

You are cordially invited to
Natya Aradhana
an offering of dance

by
Bhavaani Amma Lambotharan
&
Sruthi Sivarajan

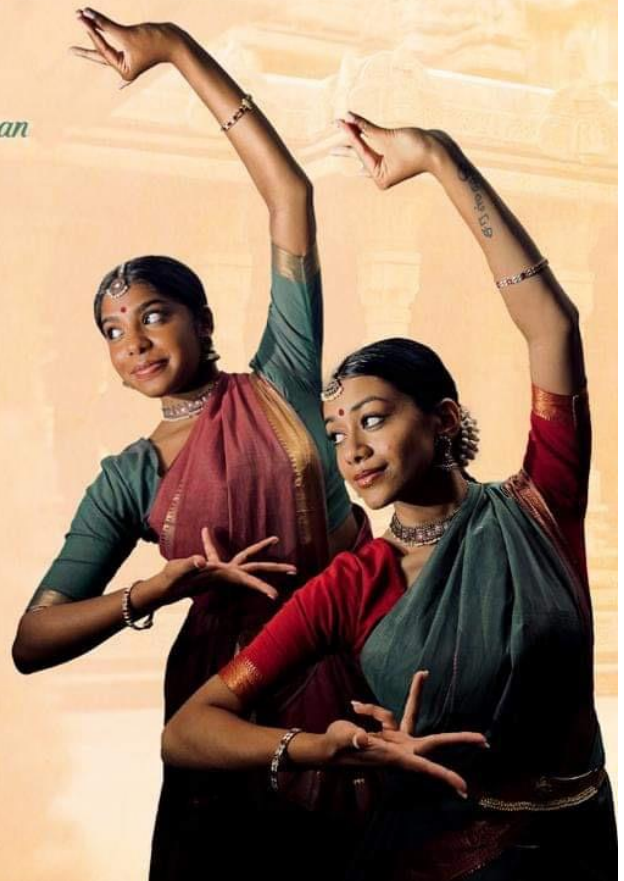
Disciples of
Sri Bhavajan Kumar

With the blessings of
Guru Devaki Kulathunga Bharathy
Guru Guhendran Saravanapava

on
Sunday, August 13th, 2023
6pm to 8:30PM
(Seating at 5:45 PM)

at
Fairview Library Theatre
35 Fairview Mall Drive,
Toronto, Ontario, M2J 4S4.

Please RSVP



1. அருணகிரிநாதர் அருளிய திருப்புகழ் Thiruppukazh graced by Arunagiri nathar

Arunagirinaadhar was a Latter-day Tamil Saiva saint who lived during the 13th century in Tamil Nadu, India. Kamil Zvelebil (November 17, 1927 – January 17, 2009) was a Czech scholar in Indian literature and linguistics, notably Tamil, Sanskrit, places Arunagirinathar's period between circa 1370 CE and circa 1450 CE.

கூர்வேல் பழித்தவிழி யாலே மருட்டிமுலை
கோடா லழைத்துமல ரணைமீதே
கோபா விதழ்ப்பருக மார்போ டணைத்துகணை
கோல்போல் சுழற்றியிடை யுடைநாணக்
கார்போல் குழற்சரிய வேவா யதட்டியிரு
காதோ லையிற்றுவிழ விளையாடுங்
காமா மயர்க்கியர்க னூடே களித்துநம
கானூ ருறைக்கலக மொழியாதோ
வீரா ணம்வெற்றிமுர சோடே தவிற்றிமிலை
வேதா கமத்தொலிகள் கடல்போல
வீறாய் முழக்கவரு சூரா ரிறக்கவிடும்
வேலா திருத்தணியி லுறைவோனே
மாரோ னிறக்கநகை தாதா திருச்செவியில்
மாபோ தகத்தையருள் குருநாதா
மாலோ னளித்தவளி யார்மால் களிப்பவெகு
மாலோ டணைத்துமகிழ் பெருமாளே.

kUrvEl pazhiththavizhi yAlE maruttimulai
kOdA lazhaitthumala raNaimeethE
kOpA vithazhpparuka mArpO daNaiththukaNai
kOlpol suzhatRiyidai yudainANak
kArpOl kuzhaRchariya vEvA yathattiyuru
kAthO laiyitRuvizha viLaiyAdum
kAmA mayarkkiyarka LUdE kaLiththunama
kAnU ruRaikkalaka mozhivyAthO
veerA NamvetRimura sOdE thavitRimilai
vEthA kamaththolikaL kadalpOla
veerAy muzhakkavaru cUrA riRakkavidum
vElA thiruththaNiyi luRaivOnE
mArO niRakkanakai thAthA thiruchcheviyil
mApO thakaththaiyaruL gurunAthA
mAlO naLiththavaLi yArmaI kaLippaveku
mAlO daNaiththumakizh perumALE.

..... Meaning

kUr vEl pazhiththa vizhiyAIE marutti mulai kOdAl azhaththi malar aNai meethE: With their eyes that surpass the spear in sharpness, they entice their suitors and invite them, gesturing with their mountain-like bosom, to their flowery bed;

kOpA ithazhp paruka mArpOdu aNaiththu ka(N)Nai kOl pOl suzhatRi idai udai nANak kAr pOl kuzhal sariyavE: *they hug so tightly with their chest as to (make their suitors) imbibe the saliva oozing from their lips, red as the cochineal insect; they roll their arrow-like eyes, slacken the attire wrapped around their waist and loosen their dark cloud-like hair letting it fall freely;*

vAy athatti iru kAthOlai itRu vizha viLaiyAdum kAmA mayakkiyarkaL UdE kaLiththu nama(n) kAn Ur uRaik kalakam ozhiyAthO: *words of reprimand emanate from their mouth, and the studs in their ears get unhooked and fall off while they are in the act of making love; when will my confusion of reveling in the company of such delusory whores, equivalent to remaining in the hell of Yaman (God of Death), cease?*

veerANam vetRi murasOdE thavil thimilai vEtha Akamaththi olikal kadal pOla veeRAy muzhakka varu(m) cUrAr iRakka vidum vEIA thiruththaNiyil uRaivOnE: *The big drum called veerANam, the victory drum (PERikai), all kinds of percussion instruments including the drum called thimilai and the sound of VEdic chanting were making a great noise like the roaring sea when You wielded Your spear to kill the confronting demons, Oh Lord! You are seated in this place, ThiruththaNigai!*

mArOn iRakka nakai thAthA thiru seviyil mA pOthakaththai aruL kuru nAthA: *His mere laugh was enough to destroy Manmathan (God of Love); into the ears of that Lord SivA, Your Father, You graciously preached the great lesson on True Knowledge, Oh Great Master!*

mAlOn aLiththa va(L)LiyAr mA kaLippa veku mAIOdu aNaiththu makizh perumALE: *To the elation of VaLLi, the daughter of Lord VishNu, You happily hugged her with intense love, Oh Great One!*

2. பாபநாச சிவன் கீர்த்தனை - ஆனந்த நடமிடும் பாதன்

**Aanada nadamidum paadhan – keerthanai composed by Pavanasam Sivan
Translation by P.R.Ramachander**

Paapanaasam Sivan (26 September 1890 – 1 October 1973) was an Indian composer of Carnatic music and a singer. He was also a film score composer in Kannada cinema as well as Tamil cinema in the 1930s and 1940s. Sivan was also known as Tamil Thiyaagaraja. Using Classical South Indian as a base, Sivan created compositions popularized by M. K. Thyagaraja Bhagavathar, D. K. Pattammal, and M. S. Subbulakshmi. He was awarded Fellowship in 1962 by Sangeet Natak Academy - India's National Academy for Music, and Sangeetha Kalanidhi in 1971 by Madras Music Academy.

பல்லவி:

ஆனந்த நடமிடும் பாதன் - பொன்
அம்பலவாணன் சிதம்பர நாதன்
ஆனந்த நடமிடும் பாதன் - பொன்
அம்பலவாணன் சிதம்பர நாதன்
ஆனந்த நடமிடும் பாதன்

அனுபல்லவி:

கானம் தனைத் தொடர்ந்து ஞானம் தரும் பேரின்ப
கானம் தன்னைத் தொடர்ந்து ஞானம் தரும் பேரின்ப
கானம் தன்னைத் தொடர்ந்து ஞானம் தரும் பேரின்ப
மோனம் தழைக்கும் யோக வானம் தனில் மகிழ்ந்து
மோனம் தழைக்கும் யோக வானம் தனில் மகிழ்ந்து

ஆனந்த நடமிடும் பாதன் - பொன்
அம்பலவாணன் சிதம்பர நாதன்
ஆனந்த நடமிடும் பாதன்

தத்தை மொழி சிவகாமி மணாளன்
சத்வ குணன் பதினான்குல காளன்
தத்தை மொழி சிவகாமி மணாளன்
சத்வ குணன் பதினான்குல காளன்
தத்வ மசிப் பொருளான தயாளன்
சதா நிஜ அன்பர் வணங்கு தாளன்
தத்வ மசிப் பொருளான தயாளன்
சதா நிஜ அன்பர் வணங்கு தாளன்

தத்திரிகிடதிமி ஜணுதஜணுததிம்
தகதரிகிணதோம் கணகணகணவென
தத்திரிகிடதிமி ஜணுதஜணுததிம்
தகதரிகிணதோம் கணகணகணவென
பக்தர்கள் முனிவர்கள் இமையோர்களும் புகழ்
பாடவும் குணசேர் சடைமதியாடவும்

ஆனந்த நடமிடும் பாதன் - பொன்

அம்பலவாணன் சிதம்பர நாதன்
ஆனந்த நடமிடும் பாதன்

pallavi

Ananda naTamiDum pAdan ponnambala vANan cidambara nAthan

anupallavi

gAnam tanait-toDarndu jnAnam tarum pErinba mOnam tazhaikkum yOga vAnam tanil
magizhndu

caraNam

tattai mozhi shivakAmi maNALan satva guNan padinAngula kALan
tatvamasip-poruLaya dayALan sadA nija anbar vaNangu tALan

tattari kiTa dhimi jhaNuta jhaNuta dhIm
taka tadhingiNa tOm jhaNa jhaNa jhaNavena

bhakthargaL munivargaL imaiyOrgaLum pugazh
pADavum punal shEr shaDai mati Adavum

Ananda Natanam aadidum Padam
Ananda Natanam aadidum Padam

Pallavi

Ananda Natamidum Padan, Ponnambala Vanan , Chidambara nathan

Pallavi

The Lord dancing joyfully lifting his feet,
The Lord of the golden radiant mystic space,
The very Lord of Chidambaram

Anupallavi

Ganam thanai todarnthu , jnanam tharum perinba ,
Monam thazhaikkum yoga vanam thanil magihndhu

Anupallavi

From the melodious song sprouts the blissful silence
Culminating in the mystic ether which is Siva Yoga, (The Lord dancing joyfully lifting his feet ..)

Charanam

1 thattahi mozhi Shivakami manAlan,
Satva gunan padinaan gulla kAlan.

1.The consort of the parrot-lipped Shivakami,
Embodiment of good traits of sattva guna,
The Lord of fourteen cosmic worlds (The Lord dancing joyfully lifting his feet)

2.THathuvamasai porulaya dayalan
sadhaa nija anbar vanangu talan,
tattari kiTa dhimi jhaNuta jhaNuta dhIm
taka tadhingiNa tOm jhaNa jhaNa jhaNavena,
BHakthargal, munivargal imayorgaum pugazha ,
Padvum punal sher sadai mathi aadavum.

2.That merciful one who is the realization of the sacred utterance tatvamasai,
Whose feet is always worshipped by true devotees,
Revered by devotees, sages as well as celestials singing praises of him (The Lord dancing joyfully
lifting his feet)

3. சாமியை வரச் சொல்லடி - கே. என். தண்டாயுதபாணி பிள்ளை
கீர்த்தனை

Samiyai vara cholladi composed by K.N.Dandayudhapani Pillai (1921 – 1974)

Karaikal Natesa Dhandayudhapani Pillai was an Indian classical dancer and choreographer, one of the leading exponents of the classical dance form of Bharatanatyam. Subsequently, he joined Kalakshetra of **Rukmini Devi Arundale** as a teacher where he taught for a number of years. He was known to have authored several compositions for Bharatanatyam and trained many including *Adyar K. Lakshman; Sri Vidya, J. Jayalalithaa, Hema Rajagopalan, Suganthi Sadayane, Nayana Shenoy, Uma Muralikrishna, Vijayalakshmi Shetty-Ahuja, Jayalakshmi Alva and Geeta Chandran*. He was the dance choreographer of a number of films in Telugu, Tamil and Hindi. He also founded Sri Rama Nataka Niketan, a dance academy in Chennai in 1967. The Government of India awarded him the highest civilian honour of the Padma Shri, in 1971, for his contributions to Dance.

Raga Purvakalyani

Thala AAdhi

பல்லவி

சாமியை வரச் சொல்லடி, சகியே
குமார சாமியை வரச் சொல்லடி
பூமி புகழும் சிவகாமி மகிழும் மைந்தன்

அனுபல்லவி

தாமதம் செய்யலாகுமோ? இது சமயம்
காமன் கணை தொடுத்து கலங்கச் செய்கிறாரடி

சரணம்
சொல்லடி, மனம் கல்லோடி?
ஜாலம் செய்வது ஏனடி?

மாமதி முகத்தைக் காண வேண்டும் என்று (சொல்லடி)

கள்ளத்தனமும் கொண்டு மெள்ள நடந்து வந்து
தள்ளாடித் தள்ளாடி வள்ளிமேல் விழுந்தவர்க்கு (சொல்லடி)

வண்ண மாமயில் ஏறி இங்கு வர
எண்ணமா? ஏமாற்றமா?
இந்த மண்ணும் விண்ணும் ஏனோ சூழலுதடி
கண்ணும் உறங்குது காதும் இரப்பேன் என்று (சொல்லடி)

ஒரு நாள் என் கனவில் வந்தானடி, பெறும் வினை தானடி
கருணை உள்ளம் அருள் புரியும் என்று

தவம் இருந்தும் ஒரு பயனும் இல்லையடி,
இளம் பருவ காலம் திரும்ப வருமோடி?
இதம் தரும் திருபழனி மலையில் உறைபவனை
மருவிடவே இரு கரம் துடிக்குதடி

Pallavi

Samiyai varach cholladi , sakhiye,
KumAra Samiyai varach cholladi
bhUmi pukazhum ShivakAmi makizhum bAlan

Anupallavi

ThAmadam sheyalAgumO , idhu samyam ,
KAman kaNai thoduththu kalanga cheigirAradi

Charanam

cholladi manam kallOdi jAlam chevadhu yEnadi

1.MA mathi mukhattai kANa vEndum yendru

2. KaLLa thanamum koNdu , meLLa nadandhu vandhu,
ThaLLAadi thaLLAadi vaLLi mEl vizhundavarkku

3.VaNNa mAmayil yeri ingu vara yeNNamA, yEmAttrama,
Indha maNNum viNNum yEnO chuzaluthadi,
KaNNum uRangAthu kathu mirppen yendru

4.Oru nAaL yen kanavinil vanthAnadi , perum vinai thAnadi,
KaruNai uLLam aruL puriyum endru thavam irundum oru payan illayadi,
ILam paruva kAlam thirumba varumOdi ,
Manam urugi vAzhum nilai arumOdi,
Itham tharum thiru pazhani malayil uRaibhavanai ,
MaruvidavE iru karam thudikkuthadi.

English translation by P.R.Ramachander

Pallavi

Oh friend, Please request the God to come,
The God Kumarasamy, praised by the world
the lad who makes Shivakami happy,

Anupallavi

What is the cause for his delay?
Should you delay any longer, I will be tormented by the arrows of the God of Love.

Charanam

Tell me, is his heart made of stone? Why is he doing these tricks?
With a desire to see his cooling face, like that of a full-moon.

2.The one with deceit in his mind , he hobbled,
And tottered and tottered and fell on Goddess Valli

3.Is he thinking of coming here riding on the peacock, is it deceit?
Somehow this earth and sky seem to rotate.
And my eyes say that they will wait without sleeping.

4. One day he came in my dream , it was a great event,
His merciful mind will one day shower his grace,
There was no use of doing penance.
Will the time of early youth come again?
Will the state of living with a melted mind cease?
And my hands are shivering to hug,
The one living on Pazhani Mountain and is giving me this.

4. தெருவில் வாரானோ - முத்துத்தாண்டவர் Theruvil vArAnO by Muthu Thandavar

Muthu Thandavar (1525–1600 CE) was composer of Carnatic music. He was an early architect of the present day Carnatic kriti (song) format, which consists of the pallavi (refrain), anupallavi and charanam. He lived in the town of Sirkazhi in Tamil Nadu. His contributions to Carnatic music have been largely forgotten and not many of his kritis are in vogue today. Muthu Thandavar, along with Arunachala Kavi (1712–1779) and Marimutthu Pillai (1717–1787) are known as the Tamil Trinity of Carnatic music.

Muthu Thandavar also composed several padams, short songs mainly sung accompanying Bharatanatyam performances. Some of these padams are still popular such as Teruvil Varano. This padam is about a lovelorn maiden (devotee) who looks out for the passing chariot--palanquin/procession carrying the lord of Cidambaram hoping to have a darshan and a loving glance of compassion from him to assuage her longing for the lord Nataraja. She is wondering whether the street in which she lives will be on the procession route and whether the lord will cast a glance at her waiting at her door-front. She wishes that the lord will halt in front of her door and whisper sweet nothings to her.

rAgam: khamAs tALam: rUpakam

This padam is about a lovelorn maiden (devotee) who looks out for the passing chariot--palanquin/procession carrying the lord of Cidambaram hoping to have a darshan and a loving glance of compassion from him to assuage her longing for the lord Nataraja. She is wondering whether the street in which she lives will be on the procession route and whether the lord will cast a glance at her waiting at her door-front. She wishes that the lord will halt in front of her door and whisper sweet nothings to her. Let us read the padam and its meaning.

பல்லவி:

தெருவில் வாரானோ என்னை சற்றே திரும்பிப் பாரானோ (தெருவில்)

அனுபல்லவி

உருவிலியோடு திரிபுரத்தையும் உடன் எரி செய்த நடனராஜன் (தெருவில்)

சரணம் 1

வாசல் முன்னில்லானோ எனக்கொரு வாசகம் சொல்லானோ

நேசமாய் புல்லேனோ கழை வைத்த

ராசனை வெல்லேனோ தேசிகன் அம்பலவாண நடம் புரி

தேவாதி தேவன் சிதம்பர நாதன்

(தெருவில்)

சரணம் 2

போது போகுதில்லையே எனக்கொரு

தூது சொல்வாரில்லையே

ஈதறிந்தேனில்லையே என்மேல் குற்றம் யாதொன்றுமில்லையே
வேதனுமாலு-முவாயிரரும் சூழ விண்ணவரும் தொழ ஆடிய பாதன் (தெருவில்)

சரணம் 3

மெய்யென்றிருந்தேனே அவனிட சைகை அறிந்தேனே மையல் தணிந்தேனே
பசத்திடு
மெய்யும் குளிர்ந்தேனே வையகமுய்ய பதஞ்சலி போற்றிட வாழும் கனகசபை
நடராஜன்
(தெருவில்)

teruvil vArAnO ennai saTrE tirumbip pArAnO (teruvil)
anupallavi
uruviliyODu tiripurattaiyum uDan eri seyda naTanarAjan (teruvil)

caraNam 1

vAsal munnillAnO enakkoru vAcagam sollAnO
nEsamAy pullEnO kazhai vaitta
rAsanai vellEnO dEsikan ambalavANa naTam puri
dEvAdi dEvan cidambaranAthana (teruvil)

caraNam 2

pOdu pOgudillaiyE enakkoru
tUdu solvArillaiyE
IdaRindEnillaiyE enmEl kuTram yAdonRumillaiyE vEdanumAlu
mUvAyirarum sUzha viNNavarum tozha ADiya pAdan (teruvil)

caraNam 3

meyyenRirundEnE avaniDa saigai aRindEnE maiyal taNindEnE pasattiDu
meyyum kuLirndEnE vaiyagamuyy patanjali pOTriDa vAzhum kanakasabai naTarAjan (teruvil)

Meaning

In the pallavi line, the nubile maiden hears the sounds of the lord's procession setting out from the temple and wonders. "Will he pass through my street and will he even deign to look at me as he passes me?"

In the anupallavi line our maiden describes whom she is waiting for: He is none other than the lord of dance (naTana rAjan aka naTa rAjan) who burnt the three mythological cities known collectively as tiripuram with just one scorching glance from his third eye. He also incinerated the lord of love (manmathan—called uruvili—formless person-- in Thamizh in view of his being made invisible after being resurrected from ashes) for having disturbed his serious penance.

In the first caraNam she is wondering whether the lord of lords will halt in front of her house and would he utter some secret message for her. She is in a state of dying a slow death tortured by her love to him not being reciprocated. She is hoping to mentally embrace him with love in

her heart and eventually win over him who holds the trident in his hand and dances forever in her own consciousness and in the golden hall of Cidambaram.

In the second caraNam she is just frustrated that it is so difficult to pass time in view of her constant thoughts about the lord and that there is nobody (not even a parrot or a deer) to carry her message of love to the lord. She is not aware of her limitations and she consoles herself that she is not to blame for her situation. And still she is fondly hoping she can get together with her lord who dances in the golden hall which is witnessed by Brahma, and Vishnu, while the celestials worship him surrounded by the three thousand primal priests at Cidambaram temple.

Finally (in the 3rd caraNam) she comes to her senses and realizes that she was in a fantasy world believing that her lord would visit her without fail. She observes the left-hand signal of the lord pointing to his feet exhorting her to worship his feet. She recognizes that her dream of conquering her lord and embracing him is perhaps far-fetched. She envisions the lord's doings. Thereafter she gets rid of her infatuation and her pale complexion (due to love sickness) returns to its original hue. She realizes that the lord, who is extolled by the sage Pathanjali, dances at the golden hall for the welfare and survival of the whole world and does not solely belong to her.

5. அபிராமி அந்தாதி – பாடியது அபிராமி பட்டர்
Abhirami Andhathi graced by Abhirami Bhattar

Abhirami means “She who is attractive every moment of time”. This goddess is believed to be extremely powerful and fulfills the wishes of all her devotees. One of her great devotees was Abhirama Bhattar of Thirukadavoor during the time of king Serfoji II (1777 to 1832).

ஆசைக் கடலில் அகப்பட்டு, அருளற்ற அந்தகன் கைப்
பாசத்தில் அல்லற்பட இருந்தேனை, நின் பாதம் என்னும்
வாசக் கமலம் தலைமேல் வலிய வைத்து, ஆண்டு கொண்ட
நேசத்தை என் சொல்லுவேன்?- ஈசர் பாகத்து நேரிழையே.

aachaik kadalil akappattu, aruLattra andhakan kaip
paachaththil allatpada irunthEnai, nin paadham ennum
vaachak kamalam thalaimEl valiya vaiththu, aaNdu koNda
nEchaththai en cholluvEn? eesar paakaththu nErizhaiyE!

*Desire is the ocean, in which I am chained,
And would have been dragged by the Lord of Death,
Into the gory hell, to suffer forever,
But for thine graceful feet,
Kept by your will on my sinner's head.*

நானொரு விளையாட்டுப் பொம்மையா? – பாபநாச சிவன் கீர்த்தனை
nAnoru viLaiyAaddup piLLaiyA – keerthanai composed by Pavanasam Sivan

ராகம்: நவரசு கானடா

நானொரு விளையாட்டு போம்மையா?
ஐகந்நாயகியே உமையே உந்தனுக்கு (நானொரு)

நாநிலத்தில் பல பிறவியெடுத்து
திண்டாடினது போதாதா? (தேவி)
(உந்தனுக்கு நானொரு)

அருளமுதைப் பருக அம்மா அம்மா
என்று அலறுவதை கேட்க ஆனந்தமா
ஒரு புகலின்றி உன் திருவடி அடைந்தேனே
திருஉள்ளம் இரங்காதா? தேவி
(உந்தனுக்கு நானொரு)

pallavi

nAnoru viLaiyATTu bommaiA
jagannAyakiyE umaiyE undanukku

anupallavi

nAnilattil pala piravi eduttu
tiNDADinadu pOdAdA undhnukku

caraNam

aruLamudaip-paruga ammA ammA-venraluruvadaik-kETpadAnandamA
oru pughalinri un tiruvaDi aDaindEnE tiruvuLLam irangAdA undanukku

Meaning:

pallavi

Am I toy doll for you Oh, Queen of the Universe, Uma?

anupallavi:

Is it not enough for you that I have suffered, having taken several births on this earth?

caraNam:

Do you find joy in my crying for my mother, oh mother in order to drink the nectar of
your grace?

With no other refuge, I reach your gracious feet, would your heart take pity on me?

6. Krishna ne Begane

Pallavi

Krishna, you please come quickly

Anupaalavi

Come quickly and show your face
Charanam

1. With anklets in the leg and blue gem studded bangles in the hand,
Oh blue coloured one , come dancing to me.
2. In the hips you wear belt with bells, rings on your fingers,
And the garland of Vaijyanthi on your neck, please come.
3. Adorned with yellow silk of Benares with flute in your hand,
And with sandal paste applied all over body.
4. You who showed the universe in your mouth to your mother,
Oh God who carried the earth, Oh Our God Udupi Sri Krishna

7. Thillana – Hamasanandi

8. திநாவுக்கரசு நாயனார் அருளிய தேவாரம்

ThevAram graced by TirunAvukkarasa nAyanAr

Appar, also referred to as Tirunāvukkarasar, was a seventh-century Tamil Śaiva saint, born in a peasant Śaiva family, raised as an orphan by his sister, he lived for 80 years between 570 and 650 CE. Appar composed 4,900 devotional hymns to Shiva, out of which 313 have survived and are now canonized as the 4th to 6th volumes of Tirumurai. One of the most prominent of the sixty-three Saiva saints revered as Nāyanars, he was an older contemporary of Thirugnāna Sambandar.

மாதர்ப் பிறைக்கண்ணி யானை மலையான் மகளொடும் பாடிப்
போதொடு நீர்சுமந் தேத்திப் புகுவா ரவர்பின் புகுவேன்
யாதுஞ் சுவடு படாமல் ஐயா றடைகின்ற போது
காதன் மடப்பிடி யோடுங் களிறு வருவன கண்டேன்
கண்டே னவர்திருப் பாதங் கண்டறி யாதன கண்டேன்.

mātarp piraikkaṇṇi yāṇai malaiyāṇ makaḷoṭum pāṭip
pōtoṭu nīrcuman tēttip pukuvā ravarpin pukuvēn
yātuñ cuvaṭu paṭāmal aiyā ṛaṭaikinra pōtu
kātaṇ maṭappiṭi yōṭuñ kalīru varuvaṇa kaṇṭēn
kaṇṭē ṇavartirup pātaṇ kaṇṭari yātaṇa kaṇṭēn

In praise of the glorious one, adorned by the crescent moon

In praise of the graceful daughter of the mighty Himalayas

I sang in joy as I walked towards their holy abode...

I saw devotees bringing him offerings of flowers and water

I followed them quietly, offering everything that was me

Before I needed to take another step, He fulfilled my longing

His grace has brought me to His abode at Thiruvayur!

Like a mighty elephant and his loving female companion

He showed me the divine in forms so beautiful, I could never have imagined!

I bow down in Devotion!

As I behold his divine feet with my eyes

An invaluable sight that I ever longed to see!