INNA NĀRPATU, INIYAVAINĀRPATU
KĀR NĀRPATU, KALAVALI NĀRPATU

Text, Transliteration and Translations in
English Verses and Prose

Compiled andEdited by
P. RAJA

CENTRAL INSTITUTE OF CLASSICAL TAMIL
CHENNAI
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Translators
S. Raman, Poet Desini,
Nalladai R. Balakrishna Mudaliyar

CENTRAL INSTITUTE OF CLASSICAL TAMIL
CHENNAI
2012
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Minister of State for Human Resource Development
Shastri Bhavan, NEW DELHI – 110 001
Vice-Chairman
Central Institute of Classical Tamil, CHENNAI

FOREWORD

The Tamils may justly be proud of the fact that Tamil has won the status of a Classical language, the status it richly deserves and should have got long, long ago. The Central Institute of Classical Tamil (CICT), established in Chennai, has mapped out various plans including preparation of definitive editions of forty-one Classical Tamil texts and translation of these works into English and other major European languages as well as into major Indian languages and writing of a historical grammar of Tamil. Language being the autobiography of a people, our objective is to preserve and safeguard the invaluable treasure of the literary compositions in our language. If only we could delve into our past and recover the riches and wealth of the mighty treasure trove of Classical Tamil poetry, we will be amply rewarded by its lofty poetry, the poetry that strengthens and purifies the holiness of heart’s affection and enlarges our imagination. Apart from these, reading the ancient Tamil texts such as Tokkappiyam, Ettutokai, Pattuppatu, Tirukkaal etc., provides a foundation for scholarship for the present and in this sense they do provide enlightened education.

It is heartening to write this foreword to the series of publications brought out by CICT, which I am sure, will do full justice to the masterpieces in Tamil without compromising on the quality of production. The Cantam corpus being a repository of our glorious culture, it behoves our present and future generations to study them and to convey their message and the vision of life embodied in them to the public at large. Let me, therefore, commend the series to the enlightened beings the world over.

Sd/-

(D. PURANDESWARI)
PREFACE

This volume is a collection of four different, but allied, anthologies of lyrics composed by four poets. These poems – *Iyeng Nāṟṟupet, Iyuvai Nāṟṟupet, Kūr Nāṟṟupet and Kaḷavallī Nāṟṟupet* – form a part of a large group of poems called *Pattrēṅkōṇamakku* which belong to the later Sangam period. These are supposed to be didactic in nature, teaching the public the rights and duties of citizenship by offering moral precepts and conduct on which to base our life, thereby laying a foundation for a good and healthy society. It ought not to be understood that these poems merely preach; there are poems which talk of the exploits of soldiers, battles fought valiantly for saving the reputation of their homeland, and extremely fine-tuned love-lyrics. The twin functions of genuine poetry are delight and instruction (*dulce et utile*) and the lyrics in this volume stand ample testimony to it.

The present volume aims to bring out such of these riches to the non-Tamil audience by means of translations: two in verse and one in prose. It is hoped that this will go a long way in spreading the glory and grandeur of the Tamil language and Tamil people.

I am thankful to the Department of Translations of the Institute and the Publications Division for the efforts they took in coordinating the work leading to the publication of this handy, attractive volume. The Hon'ble Minister of State for Human Resource Development and Vice-Chairman of the Central Institute for Classical Tamil has written the foreword which leads grace to this present volume. I am indeed most happy to express my sincere thanks and gratitude to her.

Chennai

20-07-2012

R. GNANAMOORTHY

Director
ACKNOWLEDGEMENT

The Central Institute of Classical Tamil acknowledges, with thanks, the contribution of the authors of the translations included in this volume.
GENERAL INTRODUCTION

From time immemorial man has been fascinated by stories and songs – the two ways of expressing one’s thought. Like every other nation, the nation of the Tamils was enamoured of songs and stories. The Tamils had a song for every occasion. They had a proverb to tell now and then which usually encapsulated a story or a legend. Since stories needed greater attention and better understanding, the Tamil folk resorted more to songs for they were aware that the music embedded in them would make their listeners rivet their attention to the song’s content. Perhaps that was the reason why there was a song for every celebration – marriage songs that sang highly of the union of the two souls, erotic songs that whispered of the union of the body, lullabies that lulled the child in the cradle into sleep, workers’ songs that lessened the monotony of their labour, songs of joy to enjoy their leisure, and finally mourning songs in praise of the dead.

To the poets all things on earth are grist to their ever grinding mill. Anything serious or funny inspires them and they are ready to burst with a song. What the storytellers did through their stories and legends, the poets did through their poems and songs. That is to say they not only entertained but also instructed. And this is what we call ‘Tamil Wisdom’.

Be it war or love, the two major themes in ancient Tamil Literature, the poets sang of them with equal ease and showed their calibre in many verse forms. The sculptures we come across in the ancient temples of the Tamils serve ample testimony to the fact that the Tamils were good at the battlefield.

The earliest available work in Tamil, Tolkāppiyam, throws light on the life of the Tamils in the Tamil country. And the ancient Tamils classified the subject (Porul) of their literature under two general headings – Akam and Puțam.

In fact, Porul signifying the substance or the subject of any literary composition occupies a unique place in the Tamil language. The first of its two main aspects, Akam, meaning the internal or
subjective, deals with psychology in all its aspects of love with footnotes on its varied emotions, incidents and accidents. To say that it depicts the relationship between lovers is no exaggeration, which may in many cases extend to their pillow talk. Paraṁ is objective and deals with a plethora of aspects of human society primarily of war and the martial exploits of the people.

While it is true that most of the works that belong to the Ćarikam period made their stress either on love or on war, it is also true that these works made passing references to the ethical values of life. Some touch upon the rules or principles of behaviour. Yet, Tamil scholars unanimously agree that no work belonging to the Ćarikam period is completely devoted to ethics.

For the first time, in the whole gamut of Tamil Literature, one comes across works purposely written to show man the right path and put him on the right track. Such works are found in the purposefully read anthology, popularly known as Patinentikkkkanakkku meaning Eighteen Minor classics. Pati-pet-kilkk kanakkku is listed along with the other two anthologies, viz., Pattuppāṭu (Ten Idylls) and Eṣutt-tokai (Eight collections). Of these three eminent anthologies, Pattuppāṭu and Eṣutt-tokai belong to the Ćarikam period, while the Pati-pet-kilkk kanakkku works belong to a later period. Some scholars believe that the latter also belongs to the Ćarikam period.

During the period of Buddhist and Jain glory, courtiers and scholars preferred to write in Pali, Prakrit and Sanskrit languages (as it is done in English today) with the ulterior motive of carrying their message to the learned world of that day. And the Tamil poets too showed their interest in their ethical principles true to the spirit of the times. And the result was an anthology of eighteen minor didactic works.

1. Paraṁ (War Poetry)

Karivai Nāṟṟappu deals with the battlefield action and the author revels in images of slaughter and of the flow of blood.

2. Akam (Love Poetry)

Five Poems dealing with the Tīnaīs (environments) viz. a) Aīn-Pinai-Ampatu, b) Aīn-Pinai-Eḻupatu, c) Tīnai-moli-Ampatu d) Tīnai-mula-mūṟṟu-Ampatu and e) Kainnīlai, Ṇippilai, and one titled Kār-Nāṟṟappu, altogether six.
3. Arum (Didactic Poetry)

Eleven works treat chiefly of ethics and social conventions, both of which are usually inseparable. They are: a) Nālaiyār b) Palamoli c) Jáñã Nāṟṟpatu d) Iniyavai Nāṟṟpatu e) Nārmanikkattikai f) Tirikatukam g) Acărakkōvai h) Ćīṟupāṉcāmuḷam i) Elūṭi j) Mutumojik-Kaṅci, and k) Tirukkuraḷ.

As literature is the mirror of the age, these works throw ample light on the everyday life of the ancient Tamils. They are records of our past, for the Akam works talk at length of the Tamils’ love life and the Puram works of their valour. And the Arum works simply speak of the glory of the Tamils who preached their lofty thoughts to the world and tried to live what they had preached. In short these great effusions from the great minds of yore are the real time-machines that catapult us to the past and make us see for ourselves the culture of our ancestors.

Four of these eighteen works – Jáñã Nāṟṟpatu, Iniyavai Nāṟṟpatu, Kāṟ Nāṟṟpatu and Kalavali Nāṟṟpatu – are usually grouped together under a common title Nānāṟṟpatu, meaning Four Forties. There is nothing in common among these four works except that each of them contains forty veppā stanzas excluding the invocation. Written by different authors at different times, no two of these four speak of the same subject. As classified earlier Poykaiyar’s Kalavali Nāṟṟpatu (Battlefield Forty) belongs to Puram poetry, while Madurai Kannan Koottanar’s Kāṟ Nāṟṟpatu (Monsoon Forty) belongs to Akam poetry. The rest, Ćiṟan Chenthanar’s Iniyavai Nāṟṟpatu (Delectable Forty) and Kapilar’s Jáñã Nāṟṟpatu (Unpleasant Forty) belong to didactic poetry, though the former means what is all pleasant in life and the latter what are all unpleasant.

The Forty verses of Kāṟ Nāṟṟpatu talk of the rainy season. The heroine of these verses anxiously awaits the arrival of her hero who had gone away on business, but promised to return at the beginning of the rainy season. The appointed time came but there was no sign of the hero’s coming. Through realistic and lovely similes, the arrival of the rainy season with the beauty of the seasonal fresh blooms of the pastoral lands is admirably portrayed. Love-sickness, misunderstanding of the lady-love, her friend’s words of comfort, and the dutiful lover with his lady-love still on the back of his mind, with a pinch of eroticism all these make this work highly readable.
General Introduction

Kalavadi Nāṟṟatu gives a graphic picture of a typical battlefield, with an accent on the ephemeral nature of the world in accordance with the tradition of the age. The Chēla King Köccenkanān, the proud possessor of the perennial river kāviri, a high resounding war drum, and a valiant army defeats his foe, a Chēra King, and emerges victorious at a place called kāḷumālam. Packed with similes, the poems describe the bloody field, the beasts, the drum and the soldiers. At times humorous, at times funny depending upon the situation, the poet raises a doubt in us, that is to say, if there is any other war poem in world literature wherein its poet reveals through comedy a revolting and horrible battlefield.

Inga Nāṟṟatu and Iyiyavai Nāṟṟatu contain constantly quoted verses for both the works speak of the ways of the world and also give friendly advice. The first enumerates the things that cause pain and thereby disappointment and the second lists the things that are supposed to yield abiding pleasures to humanity.

In short, each of these works, is a conglomeration of life in all its aspects. Full of amiable and amicable suggestions with apt and lovely images, this work speaks of the grandeur of the Tamils and their lofty thoughts, creating in the mind of the reader, in a new way, pen pictures without his knowing that he is reading poetry.

The translators of these works are S. Raman (Verse translation No. 1), Poet Desai (Verse translation No. 2) and Nalladai R. Balakrishna Mudaliyar (Prose translation No. 3).

These four individual works are presented in a single volume for the purpose of making them appear impressive in a book with reasonable thickness and elegance in conformity with the other CICT publications of this series.
A SYSTEM OF TRANSLITERATION OF TAMIL

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#### Aytam

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CONTENTS

Foreword v
Preface vii
Acknowledgement ix
General Introduction xi
A System of Transliteration of Tamil xv

INṆṆĀ NĀRPATU 1
Introduction 5
Text, transliteration and translations 7
Mutarkurippakarāti 41

INṆṆṆĀṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆ菀氏doi:10.1007/s10588-013-9928-8

Introduction 93
Text, transliteration and translations 97
Mutarkurippakarāti 137

KĀṆṆĀṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆ菀氏doi:10.1007/s10588-013-9928-8

Introduction 145
Text, transliteration and translations 147
Mutarkurippakarāti 193
Glossary of Culture-specific Terms 197
INNA NÄRPATU

In English Verse and Prose
INṆĀ NĀRPATU

Text, Transliteration and Translations in English Verse and Prose

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Translators
S. Raman, Poet Desini
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CENTRAL INSTITUTE OF CLASSICAL TAMIL
CHENNAI
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INṆĀ NĀṆPATU

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INTRODUCTION

The Tamil word Īṇā means woe. What are all the things that bring woe to humanity? The list stretches like the proverbial Hanuman’s tail. But 164 instances causing suffering to human beings are chosen and put together by the poet in 41 īṇpā stanzas including the first stanza devoted to ‘invocation’. As a result each stanza deals with four maxims and the word Īṇā getting repeated four times in all the verses of this work. Each of the first three maxims closes with the word Īṇa while the last maxim begins with the word Īṇa. And that is Kapilar’s Īṇā Nāṟṟupatru.

Tamil literary historians and critics debate over the number of poets down the ages who wrote in the name of Kapilar and since they could not exactly fix the age in which Īṇā Nāṟṟupatru was written, everything was left to surmise. Kapilar of the Čakkaṟam period is not the one who wrote Īṇā Nāṟṟupatu.

Eating flesh was no taboo to the famous Kapilar of the Čakkaṟam period. But the latter hated eating flesh and also preached that it was sinful to kill and eat flesh for fattening one’s own flesh.

Every īṇpā of Īṇā Nāṟṟupatru focuses on four different characteristic features that bring īṇa woe from the moral point of view. While Pūtan Chentanar’s Īṇyoval Nāṟṟupatru tells what is good for men, Kapilar’s Īṇā Nāṟṟupatu tells what is bad for men. In short, both the works are companion pieces and are so well balanced that they form a ‘duo’ in Tamil literature.

Woes to commoners apart, several kinds of woes are mentioned to the ruling class too. Woe betide the king who is not blessed with elephants. Woe to the king travelling on elephant without tinkling bells. Woe unto the king who tyrannizes the common people and woe unto the king, coward at heart, to wage war.

The selective list of woes hits the nail on the head and it is a great success to its author.

It must be mentioned in passing that there is no continuity of thought in these 41 īṇpās. Written in an easy to understand style, which is rare to come across but a must in didactic poetry, a few ideas get repeated. This is not due to oversight but with the intention of stressing the point so that it gets easily stuck in our mind.
Lofty thoughts are given in a nutshell here. And a later work by name Vārazāyam reveals its indebtedness to Ittiyā Naṣṭa by profusely quoting from its text.
INNÄ NÄRPATU

Kaṭavuḷ Vaḻtu

mukkaḻ pakava naṭīṭolā tārkkiṇṇā
porppaṭi veṭṭiyai yullā toḷuṅkkiṇṇā
cuṅkuraṭ tuṅai maṟṟappiṇṇa vankkiṇṇa
cattiyāṁ rāṭṭolā tārkku.

INVOCATION

1. Grief unto those who worship not the feet of the three-eyed god (Lord Siva)
   Grief unto those who live without thinking on the white god of the golden palm flag
   (Lord Balarama)
   Grief unto those who forget the god of the wheel
   (Lord Vishnu), Likewise
   Grief unto those who worship not the feet of the god of the spear (Lord Muruga).

2. It would cause misery to those who do not worship Lord Siva, the Destructor Who has three-eyes;
   It would cause misery to those who do not think of
   Lord Balarama Who has the golden palm flag
   for His ensign;
   Forgetting to pray to Lord Vishnu, the Preserver Who has
   the discus, would cause misery;
8 Inga Nārupu

And it would cause misery to those who do not submit
at the Sacred Feet of Lord Muruga Who has javelin.

3. It will bring misfortune to one who does not worship
the feet of the three-eyed God Siva; it will spell grief to one
who does not meditate on Balarama, the owner of the lovely
palm flag; it will be disastrous to forget Vishnu, the God
with the disc; so too, it will bring grief to those who wor-
ship not the feet of God Muruga of the deadly spear.

1. pantamil lāta manaiyin vaṇappingā
   tantayil lāta putalva nalakingā
   antana rillirun tāṇjanā vāṅkīnā
   mantiram vāyā viṭin.

1. Wretched is the beauty of a home without kith and kin.
   Wretched the handsome virtues of a sireless son.
   Wretched for an ascetic to stay and eat in one house.
   Likewise, Wretched the charm that yields no result.

2. Any elegance of domestic life without having the company
   of kindred, would cause misery;
   The mere handsomeness sans any learning
   of a fatherless son, would cause misery;
   Staying in a house and taking food, on the part of ascetics,
   would cause misery;
   And should the incantations not give the desired effect,
   then it would cause misery.

3. The loneliness of the wife devoid of love from her hus-
   band is grievous; the beauty of the son who has lost his
   father brings grief; eating of food by ascetics staying at
   home is unpleasant; so too, if words of the wise bear no
   fruit, it is painful.
2. Grief to fowl and dog entering a brahmin’s house,
   Great grief – the disobedience of one’s wedded wife,
   Grief, the wearing of sari with disproportionate pleats,
   Likewise,
   Grief to the land unprotected by a sovereign.

2. Entry of a nasty hen or dog into the house of Brahmins,
   would cause misery;
   The non-submissiveness of a termagant wife
   to her husband, would cause misery;
   Wearing garments which do not befit the couple,
   would cause misery;
   And the reign of a Ruler who does not protect his subjects,
   would cause misery.

3. The entry of the cock or hen and the dog into a parppar’s
   house is unpleasant; the disobedience to her husband of
   the woman taken to wife is greatly painful; the wearing of
   a single cloth, without any for a change is painful; so also
   living in the town of a king who protects not his subjects
   brings in grief.

3. கோவண்கோல் மராணங்கர் கிளவுட்டு லுப்பா
   நெளநிர் புனவியின் நின்று லேслуж;
   கருணோழ் வயர் தோர்ப்பின் வின்பா
   தைத்துர் வள்ளு லைரிக்கு.
1. Wretched to live under tyrannous kings murderous.
   Wretched to swim long waters without a floating raft.
   Wretched the relationship with men of violent words.
   And wretched,
   For all alive, living in adversity.

2. Living under the Reign of Terror of a despot
   who fails in his justice, would cause misery;
   Crossing the waters without using a vessel,
   would cause misery;
   Any connection with those who are accustomed
   to utter harsh words, would cause misery;
   And living in a perplexed condition, would cause misery
   to a human being.

3. Living under the rule of murderous tyrant kings is grievous;
   to swim across rivers in floods without a float is painful;
   friendship with those who utter harsh words is unpleasant;
   for people to live in adversity is grievous.

4. erutu lavalarkkup pōkka mippā
   karuvikan mūrip purakošutta lippā
   tiruvai yāraic cerainnā vippā
   peruvaiyar kippā ceypā.

1. For farmers without bulls, the wet soil is grief.
   For regiments, to lose heart and run away is grief.
   Grievous to antagonize the fortunate rich.
   And grievous,
   Doing harm to the mighty and strong.

2. The wetness of land not made use of, would cause misery
   to cultivators who don’t have ploughing ox;
   Any turning back of armed forces being discomfited,
   would likewise cause misery;
Any open hatred towards those who are good and prosperous, would cause misery.
Any doing evil deed to those who are more powerful, would cause misery.

3. For the tiller without bullocks (oxen) the drying up of the wet soil is painful; the turning and fleeing of an army routed is distressful; to show one's anger against the rich will land one in trouble; to do evil to the greatly valiant will prove disastrous.

5. cirayil karumpinai kattompa linnā  
uraicēr palankāraī cērumolukā linnā  
muraiyiri yālu maracingā vīgaina  
maraiyirica ceyyum vīgai.

1. Hard to guard and save a crop of sugarcane in a fenceless field.  
   Hard to dwell under an old roof leaking in the rain.  
   Hard the land governed by a lawless king.  
   And hard,  
   The action undertaken without forethought and consultation.

2. Guarding and taking care of sugar-cane crop  
   which does not have any fence, would cause misery;  
   Staying and living in an old hut where rain-drops fall,  
   would cause misery;  
   Reign of a State which does not render justice  
   to its subjects, would cause misery;  
   And any act done in secret without prior deliberation,  
   would cause misery.

3. To guard a crop of sugarcane in a fenceless field is painful; to reside in an old leaky-roofed hut is vilsome; the unrighteous rule of a king is grievous; to do a thing without due consideration will be courting trouble.
6. 

1. Painful the words of anger from the righteous of heart. 
Painful the abstinence from the field for the courageous of heart. 
Painful the lavish gifts of the poor. 
And painful, 
The words from the mouth of the wicked-natured.

2. Any rare uttering of angry words by the virtuous, would cause misery; 
It would cause misery, should the men of military exploits sloth in the battle-field; 
If those who are in distress offer gifts to others, it would cause misery; 
And any word which comes from the mouth of those who have an evil heart, would cause misery.

3. Even the harsh words of those who are of a charitable disposition are painful; for the valourous, to keep idle in the field of battle is disastrous; the benevolence of the indigent is grievous; the words of the cruel are painful.
1. Wretched is the weapon wielded by the weak.
   Wretched the beauty of a flower of no fragrance.
   Wretched the resolution of an undiscerning fool.
   Wretched, likewise,
   The commentaries of the unlearned.

2. Any weapon in the hands of one who is bereft of powers
   would cause misery;
   Mere elegance of a flower which does not have fragrance
   would cause misery;
   The temerity of one who is having no certainty over a thing
   would cause misery;
   And any word uttered by one who doesn't know its import
   would cause misery.

3. The weapon held by a warrior who is not brave is a source
   of grief for him; the loveliness of a flower which has no
   fragrance is not sweet; the launching of a project by one
   who is not clearheaded brings grief in its fold; so too the
   words of a man who is ignorant of the manner in which he
   should talk cause grief.

8. pakalpūla neṅcattār paṇṇipñmai yinē
   nakaṅyāya naṃtipār nārijñmai yinē
   ikalī peṇantuva roṣipñma yinē
   nayamāṅ maṇipattavat naṅpu.

1. Painful the lack of culture in hearts open as day.
   Painful the lack of affection in smiling friends.
   Painful the running away of warriors in the field.
   And painful,
   The friendship of men of hypocritical heart.

2. It would cause misery, if one though being a man of equity like
   the Author of the Day, does not possess good quality;
   Any outward friendship of a giglet who does not have
   sincere love, would cause misery;
14 Inga Narpatu

Turning the back when routed at the battle-field,
would cause misery;
And any amity with one who is devoid of rectitude,
would also cause misery.

3. It will be distressful if men of equity lack culture; smiling
friends lacking love are a source of grief; it will be dis-
tressing to find warriors turning and fleeing from the field
of battle; friendship with those who are not fair minded is
grievous.

9. 

kajillā mātēr kalikatku nāṅkāṅṅā
vaḷḷaka ṭēmu partīltarkku muṭṭiṅṅā
vaṁma ṭilāḷor vaṇṇoppingā vāṅkāṅṅā
paṇṭil puravīp purīppu.

1. Doleful to the drunkard the hoary village toddyless.
Doleful to the beneficiary the absence of benefactors.
Doleful the comeliness of uncharitable misers.
Doleful, likewise,
To mount and ride on an unsaddled horse.

2. A toddy-free town would cause misery to the habitual
drunkards of old town;
Non-existence of patrons would cause much hardship
to the panegyrist-solicitors of bounty;
Any elegant appearance of those who don't have the quality
of liberality, won't be appreciated,
And the bearing of persons by a saddle-less horse,
would likewise cause misery.

3. It will be greatly painful for drunkards if the ancient town
they live in lacks toddy; it will be highly distressing to
donors if there be no munificent men; the beauty of those
who lack benevolence is painful; so too the ride on a horse
without bridle is a source of pain.
10. porulunarva rivallir pāṭaṟaiṟitaṭtingā
irukkā citruṇei sătuṇippiṅkān
arulillār tatkai celavignā vingā
porulillār vaṉmai purivu.

1. Doleful to compose poems where there’s none to appreciate.
Doleful to travel alone down narrow paths in darkness.
Doleful to seek help from the hard-hearted.
And doleful,
The display of lavish gifts by the indigent.

2. Where there are no learned to appreciate any recital
of a poem composed by one, it would cause misery;
Travelling alone in a dark and narrow way,
would cause misery;
Proceeding to solicit bounty from the merciless people,
would only cause misery;
And any desire of the have-nots to bestow gifts to others,
would cause misery.

3. To compose songs and sing in a place where there is not
any who can appreciate the beauty and meaning thereof is
painful; to go all alone through narrow paths in pitch dark-
ness is grievous; it will be painful for the needy to ap-
proach the unmunificent; it is painful for those lacking
means to be liberal-minded.

11. utappā nilāta maṟgaṟīṭṭaṭtingā
īṟṟagā ciṟṟulakó niṟṟivatunna pinnā
iyakai yāḷai toṟṟipinna vingā
koṟṟulakāyitar kāṟṟip pukal.
1. Miserable the shoulders of an unconsenting wife.
   Miserable the friendship forged with the narrow-minded.
   Miserable the company of the excessively lustful.
   And miserable.
   To enter the eyes of a creditor.

2. Embracing the shoulders of the wife who is not concordial,
   would cause misery;
   Any friendship with the base people who have
   no broadmindedness, would cause misery;
   Keeping company with the lascivious persons,
   would cause misery.
   And going before the creditor,
   would cause misery to a debtor.

3. Embracing the shoulders of an unloving wife is distressful;
   the friendship contracted with the mean minded is a
   source of grief; association with libertines is grievous, for
   the debtor creditor is painful.

12. talaitaṅja mākaṁ curāmpōta līppā
    valaicūman taspān persumita mīnā
    pulaiyullī vālīta layirkkiṅṅā vīgģā
    mulaivyllā peṟṟmaḷ viḷaiṟu.

1. Miserable to sojourn in an impenetrably thick forest,
   Miserable the pride of one who lives by carrying nets.
   Miserable the life that lives on life, eating flesh.
   And miserable,
   For the breastless one to aspire for womanhood.

2. Going alone thro' a desert tract, would miserably cost
   one one's head at the hands of hunters;
   The vanity of one who lives on the netting of birds
   and beasts, would only be a miserable and sinful act;
The beastly desire to live on animal food, would affect
the life of such people miserably;
And any sexual yearning of a woman who does not have
robust breast, would only result in misery!

3. It is grievous to go through the wilderness at the risk of
one's life; the vain glory of the man who lives by carrying
the net is painful; it is distressing for lives if people live
hankering after flesh-eating; for a breastless woman to long
for the pleasure of womanhood is painful.

13. 

\[\text{maniyilak kuicaram vêntûria lingā}
\text{tupivillar collan tarukañmai yippā}
\text{paniyāda maipparg paniyippā vippā}
\text{pûriyaggar vâlu maçi}.

1. Miserable for a king to ride on an elephant without bells. Miserable for the unvalorous to speak of bravery. Miserable to worship kings unworthy of veneration. And miserable, The home with a pestilence-like wife.

2. It would cause misery to people, should the king ride on
an elephant which doesn't carry ringing bells; The words of bravery uttered by swaggerers who don't have boldness to conquer enemies, would cause misery; Submitting to an enemy-king who does not deserve to be respected, would definitely cause misery; And the home of a termagant wife who is like a disease, would cause misery.

3. For the king to ride on an elephant which has no bell (hanging on its sides to announce the royal ride) is painful; the valorous words of the coward are sources of pain; bowing before an unworthy king is distressing; the house where lives a wife who is a veritable disease to her husband is a place of grief.
18  Iṣṭā Nāṟṟṟaru

14. வனரோல் வண்ணப்படல் வந்திட்டு இல்லை
வருடுகுண்டு மணியா புருநினான்
புனர் பழை வந்திட் போரினா வின்னா

1. Falsehood of women of hair done in five-fold style is miserable.
   The rotten mango fallen from a tree with bunches of flowers is miserable.
   Separation from the union of a sculpturesque maiden is miserable.
   And miserable,
   When people who should understand refuse to understand.

2. Deceiving her own husband by a woman who’s having curling and shining hair, would cause misery;
   Those over-ripe fruits that’ve fallen from the bunch of the mango tree, would cause misery;
   The pang of separation from one’s beloved lady who has mated and who’s like a doll, would cause misery;
   And if one who is normally expected to know, does not know it, then it would cause misery.

3. The unfaithfulness of ladies with luxuriant braided locks is a source of grief; the well ripened fruit dropped from the fruit cluster hanging on the bough of the mango tree distresses us; separation of loving statue-like woman is painful; when people who can show compassion to others in their difficulties and who can help fail to do so, it is grievous.

15. பெண்ணுரை சிற்றை சிற்றையாக இருப்பிட்டு
வெள்ளாடி வெள்ளாடியா உள்ளிட்டு சிற்றையாக
சிற்றையான வெள்ளாடி சிற்றையாக உள்ளிட்டு
சிற்றையான வெள்ளாடி உள்ளிட்டு.

pullār puravi maniyinī yūvīngā
kallā rurakkūn karumap poruḷīngā
tillār nalla viruippīngā vaiṅkīngā
pallāru sāṇap pāṭal.

1. Miserable to mount and ride a grazing horse
   Unharnessed with bells.
   Miserable the consequences of an action elaborated by the unlearned.
   Miserable the desire for comforts of men without means.
   Miserable, likewise,
   The shameful disgrace in an assembly of the learned.

2. Riding a grass-eating horse sans tying a bell to it,
   would cause misery;
   The result of a deed suggested by an uneducated fool,
   would cause misery;
   Any desire of those who are in want, for good things,
   would cause misery;
   And likewise, one’s feeling of shyness amidst many,
   would cause misery to him.

3. To ride on the grass-eating horse without the string of little bells on its neck is painful, the consequences of things done as per words of the stupid is grievous; the craving of the intelligent for precious things is a source of grief; so too, to be put to shame in the midst of many is painful.

16. pāṭivīppu mānīppu mānīppu vaiṅkīppu mānīppu
   pāṭivīppu mānīppu mānīppu vaiṅkīppu mānīppu
   pāṭivīppu mānīppu mānīppu vaiṅkīppu mānīppu
   pāṭivīppu mānīppu mānīppu vaiṅkīppu mānīppu

   unnātu vaiṅkum perumporul vaiṅkīngā
   nappaḷ pakkaiyar pūṟaccī maniyinīngā
   kaṅći lōravaṇa vaiṅkīppu vaiṅkīppu
   enpiḷaṅ ceyyūr kāṇakkū.

1. Miserable to leave inheritance without enjoying anything.
   Very miserable the company of disagreeing foes.
   Miserable the fairness of a visage with no eyes.
Miserable, likewise,
The telling of a man with no knowledge of numbers.

2. Keeping huge wealth without even spending on eating,
would cause misery.
Any association with foes who are not really adherents,
would cause misery.
The elegant appearance of one who is blind,
would cause misery; and likewise
A sum worked out by one who hasn't learnt arithmetic,
would also cause misery.

3. Burying in the earth great treasure without enjoying it is
distressing; associating with abhorrent enemies is greatly
painful; the beauty of one who lacks compassion is painful;
so also the thing done by an unthinking man brings in grief.

17. \[\text{āgravinta cānprat pētai pukālinga}\
\text{māṇirinta pōṭiśa valākkaṭ perūṭiṇā}\
\text{nōgravintu vāḻatār nōpippā vāṅkippā}\
\text{inrāi yōmpā viṭal.}\]

1. Miserable for a fool to enter the assembly of the experi-
enced wise.
Very miserable the sojourn in an engrossing night-time.
Miserable the abstinence of those who can neither abstain
nor abjure.
Miserable, likewise,
Not to take care of one's mother.

2. The entry of an ignorant amidst scholars who are possessing
gravity of manners, would cause misery;
Proceeding on an unknown way during darkness in a
bewildered state,
would cause much misery;
Any observance of religious austerity by those
who don't have endurance, would cause misery;
And likewise neglecting one's own mother
without maintaining her, would also cause misery.

3. The entry of a fool into the midst of greatly learned men of
humility is painful; to go out when it has become pitch
dark is fraught with great danger; for those who are inca-
pable of putting up with grief and living in humility it is
painful to undertake penance. So also it is grievous to for-
sake one's mother.

18. uragamutiyam uulam matimuru liggā
manamutiyai yulatsavā mātpāttā liggā
curamartiyam kānāl celavaii vippā
mañavari vālar totarpū.

1. Miserable the mental depression of a man of determination.
Miserable the challenge of one with an army of valiant men.
Miserable the journey in a hard-to-cross thick forest.
And miserable,
The relationship of the poor of heart.

2. Should a man of strong mind remain an indolent,
it would cause misery;
If one who's having men of military exploits rises
clasping his breast, it would cause misery;
Proceeding to a forest throu' a narrow and difficult path,
would cause misery;
And likewise, keeping company with base people
who are void of broad mind, would cause misery.

3. It will be a grievous thing if a greatly learned man gives
room for despondency; if one having valorous warriors
takes to aggression it is grievous; to pass through a dense
temple (an inaccessible wilderness) is painful; association
with the mean-hearted is a source of grief.
19. Čōṇi pāyati kāyām kāyāmānī rāma

kulattup piyantavyān kallāmaī yingā
nilatiṭṭa nalluvī nāṟ.asmī yingā
nalattakaiyār nāṟ.asmī yingāvān kigā
kalattal kalamūt valī.

1. Wretched for a man of lineage to remain uneducated.
   Wretched for the seeds sown in the field not to sprout.
   Wretched for women of beauty not to be shy.
   Wretched, likewise,
   The marriage into an improper clan or family.

2. Should a person hailing from a good family remain uneducated,
   it would cause misery;
   If the good seeds sown in the field don’t sprout,
   it would cause misery;
   Should the beautiful women so conduct themselves
   as to give up their modesty, it would cause misery;
   And likewise any inter-marriage with a new
   and incongruous family, would cause misery.

3. It will be painful if a man of noble birth lacks learning; it
   will be grievous if the good seeds sown in the soil do not
   sprout; it will be distressing if lovely ladies lack modesty;
   so too, to marry into a household not in keeping with one’s
   noble line is a source of unpleasantness.

20. māriṇāt kāyun kuyilīg kuralinga
tra milālar katumolik kārīnīg
māri valampōyppi pārkinga vāṅkinga
māri yeruttā lalāvu.
1. Wretched the voice of a cuckoo in rainy days.
   Wretched the wild words of the pitiless ones.
   Wretched the world if the rains play truant.
   Wretched, likewise,
   Ploughing a field with an untamed bullock.

2. It would cause misery, should a cuckoo warble
   during rainy season;
   Any harsh word of those whose heart is void of love,
   would cause misery;
   Should the rain fail, it would cause
   misery to the universe;
   And likewise, ploughing the land
   with an aged bullock, would cause misery.

3. The song of the Koel in winter is not sweet; the harsh words
   of the compassionless are painful; if it rains not adequately
   in the proper season it is grievous for the land (world); so
   also ploughing with an old bull is painful.

21. अदुर संभां मृदु शक्तिभूषण स्नातित
    लघुक्षेत्र बिश्नित दुरहुम्बे पादः शक्तिभूषण
    नौकाकार तुष्मुख्य सीतामध्ये सारस्वतेष्य
    दुरहुम्बे पीरुङ्गे ज्योति मात्रानि

    इत्युक्ताय लन्तानिर्क टैंपिङ्गा
    पातुङु लिला रुलाइसुङ्गु टैंगिङ्गा
    मृत्ता विशेष फिंगिङ्गा वंकिङ्गा
    ठित्तलाप पारपारां नुरां

1. Miserable to give to those who are not satisfied with
   what they receive.
   Miserable to eat with those who do not share their food
   with others.
   Miserable the old age with ailments.
   Miserable, likewise,
   The words of a Brahmin of no Vedic lore.

2. Any liberality extended to those who measure its extent
   but are not pleased with it, would cause misery;
24 Inâ Narpatu

Calling on a person who doesn't share his food
and taking food from him, would cause misery;
Any attack of disease in one's old age,
would cause misery;
And likewise, the utterance of a Brahmin
who hasn't learnt the sacred texts, would also
cause misery.

3. To give to those who do not feel happy at such benevo-
lence is painful; to eat in the house of one who is not hos-
itable is unpleasant; to be affected with disease in old age
is grievous; so also the words of a parppar not versed in
Vedic lore are repulsive.

22. yâsâyijaya mangarask kânta paatiyañā
ugaitīg čâpaip perukkutal muppiñgā
teney pulippîc cuwaitygā vaningā
kânyā tîtâyitta vâr.

1. Miserable to meet a king with no regiment of elephants.
Miserable to pamper one's flesh by eating flesh.
Miserable the taste of honey and ghee turned sour.
Miserable, likewise.
The village in between forest streams.

2. Witnessing a king's army which doesn't have
an elephant-wing, would cause much misery;
Developing a human body by taking the meat of living beings,
would cause misery;
Should honey and ghee turn sour,
its taste would cause misery;
And likewise, it would cause misery to a town,
if it is in the middle of the sylvan tract of a river.

3. It is very painful to see a King who possesses not war el-
ephants; it is very grievous to eat the flesh of other lives
and grow; when honey and ghee get sour, their taste is unpalatable; so too the locations of a village with a jungle river flowing in its midst is a source of grief.

23. கோயிலுக்கு வருவதற்கு உலகில் பூமியின் நிலை
கோயிலை பூர்த்து அருகு முந்தன்
சூரியன் ஆண்டுதோறும் பூமியின் நிலை மாறு
தன்மையுடன் இருந்து முடிவு.

_ cūraiyya mātāra vāyilē pītā
    turāiyira tūtai kalvata līnā
    aṟaiparai yāṇavar cōllēnā viṇā
    niraiyilāg koṇa tavaṃ.

1. Wretched to guard the gates of an unfortressed ancient city.
   Wretched to remove and clean one's clothes in a source of drinking water.
   Wretched the words violent as the drum beats of the vulgar.
   Wretched the penance of one incapable of controlling his senses.

2. Guarding the portal of an old town which is not surrounded by a fortification, would cause misery;
   Washing the clothes at the entrance of a tank, would cause misery;
   Any word coming from the mouth of a person who spreads it like the beat of a drum, would cause misery;
   And likewise, any penance of one who has lost command over his senses, would also cause misery.

3. Guarding the gate of an ancient city without a high walled fort is painful; to wash clothes at the ghat is unhealthful;
   the words of those who broadcast secrets like the loud beating of a drum are a source of grief; the exercises undertaken by one who cannot control his five senses is painful.

24. மகரண பேரர் குற்றார்கள் கொண்டு வந்து
    செல்பும் கீழ் வந்து காண்புத்து
    இன்னைய குற்றார்கள் கொண்டு வந்து
    தன்மையுடன் இருந்து முடிவு.
26  Иcce Nārpatu

ēnāmil mūtā riruttaś mukavinā
timai yutaiyā rayalirutta nāṅkīnā
kāmamutīri nyūrkkīnā vāṅkīnā
yūmeś pavarotsu naipu.


2. Having a domicile in an old town which does not have enough protection, would cause misery; Living by the side of those who’re having vile conduct, would cause much misery; Going extremely concupiscent, would cause misery to one’s very life; And likewise, Keeping friendship with those who boast with egotism, would cause misery.

3. To live in the ancient city without the guard of a fort and a ruler is very unsafe; it is very grievous to live as the neighbour of a wicked person; when lovesickness intensifies it is painful to the soul; so too, friendship with those who are self-conceited is painful.

25. mūmāṃ pūbūtθe kāḷō mātāśā mātāśā
ūmāṃ puḷaṅkāḷō kāḷō puḷaṅkāḷō
mātāśā mātāśā puḷaṅkāḷō puḷaṅkāḷō
mātāśā puḷaṅkāḷō puḷaṅkāḷō

naṭṭa riṇukkan kāṅṭāl napityiṇṇā
ōṭṭar perumitan kāṅṭāl peritiṇṇā
kāṭṭilā mātā rupaviṇṇā vāṅkīṇṇā
naṭṭa kavarrādūr ċāḷa.

1. Very miserable to witness the sufferings of one’s friends. Vastly miserable to witness the proud arrogance of one’s foes. Miserable to dwell in a wasted city with no kith and kin. Miserable, likewise, To gamble with friendly dice.
2. Witnessing the adversities suffered by the friends, would cause much misery; Noticing the haughtiness of the enemies, would cause much misery; Living in an old town where there are no relatives, would cause misery; And likewise, the gambling play of draughts with the accustomed dice, would cause misery.

3. To see friends in grief is very distressing; to witness enemies’ pride is very painful; to live in an ancient city which is not properly guarded (where no kith and kin live) is very unpleasant; so also gambling with the befriended dice is grievous.

26. பெரியர் மகாகு தொருப்புற்று லிப்பா
நிர்யாவை செய்து மோஷவரடை லிப்பா
பரியர்க்கு தாம்பர குறிப்பிட்டு விப்பா
பெரியர்க்கு த்யா சேயல்

1. Miserable to delink one’s relationship wrought with the great. Miserable to boast of achieving the rarest. Miserable to confide one’s sorrows to the unloving and unsympathetic. And miserable, To do evil to the eminent and the great.

2. Leaving suddenly the connexion hitherto maintained with great people, would cause misery; Telling about the accomplishment of difficult tasks before doing them, would cause misery; Narrating one’s distress to those who don’t have real love, would cause misery; And likewise, doing evil acts to the great people of fame, would cause misery.
28 İNṆṆṆ Nāṟṟpatu

3. To give up the friendship of the noble is grievous; for one to brag that he would accomplish a great objective is not in good taste; to narrate our sufferings to those who bear no love to us is painful; to do harm to the virtuous is grievous.

27. ʋisumai yutaiyai ʋatulituk ylimi
kajama yutaiyark kaḻañitUKUK ylimi
valuama yilaluk vanappukku ylimi
ilamayuku mppup pukal.

1. Miserable to talk disgracefully of the glorious renowned. Miserable removing people who have a right of kinship. Miserable the handsome virtues of one with no wealth. And miserable, Symptoms of old age in one’s youth.

2. Talking about men of eminence, in derogation of their dignity, would cause misery; Discarding the connection of kinsfolk, would cause misery; The grace of those who’re not blessed with prosperity, would cause misery; And likewise, Any appearance of old-age signs during youth, would cause misery.

3. To speak derogatively of people of renown is distressing; to relinquish intimate friendship is painful; the beauty of the indigent is grievous; the cropping up of the signs of old age in youth is distressing.
1. Painful to ride an untamed horse not knowing the art of riding. Painful the expositions and interpretations of the unlearned. Painful the words of comfort from men of no means. Painful, likewise, The words of the unlearned to convince an assembly of the wise.

2. Carrying by a frenzied horse, by one who hasn't learnt horse-mastership, would cause misery; Uttering, by an uneducated, of anything without knowing its meaning, would cause misery; The civility of words that come from the mouth of have-nots, would cause misery; And likewise, Stating by one who's unlearned, in an assembly, would cause misery.

3. It is grievous for the proud horse to carry on its back an unskilled rider; the result of the exposition given by a man who has had no instruction is displeasing; the consequence of the words of a man who is incapable of achieving objects is unpleasant; painfully fruitless are the words falling from the lips of the indigent; so too the words of the un instructed in an assembly of the learned are distressing.

29. கழித்தளப்பின் வரலாறு வரிசை திண்மக் குறிப்பிட்டாம்
கல்லாடின் வரலாறு வரிசை திண்மக் குறிப்பிட்டாம்
குறிப்பிட்டாம் வரிசை திண்மக் குறிப்பிட்டாம்
குறிப்பிட்டாம் வரிசை திண்மக் குறிப்பிட்டாம்
kuravyarivam manaka mūtuvatta lingā
tarpayāyā nīrōkā pāényāti lingā
attravoivā makkat pesulagā vingā
cēvīlān kētā māyā

1. Dolorous to charm a venomous snake not knowing the charm. Dolorous to dive and play in waters not knowing the depths and shoals.
30. **Ippā Nāṟṟappu**

Dolorous to bring up children who refuse to learn what is to be learnt.
Dolorous the secrets overheard for men who cannot keep secrets.

2. Causing a big cobra to dance, by one who's not conversant
    with the art of charm, would cause misery;
    Jumping into the waters without knowing the existence
    of a stake therein and playing, would cause misery;
    Having as offsprings those who are non-knowledgeable,
    would cause misery. And likewise,
    Hearing by one, who doesn't have self-restraint,
    of any secret, would cause misery.

3. For the uninitiated to make the huge cobra dance is fraught
    with danger; to jump into the water and bathe without knowing
    his projecting stumps therein is grievous; giving birth
    to unintelligent children is painful; the secret learnt by a
    man who has no self-restraint leads to painful consequences.

30. **Mumukṣha ASrama:**

netumana nīkāti tayarpātya ippā
katuticca vēlai tētrēro ippā
ottāk yaravatayu miliingā ippā
katumpali váļū matar.

1. Miserable to jump down from the long branches of a tall tree.
   Miserable the confrontation of an enraged elephant.
   Miserable the house haunted by serpents in hiding.
   And miserable,
   The nullahs frequented by wild tigers.

2. Jumping down from the stretching branch of a tall tree,
   would cause misery:
   Going before an elephant which is in violent anger,
   would cause misery;
A home where a snake is hiding,
would cause misery;
And the jungle-way where ferocious tigers are roaming,
would cause misery.

3. To jump from the top of a lofty bough of a high grown tree is disastrous; to go in front of a greatly irate elephant is grievous; to live in a house where the snake lives hiding is dangerous; so too is the track infested with deadly tigers.

31. pappnamavý yaliśkilpy pānāl peritiṇaṁ
enṣatiya māṁtar olukkunāt kāriṇaṁ
maṇṇīm māḷavī poliyinā vāṅkīṇaṁ
tanmai yilāfar pakal.

1. Very painful to sing to the accompaniment of untuned instruments of music.
   Painful the fixing up of auspicious days by people ignorant of astrology.
   Painful the sound of a percussion instrument not properly tempered.
   Painful, likewise.
   The enmity of merciless men.

2. Playing on a lute which doesn’t raise harmonious notes, would cause much misery;
   Prescribing propitious days, by those who’re not well-versed in astrology, would cause misery;
   The sound raised by a drum, on the head of which no paste has been smeared, would cause misery;
   And the enmity of those who’re not having gentleness, would cause misery.

3. To sing to the accompaniment of a disharmonious tune of a lute is painful; the fixation of time for others for doing things by people not well versed in astrology leads to un-
pleasant results; the sound of a kettledrum which has not been smeared with the black substance to love it is painful; so too is the enmity of the ignoble.

1. Very miserable to live not caring for self-improvement. Miserable the speaking behind one’s back of those who never speak to one’s face. Miserable the relationship with the unrighteous. Miserable, likewise, The fall of men of ancient fame.

2. Should one conduct himself without maintaining self-restraint, it would cause misery; Any back-biting without having boldness to utter it in front of one, would cause misery; Friendship of those who’re not having good attributes, would cause misery; And likewise, The calamity suffered by those who have a glorious ancestry, would cause misery.

3. To act in utter disregard of one’s safety is intensely grievous; without speaking face to face but to backbite is painful; associations with the wicked is distressful; so too is the adversity of a once prosperous ancient line distressing.
kallupān kārāru karumpā porulignā
mululuk kānti natana nānuignā
vejjam pātpūnā koilaiignā vātignā
kailā maṇattār tōturpu.

1. Miserable the consequences of an action enunciated by an inebrate.
   Very miserable to walk in a forest full of thorns.
   Miserable to kill a beast caught in a flood.
   Miserable, likewise,
   The contact with the dishonest.

2. The effect of a thing uttered by a tottering tosspot,
   would cause misery;
   Walking along the forest way which is full of thorns,
   would cause much misery;
   Allowing an animal which, being caught in flood,
   unable to get ashore, to die,
   would cause misery; And likewise,
   Any connection with those who are having deceitful mind,
   would cause misery.

3. The fruit of action advocated by a drunkard is painful; to pass through a brambly jungle is very distressing; to kill an animal caught in the floods is grievous; so too is the associations with the deceitful.

34. ojukka milātk karpurattātā lingā
vīltakka naḻum vīlayūtrār kītā
ilittā tōţlāvar nātpignā vītā
kalippuvēy maṇīlān kōtpū.

1. Miserable to claim relationship with characterless men.
   Miserable even the best book for those who desire not to learn.
   Miserable the company of men in infamous professions.
   And miserable,
   The sojourn in a land forsaken by the wise.
2. Telling about oneself as being the relative of those who're not having moral conduct, would cause misery; It would cause misery to those who are not eager to learn even the works of real excellence; Any friendship with those who pursue disgraceful pursuits, would cause misery; And rambling in a region discarded by good people, would cause misery.

3. To claim relationship with those of evil conduct is grievous; even a renowned work is repulsive to those who are not eager to study it; friendship with those engaged in contemptible occupations is painful; to loaf in the track eschewed by the virtuous is grievous.

35. eliti yuganiki niṣṭayārī kinnā
kuṭali piṃiyamara tōcainān kinnā
kuṭaviśa laṭrā piṃiyānā vinnā
aḷaṃyāiṃ pētaī yēgal.

1. Miserable for the people of this world if clouds do not rain. Miserable for the trees if they make sweet flute-like notes. Miserable the children stricken with disease. And miserable, For a handsome one to be called a fool.

2. It would cause misery to this universe, should the cloud not shower down drops of rain; Though giving forth the sound like that of a flute, the sound raised by the wind passing thro' trees, would cause misery; Any disease being suffered by the infants, would cause misery; And telling that one who is handsome is a dolt, would cause misery.
3. If the clouds fail to send down showers it is grievous for people of this world; the lute-like music emanating from a tree makes one languish deeply; children's affliction by disease is painful; for a young man of beauty to be termed a stupid person is distressing.

36. பூங்கைப்பெரும் சமயாம்பொருள் மரம் சுருங்கும்
குரும்பன் பருவக்கரகம் கொண்டிருக்கும்
நெய்துள்ளம் மலர்க்குரு உள்ளிட்டு விளக்கும்
வாழ்வடை கனவு கோர்த்து மடி.

porulilag velanmai kamuruta linga
neyumaga ninakark kaithinnai yinga
varumana paritirun tuingaga vinga
kejumfani kaivujvar natpu.

1. Miserable for men without the means to desire to help others.
   Miserable to live in great cities of palatial buildings without money on hand.
   And miserable,
   The friendship of those who disown one in times of misfortunes.

2. It would cause misery, should one who does not have riches, crave for beneficence;
   Living in a town full of tall-storeyed buildings, without having any wealth, would cause misery;
   It would cause misery, should one await the opportune time of the host and eat what the latter serves;
   And the friendship of those who have forsaken one who's in strained circumstances, would cause misery.

3. For one without means to crave for liberality is painful; to live without money in big cities of lofty palatial buildings is distressing, the eating of food in a house (to which one has come as a guest) after waiting for the convenience of the host is painful; so is friendship with those who forsake in need.
36  இந்தா  நார்பாது

37. வந்து மறுவொழியடுக்கவேட்டு விளைந்த குடும்பம்
சூடுபட்டம் அருந்தும் விளிம்பே காய்க்காரணம்
அதுவாத் விளைந்தவற்றில் விளைந்தவற்றில் காய்க்காரணம்
சிற்றுருவற்றில் சூடுபட்டம் காய்க்காரணம்.

nariya malappiru nāṟṟaiyai yinṟa
turivvariyā niriḻintu pōkata inṟa
ariyā vināppatuta lirṅavān kippā
vittuvārēr cēraṉ koḷal.

1. Miserable for a beautiful flower to have no great fragrance. Miserable to cross a river getting into the waters not knowing the shoal-marks. Miserable for the unlearned to be questioned by a scholar. Miserable, likewise, The anger vented forth on small men.

2. Should a beautiful flower not give forth perfume, it would cause misery; Should one who doesn’t know the nature of the course of the water, try to enter therein, it would cause misery; It would cause misery, should an ignorant person be questioned; And likewise, It would cause misery, if any anger be shown towards the younger ones.

3. It will be painful if a lovely bloom smells not richly sweet; it is grievous for a man who knows not the ghat to cross the water; for the ignorant to be subjected to queries is painful; so also to get angry with children is grievous.

38. புராணநவாய்யர் பெருமூசுரான் பொய்மூதம் இருப்பிடம்
பொய்மூத முதல் சூடுபட்ட இருப்பிடம்
சந்திக்கின்ற மற்றத்துச் சந்திக்கின்ற இருப்பிடம்
புராணநவாய்யர் பொய்மூதம் இருப்பிடம்.

pirappanaiyāl pōykkum pētaimai yinṟa
maramilā mānjar cēruvukata inṟa
verumputram vempuravi yērīṅgā vīgā
tīrṇilāṅ ceyyum vīnai.

1. Miserable the folly of love for another man’s wife.
   Miserable the entry to war by valourless kings.
   Miserable to ride on an unsaddled and untamed horse.
   And miserable,
   The action of one without ability to accomplish.

2. Any folly of following the other man’s wife
   with lasciviousness, would cause misery;
   Entering the war-field by a king who doesn’t possess
   better military exploits, would cause misery;
   Riding on the saddleless back of a horrid horse,
   would cause misery;
   And any deed by one who doesn’t possess capability,
   would cause misery.

3. The foolishness of going after another’s wife in lust is griev-
ous; for a king without courage to go to the field of battle
is painful; to ride on a fleet-footed horse without saddle is
painful; the deed done by a man who knows not the proper
way of doing things is a source of grief.

39.  கொறுக்கும் பொறுள்ளன் வாள்நை விஎனா
    கப்பிப்பு பக்கிப்பு கரப்புத்தா லிங்கா
    கொறுக்கு வித்தாமய் கவிக்கின்றா வியா
    மான்றுல்ப பாங் விதா.

1. Miserable the charitable nature of one with nothing to give.
   Miserable to bite a piece of stone while chewing betel nut.
   Miserable for a poet not to be given presents.
   And miserable,
   Not to complete a poem interrupted.
2. Any munificence by one who doesn’t have enough wealth to donate, would cause misery; Should there be any stone-like substance in a bitten arecanut, it would cause misery; It’d cause misery, should a poet be not bestowed with gifts and given a warm send-off; And it would cause misery if a patron is not sung in praise, out of gratitude, by a poet so patronized.

3. The liberality of the indigent is painful, a stone in the chewing nut is a painful thing; it is painful to send away a poet without gift; it will be distressful to break away from singing when some impediment intercedes; it will be painful to sing not where gifts are offered.

40.  അതാണ്‌ വിജരിച്ച്‌ വിജരിച്ച്‌ വിജരിച്ച്‌
ഇതിൽ മുഴുവന്റെ കാഴ്ചെ കാഴ്ചെ
ഇതിൽ മുഴുവന്റെ മൃഗാത്മക മൃഗാത്മക
ഇതിൽ മുഴുവന്റെ

അതാക്ക മതിസ്വാഭാവ മിശ്രീധന യിൻറ്റാ
താതിക മുണ്ടിവാൻ മുറന്റു കീവ യിൻറ്റാ
ഇതാക്ക വിജീവിറ്റാർ കൊൾ.

1. Miserable the conceit of one who controls his senses.
Miserable the vanity of one who attempts nothing;
Miserable to covet things surrendered on trust.
Miserable, likewise,
The words of the uncontrolled even when controlled by the wise.

2. The fearlessness of one who practises continence, would cause misery.
The haughtiness of one who doesn’t even make a beginning, would cause misery;
Any misappropriation by one of a thing deposited for safety, would cause misery; And likewise.
The word of one who doesn’t even obey the directions of the elders, would cause misery.
3. The haughtiness of one of self restraint is painful; the brag of the unexerting is distressing; misappropriation of entrusted property is grievous; so too the words spoken to persons who submit not to attempts made even by well-meaning people to restrain them fail in their objective.
திருக்குரு குறுமுச்சு
நூற்றாண்டு புதுக்குறிப்பிட்டு
(செயற்குறி: சாலாமுனி முதலாம் வருட)
MUTARKURIPPAPAKARĀTI
Mutarkurippakarati

1. ஆகா முற்கோளுக்கு 2. புது பதிலைக் கோடுகளுக்கு 3. குற்ற முற்கோளுக்கு முற்கோளுக்கு 4. குற்ற முற்கோளுக்குக்கு பசுளுக்கு 5. குற்ற முற்கோளுக்குக்கு முற்கோளுக்கு 6. குற்ற முற்கோளுக்கு 7. குற்ற முற்கோளுக்கு 8. குற்ற முற்கோளுக்கு 9. குற்ற முற்கோளுக்கு 10. குற்ற முற்கோளுக்கு 11. குற்ற முற்கோளுக்கு 12. குற்ற முற்கோளுக்கு 13. குற்ற முற்கோளுக்கு 14. குற்ற முற்கோளுக்கு 15. குற்ற முற்கோளுக்கு 16. குற்ற முற்கோளுக்கு 17. குற்ற முற்கோளுக்கு 18. குற்ற முற்கோளுக்கு 19. குற்ற முற்கோளுக்கு 20. குற்ற முற்கோளுக்கு 21. குற்ற முற்கோளுக்கு 22. குற்ற முற்கோளுக்கு 23. குற்ற முற்கோளுக்கு 24. குற்ற முற்கோளுக்கு 25. குற்ற முற்கோளுக்கு 26. குற்ற முற்கோளுக்கு 27. குற்ற முற்கோளுக்கு 28. குற்ற முற்கோளுக்கு 29. குற்ற முற்கோளுக்கு 30. குற்ற முற்கோளுக்கு 31. குற்ற முற்கோளுக்கு 32. குற்ற முற்கோளுக்கு 33. குற்ற முற்கோளுக்கு 34. குற்ற முற்கோளுக்கு 35. குற்ற முற்கோளுக்கு 36. குற்ற முற்கோளுக்கு 37. குற்ற முற்கோளுக்கு 38. குற்ற முற்கோளுக்கு 39. குற்ற முற்கோளுக்கு 40. குற்ற முற்கோளுக்கு 41. குற்ற முற்கோளுக்கு 42. குற்ற முற்கோளுக்கு 43. குற்ற முற்கோளுக்கு 44. குற்ற முற்கோளுக்கு 45. குற்ற முற்கோளுக்கு 46. குற்ற முற்கோளுக்கு 47. குற்ற முற்கோளுக்கு 48. குற்ற முற்கோளுக்கு 49. குற்ற முற்கோளுக்கு 50. குற்ற முற்கோளுக்கு 51. குற்ற முற்கோளுக்கு 52. குற்ற முற்கோளுக்கு 53. குற்ற முற்கோளுக்கு 54. குற்ற முற்கோளுக்கு 55. குற்ற முற்கோளுக்கு 56. குற்ற முற்கோளுக்கு 57. குற்ற முற்கோளுக்கு 58. குற்ற முற்கோளுக்கு 59. குற்ற முற்கோளுக்கு 60. குற்ற முற்கோளுக்கு 61. குற்ற முற்கோளுக்கு 62. குற்ற முற்கோளுக்கு 63. குற்ற முற்கோளுக்கு 64. குற்ற முற்கோளுக்கு 65. குற்ற முற்கோளுக்கு 66. குற்ற முற்கோளுக்கு 67. குற்ற முற்கோளுக்கு 68. குற்ற முற்கோளுக்கு 69. குற்ற முற்கோளுக்கு 70. குற்ற முற்கோளுக்கு 71. குற்ற முற்கோளுக்கு 72. குற்ற முற்கோளுக்கு 73. குற்ற முற்கோளுக்கு 74. குற்ற முற்கோளுக்கு 75. குற்ற முற்கோளுக்கு 76. குற்ற முற்கோளுக்கு 77. குற்ற முற்கோளுக்கு 78. குற்ற முற்கோளுக்கு 79. குற்ற முற்கோளுக்கு 80. குற்ற முற்கோளுக்கு 81. குற்ற முற்கோளுக்கு 82. குற்ற முற்கோளுக்கு 83. குற்ற முற்கோளுக்கு 84. குற்ற முற்கோளுக்கு 85. குற்ற முற்கோளுக்கு 86. குற்ற முற்கோளுக்கு 87. குற்ற முற்கோளுக்கு 88. குற்ற முற்கோளுக்கு 89. குற்ற முற்கோளுக்கு 90. குற்ற முற்கோளுக்கு
44. இங்கு நர்பது

1. பாண்டுமல் யாழ்ப்பாணம்
2. பார்ப்பின் கொல்லும்
3. பிராம்பாயிர்வாயின் பிரிவுக் கொண்டு
4. பீடையின் வர்த்தக
5. வாழ்த்துவித்து வாசிக்க
6. வாற்படுத்துவித்து வாழ்த்து
7. வாற்படுத்திர் வாழ்க்கவும்
8. வாற்படுத்திய வாழ்ந்து
9. வாற்பட்டிய வாழ்ந்து
10. போருக்கை நீண்டு
11. போன்றவர் முற்றிலே
12. போருக்கை நீண்டு
13. போருக்கை நீண்டு
14. வனாளர் வாயில்லார்
15. போருக்கை நீண்டு
16. போருக்கை நீண்டு
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30. போருக்கை நீண்டு
31. போருக்கை நீண்டு
INIYAVAI NĀRPATU

In English Verse and Prose
INIYAVAI NĀRPAṬU

Text, Transliteration and Translations in English Verse and Prose

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INTRODUCTION

Quite classical in style, the forty quatrains of *Iniyavai Nāṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟற *

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In the very beginning of this work, the author stresses the need for educating oneself. He even goes to the extent of advising that it is good to have education even by stooping to beg. In another stanza he advises everyone to study everyday the great works in order to have a clear knowledge of them. That is the importance Pīṭṭān Ĉeṇṭanār attaches to education.

The poems of the Ĉaṇkām period never spoke ill of women. It was the Siddhas who practised mud-slinging as an art and portrayed women in their base forms. The Ĉaṇkām poets considered women as the very incarnation of love and affection. With the advent of the Buddhists and the Jains women were looked down upon as ‘evil’. Iniyavai Nāṟṟapu advises the readers to consider women as ‘venom’ and thereby initiates the Tamil mind into thinking low of women. Perhaps this is the beginning of denigration of women.

Several ideas found in Kapilar’s Inṇā Nāṟṟapu get repeated in Pīṭṭān Ĉeṇṭanār’s Iniyavai Nāṟṟapu. What use is the beauty of a wife if she fails to fulfil the desires of her husband? says Inṇā Nāṟṟapu (11). It is good if the wife co-operates with her husband’s wishes says Iniyavai Nāṟṟapu (2). It is unwise to throng on flesh (2) says Inṇā (22). Iniyavai (4) repeats the same idea. Any number of examples can be culled from these two works to show that Iniyavai Nāṟṟapu is only a second version of Inṇā Nāṟṟapu written by Kapilar.

Several ideas of Thiruvalluvar are also incorporated in Iniyavai Nāṟṟapu. And so, scholars aver that Pīṭṭān Ĉeṇṭanār, perhaps had lived after the time of Kapilar, say 5th century A.D.

In the invocation too, Pīṭṭān Ĉeṇṭanār, like his predecessor Kapilar, invokes the gods. While the latter prays to Siva and Vishnu, the former includes Brahma too for invoking their blessings. ‘Brahma’ worship was only a later addition to the three great Trinity.

Iniyavai Nāṟṟapu is quite interesting in the sense that though it provides a long list of things that are good, it does it in an alluring way.
INIVAVAI NĀRPATU

Kaṭavul Vālttu

kannām rutaiyāntāl cērtal kāṭiittī
tolmān tulāyāmāi yūnāit tolañiiñē
munturāp pēñi mukanān kuteñānac
cenranm tētai iiitu.

INVOCATION

1. Very blissful to abide at the feet
   Of the three-eyed one (Lord Siva),
   Blissful the devotion to the hoary
   Thiru-thuzhai - garlanded one (Lord Vishnu).
   Much more blissful
   The willing devotion that seeks
   And sits in front, and prays
   To the four-faced one (Lord Brahma).

2. Very good it's to surrender at the sacred feet
   Of the three-eyed Lord Siva, the Destroyer;
   Good it's to adore Lord Vishnu, the Preserver,Who's wearing
   Sacred basil of ancient glory, as garland;
   And good it is to precede and reach Lord Brahma,
   The creator, who is having four faces,
   Sit in front of him, worship
   And extol the first of the Triad!
3. Greatly pleasing it is to attain the feet of the three eyed God (Siva); sweet it is to worship the God (Vishnu) of ancient glory wearing the Tulsi garland; it is sweet to go and sit before the four-faced god Brahma and worship with deep devotion.

1. Even if it were through begging,
   Most delectable is learning,
   Much more delectable, when learning
   Lends her hand in an assembly of the wise.
   Delectable the words of women
   Of sparkling pearly smile;
   And delectable, likewise, when considered,
   The company of great souls.

2. So good it is to acquire learning, even by going in for alms;
   Extending a helping hand in an august assembly,
   Is good always;
   So pleasant is the word from a smiling damsel
   Who’s having pearl-like teeth;
   And likewise, keeping company with elders, will enable
   One stand in good stead.

3. Greatly sweet it is to learn though by begging; highly pleasing it will be if such acquired learning readily comes to the help of one in an assembly of the learned; sweet are the words of lovely ladies of pearly teeth, so too verily sweet it is to seek the company of the noble.
1. The rich, if munificent, are delectable. Much more delectable, the home, When husband and wife Have similar views. When the home lacks lustre, The most delectable of all
Is to think of transitoriness And renounce without any delay.

2. So good is the willing munificence by rich ones and likewise Eminently good would be the home-life, Should the couple be homologous; If it doesn't come that way worthy, realizing then The truth of uncertainty of life, The excellent thing would be the renunciation Of mundane life, by one without any delay.

3. The benevolence of the affluent is sweet; conjugal life is greatly pleasing if there be perfect concord between the husband and the wife; if there be not such praiseworthy harmony (in their household life) greatly sweet it is to investigate with care the transitoriness of things worldly and to take to asceticism without delay.

3. evatu marā itamkaismai muniṃtī nālam navaiṇkās kaṟṟal mikiṃtī eraiṭaiyān vēḻamai tāṇiṇiṭ āṇiṇiṭe tēninkol naṭpat tecaikkū.
1. Most delectable, young sons who do
One's biddings without forgetting.
Learning without any blemish -
Every day - is delectable.
Chivalry by one who owns
His ploughshare is delectable.
Delectable, likewise, when considered,
Friendly planes in all directions.

2. So good it is, if the relative youths do not disobey
What is directed;
And it is eminently good to learn daily,
By discarding the evils;
It's only the ploughman's cultivation
That is really superb;
And if considered, keeping friendship in all directions
Would be best forever.

3. Greatly pleasing it is to have scions who do, without opposing,
what they are asked to; greatly sweet it will be if one keeping away from evil daily learns; the husbandry of the tiller who possesses bullocks is prosperous, so too, if we consider, it is sweet to pick up friendship in a strange place we go to.

4.  

1. Most delectable (for kings) the establishment
Of a regiment of elephants.
Most delectable not to pamper
Flesh by eating flesh.
Delectable, the township
On the buttressed banks of a river.
And delectable, likewise,
The esteem of honourable men.

2. So good is it for the ruler to have a force of elephants;
And it is eminently good for one,
Not to become bulky by taking meat;
A village situated on the banks of sylvan tract
Of a river, would be fine;
And the regard of men of respect
Is superbly good.

3. Greatly sweet it is for the king to equip himself with an
army possessed of elephants; highly pleasing it is to re-
frain from eating flesh and rearing the body; the village
situated on the bank of a sylvan river with perennial flow
of water is sweet.

5.  கொல்லாழை முனிப்பு கால்கோபி மார்த்தன்
கொல்லாழை முனிப்பு கால்கோபி மார்த்தன்
என்றக்குத்தர கொல்லாழை முனிப்பு
கொல்லாழை கால்கோபி மார்த்தன்.

kollāmai munīpitu kālāvai
ceyyāmai munīpitu cēkkōla aṅīta
eytun tirattal igaeppa yārmaittum
polāṅ kurāśymāi nangku.

1. Most delectable, abstinence from killing;
Not to bend one’s sceptre
And commit flagrant injustice
But to become a righteous monarch
Is most delectable. And delectable,
Not to spread ill-will
Against anyone as far as
Within one’s power.

2. Eminently good is the abstinence from killing a
living being;
And so good it is, to desist
From bestowing honour with a bias;
It’s said to be good to be a righteous ruler
By achieving quality in administration;  
And it is always well  
Not to find fault with others.

3. Not to kill lives is highly pleasing; to refrain from honouring  
people who deviate from the path of equity is greatly pleasing; to become a righteous ruler is most welcome; to avoid,  
as far as possible, speaking ill of others to anyone is, it is  
said, most sweet.

6. अर्जुन तुनायि अराधेयक अरुकियते परपूति परापूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपूति पारपू�ि

1. Most delectable to be righteous  
To the extent possible for one;  
Most delectable, the worth of wise counsel  
Uttered by men of good conduct;  
Delectable to be blessed  
With opportunities and be protected  
By men of grace who  
Never indulge in acts of disgrace.

2. Eminently good is doing virtuous acts  
To the extent possible;  
Par-excellence is the useful word of advice  
Uttered by men of virtue;  
And good it is to seek the protection from those  
Who're having all means  
Of wealth, power and intrepidity  
And who are not immodest.

3. Doing charity to the best of one's ability is greatly pleasing; the glory of fruitful words by men of virtue is sweet; securing the patronage of people possessed of learning,
wealth, power and valour, and who are not devoid of modesty is sweet.

7. antana rōtūtai mai āra miktainīte
pantam utayāṃ pataiyānmāi munijīte
tantayē ēuyūn tānuṣṭhānāṁ akunēl
kōnttāyē gākal igün.

1. Most delectable for Brahmins
   To live up to vedic lore.
   For men of kingship most delectable
   The sway over an army.
   Though he were one's father
   Better not to follow his counsel
   If he happens to be
   Devoid of self-control.

2. Very good it's for savants not to forget the scriptures;
   It is eminently good, if one who is attached
   To his family, leads the forces;
   And good it is for one not to accept and follow
   The ways of even his own father,
   If the latter doesn't control himself
   From indulging in evil acts.

3. Greatly sweet it will be if authors maintain their knowl-
   edge of vedic books; it will be most welcome if one who
   loves his kith and kin commands the army; it is desirable
   that the words of a libertine, even if he be one's own par-
   ent are not followed.

8. പ്രായകം പാലിക്കുന്ന വേദനാം പ്രയോഗിക്കുന്ന 
   പാർശ്വം പ്രപഞ്ചം പ്രായോഗിക്കുന്ന 
   പ്രായകം പാലിക്കുന്ന മാനുഷനാം 
   പ്രായോഗിക്കുന്ന 
   പ്രായോഗിക്കുന്ന മാനുഷനാം 
   പ്രായോഗിക്കുന്ന 
   പ്രായോഗിക്കുന്ന 
   പ്രായോഗിക്കുന്ന.
Ippiyavai Nāṟṟapu

1. Most delectable if the horse
   Be strong, on which one rides.
   Most delectable for garlanded kings,
   In battles they are engaged in,
   To witness the havoc of dark
   Hill-like enraged elephants.
   Delectable to listen
   And understand rightly
   The good counsels given
   By men of concern and good will.

2. It is eminently good, should the horse one rides
   Be of enduring strength;
   And it is equally so, for the king who is putting
   on garland,
   To witness the elephants' fight in the battle-field;
   Likewise, good it is for those
   Who do evince interest in good things,
   To hear them, unbewildered.

3. It will be highly pleasing if the steed a king rides on be
   strong and fleet-footed; it will be a greatly pleasing sight
   for garlanded kings to witness in the field of battle, the
   warring of irate elephants resembling black mountains; it
   will be sweet if one who is greatly enthusiastic about ac-
   quiring knowledge, listens without illusion, to good teach-
   ings.

9.  இரங்கான்கள் கூர்ந்து கூர்ந்து இரங்கான்கள் கூர்ந்து இரங்கான்கள் கூர்ந்து இரங்கான்கள் கூர்ந்து இரங்கான்கள் கூர்ந்து இரங்கான்கள் கூர்ந்து இரங்கான்கள் கூர்ந்து இரங்கான்கள் கூர்ந்து
1. Most delectable, if men
   Who befriend us are wealthy,
   Delectable to witness the expanding
   Full-moon in the beautifully vast skies.
   Delectable to grow into
   Men of blemishless conduct
   Capable of bestowing
   A loving concern for all.

2. Good it's for one to see that those
   Who keep friendship with one live in prosperity;
   Good it's to look at the moon with a large halo around it,
   In the beautiful wide sky;
   And good it's to be one who is doing faultless deeds
   And condescending and kind towards all.

3. It will be greatly pleasing if those under one's patronage
   thrive; it will be pleasing to see the full moon in the lovely
   far-flung sky; it will be sweet if one free from evil acts is
   sympathetic to all and fills them with love.

10. கண்டிகு வில்வானை கௌங்டு இதிச
    விளக்கனினை விளக்கனைத்து தொட்டிய்கு
    விளக்கனினை விளக்கனைத்து தொட்டிய்கு
    விளக்கனினை விளக்கனைத்து தொட்டிய்கு.

    கொள்ளத்தைச் செய்யும் கால்நிலை இதிச
    நிராகரிப்பு பெருமை நீக்கும் இதிச
    நிராகரிப்பு லாச்வரா யாதென் யாரோ
    நிராகரிப்பு கொள்ளும் வடிவிலும்.

1. Delectable to see men not subsist
   By eating borrowed food;
   Delectable to desert one's wife
   Who has not the fullness of virtue.
60  Işıyavai Nārpatu

More delectable than any other virtue,
And the best of all,
To cast off in dreadful fear
The company of the mean-minded.

2. Good it's to find one who's living in a state sans debts,
And good it is to expel women
Who are not adhering to chastity;
Superbly good it's rather than any other grace,
To keep away in fear from those
Who don't have noble mind.

3. It is pleasing to see one living free from debt; it is sweet to
discard an unchaste wife; it is most desirable to draw and
keep aloof from people who are not virtuous.

11.  அர்த்தம் வாழ்வையும் ஆனே வீரியா
அன்பு வாழ்வையும் ஆனே வீரியா
நம்பியும் வாழ்வையும் ஆனே வீரியா
நூற்றாண்டு வாழ்வையும் ஆனே வீரியா

atarcępų vāžamai ėrra iṅiti
kutarcępų kojīta kārmhai iṅiti
uyircępų tārpatųmum uṁdākalt tānāp
perumapār pīṣṭāyatu it.

1. Delectable, not to wander
In search of one's livelihood;
Delectable, the subtlety that grasps
Without faulty reasoning;
Nothing more honourable
Than the glory of refusing
To eat from the hands
That are unfit to feed us,
Even if we were
To die of starvation.

2. Very good it is, not to resort to live by moving to places;
It is that sharp brain that doesn't construe
Sophistically, is so good;
And nothing is so dignified as not taking food
From the non-hospitable unworthy,
Even if starvation would culminate in death.

3. It is sweet not to go a-begging; it is sweet to have the sharpness of intellect that avoids misinterpretation; there is nothing as honourable as the avoidance of eating at the hands of the unworthy.

12. kulavi piniyigri vājāl iti
   kujerum avaiya tu kavali iti
   mayarika jāllariyā māṇapāiyāre cērum
   tirumuntr vigēi iti.

1. Delectable for children
   To live without any ailment.
   Delectable, the learning of the fearless one
   Who says the right things in the right place.
   Delectable, the wealth
   If it reaches the hands
   Of the justly great
   And stays without diminution.

2. Good it is, should the children be free from diseases all;
   And so good is the learning of one who’s not afraid
   To exhort before the appropriate assembly
   Of learned men; and likewise
   Eminently good it’s, not to be ignorable
   But to be dignified by possessing wealth
   And that too if it does not exhaust at all.

3. It will be sweet if children live free from disease; the learning of one who shrinks not to speak in an assembly of the learned is sweet; if the wealth accruing to noble people who are free from illusion be perpetual, it is sweet.
13. māna mālistapiṇa vālāmayi mupinītē
tāṇu mālijānai tāṇaṇkī vālpinītē
ūṇanom ringri uyarta poruljūtai
maiṇṭavark kellām īgītu.

1. Delectable not to live
   After the loss of one’s honour,
   Delectable, a life of self-humility
   Without losing one’s means of livelihood.
   Delectable to all human beings
   The possession of immense fortunes
   Acquired through employing
   Not a single faulty means.

2. Good it is, not to live for a moment
   After one’s honour is lost;
   So good is the life of one who doesn’t lose
   What he got as gift
   And yet keeping up self-restraint;
   And likewise, it would be so good for human beings all.
   To possess great things without any flaw.

3. It will be highly desirable not to keep alive after losing
   one’s honour; it is sweet to live in modesty without endan-
   gering one’s position; it is good for all mankind if one ac-
   quires great wealth of knowledge free from any flaw.

14. kulavī talarnatai kāntal īgīte
    avarmalalai kēttal amīti īgīte
    viṇēiyuṇāyī vantaṇīntu veyiyum pōltu
    manopanāciñ ēkai īgītu.
1. Delectable to witness the babes -
   Their tender swaying steps,
   More delectable than the elixir of gods
To listen to their prattling,
Delectable to grow fearless of heart
When consequences
Of one’s past deeds smite one
In sorrowful times

2. Pleading it would be, to look at the tottering walk of a babe;
   Hearing their prattling is sweeter
   Than ambrosial nectar;
   And good it’s for one becoming not dreadful at heart
   At all, while he has to suffer from anguish
That comes upon him as a consequence
Of his evil deeds.

3. To witness the toddling of children is sweet; to hear the
   lips of children is sweeter than ambrosia; it will be sweet
   if one who had committed sins in a former birth where he
   suffers the evil effects thereof boldly puts up with them.

15. pippanagnālap pippakārap pitīrit tārī
   varagulakkam poinkajjku vānc’r vigiz
   maramanparr tankutayul māmalapolt yagai
   matamulakkon kēttal iytu.

1. Delectable the manliness
   That ogles not after other men’s wives;
Delectable a shower of rain
   To pining crops in drought.
At the threshold of courageous kings
Delectable to listen
To the enraged beatings
Of huge hill-like elephants.
2. Good and great it is, not to look back lustily
At another man’s wife;
So good is the falling of rain, to the tender crops
Which are withering for want of rain;
And very good it’s to hear the trumpeting
Of herserk elephant which is huge like a mountain,
At the outer-gate of the fortress
Of brave king.

3. The greatness of casting not a lustful glance at another’s
wife is sweet; the downpour of rain for green crops that
wither for want of it is sweet; it is sweet for valorous kings
to hear at their gates the trumpeting of great mountain like
rutting elephants.

16. கர்தருமின் கல்வி உரைதல் மிகக்கின்னு மிகக்கிராட்டா சேர்தல் மிகமான முனியின்
எளியுயர் யானும் தாக்கு தாக்கில்
etunaiyum āṭra iniū.

1. Most delectable the exposition
Of one’s learning before scholars;
Most delectable and most worthy
Befriending of men greater than us;
Most delectable in every respect
Is to make gifts to others
While receiving nothing
Even as little as a seed of sesame.

2. Good it is to submit one’s learning attainment
Before the learned,
Very good it’s to be in contact with great persons
Who are reputed for their deeds;
And excellent it is by all means to give a gift
By oneself to others,
Instead of begging for alms, yes, not even a little
As the size of a sesame seed.

3. It is greatly sweet to show one's learning to scholars; it is
highly pleasing and honourable to seek the company of
learned superiors; it is most pleasing in all ways to give
without in the least begging from others.

17. naṭṭārkkal nālā ceyālaṇi tettunaiyum
oṭṭārūl oṭṭik koṭalataṇi muniṇṭtē
purpāla tāniyattātu akkip palaruṇāluvum
meṭṭunaiyum ēṟal uṭṭu.

1. Delectable to do good
To those who love us;
More delectable than that,
To make them our friends
Who have no truck with our foes.
Delectable to reside
Stored with grains of various kinds
And guarded by warriors many and true.

2. Nice it's for one to do good things to his sincere chums;
And better than that would be, to befriend with those
Who won't join at all with foes;
And good it's for one who is possessing
Cereals of many kinds,
To have for self, a bodyguard who would be able
To discomfit many.

3. It is sweet to do good to those who are on friendly terms
with one; sweeter still it is to befriend those who are not on
friendly terms with one's enemy; it is sweet to have a king-
dom where varied grains do grow in plenty; sweet it is to
have for one's bodyguard one who can successfully with-
stand the onslaught of a number of enemies.
18. Delectable the town where dwell
The wise men of the world;
Delectable the virtue of the mystic
Who lives as per the sacred code;
Delectable the morning – the rising from bed –
Greeting the faces
Of one's two aged parents
Of lasting and full glory.

2. Best is the town where the learned do render justice
From the court-hall;
Good is the greatness of ascetics who live up to the tenets
Of the treatise on rites;
And so good at morn is to reach the parents
Of undiminished distinction
Prostrate at their feet,
Pay respects to them and rise.

3. The place in the village common where people assemble is sweet;
the glory of the ascetics who live as enjoined in the
Sastras is sweet;
to prostrate before one's greatly worthy parents each morning and rise worshipping them is sweet.

19. nattāṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟṟறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறறrif.
1. Delectable to live without
   Talking behind the back of one's friends.
   Most delectable, a humble conduct
   Fostering truth.
   If one earns wealth
   Vast and limitless
   Delectable to bestow it
   On appropriate hands.

2. So good it is, not to backbite about one who's friendly;
   Eminently good it's to stick on to truth
   And to be humble to all;
   And when huge wealth is made sans any want,
   Good it's to give in charity where the case
   Is a deserving one.

3. To live without backbiting our friends is most pleasing;
   To live in humility suffering truth is sweet beyond measure;
   When one earns flawless wealth in plenty, it is sweet to
   help the deserving with such riches

20. colavarai cārā vituṭal iti
    pulavartam vāyomi pūṟṟal iti
    malartalai ḫalattu maṉṆṆirik kellam
    takutiyal vāṭṭal itu.

1. Delectable to desert the company
   Of the wicked and the cheat.
   Delectable the appreciation
   Of words from a poet's mouth.
   Delectable for all the living creatures
   In this vast space of earth
   To live according to
   And by their merits.

2. Good it is to keep off from joining deceitful persons;
   Good it is to hold fast to the true utterances of poets;
And very good it is to live in congruity with humanity
Of this wide universe,
 Treating all living beings alike.

3. To keep away from the deceitful is sweet; to venerate the
words of the learned is sweet; it is sweet to live showing
compassion to the innumerable lives on this far-flung
earth.

21. 
pirapkaip porulvaavum vaattal inji
aarampurin tallavai nikkal inji
maayanteyum maan mayarikal eerat
tiranterintu vaattal inji.

1. Delectable to live without coveting
The wealth in others' hands,
Delectable to do what is righteous
And shun what is unrighteous,
Delectable to live discerning
Always, and even
In forgetfulness, how to avoid
The company of unworthy fools.

2. Good it is to live without seizing the property
From others' hands;
Good it's to perform virtuous deeds,
Duly abandoning the evil acts;
And very good it's to live, knowing well the strategic means
As how not to join the ignorant persons,
Even out of forgetfulness.

3. To live without appropriating what belongs to another is
sweet; to do charity and avoid sin is sweet; to know the
ways by which one could avoid association with unwor-
thy stupid persons is sweet.
22. Delectable to know one's income
   And dole out accordingly.
   Delectable to be energetic in action
   Without being partial to anyone.
   Delectable to live without
   Deviating from one's native virtues,
   Without doing what pleases one,
   Even if manifold profits thereby ensue.

2. Good it is to give commensurately
   With one's level of income;
   Good it's the self-impelling stimulus
   That's not attributable to someone;
   And very good it's to be one who doesn't act
   As per his own liking even if it fetches big gains,
   And to live sans throwing aside
   His own good nature.

3. To do charity with a full knowledge of the extent of one's income is sweet;
   to have the courage to avoid partiality to any
   is sweet; to avoid doing things to one's liking however beneficial
   without deep thought and live true to one's real nature is sweet.

23. kāvī tārakkulam toṭal mīkaṇiṭē
    vōṭī pongital antakārkalu munniṭē
    pōvenum aścāraṇy parrun toṭlimojic
    cāṭaraic cōrtal iṭiti.
1. Delectable the digging of tanks
With shady trees on the bank;
Delectable making gifts
Of cow and gold to Brahmmins.
Delectable to cast off
The company of gamblers
Who grab in deeds and words
Fearless of ensuing evil.

2. Eminently good it is to grow a grove
And dig a charity tank;
So good it is to give cow and gold away
To those savants of virtue;
And good it is to keep off from the artful
Who, even sans dreading of sin,
Do carry on a trade and employ the words
Which again hold fast the sin.

3. It will be greatly pleasing if one digs up tanks for charity
and rears a grove; it will be most pleasing if one gives as
gift to brahmmins gold; to avoid association with gamblers
who without dreading even sin, indulge in sinful acts brings
delight.

24. velvatu vēnī vekulādā pōṇpinīte
olluan tumayumənəru uypaça pōrai ிதிதை
illatu kāmuʃ rirənki ḍarpəpədər
ceyvatu ceytaʃ iγiʃu.

1. Delectable the penance of one
Who espousing victory is not angered.
Delectable the patient endeavour of one
Who keeps to his job to the best of his ability.
Delectable to accomplish what one can
Rather than aspire for abilities
Absent, and feel depressed
For not possessing them and suffer.

2. Good it is the penance of one who is non-irascible
In his desire to excel;
Good it is the tolerance of one who goes ahead,
As far as he can, with what he undertakes;
And good it is for one to do what should be done,
Without suffering afflictions
By longing for anything
Which does not exist at all.

3. The asceticism of a person who with a view to perform
tapas successfully avoids anger is sweet; the forbearance
to the extent possible of one who performs an act is sweet;
without longing for a thing which is not attained and then
sorrowing for not attaining it is sweet; to do that which has
to be done with diligence is sweet.

25. கூடியாையாவைந்தத்தில்லை நான் தந்துகூறினை
விளையாட்டி வைத்துதலே கிழக்கு நிலவினை
மாறந்த காற்றின் மூச்சையை மேற்குறிகை
நிலவினை தெற்குத் தொடர்ந்து

atvāya vētkai yavāvatakkal manjigite
kaivāyā poruḷperigun kallākkar tirvāgite
nīlākā kāti nītraiyil manitarairp
pulā viṭṭal iṣītu.

1. Most delectable the control of desire
The thirst of the five senses.
Delectable to forsake the company
Of the unlearned even if it means
The immediate achievement of an object.
Delectable to relinquish men
Of wavering minds and infirm hearts
And to shun their association.

2. Good it is to extirpate the desires
Which are arising from the quinary senses;
Good it is not to join with those who are uneducated,
72. Íñiyavai Nārpatu

Even if such joining would fetch the riches
That may remain on hand;
And good it is to keep off from the men
Who don't hold their wavering mind firmly.

3. It is sweet to control the desire born of the five senses and
avoid hankering after such enjoyments; even if one were
to get rich treasure it is better to avoid association with the
unlearned; it is sweet to associate not with those whose
knowledge is not deep-rooted and whose mind is wavering.

26. naccittar cenrēr nacaiokallā mānipītē
uṭhil valişāja ākum mikaipītē
ettirat tāqum iyaiva karavāta
parippīṇī pānkiniyatu il.

1. Delectable not to kill men's aspirations
When they seek guidance for achieving them.
Delectable patient perseverance
In the absence of an honourable living.
There is nothing more delectable
Than the friendly attitude
Which does not conceal
What help it can render.

2. Good it is not to kill one's desire
Who approaches with his longing;
And eminently good is the impulse of living
Not at the cost of dignity;
Nothing else is better than the goodness
Of one who does not hide from him,
What he would be able to offer to others.
By any means.
3. The greatness of one who does not disappoint a person who comes seeking help is sweet; the glory of ceasing to live when one loses his honour is sweet; there is nothing so sweet as a person's kindness that knows not to hide a thing and refuse to give when it is somehow possible to give.

27. தனியுடைய கைசர்களைச் சனிச்சப்பனாக தந்து செய்து பைண்டு வந்து

tamani ketuppam takaiyanei muqinithi
nagam patavarin vallamai muqinithi
uganark tableuguli utayavai
kilmurayir kodai iditu.

1. Most delectable the manliness
That protects those who surrender;
Most delectable not to live
When shorn of one's honour.
Delectable to accept duties
In which no fault can be found –
In proper ways of acceptance –
If they are grounded in firm virtues.

2. Eminently good is the proudful intrepidity of one
Who's giving sanctuary to those who seek;
And more so it is, not to live, should one uphold
His honour only on his death;
Good it is to take only good things without finding fault
With others' acts,
And that too in a manner that befits to receive
Such lasting facts.

3. The great heroism of the man who gives protection to one
seeking it is most sweet; to court death when one is confronted with disgrace is highly desirable; to learn firm truths of life in the way one should, without finding fault with others is sweet.
28. Delectable not to harass one
To do something that he cannot do.
Delectable to live bearing in mind
The certainty of approaching death.
There is no discernment more delectable
Than the discernment
That utters not words of evil
Even when one's wealth is lost.

2. Good it is not to harass one to do a work
Which he is incapable of doing;
And good it is to live keeping in mind
That the arrival of death is certain one day;
And there is no other perspicuity
Than the discernment of one
That makes him not to utter sinful words,
Even if it costs his whole wealth.

3. Vexing not one to do a thing which is beyond his competence is very desirable; it is sweet to live one's life bestowing thought on the certainty of death; there is nothing so sweet as the discernment of the man who indulges not in sinful words even if he were to lose his all.
Kayavarai kaikalintu vältal inité
uyarvelli sikkam pirattal inité
eliyar ivaren rikalnuturaiyä räki
olipatä vältal initu.

1. Delectable to live washing off
The company of the wicked.
Delectable the birth of zeal
In pursuit of upliftment.
Delectable to live in the limelight
Without ever disgracing.
Anyone because he is
Indigent and weak.

2. Good it is to live keeping apart from the base fellows;
Getting the impulse to reach the lofty height
By thinking high, is good;
And good it is to live in celebrity without despising one
As pitiable and poor, without knowing
His merit or talent.

3. It is sweet to live keeping aloof from the wicked; it is sweet
for one to fill with energy with a view to his advancement;
to live in glory without uttering words of derision against
the poor is sweet.

30. nagriyay payandiikki vältal naäsinité
mañräk koṭumpã śaräiyäta mänäpiniítæ
aññāravãr yären ratakkalama vaaväta
nagriyay naäpiiyatã it.

1. Very delectable weighing still in gratitude
The worth of goodness shown.
Delectable the honesty that stands not as
False witness in a court of justice.
There is nothing more delectable
Than the honest goodness
Which covets not things left in trust.
Saying "Who knows the day or the deed?"

2. Good it is to live, keeping in mind forever
The benefits of one's help;
Speaking not partially in a court,
Is a great thing indeed;
And nothing else is so good as the pious act
Of not taking away for self.
Those things deposited by others for custody,
Thinking who'd know about the past deed.

3. It is sweet to think of the fruit of the good done to us by others
and so live; the glory of bearing not false witness at court is sweet;
there is nothing so good as the nature of one who does
not appropriate the thing entrusted to his care thinking,
'Whoever was a witness to this when it was entrusted to me?'

31. 

ataintār tuvarkāra ārtha igitē
kātāra kṣayā ceyava ceytal igitē
cirantamainta kēlviya rāṣṭrām ārānta
arintutaital ārtha igitā.

1. Delectable to so order things
That those who surrender do not suffer.
Delectable to get things done that are to be done
Even incurring debts.
Even if one were well-versed
In learning and listening
Delectable to offer his opinion
After proper enquiry and understanding.

2. Good it's for one to see that those who took refuge in him
Do not suffer much,
Good it is to do what is to be done,
Albeit it may cost incurring a debt;
And good it is even for those renowned for sound wisdom
Of learning by hearing,
To ruminate and then utter their considered opinion
Over a thing.

3. It will give delight if the grief of one who has sought one's protection is assuaged; it will be a source of delight if one, even if it be by running into debt, does things that have to be done; it is most desirable that however learned one may be, he examines things deeply and then expresses himself.

32. 

karrarintar kärum karumap porūḷigītē
patṟomaiyā vēntaṅkī vāḻumai mugisitē
terṛṇa vigrī tėlinirṛait ūṉukkēp
pattimaiyē pāṇkisīyatu īl.

1. Delectable the consequences of one's deeds
Explained by the learned-wise.
Delectable not to live as the subject
Of a loveless monarch.
There is nothing more delectable
Than the forgiving attitude of love
That injures not those, who,
With no forethought have harmed us.

2. What the erudite scholars indicate as the
Outcome of a deed, would be good;
Good it is not to live under a ruler,
Who hath no love towards his citizens;
And nothing is so good as one's gentility of trying
Not to do harm to those
Who, without any thought, hath done to him
All evil deeds with speed.
3. The fruit of words of the learned is sweet; it is greatly desirable that one lives not under a king who has no love towards his subjects; there is nothing so great as the kindness of the man who does not harm those who without forethought have done him harm.

34. ellip polatu vâlankâmai munigîtê
collunkâl cûrvigic collulal mânpigîtê
pullik koîñum poruñallâr tankenmai
ekollâ vîjulal iṣîtu.

1. Most delectable is it
Not to travel by night-time.
Delectable when explaining, the power
To explain without forgetfulness.
Delectable to give up the company
Of worthless ones
Even if their friendship
Is freely volunteered.

2. Very good it is not to proceed on an unknown way
During night time;
Eminently good it is to tell without forgetting anything
While telling so;
And good it is to abandon without entertaining
The friendship of those unworthy fellows,
Even if they voluntarily come forward
To cling.

3. It is greatly desirable to avoid travelling by night; the glory
of speaking without blemish when one talks is sweet; it is
sweet to eschew friendship with the unworthy though they
come of their own accord seeking such association.

35. orralan orrip porultertial munigîtê
mûrrûg terintu munutecîtal munigîtê
perrilantûp polayirkum pûntûrûp pûntkârtal
verrîvûl vënârrkku iṣîtu.
1. Most delectable to set spies on spies
   And understand the true import.
   Most delectable to render justice
   After making clear the nature of offence.
   Delectable for kings of victorious spear
   To be without partiality,
   To favour all and be accessible
   And to understand the nature of offence.

2. Eminently good it is for a king
   Who is a conquering lance-bearer,
   To discern the truth by espionage, daly employing
   Skilful spies;
   Eminently good it is for him to do justice,
   After enquiring into the offence himself, first;
   And good it is for him to share with all living-beings
   Treating them alike and to monitor where they err.

3. To the king of the victorious spear, the excellence of understand-
ing the significance of secrets culled from one’s enemy
country by means of spies gives joy; to conduct a proper
investigation and then mete out punishment is greatly pleasing;
without partiality to anybody, with equal love at heart to-
wards all, to investigate and find out the truth of a crime is sweet.

36. avvit talakká purivāñmai munijite
   cevviyanāye cētu cīṇakātiṁu vālvijite
   kavviṟṟaṁ kōṟulē kantattu kāmēṟṟu
   vavvāru vitutal isitu.

1. Most delectable not to utter
   Through crookedness words of envy.
   Delectable to live free from anger
   With an open mind.
   Delectable to relinquish things
Rather than grasp at them
With a mind lusting for them –
What one has and what one sees.

2. Eminently good it is not to utter words
   In envy, out of perversity;
   Good it is to live as a guileless gentleman,
   Duly discarding and killing the fury;
   And good it is for one to leave without taking hold
   Of other's things for himself at opportune time,
   Out of unjust desire of getting at it
   By keeping an evil mind over it.

3. It is greatly sweet to avoid uttering with perversity at heart
   words of jealousy, with uprightness at heart to passionately put down wrath and so live is sweet; to refrain from
   appropriating at an opportune moment a thing seen, coveting it with the heart greatly set on it is sweet.

37. "Ilamaiyai mūppen runartal iniē
    kilaīkarmāj jaccippai kēṭal iniē
    tājāmen panaitsōl taliriya lārāi
    viṭāmeg runartal iniē.

1. Delectable the realization
   That one's youth is but old age.
   Delectable the fearless conversation
   Among one's kith and kin.
   Delectable to consider as poison
   Women of shoulders
   Tender and smooth as bamboos
   And soft as tender leaves.

2. Good it is to consider youth
   As ripe old age and act likewise;
   Good it is to hear of the kinsfolk,
Those words which do not cause fear;
And good it is to realize that all other women
Who are tender as sprout
And who are having soft shoulders like bamboo,
Are nothing else than poison
(and keep off from them).

3. To discern age in youth is sweet; to enquire the welfare of
kith and kin is sweet; to deem tender sprout-like women
with big soft bamboo like shoulders as venom is sweet.

1. Delectable the possession of weapons
For one surrounded with young warriors.
Most delectable the overpowering of enemies
For one surrounded with kith and kin.
The feast given by one
Owing a milch cow and her calf —
They call it delectable
In every respect.

2. The eminence of the arms of one
Who’s having his own hirelings, is good;
Great is the strategy of one
Who’s having relatives to deal with enmity;
And good in all respects is the banquet
Feasted by one
Who possesses milk-giving milch cows
Along with calves.
3. The possession of war weapons by a king who has young and energetic soldiers is greatly pleasing; the capabilities of the man possessed of kith and kin to manage the enemies are sweet beyond measure; the feast given by a householder raising a cow and a calf yielding plenteous milk is highly delightful, they say, in all ways.

39. piccaipuk kunpèn pilñâmài mûniñiñê
tucci lîntutu tuyarkûrû mánpiñû+
êrrapê rûçai karutî arûgorùrum
ôrkmû îlûmaî igeitu.

1. Good for him who eats by begging
   Not to shout in anger,
   Good not to live in the lone corner
   Of a house and suffer:
   Good the absence of mental depression
   Caused by greed dwelling
   In the minds inducing one
   To swerve from righteousness.

2. Eminently good it is for one who lives on alms,
   Not to burst in anger;
   Great is the avoidance of suffering on account of living
   In a place of retreat;
   And good it is, not to fall in a droop
   Which causes deviation from the path of virtue,
   Having developed in mind
   An unjustified avarice.

3. It will be highly pleasing if one who begs does not get angry;
   to fill not with grievful thought dwelling in a mean hovel is
   gloriously sweet; to be without the weakness of heart that
   out of greed tends to deviate from the path of virtue is sweet.
40. Delectable to dwell in one's native town
   Even by spending in tens.
   Most delectable the sufficiency
   That eats not what is kept for seed.
   There is nothing more delectable
   Than to keep on learning
   Day after day, in a faultless way
   Things of useful value.

2. Good it is to live in one's own locality, even at the cost
   Of presenting ten kinds of things;
   Very good it is the eminence of living not on the income
   Derived by selling the seed grain of paddy;
   And there's no other good act
   Like that of learning such books
   Which do good without any fault,
   For days and days together.

3. It is desirable to live in one's native place even by paying
   the penalty imposed; the easy condition that makes it possible
   for one to avoid pestling and eating the seed set apart
   for sowing is highly pleasing; there is nothing so sweet as
   the flawless study each day of good words.
அவ்வாறே மாற்றம்
சம்பாந்த நீதித்தியங்குறி
(நொல்: சபேசர் சூறி எழுதி)

MUTARKURIPPARĀTI
Mutankurippakarāti

31 ataintār tuyarkārā
11 atarcanru vālāmāi
7 antana rēttuaimai
36 avvū tajukkā
28 ārrānai yārēg
data tūwayāi
37 ājai sāi mēppēg
2 utajāy valļakkiŋi
33 ārmagāyā crēstulakum
18 āru tālmā
34 eilā pułu tu valjānāmāi
3 ēvān mārā
data 35
25 aivāvā vēkāi
35 orrisāŋ orrip
data 29
10 katamunā vālāmāi
32 karrārntā īrūm
29 kayavarai kailajīntu
16 karrārmu kalvi urīntāl
23 kāvō pārakkalam
14 kalazı tafurantāi
12 kalazı pisiyinti
5 kollāmāi muŋjīntu
20 kalavaraic ērā
38 cīrā ītajāyā
9 tanha namarpumāyār
27 tāgar kutāppāgā
26 naccütār cēntār
17  நாட்டேர்க்கு  nalla
19  நாட்டர் புரந்குராண்
30  நாரிப் பவன்டிக்கு
40  பாடுக் கொந்தியம்
1  பிக்காப்புக் காயின் காட்டிய
39  பிக்காப்புக் கான்பிய
21  பிராஜ் காப்பொரு
15  பிராசசான் பியான்கொக்
18  மாங்கித் முடுமாக்கல்
13  மாங்கொ(JSONObject
4  யுட்பன் யுட்பந் பட்டைக்காண்டதில்
22  வருவா வாரின்து
24  வெள்பவு வேண்டி
KĀR NĀRPATU

In English Verse and Prose
KĀR NĀRPATU

Text, Transliteration and Translations in
English Verse and Prose

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KĀR NĀRPATU

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INTRODUCTION

Forty stanzas in Venpā metre constitute Kār Nāṛpatu. Kār means black. The rain bearing clouds black in color make their appearance in the rainy season, that is, from October to December. The arrival of the monsoon is something special to the Mullait tipai and so the work comprises an enchanting description of the cloudy weather and of nature’s bounty during this season.

Kār Nāṛpatu speaks of the life and times of the young couple who belong to the forest region. According to conventions, the hero of this land has no way but to leave his beloved and go out of his region for one reason or the other – perhaps on official duty obeying the commands of his king or in search of wealth for the betterment of his future or to station himself in the frontier to safeguard his land from alien invasion.

The hero promises his wife that he would come back during the monsoon. But owing to overpressure of work he delays his return, though the plight of his wife is very much in his mind. Kār Nāṛpatu depicts the state of the heroine expecting the return of the hero at the appointed time of the season. All these days of tedious waiting are bound to vanish like a dream at the very sight of the hero. But there is no sign of the hero’s coming home.

The readers cannot but admire the patience with which the heroine awaits the arrival of her lord. Her confidante is a real consolation to her. It is she who instills lots of hope into her. In fact, she serves as the best example for the definition of a true friend – “One who comforts and supports at the time of need”. And the hero too, somewhere far away from home, prepares for his return journey and informs his charioteer to hurry up so that they cover the long distance in a short time. The conduct of these four characters – hero, heroine, friend and charioteer – is typical of Mullait tipai and is admirably depicted in Kār Nāṛpatu.

Every stanza in Kār Nāṛpatu is a feast to the mind’s eye, for it depicts the beauty of Nature in all its glory. The different kinds of blooms typical of the forest region with their shapes and colours are painted in words. Through realistic similes, the whole work simply translates the beautiful ideas of the earlier Čintākam poetry in the new idiom and rhythm of the age.
The hungry clouds after sucking deep the ocean climb over hills and mountains to reach the skies. These rain-bearing clouds make the skies look black. There appears the rainbow that looks like the garland strung with multicoloured flowers that adorn the neck and chest of Lord Thirumal. Lightning strikes like the dazzling blade of the king's sword used to behead elephants at one go. Thunder rolls and roars like a reverberating war drum, thereby making the oxen cry and the hissing cobras too shiver in fear.

It rains like cats and dogs. Rain water reaches the earth like a lady with her unbundled long hair floating. Rain drops, both big and small, reach the land driving out the heat waves and making the region cool. And the forest that resembled the body of an uncared for poor, now puts on a new rich garb. Its beauty is akin to that of the enticing beauty of girls in their teens. All the trees laugh through their blooms and a fine scent emanates throughout the forest.

_Ceṣṭāngal flowers look like lamps lit during kārttikai festival. A bunch of Kāntāl flowers resembles the hood of a snake. And like the lovely milk-white teeth of beautiful girls are the jasmine buds. Oh! What alluring images!

If there are flowers and flowers all over the forest, then what do we expect the honeybees to do? They all swarm around the flowers and suck their nectar. They hover over flowers and hum around them. They look as if they were blowing trumpets and enjoying their action like a rich man achieving an everlasting fame.

_Kār Nāṟṟapu is a work of metrical beauties and treats of love. This work is a good example of the saying: “Absence makes love grow fonder!”_

It is said by the Tamils that “No married man is incomplete” implying that marriage with all its responsibilities makes a man complete. Hence it is the duty of the married man to go out in search of wealth for the future of his family. It is not that his ancestors have left nothing for him. But society demands that he makes his own path and adds to his ancestral property. And to earn this wealth he has no way but to be separated from his wife for sometime at least till his dreams are fulfilled. The poor wife bereft of her man's love longs for it. When he is unable to keep his promise of returning during the monsoon she is very much worried. Will he ever come? Will he ever keep his promise? She is cross with him for she fears the society. Her friend comes to her rescue by pointing at the different flowers and speaking of the seasonal changes
and also promising her that the time is ripe for the hero's arrival. But it is a long wait.

On the other side, the hero too is reminded of his wife because of the chill-cool weather, the season he promised for his return. He urges the charioteer to drive faster. This again is only waiting while driving.

Will they ever meet?

Maturai Kannankuttanar is the author of this work. He was christened kuttanar and was the son of Kannan. The Tamils even in days of yore wrote their names preceded by their fathers' names. The author was either born in Maturai or he came there to make a living. Hence he was called Maturai Kannankuttanar. He is not credited with any other work.
KĀR NĀRPATU

1. 

porukaiṭal vannas puṇṇaiṁpir tirpōl
simvīl vilankūṟṟi ṭēmpeyal tēḷa
varutum epamolintār vāṟar kol vēgān
karuvirun tālliḷkum pōjītu.

1. "We would be back,"—
   So promised our lord,—
   "When like unto
   The garland across the chest
   Of the deep-blue
   Wave-tossed
   Sea-complexioned one,
   The rainbow
   Shines athwart
   In the sky,
   And the clouds
   Fall down
   In a drizzle".
   Won't he be back,
   Now that
   The sky and the impregnated cloud
   Have begun to drizzle?

2. The pleasant rain falls, placing the beautiful rainbow
   athwart the sky,
   Like the garland put on His bosom by the Lord Vishnu,
   the Preserver;
   And the black cloud which is laden with water,
   drops its opening showers;
Behold, O my lady, it’s sure our hero who gave word,
will now return this season.

3. Our lord told us that he would return home when, like the
garland worn on the bosom of Thirumal, who is of the
colour of the sea that breaks on the shore, bending the
rainbow in high heaven, sweet showers of rain are poured
down. Now that pregnant clouds send down drops of rain,
would he not return?

2. குருணத்தில் வந்த பெண்கள் பெண்களும் நானே
குருணத்தில் வந்த பெண்கள் பெண்களும்
குருணத்தில் வந்த பெண்கள் பெண்களும்

குருணத்தில் வந்த பெண்கள் பெண்களும்

kaṭuṅkatir nālārákkā kārcelva meyta
neñjukātu nērcingai yīgak-kōṭukkūḷāy
iñē varuvār nanamē nēlīvāṇam
miṅgu māvattā turaittu.

1. Lady of curved ear ornaments;
   Impoverishing the hot rays of the sun,
   And enriching the monsoon
   And enabling the extended forests
   All their rich flora to bloom
The beautifully clouded sky
Betokens through these harbingers
That our lord will be back,
Even now.
Look: the sky lightens.

2. Behold, O my lady wearing golden ear-rings,
   the fire-rays of the Sun have become less hot;
The rainy season has brought prosperity;
   Flower-buds are budding in plenty
   throughout the forest way;
   And the rising cloud is emitting lightning, yes, conveying
   a message, as our hero's messenger,
   That he would arrive now, at this moment,
   since the season has approached.
3. O maid with a bent hollow pendant in the ear! The heat of the sun subsiding, the winter season mellowing in richness, the extensive jungles putting forth buds galore, the potent clouds as the envoy of our lover, announce by means of lightning, his return home at this very hour.

3. வரிநிரப் பதிரி வாத வணிப்பேன்
தவிர்மனர் பார்பாடி நாயி — புராலா
உருமிதி வாத மிள்யா வெலுமே
நெருநா லோர்டிட் திராடூ.

1. Padii flowers of lined hues
Droop;
Through the groves cool
Of soft sands
Winds sway;
And little icicles of rain
Drop;
From yester morn
The low rumbling clouds
Lower;
Leaving this lady alone
To pine.

2. The purple-coloured flowers of fragrant
trumpet-flower tree do wither;
In the chill forest of fine sand, the hail-stones, having been
cut thro' by the wind, pour down and roll;
And the thundering cloud has since yesterday
risen to fall as rain,
To afflict this love-born lady who's pining in solitude
for the arrival of her lover.

3. The trumpet flower with coloured streaks fading, the hail-
stones in the small soft sanded cool forest rent asunder by
the winds, rolling up the thunder clouds have gathered (en masse) from yesterday with a view to rain and put a lovely maid to grief!

4. எஸ்டி கடற்புத்திய நூற்றாண்டு மானவத்தின்
நூற்றாண்டு கருவாக கல்வியுள்ள புற்றக
மானவத்தின் நூற்றாண்டு கடற்புத்திய என்று என்று என்று
நூற்றாண்டு நூற்றாண்டு.

ஒல்லு மகாரியம் மாந்தன் யங்கியுடன்
குடிக் களப்பு கல்யங்கு புட்டாங்க
புதுவன் திட்டம் பருவம் பார்க்கின்
வாது பாசாலை மார்ந்து.

1. Of shoulders smooth as bamboo!
   Like unto well-decorated danseuses
   The peacocks spread their wings,
   And are beautiful;
   Beautiful are the forests
   With Konrai flowers all in bloom;
   And the intoning bees
   Blow and pipe their ditties;
   This season of monsoon
   Is the medicine
   For the sickness of separation
   That turns you pale.

2. The peacocks have got elegant looks
   like those of dancing damsel;
   The forests have also cast a charming grace
   with the blooming of Indian Laburnum;
   And the humming bees are getting honey out of those flowers;
   Yes, O, my lady, having bamboo-like shoulders;
   This is the season which is a sure cure for the paleness
   of complexion of thy affecting love-sickness.

3. Like dancing maid the peacocks appear lovely in the jungle,
   the cassia becomes lovely too with blooms; the droning beetles
   probe the flowers (for honey); so O lady with shoulders bamboo
   -like! This season is the curative for thy lovesick sallowness.
5. 

ikalunar collafrica cercâr varutal
pakolipô lunakânaviy pooyagmay yin'taip
pavunai citari yavaipîlak kôpun
tavun takayâ pajuvu.

1. Lady of collyrium-fed eyes
   Sharp as arrows!
   Like unto these coral beads
   Scattered here,
   The groves are strewn
   With Indragopa buds.
   Our lord who had gone abroad,
   Fearing ridicule of those who jest,
   Will certainly be back;
   This is no lie.

2. O, my lady having arrow-like eyes, which are painted black
   on their lower lids,
   The forests are seen with the sight of the cochineal insects
   which have spread on all sides,
   Like the spill of red corals from thy red coral bracelet here;
   and so it's no falsity that our hero,
   Who proceeded in pursuit of wealth, would now return,
   dreading the words of blame of the scorners.

3. O lady with arrow-like collyrium painted eyes! Look in
   the jungle here, like corals sprinkled, the silky red worms
   abound; so that thy lord who fearing the evil tongue of
   slander went away (to acquire wealth) will return home is
   not untrue.
1. Of eyes
   Resembling a mango
   Of unhardened seed
   Hewn in the middle!
   The thundering clouds
   Rumble to our lord,
   Gone to distant lands
   Not to tarry long.
   Look not so mournfully
   At your shoulders and arms
   Grown weak
   Incapable of wearing
   Even the bangles.

2. O, my lady having broad eyes which look like
   the tender unripe mango cut in the middle,
   The cloud which thunders loudly roars, yes, suggesting
   to our hero who hath gone to a distant place,
   Not to delay his return; so don't be distressed over it,
   by looking at thy shoulders
   Which have become so lean out of love-sickness,
   as not to bear the armlets with grip.

3. O lady with eyes wide like the cut up middle of a tender
   mango, the thundering clouds will peal forth to our lord
   who ventured into the distant road, that he should hasten
   back home. So pine not looking at thy shoulders that have
   weakened, making thy shoulder bracelets loose.
Text, Transliteration and Translations 103

7. 

1. Dejected damsel; 
Look! On all sides 
The rain-clouds lighten 
Like unto 
The hoary sacrificial fires 
Unforgettingly observed. 
Our lord, 
Gone abroad to bestow 
Good on those who befriend, 
And punish those who oppose, 
Thus to confirm his fame, 
Will be brought back 
And given to us.

2. O, damsel so tender as a sprout, look at the sky 
where lightning is seen on all sides, 
Like the sacrificial fire of faultless celebrity! Yes, 
this season would bring our hero back here, 
Who proceeded in pursuit of wealth, after deciding 
that bestowing munificence to those who approach 
And destroying the foes who don't approach in friendship, 
would make his position strong.

3. O lady with a tender heart! Our lord thinking that giving 
gifts to those who approach us asking for them, and wip- 
ing out these enemies who do not do so are acts that stand 
us in good stead went in search of wealth. Such a one the 
clouds lightning on all sides like the unforgettable renowned 
altar fire, will bring back.
Lady of endearing virtues;
In forests and groves,
The wee buds of Kaya flowers,
Looking as if
They have been drenched
In collyrium salve
With which
Eyes are washed and fed,
Are now in bloom.
They speak
Of our lord’s return,
Who left our company
Seeking to perpetuate his fame
In this earthly world.

2. O, damsel having full feminine grace,
look at the forests where doth bloom
The slender buds of purple-coloured ‘Kaya’ plants
like the collyrium painted o’er eye-lids;
Yes, they do suggest the return of our hero
who parted thee earlier
And proceeded in pursuit of wealth, in order
to maintain enduring fame on this earth.

3. O lady with good womanly characteristics; the jungles that
with little Kaya buds ablooming resemble maids with col-
lyrium painted eyes foretell the return home of our lord, who
aspiring for lasting fame on this sand-made world departed.
9. **karuvi lái kañamalar pūtāna kārkkēr
rerinvāp purāṇa tūrī - varivalai
munkai yirappat tūruntār varavāram
incer palavu mūraitātu.**

1. The cool buds of Karuvilai
   Have blossomed;
   Against the season of rain
   The thonri flowers
   Set the forest aflame,
   Fair flame of the forest.
   They speak
   Of our lord’s return.
   Consoling us
   With sweet comforting words
   He left us,
   Causing the lined bangles
   To loosen and slide
   Down the forearms.

2. The dark-blue flowers of the winding wild creeper
   which have bloomed like the eye-flowers
   And the red species of the November flower which have
   got the elegance of fire, are receiving the rainy season;
   And they foretell the return of our hero who parted
   consoling thee with so many sweet words
   And yet has caused thy ornamental bangles loosen
   from thy forearm, on account of separation.

3. The Karuvilai that has bloomed like flowing eyes, the
   thondri blooms lush with the wintry season, taking on the
   beauty of fire, foretell the home-return of the lord who
   spoke a sweet word and departed, making the streaked
   bangles, on thy wrist loose.
1. My bosom friend!
As the sky-spread clouds
Rattle and thunder
The strong contending buck
Is startled,
And runs against
The imagined rival.
The chariot of our lord
Drawn by horses swift
Hurtles along like forest streams
Making your beautiful mien
Spring to life again.

2. O, my lady, the thunder-bolt raises thunder at the cloud
And the mighty and valiant he-buffalo is getting
furious and roaring against the thunderbolt;
The fast-moving horse-attached chariot of our hero
is arriving fast raising the sound like that of a river
flowing in sylvan tract, so that thy body may regain its
wanting charm.

3. My mistress! Peals of thunder rolling from the clouds and the
mighty furious ox bellowing in wrath in return, our lord's
chariot drawn by fleet-footed horses, making noise like a jungle
stream is coming, making thy body attractive (with joy).
punartaru celvan tarupākkuc ceygrā
vanarolir yatmpālāy valvaratir kārum
anartelir pāmpaṅi yalaṅipir punarkīṭal
pāṅkalai yinna puravā.

1. Damsel of curled tresses
   Of hair done in five different ways!
   Like unto a Cobra's lifted hood
   The white attractive Kanthai
   Has blossomed in the forest,
   Flowers in bunches.
   They tell us
   That our lord,
   Gone abroad
   To secure well-won wealth
   Will be back,
   Even now.

2. O, my lady having luxuriant tresses dressed in five modes,
   look at the forest
   Which has brought forth the crowded white species
   of the Gloria flower, which look like the hood of a cobra;
   It does tell us about the speedy return of our hero
   Who proceeded far away,
   To bring the required wealth for the enjoyments
   Of the parents and future life.

3. O lady with luxurious tresses made into knots! The forests
   where the white gloriosa superba, like the lifting hooded
   head of the cobra, blooms in clusters foretell the speedy
   return home of our lord who went with a view to earning
   wealth so very necessary for life on earth and after.

maiyeḷḷi lnulnāṅ mayyalnā cāyulāy
aiyantīr ḳāṭci yavvarvintal tippilām
neyyaị kuhćaram pọla virunkopmu
vakalu mērum valam.

1. Of dazzling eyes collyrium washed
   And of peacock mien!
   Like unto
   Elephants smeared with oil
   Two enormous clouds
   Circle clock-wise
   Dawn after dawn.
   Our lord
   Of discerning insight
   Will be back.
   It is certain.

2. O, my lady having eyes painted with collyrium,
   which are black and beautiful
   And having the resemblance in features
   like that of a peacock,
   The dark clouds which look like
   the smeared elephants, are rising up daily towards right;
   It's certain that our hero known for his knowledge
   of certainty, would return this season and now.

3. O lady with lovely black eyes painted with collyrium and
   charming like the peacock, like elephants smeared with
   oil the black clouds rise each day in the sky on the night,
   so our lord who is wise without being assailed by any
   doubts, will, to be sure, return home.

13. eñetlụ lakkulụ yėmärnta kāstalar
    kūntal vanyppite peyariṣa - vēntar
    kālīrezi vālaravam pǒlikkam vāsvi
    oliṟupu mṁnu malar.
1. Damsel callipygian!
Like unto the tresses of women
Loosened and beautiful
In love-bout with their beloved ones,
The rain-clouds
Lower and fall.
Like unto the sheen
Of swords for kings
To encounter elephants,
The lightning flashes —
Dazzling the eyes —
And it rains.

2. O, my lady having the holding-waist of surpassing beauty,
the rain is falling like the sliding tresses of
women who have enjoyed
the company of their heroes;
And the cloud is stealing the eyes and is flashing
emitting the lightning like the sound of the sword
Which cuts the king's elephant
and causes it to fall.
(Yes, our hero will arrive now!)

3. O lovely-waisted lady! To pour down rain like the lovely
flowing tresses of women after their engagement with their
lord, resounding like the swords of thugs that cut down
the elephants and flashes with lightning blinding the eyes
(So be sure that our lord will return home now).

14. கைதொட்டு எழுந்து கோணமுள்ள கைதொட்டு எழுந்து
ஏற்காக எழுந்து பட்டால்
ஏற்காக எழுந்து பட்டால்
செல்வன் தாழ்வைத்த சாந்த காட்டல்
vallē varutu reštām vayankīlāy
mullai yilankeyi riṇa naṟunīngār
meḷaṇa vithīṇa nakum.
1. The mullai has yielded
   Its beads
Glistening like white teeth;
The intensely chilled cloud
Lightens in sporadic smiles;
Making clear to us
That our lord,
Gone in quest of wealth,
Will be back,
Soon.

2. O, my lady wearing glittering ornaments,
the chill cloud is flashing gently and sweetly,
So that the wild jasmine creepers may bear buds
like the teeth of ladies;
We clearly know that our hero, who parted us
in his willing pursuit of wealth,
Would return speedily now, since this is the season
he promised to arrive.

3. O lady with lustrous ornaments with a view to make the
mullai (jasmine) creepers give birth to buds that look like
the bright teeth of maids; the good cool clouds lightening
softly and sweetly smile; so the speedy return home of our
lord who went to acquire wealth is inferred (by me).

15. tirunilay kitalar irkuva rallar
    kuruntin kaviyina rullurai yakat
    tirunti nilvanthu pata viruntumpi
    inkula latum polatu.

1. Damsel of discerning decor!
   Our lord
Will not long remain
In separation.
1. The black cuckoo
   Has become silent;
   The proud peacock
   Is in ecstatic dance;
   The clattering clouds
   Rumble in the sky;
   Broad-shouldered lady,
   The poiseness of your complexion.

2. O, my lady adorned with jewels, the beetles are raising
   the melody of the fifth cerebral tone of the gamut,
   By occupying the inside area of the closed cluster
   of Kurunthai tree of fragrant foliage, as safe resting-place;
   And the black dragon-flies are humming,
   on getting honey from the flowers;
   At such a time, our hero won't stay there leaving thee here,
   to suffer from impatience of separation further.

3. O lady with attractive jewels! The beetles taking up their abode
   in the curved clusters of blooms of the Kurunthai tree hums
   the rich, sweet tune, while the black beetles sing a sweet tune;
   at a time such as this, our lord will not stay away from us.

16. karunayil kaiyara maamai lalap
    perunkali vaaga maraum – perunthol
    ceyalai yilantaai ragunanin meipt
    paculai palankar koja.

   For the wasps
   Making their home
   In the curved insides
   Of the dangling shoots
   Of kurunthai palm
   Are intoning in clarity;
   The hovering insects
   Are piping melodiously.

   O, my lady adorned with jewels, the beetles are raising
   the melody of the fifth cerebral tone of the gamut,
   By occupying the inside area of the closed cluster
   of Kurunthai tree of fragrant foliage, as safe resting-place;
   And the black dragon-flies are humming,
   on getting honey from the flowers;
   At such a time, our hero won't stay there leaving thee here,
   to suffer from impatience of separation further.

   O lady with attractive jewels! The beetles taking up their abode
   in the curved clusters of blooms of the Kurunthai tree hums
   the rich, sweet tune, while the black beetles sing a sweet tune;
   at a time such as this, our lord will not stay away from us.
112 Kār Nāṟṟpatu

Pāḷ as the Asoka tendril,
Will become a thing of the past.

2. O, my lady having large shoulders,
the black cuckoos are in distress without knowing
what to do;
The peafouls keep raising a screech;
and the clouds are making a loud noise with rolling
of thunder;
And it's just to make sallowness of the body
which was like the tender sprout of the Asoka
tree, to wane;
Yes it's the very same time, our hero would return
to delight thee now.

3. O mistress with big shoulders! The sallowness on thy body
lovely like the tender shoots of the Asoka (Peepul) tree
will fade out; the black koel will plunge into grief help-
lessly; the huge peacocks filled with joy will dance, be-
cause the vast thunderclouds have begun to peal.

17. aṟakka iruvaramēr pāmpu cavaṭip
paraṅkkura āṟeṭṭu pauvam paraṇki
ūṟaṭṭiṟil kāṁḷaṇṟu vaŋgam piṟaiṭṭakai
konṭaṇṟu pētai nūtai.

1. Fond Maiden!
The clouds
Drunk with sea-brine
Persecute the serpents
With thunder
Beating like drums
Of musicians,
On neighbouring roofs
And buttressing stones.
Your forehead
Shines beautiful
As the crescent-moon
In the darkening sky.

2. O, simple-minded damsel, the clouds which had drunk
the waters from the sea, are afflicting the snakes
With the sound of thunder, as the beat of drums;
and they are pouring forth rain o'er the high mountains
Which are full of rocky stones and thus everywhere it's
dark and dark now, with the arrival of rainy season;
And it's also quite natural that your forehead is regaining
the grace of the crescent moon
(as our hero will arrive now).

3. O fond lady! The clouds having drunk the sea water with
their peals of thunder like the beat of the drum, putting
the snakes to grief, pouring down rain on the bouldered slopes
of the hill have become greatly dark. So thy forehead has
acquired the beauty of the crescent.

18. 

kalpayil kāṇaṅ kajantār varavāṅke
nallicai yērōtu vāga natiytpac
celvar maṇampōr kaviṅṭra nālkārntār
mēnippōr pullēnga kātu.

1. The clouds
Bellowing like a bull
Have spread all over the sky;
And pour down in rain.
The forests
That had lost their sheen
Looking lean
As the poor and the impoverished
Have turned lash and green
As the hearts of the rich.
The season has come
For our lord's return
Who left us
Traversing the hill terrain.

2. Our hero who had traversed forests covered with mounts,
is returning home;
Along with his arrival, the forests which lost their splendour
like the body of an indigent person,
Are now presenting an elegant look
like the mind of the wealthy people,
As the clouds with the growling thunderbolt
are pouring rain impartially.

3. At this very hour which is ripe for the return of our lord,
who traversed the jungles studded with crowded hills, the
clouds overhead with deafening thunder pour down rain
all round, the jungles that formerly had faded like the body
of the poverty-stricken, now, like the heart of the rich, have
yielded charm.

19. nāṭicīl valava pirampōlap pācīcuic
cenkān marān takainaa – painkōr
roji poli mukkaiyā lōtuqaiyā vēnti
nefuvītāc cengrate naṇcu.

1. The Kadamba flowers
With stalks,
White as Balarama,
The conquering hero of the ploughshare,
And red petals
Have bloomed.
My heart
Journeying across
The long forest
Seeks already
The company of her shoulders
Her forearms
Bangled green.

2. The 'Ma-rah-am' tree, which is having red-trunk
with flower-buds, gives a lovely appearance
like the complexion of the God Balarama,
Who uses plough for His weapon;
My thought hence is traversing the long forest way
and it's just to make the shoulders of my lady
Who's having the elbow adorned
with beautiful golden bracelets,
to be of help to me.

3. The Kadamba trees with lovely boughs white like the complexion
of him who obtained victory with the plough as his weapon
of war and with their tree trunks red in colour have bloomed;
so my heart, with a view to secure for my embrace the
shoulders of her on whose wrists shine rich (round) gold
bangles, has already crossed the long jungly 'tract of land'.

20. வேண்டுந் விஜயியும் முதினை
நாரும் பத்மநியா வோயியா
நாயனார் நடு மானிக்கா கருணாங்கா
செய்யற்ற சோழ்கு கையா.

virucil vēntaṇ vijaiyuy muṭintopa
ārum pātamigiyā vāyīyā - ēro
jarumāṇi nāiku mānukkāc cerramangār
cēḷaiyōt cellu maiyai.

1. The king heroic -
His task has ended.
The path is clear, sweet,
Inviting and ready.
The rain-laden clouds
Are torturing
The crown-jewelled serpents
Like unto armies
Pouring arrows in the field
Of watering chieftains.

2. The war activities of the king of greatness
have come to an end;
The path has become firm and smooth for travel;
And the clouds are moving, like the army of the
king who wages war,
With the noise of the thunderbolt causing affliction
to cobras which are having
gems on their heads
(so, let us start for our home!).

3. The duties relating to the war of the renowned king are
ended; the roads have become agreeably sweet to traverse;
the clouds sending forth peals of thunder grieving the snakes
with rare gems in their heads move along like a warring
army (on the march). So it is time for us to return home.

1. The strong chariot
Carved magnificently
And set with contrivances
Traversed
By this very same route.
Look at the little mullai buds
Glistening sharp as the teeth
Of the fond maiden
Sparse in speech,
Of handsomely fair forehead,
Of cool, wide eyes —
Cool as fertilizing rains.

2. Throughout the route of the decorated and strong chariot
fitted with excellent mechanism, which is on its
return journey,
The buds of little 'mullai' flowers are getting sharp points
and they look like the sharp teeth in the mouth of
the damsel
Who’s having a graceful perfumed forehead,
and large cold eyes like copious rain and who speaks not
much but a few words!
(Yes, this is the season we should return home!)

3. All along the road by which the chariot came, the chariot
well decorated and strong with many a unique mechanical
device the little jasmine buds (about to bloom) with sharp
ends resemble the sharp teeth in the mouth of the simple
lady with a lovely fragrant forehead, with eyes wide and
cool like copious showers who breathes out soft words.

22. இலையாரு சிற்றக் சாயரா வலையநின்று
pullun kalimavum pattiya — nallâr
இலணாலம் பொலாக கவிவியாளுமாயியர்
dakkampôr pâtsaṟa kâtu.

1. The attendants
Have put on
Winter garments.
Shaking their heads
The steeds proud,
Fed on grass,
Are harnessed
To the chariot.
The forests
Have grown lush
As the glow of youth
Of virtuous maidens,
And are filled with flowers
Plentiful as the riches
Of the opulent.

2. The attendants, after wearing their winter-robe
are attached to the chariot;
The sprightly horse which eats grass
is now wearing the hair-plume on its head;
It's at this time the forest tract, by getting the elegance
of the youthful gracefulness of ladies
of excellent qualities,
Gives a bright look like the wealth of those
who have regular income.

3. The servants put on the dress of the winter season; the proud
horse with head-gear is yoked to the chariot; the forests getting
beautiful like the youthful loveliness of good natured maids and
like the prosperity of those with a good income put forth blooms.

23. கண்டிராண் முட்டன் காதுப்பூ பருவேல்லன்
tanțlul yâ职位 puralap puyalântru
koñtelî vâpamûn koññag revâkôlo
önçoñ yîntu nilai.

1. Damsel!
Decked with bangles brilliant!
All along the forest
Like unto scattered pearls
The chilled water-drops,
Little icicles —
Roll.
The clouds,
Drizzling rain,
Have spread
All over the sky-space.
Wherefore, then, this playful anger?

2. O, my damsel adorned with shining bracelets,
just behold there!
The cloud is covering the entire space of the sky
by its rain-fall,
And the cold water-drops which look like pearls
are getting collected at the spot;
And the hailstones are rolling o’er throughout the forest;
yes it’s the promised time of our hero’s return;
Why thou art in huffish mood, out of thy sulks!

3. O lady wearing lustrous bangles! Cool drops of water and
hailstones like well developed pearls roll over in the entire
forest; the clouds raining encompass the lovely sky in full;
so where is the need to go into sulks?

24. ellä vinalayn kitappa velunečë
kallönëy känan käñāress matanāyrum
pallran känal pagināyāl kārvāyrum
mellavun tōrrum peyal.

1. The forests
Of ranged rocks and hills
Waft with fragrance
Of elephants in heat.
Athwart the dark monsoon sky
The falling rain-clouds
Drizzle lightly.
My lady of black tresses
Of hair manifoldly done
Will no longer brook,
Despite my consoling words.
My heart!
Let all other tasks remain.
Come and let us go.

2. The must of rutting elephants is smelling throughout
   the forests having high mountains;
   And the rain has begun to shower slowly
   from the dark clouds;
   So, my lady who's having thick dark tresses would no longer
   bear patiently my word of return,
   O, my heart, start right now (to return home), leaving
   all other acts as they are.

3. The forests with lofty mountains fill with the smell of rut-
   tish elephants; in the dark sky the rains slowly make their
   appearance; so my lady love with variously dressed black locks
   will no more patiently wait according to my word; O heart!
   Leave aside all the work on hand and arise (we will go).

25. कुसुमको अनुहार वत्सरी वर्षाकाल कालकालीन
    सूरजको रंगकाल पानीपानी बालकाल
    ग्वालियर कागजेव का वर्गनिर्मा
    अंतिम भाग के चार.

   karunkal varakig porippó larámpaviñ
   तिरना पुरा विश्व वालन्ता
   cěrnāna ceykari vāra ravaṅgu
   karina pacalai yavañku.

1. All along the forest,
   Wet and cool,
   Like unto the flakes
   Of Varagu corn
   Of black husk
   The theruzh buds
   Have opened and bloomed,
   All tokens
   Of the lord's return
   Have occurred.
Won't he be back home yet?
The damsel grows pale.

2. The buds of thatu, have opened
   and bloomed in the cold forest,
   Like the parched grain of millet
   which is having black-coloured foot;
   Yes, the indications foretold by our hero have come true
   and the sallowness has spread
   o'er the body of this heroine,
   Since she has come to the conclusion
   that he won't return now as promised — what to do?

3. In the cool, cool jungle, the therezhvee buds open their
   petals and so bloom resembling the fried grain of the black
   stalked varagu plant; the signs specified by the hero have
   all appeared; so concluding that the hero will not return,
   the lady-love's sallowness has thickened in her.

26. நாலாய் குருதுரைநார் குருது மையத்தில் கருப்பு
   கீழ்நிலை முன்பின் குருது மையத்தில்
   மானமான நாயன் நீண்ட மையம்
   முற்பட்டவுடன் நீளம்

   nalamiku kārtikai nāṭava rittu
talaināl vilakkir takaiyutaiya vākip
pulamēlam ātikaāṇa tōnri cilamoći
tutu vanta malai.

1. Lady of sparse words sweet;
The thonri flowers,
   Like unto the lamps
   Lit on the first day
   Of auspicious Karthigai month
   By every citizen,
   Have blossomed
   Beautifully.
   All over the place.
The rains
   Have also accompanied
   As harbingers.
2. O, damsel having soft speech, the glory lily* flowers have
got the elegance of the first day lamp
Which is lighted serially by the natives to mark the beginning
of prosperous 'Kaarthigai' festival
(of the land of Tamils)
And have bloomed throughout the tract
and the rain has come with the errand;
So, O, my lady, please bear for a while
(He will definitely return now).

3. O lady of few words! Lovely like the lamps lit by the people
on the first day of the greatly welcome karthigai festival;
the thondri blooms have blossomed everywhere; the rains
have come as envoy (from our lord)!

27. முருகியம்போழ் வண்ண முலங்கி வியங்காக
மூக்கிலை பூட்டா காஞ்சம் – பிரிவேண்டிய
யுல்லா துகளைரேன் புதியும் பரையுடைப்
பால்லியூ ப்யூம் பாக்குப்

murukiyamol vaña mulangi yirankak
kurukilai püttaga kánham – pirivenñi
uḷḷa tukangāren rātyum pāṟṟitap
paḻḷiyut pāyum pacappu.

1. The clouds
Rattle like the tabors
Of forests and tribesmen.
The Kurukathi tendrils
Have unfurled into leaves
All along the forest.
If we continue to cherish
Our anger and sorrow.
At our lord
That he had left us
Without considering
The suffering it causes,
Then
This paly sickness
Will sleep through the sheets.
2. The clouds are roaring like the sound
raised by the beat of drum by mountaineers;
And the leaves of 'kurukkathu'
have bloomed throughout the forest;
Should thou resort to sulks assuming that our hero had
proceeded as if separation is better
Without considering thy distress, only the sallowness
would swell and make thee lie on bed.

3. The clouds thundering like the beating of the Kuriuchi
drums, the leaves of the Karukathi trees have opened out;
if we indulge excessively in sulks thinking that our lord
deemed it beneficial to go away from us (in search of wealth)
without bestowing any thought on our sad plight at his
separation, then, verily, sallowness will creep into our bed
(confine us to bed).

28. அவண்டவேல் வரண்க உயர்வீகு குருக்கத்டு
கருக்காதி கொழுஷீல் வண்ணப்பூச்சிகள் குன்றிகள்
ஸ்தைண்டல் கொண்டாள் அங்குனைனே 
நட்பதறே வைத்து வழிப்புதிய
நிலைனே வண்டனே வைத்து

imliicui vāṇam muḻankak kumijinpuṭ
porcicy kulaiyāṟ runāṟṟukat tanpataḥ
cēvvi yūtaiyā curaneṛcē kāṭaliyār
kuvvai yōḻunkak cēlāṟku.

1. Resounding clouds
Clap musical tunes.
The Kumizh blossoms
Like unto golden ear-ornaments
Hang in bunches.
My heart!
Cool are the forests,
Propitious and inviting.
It's time for us to return
To the hearth of our beloved
Healing her suffering loneliness.

2. The roaring sound of the clouds is resounding
and the flowers of 'Kumizh' are hanging in cluster
like the ear-jewels made of gold;
O, my heart, these forests are witnessing chill weather
and are wearing a graceful look
To enable us start returning to the town of my beloved
and our return would put an end to the unwarranted
rumour and idle talk in the town.

3. O heart! The sweet-turned clouds rumbling, the Kumizh
blossoms, blowing in hanging clusters like golden tresses,
the forest paths with a view to facilitate our passage home
to put an end to scandal in the heroine's village, have be-
come cool and pleasant.

29. பொங்கரோ மாநிக் மற்றும் குமிச்
மூட்டுப் பூத்தாட்டில் வாங்கி — மாநந்தம்
பாகைனா வாய்வில் உட்பாட்டில்
மறத்திற்கு வந்து பொங்கரோ.

ponkaru nānakar malarntaṇa tankāt
takaivanṭu pōṇmuralun kāṇam — pakaikoṇṭa
levet ticaṇālun vantaṇu cērunān
cēvī yuṭiya curam.

1. The groves
   Have blossomed
   In all directions.
The beautiful bees
Restless
Flit in the forest-bower
Humming a tune.
The contending clouds
Throng
From every side.
And the forests are cool.

2. All the groves are now full of blooming flowers of all kinds;
   In the forest, the beautiful beetles which roam
   here and there are singing;
The clouds rising in enmity have spread in all the directions;
And the forests are getting the graceful elegance
of the season.
So I must start right now, 
for my home.

3. The groves have blossomed on all sides; the ever-moving 
lovely beetles sweetly hum; the clouds in fury uprising 
have spread over the entire sky; the jungles have become 
cool; so it is time for us to start (back home).

30. வரைமல்லா வரைந்த வரையி பிறந்து பார்வையியாட்டால் 
புனிதா புனிதா புனிதா 
புனிதா புனிதா புனிதா 
புனிதா புனிதா 

varaimalaka vāpaṇa caippa vaṟaiḻiṇī 
tirunilai tīmpeya ṛāja – viraināra 
ūtai yūluru naṟunīṟkā īṭai 
perumaiṣu nāmīḻū ēṟaṟītụ.

1. Fertilizing the hilly tracts, 
Cleansing the skies, 
And penetrating the rich soil 
The sweet showers have fallen — 
Fragrance everywhere, 
The chill breeze babbles 
Of the fond waiting 
Of a fond woman.

2. The mountain region is flowering with fertility 
and the cloud is being abundant; 
The pleasant rain is falling and cutting the vast expanse 
of earth, with its drops; 
The sweet fragrance is spreading everywhere; 
And the cold wind waffles in the sweet-scented 
cold pleasure-grove. 
It reminds me of the artlessness of my beloved 
(O, my heart, I should return right now!).

3. The sweet rains enriching the hills and endowing the skies, 
pouring down in torrents and cutting across the vast earth, 
sweet odour emanates, the winter wind apprising us of 
the great simplicity of the lady love will stop without
moving at the cool fragrant grove (So drive the chariot home fast).

31. கர்ரு பத்து தருணமாக வந்து வந்துக்கொண்ட பெய்யியல் கைடற்ற குச்சி
    குச்சியாக சந்திக்கும் நாராயணவர்
    இன்றும் வெளியே பார்வை வந்து
    கையிலே வந்து வந்துவர்.

kārcē ṭikanta karaimarukki nīrcēn
   terumai yēllē rèjīpavar cūtic
   cerumiku māḷarī cennakkaññ cēvī
tīnuutuṣ kīyañčey kuri.

1. The handsome buffalo
   Grown taller than
   The bounds of the clouded sky,
   Entwined in flowers and creepers
   That flowing waters
   Collect in neighbouring pools
   Looks up arrogantly
   As victorious wrestlers in war.
   The season of my return
   The token against which
   I asked the maiden
   Of fair forehead
   To wait, has come.

2. Passing the limit of the sky having clouds
   and reaching the waters adjoining the bund,
   The bull with the effort of the buffalo wears on its head,
   the dense creepers flung therein
   And gets intoxicated with joy, like the warrior at the battle;
   Yes, this is the season, indicated by me to my beloved
   who has elegant forehead, for my return!
   (O, Charioteer, impel please the chariot with celerity.)

3. The energetic male buffalo getting into the pool with bank
   higher than the cloud-spread sky, wearing the flowery creepers
   on its body proudly looks like the greatly valorous
warriors; such an hour is the time fixed by me to my lady love with lovely forehead as the hour of my return to her (So speed up the chariot, O charioteer!).

32. கற்றுவுகКА பகதெர் கரோஜக் கண்டே
கேதெப் புகல்வேகாக்கழை மவான்
பாதா மகிழ்வண் பாண்முரண் கனாம
பிஜாப் பருந்தகை நாற்கு.

1. Charioteer!
Speed up the Chariot
After the speeding clouds,
The bees in unimpeded joy,
Like unto the happiness
Filling the hearts of the wealthy
Who work and will
For enduring fame,
Keep humming their ditties
To Pitava blossoms,
Magnificent in the forest.

2. Like the noble mind of the wealthy
who do only desire for undamaged fame,
The bees which are having undisturbed joy
are humming gaily before the 'pidava' plant
which is having majestic look in the forest;
O, charioteer, look at the cloud which is running fast
and impel please thy chariot with celerity
(So that I can see my love-lorn lady without delay!).

3. Like the heart of the rich desirous of faultless fame, the beetles of unadulterated happiness hum their tune before the munificent Pidava Plant (bush); O charioteer! Looking at the fleeting clouds, speed up the chariot.
33. Speed up
To redress and end
The foolish blabbering
Of the fond maiden;
For I have promised to her
And asked her to wait for my return
Against the season
When pregnant clouds
Scooping sea-brine in her womb
Pour down in rain
Along the western hills.

2. The teeming clouds which drew sea-water
are now pouring out
O'er the body of western mountain, the rain-water
which they're having;
Yes, this is the time which I had specified then itself
on my departure.
As the time of my return, to cure the affliction
of my soft-speaking lady
(Hence, O Charioteer, please impel the chariot
with celerity)!

3. To wait away her grief, I told my fond lady of simple words
that when the pregnant clouds that had drunk their fill at
the sea disgorge the waters over the western hills, that was
the time of my return to her (So speed up the chariot).
virītrai yeḻam veṟṟupp parukip
peruvial vaṉam peruvāravai cēṟu
kaṟavaṉī kālēṉ kugittār tiruvāṟinta
oṅgalal māṉar tirattu.

1. Our lord has asked our lady
   Of ornamental head-gear
   And of shining forehead
   To wait against
   The season of his return
   When clouds of great glory
   Having drunk to their fill
   The brine of wave-tossed ocean
   Reach and rest
   On the tall mountains.

2. The clouds which are known for their high greatness,
   are reaching the high mountains
   After taking the water in abundance from the sea
   which is having spread-out waves;
   This is the time when the clouds are seen filled with water,
   which was specified by our hero to his beloved
   Who's having bright forehead and wearing head ornament
   as the time of his return
   (yes, he will return now).

3. The greatly mighty clouds, drinking the waters of the sea
   with lengthy waves, floating towards the high hills getting
   impregnated, such an hour was signified by the lord to the
   lady with bright forehead wearing the ornament of the head
   as the hour of his return home.

35. Cenganan kātalar cēṅkantā renppañi
    oriya nōvyō tiṟṟumpal palakāra
    vēṟṟi muraci piranki yeḻlvāṅam
    nirṛu miranku mivaṟku.
1. She pines at the thought
    That her lord
    Has left her
    And gone to distant climes.
    She grows thin and pale
    And suffers inwardly.
    Pitying her lot,
    The clouds that have risen —
    Rumbling like drums
    Victorious —
    Stand,
    And fall in showers.

2. This heroine has developed many afflictions
    starting with the natural sallowness
    O'er her thoughts that her lover had
    to traverse a long distance
    under orders of his Ruler to fight the enemy.
    So, taking pity on her, the ascending clouds are roaring
    like the triumph-drum and pouring down rain
    (Yes, our hero will definitely return now, on seeing the
    season's arrival).

3. Since the lady love thinking that her lord had traversed
    long distances is plunged in grief, the colour of her body
    getting sallow, the massive clouds, like the murasu pro-
    claiming victory, thunders from on high (thus foretelling
    the hero's return) and shows its sympathy for the lady.

36. ciralavay vanappiya vaki niralopppa
    irntan talavan takainta - cirtakka
celva malaimatarkat cinmolip petaiyur
    nalvirun taka namakku.
1. The wet and cool
Alava blossoms
Looking red
Like the beak
Of a kingfisher
Glow beautefully
Row after row.
The home town
Of our fond beloved
Of few words
And of cool wholesome eyes
Rich like rain
Shall be our destination.

2. The chilly golden jasmines are budding
in captivating an array by each
resembling the beauty of kingfisher's beak;
Oh, it's time to reach the town of my wealthy lady,
Who speaks not much but is pining for my arrival,
with rain-like tearful lascivious eyes,
A superb feast would be awaiting there,
yes, I mean both my beloved and her delicacies!
(yes, my charioteer, drive fast please.)

3. The greatly cool red jasmines like the beak of the halcyon
bird, getting lovely have budded in rows; so let the greatly
prosperous village of the lady love of sparing words with
dignified eyes, cool like the rains become the place where
we are to be given a grand feast.

37. கருநலில் மீய்த்த காமல்கோ லீட்டில்
நிறைந்து எதும்போல் மாய் ஆர்வப்படியில்
குழையால் பானையால் அருச்சுண்டு இலைநாயிக்
ாரியணியும் நாட்டில் ஏற்கிறது.
karukatal mēyta kamaletā leljī
irunikā liruvarai yēri yuyirkkum
perumpatak kālaiyum vārārkol vēntun
arunolil vōyta namar.
1. Pasturing on black sea brine
   Comely clouds pregnant
   Have strayed up
   The neighbouring ranges
   Of rocks and hills
   To unburden.
   These are days
   Of wealth and comfort.
   Our lord,
   Destined to serve the king.—
   Won’t he be back?

2. The teeming cloud, full of moisture, which had drunk
   the waters of the black sea,
   Had ascended to the top of high mountain
   and now showers down as rain;
   So would not our hero, who proceeded on royal orders
   to the war-field, be returning now,
   Even at this opportune time,
   on accomplishing his act?
   (Yes, he will return now!)

3. Even when the greatly impregnated clouds, drunk deep at the
   black sea, climbing up the great bouldered slopes of the hill
   pour down rain, even at such greatly opportune hour, would
   not our lord, who went on a royal expedition return home?

38. pukarmakam pāli puraṭa vyaṃnilaṭaya
   veṭciṭaṭa veḷam piṭṭyo jetamāṭaṭun
   tanpatak kātayum vṛdā revapkold
   oṭṭoṭi yāṭu nītai.

1. The tall elephant
   Of lasting anger
   With his cow embraced
Rolls on mud,  
His spotted front  
All besmeared.  
Even in this season,  
Inviting and cool,  
The lord has not cared to return.  
Oh, Lady of shining ornaments!  
Of what avail,  
This, your anger in dejection?

2. The high-ranking rutting elephants  
with their spotted face welting in the dust  
Are joining with the female ones  
and playing in the cool freshet;  
This is the time promised by our hero,  
but he has not yet returned,  
even after the starting of winter;  
O, my lady adorned with shining bracelets,  
of what avail, shouldst at thou resort to sulk?  
(Please bear with this, he will soon return!)

3. Even at the cool and opportune hour when the mighty furious male-elephants play with the female elephants, with their pock-marked faces wallowing in the sand (mud), our lord has failed to return; so, O lady wearing lustrous bracelets! Of what avail is thy going into sulks?

39. alavanka neyppa varumpi gavilata  
karanukura noocip pacuntalai cuii  
irumpuga merkashi konjar perunkavai  
akiyru nammi ravarkku.

1. The farm hands  
Wearing the green foliage
Of Nochi on their heads,
Which yield buds
Like unto
The eyes of a crab,
That blossom later
Into bunches of black,
Have brought
The extending lands
Under the plough-staff.
Our lord, his non-return,
Has become
The talk of our town.

2. The cultivators have commenced their ploughing
of vast land suitable for dry grain,
Duly wearing the strung leaves of 'nocci'
which is having black-flower cluster,
Which have bloomed after bearing the bud,
like the eye of a crab;
And so the high calumny of countryside talk
has arisen in our village about our hero
(Since he has not returned yet, as promised).

3. The nochi plant has put forth buds, very like the eyes of
the crab, and yielded clusters of blooms; wearing the green
nochi leaves, the tillers have begun to plough the vast fields;
so our village is filled with slander against our lord.

40. vantaga ceykuri vārā ravareṇru
nonta vorutikku nōyīr marutākki
intig kawrvena kōjān rēttivān
nāntumēn pētai natal.
1. "The given signs
   Have come.
   But the lord –
   He hasn’t come”
   To one pining thus,
   Suffering inwardly,
   As a medicine
   To cure her dejection,
   The beauteous skies
   Have turned
   Black -
   As the fruits of Eechai palm.
   The forehead
   On the fond maiden
   Revives still,
   As before.

2. O, my grumbling lady, thou hast suffered
    that our hero has not yet returned,
    Despite the appearance of signs indicated by him;
    Now, behold the teeming cloud!
    It’s getting the black colour
    like that of the dwarf wild date palm
    And it has come as a cure-drug for thy suffering;
    Thy forehead would also get its radiance back
    (Our hero would now return, since the season has arrived)

3. O tender-hearted lady! The day and hour fixed by our lord
   for his return to us have arrived; you have been grieving at
   the fact that he returns not as a cure for such a malady the
   lovely clouds have become dark in colour like the eechai
   fruits; your forehead will henceforth brighten up.
КАந்த காஞ்சன்
தெய்வமுக வகுத்துறைப்பகுதியில்
(சேலம் விளக்கும் கட்டுரை)
MUTARKURIPPAKARATI
Mutarkurippakarati
<table>
<thead>
<tr>
<th></th>
<th>கார் நார்புது</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>puṇartāru cēlvan</td>
</tr>
<tr>
<td>29</td>
<td>pōnkaru hāṅkar</td>
</tr>
<tr>
<td>1</td>
<td>porukatāl vāṅgaṇ</td>
</tr>
<tr>
<td>21</td>
<td>poḻimāṇ puṇatīnēr</td>
</tr>
<tr>
<td>8</td>
<td>maṇṇiṇaṅ hāḷattu</td>
</tr>
<tr>
<td>27</td>
<td>murukkiyampōḷ vāṅa</td>
</tr>
<tr>
<td>12</td>
<td>maiyēli luṅkan</td>
</tr>
<tr>
<td>40</td>
<td>vāntāṇa cēykuṟī</td>
</tr>
<tr>
<td>3</td>
<td>varinirap pāṭīri</td>
</tr>
<tr>
<td>30</td>
<td>varaimalka vāṅaṅ</td>
</tr>
<tr>
<td>10</td>
<td>vāṅṉṟu vāṅat</td>
</tr>
<tr>
<td>34</td>
<td>viririrai vēḷḷam</td>
</tr>
<tr>
<td>20</td>
<td>vīḻucāl vēṅḷaṅ</td>
</tr>
</tbody>
</table>
KALAVALI NĀRPATU

In English Verse and Prose
KALAVALI NÄRPATU

Text, Transliteration and Translations in English Verse and Prose

Compiled and Edited by

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INTRODUCTION

Legend has it that an eminent Chōla King by name Chengannan (the red-eyed or the furious by nature) waged war against Kanaikkal Irumporai, a Chēra king and defeated him at Kalavāṭi. The victorious king had the vanquished ruler thrown behind bars. A poet named Poyskaiyar of the Chēra kingdom, who was a well-wisher of the imprisoned Chēra king, ruminated over a ruse to have his friend released from Kṣitigarbha prison. As a social thinker, Poyskaiyar was not unaware of the fact that even a cat or a dog loves a pat on its back and poor human beings will be flat after listening to a few words of praise. Perhaps he had the same wavelength of Plutarch who declared in public: “Those who are greedy of praise prove that they are poor in merit.” The poet made an attempt at singing the glory of the Chōla king whose lands were perennially blessed with the ever-flowing rivers kāviri, a war drum that reverberated like thunder, and a chariot with all amenities and conveniences. The jewel-adorned broad-chested valorous and undaunted king Chōla too gave ear to everyone of the forty poems of Poet Poyskaiyar. He was so carried away by the enchanting similes employed by the poet that the magnanimous king granted the poet’s wish. Thus the court poet had his king released from prison.

The poems that paved the way for the release of the Chēra King are grouped under the title Kalavāṭi Nāṟpatu. The word Kalavāṭi is a combination of two words: kalam + vāṭi. Two different meanings are attributed to the word kalam: 1 battlefield and 2 threshing ground. Vāṭi is the ground or path or way. Thus Kāvāṭi poems deal either with weapons of war and the havoc they are capable of causing, in the battlefield or with the ploughshare that tills the ground and proves its yield on a little elevated place from the ground in the countryside.

Kalavāṭi Nāṟpatu is a series of pen portraits, each one studded with an unusual image of the battlefield. Written in Venpā form, the work contains 41 poems and no scholar is ever able to pull out the intruder for as the title suggests, there can only be forty. And this is the only one among the 18 Kāṭkānakkku works that belongs to puram (war) poetry.

Streams and streams of blood forming a river of blood, the elephants of the Chēra king slaughtered by the mighty warriors of the Chōla king,
the fallen elephants appearing like uprooted hills and their cut off trunks wriggling like fish while blood from the other part of the trunk dripping like precious red stones from a bag make lovely scenes. There is no sense of sorrow in the poet’s voice but only joy brimming over as he describes the battlefield. He is all praise for the Chóla king and his mighty warriors. He speaks highly of their horses that are as good as tigers springing on the hills.

The severed trunks lying under the fallen white royal umbrellas appear like the black snake endeavouring to swallow the full moon. Kites soaring to the sky with the cut off hands of the soldiers appear as though the giant birds were seen with a five headed cobra in their beaks. Elephants drifted by the blood current resembled vessels tossed by waves in an ocean. And falling elephants touching the ground with their tusks appeared like a tiller turning the soil with silver ploughs.

Literary historians aver that Kalaváli Nárpatu belongs to the second phase of Tamil War Poetry. The war poems of the Cankam period are individual pieces that sang of different kings. The poets of that period never sang so many poems in praise of a single king. But Kalaváli Nárpatu is different. It sings of the glories of a single king in 41 Vénpás. The work is in fact the harbinger of a later genre called Parani.

Poykaiyar gives a gruesome picture of the atrocities of war and the havoc it is capable of causing. Mutilated corpses and carcasses, jet black crows turning red in colour after having gamboled on the flesh of the torn enemy soldiers, the elephants turning completely red – huh! Horrible. Yet through his similes the poet makes our heart light.

Kalaváli Nárpatu is the best illustration of the adage – “Pen is mightier than the sword.” It was through his poems Poykaiyar melted the stony heart of King Chóla and paved way for the release of King Chéra. Two mangoes in one shot – that was the result of the poem.

Nothing is known about the poet Poykaiyar. The Tamil Plutarch, Simon Casie Chetty (1859) remains absolutely silent about the poet who wrote Kalaváli Nárpatu. Some scholars identify him as one of the first three Alwars and credits him as the author of pāṭu-liyal.


1. காலவலி நர்பது

1.  மன்னரிடம் நாய் சோதிபூர இகாசிக்கு
   வரும்போது குட்டி கவணிக்கால் – காலவலி
   முயத்கரா குவச்சாரக்கின் வீரர்கள்
   உள்ளடை முயத்கரா சோதிபூர் தசாங்கியை
   கூக்குறு முடித்தார்கு.

   nānāyē ñrra ceravirku vīłntavar
   vāṃmāy kurūtā kāḷirulakkat – támpāyntu
   mūppaka tellān kulāmpākīp pinpākul
   tapput tukātē kēlaum pugānṭān
   tappiyā rajā kāḷattu.

1. In the field of battle
   Where the monarch of the land
   Slaughtered his escaping foes,
   The gushing gore
   From the gaping wounds opened with swords
   Of those
   Who thronged in the morn
   Only to fall in the fight
   Slushed under the feet of elephants
   All through the forenoon
   Coagulated into red crystalline dust
   And rose up to the sky
   In the afternoon.

2. At the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom watered by River
   Cauviri, has killed his enemies,
   The blood which was bleeding by pressing
   of the swords of the warriors
   who having reached at sunrise,
   had died at the Warfield,
On being stirred up by the male elephants with their feet
had turned like macerated slime during the forenoon;
And in the afternoon, it looks like the particles
of red-coral, spreading through out the sky.

3. The Chozha king Senganan of the riverine plains killed
the erring enemies who had come to the field of battle in
the morning; the war elephants ploughed with their feet
the ground whereon gushed the blood from the sword
wounds of the bodies of the enemy army. The ground be-
came blood-miry in the morning sun; and in the evening
the soil-soaked blood now becoming dry and broken was
blown by the wind into the sky like coral dust.

2. நெல்பிள் லோத்து நாள்கள் நாயக்கில் நெள்ளையான நாயக்கில்
நெல்பிள் லோத்து நாள்கள் நாயக்கில்
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நெல்பிள் லோத்து நாள்கள் நாயக்கில்

1. In the field of battle
Where the monarch of the land
Of irrigating waters
Slaughtered his opponents,
In the space available in between
Lay the thundering battle drums
All uncovered
And crushed
Under the weight of elephants
And the blood collected therein
Oozed out
Like the spouting waterways
Discharging water
Into a crimson lake
In the rainy season
After the rainfall.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom
watered by River Cauviri,
has roared and killed his enemies,
The shining blood is flowering thro the wrappage-less drum
which roars like thunderbolt and lies
under the remaining male elephants of the army
which have fallen on the ground;
It looks as if the sluices at the bottom of the banks
of a tank, the water of which gets reddish colour
After the fall of rain in the rainy season,
are discharging that reddish water.

3. In the battlefield where the king of the riverine regions
waged uproarious war and killed his enemies, the elephants
(of the enemy king) fell dead and beneath them, through
the thundering drums (of victory) with torn and broken
sides, shining blood flowed out like water gushing out of
the aqueduct beneath the bund of a red-soiled tank (full
with water) after the winter rains.

3. கோவின்றி மன்னர் காவிரியின்
சிறுகம்பியில் சுற்றில்லா
அமைப்புகளில் பொருகிய பெரிய
எண்ணில் கொண்டிருந்த கோவின்றின்
ஏழுகள் மட்டும் கொல்லப்பட்டது

olakkun kurai yenakkitt talavar
ilakkun kailuguk kēḻumēr yeluvvar
mojakkuraṅg māmuracin mukkunīr nāṟu
pilattūrāi yattā kalattu.

1. In the field of battle
Where the monarch of the land
Of copious waters,
Of mammoth drums of war
Rattling like rain-laden clouds,
Slaughtered his vanquished foes,
2. At the battlefield, where Chengatcholan the red-eyed
   King who possesses the royal drums
   which roar like thunder
   and the river-watered Chola kingdom,
   has killed his enemies,
   The warriors who are stirring up the blood
   which is flowing from the bodies of enemies
   and getting collected there
   And who are reeling
   being unable to cross the same,
   Are seen catching the tusks of the deceased elephants,
   as supporting staff and rising up.

3. In the field of battle where the Chozha king of well wa-
   tered riverine region with the huge drum (of victory) which
   sounded like the thunder of the clouds killed his erring
   opponents, the warriors who got tired by ploughing with
   their feet the blood flowing out of enemies invariably
   wounded and killed, propped themselves up with the bro-
   ken tusks of elephants lying on the blood-miry ground.

4. uruvak katuñér marrukkincí rättíp
   purií cumantejuñu yññai – yiruvicumíp
   cçeleçtar cçëngta malaipñrţu cènünkñmäl
   pulláru yiñññu kalatuu.
1. In the field of battle
   Where Sen Kan Chozhan
   Slaughtered the vanquished enemies,
   Smashing the chariots of frightful speed
   And lifting their wheels aloft
   The elephants stood
   Resembling the mountains
   Where the hastening sun retires
   In the lofty skies.

2. At the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom,
   has killed his enemies,
   The elephants which destroyed the dreadful chariot,
   have risen up thereafter, carrying its wheel above;
   And it looks like the scene of the mountain reached
   by the Sun, after traversing the vast sky.

3. In the battlefield where the king Senganmal killed his enemies,
   the elephants smashing the dreadful, fleet wheeled charri-
   ots, rose with the chariot wheel, on the bodies. This looked like
   the western mountains wherein the setting sun showed itself.

5.  தேர்க்கணற்க் யேற்றகு யேற்றகு
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      எலுக்கு பயிலுத்து எலுக்கุ
Feeding on which
The crow
Lost its hue and shape
Turned scarlet
Resembling Kakkil's exterior
And the inside of a Siral's beak.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom,
has killed his enemies,
The crows which are bathing in the blood which is flowing out
from the mouths of all wounds opened
by choice arrows and lances,
Have drunk it and thus lost
their original black complexion
and got the colour of the nape of crow-pondy
And their beaks have also become
like those of the kingfisher.

3. In the field of battle when King Senganmal killed his erring enemies, blood gushed out from the many wounds inflicted in their bodies by choice arrows and spears. The crows dipping in and drinking the blood lost their identity and emerged with their outer form turned into red-feathered crow-pondys with their beaks turned blood-red like those of the kingfisher.

6. கவாலி காசிக்கு மோசவத்தவம் வாங்கி
நோயந்தி முசஞ்சி முட்டி - புறநுழற்று
ஆடையில் கொண்டுள்ளது வேதத்து
பூச்சையின் தலையில் கொண்டுள்ளது
பூச்சையின் தலையில் மீது கொண்டுள்ளது
நோயந்தி புறநுழற்று

nāṟṟi ricaivum pinampiranka yōgai
yayakkupu petik kitonta – iitunarai
yankān vicumppi narumērin tenkum
perumalai tērcin tare rārē rārumeji
puṉēn telūmēr pārjēntērēc cempiyam
vēntarai yaṭṭa kalattu.
1. In the field of battle
   Where Sen Kan Chozhan
   Of handsome chest
   Buckled in plated armour
   Pressed with precious gems,
   Of strong and speeding chariot,
   Slaughtered the rival kings,
   Here, there and in all directions fourfold
   Fell to the ground numberless corpses
   Hurled by the elephants
   In heaps and mounds
   As the clear sky space
   When lightning strikes
   And thunders roll
   Hurled by winds
   Is strewn with
   Mountains of clouds.

2. At the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom
   Who’s having an imposing breast,
   Wearing ornaments with precious gems inlaid
   And who’s having a fast moving and strong chariot,
   Has killed his enemies,
   The corpses abounding in all the directions
   And the carcasses of the elephants are getting
   Piled up one upon another;
   It looks as if the thunderbolt which has fallen from the sky
   Has displaced the mountains
   And has thrown them away everywhere.

3. The Chozha king Senganan of the mighty chest addressed
   With diamond-studded jewels and a fast wheeled mighty
   Chariot killed his enemy king in the field of battle. There
   On all sides carcasses abounded and elephants killed were
   Found fallen one over the other. The whole scene looked
   As if the clouds thundering from the lovely far-flung sky
   Sent down a thunderbolt and broke down high mountains
   And scattered them all round.
7. அஞ்சானக் குன்றைக்கும் வந்து யாருலாக்கிக்
உட்கு கிளக்குறை யாரும் பேராராயில்
நீலப்பீட்டில் அர்த்தத் தமிழில் போருறிய
வந்து அகட் காண்கிய.

aஞ்சானக் குன்றைக்கும் வந்து யாருலாக்கிக்
இக்கு கிளக்குறை பேராராயில் - சேனான்
வரிவரா மின்பிறுக் காவிரி நாளக்
போருறலை விள்ளாயண்டு.

1. In the field of battle
   Where the monarch of the land
   Of Cauvery,
   Where the red-eyed fish
   Of frilled fin frisk and play,
   Slaughtered his opponents,
   Elephants
   Smearred in the battle gore
   Resembled blue hillocks
   Turned crimson
   By flamboyant jathilinga buds.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom
   Who's ruling the land having River Cauviri,
   Where red-eyed murrels with streaks therein
   are flapping and leaping,
   has killed his enemies,
   The elephants which were looking like blue mountains,
   after ravaging at war,
   Are now appearing like the vermilion hills,
   with their reddish colour.

3. The Chozha king Sengannan of the Cauvery region where
   red-eyed and striped Varal fish shining roll killed his en-
   emies in the battle field. These elephants resembling dark
   hills fighting a bloody war looked like vermilion hillocks.
8. யந்திரமில் யந்திரம் வருடு வந்து
கரூர் காற்றினால் மூம்பாய்யா – என்றும்
னது தோற்றம் சுருக்கியுள்ள பார்வோசு
முடியாது மிகவும் விளையாட்டு பொருள் காட்டு
பாநூடாயுங் முட்டு கருத்தில்

yānaimēl yānai neriēra vānātu
kāṟēr kāṟēnai meyṅmāyppa – evvāyyum
ēṟparuń kūntir kūntiyam pōṟṟavē
pānā rīṟūmaracē pāṟṟuḷa sīṟnāṭoŋ
nāṟdāṟai yaffa kalattu.

1. In the field of battle
   Where the monarch of the land
   Of fertilizing waters
   That thundered
   Like war drums in décor
   Slaughtered his opponents,
   Elephants rushed against elephants
   Every pore of their skin
   Pierced through and through
   By arrows
   Leaving wounds
   Resembling the eyes of women.
   The elephants
   Resembed hillocks
   With swarms of little birds.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom
   Who’s possessing the decorated thundering drum
   and the land where water of River Cauvery is flowing.
   The deadly arrows which look like the eyes of ladies
   are darting in all directions
   Making the elephants fall one upon another
   and covering their bodies fully
   It looks as if the small birds are flocking together
   on innumerable mountains.

3. The king of the region of the Cauvery in which water
   flowed sounding like well-tuned drum, killed his enemies
in the battle ground. There were elephants struck down, fell one over another and with the fast flying (lovely ladies') eye-like arrows uninterruptedly piercing their bodies all over and so covering them looked like numberless hillocks whereon perched flocks of sparrows (little birds).

9. 

mélóruik kēṟor kurukik kuraitiṟa
kāḷār cōṭarṟa kāḷāṟkā tirukkaṟal
uṉil cuṟpiralva pōṟa pugaḻṟuṟṟu
nēṟṟaiṟṟu yaffu kalattu.

1. In the field of battle
   Where the king of the land
   Of flowing waters
   Slaughtered the unrighteous,
   The warriors on foot
   From below
   Rushed against
   The horsemen
   High above
   And hacked off the plated legs.
   The severed limbs
   Adorned with ankle-rings
   Twisted and turned
   Like twirling sharks
   Hungering for prey.

2. At the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom
   Who's reigning the land where River Cauviri flows,
   has killed his enemies,
   The anklets-wearing legs of warriors of cavalry and elephantry
   have been hewed and cut off along with the leggings
   by the infantry who are fighting from the ground;
   And those severed legs look like the sharks.
which are flopping in the big sea,
without getting any food.

3. In the field of battle where the king of the riverine plains
killed his enemies, the legs wearing anklets of valour and
the plated leg-wear cut down by foot-soldiers from riders
on horsebacks rolled in the sea of blood like the hungry
sharks swimming in the far-flung ocean.

10. 

palkanai yevvayum päyatal célkäl

tolki yoyankan kälirilān = tolčrāpp[p

cevvalān kungāmpōr rōrm pūnañtān

tevvalāi yatā kālāttu.

1. In the field of battle
Where the monarch of the land
Of vitalizing waters
Slaughtered his repugnant foes,
As weapons of every kind
Flew and pierced
Every limb,
The elephants,
Unable to move,
Stood motionless
Like the mountain Meru
Of ancient fabled fame.

2. In the battle-field, where Chengatcholan the red-eyed
King of the Chola Kingdom,
watered by River Cauviri,
has killed his enemies,
All the elephants having fainted on account of the darting
Of innumerable arrows over all parts of their bodies
Are suffering much, without being able to proceed further
And are tottering;
And they thus look like the red Hills
of age-old fame.

3. In the battlefield where the king of the riverine plains killed
his foes, the elephants with innumerable arrows shooting
into all parts of their body found themselves unable to move
forward; so they staggered and suffered greatly. In such a
condition they looked like the old famed red ochre mounds.

11. 

kalumiyai hātpipuṁ maintilantā riṟṟa
olimuracai monkuruti yāṭi – tōjumatiṟṟi
kankāṟṟā yāṇai yuttaippa vilumeppa
manku mataiyin iṟṟu maitṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟṟiṟrray

1. In the field of battle
Where Sen Kan Chozhan
Unperturbed in war
Slaughtered his foes,
Losing their might
In the jostling fight
Men let fall
The drums of war
Which
Half-sunk in the luminous gore
Lost their native resound
And mumbled
Like rain-laden clouds
When elephants eyeless tumbled against them.

2. In the battle-field, where Chengatcholan the red-eyed
King of the Chola Kingdom
Who never gets startled in waging wars,
has killed his enemies,
The war drums left behind by the warriors
who lost their strength,
Having got immersed in abundant blood,
Are kicked by the elephants, which after having lost their eyes
On account of the wounds inflicted by the forces,
Have left their warfare action;
And they (the war-drums) are thus resounding as thunder,
by such kicking.

3. In the field of battle where the unaltering fighter
Senganmal killed his foes, the war drums relinquished in
the thick of the fight (and ceased to be beaten) by weak-
ened (wounded) soldiers dipping in the shining blood and
ceasing to be of service as of old, now killed by blinded
elephants mumbled.

12. திருமலை அவரலிருந்து தம்பூலை இரும்பந்த மையமாக
நராயண விஜயம் மன்னர்கள்
நராயண விஜயம் விசேஷாம் பதிப்பு
கௌமுடி தம்பூ நராயண ஆண்டனை
துணை சென்ற பதிப்பு

ேவககாரின்யா வால்களையற்றே
தித்தங்க குதிரை யுத்தங்கள்
புனராம குரும புராணா போன்றை
கவரிகள் காதல் காதல்
குடும்பதிக்ய மற்றும்

1. In the field of battle
Where the king of the land of Cauvery
Slaughtered the unfriendly foes
In spiteful speed,
The handsome elephants
Grew weak in limbs
In the endless pouring of arrows;
And smeared in smirching blood
Flambeyant
Ressembled
Hillocks of red rock
After a drench of rain.
2. In the battlefield, where Chengatcholan the red-eyed King of the Chola Kingdom where River Cauviri flows, Has killed his enemies in quick succession
By driving his forces,
As the dynamic elephants having fainted
On account of incessant piercing of arrows,
Are pouring down heavy blood of the colour of fire;
And they look as if the Red Hills having red colour area are bathing in the fall of rain.

3. In the field of battle where the king of the Cauvery region killed his enemies making a furious attack with his army, the stately elephants continuously pierced by arrows became enfeebled with fire-like blood flowing down their bodies. In such a plight they looked like crimson mounds of sand drenched by rain.

13. niraikair nilekka nitti vayavar
vurupuraa yaaikkai naza – varamela
urumeti pampir parajuk ceramoympir
ceeyporu tatta kali

1. In the field of battle
Where Sen Kan Chozhan
Of battle-strong
Fought against and vanquished his foes,
Warriors
Lifting up their long sparkling swords
Well behind
Their heads and shoulders
Chopped off
The trunks of elephants
Resembling hillocks
And the severed trunks
Rolled on the ground
Like pythons hit
By a stroke of lightning.

2. In the battle-field, where Chengatcholan the red-eyed
King of the Chola Kingdom
Who is renowned for his prowess at war-field,
Has killed his enemies,
His warriors had drawn out their long swords
Of swarming radiance and cut down the trunks
Of mountain-like elephants;
And the trunks so butchered are rolling over
Like the thunder-struck snakes
Of the mountain.

3. In the field of battle where the redoubtable warrior king fought:
and killed his enemies, warriors holding aloft their long
cintillating swords cut down the mountainous elephants' trunks which dropping on the ground writhed like huge snakes on the mountain struck down by a thunderbolt.

14. கவலாக்கோல் யானையின் கைதுநிக்குப் பத்துப்
பவளார் கரிதார் பத்தோர் ரிவப்பியா
வொண்ட கருதி யுமிலம் புண்ணியா
கொச்சாரை யாத்து நல்லது.

kavajankol yanaiyin kaitunikkap pattup
pavala karitaru pattor rivapilya
vonci kurtui yumilam punaidai
koskarai yatta kallatu.

1. In the field of battle
Where the king of the land
Of copious waters
Slaughtered the foes from Kongu,
The trunks of elephants
Used to lift balls of rice
Now dismembered
Resembled huge sacks
Scattering coralline beads
As scarlet blood
Strained through them.
2. In the battle-field, where Chengatcholan the red-eyed King of the Chola Kingdom watered by River Cauvirri, Has killed the warriors of Kongu country, The elephants which usually take balls of rice, Now on getting their trunks cut down, Are discharging shining blood, Which is like the act of a cobra Effusing shining red-coral.

3. In the battlefield where the king Senganan of the riverine plains killed the Kongars the elephants' trunks with which food was taken were cut down and shining blood gushed out of such severed trunks like corals pouring out of a bag.

15. kolyųnai pąyak kutaimurukki yevvayum pukkavay yellam pinampiṟatkat – taccan vinayapatu pulliyir rōngumē cencat eiguval porata koḻattu.

1. In the field of battle Where Sen Kan Choozhan Of great rage Fought against his foes, Everywhere Fell to pieces The flagmasts and umbrellas As elephants Enraged to killing Rushed here and there; Carcasses piled and scattered In all places Resembling A carpenter's place of work.

2. In the battle-field, where Chengatcholan the indignant red-eyed King of the Chola kingdom,
has killed his enemies,
As his murderous elephants are breaking
their royal umbrellas and pouncing on
in all the directions,
All the places they have so entered have become
the places of piles of corpses;
And they look like the workshops where carpenters
are engaged in carpentry.

3. In the battlefield where the furious king Senganmal waged
war, deadly elephants, attacked and destroyed all round the
royal umbrellas of enemies and in the places where the
elephants entered (in the fray) corpses lay scattered and the
whole field looked like the place where carpenters worked.

16. பற்று விஶாமக் குக்கைக் கற்ப்பர்காக
காகக் பதிவுக் குறிப்புக்காக
பற்று விஶால் குக்கைக் கற்ப்பர்காக
பற்று விஶால் குக்கைக் கற்ப்பர்காக
paruma viṣamāk kapatī terimagravar
ūkki yetatta vavavatti gārpaṇācāk
kuṭicāra kumāpattā pāypesa kuṭifavarum
vēnkai yeṛumpuli pūnra pūnātaŋ
vēntāri yaṭṭa kalattu.

1. In the field of battle
Where the king of the land
Of flowing waters
Slaughtered the rival kings,
The horses in armored plates
Driven by the choicest of horsemen
Neighed in resounding echoes
And jumped on the heads
Of elephants fearless
Resembling
Tigers of ferocity
Pouncing on prey
Among the hills.
2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom watered by river Cauviri,
Has killed his enemy king,
The destroyers of fine race which are having saddles,
Being ridden by the warriors of excelling prowess,
Are raising great tumultuous noise and pouncing on
The frontal globe of the prehead of elephants
Which do not get frightened by the said prowess;
It looks like the act of a large tiger
Which is rushing at a huge mountain.

3. In the field of war where king Sengannal of the riverine
plains killed his enemy kings, saddled horses in battle ar-
ray, ridden by courageous cavalrymen, spring on the fore-
head of elephants which are unmoved by the great uproar
raised by warriors with gusto. Such action of the steeds
looked like the large striped tiger springing on a rock.

17. அருசுக்கி நூரைக்கு வரும் வாயில்கள் வேளைமுறைமுறைந்து
காண்டே வைக்கல் விளக்கம் குற்றங்களுடன்
அருமையான நூரைக்கு வேளைமுறைமுறை
விளக்கப்பட்டு காண்டே வைக்கல் விளக்கம் குற்றங்களுடன்
அருமையான நூரைக்கு
அருமையான நூரைக்கு

ärppeľunta nātīpūrū bālā jetirītōṭit
 tôkki yeritāra vītara mokurati
 karīttikaic cāttir kalivilakkup pōṅraṇāve
 pörkkōṭit tāpaip porupuja śīrītāgu
 ñōttama ratta kalattu.

1. In the field of battle
Where the king
Of an army of flag-marchers,
And of a land
Of waters embattling with the banks,
Slaughtered his arrogant foes;
In that resounding field
Warrior against warrior
Dashed and ran,
Attacked and threw
Their weapons,
The ample blood
Shed shone
Like very many lamps
On karthigai festival.

2. At the battlefield, where Chengatcholan the red-eyed King
Of the Chola kingdom who is having a mighty army
with the war-flag on its van
And who’s having a river-watered kingdom
With River Cauviri of dashing waves,
Has roared and killed his enemies,
The shining blood is flowing down
From the wounded warriors on both sides
Who’re moving towards and attacking one another
By throwing missiles in the tumultuous battle;
It’s looking like the scene of a large number of earthen lamps
Which every house is beautifully lit with,
On the full moon day of Karthikai month

3. Chozhan Senganan, the possessor of a war-flag and ruler
of the land where the waters of the river Kaveri beat against
the banks, wages war with great uproar and kills many an
enemy in the field of battle. In such a noisy battlefield
soldier dashes against soldier and throws the javelin, in
consequence whereof, the shining blood that gushes down
from the warriors resembles the many glowing lamps lit
during the Karthigai festival.
1. In the field of battle
   Where the youthful Sen Kan Chozhan
   Of sword that handsomely fits
   The easily identifiable sheath
   Slaughtered his angering foes,
   The swift current of blood
   Swept away the corpses
   Resembling
   The waves of the wide sea
   And the swirling vessels in tide.

2. At the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom
   Who possesses the bright sword which occupies
   The interior space of the ornamental scabbard
   And who is wearing the garland of blossomed flowers,
   Has killed his enemies who have enraged him,
   The blood-flood is dragging along
   The heap of corpses in all the directions,
   Like the waves in the sea which is vast in extent,
   Are dragging boats with persons therein.

3. In the field of battle where the king Senganman bearing a
   shining sword in the scabbard and wearing a loosening
   garland (round his neck) killed his enemies who infuriated
   him, the heaps of corpses were tossed about by waves of
   blood as boats by billows in the deep sea.

19. மணிகளில் தமிழ் தலைமுறை நோக்கி
    மணிகள் தமிழ் வெல்லர் நோக்கி - மணிகள்
    புத்தகம் தமிழ் வெல்லர் நோக்கி - மணிகள்
    புத்தகம் தமிழ் வெல்லர்

   itaimaruppi vilijinta vekkankān mālikē
   kutaimanī kāyvarat tārī - nūtāmelintu
   mukkōṭa pōrā kalīrellā nīntājōg
   pūkkama rāṭṭa kajattā.

1. In the field of battle
   Where the king of the land
Of copiously flowing waters
Fought in person and slew his foes,
The piercing steel
Sank deeply into the flesh
In between the two horns
Leaving only its handle in sight.
The elephant
Unable to move or sink
Seemed to have grown
Three horns.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola Kingdom watered by river Cauviri,
Has entered and killed his enemies,
With the spear flung at the middle of the tusks,
The shaft of the spear being thrust in the tusks
And its handle alone being sighted,
All the elephants so seen faltering are looking
As if they're having three tusks.

3. In the battlefield where the king of the riverine plains en-
tering killed his enemies, the javelins aimed and thrown
between the tusks of elephants pierced to the depth of the
extreme joint which was visible. The javelins thus sticking
up between the tusks of elephants looked as if the animals
which now appeared greatly weakened had three tusks in-
stead of two!

20. புறாக்கி பறக்கிய தலையே வைத்தே
நீச்சாலாகவே தண்டியே கோலியே
நடுவடிவில் கூறும்குரத்தியே தனியே குகூறியே
நூற்றை முடியே கூறியே.
iruciraka rirkkap parappi yeruvi
kurutu pitnankavarun törram – atirvāc
çirmalap pannamaippaç pöhta puçagāçag
nätarai yaffa kañattu.

1. In the field of battle
Where the king of the land
Of flowing waters
Slew his opposing foes,
The vultures
Flapping their feathers
Under the two wings,
Gorged at the corpses
Drenched in gore;
The spectacle and sound
Resembling
A musician and his small drum
And the perfectly rhythmic beats.

2. In the battlefield, where Chengatcholan the red-eyed
King of the chola kingdom watered by river Cauviri,
Has killed his enemies,
The scene of vultures spreading their wings
And seizing the corpses from which blood is flowing out,
Appears as if one who is trying to set tune
His drum which raises no tremolo.

3. In the battlefield where the king of the riverine plains killed
his enemies, the eagles spreading the roots of their wings
wide and clawing the bloody corpses looked like a person
setting right the drums lacking the proper tune.

21. இன்னோடைத் தைவார்கையுடன் பெரியன் எருந்து
 செழிப்பாட்டின் தலைநாள் முக்கியம் — செழிப்பாட்டிடத்துக்கு
 இன்னோடைத் தைவார்கையுடன் பெரியன்
 பெரியன் எருந்து செழிப்பாட்டின் தலைநாள்
தைவார்கையுடன் எருந்து செழிப்பாட்டின் தலைநாள்.

1. In the battlefield
Where Sen Kan Chozhan
Of great fury
Fought and slew,
The entwined spears
Penetrated deep
Into their breasts,
And the elephants
Grown weak in limbs
By the shifting steel
With no drivers to guide
Shorn of their strength
Shivered and fell
Grasping the land with their legs
Sinking in the land with their legs
Sinking in slow degrees
As mountains slide
Flattened to the ground.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom, has waged war,
The elephants which have excessive wounds
On account of the brace spears going deep
Into their beautiful breasts,
And have got fainted by the distress
Caused by the infliction of arrows,
Are now derelicts which have lost
Their earlier strength and are now drooping;
They thus look like mountains which are grasping
The land with their legs.

3. In the field of battle where the king Sengaanal waged war,
well-fitted out javelin’s piercing their strong breasts and
wounding them deeply, and greatly staggered by the fast
flying arrows, the elephants losing their riders and losing
their wonted strength trembling collapsed on the ground,
looking like mountains, grasping the earth with their legs.

22. ஓர் தவை கைத தைய பறுத்து
ஒன்று கைதுடன் கைது வந்து கைது வந்து
நேதில் கைதிதுடன் கைதிது வந்து
முகலை கைதிதுடன் கைதிது வந்து
நேதில் கைதிதுடன் கைதிது வந்து
1. In the field of battle
   Where the king of the land of copious waters
   Of battle drums
   Resounding like thunder
   Slaughtered his envious foes
   As warriors
   Who never showed their back to the field
   Hacked and whacked,
   The swaying trunks of victorious elephants
   Of ash-lined foreheads now dismembered
   Writhe in the field under the white umbrellas
   Resembling the dark serpent
   That swallows
   The white shining moon.

2. At the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom
   Who possesses the royal drum
   Which is like roaring thunder
   And the River Cauviri which has flowing waters,
   Has killed his enemies,
   His warriors who are holding glittering swords
   And who would never show their back in defeat,
   Have cut off the long trunks of victorious elephants
   Having streaks on the foreheads;
   And the trunks so severed and which are now
   Lying near the royal umbrellas
   Which have fallen on earth,
   Look like the snakes which touch the brilliant moon
   Which has a cusp.

3. In the battlefield where the king of the plains where rivers
   flow, the possessor of drums sounding like great thunder,
killed his enemies, unflinching warriors with flashing swords cut down the long trunks of victorious elephants with striped foreheads. The trunks so cut down looking like the snake licking full moon (the earth’s shadow darkening the full moon) lay by the side of the royal white umbrellas knocked down in the field.

23. 

2. In the battlefield, where Chengatcholan the red-eyed King of the Chola kingdom Who possesses a victorious force of spearmen And a strong chariot which has a tremulous standard, Has killed his enemies, The bodies of the elephants over which the blood is flowing On account of breaking of their foreheads
By throwing of arms by the warriors,
Look like the black clouds on the red-sky.

3. In the battlefield where the Chozha king Sanganan, the owner of a victorious spear-borne army and a flagged strong chariot, killed his enemies, the bodies of elephants whose foreheads were split by weapons of war aimed against them by warriors dipping and floating in the pool of blood, looked like black clouds in a red-hued sky.

24. மூலகன்ல எவன முறுமின் மூலவதராக
உள்ளனவனாள் கேரளவனை — நற்சுசாகியாம்
சுண்ணாந்தையும் வந்தவனை கொண்டாய்
உள்ளனவனாள் கேரளவனை அனைய முழுமையான
பெருந்தோற்றம் உண்டு மலர்

tittōn marava reriyat ticaittrum
pointelai pārī purapavai — nagkenaicitrum
pennaiyan tōtum peruvaiy pūkkāyē
kannār kamaḷṭhiyair kāviri nīṟōtum
nannārai yātta koḷattu.

1. In the field of battle
   Where the king of the land of Cauvery,
   Of fragrant and eye-filling garlands,
   Slew his unfriendly foes,
   Thrown by warriors
   Strong and broad-shouldered,
   In all directions,
   Rolled in mud
   The greenish-brown heads;
   And as these grew in number
   Resembled
   A typhoon in a palm grove.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom having River Cauviri,
   Who is wearing fragrant garland
   Which is so pleasing to the eyes,
   Has killed his enemies,
The black-haired heads of the enemies are tumbling
O'er the ground in all the directions
On account of throwing of swords by his warriors
Who're having strong shoulders;
And they look like the rolling over of palmyra fruits
On account of the entry and blowing of gale
In palmyra grove.

3. In the battlefield where the king of the Cauvery region
wearing lovely sweet-smelling garlands killed his enemies,
because of the sword cuts by strong-shouldered warriors' black heads (cut down) rolled on the ground on all sides
and looked as if a violent storm blew over a palmyra grove
(knocking down the black fruits and rolling them all round).

25. malaikalankapat pōyu malaipō nilakollak kulicaram payak kotyeluntu – ponkupu vāgan tutaippapa pōnga punanātan mēvārai yaṭṭa kallatu,

1. In the field of battle
Where the king of the land
Of copious waters
Slew the advancing foes,
Elephants standing firm
Uprooted other elephants
Like mountains uprooting mountains
And the flags afluttering
Flew up and furred
As if
Cleansing the skies.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom watered by River Cauvi,
Has killed his enemies,
As the elephants are firmly pouncing
Like the act of mountains which strike against mountains
And nonplus them,
The standards tied on their heads are rising up,
and waving, as if they are sweeping the sky.

3. In the field of battle where the king of the riverine plains
killed his enemies, like mountain strangling a mountain
shatteringly, elephants with their rear legs firmly rooted
sprang on the enemy elephants and when they did so, the
ensigns housed on their backs rose high and flapped as if
they brushed the very skies!

evyuu mōi vayavvar tantititta
kavūyyit kontelunta cečcevippu pùppěvál
āyōy vayaanåkkē kavi vicumpivarutt
cevā yuvaanattir röŋrum pungadjirag
tevvarai yetta kalatttu.

1. In the field of battle
Where the king of the land
Of flowing waters
Slaughtered his repugnant enemies
Rushing everywhere
Warriors
Hacked and struck,
And the red-eared male kite
Snatching in its beak
A hewn hand dismembered,
Winged aloft
Resembling
The Brahmin-kite
Whirling in the sky
Snatching a five-headed serpent
In its claws and beak.
2. In the battle-field, where Changatcholan the red-eyed
King of the Chola kingdom watered by River Cauvery,
Has killed his enemies,
The tawny kites which are having reddish ears,
Are seizing by their mouths
The hands slain by the warriors
Who are running here and there,
Are raising on high;
They look as if the white-headed kites which are having
Reddish mouths and are flying high in the sky,
Are seizing the mighty
Five-mouthed snakes.

3. In the field of war where the king Senganan of the riverine
plains killed his enemies the red-eared male kites rose in
the air holding in their mouths enemy warriors’ hands,
which, the Chozha soldiers rushing in on all sides cut down;
the scene resembled a red-mouthed brahmin kite flying in
the sky holding the mighty five-mouthed snake in its mouth.

27. չանցհան . չորս սերդանակ
շատերից չորս խորթայն պատչին
արագ գալորդ ցանկաց
չխիստ, մեծամարտել

1. In the field of battle
Where the king of the land
Of copious waters
Slew the advancing foes,
The rushing elephants
Infuriated
Trampled under their feet
The mire of blood;
And in the holes
Collected
Pools of shining scarlet blood
Resembling
A water tank of flaming flowers.

2. At the battle-field, where Chengatcholan the red-eyed
King of the Chola kingdom watered by River Cauviri,
Has killed his enemies,
The shining and reddish blood is getting collected
At the cavities created
By the treading of the infuriated elephants
Which are walking in the mud mired by bloodshed;
It looks like a water pot which is
Replete with reddish flowers.

3. In the battlefield when the king Sengannan of the riverine
plains killed his foes, the passing elephants violently treading
the blood-mity ground, blood collected in pools, in
the footprints and the blood so collected in the pits resembed red flowers in large wide vessels.

28. ഉദയരകത്വയുടെ
ശിവാലയം
പരിശുദ്ധി
നിറിക്കുന്ന
കിളിയുടെ
മാവി
കൊള്ളിയും
മാമി
ചന്ദനം
ഫിഷി
മായി
മാവി
കൊള്ളിയും

ഉദയരകത്തിൽ
നിന്നും
മാവി
കൊള്ളി
മായി
മാവി
കൊള്ളി

1. In the field of battle
Where the king of the land
Of flowing waters
Slew the unfriendly foes,
Warriors who never ran away from the field
Frowned big in pride and valour fought,
Their swords of glory
Held aloft;
And the long hands
Still clutching the shield
Rolled on the ground.
The night-prowlers
With these limbs in their fearful jaws
Looked at strangers
Through their rolling eyes
Resembling beads of glass.

2. In the battle-field, where Chengatcholan the red-eyed
King of the Chola Kingdom watered by river Cauviri,
Has killed his enemies,
The scene of jackals seizing by their mouth
And running away with the large hands of warriors
Which have fallen, being cut off along with buckler,
At the said battlefield,
Where those warriors who never showed their back in defeat
And who are carrying swords of victorious greatness
Are fighting vigorously and getting exhilarated pride,
Does appear to those who stand nearby
as those who see themselves in the mirror.

3. In the field of war where the king Senganan of the riverine
plains killed his enemies, the unfeeling warriors furiously
and with gusto fought holding in their hands their renowned
swords. In such a battle, the jackals ran away holding in
their mouths the enemy soldier’s hand with the shield
therein cut down. For the onlookers it looked as if people
were looking at mirrors!

29.  குறிகவிவ் கரியருக் மறிய வோத்த தயாகே.
    விருளுடன் வோத்தைப் பயன்படும் நார்களைத்
    குளுக்கு பருவிழுங்கு இருக்கின.
    சிந்து போராட்டு கத்தாது.

    kajikavi kariyar ratiya velipattu
    vichuli rōṭu mayilippampōl - nārīcaiyum
    kēḷī rīḷantā ralarupavē cēnkat
    cīṇamāl porata kalattu.
1. In the field of battle
   Where Sen Kan Chozhan
   Of great fury
   Fought and slew,
   Like unto peacocks
   Running helter shelter
   In packs and shoals
   Frightened
   By the increasing speed of wind
   In a dark crowded grove
   So did
   The women
   Who lost their men
   Run helter-skelter
   Weep and wail
   In all directions fourfold.

2. In the battlefield, where Changatcholan
   the king of the Chola kingdom
   who's having reddish eyes and wrath,
   has fought with his enemies,
   Those women who've lost their husbands
   are weeping aloud in all the directions
   Like groups of peacocks which are running severally,
   getting afraid of the blowing of cold biting wind
   o'er the garden which has trees of fragrant flowers.

3. In the field of battle where the furious Chozha king with bloody
   eyes waged war, like the flock of peacocks that scared runs about
   severally in a dense grove when a tempest rages, the women who
   lost their husbands raised a wail on all sides, running about.

30. 

matanak avintu malaiyurattu nirpol
tatankonja vonkurati kolkaši tirkkku
matankā maramoympir cekkañ cinamāl
atankārañ yatta kalattu.
1. In the field of battle
   Where Sen Kan Chozhan
   Oficonc
   Strength, valour and fury
   Slaughtered the recalcitrant foes,
   Like into the flood
   That uproots mountains
   And rolls them on
   So did
   The expanding flood
   Of shining grisly gore
   Roll in its course
   The slain elephants.

2. In the battlefield, where Changatcholan the red-eyed
   King of the Chola kingdom,
   Who has imposing shoulders and breast
   And renowned for untumbled bravery
   Has killed his enemies, who are raging in wrath,
   The bright blood-flood which is widespread like the water-flood
   Which uproots the mountains,
   Throws them, making them roll and tumble,
   Is dragging the slain elephants
   Along with it.

3. In the field of war where the red-eyed furious Sengavan of un
   flinching valour killed his foes, like the flooding water dashing
   against the rocks and rolling down the huge boulders, the vast
   shining flood of blood dragged the dead elephants along.

31. gïha ïpek omra navîja gãndulam
    navîja ïpek moseñañajq ëkajjã gãndulam
    moseñañajq ëkajjã navîja ïpek ëkajjã
    ëkajjã navîja ïpek ëkajjã navîja ïpek
    këla ëkajjã ëkajjã ëkajjã ëkajjã ëkajjã
    ëkajjã ëkajjã ëkajjã

ōtā mayava reiya nutalpiyanta
kōṭṭu kōkāliruk kumāt tejilāt
mōnuk koṭṭiyā mūlram punagāyap
oppūrayai yajja kāstatte.
1. In the field of battle
   Where the king of the land
   Of copious waters
   Slew his dissenting foes,
   As the warriors
   Who never ran away from the field
   Aimed their weapons,
   The killing elephants of uplifted horns,
   Their foreheads blown,
   And their heads
   Covered in plated gear
   Shone like streaks
   Of lightning.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola Kingdom watered by river Cauviri,
   Has killed his enemies,
   The imposing frontlet tied o'er frontal globe
   Of the killing elephants which get their foreheads
   Cleaved by the throwing of spears by warriors
   Who never show their back in defeat in war,
   Looks like gleaming streak of lightning
   Running thro' dark clouds.

3. In the field of battle where the king of the riverine plains
   killed his enemies, the lovely golden plate on the foreheads
   of the deadly elephants whose foreheads were split
   by the unfleeing warriors throwing their javelins at them
   resembled lightnings (in the sable clouds).

32. 

māiyāṃ mēn nilamēnnu nallāval
ceyyatu pōṟnāḷpōṟ cervantai-poyirnṭa
pūṇār mūṟacint pūṟupugu bīṟnāṉu
kāyntārāi yatta kalaṭtu.
1. In the field of battle
   Where the king of the land
   Of copious rivers
   Never turning dry or proving false
   Embattled the banks;
   Where the king
   Of the garland of flowers
   And of victorious drums
   Slaughtered the jealous enemies,
   The goodly earth
   Of blemishless beauty
   Covered in a blanket red
   Turned crimson herself.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom, who wears a garland
   Of fragrant flowers which don't wither,
   Possesses the Royal Drum of war, which is ever-beaten
   In token of victory and who is having River Cauviri,
   Water of which does not dry up at all
   But dashes against the shores,
   Has killed his furious enemies,
   Lady Earth who has a spotless body
   Of fertile elegance
   Has tuned red in colour as if she put on a red garment,
   On account of the blood
   Flowing out of warriors' fight.

3. In the field of war, the flower-garlanded king, possessing
   the drum of victory and lord of the region where the pe-
   rennial waters of the Cauvery dash against the banks, killed
   his enemies. There Dame Earth of flawless beauty became
   red-hued as if she drew a red mantle over her body.

33. துர்கிபோன் யோசனியையால் யாதொருவழியும் குர்தந்யானை
   குருப்பு மிதுண்டு தவமுக பருவகையுடன்
   கீழ்முக குருப்பு தலையுடன் நடைக்கும்
   துர்கிபோன் என்ற குருப்பு ஧ரையாக வெளியுடை
   குருப்பு பருவத்தாக இருந்து முட்டை.
poykai yutaintu punalpyynta väyella
nevta liiayitai valai piruvaqanapōl
aitlani kekki naviroiviä täytytavē
kocuvuq māvêr kōititintērc cempisvāq
tevarai yaffa kalattu.

1. In the field of battle
Where Sen Kan Chozhan
Of strong chariot and fluttering flag
Drawn by well-kempt horses
Slew his hateful enemies,
The spectacle
Of handsome steel spearheads
Flashing now and then
Among long swords
Shining bright
Resembled
A lake of broken bunds
With stagnant pools of water
Collected everywhere
And the neithal flowers in bloom
And in between
The frisking and gambling Valai fish.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom, who has
royal horse with sheared mane
and a strong chariot with his standard tied to it,
has killed his enemies,
The glittering swords are flying along
with beautiful gleaming lances
Like the scabbard-fish flopping every now and then
thro’ the fingers of water-lily flowers all o’er the places,
Where the water had gushed out from the buttress
of the bund of a tank which got breached.

3. In the field of battle where the Choza king Senganan, the
possessor of horses with trimmed manes and mighty chariots
killed his enemies, like the valai fish swimming and
rolling along amidst the neithal blooms blowing in the (red)
waters that have flooded all round with the bund of the
tank giving way, attractive javelins and flashing swords
rolled along (in the moving flood of blood).

34. ஊர்கணிய கான் சோழன் கிறிஸ்தவ சிங்கம்
 நந்தன் மலை ஒடிக்கு மாநில
 கோலாலம் கரகை முக்கியான
 கோலாலம் கரகை முக்கியான

In the field of battle
Where Sen Kan Chozhan
Fought and slew,
In the thickening field
Valiant warriors
Rose up, in all their might
Aimed and threw
Spears of shining steel
And wounded,
Fell to the ground
And the pack of vixen
As they grabbed at the intestines
In their mouth and ran
Resembled
Hounds in tethering chains.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom, who wears ornaments
Made of fine gold in the shape of foil the thin flap,
Has killed his enemies,
The jackal is seizing by its mouth and dragging away,
The bowers which have been falling o'er the ground
By the throwing of shining lances by his warrior
Who proceeded against their enemies
In the dense and continuous fight;
And it resembles the scene of a wolf
Which is chained, and tied to a pillar.
Being dragged away.

3. In the battlefield where the Chozha king wearing thick set lovely
ornaments, fought and killed (his foes), in the thick of the fight
warriors rose with fury and threw the javelins in consequence
of which the bowels of enemy soldiers protruded and the foxes
taking hold of them in their mouths tugged at them. This looked
like the hunting dogs tethered to pillars (tugging at the chain).

1. In the field of battle
Where the king of the land
Of overflowing,
Bund-breaking Cauvery fought and slew,
Felled with their kings
The armoured elephants as well
Bathed in a shower of spears,
Resembling
Mountains of red-rock
And the lion in its peaky haunts
Both giving way to strokes
Of lightning and thunder
And sliding to the level ground.

2. At the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom watered by River Cauviri
Which is abound and flowing ruining the bunds,
Has killed his enemies,
The state elephants of his enemy have fallen dead
Along with their kings, with the spears of victorious fame
Of the Chola king piercing their bodies;
It looks as if the guiltless mountain is getting trembled
And falling along with lion on its peak,
On account of thunder.

3. The renowned javelins thrown by the king of the region of
   the bank-breaking Cauvery, piercing the royal elephants
   with the royal rides on the back collapsed on the ground.
   This looked like the red hills with the lions on them break-
   ing to pieces at the fall of a thunderbolt.

36. உயர்ந்த பீட்டைகள் உன்னை இழிவிட்டது
   நதியால் மண் கோழந்தைக் காண்கூறு கைப்பைக்
   கோழந்தைக் காண்கூறு கைப்பைக்
   நூறு மீன் எழுந்து பாதைக் காண்கூறு

   ஓ துணை பேருந்திகள் யூதாத
   காய் ரியாக குடும்பல் கோண்டானை
   முடுக்குப்பார் மருக்காண்டு குறிப்பிட்டு
   அறுதல் கல்லாண் போன்ற புனராயின
   மேற்கு யாத் காட்டி.

1. In the field of battle
   Where the monarch of the land
   Of copious waters
   Slaughtered his advancing foes,
   On that fateful day
   When the lord of the land of Cauvery
   Captured kazhumalam
   The umbrellas of rivaling kings
   Trampled by horses
   Were strewn upside down
   Like the mushroom
   Upturned under the feet
   Of pasturing kine.
Oh! Oh! How very similar
Was the spectacle!

2. At the battlefield, where Changatcholan the red-eyed
King of the Chola kingdom watered by River Cauviri,
Has killed his enemies,
On the day of his capture of Kazhumalam town of the
Chera kingdom,
The royal umbrellas of his enemies are getting turned
Upside down on account of kicking by his horses,
And they look like the mushrooms being kicked
By the herd of cows;
Yes, the simile has become very apt and consistent
Without any contrast.

3. On the day when the king of the Cauvery region (the Chooza
king) annexed the place called Kazhumalam, killing his
enemies in the field of battle, the (royal) umbrellas of his
enemies that had been kicked up by the (war) horses topsy-
turvy looked like the mushrooms kicked up by the (graz-
ing) cows. O, this comparison without flaw suits the scene!

37. oracin pinokkagra neyttor muturacottu
mututak kött taalirippa - etticaiyam
pouvan punarampi pongu pongagájag
tevvarai yetta kalattu.

1. In the field of battle
Where the king of the land
Of copious waters
Slew his hateful foes,
The corpses of kings
Shedding
A flood of blood
In all directions
Were swept in the tide  
The horned elephants  
The battle drums,  
And the pearls  
Resembling  
A vast ocean and a fleet of ships.

2. At the battlefield, where Chengatecholan the red-eyed  
King of the Chola Kingdom watered by River Cauviri,  
Has killed his enemies,  
The flood of blood shed by the corpses of dead kings  
On the opposite side, is dragging along  
In all the directions,  
The elephants which are wearing  
Pearl-stitched ornamental cloth on their faces,  
Are having long tusks and carrying their royal drums  
O'er them and which are since dead;  
The flood of blood looks like an ocean  
And the dead elephants like the ships  
Sailing on it.

3. In the field of war where the king of the riverine plains  
killed his enemies, the blood gushing out of the bodies of  
kings, dragged along in the current all round the war drums,  
and the fallen elephants with pearl bearing tusks. This looked  
like the wavy sea with the ships moving on the waves.

1. In the field of battle  
Where Sen Kan Chozhan  
Of war renown  
And a valiant chest
Bejewelled in gold,
And of ring-adorned ankles,
Slew his enemies,
The bull-necked
Elephants huge,
Several of them
Sorely wounded
Rolled on the ground
Like pythons
Caught in a stroke
Of lightning and thunder.

2. In the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom
Who is renowned for his prowess at war,
Having a wide breast, wearing gold necklace over it
And having his ankles with anklets strung around them,
Has killed his enemies,
A number of elephants which have cushions
On their necks and have large-naped necks,
Are tumbling over an account
Of the excessive wounds inflicted
On them by his armed forces,
Like the snakes which are scared away,
By the noise of thunder.

3. In the battlefield where the Choza king of valour wearing
gold chains on his bosom and anklets of valour on his legs
killed his enemies, many decorated big elephants deeply
wounded rolled on the ground and wriggled like (huge)
nakes struck down by a thunderbolt.

39. maññukāl yattu mayallerya nāpiṣṭut
puññukāl pōkā pulāmukanta vekeṣai
pañcīpepy tālamē pōnga puṇḍātāna
vañcikkō vaṁça kaḷattu.
1. In the field of battle
   Where the king of the land
   Of flowing waters
   Vanquished his foe,
   The king of Vanchi,
   Struggling to their feet
   The warriors stayed on;
   Their legs caught
   In the mire and the mud
   And the white umbrellas
   Their stems broken
   Lay aslant and sunk
   Taking in
   The strewn pieces of flesh
   Resembling
   A crimson earth
   Of crushed Banyan fruits.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom watered by River Cauviri,
   Has killed Cheraman kanaikkaal Irumpora,
   The Chera king who ruled o'er the Chera kingdom,
   from his capital town 'vanchi',
   The white royal umbrella is unable to proceed
   on account of the fetters, caused by the crowding warriors,
   Since its poles are getting torn off at the war;
   And it looks like a salver into which
   the paste of red-cotton is poured.

3. In the battlefield where the king of the riverine plain killed
   the king of Vanchi, in the thick of the flight where warriors
   of unflinching valour crowding participated, the royal white
   umbrellas with their handles plucked away and filled with
   red flesh looked like vessels filled with red-cotton juice.
In the field of battle
Where Sen kan Chozhan
Of implacable rage,
And of an army
Of long-resounding battle drums,
Shot a shower of arrows,
It appeared
As if
The elephants all
Tethered to silver shares shining
Ploughed the entire field.

At the battlefield, where Chengatcholan the red-eyed
King of the Chola kingdom who has a pile of spears
And a fighting army, along with the royal drum
Which makes loud sound,
Has thrown his arrows like rain-fall
On his enemies,
All the elephants which have long trunks are stooping
Out of shame, towards the earth;
And it looks as if they are ploughing the land
With the ploughs made of silver.

In the battlefield where the furious Chozha king Senganan
possessed spears galore and an army with the drum of victory
showered arrows, the male elephants with their tasks
ploughing up the land collapsed on the ground. This looked
like the ploughing of the land with white silver ploughs.
vēṇijat tīnka vayavarā lēṟuṇtu
kānīlān kōḷāk kalankic cevicīyatu
māṇīlān kārū māraikēpa pōṇravē
pāṭā rītimūracēr pāyputa nīrūṇag
kūṭārāv yāṭa kalantu.

1. In the field of battle
   Where the king of the land
   Of copious waters flowing,
   Of thundering drums resounding,
   Slaughtered his opposing enemies,
   Pierced in the breast
   With spears thrown
   By doughty warriors,
   The elephants
   Unable to stand
   Rolled on their sides
   Resting on their ears
   As if they were listening
   To the sacred truths
   Taught
   By Mother Earth.

2. In the battlefield, where Chengatcholan the red-eyed
   King of the Chola kingdom
   watered by the flowing waters of River Cauviri,
   Who has war-drum roaring like thunderbolt,
   has killed his enemies,
   The elephants with the piercing spears transfixed
   by the warriors into their breasts,
   being unable to set their feet firmly on the ground,
   Are lying and inking their ears
   on one side in decumbence;
   It looks as if they hear the esoteric teaching
   imparted by the Goddess of Earth.

3. The javelins thrown by the warriors piercing their bodies,
   the elephants, getting stunned and unsteady in the legs fall
   to the ground, with their ears close to the earth. It looks as
   though they are listening to the hidden truths that Maiden
   Earth whispers into their ears!
MUTARKURIPPAKARĀTI
നിറമ്മാർച്ചം
ഇന്ത്യൻ‌ത്തിയിലാണ്
അത്കേട്ടി
നേരിയും
ഇല്ല.

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ARANTHERAKARAM
Mutarkurippakaratı

1. ஆத்கால வாழ்வுகூடம்
2. பொழுத்தொழில்
3. தமிழ்மலை வெளிப்புறம்
4. பொழுது விளையாட்டு
5. பொழுது விளையாட்டு
6. பொழுது விளையாட்டு
7. பொழுது விளையாட்டு
8. பொழுது விளையாட்டு
9. பொழுது விளையாட்டு
10. பொழுது விளையாட்டு
11. பொழுது விளையாட்டு
12. பொழுது விளையாட்டு
13. பொழுது விளையாட்டு
14. பொழுது விளையாட்டு
15. பொழுது விளையாட்டு
16. பொழுது விளையாட்டு
17. பொழுது விளையாட்டு
18. பொழுது விளையாட்டு
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21. பொழுது விளையாட்டு
22. பொழுது விளையாட்டு
23. பொழுது விளையாட்டு
24. பொழுது விளையாட்டு
25. பொழுது விளையாட்டு
26. பொழுது விளையாட்டு
27. பொழுது விளையாட்டு
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196 Kalavali Nāṟṟṟṟṇu

6 nāṉ āṟ ricalyum
13 niraikatir niḷekka
16 paruma vīramāk
38 parumap paṇaiyerruttiṟ
10 palkanai yevvāyum
33 poykai yuttintu
30 māṭanka veṟṟintu
25 malaikalankap pāyṟu
9 mēḷōraiṟ kījōr
39 maintukāl yattu
32 māiyignā mēṟpi
8 yānaimēḻ yāgar
40 veḷḷiven nāṟṟṟṟn
41 vēṟṟrat tīṅka vayavarā
A GLOSSARY OF CULTURE SPECIFIC TERMS
(Prepared by Prof. N. Murugaiyan)

This glossary covers the culture specific terms found in the works, namely, Inna Nārpatu (KN), Iniyaali Nārpatu (Ini N), Kānpatu (KN) and Kālavali Nārpatu (Kala N). The abbreviations indicated within brackets are used along with the verse numbers for enabling the users' easy identification of the verses in the four different works.

aimpālār : Women who have dressed their hair in five modes or pleats KN 14
aimpālāy : By the five modes of dressing a woman's hair KN 11
aittu īlānu : Appearing handsome Kala N 33
aiyāvā vātākai : The five types of desire emanating from senses connected with the body, mouth, eyes, nose and ears Ini N 25
alavangkān : The eyes of the male crab KN 39
amarpūgāyār : Those who have the companionship Ini N 9
amī : Wooden boats Kala N 37
añkaṅkāku kuṅku ēkkānu : Appearing like the blue hills Kala N 7
añkaṅkāvucumpū : The vast spaced picturesque sky. These words are found in one of the most memorable lines of the work añkaṅkāvucumpū akālī nilā which means “the full moon in the picturesque sky” Ini N 9
antaṅgar : Brahman. But the word refers to those who are known for their graciousness or to those who chant the Vedas. The following lines from Tirumular’s Tirumantram refer to the same meaning: antaṅgar pīṭṭaṇ āgumāy yantattuc cīntācēy yantattuc Ini N 7
arucu unā : The royal elephant with a frontlet. The Tamil Lexicon describes it as follows: with its four legs, sexual organ, trunk and tail touching the ground, with white toe-nails, seven cubits in height, nine cubits long and thirteen cubits in circumference, with the fore part of the body Kala N 35
arimāg īpu : A hunting dog used for tracking lions Kāya N 35
ārta : One who got married IN 2
ārta : Raising a warrior’s shout of triumph, joy, valor or defiance Kāya N 2
ātarcengu : Going round villages and towns asking for alms Ini N 11
atērparu : That chariot’s wheel Kāya N 4
attā kālatu : A battlefield in which the king destroyed or killed enemies to conquer or subdue them, the term aṭukalām means Field of Battle Kāya N 1
āvātu ponnāt : Gifting gold in addition to a cow to a Brahman. This is considered to be the First Type of gift. Ini N 23
avvitu : Bending one’s mind Ini N 36
cakkaraṭaṭṭaṇai : The wheel-weapon wielding Vishnu, the husband of the goddess of Earth IN 1
calam : Obstincacy Ini N 20
calavarai : Deceitful person Ini N 20
cāru : Festival Kāya N 17
catiyāṇ : The Lance armed God Muruga, the younger son of Siva and the lord of hilly regions IN 1
cēkkara : Reddish in color Kāya N 23
cēlcuṭar : Moving sun Kāya N 4
cēllakālātū : Unable to move Kāya N 10
cēn : Sky, distance, remoteness KN 31
cēngamāl : Māl is one of the names of the Cholas as they are the descendants of Vishnu or Thirumal. Kāya N 4
cēral : Getting angry or enraged IN 4
cērrūkkal : Getting angry IN 37
cērtal : Constantly thinking about Ini N 1
cēvval kuṟram : Red hill Kāya N 10
cēyyatu : Covered with a red carpet Kāya N 32
cēṟaiyil : Fenceless or without enclosure IN 5
cēṟal : Kingfisher KN 36
cēṟṟutaiyāṇ : Those who have young soldiers under their control Ini N 38
cōtu
: Sandal, cōtu is the contracted form of cuvaṭu. Kāla N 9

curam
: Jungle KN 29

curampāṭal
: Getting into the forest IN 12

ēkkam
: Spears Kāla N 5

ējīl ḍūsai
: A beautiful frontlet for elephants Kāla N 31

ējīi
: Cloud KN 37

elluppoṭutu
: At night Ini N 34

ēmamī
: Unguarded or defenseless, with no fortified wall of protection for the safety of those who are within the enclosed fence IN 24

ēn aṭivā māntar
: Those who are not familiar with books on astrology IN 31

ēnāḷaṅ
: One who has not mastered arithmetic IN 16

ērkkai
: At the beginning of an agricultural season farmers get together to plough for the first time in the season on an auspicious day with appropriate ceremonies. This is also known as ponner (golden ploughshare) or nallē (good ploughshare) KN 39

ēruṭtu
: The navel, the back of the neck of an elephant Kāla N 38

ēruvai
: Vultures Kāla N 20

ēvatu
: As deployed in service Ini N 3

ēvvaṃ
: affliction, distress, fault, blemish KN 33

ikalaṅ
: A Jackal Kāla N 28

ilankilaimai
: Tenderness of offspring Ini N 3

ilakkattal
: Lying severed Kāla N 3

inkulikam kuṟu
: Vermilion Hills. The elephants that look like blue hills become vermilion hills after moving around the battlefield Kāla N 7

inṭīṅ
: Datapalm, phoenix dioccyfera KN 40

irukkaṇ mū
: Dark clouds KN 12

ippanaiṭṭaiṅ
: One who passes beyond bounds overturning the proper limit IN 11

iṟumppai
: Suffering or affliction or distress or calamity. According to Tamil Lexicon it is one of the eight
kaikaśam : Leaving Ini N 29
kaitäm : Having nothing in the hand. The Tamil word kainū means ‘That which is in hand. Gold, riches, wealth’ Tamil Lexicon, p. 1105 IN 36
kālā : Very sweet Ini N 40
kālāmpī pōṭra : Similar to the fang of a poisonous snake Kala N 36
kālārum : Speaking fully understanding the nature of the hall of assembly Ini N 12
kālātta : In the field of battle Kala N 1
kālākaṭku : Those in a state of intoxication after taking toddy. The word kālāṭṭal means being in a state of intoxication in the past. But it now refers to the state of being joyful. IN 9
kālāṭṭuṭṭupu : The horns or tuskers of a male elephant Kala N 3
kālātān : One who has not learnt the art of riding on horseback IN 29
kālāmatam : A place in the cbrā country Kala N 36
kamāncūl : Wateriness of clouds KN 37
kāmār : Losing ground IN 4
kāmāmūrattiyān : The three-eyed god is riva, having the eye of fire on his Forehead. His three eyes are often described as cōma (Moon), cūri (Sun) yākkīna (Fire). Inna N 1
kāppēr kāttukānai : Terrible arrows which are as sharp as women's eyes. It is the practice of poets to use the simile of arrows to describe women's eyes. Kala N 8
kāntikai : Festival of lights placed at the gate and other parts of the house (Tamil Lexicon) KN 26
kāntikai cāruil : The festival of lamps celebrated in the eighth Hindu month kāntikai in honor of Skanta or Kārttikeyā. Kala N 17
kāri : Sugarcane, saccharum officinarum, a tropical crop with tall thick stems from which sugar is extracted IN 5
kāri varai : Dark rain bearing clouds frequented rainy season KN 34
Text, Transliteration and Translations

karvai : A column of army IN 4
karvilai : A wild creeper with dark blue flowers, clitoria ternatea, KN 9
katai : The fiercely fought battle Ini N 8
kavarrigal : Using dice (for playing a game), The Tamil word kavaṉu means a die IN 25.
kavai : Scandal, slander KN 28
kēlrē nān̥tār : Women who have lost their husbands in war Kala N 29
kilamaiyutaiyār : Those who have the right or authority IN 27
kolkātē : Slayed War-elephants Kala N 30
kolkōtē : Sceptre becoming dented in the case of a king who fails to render Justice. But, In the verse under reference, the partiality of someone is referred to Ini N 5
kōṇāy puraiyām : Jackals appearing like hunting dogs Kala N 34
kōṇkaraivai : People belonging to the kōṅka, the ancient country governed by the Seran dynasty on the Western coast. Kala N 14
kōṅma : The cloud Kala N 23
kōḻ : Taking or receiving Ini N 27
kōḻuyar pōṭai : To jump off the tall tree branch IN 30
kōḻumpatā ṣaiyār : One who is cruel-minded or endowed with perversity IN 6
kōḻunkōl : A crooked scepter representing tyrannous rule as opposed to a right scepter, cenkol IN 3
koyīcavagā : A horse with trimmed hair Kala N 33
kukkīl purata : The exterior of a red bird centropus rufipennis Kala N 5
kumīḷi pāṭu : The flower of Coomb seal KN 28
kumpattup pāṭuvaγa : Pounced on the forehead of an elephant Kala N 16
kuṭcaram : An elephant KN 12
kuṭiyyūrīnta : One who knows nothing about the art of snake charming IN 29
kuṭram : Yama, the god of death, considered to be one of
the protectors of the world along with Indra, Fire, wind etc Ini N 28

kurukilai : White fig leaf, Ficus Virens Ait KN 27
maistar : Soldiers Kala N 34
maintikantär : Those who have lost strength Kala N 11
makkolai : Not allowing an animal caught in the cross current of water from saving itself is an offence. IN 33
malartalai : Vast spaced Ini N 20
mānapalintapi : After losing one’s dignity or self-respect Ini N 13
mānapantam ayin : If it turns out to be worthless. Ini N 2
manil : A black paste smeared on the head of a drum to increase its resonance Tamil Lexicon, University of Madras, P. 3170
mānilam : Broad land Kala N 40
mānyilād kuñcaram : An elephant with no bells attached to its saddle. There is an adage in Tamil that goes as follows: The sound of bell comes first and the elephant comes later on. IN 13
maṅtai : Peacock (KN 4)
mangin : In the open space that serves as the hall of assembly Ini N 18
marsi : Words of advice Kala N 40
marumangar : The king who has killing as his occupation IN 3
mātraramarīyan : One who is unable to comprehend the constituent parts of words IN 7
maramattu : On the chest, a vital part of the body Kala N 21
mayakkal : People whose minds are in a state of confusion or bewildered people Ini N 21
mēvar : Enemies or foes Kala N 25
mfimai : Prowess IN 40
miṅ : This Tamil word that refers to fish is presented as miρjmi in Sanskrit with the same meaning according to N.M. Venkatadasamy Nattar, p. 13, Kalavali, 1966, Kala N 7
moympu : Shoulder Kala N 30
mukam nāṅkuṭaiyāṅ : Brahma, the lotus-born son of Vishnu, is a four-faced
god. He is worshipped 'as creator, progenitor or evolver of the worlds and creatures' of the universe

mukkan pakavag: The three-eyed god Sivá, having the third eye, the eye of fire, on his forehead. Siva, one having the color of fire, one of the chief gods of the triad with a special function of destruction. KN 1

mukkōjta pōnga kaligellām: The elephants with three horns, two tuskers and a spear thrown at them getting stuck in between the tusks Kāla N 19

muruṣiyam: A drum used in the hilly tracts. It is played in temples dedicated to Muraka, the Younger son of Siva and Parvati KN 27

mutērmurvalar: Girls or women having pearl-like teeth. It is a common practice among Tamil poets to use a pearl simile to describe women's teeth. Ini N 1

mutumakkal: The learned or wise Ini N 19

nacai: Desire Ini N 26

nakam pāmpu: It is generally believed by people that there is some enmity between the moon and the snake. The snake that licks the moon is responsible for the lunar eclipse. According to Hindu mythology, the total lunar eclipse taking place is caused by the swallowing of the moon by the snake. Kāla N 22

nālavaiyil: In a renowned hall of assembly, The Sanskrit word capā becoming capai in Tamil first and got changed to cavai as per an easy interchange of pa and va available in Tamil Phonology Ini N 1

nālkūra: The hot rays of the sun weakening KN 2

nāmar: Our lord KN 37

nāg hāyiru: Morning time with the rising of the sun Kāla N 1

nāṇappetāl: Getting humiliated IN 15

nādacil volavag: Baliraman, an elder brother of Krishna, known for having his ploughshare as his war-weapon KN 19

nāṭkār: At all times: above, on, over KN 29

nānkātālar: Our lord KN 35
nāṟūmal : To sprout IN 19
nāṟignāl : Being loveless IN 8
nāṟum idā : Having no fragrance IN 7
nāṟum idā : Inside the columns of an army Kāla N 2
nāṟān : Enemies Kāla N 9
neytōr : Floods of blood Kāla N 37
nilāk kāmpisal : It is indeed a pleasure to witness the full moon of
the vast spaced picturesque sky Ini N 9
nilamegum nallavel : The earth called lady. Earth is treated as woman by
the Tamil as well as by the other linguistic groups
in India. Terms such as pūmā tevi, nilamaţantai
referring to earth will serve as illustration to the
statement made above. Kāla N 32
nirāimān-nil : A woman devoid of chastity Ini N 10
nirām-sil : Water-tank Kāla N 27
nirāmpīru : Shīcē Kāla N 2
nirāt : One of the eight protectors of the world as found in
the following list : Indra, Pūre, Wind, Rain, Niruthi,
regent of the south-west, Kuperan, lord of the north
and Isanen, Siva, the lord of the north. Ini N, 30
ollam tunalum : As far as possible Ini N 24
ollakaram : The transitive verb form of ollakum which is
intransitive. Kāla N 3
omappiţal : Leaving unprotected IN 17
orkam : Losing mind power Ini N 39
orrīqaţa : By the spies or secret agents or emissaries Ini N 35
orrīlā : Not in the habit of chanting Vedas IN 21
orrū : Making a retreat showing one's back in a field of
battle IN 8
orrū uva-res : Not forgetting the Vedas. As it is chanted
orappāntal, it has become orru the veda or sacred
writing. Ini N 7
paralai : Greensniness of complexion owing to love sickness
KN 4
pakkil pōlum nelikam : The mind as clear as the sun IN 8
palliyil : Like the places Kāla N 15
pālpatum : Bestowing a large quantum of milk
pāli : Bamboo. A woman’s shoulder is often compared with
the bamboo.
panai : Grown big
pāllicey : Pouring reddish curry inside
pānil : Saddleless. Riding a horse that has no saddle is
painful.
panam : Bond, relatives
parippu : A burden
pariyākkku : To those who show no loving kindness towards one
parumam : Saddle. The words paramam, pān, kallainai are all
synonyms same meaning according to N.M. Venkatasamy Natar p. 13 kalavai Nāṟṟatu, Saiva Siddhanta Works Publishing Society Limited, Thirukkalya Madras, Kāḷa Nī, 16, 38
pati iruntu : From the home town
pāṭiri : Yellow-flowered fragrant trumpet flower, one of the
eight kinds of flowers used for daily worship,
bignonias cheloneoides KN 3
pāṭtuvai : Sharing food with those in the southern country
pāṭṭu : With no folding
pāṭṭuraittal : Saying whatever one wants to say in a verse
composed
pāṭu ar : With a roaring sound
pavam : Sea Kāḷa Nī 17, KN 17
pavar : A creeper
payamoṣi : Useful words
pennaiyānaiṭṭam : A palm orchard
petuvirai vāṇam : The sky is celebrated as a giver and taker. The sky
that sends showers to the earth is the giver and while
it absorbs water from the sea it is the taker. That is
why it is described as ‘big fingered sky’. KN 34
petrai peru māṭam : Lady love’s simplicity
petjavai : All that one is fond of
piḻīrānai : Not getting angry
Glossary

piṭi : A female elephant KN 38
piṭita pāṭai : Hand-held war weapon IN 7
polāṅku : Wickedness Ini N 5
poonkaram : Orchards KN 29
poonpaṇaiveḷai : The white complexioned Balarama who has the palm tree as flag IN 1
pulai uḷi : Desirous of eating flesh, fish, meat etc IN 12
pulcēval : Simple Kite-cock Kala N 26
pulḷārai : Enemies Kala N 4
puṇṇaiğghi : Without a float IN 3
puṇṭāṅkāṟutai : Speaking ill of a person while he is not present by making a false or malicious statement. Ini N 19
puṇṇavai : Clothing or dress of women. It will also refer to the dress of men. IN 2
puṉval kugram : A hillock formed by red earth Kala N 12
takainṭaṅga : blossomed KN 19
tāḷām : Earthen dish Kala N 39
talavam : Golden Jasmine, Jasmine humile KN 36
taliriyai : As soft as the tender leaf. A woman’s skin is often compared to a tender leaf. Ini N 37
taṇmarilḷaiḷai : Those who are mean-natured. The sweet-natured are kind even to their enemies while the mean-natured are known for harming even their best friends. That is why the enmity of mean-natured must be avoided at all costs. Na Mu Venkataram Natar in his edition of Nānārpatu, p. 28 Inna Nārpatu, The South India Saiva Siddhaṇṭha Nūṟṟaiyippukkalakam, Madras, 1966 IN 31
taṇṇairiyai pōṟṟutai : Safeguarding one’s own self is nothing but having control over one's mind, language used and senses deployed in one’s day-to-day life IN 32
tanirattin : As per the norms prescribed in treatises Ini N 18
taṇṭiyarīyai : Without knowing what sort of obstruction is at the bottom or middle of the water in a river or a tank IN 29
taṇṭukkai : Roastfulness IN 13
<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>tasarumāram</td>
<td>The restlessness caused by poverty and other things</td>
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<tr>
<td>tērin</td>
<td>If examined Ini N 3</td>
</tr>
<tr>
<td>terulōṭ</td>
<td>A creeper garden KN 25</td>
</tr>
<tr>
<td>tevventarai</td>
<td>Enemy kings Kala N 6</td>
</tr>
<tr>
<td>timil</td>
<td>A boat in the sea Kala N 18</td>
</tr>
<tr>
<td>tiripīrī</td>
<td>With no abhorrence of mind Ini N 22</td>
</tr>
<tr>
<td>tirumāl</td>
<td>Vishnu is the preserver, who furnishes each soul with its allotted portion of joys, sorrows, as the results of former actions. He is a sea-water like complexioned god who is the brother of Indra. He took the bow of his brother and placed it vertically for preventing the pouring of rains. KN 1</td>
</tr>
<tr>
<td>tiruvil</td>
<td>The bow of Indra, king of the Devas, lord of the clouds, rain, season, crops and worshipped at the seasons of sowing and reaping KN 1</td>
</tr>
<tr>
<td>tōgī</td>
<td>Red species of Malabar glory-lily Tamil Lexicon KN 26</td>
</tr>
<tr>
<td>tulaymalaiyāy</td>
<td>God Vishnu who has worn the garland made of holy basil, Ocimum Gratissimum, tulai = 'The basil is a fragrant herb held in veneration by the Hindus, which is said to be female metamorphosed (Tamil Lexicon)'. There are several varieties of basil found in various parts of the country, some of them are sacred to Siva while others are sacred to Vishnu Ini N 1</td>
</tr>
<tr>
<td>tūkkum</td>
<td>Hanging IN 14</td>
</tr>
<tr>
<td>tungāraiy</td>
<td>Enemies Kala N 38</td>
</tr>
<tr>
<td>tujakkam</td>
<td>Effort IN 40</td>
</tr>
<tr>
<td>ulai</td>
<td>Hair plume made of Yak's (Ros Gramiess) on a horse's head KN 22</td>
</tr>
<tr>
<td>ugran konjīṭār</td>
<td>Those who are not magnifying lapies Ini N 27</td>
</tr>
<tr>
<td>usarcīr</td>
<td>To reside or dwell IN 5</td>
</tr>
<tr>
<td>ārumur</td>
<td>Directing the horse mounting its saddle IN 29</td>
</tr>
<tr>
<td>urum meri</td>
<td>Thunder struck Kala N 13</td>
</tr>
<tr>
<td>ujarpiriār</td>
<td>The infuriating enemy Kala N 18</td>
</tr>
<tr>
<td>uṣkil</td>
<td>While estimating Ini N 26</td>
</tr>
<tr>
<td>uṣai</td>
<td>The cold wind KN 30</td>
</tr>
</tbody>
</table>
avanattil: Like the white headed kite Kala N 26
valamatar: A way that has been put to active use by the terrible tigers IN 30
vaćiikkō: A town of the cērā country, now applied to one in the Coimbatore district, commonly Kanuvir Kala N 39
vatuvijai: Tender mango fruit divided into two parts KN 6
vāpyppuāiyār: Those who are endowed with literacy, wealth, authority and masculinity Ini N 6
velam: An elephant, KN 38
velāṇmai: Saving others from suffering IN 36
verumpuram: The unsaddled back of a horse, particularly a war elephant IN 38
yāṇaṣyin kai: An elephant’s trunk, the elongated prehensile nasal part Kala N 14
yāṭṭa natpu: Friendship forged IN 11