Tripurasundari Ashtakam with meaning

सार्थः त्रिपुरसुन्दर्यण्डकः

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सार्थ त्रिपुरसून्दरी अष्टकम्।
कदम्बवनचारिणी मुनिकदम्मकादम्बिनी॥

Introduction:
“tripurasundari aShTakaM” is an octal hymn, praising Goddess tripurasundari, composed by Adi shaknara, in a group of eight shlokams, all set in prithvi metre consisting of 17 syllables to each line, with a yati (pause) at syllable 8 and 17. (Note that the hymn, Saundaryalahari, also has 17 letters to each line, but the poetic metre there is shikhariNi, which is entirely different).

The feminine noun “tripurasundari” means beauty ‘par excellence’, in the triad (tripura). The word “tripura” can be interpreted in several ways. First, The kALlikA purANA states that by the will of the pradhAna (the First Principle), the body of shiva became triple: the upper part became brahma, the middle, vishNu, and the lower, rudra, As these three pura’s (bodies) are in Him, shiva is called tripura, and his spouse is tripura In this context, it is interesting to note the following. In Andhra Pradesh, about 20 kilometres from Kalahasthi, there is a small shiva shrine and lingam, at Gudimallam. It is believed this shiva linghaM was installed by parasurAma. The lower part bears the form of a gAndharwa, the middle part, that of parasurAma with a turban, and the upper part, that of shiva lingam. Under a curse, once brahma became a gAndharwa, by name CitrasEna. Therefore, the lower part could be brahma, and the middle one vishNu, since parasurama is an avatAraM of vishNu. This fact is mentioned in the Tamil book: “Jagadguruvin Upadeshangal” (Appendix, page 23, 1957). Tripura has another meaning: The dEvi’s mantra consists of three syllables; the pa nchadashAkShari mantraM is composed of three peaks (kUTa), namely vAgbhatakUTa, kAmarAja kUTa, and shakta kUTa. The nADis (nerves currents) where she resides are three: sushumna, pingaLa, and ida). Her shaktis are three, ichcha, kriya, and GYAna. Now, to the actual hymn:

अथ त्रिपुरसून्दरी अष्टकम्।
कदम्बवनचारिणी मुनिकदम्मकादम्बिनी॥
सार्थ त्रिपुरसुन्दरीपरिवर्तकं

नितम्बविजित भूभरं सुरसितम्बिनीसंविताम।
नवामुरुहलोचनामिनामवामुद्यामलं
त्रिलोचनकुटुंबिनी त्रिपुरसुन्दरीमायरे॥ १॥

cङम्बवनवासिनी कनकवल्किधारिणी
महाद्विमणिधारिणी मुक्तसमुक्तसदारुणीम्।
द्याविवकारिणी विशदलोचनी चारिणी
त्रिलोचनकुटुंबिनी त्रिपुरसुन्दरीमायरे॥ २॥

cङम्बवनशालया कुंचमोहसनमालया
कुंपोपमितशैलया गुरुकृतपालसहलया।
मदारुणकपोलया मधुरगीतवाचालया
क्रापिघननीलया कविच्तावर्य हीलया॥ ३॥

cङम्बवनमध्यग्रं कनकमण्डलोपरिधितं
पद्मभुक्तवासिनी सततसिद्धोदामिनीम्।
विद्वितजपारूचिं विकचचंचूडामणिः
त्रिलोचनकुटुंबिनी त्रिपुरसुन्दरीमायरे॥ ४॥

cुताबिनिविपचिकं कुटिलकुत्तालकुटकं
कुशेशयनवासिनीं कुटिलचित्रविद्विपिष्ठीम्।
मदारुणविलोचनां मनसिजारिसमोहिनीं
मत्त्वमुनिकन्यकं मधुभाषिणिमायरे॥ ५॥

स्मरप्रथमपुष्पिणीं रूपिक्रियनकुनिल्लामध्रां
गृहीतमधुपालिकं मदविघूर्णनेष्टकलाम।
घनस्तम्भरोध्रतं गहिंतचूंचिकं द्यामलं
त्रिलोचनकुटुंबिनी त्रिपुरसुन्दरीमायरे॥ ६॥

सकुक्रुद्विलेपनाममलकुचूकरस्वरूपिकं
समन्दृष्टिसेवकं स्वशचापपाशकुकुशाम।
अशेषजनभाष्यकोणमोहणमिथ्य भूपाम्बरां
जपाकुसुमभाषां जपाणं स्मरायम्बिकाम॥ ७॥

पुरन्दरपुरनोधिका चिक्रवन्यासैरंधिका
पितामहपतितं घुटपटी रचिंचारताम।
मुकुन्दरमणीमणीलसदलङ्ग्याकारिणीं
सार्थ त्रिपुरसुन्दर्थष्टकं

भजामि भूवनांबिकां सुरवधृटिकाचेटिकाम् ॥ ८॥

॥ इति श्रीमद्व शाकुराचार्यविचितं

त्रिपुरसुन्दर्थष्टकं समासम् ॥

कदम्बवनवासिनी स्तोत्रम् ७
अथ त्रिपुरसुन्दरी अष्टकम्।

कदम्बवनचारिणी मुनिकदम्बकादिकादिविनी
नितम्भजितभूपरां सुनितम्भिनीसेविताम्।

नवामुखुर्लोचनानां अभिनवामुदर्वामलां
त्रिपुरसुन्दरीमालां त्रिपुरसुन्दरीमालां

Meaning

अहं: I;
त्रिपुरसुन्दरी: (in/to) Goddess Tripurasundari;
आौये: seek shelter in (pay obeisance to).

The remaining phrases are adjectives that qualify the accusative noun (dvitiyā vibhakti) “tripurasundariM”;  
कदम्ब वन चारिणी: who is roaming in the kadamba forest.

Kadamba is a kind of tree (Nauclea cadamba). It is said to put forth orange coloured fragrant buds at the roaring of thunder clouds. A withered relic of the kadamba tree is still preserved in the precincts of the Madurai MeenakShi temple. Here, kadamba forest stands for the universe which devi permeates.

मुनि कदम्ब कादिकादिविनां: a galaxy of clouds to the galaxy of rishis (sages). Just as the bank of clouds quenches the thirst of the earthly beings, so does Tripurasundari quench the spiritual thirst of the munis (sages).

नितम्भ: hip;
जित भूपरां: conquering (excelling) the mountains.
(whose hip excels the mountain);

sura mitāmāni sevita: who is served by celestial damsels;

nava-varuha lokeya: whose eyes resemble fresh lotus;

abhinava-varudhyāmala: who is swarthy like the newly formed nimbus.

trilochana-kundālāna: who belongs to the family of the three-eyed one (Lord shiva);

kdam-svavāsaṁ kena svākhyāraṇī mahā-pārvatīhāraṇī muñkasa-mukhāshtāraṇīm. Ṛ.
dvāra-vibhakāraṇī vibhada-lokeṇā cha-paraṇā (dvāt-pārśva-sthāraṇī)
trilochana-kundālāna Tripurasundarīmāṇe ॥ २॥

Meaning:

(अहम्) Tripurasundarī ādhyāyāḥ: (as in the above shlokaM);
kdam svavāsaṁ (as in shlokaM 1);
kena svākhyāraṇī: who holds a golden VINa;
mahā-pārvatīhāraṇī: who wears a garland of precious gems;
muñkasa-mukhāshtāraṇī: whose face glows deeply with ambrosia;
dvāra-vibhakāraṇī: bestowing prosperity through mercy;
vibhada-lokeṇā: clear eyed;
cha-paraṇā: wandering.
(dvāt-pārśva-sthāraṇī) who walks by the side of her loving consort

kdam-svavāsādhyāyā kuc-moradāsman-mālāya
cucopo-mitashāyā gurukūrapa-mahāśāyā ॥
mandala-kapalāya mahā-prītivachārayā
cāyaśpya dhananīlaya kavachita vam līlāya ॥ ३॥

Meaning:
vam: we;
līlāya: by her inscrutable play;
kavachita: (we) are arrayed in panoply.
the remaining phrases qualify the noun “IlayA”;

कदम्बवन शालया : by her abode in the kadamba forest (meaning here, the entire universe);
कुचमरोहसन मालया : by the garland gracing her massive bosoms;
कुचोपिमित शैलया : by her bosoms rivalling the mountains
(representing her cosmic motherhood, and eagerness to nourish the entire world).

gुसाकृपालसद केलया : by splendid flow of Her Grace;
मदारण कपोलया : with cheeks ruddered by wine;
मधुरसीत वाचालया : by her melodious musical voice;
कयापि घन नीलया : by her cloud-like blue.

Meaning:
(अहम) त्रिपुःसुन्दरी आश्रये : (as in shlokam 1);
कदम्ब वन मध्ययां : who is in the midst of kadamba forest;
कनक मण्डलोस्थितां : seated on the golden disc;
षडुचश प्रव वासिनीं : who resides in six lotus flowers;
सतत सिद्ध सौधमिनीं : a lightning to the constant siddhas;
विक्रमित जपा रुचिं : splendidly mocking the scarlet (red)
Hibiscus flower;
विकच चन्द्र चूडामिणिः : with cloudless moon for her
crest jewel;
त्रिलोचन कुटुबिनिः : (as in shlokam 1).

कुचायपि तिरिलीक़लङ्कैकुटितकुण्ठज्ञातः
कुशोषयनिवासिनः कुटिलचितविशेषिणीम् ।
मदारुणविलोचनः मनसिज्ञातिसमधोहिणीं
मतज्ञमुनिकथान भूपरभाषिणीमात्रये ॥ ५॥
Meaning:

आहं: I;
आौये: seek shelter in (Her, who is);
कुचाबित विपिनिकां: with a Vina gracing her bosom;
कुटिल कुंतलालङ्कां: adorned with curly tresses of hair;
कुशेसय निवासिनीं: residing in lotus;
कुटिल चित्त विद्वृत्तिणीं: scorning the evil-minded ones;
मदाऱुण विलोचनां: reddish eyed from nectar;
मनिसजार सम्मोहिनीं: captivating the enemy of Cupid (shiva);
मदरु मुनि कन्याकां: daughter of sage matanga;
मधुर भाषणीं: mellifluously conversing.

Meaning:

अहम् आौये: (as in shlokam 1);
स्मरेत प्रथम पुष्पिणीं: should remember the first flower of manmatha (Cupid);
रूपिण बिन्दु नीलाम्बराः: clad in blue garments spotted sanguine (red);
गृहीत मधु पात्रिकाः: holding a bowl of wine;
मद विघृणं नेत्राध्बलं: eyes rolling because of inebriation;
घन स्वतन्त्र भरोष्णताः: close set with high and heavy bosom;
गलित चूळिकाः: with locks dishevelled;
श्यामः: swarthy one;
त्रिलोचन कुटुम्बिनीं: (as in shlokaM 1).

Meaning:

सार्थ त्रिपुरसुन्दरीमाथ्रे: (as in shlokam 1);
स्मरेत प्रथम पुष्पिणीं: should remember the first flower of manmatha (Cupid);
सार्थ त्रिपुरसुन्दरीमाथ्रे: (as in shlokaM 1).
Meaning:

(अहं) : I;
अभिकां : ambikA Mother (dvitIya vibhakti);
जपिवधौ : in (during) Japa (meditation);
स्मरामिः : remember;
The remaining phrases qualify the noun: ambikAM:
स कुक्कुम विलेपनां : smeared with vermillion;
अलकु चुःकि कर्तूरिकां : forelocks grazing the dot of musk;
स मनदु हसितेक्षणां : with looks soft and smiling;
स शार चाप पाशाङ्गे : bearing arrows, bow, snare and goad;
अशेष जन मोहिनीं : deluding the entire people;
अशुण माल्य भूसाम्बरां : wearing (decorating her body with) red garments;
जपाकुसुम भासुरां : shining with the japA flower

NOTE: This particular shlokam is considered very sacred, and it is included in the “dhyAna shlokaM” segment of both lalitA sahasranAmaM, as well as lalitA trishati.

Meaning:

(अहं) : I;
भुवनाभिकां : mother of the entire world (dvitIya vibhakti);
भजामिः : worship (salute) The remaining words qualify the noun “ambikAM”;
पुरुन्दर पुरनिमः : ruling over the entire srI puraM;
चिकुर बन्य सैनिकां : who has the dwellers of Indra’s city serving her as maids who braid and decorate her hair.
पितामह पतिब्रता : consort of Lord brahma;
पट पटीर चर्चा रता: skilful for anointing sandal paste;
मुकुन्द रमणी मनी: gem of vishNu’s spouse;
उसदु अल्घ्रिया कारिणी: adorning with lustrous gems;
सुरवूटिका चेटिका: having heavenly damsels for servant maids.

॥ इति त्रिपुरसुन्दर्यंश्चकम् सम्पूर्णम् ॥

Thus ends the octal hymn on Tripurasundai

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