



Awakening the Devotees - Pasurams

6 to 10



Thiruppavai Pasurams Collection



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Description: Andal's divine call to her companions, drawing them from spiritual slumber to join the sacred Paavai Nonbu



Tags: thiruppavai, andal, pasurams, awakening, devotion, krishna-bhakti, margazhi

The next five pasurams (verses 6 through 10) of the Thiruppavai mark the beginning of Andal's mission to awaken her fellow devotees, urging them to join the observance of the Paavai Nonbu. In these verses, she confronts the maidens, using signs of nature and references to the Lord's great deeds to draw them out of their sleep, which is often interpreted as spiritual slumber.

Pasuram 6: Puḷḷum Silambina Kāṇ - The Sound of Awakening



In this verse, Andal addresses the first awakened maiden, urging her to rise and join the vow, using external signs and spiritual rationale.

The Sacred Morning Call



Andal approaches the maiden's home, asserting that the sacred time for the vow has arrived. She stresses that the ultimate goal is the attainment of the **Parai** (Moksha/liberation) and the enjoyment of Lord Krishna.

Signs of Dawn



The maiden should be hearing the sounds of the morning:

- The **chirping of the birds** (Puḷḷum Silambina Kāṇ) is audible



- Crucially, the sound of the **White, Vibrant Conch** (Veḷḷai Viḷi Sangin Peraravam) being blown at the temple of Narayana (who resides in the Puḷḷarayan Kōyil, or temple of the Lord of the Birds, Garuda) should be heard



- This is a loud, sacred sound performed by Sanyasis for the morning Aradhanam

Krishna's Mighty Deeds 💪

Andal urges the girl to wake up and recite the deeds of Krishna (Piḷḷāy Eḷundhirāy):

The Poison Drinker ☠️ - The Lord (Krishna) drank the poison from the breast of the demoness Pūthana (Pēy mulai nañju uṇḍu) - Andal explains that contemplating this deed ensures the devotee is freed from having to take another birth (and suckle)

The Cart Destroyer 🚗 - He kicked the demonic cart, Sakata (Kaḷḷa Sagaḍam Kalakkaḷiya Kālōcchī), which immediately destroyed the demon

The Cosmic Recliner 🌊 - He is the Vithu (seed or cause) who reclines upon the white serpent (Adhishesha) upon the ocean of deluge (Veḷḷaththaṟavil thuyil amarndha Vithinai) - This refers to the Lord of Vadaperum Kōyil Uḍaiyār (Vadapathrasayi)

The Spiritual Symphony 🎵

Andal notes that Munis (Munivargaḷum) and Yogis (Yōgigḷum) are already awake, softly chanting the great name **Hari** (Hari yendra Peraravam). This sacred sound, entering the heart, brings profound coolness (Kuḷirndhēlōr Empāvāy). ❤️

Pasuram 7: Kīsu KīsenrEngum - The Sensory Confirmation



Andal increases the pressure, using specific sensory details related to the Aayarpadi (cowherd village) to persuade the still-sleeping maiden, whom she initially calls a **Peypennē** (Ghostly girl).

Signs of the Cowherd Village 🏠

Sound of Birds 🐦 - The Anaichathan birds are heard calling out "Kīsu Kīsu" (Kīsu Kīsenru eṅgum) - The birds are seen gathered and conversing (kalandhu pēsina pēcharavam) - The inner meaning is that the birds are chanting the Lord's names

Sound of Churning 🥛 - The sound of the jewels (kāsum piṟappum) of the cowherd women (Āychchiyaar) clicking (kaḷakaḷappa) as their arms churn the curds (Thaiyaravam) is prominent - Churning must occur before sunrise

Fragrance of Devotion 🌸 - The maiden should detect the natural fragrance (Vāsanarum Kuḷal) emanating from the hair of the Āychchiyar - This point is highlighted as proof that women's hair possesses inherent fragrance, a matter of contention in earlier periods

Praise of Kēsavan 🙏

The maiden is urged to sing the praise of:

- **Nārāyaṇan Mūrthī** 🌟
- **Kēsavan** (Kēsiyaik Koṇru Muḍittavan), who destroyed the Kesī demon
- He is identified as the **Klēsa Nāsan** (destroyer of suffering)
- The One who contains both **Brahma** (Kaha) and **Shiva** (Isa) within His form

The Gentle Shift 💕




Andal gently shifts her tone, calling the girl **Nāyaka Peṇpiḷḷāy** (leader of the group). She suggests that the girl's profound sleep is, in fact, an inner enjoyment of Brahman (Brahmanubhavam). However, she insists that solitary enjoyment (Ēkākki) must end, and the maiden must join the group (Dhiravēlōr Empāvāy) to share the experience.

Pasuram 8: Kīlvānam Veḷlenru - The Dialogue of Dawn 💬




This verse features a dialogue where Andal, representing the group, asserts the arrival of dawn, and the maiden within uses intricate logic to counter the claims.


Andal's Claims - Signs of Dawn

- The **eastern sky** (Kīlvānam) has turned white (Veḷlenru) 
- The **buffaloes** (Erumai Siruvīḍu) have dispersed to graze in the smaller fields (Meyvaan Parandhana Kāṇ) 
- Other maidens who were leaving to observe the vow elsewhere (Pōvān Pōginnaarai) have been stopped and are waiting outside her house (Unnai Kūvuvān Vandhu Ninrōm) 

The Maiden's Clever Counter-Argument

The girl refutes the visible signs, suggesting they are illusions caused by the devotees' radiance:

The White Sky Explained  - The sky is white not because of the sun, but because the radiance (Kaandhi) of the flawless, moon-like faces of the five lakh gathered maidens is reflecting off the eastern horizon


The Buffaloes Explained  - The movement of the black buffaloes is actually the reflection of the black, thick hair of the assembled maidens, making the clouds appear to be moving like buffaloes

The Journey's Joy

Andal explains that they are waiting because the enjoyment derived from the **means** (the devotional journey and gathering—pōvān pōginnaarai) is sometimes greater than the final destination.

Divine Victory

She urges the maiden (calling her **Kōdhu Kalmuḍaiya Paavāy**, the enthusiastic girl) to sing of the Lord's victories:

- He tore the mouth of the **Mā Vāy demon** (Kesi) 
- He destroyed the mighty wrestlers (Mallar), **Mushtika and Chanūra** 
- He is the **Devādhi Dēvan** (Lord of Lords) 

The Final Plea 🙏

The maidens ask the Lord to sit on his royal throne (Sīriya Singāsanam) and examine the purpose (Kaariyam Ārāyndhu Aruḷēlōr Empāvāy) for which they have come.

Pasuram 9: Thū Maṇi Māḍatthu - The Relative's Luxurious Slumber 💎🛏

Andal now addresses a girl who is a relative (**Maamān Magaḷē**—daughter of the maternal uncle). The conversation is directed both to the maiden and her mother (Māmīr).

The Gem Palace 💍✨

The description emphasizes the extravagant wealth of the relative's home, contrasting the ascetic vows they uphold with the indulgence of the sleeping maiden:

- The home (Māḍam) is built with **pure, faultless gems** (Thū Maṇi) that shine like lamps 💎
- **Incense** (Dhūpam) fills the air 🌿
- The girl rests on a fine bed (Thuyil Aṇai Mēl Kaṇ Vaḷarum) 🛏
- The door itself is adorned with gems (Maṇikkathavam Thāḷ Thiravāy) 🚪

The Mystery of Slumber 😴?

Andal asks the girl's mother (Māmīr) to wake her up and questions the girl's condition:

- Is she **mute** (Ūmaiyo)? 🗣️
- Is she **deaf** (Aṇṇi Seviḍō)? 🙊
- Is she intellectually impaired (Aṇandhalō)? 🤔
- Has she been put under a **spell of powerful sleep** (Ēma Peruñjuyil Manthirappattāḷō)? ✨

This "spell" is subtly interpreted as the girl being engrossed in the trance of **Bhagavat Anubhavam** (divine enjoyment).

The Triad of Sacred Names

Andal asks the mother and daughter to constantly chant the names of the Lord, emphasizing repeating them intimately and savoring them (Nāmam Palavum Navinrēlōr—Reciting many names):

1. **Mā Māyan** (The Great Wondrous One) ✨ - whose deeds are astonishing and beyond human imagination
 2. **Mādhavan** (Consort of Mahālakshmi) 💕 - indicating the divinity of the Lord coupled with the Goddess
 3. **Vaikuṇḍan** (Lord of the eternal Vaikuṇṭha) 🏰 - who is the ruler of all realms
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Pasuram 10: Nōṭṟu Svarggam - The Challenge of Kumbhakarṇan's Sleep 😴🔪

Andal addresses a maiden praised for her devotion but criticized for her excessive sleep (**Arṛa Aṇandhaluḍaiyā**—one with excessive sloth).

The Heaven-Seeker

The maiden is addressed as one who attains heaven (Svarggam) through vows (**Nōṭṟu Svarggam Puguginra Ammaṇāy**). Svarggam is interpreted either as Indra's transitory world or the eternal, non-returning abode of **Sri Vaikuṇṭham**.

The Frustration 😞

Andal is frustrated that the girl refuses to open the door, begging her simply to give a reply (Māṛṇamum Thārārō Vāsal Thiṛavādhār).

The Fragrant Lord

They are praising **Nārāyaṇan**, who is always adorned with the fragrant **Thulsi garland** (Nāṛṇath Thuḷāy Muḍī Nārāyaṇan). The perennial fragrance of the Thulsi emphasizes the Lord's purity and connection.

The Epic Sleep Challenge 🛌

Andal challenges the girl by linking her immense sleep to the demon **Kumbhakarṇan** (Rāvana's brother):

- She asks if Kumbhakarṇan, who fell in battle (Kūṇṇaththin Vāy Vīṇḍha), bequeathed his famous, massive sleep (Pērunjuyil) entirely to her upon his death
- This references the tradition where Kumbhakarṇan offered his sleep as a possession to Rāma to distribute

The Final Warning 💎⚠️

She calls the girl a **rare jewel** (Arungalamē). Andal warns the girl to ensure she is properly adorned and composed before opening the door (Thēṇṇamāy vandhu thiṇavēlōr Empāvāy), referencing the unseemly haste of Tārā in the Ramayana when she rushed out.

The Eternal Commitment 🙏

They insist on serving the Lord (Sēvagamē Yēththi Paṇai Koḷvān) throughout all **seven times seven births**.

Conclusion ✨

These verses showcase a dynamic, conversational style where Andal uses affectionate, chastising, and logical arguments, ultimately framing the necessity of waking up not just as fulfilling a ritual, but as embracing the highest form of shared devotion and divine experience. ✨🙏

Reference 🎥

[Thiruppavai Pasurams Playlist](#)



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These articles are based on discourses by **Sri Dushyanth Sridhar**, who renders discourses in English & Tamil on Rāmāyana, Mahābhārata, Bhāgavata, Vishnu Purāna, Bhagavad Gitā, Vishnu Sahasranāma, and Divya Prabanda in the upanyāsam, pravachanam, or kālakshepam style. Visit <https://desikadaya.org> for more information. These notes are presented solely for educational purposes to help viewers download and benefit from these teachings. Any incorrect interpretations or inaccuracies are mine and unintentional—please forgive me. For any feedback, please send an [email](#).



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