses or faculties** that must awaken for spiritual progress.
- These verses stress **mutual encouragement, inner awakening**, and the joy of **devotional companionship**.

Verses 16–20: Reaching Krishna's Palace

- The group arrives at **Krishna's abode**.
- They first **praise His guards**, then **address His parents**, and finally **petition Krishna** Himself.
- Reflects **bhakti humility**: approaching the Divine through **respectful layers**.

Verses 21–27: Requesting Krishna's Grace

1. The Gopis beg Krishna to **hear their purpose**.
2. They remind Him of His **divine deeds and avatars**, using these as reasons to deserve His mercy.
3. A display of **sweet pleading**, filled with **love and theological depth**.

Verses 28–30: Fulfillment and Phala-Sruti

- Krishna accepts their devotion.
- The final verses shift to **universal prayer**:
 - Seeking **His blessings** not only for themselves, but for all.
 - The **Phala Sruti** (effect wonders of reciting Thiruppavai): even **those who chant it sincerely will attain Vaikunta**.



The songs predominantly describe Krishna but has mention about the greatness of 3 of the Dasavathara – greatness of Thrivikrama avatar, ferocious Nrusimha Avatar and the wonderous of Koorma avatar

No	Pasuram No	Avatar	Description of Avatar
1	30	Koorma	Vanga kadal kadaintha Madhavan
2	1	Nrusimha	Yashodhai llam singam
3	23	Nrusimha	Seeriya singam
4	3	Thrivikrama	Ongi ulagalandha Uthaman
5	17	Thrivikrama	Ongi ulagalandha umbarkomane
6	24	Thrivikrama	IvvUlagam alandhai

1. 30 Koorma Avatar

vangak kadal kadaindha mAdhavanaik kEsavanai
thingaL thiru mugaththuch chEi izhaiyAr senRu iRainji
angu ap paRai koNda AR Rai
aNi pudhuvaip paingamalath thaN theriyal pattar pirAn kOdhai sonna
sangath thamizh mAlai muppadhum thappAmE
ingu ipparisu uraippAr Ir iraNdu mAl varaith thOL
sengaN thiru mugaththuch chelvath thiru mAlAI
engum thiruvaruL peRRu inbuRuvar empAvAi

வங்கக் கடல் கடைந்த மாதவனை கேசவனை
திங்கள் திருமுகத்து சேய் இழையார் சென்று இறைஞ்சி
அங்கப் பறைகொண்ட ஆற்றை அணி புதுவைப்
பைங்கமலத் தண்டெரியல் பட்டர் பிரான்
கோதை சொன்ன சங்கத் தமிழ் மாலை முப்பதும் தப்பாமே
இங்கு இப்பரிசுரைப்பார் ஈரிரண்டு மால் வரை தோள்



செங்கண் திருமுகத்துச் செல்வத் திருமாலால்
எங்கும் திருவருள் பெற்று இன்புறுவர் எம்பாவாய்.

Keshava, the Supreme Lord, churned the milky ocean (Koorma Avatar) to grant divine treasures and blessings. In the sacred land of ThiruvAyyaPadi (Sri Gokulam), the cowherd girls — radiant like the moon and adorned with distinguished ornaments — approached him with devotion, worshipped him, and attained great blessings. Andal, the divine daughter of Periyazhwar — who is adorned with garlands of cool lotus flowers — incarnated in the beautiful town of Srivilliputhur and compassionately composed this sacred narrative, recounting the fortune of those cowherd girls who received the Lord's grace. These thirty **pasurams** are meant to be sung with devotion in large gatherings. Those, in this world who recite these thirty verses without omission, in the same spirit and devotion, will surely receive the boundless grace of the Lord — the one who has mountain-like divine shoulders, a radiant face with eyes glowing red from his deep love for devotees, and immeasurable wealth. Such devotees will experience bliss and well-being in all places, at all times.

2. 1 Nrusimha Avatar

mArgazhith thingAL madhi niRaindha nannALAI
nIrAdap pOdhuVlr pOdhumInO nErizhaiyIr
sIr malgum AyyaPAdich chelvach chiRumIrgAL
kUrVEl kodum thozhilan nandhagOpan kumaran
Er Arndha kaNNi yasOdhai iLam singam
kAr mEnich chengaN kadhira madhiyam pOl mugaththAn
nArAyaNaNE namakke paRai tharuvAn
paROr pugazhap padindhu ElOr embAvAy



மார்கழித் திங்கள் மதி நிறைந்த நன்னாளால்

நீராடப் போதுவீர் போதுமினோ நேரிழையீர்

சீர் மல்கும் ஆய்ப்பாடிச் செல்வச் சிறுமீர்காள்

கூர்வேல் கொடுத்தொழிலன் நந்தகோபன் குமரன்

ஏரார்ந்த கண்ணி யசோதை இளம் சிங்கம்

கார் மேனி செங்கண் கதிர் மதியம் போல் முகத்தான்

நாராயணனே நமக்கே பறை தருவான்

பாரோர் புகழ்ப் படிந்தேலோர் எம்பாவாய்

O young girls of ThiruvAyyaAdi (Sri Gokulam), who are blessed with the fortune of serving Krishna! and who are adorned with beautiful ornaments! today is an auspicious and sacred day — the full moon of the month of Margazhi (December 15-January 15 approximately). Krishna, the obedient son of Nandagopa, is protected by his father who wields a sharp spear to destroy all that may threaten his beloved son. Krishna is also the darling lion cub (Andal's Bhagavan of the heart – Nrusimha) of Mother Yashoda, with lotus-like eyes shines with a divine form. His complexion is like the dark raincloud, his eyes glow reddish, and his radiant face resembles both the sun and the moon. He is none other than Narayana, our supreme Lord, - Emperuman and he will bless all of us, his devoted servants, with the opportunity to serve him. So come, let us unite joyfully in his worship.

3. 23 Nrusimha Avatar

mAri malai muzhainjil mannik kidandhu uRangum

slriya singam aRivuRRuth thI vizhiththu

vEri mayir ponga eppAdum pErndhu udhaRi

mUri nimirndhu muzhangip puRappattu



pOdharumA pOIE nI pUvaip pUvaNNA
un kOyil ninRu inganE pOndhu aruLk kOppu udaiya
slriya singAsanaththu irundhu yAm vandha
kAriyam ArAyndhu aruL ElOr embAvAy

மாரி மலை முழைஞ்சில் மன்னிக் கிடந்து உறங்கும்

சீரிய சிங்கம் அறிவுற்றுத் தீ விழித்து

வேரி மயிர் பொங்க எப்பாடும் பேர்ந்து உதறி

மூரி நிமிர்ந்து முழங்கிப் புறப்பட்டுப்

போதருமா போலே நீ பூவைப்பூ வண்ணா உன்

கோயில் நின்று இங்ஙனே போந்தருளிக் கோப்புடைய

சீரிய சிங்காசனத்து இருந்து யாம் வந்த

காரியம் ஆராய்ந்து அருளேலோர் எம்பாவாய்

4. 3 Thrivikrama Avatar

Ongi ulagu aLandha uththaman pEr pAdi

nAngaL nam pAvaikkuch chARRi nIrAdinAl

thInginRi nAdu ellAm thingaL mummAri peydh

Ongu perum sennel Udu kayal ugaLa

pUnguvalaip pOdhil poRi vaNdu kaN paduppa

thEngAdhE pukku irundhu slrththa mulai paRRi

vAngak kudam niRaikkum vaLLal perum pasukkaL

nIngAdha selvam niRaindhu ElOr embAvAy

ஒங்கி உலகளந்த உத்தமன் பேர் பாடி

நாங்கள் நம் பாவைக்குச் சாற்றி நீராடினால்

தீங்கின்றி நாடெல்லாம் திங்கள் மும் மாரி பெய்து

ஒங்கு பெறும் செந் நெல் ஊடு கயலுகளப்



பூங்குவளைப் போதில் பொறி வண்டு கண் படுப்பத்

தேங்காதே புக்கிருந்து சீர்த்த முலை பற்றி

வாங்க குடம் நிறைக்கும் வள்ளல் பெரும் பசுக்கள்

நீங்காத செல்வம் நிறைந்தேலோர் எம்பாவாய்

If we sing the divine names of the **Supreme Lord, Uttaman** — the one who once **grew unfathomably tall and measured the entire universe** (as Trivikrama) — and take a sacred bath as part of this **nōṇbu** (vow) dedicated to **Pavai**, then this whole land will flourish. Rain fall will be copious, **three times a month** — **without causing harm** — nourishing the entire country. The tall and rich **paddy fields** will thrive, and **carp fish** will leap joyfully through the lush stalks. In the beautiful groves of **blue water lilies**, **striped beetles** will rest peacefully within the flower petals. The **cows**, generous and well-fed, will come into the barns and, without suffering or strain, stand still to let children **gently press their udders**, and fill pots to the brim with milk. Such will be the result — **abundant, unfailing prosperity** — when we live in devotion, sing the name of the Lord, and observe this sacred vow.

5. 17 Thrivikrama Avatar

ambaramE thaNNirE sORE aRanjeyyum
emperumAn nandhagOpAlA ezhundhirAy
kombanArkkellAm kozhundhE kulaviLakke
emperumAtti yaSOdhAy aRivuRAY
ambaram Udu aRuththu **Ongi ulagu aLandha**
umbar kOmAnE uRangAdhu ezhundhirAy
sembon kazhal adich chelvA baladhEvA
umbiyum nlyum uRangu ElOr embAvAy



அம்பரமே தண்ணீரே சோறே அறம் செய்யும்

எம்பெருமான் நந்தகோபாலா எழுந்திராய்

கொம்பனார்க்கு எல்லாம் கொழுந்தே குல விளக்கே

எம்பெருமாட்டி யசோதாய் அறிவுறாய்

அம்பரம் ஊட அறுத்து ஒங்கி உளகு அளந்த

உம்பர் கோமானே உறங்காது எழுந்திராய்

செம் பொற் கழலடிச் செல்வா பலதேவா

உம்பியும் நீயுன் உறங்கேலோர் எம்பாவாய்.

O **Nandagopa**, our Lord, who provides us with **shelter (sky), water, and food**, and who always acts with righteousness — please wake up! You are the **tender shoot**, the most cherished one among all those born in noble clans; you are the **light of the Yadava lineage**, the pride of your family. **Mother Yaśoda**, our Empress — she who knows and understands everything — please awaken your divine son. O Lord who once **pierced through the heavens and measured all the worlds** as **Trivikrama**, O ruler of the **celestial beings**, do not sleep anymore — please rise. O **Balarama**, whose red-gold anklet-clad feet shine with wealth and majesty — you too, the **wealth of those feet**, wake up! and your companions who lie beside you — may **none of you sleep any longer**. O dear friends, let us all call him together: “**ēlōr empavay!**”

6. 24 Ivvulagamalandhai

anRu ivvulagam aLandhAy adi pORRi

senRu anguth thennilangai seRRAY thiRal pORRi

ponRach chagadam udhaiththAy pugazh pORRi

kanRu kuNiLA eRindhAy kazhal pORRi

kunRu kudaiyA eduththAy guNam pORRi



venRu pagai kedukkum nin kaiyil vEl pORRi
enRu enRum un sEvagamE Eththip paRai koLvAn
inRu yAm vandhOm irangu ElOr embAvAy

அன்று இவ் உலகம் அளந்தாய் அடி போற்றி
சென்றங்குத் தென் இலங்கை செற்றாய் திறல் போற்றி
பொன்றச் சகடம் உதைத்தாய் புகழ் போற்றி
கன்று குணில் ஆவெறிந்தாய் கழல் போற்றி
குன்று குடையாய் எடுத்தாய் குணம் போற்றி
வென்று பகை கெடுக்கும் நின் கையில் வேல் போற்றி
என்றென்றும் உன் சேவகமே ஏத்திப் பறை கொள்வான்
இன்று யாம் வந்தோம் இரங்கேலோர் எம்பாவாய்

Praise be to your **feet**, O emperuman, who once **measured this entire world** as Trivikrama!

Praise be to your **valour**, for having gone all the way to the **southern Lanka** to destroy Ravana! Praise be to your **glory**, for you kicked and destroyed the demon disguised as a **cart** (Sakatasura)! Praise be to your **anklet-clad feet**, which lifted the **calf demon** and threw it at another demon to kill both! Praise be to your **noble qualities**, O Lord, who lifted the **Govardhana hill like an umbrella** to protect the Gopas! Praise be to your **spear**, which stands ready in your hand to destroy enemies and end their evil! Thus, praising **only your divine service** — nothing else — we have come today to receive the **drum (parai)** as a symbol of your grace and acceptance of our vow. **Please do not delay or ignore us — listen to our prayers, O Lord!**

4. Nachiyar Thirumozhi



“**Nachiyar**” means **Divine Consort of Lord Sriman Narayana**, and “**Thirumozhi**” means **sacred words or verses**. This cherished work was composed by **Sri Andal (also known as Sri Godha Devi)** — the only female Azhwar — whose heart overflowed with love and devotion for the Lord. Andal offered the Lord not just a **garland of flowers (Poomalai)**, but also a **garland of poetry (pamalai)** — expressing her deep **longing and love** for Him. While she composed **30 pasurams** in her renowned **Thiruppavai**, she poured out **143 pasurams** (songs) in **Nachiyar Thirumozhi**, arranged across **14 decadees** (sets of 10 or more verses each), each focusing on a unique aspect of her divine yearning for union with Lord Krishna.

1. Plea to Kamadeva (Cupid)

Andal prays to **Manmatha**, the god of love, asking him to help her win the heart of **Lord Krishna**. In one moving verse, she declares her body has been offered to the Lord who holds the **Sudarshana chakra** and **Shanka** and likens marrying a mortal to a **jackal desecrating a Yaga’s offering** meant for the gods.

2. Sandcastles with Friends

Andal and her friends, imagining themselves as young girls, play by building **sandcastles**. They beg Lord Krishna not to trample or disturb their creations, blending **childlike innocence with divine love**.

3. Krishna’s Mischief

Here, Krishna is portrayed as playing **pranks on the Gopikas**. Andal, one among them, pleads with Him to show **compassion and refrain** from causing mischief or discomfort.



4. Addressing Her Own Soul

Andal turns inward, urging her **soul to merge** with the Lord if union in the physical world is impossible. This decade reflects **philosophical surrender** and inner dialogue.

5. Kuyil Patthu – The Cuckoo Song

In this well-known set of verses, Andal requests the **kuyil (cuckoo bird)** to act as her **messenger** to the Lord.

She promises rewards like befriending it with her pet parrot and expresses how her **eyes remain ever open**, longing for a glimpse of the Lord's lotus feet.

6. Varanam Ayiram – The Wedding Dream

Perhaps the most famous decade, often sung during weddings. Andal narrates her **divine dream** in which she is **married to Lord Narayana**.

Highlights include:

- **The Lord arriving on 1000 elephants** in a grand procession.
- Sacred **Poorna kumbham** offerings.
- The Lord **entering the wedding pandal**.
- Devas bringing a divine **saree and ornaments**.
- **Durga Devi** dressing Andal.
- The sacred wedding rituals: **tying of kankana, circumambulating the fire, laja homam**, and more.
- A promise: those who chant these verses with devotion will be blessed with **good children and ideal spouses**.



7. Panchajanya Patthu – The Divine Conch

Andal addresses **Panchajanya**, the conch in Lord Krishna's hand, as His **closest companion**, and lovingly questions it about the Lord's whereabouts and nature.

8. Cloud Messenger – Megam Patthu

Andal sends **clouds** as messengers to the Lord, just like in **Meghadhootha**, to convey her love and longing. A beautiful example of **nature as a bridge** between devotee and divinity.

9. Thirumaliruncholai Worship

This decade expresses her deep **devotion to the Lord of Thirumaliruncholai** (near Madurai).

She offers:

- **100 vessels of butter**
- **100 vessels of akkara-adisil** (sweet rice pudding)

This promise inspired **Sri Ramanuja** to fulfill Andal's vow, and the "**Nooru Thada Uthsavam**" is celebrated to this day in **Melkote**.

10. Suffering of Love

Andal describes the **anguish and physical suffering** caused by her love for Krishna. She speaks to **elements of nature** about her condition — a profound depiction of **viraha bhakti** (the pain of separation from God).



11. Devotion to Lord Ranganatha of Srirangam

She addresses the **Lord of Srirangam**, recalling His **Varaha avataram**, where He rescued **Bhoomadevi** from the cosmic ocean and vowed to protect His devotees — a vow etched into her heart.

12. Plea to Travel to His Abodes

Andal pleads with her people to **take her to Krishna's sacred places — Mathura, Vrindavan, Dwaraka** — as she can no longer bear the separation.

13. Pacification Through His Symbols

In this beautifully sensitive decade, Andal asks her friends to soothe her **love-struck heart** with **things associated with Krishna** — His **garlands, foot dust, flute**, and more.

14. Vision of the Lord in Vrindavan

Here, Andal describes finally finding the **Lord in Vrindavan**, her dreamland.

In the penultimate verse, she sees Him **coming for a hunt**, saying:

“Vettaiyadi varuvana” (He who comes for hunting).

This has inspired worship of **Betarayaswami** at **Denkanikottai** near Hosur, Tamil Nadu.

Nachiyar Thirumozhi is not just poetry; it is the **soul's cry for divine union**, a **bhakti-laden masterpiece** filled with love, surrender, playfulness, and longing. Andal's work transcends time, resonating deeply with all who seek the Lord not only through rituals but through the **heart's deepest emotions**.

Nachiyar Thirumozhi is filled with **Vipralambha Shringara rasa** as Andal



expresses her Love for Lord Krishna and pleads during separation to eventually attain communion with him.

In 17 Pasurams in the 1, 2, 4-9, 10-12 and 14 decades Andal refers to 5 of the 10 Dasavatharams namely Koorma, Nrusimha, Vamana and Thrivikrama, Balarama and Krishna. Except Krishna Avatar all other Avatars will be described herein. **Krishna Avatar is described separately.**

No	Pasuram No	Avatar	Description of Avatar
1	8.7	Koorma	Kadal kadainthan
2	10.9	Koorma	Kadale unnai kadainthu
3	6.2	Nrusimha	Kolari
4	4.2	Vamana	Vamanan
5	4.9	Vamana	Kuraluruvay
6	11.4	Vamana	Vamananar
7	11.5	Vamana	Kuraluruvay
8	1.7	Thrivikraman	Thesamun ulagalandhavan Thrivikraman
9	2.9	Thrivikraman	Alandhu konday
10	5.5	Thrivikraman	Ulagalandhan
11	5.10	Thrivikraman	Ulagalandhanai
12	5.11	Thrivikraman	Vinnura neendadi thaviya
13	7.8	Thrivikraman	Ulagalandhan
14	8.2	Thrivikraman	Thadalan
15	12.2	Thrivikraman	Ulagalandha
16	12.9	Thrivikraman	Ulagalandhan
17	14.1	Balarama	Baladevar

1. Koorma Avatar 2 Pasurams

1. 8.7 - kadal kadainthan



sangamA **kadal kadaindhAn** thaN mugilgAL! vEngadaththuch
chengaNmAl sEvadikkIzh adi vIzhchchi viNNappam
kongai mEl kungumaththin kuzhambazhiyap pugundhu oru nAL
thangu mEl thangum en Avi enRu uraiyIrE

சங்கமா கடல் கடைந்தான் தண் முகில்கள்!
வேங்கடத்து செங்கண் மால் சேவடிக்கீழ்
அடிவீழ்ச்சி விண்ணப்பம் — கொங்கைமேல்
குங்குமத்தின் குழம்பழியப் புகுந்தொருநாள்
தங்குமேல் தங்கும் என் ஆவி என்று உரையீரே

Andal sends **cool clouds** as **divine messengers** to **Lord Venkatesa (Tirumala Perumal)**. She pleads with them to carry her yearning and longing, asking them to beg the Lord to **grant her union**, even for just one day. She expresses that only in that divine embrace — where even the **Kumkum on her chest would dissolve** — will her **soul truly find rest and meaning**. This is a vivid example of **viraha bhakti** (devotion through the pain of separation) blended with **poetic intimacy and spiritual surrender**.

2. 10.9 unnaik kadaindhu

kadalE! kadalE! **unnaik kadaindhu** kalakkuRuththu
udaluL pugundhu ninRu Ural aRuththavaRku ennaiyum
udaluL pugundhu ninRu Ural aRukkinRa mAyaRku en
nadalaigAL ellAm nAgaNaikke senRu uraiththiyE

கடலே! கடலே! **உன்னைக் கடைந்து** கலக்குறுத்து
உடலுள் புகுந்து நின்று ஊரல் அறுத்தவற்கு என்னையும்
உடலுள் புகுந்து நின்று ஊரல் அறுக்கின்ற மாயற்கு என்
நடலைகள் எல்லாம் நாகணைக்கே சென்று உரைத்தியே



O **Ocean! O great Sea!** You allowed yourself to be churned and agitated **thoroughly by the Lord – Koorma Avatar**. That Lord then **entered your depths**, took the **divine nectar**, and later stood still in my home, breaking the **grinding mortar** to which He was tied. Now, He has **entered my own heart and body**, stirring it just as He stirred you — causing **immense turmoil** within me. All my **pain and restlessness** — O Sea — you alone can understand! Please go and **tell all of it to Adhishesha**, the **divine serpent-bed** of the Lord.

In this Pasuram, Andal speaks **to the ocean** as a fellow sufferer of **Krishna's divine mischief and impact**. She compares:

- The **churning** of the ocean during the **Samudra Manthan** – Koorma Avatar
- The **breaking of the mortar** in the Damodara Leela,
- And now, the **churning of her own heart** by the same Lord's mysterious play (maya).

She sees herself overwhelmed by the Lord's **presence and absence**, just as the ocean once was. With touching intimacy, she **asks the ocean to be her confidant** and convey her grief to **Adhishesha**, who bears the Lord and would understand her agony.

2. Nrusimha Avatar 1 Pasuram

1. 6.2 Nrusimha – Kolari 1 Pasuram



nALai vadhuvai maNam enRu nALittu
pALai kamugu parisudaip pandhaRklzh
kOLari mAdhavan gOvindhan enbAn Or
kALai pugudhak kanAk kaNdEn thOzh! nAn

நாளை மதுவை மணம் என்று நாளிட்டு
பாளை கமுகு பரிசுடைப் பந்தற்கீழ்
கோளரி மாதவன் கோவிந்தன் என்பான் ஓர்
காளை புகுதக் கனாக்கண்டேன் தோழி நான்

O dear friend! I had a dream... A wedding was arranged for **tomorrow**, and an auspicious time was fixed. In that dream, I saw a **decorated wedding pavilion** (pandal) adorned with fragrant **camphor and betel leaves**, set up in a sacred grove. There, beneath that canopy, came a **majestic young bull-like man** — a radiant youth — He was none other than **Nrusimha, Madhava, Govinda**, the **valiant lion among men**. He entered the wedding hall... and I saw it all clearly — **in my dream**, dear friend.

In this verse, Andal begins the most famous section of her **Nachiyar Thirumozhi**, where she recounts her **divine wedding dream** with Lord Krishna.

- The **scene is set**: an auspicious time is fixed for the **marriage the next day**.
- A **pandal** is beautifully decorated for the occasion.
- Then enters the **bridegroom** — **Krishna**, described as **Kolari** (a powerful lion-like being), the beloved of Andal, known as **Madhava** and **Govinda**.
- She is overwhelmed and joyfully tells her **friend** about the dream she had.

This “**Varaṇam Ayiram**” set of 10 verses is traditionally recited during **Vaishnava weddings** even today, as it beautifully describes the divine marriage rituals in dream form.



3.Vamana Avatar 2 Pasurams

1. 4.2

kAttil vEngadam kaNNapura nagar
vAttaminRi magizhndhuRai vAmanan
OttarA vandhu en kaippaRRi thannodum
kUttumAgil nl kUdidu kUdalE

காட்டில் வேங்கடம் கண்ணபுர நகர்
வாட்டமின்றி மகிழ்ந்து உறை வாமனன்
ஒத்தரா வந்து என் கைப்பற்றி தன்னொடும்
கூட்டுமாகில் நீ கூடிடு கூடலே

O **koodal** (a game of drawing circles in the sand to win a beloved, or a form of love magic),

if it is possible for the **Lord Vamanan**, who resides joyfully and eternally in the forested hills of **Venkatam** and in the city of **Thirukannapuram**, to come before me, hold my hand lovingly, and accept me as His own — then, **you**, my **koodal ritual**, **go ahead and succeed!** In this verse, Andal expresses her **intense yearning** for Lord Vamana (a form of Vishnu who dwells in Thiruv Venkatam and Thirukkannapuram). She invokes the **koodal ritual** — a traditional, symbolic practice used by young women in ancient Tamil culture to **win the love** of their desired one.

- She hopes that this ritual will bring the Lord to her.
- She dreams of Him coming to her, **holding her hand**, and accepting her in union.
- If that is possible, she **pleads with the ritual** itself to be fruitful and help her achieve it.



This verse beautifully blends **Tamil cultural traditions** (like koodal) with **divine love (bhakti)**, showing Andal's innocent yet intense longing for her Lord.

2. 4.9 Kuraluruvay

koNda kOlak **kuRaL uruvAy** chenRu
paNdu mAvali than peru vELviyil
aNdamum nilanum adi onRinAl
koNdavan varil kUdidu kUdaLE

கொண்ட கோலக் குறள் உருவாய் சென்று
பண்டு மாவலி தன் பெரு வேள்வியில்
அண்டமும் நிலனும் அடி ஒன்றினால்
கொண்டவன் வரில் கூடிடு கூடலே

As mentioned in the earlier Pasuram Lord took on the **beautiful dwarf form - Vamana** and went to the grand **sacrifice of King Mahabali**. There, with **just one step**, He claimed the **entire earth and the heavens**, displaying His supreme power. If **that same Lord**, the one who conquered all three worlds with a single step, comes to me now — then may this **koodal ritual succeed** and bring about our union!

This verse blends **mythological reference** with **personal longing**:

- Andal remembers the Lord's **Vamana Avatar**, when He appeared in a **charming dwarf form**, approached Mahabali's yajna, and, with **cosmic feet**, measured the entire universe.
- She expresses confidence: **if such a mighty and merciful Lord could conquer all the worlds**, is it not possible for Him to come and unite with a **devoted soul** like hers?



- Hence, she prays: “**Let my love ritual (koodal)** bear fruit, if He is truly that conqueror!”

4. Thrivikrama Avatar 9 Pasurams

1. 1.7 Thesa mun alandhavan Thrivikraman

kAyudai nellodu karumbamaiththuk katti arisi aval amaiththu
vAyudai maRaiyavar mandhiraththAl manmadhanE unnai vaNanguginREn
thEsa munnaLandhavan thirivikkiraman thirukkaigaLAl ennaith thINdum
vaNNam

sAyudai vayiRum en thadamulaiyum tharaNiyil thalaippugazh tharakkiRRiyE

காயுடை நெல்லொடு கரும்பமைத்துக் கட்டி அரிசி அவல் அமைத்து
வாயுடை மறையவர் மந்திரத்தால் மன்மதனே! உன்னை வணங்குகிறேன்
தேச முன் அளந்தவன் திரிவிக்கிரமன் திருக்கைகளால் என்னைத் தீண்டும் வண்ணம்
சாயுடை வயிறும் என் தடமுலையும் தரணியில் தலைப்புகழ் தரக்கிறியே

O **Kamadeva (god of love)**! I have prepared offerings with care and devotion — made with **fine paddy grains, sugarcane juice, and flattened rice**, following the rituals as laid down by **Vedic scholars** who know sacred chants. With all that, I **bow to you**, O Manmatha, and offer this prayer: May the Lord — **Trivikrama**, who once majestically spanned all the worlds — come and lovingly **touch me with His divine hands**, touching **my tender bosom** and my **waist that bears the marks of youth**, and in doing so, let **our union be renowned across the earth**.

This verse is a **passionate plea** wrapped in the form of a **devotional ritual** addressed to Kamadeva:



- Andal, in her divine bridal role, makes a **symbolic offering to the god of love** using traditional ingredients — rice, sugarcane, and flattened rice — prepared as per **Vedic rites**.
- She then **prays to Kamadeva** to fulfill her deepest longing: to have **Lord Trivikrama (Vamana)** embrace her.
- The imagery is **intimate**, expressing **spiritual surrender**, where physical union is a symbol of the soul's ultimate **spiritual merger** with God.
- She wishes this act of union to become **celebrated (thalaippugal)** on this earth — not as worldly desire, but as **divine fulfillment of pure bhakti**.

2. 2.9

muRRaththUdu pugundhu nin mugam kAttip punmuRuval seydh
siRRilOdu engal sindhaiyum sidhaikkak kadavaio? gOvindhA!
muRRa maNNidam thAvi viNNuRa nINdaLandhu koNdAy! emmaip
paRRi meypaNakkittakkAl indhap pakkam ninRavar en sollAr?

முற்றத்தாடு புகுந்து நின் முகம் காட்டிப் புன்முறுவல் செய்து
சுற்றிலோடு எங்கள் சிந்தையும் சிதைக்கக் கடவையோ? கோவிந்தா!
முற்ற மண்ணிடம் தாவி விண்ணுற நீண்டளந்து கொண்டாய்! எம்மைப்
பற்றி மெய்ப்பிணக்கிட்டக்கால் இந்தப் பக்கம் நின்றவர் என் சொல்லார்?

O **Govinda!** You sneak into our inner courtyard, show us **Your radiant face**, and smile that irresistible, deceptive smile... Is it fair of You to **enter our homes and our hearts** — only to **shatter our minds** and leave us restless? You are the same **Lord who once leaped across the entire earth** and then **measured the heavens** in just **three strides!** – Trivikrama Avatar. Now, having **entangled our souls in true bondage**, how can those who stand on **Your side** even defend **Your actions?**



This Pasuram is deeply **emotional, playful, and accusatory**, all at once:

- Andal addresses Krishna as **Govinda**, lamenting how He **enters her home, smiles charmingly, and destroys her inner peace**.
- She accuses Him of **playing with her emotions**, drawing her heart, then leaving her in longing.
- She reminds Him of His cosmic feat as **Thrivikrama**, who spanned all the worlds — to show that His past grandeur matches the **mischievous way He now captures hearts**.
- In the last line, she cheekily says: “Now that You’ve created this mess, what will **Your supporters say** in defense of You?”

It’s a masterful example of **nayika bhava** — the role of the devotee as a **longing beloved**, deeply tied to the **soul’s yearning for union with the Divine**.

3. 5.5 Ulagalandhan

mennadai annam parandhu viLaiyAdum villipuththUr uRaivAn than
ponnadi kANbadhOr AsaiyinAl en porukayaR kaNNiNai thunjA
innadisilOdu pAl amudhUtti eduththa en kOLak kiLiyai
unnodu thOzhamai koLLuvan kuyilE! **ulagaLandhAn** varak kUvAy

மென்னடையன்னம் பரந்து விளையாடும் வில்லிபுத்தூர் உறைவான் தன்
பொன்னடி காண்பதோர் ஆசையினால் என் பொறுகயற் கண்ணினை துஞ்சா
இன்னடிசிலோடு பால் அமுதூட்டி எடுத்த என் கோலகிளியை
உன்னோடு தோழமை கொள்ளுவன் குயிலே! **உலகாளந்தான்** வரக் கூவாய்!

O **koel bird(Cuckoo)**, sweet-voiced and gentle! In **Srivilliputhur**, where
the **graceful swans** roam and play joyfully, dwells **my Lord**, whose **golden feet** !



long to see. That deep longing has **robbed my eyes of sleep** — my **fish-like eyes** can no longer close in rest. I had a **lovely parrot**, raised with care — feeding it **soft sweet rice** and **milk mixed with nectar** from my own hands... But now, I'm so tormented with love that I am **ready to give that dear parrot to you**, koel, as your companion... If only you will fly and call for the **One who measured the worlds — Ulagalandhan (Trivikrama) — and bring Him to me!**

4. 5.10 anRu ulagam aLandhAnai

anRu ulagam aLandhAnai ugandhu adimaikkaN avan seyya
thenRalum thingaLum UdaRuththu ennai naliyum muRaimai aRiyEn
enRum ikkAvil irundhirundhu ennaith thadhaiththAdhE nlyum kuyilE
inRu nArAyaNanai varak kUvAyEl inguththai ninRum thurappan

அன்று உலகம் அளந்தானை உகந்து அடிமைக்கண் அவன் செய்ய
தென்றலும் திங்களும் ஊடறுத்து என்னை நலியும் முறையை அறியேன்
என்றும் இக்காவல் இருந்து இருந்து என்னைத் தடைத்தாதே நீயும் குயிலே!
இன்று நாராயணனை வரக் கூவாயேல் இங்குத்தை நின்றும் துரப்பன்

O Cuckoo bird, I fell in love with Him who once measured the whole world — that **Trivikrama**, and I happily chose to become His **servant**. But now, even the **gentle breeze** and the **cool moonlight**, which once brought comfort, have **turned hostile** and torment me. I do not understand why **even nature**, which should soothe me, now **adds to my suffering**. You, cuckoo bird — who sits here near me in this **garden**, observing all this for so long — why are you **silent**, why don't you try to **help me**? If you **do not go today** and call **Narayana** to come to me, then I swear — I will **drive you away** from this place too!

5. 5.11 Vinnura neendadi thaviya



viNNuRa nINdu adi thAviya maindhanai vERkaN madandhai virumbi
kaNNuRa en kadal vaNNanaik kUvu karunguyilE! enRa mARRam
paNNuRu nAnmaRaiyOr pudhuvai mannan battar pirAn kOdhai sonna
naNNuRu vAsaga mAlai vallAr namO nArAyaNA enbArE

விண்ணுற நீண்டு அடி தாவிய மைந்தனை வேர் கண் மதந்தை விரும்பி
கண்ணுற என் கடல் வண்ணனைக் கூவுக கருங்குயிலே என்ற மாற்றம்
பண்ணுற நான்மறையோர் புதுவை மன்னன் பட்டர்பிரான் கோதை சொன்ன
நண்ணுற வாசக மாலை வல்லார் நமோ நாராயணா என்பாரே

6. 7.8 Ulagalandhan

uNbadhu sollil **ulagaLandhAn** vAy amudham
kaN padai koLLil kadal vaNNan kaiththalaththE
peN padaiyAr un mEl perum pUsal sARRuginRAR
paN pala seyginRAy pAnchasanniyamE!

உண்பது சொல்லில் **உலகளந்தான்** வாய அமுதம்
கண் படைக் கொள்ளில் கடல் வண்ணன் கைத்தலத்தே
பெண் படையார் உன் மேல் பெரும் பூசல் சாற்றுகின்றார்
பண் பல செய்கின்றாய் பான்சசன்னியமே!

O **Ulagalandhan – Thrivikrama** (the Lord who measured the worlds),
your **words are like nectar** to the ears! Your **sea-colored feet** are firmly held
and revered by your **army of eyes** (devotees). Your women devotees pour out
abundant **love and adoration** upon you,
because you perform many wondrous deeds — you are the **Lord of the five
Vedas (Panchajanyam – Divine conch)**!

- **Ulagalandhan** refers to Lord Vishnu in his **Trivikrama** form, who measured the universe with his three strides.



- His **words** (or sacred instructions) are described as **amudham (nectar)** — sweet, divine, and life-giving.
- The **sea-colored feet** symbolize his dark, beautiful form.
- The **army of eyes** poetically refers to **devotees who constantly gaze upon him**, admiring and worshipping.
- The **female devotees** (perhaps referring to the Gopikas or devotees like Andal) offer great **love and worship**.
- He is also praised as the **Lord of the Five Vedas**, the embodiment of all sacred knowledge and ritual.

7. 8.2 Thadalan

mAmuththa nidhi soriyum mAmugilgAL! vEngadaththuch
chAmaththin niRam koNda thAdALan vArththai ennE?
kAmath thlyuL pugundhu kadhuvappattu idaik kangul
EmaththOr thenRalukku ingu ilakkAy nAn iruppEnE

மாழுத்த நிதி சொரியும் மாமுகில்கள்!

வேங்கடத்துச் சாமத்தின் நிறம் கொண்ட தாடாளன் வார்த்தை என்னே?

காமத் தீயுள் புகுந்து கற்பட்டு இடைக்கங்குள்

எமத்தோர் தென்றலுக்கு இங்கு இலாக்காய் நான் இருப்பேன்

O monsoon clouds, who shower precious pearls and gold upon the earth, do you bring any message from Emperuman- Thadalan – Thrivikraman Seerkazhi (108 Divya Desam) —the glorious Lord with the deep blue complexion who lives forever in ThiruvEngadam? I am overwhelmed by a strong desire that burns within me. This restless longing troubles me so much that even in the quiet of night, when the soft breeze blows, it only deepens my sorrow and pain.



8. 12.2 Ulagalandha

nANi iniyOr karumam illai nAl ayalArum aRindhozhindhAr
pANiyAdhu ennai marundhu seydhU paNdu paNdAkka uRudhirAgil
mANi uruvAy **ulagaLandha mAyanaik** kANil thalaimaRiyum
ANaiyAl nlr ennaik kAkka vENDil AyppAdikke ennai uyththidumin

நாணி இனியோர் கருமம் இல்லை நாள் அயலரும் அறிந்தொழிந்தார்
பாணியாது என்னை மருந்து செய்து பந்து பண்டாக்க உறுதிராகில்
மாணி உருவாய் உலகளந்த மாயனைக் காணில் தலைமரியும்
ஆநையால் நீர் என்னைக் காக்க வேண்டில் ஆய்ப்பாடிக்கே என்னை எழுத்திடுமின்

Those who are truly noble and kind do not cause harm or cruelty. Everyone around understands this truth well. If you care for me gently and treat me like a healing medicine—nurturing and supporting me without causing pain—and if you bind me firmly but with love and care, then I will reveal my true divine form, like a precious jewel embodying the **cosmic Lord who measured the entire universe Thrivikrama Avatar**. But if you fail to protect me tenderly, as water protects the mighty elephant, then surely your neglect will awaken me, perhaps bringing consequences.

This verse very beautifully conveys a plea for compassionate care and protection, using vivid metaphors of healing, preciousness, and divine cosmic power. Andal Nachiyar asks for nurturing kindness and warns that neglect might cause unrest or awakening.

9. 12.9 Ulagalandhan

kUttil irundhu kiLi eppOdhum gOvindhA! gOvindhA! enRu azhaikkum
Uttuk kodAdhu seRuppanAgil ulagu aLandhAn enRu uyarak kUvum



nAttil thalaippazhi eydhi ungaL nanmai izhandhu thalaiyidAdhE

sUttuyar mAdangaL sUzhndhu thOnRum thuvarApadhikku ennai uyththidumin

கூட்டில் இருந்து கிளி எப்போதும் “கோவிந்தா! கோவிந்தா!” என்று அழைக்கும்

ஊட்டுக் கொடாது செறுப்பனாகில் “உலகளந்தான்!” என்று உயரக் கூவும்

நாட்டில் தலைப்பழி எய்தி உங்கள் நன்மை இழந்து தலைஇடாதே

சூட்டுயர் மாடங்கள் சூழ்ந்து தோன்றும் துவாராபதிக்கு என்னை உய்த்திடுமின்

Andal Nachiyar compares herself to a parrot in the cage that always keeps calling out, “Govinda! Govinda!” If you don’t feed it properly and treat it kindly, it may instead start crying out, “He is the **one who measured the world!** - **Thrivikrama**”—raising its voice in complaint. Don’t bring disgrace upon yourselves in this land, don’t lose your own merit and be blamed. So please, take me to **Dvarapati (Dwaraka)**, the glorious city surrounded by tall, beautiful mansions, and offer me there to Him.

5. Balarama Avatar

1 Pasuram 14.1 Baladeva

patti mEyndhOr kArERu **baladhEvaRku** Or klzhk kanRAy

ittlrittu viLaiyAdi ingE pOdhak kaNdlrE?

ittamAna pasukkaLai inidhu maRiththu nlrUtti

vittuk koNdu viLaiyAda virundhAvanaththE kaNdOmE

பட்டிமேந்தோர் காரேறு **பலதேவற்கு** ஓர் கீழ்க் கன்றாய்

இத்தீரிட்டு விளையாடி இங்கே போதக் கண்டிரே?



இத்தமான பசுக்களை இனிது மரித்து நீருட்டி

விட்டுக் கொண்டு விளையாட விருந்தாவனத்தே கண்டோமே!

This is a **joyful observation** of the **divine play (lila)** of Krishna and Balarama in **Vrindavan**. She says “Have you seen the playful young calf that belongs to the majestic black bull of the cowherds, **Balarama**? That calf, after drinking its fill of sweet milk, happily plays around here—have you noticed it? We also saw in **Vrindavana**, how they lovingly tend the cows, milking them with care, then letting them loose to roam and play joyfully in the fields”.

Andal (or the speaker) speaks with wonder and delight about how the calf (Symbolizing **Krishna** in his early playful form) enjoys simple, blissful pastimes after being cared for with love. The cows, the calves, the village—all evoke the beauty of Krishna’s presence and Vrindavan's divine atmosphere.

Sri Godha Nachiyar Thiruvadigale Sharanam

