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Harmful Effect of Smartphone

The Concept of Bakthi (Devotion)

Highlights

Pertaining to Indian Philosophy

Pascal: Vacuum, Void and Emptiness

Discovering Thoughts, Inventing Future

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Scorsese, Por Art and Hyperrealism

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Abstract- We propose an investigation of celebrated filmmaker Martin Scorsese's *oeuvre* through the lens of painting and avant-garde. More specifically, we are interested in tracing connections between his work in the sixties and the Pop Art and Hyperrealism (or Nouveau Realism) movements from the period. We intend to demonstrate how many of the criticisms directed towards the director have also been pointed at these artistic movements. Therefore, we aim to understand the reasons for such by summarizing a brief history of the close-up — or more precisely, a few of the theorizations written about the technique. Lastly, we try to clarify some confusion that erupts from the use of "hyperrealism" as a category from contemporary scholars.

Keywords: *martin scorsese, pop art, hyperrealism, close-up..*

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Scorsese, Por Art and Hyperrealism

Marcos Gabriel Faria Carrera

Abstract- We propose an investigation of celebrated filmmaker Martin Scorsese's *oeuvre* through the lens of painting and avant-garde. More specifically, we are interested in tracing connections between his work in the sixties and the Pop Art and Hyperrealism (or Nouveau Realism) movements from the period. We intend to demonstrate how many of the criticisms directed towards the director have also been pointed at these artistic movements. Therefore, we aim to understand the reasons for such by summarizing a brief history of the close-up — or more precisely, a few of the theorizations written about the technique. Lastly, we try to clarify some confusion that erupts from the use of "hyperrealism" as a category from contemporary scholars.

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I. Introduction

Among the most common angles from which Scorsese's career is approached are his religious verve, as well as the moral aspects of his cinema. Another line of analysis often explored concerns a certain history of the great capitalist institutions of the twentieth century, namely, the Mafia (*Goodfellas*, *The Irishman*, *Killers of the Flower Moon*), Wall Street (*The Wolf of Wall Street*), Las Vegas (*Casino*), not to mention the entrepreneurial figure of the visionary technocrat (*The Aviator*). Yet little is said about his cinema in dialogue with the visual arts. Nevertheless, it would not be difficult to find expressionist references articulated in films such as *After Hours* and *Bringing Out the Dead* (CARRERA, 2025), for instance. More than that, this article seeks to trace a continuity between some of the director's filmic procedures and the tendencies of pop art and hyperrealism.

Which filmic procedures are we referring to? Those that French critic Thierry Jousse classified as "intimidating tactics": more specifically, his "close-ups of fetishized objects" (JOUSSE, 1992, p. 60–61). In his text, the *Cahiers du Cinéma* critic condemns, on the occasion of the release of *Cape Fear* (1992), what he identifies as a "rhetorical brutality" (ibid.), a stylistic arsenal mobilized by the director to subjugate the audience with its overwhelming intensity. For Jousse, this would align the film within a reactionary canon, one that delights in wallowing in the punitive logic of its psychotic protagonist, Max Cady. Jousse, it seems to us, is mistaken. It should be noted that the critic belongs to the French tradition of the *politique des auteurs*, which, incidentally, leads him to prefer Cimino over Scorsese, since the latter "imposes himself" too much on the text (ibid., p. 61). Latent in Jousse's conception, therefore, seems to be a certain humanist inclination toward a centered and harmonious kind of spectatoriality (ELSAESSER; HAGENER, 2010, p. 17), one that dismisses any approaches tending toward shock, astonishment (GUNNING, 2006), or direct interpellation of the body and its affects (SOLANA; VACCAREZZA, 2020). Indeed, it would not be difficult to expand this critique in order to counter those guardians of "good cinema" who see in Scorsese supposedly "excessive" tendencies—a word they sometimes use to signal moral disapproval, and at other times to suggest that the director may have opted for a running time that deviates from the "appropriate" (CARRERA, 2025).

From this standpoint, we can link Scorsese's work to Gunning's conception of the cinema of attractions, where the "fetishized" close-ups come to be seen precisely as attractions—that is, astonishing visions intended to shock, interpellate, and captivate the spectator (GUNNING, 2006, p. 383–384). But what does it mean to think of the close-up in Scorsese in consonance with hyperrealism — and why take part in such an enterprise? Before answering that, it would be useful to outline what we mean when we speak of hyperrealism. We refer to a certain tendency in the visual arts that, beginning in the 1960s, moved away from the abstract expressionism of figures such as Pollock and De Kooning to find in the materiality of consumer goods its *raison d'être*. Thus emerged pop art, from which hyperrealism derives. It is important to note, with regard to pop art, that it would not be so simple to ascribe to the movement a character of absolute rupture with the avant-garde that preceded it. In actuality,

> If, at first, Pop Art seemed to challenge the supremacy of purely optical values, it was soon assimilated into the modernist stance through the scale of its canvases, the coldness of its pictorial treatment, the emphasis on surface, the flatness of form and emotion, and the use of pre-existing images (FABRIS, 2013, p. 235)[1].

And more: In regards to the "melting pot" from which what the author calls "new realism" first arrived, Fabris notes, and that is specially important to the preoccupations of this article, that

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[1] From the original in Portuguese: "Se, a princípio, a Pop Art pareceu um desafio à supremacia dos valores puramente ópticos, logo foi assimilada à postura modernista pela escala de suas telas, pela frieza do tratamento pictórico, pela ênfase dada à superfície, pela planaridade da forma e da emoção e pelo uso de imagens já existentes". Our translation.

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> The interest in the close-up, in the radical cut, and in the casual distribution of elements within the frame is traced by Nochlin to the television screen, while the refusal of an a priori order and of an a posteriori meaning is associated with the Nouveau Roman and the Nouvelle Vague. New Realism shares with avant-garde cinema an attitude of visual immediacy and emotional detachment; in both, the literalness of the image renders the object dense and opaque, far removed from any narrative meaning or psychological implication. The idea, upheld by purist criticism, that the existence of a theme necessarily results in a narrative or symbolic meaning is challenged both by filmmakers such as Andy Warhol and Jean-Luc Godard and by the new realists (Ibid., p. 236).

Still, according to Fabris (Ibid., 238), the term hyperrealism emerged in Europe as a secondary label for "New Realism." It is curious to note that the movement was harshly criticized and attacked for its supposed reactionary implications, although these seem to translate into something different from what Jousse identified in Scorsese: not a brutalization, but an ironic passivity, a disinterest which, in its mechanicism, would supplant the creative spirit (Ibid., pp. 237–239). In this sense, however, it would not be difficult to relate this tendency to what Rancière identifies as the aesthetic regime of art. In this regime—formulated by the philosopher as a way of encompassing modern art while at the same time avoiding the dead end of "postmodernism"—the distinctions between high and low collapse, and everything can belong to the domain of art. Hence the mechanistic "dream" of a Flaubert in literature, for example, or the idea of "mute signs" (RANCIÈRE, 2010, p. 181-182; RANCIÈRE, 2005, p. 15-17).

It is precisely in the collapse of the categories of high and low that Andy Warhol situates himself. The political difficulties posed by his work are summarized by Phil Coldiron:

> What the Factory sensibility shows is that unserious or, to use the more conventional word, ironic belief might still be ardent, and might even, in modern times and in strange ways, have the capacity to be *more* ardent [...] than its earnest counterparts [...] as opposed to the contemporary understanding of ironic appreciation as marked by an aloofness steeped in condescension, Andy's unserious "liking" collapses the most sophisticated taste into the least, until the two become indistinguishable. This may be both cynical and politically irresponsible. It is why attempts to read Warhol's work as critiques of mid-century consumer capitalism are, at best, fanciful. And it is why his work so often short-circuits attempts to read it through the moralizing lens of much criticism from the Left. It is also why writers of as markedly different sensibilities as Thierry de Duve and Steve Shaviro can reach for the same curious word to describe what it is that the best of Andy's work does: it "testifies" (COLDIRON, 2019)

Before proceeding, it is necessary to point out the differences between pop art and hyperrealism. What is evident in pop art is the relationship between humans and the objects that surround them—or else the human being as mediated by the object, by the media and by consumer goods. In hyperrealism, however, the human has disappeared; only objects and their surfaces remain—smooth and opaque. If the human figure appears, it is no longer as a creature, but as a mere thing. Fabris highlights the close-up faces in Chuck Close's portraits as an example of this reification, which we will examine later (FABRIS, 1975, p. 202). One can also already glimpse, in light of what has been presented, the Baudrillardian complications that will affect the term "hyperrealism" from the late 1970s onward. For now, we only wish to point out that if we use the two movements here—pop art and hyperrealism—almost interchangeably, it is because we are simply interested in considering one aspect occasionally common to both — the close-up —- in relation to Scorsese's cinema. Hence our interest in making these distinct universes collide.

II. Methodology

Scorsese's first student films were made precisely at the moment when this debate was taking shape, in the mid-1960s. Warhol's Factory was the opposite side of the coin from the "mean streets" of New York where the director grew up. It would not be difficult to suppose that that aspiring filmmaker was, in some way, influenced by the local artistic scene of that moment. What we shall do next in this article, therefore, is a brief survey of some works and discourses related to Pop Art and hyperrealism. It is also important to mention that we frame the Pop and hyperrealist problematic from a Rancièrian (2012) perspective, which would situate such phenomena as part of what constitutes an "aesthetic regime" of art—thus far removed from the "postmodern" fatalism.

Having done this, we will carry out a comparative analysis between some works by American painters of the 1960s and Scorsese's short films of the same decade, based on a shot-by-shot analysis of key scenes. We speak here of the shorts the director shot as a student at New York University: "What's a Nice Girl Like You Doing in a Place Like This?" (1963), "It's Not Just You, Murray!" (1965) and, most emphatically, "The Big Shave" (1967). Our preliminary bibliographic survey on the director points to shortcomings in the academic discourse that relates his work to other fields of the visual arts (CARRERA, 2023); more importantly for our case, we have not identified any study that places the problematics of painting as its main focus. We therefore aim to draw parallels between certain aesthetic procedures employed by the director—briefly alluded to throughout this exposition—and the aforementioned artistic tendencies, as a way of redirecting the debate surrounding his work, clarifying some of its facets, and shedding new light on old themes.

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III. Theoretical Review

The idea about pop art's "disinterest" is not new, nor was invented by pop art. The aforementioned Rancièrean concept of "mute signs", for example, could be seen as some kind of 19th century foreshadow of an entire paradigm in the arts (RANCIÈRE, 2005). That explains why the matter of reproduction, of copies, simulacrum, in sum, the entire blind alley of postmodernism do not interest us. In this sense, the close-up, the magnification of the detail, is particular to the modern arts (or aesthetic regime, in Rancière's terms). See for instance, this piece of prose from Bernardo Soares, which is one of Portuguese poet Fernando Pessoa's (1888-1935) many heteronyms:

> [...] the minimal, by having absolutely no social or practical importance, possesses, by that very absence, an absolute independence from any sordid associations with reality. The minimal strikes me as unreal. The useless is beautiful because it is less real than the useful, which continues and extends itself, whereas the marvelous futile, the glorious infinitesimal remains where it is—it does not go beyond being what it is, it lives free and independent. The useless and the futile open within our real life intervals of humble aesthetics. How much do I not feel stirred in my soul with dreams and amorous delights by the mere insignificant existence of a pin fastened to a ribbon! Woe to those who do not know the importance this has! [...] The millimeters—what an impression of astonishment and daring their existence side by side, so closely aligned on a measuring tape, causes in me. [...] I am a photographic plate prolixly impressionable. (PESSOA, 2006, p. 464-465).[2]

It is at the very least incredibly curious that so many theoreticians forget how profoundly modern such a matter is [...] and therefore seem inclined to appeal to platonist concepts and condemnations.

The problem of mimesis is what lies behind the much-discussed "fetishization" of the close-up. Ana Carolina Nunes Silva (2013) interprets post-1950 pictorial production as the realization of "cynical ideology," as she defines it through her reading of Žižek. Once the mechanisms of critique and the unveiling of the reification of material reality proved ineffective, what remained was only the ironic and defeatist celebration of everything that art had been incapable of demystifying. In this nihilistic and blasé carnival, mimesis reigns—the aestheticization "of the fetishized reality and the reified relations of society," now that the critique of fetishism has itself become a fetish (SILVA, 2013, pp. 266–267). This is a persuasive reading, which finds echoes in Baudrillard. Indeed, the thought of the French theorist, dating from the late 1970s, constitutes the dominant tone for reflecting on pictorial hyperrealism today. It is to him and to his considerations on the simulacrum that theorists most commonly refer when addressing this problematic. Let us see:

> The contemporary understanding of 'hyperreality' derives mainly from postmodern philosophy, studied since the 1980s [...] the term designates the inability of thought to discern between reality and fantasy [...] We speak of hyperreality in art to define those artistic products that increase the notion of reality, generally by overcoming and supplanting it, operating as simulations.[3] (CLAVELLINO, 2013, p. 1-2).

Clavellino's characterization is limited. If the conceptual key of the *trompe l'oeil*, which slides into simulated realities hermeticisms, is a valid interpretive line, it is far from constituting the univocal view of the modernist works in question. Referring back to Argan's accusations, who regarded hyperrealism as merely an uncritical and fascistoid kind of reproduction, Fabris (2013) counters, precisely, with an understanding of an "unreal," tense reality:

> If Argan seems to represent the spearhead of the view of Hyperrealism as a purely mimetic and illusionistic operation, there are, on the contrary, some readings that point to the existence of an unreal dimension in its ambiguous icons. This is the case, for example, with Filiberto Menna, who problematizes the idea of imitation by recalling that the references of Hyperrealism are not found in the old realist model, but rather in the photographic message, which can no longer be considered a simple *analogon* of reality.[4] (FABRIS, 2013, p. 239).

Fabris herself gestures in this direction when she writes that "Objects appear in their integrity, but they could not be more strange: they resemble reality to such an extent that they end up subverting it and finally denying it" (Idem, 1975, p. 202). Now, if we are

[2] *From the Original in Portuguese:* "[...] o mínimo, por não ter absolutamente importância nenhuma social ou prática, tem, pela mera ausência disso, uma independência absoluta de associações sujas com a realidade. O mínimo sabe-me a irreal. O inútil é belo porque é menos real que o útil, que se continua e prolonga, ao passo que o maravilhoso fútil, o glorioso infinitesimal fica onde está, não passa de ser o que é, vive liberto e independente. O inútil e o fútil abrem na nossa vida real intervalos de estética humilde. Quanto não me provoca na alma de sonhos e amorosas delícias a mera existência insignificante dum alfinete pregado numa fita! Triste de quem não sabe a importância que isso tem! [...] Os milímetros — que impressão de assombro e ousadia que a sua existência lado a lado e muito aproximada numa fita métrica me causa. [...] Sou uma placa fotográfica prolixamente impressionável". Our translation.

[3] *From the Original in Spanish:* "La accepción contemporánea de 'hiperrealidad' se deriva principalmente de la filosofia postmoderna, estudiada desde los años ochenta [...] el término designa la incapacidad del pensamiento para discernir entre realidad y fantasía [...] Hablamos de hiperrealidad en el arte para definir aquéllos productos artísticos que incrementam la noción de realidad, generalmente por superación y suplantación de la misma, operando como simulacros". Our translation.

[4] *From the Original in Portuguese:* "Se Argan parece representar a ponta de lança da visão do Hiperrealismo como operação puramente mimética e ilusionista, existem algumas leituras que apontam, ao contrário, para a existência de uma dimensão irreal em seus ícones ambíguos. É o caso, por exemplo, de Filiberto Menna, que problematiza a idéia de imitação, ao lembrar que as referências do Hiper-realismo não estão no velho modelo realista, e sim na mensagem fotográfica, a qual não pode ser mais considerada um simples *analogon* da realidade". Our translation.

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speaking of a reality that appears to us as strange, as alien to the one we experience, as its negation, then it becomes clear that we are not dealing with a mere copy, there is, with the replacement of the real by a "more real," but with an effect of shock, of confrontation. This reading seems to offer a more productive path for thinking about the various problems these works impose on us, away from preconceived schematizations and conceptual dead ends. More importantly, it is a reading that avoids a series of unclear theorizations, as we will soon see.

When it comes to thinking about hyperrealism and cinema, we encounter a series of conceptual imprecisions. Teixeira (2012, pp. 215–219), in his master's thesis, exemplifies the problem: when discussing the representation of the favelas in "Elite Squad" ("Tropa de Elite", 2007, dir.: José Padilha), the author makes use of the term "hyperrealist." What does this cinematographic modality consist of? The author refers to an idea of "shock of the real," fostered in dialogue with audiovisual techniques originating in television journalism, police chases, and, more broadly, contemporary mediatization. However, to say that "They are hyperrealist narratives precisely because they seek to amplify the potential of verisimilitude in situations of heightened emotional intensity"[5] (Ibidem, p. 219) seems to us a somewhat vague characterization; it would be necessary to define how exactly this shock of the real is constructed.

Josianne Diniz Gonçalves (2021) also mentions "hyperrealism" when addressing a certain cinematic representation of poor urban regions. Drawing directly from Baudrillard, she asserts: "Everyday, political, social, historical, and economic reality is already incorporated into the simulating dimension of hyperrealism. This means that individuals have become at once actors and audience [...][6]" (GONÇALVES, 2021, p. 155). Then, in a fabulous rhetorical leap, she concludes: "Hyperrealism would be present in cinema in relation to the poor urban regions when the images used to illustrate it were those desired by the public and not the many possible ones that may be found in those places[7]" (Ibidem, p. 156). Yet it has long been said that cinema constructs imaginaries; in fact, it is not only the Seventh Art that enjoys this privilege: institutions—from the family to the State, from the press to algorithms (if we consider the idea of "algorithmic institutionalism" [ALMEIDA et al., 2023])—delimit modes of being and acting that constitute us as subjects, outlining identities and binding us to the machinations of power (HAIDER, 2019, p. 35). The label of "hyperreal" adds nothing to the case; we are simply speaking of a historical process, constituted through a web of diverse discursive apparatuses, so that the author seems to mobilize the idea of hyperreal simulacra somewhat without criteria (or, at least, in the most superficial way possible).

"Hyperrealism" also appears as a marker in a certain theorization of sound in audiovisual studies. Leão (2019) is one of those who makes this move. The author seems to approach the issue through the idea of "immersion" combined with the increasingly crystalline definition of sound technologies, such as the Dolby 5.1 system (LEÃO, 2019, pp. 88–89). Here "hyperrealism" appears as a self-evident fact that requires no further conceptualization, even though we are far removed from the pictorial terrain in which the term first emerged in the late 1960s. Leão's work is yet another that seems to point to a vague conceptualization of the term, referring to generalized ideas about mediatization. Capeller (2008) follows a similar path in his sound studies, but at least offers more analytical elements to help us understand how the term is being employed. He speaks of an amplification of the presence not only of what is before the lens but also of what is heard—reproduced with granular fidelity and a "realism of almost hallucinatory acuity[8]" (CAPELLER, 2008, p. 65). The idea of high definition, of fidelity to the minutest frequencies of noise, is translated into deafening booms. Hence the fantastic quality that permeates such procedures, cohabiting tensely with an idea of illusion that "feeds precisely on a shaky, out-of-focus camera, on deficient lighting, and on direct sound in a nearly raw state of editing[9]" (Ibidem, p. 67). Capeller's interesting definitions finally seem to respond to our questions about the conceptual imprecision of the authors previously examined: it is toward this conceptualization that they seem to grope, falteringly.

However, Capeller's words present problems for our endeavor. The procedures cited by the author have nothing in common with the hyperrealism of the 1970s. The only reason for using the term seems to be a vague relation to *trompe l'oeil*—precisely the interpretive key we regard as the most limited. Perhaps the idea of pure and simple "immersion" could have been more productive for the analyses mentioned here. Immersion does not necessarily presuppose the adoption of a

[5] *From the Original in Portuguese:* "São narrativas hiper-realistas justamente porque buscam ativar de forma ampliada o potencial de verossimilhança em situações de carga emocional elevada." Our translation.

[6] *From the Original in Portuguese:* "A realidade cotidiana, política, social, histórica, econômica está, desde já, incorporada à dimensão simuladora do hiper-realismo. Isso significa que os indivíduos se tornaram ao mesmo tempo atores e plateia [...]". Our translation.

[7] *From the Original in Portuguese:* "O hiper-realismo estaria presente no cinema em relação à periferia quando as imagens trazidas para a ilustrar *[sic]* fossem aquelas desejadas pelo público e não as várias possíveis que podem ser encontradas nesses lugares". Our translation.

[8] *From the Original in Portuguese:* "realismo de acuidade quase alucinatória". Our translation.

[9] *From the Original in Portuguese:* "alimenta justamente de uma câmera tremida e fora de foco, de uma iluminação deficiente e de um som direto em estado quase bruto de edição". Our translation.

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Platonic metaphysics. What is at stake seems to be less the quality of the imitation and reproduction of phenomena in all their microscopic acuity than the immersive efficiency of the narrative device—the narrative's ability, allied with technique, to immerse the spectator in a story. There is no relation between copy and original; there is no copy that, in its dreamlike "unreality," surpasses the model. What there is, rather, are modes of producing an "effect of the real," mobilized to engage the spectator—which makes it easier to think about handheld camera work or out-of-focus shots, for example, without resorting to conceptual acrobatics with Eco and Baudrillard, as Capeller does.

Indeed, all the supposedly hyperrealist procedures that some try to identify in contemporary cinema had already been described in 1945 by Béla Balázs. The Hungarian theorist sang the praises of the close-up, which revealed the world of the minute, the hidden, the microscopic: not only "the adventures of insects in the wild" or "the erotic battle of flowers" (BALÁZS, 2008, p. 89), but also the imperceptible movements of a face, the subtle quivering of its muscles—in short, all its minute motions (Ibidem, p. 94). Here we are, of course, before a humanist, someone who perceives the reflection of the human even in the most infinitesimal details (Ibidem, p. 91)—thus very far removed from the machinic coldness of the 1960s–70s.

Therefore, all we cited from the most varied authors tells us less about the status of hyperrealism now and more about certain conventions of a cinematic "psychological realism" used to engage the spectator, as well as its limits and tensions. Not to mention that the same capacities of "revelation" Balázs describes were conceived, say, by Vertov from a very different perspective—one that has nothing to do with the totem of the model-copy still utilized today by some authors. In this case, why fall back into this old conceptualism entirely escapes us.

Rancière (2012), for instance, points to those images that refer to "nothing beyond themselves," but in a different way: this circularity means that alterity itself enters into the very composition of the images, insofar as this alterity always depends on something else, and not on the material properties of medium, in this case, the cinematic one (RANCIÈRE, 2012, pp. 11–12). Hence his assertion that we are not faced with mere manifestations of the properties of a given technical medium, but with operations and relations between a whole and its determinate parts, a visibility and a capacity for signification and, of course, affect (Ibidem, pp. 11–12). Furthermore, perhaps it is the very machinic nature of cinema that confuses theoreticians. Rancière himself (2005) addresses the issue: while the modern artist, like a Flaubert, sought a machinic, indifferent art capable of capturing things in their "passive becoming," the camera already emerges as machinic. It is because of this anticipation that cinema has no choice but to return to the old figurativism and to Aristotelian dictates; it is also for this reason, affirms the French thinker, that avant-garde dreams such as those of Jean Epstein were never fully accepted except in small enlightened pockets of spectators (Idem, 2005, pp. 11–19). Cinema thus finds itself in a delicate balance between "passivity" and "activity," "figurative" and "abstract," machinic objectivity and human subjectivity.

> The "passivity" of the machine, the supposed culmination of the program of the aesthetic regime of art, lends itself with equal ease to restoring the old figurative capacity of the active form imposed on the passive matter that a century of painting and literature had sought to subvert. And, along with it, the entire logic of figurative art is progressively restored. But the artist who sovereignly dominates the passive machine is also, more than any other, destined to transform his domination into servitude, to place his art at the service of the enterprises of management and monetization of the collective imagination. In the era of Joyce and Virginia Woolf, of Malevich or Schoenberg, cinema seems expressly born to counter a simple teleology of artistic modernity that places the aesthetic autonomy of art in its former figurative submission[10] (Ibidem, p. 19).

That is to Say: Rancière helps us think through the problem because he goes beyond easy oppositions or Platonic rehashings, instead situating cinema as an operation that strains distinct tendencies and produces new relations. Returning to the debate on hyperrealism, beyond supposed metaphysical implications, what interests us is the identification of an almost suffocating proximity, a clinically amplified presence—something to which Capeller (2008) already alludes in his considerations. This is what we find in the gigantic portraits of Chuck Close. Gigantic, not only because they magnify the human face through the first human, but because of their sheer scale.

The double relation of scale is of particular interest to us. Let us recall that Claes Oldenburg, already in the early 1960s Pop Art, foregrounded this very question with his gigantic hamburgers and cakes[11], enormous sculptures occupying gallery spaces. The same imagery would reappear in the 1970s in the

[10] *From the Original in Spanish:* "La "pasividad" de la máquina, supuesta culminación del programa del régimen estético del arte, se presta con idéntica facilidad a restaurar la vieja capacidad figurativa de la forma activa impuesta a la materia pasiva que un siglo de pintura y literatura había tratado de subvertir. Y, junto a ella, se va restaurando progresivamente toda la lógica del arte figurativo. Pero también el artista que domina soberanamente a la máquina pasiva está, mas que ningún otro, destinado a transformar su dominio en servidumbre, a poner su arte al servicio de las empresas de gestión y rentabilización del imaginario colectivo. En la era de Joyce y de Virginia Woolf, de Malevich o de Schönberg, el cine parece expressamente nacido para contrariar una teleologia simple de la modernidad artística que ponga la autonomía estética del arte a su antigua sumisión figurativa (Ibidem, p. 19)". Our translation.

[11] According to Kunzle (1984, p. 19), Oldenburg represents one of the poles of Pop Art. For if one of its tendencies, best represented by Warhol, is that of impassive, dispassionate, monotonous reproduction, then, on the other hand, what an artist like Oldenburg does is to emphasize and magnify the individual object, appealing to its sensual, haptic characteristics.

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hyperrealist work of Audrey Flack, who seems to celebrate those very slices of Americana, with their greasy diners and edible sodium and sugar bombs. In Flack's case, however, the emphasis on the delicate glazed contours of her cakes, saturated by a dense and vibrant color palette, generates a curious contrast. The same tension is present in the paintings that depict her artistic instruments. Beyond the metalinguistic play, it is interesting to note how, for Flack, everything becomes the same—from the instruments of Fine Arts to cheap treats. Everything is equally beautiful and terrifying.

The interplay of Pop Art with consumerism was characterized by David Kunzle (1984) as "consumerist realism." This seems aligned with the condemnation of the "cynical ideology" employed by Nunes, yet his observation brings other nuances to light. For Kunzle, Pop Art becomes the new artistic refuge (a role once played by Abstract Expressionism) in a context of rising consumption and, paradoxically, distrust toward it—or rather, a loss of faith in salvation through social ascent. Thus, Pop is able to absorb, ironically, the critiques of consumerism while simultaneously neutralizing consumer anxieties, in a context of booming U.S. art fueled by newly wealthy patrons and recently adopted tax incentive policies by the government. A new network emerges, therefore, composed of patrons, galleries, museums, and critics, which transforms into the establishment that enables Pop Art to thrive not only in the United States but also throughout the world, becoming a major export product of the 1960s (KUNZLE, 1984, p. 17). The "anxiety" to which Kunzle refers proves to be an interesting insight; though neutralized as cheerful irony in Oldenburg's sculptures, something of it resurfaces in Richard Estes's ghostlike 1970s cityscapes or in the aforementioned Flack. And something of it is also present in Scorsese's cinema, for example, in the notorious close-up of a fizzing tablet in a glass of water in "Taxi Driver", intercut with Robert De Niro's tense face. This seems to offer us some clues for future analyses.

If the terrain that links hyperrealism to cinema is unstable and swampy, the approximation with Pop Art proves somewhat simpler—or rather: clearer. We find a first point of contact in the Nouvelle Vague. Consider, for instance, the pleasurable surface of "Le Bonheur", by Agnès Varda. Its colorful idyll, complete with fades into blocks of color (a procedure Scorsese would later employ in films such as "Cape Fear" and "The Age of Innocence", referenced by Jousse [1992] as one of the director's "brutalizing tactics"), was initially taken as an example of reactionary art before being reinterpreted as a kind of acid reappropriation of marital life.

> Of late, scholars, including Holst-Knudsen, have clarified the situation further, analysing Varda's incorporation of advertising and pop cultural visual rhetoric to implicate the social forces framing the picture and those insistently "happy" people: [sic] who seem more like advertising ciphers than dramatic characters (FELLEMAN, 2021, p. 19-20).

Varda, with her vibrant colors, is in clear dialogue with the Pop universe, while at the same time her close-ups and still lifes seem to anticipate hyperrealism by a few years. She was not the only one in the Nouvelle Vague to venture into the Pop imagery of advertisements, magazine clippings, industrial products, and mass culture: Jean-Luc Godard, in films such as "Une Femme Mariée" and "Pierrot le Fou", demonstrates a similar sensibility (Ibidem, p. 20).

Indeed, Godard, with his frenetic jump cuts and typographic insertions, translates into images a certain joyful collage-like quality in his films, very much in vogue within Pop. It is not difficult to find connections between collage, Pop Art, and, in our case, cinema. We need only recall that, in 1947, Eduardo Paolozzi, in one of his collages, stamped the word "pop," as both the onomatopoeia of a gunshot and also the mark of a new age (MESQUITA, 2017, p. 184). And, thinking of a Godardian frenzy—which, as we shall see, is present in Scorsese's 1960s short films—this definition of the Pop artists sounds familiar: "They are artists [...] connected to a youthful, fast, simplified imaginary, with a clean, modern language and direct communication[12]" (Ibidem, p. 190).

Pop tendencies were not limited to French filmmakers. Glynn (2011) identifies Pop Art conventions in the films starring the Beatles, more specifically in "Help!". It is interesting to note that, when arguing for the film's aesthetic value, Glynn cites none other than Scorsese himself, who praises its editing, camerawork, and color (GLYNN, 2011, p. 23). Taking this cue, it is time to dive into Scorsese's own work.

IV. Analysis

What our bibliographical review revealed was the conception of a world in flux that increasingly turns toward minutiae, toward details—which, in turn, are not only magnified, made enormous, but also suffocating (the latter certainly being the case of hyperrealism). Hence the frequent allusion to fetishization, since it is intrinsic to any advertisement, for example, to discard the whole in favor of a glamorous close-up of the product.

We are attempting to navigate the polyssemic waters of the close-up. Beyond fetishization, beyond the humanist eroticism of Balázs—for whom the close-up constitutes an autonomous category in relation to the rest of the film, a separate space independent from the general filmic one—and beyond a certain anxiety we observed in Flack, what remains to be determined is how to approach the close-up in Scorsese's student

[12] *From the Original in Portuguese:* "São artistas [...] ligados a um imaginário juvenil, veloz, simplificado, de linguagem limpa, moderna e de comunicação direta". Our translation.

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films. In the process, we will reveal its dialogue with Pop Art and nascent hyperrealism.

In chronological order, let us begin with "What's a Nice Girl Like You Doing in a Place Like This?" (1963): the short tells the story of a neurotic writer, Harry, who becomes obsessed with a photograph on his wall. The initial premise thus proposes an explicit dialogue with the photographic medium; moreover, the short employs a fragmented montage, replete with jump cuts and graphic insertions of photographs and collages.

The film is, as the English expression goes, "too much": the typical effort of an emerging filmmaker eager to showcase as much as possible of what he knows with the shortest amount of time available. But it is curious to note that not only does Harry become obsessed with a photograph, but his wife is also a painter — which seems interesting given the scope of this paper. Later, Scorsese would make a painter his central character in his segment for the film "New York Stories" (1989).

It's "Not Just You, Murray!", from two years later, repeats some of the procedures of the earlier short, but here its collage-like quality flirts with the mockumentary genre, in a comedic tone: before a film crew, Murray narrates his rising as a small-time criminal. What we are calling "collage-like"—through the inclusion of graphics, photographs, and a fragmented montage that disarticulates space-time and creates an effect of superimposition reminiscent of two-dimensional flatness—is not exclusive to Scorsese: it is nothing that was not being explored to the fullest, say, in the Cuban short film "Now!" (1965), by Santiago Álvarez. After all, this was a moment of international effervescence in cinema, with several "new waves" (following the cue of the French Nouvelle Vague) and "new cinemas" blossoming around the world.

But Scorsese's "Murray" pales considerably beside his peers, including its own predecessor. "The Big Shave", from 1967, already shows itself to be a more mature work, in part because it relies more on images and sounds: its affective impact is placed at the forefront; the "discursive content" of the film, on its own, cannot achieve much, which is why any synopsis of the short proves rather simplistic: over the course of five minutes, a young white man enters his bathroom and shaves, until the razor begins to cut more than just his facial hair, and gallon upon gallon of blood pours from his face. The young man—a clean-cut kid, as Dylan[13] put it—remains impassive throughout the entire action. He looks at himself in the mirror, runs his hand over his neck, and approves the result. The end. But if we said that the affective dimension is placed in the foreground, this is not only due to the emphasis on the materiality of the boy's (fake) blood, dark and thick. No—the foreground is literally a central concern here.

We find here a preoccupation with surfaces, which extends to the gleaming smoothness of the young man's bathroom, with its white tiles and reflective materials. In the opening sequence, before the young man even enters the scene, we are introduced to that space. It presents surfaces from which the human element has been banished. The whiteness of the bathroom complements its clinical quality. The flush handle, the faucet knob, the chrome showerhead, the glass cup on the sink, the solitary drop that drips into the drain: everything is captured in close-up, with no shortage of detail.

The montage stitches these shots together quickly; the speed flattens the space, leaving only the objects. The sequence ends with a mirror and a fade into a white screen. Soon, the mirror will reflect the young man's shaving as he enters the bathroom. While he spreads the foam over his face and slides the razor across his skin, the camera continues its strategy of flattening the space—now, it is the young man's face that appears fragmented, decomposed into details. There is a certain impersonality here, both in the apathetic expression of the young man and in the depersonalized space he inhabits. The upbeat jazz soundtrack, for its part, evokes a kind of advertising-driven imposition and standardization of happiness.

But the camera gets too close. The hand holding the razor cuts across the entire frame as it shaves off a small tuft, so close are we to this face. This gesture then acquires a violent undertone. The imminent violence is heightened not only by the razor but also by the small red dots that appear on the pale skin, inflamed pores on irritated flesh. In other words, already in this clinical proximity, there is a horrific dimension to the image. From then on, the horror only escalates, as the redness of the blood—made even more striking in contrast to the whiteness of the setting—coats the face of our clean-cut American boy, this good American kid. And it is this very clean-cut wholesomeness that, in 1967, was being shredded in the tropical jungles of Vietnam, scorched by the napalm of American fighter planes. At home, in the domestic setting that decorates advertising catalogs, Scorsese arrives at the same annihilation of the human figure, supplemented by a reification that intertwines the erotic with the clinical. For if eroticism erupts, it is in the service of horror, as when the blood drips down the young man's chest like chocolate syrup.

V. Conclusions

We hope to have been able to demonstrate how Scorsese's *oeuvre* can be seen in proximity to artistic schools from the sixties and seventies. We also hope to

[13] "*I'm a clean-cut kid and I've been to college too*". "Motorpsycho Nightmare", from *Another Side of Bob Dylan*, 1964.

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have pointed ways in which we can evolve the discourse on hyperrealism beyond old academic clichés. Therefore, providing fresh ways to analyse the matter of the close-up, the detail, while at the same time pointing to how this has been a central concern to modernist practices since the 19th century.

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The Concept of Bakthi (Devotion) as Advocated by Abirami Bhattar in the Abirami Anthati Composed by him – A Conspectus Research Paper Pertaining to Indian Philosophy

By Dr. P. Sarvaharana & Dr. S. Manikandan

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Abstract- In this research work the 101 verses composed by Abirami Bhattar of Abirami Anthati has been taken up to explore the possibility of picturizing the concept of bakthi enunciated by Bhattar. Care has been taken not to compare with other works thereby it enables the reader to fully engage themselves and revel in the bliss of bakthi (devotion) as contemplated by Bhattar though to some extent the Bakthi Movement of India, definition of bakthi and a brief history of Bhattar bas been discussed in the beginning of the research work. As a whole this research endeavor would open up avenues for greater discussion on the ancient concept of bakthi greatly underlie in the Indian Philosophy.

Keywords: bhattar (abirami bhattar), bakthi (devotion), parabrahmam (eternal brahmam), emancipation, vedas, bhagawan, bhakta (devotee), pasurams, naalayira divya prabandham, alwars, nayanmars.

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+ presently no more

Dear Dr. Manikandan, we have discussed about this work and your comments on many of the intersection in this research work amazed me.

Your sudden demise is rather unexpected and unfortunate and put us all in great distress.

I was humbled by the presence of many of your students and the sentiments vindicated by them during your funeral.

My prayers to the great Siddhars so that your soul rests in peace.

Your loving cousin – Sarvaharana.

I. Introduction

The *Bhakti movement* was a medieval religious reform movement that preached direct devotion to God without the mediation of a priest. It aimed to reform society by removing the boundaries of caste, creed and sex between the *devotee (bhakta)* and *God (bhagwan)*. Bhakti is rooted in the Sanskrit word *"Bhaj"*, meaning to serve. 'Bhakti' literally means fondness for, homage, faith or love, devotion, worship, and piety. The central theme of the Bhakti movement is that when devoted to God, a person must forget all distinctions and boundaries. Bhakti saints travelled to several places writing poems in *languages of their mother toungh*, attracting many people under their fold. It was reported that the term 'Bhakti' itself originated in the *Vedas* and was extensively used in the *Bhagavat-Gita by the great*

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sage Veda-Vyasa. However, Bhakti movement as a socio-cultural phenomenon started much later in the *6th century CE.*

The *Bhakti movement* first emerged in South India in the *6th to 10th century CE,* mainly in the poems of *Alvars* and *Nayanmars.* Later, it spread all over India, especially in North and East India, through the *puranic literature* such as *Bhagavata-Purana* and *Bhagavad Gita.* It reached its peak between the 14th and 17th centuries CE (1).

In this paper attention is not paid to the causes of bhakti movement; however, historians denote Religious, Social, Political, Economic, Influence of Sufism and Solace in violent times are the main reasons for the cause of bhakti movement. In the wonderful book authored by Swami Vireshwarananda "Brahma Sutras" brought out by Advitha Ashrama says Vedas are the scriptures of the Hindus, to whatever sect or denomination they may belong. They are the earliest extant religious literature today and form the corner-stone of the Indo-Aryan cultural edifice (2).

Apart from the four Vedas, the Upanishads and the Bagavat Gita etc., one can find bakthi literatures in the South India (Tamil Nadu) such as the Nalayira Divya Prabandam written by the 12 Alwar's. The Thiruvaimozhi which was written by Nammalwar was believed to have lived five thousand years ago which can be found at Alwar Thirunagari (existing between Tirunelveli and Thiruchendur) where the famous Vishnu temple exists even today and Nammalwar who had meditated under a tamarind tree which is still in existence in the temple.

It is said that suddenly the great Prabandam had vanished may be just before the birth of Nada Muni. Nathamuni is born in 823 CE and died in 951 CE. His birth name was Aranganathan (3). Though there is difficulty in identifying Nathamuni's date of birth and age, he is considered to have lived during the lifetime of Madhurakavi Alvar's *parampara* (lineage) (4). The story goes that Nathamuni, while at the Vishnu temple at Kattumannar Koil, Tamil Nadu, South India, his native place, heard some Brahmins from the Southern end of the Peninsula recite Tamil verses of Satakopa addressed to the Vishnu God of Kumbhakonam and was astonished with their diction. He also found that these verses concluded with the words "These ten out of the thousand, composed by Satakopa". With sheer determination Nathamuni visited Thirukurgur, birth place of Nammalvar. He enquired about the Prabandhams written by Nammalvar to Madhurakavi's direct descendants who lived at Thirukurgur at that time. There, the descendants of Madhurakavi gave 10 pasurams written by Madhurakavi entitled "Kanninun Cirutampu". They also informed Nathamuni that whoever sings these 10 pasurams with dedication would meet Nammalvar himself at the shrine in the city. Natha Muni determined to chant these verses and started chanting the pasurams with dedication under the tamarind tree at the same place where Nammalvar himself believed to have sat during his lifetime. Once he had completed the count 12,000 times, Nammalvar appeared in front of Nathamuni and asked him what he wanted. Nathamuni requested that all the verses of Thiruvaimozhi written by Nammalwar to be given to him but Nammalwar showed all the 4000 pasurams so that Nathamuni could write them. In this way Nathamuni had revived Naalayira *Divya Prabandham*, hence becoming the first acharya of the Sri Vaishnava tradition. Therefore, Nalayira Divya Prabandam came in to existence in the 9th CE is incorrect and it was retrieved by the great saint Nathamuni in 9th CE and thereby Nalayira Diva Prabandam definitely dates back well before the incarnation of Nathamuni.

Upon restoring the verses, Nathamuni undertook the monumental task of systematizing the hymns. He categorized them according to each Alwar's authorship and the temples they praised, creating a coherent structure that facilitated learning and recitation. By restoring the sacred Tamil hymns of the Alwars, he not only enriched temple worship but also championed the spiritual dignity of the vernacular. His legacy continues to guide countless devotees, artists, and scholars, ensuring that the vibrations of those four thousand verses reverberate through time. In honoring Nathamuni's achievement, future generations embrace a tradition that celebrates the universal capacity for devotion, inviting every soul to participate in the eternal dialogue between the human and the divine (5).



Nayanmars:

The Nayanmars, were a group of 63 Tamil Hindu saints living during the 6th to 8th centuries CE who were devoted to Lord Shiva (6). Along with the Alvars indicated above their contemporaries who were devoted to Vishnu, they influenced the Bhakti movement in early medieval South India (7). The names of the Nayanars could be found in the works of Sundarar. The list was expanded by Nambiyandar Nambi in his compilation of *Tirumurai*(8). *Nalvar* the great four seers who are the three foremost Nayanars i.e. Appar, Sundarar,

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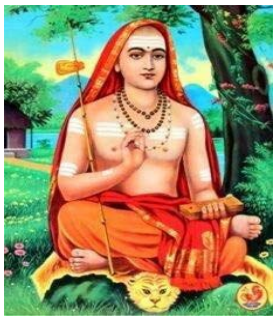
Sambandar along with Manikkavacakar made great contributions by way of their immaculate poem praising Lord Siva (9). The details about the lives of the saints can be found in *Tevaram*. (10). The credit of unearthing the volumes of these great hymns goes to King Raja Raja Chola-I (11). The king's priest Nambiyandar Nambi compiled the hymns into a series of volumes called the *Tirumurai*. He arranged the hymns of three saint poets Sambandar, Appar and Sundarar as the first seven books which he named as *Tevaram*. He compiled Manikkavasakar's *Tirukovayar* and *Tiruvasakam* as the eighth book, the 28 hymns of nine other saints as the ninth book, the *Tirumandiram* of Tirumular and 40 hymns by 12 other poets as the tenth book. In the eleventh book, he created the *Tirutontanar Tiruvanthathi* (also known as *Tiruṭoṇṭar Antāḍi*, Necklace of Verses on the Lord's Servants), which consists of 89 verses, with a verse devoted to each of the saints. With the addition of Sundarar and his parents to the sequence, this became the canonical list of the 63 saints (12). In the 12th century, Sekkizhar added a twelfth volume to the *Tirumurai* called *Periya Puranam* in which he expands further on the stories of each of 63 Nayanars.

Both Alvars and Nayanmars never struck to any caste; equality among the casts prevailed in them because they promoted universal love that never new separation of human beings in the name of caste as their ultimate aim is to attain salvation through bakthi. There were women saints among the Nayanmars and one among the Alvars i.e. Andal. Apart from Tamil Nadu we can find number of saints promote Bakthi movement in Karnataka they are namely *Basavanna of 12th Century and Akka Mahadevi* (most prominent woman poet) as well as *Allama Prabhu all belong to 12th century the trump-card holder of Veera Saivam. Before them Madara Chennaiah,* an 11th-century cobbler-saint (during Western Chalukyas), is regarded as the *"father of Vachana poetry".*

In the north we could find great names like Jnaneswar of 13th Century, Chokhamela and Namdev of 14th Century, Eknath of 16th Century and Saint Thukaram of 17th Century besides them Janabai, Purandara Dasar also belong to this group. These bunch of great and noble souls belong to Maharashtra and their sole God was Vittala of Pandarpur. It seems there were numerous saints lived in and around Vittala Temple and attain emancipation. These great devotees enacted many poems in praise of Vittala and these poems were called abangam which means faultless verses. We will be failing in our duties if we cannot remember the great works done by Adi Sankara Acharya (Advaida Philosophy), Ramanuja Acharya (Vashistatvaida), Madvacharya (Duvaidam), Chaitanya Mahaprabhu and Sri Vallabacharya. The list is endless as the concept of bakthi is deep and enchanting.

The above is only a bird's eye view about bakthi movement to deal them in detail will fill many pages and the authors would like to only indicate about bakthi movement to a limited extent to the premise that the readers of the research paper should be made aware of the bakthi movement in India that had really transformed the socio-cultural pattern of the society by large that promote one-ness among the devotes tearing the veil of ignorance of caste, creed and colour.

Vedantic Bhakti Schools:



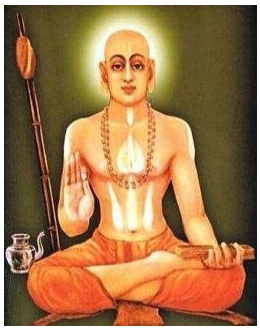
Shankaracharya
(8th century CE)

Advocated the Philosophy of Advait (Non-dualism) and established shun-matha .i.e. *Shiva, Vishnu, Sakthi, Surya, Ganesha and Skanda.*



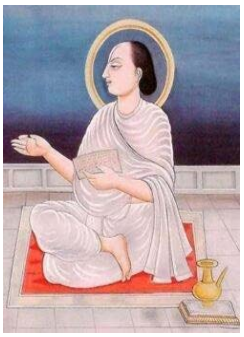
Ramanujacharya
(1017-1137)

Founder of *Bhakti marg* – a new stand of Bhakti developed in India. *Philosophy of Vishishta Advait* (Qualified non-dual)



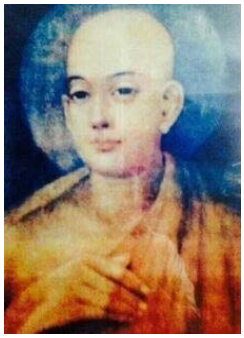
Madhavacharya
(1238–1317)

Philosophy of Dvait (Dualism)



Vallabhacharya
(1479-1531)

Philosophy of Shuddha Advait (Pure Non-dualism). The Maya is not unreal, and everything is *Krishna's Leela.* He founded the *Pushti Marg.*



Chaitanya Mahaprabhu
(1486-1534)

Philosophy of Achintya-bhed-abheda Founded *Gaudiya Vaishnavism.* He popularised the chanting of *Hare Krishna*

Source: Wikipedia

The Concept of Bakthi:

Swami Vivekananda in his Bakthi-Yoga says, Bhakti-Yoga is a real, genuine search after the Lord, a search beginning, continuing, and ending in love. One single moment of the madness of extreme love to God brings us eternal freedom. "Bhakti", says Nârada in his explanation of the Bhakti-aphorisms, "is intense love to God"; "When a man gets it, he loves all, hates none; he becomes satisfied for-ever". "This love cannot be reduced to any earthly benefit", because so long as

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worldly desires last, that kind of love does not come; "Bhakti is greater than karma, greater than Yoga, because these are intended for an object in view, while Bhakti is its own fruition, its own means and its own end." He also states that the one great advantage of Bhakti is that it is the easiest and the most natural way to reach the great divine end in view; its great disadvantage is that in its lower forms it oftentimes degenerates into hideous fanaticism (13).

In the Bagavat Gita Bagavan Sri Krishna enunciates the qualities of a Baktha in the 12th Chapter verse 13 to 20 (14). The 35 qualities of a true devotee that are mentioned in the verses 13 to 20 of Chapter XII of Bhagavad Gitaare given below: (15)

1) Not hating any being; 2) Friendliness; 3) Compassionate; 4) Free from attachment; 5) Free from egoism; 6) Balanced in pleasure and pain; 7) Forgiving; 8) Contentment; 9) Yogi One uniting with the Self; 10) Selfcontrolled; 12) Having Firm conviction; 13) Surrendering the mind and intellect to God; 14) The world not being agitated by him. 15) He being unagitated by the world; 16) Absence of joy, envy, fear and anxiety; 17) Desire-lessness; 18) Purity; 19) Competence in action; 20) Indifference; 21) Freedom from anxiety; 22) Renunciation of the fruits of action; 23) Absence of elation, hatred, fear and desire; 24) Renunciation of good and evil; 25) Equal-mindedness towards friends and enemies; 26) Equanimity in honor and dishonor; 27) Equanimity in heat and cold; 28) Equanimity in joy and sorrow; 29) Non-attachment; 30) Equalmindedness in praise and blame; 31) Silence; 32) Contentment with what-so-ever obtained by chance; 33) Absence of attachment to home; 34) Firmness in decision; 35) Devotion to God

In the great epic Mahabharatha, in Yaksha, Prasna of Vana Parva the God of Death the Dharma during the conversation on ethics with King Yudhisthira put the following question- to the King– "What is THE WAY? By whom it is constituted?

King Yudhisthira answered that "those that are good constitute THE WAY".

Dharma again asked Yudhisthira as to "What is the PATH?" to this Yudhisthira answered, "Arguments lead to no certain conclusions. The Shrutis are all different, one from to other. There is not even one Rishi whose opinion can be accepted as infallible. The truth about religion and duty is hidden in the caves. Therefore, THAT alone is THE PATH along which the Greats have trod.

Therefore, it should be simply understood that religious practice is walking towards the path set forth by the greats with faith. In other words, one has to humbly set their steps towards the path shown by the greats. And there is no use in fighting for the identity of a particular Rishi or a particular religion, so long as there exist only one goal in the religious pursuit.

Let us also understand the concept of bakthi as enunciated by the great Acharya Adhi Sankara in his timeless wisdom in the Baja-Govindam. Shri Sankara had produced great many works of knowledge and rituality. One such very interesting work is the famous "Baja-Govindam". The first word of the first stanza Baja means "worship" and Govindam means "Vishnu". It simply means the worship of Lord Vishnu. As a whole this book contains 31 slokas. The Aacharya in his opening sloka itself emphatically proclaimed that "it is a foolish thing to merely repeat meaningless grammatical words, instead of this, one should do service to the God by way of thought, speech and action. True worship is a total subjective surrender, in love and devotion at the altar of the Lord. This process of self-liquidation at the feet of the Lord is classified in the following manner:

1. Listening to the glory of the Lord (sravanam)
2. Singing the glory of the beloved (God) (keertanam)
3. Constantly thinking about his nature and beauty (saranam)
4. Adoring the feet of the Lord in a spirit of self-obliteration (paadesevam)
5. With the help of selected mantras and sacred vedic hymns, worship the Lord (archanam)
6. To pay obeisance to Lord (vandanam)
7. Serving the Lord (daasyam)
8. To invoke the Lord affectionately and to discuss with Him as a friend (Sakhyam) and family.
9. To offer oneself in total self-surrender to the Lord, as a humble gift at His alter (aatmanivedanam).

In all the above nine process we can find the spirit of worship i.e. Baja enshrined in it (16).

It is the belief of the researcher that Bhattar in the Abirami Antati emphasized the above nuances in a very lucid manner and the sacred stanzas are dealt with one by one. Care has been taken not to compare the concepts identified by Bhattar with any other school of thought or work thus enables the reader to fully imbibe with the nectar produced by Abirami Bhattar in his Abirami Antati. Now let us see the life history of Abirami Bhattar and the consequences that lead for the composition of Abirami Antati.

History of Abirami Bhattar (Bhattar):

Three hundred years ago in Tanjore district where the river called Ponni flows in the city called Thirukadaiyur. Abirama Bhattar was born to an orthodox brahmin family who are devotees of Abirami Devi. Very near to his birth place the ancient temple known as Kalasamhara Moorti exist. Bhattar is well versed in music, and composing poems. He was deeply devoted to Abirami Devi right from his childhood days and could see Devi in the light form. However, many people considered him as a lunate because of his attire and attitude. Bhattar never mind such careless comments of people.

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Legend of Abirami

Pattarhttps://en.wikipedia.org/wiki/Amritaghateswarai-Abirami_Temple



https://in.search.yahoo.com/yhs/search?hspart=sz&hsimp=yhs-002&p=Abirami+Bhattar+photos&type=type80260-1079751294&param1=1059868121

During those days Tanjore was ruled by king Saraboji who hailed from Maharastra. He is devoted and visited Thirukaiyur temple in the Tamil month called "Thai" on a new moon day. Bhattar was deeply engrossed in meditation when the king came to worship mother Abirami and did not noticed the arrival of the king. People went to the king and talked about the disrespectful behavior of Bhattar. The King decided to check the attitude of Bhattar and went near him and woke him up from his meditation and asked him what his duties are; to which Bhattar replied, I used to tell the panchangam. The king then asked Bhattar what is the "thithi of the day". Bhattar replied, it was full moon day. The king again asked the same question; Bhattar after seeing the glowing form of mother's face replied that it was full moon day. The king then got wild and ordered that Bhattar should be made to sit on a wooden plank that should be hanging on a rope under neath fire should be burnt. The rope should be lowered gradually and by the evening if whatever Bhattar had said did not appear true he should be lowered to the fire to die.

Bhattar then begun to compose the great hymens of Abirami Anthati with great devotion. When he reached the 79th verse Abirami Devi appeared before Bhattar and swung her ear-ring on the sky that caused great commotion in the sky and suddenly full moon appeared on the sky to the utter bewilderment of everyone assembled there. The king realized that Bhattar is a great saint and wanted to lower the hanging wooden plank and requested Bhattar to continue and complete the remaining poem. Bhattar wrote twenty-two more verses and completed the Abirami Antati. People came to him and begged for forgiveness. The king gave many gifts of gold and also large portions of land. However, Bhattar refused to accept them. But the king insisted Bhatter's relatives and his wife to accept them. Even today the inscriptions made on the copper plate denoting the measures of land given by the king is available with the relatives of Bhattar as reported in Dinamalar (17). Bhattar's parent named him as Subramaniya Iyer the King Saraboje named him as Abirama Bhattar. In this research work we reverentially call him Bhattar.

Methodology of the Study:

Any research work is based on the methodology followed. In this research work a Novel methodology is adopted to narrate and describe the concept of devotion enunciated by Abirami Bhattar (Bhattar) in his priceless work on Abirami Anthati. The origin of the work is narrated above, it is true that Bhattar on a trying, difficult and dangerous situation composed the Abirami Anthati. It has been decided to bring each stanza under a "Context" and each context will contain the original verse written by Abirami Bhattar in Tamil, and translation of the stanza in English as well as a critical analysis wherein the sum and substance of what Bhattar wishes to state in the particular stanza has been summarized. As a whole this methodology is aimed to cover the gamut of what Bhattar intend to state as far as devotion is concerned.

Limitations of the Research Work:

Many may say that critical analysis is devoid in terms of wonderful narration Bhattar has made about the form, attitude and attire of Abirami Devi - to a great extent it is correct and it is requested that the readers to leave it to the consciousness of the researchers.

Bhattar has written Abirami Antati in Sen-Tamil (i.e. poetical Tamil) only few people know Sen-tamil throughout Tamil Nadu and therefore the researcher referred several books where explanation has been given on the verses of Abirami Antati and would like to acknowledge the books here under:

- https://aanmeegam.in/slogas/abirami-anthathi/
- Sri Abirami Antati Moolamum Uraiyum (Tamil) The little flower Company. Chennai-600017 (2003).
- Abirami Anthati Moolamum Uraiyum (Tamil) Sri Vanni Vinayagar Book Stall, Meenakshi Amman Kovil, Madurai. (2009).

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Now, let us see the stanzas as written by Abirami Bhattar one by one under each context:

Context- 1

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தார் அமர் கொன்றையும் சண்பக மாலையும் சாத்தும் தில்லை
ஊரர்தம் பாகத்து உமை மைந்தனே உலகு ஏழும் பெற்ற
சீர் அபிராமிஅந்தாதி எப்போதும் என் சிந்தையுள்ளே
கார் அமர் மேனிக் கணபதியே நிற்கக் கட்டுரையே

Translation in English

Lord Siva (who wore two garlands made out of wild flowers and the flower called shenbagam) who is situated at the pace called "Thillai i.e. Chidambaram" whose consort "Parvati Devi who is half of the Lord and their son who resembles like dark cloud Lord Ganesa. This poem rather known as Antathi is in praise of the grace and bliss of Abirami Devi who has yielded all the fourteen worlds. Let it be in my mind for ever – this is my prayer.

Critical Analysis

This is a prayer offered by Abirami Bhattar before composing this wonderful poem in the form of antati to Lord Ganesa so that his endeavour in composing the poem completes without any hurdle.

Context- 2

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

உதிக்கின்ற செங்கதிர், உச்சித் திலகம், உணர்வுடையோர்
மதிக்கின்ற மாணிக்கம், மாதுளம்போது, மலர்க்கமலை
துதிக்கின்ற மின்கொடி, மென்கடிக் குங்கும தோயம்-என்ன வி
திக்கின்ற மேனி, அபிராமி என்றன் விழுத்துணையே.

Translation in English

Abirami Devi's tilak on her forehead appears as a rising sun; she also appears as a diamond and the bud of pomegranate flower; even Goddess Lakshmi who resides on the Lotus flower adores mother Abirami. She appears to me as lean light of a thunder and has a red like form just as the red colour of tilak from where sweet smell emerges. She alone is my great guide.

Critical Analysis

In this stanza Bhattar describes the form of Abirami Devi as he has seen and he takes shelter under the blessed feet of mother Abirami as his last resort. Generally great devotees dedicate all their actions and the results obtaining unto their chosen God. Here Bhattar shows how dedicated he is towards mother Abirami and vindicates devotion as the foremost in the religious pursuit.

Context- 3

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

துணையும், தொழும் தெய்வமும் பெற்றதாயும், சுருதிகளின்
பணையும் கொழுந்தும் பதிகொண்ட வேரும்-பனிமலர்ப்பூங்
கணையும், கருப்புச் சிலையும், மென் பாசாங் குசமும், கையில்
அணையும் திரிபுர சுந்தரி-ஆவது அறிந்தனமே.

Translation in English

I have realized Abirami Devi. She alone is my guide, the worshiping deity, mother who yielded me. She alone is the root of the Vedas, the branch of Vedic tree. She bears arrow made out of flowers, bow made out of sugarcane, a lean rope and a weapon called angusa. This Tiripura Sundari alone is my abode and guide.

Critical Analysis

Battar states in this stanza that he had realized the form of Abirami Devi and thus taken shelter unto the blessed feet of mother as his only abode and guide. Battar also brings home the sacred book which was regarded as a holy book by every sincere seeker of truth belong to Indian Philosophy. Battar exclaims that mother Abirami is the root cause of the Vedas and the resultant

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Upanishads thereby declares himself as the learned devotee of the old school of thought of Vedas.

Context- 4

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

மனிதரும், தேவரும், மாயா முனிவரும், வந்து, சென்னி
குனிதரும் சேவடிக் கோமளமே, கொன்றை வார்சடைமேல்
பனிதரும் திங்களும் பாம்பும், பகீரதியும் படைத்த புனிதரும்
நீயும் என் புந்திஎந் நாளும் பொருந்துகவே.

Translation in English

Human beings, the Gods in the heaven and the saints who had dispelled their thought of fear of death adore your blessed feet oh Devi Abirami you are ever younger. Yourself and Lord Siva who wear the crescent moon and Ganga Devi on his mated hair, the deadly serpent on his neck the purity personified should ever remain in my mind effervescingly.

Critical Analysis

In this stanza Bhattar describes the supreme power of Abirami Devi who is adored by the Gods in the heaven and the flawless saints on the earth. One of the essential qualities of a devotee is that his mind should constantly think of his chosen deity. Here Bhattar offers his prayer that both Devi and her Lord should remain in his mind forever. That means Bhattar has cleansed his mind from all impurities and made the mind to focus on the form of Devi uninterruptedly. Such a great devotees would alone qualify to see the form of the God and realize Brahman. In other words, the condition precedent to realize God is to make the mind pure from all impurities and there are no desires left over in the mind. Bhattar is such an exalting personality who is going to list out all the great qualities of pure devotee who will qualify to become saint in his Anthati here after too.

Context- 5

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பொருந்திய முப்புரை, செப்புரை செய்யும் புணர்முலையால்,
வருந்திய வஞ்சி மருங்குல் மனோன்மணி,
வார்சடையோன் அருந்திய நஞ்சமு தாக்கிய அம்பிகை,
அம்புயமேல் திருந்திய சுந்தரி அந்தரி, பாதம் என் சென்னியதே.

Translation in English

For the living being Abirami Devi does threefold tasks i.e. creation, sustenance and destruction and therefore called Tiripura Sundari. She wore costly jewels such as diamond and the like and has a lean waist thereby known as Manonmani. She turned the poison into nectar consumed by Lord Siva and gained the name of Uma Devi. She is beauty personified, I bear your blessed feet on my head which is softer than the lotus flower on which you reside.

Critical Analysis

In this stanza Bhattar states that Abirami Devi is the cause for creation, maintenance and dissolution of the worlds and thereby called Tiripura Sundari. Bhattar further states that because she looks beautiful with all adorned jewels, she is called Manonmani. As mother Abirami turned the poison into nectar consumed by Lord Siva she is called Uma Devi. Bhattar finally states that he bears her blessed feet on his head which is softer than the lotus flower on which she resides. Who would dare to declare that he bears the blessed feet of the mother other than Bhattar? This signifies that as mother kept her blessed feet on Bhattar's head he has become the fountain head of wisdom that had resulted in composing the wonderful Abirami Antati which is the great gift granted by mother Abirami to Bhattar out of eternal compassion on her devotee.

Context- 6

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

சென்னியது, உன் பொன் திருவடித் தாமரை,
சிந்தையுள்ளே மன்னியது, உன் திரு மந்திரம்,
சிந்துர வண்ணப் பெண்ணே, முன்னிய நின்அடியாருடன் கூடி,
முறைமுறையே பன்னியது, என்றும் உந்தன் பரமாகம பத்ததியே.

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Translation in English

Oh Abirami Devi your blessed feet are there on my head forever. I chant your sacred mantra in my mind always. Oh beautiful mother you resemble like the red colour safron. I always mingle with your devotees and do all my activities in consonance with them. My daily routine is what has been enunciated in your sacred book.

Critical Analysis

The great Bhattar in this stanza brings home the essential quality of a devotee. Bhattar says that he is always in the company of the devotees of mother Abirami and perform action in accordance with what they do and his daily routine would be to adore mother Abirami in consonance with the nuances prescribed in the sacred book (i.e. the Vedas). If anyone calls himself as a devotee of mother Abirami they should introspect with what Bhattar says in this stanza – whether they had associated themselves with the true devotees of mother and do their religious pursuit in accordance with what was contemplated in the sacred book. Otherwise, they are not the real devotee of mother Abirami.

Context- 7

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தியுறு மத்திற் சுழலும் என் ஆவி, தளர்விலதோர்
கதியுறு வண்ணம் கருதுகண்டாய் கமலாலயனும்,
மதியுறு வேணி மகிழ்நனும், மாலும் வணங்கி,
என்றும் துதியுறு சேவடியாய், சிந்து ரானன சுந்தரியே.

Translation in English

As the curd travels up and down when it is churned, my life too is also experiencing birth and death in the world. Kindly grant your grace so that I escape from this life of ignorance and I shall not be born in this world again. Oh Abirami Devi you are worshipped by Brahma who resides on the Lotus flower, Lord Siva who bore the crescent moon on his head and Thirumal.

Critical Analysis

In this stanza Bhattar brings home the concept of birth-lessness or deathlessness which is known as moksha (i.e. emancipation). Bhattar also gives sane example of ordinary, monotonous and routine life - end of such life one witness death and death leads to re-birth in accordance with the past deeds in this and the previous life. This sorrowful life continues as a vicious circle, only those who understand the ignorance of life looks beyond it and indulge themselves in religious pursuit as enunciated in the Vedas and crave the mercy of mother Abirami who alone has the grace to grant wisdom so that there will be no re-birth to the exalting devotee who will enjoy bliss absolute because of their absolute devotion to Devi Abirami as they cleansed their mind from all impurities and adore Devi alone forever.

Context- 8

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

சுந்தரி எந்தை துணைவி, என் பாசத் தொடரைஎல்லாம் வந்தரி
சிந்துர வண்ணத்தினாள், மகிடன் தலைமேல்
அந்தரி நீலி, அழியாத கன்னிகை, ஆரணத்தோன்
கந்தரி கைத்தலத் தாள் மலர்த்தாள் என் கருத்தனவே.

Translation in English

The best of beauty my father's consort kindly destroy my bondage with your grace which are the cause of sorrow and joy. Possessing saffron colour due to the fact that you wore the tilak. You stand on the head of demon Mahisasura and finally destroyed him. Oh, Durga Devi you also have a blue-coloured body. Though you are the mother of this universe you remain a young maiden. You create Bhrahma who holds the Vedas in his hand – I adore your blessed feet for ever which are like flowers.

Critical Analysis

In this stanza Bhattar requests mother Abirami to destroy his bondage that creates ignorance and in that man experiences pleasure and pain and that makes one to believe whatever sufferings and enjoyments undergone by him alone are real thereby the bondage becomes a stumble block restricting man to look beyond ignorance. Bhattar understands the whims and fancies of the so-called bondage, the vicious circle that causes both joy and sorrow of the mundane existence of the world and requests mother Abirami to destroy this bondage. Only on destruction of bondage, wisdom could be attained that will put an end to rebirth so that the devotee can attain emancipation. Bhattar indirectly points out to the sincere devotees to pray to mother Abirami to destroy the bondage of life thereby they can cross the ocean of sorrowful samsara (life).

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Context- 9

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கருத்தன எந்தைதன் கண்ணன, வண்ணக் கனகவெற்பிற்
பெருத்தன, பால் அழும் பிள்ளைக்கு நல்கின, பேரருள்கூர் தி
ருத்தன பாரமும் ஆரமும், செங்கைச் சிலையும்,
அம்பும் முருத்தன மூரலும், நீயும், அம்மே, வந்தென் முன்னிற்கவே.

Translation in English

Oh Abirami Devi you bore the colour of dark and stand as the tendency and the eyes of my father Lord Siva. You stand like a golden mountain bigger than the Meru. To show that you are the mother of all the beings in the world you gave milk to Gnanasambandar that made him a wisdom full saint. Your grace and the chain you wore on your neck and the bow and arrows on your red like hands and the eternal smile on your face – thus grant your form to my vision.

Critical Analysis

In this stanza Bhattar makes it clear that Abirami Devi is the power behind Lord Siva and grace personified. Bhattar points out that mother Abirami due to unexplainable mercy came down to earth along with her consort and gave milk of wisdom to Gnanasambandar, similarly he requests her to grant the vision of wisdom so that he can see mother through his physical eyes.

Context- 10

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

நின்றும், இருந்தும், கிடந்தும், நடந்தும் நினைப்ப துன்னை,
என்றும் வணங்குவ துன்மலர்த் தாள், எழு தாமறையின்
ஒன்றும் அரும்பொருளே, அருளே உமையே
இமயத் தன்றும் பிறந்தவளே, அழியாமுத்தி ஆனந்தமே.

Translation in English

Whatever state I am in, whether standing, sitting, sleeping and walking I am thinking of yourself alone. At all states, I adore only your blessed feet. You reside in the Vedas which has not been written by any authority but realized its meaning alone. You are the grace personified and born as the daughter of Himavan. You are ever non-destructible "immortal bliss".

Critical Analysis

In this stanza Bhattar states that he always thinks about Abirami Devi in all walks of life and always adore the blessed feet of mother. Bhattar declares that Abirami Devi resides in the Vedas and Vedas are not written by any authority and Devi is the source of emancipation (Moksha) or immortal bliss. Bhattar gives a wise advice that the mind should be tuned to think of Abirami Devi in all the states whether walking, sitting, sleeping (in the dream) that will lead one to true devotion and result in attaining Moksha.

Context- 11

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ஆனந்தமாய், என் அறிவாய், நிறைந்த அமுதமுமாய்,
வான் அந்தமான வடிவுடையாள், மறை நான் கினுக்கும்
தானந்தமான சரணார விந்தம் தவளநிறக் கானந்தம்
ஆடரங்காம் எம்பிரான் முடிக் கண்ணியதே.

Translation in English

Abirami Devi alone is the reason for my joy, my knowledge and the bliss in me. She alone is in the form of the five elements. She is the end of the four Vedas. Such a grand mother whose blessed feet appears as garland on the head of Lord Siva who performs eternal dance at Thiruvenkadu.

Critical Analysis

In this stanza Bhattar declares that Abirami Devi alone is the cause for his joy, the knowledge of wisdom gained by him and the bliss he enjoys out of the wisdom he gained. A devotee who dispels his ego and regards everything that he has, is owing to the grace of mother alone is a true devotee. In the subsequent verse of the sloka Bhattar explains the greatness and superior power of Abirami Devi.

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Context- 12

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கண்ணியது உன்புகழ், கற்பது உன் நாமம்,
கசிந்து பத்தி பண்ணியது உன் இருபாதாம் புயத்தில்,
பகல் இரவா நண்ணியது உன்னை நயந்தோர் அவையத்து
நான் முன்செய்த புண்ணியம் ஏது? என் அம்மே புவி ஏழையும் பூத்தவளே.

Translation in English

The song I would like to sing is in praise of you alone. What I learn is to utter your name. The devotion, I have is to adore unto your blessed feet alone. The company I wish to always have is with that of your devotees alone. I know that I do all these only due to your mercy alone and I do not know what noble deeds I did in the previous births to attain this state Oh Abirami Devi you have yielded all the seven worlds.

Critical Analysis

In this stanza the great Bhattar enunciates what is true devotion? Devotion should come from the mercy of the Devi alone; this is the secret of devotion. A man or woman can by hard and fast rule try to show that they have devotion towards mother, to them Bhattar indirectly asks whether they sing in praise of mother always? Whether they would like to be among the company of her devotees always? The only mantra is to chant the name of devi. This is the extraordinary power of devotion and it should come from the mercy of Devi alone.

Context- 13

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பூத்தவளே, புவனம் பதினான்கையும் பூத்தவண்ணம் காத்தவளே
பின்கரந்தவளே, கறைக் கண்டனுக்கு மூத்தவளே,
என்றும்மூவா முகுந்தற் கிளையவளே, மாத்தவளே,
உன்னை அன்றிமற் றோர்தெய்வம் வந்திப்பதே?

Translation in English

Abirami Devi you create all the fourteen worlds. As you benevolently create the worlds you sustain them; thereafter you destroy them within yourself. You are foremost even to Lord Siva who got the name of Neelakantar in view of the fact that he had consumed the poison while churning the milk sea. You are the younger sister to the ever-young Thirumal. You possess incessive tapas within yourself - how can I adore other deities other than you.

Critical Analysis

In this stanza Bhattar declares that Abirami Devi is superior to all the Gods and she is the creator, sustainer and then destroyer of all the fourteen worlds and thereby adore her alone. The duty of a devotee is adoring his chosen deity at all times and Bhattar wonderfully describes his devotion to mother Abirami in this stanza.

Context- 14

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வந்திப்பவர் உன்னை, வானவர் தானவர் ஆனவர்கள்,
சிந்திப்பவர், நற்றிசைமுகர் நாரணர், சிந்தையுள்ளே
பந்திப்பவர், அழியாப் பரமானந்தர், பாரில் உன்னைச்
சந்திப்பவர்க்கெளிதாம் எம்பிராட்டி, நின் தண்ணளியே.

Translation in English

Oh Abirami Devi, the Devas and Asuras adore you forever. The four faced Brahma and Thirumal think of yourself and meditate upon you forever. Lord Siva who binds you out of his love for you who is the nondestructible Brahman. However, what is bewildering Oh foremost, is that leaving the above great Gods you grant your mercy on your devotees on the earth.

Critical Analysis

In this stanza Bhattar wonders about the mercy of mother Abirami; though the Gods of heaven adore her unswervingly but she grants her mercy on the mankind who worships her and thereby confirms that persons who worship mother Abirami would certainly receive her blessing, grace above all protection from evils occur due to their past deeds or karmas. In the

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previous stanzas Bhattar emphasizes the necessity of self-surrender and pure devotion that should be part of the devotee, however, in this stanza Bhatar comes one step down and informs that mother Abirami grants her blessings to those who worship her. There is a difference between mere worship and self-surrender unto the blessed feet of Mother by her devotees.

Context- 15

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தண்ணளிக் கென்று, முன்னே பலகோடி தவங்கள் செய்வார்,
மண்ணளிக் கும் செல்வமோ பெறுவார்? மதி வானவர் தம்
விண்ண ளிக்கும் செல்வமும் அழியா முத்தி வீடுமன்றோ?
பண் ணளிக்கும் சொற் பரிமள யாமளைப் பைங்கிளியே.

Translation in English

In order to attain your blessed feet devotees, undertake various austerities. Indeed, they not only obtain the wealth of the world but also the boon of taking birth as Devas to live in the heaven among the Gods and finally attain eternal bliss - Oh Abirami Devi the consort of Lord Siva uttering words of grace and blistering grandeur around you ever.

Critical Analysis

In this stanza Bhattar explains the objective and scope of undergoing tapas (meditation) upon Abirami Devi. Such extraordinary devotees obtain all the wealth of the world and qualify to born in the heaven; finally attain immortal bliss so that they will not be born again in this sorrowful world again.

Bhattar wants the devotees of Devi to understand the purpose of meditation and practice of religion. Undertaking austerities and practicing meditation should not be construed as part time pass time as many of us do but the single pointed devotion and endeavor that will take the devotees to the next stage. Having undergone such an exalting practice of austerity and tasting bliss absolute in this very life and seen the form of Devi, Bhattar shows the path to the sincere seeker of truth through his trumpet voice – that is the greatness of Bhattar.

Context - 16

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கிளியே, கிளைஞர் மனத்தே கிடந்து கிளர்ந்தொளிரும் ஒளியே,
ஒளிரும் ஒளிக்கிடமே, எண்ணில் ஒன்றும் இல்லா வெளியே,
வெளிமுதல் பூதங்கள் ஆகி விரிந்த அம்மே,
அளியேன் அறிவளவிற்கள வானத திசயமே.

Translation in English

You are like a beautiful parrot. You are the atman that glows in the heart of your devotees forever. Thinking about you, you are ever pervading space. You pervade beyond the five elements too. Appearing before me an ordinary being is a wonder oh merciful Abirami Devi.

Critical Analysis

In this stanza Bhattar declares Abirami Devi is the atman that glows in the heart of her devotees. It is a fact atman or brahman exists in every being and pervades the universe. What Bhattar wanted to emphasize here is that atman glows in the heart of the devotees, is due to the fact that they perform austerities unlike others. Atman pervades the universe less to say about the five elements. Such an exalting personality appears as a form before great devotees like Bhattar is a wonder indeed.

Context- 17

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

அதிசய மான வடிவுடை யாள், அர விந்தமெல்லாம்
துதிசய ஆனன சுந்தர வல்லி,
துணை இரதி பதிசய மான தபசய மாகமுன்
பார்த்தவர்தம் மதிசய மாக அன் றோவாம பாகத்தை வவ்வியதே?

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Translation in English

Abirami Devi who is beauty personified possess a victorious flower like face which has been admired by the flowers including lotus and adore her. What is bewildering is that Abirami Devi occupies half of Lord Siva who had destroyed the husband of Rathi Devi and made all victory of Manmatha futile.

Critical Analysis

In this stanza Bhattar describes the beauty, the grandeur and the foremost power of mother Abirami who is half of Lord Siva who destroyed Lord Manmatha and made all his effort futile.

Context-18

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வவ்விய பாகத் திறைவரும், நீயும் மகிழ்ந்திருக்கும்
செவ்வியும், உங்கள் திருமணக் கோலமும் சிந்தையுள்ளே
அவ்வியம் தீர்த்தென்னை ஆண்டபொற் பாதமும்
ஆகிவந்து வெவ்விய காலன் என் மேல்வரும் போது வெளிநிற்கவே.

Translation in English

I wish to see yourself occupied at the right side of Lord Siva and also your marriage outlook when the God of Death approaches me Oh Abirami Devi as you have already dispelled the darkness of ignorance from my mind by placing your blessed feet on my head so that I can attain the highest position of Brahma Gnanam (immortal bliss).

Critical Analysis

In this stanza Bhatar prays to Abirami Devi to grant a boon that both Lord Siva and Abirami Devi to appear before him at the time of his demise so that he will attain the state of birthless-ness; because his mind has already been cleansed from all impurities by Devi and he has no more desires of the world of things and beings and even the thought of living in this world any further. Who will get such a feeling – many people at the time of death would think of their wealth, children, near and dear but only great devotee like Bhattar who will think of Abirami Devi at the time of death because there are no desires in his mind as it had attained serenity.

Context- 19

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வெளிநின்ற நின் திருமேனியைப் பார்த்தென் விழியும் நெஞ்சும்,
களிநின்ற வெள்ளம் கரை கண்டதில்லை கருத்திலுள்ளே தெளிநின்ற ஞானம்
திகழ்கின்றதென்ன, திருவுளமோ?
ஒளிநின்ற கோணங்கள் ஒன்பதும் மேவி உறைபவளே.

Translation in English

Devi you have appeared on the sky when I prayed unto you. Due to this fact my eyes and heart attained boundless joy and wisdom alone prevail in me. Your grace is such that you had granted both joy and wisdom to me – Oh Devi you reside in the Shree Chakra effervescingly.

Critical Analysis

In this stanza Bhattar states that Abirami Devi appeared on the sky and was visible to his naked eyes when he prayed to Devi. That wonderful sight brought joy of bliss and wisdom to his heart and he was bewildered to the grace of mother who had granted this wisdom due to her mercy. Bhattar introduces the concept of idol worship in this stanza that Devi resides in the Shree Chakra. This famous Chakra was designed by Jagat Guru Adhisankara Acharya for the worship of Sakthi.

Context- 20

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

உறைகின்ற நின் திருக்கோயில் நின் கேள்வர் ஒருபக்கமோ,
அறைகின்ற நான் மறையின் அடியோ முடியோ,
அமுதம் நிறைகின்ற வெண் திங்களோ, கஞ்சமோ,
என்றன் நெஞ்சகமோ, மறைகின்ற வாரிதியோ? பூரணாசல மங்கலையே.

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Translation in English

Oh Abirami Devi the temple you reside is the left part of Lord Siva the ever incomparable? Or you are the foremost of the four vedas which are being chanted by the noble saints or its end, the Upanishads. Or you are the moon that emits the white nectar or the lotus flower or my heart or the milky sea which contains all the wealth or the atman that pervades everywhere.

Critical Analysis

In this stanza Bhattar denotes Abirami Devi as the one that occupies the left part of Lord Siva, the prime of the four vedas that are being chanted by the noble brahmanas etc., and finally, he founds Abirami Devi as all-pervading Brahman. It is said that saints through their single pointed devotion and meditation realize brahman that resides in their heart is also pervading everywhere. This is what has exactly happened to Bhattar who proves to be a great devotee of Abirami Devi in this stanza.

Context- 21

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

மங்கலை, செங்கலசம் முலையாள், மலையாள்,
வருணச் சங்கலை செங்கைச் சகல கலாமயில் தாவுகங்கை
பொங்கலை தங்கும் புரிசடையோன் புடையாள்
உடையாள் பிங்கலை, நீலி, செய்யாள், வெளியாள், பசும் பெண்கொடியே.

Translation in English

Abirami Devi is a married maiden and possess great outlook and known as the daughter of Himavan the Lord of Hills. She is master of all arts and wears bangles made out of sea-couch which are going up and downwards in her hands. She is part of Lord Siva who has the Ganges on his mated hair. She is the head of everyone and possess everything. She possesses a body which is golden; blue and black in color just like a creeper.

Critical Analysis

In this stanza Bhattar describes the form of Abirami Devi and reiterates the fact that Devi is the part of Lord Siva in this stanza also.

Context- 22

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கொடியே, இளவஞ்சிக் கொம்பே, எனக்கு வம்பே
பழுத்த படியே மறையின் பரிமளமே,பனி மால்
இமயப் பிடியே, பிரமன் முதலாய தேவரைப் பெற்ற அம்மே,
அடியேன் இறந்திங் கினிப்பிற வாமல்வந் தாண்டுகொள்ளே.

Translation in English

Oh Abirami Devi you are like a creeper and a growing stick. You have granted wisdom to this unqualified devotee. You are the flavor of Vedas. You are just like a female elephant that resides at the snow-clad Himalayas. You have yielded the foremost Gods like the Brahma. Grant me the highest boon of not to be born again after my demise from this body.

Critical Analysis

In this stanza Bhattar emphasizes two significant things: (i) he was so humble in declaring the grace of Abirami Devi who had granted wisdom to him whether he is qualified to receive it or not. (ii) Secondly, he prays to Abirami Devi to grant freedom from rebirth since Devi had already granted wisdom and Bhattar tried to walk in the path of renunciation and freed himself from all impurities and waiting for the exit from the body and thus qualifies to obtain the grace of Devi from being born again in this sorrowstricken world.

Context- 23

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கொள்ளேன், மனத்தில் நின் கோலம் அல்லாது,அன்பர்கூட்டந்தன்னை
விள்ளேன், பரசமயம் விரும்பேன், வியன் மூவுலகுக்கு உள்ளே, அனைத்தினுக்கும்
புறம்பே, உள்ளத் தேவிளைந்த கள்ளே, களிக்கும்களியே, அளியஎன் கண்மணியே.

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Translation in English

Oh Abirami Devi, I will not think of forms other than you and will not depart from the company of your blessed devotees. I will not adore other religion apart from yours Oh blessed Devi who rules all the three worlds from its inner as well as outer self and pervading everywhere. You are the bliss of the heart and the enjoyer too. Oh Devi who had showered mercy of glory on this poor devotee and like the eye led to me.

Critical Analysis

In this stanza Bhattar reassures to his mind that he will not disassociate from the company of the noble devotees of Abirami Devi and shall not also approach other religion because it is not necessary for him to do so as he had already achieved the purpose of austerity and the object of practicing meditation. Such self-analysis and self-introspection are necessary for a devotee to walk in the right path. Bhattar again reiterates in this stanza that Abirami Devi pervades everywhere in all the worlds who is within and outside everything and without a doubt she is para-Brahman praised by the Vedas and realized by him.

Context- 24

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

மணியே, மணியின் ஒளியே, ஒளிரும் மணிபுனைந்த அணியே,
அணியும் அணிக்கழகே, அணுகாதவர்க்குப் பிணியே,
பிணிக்கு மருந்தே, அமரர் பெருவிருந்தே,
பணியேன், ஒருவரை நின் பத்ம பாதம் பணிந்தபின்னே.

Translation in English

Oh Abirami Devi, you are the diamond, its rays and the ornaments made out of diamond. You are the beautifying factor of all the ornaments in the universe. You are the disease that threatens to those who do not adore you in accordance with their sins. You are the medicine to those who adore you that protect and guard them from disease attacking due to their past karmas. You are adored by the saints who attained the boon of birth-lessness (i.e. moksha). How can I think of other Gods after adoring to your blessed feet apart from you!

Critical Analysis

In this stanza Bhattar after glorifying the beauty of Abirami Devi declares one certain thing i.e. Devi to protect the devotees from the sins attacking them and thus they can meditate upon Devi relentlessly. Bhattar also declares that the saints who attained immortality adore her.

Context- 25

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பின்னே திரிந்து, உன் அடியாரைப் பேணிப் பிறப்பறுக்க முன்னே
தவங்கள் முயன்று கொண்டேன், முதல் மூவருக்கும் அன்னே,
உலகுக் கபிராமி என்னும் அருமருந்தே,
என்னே? இனி உன்னை யான் மறவாமல் நின் றேத்துவனே.

Translation in English

I went along with your devotees and did service to them and thus obtained the fortune of birth and deathlessness owing to the ere long austerities I did Oh Abirami Devi the one who yielded the three foremost Lords. You are the greatest drug that cures all the diseases of the world; your fame and grace indeed are incomparable; I adore you forever.

Critical Analysis

In this stanza Bhattar brings out an old cannon of devotion of the scripture i.e. serving the elder one gets wisdom. Bhatar emphasizes here that he had travelled along with the noble devotees and did service to them and thereby his mind has been freed from the urge for joy and sorrow of the world and thereby obtained the wisdom of not to be born and die again. This is the great secret of devotion. The association with the noble ones would lead to practice renunciation of action and attain wisdom.

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Context- 26

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ஏத்தும் அடியவர், ஈரேழுலகினையும் படைத்தும்,
காத்தும், அழித்தும் திரிபவராம், கமழ்பூங்கடம்பு
சாத்தும் குழல் அணங்கே, மணம் நாறும் நின்
தாளிணைக்கென் நாத் தங்கு புன்மொழி ஏறியவாறு, நகையுடத்தே.

Translation in English

Oh Abirami Devi those who adore you are the three Lords (Brahma, Vishnu and Siva) who create, sustain and destroy all the fourteen worlds. Oh Godly maiden you wore a garland made out of wild flower from which emerges sweet smell. It is a wonder that my words in the poem as accepted by you really praise you as you were adored and praised by the primeval three Lords.

Critical Analysis

In this stanza Bhatar declares that the Lords who create, sustain and destroy the fourteen worlds of the universe adore and praise the fame of mother Abirami. In such a case Bhattar wonders how the words contain in the Antati composed by him that has been accepted by Abirami Devi could praise and adore her.

Context- 27

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

உடைத்தனை வஞ்சப் பிறவியை, உள்ளம் உருகும் அன்பு
படைத்தனை, பத்ம பதயுகம் சூடும் பணி எனக்கே
அடைத்தனை, நெஞ்சத்து அழுக்கை எல்லாம் நின் அருட்புனலால்
துடைத்தனை, சுந்தரி நின் அருள் ஏதென்று சொல்லுவதே.

Translation in English

Oh Abirami Devi you had destroyed the enemies of mind such as desire, anger, ignorance, pride and aversion and thereby put an end to my life leading to rebirth. You had created a thought of love and the attitude of thinking about you alone forever. You gave me the action of thinking about your lotus like blessed feet alone. You cured all the impurities of my mind with your grace and mercy. How can I praise your grace and mercy Oh Devi!

Critical Analysis

In this stanza Bhattar declares that Abirami devi had destroyed the desire, anger, ignorance etc. and also granted a boon that he could think of the blessed feet of Devi un-interruptedly; through these two covetous boons of Devi enabled Bhattar's life immortal and there could be no rebirth to him henceforth.

Through the above, Bhattar indicates two things i.e., (i) one should destroy desire, anger etc., t hat will cleanse the mind from all impurities (ii) enable one to think of God alone and thereby put an end to the concept of rebirth. This is the secret of performing austerity and meditation.

Context- 28

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

சொல்லும் பொருளும் என, நட மாடும் துணைவருடன்
புல்லும் பரிமளப் பூங்கொடியே, நின் புதுமலர்த்தாள்
அல்லும் பகலும் தொழும் அவர்க்கே அழியா அரசும்
செல்லும் தவநெறியும், சிவலோகமும் சித்திக்குமே.

Translation in English

Oh Abirami Devi you are united like the word and its meaning with your husband Lord Siva who enact eternal dance. Those devotees who adore your lotus like blessed feet day in and out, you grant them not only the wealth of this world like the kings but also enable them to attain the path of austerity and gain immortal bliss to live in the abode of Lord Siva.

Critical Analysis

In this stanza Bhattar states that Abirami Devi is united with Lord Siva in one body. Devi grants wealth of the world to her blessed devotees who adore her blessed feet day in and out and show the path of meditation to attain immortal bliss the objective of austerity or tapas or meditation.

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Context- 29

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

சித்தியும், சித்தி தரும் தெய்வம் ஆகித் திகழும்பரா சத்தியும்,
சத்தி தழைக்கும் சிவமும், தவம் முயல்வார் முத்தியும்,
முத்திக்கு வித்தும், வித்தாகி முளைத் தெழுந்த புத்தியும்,
புத்தியினுள்ளே புரக்கும் புரத்தையன்றே.

Translation in English

Oh Abirami Devi you are the siddhi i.e. that which grants all the welfare. You are Parasakthi i.e. the abode from which all the great powers emerge including Lord Siva. You are the immortal bliss to those who meditate on yourself and the cause of the thought of the immortal bliss including the guardian of such thought.

Critical Analysis

In this stanza Bhattar declares that Abirami Devi is (i) the abode of the siddhi from which all the great powers emerge including Lord Siva; (ii) the objective and scope of meditation of her devotees (iii) she creates such a thought of immortal bliss in the minds of her devotees and guard it till they achieve it.

Context- 30

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

அன்றே தடுத்தென்னை ஆண்டு கொண்டாய்,
கொண்டதல்ல என்கை நன்றே உனக்கினி நான் என் செயினும்,
நடுக்கடலுள் சென்றே விழினும், கரையேற்றுகை நின் திருவுளமே,
ஒன்றே, பலஉருவே, அருவே, என் உமையவளே.

Translation in English

Oh Abirami Devi you have chosen me as your devotee right from my childhood days thereby enabled me to walk in the path of devotion without indulging in sins or sinlessness in my life. Thus, making me your devotee long ago and letting me down indeed is right? Whatever I do now – though I fell in the ocean of samsara - is it not your grace to save me from bother? Oh mother you are the sole God to those who worship you and the idol of millions who worship in their mind and formless to those who adore you from their inner self.

Critical Analysis

In this stanza Bhattar declares that Abirami Devi had chosen him as her devotee from his childhood days just like Gnana Sambandar who attained wisdom when he was a baby. Due to this fact both Sambandar and Bhattar practiced renunciation of action right from their childhood days and never indulged in either sin or sinlessness in their lives and practiced devotion alone. It is said that one should attain wisdom right from the childhood days that is the reason why Brahmins are made to wear the sacred thread at a very young age and advised to recite Gayatri mantra. When Bhattar attained wisdom at a very young age and walked in the path of devotion how can he degrade himself to indulge in action that will result in sin or not is the question.

Context- 31

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

உமையும், உமையொரு பாகனும் ஏக உருவில்வந்திங் கெமையும்
தமக்கன்பு செய்ய வைத்தார், இனி எண்ணுதற்குச்
சமயங்களும் இல்லை, ஈன்றெடுப்பாள் ஒரு தாயும் இல்லை,
அமையும் அமையுறு தோளியர் மேல்வைத்த ஆசையுமே.

Translation in English

Both Abirami Devi and Lord Siva came in a single form to the lowest person in the world and granted their grace so that I have become their devotee. I therefore need not think of any other religion and there is no one to beget me henceforth and the urge for worldly affairs cease to exist in me.

Critical Analysis

In this stanza Bhattar emphatically declares that both Abirami Devi and Lord Siva came in one form and made him their devotee; thereby he attained wisdom and the urge to enjoy the worldly affairs cease to exist in him and therefore he will not be born again and will attain eternity after he leaves the body. This goes to say

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that a person who attained realization there is no religion for him the path shown by him becomes religion to his followers.

Context- 32

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ஆசைக்கடலில் அகப்பட்டு, அருளற்ற அந்தகன் கைப்
பாசத்தில் அல்லற்பட இருந்தேனை, நின் பாதம் எனும்
வாசக் கமலம் தலைமேல் வலியவைத்து, ஆண்டுகொண்ட
நேசத்தை என் சொல்லுவேன்? ஈசர் பாகத்து நேரிழையே.

Translation in English

Oh Abirami Devi, I was about to plunge in the ocean called samsara of desire-stricken life and experience distress resulting in death. You came to me on your own and placed your blessed feet on my head and made me your devotee – how can I praise your mercy on me oh Abirami Devi who reside at the left side of Lord Siva.

Critical Analysis

In this stanza Bhattar declares that it was Abirami Devi who saved him from plunging in to the sorrow stricken painful life of the world and made her devotee and emphasizes the fact that mercy of Devi is must to attain devotion. In other words, devotion cannot be gained by simply straining oneself but through the mercy and grace of mother Abirami alone.

Context- 33

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

இழைக்கும் வினைவழியே அடும் காலன், எனைநடுங்க
அழைக்கும் பொழுது வந்து, அஞ்சல் என்பாய், அத்தர் சித்தம் எல்லாம்
குழைக்கும் களபக் குவிமுலை யாமளைக் கோமளமே,
உழைக்கும் பொழுது, உன்னையே, அன்னையேஎன்பன் ஓடிவந்தே.

Translation in English

Oh Abirami Devi you make my father Lord Siva's mind into a trance by your grandeur, I consider you as my mother. Oh Devi, when the God of death approaches me with a view to take away my life in accordance with my sins, I implore you to save me and grant me birth-lessness.

Critical Analysis

In this stanza Bhattar implores Abirami Devi to save him when the God of Death approaches him to take away his life according to his sins. Bhattar doubts whether he can remember mother Abirami Devi when death approaches and thereby makes his prayer now so that she can save him at the time of death.

Context- 34

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வந்தே சரணம் புகும் அடியாருக்கு, வானுலகம் தந்தே
பரிவொடு தான்போய் இருக்கும் சதுர்முகமும்,
பைந் தேன் அலங்கல் பருமணி ஆகமும் பாகமும்,
பொற் செந் தேன் மலரும், அலர் கதிர் ஞாயிறும், திங்களுமே.

Translation in English

Abirami Devi grants emancipation to her devotees who take shelter under her blessed feet. The same Abirami Devi resides as Saraswathi of Lord Brahma who recites the four Vedas; as a garland consisting of blistering jewels on the chest of Lord Vishnu; as a part of Lord Siva's body; as a golden flower and as the light of both sun and moon.

Critical Analysis

In this stanza Bhattar declares that Abirami Devi grant's emancipation (immortal bliss or birthless-ness) to her devotees who adore her feet. Devi resides in all the three primeval Gods such as Brahma, Vishnu and Lord Siva and grants light to both sun and moon. In other words, according to Bhattar Devi Abirami is the all-pervading Brahman and that which has to be realized by her devotees.

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Context- 35

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

திங்கட் பகவின் மணம்நாறும் சீறடி சென்னிவைக்க
எங்கட்கு ஒருதவம் எய்தியவா, எண் இறந்த விண்ணோர்
தங்கட்கும் இந்தத் தவம்எய்துமோ? தரங்கக் கடலுள்
வெங்கட் பணிஅணை மேல்துயில் கூரும் விழுப்பொருளே.

Translation in English

I do not know how we got your blessed feet on our head that enabled us to perform meditation on you when numerous Gods in the heaven wish to perform such tapas oh Abirami Devi you rest on the five headed white snake on the milky ocean as paramatma (supreme soul).

Critical Analysis

In this stanza Bhattar wonders how could he obtain the boon of Abirami Devi placing her blessed feet on his head thereby enabled him to perform meditation on the form of Devi such an opportunity has not been granted even to the Gods of heaven. What is important here is that Bhattar declares Abirami Devi as *paramatma* who rests on the five headed snake on the milky sea.

Context- 36

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பொருளே, பொருள் முடிக்கும் போகமே, அரும் போகம்
செய்யும் மருளே, மருளில் வரும் தெருளே, என் மனத்து
வஞ்சத்து இருள் ஏதும் இன்றி ஒளிவெளி ஆகி இருக்கும் உன்தன்
அருள் ஏது, அறிகின்றிலேன் அம்புயாதனத்து அம்பிகையே.

Translation in English

Oh Abirami Devi you are the wealth and the pleasure arising out of enjoying the wealth. The ignorance that caused owing to enjoying the pleasure and the fact of clear understanding after enjoying the pleasure. You are the grace that saves me from the distress caused by ignorance – how can I express my gratitude to you oh Devi who resides on the lotus flower.

Critical Analysis

In this stanza Bhattar declares that Abirami Devi is the wealth, the enjoyment and the experience caused by enjoying the wealth. However, Abirami Devi saves Bhattar from such temporary enjoyment caused by enjoying wealth and enable him to go beyond the state of ignorance and thereby remain grateful to Devi forever.

Context- 37

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கைக்கே அணிவது கன்னலும் பூவும், கமலம் அன்ன மெய்க்கே
அணிவது வெண்முத்து மாலை, விட அரவின்
பைக்கே அணிவது பண்மணிக் கோவையும், பட்டும்,எட்டுத்
திக்கே அணியும் திரு உடையானிடம் சேர்பவளே.

Translation in English

Oh Abirami Devi you possess sugarcane at your hand; for the lotus like body of yours, you wore milky pearl; for your waist you wore silk cloth and jewels consisting of diamonds and you reside at the left side of Lord Siva whose body consists of all the eight sides of the universe and its wealth too.

Critical Analysis

In this stanza Bhattar describes the form of Abirami Devi and the various ornaments she wore. Bhattar also states that Devi forms the left side of the body of Lord Siva and it is difficult to imagine how big the body of Lord Siva as Bhattar describes that it consists of all the eight sides of the universe; just imagine the viswaroopa of Lord Siva and Abirami Devi; indeed, form the whole of this Universe and such a grand spectacle has been seen by Bhattar from his human eyes, that is why Bhattar is superior and can be compared with great and noble saints of ancient era.

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Context- 38

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பவளக் கொடியில் பழுத்தசெவ் வாயும், பனிமுறுவல்
தவளத் திருநகையும் துணையா, எங்கள் சங்கரனைத்
துவளப் பொருது, துடியிடை சாய்க்கும் துணை முலையாள்
அவளைப் பணிமின் கண்டீர், அமராவதி ஆளுகைக்கே.

Translation in English

Abirami Devi has lips like the red coral; her form is like the cool breeze; her enchanting smile with her tooth appears like Peral beads that makes our Lord Siva to forgo his tapas and admire her grandeur – those who adore her blessed feet will surely reach the heavens.

Critical Analysis

In this stanza Bhattar describes the beauty of Abirami Devi that makes even Lord Siva to admire leaving his austerities. Bhattar also says that those who adore Devi's blessed feet will certainly reach the heavens and live among the Gods.

Context- 39

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ஆளுகைக்கு, உன்தன் அடித் தாமரைகள் உண்டு,
அந்தகன்பால் மீளுகைக்கு உன்தன் விழியின் கடைஉண்டு,
மேல்இவற்றின் மூளுகைக்கு என்குறை, நின்குறையே அன்று,
முப்புரங்கள், மாளுகைக்கு அம்பு தொடுத்த வில்லான், பங்கில் வாணுதலே.

Translation in English

Oh Abirami Devi! to rule me your lotus like blessed feet are there; to save me from the grip of Lord of Death your graceful vision is there; Oh Abirami Devi, you possess glittering forehead as you reside at the left side of Lord Siva who once destroyed Tripura! Indeed, it may be my fault that your graceful vision has not fallen unto me.

Critical Analysis

In this stanza Bhattar adores that the blessed feet of Abirami Devi alone are his guiding principle; the graceful vision of Devi would certainly save him from the grips of death; in all circumstances, if the grace of Abirami Devi has not fallen on anyone else (or him), it is due to their (his) fault not anything else.

The above wonderful and humble attitude alone would lead one to attain devotion nothing else.

Context- 40

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வாணுதற் கண்ணியை, விண்ணவர் யாவரும் வந்திறைஞ்சிப்
பேணுதற் கெண்ணிய எம் பெரு மாட்டியை, பேதைநெஞ்சிற்
காணுதற் கண்ணியள் அல்லாத கன்னியைக் காணும் அன்பு
பூணுதற் கெண்ணிய எண்ணமன்றோ, முன்செய் புண்ணியமே.

Translation in English

Oh Abirami Devi you possess a third eye which is glittering indeed; the Gods in the heaven would like to take birth on earth to adore our leader, Abirami Devi; mother will not be visible to the ordinary mortal. The very thought that I wished to see the form of mother is the result of the accumulated noble deeds of mine in the previous several lives.

Critical Analysis

In this stanza Bhattar emphasizes that it is not possible for an ordinary person to view the form of Devi Abirami, as even the Gods in the heaven wanted to take birth on earth to adore the blessed feet of mother. To such an exalting personality, I wanted to visualize – this very thought is the result of several of the noble deeds I did in the previous lives. What Bhattar wanted to indirectly state in this stanza is that "even to think of Abirami Devi one would have done austerities in their previous lives - what to say about getting a vision of Devi".

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Context- 41

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

புண்ணியம் செய்தனமே மனமே, புதுப் பூங்குவளைக் கண்ணியும்,
செய்ய கணவரும் கூடி, நம் காரணத்தால்
நண்ணி இங்கே வந்து தம் அடியார்கள் நடு இருக்கப் பண்ணி,
நம் சென்னியின் மேல் பத்ம பாதம் பதித்திடவே.

Translation in English

Oh mind what good deeds you did in the several of your pervious births so that our Devi and her husband came down on their own to place us among their devotees and also keep their blessed feet on our head.

Critical Analysis

In this stanza Bhattar wonders what noble deeds he had done in the previous many lives so that both Abirami Devi and Lord Siva placed him among the devotees and also placed their blessed feet on his head and granted wisdom to realize Brahman the absolute.

Context- 42

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

இடங்கொண்டு விம்மி, இணை கொண்டு இறுகி, இளகி,
முத்து வடங்கொண்ட கொங்கை மலைகொண்டு இறைவர்
வலிய நெஞ்சை நடங்கொண்ட கொள்கை நலம் கொண்ட நாயகி,
நல் லரவின் படங்கொண்ட அல்குல் பனிமொழி, வேதப் பரிபுரையே.

Translation in English

Oh Abirami Devi you hail from a place that brings pride; you wore a wonderful garland made out of pearls that covers your beautiful upper body that appears as huge mountain and make the mind of Lord Siva to whirl to your tune. Oh Leader! you have an attitude to protect your devotees and showering your grace to them. You wore anklet in your legs from where emerges the incantation of Vedas.

Critical Analysis

In this stanza Bhattar describes the beauty and grandeur of mother Abirami. The noteworthy thing that should be understood here is that Devi always protect her devotees; the Vedas emerge from the sound of her anklets and thereby it becomes evident that Abirami Devi is sum and substance of Vedas from her alone all the four Vedas emerge and indeed she is the one Brahmam that which should be reached by her undisputed devotees.

Context- 43

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பரிபுரச் சீறடிப் பாசாங்குசை, பஞ்சபாணி, இன்சொல்
திரிபுர சுந்தரி, சிந்துர மேனியள் தீமைநெஞ்சில்
புரிபுர, வஞ்சரை அஞ்சக் குனிபொருப்புச்சிலைக் கை,
எரிபுரை மேனி, இறைவர் செம்பாகத் திருந்தவளே.

Translation in English

Abirami Devi wears anklets in her beautiful legs; in her hands she holds unfailing deadly weapons. She also holds five kinds of arrows made out of flowers; when utters she utters kind words alone and she is most beautiful in all the three worlds. Her body resembles red colour like sindur. Those giants who had ill-will towards the Gods in the heaven known as Tripurars; in order to destroy them Lord Siva who has fire like fiery body, took mount Meru as bow at his blessed hands as Devi Abirami formed part of the left side of his body.

Critical Analysis

In this stanza Bhattar describes the divine form of Abirami Devi with all the ornaments and weapons who formed part of the left side of Lord Siva's body when he took mount Meru to destroy the Tirupuras and that is why Devi is known as Tripurasundari.

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Context- 44

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தவளே இவள், எங்கள் சங்கரனார் மனை மங்கலமாம் அவளே,
அவர்தமக் கன்னையும் ஆயினள், ஆகையினால்,
இவளே கடவுளர் யாவர்க்கும் மேலை இறைவியுமாம்,
துவளேன், இனிஒரு தெய்வம் உண்டாக மெய்த்தொண்டு செய்தே.

Translation in English

Our mother Abirami Devi is the consort of Lord Siva and the begetter of all the prosperity of the house of Lord Siva. She alone is Adiparasakthi the foremost and the mother of Sankarar, I therefore need not adore any other Gods and get disoriented.

Critical Analysis

In this stanza Bhattar identifies mother Abirami Devi as the foremost among all the Gods and it is therefore imperative to adore her feet to attain emancipation rather than slipping in to any other religion.

Context- 45

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தொண்டு செய்யாதுநின் பாதம் தொழாது, துணிந்திச்சையே
பண்டு செய்தார் உளரோ, இலரோ? அப் பரி சடியேன்
கண்டு செய்தால் அது கைதவமோ, அன்றிச் செய்தவமோ?
மிண்டு செய்தாலும் பொறுக்கை நன்றே, பின்வெறுக்கை அன்றே.

Translation in English

Oh Abirami Devi, there may be certain person who in the past existed without doing service and also did not adored your blessed feet – suppose I happen to go in that manner, I implore unto you Oh Devi; is it not your duty to protect and save me from degradation.

Critical Analysis

In this stanza Bhattar implores Abirami Devi to correct him in case he derails from devotion unto the blessed feet and put him back to the right track as Abirami Devi alone is the only way to attain birthlessness and go beyond the sorrowful human life.

Context- 46

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வெறுக்கும் தகைமைகள் செய்யினும், தம்அடியாரை
மிக்கோர் பொறுக்கும் தகைமை புதியது அன்றே, புது நஞ்சை உண்டு
கறுக்கும் திருமிடற்றான் இடப்பாகம் கலந்த பொன்னே,
மறுக்கும் தகைமைகள் செய்யினும், யான் உன்னை வாழ்த்துவனே.

Translation in English

Oh Abirami Devi, though I do actions that bring infamy, it is not new that the elders forgive the mistakes of the lesser ones – you too forgive me, oh golden Devi, you reside at the left side of the Lord who once consumed the dangerous poison and thereby his neck had become black – though I do infamous action, I will not fail to adore you.

Critical Analysis

In this stanza Bhattar pleads to Abirami Devi though he intends to commit actions that might bring infamy to him but he will never stop his chosen path of adoring the blessed feet of Devi and thus seeks the grace of Devi even at the bad times of his life.

Context- 47

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வாழும் படிஒன்று கண்டு கொண்டேன், மனத்தே ஒருவர்
வீழும்படிஅன்று, விள்ளும்படிஅன்று, வேலை நிலம்
ஏழும் பரு வரை எட்டும், எட்டாமல் இரவுபகல்
சூழும் சுடர்க்கு நடுவே கிடந்து சுடர்கின்றதே.

Translation in English

I have understood Abirami Devi is permanent in life (i.e. bliss absolute); those who discovered that will never falter. Those who had attained that path will find it difficult to explain the nature to others. That exist beyond the seven islands surrounded by oceans and the eight

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mountains too– however, it could not be attained. That great glow; glows during days and nights, the sun and the moon derives power from it and exist because of it (i.e. Abirami Devi).

Critical Analysis

In this stanza Bhattar emphatically declares the nature of Brahman which he defines it as permanent and it is Abirami Devi. Indeed, it exists beyond everything in the universe, those who could trace it, find it difficult to explain its nature. Indeed, the stars, the moon, the sun and everything else in this universe functions due to its power and therefore, it is profitable to be a devotee to Abirami Devi indeed.

Context- 48

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

சுடரும் கலைமதி துன்றும் சடைமுடிக் குன்றில்
ஒன்றிப் படரும் பரிமளப் பச்சைக் கொடியைப் பதித்து
நெஞ்சில் இடரும் தவிர்த்து இமைப்போதிருப்பார், பின்னும் எய்துவரோ
குடரும் கொழுவும் குருதியும் தோயும் குரம்பையிலே.

Translation in English

Lord Siva who bore the half-curved moon on his matted hair whose body looks like a small mountain - Abirami Devi appears as a creeper that spread over the mountain – those who meditate on this resplendent form in their mind for ever with a tendency of treating sorrow and joy as equal will not attain human body which is consisting of flesh and blood in their next life.

Critical Analysis

In this stanza Bhattar describes Abirami Devi as a green creeper on a small mountain of Lord Siva. Bhattar emphatically declares that those who meditate on the blessed form of mother Abirami Devi will not be born again in the human form and remain one with para-Bramham enjoying bliss absolute.

Context- 49

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

குரம்பை அடுத்துக் குடிபுக்க ஆவி, வெங்கூற்றுக்கு இட்ட
வரம்பை அடுத்து மறுகும் அப்போது, வளைக்கை அமைத்து,
அரம்பை அடுத்த அரிவையர் சூழவந்து, அஞ்சல் என்பாய்
நரம்பை அடுத்த இசைவடிவாய் நின்ற நாயகியே.

Translation in English

Oh Abirami Devi when the life force that tries to ebbs out of the body, at the call of the God of Righteousness – I implore you oh Devi to point your blessed hand towards me and come along with your personal guards (i.e. the seven demigods) and say do not worry son – Oh you are like the music that emerges from the strings of great instrument called Veena.

Critical Analysis

In this stanza Bhattar implores Abirami Devi that in case he forgets the name and form of Abirami Devi at the time when death approaches, Abirami Devi should descend from the Heavens and save him from certain rebirth. Because it is a rule said in the scriptures that the devotee will remember and utter the incantation of God when death approaches so that he will not be born again. Bhattar rightly points out this important nuance and establishes himself as the best among the ancient sages embraced the Vedas.

Context- 50

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

நாயகி, நான்முகி, நாராயணி, கை நளின பஞ்ச சாயகி,
சாம்பவி, சங்கரி, சாமளை, சாதி நச்சு வாய் அகி
மாலினி, வாராகி சூலினி, மாதங்கி என்று ஆய கியாதி
உடையாள் சரணம் அரண்நமக்கே.

Translation in English

Abirami Devi is the Goddess of all the universe – She is the power behind Brahma and Vishnu – She possess five arrows made out of flowers in her lotus like hands. She is also the power behind Lord Siva and the provider of joy and wears various garlands around her

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neck and the protector of the universe thereby known as Varahi – She holds a great weapon called "Trishul" – she obtained the name Mathangi as she was the daughter of Mathanga Muni – She wore a deadliest snake around her neck and possess various such fame - her blessed feet alone are guardian to her beloved devotees.

Critical Analysis

In this stanza Bhattar narrates the fame of Abirami Devi and concludes that the foremost God of the Universe is Abirami Devi alone. Her blessed feet would guard her devotees.

Context- 51

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

அரணம் பொருள் என்று, அருள் ஒன்று இலாத அசுரர் தங்கள்
முரண் அன்று அழிய முனிந்த பெம்மானும், முகுந்தனுமே,
சரணம் சரணம் என நின்ற நாயகி தன் அடியார்,
மரணம் பிறவி இரண்டும் எய்தார் இந்த வையகத்தே.

Translation in English

Those asuras who are known as Tripuras never had any mercy towards anyone and only creating havoc, thought their place of residence that they built with the use of gold, silver and iron is non-destructible and permanent. But Lord Siva destroyed it using Lord Vishu as the arrow. However, these Lords adore the blessed feet of Abirami Devi regarding her as foremost. She grants emancipation to her devotees and will not make them to born and die again and again in the world.

Critical Analysis

In this stanza Bhattar declares that Lord Siva and Lord Vishnu together destroyed the great place belong to the Tripuras who were asuras and creating havoc among the devas. Even such powerful Gods adore the blessed feet of Abirami Devi as the foremost and Devi grants emancipation to her devotees and never allow them to be reborn again in this sorrow-stricken world.

Context- 52

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வையம், துரகம், மதகரி, மா மகுடம், சிவிகை
பெய்யும் கனகம், பெருவிலை ஆரம், பிறை முடித்த
ஐயன் திருமனையாள் அடித் தாமரைக்கு அன்பு முன்பு
செய்யும் தவம் உடையார்க்கு உளவாகிய சின்னங்களே.

Translation in English

To rule the vast earth, to go round it with powerful horses, big elephants, crown, palanquin, the gifts of gold from the lesser kings and costly chains made out of gold and diamond indeed would surely be attained by those who had meditated (in their previous lives) on the blessed feet of Abirami Devi whose consort is Lord Siva who wore the rising moon on his matted hair.

Critical Analysis

In this stanza Bhattar gives a picture that devotees of Abirami Devi who will attain luxurious life as a king and rule over the earth due to the fact that they would have meditated upon the blessed feet of Abirami Devi in their previous lives and perhaps missed the factor of attaining emancipation. This factor emphasizes that not all those who adore the blessed feet of Abirami Devi would qualify as the perfect devotee like the Bhattar who attained all the nuances of devotion and enjoyed bliss absolute in the present life itself.

What are the nuances of devotion is the question mark and can it be found in the Abirami Andati written by the great Bhattar ? Yes to give few clues please read stanza's 37, 39, 40, 42 and 45.

Context- 53

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

சின்னஞ் சிறிய மருங்கினில் சாத்திய செய்ய பட்டும்,
பென்னம் பெரிய முலையும், முத்தாரமும், பிச்சிமொய்த்த
கன்னங்கரிய குழலும், கண் மூன்றும், கருத்தில் வைத்துத்
தன்னந்தனி இருப்பார்க்கு, இது போலும் தவமில்லையே.

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Translation in English

Oh Abirami Devi, the silk cloth you wore on your slim waist, the broad chest, the chain that you wore which is made out of pearls, your black colored hair on which you bore the famous wild flower, the two eyes and the third one on your forehead - those who visualize the above form and meditate unswervingly upon it, indeed is considered as the best meditation among the ascetics in the world.

Critical Analysis

In this stanza Bhattar enunciates the concept of meditation which is to visualize the form of Abirami Devi (as indicated above) unswervingly indeed is the best among all the meditations in the world. Who can do it? Only a person renounced all the enjoyments in the world and has no desires in his mind and longing only for emancipation indeed is the best among the devotees.

Context- 54

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

இல்லாமை சொல்லி, ஒருவர் தம்பாற் சென்று, இழிவுபட்டு
நில்லாமை நெஞ்சில், நினைகுவிரேல், நித்தம் நீடு தவம்
கல்லாமை கற்ற கயவர் தம்பால் ஒரு காலத்திலும்
செல்லாமை வைத்த திரிபுரை பாதங்கள் சேர்மின்களே.

Translation in English

Seeking financial support from the rich due to poverty who treats you with contempt – Oh listen to me fellow being, just adore the blessed feet of Thirupura Sundari, who is the Lord of the three worlds, as I do, you will never be humiliated by such thieves who hoards their wealth.

Critical Analysis

In this stanza Bhattar advises fellow human beings that instead of approaching the wealthy people for financial assistance and being humiliated by them, it is advisable to adore the blessed feet of Abirami Devi as Bhattar was doing and never get humiliated by wealthy humans.

Context- 55

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

மின்ஆயிரம் ஒரு மெய்வடிவாகி விளங்குகின்ற அன்னாள்,
அகமகிழ் ஆனந்தவல்லி, அருமறைக்கு முன்னாய்,
நடு எங்குமாய், முடிவாய முதல்வி தன்னை உன்னாது ஒழியினும்,
உன்னினும், வேண்டுவது ஒன்றில்லையே.

Translation in English

Abirami Devi possess a form of lightening grace which consists of thousand twinkles appear together– she is joy personified and is the beginning, middle and end of Vedas – even the people of the world did not adore her it never bothers her.

Critical Analysis

In this stanza Bhattar declares the lightening form of Abirami Devi who is the beginning, middle and end of Vedas whether the multitude adores her or not that will not affect her.

Context- 56

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ஒன்றாய் அரும்பிப், பலவாய் விரிந்து, இவ் உலகு எங்குமாய் நின்றாள்
அனைத்தையும் நீங்கி நிற்பாள் என்றன்,
நெஞ்சினுள்ளே பொன்றாது நின்று புரிகின்றவா, இப்பொருள் அறிவார்
அன்று ஆலிலையில் துயின்றபெம்மானும், என் ஐயனுமே.

Translation in English

Abirami Devi is the primeval Soul that pervades everywhere in all the things and beings of the universe. Indeed, she is above all the above things and beings – that grand soul resides in me too and the cause for what I do. This secret of the fact is known to both Lord Vishnu who sleep as a baby end of destiny of the universe after universe on a single lotus leaf guarding the whole universe in his stomach and Lord Siva too.

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Critical Analysis

In this stanza the great Bhattar establishes the fact that Abirami Devi is the para-brahma that pervades everywhere in the Universe in the things and beings and above them too and thereby it also resides in the heart of Bhattar and rules him. The secret of this truth is known to both Gods Lord Vishnu and Lord Siva.

Context- 57

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ஐயன் அளந்தபடி இரு நாழிகொண்டு, அண்டம் எல்லாம்
உய்ய அறம்செயும் உன்னையும் போற்றி, ஒருவர் தம்பால் செய்ய
பசுந்தமிழ்ப் பாமாலையும் கொண்டு சென்று, பொய்யும் மெய்யும்
இயம்பவைத்தாய், இதுவோ உன்தன் மெய்யருளே.

Translation in English

Oh Abirami Devi with the two measures of rice Lord Siva had given, you establish righteousness in all the universe and rule them too and I praise you with this anthathi. Kindly do not place me in a situation wherein, I praise the rich people with my Tamil prowess granted by you – such is not your grace Devi and therefore grant me emancipation at once.

Critical Analysis

In this stanza Bhattar requests Abirami Devi that he does not wish to enact poem in praise of the rich with the Tamil wisdom granted by Devi. Thereby he indirectly asks Devi to grant emancipation as he does not wish to live long after completing this antati knowing fully well that he will attain fame of the world after composing this antati.

Context- 58

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

அருணாம்புயத்தும், என் சித்தாம்புயத்தும் அமர்ந்திருக்கும்
தருணாம்புயமுலைத் தையல்நல்லாள், தகை சேர்நயனக்
கருணாம்புயமும், வதனாம்புயமும், கராம்புயமும், சரணாம்புயமும்,
அல்லால் கண்டிலேன், ஒரு தஞ்சமுமே.

Translation in English

Oh, best among the women in the Universe you reside on the lotus which lounges for the sun during the night and blossoms at the dawn and you also reside in my mind and lotus like your eyes from which only grace of mercy emerges – your lotus like face – lotus like blessed hands and foot are my abode nothing else oh Abirami Devi.

Critical Analysis

In this stanza Bhattar takes shelter under the blessed feet of Abirami Devi who is grace personified. Bhattar emphatically declares that there is nothing in the world that he relies and denotes he is the best among the devotees of Abirami Devi.

Context- 59

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தஞ்சம் பிறிது இல்லை ஈதல்லது என்றுன் தவநெறிக்கே நெஞ்சம் பயில
நினைக்கின்றிலேன், ஒற்றை நீள் சிலையும்
அஞ்சு அம்பும் இக்கு அலராக நின்றாய் அறியார் எனினும்
பஞ்சு அஞ்சும் மெல்லடியார் அடியார் பெற்ற பாலரையே.

Translation in English

Though I know that your blessed foot alone is my abode – I did not practice that eternal austerity of adoring your blessed feet, Oh Abirami Devi you stood with your famous bow made out of sugarcane with five arrows made out of flowers – Do not punish me as the noble mothers who possess flower like soft foot forgive the mistakes of their children.

Critical Analysis

In this stanza Bhattar impleads Abirami Devi to forgive his mistakes i.e. even though the blessed feet of Devi alone would yield emancipation, he did not practiced the tapas of adoring the blessed feet of Devi relentlessly earlier in his life.

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Context- 60

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பாலினும் சொல் இனியாய், பனி மா மலர்ப் பாதம் வைக்க
மாலினும், தேவர் வணங்க நின்றோன் கொன்றை வார் சடையின்
மேலினும், கீழ்நின்று வேதங்கள் பாடும் மெய்ப் பீடம்
ஒரு நாலினும் சால நன்றோ அடியேன் முடை நாய்த்தலையே?

Translation in English

Oh Abirami Devi your words indeed are sweeter than the milk. Your blessed feet are adored by Thirumal, the four Vedas and Lord Siva who is adored by all the Gods in the heaven. Your feet therefore are noble and sacred, how than can you place them on my head which is the lowest, this certainly shows your mercy.

Critical Analysis

In this stanza Bhattar extols the greatness of Abirami Devi whose blessed feet are adored by the foremost of the Gods including the Vedas and he wonders such a sacred foot has been placed on his head indeed is shear mercy of mother Abirami Devi and nothing else.

Context- 61

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

நாயேனையும் இங்கு ஒரு பொருளாக நயந்து வந்து,
நீயே நினைவின்றி ஆண்டு கொண்டாய், நின்னை உள்ள வண்ணம்
பேயேன் அறியும் அறிவு தந்தாய், என்ன பேறு பெற்றேன்
தாயே, மலைமகளே, செங்கண்மால் திருத்தங்கச்சியே.

Translation in English

Oh Abirami Devi, you granted a boon to this lowest among the dogs out of grace and mercy so that I forget myself and made me to realize that you are the foremost of mercy personified. To attain this wisdom out of your grace - what good deeds did I do in all my pervious lives - Oh great mother, the daughter of Himavan and the sister of Vishnu who is the granter of grace to his devotees.

Critical Analysis

In this stanza Bhattar states that mother Abirami Devi granted a boon through which he can realize ParaBrahmam and wonders what great deeds did he do in his previous lives that made mother to grant him the wisdom.

Context- 62

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தங்கச் சிலைகொண்டு, தானவர் முப்புரம் சாய்த்து,
மத வெங்கட் கரி உரி போர்த்த செஞ்சேவகன்
மெய்யடையக் கொங்கைக் குரும்பைக் குறியிட்ட நாயகி,
கோகனகச் செங் கைக் கரும்பும், மலரும் எப்போதும்என் சிந்தையதே.

Translation in English

Oh Abirami Devi, Lord Siva your husband took Meru Mountain as the bow and destroyed the three giants of Tripura; thereafter wore the skin of the mad elephant and become red colored and you are part of such grand Lord. I meditate the bow on your blessed hands and your graceful eyes forever.

Critical Analysis

In this stanza Bhattar states that Abirami Devi is part of Lord Siva who destroyed the three giants of Tripura using Mount Meru as his bow and Bhattar meditates on the form of Devi Abirami forever. Visualizing the form of Devi once and meditating itself is a difficult process and Bhattar states that he meditates on the form of Abirami Devi forever confirms that he is the best among the foremost of ascetics of ancient India.

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Context- 63

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தேறும்படி சில ஏதுவும் காட்டி, முன் செல்கதிக்குக் கூறும் பொருள்,
குன்றிற் கொட்டும் தறி குறிக்கும் சமயம் ஆறும் தலைவி
இவளாய் இருப்பது அறிந்திருந்தும் வேறும் சமயம் உண்டு
என்று கொண்டாடிய வீணருக்கே.

Translation in English

Knowing fully well that among the paths shown by Abirami Devi six are foremost and Devi is the primeval deity. However, those hypocrites who exclaim that some other religion is better is trying to crush a mountain with the help of a wooden stick.

Critical Analysis

In this stanza Bhattar exclaims that Abirami Devi had shown various paths for her devotees to follow among them six are foremost and Devi is the presiding deity; however, those who claim that there are other paths better than this is foolishness to the core.

Context- 64

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வீணே பலி கவர் தெய்வங்கள்பாற் சென்று, மிக்க அன்பு பூணேன்,
உனக்கன்பு பூண்டு கொண்டேன் நின்புகழ்ச்சியன்றிப்
பேணேன், ஒருபொழுதும் திரு மேனி ப்ர காசமின்றிக் காணேன்,
இரு நிலமும் திசை நான்கும் ககனமுமே.

Translation in English

Oh Abirami Devi, I will not adore other deities that takes the offerings and cannot grant what they want. I chose you as my only abode and praise your fame as I see your form alone everywhere (both on the earth and above in the sky).

Critical Analysis

In stanza Bhattar declares that he chose Abirami Devi alone as his abode and cannot worship other deities as he sees the form of Abirami Devi everywhere.

Context- 65

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ககனமும் வானமும் புவனமும் காண, விற் காமன்
அங்கம் தகனம் முன் செய்த தவப்பெருமாற்கு,
தடக்கையும் செம் முகனும், முந்நான்கு இருமூன்று எனத் தோன்றிய
மூதறிவின் மகனும் உண்டாயது அன்றோ? வல்லி, நீ செய்த வல்லபமே.

Translation in English

Lord Siva to the utter bewilderment of those on the earth and the heaven too absolved the God of Love who held a bow made out of sugarcane sheerly by his power of austerity – to that Lord you had granted power to create Lord Muruga (who is also called Thagapan Swami) who possessed long and powerful twelve hands; graceful six faces and eternal fame of the Universe – Alas what wonder is your power - Oh Abirami Devi.

Critical Analysis

In this stanza Bhattar praises the power of Abirami Devi who was responsible in creating Lord Muruga by Lord Siva who once absolved the God of Love.

Context- 66

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வல்லபம் ஒன்றறியேன் சிறியேன், நின் மலரடிச்
செம் பல்லவம் அல்லது பற்றொன்றிலேன், பசும் பொற்பொருப்பு
வில்லவர் தம்முடன் வீற்றிருப்பாய் வினையேன் தொடுத்த
சொல் அவமாயினும் நின்திருநாமங்கள் தோத்திரமே

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Translation in English

Oh Abirami Devi, I do not have intelligence and a lowest person. I do not have any other attachment excepting your blessed feet. Oh Abirami Devi you sit along with Lord Siva who once took mount Meru as his bow – kindly accept this poem (antati) enacted by me, as it consist of your name at many places though the words are infirmity than that of your undisputed fame.

Critical Analysis

In this stanza Bhattar doubts his composition of Abirami Antati and pleads Devi to accept it as it consist of Devi's name at many places, however, it can be regarded as a scholarly stotra and is equivalent to that of the ancient Upanishads.

Context- 67

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தோத்திரம் செய்து, தொழுது, மின் போலும் நின் தோற்றம் ஒரு மாத்திரைப்
போதும் மனத்தில் வையாதவர் வண்மை, குலம்,
கோத்திரம், கல்வி, குணம், குன்றி, நாளும் குடில்கள் தொறும் பாத்திரம் கொண்டு
பலிக்கு உழலாநிற்பர் பார் எங்குமே.

Translation in English

Oh Abirami Devi those who do not adore you and did not meditate even for a minute on your lightening form will lose their philanthropy, fame of their heritage, scholarship and good tendency day by day and would roam from place to place in search of alms.

Critical Analysis

In this stanza Bhattar warns those who do not adore the blessed feet of Abirami Devi will lose their pride and would lead to a situation of roaming from place to place for alms.

Context- 68

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பாரும், புனலும், கனலும், வெங் காலும், படர் விசும்பும்,
ஊரும் முருகு சுவையொளி யூறொலி ஒன்றுபடச் சேரும்
தலைவி, சிவகாம சுந்தரி, சீறடிக்கே சாரும்
தவமுடையார் படை யாத தனம் இல்லையே.

Translation in English

Oh Abirami Devi the five elements such as earth, water, fire, air and ether; the resultant five effects i.e. smell, taste, sight, touch and sound – all these rests at your blessed feet and thereby you are known as Sivagama Sundari. Those who adore your blessed feet are the most fortunate ones and they will certainly attain all the wealth in the world.

Critical Analysis

In this stanza Bhattar declares that all the five elements and their resultant effects emerge from the blessed feet of Abirami Devi – therefore those who adore the blessed feet of Devi are fortunate though they attain all the wealth in the world but never dissuade from the path of devotion.

Context- 69

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தனம் தரும், கல்வி தரும், ஒருநாளும் தளர்வறியா மனம் தரும்,
தெய்வ வடிவும் தரும், நெஞ்சில் வஞ்சம் இல்லா இனம் தரும்,
நல்லன எல்லாம் தரும், அன்பர் என்பவர்க்கே கனம் தரும்
பூங் குழலாள், அபி ராமி கடைக்கண்களே.

Translation in English

Abirami Devi's merciful look will provide: - wealth, scholarship, determination, an outlook of divinity, friends who never knew malice, whatever goodness that is in the world, eternal love and humbleness owing to devotion.

Critical Analysis

In this stanza Bhattar declares that a merciful look of Abirami Devi alone would provide wealth, scholarship etc., One should understand from this stanza that even devotion resulting to eternal love would be granted by Abirami Devi alone not straining by oneself in the disguise of devotion.

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Context- 70

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கண்களிக்கும்படி கண்டு கொண்டேன் கடம்பாடவியில்
பண்களிக்கும்குரல் வீணையும், கையும் பயோதரமும்
மண்களிக்கும்பச்சை வண்ணமும் ஆகி மதங்கர்குலப்
பெண்களில்தோன்றிய எம்பெருமாட்டிதன் பேரழகே

Translation in English

Oh Abirami Devi, I have seen you to the fullest satisfaction of my eyes as you dwell in the forest called Kadambavanam; your graceful voice even attracted by music; holding the Veena; your beautiful attire with green color was liked by the mother of earth; with all these combined together you have born in the family known as mathanga.

Critical Analysis

In this stanza Bhattar states that he had seen the form of Abirami Devi at Kadambavana forest and describes the beauty of Devi who has born in the family of Mathanga Muni.

Context- 71

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

அழகுக்கொருவரும் ஒவ்வாத வல்லி
அருமறைகள் பழகிச் சிவந்த பதாம் புயத்தாள்,
பனி மாமதியின் குழவித் திருமுடிக் கோமள யாமளைக் கொம்பிருக்க
இழவுற்று நின்ற நெஞ்சே இரங்கேல், உனக்கென் குறையே?

Translation in English

Our leader Abirami Devi who is beauty personified and no one is equal in this universe. The Vedas adore her blessed feet effervescing-ly and thereby her feet on the lotus appears to be red in colour. The full moon appears just behind her head like a baby and she bore green colour. Therefore, oh mind though you think that you have lost something in the mundane life, when our mother is there, there will be no void.

Critical Analysis

In this stanza Bhattar warns his mind that it need not worry for any loss of enjoyment in the mundane world as it thinks, when the all-conquering mother Abirami Devi's grace and mercy is there, there should be no question for despondency.

Context- 72

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

என்குறை தீரநின் றேத்துகின்றேன், இனி யான் பிறக்கின்,
நின்குறையே அன்றி யார்குறை காண்?
இரு நீள்விசும்பின் மின்குறை காட்டி மெலிகின்ற நேரிடை மெல்லியலாய்,
தன்குறை தீர, எங்கோன்சடை மேல்வைத்த தாமரையே.

Translation in English

Oh Abirami Devi, I adore and praise you so that my sins are to be absolved. In case I have to be born again, it is your fault not of mine. Oh Devi you have a waist thinner than the lightening of the sky and your blessed feet on the head of Lord Sankara would get all his sins get absolved.

Critical Analysis

In this stanza Bhattar pleads Abirami Devi to get all his sins appeased and show mercy so that he is not born again in this world. Bhattar quotes that Abirami Devi has got the power even to appease the sins accrued to Lord Siva.

Context- 73

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தாமம் கடம்பு, படைபஞ்ச பாணம், தனுக் கரும்பு,
யாமம் வயிரவர் ஏத்தும் பொழுதெமக் கென்றுவைத்த
சேமம் திருவடி, செங்கைகள் நான்கொளி செம்மை,
அம்மை நாமம் திரிபுரை, ஒன்றோ டிரண்டு நயனங்களே.

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Translation in English

Oh Abirami Devi the garland you wore is made out of different kinds of fragrant flowers; you possess five kinds of arrows made out of flowers and the bow you hold is made out of sugarcane; your devotees offer oblations unto you during mid-night; my only wealth is your blessed feet; four graceful hands; and the glittering form; your name is Tripura-sundari and your merciful eyes are three.

Critical Analysis

In this stanza Bhattar describes the blissful form of Abirami Devi and declares that his only wealth is the blessed feet of Devi and thereby he desires nothing in this world as he had kept his mind beyond the pale of mundane existence of the world.

Context- 74

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

நயனங்கள் மூன்றுடை நாதனும், வேதமும்,
நாரணனும், அயனும் பரவும் அபிராம வல்லி அடியிணையப்
பயனென்று கொண்டவர், பாவையர் ஆடவும் பாடவும்,
பொன் சயனம் பொருந்து தமனியக் காவினில் தங்குவரே.

Translation in English

The three eyed Lord Siva who is the foremost; the Vedas; the all-pervaded Lord Narayana and the Brahma who creates all the worlds adore Devi Abirami's blessed feet. Those devotees who uphold the blessed feet of Abirami Devi as their lost resort, will never turn their eyes towards heaven wherein the damsels dance and the bed made out of gold.

Critical Analysis

In this stanza Bhattar declares that all the three primordial Gods adore the blessed feet of Abirami Devi and the best among the devotees who regard the blessed feet of Devi as their lost resort will never fall down to heaven and its enjoyment even if that comes on their way to the path of emancipation.

Context- 75

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தங்குவர், கற்பக தாருவின் நீழலில், தாயர் இன்றி மங்குவர்,
மண்ணில் வழுவாப் பிறவியை மால்வரையும் பொங்குவர்
ஆழியும், ஈரேழ் புவனமும் பூத்த உந்திக்
கொங்கிவர் பூங்குழலாள் திரு மேனி குறித்தவரே.

Translation in English

Abrami Devi who is possessing big many mountains; great many oceans; fourteen worlds in her stomach and beautiful long hair and flowers on it - those who meditate on the above form for ever will live under the tree called Karpa-tree located in the world belong to Abirami Devi and will not be born again and there will be no mothers to beget them on the earth.

Critical Analysis

In this stanza Bhattar describes the form of Abirami Devi and declares that those who meditate on the form for ever will not be born again on the earth and attain emancipation and live in the world of the mother.

Context- 76

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

குறித்தேன் மனத்தில் நின் கோலம் எல்லாம்,
நின் குறிப்பறிந்து மறித்தேன் மறலி வருகின்ற நேர்வழி,
வண்டு கிண்டி வெறித்தேன் அவிழ் கொன்றை வேணிப் பிரான்
ஒரு கூற்றை, மெய்யில் பறித்தே, குடிபுகுதும் பஞ்ச பாண பயிரவியே.

Translation in English

Oh Abirami Devi I am able to think of your form at all the times; because of this, I am able to stop the God of death approaching me and therefore there will be no death to me. Lord Siva who wore a kind of garland made out of wild flowers which is attracted by the bees and Abirami Devi is part of him holding five arrows made out of flowers which are responsible for the mundane existence of mankind in the world.

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Critical Analysis

In this stanza Bhattar declares that as he was able to meditate on the form of Abirami Devi and he could stop death approaching him and enjoying bliss absolute in the very existence with the human body. Abirami Devi is responsible for the beings to experience the worldly affairs.

Context- 77

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பயிரவி, பஞ்சமி, பாசாங்குசை, பஞ்ச பாணி,
வஞ்சர் உயிர் அவி உண்ணும் உயர் சண்டி, காளி,
ஒளிரும் கலா வயிரவி, மண்டலி, மாலினி, சூலி, வராகியென்றே
செயிர்அவி நான்மறை சேர்திரு நாமங்கள் செப்புவரே

Translation in English

Oh Abirami Devi you create havoc in the minds of the bad elements; you are the presiding deity of the five elements; you hold deadly weapons and the five arrows made out of flowers; you are called Chandigai as you destroy the lives of bad elements; you are also called Maha Kali; you grant all the fine arts; you reside in the Sun and the Moon thereby you are called Mandali; as you wear great garland and you are known as Malini; as you hold a kind of weapon called Soolam you are known as Soolini; as one of your form is Varaha you are called Varahi; your devotees chant your names as contain in the Vedas and attain purity.

Critical Analysis

In this stanza Bhattar enunciate the different names and forms of Abirami Devi adoring it in the sense it was described the devotees will attain purity of mind.

Context- 78

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

செப்பும், கனக கலசமும் போலும் திருமுலைமேல்,
அப்பும் களப அபிராம வல்லி, அணிதரளக் கொப்பும்,
வயிரக் குழையும், விழியின் கொழுங்கடையும்,
துப்பும், நிலவும் எழுதிவைத்தேன், என் துணைவிழிக்கே.

Translation in English

Oh, Abirami Devi your upper body resembles like a tiny golden pot, from it spread sweet smell of sandal paste; the chain you wore made out of pearls around your neck, the ear rings made out of diamonds; your merciful and graceful glance and the moon like face of yours – I visualize in my eyes forever.

Critical Analysis

In this stanza Bhattar describes the form of Abirami Devi, visualize and meditate on the same forever. This shows the extraordinary devotion of Bhattar who is second to none of the foremost of devotees of Abirami Devi.

Context- 79

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

விழிக்கே அருளுண்டு, அபிராம வல்லிக்கு.
வேதம்சொன்ன வழிக்கே வழிபட நெஞ்சுண்டு
எமக்கு, அவ்வழி கிடக்கப்பழிக்கே சுழன்று, வெம் பாவங்களே செய்து, பாழ்நரகக்
குழிக்கே அழுந்தும் கயவர்தம் மோடென்ன கூட்டினியே.

Translation in English

As Abirami Devi's graceful look is there on me and I have the tendency to worship mother as per the path shown by the Vedas - why should I have relationship with the evil minded who indulge in sinful acts and dwell in the mundane existence alone.

Critical Analysis

In this stanza Bhattar is of the opinion, when Abirami Devi's merciful look is on me I should not indulge with people who commit sins and lead a life regarding bodily pleasures alone as final.

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https://in.search.yahoo.com/yhs/search?hspart=sz&hsimp=yhs-002&p=Abirami+Bhattar+photos&type

Context- 80

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கூட்டியவா என்னைத் தன் அடியாரில், கொடிய வினை ஓட்டியவா,
என்கண் ஓடியவா தன்னை உள்ளவண்ணம் காட்டியவா,
கண்ட கண்ணும் மனமும் களிக்கின்றவா,
ஆட்டியவா நடம் ஆடகத் தாமரை ஆரணங்கே.

Translation in English

Oh Abirami Devi, you attached me with your devotees; you have dispelled my dreadful sins; grant me your grace and also show your form to me. To see me dance in ecstasy upon seeing your form indeed is your mercy alone oh Abirami Devi who sits on the golden flower.

Critical Analysis

In this stanza Bhattar praises the grace and mercy of Abirami Devi who at the outset made him to be among the devotees of Devi, then removed the dreadful sins and made his mind to constantly worship Devi and finally shown the form to him thereby made him to go to the state of dance in ecstasy - such fortune could be attained through the mercy of Abirami Devi alone.

Context- 81

Original verse written by Abirami Bhattar in Sen-Tamil (i.e.Poetical Tamil)

அணங்கே, அணங்குகள் நின் பரிவாரங்கள் ஆகையினால்,
வணங்கேன் ஒருவரை, வாழ்த்துகிலேன் நெஞ்சில்,
வஞ்சகரோ டிணங்கேன், எனதுன தென்றிருப்பார் சிலர் யாவரொடும் பிணங்கேன்
அறிவொன்றிலேன் எண்கண் நீவைத்த பேரளியே

Translation in English

Oh Abirami Devi you are the only God I worship though other Gods belong to you as courtier, I will not adore them. I will not praise other Gods in my heart; I will not be friend with the cowards at heart; I will not breakup the friendship with those nobles who regard everything is yours; though I am not intelligent you have granted your mercy on me; how can I praise you.

Critical Analysis

In this stanza Bhattar shows what is single pointed devotion?

It is to adore the ista-deivam (deity of liking) and do not have friendship with cowards; never go off the track with that of the devotees who regard everything as given by Devi. However, matured one may be a devotee should not nurture pride in his attitude. In the foregoing many stanzas Bhattar declared that he had seen the form of Abirami Devi yet in this stanza he pleads innocence as far as the divine grace of Devi is concerned; such humbleness and steadfastness are hall marks of noble devotees who go near to Devi's blessed feet every moment.

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Context- 82

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

அளியார் கமலத்தில் ஆரணங்கே அகிலாண்டமும்
நின் ஒளியாக நின்ற ஒளிர்திருமேனியை உள்ளுதொறும்
களியாகி அந்தக்கரணங்கள் விம்மிக் கரைபுரண்டு
வெளியாய் விடின் எங்ஙனே மறப்பேன் நின் விரகினையே.

Translation in English

Oh Abirami Devi you sit on the lotus flower which is surrounded by the bees; all the worlds are reflected by the glow that emanate from that glow; upon seeing such a grand glow, I am enthralled with boundless joy both inward and outwardly. How can I forget the path of virtue shown by you oh incomparable intellectual?

Critical Analysis

In this stanza Bhattar describes Abirami Devi as a formless glow that lights the whole universe. Seeing such a great glow Bhattar experienced eternal bliss forgetting his own body.

Context- 83

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

விரவும் புதுமலரிட்டு, நின் பாத விரைக்கமலம்
இரவும் பகலும் இறைஞ்சவல்லார், இமையோர்
எவரும் பரவும் பதமும், அயிராவதமும், பகீரதியும்,
உரவும் குலிசமும் கற்பகக் காவும் உடையவரே.

Translation in English

Oh Abirami Devi those who worship your blessed feet by fresh flowers day in and out will attain the position of Indra which is admired by the Gods in the heaven; White elephant called the Ayravadham; Ganges belong to the heaven; the great weapon called Vajra; the all providing tree called the Karpagatharu.

Critical Analysis

In this stanza Bhattar describes the great many things that could be achieved by the devotees of Abirami Devi who worship her blessed feet day in and out. However, these are not the final goal of worship or devotion. They should cross all these impermanent attainments that may come on the way in their pursuit of devotion and reach the blessed feet of Abirami Devi and attain immortality mercifully granted by Devi.

Context- 84

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

உடையாளை, ஒல்கு செம்பட்டுடையாளை, ஒளிர்மதிச்செஞ் சடையாளை, வஞ்சகர்
நெஞ்சடை யாளைத், தயங்கு நுண்ணூல் இடையாளை,
எங்கள் பெம்மான் இடையாளை, இங்கென்னை இனிப் படையாளை,
உங்களையும் படையாவண்ணம் பார்த்திருமே.

Translation in English

Abirami Devi possess all the worlds and its beings; she wears red colour silk cloth which glitters; she wears the moon on her mated hair; she never tries to enter into the hearts of the cowards; she possesses lean waist and resides on the left side of Lord Siva; she alone can grant me birth-lessness and she will definitely make you all birthless Oh blessed devotees of Devi.

Critical Analysis

In this stanza Bhattar after describing the form and power of Abirami Devi states that it is Abirami Devi alone can grant one the highest goal of meditation or devotion i.e. birth-lessness which can also be called emancipation wherein the devotee after leaving the body reaching the blessed feet of Devi experience bliss absolute.

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Context- 85

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பார்க்கும் திசைதொறும் பாசாங்குசமும், பனிச் சிறை வண்டு
ஆர்க்கும் புதுமலர் ஐந்தும், கரும்பும், என் அல்லல் எல்லாம்
தீர்க்கும் திரிபுரையாள் திரு மேனியும், சிற்றிடையும்,
வார்க் குங்கும முலையும் முலைமேல் முத்து மாலையுமே.

Translation in English

Oh Abrami Devi, wherever I see I witness you hold your weapons, arrows made out of flower that are surrounded by the honey-bees and bow made out of sugarcane. The grand form of Devi that could dissolve all my struggles with her grace, and the upper body that was smeared by kum-kum (saffron) and glistering chain made out of pearls.

Critical Analysis

In this stanza Bhattar describes the form of Abirami Devi as seen by him that could dissolve the sorrows and struggles, he had marveled to reach the blessed feet of Devi.

Context- 86

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

மாலயன் தேட, மறை தேட, வானவர் தேட நின்ற காலையும்,
சூடகக் கையையும், கொண்டு கதித்த கப்பு வேலை வெங் காலன்
என்மேல் விடும்போது, வெளி நில் கண்டாய்
பாலையும் தேனையும் பாகையும் போலும் பணிமொழியே.

Translation in English

Oh Abirami Devi, Thirumal, Brahma, Vedhas and the Gods in the Heaven searched for your blessed feet and hands with bangles but in vain. When the God of Death approach me with his deadly weapon to take away my life, I implore you to appear before me and save me from re-birth again - Oh Devi possessing voice as sweet as milk and honey.

Critical Analysis

In this stanza Bhattar implores Abirami Devi to appear before him when death approaches and grant birthlessness thereby he will reach the blessed feet of Devi that could not be achieved even by the Gods in the heaven.

Context- 87

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

மொழிக்கும் நினைவுக்கும் எட்டாத நின் திருமூர்த்தி,
என்றன் விழிக்கும் வினைக்கும் வெளிநின்றதால்
விழியால் மதனை அழிக்கும் தலைவர், அழியா விரதத்தை
அண்டமெல்லாம் பழிக்கும்படி, ஒரு பாகம் கொண்டாளும் பராபரையே.

Translation in English

Oh Abirami Devi, it is bewildering that I could not conceive in my mind nor express it in terms of words, I see your form which stands beyond my sight and sins. Lord Siva who is our leader destroyed Manmatha through his third eye coming out from his long meditation. Abirami Devi occupies the left side of the Lord and the world praises her as the foremost.

Critical Analysis

In this stanza Bhattar was bewildered to see the form of Abirami Devi which cannot be described by thoughts or words and Devi is the foremost.

Context- 88

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பரமென்று உனைஅடைந்தேன், தமியேனும்,
உன்பத்தருக்குள் தரமன் றிவன் என்று தள்ளத் தகாது
தரியலர்தம் புரமன் றெரியப் பொருப்புவில் வாங்கிய,
போதில் அயன் சிரம்ஒன்று செற்ற, கையான் இடப் பாகம் சிறந்தவளே

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Translation in English

Oh Abirami Devi among your devotees I am here depending on your grace and mercy alone; please do not let me down treating as a failing devotee. Oh Devi you occupy the left side of Lord Siva who once destroyed the Rakshasas taking Mount Meru as his bow thereafter plucked one of the head of Brahma who sat on the lotus flower.

Critical Analysis

In this stanza Bhattar impleads Abirami Devi not to let him down treating him as not a devotee as his life depends only on the mercy and blessings of Abirami Devi alone nothing else.

Context- 89

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

சிறக்கும் கமலத் திருவே, நின்சேவடி சென்னிவைக்கத்
துறக்கம் தரும்நின் துணைவரும் நீயும் துரியம் அற்ற
உறக்கம் தரவந்து, உடம்போடு உயிர்உற வற்றறிவு
மறக்கும் பொழுதென் முன்னே வரல்வேண்டும் வருந்தியுமே.

Translation in English

Oh Abirami Devi, you reside on the lotus flower, when I thus forget all my sense and ready to leave the body, I implore you Devi yourself along with Lord Siva to appear before me and place your blessed feet on my head thereby grant me emancipation.

Critical Analysis

In this stanza Bhattar implores Abirami Devi to appear before him at the time when his life-force ebbs out and place her blessed feet on his head and grant him immortality.

Context- 90

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

வருந்தாவகை, என்மனத்தாமரையினில் வந்து புதுந்து,
இருந்தாள், பழைய இருப்பிடமாக, இனி எனக்குப்
பொருந்தா தொருபொருள் இல்லை விண் மேவும் புலவருக்கு
விருந்தாக வேலை மருந்தானதை நல்கும் மெல்லியலே.

Translation in English

Oh Abirami Devi – Due to your grace and mercy you entered and made my mind as your permanent residence. Therefore, I need not worry about the vicious circle of birth and death anymore and I do not aspire for anything else in the world. Abirami Devi who got the impossible nectar for the Gods of the Heaven from the ocean which cannot be achieved by anyone.

Critical Analysis

In this stanza Bhattar exclaims that as Abirami Devi entered in to his mind due to her mercy thereby he is saved from the vicious circle of birth and death and he need not aspire for anything else in the world.

Context- 91

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

மெல்லிய நுண்ணிடை மின் அனையாளை விரிசடையோன்
புல்லிய மென் முலை பொன் அனையாளைப், புகழ்ந்துமறை
சொல்லியவண்ணம் தொழும் அடியாரைத் தொழுமவர்க்குப்
பல்லியம் ஆர்த்தெழ வெண்பகடூரும் பதம் தருமே.

Translation in English

Oh Abirami Devi you possess lean waist like the lightening, you are just like molten gold and mingled with Lord Siva. Those who worship the devotees of mother who adore Devi as enunciated in the Vedas will be granted the position of Indra by Abirami Devi who will be entitled to travel in the heaven on the white elephant called Iyravatham with the bards and music enacted by the Gods in the heaven.

Critical Analysis

In this stanza it is bewildering that Bhattar declares, those who worship the beloved devotees of mother Abirami Devi who adore mother in accordance with Vedas will be granted the position of Indra by Devi.

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Context- 92

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

பதத்தே உருகி, நின் பாதத்திலே மனம் பற்றி,
உன்றன் இதத்தே ஒழுக, அடிமை கொண்டாய்
இனியான் ஒருவர் மதத்தே மதிமயங்கேன், அவர் போன வழியும் செல்லேன்,
முதல் தேவர் மூவரும் யாவரும் போற்றும் முகிழ்நகையே.

Translation in English

Oh Abirami Devi, you made me to melt in to trance by chanting your name and placed my mind on your blessed feet forever and adhere what you think as your devotee, therefore I will not think about other religions and go according to what they say. Oh Devi, the eternal smile on your face is being adored even by the three primeval Gods (i.e. Brahma, Vishnu and Lord Siva).

Critical Analysis

In this stanza Bhattar declares that it was Abirami Devi who made his mind to think about Devi and rest his mind on her blessed feet and this faith cannot be shacked by any other religion or its philosophy.

Context- 93

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

நகையே இஃதிந்த ஞால மெல்லாம் பெற்ற நாயகிக்கு,
முகையே முகிழ் முலை, மானே, முது கண் முடிவில்,
அந்த வகையே பிறவியும் வம்பே, மலைமகள் என்பது நாம்,
மிகையே இவள்தன் தகைமையை நாடி விரும்புவதே.

Translation in English

Abirami Devi who had yielded all the worlds however, people try to compare her eyes with that of the deer's and her form which cannot be described in words but call her as the daughter of the king of mountain and further trying to describe her limitless mercy are mere hypocrisy by the Pundits who could not realize the real nature of mother.

Critical Analysis

In this stanza Bhattar criticizes the Pundits who did not realize the real form of mother calling and comparing with that of mundane things are mere exaggeration and hypocrisy. Bhattar indirectly advises them instead they should surrender at the blessed feet of mother and seek her mercy that alone will help them to become her devotee.

Context- 94

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

விரும்பித் தொழும் அடியார், விழிநீர் மல்கி,
மெய் புளகம் அரும்பித் ததும்பிய ஆனந்தமாகி அறிவிழந்து
சுரும்பிற் களித்து, மொழி தடுமாறி முன் சொன்ன எல்லாம்
தரும் பித்தர் ஆவரென்றால், அபிராமி சமயம்நன்றே.

Translation in English

When the devotion to Abirami Devi matures, the devotee will experience tears in their eyes, forget their body and go in to a trance of excitement, forgetting their sense and the mind they enjoy bliss just like tasting the juice of sugarcane and will be unable to explain the above experience in terms of words and perhaps behave like a lunate – such is the indication of real devotion unto Abirami Devi.

Critical Analysis

In this stanza Bhattar explains the experience of a devotee who tamed his mind in to null in terms of expectations of mundane existence and focused his attention unto the blessed feet of mother Abirami Devi that made him to enjoy bliss absolute even when he is alive in the world, such an experience will qualify him to attain immortality when he leaves the body.

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Context- 95

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

நன்றே வருகினும், தீதே விளைகினும்,
நான் அறிவது ஒன்றேயும் இல்லை, உனக்கே பரம்,
எனக்குள்ள எல்லாம் அன்றே உனதென் றளித்து விட்டேன்,
அழியாத குணக் குன்றே, அருட்கடலே, இமவான் பெற்ற கோமளமே.

Translation in English

Oh Abirami Devi, whether good or bad happens to me, I will not distinguish them because you know that I have renounced everything unto your blessed feet long ago Oh mercy personified mother! the daughter of Himavan.

Critical Analysis

In this stanza Bhattar clearly explains the fact that he had renounced both good and bad that would come on his way towards devotion. Therefore, he will not worry when sorrow comes and happy when good thing happens. In other words, he will treat both sorrow and joy as equal and keep his mind in equanimity and engage his mind adoring mother Abirami such is the concept of true devotion.

Context- 96

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

கோமள வல்லியை, அல்லியந் தாமரைக் கோயில் வைகும்
யாமள வல்லியை, ஏதம் இலாளை, எழுதரிய
சாமள மேனிச் சகல கலாமயில் தன்னைத், தம்மால்
ஆமளவும் தொழுவார் எழுபாருக்கும் ஆதிபரே.

Translation in English

Abirami Devi is ever young just like a creeper, she resides in the temple which is made out of lotus and water-lily; she stands as part of Lord Siva most beautiful like a peacock and knows all the arts in the universe – those who adore Devi adequately will attain fame wherever they go.

Critical Analysis

In this stanza Bhattar not only describes about the grandeur of Abirami Devi but the fame obtained by those who adore her.

Context- 97

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ஆதித்தன், அம்புலி, அங்கி, குபேரன், அமரர் தங்கோன்,
போதிற் பிரமன், புராரி, முராரி பொதியமுனி,
காதிப் பொருபடைக் கந்தன், கணபதி, காமன்
முதல் சாதித்த புண்ணியர் எண்ணிலர் போற்றுவர், தையலையே.

Translation in English

The sun, the God of fire, Moon, the head of all wealth i.e. Lord Gubera, Lord Indra who has no demise, Lord Brahma who sits on the lotus flower, Lord Siva who destroyed Tripura, Lord Vishnu who destroyed demon Murasuran, Sage Agastiya who lives in the mountain known as Pothigai, Lord Muruga who has great army of power to destroy any demon; the head of the five elements Lord Ganapathy, Lord of Love, have all obtained great benefits by adoring Abirami Devi.

Critical Analysis

In this stanza Bhatar establishes the fact that Abirami Devi is the foremost and the Gods derive powers from Devi.

Context- 98

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

தைவந்து நின் னடித்தாமரை சூடிய சங்கரற்குக்
கைவந்த தீயும், தலைவந்த ஆறும், கரந்ததெங்கே
மெய்வந்த நெஞ்சின் அல்லால், ஒரு காலும் விரகர்
தங்கள் பொய்வந்த நெஞ்சில், புகலறியா மடப் பூங்குயிலே.

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Translation in English

Abirami Devi is best among the women, Lord Siva appeared in front of Devi and she kept her blessed feet on his head then where did the fire on his hand and Ganges on his head gone? Abirami Devi will reside only in the hearts of pure and noble devotees not in the hearts of covetous, Devi is just like the coocoo bird.

Critical Analysis

In this stanza Bhattar adoring the glories of Abirami Devi emphatically states that Devi will reside only in the hearts of pure and noble devotees not in cowards.

Context- 99

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

குயிலாய் இருக்கும் கடம்பாடவியிடைக், கோலவியல்
மயிலாய் இருக்கும் இமயாசலத்திடை வந்துதித்த
வெயிலாய் இருக்கும் விசும்பில், கமலத்தின் மீதன்னமாம்
கயிலாயருக்கன்று இமவான் அளித்த கனங்குழையே.

Translation in English

Abirami Devi is like a coocoo bird in the forest called Kadambavana, she also resides as a peacock at the coolest place of Himalaya, she is there as the sun in the sky, she is also like a swan sitting on the lotus flower, Devi is just like the lovely ear-ring presented by Himavan to Lord Siva of Kailasa.

Critical Analysis

In this stanza Bhattar means to say that Abirami Devi is like a Coocoo Bird at Madurai, Peacock at Himalayas, Sun of wisdom at Chidambaram and Swan sitting on the lotus at Thirvaroor as was the custom.

Context- 100

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

குழையைத் தழுவிய கொன்றையந் தார் கமழ் கொங்கைவல்லி
கழையைப் பொருத திருநெடுந் தோளும், கருப்புவில்லும்
விழையப் பொருதிறல் வேரியம் பாணமும் வெண்ணகையும்,
உழையைப் பொருகண்ணும், நெஞ்சில் எப்போதும் உதிக்கின்றவே.

Translation in English

Oh Abirami Devi the garland you wore that touches your ear-rings, your shoulder is similar to the well grown bamboo, your blessed hands hold the bow made out of sugarcane and arrows made out of flowers, the eternal smile on your face and your graceful eyes are equivalent to that of deer's - all are could be seem by my mind again and again just like the rising sun.

Critical Analysis

In this stanza Bhattar describes the graceful form of Abirami Devi that could be seen by him again and again like a rising sun. Thus, Abirami Devi had shown her form to Bhattar who was her undisputed devotee.

Context- 101

Original verse written by Abirami Bhattar in Sen-Tamil (i.e. Poetical Tamil)

ஆத்தாளை, எங்கள் அபிராம வல்லியை,
அண்டமெல்லாம் பூத்தாளை, மாதுளம் பூ நிறத்தாளை,
புவிஅடங்கக் காத்தாளை, அங்குச பாசாங்குசமும் கரும்பும்அங்கை
சேர்த்தாளை முக்கண்ணியைத் தொழுவார்க்கு ஒரு தீங்கில்லையே.

Translation in English

Abirami Devi who is our sole mother, who had yielded all the worlds and the universe, whose colour is that of the pomegranate flower, the protector of all the worlds and the Universe, possessing in her hands - arrows made out of flowers, the bow made out of sugarcane (which are important for the maintenance of the universe) and the deadly weapons, with her three eyed face - those who adore her distress will not recur.

Critical Analysis

In this final stanza Bhattar declares the benefit accruing out of reading and rendering the Abirami Antati as written by him.

II. Conclusion

Thus, in this paper the concept of bakthi as authoritatively enunciated by Abirami Bhattar in his Abirami Antati has been summarized without altering the

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real meaning of what Bhattar wished to say about devotion. This research paper is devoid of comparison with any other work with a view not to divert the attention of the reader and they should enjoy the nectar directly from each stanza of the great work of Abirami Bhattar. As a whole this research paper gives a glimpse of bakthi (devotion) that a sincere seeker of truth wishes to attain and would guide them for greater perfection of their mind towards devotion to Devi Abirami the foremost of all Gods. Just wish to reiterate what the great Bhattar emphasized in his work under context-27 above:

Context– 27

Oh Abirami Devi you had destroyed the enemies of mind such as desire, anger, ignorance, pride and aversion and thereby put an end to my life leading to rebirth. You had created a thought of love and the attitude of thinking about you alone forever. You gave me the action of thinking about your lotus like blessed feet alone. You cured all the impurities of my mind with your grace and mercy. How can I praise your grace and mercy Oh Devi!



https://in.search.yahoo.com/yhs/search?hspart=sz&hsimp=yhs-002&p=Abirami+Bhattar+photos&type=type80260

In the above stanza Bhattar declares that Abirami Devi had destroyed the desire, anger, ignorance etc. and also granted a boon that Bhattar could think of the blessed feet of Devi un-interruptedly; through these two covetous boons of Devi enabled Bhattar's life immortal and there could be no rebirth to him henceforth.

The researchers would like to conclude this research endeavor with humble prayers to Abirami Devi to grant such purity of mind to her dedicated devotees who reads this research work so that the cannon of devotion which is time immemorial should continue forever.

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Motivation

I wish to quote what was said by Einstein in his letter to Carl Seelig dated 11th March 1952 (Einstein Archieves 39-013):

"*I have no special talents, I'm only passionately curious*"

From the above invaluable wisdom of Einstein, we learnt that no one can make contribution (even academically) without the help of millions of others directly or indirectly. These various others may be numerous and it is a fallacy in belief to construe that we have done this research work without anyone's help.

Finally, we bow before the great and noble Abirami Bhattar who had given this philosophical Antati touching all the nuances of devotion towards the immaculate deity Abirami Devi so that posterity to follow his line of devotion towards Devi.

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Pascal: Vacuum, Void and Emptiness

By Dr. Francis Baudry

Abstract- Based on limited biographical information this paper tried to formulate some hypotheses concerning Pascal's fascination with vacuum and dread of void and emptiness. Anzeu's paper on Pascal's phobia and early traumas including the death of his mother at age three could be further studied based on Green's notion of the negative and the Botella's study of figurability.

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Pascal: Vacuum, Void and Emptiness

Dr. Francis Baudry

Abstract- Based on limited biographical information this paper tried to formulate some hypotheses concerning Pascal's fascination with vacuum and dread of void and emptiness. Anzeu's paper on Pascal's phobia and early traumas including the death of his mother at age three could be further studied based on Green's notion of the negative and the Botella's study of figurability.

I. Introduction

Why would you want to spend an hour of your time readuing about Blaise Pascal.(1623-1662) a 17th century French philosopher about 50 years younger than Montaigne? His issues and thinking are so up to date and relevant to our current political issues that he is worthy of a serious study It turns out this man had a brilliant career in 3 separate fields and was considered as gifted as Mozart in the first field which captivated him: geometry and calculus where he discovered at age 12 some problems which had remained unsolved since Euclid. He was always in search of explanations for whatever problems he came across. For example in early adolescence he noticed that a fork hitting a valuable porcelain platter would produce a musical sound. This stimulated him to write a complex paper on the nature of musical sound.

After mathematics, his second field of interest was philosophy mostly centered on his Pensees (translated as Thoughts or better: 'Reflections') where in addition to religion he discussed issues about the dual nature of man, his humanity and his connection with the universe both big and small which he could explore with his mind always in search of 'La Verite (the truth)'.

The last area of his work centered primarily on religion to which he devoted most of his energy during the last 10 years of his life writing a series of letters 'les Provinciales' devoted in part to clarifying the struggle between the Jesuits and the Jansenists.

II. France in the 17th Century

A few words about 17th century France will give us a frame for his life. Pascal lived during the end of the reign of Louis XIII and at the beginning of the reign of Louis XIV nicknamed the 'Sun King'. At that time France was a very troubled country recovering from endless wars of religion between catholics, the main religion and the huguenots. Although theoretically a unified country France was divided in a number of 'Duches'. You may recall that in 1430 Joan of Arc the liberator of France from the English and beloved by the Armagnacs was captured by the Burgundians and sold to the English who burned her at the stake in Rouen after a mock trial. France was also struggling with armed private groups which stole grains and supplies, raped women and destroyed entire villages without any possible retaliations, Cities were also fortified to keep out invaders and some huguenots cities such as La Rochelle sometimes asked the British for help to fight the catholic government troops which tried unsuccessfully to lay siege and capture the city and its port.

Paris was also the seat of considerable unrest in spite of prime minister Richelieu's attempt to restore order. For him the greatest danger was the nobility which was intriguing against him. The most recent unrest was labeled: 'La Fronde', a violent fight between the government, and nobility largely over taxes imposed by the government to fund endless wars with Spain and the Habsburg monarchies. Also at that time witchcraft was in the air and very much feared and medicine was at a frighteningly primitive state.

There is an amusing story involving Blaise's father, Etienne and his relation to the powerful prime minister, Richlieu. The latter banished him over a disagreement the two had about some taxes Richelieu wanted to impose on the population. Pascal's father had to flee Paris and return to Clermont Ferrand his native city. Purely by chance Pascal's younger sister Marguerite was asked in 1639 at age 14 to perform in a children/s play in front of Richelieu. She so captivated him that he immediately pardoned Pascal's father and appointed him commissioner of taxes in Rouen, a city where the tax codes were in chaos because of recent uprisings.

III. Early Life

In contrast to Montaigne we have unusually rich details about Pascal's early life because of 2 biographies, one written by Gilberte, his older sister and a much more detailed one written by his niece Marguerite with the same name as his younger sister. It is not possible to verify the accuracy of these only two documents we have concerning his early life. Born in 1622 in Clermont Ferrand, a large city in Auvergne, Pascal lost his mother at age 3 shortly after she gave birth to his sister. They had hired a woman to breast feed him in addition to a nurse who came into the household after the mother's death. According to the niece's biography, Pascal developed at age two an undiagnosed unusually severe and puzzling illness

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which according to his niece lasted almost the entire year. At one point he felt cold, appeared dead, for several days, with no pulse, no breathing. His grandfather thought he had died but the family delayed burying him. According to the story told by the niece in her biography, Pascal's mother allowed very poor women to enter their home and she would give them a small amount of money. Apparently one of these women had the reputation of being a sorceress. Pascal's parents did not believe in sorceresses and continued to allow the woman free entry. Eventually Pascal's grandfather confronted and threatened this woman who then confessed that she had indeed cast a spell on the baby and that another life would have to be given up to save the child. The family eventually threw a cat out of the window which died upon hitting the ground. The rest is hard to believe but the sorceress said she required a certain cataplasm of 3 different plants to be administered on the infant's belly. The apothecary carried out this request and the cataplasm was placed as ordered As the family anxiously waited nothing happened and as the woman was about to leave she said she had forgotten to say that the child would only recover that same day after midnight passed. Apparently by 1 AM Pascal did return to life and could drink wine and water first then milk.

From earliest childhood Pascal suffered from severe anxieties. He could not tolerate seeing running water without breaking down nor could he tolerate seeing his parents fondle each other even though he loved being fondled by either. This is suggestive of very early primitive scene anxieties[1].

During his entire life he suffered from severe chronic intestinal pain diarrhea, and debilitating headaches due to an incompletely closed fontanelle. He also had periodic paralysis of his legs. For unclear reasons at age 24 he could no longer swallow liquids except if warm and only drop by drop. He died at age 39. of a burst infected colon. Pascal's attitude towards his frequent pains was that this was a just punishment from God which brought him closer to Christ's sufferings. In a masochistic fashion he also wore a special shirt with pins and spines.

In some of his writings He includes some amusing passages anticipating Moliere #82 p107, 108.

This must have been personally relevant for both Pascal and Moliere as the medical profession at that time was abysmally ignorant, relying on bleeding or enemas or herbs to mismanage most illnesses. Pascal's father, a tax collector unusually knowledgeable in mathematics never remarried and, unusually impressed with the brightness of his children, decided he would educate them himself. As a result they never attended school and were participants in the father's connection with well known mathematicians.

Before turning to his enormous productions, I will give you a few more details about his life as a young adult. Initially he was very much involved in the world and its pleasures. It is not clear whether he ever engaged in sexual intercourse. Following a few religious episodes which I will describe, he decided after age 30 to turn away from the world and lead an ascetic life. Shortly afterwards to the surprise of his friends and relatives he turned down an offer of marriage to a young woman, Mademoiselle de Mesmes he was actually quite fond of and had in earlier times actually hoped to marry when reaching a proper age. He also befriended Charlotte, the daughter of one of his friends M. de Roannez. She apparently suffered from severe physical pains. Between September and December 1656 he exchanged 12 letters advising her how to deal with this problem offering many suggestions of biblical passages he felt might be helpful in accepting her fate. It is likely that he was also in love with her, otherwise why would he exchange so many letters with a young unmarried woman in such a short period of time? Pascal denounced marriage saying that it is the most dangerous and the lowest of christian conditions He felt it was necessary to break the power of sensual desire in order to connect with true faith.

Following his growing interests in religion he adopted a very ascetic life to the extreme in the last few years of his life, getting rid of any ornaments or tapestries in his house letting his domestics go and eating very simple foods in the kitchen with the cook and also cleaning and washing his dishes and making his own bed.

The Pleiade volume dedicated to his works includes a piece labeled 'Discours sur les passions de l'amour' (Discourse on the Passions of Love) but raises some concerns about whether Pascal actually wrote it. It includes the following paragraph (translated by me): 'Can I convey the delight one experiences when one shapes all of our behavior with the goal of pleasing a person one holds in high esteem?... You strive to find means to reveal yourself, spending as much time on this project as though you were confronting the woman you love.'

IV. Scientific Writings

I will now turn to a serious consideration of his writings first scientific, then philosophical and finally religious.

As early as age 16 he focused on geometry dealing with conic sections. He formulated what became known as Pascal's theorem stating that if a hexagon is inserted in a circle the three interaction points of opposite sides lie on a straight line. This work was so skilled that Descartes was convinced that his

[1] I will return to these anxieties so well described by Greenacre(1941) in the second part of her paper on the Predisposition to Anxiety.

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father rather than Blaise had devised this solution. It also turned out that Pascal's ideas were so complex that a computer program was named after him in the last century.

At age 19 he was the first to invent a complicated adding machine called 'la Pascaline' which could help his father verify tax accounts. In 1647 at age 25 Pascal became fascinated by the problem of the existence of vacuum. He tried to disprove the belief that both Aristotle and Pascal's contemporary Descartes maintained, that nature abhors a vacuum.

He devised an ingenious method to tackle this problem. He filled a long glass tube closed at one end, with mercury and inverted the filled tube over a pool of liquid mercury, the tube emptied itself partially due to air pressure leaving a void at the top. He also repeated this experiment at various altitude levels, having some friends and relatives of his, climbing the Puy de Dome, the extinct volcano in Auvergne, showing how the mercury became lower as one climbed the mountain with the gradually decreasing air pressure. The question remained: what was left at the top of the inverted tube once the column of mercury settled down emptied of mercury once the tube was inverted? Was it some ethereal substance as Descartes insisted or just a complete void? His adversaries were stunned by his experiments.

V. Philosophic Works

I will now turn to the meat of my presentations, the section of his writings entitled les Pensees or in English 'Thoughts' 'or Reflections' This part of Pascal's literary production, in contrast to Montaigne's essays, were never meant for publication. These were brought together after his death by his nephews and other relatives including his niece Marguerite. As a result a solid interpretation of this work is very problematic. Unlike Montaigne, Pascal did not write delineated essays but rather scribbled on pieces of paper often haphazardly and even on one instance, for an especially important thought, had the piece of paper actually sewn into his clothing, and carefully taking them to a new piece of clothing when appropriate. Time allowing, I will read a few samples of his works. Here are some of its main themes.

(1) The two natures of man: beast-like, carnal versus the thinking person able to reason and govern himself.
(2) The relation of man to the universe.
(3) The problem of probability and the theory of the wager concerning the existence of God.
(4) The role of what Pascal describes as our emotions and how they will most of the time lead us astray.

Here is one of the key thoughts (#347):

'Man is but a reed, but the most feeble thing in nature; but he is a thinking reed. The entire universe need not arm itself to create him. A vapor, a drop of water suffices to kill him. But if the universe were to crush him man would still be more noble than that which killed him, because he knows that he dies and the advantage which the universe has over him; the universe knows nothing of this. All our dignity consists, then, in thought. By it we must elevate ourselves, and not by space and time which we cannot fill. Let us endeavor, then to think well; that is the principle of morality.'

There is no doubt that this idealization of thinking was in part an assist to mastering early trauma. Thinking allowed Pascal to master his feelings of defect, physical inferiority and chronic physical suffering. He wrote very beautifully two passages illustrating the contrast between the infinitely large and the infinitely which from a slightly different perspective could be seen as infinitely large.

Read page #72 pages 100 and 101. His fascination between the infinitely large and the infinitely small can also be found in many passages by Leonardo da Vinci.

Later in the Pensees there is a long section labeled 'Emotions'. This section will contain many crucial concepts which would not be clarified until the work of Freud. By the term emotions he includes a number of concepts ranging from fantasies to irrational unchallenged beliefs and biases sometimes utilized by authorities to fool us and make us accept their authority. He writes: le coeur a ses raisons que la raison ne connait pas. This could be translated as: The heart has its reasons which our reasonable self is unaware of. By this he means that our instinctive emotional self is unaware or unconscious about what can motivate us. This is an early description of the power of our unconscious in affecting our feelings. There is another well known passage where Pascal laments the human being who cannot be at peace with himself alone in a room. I will now turn to the role of the Pari, in English, the 'Bet' or the gamble with a point of entry into Pascal's religious thinking. Perhaps his most famous discovery along with the help of Fermat, one of the great mathematicians of the period, was to devise the concept of 'Probability'. In 1654 Pascal developed a system to predict mathematical futures using all available data.

As an example he wondered how many throws would be required if you played with two dice to assure the possibility of having a double six. Using a complex mathematical equation which would form the basis of what would become risk management he concluded that 24 shots would likely end badly whereas 25 throws would vastly increase your chance of winning. He invented the Pascal triangle to figure out the multiple possibilities available and thus to accurately calculate the risk or chance for an event to happen.

Since then the concept of risk management has permeated our modern life including economics, the

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stock market, social sciences, insurance companies and in a broader sense the ability to predict the safety of cars and planes. Pascal also used the concept of wager concerning the existence of God to be discussed in the next section devoted to his religious writings.

VI. Religious Writings

Very early in his life Pascal saw God and religion as a true rescue from the pettiness and distortions created by our imagination as described above. After having extensively devoted himself to geometry he concluded that basic axioms which are the basis of mathematical reasoning cannot be proven through human methods. These principles he asserted can only be grasped through intuition For him this underscores the necessity for submitting to God in search for truths. As early as 1638 he composed an introduction to geometry destined to children brought up at Port Royal, the Jansenist convent which came to occupy the center of his life during his last 10 years . He was fascinated by the method of approaching problems of geometry as an example of genuine search for truth. As an introduction to this book he wrote the following:

'There are 3 principal objects in the study of truth; The first is to discover it when seeking after it, the second is to demonstrate it when you possess it and the third is to distinguish it from the false when you examine it. (p 359 Pleiade).'

In 1646 when Pascal was 24 his father broke his hip and was taken care of by 2 physicians who were jansenists and following the work of Augustus introduced Pascal to their view of God and grace.

These were still a small group separate from the bulk of the catholic church and criticized by the pope.

In addition to the above, three incidents influenced Pascal in his adhesion to this group. His younger sister Marguerite her face disfigured by smallpox, chose a religious life in Port Royal in 1652 against the strong opposition of Pascal who was rather emotionally lonely and also very attached to her, feeling that because of his poor health he needed her as much as she needed him. By then his older sister had married and moved away. Some time later his niece named Marguerite developed a lacrimal infection which the doctors could not cure. She went to a church which owned a relic: a spine from Christ's crown of thorns. She then touched the relic to her infected part. She then asserted she was completely cured after this incident. This had a profound effect on Pascal who wrote a number of pensees on miracles On another occasion Pascal listened to a sermon which connected deeply with his soul and determined him to devote himself entirely to the religious cause. He was so impressed by this sermon that he wrote a note to himself concluding" I will not forget thy word. Amen" He seems to have sewn this note to his clothes and always transferred it when he changed them.

Relevant to these two events there are a few scattered thoughts about the phenomena of miracles. Pascal is torn between relying on the miracles to prove his faith versus being unable to explain them through reason! He writes (my translation #423): 'The miracles and the proofs of our religions are not of such a nature that one could say that they are absolutely convincing but they are of such a nature that one cannot say that it is unreasonable to believe in them! They are fuelled by conviction.

Pascal is the man who could say: 'I own a truth, this is all my strength, if I lose it, I am lost'. But this truth which he possesses is neither abstract nor impersonal as he described early in his career: It is a truth which connects with the heart and fills it after having emptied it of everything else including self love. It provides joy, faith and love including a fusion with God who comes to govern it. The connection with God is eternal and is fuelled by the spirit of charity which is always to be renewed and never ceases. It becomes clear that the truth which Pascal arrives at is beyond reason and cannot be questioned by reason the way a geometric problem could be One could say that for Pascal, religion and the solid belief in God helped him manage the existence of void and emptiness which played such a big role in his life. It also enabled him to put aside the key role of reason and thought which earlier he praised as distinguishing men from animals Pascal adds in another piece(#425) 'Our world is not founded on truth. Truth wanders unknown amongst humanity. God has covered it with a veil which prevents those who do not hear its voice to recognize its existence.

I will now turn to his religious writings in the last 8 years of his life after these miracles which had so impressed him. His father had died 3 years before in 1651 affecting him deeply.

VII. The Provincial Letters

This work consists of nearly two dozen very long letters which are not easy to read and are overburdened with religious arguments. Because of the explosive nature of their main argument, they were published under the name Louis de Montalte. In a humorous fashion Pascal explained that he was in the habit of writing long letters because he did not have the time to write a short one. Struggling with religious differences pretending to take them seriously Pascal loves to poke fun at the priests and sarcastically describes his journey as he wanders from one to the other trying to understand the meaning of 'au pouvoir prochain' difficult to translate in english to capture the subtle nuance of the indeterminate transfer of power (The ambiguity of the unnamed power to come next') He refers

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sarcastically to endless discussions by groups of professors in the.

Sorbonne who seem unable to agree about the meaning of key words including also 'grace' This series. roundly criticized the jesuits who believed that all men receive all the grace they need and therefore can behave as they wish and obtain forgiveness of their sins by buying with their money the goodwill and forgiveness of the church, .In contrast the Jansenists believed that grace can only be obtained through proper religious behavior and the belief that it is only God who has the capacity to judge us. They also believed that only a small portion of men would be predestined to be saved by God. Pascal correctly condemned the Jesuits as guilty of casuistry justifying lax behavior This profound disagreement reached the king Louis the XIV who ordered that Pascal's book be shredded and burned. In 1661 Port royal was condemned and closed. Pascal's younger sister died this same year. The dispute went to the pope Alexander VII who first sided with the Jesuits but came to change his mind and was persuaded by a long letter Pascal wrote to him.

I will now turn to the concept of the wager meant to affect those people who were uncertain about the existence of God.

VIII. The Wager

This piece was meant for the libertins, those who in the 17th century do not believe in god and place their personal freedom above everything. Pascal started by pointing out that reason alone cannot prove or disprove the existence of God but life forces us to make a choice by its very nature. In a somewhat disingenuous manner Pascal analyzes the choices open to us.

(1) You must wager (no choice)
(2) If you side with God existing You can gain all including an eternal life and lose nothing.
(3) If God does not exist you have lost nothing
(4) So then wager without hesitation
(5) Merely by existing in a state of uncertainty we are forced to choose for practical purposes.

What Pascal does not consider is that according to his wager belief in God is not based on true love or faith but is based on a very calculating process of figuring out which is more advantageous. Also if the libertine choses to believe in God and he does not exist he has actually given up earthly pleasures including sexuality and gotten nothing in return.

A century later Voltaire regarded the wager as indecent and childish. It also assumes that if the person sides with the positive existence of God, he will honor the bet and reward him.

Interestingly after his sister's death in 1661 a year before his own death Pascal inaugurated the first ever bus line called the 'Carosse a cinq sols' which would travel a predestined route whether or not there were passengers, thus initiating the idea of public transportation. For unclear reasons this idea did not work out and the line had to be discontinued Shortly afterwards Pascal's health took a turn for the worse and he died in August 1662.

IX. Discussion

A French analyst Didier Anzieu basing himself largely on Marguerite's memoir wrote a very complex paper weaving in the very early traumas of his life and suggesting that Pascal suffered from the 8 month's anaclitic depression described by Spitz and was also saddled by anxieties and phobias about void and emptiness. Anzieu felt that Pascal was able to soothe his inner turmoil by displacing it outside. Because of his precocious intelligence, he could focus on the scientific study of the external world which could be controlled and mastered in contrast to the inner world's unmanageability. Anzieu concluded his paper with the proposition that Pascal's ability to prove the existence of an external vacuum helped him preconsciously to formulate the idea that psychic reality could tolerate a void. That is, unconscious beliefs and fantasies feed our efforts to find meaning in external reality. Once identified this allows us to put together mental and verbal means to locate the unconscious fantasy in its proper psychic reality.

The degree and content of Pascal's anxieties and preoccupations suggests that many of his concerns were far beyond the neurotic level. One could assume that early in life Pascal did not have the presence of a good enough external object and therefore could not tolerate physical absence of those he loved.

Recents developments in psychoanalysis including Andre Green's work on the negative and the work on figurability in France plus the exploration of the void as being related to very early non representation allow us to deepen our understanding of Pascal's mind.

It would have been helpful to have more data about the emotional connection between Pascal and his father. We know about the intense involvement of Etienne in his children's intellectual growth but unfortunately the details of his emotional connection with them is lacking. Did the father in some way compensate for the psychic loss and death of the mother? We shall never know!

In his contribution Levine (2013, p.43) assumes along with Bion that the original Experience, ie an unformulated unrepresented state is in itself traumatic because it cannot be transformed into a represented experience., It is prepsychic and pathological In her paper on the Predisposition to Anxiety (1941) Greenacre accurately describes characterologic anxieties so similar to those Pacal suffered from, that I am including a lengthy quote. She suggests that: 'suffering and frustration occuring during the antenatal and early

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postnatal months especially in the period preceding speech development, leaves a heightened organic stamp on the makeup of the child…. It includes a kind of increased indelibility of reaction to experience which heightens the anxiety potential and gives greater resonance to the anxieties of later life…. It also includes 'the increased mirroring tendency arising partly from the imperfect developing sense of reality…. This is the antecedent towards over facile identification of neurotic individuals and in psychotics towards easy projection (p.610). Green has pursued similar ideas in his work on the negative and with his concept of decathexis. I believe that a considerable aspect of Pascal's pathology resides at this primitive level of non representation.

In their book 'The work of Psychic Figurability The Botellas (2005) I found a quote(Ch1 p.17) by Newton(1642-1726) who lived during part of Pascal's period. In their book which seems to mirror Pascal's view of the universe. Here is the quote:'

The universe is an infinite vacuum of which only an infinite small part is filled by objects-, objects that move across the limitless and bottomless void.

The Botellas comment that 'Newton's intuition 'implies the boldness and subtlety of a movement of thought transforming all the data of the moment into one single unity, bridling the immensity of the unrepresentable Vacuum'. They add that this work of figuration is independent of reason. (p.18) I do not know whether Pascal ever read Newton, or whether the Botellas ever read Pascal although they do include one reference to him (p109) in the book. A bit later the Botellas state 'like primitive man, who accepts the inevitability of death acknowledging it and disavowing in the same magical act, memory acknowledges and disavows the reality of loss.

In this context I believe that for Pascal, the faith in God served multiple personal essential unconscious functions: (1) create a meaning which replaces a psychic void including absence of memory and capacity for representation. (2) the assuaging of the anxiety about emptiness (3) reassurance concerning the anxiety about death and the void that follows. (4) the relief that God, a fantasized person-parent ,would look after him in the next world. (5) a compensation for the suffering in this world (6) the belief in miracles emphasize the power of God and make helplessness more tolerable (7) the fulfillment of the idea that the heart has its reasons unknown to reason. Faith cannot be proved by rational mechanisms. This is important as it assuages Pascal's fear that although faith is irrational its validity is not open to question. This allows Pascal to bypass the key concepts of reason and self-awareness which earlier were valued as such a powerful tool in the psychology of a human being, distinguishing him from the animal kingdom.

It would be possible to generalize about the role of catholicism and most other religious systems as fulfilling similar needs in the life of human beings. Freud (1927) has developed these ideas in his paper 'on the Future of an Illusion' stressing the role of God as an ambivalent replacement for the absent father to deal with unmanageable anxieties about life. There is one core issue that our field is not able to tackle, that is the nature and development of genius. We can describe its growth as in Mozart but what makes it possible in the case of Pascal is simply beyond our understanding.

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Harmful Effect of Smartphone in Students Life

By Mr. Pinakin Surti

Abstract- The pervasive integration of smartphones into student life presents a significant dichotomy, offering tools for learning while simultaneously introducing substantial detrimental effects on academic performance, psychological health, and social well-being. This paper explores the core harmful impacts stemming from excessive and non-academic smartphone use among students.

The primary negative effect is academic distraction, where constant notifications, social media, and online entertainment significantly interrupt concentration during study and class time, leading to reduced productivity, lower engagement, and compromised learning outcomes. Furthermore, extensive smartphone use is strongly linked to sleep disruption, as the blue light emission and late-night use interfere with melatonin production and sleep cycles, resulting in daytime fatigue, irritability, and diminished cognitive function.

Keywords: *Harmful effects of smartphones on students' lives include:*

1) *Academic & Cognitive*

Distraction, Lack of Focus, Poor Academic Performance, Reduced Productivity, Lowered Cognitive Abilities, Reduced Attention Span.

2) *Health (Physical & Mental)*

Sleep Disturbance, effects on sleep, Vision Problems, Bad Posture, Neck/Back Pain, Headaches/ Migraines, Anxiety, Depression, Stress, Mental Health Issues, Addiction, Lower Self-Esteem, Sedentary Lifestyle, Decreased Physical Activity, Radiation Exposure.

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The primary negative effect is academic distraction, where constant notifications, social media, and online entertainment significantly interrupt concentration during study and class time, leading to reduced productivity, lower engagement, and compromised learning outcomes. Furthermore, extensive smartphone use is strongly linked to sleep disruption, as the blue light emission and late-night use interfere with melatonin production and sleep cycles, resulting in daytime fatigue, irritability, and diminished cognitive function.

The risk of smartphone addiction is a growing concern, manifesting as compulsive checking, withdrawal symptoms, and neglect of responsibilities, which exacerbates both academic failure and mental health issues. Psychologically, overuse is associated with heightened levels of anxiety, depression, and stress, often fueled by social comparison and cyberbullying on social media platforms.

Finally, students exhibit diminished social skills due to a preference for virtual over face-to-face interaction, alongside potential physical health issues like eye strain, poor posture, and sedentary behavior. In conclusion, while smartphones possess educational utility, their misuse constitutes a major impediment to the overall development and academic success of students, necessitating strategies for self-regulation and digital well-being.

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2) *Health (Physical & Mental)*

Sleep Disturbance, effects on sleep, Vision Problems, Bad Posture, Neck/Back Pain, Headaches/ Migraines, Anxiety, Depression, Stress, Mental Health Issues, Addiction, Lower Self-Esteem, Sedentary Lifestyle, Decreased Physical Activity, Radiation Exposure.

3) *Social & Behavioral*

Impaired Social Skills, Social Isolation, Superficial Relationships, Cyberbullying, Isolation, Over-reliance on Social Validation, Risk of Accidents (while walking, etc.), Immoral Activities (e.g., cheating/ malpractice).

I. Introduction

Mobile phone is a valuable tool. It facilitates communication among colleagues, friends, and family members. All technologies that provide such benefits come with a set of drawbacks. Mobile phones have a huge impact on students' life. Are you wondering what is the impact of mobile phones on student's life? Then we provide you with a complete guide here.

The Impact of mobile phones on students is having a cell phone a boon or a bane? Yes, most of us own a sleek and sophisticated device called a smartphone. Though the device hardly occupies the 3/4th size of your palm area, you want to hold your mobile phones all through the day. Loaded with mind invigorating content, you get information on any given topic. Starting from how the weather is, up until the traffic is on the roads, you get every type of information out there. This is just while you are out on the go. While mobile phones are useful, did you ever know the impact of mobile phones on a student's life?

Having the convenience of a mobile device gives students an edge. Besides online lectures, students can also use it for entertainment such as movies, games, and social media. We now live in a world that is smaller and more connected than ever before just because of mobile phones. More than 95% of students own a smartphone, and 75% of those phones have internet access and apps.

In many schools, laptops are not permitted in classrooms. Mobile phones can replace laptops in terms of providing access to free educational and information resources. Mobile phones can be used to capture pictures and videos to help students remember material more easily.

In addition to being a blessing and a curse to the younger generation, many of these phones are also used for education and entertainment, which leads to bad habits like watching blackmail, pornography and increasing cybercrime.

Following are the Harmful effects of smartphone in students life.

Students spend much time away from their mobile

1. *Distraction from Study*

One of the bad effects of mobiles on students is continuous distraction from education. Cell phone usage, messaging apps, and other entertainment media

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always remind a student of social media that distracts them during their studies. Other ways in which mobiles distract students from studying are:

- *Lowered Cognitive Abilities:* Research proves that students who are often distracted by their mobile phones have reduced cognitive abilities.
- *Poor Academic Performance:* An exemplary negative impact of mobile phones on students' life includes the lack of concentration. It results in an incomplete assignment, low grades, and academic struggles.

2. *Sleep Disturbance*

The research found in the Journal of Adolescence finds that 75% of adolescent teenagers sleep and use mobile phones at night affects their well-being. It also causes:

- *Disruption in Sleep Schedule:* The excessive use of mobile phones especially at night influences the sleep schedule of the learners.
- *Impacts on the Sleep Hormone:* Melatonin production is diminished by blue lights emitted by smartphones, hence impossible to sleep early.
- *Insomnia:* Lousy sleep leads to lowered energy and concentration abilities. It affects subsequent academic performance.

3. *Mental Health Problems*

There is a significant impact of smartphones on students' mental health. Some of the most common ones include:

- *Development of Anxiety:* Constantly being exposed to social media has led to the development of anxiety, depression, and low self-esteem among most students due to comparison with others.
- *Over-reliance on Social Validation:* Social validation by likes and comments increases the level of stress and vulnerability to emotional disturbances.
- *Higher Mental Disorder:* It has been discovered that the side effects of mobile phones are associated with increased mental disorders among students.

4. *Health Issues*

The disadvantages of mobile phones extend to the physical health of students. It includes:

- *Strain in the Eyes:* Too much screen time has been known to cause strain in the eyes, neck strain, and lousy posture.
- *Musculoskeletal Issues:* Long hours slouching on mobile devices from childhood tend to cause long-term musculoskeletal problems in adulthood.
- *Fatal Diseases:* These demerits of mobile phones for students may imply long-term consequences on their health and can even cause brain tumors.

5. *Social Isolation*

Cell phones can cause social isolation among the students. Demerits of mobile phone for students also include:

- *Impede Social Development Skills:* Although they promote virtual communication, too much use of the phone discourages face-to-face interaction. These are critical in the social development of an individual.
- *Loneliness:* Overindulgence in phones leads to a denial of an opportunity to make real friends for the students. Instead, loneliness and isolation hang over their heads.
- *Failure to Engage in Discussions:* Another effect of mobile phones on students is their reduced ability to discuss real-life matters.

6. *Cyberbullying Exposure*

Students are ignorant of the various cybercrimes and how to deal with cyberbullying in case they are targeted. Many cases of cybercrime in India were recorded during the first quarter of 2024 itself. Higher utilization of mobile phones by students exposes the students to cyberbullying. Here are some ways through which exposure to cyberbully due to excessive use of mobile phones by students can impact their lives:

- *Cause Emotional Distress:* Online platforms enable bullies to anonymously target students, which causes emotional distress and anxiety.
- *The Development of Suicidal Thoughts:* Excessive cyberbullying may cause a student to indulge in self-harm or develop suicidal thoughts.

7. *Addiction Risk*

Excessive use of mobile phones results in addiction for students. It leads to:

- *Low Productivity:* Online games, social media, and entertainment applications increase addiction leading to low productivity and concentration over studies.
- *Impact on Schoolwork:* Impulsiveness and wrong decision-making increased by mobile addiction affect the work done in schools as well.

8. *Low Cognitive Skills*

Overdependence on mobile phones hampers students' cognitive skills. Here are a few ways the harmful effects of mobile phones are observed in students' lowered cognitive skills:

- *Reduces Critical Thinking Abilities:* Students mainly depend on rapid searching for answers which decreases critical thinking and problem-solving abilities.
- *Lowers Creativity:* One of the significant negative effects of the impact of mobile phones on students' life is the challenges it poses to their creativity.

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Overdependence on mobile phones during the learning process creates little creativity and learning.

9. *Exposure to Inappropriate Content*

Students have curious but immature minds. Most of them fail to discern the type of content that is appropriate for them to consume. One of the prominent disadvantages of mobile phones is the difficulty it creates for an adult to supervise the content consumed by a juvenile. It leads to:

- *Discover Violent Content:* The young ones end up accessing violent, explicit content meant for adult material that changes and negatively affects their mind.
- *Watch Objectionable Content:* The device promotes access to objectionable content material. The pupils may unconsciously or intentionally do so.

Parents as well as school teachers must pay attention to whatever their children see online so they do not gain bad knowledge on it.

10. *Adversely Impacts Relationship*

According to a study, it was revealed that students of more than 12 years of age spend on average 47% of the day with mobile phones. Students below 12 years of age spend 42% of the day on screen. This affects the relationship of the students badly. It has several impacts on their relationships:

- *Destroys Communication:* Mass usage destroys communication with relatives as well as family and friends.
- *Loosens Family Bonds:* Giving priority to virtual relationships over real-life relationships damages emotional well-being and weakens family bonds.

11. *Hearing Loss*

- Listening to music or any audio files at high volumes can damage your hearing over time.
- Exposure to sounds over 85 decibels can lead to noise-induced hearing loss for prolonged periods.
- Repeated exposure to loud music or media can cause permanent damage to the hair cells in the inner ear, causing hearing impairment.
- Early signs include ringing in the ears or difficulty hearing in noisy environments, which may develop over time, leading to a serious bombardment of hearing abilities.
- Limit the volume to 60% of the maximum and take regular breaks to protect hearing.

12. *Examined Malpractice*

- Students can use their phones to answer questions that should be answered straight from their brains. A student who commits malpractice can be expelled from a school, therefore, the child's education is affected.

13. *False Information*

- As the Internet can be accessed by all, the sources the students get their information from can be questionable. There is a lot of incorrect information making rounds which can mislead the students and result in wrong learning. Thus, it is significant to ensure the legitimacy of the sources and consultation with educators while learning from the Internet.

14. *Reduced Physical Activity*

- The enormous use of mobile devices has corresponded with decreased physical activity among people across all age categories screen time particularly is attractive but it turns out to be characterised by long periods of inactivity, as persons are occupied with scrolling via social networks, playing games or watching movies on their gadgets. This inactive lifestyle is associated with several health issues inclusive of obesity, cardiac disorders and bone-muscle-related problems Also excessive screen time may take up time that could have been utilised for getting involved in physical activities like exercise or outdoor recreation thus making the situation even worse.

15. *Accidents*

- The addiction to mobile phones is so strong that kids seldom do not let go of their phones, even while walking on the street or crossing the road. This increases the possibility of accidents, too.

II. The Role of Parents in Managing Mobile Phone Usage

Parents can play an important role in handling the excessive use of mobile phones among students.

- *Setting Screen Time Guidelines:* The setting of guidelines for screen time will help the students to find a balance between academics and leisure.
- *Involve Students in Outdoor Activities:* Engaging students in outdoor activities and hobbies outside the digital world may improve their emotional and physical well-being.

Parents can also encourage healthy behaviors by promoting those habits.

III. Conclusion

The excessive and inappropriate use of smartphones presents a significant threat to the holistic development of students, negatively impacting their academic performance, physical health, mental well-being, and social lives.

Academically, smartphones are a major source of distraction, leading to a lack of focus, reduced

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attention spans, and ultimately, poor academic outcomes and lower grades.

From a health perspective, constant usage contributes to several issues, most notably sleep disruption due to the blue light, musculoskeletal problems like bad posture and neck/back pain, and conditions like eye strain. Mentally, students face an increased risk of smartphone addiction (nomophobia), experiencing higher rates of anxiety, stress, and depression often fueled by social comparison and a need for online validation.

Socially, the over-reliance on virtual interaction can impair the development of essential social skills, leading to social isolation and the formation of superficial relationships. Furthermore, students are exposed to dangers like cyberbullying.

In summary, while smartphones offer educational benefits, their misuse creates a dependency that fosters a sedentary lifestyle, degrades cognitive abilities, erodes mental resilience, and interferes with the fundamental requirements for academic success and healthy social integration. Therefore, strategies to promote responsible use and balanced screen time are crucial for safeguarding the student experience.

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Color charges: Authors are advised to pay the full cost for the reproduction of their color artwork. Hence, please note that if there is color artwork in your manuscript when it is accepted for publication, we would require you to complete and return a Color Work Agreement form before your paper can be published. Also, you can email your editor to remove the color fee after acceptance of the paper.

Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

5. Use the internet for help: An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow here.



6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

.

Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



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Mistakes to avoid:

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

The Administration Rules

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Segment draft and final research paper: You have to strictly follow the template of a research paper, failing which your paper may get rejected. You are expected to write each part of the paper wholly on your own. The peer reviewers need to identify your own perspective of the concepts in your own terms. Please do not extract straight from any other source, and do not rephrase someone else's analysis. Do not allow anyone else to proofread your manuscript.

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Topics	Grades		
	A-B	**C-D**	**E-F**
Abstract	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
Introduction	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
Methods and Procedures	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
Result	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
Discussion	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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