

THIRUKKURAL

OF

THIRUVALLUVAR

காமத்துபால்

(1081 to 1330)

TRANSLITERATION AND TRANSLATION

BY

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PART THREE

காமத்துப்பால்

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INTRODUCTION

The Third section of TirukKural is well-known by the name of Kaamattuppaal.

What is the meaning of the word *Kaama*?

It is a Sanskrit word.

Kaama is one of the human goals (*Pusrushaarthas*) to be attained by a human in his life on earth.

The four *Purushaarthas* are *Dharma*, *Artha*, *Kaama* and *Moksha*.

A person should base all his actions on *Dharma* (basic tenets dictated by Vedas and other Scriptures connected to them) (*Arram* in Tamil).

The word *Dharma* means that which 'supports' you.

Next goal mentioned in the Scriptures is *Artha* (that which you seek as your fulfillment in your individual life). (*Porul* in Tamil)

All your achievements and acquirements come under this category.

The third one is *Kaama*.

The term is derived from the root-letter '*Kam*' which means desirable, pleasing.

Kaama means that which you desire. It is not confined only to mating desire.

Since the most dominant desire which keeps the world going on, is the desire for the union of a male with a female or female with a male, *Kaama* refers to intense passion in literature.

Passion or love?

Love of course is very nice thing to have and imagine; but is just a goody goody costume given to passion that is innate in every female and male of any species.

In the lower levels (animals) it is the means of reproduction invented by nature to increase its kind.

In the higher levels (Devas) it is meant for pleasure of the best kind.

In the human level, the animal nature is masked by the wonderful mythically floating word 'love'.

And Manmatha who is born out of mind and creates turbulence in the mind is the deity of passion named '*KaamaDeva*'.

TiruValluvar could have avoided this whole section as he is a Sage with such a pure mind that he had nothing to talk about passion or love.

In Sanskrit literature, the love mixed passion goes by the name of Shringaara (ornament, decoration) and the poets like KaaliDaasa and Baana excel in such works.

Anyhow, 'Kaamattupaal-section' is not any detailed discourse on the human goal of *Kaama* – ambition or desire fulfillment; or purely about love without passion or passion without love; but presents only a minimal description of the love of a man and a woman before marriage (Kalaviyal) and the separation endured by the two after marriage (Karpial).

The whole of Kaamattupaal section is like a short love story.

The hero (Thalaivan) and heroine (Thalaivi) first meet as strangers; fall in love; the man ascends the Palmyra horse and declares his love to the society; the marriage is approved by all and they both marry; then the man has to leave her and has to go out of town for acquiring wealth; both suffer the pangs of separation in their own way; then he returns; she feigns false anger; he pacifies her; and they unite together in blissful union.

களவியல்
KALAVIYAL

[LOVE BEFORE UNITING IN MARRIAGE]

[(அகப்பொருளுறுப்பு களுள் ஒன்று/ (in Tamil literature) initial stage of a love theme)]

தகை அணங்குறுத்தல்
THAGAI ANANGURUTTHAL

[SUFFERING OF THE LOVER AT THE FIRST SIGHT OF THE GIRL]

INTRODUCTION

The word 'THAGAI ANANGURUTTHAL' means:

'The extreme suffering of a lover at the sight of a girl which he had never felt before when seeing other girls'

This is a type of experience a lover goes through as the first part of his love.

Here the man undergoes the extreme suffering of passion by the first sight of the girl who attracts his mind.

தகை அணங்குறுத்தல்:

"தலைவியின் அழகு தலைவனை வறுத்தமுறுத்தலை கூறும் அகத்துறை"

அகத்திணை : காதல் ஒழுக்கம் - The way of love

தமிழிலக்கியத்தில் இது கைக்கிளை, குறிஞ்சி, பாலை, முல்லை, மருதம், நெய்தல், பெருந்திணை என எழுவகை யான பிரிவினை உடையது.

(1081)

அணங்குகொல் ஆய்மயில் கொல்லோ கனங்குழை
மாதர்கொல் மாலுமென் நெஞ்சு

ANANGKUKOL AAYMAYIL KOLLO KANAGKUZHAI
MAATHARKOL MAALUMEN NENJCHU

Is this lady, a Goddess?

Or is this a lovely peacock (specially created by the Creator)?

Or is she a girl of this world, wearing a heavy ear-ornament?

My heart is getting bewildered!

(The young man exclaims at the first sight of a beautiful girl.

At first he sees only a golden shine spread all around; and vaguely he makes out the figure of a woman. He wonders thinking may be she is a 'shining Goddess' who has descended down from heaven (ANANGU).

As soon as he saw her, some unknown suffering sweet and painful rose in him, attracting him towards that shining image!

Then he sees that girl moving all over the garden thus spreading her youthful charm. The movement is so graceful like that of a peacock with a golden plumage. He again rethinks and decides that he must be seeing a special peacock of a golden plumage made by Lord Brahma!

However as he keeps staring at the shine, he sees the form of a beautiful lovely woman belonging to the earth only. She is wearing such huge golden rings on her ears that the shine spreads around her like the shine of a Goddess and the golden plumage of a peacock.)

(1082)

நோக்கினாள் நோக்கெதிர் நோக்குதல் தாக்கணங்கு
தானைக்கொண் டன்ன துடைத்து

NOKKINAAL NOKKETHIR NOKKUTHAL THAAKKANANGKU
THAANAIAKKON DANNA THUDAITTHU

*When I looked at her,
she returned the glance and looked at me.
The beautiful lady was tormenting me already with her divine loveliness;
now it was as if she was attacking me
with the help of an army.*

(The young girl who was roaming in the garden, suddenly felt uneasy as if some one was staring at her. Then she saw this young man. She also looked at him returning the same passionate longing.

The lover did not expect such a reaction from her; and feels overwhelmed by her attraction as if an entire host of lovely charms was at once attacking him like an army.)

(1083)

பண்டறியேன் கூற்றென் பதனை இனியறிந்தேன்
பெண்டகையால் பேரமர்க் கட்டு

PANDARIYEN KOORREN PATHANAI INIYARRINTHEN
PENDAKAIYAAL PERAMARK KATTU

*I never knew till then, what was meant by the word 'Yama'!
Now I understood!
It is a battle-field made of large eyes belonging to the females!*

(The Young man is undergoing extreme suffering. His heart-beat is increasing; he is sweating; his breath seems heavy; his limbs loose their strength; he feels faint and he experiences almost a death state. He understood then what it means to face *Yama* (Deity of Death) in person.

All this happened because he was lost in the beauty of the large lotus like eyes of the pretty girl which seemed to swallow his whole form in one short glance!)

(1084)

கண்டார் உயிருண்ணும் தோற்றத்தால் பெண்டகைப்
பேதைக் கமர்த்தன கண்

KANDAAR UYIRUNNUM THORRATTHAAL PENDAKAIP
PETHAI KAMARTTHANA KAN

*The eyes are indeed cruel,
for they look like, as if they will swallow off the life of
any one who gets seen by them;
and they belong to this girl whose is a personified form of female delicacy.*

(And as she kept looking at him, as if swallowing off his entire form just by looking, the young man felt certain that he was dying for sure.

'Such a beautiful girl; she looks so fragile and delicate!

She is the perfect form of womanhood; yet her eyes...?

The large eyes are so beautiful that they are dragging away my life into them!

I am dying as it were! How can they be so cruel?')

(1084)

கூற்றமோ கண்ணோ பிணையோ மடவரல்
நோக்கமும் மூன்றும் உடைத்து

KOORRAMO KANNO PINAIYO MADAVARAL
NOKKAMIM MOONRRUM UDAITTHU

Is that Yama, the God of Death?

Or is it just her eyes?

Or is it a doe?

The glance of this lady is all the three combined!

(Her eyes...! Is it Yama in person who is pulling off my life?

No, they are her eyes! They are dragging my life away like Yama throwing a rope around my neck; yet her eyes do not look cruel at all; she looks rather frightened like a doe; and her eyes are like that of a doe!

They are her eyes; are killing me like Yama; and are frightened also like that of a doe!)

(1086)

கொடும்புருவம் கோடா மறைப்பின் நடுங்குநர்
செய்யல மன்னிவள் கண்

KODUMPURUVAM KODAA MARRAIPPIN NADUNGKAJNAR
CHEYYAL MANNIVAL KAN

*If those bent eyebrows were straight and blocked the eyes,
then her eyes would not make me tremble like this!*

(The young lover is stuck by passion and is trembling all over, when the girl also looks at him as if attracted by him. Her eyes look a little frightened; but she does not take her eyes of him.

The young man notices her beautiful bent eye-brows. His suffering increases. He wonders whether he would have been saved if the eye brows had become straight and blocked the eyes instead of supporting those eyes in torturing him.

The eye-brows were bent and were so beautiful that they helped the eyes to take away his life.)

(1087)

கடாஅக் களிற்றின்மேற் கட்படாம் மாதர்
படாஅ முலைமேல் துகில்

KADAA AK KALIRINMER KATPADAAM MAATHAR
PADAA A MULAIMEL THUGIL

*The fine silken cloth covering the upright breasts of the lady is
like the decorative cloth
covering the temples of the musth elephant,
hiding them from all eyes.*

(1088)

ஒண்ணுதற் கோஓ உடைந்ததே ஞாட்பினுள்
நண்ணாரும் உட்குமென் பீடு

ONNUTHARR KO O UDAINTHATHE JNAATPINUL
NANNAARUM UTKUMEN PEEDU

*My valor which even the enemies fear in the battlefield,
has broken down in front of her shining forehead! Alas!*

(1089)

பிணையேர் மடநோக்கும் நாணும் உடையாட்
கணியெவனோ ஏதில தந்து

PINAIYER MADANOKKUM NAANUM UDAIYAAT
KANIYEVANO ETHILA THANTHU

*When this girl has the restless glance of a doe and shyness too
(as her natural ornaments),
why should the (artificial) ornaments which are unsuited,
be made as decorations for her?*

(1090)

உண்டார்க ணல்லது அடுநறாக் காமம்போல்
கண்டார் மகிழ்செய்தல் இன்று

UNDAARKA NALLATHU ADUNARRAAK KAAMAMPOL
KANDAAR MAGIZHCHEYTHAL INRRU

*The toddy which is cooked does not intoxicate unless consumed;
unlike the love which delights by the very looks!*

குறிப்பறிதல்
KURRIPPARITHAL

UNDERSTANDING THE INDICATIONS

(1091)

இருநோக் கிவளுண்கண் உள்ள தொருநோக்கு
நோய்நோக்கொன் றந்நோய் மருந்து

IRU NOK KIVALUNKAN ULLA THORU NOKKU
NOY NOKKEN RRANNOY MARUNTHU

*Her eyes decorated with collirium, have two types of glances;
one type of glance is making me ill;
the other type of glance is like a medicine for that illness!*

(The young girl looks at the man who is enamored of her. The man is stuck immediately by passion and is apprehensive that he may be rejected; but when she looks at him again, her eyes also are reciprocating the same feeling of attraction. The lover feels relieved at heart.)

(1092)

கண்களவு கொள்ளும் சிறுநோக்கம் காமத்தில்
செம்பாகம் அன்று பெரிது

KAN KALAVU KOLLUM CHIRU NOKKAM KAAMTTHIL
CHEMBHAAGAM ANRRU PERITHU

*The fleeting glance she is throwing at me when I am not looking,
is not just the half of the bliss of union; but more than that!*

(The young man already feels that they now have embraced each other with their love-filled looks. This joy of mutual love is more joyous than even the physical union they might have in the future.)

(1093)

நோக்கினாள் நோக்கி இறைஞ்சினாள் அஃதவள்
யாப்பினுள் அட்டிய நீர்

NOKKINAAL NOKKI IRRAINJCHINAAL A: THAVAL
YAAPPINUL ATTIYA NEER

*She looked at me;
and after looking at me, she bent her face (in shyness).
That was the water she sprinkled on the love-sprout.*

(The girl does not stare at him directly for long. She looks at him with a quick glance; and feeling shy immediately looks down at the ground. Her love-filled look fell on the ground and lo, the love-sprout immediately appeared there as if watered by her lovely glance.)

(1094)

யானோக்கும் காலை நிலனோக்கும் நோக்காக்கால்
தானோக்கி மெல்ல நகும்

YAANOKKUM KAALAI NILANOKKUM NOKKAAKKAAL
THAANOKKI MELLA NAGUM

*When I look at her, she looks at the ground;
When I do not look at her, she looks at me and
smiles gently within herself.*

(When the lover looks at her, her eyes do not meet his eyes directly. She feels shy; bends her head down and stares at the ground; but when he pretends to look elsewhere, she immediately looks at him.
She does not even smile openly lest her friend may come to know about this; but her face blooms up in happiness revealing her inner joy.)

(1095)

குறிக்கொண்டு நோக்காமை அல்லால் ஒருகண்
சிறக்கணித்தாள் போல நகும்

KURRIKONDU NOKKAAMAI ALLAAL ORUKAN
CHIRRAKANITTHAAL POLA NAGUM

*Other than not directly looking at me,
she will look at me as if shrinking the eyes
and smile within herself.*

(1096)

உறாஅ தவர்போற் சொலினும் செறாஅர்சொல்
ஒல்லை உணரப் படும்

URRAA A THAVAR PORR CHOLINUM CHERRAA AR CHOL
OLLAI UNARAPPADUM

*Though she spoke outwardly as if not interested,
it will be very soon understood that the words did not contain any enmity.*

(Her friend notices the change in her face and questions her; but she pretends to be angry at the young man who is staring at her; and speaks to her friend as if she feels annoyed by his attention.)

(1097)

செறாஅச் சிறுசொல்லும் செற்றார்போல் நோக்கும்
உறாஅர்போன் றுற்றார் குறிப்பு

CHERRAA ACH CHIRRU CHOLLUM CHERRAARPOL NOKKUM
URRAA AR PON RRU RR RRAA R KURRIPPU

*The words spoken feigning anger without any enmity,
looking at me as if in anger,
is an indication of the love within,
though outwardly behaving like a stranger.*

(1098)

அசையியற் குண்டாண்டோர் ஏளர்யான் நோக்கப்
பசையினள் பைய நகும்

ASAIYIYARR KUNDAANDOR E ERYAAN NOKKAP
PASAIYINAL PAIYA NAGUM

*When I looked at her, she will melt in love and flash a gentle smile.
For my beloved who moves gracefully,
that smile hides an indication.*

(Though she pretends not to care for the stranger who is looking at her, she passes quick side-glances at him without the knowledge of her friend and flashes a gentle consoling smile, indicating that she also is in love with him.)

(1099)

ஏதிலார் போலப் பொதுநோக்கு நோக்குதல்
காதலார் கண்ணே உள

ETHILAAR POLAP POTHUNOKKU NOKKUTHAL
KAATHALAAR KANNE ULA

Looking at each other like strangers; is the nature of lovers.

(These secret exchanges of glances and smiles belong to all the lovers.)

(1100)

கண்ணொடு கண்இணை நோக்கொக்கின் வாய்ச்சொற்கள்
என்ன பயனும் இல

KANNODU KAN INAI NOKKOKKIN VAAYSORRGAL
ENNA PAYANUM ILA

*When eyes join together when looking at each other,
there is no need for verbal communication.*

(Other human beings may have to use words to make others understand their thoughts; but for lovers, these glances and smiles are enough; they speak a million words in a second.)

புணர்ச்சி மகிழ்தல்
PUNARCCHI MAGIZHTHAL

JOY OF THE UNION

(The lovers unite one fine day! How joyous is that secret union?)

(1101)

கண்டுகேட் டுண்டுகிர்த் துற்றறியும் ஐம்புலனும்
ஒண்தொடி கண்ணே உள

KANDU KET TUNDUYIRTH THURR RRA RRI YUM AIMPULANUM
ONTHODI KANNE ULA

*Pleasures belonging to all the five senses
of seeing, hearing, tasting, touching and smelling,
are in this lady who wears the shining bangles.*

(A human being has only five senses through which he seeks pleasures in the world. Eyes want to see beautiful things; ears want to hear melodious sounds; nose wants to smell good fragrant things; tongue wants to taste good things; skin wants the pleasure of touch. In a woman, man finds the culmination of all sense pleasures at once. All his five senses get their satisfaction in a woman's company.)

(1102)

பிணிக்கு மருந்து பிறமன் அணியிழை
தன்னோய்க்குத் தானே மருந்து

PINIKKU MARUNTHU PIRRAMAN ANIYIZHAI
THANNQYKKUTH THAANE MARUNTHU

*Medicine for any illness is usually something that is different.
This lady who wears ornaments is the medicine for the illness given by her.*

(It is strange that this lady was the cause of his love-fever; and she alone now cures it by her close company.)

(1103)

தாம்வீழ்வார் மென்றோள் துயிலின் இனிதுகொல்
தாமரைக் கண்ணான் உலகு

THAAM VEEZHVAAR MENRROL THUYILIN INITHUKOL
THAAMARAİK KANNAAN ULAGU

*Is the world belonging to the lotus-eyed Vishnu,
as pleasant as the sleep on the soft shoulders of the beloved woman?*

(No God-world could be as pleasant as the tight embrace of the beloved!
Poor Vishnu! He sleeps on the hard snake-bed; unlike the lover who has the soft
shoulders of a woman to sleep on!)

(1104)

நீங்கின் தெறுஉம் குறுகுங்கால் தண்ணென்னும்
தீயாண்டுப் பெற்றாள் இவள்

NEENGIN THERROO UM KURRUGUNKAAL THANNNENNUM
THEEYAANDU PERRAAL IVAL

*Where did this girl get the fire
which burns when far and is cool when near?*

(A woman kindles the fire of passion when far; but cools the heart when she embraces
with love.)

(1105)

வேட்ட பொழுதின் அவையவை போலுமே
தோட்டார் கதுப்பினாள் தோள்

VETTA POZHATHIN AVAIYAVAI POLUME
THOTTAAR KATHUPPINAAL THOL

*Like the objects obliging to satisfy as soon as desired for,
these shoulders belonging to the beloved lady
whose hair locks are loosely hanging down,
offer all the pleasures at once.*

(All other objects of pleasure have to be sought for with effort; but here the desired pleasures are instantly obtained by the senses, when a woman embraces with love.)

(1106)

உறுதோ றுயிர்தளிர்ப்பத் தீண்டலாற் பேதைக்
கமிழ்தின் இயன்றன தோள்

URRUTHO RRUYIRTHALIRPPATH THEENDALAARR PETHAI
KAMIZHTHIN IYANRRANA THOL

*Whenever she is embraced,
her touch revives my life anew;
this woman has shoulders made of nectar.*

(The lover feels that he is reborn by her nectar-like embrace.)

(1107)

தம்மில் இருந்து தமதுபாத் துண்டற்றால்
அம்மா அரிவை முயக்கு

THAMMIL IRUNTHU THAMATHUPAATH THUNDARRAAL
AMMAA ARIVAI MUYAKKU

*The embrace of this girl of tawny hue,
is like eating food earned by one's hard effort in one's own house,
and sharing it with others also.*

(The best pleasure a man can have is eating food earned by his own hard work inside his own house and sharing it also with others. The lover's union contains such a happiness maybe!)

(1108)

வீழும் இருவர்க் கினிதே வளியிடை
போழ்ப் படாஅ முயக்கு

VEEZHAM IRUVARK KINITHI VALIYIDAI
POZHAP PALAA A MUYAKKU

*To embrace in such a way that
even air does not find its way in-between,
is very pleasing for the two who love each other.*

(1109)

ஊடல் உணர்தல் புணர்தல் இவைகாமம்
கூடியார் பெற்ற பயன்

OODAL UNARTTHAL PUNARTHAL IVAIKAAMAM
KODIYAAR PERRA PAYAN

*A slight feigned anger; then the conciliation; then the union;
these are the pleasures that belong to the passionate lovers.*

(1110)

அறிதோ றறியாமை கண்டற்றால் காமம்
செறிதோறும் சேயிழை மாட்டு

ARRITHO RRA RIYAAMAI KANDARRAAL KAAMAM
CHERRITHO RRUM SEYIZHAI MAATTU

*The pleasure gained by uniting with
the woman who wears red ornaments,
is like understanding new things when reading a text.*

(Shyness is the best ornament a woman can have. When her lover embraces her, her face, body, shoulders all turn red in hue as if covering her with red ornaments; and make her look more beautiful. A lover feels the joy of reading a new book, when enjoying his beloved's company for the first time.)

நலம் புனைந்து உரைத்தல்
NALAM PUNAINTHU URAITTHAL

SPEAKING IN PRAISE OF A WOMAN'S BEAUTY

(After the union, later the lover thinks of his beloved's beauty when alone.)

(1110)

நன்னீரை வாழி அனிச்சமே நின்னினும்
மென்னீரள் யாம்வீழ் பவள்

NANNEERAI VAAZHI ANICCHAME NINNINUM
MENNEERAL YAAMVEEZH PAVAL

*Hey Aniccha flower! May you live long!
You are very delicate by nature!
The girl I love is more delicate than you!*

(AnicchamPoo is so delicate that it will wither off even if the breath falls on it.)
The Lover chides the flower by saying-
You Aniccha flower! Do not be so proud! My beloved is more delicate than you!
Even my very thought makes her turn red and she shrinks in shyness!)

(1112)

மலர்காணின் மையாத்தி நெஞ்சே இவள்கண்
பலர்காணும் புவொக்கும் என்று

MALARKAANIN MAIYAATTHI NENJCHE IVALKAN
PALARKAANUM POOVOKKUM ENRRU

*Hey my heart!
You are enamored with any flower you see,
thinking that her eyes are like the flowers seen by all.*

(The lover remembers the eyes of his beloved, whenever he sees the fully blossomed flowers in the garden. Don't her eyes bloom up like a flower when she sees him? Yet, these flowers are not so good after all; he decides, for they appear the same way to all the on-lookers, and present their blossomed beauty to one and all; unlike his beloved whose eyes bloom up only at his sight.)

(1113)

முறிமேனி முத்தம் முறுவல் வெறிநாற்றம்
வேலுண்கண் வேய்த்தோ ளவட்கு

MURRIMENI MUTTHAM MURRUVAL VERRINAARRAM
VELUNKAN VEYTHTHO LAVATKU

*Tender body; smile is like a flash of pearls; smell is fragrant;
eyes decorated with collirium are like spears;
these all belong to the lady with shoulders like tender bamboo.*

(So soft and delicate she is!

When she smiles, it is like a flash of shiny pearl garland! Her breath is so fragrant!

Her quick side-glances pierce his heart like sharp spears!

Her shoulders are like tender bamboo!)

(1114)

காணின் குவளை கவிழ்ந்து நிலனோக்கும்
மாணிழை கண்ணொவ்வேம் என்று

KAANIN KUALAI KAVIZHNTHU NILANOKKUM
MAANIZHAI KANNOVVEM ENRRU

*The night-lotus, if it could see, will bend and face the ground;
thinking that it does not equal the beauty of the eyes of this lady
who is adorned by excellent ornament.*

(What is the excellent ornament that a woman can wear that will enhance her beauty a million fold?

It is the coy shyness she exhibits at the sight of her lover! How her eyes bend downwards looking at the ground; though her heart longs to stare at him continuously!

The night lotus which is known for its tender beauty blooms open when her lover Moon appears in the sky. It does not bend at her lover's sight; but that flower would surely bend if it sees my beloved, feeling remorseful that its beauty is in no way comparable to his beloved's tender eyes filled with shyness!)

(1115)

அனிச்சப்பூக் கால்களையாள் பெய்தாள் நுகப்பிற்கு
நல்ல படாஅ பறை

ANICCHAPPOO KAALKALAIYAAL PEYTHAAL NUSUPPIRRKU
NALLA PADAA A PARRAI

*She wore the delicate Aniccha flowers without clipping off their stems;
now auspicious drums will not beat for her waist!*

(My beloved is of such a delicate disposition that when she decorated her hair with the tenderest Aniccha flowers without removing their stems (she could not do that much effort also), the weight of the stems proved too much for her and her waist broke by the weight! And how could auspicious drums beat when such a tragedy occurs! Anyhow the lover was there to support her with his arms. He held her waist and embraced her immediately!)

(1116)

மதியும் மடந்தை முகனும் அறியா
பதியின் கலங்கிய மீன்

MATHIYUM MADANTHAI MUGANUM ARRIYAA
PATHIYIN KALANGKIYA MEEN

*Unable to distinguish the moon and the face of this girl,
the stars are wandering in confusion.*

(Constellations of stars are always on the move; that is because those poor things are confused about the position of the moon; that is because there is one above in the sky and another moon on the earth also, shining as my beloved's beautiful face! Those stars are not able to understand which the real moon is!)

(1117)

அறுவாய் நிறைந்த அவிர்மதிக்குப் போல
மறுவுண்டோ மாதர் முகத்து

ARRUVAAY NIRRAINTHA AVIRMATHIKKUP POLA
MARRUVUNDO MAATHAR MUGATTHU

*Is there a fault in the face of this girl's face,
like the shining moon which becomes complete by filling the lost digits!*

(The lover laughs at the confusion faced by the stars in finding the real moon. The shining moon in the sky is full and round on a single day of the month only; that too after filling all lost digits one by one; struggling day by day slowly; and losing them again in the next fifteen days. However the face of my beloved shines brightly on all the thirty days of the month; it never loses its beauty on any day. It can never be compared to the waning and waxing moon. Moreover, my beloved does not have the ugly stain on her face like the moon. Her face oozes out with all the purity and innocence that fill her heart. Only if the stars knew this secret!)

(1118)

மாதர் முகம்போல் ஒளிவிட வல்லையேல்
காதலை வாழி மதி

MAATHAR MUGAMPOL OLIVIDA VALLAIYEL
KAATHALAI VAAZHI MATHI

*Hey Moon! If you are capable of shining like the face of this lady,
then you will also deserve my love!*

(The lover ridicules the moon now. He has no need for the moon anymore; his beloved is enough to make him happy with her beautiful smile adorning her face than the moon with the dirty stain on its sphere. He tells the moon to get away from there as he does not feel any attraction for that moon now; as it can never shine brightly all the thirty days of the month like his beloved.)

(1119)

மலரன்ன கண்ணாள் முகமொத்தி யாயின்
பலர்காணத் தோன்றல் மதி

MALARANNA KANNAAL MUGAMOTTHI YAAYIN
PALARKAANATH THONRRAL MATHI

*Hey Moon!
If you want to resemble the face of this lady whose eyes are like flowers,
then do not appear in the sight of all!*

(And his beloved smiles only for him; her face shines brightly only at his sight. Her flowerlike eyes bloom up, only when they see him. So he tells the woeful moon that maybe if it did not offer its shine to one and all, its beauty will also resemble that of his beloved.)

(1120)

அனிச்சமும் அன்னத்தின் தூவியு மாதர்
அடிக்கு நெருஞ்சிப் பழம்

ANICCHAMUM ANNATTHIN THOOVIYU MAATHAR
ADIKKU NERUNJCHIP PAZHAM

*The Aniccha flower and the tender feather of the swan,
are like the thorny fruit of the Nerunji plant for the lady's foot.*

(His beloved girl is so delicate that even if she by chance steps on the tender-most Aniccha flower or the softest feather of a swan, it will hurt her foot like a thorny fruit of the Nerunji plant and she may get wounded; so the lover never allows her to set foot on the ground; but always carries her in his arms.)

காதற் சிறப்புரைத்தல்
KAATHARR CHIRRAPPURAITTHAL

SPEAKING ABOUT THE GREATNESS OF LOVE

(The meeting which became the seed of the love now has sprouted and the two lovers unite together; but have to leave each other as they are not yet married. They both love each other now like their own life.

The lover ruminates on the beauty and virtues of his beloved, when she goes off.)

(1121)

பாலொடு தேன்கலந் தற்றே பணிமொழி
வாலேயி றூறிய நீர்

PAALODU THENKALANTHARR RRE PANIMOZHI
VAALEYI RROO RRIYA NEER

*The water (saliva) which oozes out
after getting soaked in the white teeth of my beloved of tender speech
will be like the honey mixed with milk.*

(My beloved is always soft-spoken and does not know the meaning of harshness. The saliva in her mouth must be made of honey to make her utter such sweet words; and though it gets soaked in the white teeth, it does not take on the hard nature of the teeth; but carries the whiteness only and turns into milk; and the juice oozing in her mouth is sweet and tasty like honey mixed with milk.)

(1122)

உடம்பொ டுயிரிடை என்னமற் றன்ன
மடந்தையொ டெம்மிடை நட்பு

UDAMPO DUYIRIDAI ENNAMARR RRANNA
MADANTHAIYO DEMMIDAI NATPU

*What binding is there between the life and the body;
similar is the nature of my friendship with this beloved girl.*

(Whatever the worst circumstances one faces in life, a man will never give up life; but will want to survive only. The bondage of life and body is indeed a precious one; each cannot exist without the other. If one is gone, the other cannot be there. The lover declares that his relationship with his beloved woman is of such a nature only. Whatever the life brings in its course – good or bad – they both will never separate from each other ever. Even if death arrives; it will have to swallow both of them and not just one!)

(1123)

கருமணியிற் பாவாய்நீ போதாயாம் வீழும்
திருநுதற் கில்லை யிடம்

KARUMANIYIR PAAVAAYNEE POTHAYAAM VEEZHAM
THIRUNUTHARR KILLAI YIDAM

*Hey 'pupil' that stays in the black iris of my eye! Go off!
There is no place for the girl whom I love so much!*

(The lover who loves the girl so much wants to safeguard her in his eye itself, like a treasure; he never wants to take his eyes off her; so he is requesting the pupil in the iris of his eyes to go off and leave place for his beloved.)

(1124)

வாழ்தல் உயிர்க்கன்னள் ஆயிழை சாதல்
அதற்கன்னள் நீங்கும் இடத்து

VAAZH^UTHAL UYIRKANNAL AAYIZHAI SAATHAL
ATHARRKANNAL NEENGUM IDATTHU

*This girl who wears only choice ornaments,
is like life to my life when uniting with me;
is like death for my life when she separates from me.*

(The woman loved by him is adorned by choice ornaments only. The ornaments need not be always made of gold and diamonds. A woman enhances her beauty and becomes attractive to her lover by ornaments like smile, shyness, love, understanding and intelligence enough to share his thoughts. Having such a woman as a life-partner, the lover exclaims that if she is with him he feels alive and if she separates from him, he will instantly feel lifeless. Here the union is not restricted to the physical; but the lovers are mentally also united like one soul having two bodies.)

(1125)

உள்ளுவன் மன்யான் மறப்பின் மறப்பறியேன்
ஒள்ளமர்க் கண்ணாள் குணம்

ULLUVAN MANYAAN MARRAPPIN MARRAPPARIYEN
OLLAMARK KANNAAL KUNAM

*If I ever forget the virtues of my beloved
who has bright eyes which battle my heart;
then I will have to remember her; but I never can forget.*

(The lover talks about how he keeps the thought of his beloved in his heart at all times. He cannot remember her at all; because she is never out of his thoughts at any time.)

(The girl has to separate from the lover and return home reluctantly. How does the woman bear that separation? She says that she does not feel his separation at all! How?)

(1126)

கண்ணுள்ளிற் போகார் இமைப்பிற் பருவரார்
நுண்ணியர்எம் காத லவர்

KANNULLIRR POGAAR IMAIPPIRR PARUVARAAR
NUNNIYAR EM KAATHA LAVAR

*He will not go away from my eyes; he will not be disturbed if I wink.
So subtle is my lover!*

(The girl has a different way of keeping her lover with her at all times. She keeps him inside her eyes as her eyes itself; but she cannot stop winking which is the natural quality of the eyes; yet she knows that her lover is of a very understanding nature and will not get hurt by her winking. So even if she winks, he does not disappear. She sees his handsome form both when her eyes are open and when her eyes close also! He has become the only object seen by her inside her mind and outside also. He is never out of her sight, even when he is separated from her physically.)

(1127)

கண்ணுள்ளார் காத லவராகக் கண்ணும்
எழுதேம் கரப்பாக் கறிந்து

KANNULLAAR KAATHA LAVARAAKAK KANNUM
EZHATHEM KARAPPAK KARRINTHU

*Since my lover stays in my eyes,
I will not paint the collirium on the eyes; for he may get covered off by that.*

(After the lover leaves, the girl has no interest in decorating her eyes also with collirium. What is her excuse for neglecting all these decorations?)

The girl says that she does not even apply collirium on her eyes, because she does not want to lose sight of him who resides in her eyes at all times.

As she is always seeing his handsome form as a permanent sight stuck to her eyes, she does not get time to decorate herself; or what if he gets covered by the collirium and she loses sight of him?

That is what her excuse is for not decorating herself when the lover is away.)

(1128)

நெஞ்சத்தார் காத லவராக வெய்துண்டல்
அஞ்சுதும் வேபாக் கறிந்து

NENJCHATTHAAR KAATHA LAVARAACA VEYTHUNDAL
ANJCHUTHUM VEPAAK KARRINTHU

*My lover stays in my heart;
so I hesitate to eat hot food;
for I know that he will be burnt by that.*

(The lover is away. The food kept near the girl is untouched and it has turned cold; her excuse for not eating hot food is that her lover residing in her heart may be hurt by the hot food and that is the reason for her not consuming anything.)

(1129)

இமைப்பிற் கரப்பாக் கறிவல் அனைத்திற்கே
ஏதிலர் என்னுமில் வூர்

IMAIPPIRR KARAPPAK KARRIVAL ANAITTHIRKE
ETHILAR ENNUMIV VOOR

*If I wink, I know he will disappear.
For that itself the people talk of him as being without love.*

(Night and day she stares vacantly at the ceiling. She has stopped winking also. When the people (friends) blame her lover for making her suffer like this, she admonishes them saying that he never had left her alone as he stays inside her eyes only. Her eyes captured his form when leaving and she has kept it safely inside her eyes; if she winks, will it not disappear? That is why she does not wink also; and her lover is in no way to be blamed.)

(1130)

உவந்துறைவர் உள்ளத்துள் என்றும் இகந்துறைவர்
ஏதிலர் என்னுமில் வூர்

UVANTHURRAIVAR ULLATTHUL ENRRUM IGANTHURRAIVAR
ETHILAR ENNUMIV VOOR

*My lover stays in my heart happily always;
but people simply blame him as not having love.*

(The girl defends her lover against the people who talk of his hardheartedness in staying away so long from her; and she tells them that her lover never ever left her and went away. They all cannot see him, because he is safely kept in her heart and is very happy; and she is also happy. Why should others imagine her as suffering and blame her dear lover?)

நாணுத் துறவுரைத்தல்
NAANUTTHURRAVURAITTHAL

DISCARDING THE QUALITY OF BASHFULNESS

(மடல் ஏறுதல் – Climbing on a Palmyra leaf horse and riding through town
This is an ancient Tamil custom performed by young men who want to get the attention of their loved one and her family, so that a marriage could be arranged. The hero climbs on a palm leaf horse which has bells on its neck, and has it pulled through the streets where people can see him. He also wears an Erukkam flower (caltrops gigantea) garland while he is riding the horse. He carries a picture of himself and his beloved and displays it all over the town. If this fails he will try to commit suicide.)

(1131)

காமம் உழந்து வருந்தினார்க் கேம
மடலல்ல தில்லை வலி

KAAMAM UZHANTHU VARUNTHINAARK KEMA
MADALALLA THILLAI VALI

*For those who are tormented by passion,
there is no support other than the pleasure of
riding a horse of Palmyra stems.*

(It is the only way left for the young man to get the approval of the society to marry the one he loves. May be he will have the fortune of living with his beloved till death or at least find an end to all his sufferings in the hands of death.
He does not mind the humiliation or ridicule that he has to face because of this.)

(1132)

நோனா உடம்பும் உயிரும் மடலேறும்
நாணினை நீக்கி நிறுத்து

NONAA UDAMBUM UYIRUM MADALERRUM
NAANINAI NEEKKI NIRUTTHU

*The body and the soul which cannot bear (the pain of separation),
have decided to climb the Palmyra horse,
discarding all bashfulness.*

(The agony of separation is too much to bear!)

(1133)

நானொடு நல்லாண்மை பண்டுடையேன் இன்றுடையேன்
காமுற்றார் ஏறும் மடல்

NAANODU NALLANMAI PANDUDAIYEN INRRUDAIYEN
KAAMURR RRAAR ERUM MADAL

*I who had bashful nature along with dignified manliness,
today have the Palmyra horse which is mounted by the passionate ones.*

(*'I do not care what the people will say! I want only my beloved or death; either one will embrace me after this act.'* - thinks the young lover.)

(1134)

காமக் கடும்புனல் உய்க்குமே நானொடு
நல்லாண்மை என்னும் புணை

KAAMAK KADUMPUNAL UYKKUME NAANODU
NALAANMAI ENNUM PUNAI

*The terrible floods of passion
will upturn the boats of dignified manliness and the bashfulness.*

(1135)

தொடலைக் குறுந்தொடி தந்தாள் மடலொடு
மாலை உழக்கும் துயர்

THODALAI KURRUNTHODI THANTHAAL MADALODU
MAALAI UZHAKKUM THUYAR

*She who wears the small bangles like a garland gave me this
agony that one gets in the evening, and this Palmyra horse also.*

(1136)

மடலூர்தல் யாமத்தும் உள்ளுவேன் மன்ற
படலொல்லா பேதைக்கென் கண்

MADALOORTHAL YAAMATTHUM ULLUVEN MANRRA
PADALOLLAA PETHAIK KEN KAN

*I will think of ascending the Palmyra horse even at night;
my eyes will never close in sleep because of that beloved girl.*

(1137)

கடலன்ன காமம் உழந்தும் மடலேறாப்
பெண்ணிற் பெருந்தக்க தில்

KADALANNA KAAMAM UZHANTHUM MADALERRAAP
PENNIRR PERUNTHAKKA THIL

*There is no greater birth than that of a woman (who excels in patience),
who does not ascend the Palmyra horse,
even when the passion agonizes like the turbulent ocean.*

(Women are so amazing in their character, that they never outwardly express their agony of love to outsiders. They have so much patience and fortitude.)

(1138)

நிறையரியர் மன்னளியர் என்னாது காமம்
மறையிறந்து மன்று படும்

NIRRAIYARIYAR MANNALIYAR ENNAATHU KAAMAM
MARRAIYIRRANTHU MANRRU PADUM

*Without thinking that women are chaste and have restraint,
and also are pathetic souls (deserving pity),
this passion thing will burst out of its place of secrecy
and get observed by the society.*

(Women do try to hide their inner feelings; but somehow they come to the notice of people around them, who observe the change of behavior in them. What do these girls do in their madness of love and agony, unknown to themselves? They may sit for hours lost in thoughts; smile suddenly; shed silent tears; show disinterest in food; may keep away from even close friends; may stop decorating themselves and so on. Will not the family and friends understand the sudden changes that have happened to them?)

(1139)

அறிகிலார் எல்லாரும் என்றேயென் காமம்
மறுகின் மறுகும் மருண்டு

ARRIGILAAAR ELAARUM ENRREYEN KAAMAM
MARRUGIN MARRUGUM MARUNDU

*'No one knows' - declaring thus,
the passion is wandering in the streets madly.*

(The girl thinks that she has not revealed her secrets to any one; yet everyone knows that she is hiding some secret in her mind. Now outwardly it is coming to everybody's notice because of the lover ascending the Palmyra horse and moving about the streets declaring the love openly to one and all. What can the girl do? She watches helplessly!)

(1140)

யாம்கண்ணிற் காண நகுப அறிவில்லார்
யாம்பட்ட தாம்படா ஆறு

YAAMKANNIRR KAANA NAGUPA ARRIVILLAAR
YAAMPATTA THAAM PADAA AARRU

*Those who have no wisdom, laugh with scorn when we are seen;
for they have not gone through the agony we are experiencing.*

(Now the secret love is known to all; and everyone looks at the girl with scorn; or laugh at her wayward nature; but little do they understand the agony gone through by the girl who hides all her inner torment and tries to act normal with the others.)

அலர் அறிவுறுத்தல்
ALAR ARRIVURRUTTHAL

RUMOUR MAKING THE ANNOUNCEMENT (OF LOVE)

(Now their love is the gossip matter of the town.
Rumour of their love spreads here and there all over the town.)

(1141)

அலரெழ ஆருயிர் நிற்கும் அதனைப்
பலரறியார் பாக்கியத் தால்

ALAREZHA AARUYIR NIRRKUM ATHANAIP
PALARARRIYAAR PAAKKIYATTHAAL

*When the rumor starts, the much coveted life stands firm.
It is good fortune that many do not know about that.*

(It is relief now to the lovers that people are talking about their love. Every time some news spreads from one ear to the other, the love gets more deep-rooted and the lovers get a renewal of their dying souls.

It is a good thing that the gossip-mongers do not know that they are actually doing a favour to the lovers when they are vehemently criticizing their love-matter.)

(1142)

மலரன்ன கண்ணாள் அருமை அறியா
தலரெமக் கீந்ததிவ் ஓர்

MALARANNA KANNAAL ARUMAI ARRIYAA
THALAREMAK KEENTHATHIVVOOR

*This town offered this rumor to me,
unable to understand the worth of this girl who has eyes like flowers.*

(The young man hears about the blame that is attached to his love; and just brushes the words off; for what do they know of the worth of the girl whom he loves? Not only would he ascend the Palmyra horse, but he will climb the fire also happily, if that is the only way to get his girl!)

(1143)

உறாஅதோ ஊரறிந்த கௌவை அதனைப்
பெறாஅது பெற்றன்ன நீர்த்து

URRAA ATHO OORARRINTHA KELAVAI ATHANAIP
PERRA ATHU PERRENNNA NEERTTHU

*Will not the scandal that is circulating in the town connect us both?
It will be like attaining something that is not attained.*

(The rumours connecting the lovers make the young man happy. At least that way they are both united together and already enjoy the bliss of marriage through such words spoken about their love!)

(1144)

கவ்வையாற் கவ்விது காமம் அதுவின்றேல்
தவ்வென்னும் தன்மை இழந்து

KAVVAIYAARR KAVITHU KAAMAM ATHUVINRREL
THAVVENNUM THANMAI IZHANTHU

*Because of the scandal, the love is on the increase.
If it was not there, it will lose its nature and fade away.*

(Because of the rumours, now something will get done for sure. The more the talk of their love circulates; the intensity of love is on the increase. Both the lovers are now ready to face the society boldly and stand firm in their love.

Thanks to the rumour-mongers who have poured ghee on the blazing fire of love; otherwise, may be the love would have faded out after the first meeting itself.)

(1145)

களித்தொறும் கள்ளுண்டல் வேட்டற்றால் காமம்
வெளிப்படுந் தோறும் இனிது

KALITTHORRUM KALLUNDAL VETTARRAAL KAAMAM
VELIPPADUN THORRUM INITHU

*As the joy of intoxication keeps increasing,
the desire for drinking toddy also increases.
Love also is pleasing when it keeps on getting exposed.*

(Whenever the young man hears about someone blaming him or chiding him for the love, his heart leaps with joy, for he knows that his love is making others react and thus will get revived every time someone talks about it. He rather waits for such criticisms like desiring more of the intoxicating toddy drink.)

(1146)

கண்டது மன்னும் ஒருநாள் அலர்மன்னும்
திங்களைப் பாம்புகொண்டற்று

KANDATHU MANNUM ORUNAAL ALARMANNUM
THINGALAI PAAMPUKON DARRU

*Only one day that I saw him;
and the scandal has become like the moon swallowed by the serpent.*

(The young girl also is the butt of all ridicule and blame. She reacts in a different way. She wonders how anyone came to know about her love at all. She had always hidden her inner feelings from all; and she had met him only once. The day of meeting was imprinted in her mind like the full moon which comes only once in a few days. Now the people were talking ill of their love. It was as if the beautiful moon of their love was getting swallowed by Raahu (the serpent) and thus was darkening her whole life. The rumour for her is like the 'Grahana' (eclipse) that has brought darkness into her world. Will it pass away, she wonders, her heart trembling with suspense and apprehension.)

(1147)

ஊரவர் கெளவை எருவாக அன்னைசொல்
நீராக நீளுமிந் நோய்

OORAVAR KELAVAI ERUVAAGA ANNAICHOL
NEERAAGA NEELUMIN NOY

*This ailment called love will grow well,
using the scandal in the town as its manure
and the censuring words of the mother as the water.*

(She stands in front of her mother and hardly hears what her mother is advising with sternness. Every censuring word spoken by her mother seems to make her want her lover more intensely.

She also thinks like her lover – ‘let the people talk more about this; let my mother blame me night and day; my love instead of dying is growing more like a creeper well watered by her words using the manure of rumour provided by the society.’)

(1148)

நெய்யால் எரிநுதுப்பேம் என்றற்றால் கெளவையால்
காமம் நுதுப்பேம் எனல்

NEYYAAL ERINUTHUPPEM ENRRA RR RRAAL KELAVAIYAAL
KAAMAM NUTHUPPEM ENAL

*To douse the feeling of love through scandal
is like saying that one can extinguish the fire with ghee.*

(The foolish people of the society do not know that, the more they talk of their love, more the love blazes in the heart of the lovers.)

(1149)

அலர்நாண ஒல்வதோ அஞ்சலோம் பென்றார்
பலர்நாண நீத்தக் கடை

ALARNAANA OLVATHO ANJCHALOM PENRRAAR
PALARNAANA NEETTHA KADAI

*'Do not fear' said he
and has left me making others also feel embarrassed.
How can I feel then embarrassed by the scandal?*

(The girl remembers what he said when he parted in the first meeting.

'Did he not assure her of his love and say 'Fear not'!

Now my family and relatives are embarrassed that the rumour about our love has spread everywhere.

When I have trust in his assuring words, why should I act embarrassed by all these censures and blameful words?

I know that he will somehow surely make things alright and unite with me in marriage!')

(1150)

தாம்வேண்டின் நல்குவர் காதலர் யாம்வேண்டும்
கௌவை எடுக்குமீவ் ஓர்

THAAMVENDIN NALGUVAR KAATHALAR YAAMVENDUM
KELAVAI EDUKKUMIV VOOR

*The people are talking scandalous in the way I like.
If my lover also likes it, then he will act in a favorable way.*

(The girl thinks-

'My lover will also know about this rumour. He will know how my family will react to this and censure me for my behavior. He will surely not allow me to suffer much; he loves me a lot. Surely he also thinks that the rumour is indeed a suitable way of making the families know about our love. He will surely try hard to convince both the families and marry me. I know.'

The girl bears all the stress of rumour in the society and chiding words of her parents; and waits for the joy of the union.

The eclipse will not last long. The moon will indeed shine more brightly after the eclipse is over!)

கற்பியல்

[LOYALTY AFTER MARRIAGE]

[கற்பைப்பற்றிக்கூறும் அகப்பொருட்பகுதி]

(Marriage is over. Bliss of union is over.

The lover is now the husband who has duties towards family and society.

He cannot give company to his wife at all times. He has to leave her and go out of town to accumulate money for his family.

The pangs of separation start tormenting both.

Maybe the husband is so busy that he has no time even to worry about all this; but the wife? What suffering will she go through when the husband is away?)

பிரிவு ஆற்றாமை

PIRIVU AARR RRAA MAI

UNBEARABLE PAIN OF SEPARATION

(1151)

செல்லாமை உண்டேல் எனக்குரை மற்றுநின்
வல்வரவு வாழ்வார்க் குரை

CHELLAAMAI UNDEL ENAKKURAI MARRUNIN
VALVARAVU VAAZHVAARKKURAI

If you are not leaving, then talk to me.

Otherwise talk about your returning soon to those who will be alive then.

(The husband turned lover takes leave of her now trying to explain the importance of his work; but the wife stops him midway and says –

'Do not even mention of separation. I cannot even bear to hear the word 'separation'.

Be with me always or talk of the day when you will be with me again and I will tell you whether I will be alive that day to welcome you on your return.

The moment you leave, my life will also depart with you; don't you know?'

(1152)

இன்கண் உடைத்தவர் பார்வல் பிரிவஞ்சும்
புன்கண் உடைத்தால் புணர்வு

INKAN UDAITTHAVAR PAARVAL PIRIVANJCHUM
PUNKAN UDAITTHAAL PUNARVU

*Even when he looked at me in the past, it was delightful then;
but his union itself is painful today for the fear of parting.*

(The wife remembers the days of love and secret meetings before marriage. Every look of his predicted an oncoming union then.
Now, after marriage, fear lurks in the mind that he may mention of his going off from her whenever he unites with her.)

(1153)

அரிதரோ தேற்றம் அறிவுடையார் கண்ணும்
பிரிவோ ரிடத்துண்மை யான்

ARITHARO THERRAM ARRIVUDAIYAAR KANNUM
PIRIVO RIDATTHUNMAI YAAN

*It is difficult to trust the words of my lover, who knows all,
since there might be separation in the future.*

(Does not he know that I will not be able to bear his separation?
He is consoling me that he will not ever leave me again; but how can I trust his words?
Soon he will explain the necessity of his work and leave me.)

(1154)

அளித்தஞ்சல் என்றவர் நீப்பின் தெளித்தசொல்
தேறியார்க் குண்டோ தவறு

ALITTHANJCHAL ENRRAVAR NEEPPIN THELITTHACHOL
THERRIYAARK KUNDQ THAVARRU

*If he who protectively said- 'do not fear'- leaves,
then what mistake is there in those who believed in his assuring words?*

(When he left me after the first meeting, he reassured me with the words 'do not fear'; and surely he kept his promise and married me.
Now he is again saying the same words; but will leave me in the future.
I trusted his promises then; now he is saying the same words but will not keep the promise. Was it my mistake to trust him? Does he ever speak the truth?)

(1155)

ஓம்பின் அமைந்தார் பிரிவோம்பல் மற்றவர்
நீங்கின் அரிதால் புணர்வு

OMBIN AMAINTTHAAR PIRIVOMBAL MARRAVAR
NEENGIN ARITHAAL PUNARVU

*If my life is to be guarded, then he who owns it by right
must guard himself from leaving.
Otherwise if he leaves, then the union again is not easy.*

(What does he think- that he will leave and I will stay alive and wait for him?
He promised me that he will guard my life day and night; then he must fulfill his promise and guard my life.
If he goes off, I will surely die! Does not he know this simple fact?
When he returns after many days with the longing for union, I will not be there at all; for I will be long dead!)

(1156)

பிரிவுரைக்கும் வன்கண்ணர் ஆயின் அரிதவர்
நல்குவர் என்னும் நசை

PIRIVURAKKUM VANKANNAR AAYIN ARITHAVAR
NALGUVAR ENNUM NASAI

*If he can inform about his leaving,
then the longing I have that he will be back again to offer his love, is futile.*

(How hardhearted he is! He is informing me of his leaving without even thinking what will happen to me if he leaves. How can I even, hope for that love-filled union when he returns, when he already seems to have lost the love for me and is intent on attending to his work only?)

(1157)

துறைவன் துறந்தமை தூற்றாகொல் முன்கை
இறைஇறவா நின்ற வளை

THURRAIVAN THURRANTHAMAI THOORR RRAAKOL MUNKAI
IRRAIRRAVAA NINRRA VALAI

*Will not the bangles which are slipping from the bone-joint in my fore-arm
create the slander that my parting lover
has left me and gone?*

(I may hide my pain of suffering in front of others and act as if I am bearing his separation boldly; but the body will surely become thin and the bangles will fall out of the emaciated hands. Won't the others notice this and blame him for my condition? He should at least care for the talks of the outsiders and stay with me here.)

(1158)

இன்னா தினன்இல்லூர் வாழ்தல் அதனினும்
இன்னா தினியார்ப் பிரிவு

INNAA THINAN ILLOOR VAAZHTHAL ATHANINUM
INNAA THINIYAARP PIRIVU

*It is sorrowful to live in a place where there are no relatives.
It is more painful when the loved one is separated.*

(He is gone! I miss my family now. I cannot even pour out my suffering to any one. It is unbearable when I have to bear this pain alone without any relative to console me.)

(1159)

தொடிற்சுடின் அல்லது காமநோய் போல
விடிற்சுடல் ஆற்றுமோ தீ

THODIRRCHUDIN ALLATHU KAAMAN^{OL} POLA
VIDIRRCHUDAL AARR RRUMO THEE

*Will the fire which burns only when touched,
ever act like the fire of passion which burns when separated?*

(What is it that burns me like fire?
The ordinary fire will hurt only when touched.
The fire of passion is burning me because he is not in contact; this fire will subside only
when he will embrace me after his return.)

(1160)

அரிதாற்றி அல்லல்நோய் நீக்கிப் பிரிவாற்றிப்
பின்இருந்து வாழ்வார் பலர்

ARITHAARRI ALLALNOY NEEKKIP PIRRIVAARR RRIP
PIN IRUNTHU VAAZHVAAR PALAR

*After going through the difficult phase of separation,
somehow keeping away the ailment of the pain of longing,
patiently bearing with the separation,
there might be many who continue to live afterwards.*

(How do other women bear this separation?
How can they eat, sleep and normally live when I cannot even breathe to keep alive?
When life in the form of husband has gone off, how can a wife stay alive?
In my case, though I appear to be breathing, I am dead only!)

படர்மெலிந் திரங்கல்
PADAR MELINTHIRANGKAL

LAMENTING IN THE PAIN OF SEPARATION

(1161)

மறைப்பேன்மன் யானி:தோ நோயை இறைப்பவர்க்
கூற்றுநீர் போல மிகும்

MARRAIPPENMAN YAANI :.THO NOYAI THARRAIPPAVARK
KOORRUNEERPOLA MIGUM

*I will try to hide this (passion) ailment;
yet this increases like the spring water rising up
even when the waters are drained out.*

(1162)

கரத்தலும் ஆற்றேன்இந் நோயைநோய் செய்தார்க்
குரைத்தலும் நாணுத் தரும்

KARATTHALUM AARREN IN NOYAINOY CHEYDAARK
KURAITTHALUM NAANUTH THARUM

*I am not able to hide it from others.
It brings forth shyness if I want to disclose it to the one who is causing it.*

(1163)

காமமும் நாணும் உயிர்காவாத் தூங்குமென்
நோனா உடம்பின் அகத்து

KAAMAMUM NAANUM UYIRKAAVAATTH THOONGUMEN
NONAA UDAMBIN AGATTHU

*Inside my body which is pining for union,
passion and shyness
hang on both the sides of the load-pole of my life.*

(1164)

காமக் கடல்மன்னும் உண்டே அதுநீந்தும்
ஏமப் புணைமன்னும் இல்

KAAMAKKADAL MANNUM UNDE ATHUNEENTHUM
EMAP PUNAIMANNUM IL

*There is this expansive ocean of passion;
but not the safe raft which will carry across!*

(1165)

துப்பின் எவனாவர் மன்கொல் துயர்வரவு
நட்பினுள் ஆற்று பவர்

THUPPIN EVANA^AVAR MANKOL THUYARVARAVU
NATPINUL AARRU PAVAR

*He can bring sadness inside the friendship.
What will he do if there is enmity?*

(1166)

இன்பம் கடல்மற்றுக் காமம் அஃதடுங்கால்
துன்பம் அதனிற் பெரிது

INPAM KADALMARRUK KAAMAM A:THADUNGKAAL
THUNPAM ATHANIRR PERITHU

*Passion (fulfilled) is the ocean of pleasure.
If the same thing is hurting, (by not getting fulfilled)
then the pain is bigger than the ocean.*

(1167)

காமக் கடும்புனல் நீந்திக் கரைகாணேன்
யாமத்தும் யானே உள்ளேன்

KAAMAKKADUMPUNAL NEENTHIK KARA^IKAA^NEN
YAAMATTHUM YAANE U^LEN

*I am unable to reach the shore
even after swimming in the flood waters of passion.
Even at mid-night I am alone.*

(1168)

மன்னுயிர் எல்லாம் துயிற்றி அளித்திரா
என்னல்ல தில்லை துணை

MANNUYIR ELLAAM THUYIRRI ALITTHIRAA
ENNALL THILLAI THUNAI

*This night-time indeed needs to be pitied!
It makes all the souls asleep and has only me for its company.*

(1169)

கொடியார் கொடுமையின் தாம்கொடிய இந்நாள்
நெடிய கழியும் இரா

KODIYAAR KODUMAIYIN THAAMKODIYA INNAAL
NEDIYA KAZHIYUM IRAA

*This exceptionally prolonging night is
more cruel than the cruelty rendered by the cruel one (my husband).*

(1170)

உள்ளம்போன் றுள்வழிச் செல்கிற்பின் வெள்ளநீர்
நீந்தல மன்னோவென் கண்

ULLAMPON RRUL VAZHICH CHELGIRRPIN VELLANEER
NEENTHAL MANNOVEN KAN

*If my eyes also could reach my lover's abode like my heart,
then they would not be swimming across the flood of tears.*

கண் விதுப்பழிதல்
KAN VITHUPPAZHITHAL

EYES WASTING AWAY WITH LONGING

(The husband has left the wife and gone off.
Now the wife has only tears for her company.
She cries and cries uncontrollably and blames her eyes for all that had happened till then.
If the eyes had not looked at him on that fateful day, if they had not acted thoughtlessly,
now they would not be crying like this. They deserve this punishment for their wayward
act, so she thinks and allows them to cry for their mistake.)

(1171)

கண்தாம் கலுழ்வ தெவன்கொலோ தண்டாநோய்
தாங்காட்ட யாங்கண் டது

KANDAAM KALUZHVA THEVANKOLO THANDAANOY
THAANGKAATAA YAANGK KANDATHU

*This incurable ailment of passion I got,
because these eyes showed him and so I saw him!
Now what for are these eyes flooding in tears?*

(1172)

தெரிந்துணரா நோக்கிய உண்கண் பரிந்துணராப்
பைதல் உழப்ப தெவன்

THERINTHUNARAA NOKKIYA UNKAN PARINTHUNARAAP
PAITHAL UZHAPPA THEVAN

*The eyes decorated by collirium,
looked at him without thinking about the consequences!
Now without understanding that the result has to be borne patiently,
why are they suffering?*

(1173)

கதுமெனத் தானோக்கித் தாமே கலுழும்
இதுநகத் தக்க துடைத்து

KATHUMENATH THANOKKITH THAAME KALUZHUM
ITHUNAGATH THUDAITTHU

*So quick (not thinking at all) were they when they looked at him
and now they are shedding tears!
This is indeed a matter deserving ridicule!*

(1174)

பெயலாற்றா நீருலந்த உண்கண் உயலாற்றா
உய்வில்நோய் என்கண் நிறுத்து

PEYALAARR RRAA NEERULANTHA UNKAN UYALAARR RAA
UYVILNOY ENKAN NIRRUTTHU

*The eyes decorated with collirium got me
this incurable disease of love from which there is no escape;
and now they have dried up not able to cry anymore.*

(1175)

படலாற்றா பைதல் உழக்கும் கடலாற்றக்
காமநோய் செய்தவென் கண்

PADALAARRAA PAITHAL UZHAKKUM KADALAARRAAK
KAAMANQY CHEYTHAVEN KAN

*The eyes which gave me the illness of passion
which even an ocean cannot hold;
are themselves suffering immensely now, not able to sleep.*

(1176)

ஓஓ இனிதே எமக்கிந் நோய் செய்தகண்
தாஅம் இதற்பட் டது

O O INITHE EMAKKIN NOY CHEYTHA KAN
THAA AM ITHARRPATTATHU

Ah! Ah!

*It is indeed pleasing to know that the eyes which
caused the passion-illness in me,
are suffering the same way as me.*

(1177)

உழந்துழந் துள்நீர் அறுக விழைந்திழைந்து
வேண்டி அவர்க்கண்ட கண்

UZHANTHUZHAN THULNEER ARRUGA VIZHANTHIZHAINTHU
VENDI AVARKANDA KAN

*With so much tenderness and melting off in love,
the eyes looked at him then!
Now let them immensely suffer till the moisture in them dries up!*

(1178)

பேணாது பெட்டார் உளர்மன்னோ மற்றவர்க்
காணா தமைவில கண்

PENAATHU PETTAAR ULARMANNO MARRAVARK
KAANAA THAMAIVILA KAN

*There is this person who just loved with words and not from the heart!
(He has left me and gone without keeping his promise!)
Now without seeing him the eyes do not find any peace.*

(1179)

வாராக்கால் துஞ்சா வரிந்துஞ்சா ஆயிடை
ஆரஞர் உற்றன கண்

VAARAAKKAAL THUNJCHAA VARINTHUNJCHAA AAYIDAI
AARANJCHAR URRANA KAN

*If he does not come, they do not sleep (longing for his union);
if he comes also, they do not sleep (blissful in his union).
Whatever be it,
the eyes undergo a great suffering.*

(1180)

மறைபெறல் ஊரார்க் கரிதன்றால் எம்போல்
அறைபறை கண்ணார் அகத்து

MARRAIPERRAL OORAARKARITHANRRAAL EMPOL
ARRAIPARRAI KANNAAR AGATTHU

*It is not difficult for the people in the town
to know the secrets hiding in the hearts
when we have eyes which act like drums that get beaten.*

(Though I do not speak to anyone about my pain of separation, the eyes which are always flooded with tears disclose my pain to all, like the drums which get beaten loudly when making announcements. What can I do? I am helpless!)

பசப்புறு பருவரல்
PASAPPURRU PARUVARAL

LONGING WHICH LEADS TO PALE COMPLEXION

(Soon the wife becomes emaciated by her longing. The color of her body fades away. She is pale and worn out.)

(1181)

நயந்தவர்க்கு நல்காமை நேர்ந்தேன் பசந்தவென்
பண்பியார்க் குரைக்கோ பிற

NAYANTHAVARKKU NALGAAMAI NERNTHEN PASANTHAVEN
PANBIYAARK KURAIKKO PIRRA

*To my loved man, I gave my consent for him to leave then;
now to whom shall I confide the state of my body
which has turned paler in complexion?*

(1182)

அவர்தந்தார் என்னும் தகையால் இவர்தந்தென்
மேனிமேல் ஊரும் பசப்பு

AVAR THANTHAAR ENNUM THAGAIYAAL IVARTHANDEN
MENIMEL OORUM PASAPPU

*This pale complexion spreads all over my body, crawling slowly,
with the pride that it is there because he only gave it.*

(1183)

சாயலும் நாணும் அவர்கொண்டார் கைம்மாறா
நோயும் பசலையும் தந்து

SAAYALUM NAANUM AVARKONDAAR KAIMMAARRAA
NOYUM PASALAIYUM THANTHU

*He took away my complexion and shyness,
giving me the love-sickness and the pale complexion in exchange.*

(1184)

உள்ளுவன் மன்யான் உரைப்ப தவர்திறமால்
கள்ளம் பிறவோ பசப்பு

ULLUVAN MANYAAN URAIPPA THAVARTHIRRAMAAL
KALLAM PIRRAVO PASAPPU

*I keep thinking about his words only;
and keep talking about his virtues only.
Then, did the paleness enter through by stealth?
(Where did it get the gap?)*

(1185)

உவக்காணெம் காதலர் செல்வார் இவக்காணென்
மேனி பசப்பூர் வது

UVAKKAANEM KAATHALAR CHELVAAR IVAKKAANEN
MENI PASAPPOOR VATHU

*Look there! My lover departs!
Look here! Paleness spreads over my body (instantly)!*

(1186)

விளக்கற்றம் பார்க்கும் இருளேபோல் கொண்கண்
முயக்கற்றம் பார்க்கும் பசப்பு

VILAKKARRAM PAARKKUM IRULEPOL KONKAN
MUYAKKARRAM PAARKKUM PASAPPU

*Like the darkness which waits for the light to fade out,
this paleness waits for the fading of my lover's embrace.*

(1187)

புல்லிக் கிடந்தேன் புடைபெயர்ந்தேன் அவ்வளவில்
அள்ளிக்கொள் வற்றே பசப்பு

PULLIK KIDANTHEN PUDAIPEYARNTHEN AVVALAVIL
ALLIK KOL VARRE PASAPPU

*I was lying in his embrace; I moved just a little;
within that time, paleness spread all over
as if seizing me with its hands.*

(1188)

பசந்தாள் இவளென்ப தல்லால் இவளைத்
துறந்தார் அவரென்பார் இல்

PASANTHAAL IVALENBA THALLAAL IVA^LAITH
THURRANTHAAR AVARENBAAR IL

*'This woman has got paleness'!
Other than commenting like this,
there is no one to say that he has left and gone.*

(1189)

பசக்கமற் பட்டாங்கென் மேனி நயப்பித்தார்
நன்னிலையர் ஆவர் எனின்

PAKKAMARR PATTAANGKEN MENI NAYAPPITTAAR
NANNILAIYAR AAVAR ENIN

*If he who made me agree to his departure,
is in a good position,
let my body attain paleness as it wants!*

(Let him be successful and gain admiration from all! I do not mind this suffering!)

(1190)

பசப்பெனப் பேர்பெறுதல் நன்றே நயப்பித்தார்
நல்காமை தூற்றார் எனின்

PASAPPENA PER PERRUTHAL NANRRE NAYAPPITTHAAR
NALGAAMAI THOORR RRAAR ENIN

*If he who made me agree to his departure,
is not blamed for lack of love,
then it is better that I get famous as having paleness of hue.*

தனிப்படர் மிகுதி
THANIPPADAR MIGUTHI

OVERWHELMING ANGUISH OF LONELINESS

(If the husband and wife do not love each other in the same way, there is always a disharmony in life. Physically being together also has no meaning, as their hearts are not united. Here, the wife whose husband does not reciprocate the love laments about her unending pain.)

(1191)

தாம்வீழ்வார் தம்வீழ்ப் பெற்றவர் பெற்றாரே
காமத்துக் காழில் கனி

THAAMVEEZHVAAR THAMVEEZHAP PERRAVAR PERRAARE
KAAMATTHUK KAAZHIL KANI

*Those who love a man, who also reciprocates the same love,
attain the complete fulfillment of love
like consuming a seedless fruit.*

(1192)

வாழ்வார்க்கு வானம் பயந்தற்றால் வீழ்வார்க்கு
வீழ்வார் அளிக்கும் அளி

VAAZHVAARKKU VAANAM PAYANTHARRAAL VEEZHVAARKKU
VEEZHVAAR ALIKKUM ALI

*The love offered by the lover to the beloved is like
the sky offering life-giving rains to the beings on earth.*

(1193)

வீழுநர் வீழ்ப் படுவார்க் கமையுமே
வாழுநம் என்னும் செருக்கு

VEEZHANAR VEEZHA PADUVAARK KAMAIYUME
VAAZHANAM ENNUM CHERUKKU

*For those who are loved by their lovers,
there will arise the pride of a future well-being.*

(1194)

வீழ்ப்படுவார் கெழீஇயிலர் தாம்வீழ்வார்
வீழ்ப் படாஅர் எனின்

VEEZHAPPADUVAAR KEZHEE IYILAR THAAM VEEZHVAAR
VEEZHAPPADAA AR ENIN

*Those women who are well liked by others,
are to be considered as not having any good fortune as such,
if they are not loved by the husband whom they love.*

(1195)

நாம்காதல் கொண்டார் நமக்கெவன் செய்பவோ
தாம்காதல் கொள்ளாக் கடை

NAAMKAATHAL KONDAAR NAMKKEVAN CHEYPAVO
THAAMKAATHAL KOLLAAK KADAI

*What happiness, can the person we love offer,
if he does not reciprocate the same love for us?*

(The husband may fill the house with gold and diamonds; but if he has no love for the wife, what happiness can the wife ever have?)

(1196)

ஒருதலையான் இன்னாது காமங்காப் போல
இருதலை யானும் இனிது

ORU THALAIYAAN INNAATHU KAAMANGKAAP POLA
IRUTHALAI YAANUM INITHU

*If the love is only one side, it will be painful.
If it is equal on both sides
like the pole balancing equal weights on both sides,
then it is blissful.*

(1197)

பருவரலும் பைதலும் காணான்கொல் காமன்
ஒருவர்கண் நின்றொழுகு வான்

PARUVARALUM PAITHALUM KAANAANKOL KAAMAN
ORUVARKAN NINRROZHAGU VAAN

*Manmatha (God of love), who stays with only one of the two (only me),
does not see the distress and suffering I go through, maybe!*

(The cruel deity Kaama has caught me and not my lover; why does not the God see my suffering also?)

(1198)

வீழ்வாரின் இன்சொல் பெறாஅ துலகத்து
வாழ்வாரின் வன்கணார் இல்

VEEZHVAARIN INCHOL PERRAA A THULAGATTHU
VAAZHVAARIN VANKANAAR IL

*There exist no hardhearted ones
like those who live in the world
without receiving even one loving word from the lover who is loved.*

(1199)

நசைஇயார் நல்கார் எனினும் அவர்மாட்
டிசையும் இனிய செவிக்கு

NASAI IYAAR NALGAAR ENINUM AVARMAAT
TISAIYUM INIYA CHEVIKKU

*Though the one loved by me will not approach me,
any word that is spoken about him is pleasing to my ears.*

(1200)

உறாஅர்க் குறுநோய் உரைப்பாய் கடலைச்
செறாஅஅய் வாழிய நெஞ்சு

URRAA ARK KURRUNOY URRAIPPAY KADALAICH
CHERRAA A AY VAAZHIYA NENJCHU

*Hey my heart! Be blessed!
You are trying to disclose your pains to him who has no love for you!
Better that you try filling the ocean!*

(My husband's heart once overflowed with love like an ocean; now it is as empty as the dried up ocean bed! In whatever way I explain my pains o him, he will not understand at all! It will be easier for me to fill up the ordinary ocean bed with my salty tears! I will never stop crying all through my life!)

நினைந்தவர் புலம்பல்
NINAINTTHAVAR PULAMPAL

LAMENTING WHILE REMEMBERING HIM

(If the husband and wife have equal love, then there is no bliss in heaven that equals that pleasure. Even physically being away does not cause any agony as the lovers are always united at heart.)

(1201)

உள்ளினும் தீராப் பெருமகிழ் செய்தலால்
கள்ளினும் காமம் இனிது

ULLINUM THEERAAP PERUMAGIZH CHEYTHALAAL
KALLINUM KAAMAM INITHU

*Since it gives much enjoyment even when thought about,
love is more joy-giving than toddy.*

(1202)

எனைத்தொன் றினிதேகாண் காமந்தாம் வீழ்வார்
நினைப்ப வருவதொன் றில்

ENAITH THON RRINITHEKAAN KAAMANTHAAM VEZHVAAR
NINAIPPA VARUVATHON RRIL

*If one remembers the loved one, then there rises no pain of separation.
Therefore, whatever be the situation, love is always pleasant only.*

(1203)

நினைப்பவர் போன்று நினையார்கொல் தும்மல்
சினைப்பது போன்று கெடும்

NINAIPPAVAR PONRRU NINAIYAARKOL THUMMAL
CHINAIPPATHU PONRRU KEDUM

*Sneezing rises in me as it were, but stops off;
maybe my lover must have tried to remember me and did not actually!*

(1204)

யாமும் உளேங்கொல் அவர்நெஞ்சத் தெந்நெஞ்சத்
தோஓ உளரே அவர்

YAAMUM ULENGKOL AVARNENJCHATH THENNENJCHATH
THO ULARE AVAR

He stays in my heart always; will I also be in his heart or not?

(1205)

தம்நெஞ்சத் தெம்மைக் கடிகொண்டார் நாணார்தொல்
எம்நெஞ்சத் தோவா வரல்

THAMNENJCHATH THEMMAIK KADIKONDAAR NAANAARKOL
EMNENJCHATH THOVAA VARAL

*He who guards his heart without letting me in-
will he not feel ashamed about
coming into my heart at all times without a break?*

(1206)

மற்றியான் என்னுளேன் மன்னோ அவரொடுயான்
உற்றநாள் உள்ள உளேன்

MARRIYAAN ENNULEN MANNO AVARODUYAAN
URRANAAL ULLA ULEN

*I am keeping alive still,
because I remember the days I spent in his company:
how else do I remain alive at all?*

(1207)

மறப்பின் எவனாவன் மற்கொல் மறப்பறியேன்
உள்ளினும் உள்ளம் சுடும்

MARRAPPIN EVANAAN MARRKOL MARRAPPARIYEN
ULLINUM ULLAM CHUDUM

*I do not know how to forget; (his thought is what keeps me alive):
yet his very thought burns my heart!
If I forget, then what all can happen!
(I would be dead for sure!)*

(1208)

எனைத்து நினைப்பினும் காயார் அனைத்தன்றோ
காதலர் செய்யும் சிறப்பு

ENAITTHU NINAIPPINUM KAAYAAR ANAITTHANRRO
KAATHALAR CHEYYUM CHIRRAPPU

*However much I remember him, he will not feel annoyed.
Is that not some great help he is rendering?*

(1209)

விளியுமென் இன்னுயிர் வேறல்லம் என்பார்
அளியின்மை ஆற்ற நினைந்து

VILIYUMEN INNUIYIR VERRALLAM ENPAAR
ALIYINMAI AARR RRA NINAINTHU

*He used to say - 'we both are not different';
and thinking much about his lack of love,
the life that I love departs.*

(When I wonder as to whether he has forgotten me, I collapse as if dead!
How can I remain alive if he has forgotten me? So he must also be remembering me!
My living is the proof of his love!)

(1210)

விடாஅது சென்றாரைக் கண்ணினால் காணப்
படாஅதி வாழி மதி

VIDAA ATHU CHENRRARAIAK KANNINAAL KANANAP
PADAA ATHI VAAZHI MATHI

*Hey Moon! Blessed be thou!
You do not set;
so that I can see him who went off,
though I held him back in my heart!*

(The wife blames the moon for not setting as soon as her lover went off.
If the moon sets only, her eyes can close and see her lover imprisoned in her heart!)

கனவுநிலை உரைத்தல்
KANAVU NILAI URAITTHAL

SPEAKING ABOUT THE DREAM-EXPERIENCE

(1211)

காதலர் தூதொடு வந்த கனவினுக்
கியாதுசெய் வேன்கொல் விருந்து

KAATHALAR THOOTHODU VANTHA KANAVINUK
KIYAATHUCHEY VENKOL VIRUNTHU

*What feast can I offer to the dream
which arrived carrying the message of my lover?*

(If the moon sets and she closes her tired eyes, maybe the dream would bring a message from her husband!

'And what I would not reward the dream with?' - since there is no question of meeting her husband for some more days, she feels that maybe a dream would become her friend and bring a message from her husband.

He would also be asleep at this time of the hour and will be thinking of her in his sleep.

Won't they both unite in the dream at least?

They are one mind with two bodies, after all!)

(1212)

கயலுண்கண் யானிரப்பத் துஞ்சின் கலந்தார்க்
குயலுண்மை சாற்றுவேன் மன்

KAYALUNKAN YAANIRAPPATH THUNJCHIN KALANTHAARK
KUYALUNMAI CHAARRUVEN MAN

*If the deer-like (restless) eyes would just close in sleep
obliging to my request,
then I will outwardly confide to my lover who embraces me,
as to how I have escaped the torment of love,
and am alive still.*

(At least in the dream, I would be able to tell him all my troubles and plead him to return soon! I will also tell him that I remained alive because I was always with him in my dream.)

(1213)

நனவினான் நல்கா தவரைக் கனவினால்
காண்டலின் உண்டென் உயிர்

NANAVINAAN NALGAA THAVARAİK KANAVINAAL
KAANDALIN UNDEN UYIR

*My life is still holding on because I see him in my dream
who does not show his love to me in actual life.*

(Yes, it may be true that dream is not real but at least there my lover is always with me, unlike the real one who seems to have forgotten me completely!
If these dreams were not there, I would have been dead long ago!)

(1214)

கனவினான் உண்டாகும் காமம் நனவினான்
நல்காரை நாடித் தரற்கு

KANAVINAAN UNDAAGUM KAAMAM NANAVINAAM
NALGAARAI NAADITH THARARRKU

*I get the joy of union with him in dream,
as it (the dream) seeks somehow and brings to me,
my lover who does not approach me in actual life as such.*

(I do not know how it happens; but my dream is like a good friend to me. It searches the place where he is and brings him to me somehow; but in real life, he is away and does not approach me when I want him.)

(1215)

நனவினாற் கண்டதூஉம் ஆங்கே கனவுந்தான்
கண்ட பொழுதே இனிது

NANAVINAARR KANDATHOO UM AANGKE KANAVUNTHAAN
KANDA POZHATHE INITHU

*What I experienced that day in reality, and what I experience in dream,
both were joyous only at that time!*

(Joy never lasts for long, whether it is a dream or reality.
He was with me that one day and left immediately.
Dream also ends within minutes and he vanishes off!
Again the agony of separation only is left back.)

(1216)

நனவென ஒன்றில்லை ஆயின் கனவினாற்
காதலர் நீங்கலர் மன்

NANAVENA ONRRILLAI AAYIN KANAVINAARR
KAATHALAR NEENGKALAR MAN

*If there was not something called real life,
my lover will never leave me at all!*

(If there was no waking up to real life from dream, then he would have never left me and be with me at all times.)

(1217)

நனவினான் நல்காக் கொடியார் கனவினான்
என்னெம்மைப் பீழிப் பது

NANAVINAAN NALGAAK KODIYAAR KANAVINAAN
ENNEMMAIP PEEZHIP PATHU

*That cruel one does not approach me in real life,
then why does he torment me like this in dream?*

(If that cruel husband cannot come to me in real life, then he should have seen to it that the dream never ends for me! Why does he vanish off along with the dream?)

(1218)

துஞ்சுங்கால் தோள்மேலர் ஆகி விழிக்குங்கால்
நெஞ்சத்தார் ஆவர் விரைந்து

THUNJCHUNKAAL THOLMELAR AAGI VIZHIKKUNGKAAL
NENJCHATTHAAR AAVAR VIRAINTHU

*When I sleep he reclines on my shoulder;
when I wake up he quickly hides in my heart.*

(I now know how to keep the dream-man with me.

When I sleep, I dream that he is reclining on my shoulder; and the moment the dream ends, I keep him inside my heart and keep thinking of him. In this way, I will never be away from him.)

(1219)

நனவினான் நல்காரை நோவர் கனவினான்
காதலர்க் காணா தவர்

NANAVINAAN NALGAARAI NOVAR KANAVINAAN
KAATHALARK KANAA THAVAR

*Those alone, who do not see their lover in the dream,
will have a cause to blame
when he does not love them in real life.*

(I wonder why all those other women blame their husbands for being away. They must learn how to dream about the husbands and get loved by them there! They do not have such good dreams maybe! That is why they think that their husbands do not love them!)

(1220)

நனவினான் நம்நீத்தார் என்பர் கனவினான்
காணார்கொல் இவ்வூ ரவர்

NANAVINAAN NAMNEETTHAAR ENPAR KANAVINAAN
KAANAARKOL IVVOO RAVAR

*These townspeople talk ill of my lover that he left me in real life;
don't they ever see him in the dream?*

(Why do all these people look at me in a pitiful manner and blame my husband for being away so long? I think they do not see him in the dream; that is why they do not understand that I am never separated from him!)

பொழுதுகண்டு இரங்கல்
POZHATHU KANDU IRANGKAL

LAMENTATION WHEN EVENING SUN-SET IS SEEN

(The beautiful evening time, which is the meeting point of the day and the night, is intoxicating for the lovers; but if the lover is away, the same evening-time is like a torture-house for the woman.)

(1221)

மாலையோ அல்லை மணந்தார் உயிருண்ணும்
வேலைநீ வாழி பொழுது

MAALAIYO ALLAI MANANTHAAR UYIRUNNUM
VELAINEE VAAZHI POZHATHU

*Hey Evening! Blessed be thou! Are you the evening (garland/evening time)?
No! Your task is to swallow off the life of those
who have married (and are separated) (like a noose)!*

(The wife who is separated from the husband blames the evening time.
In Tamil language, evening time is known as ‘Maalai’ which also means a garland.
When a lover’s company is there, the evening time is like a garland; when he is away, it
strangles the neck like a noose.)

(1222)

புன்கண்ணை வாழி மருள்மாலை எங்கேள்போல்
வன்கண்ணை தோநின் துணை

PUNKANNAI VAAZHI MARULMAALAI ENKELPOL
VANKANNA THONIN THUNAI

*Hey you, fading evening-time!
You also are suffering like us.
Is your companion also cruel like mine?*

(The evening time which appeared like a red garland, now started to fade away leaving
way for darkness. The wife now feels sympathy for the evening time and questions it
tenderly, whether her lover also was cruel enough to leave her alone.)

(1223)

பனியரும்பிப் பைதல்கொள் மாலை துனியரும்பித்
துன்பம் வளர வரும்

PANIYARUMBI PAITHALKOL MAALAI THUNIYARUMBITH
THUNBAM VALARA VARUM

*The evening filled with budding drops of dew arrived then with its chillness;
now it comes with the budding drops producing disgust,
only to increase my distress.*

(The wife remembers the evenings when she and her husband met secretly before
marriage. At those times, when the evening faded, chillness would appear with the mist
filled with dew drops and would make her seek the closeness of her lover.
Nowadays the same dew drops fill her with disgust and she abhors them!
‘Don’t the dew drops know that her lover is away; why do they burn me now’?!)

(1224)

காதலர் இல்வழி மாலை கொலைக்களத்
தேதிலர் போல வரும்

KAATHALAR ILVAZHI MAALAI KOLAIKKALATH
THETHILAR POLA VARUM

*The evening which arrives when lovers are separated,
is like the cruel man who enters the execution-ground.*

(The chillness of the evening produces a slight shiver in her.
May be she is trembling because the evening-time is like the cruel executioner entering
with his huge sword to cut off the head of the victim.)

(1225)

காலைக்குச் செய்தநன் றென்கொல் எவன்கொல்யான்
மாலைக்குச் செய்த பகை

KAALAIKKU CHEYTHANAN RRENKOL EVANKOLYAAN
MAALAIKKUCH CHEYTHA PAGAI

*To the day-time what good have I rendered;
and what harm have I rendered to the evening time?*

(The woman laments- 'Oh, why does the evening torment me so much? What harm have
I done to it? The day-time is so friendly, for I never suffer like this when engaged in the
regular duties of the day!')

(1226)

மாலைநோய் செய்தல் மணந்தார் அகலாத
காலை அறிந்த திலேன்

MAALAINOY CHEYTHAL MANANTHAAR AGALAATHA
KAALAI ARRINTHA THILEN

*When my beloved husband had not separated from me,
I did not know how the evening could give so much distress!*

(1227)

காலை அரும்பிப் பகலெல்லாம் போதாகி
மாலை மலருமிந் நோய்

KAALAI ARUMBIP PAGALELLAAM POTHAAGI
MAALAI MALARUMIN NOY

*This disease of love appears like a bud in the morning;
grows slowly to become a flower, all through the day time;
and blooms in the evening.*

(1228)

அழல்போலும் மாலைக்குக் தூதாகி ஆயன்
குழல்போலும் கொல்லும் படை

AZHALPOLUM MAALAIKKUK THOOTHAAGI AAYAN
KUZHALPOLUM KOLLUM PADAI

*The flute played by the cowherd is now like
a messenger sent by the 'fire-like evening',
acting like murderous weapon.*

(The melodious music which floated in the air then, was so enchanting at those times when her lover was there. Now it is piercing her heart and burning her off, because he is not there to embrace her.)

(1229)

பதிமருண்டு பைதல் உழக்கும் மதிமருண்டு
மாலை படர்தரும் போழ்து

RUPATHIMARUNDU PAITHAL UZHAKKUM MATHIMARUNDU
MAALAI PADARTHARUM POZHTHU

*When the enchanting evening spreads all over,
the whole world suffers in great distress.*

(The whole world is filled with sadness only; because my mind is sorrowful.)

(1230)

பொருள்மாலை யாளரை உள்ளி மருள்மாலை
மாயுமென் மாயா உயிர்

PORULMAALAI YAALARAI ULLI MARULMAALAI
MAAYUMEN MAAYAA UYIR

*My life which did not perish (when he left)
is dying in this enthralling evening time,
thinking about him who
left me with the intention of earning wealth.*

உறுப்புநலன் அழிதல்
URRUPPU NALAN AZHITHAL

LIMBS WITHERING AWAY

(1231)

சிறுமை நமக்கொழியச் சேட்சென்றார் உள்ளி
நறுமலர் நாணின கண்

CHIRUMAI NAMKKOZHIYA CHETCHENRRAR ULLI
NARRUMALAR NAANIN KAN

*Crying in the memory of him who went off far away
leaving me the wretched state of distress,
the eyes are feeling shameful in front of the fragrant flowers.*

(All the flowers in the garden are in full bloom.

But the woman whose eyes were always like the never fading flowers when the wooed one was around, are now shrunken and have a tired look because of weeping incessantly. Now when she walks in the garden among the fragrant flowers, her eyes look at the ground not even capable of looking at those flowers. They make her remember the pleasing events of the past and make her cry more.)

(1232)

நயந்தவர் நல்காமை சொல்லுவ போலும்
பசந்து பனிவாரும் கண்

NAYANTHAVAR NALGAAMAI CHOLLUVA POLUM
PASANTHU PANIVAARUM KAN

*The eyes which have faded and pouring out tears,
appear to expose the lack of love in the lover whom we love.*

(1233)

தணந்தமை சால அறிவிப்ப போலும்
மணந்தநாள் வீங்கிய தோள்

THANANTHAMAI CHAALA ARRIVIPPA POLUM
MANANTHANAAL VEENGIYA THOL

*The shoulders which were swollen in joy on the day of marriage
are now announcing aloud his separation.*

(The tender, bamboo like shoulders are now emaciated and are looking bony and withered.)

(1234)

பணைநீங்கிப் பைந்தொடி சோரும் துணைநீங்கித்
தொல்கவின் வாடிய தோள்

PANAINENGI PAINTHODI CHORUM THUNAINENKITH
THOLKAVIN VAADIYA THOL

*The emaciated shoulders which lost their natural beauty also,
because of the lover's separation,
have lost also their dignified look,
and are allowing the excellent golden bangles to fall off.*

(1235)

கொடியார் கொடுமை உரைக்கும் தொடியொடு
தொல்கவின் வாடிய தோள்

KODIYAAR KODUMAI URAIKKUM THODIYODU
THOLKAVIN VAADIYA THOL

*The emaciated shoulders which lost their natural beauty,
and with the bangles also falling off,
are proclaiming the cruelty of the cruel one.*

(1236)

தொடியொடு தோள்நேகிழ நோவல் அவரைக்
கொடியார் எனக்கூறல் நொந்து

THODIYODU THOLNEGIZHA NOVAL AVARAIK
KODIYAAR ENAKKOORRAL NONTHU

*With the bangles falling off and the shoulders becoming thin,
when he is accused of being cruel,
I am unable to bear it and suffer much.*

(Oh! The shoulders have become thin; bangles do not stay put on the thinned out hands; and everybody knows the suffering of my heart, though I never told anyone anything. And now they blame him for being away so long. How can I bear his name getting tainted! What can I do? I feel so helpless!)

(1237)

பாடு பெறுதியோ நெஞ்சே கொடியார்க்கென்
வாடுதோட் பூசல் உரைத்து

PAADU PERRUTHIYO NENJCHE KODIYAARKKEN
VAADUTHOT POOSAL URAITTHU

*O my heart! Won't you do the noble act of conveying
the lamentation of the thinning shoulders to that cruel one?*

(Since our hearts are always united, won't he know of my agony and how I have become pale and emaciated? Won't he come back soon?)

(1238)

முயங்கிய கைகளை ஊக்கப் பசந்தது
பைந்தொடிப் பேதை நுதல்

MUYANGKIYA KAIKALAI OOKKA PASANTHATHU
PAINTHODIP PETHAI NUTHAL

*When the hands that embraced loosened a little,
the forehead of the pretty girl wearing the bangles made of excellent gold,
faded off.*

(The wife was so attached to her husband that when he even loosened the hands which embraced her, she felt the pangs of separation; and her forehead turned pale in hue.)

(1239)

முயக்கிடைத் தண்வளி போழப் பசப்புற்ற
பேதை பெருமழைக் கண்

MUYAKKIDAITH THANVALI POZHAP PASAPPURRA
PETHAI PERUMAZHAIK KAN

*When in embrace, cool wind entered in-between;
and the cool big eyes of the lady turned pale in hue.*

(The eyes would become pale even if the wind entered in-between them; now how can she bear his being away for so long?)

(1240)

கண்ணின் பசப்போ பருவரல் எய்தின்றே
ஒண்ணுதல் செய்தது கண்டு

KANNIN PASAPPO PARUVARAL EYTHIINRRE
ONNUTHAL CHEYTHATU KANDU

*Beholding the shining forehead of the lady turning pale in hue;
the paleness of the eyes felt distressed.*

(Which were paler the most? Eyes or forehead?
Eyes accepted their defeat!
They were rather red by crying so hard!)

நெஞ்சொடு கிளத்தல்
NENJCHODU KILATHAL

TALKING TO ONE'S OWN HEART

(1241)

நினைத்தொன்று சொல்லாயோ நெஞ்சே எனைத்தொன்றும்
எவ்வநோய் தீர்க்கு மருந்து

NINAITHTHONRRU CHOLLAAYO NENJCHE ENAITTHONRRUM
EYVANOY THEERKKU MARUNTHU

*Hey heart! Can you think of some medicine at least
to cure my incurable disease ?*

(1242)

காத லவரிலர் ஆகநீ நோவது
பேதமை வாழியென் நெஞ்சு

KAATHA LAVARILAR AAGANEE NOVATHU
PETHAMAI VAAZHIYEN NENJCHU

*O my heart, be blessed thou! Great is your foolishness!
He has no love at all; yet you grieve for him.*

(1243)

இருந்துள்ளி என்பரிதல் நெஞ்சே பரிந்துள்ளல்
பைதல்நோய் செய்தார்கண் இல்

IRUNTHULLI ENPARRITHAL NENJCHE PARINTHULLAL
PAITHALNOY CHEYTHAARKAN IL

*Hey my heart! Why do you stay with me and suffer?
The one who has caused the illness of paleness
has no sympathy at all in his mind.*

(1244)

கண்ணும் கொளச்சேறி நெஞ்சே இவையென்னைத்
தின்னும் அவர்க்காணல் உற்று

KANNUM KOLACCHERRI NENJCHE IVAIYENNAITH
THINNUM AVARKKAANAL URRU

*Hey my heart! Take the eyes also with you, when you go to him.
They eat me off wanting to see him.*

(1245)

செற்றார் எனக்கை விடலுண்டோ நெஞ்சேயாம்
உற்றால் உறாஅ தவர்

CHERRAAR ENAKKAI VIDALUNDO NENJCHEYAAM
URRAAL URRU A THAVAR

*Hey my heart!
Thinking that he hates me,
how can I drop off him who does not love me though I love him?*

(1246)

கலந்துணர்த்தும் காதலர்க் கண்டாற் புலந்துணராய்
பொய்க்காய்வு காய்தியென் நெஞ்சு

KALANTHUNARTTHUM KATHALARK KANDAARR PULANTHUNARAAY
POYKKAAYVU KAAAYTHIYEN NENJCHU

*Hey my heart!
When there was pretense anger, he had embraced and consoled;
and you never showed then any sign of anger when you saw him.
Now why are you burning in pretense anger?*

(1247)

காமம் விடுவொன்றோ நாண்விடு நன்னெஞ்சே
யானோ பொறேனிவ் விரண்டு

KAAMAM VIDUVONRRO NAANVIDU NANNENJCHE
YAANO PORRENIV VIRANDU

*Hey my good heart!
At least discard off the love; or the shyness at least;
I am unable to hold on to both together!*

(1248)

பரிந்தவர் நல்காரென் றேங்கிப் பிரிந்தவர்
பின்செல்வாய் பேதையென் நெஞ்சு

PARINTHAVAR NALGAAREN RRENGIP PIRINTHAVAR
PINCHELVAAY PETHAIYEN NENJCHU

*O my heart! You are naive indeed!
You are lamenting that
he has not come to show his affection with understanding
and yet are going behind him who has left me and gone.*

(1249)

உள்ளத்தார் காத லவராக உள்ளிநீ
யாருழைச் சேறியென் நெஞ்சு

ULLATTHAAR KAATHA LAVARAAGA ULLINEE
YAARUZHAICH CHERRIYEN NENJCHU

*O my heart!
Your lover is inside the heart.
With thoughts full of him, whom are you searching outside?*

(1250)

துன்னாத் துறந்தாரை நெஞ்சத் துடையேமா
இன்னும் இழத்தும் கவின்

THUNNAA THURRANTHAARAI NENJCHATHTHUDAIYEMAA
INNUM IZHATTHUM KAVIN

*He has left me discarding my company;
yet I still have him in the heart.
The beauty of my body will fade out more now.
(His thought will keep burning me.)*

நிறையழிதல்
NIRRAIYAZHITHAL

LOSS OF SELF-CONTROL

(And he came back!
I had no control over myself! All the anger and irritation vanished the moment I saw
him!)

(1251)

காமக் கணிச்சி உடைக்கும் நிறையென்னும்
நாணுத்தாழ் வீழ்த்த கதவு

KAAMA KANICCHI UDAIKKUM NIRRAIYENNUM
NAA^NUTTHAAZH VEEZHTTHA KATHAVU

*The axe named passion breaks open the door of self-control,
which has shyness as its bolt.*

(I am losing my self-control.
My shyness seems to have gone.
Passion is burning me!)

(1252)

காமம் எனவொன்றோ கண்ணின்றென் நெஞ்சத்தை
யாமத்தும் ஆளும் தொழில்

KAAMAM ENAVONRRO KANNINRREN NENJCHATTHAI
YAAMATTHUM AALUM THOZHIL

*That thing called passion has no kindness at all.
Even at night, it enslaves me and keeps me awake without rest.*

(1253)

மறைப்பேன்மன் காமத்தை யானோ குறிப்பின்றித்
தும்மல்போல் தோன்றி விடும்

MARRAIPPENMAN KAAMATTHAI YAANO KURRIPPINRRITH
THUMMALPOL THONRRI VIDUM

*I try to hide my passion;
but it bursts out like a sneeze, even without my intention.*

(1254)

நிறையுடையேன் என்பேன்மன் யானோவென் காமம்
மறையிறந்து மன்று படும்

NIRRAIYUDAIYEN ENPENMAN YAANOVEN KAAMAM
MARRAIYIRRANTHU MANRRU PADUM

*I had thought of myself as having self-control;
but my passion jumps out of the hiding place and
exposes itself in front of the crowd.*

(1255)

செற்றார்பின் செல்லாப் பெருந்தகைமை காமநோய்
உற்றார் அறிவதொன் றன்று

CHERRAAR_UIN CHELLAAP PERUNTHAGAIMAI KAAMAN_OY
URRAAR ARRIVATHON RRANRRU

*The dignified behaviour of not following the one who has left,
is not known to those who are stuck by the illness of passion.*

(I want to rush to him and be in his embrace; no matter what the others may think!)

(1256)

செற்றவர் பின்சேறல் வேண்டி அளித்தரோ
எற்றென்னை உற்ற துயர்

CHERRAVAR PINCHERRAL VENDI ALITTHARO
ERRENNAI URRA THUYAR

*What sort of a longing this is
that forces me to go behind the one who left?*

(1257)

நானென ஒன்றோ அறியலம் காமத்தால்
பேணியார் பெட்ப செயின்

NAANENA ONRRO ARRIYALAM KAAMATTHAAL
PENIYAAR PETPA CHEYIN

*If the person we loved will reciprocate the same amount of passion,
then we will not even know what shyness is!*

(Ah! The joy of union! The world will be forgotten and we will be together at last!)

(1258)

பன்மாயக் கள்வன் பணிமொழி அன்றோநம்
பெண்மை உடைக்கும் படை

PANMAAYAK KALVAN PANIMOZHI ANRRONAM
PENMAI UDAIKKUM PADAI

*Is not the soft, sweet word of the cheat who has expertise in lying,
the army which shatters our feminine guard?*

(Though I will be angry for him being away for so long, he will somehow make me pacified with more sweet lies and I will succumb to it though I know that he is lying!)

(1259)

புலப்பல் எனச்சென்றேன் புல்லினேன் நெஞ்சம்
கலத்தல் உறுவது கண்டு

PULAPPAL ENACCHENRREN PULLINEN NENJCHAM
KALATTHAL URRUVATHU KANDU

*I went there only to make a tiff;
but embraced him, when my heart started joining him.*

(I had decided that I would show my annoyance at his going off and turn away; but as soon as I saw him I rushed into his arms. What can I do, this idiotic heart was already with him and dragged me towards him.)

(1260)

நிணந்தீயில் இட்டன்ன நெஞ்சினார்க் குண்டோ
புணர்ந்தாடி நிற்பேம் எனல்

NINANTHEEYIL ITTANNA NENJCHINAARK KUNDO
PUNARNTHOODI NIRPEM ENAL

*Can we who have hearts which melt like the fat in the fire,
display any pretense tiff after uniting with him?*

அவர்வயின் விதும்பல்
AVARVAYIN VITHUMPAL

RUSHING TOWARDS EACH OTHER IN MAD LOVE
AFTER A LONG SEPARATION

(பிரிவின்கண்தலைமகனும் தலைமகனும் வேட்கைமிகுதியால் ஒருவரிடம் ஒருவர் செல்லவிரைதல்)

(1261)

வாளற்றுப் புற்கென்ற கண்ணும் அவர்சென்ற
நாளொற்றித் தேய்ந்த விரல்

VAALARRU PURRKENRRA KANNUM AVARCHENRRA
NAALORRITH THEYNTHA VIRAL

*Watching the path he trod off,
my eyes have lost their splendor and the sight has become dim.
Marking the days from when he has gone, my fingers have worn out.*

(1262)

இலங்கிழாய் இன்று மறப்பினென் தோள்மேல்
கலங்கழியும் காரிகை நீத்து

ILANGIZHAAY INRRU MARRAPPINEN THOLMEL
KALANGKAZHIYUM KAARIKAI NEETTHU

*Hey my friend bedecked with shining jewels!
If today, I forget him,
my shoulders will become emaciated and lose their beauty;
and the ornaments decorating them will slip off.*

(1263)

உரன்நசைஇ உள்ளம் துணையாகச் சென்றார்
வரல்நசைஇ இன்னும் உள்ளேன்

URAN NASAI ULLAM THUNAIYAAGACH CHENRRAAR
VARALNASAI I INNUM ULEN

*Desiring for success alone, he went off with enthusiasm.
Desiring for his return, I keep myself alive still.*

(1264)

கூடிய காமம் பிரிந்தார் வரவுள்ளிக்
கோடுகொ டேறுமென் நெஞ்சு

KOODIYA KAAMAM PIRINTHAAR VARAVULLIK
KODUKO DERUMEN NENJCHU

*Discarding the joy of our union, he went off!
Watching out for his return (to unite again),
my heart climbs the edge of the tallest tree.*

(1265)

காண்கமன் கொண்கனைக் கண்ணாரக் கண்டபின்
நீங்குமென் மென்தோள் பசப்பு

KAANKAMAN KONKANAI KANNAARAK KANDAPIN
NEENGKU MENTHOL PASAPPU

*I will see my beloved Lord to the full satisfaction of my eyes.
After seeing him, the paleness of my shoulders will go off.*

(1266)

வருகமன் கொண்கண் ஒருநாட் பருகுவன்
பைதல்நோய் எல்லாம் கெட

VARUGAMAN KONKAN ORUNAAAT PARUGAVAN
PAITHAL NOY ELLAAM KEDA

*One day my Lord will return!
I will consume him,
with all the love-sickness of pale-hue vanishing off immediately.*

(1267)

புலப்பேன்கொல் புல்லுவேன் கொல்லோ கலப்பேன்கொல்
கண்ணன்ன கேளிர் வரின்

PULAPPENKOL PULLUVEN KOL KOLLO KALAPPENKOL
KANNANNA KELIR VARIN

*When my lover who is like my eyes returns,
shall I pretend to be angry, or shall I embrace him,
or shall I melt off into him?*

(1268)

வினைகலந்து வென்றீக வேந்தன் மனைகலந்து
மாலை அயர்கம் விருந்து

VINAIKALANTHU VENREEGA VENTHAN MANAIKALANTHU
MAALAI AYARGAM VIRUNTHU

*Let the king become victorious in his enterprise.
In the evening, let us both be together in the house, and have a feast.*

(The war will end soon; my husband who has gone to support the king will also return;
then we will have a feast and rest in the evening.)

(1269)

ஒருநாள் எழுநாள்போல் செல்லும்சேண் சென்றார்
வருநாள்வைத் தேங்கு பவர்க்கு

ORUNAAL EZHANAALPOL CHELLUMCHEN CHENRRAAR
VARUNAALVAITH THENGU PAVARKKU

*One day passes like seven days for those
who long for the return of the lover who has gone far off.*

(1270)

பெறினென்னாம் பெற்றக்கால் என்னாம் உறினென்னாம்
உள்ளம் உடைந்துக்கக் கால்

PERRINEANNAM PERRAKKAAL ENNAAM URRINENNAAM
ULLAM UDAINTHUKKAK KAAL

*If the heart breaks away pining like this,
what matters if the union will be gained, or is gained, or is fulfilled?*

குறிப்பறிவுறுத்தல்
KURRIPPARRIVURRUTTHAL

UNDERSTANDING THE GESTURES

(HER HUSBAND UNDERSTANDS HER GESTURES)

(1271)

கரப்பினுங் கையிகந் தொல்லாநின் உண்கண்
உரைக்கல் உறுவதொன் றுண்டு

KARAPPINUNG KAIYIKAN THOLLAANIN UNKAN
URAIKKAL URRUVATHON RRUNDU

*Even if you hide (your feelings),
your eyes decorated with collirium, go out of control,
and have something to convey!*

(My dear wife! You may pretend to be angry with me; but your love and passion oozes out of your eyes.)

(1272)

கண்ணிறைந்த காரிகைக் காம்பேர்தோட் பேதைக்குப்
பெண்ணிறைந்த நீர்மை பெரிது

KANNIRRAINTHA KAARIGAİK KAAMPERTHOT PETHAIKKU
PEN NIRRAINTHA NEERMAI PERITHU

*My beloved has shoulders like the tender bamboo
and her beauty completely fills my eyes.
Her beauty oozing out all the characters of a female,
is par excellence.*

(1273)

மணியில் திகழ்தரு நூல்போல் மடந்தை
அணியில் திகழ்வதொன் றுண்டு

MANIYIL THIGAZHTHARU NOOLPOL MADANTHAI
ANIYIL THIGAZHVATHON RRUNDU

*Like the thread concealed in the pearl garland,
there is something held concealed in this girl's beauty.*

(She looks so pretty; her beauty entralls me like faultless garland of pearls; but still I see some hidden anxiety and apprehension that is concealed behind all her outward movements. I do understand her inner torment; her unexpressed pain of separation.)

(1274)

முகைமொக்குள் உள்ளது நாற்றம்போல் பேதை
நகைமொக்குள் உள்ளதொன் றுண்டு

MUGAIMOKKUL ULLATHU NAARRAMPOL PETHAI
NAGAIMOKKUL ULLATHORNRRUNDU

*Like the fragrance held within by the blooming bud,
there is something hiding in the budding smile of my beloved.*

(I can see her overwhelming happiness at my sight. She is bursting with the desire to embrace me with all love; but her natural feminine shyness holds her back. I see her budding smile which wants to blossom into joyous laughter when in my embrace. Her intense love for me, she hides in her heart like the bud hiding the fragrance.)

(1275)

செறிதொடி செய்திறந்த கள்ளம் உறுதுயர்
தீர்க்கும் மருந்தொன் றுடைத்து

CHERITHODI CHEYTHIR^URANTHA KALLAM URRUTHUYAR
THEERKKUM MARUNTHON ^URRUDAITTHU

*The mischief hidden in the secret glance of my beloved
who wears closely-set bangles,
contains the medicine for curing the deep agony in my heart.*

(I also have suffered immensely the lack of her company. Like a woman, I cannot even express it to others. Now seeing my beloved waiting eagerly to fall into my arms, all my agony is vanishing off like the disease by a magical cure.)

(HIS WIFE IS AFRAID OF THE SEPARATION THAT FOLLOWS THE UNION)

(1276)

பெரிதாற்றிப் பெட்பக் கலத்தல் அரிதாற்றி
அன்பின்மை சூழ்வ துடைத்து

PERITHAARRIP PETPAK KALATTHIL ARITHAARRI
ANBINMAI CHOOZHVA THUDAITTHU

*The union where abundant love is displayed,
predicts the painful separation only,
where no love will be there.*

(1277)

தண்ணைந் துறைவன் தணந்தமை நம்மினும்
முன்னம் உணர்ந்த வளை

THANNAN THURRAIVAN THANANTHAMAI NAMMINUM
MUNNAM UNARNTHA VALAI

*The bangles understood even before me
the distraction shown by my lover who owns the cool harbors.*

(What thoughts are in his mind now? Is he thinking again about the work and leaving the town? Already I can feel my body becoming emaciated and the bangles are slipping off beforehand itself!)

(1278)

நெருநற்றுச் சென்றாரெங் காதலர் யாமும்
எழுநாளேம் மேனி பசந்து

NERUNERU CHENRAARENGK KAATHALAR
EZHANAAL_EM MENI PASANTHU

*My lover left me only yesterday;
my body has turned pale in hue as if seven days have passed.*

(Actually my lover was gone for only one day; and it was like seven days to me!)

(HER GESTURES SPEAK OUT HER MIND)

(1279)

தொடிநோக்கி மென்தோளும் நோக்கி அடிநோக்கி
அஃதாண் டவள்செய் தது

THODI NOKKI MENTHOLUM NOKKI ADINOKKI
A:THAAN DAVAL CHEY THATU

*She looked at her bangles;
then she looked at the emaciated shoulders;
and then looked at her feet;
those signs meant that only (of her intention to follow him).*

(She expressed her decision to him now through gestures.
She indicated to him the emaciated condition of her body and that she had decided to be with him wherever he goes; and that she cannot bear the pain of one more span of separation from him even if it be for just one day.)

(1280)

பெண்ணினாற் பெண்மை உடைத்தென்ப கண்ணினால்
காமநோய் சொல்லி இரவு

PENNINAARR PENMAI UDAITTHNPA KANNINAAL
KAAMANQY CHOLLI IRAVU

*Conveying the illness caused by passion through the eyes which plead,
adds more feminine quality to a woman.*

(She did not speak out any word; but pleaded with her eyes.
All her feminine nature was in full bloom at that moment; and the man's heart melted in
love.)

புணர்ச்சி விதும்பல்
PUNARCCHI VITHUMPAL

LONGING FOR UNION

(SWEET LOVE)

(1281)

உள்ளக் களித்தலும் காண மகிழ்தலும்
கள்ளுக்கில் காமத்திற் குண்டு

ULLAK KALITTHALUM KAANA MAGIZHTHALUM
KALLUKKIL KAAMATTHIRRKU UNDU

*Joy when thought of;
happiness when seen,
belong to love only; not to the toddy.*

(When the lovers were separated, they always thought of each other and felt the joy; now
when they saw each other after a separation period, the happiness was immense.
Love, though intoxicating, is not like toddy or liquor which gives joy only when
consumed. Love is blissful at all times; and is not dependent on physical contact only.
Toddy is injurious to health and corrupts the mind; whereas love purifies the mind and
adds enthusiasm in life.)

(WIFE THINKS)

(1282)

தினைத்துணையும் ஊடாமை வேண்டும் பனைத்துணையும்
காமம் நிறைய வரின்

THINAITTHUNAIYUM OODAAMAI VENDUM PANAITTHUNAIYUM
KAAMAM NIRRAYA VARIN

*If the passion equals a (tall) Palmyra tree,
then there should not be even a millet size of pretense anger.*

(I do not want to be angry with him at all even for pretense.
I want to unite with him without wasting a second even.
My passion cannot wait anymore.)

(1283)

பேணாது பெட்பவே செய்யினும் கொண்கனைக்
காணா தமையல கண்

PENAATHU PETPAVE CHEYYINUM KONKANAIAK
KAANAA THAMAIYALA KAN

*Though he does not desire my company and does what he wants,
my eyes do not feel content without seeing my Lord.*

(I do not mind his going off again and again to attend to his work; but my eyes cannot
feel their fulfillment unless they see him.
No! I cannot be angry with him at all! He is my very life!
He can do whatever he likes; but, for me, I like to be always in his company.)

(1284)

ஊடற்கண் சென்றேன்மன் தோழி அதுமறந்து
கூடற்கண் சென்றதென் நெஞ்சு

OODARRKAN CHENRENMAN THOZHI ATHUMARRANTHU
KODARRKAN CHENRRATHEN NENJCHU

*Friend! I went there to make a pretense of anger;
but my heart forgot that purpose
and went to unite with him.*

(I was angry, irritated, annoyed and wanted to feign anger at his absence; but as soon I saw him, all that anger was forgotten and my heart overflowed with love for him. How can I ever show even pretense anger to the one I love so much?)

(1285)

எழுதுங்கால் கோல்காணாக் கண்ணேபோல் கொண்கண்
பழிகாணேன் கண்ட இடத்து

EZHATHUNGKAL KOLKAANA^{AK} KANN^EPOL KONKAN
PAZH^IKAAN^{EN} KAN^{DA} IDATTHU

*When collirium gets applied, the eyes do not see that stick;
when I directly see my husband, I do not see any fault of his.*

(The stick with which the collirium is applied is never seen by the eye; but the stick only decorates the eye.

This husband of mine alone adds beauty to my eyes with his sight.
Without seeing the eyes fade away in distress.
How can I find fault with him?)

(1286)

காணுங்கால் காணேன் தவறாய காணாக்கால்
காணேன் தவறல் லவை

KAANUN^GKAL KAAN^{EN} THAVARRA^AYA KAANA^{AK}KAL
KAAN^{EN} THAVARRAL LAVAI

*When I see him, I do not see any fault of his.
When I do not see him, I do not see any faultless actions of his.*

(1287)

உய்த்தல் அறிந்து புனல்பாய் பவரேபோல்
பொய்த்தல் அறிந்தென் புலந்து

UYTTHAL ARRINTHU PUNALPAAY PAVARE POL
POYTTHAL ARRINTHEN PULANTHU

*Like jumping into the stream though the flooding waters will carry you off,
what use is there in pretense anger
when it is sure to have no effect?*

(When my mind is flooding with passion and love, what use is in my pretense love-fight?
I cannot hide my inner love and pretend to be angry with my dear husband.)

(1288)

இளித்தக்க இன்னா செயினும் களித்தார்க்குக்
கள்ளற்றே கள்வநின் மார்பு

ILITTHAKKA INNA CHEYINUM KALITTHAARKKU
KALLARR RRE KALVA NIN MAARBU

*Though it brings painful states of disgrace,
toddy attracts those who drink it to want it more and more.
You deceitful thief! Your wide chest is such that!*

(His wide chest is dragging me to him like flood waters.
I cannot even hold myself a second more and pretend to turn away from him in false
show of anger. I do not mind if I am the one who accepts the defeat and rush to him to
fall into his arms. Who cares? The intoxication of his company is too great to bother
about showing off my anger to punish him.)

(1289)

மலரினும் மெல்லிது காமம் சிலரதன்
செவ்வி தலைப்படு வார்

MALARINUM MELLITHU KAAMAM SILARATHAN
CHEVVI THALAIPPADUVAAR

*Love is tender than a flower.
Only a few know this and benefit thereof!*

(When pure love is there, can you ever get annoyed with the one who you love?
Where can be misunderstanding and anger have place between lovers who understand each other?
Can a flower be ever hard?
Can love be ever angry?
If anger is there, then that is not love; but selfish attachment.
Only few know the nature of pure love; and get to enjoy its bliss; others just pretend to love but are in pain always.)

(HUSBAND SAYS)

(1290)

கண்ணின் துனித்தே கலங்கினாள் புல்லுதல்
என்னினும் தான்விதுப் புற்று

KANNIN THUNITTHE KALANGINAAL PULLUTHAL
ENNINUM THAANVITHUPPURRU

*She feigned anger in the eyes;
but rushed forward to embrace,
displaying more passion than me.*

(When the wife saw her husband, she surely wanted to feign anger and carried the feeling in her eyes; but as soon as she saw him, she just rushed towards him with overflowing love and passion.

The husband who was wondering how to pacify his annoyed wife was in for a pleasant surprise when his wife did not even utter one harsh word, but embraced him instead.
Can love ever give pain?)

நெஞ்சொடு புலத்தல்
NENJCHODU PULATTHAL

REBUKING THE HEART FOR RUSHING TOWARDS
THE HEARTLESS LOVER

(1291)

அவர்நெஞ் சவர்க்காதல் கண்டும் எவன்நெஞ்சே
நீயெமக் காகா தது

AVARNENJC CHAVARKKAATHAL KANDUM EVAN NENCHE
NEEYEMAK KAAKAATHATHU

Hey my heart!

*You are seeing that his heart always supports him;
then why do you not support me?*

(Hey my heart! He goes off whenever he wants, leaving me to suffer here alone. His heart always co-operates with him.

But you..? you can't even be angry with him, even for namesake, for a moment also!
Have you forgotten all the pains you had to endure when he was away?)

(1292)

உறாஅ தவர்க்கண்ட கண்ணும் அவரைச்
செறாஅரெனச் சேறியென் நெஞ்சு

URRAA A THAVARKKANDA KANNUM AVARAICH
CHERRAA ARENACH CHERRIYEN NENJCHU

Hey my heart!

*Though you are aware that he has no love for me,
you are going after him thinking that he will not be annoyed!*

(Hey my heart! he had no love for me all these days! He was happily engaged in his own work of acquiring wealth. as soon as he comes, you are rushing towards him, dragging the body also with you.

Suppose he has no thoughts of love and gets annoyed by your act..?
Hold on my heart, hold on!)

(1293)

கெட்டார்க்கு நட்டாரில் என்பதோ நெஞ்சேநீ
பெட்டாங் கவர்பின் செலல்

KETTAARKKU NATTAARIL ENPATHO NENJCHE NEE
PETTAANG KAVARPIN CHELAL

*Hey my heart! Is it because those who are ruined have no friends,
that you are also deserting me
and as per your wish going off after him only?*

(1294)

இனியன்ன நின்னொடு சூழ்வார்யார் நெஞ்சே
துனிசெய்து துவ்வாய்காண் மற்று

INIYANNA NINNODU SOOZHVAARYAAR NENJCHE
THUNI CHEYTHU THUVVAAYKAAṆ MARRU

*Hey my heart!
You will feign anger; but will not gain the benefit thereof.
Who will confide all these to you anymore?*

(My heart! You had decided to feign anger; but the moment you see him, you are flooding with love! How can anyone trust you?)

(1295)

பெறாஅமை அஞ்சும் பெறினபிரி வஞ்சும்
அறாஅ இடும்பைத்தென் நெஞ்சு

PERRAA AMAI ANJCHUM PERRINAPIRI VANJCHUM
ARRAA A IDUMBAITHTHEN NENJCHU

*It fears his not coming;
if he comes, it fears his separation.
My heart is always in agony!*

(1296)

தனியே இருந்து நினைத்தக்கால் என்னைத்
தினிய இருந்ததென் நெஞ்சு

THANIYE IRUNTHU NINAITTHAKKAAL ENNAITH
THINIYA IRUNTHATHEN NENJCHU

*When I was alone and thought of him (his faults),
my heart tortured me as if eating me off!*

(I was so angry and irritated.
I could not hide my love also; my body became emaciated and thin.
I just wanted to run off to him wherever he was!)

(1297)

நாணும் மறந்தேன் அவர்மறக் கல்லாவென்
மாணா மடநெஞ்சிற் பட்டு

NAANUM MARRANTHEN AVARMARRAK KALLLAAVEN
MAANAA MADANENCHIRR PATTU

*I forgot the shyness also,
by the contact of my foolish unstable heart which could not forget him!*

(Now when I see him, I have abandoned all my shyness that belongs to virtuous women,
and rushing forward to embrace him along with this foolish heart.)

(1298)

எள்ளின் இளிவாமென் றெண்ணி அவர்திறம்
உள்ளும் உயிர்க்காதல் நெஞ்சு

ELLIN ILIVAAMEN RRENNI AVARTHIRRAM
ULLUM UYIRKKAATHAL NENJCHU

*My heart which loves the life,
thinks of his virtues only,
since blaming him will result in its own disgrace.*

(My heart is alive because of thinking about his good nature.
How can it find fault with him? How can it ever love a man with faults?
How can it maintain pretense anger even against him who keeps it beating and prevents
its death? My heart loves life; and he is its life!)

(1299)

துன்பத்திற் கியாரே துணையாவார் தாமுடைய
நெஞ்சந் துணையல் வழி

THUNPATTHIRR KIYAARE THUNAIYAAVAAR THAAMUDAIYA
NENJCHAN THUNAIYAL VAZHI

*If one's own heart does not support when I am in agony,
then who else can be of any support?*

(I want to be angry with him; but my heart is not co-operating. It is behaving like a
stranger and rushing towards him. I have no one to support me now! My heart is with him
already, leaving me alone! Such a betrayal of trust!)

(1300)

தஞ்சம் தமரல்லர் ஏதிலார் தாமுடைய
நெஞ்சம் தமரல் வழி

THANJCHAM THAMARALLAR ETHILAR THAAMUDAIYA
NENCHAM THAMARAL VAZHI

*When one's own heart itself acts like a stranger,
is it a matter to be worded that others are also like strangers?*

புலவி
PULAVI

FEIGNED DISLIKE

(The wife tries hard to show her annoyance at her husband for being away for so long.
She knows that he will also be troubled by passion and will want to embrace her; but she
wants to punish him for his act of leaving her, by delaying the union.
He will fall at her feet; console her; ask forgiveness; shower her with gifts; and then only
she will reluctantly forgive him and allow him to embrace her!
What joy will it be to show false anger and unite in love later!)

(1301)

புல்லா திராஅப் புலத்தை அவருறும்
அல்லல்நோய் காண்கம் சிறிது

PULLAA THIRAA AP PULATTHAI AVARURRUM
ALLALNOY KAANGAM CHIRITHU

*Do not embrace him so fast; feign anger!
Let us watch the torment he undergoes because of his passion.*

(1302)

உப்பமைந் தற்றால் புலவி அதுசிறிது
மிக்கற்றால் நீள விடல்

UPPAMAINTHARR RRAAL PULAVI ATHUCHIRRITHU
MIKKARRAAL NEELA VIDAL

*The feigned anger is like the salt.
If it increases even a little, it will be too much of the salt.*

(Pretend to be angry; but do not get into a real fight. It will lead to worst consequences. Do not test the patience of the man who comes back tired and is in need of love.)

(1303)

அலந்தாரை அல்லல்நோய் செய்தற்றால் தம்மைப்
புலந்தாரைப் புல்லா விடல்

ALANTHAARAI ALLAALNOY CHEYTHARRAAL THAMMAI
PULANTHAARAIP PULLAA VIDAL

*If the lover does not remove the cause of the anger
and embrace her with love,
then it is like making the suffering person suffer more.*

(If the husband does not understand that she is feigning the whole act of anger; and pacify her, then the wife will suffer more! All her expectations will become futile!)

(1304)

ஊடி யவரை உணராமை வாடிய
வள்ளி முதலரிந் தற்று

OODI YAVARAI UNARAAMAI VAADIYA
VALLI MUTHALARIN THARRU

*If one does not understand
and reconcile with the beloved who feigns anger,
then it is like cutting at the base of the creeper
which has dried up without water.*

(The wife is already like a creeper which has dried up without the sprinkling of love-waters. Her anger is not real; it is just an expression of her love only. If the husband does not understand it and pacify her, then it is like cutting the root of the dried up creeper. She will collapse into deathlike state by the pain.)

(1304)

நலத்தகை நல்லவர்க் கேளர் புலத்தகை
புவன்ன கண்ணார் அகத்து

NALATTHAGAI NALAVARK KE ER PULATTHAGAI
POOVANNA KANNAAR AGATTHU

*The feigned anger
that rises in the mind of the lady with flower-like eyes,
adds beauty to the men who are already adorned with many virtues.*

(Husbands do not lose their dignity if they pacify the angry wife. It is not a taint on their manliness. Pretending to act forgiveness from their beloved, they actually shine with one more virtue and are to be commended.)

(1306)

துனியும் புலவியும் இல்லாயின் காமம்
கனியும் கருக்காயும் அற்று

THUNIYUM PULAVIYUM ILLAAYIN KAAMAM
KANIYUM KARUKKAAYUM ARRU

*If sulking acts and feigned angers are not there,
then, love will be either like the over-ripe fruit or the bitter unripe fruit.*

(A fruit if over-sweet tastes horrible; if it is not ripe also it is not tasty. A little amount of sourness in the fruit adds to the taste of the ripened fruit.

So also, love - if it is without these small quarrels and pretended fights, will lose its charm.)

(1307)

ஊடலின் உண்டாங்கோர் துன்பம் புணர்வது
நீடுவ தன்றுகொல் என்று

OODALIN UNDAANGKOR THUNPAM PUNARVATHU
NEEDUVA THANRRUKOL ENRRU

*Since there is the apprehension that the time spent together will be lessened,
there will be some pain for the lovers when tiffs are there.*

(Of course, a little amount of stress will be there in such things.

The husband comes home eagerly to embrace his wife and she turns away as if annoyed with him. Time gets spent in pacifying and conciliating.)

(1308)

நோதல் எவன்மற்று நொந்தாரென்ற தறியும்
காதலர் இல்லா வழி

NOTHAL EVANMARRU NONTHAARENRA :.THARRIYUM
KAATHALAR ILLAA VAZHI

*If the lover who feels pain for us is not there,
what is the point of suffering?*

(The wife tries to express her suffering through such pretense anger, thinking that her husband will understand her feelings. Otherwise why will he act like that?)

(1309)

நீரும் நிழல தினிதே புலவியும்
வீழுநர் கண்ணே இனிது

NEERUM NIZHALA THINITHI PULAVIYUM
VEEZHANAR KANNE INITHU

*Water found under the shade is nice and cool.
So also, love-quarrel also is the cause of joy only,
for the loving couple.*

(1310)

ஊடல் உணங்க விடுவாரோ டென்னெஞ்சம்
கூடுவேம் என்ப தவா

OODAL UNANGKA VIDUVAARO DENNENJCHAM
KOODUVEM ENPA THAVAA

*When I am languishing feigning false anger,
my heart wants to join him, who is not doing any reconciliation;
it has too much expectation!*

(If the lover does not do any pacifying act, the wife will be disappointed.)

புலவி நுணுக்கம்
PULAVI NUNUKKAM

FINENESS OF THE FEIGNED ANGER

(This is how the loving wife feigns anger; and the loving husband reacts.)

(1311)

பெண்ணியலார் எல்லாரும் கண்ணிற் பொதுவுண்பர்
நண்ணேன் பரத்தநின் மார்பு

PENNIYALAAR ELLAUM KANNIR POTHUVUNPAR
NANNEN PARATTHANIN MAARPU

*Hey you womanizer!
All those who have feminine charms
enjoy you with their eyes, as if you a common object for them all;
so I will not embrace your (tainted) chest!*

(She praises his handsome disposition and conveys to him that he belongs only to her; though she seems to be blaming him for his beauty.)

(SHE SAYS)

(1312)

ஊடி இருந்தேமாத் தும்மினார் யாம்தம்மை
நீடுவாழ் கென்பாக் கறிந்து

OODI IRUNTHEMAATH THUMMINAAR YAAMTHAMMAI
NEEDUVAZH KENPAAK KARRINTHU

*When I did not exchange any words
with him feigning anger,
he sneezed; knowing very well that I will immediately say
'live thou long'!*

(The husband is very clever!

When she wouldn't talk to him, he pretended to sneeze, knowing very well that she will break her silence then and say 'Live thou long'!)

[HOW THE WIFE SHOWED HER ANGER, THE LOVER EXPLAINS]

(1313)

கோட்டுப்பூச் சூடினும் காயும் ஒருத்தியைக்
காட்டிய சூடினீர் என்று

KOTTUPPOOCH CHOODINUM KAAYUM ORUTTHIYAIK
KAATTIYA CHOODINEER ENRRU

*Even if I wear the garland made of flowers blooming on the branches,
she will show anger saying,
'You wore them to exhibit your beauty to some other girl'.*

(1314)

யாரினுங் காதலம் என்றேனா ஊடினாள்
யாரினும் யாரினும் என்று

YAARINUNG KAATHALAM ENRRENAA OODINAAL
YAARINUM YAARINUM ENRRU

I said-

*'We love each other more than anyone else';
she immediately got annoyed and was asking.
'More than whom?' 'More than whom?'*

(1315)

இம்மைப் பிறப்பில் பிரியலம் என்றேனாக்
கண்நிறை நீர்கொண் டனள்

IMMAI PIRRAPPIIL PIRIYALAM ENRRENAAK
KAN NIRRAI NEERKON DANAL

I said-

*'We will never separate in this birth; her eyes brimmed with tears.
(as if asking - 'what about other births?')*

(1316)

உள்ளினேன் என்றேன்மற் றென்மறந்தீர் என்றென்னைப்
புல்லாள் புலத்தக் கனள்

ULLINEN ENRREN MARR RRENMARRANTHEER ENRRENNAI
PULLAAL PULATTHA KANAL

I said-

*'I remembered you'! 'Why did you forget me?' so saying
she showed anger, without embracing me!*

(1317)

வழுத்தினாள் தும்மினேன் ஆக அழித்தழுதாள்
யாருள்ளித் தும்மினீர் என்று

VAZHATTHINAAL THUMMINEN AAGA AZHITTHAZHATHAAL
YAARULLITH THUMMINEER ENRRU

I sneezed! She wished me well!

*Then she left that matter alone, and started to cry with annoyance,
saying- 'Who thought of you now to make you sneeze?'*

(1318)

தும்முச் செறுப்ப அழுதாள் நுமருள்ளல்
எம்மை மறைத்திரோ என்று

THUMMUCH CHERRUPPA AZHATHAAL NUMARULLAL
EMMAI MARRAITTHEERO ENRRU

I controlled my sneeze; then also she cried;

*'Are you hiding the fact that some other woman you know,
is thinking of you?'*

(1319)

தன்னை உணர்த்தினும் காயும் பிறர்க்கும்நீர்
இந்நீரர் ஆகுதிர் என்று

THANNAI UNARTTHINUM KAAYUM PIRRARKKUM NEER
INNEERAR AAGUTHIR ENRRU

*Even if I reconcile with her and make love to her,
she will still get angry, saying-
'You act the same with other women also!'*

(1320)

நினைத்திருந்து நோக்கினும் காயும் அனைத்துநீர்
யாருள்ளி நோக்கினீர் என்று

NINAITTHIRRUNTHU NOKKINUM KAAYUM ANAITTHU NEER
YAARULLI NOKKINEER ENRRU

*Even if I think only of her and look at her,
she will still get angry, saying-
'You looked all over me! Whom were you comparing me with?'*

ஊடலுவகை

OODALUVAGAI

THE JOY OF RE-UNION
AFTER THE RECONCILIATION OF LOVE-QUARREL

(1321)

இல்லை தவறவர்க் காயினும் ஊடுதல்
வல்ல தவரளிக்கும் ஆறு

ILLAI THAVARRAVARK KAAYINUM OODUTHAL
VALLA THAVARALIKKUM AARRU

*Though he has no fault as such,
pretence anger can make him love me more.*

(1322)

ஊடலின் தோன்றும் சிறுதுனி நல்லளி
வாடினும் பாடு பெறும்

OODALIL THONRRUM CHIRUTHUNI NALLALI
VAADINUM PAADU PERRUM

*The slight agony caused by such a tiff,
though fades the sincere love of the love, a little,
is still worth the trouble.*

(1333)

புலத்தலிற் புத்தேள்நா டுண்டோ நிலத்தொடு
நீரியைந் தன்னார் அகத்து

PULATTHALRR PUTTHELNAA DUNDO NILATTHODU
NEERIYAIN THANNAAR AGATTHU

*Is there a heaven which gives more joy
than that got by
feigning anger at the lover whose love
is like the water mixing with the earth.*

(1334)

புல்லி விடாஅப் புலவியுள் தோன்றுமென்
உள்ளம் உடைக்கும் படை

PULLI VIDAA AP PULAVIYUL THONRRUMEN
ULLAM UDAIKKUM PADAI

*The army which breaks my heart is in the love-tiff
which makes me not to leave after embracing him.*

(1325)

தவறிலர் ஆயினும் தாம்வீழ்வார் மென்றோள்
அகறலின் ஆங்கொன் றுடைத்து

THAVARRILAR AAYINUM THAAMVEEZHVAAAR MENRROL
AGARRALIN AANGKON RRUDAITTHU

*Though fault-less, there is some special joy
when one becomes a victim of the beloved's anger
and remains separated from the soft shoulders.*

(1326)

உணலினும் உண்ட தறலினிது காமம்
புணர்தலின் ஊடல் இனிது

UNALINUM UNDA THARRALINITHU KAAMAM
PUNARTHALIN OODAL INITHU

*More than eating food, its digestion gives more joy.
So also, separation through feigned quarrel is joyous than passionate union.*

(1327)

ஊடலின் தோற்றவர் வென்றார் அதுமன்னும்
கூடலிற் காணப் படும்

OODALIN THORRAVAR VENRRAAR ATHUMANNUM
KODALIRR KANAPPADUM

*In this love-quarrel, the defeated alone becomes the winner;
that gets proved when they unite together.*

(1328)

ஊடிப் பெறுகுவம் கொல்லோ நுதல்வெயர்ப்பக்
கூடலில் தோன்றிய உப்பு

OODIP PERRUGUVAM KOLLO NUTHALVEYARPPAK
KODALIL THONRRIYA UPPU

*Will we again get the chance to have a feigned fight,
to get the joy of the union where her fore-head is covered by sweat!*

(1329)

ஊடுக மன்னோ ஒளியிழை யாமிரப்ப
நீடுக மன்னோ இரா

OODUGA MANNO OLIYIZHAI YAAMIRAPPA
NEEDUGA MANNO IRAA

*Let the beloved adorned by shining ornaments again feign anger.
Let the night get prolonged, so that I can plead with her.*

(1330)

ஊடுதல் காமத்திற் கின்பம் அதற்கின்பம்
கூடி முயங்கப் பெறின்

OODUTHAL KAAMTTHIRR KINPAM ATHARRKINPAM
KODI MUYANGA PPERRIN

*Feigning a fight adds joy to the passion.
If the two embrace and make love, then that is the joy of the feigned fight.*

(காமத்துப்பால்)
(KAAMATTHUPPAAL)
SECTION ON KAAMA IS COMPLETE
(1081 to 1330)

[TIRUKKURAL]
IS
[COMPLETE]

ABOUT THE AUTHOR

Narayanalakshmi, also known as Tejaswini in her ascetic life spent most of her life in the Himalayan terrain, engaged in the penance of knowledge. She is well-versed in all philosophies and is a scholar in Sanskrit language. Her mission life is to retrieve the lost knowledge of the ancient Rishis and offer it unblemished to all the seekers of the Truth.