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shivaShaDakShara stotram

श्रीशिवदेव<sup>3</sup>कुरस्तोत्रम्

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ஸ்ரீஸிவஷ்ட<sup>3</sup>க்ஷரஸ்தோத்ரம்

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ஓகாரம் பி<sup>3</sup>ந்து<sup>3</sup>ஸம்யுக்தம் நித்யம் த்<sup>4</sup>யாயந்தி யோகி<sup>3</sup>ந: |  
காமத<sup>3</sup>ம் மோக்ஷத<sup>3</sup>ம் சைவ ஓகாராய நமோ நம: || 1 ||

நமந்தி ரு<sup>3</sup>ஷ்யோ தே<sup>3</sup>வா நமந்த்யப்ஸரஸாம் க<sup>3</sup>ணு: |  
நரா நமந்தி தே<sup>3</sup>வேஸம் நகாராய நமோ நம: || 2 ||

மஹாதே<sup>3</sup>வம் மஹாத்மாநம் மஹாத்<sup>4</sup>யாநம் பராயணம் |  
மஹாபாபஹரம் தே<sup>3</sup>வம் மகாராய நமோ நம: || 3 ||

ஸிவம் ஸாந்தம் ஜக<sup>3</sup>ந்நாத<sup>2</sup>ம் லோகாநுக<sup>3</sup>ரஹகாரகம் |  
ஸிவமேகபத<sup>3</sup>ம் நித்யம் ஸிகாராய நமோ நம: || 4 ||

வாஹநம் வ்ரு<sup>3</sup>ஷ்போ<sup>4</sup> யஸ்ய வாஸுகி: கண்ட<sup>2</sup>பூ<sup>4</sup>ஷணம் |  
வாமே ஸக்தித<sup>4</sup>ரம் வேத<sup>3</sup>ம் வகாராய நமோ நம: || 5 || var. தே<sup>3</sup>வம்

யத்ர யத்ர ஸ்தி<sup>2</sup>தோ தே<sup>3</sup>வ: ஸர்வவ்யாபீ மஹேஸ்வர: |  
யோ கு<sup>3</sup>ரு: ஸர்வதே<sup>3</sup>வாநாம் யகாராய நமோ நம: || 6 ||

ஷ்ட<sup>3</sup>க்ஷரமித<sup>3</sup>ம் ஸ்தோத்ரம் ய: படே<sup>2</sup>ச்சி<sup>2</sup>வஸம்நிதௌ<sup>4</sup> |  
ஸிவலோகமவாப்நோதி ஸிவேந ஸஹ மோத<sup>3</sup>தே || 7 ||

|| இதி ஸ்ரீ ருத்<sup>3</sup>ரயாமலே உமாமஹேஸ்வரஸம்வாதே<sup>3</sup> ஷ்ட<sup>3</sup>க்ஷரஸ்தோத்ரம்  
ஸம்பூர்ணம் ||

Comments

Uniqueness:

This Shivastrotra is unique in many ways. I list some of the unique aspects of the strotra below:

1. If you take first Sanskrit syllable from each of the shloka above and arrange them horizontally you get .. OM namaH shivAya .. (I bow down to Shiva)

2. The entire composition is composed to be sung in raga Bhairava. Raga Bhairava is assumed to be the original creation of music by Shiva through his drum called DamarU

3. However, each of the shloka can be sung in seven basic ragas of Hindustani classical. Pundit Bhimsen Joshi has done it. He has sung each sloka in different raga.

Philosophic comments:


The “shivlinga” has many iconographic and symbologic interpretations. The most popular, which has caught the fancy of the Westerners, is that the “linga” is a phallus of Shiva. This phallus cult is relatively young cult and the reasons surrounding its developments are not clear.

The original Vedic Iconography indicates that Shiva was a pall of fire spreading many light years in all direction that emerged just after the “quantum chaos” at the beginning of the universe. Many Sanskrit scholars believe that the “quantum chaos” was indeed the “pashupata-asthra(பஸுபதாஸ்த்ர) that Shiva is supposed to be wielding. Iconographic interpretation of shivlinga as a enormous power locked inside a hard black stone cooled perpetually by water and guarded vigilantly by a security in form of Vasuki- the most venomous snake is also popular (not to miss the shape which resembles the modern Nuclear reactor).

The above strotra, it may not be wrong to argue, has its ideological origins in the original school of “adhikrut sankhya(அதி<sup>4</sup>க்ரு<sup>2</sup>த ஸாங்க<sup>2</sup>ய)

Comments by Surin Usgaonkar (written in memory of Bharatratna MM Late Dr P V Kane whose work will always be a source of great inspiration.)  
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