குறுந்தொகை

The Kuṟuntokai

#### **KT 0** பாரதம் பாடிய பெருந்தேவனார்

கடவுள் வாழ்த்து.

தாமரை புரையுங் காமர் சேவடிப்

பவளத் தன்ன மேனித் திகழொளிக்

குன்றி யேய்க்கு முடுக்கைக் குன்றி

னெஞ்சுபக வெறிந்த வஞ்சுடர் நெடுவேற்

சேவலங் கொடியோன் காப்ப

வேம வைக லெய்தின்றா லுலகே.

• **1d** சேவடிப் L1, C1+2+3, G2, EA, Cām.; சேவடி G1 • **2a** பவளத் L1, C1+3, G1v+2, YVv, Iḷ., EA; பவழத் C2+3v, G1, YV, Cām., IrV, ER • **2d** திகழொளிக் C1+2+3v, G1+2, EA, Cām.; திகளொளிக் L1, C3 • **4c** வஞ்சுடர் L1, C1+2v+3, G1+2, YV, EA, Cām.; வெஞ்சுடர் C2+3v, YVv, Cām.v; செஞ்சுடர் C1, Cām.v, IrV • **5a** சேவலங் L1, C1+2+3, G1v+2, EA, Cām.; சேவலன் G1 • **6a** வேம L1, C1+2+3, G1+2, Cām.; வேமம் G1v, EA, Cām.v

tāmarai puraiyum kāmar cē ~aṭi+

*pavaḷatt\** aṉṉa mēṉi+ tikaḻ oḷi+

kuṉṟi ~ēykkum muṭukkai+ kuṉṟiṉ

neñcu paka ~eṟinta *am cuṭar* neṭu vēl

cēvalam koṭiyōṉ kāppa

~ēmam vaikal eytiṉṟāl ulakē.

Invocatory stanza to Murukaṉ

lotus resembling- beauty(?) red foot

coral- like body glitter- brightness

Kuṉṟi(-seed) resembling- garment hilliṉ

heart split hurled- pretty glow long spear

cockam banner-he/cruel-he protect(inf.)

joy day it-reachedāl worldē.

The world verily attained a day of joy,

as he with the cock banner protects [it]:

long spear, hurled with beautiful glow to split hearts,

on the hill,

the garment [red] as Kuṉṟi seed,

glittering brightness the body like coral,

red feet pretty like lotuses.

3+4b ... hurled to split the heart of the mountain,

#### **KT 1** தீப்புத்தோளார்[[1]](#footnote-1)

தோழி கையுறை மறுத்தது.

செங்களம் படக்கொன் றவுணர்த் தேய்த்த

செங்கோ லம்பிற் செங்கோட் டியானைக்

கழறொடிச் சேஎய் குன்றங்

குருதிப் பூவின் குலைக்காந் தட்டே.

• **2b** லம்பிற் C2+3v, Cām.; லம்பின் L1, C1+3, G1+2, Nam., EA • **2c** செங்கோட் L1, C1+2+3, G1+2, EA, Cām.; செங்கோ PP; வெண்கோட் AA • **3a** கழறொடிச் L1, C1+2+3, G1+2, EA, Cām.; கழறொடீஇ Cām.v • **3b** சேஎய் C1+2+3, G1v+2, Iḷ.v, EA, Cām.; சேஎய்க் G1; சேஎ L1; சேஎய IV; சேய Iḷ., PP, CP

cem kaḷam paṭa+ koṉṟ\* avuṇar tēytta

cem kōl ampiṉ cem kōṭṭ(u) yāṉai+

kaḻal toṭi+ *cēey* kuṉṟam

kuruti pūviṉ kulai kāntaṭṭ\*-ē.

The confidante refusing [the acceptance of his] present.

red ground happen(inf.) felled demon(h.)[[2]](#footnote-2) reduced-

red stem arrowiṉ[[3]](#footnote-3) red tusk- elephant

anklet/loosen- bracelet redness/Murukaṉ hill

blood floweriṉ bunch Malabar-glory-lily-itē.

Red the ground from killing, the demons reduced

by red-stemmed[[4]](#footnote-4) arrows, red-tusked elephants[[5]](#footnote-5),

anklets, bracelets

– the red one's hill

full of Malabar lilies, a bunch of blood-flowers.

3b anklets becoming loose[[6]](#footnote-6) –

#### **KT 2** இறையனார்: HE

இயற்கைப்புணர்ச்சி புணர்ந்தவழித் தலைமகளை இயற்கைப்புணர்ச்சிக்கண் இடையீடுபட்டு நின்ற தலைமகன், நாணின் நீக்குதள் பொருட்டு மெய்தொட்டுப் பயிறல் முதலாயின அவள்மாட்டு நிகழ்த்திப் பாடுவாற்றாற் கூடிய தலைமகனது (C2: தலைமகன் தனது) அன்பு தோற்ற நலம் பாராட்டியது.

கொங்குதேர் வாழ்க்கை யஞ்சிறைத் தும்பி

காமஞ் செப்பாது கண்டது மொழிமோ

பயிலியது கெழீஇய நட்பின் மயிலியற்

செறியெயிற் றரிவை கூந்தலி

னறியவு முளவோநீ யறியும் பூவே.

• **2c** கண்டது L1, C1+2+3, G1+2, EA, Cām.; கண்டன A1, C2v+3v, Iḷ., Cām.v

koṅku tēr vāḻkkai ~am ciṟai+ tumpi

kāmam ceppātu *kaṇṭatu* moḻimō

payiliyatu keḻīiya naṭpiṉ mayil ~iyal

ceṟi ~eyiṟṟ\* arivai kūntaliṉ

naṟiya-~um uḷa-~ō nī aṟiyum pū-~ē.

HE, who found himself confronted by an obstacle during the natural union with HER, while the natural union was consummated, praising [her] goodness to show the love of HIM who had met [her] by chance(?), working on her at first by trying to touch [her] body to make HER give up shame.

pollen search- livelihood pretty[[7]](#footnote-7) wing bee

desire say-not seen-it speak

practised-it/hummed-it[[8]](#footnote-8) been-full- intimacyiṉ peacock nature

close-set tooth- young-woman tressesiṉ

fragrant-they(n.pl.)um they-are(n.pl.)ō you knowing- flowerē.

Pretty-winged bee whose livelihood is searching for pollen[[9]](#footnote-9)

without saying [what I] desire

speak of what [you've] seen!

Are the flowers you know also as fragrant

as the tresses of the young woman with close set teeth

[and] peacock nature, in habitually united intimacy.[[10]](#footnote-10)

#### **KT 3** தேவகுலத்தார்: SHE

தலைமகன் சிறைப்புறமாக அவன் வரைந்து (C1+3: வண்டிரைந்து) கொள்வது வேண்டித் தோழி இயற்பழித்தவழித் தலைமகள் இயற்பட மொழிந்தது.

நிலத்தினும் பெரிதே வானினு முயர்ந்தன்று

நீரினு மாரள வின்றே சாரற்

கருங்கோற் குறிஞ்சிப் பூக்கொண்டு

பெருந்தே னிழைக்கு நாடனொடு நட்பே.

• **1a** நிலத்தினும் L1, C1+2+3v, G1+2, EA, Cām.; நிலத்தனும் C3 • **1cd** வானினு முயர்ந்தன்று L1, C1+2+3, G1v+2, EA, Cām.; வானினுஞ் சிறந்தன்று G1 • **3a** கருங்கோற் L1, C1+2+3, G1+2, EA, Cām.; கருங்காற் Cām.v • **3b** குறிஞ்சிப் L1, C2+3v, G1+2, EA, Cām.; குறுஞ்சிப் C1+3[[11]](#footnote-11)

nilattiṉum perit\*-ē vāṉiṉum *uyarntaṉṟu*

nīriṉum ār aḷaviṉṟ\*-ē cāral

karum *kōl* *kuṟiñci+* pū+ koṇṭu

perum tēṉ iḻaikkum nāṭaṉoṭu naṭp\*-ē.

Put into words by HER to make [his] qualities clear, when the confidante belittled [his] qualities, wishing that he married [her], when HE was behind the hedge.

groundiṉum big-itē skyiṉum is-high[[12]](#footnote-12)

wateriṉum difficult measure is-notē slope

black stalk Kuṟiñci flower taken

big honey making- land-he-with intimacyē∞

Bigger than the earth, higher than the sky,

more unmeasurable than the waters

[is] the intimacy

with the man from a land where [bees] make great honey

from the black-stalked Kuṟiñci flowers on the slope.

#### **KT 4** காமஞ்சேர்குளத்தார்: SHE

பிரிவிடை ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

நோமென் னெஞ்சே நோமென் னெஞ்சே

யிமைதீய்ப் பன்ன கண்ணீர் தாங்கி

யமைதற் கமைந்தநங் காதல

ரமைவில ராகுத னோமென் னெஞ்சே.

• **1ab, cd, 4cd** நோமென் னெஞ்சே L1, C1+2v+3, G1, Iḷ.v, EA, Cām.; நோமே நெஞ்சே C2, Iḷ., Cām.v • **3dk** ரமைவில ராகுதல் L1; l. 4 = l. 1

*nōm eṉ* neñc\*-ē *nōm eṉ* neñc\*-ē

~imai tīyppaṉṉa kaṇṇīr tāṅki

~amaitaṟk\* amainta nam kātalar

amaiv\* ilar ākutal *nōm eṉ* neñc\*-ē.

Spoken by HER to the confidante who was anxious that she might not have the strength in the time of separation.

aching- my- heartē aching my- heartē

lid burned[[13]](#footnote-13)-like eye-water endured

becoming-quiet(dat.) become-quiet- our- lover(h.)

quietness is-not(h.) becoming[[14]](#footnote-14) aching- my- heartē.

Aches my heart. Aches my heart.

Lids as if burned by eye-water[[15]](#footnote-15),

he who was content to be content, our lover,

that he should be discontent

– aches my heart.

T.V.G.

2-4b He who was content with [our] being content, our lover,

dispelling eye-water [that is] as if burning [our] eyes,

that he should be content [no longer] ...

#### **KT 5** நரிவெரூஉத்தலையார்: SHE

பிரிவிடை ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

(C2: இதுவுமது.)

அதுகொ றோழி காம நோயே

வதிகுரு குறங்கு மின்னிலைப் புன்னை

யுடைதிரைத் துவலை யரும்புந் தீநீர்

மெல்லம் புலம்பன் பிரிந்தெனப்

பல்லித ழுண்கண் பாடொல் லாவே.

• **1a** அதுகொ L1, C1+2+3, G1v+2, EA, Cām.; அதுக G1 • **1d** நோயேC1+2+3, G1v+2, EA, Cām.; நோயேல் L1, G1 • **2c** மின்னிலைப் L1, C1+2+3, G1+2, EA, Cām.v; மின்னிழற் C2v, Nacc., Cām., VP, IrV, ER;[[16]](#footnote-16) மென்னிழற் Cām.v • **3ab** யுடைதிரைத் துவலை C2+3v; யுடைதிரை துவலை L1, C1+3, G1+2, Cām.v; யுடைதிரைத் திவலை Iḷ., Nacc., EA, AT, Cām., I, VP, IrV, ER[[17]](#footnote-17); யுடைதிரை திவலை G1v • **3d** தீநீர் C1+2+3, G1+2, EA, Cām.; தீர் L1; தூநீர் AA • **4c** பிரிந்தெனப் C1+2+3, G1+2, EA, Cām.; பிரிந்தென் L1

atu-koltōḻi kāmam nōy-ē

vati kuruk\* uṟaṅkum *iṉ nilai+* puṉṉai

~uṭai tirai+ *tuvalai* ~arumpum tīm nīr

mellam pulampaṉ *pirinteṉa+*

pal +itaḻ uṇ kaṇ pāṭ\* ollā-~ē.

Spoken by HER to the confidante who was anxious she might not have the strength in the time of separation.

thatkol friend desire painē

nest/abide- wader slumbering- pleasant standing Puṉṉai(-tree)

break- wave spray budding- sweet water

tender[[18]](#footnote-18) loneliness-he(?)[[19]](#footnote-19) separated-say

many petal collyrium eye sleeping possible-notē.

[Is] that, friend, the pain of desire?

Because of the separation from the tender man

of the sweet waters, budding with the spray of breaking waves

near the Puṉṉai tree with pleasing shape

where the heron slumbers in [its] nest,

sleeping is impossible to [my] many-petaled collyrium eyes.

T.V.G.

2+3b of the useful[[20]](#footnote-20) waters where bud, from the spray of breaking waves,

the Puṉṉai trees with pleasant shape where the abiding birds slumber[[21]](#footnote-21)

#### **KT 6** பதுமனார்: SHE

வரைவிடை வைத்துப் பிரிந்தவழி ஆற்றாளாகிய தலைமகள் தோழியை நெருங்கிச் சொல்லியது.

நள்ளென் றன்றே யாமஞ் சொல்லவிந்

தினிதடங் கினரே மாக்கண் முனிவின்று

நனந்தலை யுலகமுந் துஞ்சு

மோர்யான் மன்ற துஞ்சா தேனே.

• **1df.** சொல்லவிந் | தினிதடங் கினரே மாக்கண் C1+2+3, G2, EA, Cām.; சொல்ல | விந்தினி தடங்கின ரெமர்க்கண் L1 • **2d** முனிவின்று L1, C1+2+3, G1+2, EA, Cām.; முனிவின்றி C2v+3v, Iḷ., Cām.v • **4ab** மோர்யான் மன்ற G2, Nacc., EA, Cām.; மோர்யான் மன்றந் C1+3v; மோரியான் மன்ற C2, Cām.v; மோயான் மன்றந் L1, C3, G1, IV; மோஒயான் மன்ற Nacc.v, I, AT, Cām.v; மோஒர் யன்மன்ற VP

naḷḷeṉṟaṉṟ\*-ē yāmam col +avint\*

iṉit\* aṭaṅkiṉar-ē mākkaḷ *muṉiv\* iṉṟu*

naṉam talai ~ulakam-um tuñcum

*ōr* yāṉ maṉṟa tuñcātēṉ-ē.

Spoken directed to the confidante by HER, who didn't have the strength [any more] when [he] had separated after the time for marriage had been fixed.

it-said-middleē midnight speak ceased

pleasant-it they-were-still(h.)ē people affliction is-not

wide place worldum sleeping-

one Imaṉṟa sleep-not-Iē.

Deepest midnight[[22]](#footnote-22). Wordless

sweetly still were the people. Sorrowless

the whole wide world is sleeping.[[23]](#footnote-23)

Only I, indeed, do not sleep.

#### **KT 7** பெரும்பதுமனார்: Onlookers

செலவின்கண் இடைச்சுரத்துக் கண்டோர்/கண்டார் சொல்லியது (C2: கூறியது).

வில்லோன் காலன கழலே தொடியோண்

மெல்லடி மேலவுஞ் சிலம்பே நல்லோர்

யார்கொ லளியர் தாமே யாரியர்

கயிறாடு பறையிற் கால்பொரக் கலங்கி

வாகை வெண்ணெற் றொலிக்கும்

வேய்பயி லழுவ முன்னி யோரே.

• **2b** மேலவுஞ் L1, C1+2+3, G1+2, Cēn., KK, NV, EA, Cām.; மேலன C2v, Nam., KKv, Cām.v, IrV; மேவுந Cām.v; மேவுன AT • **3b** லளியர் L1, C1+2+3, G1+2, EA, Cām.; லனியர் IV • **3d** யாரியர் L1, C2, G1+2, EA, Cām.; பாரியர் C1+3, G1v • **4a** கயிறாடு C1+2+3, G1+2, EA, Cām.; கயிற்றாடு IV; கயிறா L1; கயிறாள் Cām.v • **5b** வெண்ணெற் L1, C1+2+3, G1v+2, EA, Cām.; வெண்ணோற் G1 • **6ab** வேய்பயி லழுவ L1, C1+2+3, G1+2, KK, EA, Cām.; வேய்பயில் பழுவம் C3v, G1v, Cēn., KKv, Cām.v

villōṉ kālaṉa kaḻal-ē toṭiyōḷ

mel +aṭi *mēla-~um* cilamp\*-ē nallōr

yār-kol aḷiyar tām-ē ~āriyar

kayiṟ\* *āṭu* paṟaiyiṉ kāl pora+ kalaṅki

vākai veḷ neṟṟ\* olikkum

vēy payil *aḻuvam* muṉṉiyōr-ē.

Spoken by those who saw [them] in the middle of the wilderness as [they were] going.

bow-he leg-they(n.pl.)[[24]](#footnote-24) ankletē bracelet-she

tender foot above-they(n.pl.)um tinkling-ankletē good-they(h.)

whokol love/pity-they(h.) self(pl.)ē Āriyar

rope dance- drumiṉ wind beat stirred-up

Sirissa white nut sounding-

bamboo rustle-/become-dense- depth approached-they(h.)ē∞

He with the bow, anklets on [his] legs. And she with bracelets,

tinkling rings[[25]](#footnote-25) over [her] tender feet. Good ones,

who [are they]? Pitiable they,

approaching the rustling bamboo thicket,

where, like the rope-dance drums of the Āriyar,

stirred up by the wind white Sirissa nuts are sounding.

3+6b Good ones, who [are] they? Lovers[[26]](#footnote-26) they,

who have come to meet in the rustling bamboo thicket ...

T.V.G.

6c who think of [taking] the way where the bamboo is thick,[[27]](#footnote-27)

#### **KT 8** ஆலங்குடி வங்கனார்: the courtesan/the other woman

கிழத்தி தன்னைப் புறனுரைத்தாள் (C1: புறத்தினுரைத்தாள்) எனக் கேட்ட காதற்பரத்தை அவட்குப் பாங்காயினார் கேட்பச் சொல்லியது.

கழனி மாத்து விளைந்துகு தீம்பழம்

பழன வாளை கதூஉ மூர

னெம்மிற் பெருமொழி கூறித் தம்மிற்

கையுங் காலுந் தூக்கத் தூக்கு

மாடிப் பாவை போல

மேவன செய்யுந்தன் புதல்வன் றாய்க்கே.

• **1b** மாத்து C1+2+3, G1, Cām.; மரத்து L1, C1, G1v+2, Pēr., EA, I, Cām.v; மாஅத்து Iḷ., Nacc., Cām.v, VP, IrV, ER[[28]](#footnote-28) • **2b** வாளை C1+2+3, G1+2, EA, Cām.; வாளைக் L1 • **2c** கதூஉC1+2+3v, G1+2, EA, Cām.; ததூஉ C3; தூஉ L1 **• 4d** தூக்கு C2+3v, G2, Nacc., EA, Cām.; தூங்கு L1, C1+3, G1, Nacc.v• **5a** மாடிப் L1, C1+2+3, G1+2, Iḷ.v, EA, Cām.; மாடியிற் Iḷ., Cām.v, VP; மாடியுட் Cām.v • **6a** மேவன L1, C1+2+3, G1+2, EA, ATv, Cām.; மேவின AT, Cām.v; ஏவின Cām.v

kaḻaṉi *māttu* viḷaint\* uku tīm paḻam

paḻaṉa vāḷai katūum ūraṉ

em +il perum moḻi kūṟi+ tam +il

kai-~um kāl-um tūkka+ *tūkkum*

*āṭi+* pāvai pōla

*mēvaṉa* ceyyum taṉ putalvaṉ tāykk\*-ē.

Uttered to be heard by those close to her by the love-courtesan/the beloved other woman who had heard that SHE had slandered her.

paddy-field mango-tree(obl.?) ripened shed- sweet fruit

pond Vāḷai(-fish) seizing- village-he

our- house big word told own- house

handum footum lift lifting-

mirror image be-similar

wish-they(n.pl.) doing- own- son mother(dat.)ē.

The man from a village, where the Vāḷai fish in the pond seize

the sweet fruit shed ripe from the mango tree by the paddy field,

in our house speaking big words, in their[[29]](#footnote-29) house

after her he lifts hand and foot,

like a mirror image[[30]](#footnote-30),

doing what is wanted for his son's mother.

1+2a The man from a village where they seize Vāḷai-fish in the pond

[and] sweet fruit shed ripe by the mango tree near the paddy-field,

3-6b ..., in their house

he does what is wanted for his son's mother

like a mirror image

which, if [someone] lifts hand and foot, [also] lifts [hand and foot].

#### **KT 9** கயமனார்: the confidante

தலைமகற்குத் தோழி வாயில் நேர்ந்தது.

யாயா கியளே மாஅ யோளே

மடைமாண் செப்பிற் றமிய வைகிய

பெய்யாப் பூவின் மெய்சா யினளே

பாசடை நிவந்த கணைக்கா னெய்த

லினமீ னிருங்கழி யோத மல்குதொறுங்

கயமூழ்கு மகளிர் கண்ணின் மானுந்

தண்ணந் துறைவன் கொடுமை

நம்மு ணாணிக் கரப்பா டும்மே.

• **1ab** யாயா கியளே C1+2+3, G1, EA, Cām.; யாயா கியளோ G1v+2, Cām.v; யாயா தியளே L1, G1v • **1cd** மாஅ யோளே L1, C2, G1v+2, Cām.; மாயோளே C1+3, G1 **•** **2c** றமிய L1, C1+2+3, G1, Cām.; றமியள் G1v+2, EA, ATv, Cām.v; றமியன் AA • **3a** பெய்யாப் L1, C1+2+3, G1+2, EA, Cām.; பொய்யாப் Iḷ. • **3cd** மெய்சா யினளே C2+3v, G2, Cām.; மெய்சா யுநளே Cām.v; பொசா யினளே G2v; பொய்கா யினளே L1, C1+3, G1; மெய்கா யினளே G1 • **6b** மகளிர் C1+2+3, G1+2, EA, Cām.; மாதர் L1 • **8ab** நம்மு ணாணிக் L1, C1+2+3, G1v+2, AT, Cām.v; நம்மு னாணிக் C2v, Cām., VP, IrV, ER; நம்மு நாணிக் G1, EA • **8cd** கரப்பா டும்மே C1+2+3, G2, Nacc., Cām.; கரப்பா டுதுமே C3v, Cām.v; காப்பா டும்மே L1, C1+3, G1+2v, Cēr., Nacc.v, EA, AT

yāy *ākiya**ḷ-ē* māayōḷ-ē

maṭai māṇ ceppiṉ *tamiya* vaikiya

peyyā+ pūviṉ *mey cāyiṉaḷ-ē*

pāc\* aṭai nivanta kaṇai+ kāl neytal

iṉam mīṉ irum kaḻi ~ōtam malku-toṟum

kayam mūḻku *makaḷir* kaṇṇiṉ māṉum

taṇṇam tuṟaivaṉ koṭumai

*nam-+uḷ* nāṇi+ *karapp\** āṭumē.

The confidante granting the door/mediation to HIM.

mother become-sheē black-sheē

clasp fame vesseliṉ alone(n.pl.) kept-

wear-not floweriṉ body she-was-emaciatedē

green leaf come-up- cylinder leg blue-waterlily

group fish dark backwaters flood increasing-ever

tank dive- women eyeiṉ resembling-

cool ford-he cruelty

us(loc.) ashamed hiding playing-ē.

She is [now] mother[[31]](#footnote-31), the dark one!

Like a flower kept alone in a vessel famed for[[32]](#footnote-32) its clasp,

unworn, her body is emaciated.

Ashamed among us she plays hiding[[33]](#footnote-33)

the faithlessness of the man from the cool ghat

where the round-stemmed blue waterlilies risen up from green leaves

whenever the flood rises in the dark backwaters with various fish[[34]](#footnote-34)

resemble the eyes of women diving in tanks.

#### **KT 10** ஓரம்போகியார் (ஓரம்போதியார்): the confidante

தலைமகற்குத் தோழி வாயில் நேர்ந்தது.

யாயா கியளே விழவுமுத லாட்டி

பயறுபோ லிணர பைந்தாது படீஇய

ருழவர் வாங்கிய கமழ்பூ மென்சினைக்

காஞ்சி யூரன் கொடுமை

கரந்தன ளாகலி னாணிய வருமே.

• **2ab** பயறுபோ லிணர C1+2+3, G2, EA, Cām.; பயறு போலிணர் L1, G1[[35]](#footnote-35) • **2df.** படீஇய | ருழவர் C2v, G2, EA, Cām.; படீஇய | ருளவர் C1+2+3; படீஇய | வுழவர் Cām.v; பறீஇய | ருழவர் Cām.v;[[36]](#footnote-36) படீஇ | யருள்வர L1, G1; படீஇய | ருள்வர PP

yāy ākiyaḷ-ē viḻavu mutal āṭṭi

payaṟu pōl iṇara paim tātu *paṭīiyar*

uḻavar vāṅkiya kamaḻ pū meṉ ciṉai+

kāñci ~ūraṉ koṭumai

karantaṉaḷ ākaliṉ nāṇiya varum-ē.

The confidante granting the door/mediation to HIM.

mother become-sheē festival cause woman

grain similar clustera fresh pollen happen

ploughmen(h.) bent- smell- flower tender twig

Kāñci(-tree) village-he cruelty

she-hid because ashamed-/(inf.) coming-ē.

She is [now] mother, a woman [who is] cause for feasting:

because she has hidden

the faithlessness of the man from the village of Kāñci trees

whose tender twigs with fragrant flowers the ploughmen bend

so that the fresh pollen from [flower] clusters

like [ears of] grain settle [on them][[37]](#footnote-37)

she usually[[38]](#footnote-38) comes [along] ashamed.

1b Become mother, the woman [who was] cause for festival.[[39]](#footnote-39)

5c she comes [to the door for him] to be ashamed.[[40]](#footnote-40)

#### **KT 11** மாமூலனார்: SHE

தலைமகள் தன்னெஞ்சிற்குச் சொல்லுவாளாய்த் தோழி கேட்பச் சொல்லியது.

கோடீ ரிலங்குவளை நெகிழ நாளும்

பாடில கலிழுங் கண்ணொடு புலம்பி

யீங்கிவ ணுறைதலு முய்குவ மாங்கே

யெழுவினி வாழியென் னெஞ்சே முனாஅது

குல்லைக் கண்ணி வடுகர் முனையது

பல்வேற் கட்டி நன்னாட் டும்பர்

மொழிபெயர் தேஎத்த ராயினும்

வழிபடல் சூழ்ந்திசி னவருடை நாட்டே.

[• **1cd** நெகிழ நாளும் G2, Iḷ.v, Cām.v; நெகிழ நாறும் L1, C1+3, G1; ஞெகிழ நாடொறும் C2+3v, G1v, Nacc., EA, I, Cām., IrV;[[41]](#footnote-41) நெகிழ நாடொறும் Iḷ., ATv • **2b** கலிழுங் C2+3v, Cām.; கலுழுங் L1, C1, G1+2, EA, I, VP; கலுழுமங் C3, G1v, AT, Cām.v • **3b** ணுறைதலு C1+2+3, G1+2, EA, Cām.; னுறைதலு L1 • **3cd** முய்குவ மாங்கே C1+2, G1, Cām.; முயங்குவம் மாங்கே](#_ftn51)[[[42]](#footnote-42)](#_ftn49) [L1, C3, G2, EA, AT, Cām.v; முய்குவ லாங்கே G1v • **4a-c** யெழுவினி வாழியென் னெஞ்சே (னெஞ்செ) L1(), C1+2+3, G1+2, ILv., EA, Cām.; எழுகினி (யெழுவினி) வாழி நெஞ்சே AT(), Cām.v; யெழுவினி வாழிய நேஞ்சே](#_ftn51) [C2v, Iḷ., Cām.v](#_ftn50) [• **4d** முனாஅது C1, G1+2, EA, AT; முனாது C2, Cām., ER; முனாவது C3; முனாறுது L1; முனையது Cām.v • **5a** குல்லைக் C2+3v, G1+2, EA, Cām.; குல்லை C1+3 • **5d** முனையது L1, C2+3, G1+2, EA, Cām.; முனைபது C1, G1v • **6a** பல்வேற் L1, C1+2+3, G1+2, Cām.; வல்வேற் C3v, G1, Nacc., EA, I, AT, Cām.v, VP • **6bc** கட்டி நன்னாட் L1, C1+2+3, G1+2, Cām.; காட்டி னன்னாட் G1v, EA • **7a** மொழிபெயர் L1, C2, G2, EA, Cām.; மொழிபெயர்ந் C1+3, G1 • **7b** தேஎத்த C1+2+3, G1+2, Cām.; தேஎத்தா L1, Iḷ.; தேத்தா EA, I, AT, Cām.v • **8a** வழிபடல் L1, C1+2+3, G1, Cām.; வழிவிடல் G2, EA, I, Cām.v[[43]](#footnote-43) • **8d** நாட்டே L1, C1+2+3, G1+2, EA, Cām.; நட்பே AT, Cām.v[[44]](#footnote-44)](#_ftn51)

kōṭ\* īr ilaṅku vaḷai *ñekiḻa* *nāḷ-um*

pāṭ\* ila *kaliḻum* kaṇṇoṭu pulampi

~īṅk\* ivaṇ uṟaital-um *uykuvam* āṅk\*-ē

*~eḻu* ~iṉi vāḻi *~eṉ neñc\*-ē* *muṉāatu*

kullai+ kaṇṇi vaṭukar muṉaiyatu

*pal* vēl *kaṭṭi* nal nāṭṭ\* umpar

moḻi peyar *tēettar* āyiṉum

*vaḻipaṭal* cūḻnticiṉ avar uṭai *nāṭṭē*.

SHE speaking for the confidante to hear as if talking to [her] own heart.

conch cut-[[45]](#footnote-45) shine- bangle loosen day-ever

sleeping not-they(n.pl.) crying- eye-with been-lonely

thus here stayingum[[46]](#footnote-46) we-escape[[47]](#footnote-47) thereē

rise(ipt.) now live my- heartē before-it

hemp/basil chaplet Vaṭukar(h.) front-it

many spear Kaṭṭi/supported good land- beyond

word/language stir- land-he(h.,)[[48]](#footnote-48) if-even

way happening consider[[49]](#footnote-49) he(h.) possess- land-ē.

As shining bangles cut from conchs loosen, day by day,

with eyes crying without sleeping, lonely

from staying here like this we will escape. There

rise now, live, my heart!

[Just] think [about it]: departing for his land

even if he were in a country with differing language,

beyond the good land of Kaṭṭi with many spears,

in front of [that of] the Vaṭukars with basil/hemp chaplets,

over there[[50]](#footnote-50).

#### **KT 12** ஓதலாந்தையார்: SHE

ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

எறும்பி யளையிற் குறும்பல் சுனைய

வுலைக்க லன்ன பாறை யேறிக்

கொடுவி லெயினர் பகழி மாய்க்குங்

கவலைத் தென்பவவர் தேர்சென்ற வாறே

யதுமற் றவலங் கொள்ளாது

நொதுமற் கழறுமிவ் வழுங்க லூரே.

• **1a** எறும்பி L1, C1+2+3, G1v+2, EA, Cām.; ஏரும்பி G1 • **1b** யளையிற் L1, C1+2+3, G1+2, EA, Cām.; யளையுட் YK; னளையிற் PP, CP, I • **2ab** வுலைக்க லன்ன C1, G2v, Cām.; வுலைக்கல் லன்ன L1, C2+3, G1, YV, Iḷ., EA, I; வுலைக்கன லன்ன YVv, Cām.v[[51]](#footnote-51); வுலக்க லன்ன G2 • **4bc** தென்பவவர் தேர்சென்ற L1, C1+3, G1+2, YV, YK, Iḷ., Nam., IV, EA, Cām.v[[[52]](#footnote-52)](#_ftn63); தவர்தேர் சென்ற C2, Cām.v; தென்பவவர் சென்ற C2v, Cām., IrV • **6ab** நொதுமற் கழறுமிவ் C2v+3v, YV, Iḷ.v, Cēn., IV, EA, Cām.; நொதுமலற் கழறுமிவ் AT; நொதுமலர்க் கழறுமிவ் C2, Nam., Cām.v; நொதுமலர்க் கலிழுமிவ் Iḷ.; நொதுமற் கலுழுமிவ் L1, C1+3, G1+2, YVv, Nacc., Cām.v; நொதுமற் கலுழுமற்றிவ் I; நொதுமல கழறுமிவ் VP

*eṟumpi* ~*aḷaiyiṉ* kuṟum pal cuṉaiya

*~ulai+ kal* aṉṉa pāṟai ~ēṟi+

koṭu vil eyiṉar pakaḻi māykkum

kavalaitt\* *eṉpa ~avar* *tēr* ceṉṟa ~āṟ\*-ē

~atu-maṟṟ\* avalam koḷḷātu

*notumal kaḻaṟum* i+ ~aḻuṅkal ūr-ē.

Declared by HER to the confidante who was anxious she might not have the strength.

ant[[53]](#footnote-53) holeiṉ short many mountain-poola[[54]](#footnote-54)

smithy stone like rock climbed

curved bow hunter(h.) arrow sharpening-

crossroad-it they-say he(h.)- chariot gone- wayē

thatmaṟṟu affliction take-not[[55]](#footnote-55)

indifference murmuring-[[56]](#footnote-56) this- noise villageē.

The way his chariot has gone, they say, has crossroads

where hunters with bent bows sharpen arrows,

climbing on rocks [hot] as the stone of a smithy

with many pools tiny as ant holes.

Without taking in just that is troubling,

this noisy village murmurs indifferent things.

6b this noisy village, declaring indifference! [[57]](#footnote-57)

#### **KT 13** கபிலர்: SHE

தொழியிற் கூட்டங் கூட்டி ஆற்றுவகையான் ஆற்றுவித்துப் பிரிய வேறுபட்ட கிழத்தி தோழிக்கு உரைத்தது.

மாசறக் கழீஇய யானை போலப்

பெரும்பெய லுழந்த விரும்பிணர்த் துறுகற்

பைத லொருதலை சேக்கு நாட

னோய்தந் தனனே தோழி

பசலை யார்ந்தன குவளையங் கண்ணே.

• **1b** கழீஇய L1, C1+2+3, G1+2, EA, Cām.; கெழீஇய Cām.v[[58]](#footnote-58) • **2a** பெரும்பெய L1, C1+2+3, G1v+2, EA, Cām.; பெரும்பயி G1 • **2c** விரும்பிணர்த் L1, C1+2, G1v+2, EA, Cām.; விறும்பிணர்த் G1, IV; விறும்பிணர் C3 • **3b** லொருதலை L1, C2+3, G1+2, Iḷ., EA, AT, Cām.v; லொருதலைச் Cām., IrV**;** லொருத்தலைச் Cām.v; லொருகலை Iḷ.v, ATv, VP; லொருகலைச் PP • **3df.** நாட | னோய்தந் C1+2+3, G1+2, EA, Cām.; நாட | நோய்தந் L1; நாடனீடு | நோய்தந் Iḷ. • **5a** பசலை L1, C1+2+3, G1+2, EA, Cām.; பயலை IrV • **5b** யார்ந்தன C2, Iḷ., EA, Cām.; யார்ந்தனங் L1, C1+3, G1+2; யார்ந்தநங் Iḷ.v, AT, Cām.v, VP, ER; யான்றன Nacc.v; யான்றனங் Cām.v

māc\* aṟa+ *kaḻīiya* yāṉai pōla+

perum peyal uḻanta ~irum piṇar tuṟu kal

paital oru *talai* cēkkum *nāṭaṉ*

nōy tantaṉaṉ-ē tōḻi

*pacalai* ~*ārntaṉa* kuvaḷai ~am kaṇ-+ē.

Declared to the confidante by HER who was changed when [he] separated after reassuring [her], he [himself being of] the type who has the strength after having begged the help of the confidante.

dust subside(inf.) washed- elephant be-similar

big raining borne- big/dark roughness thick stone

coldness[[59]](#footnote-59) one[[60]](#footnote-60) place resting- land-he

pain he-gaveē friend

pallor they-became-full(n.pl) waterlily pretty eyeē.

Pain he gave, friend,

the man from a land,

where rest in the single cool spot

dark, rough, thick stones that endured great raining

like elephants fully washed of dust.

With pallor filled [these] eyes pretty as waterlilies.

2+3b the man from a [mountain] land who rests in the single

cool spot, at the dark, rough, thick stone ...[[61]](#footnote-61)

#### **KT 14** தொல்கபிலர்: HE

மடன் மா கூறுமிடனுமார் உண்டே என்பதனால் தோழி குறை மறுத்துழித் தலைமகன் மடல் ஏறுவல் என்பதுபடச் சொல்லியது.

அமிழ்துபொதி செந்நா வஞ்ச வந்த

வார்ந்திலங்கு வையெயிற்றுச் சின்மொழி யரிவையைப்

பெறுகதில் லம்ம யானே பெற்றாங்

கறிகதில் லம்மவிவ் வூரே மறுகி

னல்லோள் கணவ னிவனெனப்

பல்லோர் கூறுகயா நாணுகஞ் சிறிதே.

• **1a** அமிழ்துபொதி C2, G2, EA, Cām.; அமிர்துபொதி L1, C1+2v+3, G1, Cām.v • **1cd** வஞ்ச வந்த L1, C1+2+3, G1, Cām.; வஞ்சி வந்த G2, EA, Cām.v; வஞ்சி யந்த I; வஞ்ச நிவந்த IrV, PP; வஞ்சி நிவந்த AA • **3a** பெறுகதில் L1, C1+2+3, G1v+2, EA, Cām.; பெறுகதி Nacc., May., Kūḻ.; பெறுததில் G1 • **4a** கறிகதில் L1, C1+2+3, G1v+2, EA, Cām.; கறிகதி May., Kūḻ.; கறிததில் G1 • **4df.** மறுகி | னல்லோள் C2, Cam; மறுகுதொறு | நல்லோள் AA; மறுகி | னல்லோர் Cām.v; மறுகி | நல்லோள் L1, C1+3, G1+2, EA[[62]](#footnote-62) • **6a** பல்லோர் C1+2+3, EA, Cām.; வல்லோர் L1, C3v • **6bc** கூறுகயா நாணுகஞ் C3v;[[63]](#footnote-63) கூறுக யாஅ நாணுகஞ் G2, Cām.v; கூறுகயா னாணுகஞ் L1, C1+3, G1; கூறயா நாணுகஞ் C2v, Cām., I, IrV; கூறயாஅ நாணுகஞ் EA, AT, VP; கூறயா நண்ணுகஞ் C2, Cām.v

*amiḻtu* poti cem nā ~*añca vanta*

vārnt\* ilaṅku vai ~eyiṟṟu+ cil moḻi ~arivaiyai

peṟuka-til-+amma yāṉ-ē peṟṟ\* āṅk\*

aṟika-tillamma ~i+ ~ūr-ē *maṟukiṉ*

nallōḷ kaṇavaṉ ivaṉ eṉa+

*pallōr* *kūṟuka yām* nāṇukam ciṟit\*-ē.

HE speaking to make clear that he would mount the Palmyra-stem[-horse], when the confidante refused [his] request according to the teaching: “There definitely is an occasion for mounting the Palmyra horse.” (cf. TP 99, l. 20)

nectar hoard red tongue fear(inf.) come-

been-in-row(?)[[64]](#footnote-64) shine- sharpness tooth few word young-woman(acc.)

may-obtaintillamma Iē obtained like[[65]](#footnote-65)

may-knowtillamma this- villageē street(obl.)

good-she husband this(m.) say

many(h.) they-talk(sub.) we[[66]](#footnote-66) we-are-ashamed(sub.) little-itē.

The young woman of few words and shining, sharp teeth in a row

which came so that the red tongue full of nectar was afraid,

if only I could get [her]![[67]](#footnote-67)

After getting [her],

if only the village knew!

In the street

many might talk: “this man [is] the husband of the good one!”,

we would feel ashamed, a little.[[68]](#footnote-68)

#### **KT 15 அவ்வையார்** (G2:ஔவையார்): the foster-mother/confidante

உடன்போயினபின்றைத் தோழி செவிலிக்கு அறத்தொடு நின்றாள் (C2: நின்றது.) நிற்பச் செவிலித்தாய் நற்றாய்க்கு அறத்தொடு நின்றது.

பறைபடப் பணில மார்ப்ப விறைகொள்பு

தொன்மூ தாலத்துப் பொதியிற் றோன்றிய

நல்லூர்க் கோசர் நன்மொழி போல

வாயா கின்றே தோழி யாய்கழற்

சேயிலை வெள்வேல் விடலையொடு

தொகுவளை முன்கை மடந்தை நட்பே.

• **1a** பறைபடப் C1+2+3, G1+2, EA, Cām.; பறைகொளப் IV • **1d** விறைகொள்பு L1, C1+2+3, G1+2, EA, Cām.; விறைகொளத் IV • **3a** நல்லூர்க் L1, C1+2v+3, G1+2, KKv, EA, Cām.v; நாலூர்க் C2+3v, Iḷ., Nacc., IV, KK, AT, Cām., VP; நரலூர்க் Nacc.v • **5a** சேயிலை C2+3v, Cām.; சேயலை L1, C1+3, G1+2, Nacc., EA, I[[69]](#footnote-69) • **5b** வெள்வேல் L1, C1+2+3, G1+2, EA, Cām.; வென்வேல் IV • **6ab** தொகுவளை முன்கை L1, C1+2+3, G1+2, KK, EA, Cām.; தொடுவளை முன்கைநம் IV, KKv, Cām.v • **6c** மடந்தை L1, C1+2+3, G1+2, EA, Cām.; மடந்தையொடு KK

paṟai *paṭa+* paṇilam ārppa ~iṟai *koḷpu*

tol mūt\* ālattu+ potiyil tōṉṟiya

*nal* +ūr kōcar nal moḻi pōla

vāy ākiṉṟ\*-ē tōḻi ~āy kaḻal

*cē ~ilai* *veḷ* vēl viṭalaiyoṭu

*toku* vaḷai *muṉkai* *maṭantai* naṭp\*-ē.

As, after [he and she] had gone away together, the confidante stood firm in duty to the foster-mother, the foster-mother standing firm in duty to the real mother.

drum happen conch roar seat taken

old old[[70]](#footnote-70) banyan- public-place[[71]](#footnote-71) appeared-

good village Kōcar good word be-similar

truth it-becameē friend select- anklet

red leaf white spear warrior-with

gather- bangle forearm girl intimacyē∞

Cf. 7 motif of anklets/bracelets + eloping.

Like the good word of the Kōcars from the good village,

the intimacy of the girl with many bangles on [her] forearm

with the warrior [carrying] a white spear with red blade

[and] choice anklets

has come true, friend,

taking [their] seats while drums are sounding [and] conchs are roaring

in the assembly near the age-old banyan tree.

1-4b Like the good word of the Kōcars from the four villages,

appearing in the assembly near the age-old(?) banyan tree,

taking [their] seats while drums are sounding [and] conchs

are roaring,

will come true ...[[72]](#footnote-72)

#### **KT 16** பாலைபாடிய பெருங்கடுங்கோ: the confidante / SHE

பொருள்வயிற் பிரிந்தவிடத்துத் தலைமகள் ஆற்றாமை கண்டு தோழி கூறியது.

உள்ளார் கொல்லோ தோழி கள்வர்தம்

பொன்புனை பகழி செப்பங் கொண்மா

ருகிர்நுதி புரட்டு மோசை போலச்

செங்காற் பல்லி தன்றுணை பயிரு

மங்காற் கள்ளியங் காடிறந் தோரே.

• **1d** கள்வர்தம் C2, Cām.; கானவர் AT, Cām.v, VP; கணவர்தம் L1, C1+3, G1+2, EA, I[[73]](#footnote-73) • **2d** கொண்மா L1, C1+2+3, G1+2, EA, Cām.; காண்மா Cām.v • **4b** பல்லி C2+3v, G2, EA, Cām.; புல்லி L1, C1+3, G1 • **5b** கள்ளியங் L1, C1+2+3, G1+2, EA, Cām.; கள்ளிக் I

uḷḷār-kollō tōḻi *kaḷvar* tam

poṉ puṉai pakaḻi ceppam *koṇmār*

ukir nuti puraṭṭum ōcai pōla+

cem kāl palli taṉ tuṇai payirum[[74]](#footnote-74)

am kāl kaḷḷiyam kāṭ\* iṟantōr-ē.

Spoken by the confidante on seeing HER lack of strength when [he] separated for [the search of] wealth.

remember-not-he(h.)[[75]](#footnote-75)kollō friend robber(h.) own(pl.)-

gold adorn- arrow fitness take(inf.)

nail tip turning- sound be-similar

red leg gecko own- companion calling-

pretty leg Kaḷḷi(-tree)am wilderness traversed-he(h.)ē∞

Won't he remember, friend,

he who has traversed the wilderness of fine-trunked Kaḷḷi trees

where the red-legged gecko is calling its mate

with a sound like that of robbers turning(?)[[76]](#footnote-76)

between the tips of [their] nails

their arrows adorned with gold(?)[[77]](#footnote-77) to get them ready?

#### **KT 17** பேரெயின் முறுவலார்: HE

தோழியிற் கூட்டம் வேண்டிப் பின்னின்ற தலைமகன் தோழி குறை மறாமல் கூறியது.

மாவென மடலு மூர்ப பூவெனக்

குவிமுகி ழெருக்கங் கண்ணியுஞ் சூடுப

மறுகி னார்க்கவும் படுப

பிறிது மாகுப காமங்காழ்க் கொளினே.

• **1b-d** மடலு மூர்ப பூவெனக் C1+2+3, G1+2, EA, Cām.; மட\_ மூர்ப்பு வேனக் L1 • **2d** சூடுப C2+3v, G1v+2, EA, Cām.; சூடு L1, C1+3, G1 • **4b** மாகுப L1, C1+2+3, G1, EA, Cām.; மாபே G2 • **4cd** காமங்காழ்க் கொளினே L1, C2+3, G1, KK, EA, Cām.; காமங்காழ் கொளினே G2, May., KKv, Kūḻ., Cām.v, IrV; காமங்காழ்க் கொழினே C1

mā ~eṉa maṭal-um ūrpa pū ~eṉa+

kuvi mukiḻ erukkam kaṇṇi-~um *cūṭupa*

maṟukiṉ ārkka-~um paṭupa

piṟit\*-um ākupa kāmam kāḻkkoḷiṉ-ē.

Uttered so that the confidante might not refuse [his] request by HIM who begged wishing the help of the confidante.

horse say Palmyra-stemum they-mount flower say

heap- bud yarcumam chapletum they-wear

streetiṉ shoutum they-happen

other-itum they-become desire coming-to-a-climax-ifē∞

For horses they'll ride Palmyra-stems and for flowers

they'll wear Yarcum chaplets of piled-up buds

and in the streets they'll happen to shout

and other things will come forth[[78]](#footnote-78) if desire comes to a climax.

T.V.G.

3b and in the streets they'll be shouted at[[79]](#footnote-79)

4b and they'll become some other thing ...[[80]](#footnote-80)

#### **KT 18** கபிலர்: the confidante

இரவுக்குறி வந்து நீங்குந் தலைமகனைத் தோழி எதிர்ப்பட்டு வரைவு கடாயது.

வேரல் வேலி வேர்க்கோட் பலவின்

சார னாட செவ்வியை யாகுமதி

யாரஃ தறிந்திசி னோரே சாரற்

சிறுகோட்டுப் பெரும்பழந் தூங்கியாங்கிவ

ளுயிர்தவச் சிறிது காமமோ பெரிதே.

• **1bc** வேலி வேர்க்கோட் L1, C1+2+3, G2, EA, Cām.; வேலி வேர்க்கோடல் G1; வேலிக் கோதல் Cām.v • **4cf.** தூங்கி யாங்கிவ | ளுயிர்தவச் சிறிது L1, C2, G2, YV, YK, AT, Cām., IrV;தூங்கியாங் | கிவளுயிர் தவச்சிறிது EA[[81]](#footnote-81)

vēral vēli *vēr kōḷ* palaviṉ

cāral nāṭa cevviyai ~ākumati

yār aḵt\* aṟinticiṉōr-ē cāral

ciṟu kōṭṭu+ perum paḻam tūṅkiyāṅk\*

ivaḷ uyir tava+ ciṟitu kāmam-ō perit\*-ē.

The confidante inquiring about marriage after having appeared in front of HIM who leaves after having come to the night-tryst.

bamboo fence root taking[[82]](#footnote-82) jackfruit-treeiṉ

slope land-he(voc.) season-you become(ipt.)

who that known-he(h.)ē[[83]](#footnote-83) slope

small twig- big fruit hung like she-

life very small-it desireō[[84]](#footnote-84) big-itē.

O man from the slope

of jackfruit trees, bearing down to the root in a bamboo fence,

come in time![[85]](#footnote-85)

Who knows?[[86]](#footnote-86)

Like at the slope

on a small twig a big fruit her

life very small, but desire big.

#### **KT 19** பரணர்: HE

உணர்ப்புவயின் வாரா ஊடற்கண் தலைமகன் சொல்லியது.

எவ்வி யிழந்த வறுமையாழ்ப் பாணர்

பூவில் வறுந்தலை போலப் புல்லென்

றினைமதி வாழிய நெஞ்சே மனைமரத்

தெல்லுறு மௌவ னாறும்

பல்லிருங் கூந்தல் யாரளோ நமக்கே.

• **1c** வறுமையாழ்ப் C2v, Pēr.v, Nacc., IV, Cām.; வறுமையர் L1, C1+2+3, G1+2, Iḷ., Pēr., EA, I, AT, Cām.v, VP[[87]](#footnote-87) • **3b** வாழிய L1, C1+2+3, G1+2, EA, Cām.; வாழியோ Cām.v; வாழியர் IV, VP • **4a** தெல்லுறு L1, C2+3, G1+2, EA, Cām.; தொல்லுறு C1 • **5cd** யாரளோ நமக்கே C1+2+3, G1+2, Pēr.v, Cām.; யராளோ நமக்கே L1; யாருளர் நமக்கே Pēr., EA, I, Cām.v; யாரே நினக்கே Cām.v; லாரே நினக்கே Iḷ.

evvi ~iḻanta *vaṟumai yāḻ+* pāṇar

pū ~il vaṟum talai pōla+ pulleṉṟ\*

iṉaimati *vāḻiya* neñc\*-ē maṉai maratt\*

el +uṟu mauval nāṟum

pal +irum kūntal *yāraḷ-ō namakk\*-ē*.

Uttered by HIM in love-quarrel before regaining mental clarity.

Evvi lost- poverty lute bard(h.)

flower-not poor head be-similar grass said

despair(ipt.) may-live heartē house tree-

light have- wild-jasmine smelling-

many dark tresses who-sheō us(dat.)ē.

Like the head, poor without flowers,

of the poor lute-player who has lost Evvi,

despair, go on, heart!

[She with] many[[88]](#footnote-88) dark tresses,

fragrant from fair wild jasmine of the tree near the house(?)

– who [is] she to us?

1b of the lute-player, poor since he lost Evvi,

#### **KT 20** கோப்பெருண்சோழன்: SHE

செலவுணர்த்திய தோழிக்குக் கிழத்தி உரைத்தது.

அருளு மன்பு நீக்கித் துணைதுறந்து

பொருள்வயிற் பிரிவோ ருரவோ ராயி

னுரவோ ருரவோ ராக

மடவ மாக மடந்தை நாமே.

• **1c** துணைதுறந்து L1, C1+2+3v, G1+2, EA, Cām.; துனைதுறந்து C3

aruḷ-um aṉp\*-um nīkki+ tuṇai tuṟantu

poruḷ-vayiṉ pirivōr uravōr āyiṉ

uravōr uravōr āka

maṭavam āka maṭantai nām-ē.

Declared by HER to the confidante who announced [his] going away.

considerationum loveum rejected companion abandoned

wealth-for separate-he(h.) strength-he(h.)[[89]](#footnote-89) if

strength-he(h.) strength-he(h.) become(opt.)[[90]](#footnote-90)

ignorance-we become(opt.) girl weē.

If he is strong [enough] to separate for wealth,

rejecting consideration and love, abandoning [his] mate,

may the strong one be strong[[91]](#footnote-91),

foolish, girl, will we be.

#### **KT 21** ஓதலாந்தையார்: SHE

பருவம் வருந்துணையும் ஆற்றுவித்த தோழி “அவர் வரக் குறித்த பருவ வரவின்கண் இனி ஆற்றுவிக்கும் வாறு எவ்வாறு” என்று (C2: ஆற்றுவிக்குமாறு எவ்வாறு' என்று) தன்னுள்ளே கவன்றாட்கு அவளது குறிப்பறிந்த தலைமகள் “கானம் அவர் வருங் கார் காலத்தைக் காட்டிற்றாயினும் யான் இது கார் காலம் என்று தேறேன் எற்றிக்கவர் (C2: தேறேன் அவர்; G2: தேறேன் என்றறிக அவர்) பொய் கூறார் ஆகலின்” எனத் தலைமகள் ஆற்றுவல் என்பதுபடச் சொல்லியது.

வண்டுபடத் ததைந்த கொடியிண ரிடையிடுபு

பொன்செய் புனையிழை கட்டிய மகளிர்

கதுப்பிற் றோன்றும் புதுப்பூங் கொன்றைக்

கானங் காரெனக் கூறினும்

யானோ தேறேனவர் பொய்வழங் கலரே.

• **1b** ததைந்த L1, C1+2+3, G1+2, EA, Cām.; துதைந்த IV • **3d** கொன்றைக் L1, C1+2+3, G1+2, EA, Cām.; கொன்றை Cām.v

vaṇṭu paṭa+ *tatainta* koṭi ~iṇar iṭai ~iṭupu

poṉ cey puṉai ~iḻai kaṭṭiya makaḷir

katuppiṉ tōṉṟum putu+ pūm koṉṟai+

kāṉam kār eṉa+ kūṟiṉum

yāṉ-ō tēṟēṉ avar poy vaḻaṅkalar-ē.

Uttered to make clear that she would have the strength [with the words]: “even if the forest has indicated the time of his coming I don't believe this to be the rainy season, because he who is compassionate doesn't tell lies”, by HER who comprehended the intention of the one who was anxious in herself: “now, at the coming of the season, what is the way to reassure [her]?”, [i.e.] the confidante who reassured [her] even up to the coming of the season.

bee happen(inf.) been-full- creeper cluster between placed

gold make- adorn- ornament tied- women

hairiṉ appearing- new flower Laburnum(-tree)

forest rainy-season say talking-if-even

Iō[[92]](#footnote-92) I-don't-believe he(h.) lie he-uses-not(h.)ē.

Even if they say: “rainy season”, when the forest

of Laburnum trees with new flowers appears like the hair of women

who have tied beautiful ornaments made of gold,

in the midst of trailing clusters full for the bees to visit[[93]](#footnote-93)

– I don't believe [it]. He doesn't tell lies.

Srin.

3+4b Even if [they] exclaim: “rainy season”, in the forest,

where the Laburnum trees appear with new flowers ...

T.V.G.

4c Even if the forest says “rainy season” ...

#### **KT 22** சேரமானெந்தை: the confidante

செலவுக் குறிப்பறிந்து ஆற்றாளாகிய கிழத்தியைத் தோழி வற்புறுத்தியது.

நீர்வார் கண்ணை நீயிவ ணொழிய

யாரோ பிரிகிற் பவரே சாரற்

சிலம்பணி கொண்ட வலஞ்சுரி மராஅத்து

வேனி லஞ்சினை கமழுந்

தேமூ ரொண்ணுத னின்னொடுஞ் செலவே.

• **1d** ணொழிய L1, C1+2+3, G1v+2, EA, Cām.; னொழிய G1 • **3c** வலஞ்சுரி L1, C1+2+3, G1v+2, EA, Cām.; வலஞ்சுழி C3v, G1+2v, Cām.v • **5a** தேமூ L1, C1+2v+3, G1+2, EA, Cām.; தேனூ C2+3v, Cām.v • **5b** ரொண்ணுத C1+2v+3v, EA, Cām.; ரெண்ணுத L1, C2+3, G1+2; சொண்ணுத TV

nīr vār kaṇṇai nī ~ivaṇ oḻiya

yār-ō piri-kiṟpavar-ē cāral

cilamp\* aṇi koṇṭa valam *curi* marāattu

vēṉil am ciṉai kamaḻum

*tēm* ūr oḷ nutal niṉṉoṭ\*-um celav\*-ē.

The confidante encouraging HER who did not have the strength [anymore] when she comprehended [his] intention to go.

water overflow- eye-you you here stay-behind(inf.)

whoō separate- able-he(h.)ē slope

mountain-side adornment taken- might[[94]](#footnote-94) wind- tree-/marām(-tree)-[[95]](#footnote-95)

summer pretty twig smelling-

honey village[[96]](#footnote-96) bright forehead you-withum[[97]](#footnote-97) goingē.

Who is able to separate

so that you would stay behind, o you whose eyes brim with water?

Going [is possible] only with you of bright forehead

from a honey village

which is fragrant with twigs lovely in the hot season

of the mightily twisted Marām tree,

adornment of the mountain-side.(?)[[98]](#footnote-98)

#### **KT 23** அவ்வையார் (G2: ஔவையார்): the confidante

கட்டுக் காணிய நின்றவிடத்துத் தோழி அறத்தொடு நின்றது.

அகவன் மகளே யகவன் மகளே

மனவுக்கோப் பன்ன நன்னெடுங் கூந்த

லகவன் மகளே பாடுக பாட்டே

யின்னும் பாடுக பாட்டே

யவர்

நன்னெடுங் குன்றம் பாடிய பாட்டே.

• **1bc** அகவன் மகளே C1+2+3v, G2, EA, Cām.; / L1, C3, G1

akaval makaḷ-ē akaval makaḷ-ē

maṉavu+ kōpp\* aṉṉa nal neṭum kūntal

akaval makaḷ-ē pāṭuka pāṭṭ\*-ē

iṉṉum pāṭuka pāṭṭ\*-ē

~avar[[99]](#footnote-99)

nal neṭum kuṉṟam pāṭiya pāṭṭ\*-ē.

The confidante standing firm in duty as she stood and watched the divination.

Akaval womanē Akaval womanē

chank-bead string like good long tresses

Akaval womanē may-sing songē

nowum may-sing songē

he(h.)-

good long hill sung- songē.

Soothsayer woman,[[100]](#footnote-100) soothsayer woman,

like a string of chank beads good, long tresses,[[101]](#footnote-101)

soothsayer woman, please, sing the song.

Again, please, sing the song.

The song [you've] sung of his good long hill!

#### **KT 24** பரணர்: SHE

பருவங் கண்டு ஆற்றாளாகிய கிழத்தி உரைத்தது.

கருங்கால் வேம்பி னொண்பூ யாண

ரென்னை யின்றியுங் கழிவது கொல்லோ

வாற்றய லெழுந்த வெண்கோட் டதவத்

தெழுகுளிறு மிதித்த வொருபழம் போலக்

குழையக் கொடியோர் நாவே

காதல ரகலக் கல்லென் றவ்வே.

• **1bc** வேம்பி னொண்பூ L1, C1+2, G1+2, EA, Cām.; வேங்கை யொண்பூ IV [line 3-6 missing in C3] • **3b** லெழுந்த L1, C2, G2, EA, Cām.; வெழுந்த C1, G1 • **4a** தெழுகுளிறு C2v, Cām.; தெழுக்குளிறு L1, C1, G1; தெழுகளிறு C2, G2, EA, I, AT, Cām.v; தெழுகுளிர் IV, IrV **• 5a** குழையக் L1, C2, G1+2, EA, Cām.; குழையகக் C1, AT, Cām.v; சிதைய I • **5b** கொடியோர் C2v, Cām.; கோட்டியோர் C2, G1, EA, Cām.v; கோட்டடியோ (corr., but misplaced: கோட்டடியோர்) L1, C1, G2; கோடியோர் Cām.v; வெமைநீத் I • **5c** நாவே C2+3, G1, Cām.; / L1, C1, G1+2, EA; தகன்ற I • **6** காதல ரகலக் கல்லென் றவ்வே C2, AT, Cām.; நாம்வெங் காதலர்க் கலவென் றவ்வே EA; நாம்வெங் காதலர்க் கல்லென் றவ்வே Cām.v; நாவே காதலர்க் கல்லென் றவ்வே L1, C1, G2; நாவே காதலர்க் கவ்வென் றவ்வே G1, Cām.v; நாம்வெங் காதலர்க் நல்கார் கொல்லோ I

karum kāl *vēmpiṉ* oḷ pū yāṇar

eṉṉai ~iṉṟi-~um kaḻivatu-kollō

~āṟṟ\* ayal eḻunta veḷ kōṭṭ\* atavatt\*

eḻu *kuḷiṟu* mititta ~oru paḻam pōla+

*kuḻaiya+* *koṭiyōr* *nā-~ē*

*kātalar akala kalleṉṟav-+ē*.

Declared by HER who didn't have the strength [anymore] on seeing the season.

black leg Neem-treeiṉ bright flower freshness[[102]](#footnote-102)

my- lord withoutum passing-itkollō

river- neighbourhood risen- white branch- fig-tree-

rise-/seven tone/crab trampled- one fruit be similar

become-mushy cruel-they(h.) tongueē

lover(h.) leave stone/'kal'-said-they(n.pl.)ē.

The freshness of bright flowers from the black-trunked Neem tree,

will it also pass without my lord?

[For me] to become mushy,

like one fig trampled by seven crabs(?)[[103]](#footnote-103)

from the white-branched tree near the river,

the tongues of the cruel,

they have foretold(?)[[104]](#footnote-104) that the lover would leave.

4b like a fruit trampled noisily[[105]](#footnote-105)

Srin.

5+6b ... said the tongues of the cruel:

as [her] lover leaves [she is like] a stone.

#### **KT 25** கபிலர்: SHE[[106]](#footnote-106)

வரைவு நீட்டித்தவிடத்துத் தலைமகள் தோழிக்குச் சொல்லியது.

யாரு மில்லைத் தானே கள்வன்

றானது பொய்ப்பின் யானெவன் செய்கோ

தினைத்தா ளன்ன சிறுபசுங் கால

வொழுகுநீ ராரல் பார்க்குங்

குருகு முண்டுதான் மணந்த ஞான்றே.

[KT 25 missing in C3] • **1d** கள்வன் L1, C2, G1+2, Cām.; களவன் IV, PP, IrV[[107]](#footnote-107) • **2a** றானது L1, C1+2, Nacc., Cām.; றானவன்[[108]](#footnote-108) G2, Nacc.v, EA, I, Cām.v • **3d** கால C2v, G2, Cām.; காஅல L1, C1+2, G1, EA, I, Cām.v; காலவே PP • **5b** முண்டுதான் C2v, G2, Cām., முண்டுதா L1, C1+2, G1, Iḷ., Nacc., May., Caṅ., NV, EA, I, AT, Cām.v, VP[[109]](#footnote-109)

yārum illai tāṉ-ē *kaḷvaṉ*

tāṉ *atu* poyppiṉ yāṉ evaṉ ceyk\*-ō

tiṉai tāḷ aṉṉa ciṟu pacum *kāla*

~oḻuku nīr āral pārkkum

kuruk\*-um uṇṭu *tāṉ* maṇanta ñāṉṟ\*-ē.

Uttered to the confidante by HER when [he] delayed marriage.

someone not selfē robber

self that lie-if I what I-do(sub.)ō

millet foot like small green legged

flow- water Āral(-fish) looking-

waderum there-is self united- whenē∞

No one [was] there, only him, the robber.

If he deny it[[110]](#footnote-110), what shall I do?

With legs greenish[[111]](#footnote-111) like millet stalks,

looking for Āral in the flowing water,

just[[112]](#footnote-112) the heron was there[[113]](#footnote-113) when he claimed[[114]](#footnote-114) me.

#### **KT 26** வெள்ளி வீதியார்: (VP, EP: கொல்லன் அழிசி) the confidante / SHE

இப்பாட்டு நற்றாயுஞ் (C1: தாயுஞ்) செவிலித்தாயுந் தலைமகளது வேறுபாடு கண்டொர் “இஃது எதனான் (C1: இதனான்; G2: இஃது எற்றினான்) ஆயிற்று” என்று கட்டுவிச்சியை வினவிக் கட்டுக்காண்கின்ற காலத்துத் “தலைமகளது வேறுபாட்டிற்குக் காரணம் பிறிதோர் தெய்வம்” என்று கூறக் கேட்டுத் தோழி அறத்தொடு நின்றது.

அரும்பற மலர்ந்த கருங்கால் வேங்கை

மேக்கெழு பெருஞ்சினை யிருந்த தோகை

பூக்கொய் மகளிரிற் றோன்று நாடன்

றகாஅன் போலத் தான்றீது மொழியினுந்

தன்கண் கண்டது பொய்க்குவ தன்றே

தேக்கொக் கருந்து முள்ளெயிற்றுத் துவர்வாய்

வரையாடு வன்பறழ்த் தந்தைக்

கடுவனு மறியுமக் கொடியோ னையே.

[KT 26 missing in C3] • **2a** மேக்கெழு C2, G2, EA, Cām.; மேக்கெழும் L1, C1, G1, Cām.v • **3b** மகளிரிற் C2, G1+2, EA, Cām.; மகளிற் L1, C1 • **6ab** தேக்கொக் கருந்து L1, C1+2, Nacc.v, EA, Cām.; முத்துநிறை யொத்த G2, Cām.v[[115]](#footnote-115); முத்துநிரை யொத்த Nacc., ATv • **6cd** முள்ளெயிற்றுத் துவர்வாய் C2, G2, Nacc., Cām.; முள்ளெயிற் றுவர்வாய் L1, C1, G1, Cām.v[[116]](#footnote-116) • **7d** தந்தைக் C2, G2, Cām.; தந்தை L1, C1+2v, G1, Cām.v

arump\* aṟa malarnta karum kāl vēṅkai

mēkk\* *eḻu* perum ciṉai ~irunta tōkai

pū+ koy *makaḷiriṉ* tōṉṟum nāṭaṉ

takāaṉ pōla+ tāṉ tītu moḻiyiṉum

taṉ kaṇ kaṇṭatu poykkuvat\* aṉṟ\*-ē

*tēm kokk\* aruntu* muḷ +*eyiṟṟu+* tuvar vāy

varai ~āṭu val paṟaḻ tantai+

kaṭuvaṉ-um aṟi-~um a+ koṭiyōṉai-~ē.

The confidante standing firm in duty after she heard say another god (i.e. not the lover) was the cause of HER changes at the time the divination came to pass [and] the soothsayer was asked “where has this come from”, by the real mother and the foster-mother of this song who had seen the changes in HER.

bud subside(inf.) blossomed- black leg Vēṅkai(-tree)

height rise- big twig been- peacock

flower pluck- womeniṉ appearing- land-he

fit-not-he be-similar self evil-it speaking-if-even

own- eye seen-it lying-it is-not-soē

honey mango eat- thorn tooth- coral mouth

mountain play- strong young-one father

monkey(m.)um knowing- that- cruel-he(acc.)ē.

Even if he speaks evil things such as:

“unfit [is] the man from the [mountain]-land,

where appears, like women plucking flowers,

the peacock perched(?)[[117]](#footnote-117) on the big twigs rising high

of the black-trunked Vēṅkai with fully blossoming buds”

– what is seen by one's own eyes does not lie.

Even the monkey,

father to the strong young one playing on the mountain,

coral mouth, thorn[-like] teeth, eating the honey mango,

knows that faithless one.(?)[[118]](#footnote-118)

#### **KT 27** கொல்லன் அழிசி (VP, EP: வெள்ளி வீதியார்): SHE

பிரிவிடை ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

கன்று முண்ணாது கலத்தினும் படாது

நல்லான் றீம்பா னிலத்துக் காஅங்

கெனக்கு மாகா தென்னைக்கு முதவாது

பசலை யுணீஇய வேண்டுந்

திதலை யல்குலென் மாமைக் கவினே.

• **1d** படாது L1, C1+2+3, G1+2, EA, Cām.; படாஅது IV • **2ab** நல்லான் றீம்பா L1, C1+2+3v, G1+2, EA, Cām.; நல்லா னலம்பா C3 • **4b** யுணீஇய L1, C1+3, G1+2, Pēr., EA, AT, Cām.v; யுணீஇயர் C2+3v, Iḷ., Pēr.(K.), IV, Cām., VP, IrV, ER; யுண்ணிய Cām.v; யுண்ணியர் Caṅ., NV, Cām.v; யுணீயர் May., ATv • **5b** யல்குலென் L1, C1+2+3, G1, Cām.; யல்குலெம் G1v+2, Pēr., IV, AT, Cām.v; யாகத்தென் EA, I[[119]](#footnote-119)

kaṉṟ\*-um uṇṇātu kalattiṉ-um paṭātu

nal +āṉ *tīm* pāl nilatt\* ukkāaṅk\*

eṉakk\*-um ākāt\* eṉ +aikk\*-um utavātu

pacalai ~*uṇīiya* vēṇṭum

titalai ~alkul *eṉ* māmai kaviṉ-ē.

Declared by HER to the confidante who was anxious she would not have the strength in the time of separation.

calfum eat-not potiṉum happen-not

good cow sweat milk ground- shed like

me(dat.)um become-not my- lord(dat.)um contribute-not

pallor eat(inf.) is-necessary

beauty-spot hip[[120]](#footnote-120) my- blackness beautyē∞

Like milk of a good cow spilled on the floor,

not eaten by the calf and not in the pot,

of no use to me and not given to my lord

must pallor eat[[121]](#footnote-121)

my dark beauty, beauty spots on the hip.

#### **KT 28** அவ்வையார் (G2: ஔவையார்): SHE

வரைவிடை ஆற்றாளாய்க் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

முட்டு வேன்கொ றாக்கு வேன்கொ

லோரேன் யானுமோர் பெற்றி மேலிட்

டாஅ வொல்லெனக் கூவு வேன்கொ

லலமர லசைவளி யலைப்பவென்

னுயவுநோ யறியாது துஞ்சு மூர்க்கே.

• **1ab** முட்டு வேன்கொ L1, C1+2+3, G1+2, Cām.; மூட்டு வேன்கொ[[122]](#footnote-122) EA, Cām.v, IrV, EP • **1c** றாக்கு C1+2+3, G2, EA, Cām.; றாகு L1, G1 • **2a** லோரேன் C2+3v, G2, EA, Cām.; லோரே L1, C1+3, G1, Cām.v • **2df.** L1: மேலிட்டா | லொல்லெனக் கூவு வேன்கொல் லமால்

*muṭṭuvēṉ*-kol tākkuvēṉ-kol

*ōrēṉ* yāṉ-um ōr peṟṟi mēl-iṭṭ\*

āa ~ol +eṉa+ kūvuvēṉ-kol

alamaral acai vaḷi ~alaippa ~eṉ

+uyavu nōy aṟiyātu tuñcum ūrkk\*-ē.

Declared by HER to the confidante who was anxious she would not have the strength [to wait for] the time of marriage.

I-attackkol I-strike-againstkol

I-don't-know Ium one pretext[[123]](#footnote-123) pretended

'āa ol' say I-crowkol

whirling[[124]](#footnote-124) move- wind slap(inf.) my-

distress pain know-not sleeping- village(dat.)ē∞

Do I attack? Do I strike out?

I just don't know.

Using any pretext,

do I crow out “āa ol”

to[[125]](#footnote-125) the sleeping village that doesn't know of my deep pain

as the whirling wind slaps [it].

#### **KT 29** அவ்வையார் (G2: ஔவையார்): HE

இரவுக்குறி மறுக்கப்பட்ட தலைமகன் “இவர் எம்மை மறுத்தார்” என்று வரைந்து கொள்ள நினையாது பின்னுங் கூடுதற்கு அவாவுற்ற நெஞ்சினை நோக்கிக் கூறியது (C3: கூறுகின்றார்).

நல்லுரை யிகந்து புல்லுரைத் தாஅய்ப்

பெயனீர்க் கேற்ற பசுங்கலம் போல

வுள்ளந் தாங்கா வெள்ள நீந்தி

யரிதவா வுற்றனை நெஞ்சே நன்றும்

பெரிதா லம்மநின் பூச லுயர்கோட்டு

மகவுடை மந்தி போல

வகனுறத் தழீஇக் கேட்குநர்ப் பெறினே.

• **1b** யிகந்து L1, C1+2+3, G1+2, Iḷ., EA, Cām.; யிகழ்ந்த Iḷ.v • **1c** புல்லுரைத் L1, C1+2+3, G1+2, EA, Cām.v; புல்லுரை C2v, Cām. • **2a** பெயனீர்க் L1, C1+2+3, G1+2, EA, Cām.; பயனீர்க் G2v • **2b** கேற்ற C2+3v, G1v+2v, EA, Cām.; கேற்றன L1, C1+3, G1+2, Cām.v • **4a** யரிதவா L1, C1+2+3, G1+2, Nacc.v, EA, Cām.; அரிதயர் G1v+2v, Nacc., I, AT, Cām.v[[126]](#footnote-126) • **4d** நன்றும் L1, C1+2v+3, G1+2, Iḷ., EA, Cām.; யென்றும் C2, G1v, Iḷ.v, Nacc., Cām.v; என்றும் C3 • **5bc** லம்மநின் பூச L1, C1+2+3, G1+2, Iḷ., EA, Cām.; லமவமநி னஞ்சொ Iḷ.v • **7b** தழீஇக் C2+3v, G1v, EA, Cām.; தழீஇயக் L1, C1+3, G1+2

nal +urai ~*ikantu* pul +urai+ tāay

peyal nīrkk\* ēṟṟa pacum kalam pōla

~uḷḷam tāṅkā veḷḷam nīnti

~arit\* *avā ~*uṟṟaṉai neñc\*-ē *naṉṟ\*-um*

perit\*-āl-amma niṉ *pūcal* uyar kōṭṭu

makavuṭai manti pōla

~akaṉ uṟa *taḻīi+* kēṭkunar peṟiṉ-ē.

Told by HIM who was refused night trysts, directed to [his] heart that was hoping for meetings again without thinking of marriage [with the words] “these [women] have refused us”.

good word set-aside low word spread

raining water(dat.) exposed- fresh pot be-similar

inside endure-not flood swum

difficult-it longing you-had heartē good-itum

big-itālamma you- struggle high branch-

young-one possess- she-monkey be-similar

inside have(inf.) embraced hearing-they(h.) obtain-ifē.

Good words set aside, vain words spread,

like the fresh[[127]](#footnote-127) clay-pot exposed to[[128]](#footnote-128) the rain water

swum by a flood the inside can't take

you longed for something difficult [to obtain], heart.

Good and[[129]](#footnote-129) big, verily, your struggle:[[130]](#footnote-130)

if only someone heard[[131]](#footnote-131) [and] embraced [you] to get to the inside,

like the mother monkey with its young in the high branches.

#### **KT 30** கச்சிபேட்டு நன்னாகையார்: SHE

“அவர் நின்னை வரைந்து கோடல் காரணத்தாற் பிரியவும் நீ ஆற்றியிராது ஆற்றாது ஆகின்றது (C2: ஆற்றியிராது ஆகினறது) என்” என வினாய் தோழிக்கு “யான் ஆற்றியுளேன் ஆகவுங் கனவு வந்து என்னை இங்ஙனம் நலிந்தது” எனக் கூறியது (C1, G2: கூறுகின்றாள்).

கேட்டிசின் வாழி தோழி யல்கற்

பொய்வ லாளன் மெய்யுற மரீஇ

வாய்த்தகைப் பொய்க்கனா மருட்ட வேற்றெழுந்

தமளி தைவந் தனனே குவளை

வண்டுபடு மலரிற் சாஅய்த்

தமியேன் மன்ற வளியேன் யானே.

• **1d** யல்கற் L1, C1+2+3, G1, EA, Cām.; யகலகற் G1+2; யகலநற் Cām.v • **2cd** மெய்யுற மரீஇ L1, C1+3, G1+2, EA, Cām.v; மெய்யுறன் மரீஇய Nam., Cām., IrV; மெய்யுற மரீஇய ER; மெய்யுறன் மரீஇ C2+3v, Iḷ., Nam.v • **3a** வாய்த்தகைப் C2v, G1v, Iḷ.v, Nam., EA, Cām.; வாய்த்தரு C2+3v, Iḷ., Nam.v, AT, Cām.v; வரத்தகை L1, C1+3, G1+2, ATv, Cām.v • **3b** பொய்க்கனா L1, C1+2+3, G1+2, EA, Cām.; கனாமுன் Cām.v • **3d** வேற்றெழுந் C1+2+3, G1+2, EA, Cām.; வேறெழுந் L1 • **5c** சாஅய்த் C2+3v, G1v+2, EA, Cām.; சாயத் L1, C1+3, G1 • **6a** தமியேன் L1, C1+2+3, G1+2, EA, Cām.; தமியென் VP, ER; தமியோன் G1v • **6b** மன்ற C1+2+3, G1+2, EA, Cām.; மன்றல் L1 • **6c** வளியேன் L1, C1+2+3, G1+2, EA, Cām.; வளியென் VP, ER; வளியன் AT, Cām.v

kēṭṭiciṉ vāḻi tōḻi *alkal*

poy val āḷaṉ mey +*uṟa marīi*

*vāy* *takai* poy *kaṉā* maruṭṭa ~ēṟṟeḻunt\*

amaḷi taivantaṉaṉ-ē kuvaḷai

vaṇṭu paṭu malariṉ *cāay*

*tamiyēṉ* maṉṟa *aḷiyēṉ* yāṉ-ē.

SHE talking to the confidante, who had asked “what has happened, don't you have the strength even if he is separating because of planning(?) to marry you?”, [in order] to say “though I am full of strength a dream has come to distress me thus”.

hear live friend night

lie strong man body have(inf.) joined

truth fitness lie dream charme(inf.) roused[[132]](#footnote-132)

bed I-strokedē waterlily

bee happen- blossomiṉ exhausted[[133]](#footnote-133)

alone-Imaṉṟa love/pity-I Iē∞

Listen, oh[[134]](#footnote-134) friend,

in the night

I arose [and] stroked the bed

charmed by a false dream seeming like true

joining [me] in body with the man strong in lying.

Exhausted like the waterlily blossom visited by bees,

alone, verily, poor me.

6b alone me, verily, loving one.

#### **KT 31** ஆதிமந்தியார்: SHE

நொதுமலர் வரைவுழித் தோழிக்குத் தலைமகள் அறத்தொடு நின்றது.

மள்ளர் குழீஇய விழவி னானு

மகளிர் தழீஇய துணங்கை யானும்

யாண்டுங் காணேன் மாண்டக் கோனை

யானுமோ ராடுகள மகளே யென்கைக்

கோடீ ரிலங்குவளை நெகிழ்த்த

பீடுகெழு குரிசிலுமோ ராடுகள மகனே.

• **3a** யாண்டுங் L1, C1+2+3, G1+2, EA, Cām.; ஆண்டுங் C2v, Cām.v • **4b** ராடுகாள C1+2+3, G1+2, EA, Cām.; ராடுகள் L1 • **5a** கோடீ C2+3v, G1+2, EA, Cām.; கோண்டீ L1, C1+3 • **5c** நெகிழ்த்த L1, C1+2+3, G2, EA, Cām.; ஞெகிழ்த்த G1, Nacc., AT, Cām.v, VP • **6a** பீடுகெழு C2+3v, G1+2, EA, Cām.; டுகெழு L1, C1+3 • **6bc** குரிசிலுமோ ராடுகள C2, G2, Nacc. EA, Cām.; குரிசிலு மாடுகள (மாடுகள்) L1(), C1+2v+3, G1, Cām.v

maḷḷar kuḻīiya viḻaviṉ āṉum

makaḷir taḻīiya tuṇaṅkai ~āṉum

*yāṇṭ\*-um* kāṇēṉ māṇ takkōṉai

yāṉ-um ōr āṭu kaḷam makaḷ-ē eṉ kai

kōṭ\* īr ilaṅku vaḷai *nekiḻtta*

pīṭu keḻu kuricil-um *ōr* āṭu kaḷam makaṉ-ē.

SHE standing firm in duty to the confidante when a marriage with strangers [threatened].

warrior(h.) crowded- festivaliṉ either[[135]](#footnote-135)

women embraced- Tuṇaṅkai(-dance) or

whereum I-don't-see fame fit-he(acc.)

Ium one dance- floor daughterē my- hand

conch cut- shine- bangle loosened-

greatness have- masterum one dance- floor sonē.

Be it on the festival crowded by warriors

or at the Tuṇaṅkai dance where women embrace [each other],

nowhere do I see the one famously fit [for me][[136]](#footnote-136).

I am but one girl on the dance floor[[137]](#footnote-137),

and he

who made my shining bangles cut(?) from conchs loose,

[that] great master is but one boy on the dance floor.(?)[[138]](#footnote-138)

#### **KT 32** அள்ளூர் நன்முல்லையார்: HE

பின்னின்றான் கூறுகின்றது (C2: கூறியது).

காலையும் பகலுங் கையறு மாலையு

மூர்துஞ் சியாமமும் விடியலு மென்றிப்

பொழுதிடை தெரியிற் பொய்யே காம

மாவென மடலொடு மறுகிற் றோன்றித்

தெற்றெனத் தூற்றலும் பழியே

வாழ்த்லும் பழியே பிரிவுதலை வரினே.

• **2d** மென்றிப் C2+3v, G2, EA, Cām.; மின்றிப் L1, C1+3, G1, Cām.v[[139]](#footnote-139) • **5a** தெற்றெனத் C2+3v, Cām.; தேற்றெனத் I, ATv; தோற்றென(த்) C1+3, G1+2, EA, AT(), Cām.v[[140]](#footnote-140); தோற்றேன் L1

kālai-~um pakal-um kaiyaṟu mālai-~um

ūr tuñc(u) yāmam-um viṭiyal-um *eṉṟ\* i+*

poḻut\* iṭai teriyiṉ poy-+ē kāmam

mā ~eṉa maṭaloṭu maṟukiṉ tōṉṟi+

*teṟṟeṉa+* tūṟṟal-um paḻi-~ē

vāḻtal-um paḻi-~ē pirivu talaivariṉ-ē.

Told by HIM who had entreated [her/the confidante].

morningum middayum be-motionless- eveningum

village sleep- midnightum dawnum said this-

time-of-day between understand-if lieē desire

horse say Palmyra-stem-with streetiṉ appeared

clearly[[141]](#footnote-141) spreadingum blameē

lifeum blameē separation happen-ifē.

Morning and midday and motionless evening

and midnight when the village sleeps and dawn

if [still] familiar with these daytimes,

desire [is but] a lie[[142]](#footnote-142).

As horse the Palmyra-stem, appearing in the streets

blame in spreading [it] clearly,

and blame in living,

if separation comes to pass.

#### **KT 33** படுமரத்து மோசிகீரன்: SHE

வாயிலாகப் புக்க பாணன் கேட்பத் தோழியை நோக்கித் தலைமகள் வாயில் நேர்வாள் (EA: /) கூறியது.

அன்னா யிவனோ ரிளமா ணாக்கன்

றன்னூர் மன்றத் தென்னன் கொல்லோ

விரந்தூ ணிரம்பா மேனியொடு

விருந்தி னூரும் பெருஞ்செம் மலனே.

• **1cd** ரிளமா ணாக்கன் L1, C1+2+3, G1, Nacc., EA, Cām.; ரினமா ணாக்கன் G1v, Cām.v; ரின்மா ணாக்கன் Nacc.v; ரிளமா ளாக்கன் G2 • **2c** தென்னன் L1, C1+2+3, G1+2, Cām.; தென்ன G1v, EA, Cām.v

aṉṉāy ivaṉ ōr *iḷa* māṇākkaṉ

taṉ +ūr maṉṟatt\* *eṉṉaṉ*-kollō

~irant\* ūṇ nirampā mēṉiyoṭu

viruntiṉ ūrum perum cemmalaṉ-ē.

SHE talking as one who grants mediation/the door, looking at the confidante, [but] for the bard to hear who has entered as a mediator.

mother(voc.)(?)[[143]](#footnote-143) this-one one/examine young student(?)[[144]](#footnote-144)

own- village village-common- what-hekollō

begged food replete-not body-with

feastiṉ creeping-[[145]](#footnote-145) big superiority-heē.

Mother, this one, but a young student,

on the meeting place of his village, what [is] he?

With a body not replete from food by begging,

going for a feast he [is] great, a superior one.[[146]](#footnote-146)

1b ... regard this one, but a young student[[147]](#footnote-147)

#### **KT 34** கொல்லிக்கண்ணன்: the confidante

வரைவு மலிந்தமை ஊர்மேல் வைத்துத் தோழிக் கிழத்திக்குச் சொல்லியது.

ஒறுப்ப வோவலர் மறுப்பத் தேறலர்

தமிய ருறங்குங் கௌவை யின்றா

யினியது கேட்டின் புறுகவிவ் வூரே

முனாஅ தியானையங் குருகின் கானலம்

பெருந்தோட்ட மள்ள ரார்ப்பிசை வெரூஉங்

குட்டுவன் மாந்தை யன்னவெங்

குழைவிளங் காய்நுதற் கிழவனு மவனே.

• **1b** வோவலர் L1, C1+2+3, G1+2, EA, Cām.; வொல்லார் Cām.v • **2c** கௌவை C2+3, G1+2, EA, Cām.; கவ்வை L1, C1 • **4ab** முனாஅ தியானையங் L1, C1+2+3, G1+2, Cām.; முனாஅது யானையங் G1v, Cām.v; முனாஅ தியானையுண் C3v, EA, I, ATv, Cām.v • **4c** குருகின் L1, C1+2v+3, G1+2, EA, Cām.; குருகினங் C2+3v • **5a** பெருந்தோட்ட L1, C1+3, G1+2, EA, I, Cām.v; பெருந்தோ | டட்ட C2, Nacc., Cām., VP, IrV, ER; பெருந்தே | ரட்ட IV[[148]](#footnote-148) • **5c** ரார்ப்பிசை C1+2+3, G1+2, EA, Cām.; ரார்ப்பிச்சை L1 • **6b** மாந்தை C2, G2, EA, EP; மரந்தை Cām.[[149]](#footnote-149) • **6c** யன்னவெங் L1, C1+2+3, G1, Cām.; யன்னவென் C2v, Cām.v • **7a** குழைவிளங் L1, C1+2+3, G1+2, EA, Cām.v; குழல்விளங் C2v, Cām., IrV

oṟuppa ~*ōvalar* maṟuppa tēṟalar

tamiyar uṟaṅkum *kauvai* ~iṉṟ\* āy

iṉiyatu kēṭṭ\* iṉp\* uṟuka i+ ~ūr-ē

muṉāat(u) *yāṉaiyam* *kurukiṉ* kāṉalam

perum *tōṭṭa* maḷḷar ārpp\* icai verūum

kuṭṭuvaṉ māntai ~aṉṉa ~*em*

*kuḻai* viḷaṅk\* āy nutal kiḻavaṉ-um avaṉ-ē.

Spoken to HER by the confidante concerning the village when rejoicing about the [imminent] marriage.

scolding stop-not-they(h.) deny understand-not-they(h.)

alone-they(h.) slumbering- affliction is-not become(abs.)

pleasant-it heard joy may-have this- villageē

before-it elephantam[[150]](#footnote-150) waderiṉ seashore-grove-

big mass- warrior(h.) roaring sound being-frightened-

Kuṭṭuvaṉ Māntai like our-

earring shine- select- forehead masterum heē.

Those who don't stop scolding don't understand that they reject.[[151]](#footnote-151)

May this village have joy on hearing the sweet [news],

there being no affliction in slumber for the lonely[[152]](#footnote-152).

He alone[[153]](#footnote-153) is master of our [girl

with] choice forehead shining with earrings,

[beautiful] like Māntai [the town of] Kuṭṭuvaṉ,

frightened by the roaring noise of the warriors many in number

like the elephant herons(?) in the seashore grove(?),[[154]](#footnote-154)

near the front line.

#### **KT 35** கிழார்க்கீரன் எயிற்றி: SHE

பிரிவிடை மெலிந்த கிழத்தி தோழிக்குச் சொல்லியது.

நாணில மன்றவெங் கண்ணே நாணேர்பு

சினைப்பசும் பாம்பின் சூன்முதிர்ப் பன்ன

கனைத்த கரும்பின் கூம்புபொதி யவிழ

நுண்ணுறை யழிதுளி தலைஇய

தண்வரல் வாடையும் பிரிந்திசினோர்க் கழலே.

• **2a** சினைப்பசும் L1, C2, G1+2, EA, Cām.; சினைப்பசு C1+3 • **2c** சூன்முதிர்ப் L1, C1+2+3, G1+2, EA, Cām.; சூன்முதிர் Cām.v • **5b** வாடையும் C2+3v, Cām.; வாடையுநம் L1, C1+3, G1+2, EA, I, Cām.v[[155]](#footnote-155)

nāṇ ila maṉṟa ~em kaṇ-+ē nāḷ nērpu

ciṉai+ pacum pāmpiṉ cūl mutirpp\* aṉṉa

kaṉaitta karumpiṉ kūmpu poti ~aviḻa

nuṇ +uṟai ~aḻi tuḷi talaiiya

taṇ varal *vāṭai-~um* pirinticiṉōrkk\* aḻal-ē.

Spoken to the confidante by HER who had become thin/weak during the time of separation.

shame not-they(n.pl.)maṉṟa our- eyeē day agreed

twig/egg green snakeiṉ pregnancy/egg ripeness like

ripened- sugar-caneiṉ close- bud open[[156]](#footnote-156)

fine drip- perish- drop offered-

cool coming[[157]](#footnote-157) north-windum separated-they(dat.) heat/cryingē.

Shameless indeed our eyes.

Once the day has been agreed upon,

even the north wind [is] fire to those who are separated

 the coming of the cool

that has brought dwindling droplets of fine mist,

when closed buds open on the ripe sugar-cane

like the maturity of the egg of the twig-green snake.

1b Without shame for the tears, verily, our eyes, [though we]

consented to the day [of his parting],[[158]](#footnote-158)

2b like the end of the pregnancy of the green snake in the egg.

5b [means] crying for those separated ...

#### **KT 36** பரணர்: SHE

வரைவிடை வைத்துப் பிரியல் ஆற்றாள் எனக் கவன்று வேறுபட்ட தோழியைத் தலைமகள் ஆற்றுவித்தது.

துறுக லயலது மாணை மாக்கொடி

துஞ்சுகளி றிவருங் குன்ற நாட

னெஞ்சுகள னாக நீயலென் யானென

நற்றோண் மணந்த ஞான்றை மற்றவன்

றாவா வஞ்சின முரைத்தது

நோயோ தோழி நின்வயி னானே.

• **1c** மாணை C1+2+3v, G1v+2, EA, Cām.; மாண Cām.v; மானை L1, C3, G1+2v, IV • **3c** நீயலென் C3v, Cām.; நீயல்லென் C1+3; நீயல்லேன் L1, G1; நீயலேன் C2, G1v, EA, I, Cām.v; நீயலன் G2, AT, Cām.v; நினையலேன் C3v, AA, CP • **4c** ஞான்றை C2+3v, G1v+2, EA, Cām.; ஞான்றுறை L1, C1+3, G1 • **5a** றாவா L1, C1+2, G1+2, Nacc.v, Cām.; றவாஅ G1v, Nacc., I, AT, Cām.v; றவா EA • **6a** நோயோ L1, C1+2+3, G1+2, EA, Cām.; நோயே AA

tuṟu kal ayalatu *māṇai* mā+ koṭi

tuñcu kaḷiṟ\* ivarum kuṉṟam nāṭaṉ

neñcu kaḷaṉ āka *nīyaleṉ* yāṉ eṉa

nal tōḷ maṇanta ñāṉṟai maṟṟ\* avaṉ

*tāvā* vañciṉam uraittatu

nōy-ō tōḻi niṉ-vayiṉāṉ-ē.

SHE reassuring the confidante who had changed, anxious that [SHE] might not have the strength when [HE] separated after the time for marriage had been fixed.

thick stone neighbourhood-it Māṇai big creeper

sleep- elephant-bull climbing- hill land-he

heart place become(inf.) I-don't-leave I say

good shoulder united- whenmaṟṟu he

perish-not oath declared-it

painō friend your-side(loc.)[[159]](#footnote-159)/Iē.

His delivering an imperishable oath,

when he united with [me of] good shoulders:

“I won't leave [you], because [your] heart [is my] place”,

the man from the hills where a sleeping elephant

is climbed by big Māṇai creepers, close to the thick stone(?),[[160]](#footnote-160)

[is it] pain on your side, friend?

6b [is it] pain, friend? I [am] with you.[[161]](#footnote-161)

#### **KT 37** பாலைபாடிய பெருங்கடுங்கோ: the confidante

தோழி “கடிது வருவர்” என்று ஆற்றுவித்தது.

நசைபெரி துடையர் நல்கலு நல்குவர்

பிடிபசி களைஇய பெருங்கை வேழ

மென்சினை யாஅம் பிளக்கு

மன்பின தோழியவர் சென்ற வாறே.

• **1c** நல்கலு L1, C2+3v, G1+2, EA, Cām.; ந\_கலு C1+3; நல்கினு AT, Cām.v • **3b** யாஅம் L1, C1+2+3, G1+2, EA, Cām.; யாறும் C3v, G1v • **3c** பிளக்கு L1, C1+2+3, G1v+2, Nam., EA, ATv; பிளிக்கு C2v, G1, AT, Cām.v; பொளிக்கு C2v, Nacc., Nam.v, Cām., VP, IrV, ER[[162]](#footnote-162) • **4ab** மன்பின தோழியவர் L1, C1+2+3, Cām.; மன்பின் தோழியவர் G1, I; மன்பின் றோழியவர் EA; மண்பின தோழியவர் G2; பண்பின தோழியவர் AA

nacai perit\* uṭaiyar *nalkal-um* nalkuvar

piṭi paci kaḷaiiya perum kai vēḻam

mel ciṉai yāam *piḷakkum*

*aṉpiṉa* tōḻi ~avar ceṉṟa ~āṟ\*-ē.

The confidante reassuring [her with the words] “he will come quickly”.

yearning big-it possess-he(h.) grantingum granting-he(h.)

she-elephant hunger[[163]](#footnote-163) remove big hand elephant-bull

tender twig Yām(-tree) splitting-

love-they(n.pl.) friend he(h.) gone- pathē.

He who is full of[[164]](#footnote-164) yearning [is] also a granting one.[[165]](#footnote-165)

The path he went, friend, is one of lovers[[166]](#footnote-166)

where the tender-twigged Yām tree[[167]](#footnote-167) is split

by the elephant bull to remove the hunger of [his] female.

1+4b One of lovers [is] the path taken by him

who possesses much longing and is a granting one.

#### **KT 38** கபிலர்: SHE

வரைவு நீட்டித்தவழித் தலைமகள் தனது ஆற்றாமை தோன்றத் தோழிக்குக் கூறியது.

கான மஞ்ஞை யறையீன் முட்டை

வெயிலாடு முசுவின் குருளை யுருட்டுங்

குன்ற நாடன் கேண்மை யென்று

நன்றுமன் வாழி தோழி யுண்க

ணீரோ டோராங்குத் தணப்ப

வுள்ளா தகறல் வல்லு வோர்க்கே.

• **1c** யறையீன் C2+3v, Cām.; யறையின் L1, C1+3, G1+2, EA, AT, Cām.v[[168]](#footnote-168) • **2a** வெயிலாடு L1, C1+2+3, G1+2, EA, Cām.; வெளிலாடு I • **2cd** குருளை யுருட்டுங் L1, C2+3, G1v+2; EA, Cām.; குருளை யருட்டுங் G1; குருளையு மட்டுங் C1 • **4d** யுண்க L1, C2+3, G1, Cām.; யுண்கண் G2, EA; புண்க C1 • **5ab** ணீரோ டோராங்குத் L1; ணீரொ டொராங்குத் C2, EA, Cām., IrV • **6b** தகறல் L1, C1+2+3, G1+2, EA, Cām.v; தாற்றல் C2v, Cām., IrV, ER;[[169]](#footnote-169) தகற்றல் C3v, Cām.v;[[170]](#footnote-170) தாதல் PP

kāṉam maññai ~*aṟai ~īṉ* muṭṭai

veyil āṭu mucuviṉ kuruḷai ~uruṭṭum

kuṉṟam nāṭaṉ kēṇmai ~eṉṟ\*-um

naṉṟu-maṉ vāḻi tōḻi ~uṇ kaṇ

nīrōṭ\* ōr āṅku taṇappa

~uḷḷāt\* *akaṟal* valluvōrkk\*-ē.

She talking to the confidante so that her lack of strength became apparent, when [he] delayed marriage.

forest peacock rock bring-forth egg

sunlight play- languriṉ young rolling-

hill land-he intimacy always

good-itmaṉ live friend collyrium eye

water-with one like depart(inf.)

remember-not leaving able-he(h.dat.)ē∞

The intimacy with the man from the hills,

where the young of the langur, playing in the sunlight,

is rolling the egg laid on a rock by a peahen,

[is] always good, certainly, oh friend,

 for those able to leave without remembering

when [he] departs, as one with[[171]](#footnote-171) water in [my] collyrium eyes.

#### **KT 39** அவ்வையார் (G2: ஔவையார்): SHE

“பிரிவிடை ஆற்றல் வேண்டும்” என்ற தோழிக்கு “யாங்கனம் (C2: யாங்ஙனம்) ஆற்றுவேன்” எனத் தனது ஆற்றாமை மிகுதி தோன்றத் தலைமகள் கூறுகின்றாள். “நம் முலையிடைத் துயின் முனிந்து போயினார் சென்றவழி இப்படிப்பட்ட கொடுமைத்தால் யான் எங்ஙனம் ஆற்றியுளேன் ஆவேன்? யான் ஆற்றுகின்றிலேன்” என “நீ ஆற்றாய் ஆகின்றது என்” எனத் தோழிக்குத் தலைமகள் கூறியது. (Cām.: 'பிரிவிடை ஆற்றல் வேண்டும்' என்ற தோழிக்கு “யாங்ஙனம் ஆற்றுவேன்” எனத் தனது ஆற்றாமை மிகுது தோன்றத் தலைமகள் கூறியது.)

வெந்திறற் கடுவளி பொங்கர்ப் போந்தென

நெற்றுவிளை யுழிஞ்சில் வற்ற லார்க்கு

மலையுடை யருஞ்சுர மென்பநம்

முலையிடை முனிநர் சென்ற வாறே.

• **1a** வெந்திறற் L1, C1+2v+3, G1+2, EA, Cām.; வெந்தெறற் C2+3v, Cām.v • **1c** பொங்கர்ப் C2+3v, G1v+2, EA, Cām.; பொங்கர் L1, C1+3, G1, Cām.v • **1d** போந்தென C1+2+3, G1+2, EA, Cām.; போந்தேன் L1 • **4a** முலையிடை L1, C1+2+3, G1v+2, Cām.; மலையிடை G1, Cām.v[[172]](#footnote-172)

vem *tiṟal* kaṭu vaḷi poṅkar+ pōnteṉa

neṟṟu viḷai ~uḻiñcil vaṟṟal ārkkum

malai ~uṭai ~arum curam eṉpa nam

*mulai* ~iṭai muṉinar ceṉṟa ~āṟ\*-ē.

SHE, whose lack of strength appeared to be enormous, spoke to the confidante who said “it is necessary to have the strength in the time of separation”. Spoken by HER to the confidante, when she said “how is it that you do not have the strength?”, in order to say “because of the cruelty that has befallen since he has gone away, he who set off hating the sleep between our breasts, how am I to have the strenth? I do not have the strength”.

hot power quick wind branch come-say

nut ripen- Sirissa drying-up roaring-

mountain possess- difficult desert they-say our-

breast middle hating-he(h.) gone- pathē ∞

Where, because the hot, powerful wind has come on the branches,

Sirissa [seeds] dried ripe in the nut are roaring[[173]](#footnote-173)

 mountainous, difficult desert, they say,

on the path taken by him who doesn't like it between our breasts[[174]](#footnote-174).

#### **KT 40** செம்புலப்பெயனீரார்: HE / SHE

இயற்கைப் புணர்ச்சி புணர்ந்த பின்னர்ப் “பிரிவர்” எனக் கருதி அஞ்சிய தலைமகள் குறிப்பு வேறுபாடு கண்டு தலைமகன் கூறுகின்றது (C2: கூறியது).

யாயு ஞாயும் யாரா கியரோ

வெந்தையு நுந்தையு மெம்முறைக் கேளிர்

யானு நீயு மெவ்வழி யறிதுஞ்

செம்புலப் பெயனீர் போல

வன்புடை நெஞ்சந் தாங்கலந் தனவே.

• **1ab** யாயு ஞாயும் C2v+3v, Iḷ., Cām.; ஞாயும் யாயு C1; யாயும் யாயு L1; யாயும் யாயும் C2+3, G1+2, Iḷ.v, EA, I, AT • **1cd** யாரா கியரோ C1+2, G1v, EA, Cām. மாரா கியரோ L1, C3v, G1v, Cām.v; மாராய் கியரோ C3, G1 • **3a** யானு L1, C1+2+3, G1, EA, Cām.; யானுந் G2; நானு Cām.v • **4b** பெயனீர் C2+3v, G1v+2, Nacc., Cām.; பெய்ந்நீர் L1, C1+2v+3, G1+2v, Iḷ., Nacc., Nam., TV, EA, I, Cām.v

*yāy-um ñāy-um* *yār* ākiyar-ō

~entai-~um nuntai-~um e+ muṟai kēḷir

*yāṉ-um* nī-~um e+ vaḻi ~aṟitum

cem pulam *peyal* nīr pōla

~aṉp\* uṭai neñcam tām kalantaṉa-~ē.

Told by HIM upon seeing changes in the inner state of HER, who was afraid judging “he will separate [from me]”, after having consumated the natural union.

my-motherum your-motherum who may-become/become-they(h.)ō

my-fatherum your-fatherum what- kind/our- stay- relatives

Ium youum what- way we-know(sub.)

red soil raining water be-similar

love possess-/break- heart self(pl.) they-mingled(n.pl.)ē.

1.

My mother and your mother, what might they be [to each other]?

And your father and my father, what kind of relations?

And I and you, how do we know [about each other]?[[175]](#footnote-175)

Like red soil and streaming rain

broken[[176]](#footnote-176) by love [our] hearts on their own have mingled.

2.

My mother and your mother, what has become of them?

And of my father and your father [and] our close relations?

And I and you, what do we know [about them]?

Like red soil and streaming rain

in love our hearts themselves have mingled.[[177]](#footnote-177)

#### **KT 41** அணிலாடுமுன்றிலார்: SHE

பிரிவிடை வேறுபாடு கண்டு கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

காதல ருழைய ராகப் பெரிதுவந்து

சாறுகொ ளூரிற் புகல்வேன் மன்ற

வத்த நண்ணிய வங்குடிச் சீறூர்

மக்கள் போகிய வணிலாடு முன்றிற்

புலப்பில் போலப் புல்லென்

றலப்பென் றோழியவ ரகன்ற ஞான்றே.

• **2c** புகல்வேன் C1+2+4, G1+2, EA, Cām.; புகல்வென் L1, C3; பொலிவேன் I • **5a** புலப்பில் C2+4, Cām., IrV;[[178]](#footnote-178) புலம்பில் L1, C1, G1+2, Nacc., EA, I, AT, Cām.v • **5c** புல்லென் L1, C1+2+3+4, G1+2, EA, Cām.; புல்லின் C4v • **6a** றலப்பென் C2v+3, G1, EA, Cām.; றலப்பேன் L1, C2+4, G2 • **6bc** றோழியவ ரகன்ற C1+2+3, G1+2, EA, Cām.; றோழி யவர்கன் L1

kātalar uḻaiyar āka+ perit\* uvantu

cāṟu koḷ ūriṉ pukalvēṉ-maṉṟa

~attam naṇṇiya ~am kuṭi+ cīṟ\* ūr

makkaḷ pōkiya ~aṇil āṭu muṉṟil

*pulapp\** il pōla+ pulleṉṟ\*

alappeṉ tōḻi ~avar akaṉṟa ñāṉṟ\*-ē.

Declared by HER to the confidante who was anxious on seeing changes [in her] during the time of separation.

lover(h.) neighbour(h.) become(inf.) big-it delighted/come(abs.)

festival take- villageiṉ I-rejoicemaṉṟa

road situated- pretty home little village

people gone- squirrel play- front-yard

loneliness house be-similar grass said

I-grieve friend he(h.)- left- whenē.

When[[179]](#footnote-179) [my] lover is close, greatly delighted[[180]](#footnote-180),

like a village taking a festival,

I rejoice, certainly.

Near the road, in a small village with pretty homes[[181]](#footnote-181)

people gone, squirrels playing in the front-yard,

a house left lonely  like that, empty,

I am in distress, friend, since he left.

Srin.

Because [my] lover is a tough worker (cf. DED 586; *āka* as *bhavati*),

I will rejoice like the people of an *ūr* who are having a festival, for sure (i.e. when he comes back as a wealthy man who is able to marry me), (but for the time being,) while he is away I will be afflicted ...

#### **KT 42** கபிலர்: the confidante(?)

இரவுக்குறி வேண்டிய கிழவற்குத் தோழி நேர்ந்த வாய்ப்பட்டான் மறுத்தது.

காம மொழிவ தாயினும் யாமத்துக்

கருவி மாமழை வீழ்ந்தென வருவி

விடரகத் தியம்பு நாடவெந்

தொடர்புந் தேயுமோ நின்வயி னானே.

• **2d** வருவி C1+2+3+4, G2, EA, Cām.; வரு L1, G1 • **4c** தேயுமோ L1, C1+2+3+4, G1+2, EA, Cām.; தோயுமோ AA

kāmam oḻivat\* āyiṉum yāmattu+

karuvi mā maḻai vīḻnteṉa ~aruvi

viṭar akatt\* iyampum nāṭa ~em

toṭarp\*-um tēyum-ō niṉ-vayiṉāṉ-ē.

The confidante refusing HIM who wished for night trysts, while granting by implication.

desire ceasing-it if-even midnight-

amount big rain[[182]](#footnote-182) fallen-say waterfall

cave inside- sounding- land-he(voc.) our-

attachmentum dwindling-ō your-side(loc.)/Iē.

Even if desire is passing[[183]](#footnote-183), man of the mountains

where inside a cave the waterfall is sounding

because so much rain has fallen at midnight

does our attachment dwindle, too, on your side?

4b  does our attachment dwindle, too? I [am] with you.[[184]](#footnote-184)

#### **KT 43** அவ்வையார் (C4: ஔவையார்): SHE

பிரிவிடை மெலிந்த கிழத்தி சொல்லியது (C4: உரைத்தது).

செல்வா ரல்லரென் றியானிகழ்ந் தனனே

யீவா ளல்லளென் றவரிகழ்ந் தனரே

யாயிடை

யிருபே ராண்மை செய்த பூச

னல்லராக் கதுவி யாங்கெ

னல்ல னெஞ்ச மலமலக் குறுமே.

• **1a** செல்வா L1, C1+2+3+4, G1+2, EA, Cām.; செல்லா Cām.v • **1cd** றியானிகழ்ந் தனனே L1, C1+2+3+4, G1+2, EA, Cām.; றியானிகந் தனனே Cām.v • **2ab** யீவா ளல்லளென் C3v+4, G2, Cām.v;[[185]](#footnote-185) வீவா ளல்லளென் C2; யொல்வா ளல்லளென் C2v, Nam., Cām., VP, IrV, ER; விடுவா ளல்லளென் L1, C2v+3, G1v+2v, May., Nam., EA, I, Cām.v; னெவிடுவா னல்லளெள் G1; விடுவா னல்லளென் C1 • **2cd** றவரிகழ்ந் தனரே L1, C1+2+3+4, G1+2, EA, Cām.; றவரிகந் தனரே Cām.v • **3ab** யிருபே ராண்மை C2+3+4, G1+2, EA, Cām.; யிருபெய ராண்மை G1v, Cām.v; யிருபேராண் L1, C1 • **4a** னல்லராக் C2+3v, Cām.; நல்லார்க் L1, C3+4, G1+2, EA[[186]](#footnote-186) • **5a** னல்ல C2+3v+4, G2, EA, Cām.; னல்லெ L1, C1+3, G1 • **5cd** மலமலக் குறுமே L1, C1+2+3+4, G1+2, EA, Cām.; மலமறுக் குறுமே Cām.v

*celvār* allar eṉṟ(u) yāṉ *ikaḻntaṉaṉ-ē*

*~īvāḷ* allaḷ eṉṟ\* avar *ikaḻntaṉar-ē*

~āyiṭai[[187]](#footnote-187)

~iru *pēr\** āṇmai ceyta pūcal

nal arā+ katuvi yāṅk\* eṉ

allal neñcam alamalakk\* uṟum-ē.

Spoken by HER who had become weak in the time of separation.

going-he(h.) not-so-he(h.) said I I-was-negligentē

give-she not-so-she said he(h.) he-was-negligent(h.)ē

at-that-time[[188]](#footnote-188)

two big courage(?)[[189]](#footnote-189) made- fight

good serpent seized like my-

unhappiness heart pain confusion[[190]](#footnote-190) having-ē.

He won't go, said I, carelessly.

She won't grant [it], said he, carelessly.

From that fight, the result of two great wills,

as if seized by a cobra(?)[[191]](#footnote-191),

my unhappy heart is full of painful confusion.[[192]](#footnote-192)

#### **KT 44** வெள்ளி வீதியார்: the foster-mother

இடைச்சுரத்துச் செவிலித்தாய் கையற்றுச் சொல்லியது.

காலே பரிதப் பினவே கண்ணே

நோக்கி நோக்கி வாளிழந் தனவே

யகலிரு விசும்பின் மீனினும்

பலரே மன்றவிவ் வுலகத்துப் பிறரே.

• **1c** பினவே L1, C1+2+3, G1, Iḷ., Cām.; பினவென்[[193]](#footnote-193) C4, G1v, G2, Iḷ.v, EA, I, Cām.v

kāl-ē pari *tappiṉa-~ē* kaṇ-+ē

nōkki nōkki vāḷ iḻantaṉa-~ē

~akal iru vicumpiṉ mīṉiṉum

palar-ē-maṉṟa ~i+ ~ulakattu+ piṟar-ē.

Spoken in helplessness by the foster-mother in the middle of the wilderness.

legē motion they-failed(n.pl.)ē eyeē

looked-out looked-out light they-lost(n.pl.)ē

widen- dark skyiṉ stariṉum

many(h.)ē maṉṟa this- world- other-they(h.)ē.

Ah [my] legs, they have given up moving.

Ah [my] eyes,

peering, peering they have lost [their] sight!

Many more indeed than stars in the wide dark sky

[are] the strangers in this world.

#### **KT 45** ஆலங்குடி வங்கன(ார்): the confidante

தலைமகற்குப் பாங்காயினாயினார் வாயில் வேண்டியவழித் தோழி வாயில் நேர்ந்தது.

காலை யெழுந்து கடுந்தேர் பண்ணி

வாலிழை மகளிர்த் தழீஇய சென்ற

மல்ல லூர னெல்லினன் பெரிதென

மறுவருஞ் சிறுவன் றாயே

தெறுவ தம்மவித் திணைப்பிறத் தல்லே.

• **1a** காலை L1, C1+2+3+4, G1+2, EA, Cām.; காலே Nacc. • **1c** கடுந்தேர் C2+3v+4, G1v+2, EA, Cām.; கடுந்தேர்ப் L1, C1+3, G1 • **2a** வாலிழை L1, C1+2+3+4, G1+2, EA, Cām.; வாளிழை PP • **2bc** மகளிர்த் தழீஇய L1, C2v+3v+4, G1, Iḷ.v, Nacc.v, Cam; மகளிர்த்த் தழீஇய C1+3; மகளிர் தழீஇய G2; மகளிர்த் தரீஇய G1v, Nacc.v, Cām.v; மகளிர்த் தரீஇப் Iḷ.; மகளிர்க் கழீஇய EA; மகளிர் மரீஇய C2+3v, Iḷ., Nacc.; மகளிர் மரீஇச் Cām.v; மகளிர் காணிய Cām.v • **3bc** லூர னெல்லினன் L1, C1+2+3+4, G1+2, EA, Cām.; லூரன் மெல்லினன் Iḷ. • **3d** பெரிதென L1, C1+2+3+4, G1+2, EA, Cām.; பெரிதேன் IV, IrV • **4bc** சிறுவன் றாயே C2+3v+4, G1, Nacc., Cām.; சிறுவர் தாயே L1, C1+3+4v, G2, Nacc.v, EA, I, Cām.v • **5ab** தெறுவ தம்மவித் L1, C1+2+3+4, G1+2, EA, Cām.; தெறுக வம்மவித் Iḷ. • **5c** திணைப்பிறத் L1, C2+3+4, G1+2, EA, Cām.; தினை+பிறத் C1

*kālai* ~eḻuntu kaṭum tēr paṇṇi

vāl iḻai makaḷir *taḻīiya* ceṉṟa

mallal ūraṉ *elliṉaṉ* perit\* eṉa

maṟuvarum *ciṟuvaṉ* tāy-ē

*teṟuvat\*-*amma i+ tiṇai piṟattal-ē.

The confidante granting mediation/the door, when those close to HIM wished for mediation/the door.

morning risen quick chariot prepared

purity ornament women embrace gone-

abundance village-he sunlight-he big-it say

being-mixed-up- little-he motherē

scorch-itamma family/gender being-bornē.

Risen in the morning, after preparing the swift chariot,

[he's] gone to embrace women with pure ornaments 

“Very glorious [is] the man from the prosperous village”[[194]](#footnote-194),

[thinking] thus

the little one's mother is agitated.

Painful, alas, to be born into this family.

Srin.

5b Painful, alas, to be born into this sex (as a woman).[[195]](#footnote-195)

#### **KT 46** மாமலாடன் (C1: மாமிலாதன்): SHE

பிரிவிடை ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி “ஆற்றுவல்” என்பதுபடச் சொல்லியது.

ஆம்பற் பூவின் சாம்ப லன்ன

கூம்பிய சிறகர் மனையுறை குரீஇ

முன்றி லுணங்கன் மாந்தி மன்றத்

தெருவி னுண்டாது குடைவன வாடி

யில்லிறைப் பள்ளித்தம் பிள்ளையொடு வதியும்

புன்கண் மாலையும் புலம்பு

மின்றுகொ றோழியவர் சென்ற நாட்டே.

• **2ab** கூம்பிய சிறகர் C2+3v+4, G1+2, EA, Cām.; கூம்பியற் சிகர L1, C1+3 • **3d** மன்றத் C2+3, G1, EA, Cām.; மன்ற L1, C1+4, G2, Cām.v • **4ab** தெருவி னுண்டாது L1, C1+2+3, G1, EA; தெருவினுண் டாது C4, G2, I, Cām.; தெருவை நுண்டாது Kūḻ., IV, Cām.v

āmpal pūviṉ cāmpal aṉṉa

*kūmpiya ciṟakar* maṉai ~uṟai kurīi

muṉṟil uṇaṅkal mānti maṉṟatt\*

*eruviṉ* nuṇ tātu kuṭaivaṉa ~āṭi

~il +iṟai+ paḷḷi+ tam piḷḷaiyoṭu vatiyum

puṉkaṇ mālai-~um pulampum

iṉṟu-kol tōḻi ~avar ceṉṟa nāṭṭ\*-ē.

She speaking in order to express “I have the strength”, to the confidante who was anxious she might not have the strength in the time of separation.

waterlily floweriṉ withered-blossom like

closed- plumage house stay- bird[[196]](#footnote-196)

front-yard dried-corn fed village-common-

dungiṉ fine pollen working-through-they(n.pl.)[[197]](#footnote-197) played

house roof-projection resting-place[[198]](#footnote-198) own(pl.)- child-with abiding-

sorrow eveningum lonelinessum

is-notkol friend he(h.) gone- land-ē.

In the country where he has gone,

aren't there, friend, sorrowful evenings and loneliness

when the birds that stay in the house, wings folded

like the withered flowers of the waterlily,

after picking corn in the front-yard [and] playing while

working through the particles of dung in the village common

roost with their children in a nest beneath the eaves of the roof?

#### **KT 47** நெடுவெண்ணிலவினார்: the confidante / SHE

இரா வந்தொழுகுங் காலை முன்னிலைப் புறமொழியாக நிலாவிற்கு உரைப்பாளாகத் தோழி உரைத்தது.

கருங்கால் வேங்கை வீயுகு துறுக

லிரும்புலிக் குருளையிற் றோன்றுங் காட்டிடை

யெல்லி வருநர் களவிற்கு

நல்லை யல்லை நெடுவெண் ணிலவே.

[KT 47.1c-4 + 48 missing in C3] • **2b** குருளையிற் L1, C1+2+3+4, G1v+2, EA, Cām.; குறுளையிற் G1 • **3b** வருநர் L1, C1+2+3+4, G1v+2, EA, Cām.; வருநாங் G1 • **4b** யல்லை L1, C1+2+3+4, G1v+2, EA, Cām.; யில்லை G1

karum kāl vēṅkai vī ~uku tuṟu kal

irum puli kuruḷaiyiṉ tōṉṟum kāṭṭ\* iṭai

~elli varunar kaḷaviṟku

nallai ~allai neṭu veḷ nilav\*-ē.

Declared to the confidante as if declared to the moonlight to scold the addressee in the time that was long as the night had come.

black leg Vēṅkai blossom shed- thick stone

dark/big tiger youngiṉ appearing- wilderness middle

night coming-he(h.) secret-meeting(dat.)

good-you not-so-you long white moonlightē.

For the tryst with the one who comes at night

when a thick stone strewn with blossoms

of the black-trunked Vēṅkai

appears like a big tiger cub, in the middle of the wilderness,

you are no good[[199]](#footnote-199), long white moonlight!

#### **KT 48** பூங்கணுத்திரையார்: the confidante

பகற்குறிக்கண் காணும் பொழுதினுங் காணாப் பொழுது பெரிது ஆகலின் வேறுபட்ட கிழத்தியது வேறுபாடு கண்டு தோழி சொல்லியது.

தாதிற் செய்த தண்பனிப் பாவை

காலை வருந்துங் கையா றோம்பென

வோரை யாயங் கூறக் கேட்டு

மின்ன பண்பி னினைபெரி துழக்கு

நன்னுதற் பசலை நீங்க வன்ன

நசையாகு பண்பி னொருசொ

லிசையாது கொல்லோ காதலர் தமக்கே.

• **3d** கேட்டு L1, C1+2+4, G1+G2v, EA, Cām.; கேட்ட G2 • **5a** நன்னுதற் L1, C1+2+4, G1+2, EA, Cām.v; நன்னுதல் C2v, Cām. • **5cd** நீங்க வன்ன L1, C1+2+4, G1+2, EA, Cām.; நீங்கு வண்ணம் C2v, I • **6a** நசையாகு L1, C1+2+4, G1+2, EA, Cām.; நசையாடு Cām.v

tātiṉ ceyta taṇ paṉi+ pāvai

kālai varuntum kaiyāṟ\* ōmp\* eṉa

~ōrai ~āyam kūṟa kēṭṭ\*-um

iṉṉa paṇpiṉ iṉai perit\* uḻakkum

nal nutal pacalai *nīṅka ~aṉṉa*

nacai ~*āku* paṇpiṉ oru col

icaiyātu-kollō kātalar tamakk\*-ē.

Spoken by the confidante on seeing changes in HER who had changed, because the time she has not seen [him] was longer than the time she sees [him] during the day tryst. (  TP 105)

polleniṉ made- cool dew doll

morning suffering- motionlessness beware(ipt.) say

play(?)[[200]](#footnote-200) attendant talk heardum

such natureiṉ despair big-it bearing-

good forehead pallor leave(inf.) such

yearning become(r.)- natureiṉ one word

possible-notkollō lover(h.) self(pl.dat.)ē.

Is it not possible to the lover himself,

a single word of a yearning kind[[201]](#footnote-201),

so that pallor will leave the good forehead

that heavily[[202]](#footnote-202) bears despair of this kind

– even when he heard [her] girl companions in play say:

“beware of the motionlessness suffered in the morning

by a doll in the cool dew, made of pollen”?(?)[[203]](#footnote-203)

Srin.

2b ... the helplessness, [which is connected with her] being sad

5+6b one word of the kind that love develops [in her],

so that the pallor passes away ...

#### **KT 49** அம்மூவனார்: SHE

தலைமகன் பரத்தைமாட்டுப் பிரிந்தவழி ஆற்றாளாகிய தலைமகள் அவனைக் கண்டவழி அவ்வாற்றாமை நீங்கும் அன்றே. நீங்கியவழி அப்பள்ளியிடத்­தானாகிய (C2: பள்ளியிடத்தானாகிய) தலைமகற்குச் சொல்லியது.

அணிற்பல் லன்ன கொங்குமுதிர் முண்டகத்து

மணிக்கே ழன்ன மாநீர்ச் சேர்ப்ப

விம்மை மாறி மறுமை யாயினு

நீயா கியரெங் கணவனை

யானா கியர்நின் னெஞ்சுநேர் பவளே.

• **1c** கொங்குமுதிர் L1, C2+3, G1, EA, Cām.; கோங்குமுதிர் C4, G2 • **2c** மாநீர்ச் C2+3v+4, G1v+2, EA, Cām.; மாணீர்ச் L1, C1+3, G1, Cām.v • **2d** சேர்ப்ப L1, C1+2+3v+4, G1v+2, EA, Cām.; சேப்ப C3, G1 • **4b** கியரெங் L1, C1+2+3+4, G1+2, Iḷ., Nacc., EA, Cām.v; கியரென் I, Cām.[[204]](#footnote-204) • **5b** கியர்நின் C2+3v+4, G1v+2, EA, Cām.; கியானின் C1+3, G1 • **5c** னெஞ்சுநேர் C2+4, G1v+2, EA, Cām.; னெஞ்சினேர் L1, C1+2v+3, G1, Cām.v

aṇil pal +aṉṉa *koṅku* mutir muṇṭakattu

maṇi+ kēḻ aṉṉa *mā* nīr+ cērppa

~immai māṟi maṟumai ~āyiṉum

nī ~ākiyar *em* kaṇavaṉai

yāṉ ākiyar niṉ *neñcu* nērpavaḷ-ē.

As SHE, who had no [more] strength, when HE had separated because of another woman/courtesan, saw him, the lack of strength left [her], didn't it (aṉṟē); spoken to HIM who was on that bed, when [the lack of strength] left [her].

squirrel tooth like pollen ripen-[[205]](#footnote-205) Muṇṭakam(-shrub)-

sapphire lustre like big water coast-he(voc.)[[206]](#footnote-206)

this-birth changed next-birth become-if-even

you may-become our- husband lord

I may-become your- heart consent-sheē.

O man from a coast of great waters like the lustre of sapphires

where [are] Muṇṭakam shrubs, [their] pollen ripening,

like squirrels' teeth,

even when, after this state has changed,

another state should come,[[207]](#footnote-207)

let you be our husband,

let me be the one to suit to your heart.

5b let me be the one to whom your heart consents.

#### **KT 50** குன்றியனார்: SHE

கிழவற்குப் பாங்காயின வாயில்கட்குக் கிழத்தி சொல்லியது.

ஐயவி யன்ன சிறுவீ ஞாழல்

செவ்வீ மருதின் செம்மலொடு தாஅய்த்

துறையணிந் தன்றவ ரூரே யிறையிறந்

திலங்குவளை நெகிழச் சாஅய்ப்

புலம்பணிந் தன்றவர் மணந்த தோளே.

• **2a** செவ்வீ C4, G2, Cām.; செவ்வி L1, C1+2+3, G1, EA, I, AT, Cām.v, VP, ER • **2c** செம்மலொடு C1+2+3+4, G2, EA, Cām.; செம்மலொ\_ L1; செம்மலோ G1 • **2d** தாஅய்த் C2+3v+4, G2, EA, Cām.; தோஒய்த் C1; தொஅய்த் C3, G1; தோஅய்த் L1; தோஒயத் IV • **3a** துறையணிந் C2+4, G2, EA, Cām.; துறை அணிந் L1, C1+3, G1

aiyavi ~aṉṉa ciṟu vī ñāḻal

*cem vī* marutiṉ cemmaloṭu *tāay+*

tuṟai ~aṇintaṉṟ\* avar ūr-ē ~iṟai iṟant\*

ilaṅku vaḷai nekiḻa+ cāay+

pulamp\* aṇintaṉṟ\* avar maṇanta tōḷ-ē.

Spoken by HER to the mediators who were close to HIM.

white-mustard like small blossom Ñāḻal(-tree)

red blossom Arjuna(-tree)iṉ withered-flower-with spread(abs.)

ghat it-adorned he(h.) villageē joint crossed

shine- bangle loosen exhausted

loneliness it-adorned he(h.) united- shoulderē.

Like white mustard the small-blossomed Ñāḻal

spread together with withered red Arjuna blossoms

adorned[[208]](#footnote-208) the ghat in his village.

Wasted away

so that the shining bangles become loose [and] slip over the joints,[[209]](#footnote-209)

the arms he clung to are adorned by loneliness.

#### **KT 51** குன்றியன(ார்): the confidante

வரைவு நீட்டித்தவிடத்து ஆற்றாளாகிய தலைமகட்குத் தோழி வரைவு மலிவு கூறியது.

கூன்முண் முண்டகக் கூர்ம்பனி மாமலர்

நூலறு முத்திற் காலொடு பாறித்

துறைதொறும் பரிக்குந் தூமணற் சேர்ப்பனை

யானுங் காதலென் யாயுநனி வெய்ய

ளெந்தையுங் கொடீஇயர் வேண்டு

மம்ப லூரு மவனொடு மொழிமே.

• **1a-c** கூன்முண் முண்டகக் கூர்ம்பனி C2v+3v, Iḷ.v, Nacc., IV, EA, Cām.; கூர்முண் முண்டகக் கூர்ம்பனி C2, G1v, Iḷ., AT; கூன்முண் முண்டகக் கூனி L1, C1+3, G1; கூர்முண் முண்டகக் கூனி C4, G2, Cām.v[[210]](#footnote-210) • **2d** பாறித் C2+3v+4, G1v+2, EA, Cām.; பாரித் L1, C1+3, G1 • **3b** பரிக்குந் L1, C1+3+4, G1+2, Nacc.v, EA, Cām.v; வரிக்குந் Cām.v, IrV; பரக்குந் C2+3v+4v, G1v, Nacc., IV, Cām., ER • **4b** காதலென் L1, C1, Cām.; காதலேன் C2+4, G2, IV, EA, I; காதலன் IV • **4c** யாயுநனி C2+3v+4, G2, Cām.; யாயும்யாயும்நனி G1v; யானு நாணுநனி L1; ‡¡னு நாணுநனி C1; யானு நானுநனி C3, G1; னையுநனி Iḷ.v • **5b** கொடீஇயர் C2+3v+4, G1+2, EA, Cām.; கொடியர் L1, C1+3 • **6a** மம்ப C2+3v+4, G1v+2, EA, Cām.; மம L1, C1+3, G1 • **6c** மொழிமே L1, C1+2+3+4, G2, EA, Cām.; மொழிமோ G1, Cām.v

*kūṉ* muḷ muṇṭaka+ *kūr paṉi* mā malar

nūl aṟu muttiṉ kāloṭu pāṟi+

tuṟai-toṟum *parikkum* tū maṇal cērppaṉai

yāṉ-um *kātaleṉ* yāy-um naṉi veyyaḷ

entai-~um *koṭīiyar* vēṇṭum

ampal ūr-um avaṉoṭu *moḻimē*.

The confidante talking about the prospect of marriage to HER who didn't have the strength [anymore] when [he] delayed marriage.

curve thorn Muṇṭakam abundance dew big blossom

thread be-severed- pearliṉ wind-with scattered

ghat-ever spreading- purity sand coast-he(acc.)

Ium love-I my-motherum abundant hot-she

my-fatherum give is-necessary

calumny villageum he-with speaking-ē[[211]](#footnote-211).

The man from the coast of pure sands spreading in every ghat

where the full dewy big blossoms of the curvy-thorned Muṇṭakam

are scattered by the wind like pearls from a broken thread,

him I love and mother has warmed [to him]

and father must give [him to me][[212]](#footnote-212)

and even the prattling village speaks for him.

T.V.G.

6b and even the village talks about [my connection] with him.

#### **KT 52** பனம்பாரனார்: the confidante

வரைவு மலிவு கேட்ட தலைமகட்குத் தோழி முன்னாளின் (C1:முன்னாளிரின்;C3:-லிரன்) அறத்தொடு நின்றமை காரணத்தான் இது விளைன்ந்தது என்பதுபடக் கூறியது.

ஆர்களிறு மிதித்த நீர்திகழ் சிலம்பிற்

சூர்நசைந் தனையையாய் நடுங்கல் கண்டே

நரந்த நாறுங் குவையிருங் கூந்த

னிரந்திலங்கு வெண்பன் மடந்தை

பரந்தனெ னல்லனோ விறையிறை யானே.

• **1ab** ஆர்களி மிதித்த L1, C1+3, G1, Cām.v; ஆர்களிறு மிதித்த C2v, Iḷ., Cām.; ஆர்கலி மிதித்த C4, G2, EA, I, IrV; ஆர்கலி மிகுத்த C2+3v, Cām.v; ஆர்களிறு மிகுத்த AT[[213]](#footnote-213) • **2a** சூர்நசைந் C2+3v, Iḷ., Cām.;[[214]](#footnote-214) சூரசைந் EA, AT; கூரசைத் L1, C1+3+4, G1+2, I, Cām.v • **2b** தனையையாய் L1, C1+2+3+4, G1+2, Iḷ., EA, Cām.; தனையயாய் C4v; தணையாய் Iḷ.v • **3df.** கூந்த | னிரந்திலங்கு C2+3v, Cām.; கூந்த | னிரிந்திலங்கு L1, C1+3, G1; கூந்தல் | விரிந்திலங்கு C4, G1v+2, EA, I, Cām.v • **5a** பரந்தனெ L1, C1+3+4, G1+2, AT, Cām.v; பரந்தென EA, I; பரிந்தனெ C2+3v, Cām., IrV[[215]](#footnote-215); பரித்தனெ Iḷ. • **5b** னல்லனோ L1, C1+2+3+4, G1+2, EA, Cām.; னல்லெனோ ER

*ār* *kaḷi mititta* nīr tikaḻ cilampiṉ

cūr *nacaint\** aṉaiyai ~āy naṭuṅkal kaṇṭē

narantam nāṟum kuvai ~irum kūntal

*nirant\** ilaṅku veḷ pal maṭantai

*parantaṉeṉ* *allaṉ-ō* ~iṟai ~iṟai yāṉ-ē.

Told by the confidante to express [the following]: “this has come to pass because of [your] standing firm in duty previously” to HER who had heard of the prospect of marriage.

be-full- intoxication trampled- water glitter- mountain-sideiṉ

fear/deity[[216]](#footnote-216) yearned- such-you[[217]](#footnote-217) become(abs.) trembling seenē[[218]](#footnote-218)

bitter-orange smelling- heap dark tresses

placed-in-row shine- white tooth girl

I-was-perplexed not-I/-heō minuteness minuteness Iē.

On the slope glittering with water, trampled in full must[[219]](#footnote-219),

I saw you trembling as one claimed by the deity,[[220]](#footnote-220)

girl with white teeth shining in a row

[and] dark tresses massing, fragrant with orange,

[and] I was perplexed, wasn't I, just a little?

5b [and] I was perplexed, just a little; wasn't he?[[221]](#footnote-221)

#### **KT 53** கோப்பெருஞ்சோழன்: the confidante / SHE

வரைவு நீட்டித்தவழித் தோழி தலைமகற்கு உரைத்தது.

எம்மணங் கினவே மகிழ்ந முன்றி

னனைமுதிர் புன்கின் பூத்தாழ் வெண்மணல்

வேலன் புனைந்த வெறியயர் களந்தொறுஞ்

செந்நெல் வான்பொரி சிதறி யன்ன

வெக்கர் நண்ணிய வெம்மூர் வியன்றுறை

நேரிறை முன்கை பற்றிச்

சூரர மகளிரோ டுற்ற சூளே.

• **1b** கினவே C1+2+3+4, G1+2, EA, Cām.; கினவெம் L1 • **1cd** மகிழ்ந முன்றி C1+2+3+4, G1v+2, EA, Cām.; மகிழ்நன் முன்றி L1; மகிழுநனை நறிய முன்றி G1, Cām.v • **2a** னனைமுதிர் L1, C1+2+3+4, G1+2, Cām.; கனைமுதிர் Iḷ.; னனைமுது C3v, Iḷ., Cām.v • **2b** புன்கின் C1+2+3, G1+2, EA, Cām.; புன்னைப் L1 • **4b** வான்பொரி C2v+3+4, G1v+2, EA, Cām.; வான்பொரிச் L1, C1, G1; வெண்பொரி C2+3v, Cām.v; வான்பொறி C4v • **6a** நேரிறை L1, C1+2+3+4, G1+2, Cām.; நேரிழை C3v, I, Cām.v • **7b** மகளிரோ L1, C4, G2, EA; மகளிரொ C2, G1, Cām.

em +aṇaṅkiṉa-~ē *makiḻna* muṉṟil

*naṉai mutir* *puṉkiṉ* pū+ tāḻ veḷ maṇal

vēlaṉ puṉainta veṟi ~ayar kaḷam-toṟum

cem nel *vāṉ* *pori* citaṟiyaṉṉa

~ekkar naṇṇiya ~em +ūr viyal tuṟai

nēr *iṟai* muṉkai paṟṟi+

cūrara makaḷirōṭ\* uṟṟa cūḷ-ē.

Declared to HIM by the confidante when [he] delayed marriage.

us- they-tormented(n.pl.)ē delight-he(?) front-yard

bud ripen Puṉku(-tree)iṉ flower hang-down- white sand

spear-he adorned-/practised- Veṟi-dance engage- floor-ever

red rice sky grain strewn-like

dune situated- our- village wideness ghat

fineness joint forearm grasped

fear/deity celestial-damsels[[222]](#footnote-222)-with had- oathē∞

The oaths made in front of[[223]](#footnote-223) dreadful celestial women,

tormented us, delightful man,

when you had grasped [my] forearm with tender joints

at the wide ghat of our village close to the dunes

with white sand, on which hang down the flowers of the Puṉku

with ripe buds

in the front-yard, like bright grains together with red rice[[224]](#footnote-224),

strewn in all grounds where [they] dance the Veṟi[[225]](#footnote-225),

practised by Murukaṉ's priest.

3b in all grounds where [they] dance the Veṟi, adorned by

Murukaṉ's priest.[[226]](#footnote-226)

#### **KT 54** மீனெறி தூண்டிலார்: SHE

வரைவு நீட்டித்தவழி ஆற்றாளாகிய தலைமகள் தோழிக்குச் சொல்லியது.

யானே யீண்டை யேனே யென்னலனே

யேனல் காவலர் கவணொலி வெரீஇக்

கான யானை கைவிடு பசுங்கழை

மீனெறி தூண்டிலி னிவக்குங்

கானக நாடனோ டாண்டொழிந் தன்றே.

• **1df.** யென்னலனே | யேனல் C2v, Nacc., Cām.;[[227]](#footnote-227) யென்னல | னேனல் L1, C1+2+3+4, G1+2, EA, I, AT, Cām.v • **2d** வெரீஇக் C2v+4, G1+2, EA, Cām.; வெரீஇயக் L1, C1+3, Cām.v; வெரீஇய C2 • **4b** தூண்டிலி C2+3v+4, G1v+2, EA, Cām.; தூண்டி L1, C1+3, G1 • **5a** கானக L1, C1+2+3+4, G1+2, EA, Cām.; கான I; கானா IV • **5b** நாடனோ L1, C4, G2, EA; நாடனொ C2, G1, Cām., IrV

yāṉ-ē ~īṇṭaiyēṉ-ē eṉ *nalaṉ-ē*

~ēṉal kāvalar kavaṇ oli *verīi+*

kāṉa(m) yāṉai kai viṭu pacum kaḻai

mīṉ eṟi *tūṇṭiliṉ* nivakkum

kāṉ akam nāṭaṉōṭ\* āṇṭ\* oḻintaṉṟ\*-ē.

Uttered to the confidante by HER who didn't have the strength [anymore] when [he] delayed marriage.

Iē here-Iē my- innocenceē

millet watchman(h.) sling sound scared

forest elephant let-go- green bamboo

fish throw- hookiṉ coming-up-

forest inside land-he-with there it-stayed-behindē.

I, I am here, but my innocence[[228]](#footnote-228)

stayed behind there with the man from the forest

where, like the hook thrown after the fish,

the green bamboo springs up, left by the forest elephant

that was scared by the sound of the millet guards' sling.

#### **KT 55** நெய்தல் கார்க்கியார்: the confidante / SHE

நீ வரைவொடு புகுதாயேல் இவள் இறந்து படும் எனத் தோழி தலைமகன் சிறைப்புறமாகச் (C3: சிறைப்புறத்தானாகச்) சொல்லியது.

மாக்கழி மணிப்பூக் கூம்பத் தூத்திரைப்

பொங்குபிதிர்த் துவலையொடு மங்கு றைஇக்

கையற வந்த தைவர லூதையோ

டின்னா வுறையுட் டாகுஞ்

சின்னாட் டம்மவிச் சிறுநல் லூரே.

• **2a** பொங்குபிதிர்த் L1, C1+2+3+4, G1+2, EA, Cām.; பொங்குபிசிர்த் C4 • **2b** துவலையொடு L1, C1+2+3+4, G1+2, Cām.; திவலையொடு G1v, EA, I, Cām.v • **2d** றைஇக் C2+3v+4, G2, EA, Cām.; றைஇயக் L1, C1+3, G1, Cām.v • **3d** லூதையோ L1, C4, G2; லூதையொ C2, G1, EA, Cām.

mā+ kaḻi maṇi+ pū+ kūmpa+ tū+ tirai+

poṅku *pitir* *tuvalaiyoṭu* maṅkul *taii+*

kai-~aṟa vanta taivaral ūtaiyōṭ\*

iṉṉā ~uṟaiyuṭṭ\* ākum

cil nāṭṭ+-amma ~i+ ciṟu nal +ūr-ē.

Uttered when HE was behind the hedge by the confidante, to say that she would die if he didn't come up with the marriage.

black backwaters sapphire flower close(inf.) purity wave

foam- spray drop-with cloud knitted

deed subside/hand part come- rubbing[[229]](#footnote-229) cold-wind-with

pleasant-not abode-it[[230]](#footnote-230) becoming-

few day-itamma this- little good villageē.

Alas, [just] a few days has this little good village,

[before] becoming an unpleasant abode

with abrasive cold wind, come for hands to part,

the clouds enmeshed with sprays of foam[[231]](#footnote-231)

from the pure waves, so that sapphire flowers close

in the dark backwaters.

3b with rubbing cold wind, come for [all] action to subside,

#### **KT 56** சிறைக்குடியாந்தையார்: HE

தலைமகன் கொண்டு தலைப்பிரிதலை மறுத்துத் தானே போகின்றவழி இடைச்சுரத்தின் பொல்லாங்கு கண்டு கூறியது.

வேட்டச் செந்நாய் கிளைத்தூண் மிச்சிற்

குளவி மொய்த்த வழுகற் சின்னீர்

வளையுடைக் கைய ளெம்மோ டுணீஇய

வருகதில் லம்ம தானே

யளியளோ வளியளென் னெஞ்சமர்ந் தோளே.

• **1a** வேட்டச் L1, C1+2+3+4, G1+2, EA, Cām.; வேட்டை C3v, G1v, Cām.v • **1c** கிளைத்தூண் L1, C1+2+3+4, G1+2, EA, Cām.; கிளைத்துண் PP • **1d** மிச்சிற் L1, C1+2+3+4, G1+2, Cām.; மிச்சில் EA • **2a** குளவி L1, C1+2v+3+4, G1+2, EA, Cām.; குழவி C2v, Cām.v; குவளை C2 • **3c** லெம்மோ Iḷ.; ளெம்மொ L1, C2+4, G1+2, EA, Cām. • **3d** டுணீஇய L1, C3+4, G1+2, Iḷ.v., Nacc., EA, Cām.v; டுணீய C1; டுணீஇயர் C3v, Iḷ., Cām., IrV, ER; டுணீயர் C2 • **4a** வருகதில் L1, C2+4, G1v+2, EA, Cām.; வருகதி C1+3, G1 • **5bc** வளியளென் னெஞ்சமர்ந் L1, C1+2+3+4, G1+2, Iḷ., Nacc., EA, AT, Cām.v; வளியளெந் நெஞ்சமர்ந் C2v, Cām., IrV[[232]](#footnote-232)

*vēṭṭa+* cem-nāy kiḷaitt\* ūṇ miccil

*kuḷavi* moytta ~aḻukal cil nīr

vaḷai ~uṭai+ kaiyaḷ emmōṭ\* *uṇīiya*

varuka-til-+amma tāṉ-ē

aḷiyaḷ-ō aḷiyaḷ *eṉ* neñc\* amarntōḷ-ē.

Spoken by HIM when seeing deficiency in the middle of the wilderness when he went alone after having refused to take [her along and] separate [her from her family?].

hunt red dog[[233]](#footnote-233) dug-up food rest

wasp swarmed/wild-jasmine surrounded- putrefied-matter few water

bangle possess- hand-she us-with eat(inf.)

may-cometillamma selfē

love/pity-sheō love/pity-she my- heart abiding-sheē∞

Relics of food dug up by the red dog from [its] hunt,

Putrid scarce water swarming with wasps

– if only she were to come, alas[[234]](#footnote-234), she herself,

to eat with us, she with bangles on [her] hands,

the pitiful, pitiful one who abides in my heart.[[235]](#footnote-235)

2b surrounded by wild jasmine[[236]](#footnote-236) ...

5b pitiable the loving one who ...

#### **KT 57** சிறைக்குடியாந்தையார்: SHE

காப்பு மிகுதிக்கண் ஆற்றாளாகிய தலைமகள் தோழிக்குச் சொல்லியது.

பூவிடைப் படினும் யாண்டுகழிந் தன்ன

நீருறை மகன்றிற் புணர்ச்சி போலப்

பிரிவரி தாகிய தண்டாக் காமமோ

டுடனுயிர் போகுக தில்ல கடனறிந்

திருவே மாகிய வுலகத்

தொருவே மாகிய புன்மைநா முயற்கே.

• **1bc** படினும் யாண்டுகழிந் C2+3+4, G2, EA, Cām.; படினு மியாண்டுகழிந் L1, C1, G1, Cām.v • **3a** பிரிவரி C1+2+3+4, G1+2, EA, Cām.; பிரிவ L1 • **3d** காமமோ L1, G1+2, EA; காமமொ C2, Cām. • **4b** போகுக C2v+3v+4, G1v+2v, Nacc., EA, Cām.; போக L1, C1+2+3, G1+2, AT, Cām.v • **6c** புன்மைநா L1, C1+2+3v+4, G1+2, EA, Cām.; முன்மைநா C3; புன்மையா IrV • **6d** முயற்கே C1+2+3+4, G1+2, EA, Cām.; முய்கே L1

pū ~iṭaippaṭiṉum yāṇṭu kaḻintaṉṉa

nīr uṟai makaṉṟil puṇarcci pōla+

piriv\* arit\* ākiya taṇṭā+ kāmamōṭ\*

uṭaṉ uyir *pōkuka*-tilla kaṭaṉ aṟint\*

iruvēm ākiya ~ulakatt\*

oruvēm ākiya puṉmai nām uyaṟk\*-ē.

Uttered to the confidante by HER who didn't have the strength [anymore] in an increase of guarding.

flower between-appear-if-even year passed like

water stay- Makaṉṟil(-bird) union be-similar

separation difficult-it become- hindered-not desire-with

together life may-gotilla duty known

two-we become- world-

one-we become- sorrow we escaping/living(dat.)ē∞

Like the union of the Makaṉṟil birds staying in the water,

as if a year had passed if even a flower comes between them,

with desire unchecked for which separation is difficult,

may we go together from life[[237]](#footnote-237)

so that we live[[238]](#footnote-238), having become one in sorrow,

having become two in the world, knowing duty.

4+6b together may we go from life so that we escape ...

#### **KT 58** வெள்ளி வீதியார்: HE

கழற்றெதிர்மறை

இடிக்குங் கேளிர் நுங்குறை யாக

நிறுக்க லாற்றினோ நன்றுமற் றில்ல

ஞாயிறு காயும் வெவ்வறை மருங்கிற்

கையி லூமன் கண்ணிற் காக்கும்

வெண்ணெ யுணங்கல் போலப்

பரந்தன் றிந்நோய் நோன்றுகொளற் கரிதே.

• **1b** கேளிர் L1, C1+2+3+4, G2, EA, Cām.; கேளீர் G1, PP • **2a** நிறுக்க L1, C1+2+3, G1+2, EA, Cām.; நிறுத்த C3v, IV, Cām.v • **2b** லாற்றினோ L1, C1+2+3v+4, G1v, EA, Cām.; லற்றினோ C3, G1; லாற்றின் IV??; லாற்றினா PP, I; லாற்றனோ G2 • **2cd** நன்றுமற் றில்ல L1, C1+2+3+4, G2, EA, Cām.; நன்றுமற் றில்லா G1; னொன்றுமற் றில்லை IV, I • **3c** வெவ்வறை L1, C1+2+3+4, G1+2, Iḷ., Nakk., EA, Cām.; வெயில்பயின் C3v, Cām.v • **5a** வெண்ணெ L1, C1+2+3+4, G1+2, EA, Cām.; வெண்ணை G1v • **5b** யுணங்கல் C1+2+3+4, G1+2, EA, Cām.; யுண்கல் L1 • **5c** போலப் L1, C1+2+3v+4, G1v+2, EA, Cām.; போல C3, G1 • **6c** நோன்றுகொளற் L1, C2v+3v+4, G2, Nakk., Iḷ.v, Nacc., KKv, EA, Cām.; நொண்டுகொளற் C1+3, G1, Iḷ., Nakk.v, Cām.v; மொண்டுகொளற் C2+3v, KK, Cām.v

iṭikkum kēḷir num kuṟai ~āka

*niṟukkal* *āṟṟiṉ-ō* naṉṟu-*maṉ-tilla*

ñāyiṟu kāyum ve+ va**ṟ**ai[[239]](#footnote-239) maruṅkiṉ

kai ~il ūmaṉ kaṇṇiṉ kākkum

veṇṇey uṇaṅkal pōla+

parantaṉṟ\* i+ nōy *nōṉṟu* koḷaṟk\* arit\*-ē.

Refusal against [the companion's] urging.

thundering- friends/relatives your(pl.)- task become(inf.)

weighing be-able-ifō[[240]](#footnote-240) good-itmaṉtilla

sun heating- hot rock sideiṉ

hand not dumb-he eyeiṉ guarding-

butter shrinking be-similar

it-spread this- pain suffered(abs.) taking(dat.) difficult-itē.

Friends, [you] who admonish, if you were able to consider

[that] as your deficiency, [that] would be good.

Like butter shrinking,

guarded with the eyes by the handless dumb one,

on a hot rock heated by the sun,

this pain has spread, hard to endure.

Srin.

1+2b Friends/relatives, as your duty thunders (i.e. calls you loudly),

it would be good, verily (maṉ-tilla?), if you ended [my pain].

#### **KT 59** மோசிகீரனார்: the confidante

பிரிவிடை அழிந்த கிழத்தியைத் தோழி வற்புறுத்தியது.

பதலைப் பாணிப் பரிசிலர் கோமான்

றலைக்குன்றத் தகல்வாய்க் குண்டுசுனைக் குவளையொடு

பொதிந்த குளவி நாறுநின் னறுநுத

றாவென மறப்பரோ மற்றே முயலவுஞ்

சுரம்பல விலங்கிய வரும்பொரு

ணிரம்பா வாகலி னீடலோ வின்றே.

• **1b** பாணிப் C2+3v+4, G1+2, EA, Cām.; பாணி L1, C1+3; பேரணிப் G1v, CP • **1c** பரிசிலர் L1, C1+2+3, EA, Cām.; பரதவர் C2v+4, G2, Cām.v; பரிணதர் G1, CP • **1df.** கோமான் | றலைக்குன்றத் L1, C1+2+3, G1, EA, Cām.v; கோமா | னதலைக் C4, G2, I, AT, Cām.v, ER; கோமா | னரலைக் C2v, Cām., IrV[[241]](#footnote-241) • **4** றாவென(ல்) மறப்பரோ மற்றே முயல்வுஞ் L1, C1+2+3+4, G1+2, EA, Cām.v, I(), ER; நறுதுதறா வெனின்...? Cām.v; னறுநுதன் மறப்பரோ மற்றே முயலவுஞ் C2v, Cām., IrV[[242]](#footnote-242) • **5ab** சுரம்பல விலங்கிய L1, C1+2+3+4, G2, EA, Cām.; சுரம்பல் விலங்கிய G1; சுரம்பல லிலங்கிய G1v • **6a** ணிரம்பா C1+2+3+4, G2, EA, Cām.; நிரம்பா L1 • **6c** னீடலோ C2+3v+4, G2, EA, Cām.; னிடலோ C1+3, G1; னிழலோ L1

patalai+ pāṇi+ *paricilar* kōmāṉ

*talai* kuṉṟatt\* akal vāy kuṇṭu cuṉai+ kuvaḷaiyoṭu

potinta kuḷavi nāṟum niṉ naṟu nutal

*tāveṉa* maṟappar-ō-maṟṟ\*-ē muyala-~um

curam pala vilaṅkiya ~arum poruḷ

nirampā ~ākaliṉ nīṭal-ō iṉṟ\*-ē.

The confidante encouraging HER who was desolate in the time of separation.

drum beat suppliant(h.) king

head hill widen- mouth depth mountain-pool waterlily-with

bundled- wild-jasmine smelling- your- fragrant forehead

rushing-say he-forgets(h.)ōmaṟṟ\*-ē persevere(inf.)um

desert many(n.pl.) transverse- difficult wealth

complete-not because delayingō is-notē.

Will he forget in a rush

your fragrant forehead, smelling of wild jasmine tied

with waterlilies from the deep broad-mouthed pool on the hill top

[belonging to] the king of suppliants with the beat of drums[[243]](#footnote-243)?

Because, even if he makes an effort,

the wealth difficult [to attain] lying athwart in many deserts

has not been attained,

will there be delay?[[244]](#footnote-244) No.

1+4b The king of solicitors with the beat of drums,

will he ever forget ...?

#### **KT 60** பரணர்: SHE

பிரிவிடை ஆற்றாமையிற் தலைமகள் தோழிக்கு உரைத்தது.

குறுந்தாட் கூதளி ராடிய நெடுவரைப்

பெருந்தேன் கண்ட விருக்கை முடவ

னுட்கைச் சிறுகுடை கோலிக் கீழிருந்து

சுட்டுபு நக்கி யாங்குக் காதலர்

நல்கார் நயவா ராயினும்

பல்காற் காண்டலு முள்ளத்துக் கினிதே.

• **1bc** கூதளி ராடிய L1, C1+3+4, G1+2, EA, ATv, Cām.v; கூதளி யாடிய C1v+2+3v, I, ATv, Cām., IrV; கூதளி சாடிய AA; கூதாளி யாடிய Cām.v; கூதாள ராடிய AT[[245]](#footnote-245) • **1d** நெடுவரைப் L1, C1+2v+3+4, G1+2, EA, Cām.; பருவரைப் C2+3v, Cām.v • **2c** விருக்கை L1, C1+3+4, G1, Cām.; விருகை C2, G2, EA, I, Cām.v; விருங்கை AT, Cām.v; விருங்கால் VP, ER • **2d** முடவ L1, C1+2+3+4, G2, EA, Cām.; முடிவ C2v+3v, G1+2v • **3a** னுட்கைச் L1, C1+2+3+4, G1+2, EA, Cām.; னுட்குழி Cām.v • **3b** சிறுகுடை L1, C1+3, Cām.; சீறுடை C2+4, G1+2, EA, I, AT • **3df.** கீழிருந்து | சுட்டுபு L1, C1+2+3, Cām.; கீழிருந் | தூட்டுபு C4, G2, EA, I, AT, Cām.v; கீழிருந்து | நீட்டுபு Cām.v; கீழிருந் | துருட்டுபு C3v, G1, Cām.v • **4c** யாங்குக் L1, C1+2+3+4, G2, EA, Cām.; யாங்கிக் G1 • **5c** ராயினும் L1, C1+2+3+4, G2, EA, Cām.; ரெனினும் G1, CP • **6a** பல்காற் L1, C1v+2+4, G1v+2, EA, Cām.; பல்காலக் C1+3, G1

kuṟum tāḷ *kūtaḷir* āṭiya *neṭu* varai+

perum tēṉ kaṇṭa ~*irukkai* *muṭavaṉ*

uḷ *kai+* ciṟu *kuṭai* kōli+ kīḻ iruntu

*cuṭṭupu* nakkiyāṅku kātalar

nalkār nayavār *āyiṉum*

pal *kāl* kāṇṭal-um uḷḷattukk\* iṉit\*-ē.

Declared to the confidante by HER because of [her] lack of strength in the time of separation.

short leg Kūtaḷir(-plant) danced- long mountain

big honey seen- sitting lame-he

inside hand little casket formed below been

shown licked-like lover(h.)

grant-not-he(h.) longing-not-he(h.) if-even

many time seeingum inside(dat.) pleasant-itē.

Sweet to the mind [is] it often to see the lover,

even if he [is] ungranting, unloving,

as the great honey [is sweet to] the lame one[[246]](#footnote-246), seen while sitting

at the long mountain where the short-trunked Kūṭāḷi sways,

who from below[[247]](#footnote-247) forms a little casket with [his] palm,

[and] points [upwards and] licks [his lips].

#### **KT 61** தும்பிசேர் கீரன்: the confidante / SHE

தோழி தலைமகன் வாயில்கட்கு உரைத்தது.

தச்சன் செய்த சிறுமா வைய

மூர்ந்தின் புறாஅ ராயினுங் கையி

னீர்த்தின் புறூஉ மிளையோர் போல

வுற்றின் புறேஎ மாயினு நற்றேர்ப்

பொய்கை யூரன் கேண்மை

செய்தின் புற்றனெஞ் செறிந்தன வளையே.

• **3a** னீர்த்தின் C1+2+3v+4, G2, EA, Cām.; னீத்தின் L1, C3; னித்தின் G1 • **4b** புறேஎ L1, C2, G2, EA, Cām.; புறே C1+3, G1 • **4d** நற்றேர்ப் L1, C2+4, G1+2, EA, Cām.; நற்றேர் C1+3 • **6b** புற்றனெஞ் L1, C1+2+3, G1+2, EA, Cām.; புற்றனஞ் C4, Cām.v

taccaṉ ceyta ciṟu mā vaiyam

ūrnt\* iṉp\* uṟāar āyiṉum kaiyiṉ

īrtt\* iṉp\* uṟūum iḷaiyōr pōla

~uṟṟ\* iṉp\* uṟēem āyiṉum nal tēr+

poykai ~ūraṉ kēṇmai

ceyt\* iṉp\* *uṟṟaṉem* ceṟintaṉa vaḷai-~ē.

Declared to HIS mediator by the confidante.

carpenter made- little horse cart

mounted joy have-not-they(h.) if-even handiṉ

pulled joy having- young-they(h.) be-similar

had joy we-don't-have if-even good chariot

pond village-he intimacy

made joy we-had they-were-tight(n.pl.)[[248]](#footnote-248) bangleē.

Like boys who have pleasure in pulling with the hand

the little horse-cart made by the carpenter,

even if they can't have the pleasure of mounting [it],

we had the pleasure of having made friends with the man

from a pond village

with good chariot, even if we don't have the pleasure we had[[249]](#footnote-249).

[Our] bangles have stayed tight.

#### **KT 62** சிறைக்குடியாந்தையார்: HE

தலைமகள் இடந்தலைப்பாட்டின்கண் கூடலுறு நெஞ்சிற்குச் சொல்லியது.

கோட லெதிர்முகைப் பசுவீ முல்லை

நாறிதழ்க் குவளையோ டிடைப்பட விரைஇ

யைதுதொடை மாண்ட கோதை போல

நறிய ணல்லோண் மேனி

முறியினும் வாய்வது முயங்கற்கு மினிதே.

• **2a** நாறிதழ்க் C2+3v+4, G2, EA, Cām.; நாறிதட் L1, C1+3, G1; நாறிணர்க் Nacc., Cām.v • **2b** குவளையோ C4, G1+2, EA; குவளையொ C2, Cām. • **2c** டிடைப்பட C2, Cām.; டிடைபட L1, C1+4, G1+2, EA, I, Cām.v; டிடையிடுபு C3, IV, Cām.v, ER • **3a** யைதுதொடை L1, C2+3, G1+2, Cām.; யதுதொடை C1; பைதுதொடை EA • **4ab** நறிய ணல்லோள் L1, C1+2v+3+4, G1+2, EA, Cām.v; நறிய நல்லோள் C2+3v, Nacc., Cām. • **5b** வாய்வது C2v+3v, Cām.; வாயது L1, C1+2+3+4, G1+2, Iḷ., Nacc., IV, EA, Cām.v[[250]](#footnote-250) • **5cd** முயங்கற்கு மினிதே C2+4, G2, Nacc., IV, EA, Cām.; முயங்குக வின்னே L1, C1+3, G1+2v, Cām.v; முயங்கு கவினே I; முயங்குவ மினியே Cām.v; முயங்குக மினியே C2v, Iḷ., Cām.v[[251]](#footnote-251)

kōṭal etir mukai pacu vī mullai

nāṟ\* *itaḻ* kuvaḷaiyōṭ\* *iṭaipaṭa* viraii

*~aitu* toṭai māṇṭa kōtai pōla

*naṟiyaḷ* nallōḷ mēṉi

muṟiyiṉum vāyvatu *muyaṅkaṟk\*-um iṉit\*-ē*.

Uttered to the heart that was full of the coitus during the meeting at the [same?] place by HIM.

white-malabar-lily blossom- bud green blossom jasmine

smell- petal waterlily-with between-appear(inf.) smelt[[252]](#footnote-252)

beautiful-it wreath become-glorious- garland be-similar

fragrant-she good-she body

shootiṉum/perish-if-even it-surpasses/excellent-it embracing(dat.)um pleasant-itē.

The body of [my] good lady who is fragrant

like a garland glorious in a beautiful winding [of flowers]

 jasmine in fresh bloom [and] opening buds

of the white Malabar lily

fragrantly interwoven with waterlilies of scented petals[[253]](#footnote-253),

it is excellent, even if it will pass, and sweet to embrace.[[254]](#footnote-254)

5b it surpasses a shoot [in tenderness] and [is] sweet/sweeter to

embrace.[[255]](#footnote-255)

#### **KT 63** உகாய்க்குடிகிழார்: HE

பொருள் கைக்கூட்டிய (C2+3: கடைக்கூட்டிய) நெஞ்சிற்குச் சொல்லியது.

ஈதலுந் துய்த்தலு மில்லோர்க் கில்லெனச்

செய்வினை கைம்மிக வெண்ணுதி யவ்வினைக்

கம்மா வரிவையும் வருமோ

வெம்மை யுய்த்தியோ வுரைத்திசி னெஞ்சே.

• **2b** கைம்மிக C2+3v+4, G1v+2, EA, Cām.; கைமிக L1, C1+3, G1 • **3a** கம்மா L1, C1+2+3+4, G1v+2, EA, Cām.; கைம்மா G1 • **4c** வுரைத்திசி C1+2+3v+4, G2, EA, Cām.; வுரைத்திசின் L1, C3, G1

ītal-um tuyttal-um illōrkk\* il +eṉa+

cey viṉai kai+ mika veṇṇuti ~a+ viṉaikk\*

*a+* mā ~arivai-~um varum-ō

~emmai ~uytti-~ō uraitticiṉ neñc\*-ē.

Uttered to the heart that adored wealth.

givingum enjoyingum house-they/not-they(h.dat.) be-not say

make- work hand[[256]](#footnote-256) be-much(inf.) you-consider(sub.) that- work(dat.)

that-[[257]](#footnote-257) black young-womanum coming-ō

us(acc.) you-send(sub.)ō declare(ipt.) heartē.

Giving and enjoying [are] not for those who have nothing!

Consider well the work to be done:

for that work,

will that dark young woman also be coming

[or] will you send us alone?

Tell [me], heart!

1b Giving and enjoying [are] not for those who stay at home![[258]](#footnote-258)

2b You reflect well upon the work to be done:[[259]](#footnote-259)

#### **KT 64** கருவூர்க் கதப்பிள்ளை: SHE

பிரிவிடை ஆற்றாமை கண்டு “வருவர்” எனச் சொல்லிய தோழிக்குக் கிழத்தி உரைத்தது.

பல்லா நெடுநெறிக் ககன்று வந்தெனப்

புன்றலை மன்ற நோக்கி மாலை

மடக்கட் குழவி யணவந் தன்ன

நோயே மாகுத லறிந்துஞ்

சேயர் தோழி சேய்நாட் டோரே.

• **1c** ககன்று வந்தெனப் C2+3v, Cām.; கன்று வந்தெனப் AT; கன்று வருந்தெனப் L1, C1+3+4, G1v+2, EA, I, Cām.v; கனல வருந்தெனப் G1[[260]](#footnote-260) • **3a** மடக்கட் C1+2+3+4, G1+2, EA, Cām.; மாடக்கட் L1; மக்கட் AA • **3cd** யணவந் தன்ன C2v, Cām.;[[261]](#footnote-261) யவண்வந் தன்ன L1, C1+3+4, G1+2, EA, AT; யவண்வந் தென்ன I; யலம்வந் தன்ன C2+3v, Cām.v, ER; யெனவந் தனரே C3v, Cām.v • **4a** நோயே L1, C1+2+3+4, G1+2, EA, Cām.; நோவே Cām.v

pal +ā neṭu neṟikk\* *akaṉṟu* vanteṉa+

puṉ talai maṉṟam nōkki mālai

maṭa+ kaṇ kuḻavi ~*aṇavantaṉṉa*

*nōyē*m ākutal aṟint\*-um

cēyar tōḻi cēy nāṭṭōr-ē.

Declared by HER to the confidante who said “he will come” when seeing her lack of strength in the time of separation.

many cow long way(dat.) left come(abs.)-say

low place village-common looked-out evening

inexperience eye calf head-raise-come(abs.)[[262]](#footnote-262)-like

pain-we becoming knownum

distance-he(h.) friend distance land-he(h.)ē.

Although he knew we would be pained,

like the calf with innocent eyes with head raised

in the evening observing the village common of the low place[[263]](#footnote-263)

because many cows[[264]](#footnote-264) come from the long path[[265]](#footnote-265),

he, the distant one, friend, is in a distant land.[[266]](#footnote-266)

5b he [is] distant, friend, in a distant land.

T.V.G.

5c he who is in a distant land, friend, [is still] distant.

#### **KT 65** கோவூர்கிழார்: SHE

பருவங் கண்டு அழிந்த (C1: ஒழிந்த) தலைமகள் தோழிக்கு உரைத்தது.

வன்பரற் றெள்ளறல் பருகிய விரலைதன்

னின்புறு துணையொடு மறுவந் துகளத்

தான்வந் தன்றே தளிதரு தண்கார்

வாரா துறையுநர் வரனசைஇ

வருந்திநொந் துறைய விருந்தனிரோ வெனவே.

• **1a** வன்பரற் C2v+3v, Cām.; வன்பாற் L1, C2+4, G1+2, EA, I, AT, Cām.v[[267]](#footnote-267); வண்பரற் C3 • **2c** மறுவந் C1+2+3+4, G1+2, EA, Cām.; மருவந் Cām.v; வந் L1 • **3c** தளிதரு C2+3v+4, G2, EA, Cām.; களிதரு L1, C1+3, G1, Cām.v • **4c** வரனசைஇ C2+4, G2, EA, Cām.; வரனசை C1+3, G1; வாடை L1; வரனடை G1v • **5ab** வருந்திநொந் துறைய L1, C2v+4, EA, Cām.; வருந்தி நோநொந் துறைய C1+2+3, G1+2 • **5cd** விருந்தனிரோ வெனவே C2+3v, Cām.v; விருந்திரோ வெனவே C2v, EA, I, AT, Cām., ER; விருந்தீரோ வெனவே Cām.v; விருந்தினரோ வெனவே L1, C1+3, G1+2; விருந்தன்றா லெனவே C4, Cām.v

*val paral* teḷ +aṟal parukiya ~iralai taṉ

+iṉp\* uṟu tuṇaiyoṭu maṟuvant\* ukaḷa+

tāṉ vantaṉṟ\*-ē *taḷi* taru taṇ kār

vārāt\* uṟaiyunar varal nacaii

varunti nont\* uṟaiya ~*iruntaṉir-ō ~eṉa-~ē*.

Declared to the confidante by HER who was desolate when seeing the season.

hard pebble clear- water drunk- Iralai[-deer] own-

joy have- companion-with mixed-up bounce(inf.)

self it-cameē drip- give-[[268]](#footnote-268) cool rainy-season

come-not staying-he(h.) coming longed-for

troubled pained stay(inf.) you-were(pl.)ō sayē∞

So that the Iralai deer, that drank the water clear on hard pebbles,

bounces about full of joy with his mate,

the rainy season itself has come, cool [and] dripping,

to say: were to stay[[269]](#footnote-269) full of sorrow [and] affliction,

having longed for the coming of him who is staying away[[270]](#footnote-270)?

T.V.G.

5b to say: are you to stay [in this world], full of sorrow [and]

affliction ...

#### **KT 66** கோவத்தன்: the confidante / SHE

பருவங் கண்டு அழிந்த தலைமகளைத் தோழி “பருவம் அன்று” என்று வற்புறீஇயது.

மடவ மன்ற தடவுநிலைக் கொன்றை

கல்பிறங் கத்தஞ் சென்றோர் கூறிய

பருவம் வாரா வளவை நெரிதரக்

கொம்புசேர் கொடியிண ரூழ்த்த

வம்ப மாரியைக் காரென மதித்தே.

• **1a** மடவ C2+3v+4, G1v+2, EA, Cām.; மடவை L1, C1+2v+3, G1, Cām.v[[271]](#footnote-271) • **1d** கொன்றை C2+4, G2, EA, Cām.; கொன்றைக் L1, C1+3, G1 • **3d** நெரிதரக் L1, C1+2+3, G1+2, EA, Cām.; நெறிதரக் Iḷ. • **4bc** கொடியிண ரூழ்த்த L1, C1+2v+3+4, G1+2, EA, Cām.; கொடியிணர் பூத்த C2+3v, Cām.v • **5a** வம்ப L1, C1+2+3+4, G1+2, Nacc., EA, Cām.; வம்பு Cēn., Nacc.v, Cām.v

*maṭava*-maṉṟa taṭavu nilai+ koṉṟai

kal piṟaṅk\* attam ceṉṟōr kūṟiya

paruvam vārā ~aḷavai *neri-*tara+

kompu cēr koṭi ~iṇar *ūḻtta*

*vampa* māriyai+ kār eṉa matitt\*-ē.

The confidante encouraging HER, who was desolate when seeing the season, [by the words] “that is not the season”.

ignorance-they(n.pl)maṉṟa breadth[[272]](#footnote-272) state Laburnum(-tree)

stone glisten-[[273]](#footnote-273) road gone-he(h.) spoken-

season come-not (time-)measure be-crushed- give

twig unite- creeper cluster withered-

new-they(n.pl.)[[274]](#footnote-274) shower(acc.) rainy-season say estimatedē∞

Foolish indeed [are] the broad-shaped Laburnum trees,

having taken the new showers for the rainy season

when trailing clusters joined to twigs have blown

so that they are crushed all the while the season has not come

that he named, who had gone the road glistening with stones.

#### **KT 67** அள்ளூர் நன்முல்லை: SHE

பிரிவிடை ஆற்றாது தலைமகள் தோழிக்கு உரைத்தது.

உள்ளார் கொல்லோ தோழி கிள்ளை

வளைவாய்க் கொண்ட வேப்ப வொண்பழம்

புதுநா ணுழைப்பா னுதிமாண் வள்ளுகிர்ப்

பொலங்கல வொருகா சேய்க்கு

நிலங்கரி கள்ளியங் காடிறந் தோரே.

• **2c** வேப்ப L1, C1+2+3, G1v+2, EA, Cām.; வேம்பின் PP; வொப்ப G1 • **2d** வொண்பழம் L1, C1+2+3+4, G1v, EA, Cām.; வெண்பழம் G1+2 • **3ab** புதுநா ணுழைப்பா C2+3v, EA, Cām.; புதுநூ ணுழைப்பா L1, C1+3, G1+2v; புதுநூ னுழைப்பா C1v+3v+4, G2, AT, Cām.v[[275]](#footnote-275) • **3c** னுதிமாண் L1, C2+3+4, G1+2, EA, Cām.; ணுதிருமாண் C1

uḷḷār-kollō tōḻi kiḷḷai

vaḷai vāy koṇṭa vēppam *oḷ* paḻam

putu *nāṇ* uḻaippāṉ nuti māṇ vaḷ +ukir+

polam kala(m) ~oru kāc\* ēykkum

nilam kari kaḷḷiyam kāṭ\* iṟantōr-ē.

Declared to the confidante by HER when she didn't have the strength [anymore] in the time of separation.

remember-not-he(h.)[[276]](#footnote-276)kollō friend parakeet

bangle mouth taken- Neem-tree bright fruit

new thread insert-he tip fame sharpness nail

gold ornament one bead[[277]](#footnote-277) looking-like-

ground be-scorched- Kaḷḷi(-tree)am wilderness traversed-he(h.)ē∞

Won't he remember, friend,

he who has traversed the wilderness of Kaḷḷi trees on scorched ground

where the bright Neem fruit in the curved beak of a parakeet

looks like a bead in a golden ornament,

which the sharp nail with a famous tip[[278]](#footnote-278) inserts on a new thread?

#### **KT 68** அள்ளூர் நன்முல்லை: SHE

பிரிவிடைக் கிழத்தி மெலிந்து கூறியது.

பூழ்க்கா லன்ன செங்கா லுழுந்தி

னூழ்ப்படு முதுகா யுழையினங் கவரு

மரும்பனி யற்சிரந் தீர்க்கு

மருந்துபிறி தில்லையவர் மணந்த மார்பே.

• **2df.** கவரு | மரும்பனி C1+2+3+4, G2, EA, Cām.; கவரும் | பனி L1 • **3b** யற்சிரம் L1, C1+2+3+4, G1+2, Cām.v; யச்சிரந் EA, I, AT, Cām., IrV[[279]](#footnote-279) • **4b** தில்லையவர் L1, C1+2+3+4, G1+2, EA, Cām.; தில்லை IV, IrV

pūḻ kāl aṉṉa cem kāl uḻuntiṉ

ūḻ paṭu mutu kāy uḻai ~iṉam kavarum

arum paṉi ~*aṟciram* tīrkkum

maruntu piṟit\* illai ~*avar* maṇanta mārp\*-ē.

Spoken after having become thin/weak by HER in the time of separation.

quail leg like red leg Uḻuntu(-shrub)iṉ

age-[[280]](#footnote-280) happening- old unripe-fruit deer group seizing-

difficult dew cold-season[[281]](#footnote-281) ending-

remedy other-it is-not he(h.) united- chestē.

His chest united [with mine][[282]](#footnote-282), nothing else is the remedy

to end the cold season with harsh dew,[[283]](#footnote-283)

when a herd of deer seizes the old fruits rotting unripe[[284]](#footnote-284)

of the Uḻuntu, whose trunk [is] as red as quails' legs.

#### **KT 69** கடுந்தோட்கரவீரன்: the friend / SHE

தோழி இரவுக்குறி மறுத்தது.

கருங்கட் டாக்கலை பெரும்பிறி துற்றெனக்

கைம்மை யுய்யாக் காமர் மந்தி

கல்லா வன்பறழ் கிளைமுதற் சேர்த்தி

யோங்குவரை யடுக்கத்துப் பாய்ந்துயிர் செகுக்குஞ்

சார னாட நடுநாள்

வாரல் வாழியோ வருந்துதும் யாமே.

• **1a** கருங்கட் C2+3v+4, G2, EA, Cām.; கருங்காட் L1, C1+3, G1 • **2a-c** கைம்மை யுய்யாக் காமர் C2+3v+4, G2, EA, Cām.; கைமை யுயரக் காமர் L1, C1+3; கைமை யுயாஅ காமர் IV; கை\_\_\_\_\_\_\_மர் G1; கைம்மா வேங்கை யாமா G1v • **2d** மந்தி L1, C1+2+3v+4, G2, EA, Cām.; மந்திக் C3, G1 • **3b** வன்பறழ் L1, C1+2+3+4, G1v+2, EA, Cām.; வன்பவழ் G1 • **5ab** சார னாட C2+3v+4, G2, EA, Cām.; சேர நாட L1, C1+3, G1 • **5c** நடுநாள் L1, C1+2+3+4, G1+2, EA, Cām.; நடுநாட் C3v, Cām.v • **6b** வாழியோ C1+2, G2, EA, Cām.; வாழியோஒ L1, C3+4, G1 • **6c** வருந்துதும் L1, C2+4, G1+2, EA, Cām.; வருந்துகம் Cām.v; வுவந்தும் C1; வந்து‡‡ C3; வருந்து‡‡ C3v; வருந்தும் G1v

karum kaṇ tā+ kalai perum piṟit\* uṟṟeṉa+

kaimmai ~uyyā+ kāmar manti

kallā val paṟaḻ kiḷai-mutal cērtti

~ōṅku varai ~aṭukkattu+ pāynt\* uyir cekukkum

*cāral* nāṭa naṭu-nāḷ

vāral vāḻi-~ō *varuntutum* yām-ē.

The confidante refusing a night tryst.

black eye rushing[[285]](#footnote-285) male-monkey big other-it had-say

widowhood escape-not desire female-monkey

learn-not strong young-one horde(loc.) joined

high mountain mountain-side- sprung life destroying-

slope land-he(voc.) middle-day

don't-come live(ipt)ō we-are-worried(sub.) weē.

Rather don't come

at midnight, man from a land of slopes,

where the love-struck female monkey

who did not escape widowhood,

after joining to the group [her] inexperienced strong young one,

destroys [her] life by jumping from the high mountain's side

because the black-eyed restless male had attained the great other.[[286]](#footnote-286)

We would be worried.

#### **KT 70** ஓரம்போகியார்: HE

புணர்ந்து நீங்குந் தலைமகன் தன்னெஞ்சிற்குச் சொல்லியது.

ஒடுங்கீ ரோதி யொண்ணுதற் குறுமக

ணறுந்தண் ணீர ளாரணங் கினளே

யினைய ளென்றவட் புனையள வறியேன்

சிலமெல் லியவே கிளவி

யணைமெல் லியள்யான் முயங்குங் காலே.

• **1df.** குறுமக | ணறுந்தண் L1, C2, EA, Cām.; குறுமக | ணறுந்த C4, G2; குறுமக | ணந்துந்தண் C1; குறுமகள் | நறுந்தண் C3; குறுமகண் | நறுந்தண் G1 • **2b-d** ணீர ளாரணங் கினளே C2+3v+4, G1+2, EA, Cām.; ணீர னாரணங் கினனே C1+3; ணீர ணராணங் கினளே L1 • **4bc** லி (rest missing) L1, C1+3 • **5a** யணைமெல் C1+2+3v+4, G1+2, EA, Cām.; யனைமெல் C3; சினைமெல் L1 • **5b** லியள்யான் C2+4, G2, EA, Cām.; லியள்யா L1, C1+3, G1, Cām.v; லியல்யான் C2v; லியல்யா Iḷ. • **5c** முயங்குங் C2+4, G2, EA, Cām.; முயங்கு L1, C1+3, G1

oṭuṅk\* īr ōti ~oḷ nutal kuṟu makaḷ

naṟum taṇ nīraḷ ār\* aṇaṅkiṉaḷ-ē

~iṉaiyaḷ eṉṟ\* avaḷ puṉai ~aḷav\* aṟiyēṉ

cila melliya-~ē kiḷavi

~aṇai *mel +iyaḷ* *yāṉ* *muyaṅkum* kāl-ē.

Uttered to his own heart by HIM who leaves after having had union [with her].

restrain- moisture/oil hair bright forehead short daughter

fragrant cool water-she[[287]](#footnote-287) rare/difficult she-tormentwdē

such-she/paining-she said she adornment measure I-don't-know

few(n.pl.) tender(n.pl.)ē word

touch- tender-she I embracing- timeē.

Restrained with oil [her] hair, bright forehead – the small girl

who [is] fragrant, cool, water-like,

she has mightily tormented me.

“Troublesome” is said of her, how much of an ornament[[288]](#footnote-288)

I don't know.

Few, [but] tender [her] words,

tender to touch [is] she while I embrace [her].

2b ... rarely has she suffered.[[289]](#footnote-289)

3b thus (as in lines 1+2) she is to be described, ...

5b on the bed tender [is] she ...

#### **KT 71** கருவூர் ஓதஞானி: HE

பொருள் கடைக்கூட்டிய நெஞ்சிற்குத் தலைமகன் சொல்லிச் செலவழுங்கியது.

மருந்தெனின் மருந்தே வைப்பெனின் வைப்பே

யரும்பிய சுணங்கி னம்பகட் டிளமுலைப்

பெருந்தோ ணுணுகிய நுசுப்பிற்

கல்கெழு கானவர் நல்குறு மகளே.

• **3ab** பெருந்தோ ணுணுகிய C1+2+3+4, G2, EA, Cām.; பெருந்தே ரணுகிய L1 • **4bc** கானவர் நல்குறு C2+4, G2, Nacc., AT, Cām.; கானவன் நல்குறு C2v; கான‡‡ நல்குறு C3v; கானவ னல்குறூஉ IV, Cām.v;கானவர் நல்குவர் L1, C1, G1, G2v, EA, I, ATv; கான‡‡ நல்குவர் C3; கானவர் நல்குவா L1, C1, Cām.v

marunt\* eṉiṉ marunt\*-ē vaipp\* eṉiṉ vaipp\*-ē

~arumpiya cuṇaṅkiṉ am pakaṭṭ\* iḷa mulai+

perum tōḷ nuṇukiya nucuppiṉ

kal keḻu *kāṉavar nal kuṟu* makaḷ-ē.

HE dispensing with going, speaking to the heart that had accomplished wealth.

remedy say-if remedyē treasure say-if treasureē

budded- beauty-spotiṉ pretty/group high- young breast

big shoulder slender waistiṉ

stone have- forest-he(h.) good short[[290]](#footnote-290) daughterē∞

If a “remedy” is sought, [she is] the remedy,

if a “treasure”, [she is] the treasure

– the innocent little daughter of the man from the stony forest,

with slender waist, big shoulders,

[and] pretty high young breasts with budding beauty-spots.

“Remedy”, a nice remedy, “treasure”, a nice treasure:

budding beauty-spots, pretty high young breasts,

slender waist, big shoulders,

the innocent little daughter of the man from the stony forest.

2b high young breasts with a number of budding beauty-spots[[291]](#footnote-291)

#### **KT 72** மள்ளனார்: HE

தலைமகன் தன் வேறுபாடு கண்டு வினாய பாங்கற்கு உரைத்தது.

பூவொத் தலமருந் தகைய வேவொத்

தெல்லாரு மறிய நோய்செய் தனவே

தேமொழித் திரண்ட மென்றோண் மாமலைப்

பரீஇ வித்திய வேனற்

குரீஇ யோப்புவாள் பெருமழைக் கண்ணே.

• **1b** தலமருந் C2+4, G2, EA, Cām.; தலம்வருந் C1+3, G1, Cām.v; தல்வருந் L1 • **1c** தகைய L1, C1+2+3+4, G1+2, EA, Cām.; ததைய IV • **2cd** நோய்செய் தனவே C1+2+3v+4, G1v+2, EA, Cām.; நோய்செய் தெனவே L1, C3, G1 • **3c** மென்றோண் C2+4, G1v+2, EA, Cām.; மென்றோள் L1, C1+3, G1 • **4c** வேனற் C1+2+3+4, G2, EA, Cām.; வென்ற L1

pū ~ott\* *alamarum* *takaiya* ~ē ~ott\*

ellār-um aṟiya nōy ceytaṉa-~ē

tēm moḻi tiraṇṭa meṉ tōḷ mā malai+

parīi vittiya ~ēṉal

kurīi ~ōppuvāḷ peru maḻai kaṇ-+ē.

Declared by HIM to the companion who had questioned [him] when seeing changes in him.

flower resembled whirling- fit-they(n.pl.) arrow resembled

allum know(inf.) pain they-made(n.pl.)ē

honey word rounded- soft shoulder big mountain

cotton[[292]](#footnote-292) sown- summer/millet

bird chasing-she big rain eyeē∞

Like flowers, like arrows that are fit to flit,

they have caused pain for all to know,

the big rain eyes of her who chases birds away

from the millet into which cotton is sown[[293]](#footnote-293) on the big mountain,

[she with] honey[-sweet] words [and] round tender shoulders.

2b – they have caused the pain known by all people[[294]](#footnote-294)

4b away from cotton sown in summer

#### **KT 73** பரணர்: the confidante

பகற்குறி மறுத்து இரவுக்குறி நேர்ந்து அதுவு மறுத்தமை படத் தலைமகட்குத் தோழி சொல்லியது.

மகிழ்நன் மார்பே வெய்யை யானீ

யழியல் வாழி தோழி நன்ன

னறுமா கொன்று நாட்டிற் போகிய

வொன்றுமொழிக் கோசர் போல

வன்கட் சூழ்ச்சியும் வேண்டுமாற் சிறிதே.

• **1cd** வெய்யை யானீ L1, C1+2+3+4, G1+2; EA, Cām.; வேயை யவர்நீ G1v, Cām.v; வெய்யை யேநீ C3v, Cām.v; யெனநீ Iḷ. • **3a** னறுமா L1, C1+2+3+4, G2, EA, Cām.; னாறுமா G1 • **3bc** கொன்று நாட்டிற் C2, G1v+2, EA, Nam., ATv, Cām.; கொன்று நாட்டி L1, C1+3, G1; கொன்ற ஞாட்பிற் C4, G2v, Nam.v, AT, Cām.v; கொன்று ஞாட்பிற் ER **• 3df.** போகிய | வொன்றுமொழிக் C1+2+3+4, G1+2, Nam., Cām.; போக்கிய | வொன்றுமொழிக் G1v, Nam.v, Nacc., EA, I, Cām.v, IrV, ER; போகிய | லொன்றுமொழிக் L1 • **5c** வேண்டுமாற் L1, C1+2+3+4, G1+2, EA, Cām.; வேண்டுமால் C2v, Cām.v

makiḻnaṉ mārp\*-ē *veyyaiyāl* nī

~aḻiyal vāḻi tōḻi naṉṉaṉ

*naṟu* mā *koṉṟu nāṭṭiṉ* *pōkiya*

~oṉṟu moḻi+ kōcar pōla

vaṉkaṇ cūḻcci-~um vēṇṭum-āl ciṟit\*-ē.

Uttered by the confidante to HER after having refused a day tryst, [but] granted a night tryst, in order to refuse also the latter.

delight-he chestē hot-youāl you[[295]](#footnote-295)

don't-perish live friend Naṉṉaṉ

fragrant mango-tree felled landiṉ gone-

one-it word Kōcar be-similar

strength deliberationum is-necessaryāl little-itē.

Just for the delightful man's(?) chest you are aglow,

don't worry, oh friend,

as with the Kōcars of one counsel

who went to Naṉṉaṉ's land [and] felled [his] fragrant Mango tree[[296]](#footnote-296)

what is necessary, too, is a little crafty[[297]](#footnote-297) planning.

#### **KT 74** விட்டகுதிரையார்: the confidante / SHE

தோழி தலைமகன் குறை மறாதவாற்றாற் கூறியது.

விட்ட குதிரை வியப்பி னன்ன

விசும்புதோய் பசுங்கழைக் குன்ற நாடன்

யாந்தற் படர்ந்தமை யறியான் றானும்

வேனி லானேறு போலச்

சாயின னென்பநம் மாணல நயந்தே.

• **1c** வியப்பி L1, C1+2+3+4, G1+2, EA, Cām.v; விசையி C2v, Cām.v; விசைப்பி Cām., ER[[298]](#footnote-298) • **2b** பசுங்கழைக் C2+3+4, G1+2, EA, Cām.; பசுங்களரைக் L1; பசுங்க‡§ழைக் C1 • **4b** லானேறு L1, C1+2+3+4, G1v+2, EA, Cām.; லானெப் G1 • **5ab** சாயின னென்பநம் C2+3v+4, G2, EA, Cām.; சாயி னென்பநம் L1, C1+3, G1

viṭṭa kutirai *viyappiṉ* aṉṉa

vicumpu tōy pacum kaḻai+ kuṉṟam nāṭaṉ

yām taṉ paṭarntamai ~aṟiyāṉ tāṉ-um

vēṉilāṉ ēṟu pōla+

cāyiṉaṉ eṉpa nam māṇ nalam nayant\*-ē.

Spoken by the confidante in a way of not refusing HIS request.

let(p.)- horse surpriseiṉ like

sky touch- green bamboo hill land-he

we self- thought-we(acc.) he-doesn't-know selfum

hot-season(loc.) bull[[299]](#footnote-299) be-similar

he-was-emaciated they-say our- glory goodness longedē∞

The man from the hills of green bamboo that touches the sky,

like a horse that is surprisingly set free,

he didn't know we were thinking of him[[300]](#footnote-300)

and like a bull in the summer heat

he is emaciated, they say[[301]](#footnote-301), longing for our precious[[302]](#footnote-302) goodness.

#### **KT 75** படுமரத்து மோசிகீரனார்: SHE

தலைமகன் வரவுணர்த்திய பாணற்குத் தலைமகள் கூறியது.

நீகண் டனையோ கண்டார்க்கேட் டனையோ

வொன்று தெளிய நசையின மொழிமோ

வெண்கோட் டியானை சோணை படியும்

பொன்மலி பாடலி பெறீஇயர்

யார்வாய்க் கேட்டனை காதலர் வரவே.

• **1cd** கண்டார்க்கேட் டனையோ C2+3+4, G1v+2, EA; Cām.; கண்டார்க்கேட் டானையோ C1, G1; கண்டார்க்கோட் டானையோ L1 • **2a-c** வொன்று தெளிய நசையின C1+2+3+4, G1+2, EA, Cām.; வொன்று தெளிய தகையினை G1v; வொன்று தேனிய நசையின L1; வென்று கேளிய தகையினை Nacc., PP • **3bc** டியானை சோணை C2v, Nacc., Cām.;[[303]](#footnote-303) டியானைச் சோணைப் Kal.; டியானை சோனை L1, C1+2+3, G1, Cām.v; டியானை பூஞ்சுனை C4, G2, EA, I, AT, Cām.v • **4a** பொன்மலி L1, C1+2+3+4, G1+2, EA, Cām.; பொன்வலி G1v, Cām.v • **4b** பாடலி C2v, Nacc., Cām.;[[304]](#footnote-304) பாடிலி L1, C1+2+3, G1+2, EA; பாடினி C3v+4, G2v, Iḷ., Cām.v • **4c** பெறீஇயர் L1, C1+2+3+4, G2, EA, Cām.; பெரீஇயர் G1; யெறீஇயர் G1v

nī kaṇṭaṉai-~ō kaṇṭār kēṭṭaṉai-~ō

*~oṉṟu* *teḷiya* *nacaiyiṉam* moḻimō

veḷ kōṭṭ(u) yāṉai *cōṇai* paṭiyum

poṉ *mali* pāṭali peṟīiyar

yār vāy kēṭṭaṉai kātalar varav\*-ē.

Spoken by HER to the bard who had announced HIS coming.

you you-sawō seen-they(h.) you-heardō

one-it become-clear(inf.) yearning-we speak(ipt.)

white tusk- elephant Cōṇai(-river) settling-

gold much Pāṭali may-obtain

who mouth you-heard lover(h.) comingē∞

Did you see [it] or have you heard from those who have seen?

One thing we yearn[[305]](#footnote-305) to be clear:

speak

 may you obtain (the town) Pāṭali, full of gold,

settling on the [river] Cōṇai with [her] white-tusked elephants 

from whose mouth have you heard that [our/her] lover is coming?

3b where white-tusked elephants bath in the Cōṇai 

#### **KT 76** கிள்ளிமங்கலங்கிழார்: SHE

பிரிவுணர்த்தச் சென்ற தோழிக்கு அவர் பிரியும் (C2: பிரிவு) முன்னர் உணர்ந்த தலைமகள் சொல்லியது.

காந்தள் வேலி யோங்குமலை நன்னாட்டுச்

செல்ப வென்பவோ கல்வரை மார்பர்

சிலம்பிற் சேம்பி னலங்கல் வள்ளிலை

பெருங்களிற்றுச் செவியின் மானத் தைஇத்

தண்வரல் வாடை தூங்குங்

கடும்பனி யற்சிர நடுங்கஞ ருறவே.

• **2** செல்ப வென்பவோ கல்வரை மார்பர் C2v+3v, Cām.; செல்வ னேப வோகல் வரைமார்பா G2; செல்வ வென்பவே கல்வரை மார்பர் Cām.v; செல்ப வென்பநங் கல்வரை மார்பர் C2v+4, Cām.v; செல்வ னென்பவே கல்வரை மார்பர் C2; செல்வ வென்ப வோங்கல் வரைமார்பர் L1, C1+3, G1+2v; செல்வ னென்பவோங் கல்வரை மார்பன் EA, I, AT, Cām.v; செல்ப வென்ப வோங்கல் வெற்பர் Cām.v • **4d** தைஇத் C2+4, G2, EA, Cām.; தைஇயத் L1, C1+2v+3, G1, Cām.v • **5c** தூங்கும் L1, C1+2+3+4, G1+2, EA, Cām.v; தூக்குங் C2v, Cām., IrV, ER[[306]](#footnote-306) • **6b** யற்சிர C4, G2, Cām.v; யற்சிரம் C2; யற்சீர C1+3, G1; யற்சீர் L1; யச்சிர EA, I, AT, Cām., IrV • **6cd** நடுங்கஞ ருறவே C1+2+3+4, G2v, EA, Cām.; நடுங்குந் துறவே G2; நடுங்க குருறவே L1, G1, நடுங்குன ருறவே G1v

kāntaḷ vēli ~ōṅku malai nal nāṭṭu+

*celpa ~eṉpa-~ō kal varai mārpar*

cilampiṉ cēmpiṉ alaṅkal vaḷ +ilai

perum kaḷiṟṟu+ ceviyiṉ māṉa+ *taii+*

taṇ varal vāṭai *tūṅkum*

kaṭum paṉi ~*aṟciram* naṭuṅk\* añar uṟa-~ē.

Uttered by HER who had [already] realised that he would separate to the confidante who was about to announce the separation.

malabar-lily fence high mountain good land-

they-go they-sayō stone mountain chest-he(h.)

mountain-sideiṉ Cēmpu(-plant)iṉ swaying[[307]](#footnote-307) abundance leaf

big elephant-bull- eariṉ like knitted

cool coming[[308]](#footnote-308) north wind hanging-

quick dew cold-season tremble- sorrow haveē∞

Do they say he with the chest of a stony mountain will go[[309]](#footnote-309)

to a good land with high mountains [and] fences of Malabar lilies,

for me to have trembling sorrow in the cold season with harsh dew

when the north wind, the coming of coolness, sticks to

the many swaying leaves, like[[310]](#footnote-310) the ears of big elephant bulls,

of the Cēmpu on the mountain-side [and] hangs on?

#### **KT 77** மதுரை மருதன் இளநாகனார்: SHE

பிரிவின்கண் ஆற்றாளாகிய தலைமகள் தோழிக்குச் சொல்லியது.

அம்ம வாழி தோழி யாவதுந்

தவறெனிற் றவறோ விலவே வெஞ்சுரத்

துலந்த வம்பல ருவலிடு பதுக்கை

நெடுநல் யானைக் கிடுநிழ லாகு

மரிய கானஞ் சென்றோர்க்

கெளிய வாகிய தடமென் றோளே.

• **1d** யாவதுந் C1+2+3+4, G2, EA, Cām.; வதுந் L1 • **4cd** கிடுநிழ லாகு C2v, Cām.;[[311]](#footnote-311) கிடுநீ ராகு L1, C1+2+3v, G2, EA, I, AT, Cām.v; கிடுநீர்கு C3, G1

amma vāḻi tōḻi yāvat\*-um

tavaṟ\* eṉiṉ tavaṟ\*-ō ~ila-~ē vem curatt\*

ulanta vampalar uval iṭu patukkai

neṭu nal yāṉaikk\* iṭu *niḻal* ākum

ariya kāṉam ceṉṟōrkk\*

eḷiya ~ākiya taṭa meṉ tōḷ-ē.

Uttered to the confidante by HER who didn't have the strength [anymore] in the time of separation.

amma live friend anything

mistake say-if mistakeō are-not(n.pl.)ē[[312]](#footnote-312) hot desert-

died- traveller(h.)(?)[[313]](#footnote-313) foliage place- (stone-)heap[[314]](#footnote-314)

long good elephant(dat.) place- shade becoming-

difficult-they(n.pl.)[[315]](#footnote-315) forest gone-he(h.dat.)

light-they(n.pl.) become-[[316]](#footnote-316) broad tender shoulderē∞

Alas, oh friend, if [you] say:

somehow they are mistaken,

[my] broad, tender shoulders that have become [too] easy[[317]](#footnote-317)

for him who has gone to the difficult forests

where the stone-heap piled with leaves for the dead traveller

gives some shade to the large good elephant in the hot desert

– they are rather not mistaken.

#### **KT 78** நக்கீரன(ார்): the companion

பாங்கன் தலைமகற்குச் சொல்லியது.

பெருவரை மிசையது நெடுவெள் ளருவி

முதுவாய்க் கோடியர் முழவிற் றதும்பிச்

சிலம்பி னிழிதரு மிலங்குமலை வெற்ப

நோதக் கன்றே காமம் யாவது

நன்றென வுணரார் மாட்டுஞ்

சென்றே நிற்கும் பெரும்பே தைத்தே.

• **4c** காமம் L1, C1+2+3+4, G1+2, EA, Cām.; நாமம் G1v • **4d** யாவது L1, C1+2+3+4, G1+2, EA, Cam; மயர்வது PP • **5c** மாட்டுஞ் L1v, C1+2+3+4, G1+2, EA, Cām.; மட்டுஞ் L1; மாட்டுச் PP • **6cd** பெரும்பே தைத்தே L1, C1+3+4, G1+2, EA, Cām.v;[[318]](#footnote-318) பெரும்பே தைமைத்தே L1v, C2+3v, AT, Cām., IrV, ER

peru varai micaiyatu neṭu veḷ +aruvi

mutu vāy kōṭiyar muḻaviṉ tatumpi+

cilampiṉ iḻi-tarum ilaṅku malai veṟpa

nō takkaṉṟ\*-ē kāmam yāvat\*-um

naṉṟ\* eṉa ~uṇarār *māṭṭ\*-um*

ceṉṟ\*-ē niṟkum perum *pētaitt\*-ē*.

Uttered to HIM by the companion.

big mountain elevation-it(?)[[319]](#footnote-319) long white waterfall

wise mouth[[320]](#footnote-320) dancer(h.) drumiṉ resounded

mountain-sideiṉ fall- giving- shine- mountain mountain-he(voc.)

pain it-was-fitē desire anything

good-it say realise-not-they(h.) placeum[[321]](#footnote-321)

goneē standing-[[322]](#footnote-322) big follyē.

O man from the shining mountains,

where tumbles from the mountain-side,

resounding like the drum of dancers with wise words,

the long white waterfall high on the big mountain,

pain is fitting[[323]](#footnote-323). To say: desire

[is] something good on the part of the ignorant

[that is] lasting great folly.

T.V.G.

3-5b ... desire

[is] permanent great folly

in those ignorant of what [is] good.

#### **KT 79** குடவாயிற் கீரனக்கன்: SHE

பொருள்வயிற் பிரிந்த தலைமகனை நினைந்த தலைமகள் தோழிக்குச் சொல்லியது.

கான யானை தோனயந் துண்ட

பொரிதா ளோமை வளிபொரு நெடுஞ்சினை

யலங்க லுலவை யேறி யொய்யெனப்

புலம்புதரு குரல புறவுப்பெடை பயிரு

மத்த நண்ணிய வங்குடிச் சீறூர்ச்

சேர்ந்தனர் கொல்லோ தாமே யாந்தமக்

கொல்லே மென்ற தப்பல்

சொல்லா தகறல் வல்லு வோரே.

• **2c** வளிபொரு C1+2+3+4, G2, EA, Cām.; யளிபொரு L1 • **4c** புறவுப்பெடை L1, C1+2+3+4, G1, EA, Cām.; புறவுப்பேடை G2 • **5d** சீறூர்ச் L1, C1+2+3, G1+2, EA, Cām.; சீறூர் C4 • **6a** சேர்ந்தனர் L1, C1+2+3+4, G1+2, Nacc., EA, Cām.v; சேந்தனர் C2v+3v+4v, Cām., IrV • **7a** கொல்லே L1, C2+4, G2, EA, Cām.; கொல்லோ C1+3, G1 • **7c** தப்பல் C2+4, G1v+2, Nacc., EA, ATv; தற்பல் L1, C1+3, G1; தப்பற் Cām.; தப்பற்குச் C2v, Iḷ., AT, VP, ER • **8a-c** சொல்லா தகறல் வல்லு C2+3v+4, G1v, Nacc., ATv, Cām.: சொலா தத வல்லு L1, G1; சொலா தத‡ ‡ல்லு C1; சொல‡‡ தத வல்லு C3; சொல்லா தேகல் வல்லு G2, Nacc.v, EA, I, AT, Cām.v, ER

kāṉa(m) yāṉai tōl nayant\* uṇṭa

pori tāḷ ōmai vaḷi poru neṭum ciṉai

~alaṅkal ulavai ~ēṟi ~oyyeṉa+

pulampu taru kurala puṟavu+ peṭai payirum

attam naṇṇiya am kuṭi+ cīṟ\* ūr

*cērntaṉar-*kollō tām-ē yām tamakk\*

ollēm eṉṟa *tappal*

collāt\* *akaṟal* valluvōr-ē.

Uttered to the confidante by HER who was thinking of HIM when he separated because of wealth.

forest elephant skin longed- eaten-

be-parched- foot Ōmai(-tree) wind beat- long twig

swaying twig[[324]](#footnote-324) climbed 'oy'-say(inf.)

loneliness give-[[325]](#footnote-325) voicea dove she-bird calling-

road situated- pretty home little village

joined-he(h.)kollō selfē we own(pl.dat.)

not-possible-for-us said- error

said-not departing able-he(h.)ē∞

He, did he join

the little village with pretty homes near the road

where the female dove with a voice conveying loneliness calls out

“oy” after having ascended the swaying twig

of a wind-beaten long branch in an Ōmai tree with parched

trunk eaten for its bark by the forest elephant

– he who was able to leave without speaking

[because of his] erroneous idea that it would be impossible to us?

6+7b [because of our] error to have said: we don't consent.

#### **KT 80** அவ்வையார் (C4: ஔவையார்): the other woman/courtesan

தலைமகட்குப் பாங்காயினார் கேட்பப் பரத்தை சொல்லியது.

கூந்த லாம்பன் முழுநெறி யடைச்சிப்

பெரும்புனல் வந்த விருந்துறை விரும்பி

யாமஃ தயர்கஞ் சேறுந் தானஃ

தஞ்சுவ துடைய ளாயின் வெம்போர்

நுகம்படக் கடக்கும் பல்வே லெழினி

முனையான் பெருநிரை போலக்

கிளையொடுங் காக்கதன் கொழுநன் மார்பே.

• **1d** யடைச்சிப் C2+4, G1+2, EA, Cām.; யடைச்சி L1, C1+3 • **2c** விருந்துறை C2+4, G2v, EA, Cām.; விருந்திறை C3v, G2, Cām.v, IrV; விருந்தின்றி Cām.v; விருந்தின்ற G1; விருந்தினர் Cām.v; விருத்தி L1, C1, Cām.v; வி‡த்தறை C3 • **3b** தயர்கஞ் L1, C1+2+3+4, G1+2, Iḷ., EA, Cām.; தையர்கஞ் Iḷ.v • **3d** தானஃ L1, C1+2+3+4, G1+2, EA, Cām.; தானமஃ Cām.v • **5d** லெழினி C2v+4, G1v+2, EA, Cām.; லெழுனி Cām.v; லெழுநி C1+2+3, G1; லெழுநீ L1 • **6a** முனையான் L1, C1+2, G1+2, EA, Cām.; முளையான் Cām.v • **6b** பெருநிரை C2+4, G2, EA, Cām.; பெருநீரை L1, C1+3, G1 • **7ab** கிளையொடுங் காக்கதன் C1+2+3, G1, Cām.; கிளையொடுங் காக்கத்தன் L1; கிளையொடு காக்கதன் C4, G2, Iḷ.v, Nacc., EA, I, AT, ER; கிளையொடு நுகர்கதன் Iḷ., Cām.v

kūntal āmpal muḻu neṟi ~aṭaicci+

perum puṉal vanta ~*irum tuṟai* virumpi

yām aḵt\* ayarkam cēṟum tāṉ *aḵt\**

añcuvat\* uṭaiyaḷ āyiṉ vem pōr

nukam paṭa+ kaṭakkum pal vēl eḻiṉi

*muṉaiyāṉ* peru nirai pōla+

*kiḷaiyoṭ\*-um* *kākka+* taṉ koḻunaṉ mārp\*-ē.

Uttered by the other woman/courtesan to be heard by those who are close to HER.

tresses waterlily whole calyx(?)[[326]](#footnote-326) inserted

big flood come(p.)- dark ghat desired

we that we-engage(sub.) we-go(sub.) self that

fearing-it possess-she if hot battle

yoke happen(inf.) surmounting- many spear Eḻiṉi

front(loc.)/cow big row be-similar

relative-withum[[327]](#footnote-327) guard(inf.) own- husband chestē.

Whole calyxes of waterlily put in [our] tresses,

desirous of the dark ghat where the great flood has come

we shall go to immerse ourselves there.

If she is possessed by fear of that

she may guard her husband, together with [her] relatives too,

like many-speared Eḻiṉi, with big rows on the [battle-]front,

who conquers [enemies] in hot battle to bear [his] yoke.

5+6b just as many-speared Eḻiṉi who conquers ...

[guards] a big herd of cows on the [battle-]front.

#### **KT 81** வடமவண்ணக்கன்: the confidante

தோழியிற் கூட்டங் கூடிப் பிரியுந் தலைமகற்குத் தோழி சொல்லியது.

இவளே

நின்சொற் கொண்ட வென்சொற் றேறிப்

பசுநனை ஞாழற் பல்சினை யொருசிறைப்

புதுநல னிழந்த புலம்புமா ருடைய

ளுதுக்காண் டெய்ய வுள்ளல் வேண்டு

நிலவு மிருளும் போலப் புலவுத்திரைக்

கடலுங் கானலுந் தோன்று

மடறாழ் பெண்ணையெஞ் சிறுநல் லூரே.

• **2c** பல்சினை L1, C1+2+3+4, G1+2, Iḷ.v, Nacc.v, EA, ATv, Cām.; பல்கிளை Iḷ., Nacc., AT, Cām.v • **3b** னிழந்த L1, C1+2+3+4, G1+2, EA, Cām.; னிழந்து Cām.v • **5d** புலவுத்திரைக் C1+2+3+4, G1+2, Cām.; புலவுதிரைக் EA, Cām.v; பலவுத்திரைக் L1 • **7ab** மடறாழ் பெண்ணையெஞ் C1+2+4, G2, Iḷ.v, EA, Cām.; மடறாழ் பெண்ணையஞ் L1, C3, G1, Iḷ.; மடல்சூழ் பெண்ணையெஞ் C2v, AT; மடல்சூழ் பெண்ணையஞ் C3v, Cām.v

ivaḷē[[328]](#footnote-328)

niṉ col koṇṭa ~eṉ col tēṟi+

pacu naṉai ñāḻal pal *ciṉai* ~oru ciṟai+

putu nalaṉ *iḻanta* pulampumār uṭaiyaḷ

utu+ kāṇ-teyya ~uḷḷal vēṇṭum

nilav\*-um iruḷ-um pōla+ pulavu+ tirai

kaṭal-um kāṉal-um tōṉṟum

maṭal *tāḻ* *peṇṇai ~em* ciṟu nal +ūr-ē.

Uttered by the confidante to HIM who separated after having begged for the help of the confidante.

sheē, your- word taken- my- word become-clear(abs.)

green bud Ñāḻal(-tree) many twig one wing

new innocence lost- lonelinessumār[[329]](#footnote-329) possess-she

there see(ipt.)teyya remembering is-necessary

moonlightum darknessum be-similar smell-of-fish wave

seaum seashore-groveum appearing-

Palmyra-stem descend- Palmyra our- little good villageē∞

This one, after

my words that had taken up your words became clear [to her],[[330]](#footnote-330)

as[[331]](#footnote-331) [her] innocence is lost

on one side of the many-branched Ñāḻal[[332]](#footnote-332) with green buds,

is possessed by loneliness

– just[[333]](#footnote-333) look there!

Our good little village[[334]](#footnote-334), [among] Palmyra trees with hanging stems,

must be thought of,

where seashore grove and sea with waves reeking of fish

appear like darkness and moonlight.

T.V.G.

1b This one, believing my words [she] had taken for your words ...

#### **KT 82** கடுவன் மள்ளன்: SHE

பருவங் கண்டு அழிந்த தலைமகள் “வருவர்” என்று வற்புறுத்துந் தோழிக்குச் சொல்லியது.

வாருறு வணர்கதுப் புளரிப் புறஞ்சேர்

பழாஅ லென்றுநம் மழுதகண் டுடைப்பார்

யாரா குவர்கொ றோழி சாரற்

பெரும்புனக் குறவன் சிறுதினை மறுகாற்

கொழுங்கொடி யவரை பூக்கு

மரும்பனி யற்சிரம் வாரா தோரே.

• **1b** வணர்கதுப் C1+2+3+4, G2, EA, Cām.; வணர்த்துப் L1 • **3c** றோழி L1, C1+2+3v+4, G1+2, EA, Cām.; றோழிச் C3 • **3d** சாரற் L1, C1+2+3+4, G1, EA, Cām.; காழகிற் Cām.v • **6b** யற்சிரம் L1, C1+2+3+4, G1+2, EA, Cām.v; யச்சிரம் AT, Cām., IrV

vār uṟu vaṇar katupp\* uḷari+ puṟam cērp\*

aḻāal eṉṟu nam +aḻuta kaṇ tuṭaippār

yār ākuvar-kol tōḻi *cāral*

perum puṉam kuṟavaṉ ciṟu tiṉai maṟukāl

koḻum koṭi ~avarai pūkkum

arum paṉi ~*aṟciram* vārātōrē.

SHE, who is desolate when seeing the season, speaking to the confidante who encourages [her with the words] “he will come”.

length comb-[[335]](#footnote-335) have- curve- hair smoothed back joined

don't-cry said our- cried- eye wipe-he(h.)

who he-becomes(h.)kol friend slope

big field hill-inhabitant little millet second-harvest

rich creeper field-bean blossoming-

difficult dew cold-season come-not-he(h.)ē∞

The one who used[[336]](#footnote-336) to smooth [our] long curly hair, touch [our] back[[337]](#footnote-337)

[and] wipe our tear-stained eyes, saying “don't cry”,

what will become of him, friend,

who hasn't come for the cold season with harsh dew,

when the field-bean blossoms in rich creepers

amongst the second harvest[[338]](#footnote-338) of small millet of the hill-dweller

with big fields on the slope.

#### **KT 83** வெண்பூதன்: the confidante / SHE

தலைமகன் வரைந்து எய்தல் (C2: எய்துதல்) உணர்த்திய செவிலியைத் தோழி வாழ்த்தியது.

அரும்பெற லமிழ்த மார்பத மாகப்

பெரும்பெய ருலகம் பெறீஇயரோ வன்னை

தம்மிற் றமதுண் டன்ன சினைதொறுந்

தீம்பழந் தூங்கும் பலவி

னோங்குமலை நாடனை வருமென் றோளே.

• **1b** லமிழ்த C2+4, G2, EA, Cām.; லமிர்த L1, C1+3, G1, Cām.v • **3d** சினைதொறுந் L1, C1+2+3+4, G1+2, EA, Cām.; கிளைதொறுந் Cām.v • **4b** தூங்கும் L1, C1+2+3+4, G1v+2, EA, Cām.; தங்கும் G1 • **5c** வருமென் L1, C1+2+3+4, G1+2, EA, Cām.; வம்மென் C4v

arum peṟal *amiḻtam* ār patam āka+

perum peyar ulakam peṟīiyar-ō ~aṉṉai

tam +il tamat\* uṇṭaṉṉa *ciṉai*-toṟum

tīm paḻam tūṅkum palaviṉ

ōṅku malai nāṭaṉai *varum* eṉṟōḷ-ē.

The confidante blessing the foster-mother, when she announced HIS approach for marriage.

difficult obtaining ambrosia be-full- food become(inf.)

big name world may-obtainō mother

own- house self-it eaten-like twig-ever

sweet fruit hanging- jackfruit-treeiṉ

high mountain land-he(acc.) coming- said-sheē∞

May mother obtain the world of great name

[for her] to have to [her] fill of ambrosia, hard to obtain,

she who said:

he will come[[339]](#footnote-339), the man from the high mountain

with jackfruit trees hung with sweet fruit

on every twig, eaten like one's own in one's own house.

Srin.

1+2b May [the mother] be given ambrosia that is hard to obtain

(that is, for humans, not for gods), [as] precious food (*āka*)!

(At least) may mother obtain the world of the famous...

#### **KT 84** மோசிகீரன்: the foster-mother / the confidante

மகட் போக்கிய செவிலித்தாய் சொல்லியது.

பெயர்த்தனென் முயங்கயான் வியர்த்தனெ னென்றன

ளினியறிந் தேனது துனியா குதலே

கழறொடி யாஅய் மழைதவழ் பொதியில்

வேங்கையுங் காந்தளு நாறி

யாம்பன் மலரினுந் தான்றண் ணியளே.

• **1a** பெயர்த்தனென் C2+3v+4, G1v+2, EA, Cām.; பெயர்த்தனனென் L1, C1+3, G1; பெயர்த்தனன் AT • **1b** முயங்கயான் L1, C1+2+3+4, G1+2, Cēn., Nacc., May., Caṅ., EA, Cām.; முயங்கியான் Kūḻ. • **1c** வியர்த்தனெ L1, C1+2+3+4, G1+2, EA, Cām.; வியர்த்தன Cēṉ., IV; வியர்த்தெனெ AT • **2a** ளினியறிந் C2+3v+4, G1v+2, EA, Cām.; னினியறிந் L1, C1+3, G1; ணனியறிந் PP

peyarttaṉeṉ *muyaṅka* yāṉ *viyarttaṉeṉ* eṉṟaṉaḷ

*iṉi* ~aṟintēṉ atu tuṉi ~ākutal-ē

kaḻal toṭi ~āay maḻai tavaḻ potiyil

vēṅkai-~um kāntaḷ-um nāṟi

~āmpal malariṉum tāṉ taṇṇiyaḷ-ē.

Uttered by the foster-mother who had found the daughter gone.

I-removed embrace(inf.) I I-was-upset/perspired said-she

now I-knew that disgust becomingē

anklet/loosen- bracelet Āy rain cover- Potiyil(-mountain)

Vēṅkai(-tree)um Malabar-lilyum smelled

waterlily blossomiṉum self cool-sheē.

I refused to embrace [her], I was upset about her who had spoken;[[340]](#footnote-340)

now I've recognized[[341]](#footnote-341) that as the beginnings[[342]](#footnote-342) of disgust.

She is cooler than waterlily blossoms,

smelling of Vēṅkai and of Malabar lily(?)[[343]](#footnote-343)

from the rain-covered mountain Potiyil of Āy with [his] anklets

[and] bracelets[[344]](#footnote-344).

1b When I embraced [her] again[[345]](#footnote-345) she said: I am in a sweat.

D.G.

1c “I refused to embrace, I was in a sweat”, she said.[[346]](#footnote-346)

#### **KT 85** வடமன் தாமோதரன்: the confidante / SHE

வாயில் வேண்டிச் சென்ற பாணற்குத் தோழி சொல்லி வாயின் மறுத்தது.

யாரினு மினியன் பேரன் பினனே

யுள்ளூர்க் குரீஇத் துள்ளுநடைச் சேவல்

சூன்முதிர் பேடைக் கீனி லிழைஇயர்

தேம்பொதிக் கொண்ட தீங்கழைக் கரும்பி

னாறா வெண்பூக் கொழுதும்

யாண ரூரன் பாணன் வாயே.

• **1cd** பேரன் பினனே L1, C1+2+3, Cām.; போன பின்னே L1, C1+4, G1+2, EA, I[[347]](#footnote-347) • **3a** சூன்முதிர் L1, C1+2+3+4, G1v+2, EA, Cām.; குன்முதிர் G1 • **3d** லிழைஇயர் C2+3v+4, G2, EA, Cām.; லிழையர் Cām.v; லிழையேர் C3, G1; லிழையே G1v; லிழையோ L1; யிழையெ\_ந் C1 • **4a** தேம்பொதிக் L1, C1+2+3, G1+2, EA, Cām.; தேம்பொதி C4 • **5a** னாறா C1+2+3+4, G2, EA, Cām.; னறா L1

yāriṉum iṉiyaṉ *pēr\* aṉpiṉaṉ-ē*

~uḷ +ūr kurīi+ tuḷḷu naṭai+ cēval

cūl mutir pēṭaikk\* īṉ il *iḻaiiyar*

tēm poti+ koṇṭa tīm kaḻai+ karumpiṉ

nāṟā veḷ pū+ koḻutum

yāṇar ūraṉ pāṇaṉ vāy-ē.

The confidante refusing mediation/the door, speaking to the bard who came wishing for mediation/the door.

whoiṉum pleasant-he big love-heē

inside/be-[[348]](#footnote-348) village bird hop- gait cock

pregnancy ripen- she-bird(dat.) bring-forth- house make(inf.)

honey hoard taken- sweet bamboo sugarcaneiṉ

smell-not white flower pecking-

fertility village-he bard mouthē∞

Sweeter than all [and] full of loving [is] he,

the man from the fertile village

where the male with [its] hopping gait of the birds within

the village pecks at the scentless white flower

of the sweet-tubed[[349]](#footnote-349) sugarcane with [its] honey hoard

to make a house for laying [eggs] for [its] fully pregnant female

– in the mouth of [his] bard!

#### **KT 86** வெண்கொற்றன்: SHE

ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்திச் சொல்லியது.

சிறைபனி யுடைந்த சேயரி மழைக்கட்

பொறையரு நோயொடு புலம்பலைக் கலங்கிப்

பிறருங் கேட்குந ருளர்கொ லுறைசிறந்

தூதை தூற்றுங் கூதிர் யாமத்

தானுளம் புலம்புதொ றுளம்பு

நாநவில் கொடுமணி நல்கூர் குரலே.

• **2d** கலங்கிப் L1, C1+2+3+4, G1+2, EA, Cām.; கலக்கிப் Nam. • **3c** ருளர்கொ L1, C1+4v, EA, Cām.; ருளர்கொல் C2+3+4, G1+2 • **5a** தானுளம் L1, C1+2+3+4, G1, EA, Cām.; தியானுளம் C4v • **5bc** புலம்புதொ(/தோ) றுளம்பு C2+3v+4v(), G2(), EA, Cām.; புலம்புதொ றுலம்பு C4; புழம்புதொ றுளம்பு L1, C1+3, G1; புழம்புதொ றுலம்பு C1v+2+3v, Cām.v;[[350]](#footnote-350) புலம்புதொ றுழம்பு IV • **6d** குரலே C1+2+3v+4, G2, EA, Cām.; குரவே L1, C3, G1

ciṟai paṉi ~uṭainta cē ~ari maḻai+ kaṇ

poṟai ~arum nōyoṭu pulamp\* alai *kalaṅki+*

piṟar-um kēṭkunar uḷar-kol uṟai ciṟant\*

ūtai tūṟṟum kūtir yāmatt\*

āṉ nuḷamp\* *ulampu-toṟ\* uḷampum*

nā navil koṭu maṇi nalkūr kural-ē.

Uttered by HER to the confidante who was anxious she wouldn't have the strength.

check- dew broken- red streak rain eye

burden difficult pain-with loneliness slap- stirred

other(h.)um listener(h.) they-are(h.)kol drip- increased

cold-wind spreading- cold-season midnight-

cow fly thunder-ever sounding-/stirring-up-

tongue utter- curved/cruel bell poor voiceē∞

Are there other listeners,

stirred up, struck by loneliness, with pain difficult to bear,

with red-streaked rain eyes, the long-checked dew broken out,

to the curved bell's poor voice[[351]](#footnote-351) in which the tongue is sounding,

stirring each time a fly buzzes around the cow,[[352]](#footnote-352)

at midnight in the cold season,

when the rain-laden cold wind spreads?

5b as the cow with every buzzing stirs up the fly ...[[353]](#footnote-353)

6b of the cruel bell's poor voice ...

#### **KT 87** கபிலர்: SHE

தலைமகள் தெய்வத்திற்குப் பராஅயது (C2+3: பராயது).

மன்ற மராஅத்த பேஎமுதிர் கடவுள்

கொடியோர்த் தெறூஉ மென்ப யாவதுங்

கொடிய ரல்லரெங் குன்றுகெழு நாடர்

பசைஇப் பசந்தன்று நுதலே

ஞெகிழ ஞெகிழ்ந்தன்று தடமென் றோளே.

• **1ab** மன்ற மராஅத்த C2+4, G1v+2, Iḷ.v, IV, EA, Cām.; மான்ற மராத்த C1+3, G1, Iḷ.; மான்ற மார்த்த L1 • **1c** பேஎமுதிர் L1, C1+2+3+4, G1, Iḷ.v, IV, EA, Cām.; பேமுதிர் G2, Iḷ., Cēn., IV • **2c** மென்ப L1, C1+2+3+4, G1+2, EA, Cām.; மென்பவர் IV • **2d** யாவதுங் L1, C1v+2+3+4, G1+2, EA, Cām.; யவாதுங் C1 • **4a** பசைஇப் L1, C1+2+3+4, G1+2, EA, Cām.; பச்சைஇப் AT; பசைஇய Iḷ., IV, IrV • **4b** பசந்தன்று C2+4, G1v+2, EA, Cām.; பசுசந்தன்று L1, C1+3, G1 • **4c** நுதலே C1+2+3+4, G2, EA, Cām.; நுதல் L1 • **5a** ஞெகிழ C2+3v+4, G2, Iḷ.v, EA, Cām.; ஞெகிழிய L1, C1+3, G1, Iḷ., Cām.v; ஞெகிழி C2v, G1v

maṉṟam *marāatta* *pēem* mutir kaṭavuḷ

koṭiyōr teṟūum *eṉpa* yāvat\*-um

koṭiyar allar em kuṉṟu keḻu nāṭar

*pacaii+* pacantaṉṟu nutal-ē

*ñekiḻa* ñekiḻntaṉṟu taṭa meṉ tōḷ-ē.

SHE praising the deity.

village-common tree-/Marām(-tree)- fear ripen- god

cruel-they(h.) tormenting- they-say anything

cruel-he(h.) not-he(h.) our- hill have- land-he(h.)

been-kind it-became-pale foreheadē

become-loose(inf.) it-became-loose broad tender shoulderē.

The dreadful god in the Marām tree on the village common

torments the faithless ones, they say.

Being kind to our man from a land full of hills,

who is not at all faithless, [my] forehead has become pale.

[My] full tender shoulder has wasted and wasted away.[[354]](#footnote-354)

3b Not at all faithless is our man from a land full of hills.[[355]](#footnote-355)

#### **KT 88** மதுரைக் கதக்கண்ணன்: the confidante / SHE

இரவுக்குறி நேர்ந்த வாய்ப்பாட்டாற் தோழி தலைமகட்குச் சொல்லியது.

ஒலிவெள் ளருவி யோங்குமலை நாடன்

சிறுகட் பெருங்களிறு வயப்புலி தாக்கித்

தொன்முரண் சோருந் துன்னருஞ் சோலை

நடுநாள் வருதலும் வரூஉம்

வடுநா ணலமோ தோழி நாமே.

• **3b** சோருந் C2+3v, Iḷ., Cām.; சொல்லுந் L1, C1+2v+3, G1+2, Iḷ.v, Cām.v, ER; கொல்லுந் C4, EA, I, AT, Cām.v; சோலுந் ATv • **3d** சோலை L1, C1+2+3+4, G1+2, Iḷ., TV, EA, Cām.v; சாரல் C3v, Iḷ.v, Cām., IrV, ER[[356]](#footnote-356) • **4b** வருதலும் L1, C1+2+3+4, G1v+2, EA, Cām.; வருதலூஉம் G1 • **5b** ணலமோ L1, C1+2+3+4, G1+2, EA; ணலமே C2v, AT, Cām., IrV, ER[[357]](#footnote-357)

oli veḷ +aruvi ~ōṅku malai nāṭaṉ

ciṟu kaṇ perum kaḷiṟu vaya+ puli tākki+

tol muraṇ *cōrum* tuṉṉ\* arum *cōlai*

naṭu-nāḷ varutal-um varūum

vaṭu *nāṇalam-ō* tōḻi nām-ē.

Uttered by the confidante to HER who had granted night trysts by implication.

sound- white waterfall high mountain land-he

little eye big elephant-bull strength tiger attacked

old antagonism languishing- approach- difficult grove

middle-day comingum coming-

reproach we-aren't-ashamedō friend weē.

Won't we be ashamed of the reproach, friend,

that will come with all [his] coming at midday[[358]](#footnote-358) to the grove

difficult to approach, where the old antagonism relaxes[[359]](#footnote-359)

after the small-eyed big elephant bull attacked the strong tiger,[[360]](#footnote-360)

– the man from a land of high mountains with sounding

white waterfalls?

#### **KT 89** பரணர்: the confidante

1. தலைமகன் சிறைப்புறத்தானாகத் தோழி தன்னுள்ளே சொல்லுவாளாய்ச் சொல்லியது. 2. தலைமகற்குப் (C1+3+4: தலைமகட்குப்) பாங்காயினார் கேட்பச் சொல்லிய வாயின் மறுத்ததூஉமாம். (EA: சிறைப்புறம்.)

பாவடி யுரல பகுவாய் வள்ளை

யேதின் மாக்க ணுவறலு நுவல்ப

வழிவ தெவன்கொலிப் பேதை யூர்க்கே

பெரும்பூட் பொறையன் பேஎமுதிர் கொல்லிக்

கருங்கட் டெய்வங் குடவரை யெழுதிய

நல்லியற் பாவை யன்னவிம்

மெல்லியற் குறுமகள் பாடினள் குறினே.

[missing in C4] • **1b** யுரல L1, C1+2+3v, G1v+2, EA, Cām.; புரல G1; புழல Cām.v; வுரல C3 • **1c** பகுவாய் L1, C2+3v, G1v+2, EA, Cām.; பருகுவாய் C1+3, G1 • **2c** ணுவறலு L1, C1+2+3, G1+2, EA, Cām.; ணுவறல் Cām.v • **2df.** நுவல்ப | வழிவ C2+3v, G1+2, EA, Cām.; நுவற்ப | வழிவ G2v; நுவற | லழி L1, C1+3 • **4c** பேஎமுதிர் C1+2+3, G1, EA, Cām.; பேமுதிர் L1, G2 • **5b** டெய்வங் C1+2+3, G1+2, EA, Cām.; டேயலங் L1 • **6c** யன்னவிம் L1, C1+2+3, G1+2, Iḷ.v, Nacc.v, EA, Cām.; யன்னவென் C2v+3v, Iḷ., Nacc., Cām.v; யன்னயென் AT • **7c** பாடினள் L1, C1+2+3, G1+2, Cām.; பாடினன் G1v, EA, Cām.v

pā ~aṭi ~*urala* *paku* vāy vaḷḷai

~ētil mākkaḷ *nuvaṟal-um* nuvalpa

~aḻivat\* evaṉ-kol i+ pētai ~ūrkk\*-ē

perum pūṇ poṟaiyaṉ *pēem* mutir kolli+

karum kaṇ teyvam kuṭa varai ~eḻutiya

nal +iyal pāvai ~aṉṉa ~*i+*

mel +iyal kuṟu makaḷ *pāṭiṉaḷ* kuṟiṉ-ē.

1. Uttered as if to herself by the confidante, while HE is behind the hedge.

2. Mediation/the door refused [and] uttered to be heard by those close to HIM.

expanse foot mortara split- mouth Vaḷḷai(-song)

strange people talkingum they-talk

perish-it whatkol this- folly village(dat.)ē

big ornament Poṟaiyaṉ fear ripen- Kolli(-hill)

black eye god western mountain drawn-

good nature image like this-

tender nature short daughter she-sang[[361]](#footnote-361) pound-ifē.

Let other people do the talk

about the Vaḷḷai[[362]](#footnote-362), [sounding] at the split mouth

of the broad-based mortar.

What harm is it to this foolish village?

This tender-natured little woman was singing when pounding,[[363]](#footnote-363)

like a good-natured image[[364]](#footnote-364)

of the black-eyed god drawn on the western [side of] the mountain,

the dreadful Kolli of Poṟaiyaṉ with big ornaments.

1+6b Srin. (with Cām.)

“If [the women] were to pound [grain], the kuṟumakaḷ would sing

[inserting the name of her lover into] the vaḷḷai [at/around] the split

mouth characteristic of the mortar with broad base”

– thus will other people talk, and emphatically at that (*nuvaṟalum*).

#### **KT 90** மதுரை எழுத்தாளன் சேந்தன் பூதன்: the confidante / SHE

வரைவு நீட்டித்தவழி ஆற்றாளாகிய தலைமகட்குத் தலைமகன் சிறைப்புறமாகத் தோழி கூறியது.

எற்றோ வாழி தோழி முற்றுபு

கறிவள ரடுக்கத் திரவின் முழங்கிய

மங்குன் மாமழை வீழ்ந்தெனப் பொங்குமயிர்க்

கலைதொட விழுக்கிய பூநாறு பலவுக்கனி

வரையிழி யருவி யுண்டுறைத் தரூஉங்

குன்ற நாடன் கேண்மை

மென்றோள் சாய்த்துஞ் சால்பின் றன்றே.

[line 1 missing in G2] • **2bc** ரடுக்கத் திரவின் L1, C1+2+3+4, G2, EA, Cām.; கேகதி ரிரவின் G1v; \_\_\_\_\_\_\_ G1 • **3a** மங்குன் C2+3v+4, G2, Cām.; மங்குல் EA; மருங்குன் L1, C1+3, G1, Cām.v • **4d** பலவுக்கனி C2+3v, Cām.; பலவுகனியினை L1, C1+3+4, G1+2, EA, Cām.v; பலவின் கனியினை I • **5c** யுண்டுறைத் C4, Cām.; யுண்டுறை L1, C2+3, G1+2, EA, Cām.v; யுண்டுறையுண்டுறை C1 • **5d** தரூஉங் L1, C1+2+3+4, G1v, EA, Cām.; தளூஉங் G1 • **7a** மென்றோள் L1, C2, EA, Cām.; மென்றொழ் C1 • **7cd** சால்பின் றன்றே L1, C1+3+4, G1+2, Nacc., EA, Cām.v; சால்பீன் றன்றே C2+3v, Cām., IrV, ER[[365]](#footnote-365)

eṟṟ\*-ō vāḻi tōḻi muṟṟupu

kaṟi vaḷar aṭukkatt\* iraviṉ muḻaṅkiya

*maṅkul* mā maḻai vīḻnteṉa+ poṅku mayir

kalai toṭa ~iḻukkiya pū nāṟu palavu+ *kaṉi*

varai ~iḻi ~aruvi ~uṇ tuṟai tarūum

kuṉṟam nāṭaṉ kēṇmai

meṉ tōḷ cāytt\*-um *cālpiṉṟ\* aṉṟ\*-ē*.

Spoken by the confidante, while HE was behind the hedge, to HER who didn't have the strength [anymore] when [he] delayed marriage.

of-which-kindō live friend fully-grown

pepper grow- mountain-side- nightiṉ thundered-

cloud big rain fallen-say foam- pelt

male-monkey touch(inf.) slipped-off- flower smell- jack-tree ripe-fruit

mountain fall- waterfall collyrium/eat- ghat giving-

hill land-he intimacy

tender shoulder bentum quality-it not-so-itē.

Why is it, oh friend?

It is something noble, isn't it,

even when bending[[366]](#footnote-366) [my] soft shoulders,

the intimacy with the man from the hills,

where the waterfall plunging from the mountain

brings[[367]](#footnote-367) to the collyrium ghat[[368]](#footnote-368) the ripe fruit of the jackfruit tree

fragrant with flowers that had slipped off

at the touch of the male monkey with bushy(?)[[369]](#footnote-369) hair,

because[[370]](#footnote-370) great rains had fallen from the cloud

that thundered at night near the mountain side

grown with ripe pepper.

7b It is not noble, even bending [my] soft shoulders,

#### **KT 91** அவ்வையார் (C4:ஔவையார்): SHE/the courtesan/other woman

1. பரத்தையர்மாட்டுப் பிரிந்த தலைமகன் வாயில் வேண்டிப் புக்கவழித் தன் வரைத்தன்றி அவன் வரைத்தாகித் தன்னெஞ்சு நெகிழ்ந்துழித் தலைமகள் அதனை நெருங்கிச் சொல்லியது. 2. பரத்தையிற் பிரிந்து வந்தவழி வேறுபட்ட கிழத்தியைத் தோழி கூறியதூஉமாம்.

அரிற்பவர்ப் பிரம்பின் வரிப்புற விளைகனி

குண்டுநீ ரிலஞ்சிக் கெண்டை கதூஉந்

தண்டுறை யூரன் பெண்டினை யாயிற்

பலவா குகநின் னெஞ்சிற் படரே

யோவா தீயு மாரி வண்கைக்

கடும்பகட் டியானை நெடுந்தே ரஞ்சிக்

கொன்முனை யிரவூர் போலச்

சிலவா குகநீ துஞ்சு நாளே.

• **1a** அரிற்பவர்ப் C2+3v+4v, Cām.; அரிற்பவர் AT; அரிற்பவப் Nam.; அரிப்பவர்ப் L1, C1+3+4, EA, Cām.v; அரிப்பவர் G1+2, I; அரிப்பிர் G2v • **1b** பிரம்பின் L1, C1+2+3+4, EA, Cām.; பரம்பின் C3v, G1, Cām.v;[[371]](#footnote-371) மரம்பின் G1v; பாம்பின் G2 • **2b** ரிலஞ்சிக் L1, C1+2+3+4, G1+2, EA, Cām.; ரிலைஞ்சிக் Cām.v[[372]](#footnote-372) • **2d** கதூஉந் C3v+4, G2, EA, Cām.; ததூஉந் L1, C1+2+3, G1 • **4c** னெஞ்சிற் L1, C1+2+3, G1+2, EA, Cām.; னெஞ்சினிற் C4 • **6d** ரஞ்சிக் L1, C1+2+3, G1+2, Nam., EA; ரஞ்சி C2v+4, Cām. • **8a** சிலவா L1, C1+2+3+4, G1v+2, EA, Cām.; சிவவா G1

*aril* pavar pirampiṉ vari puṟam viḷai kaṉi

kuṇṭu nīr *ilañci+* keṇṭai katūum

taṇ tuṟai ~ūraṉ peṇṭiṉai ~āyiṉ

pala ~ākuka niṉ *neñciṉ* paṭar-ē

~ōvāt\* īyum māri vaṇ kai

kaṭum pakaṭṭ(u) yāṉai neṭum tēr añci

koṉ muṉai ~irav\* ūr pōla+

cila ~ākuka nī tuñcum nāḷ-ē.

1. Spoken approaching him by HER when her heart was hurt, being one that has a place with him without having a place of its own(?), as HE, who had separated because of the courtesans/other women, entered wishing for mediation/the door.

2. Spoken by the confidante to HER who was changed when he came after having separated from the courtesan/the other woman.

thicket creeper reediṉ line back ripen- ripe-fruit

depth water tank Keṇṭai(-fish) seizing-

cool ghat village-he woman-you become-if

many(n.pl) may-become your- heartiṉ afflictionē

stop-not giving- cloud generous hand

quick high elephant long chariot Añci

koṉ[[373]](#footnote-373) front line night village be-similar

few may-become you sleeping- dayē.

If [you] were[[374]](#footnote-374) to become the wife of the man

from the village near the cool ghat,

where Keṇṭai fishes in the tank with deep water seize[[375]](#footnote-375)

fruit with striped outside[[376]](#footnote-376) from the reed,

[forming] a thicket with creepers[[377]](#footnote-377),

the affliction of your heart might become much.

As in a village at night, near the terrible front line

of Añci with long chariots [and] swift high elephants,

of generous hand, a cloud that gives unceasingly,

the days that you sleep might become few.

4b ... may the affliction of your heart become much.

8b ... may the days that you sleep become few.[[378]](#footnote-378)

#### **KT 92** தாமோதரன்: SHE

காமமிக்க கழிபடர் கிளவியாற் பொழுது கண்டு சொல்லியது.

ஞாயிறு பட்ட வகல்வாய் வானத்

தளிய தாமே கொடுஞ்சிறைப் பறவை

யிறையுற வோங்கிய நெறியயன் மராஅத்த

பிள்ளை யுள்வாய்ச் செரீஇய

விரைகொண் டமையின் விரையுமாற் செலவே.

• **2a** தளிய L1, C1v+2+3+4, G1+2, EA, Cām.; தழிய C1 • **3d** மராஅத்த C2+3v, G2, EA, Cām.; மராத்த C1+3+4, G1; மார்த்த L1; மரத்த Cām.v; மாத்த Cām.v • **4c** செரீஇய L1, C1+2+3+4, G1v+2, EA, Cām.; செறீஇய G1 • **5ab** விரைகொண் டமையின் L1, C1+2+3+4, G1+2, EA, Cām.; விரைகொண் டவையும் C3v, G1v, Nacc, Cām.v

ñāyiṟu paṭṭa ~akal vāy vāṉatt\*

aḷiya tām-ē koṭum ciṟai+ paṟavai

~iṟai ~uṟa ~ōṅkiya neṟi ~ayal *marāatta*

piḷḷai ~uḷ vāy cerīiya

~irai *koṇṭ\* amaiyiṉ* viraiyum-āl celav\*-ē.

Uttered when seeing the time of day with a word of great distress from desire being excessive.

sun happened- widen- mouth sky

love/pity-they(n.pl.) self(pl.)ē curved wing bird(?)

seat have(inf.) been-high- way neighbourhood tree-/Marām(-tree)-

child inside mouth insert(inf./pey.p.a.)

food taken become-still-if[[379]](#footnote-379) hurrying-āl goingē∞

Pitiable [are] they, those birds[[380]](#footnote-380) with curved wings,

in the broad-mouthed sky where the sun has [just] risen/set,[[381]](#footnote-381)

[their] going so hurried when [their] children become quiet

with food inserted into the mouths,

in the tree near the path grown high [enough for them]

to have [their] seat [there][[382]](#footnote-382).

2b Full of love [are] they, those birds ...

4b with food to be inserted into the mouths

#### **KT 93** அள்ளூர் நன்முல்லை: SHE

வாயிலாகப் புக்கத் தோழிக்கு வாயின் மறுத்தது.

நன்னலந் தொலைய நலமிகச் சாஅ

யின்னுயிர் கழியினு முரைய லவர்நமக்

கன்னையு மத்தனு மல்லரோ தோழி

புலவியஃ தெவனோ வன்பிலங் கடையே.

• **1a** நன்னலந் L1, C1+2+3, G1+2, EA, Cām.; நந்நலந் C4 • **1b** தொலைய L1, C1+2+3+4, G1+2, Nac.., EA, Cām.; தொலைந்து C2v+4v, Nacc.v, Cām.v • **1c** நலமிகச் L1, C1+2+3+4, G1+2, EA, Cām.; நலமிசைச் IV • **2cd** முரைய லவர்நமக் L1, C1+2+3+4, G2, EA, Cām.; முரையி லவர்நமக் G1 • **3b** மத்தனு L1, C1+2+3+4, G1+2, EA, Cām.; மத்தரு IV • **3d** தோழி C2v, G1, Iḷ., Cām.; / L1, C1+2+3+4, G2, EA, Cām.v[[383]](#footnote-383) • **4a** புலவியஃ C2+3v, Iḷ.v, Cām.; புலவிய L1, C1+4, G1+2v, Nacc., May., Kūḻ., IV, EA, I; புல்லிய C3, G1v+2, Iḷ.; AT[[384]](#footnote-384)

*nal* nalam *tolaiya* nalam *mika+* cāay

iṉ +uyir kaḻiyiṉum uraiyal avar namakk\*

aṉṉai-~um *attaṉ-um* allar-ō tōḻi

*pulaviyaḵt\** evaṉ-ō ~aṉp\* ilam-kaṭai-~ē.

Mediation/the door refused to the confidante who had entered as a mediator.

good goodness get-lost(inf.) goodness be-much(inf.) exhausted

pleasant life pass-if-even don't-talk he(h.) us(dat.)

motherum fatherum is-not-so(h.)ō friend

sulking that whatō love not-we limit/am-kaṭai-ē.[[385]](#footnote-385)

Even if [our] dear life is passing,

since [our] innocence[[386]](#footnote-386) is lost [and] beauty wasting away fast,

don't speak:

isn't he mother and father [to us], friend?

Being vexed, what [is] that, [if his] love is not with us?

4b What [is] the [good] of being vexed?

With us there is no love [for him anymore].

4c What [is] the [good] of being vexed?

We are boundless in [our] love [for him].

#### **KT 94** கந்தக்கண்ணன்: SHE

பருவங் கண்டு ஆற்றாள் எனக் கவன்ற தோழிக்கு “ஆற்றுவல்” என்பதுபடத் தலைமகள் சொல்லியது.

பெருந்தண் மாரிப் பேதைப் பித்திகத்

தரும்பே முன்னு மிகச்சிவந் தனவே

யானே மருள்வேன் றோழி பானா

ளின்னுந் தமியர் கேட்பிற் பெயர்த்து

மென்னா குவர்கொல் பிரிந்திசி னோரே

யருவி மாமலைத் தத்தக்

கருவி மாமழைச் சிலைதருங் குரலே.

• **2cd** மிகச்சிவந் தனவே L1, C1+2+3, G1+2, EA, Cām.; மிகச்சிறந் திருந்தனவே C4 • **4c** கேட்பிற் L1, C1+2+3+4, G2, EA, Cām.; கேட்டிற் G1, Cām.v • **6c** தத்தக் C2, G1, Cām.; தக்க L1, C1+3+4, G2, EA, I, AT, Cām.v[[387]](#footnote-387) • **7d** குரலே L1, C1+2+3+4, G1, EA, Cām.; குயிலே G2

perum taṇ māri+ pētai pittikatt\*

arump\*-ē muṉṉum mika+ *civantaṉa-~ē*

yāṉ-ē maruḷvēṉ tōḻi pāl-nāḷ

iṉṉum tamiyar *kēṭpiṉ* peyarttum

eṉ +ākuvar-kol pirinticiṉōr-ē

~aruvi mā malai *tatta+*

karuvi mā maḻai+ cilai-tarum kural-ē.

Uttered by HER to express “I will the strength”, to the confidante who was anxious she would not have the strength [anymore] when seeing the season.

big cool shower folly large-flowered-jasmine-

budē beforeum be-much(inf.) they-became-red(n.pl.)ē

Iē I'm-confused friend part-day

nowum alone-they(h.) hear-if again

my-/what they-become(h.)kol separated-they(h.)ē

waterfall big mountain leap(inf.)

amount big rain resound- giving- voiceē∞

In a great cool shower these foolish large-flowered jasmine

buds, they have become very red already beforehand.

I, I'm confused, friend.

At midnight,

when he, still alone, hears again

the resounding voice[[388]](#footnote-388) of so much rain,

when the waterfall leaps from the big mountain,[[389]](#footnote-389)

what will become of him who is [still] separated [from me]?

3-5b I, I'm confused, friend, at midnight

when I, still alone[[390]](#footnote-390), hear again

the resounding voice ...

What will become of those [still] separated?

5c will he be mine [again], he who is [still] separated [from me]?

#### **KT 95** கபிலர்: HE

தலைமகன் பாங்கற்கு உரைத்தது.

மால்வரை யிழிதருந் தூவெள் ளருவி

கன்முகைத் ததும்பும் பன்மலர்ச் சாரற்

சிறுகுடிக் குறவன் பெருந்தோட் குறுமக

ணீரோ ரன்ன சாய

றீயோ ரன்னவென் னுரனவித் தன்றே.

• **1a** மால்வரை L1, C1+2v+3+4, G1+2, EA, Cām.; மாமலை C2 • **2a** கன்முகைத் C1+2+3+4, EA, Cām.; கன்முகை L1, G1+2, I; கண்முகைத் Cām.v; கன்முகத் AT; கனமுகந் ATv • **2d** சாரற் C1+2+3+4, G2, EA, Cām.; சாரி L1 • **3df.** குறுமக | ணீரோ C1+2+3+4, G2, EA, Cām.; குறுமகள் | நீரோ L1, C3, G1; குறமக | ணீரோ Cām.v[[391]](#footnote-391) • **4cf.** சாய | றீயோ L1, C1+2+3, G1, EA, Cām.; சாயல் | தீயோ C4; சாயற் | றீயோ G2

*māl varai* ~iḻi-tarum tū veḷ +aruvi

*kal* mukai+ tatumpum pal malar cāral

ciṟu kuṭi+ kuṟavaṉ perum tōḷ *kuṟu* makaḷ

nīr ōr aṉṉa cāyal

tī ~ōr aṉṉa ~eṉ +uraṉ avittaṉṟ\*-ē.

Declared to the companion by HIM.

big mountain fall- giving- purity white waterfall

stone cave resounding- many blossom slope

little home hill-inhabitant big shoulder short daughter

water one like[[392]](#footnote-392) grace[[393]](#footnote-393)

fire one like my- strength it-extinguishedē.

The big-shouldered little daughter of the hill habitant

from the small hamlet[[394]](#footnote-394)

on the slope with many blossoms, where in stone caves

the pure white waterfall resounds,

plunging down from the big mountain,

[her] grace, just like water, got

my strength, just like fire, extinguished.

#### **KT 96** அள்ளூர் நன்முல்லை: SHE / HE

தலைமகனை இயற்பழித்துத் தெருட்டுந் தோழிக்குத் தலைமகள் இயற்படச் சொல்லியது.[[395]](#footnote-395)

அருவி வேங்கைப் பெருமலை நாடற்

கியானெவன் செய்கோ வென்றி யானது

நகையென வுணரே னாயி

னென்னா குவைகொ னன்னுத னீயே.

• **1c** பெருமலை L1, C1+2+4, G1+2, Nacc.v, EA, Cām.; பருபரும‡ C3; பெருவரை Nacc., PP • **1d** நாடற் C1+2+3+4, G2, EA, Cām.; நாடற்நாடற் L1 • **2b** செயகோ C1+2+3+4, G2, EA, Cām.; செ\_கோ L1; சொல்கோ L1v • **3a** நகையென C2+4, G1+2, EA, Cām.; நகையேன் IV • **3b** வுணரே C1+2+3+4, G2, EA, Cām.; வுணரோ L1 • **4c** னன்னுத C1+2+3+4, G2, EA, Cām.; னனுத L1

aruvi vēṅkai+ peru *malai* nāṭaṟk(u)

yāṉ evaṉ ceyk\*-ō ~eṉṟi[[396]](#footnote-396) yāṉ atu

nakai ~eṉa ~uṇarēṉ āyiṉ

eṉ ākuvai-kol nal nutal nī-~ē.

SHE speaking to make clear [his] qualities, to the confidante who openly belittled HIS qualities.

waterfall Vēṅkai(-tree) tree mountain land-he(dat.)

I what I-do(sub.)ō you-say(sub.) I that

joke say(inf.) I-don't-realise if

my-/what you-becomekol good forehead youē.

“Waterfall, Vēṅkai on the big mountain, for the man from there,

what can I do?” you say. That

[is] a joke, if I don't realise so,

what will become of you, you with good forehead?

“Waterfall, Vēṅkai on the big mountain –

what can I do for the man from that place?”

you say.

If I don’t realise that is a joke,

will you be mine, you of good forehead?

Or, with the *kiḷavi* interpretation, SHE is talking to the confidante:[[397]](#footnote-397)

You say: “what can I do

for the man from the big mountain with Vēṅkai [and] waterfalls?”

– if I don't realise that is a joke,

what will become of you, you of good forehead?

#### **KT 97** வெண்பூதி: SHE

வரைவு நீட்டித்தவழித் தலைமகள் தோழிக்குச் சொல்லியது.

யானே யீண்டை யேனே யென்னலனே

யானா நோயொடு கான லஃதே

துறைவன் றம்மூ ரானே

மறையல ராகி மன்றத் தஃதே.

• **1d** யென்னலனே L1, C1+2+3+4, G1+2, Pēr., EA, Cām.; யென்னலன் Cām.v[[398]](#footnote-398); யென்னல திலனே Pēr.v • **2a** யானா L1, C2+3+4, G1+2, EA, Cām.; யானோ C1+3v, G1v

yāṉ-ē ~īṇṭaiyēṉ-ē eṉ *nalaṉ-ē*

~āṉā nōyoṭu kāṉalaḵt\*-ē

tuṟaivaṉ tam +ūrāṉ-ē

maṟai ~alar āki maṉṟattaḵt\*-ē.

Uttered to the confidante by HER when [he] delayed marriage.

Iē here-Iē my- innocenceē

end-not-[[399]](#footnote-399) pain-with seashore-grove-itē

ghat-he own(pl.)- village-he/village-not-heē[[400]](#footnote-400)

secret gossip become(abs.) village-common-it[[401]](#footnote-401)ē.

I, I am here. My innocence

with endless pain in the seashore grove.

The man from the ghat in his[[402]](#footnote-402) village.

The secret become gossip of public places.

3b The man from the ghat [is] in their village.

#### **KT 98** கோக்குளமுற்றன்: SHE

பருவங் கண்டு அழிந்த தலைமகள் தோழிக்கு உரைத்தது.

இன்ன ளாயின ணன்னுத லென்றவர்த்

துன்னச் சென்று செப்புநர்ப் பெறினே

நன்றுமன் வாழி தோழிநம் படப்பை

நீர்வார் பைம்புதற் கலித்த

மாரிப் பீரத் தலர்சில கொண்டே.

• **2a** துன்னச் C2+3v+4, G1v+2v, Cām.; துன்னாச் L1, C1+3, G1+2, EA, I, Cām.v; துன்னர்ச் C1, Cām.v • **3d** படப்பை L1, C2+3+4, G1+2, EA, Cām.; படப்டப்பை C1 • **5c** தலர்சில L1, C1+2+3+4, G1+2, Iḷ., EA, Cām.; தலர்சிலர் Iḷ.v, IV

iṉṉaḷ āyiṉaḷ nal nutal eṉṟ\* avar

*tuṉṉa+* ceṉṟu ceppunar+ peṟiṉ-ē

naṉṟu-maṉ vāḻi tōḻi nam paṭappai

nīr vār paim putal kalitta

māri pīratt\* alar cila koṇṭ\*-ē.

Declared to the confidante by HER who is desolate when seeing the season.

thus-she she-became good forehead said he(h.)

approach(inf.) gone saying-he(h.) obtain-ifē

good-itmaṉ live friend our- garden

water overflow- fresh shrub swollen-

shower Pīram(-creeper?)- blossom few(n.pl.) takenē∞

If someone[[403]](#footnote-403)

with a few Pīram blossoms swollen by the shower

in the fresh shrubs dripping with water in our garden

approached him [and] said:

“thus she has become, she of good forehead!”,

that would be good indeed, oh friend.

#### **KT 99** அவ்வையார் (G2: ஔவையார்): HE

பொருண் முற்றிப் புகுந்த தலைமகன் “எம்மை நினைத்தும் அறிதிரோ” என்ற தோழிக்குச் சொல்லியது.

உள்ளினெ னல்லெனோ யானே யுள்ளி

நினைத்தனெ னல்லெனோ பெரிதே நினைத்து

மருண்டனெ னல்லெனோ வுலகத்துப் பண்பே

நீடிய மரத்த கோடுதோய் மலிர்நிறை

யிறைத்துணச் சென்றற் றாஅங்

கனைப்பெருங் காம மீண்டுகடைக் கொளலே.

• **1ab** உள்ளினெ னல்லெனோ C1+2+3, G1, EA, Cām.; உள்ளினே னல்லேனோ L1; உள்ளினெ னல்லனோ C4, G2, Iḷ., AT, Cām.v • **1d** யுள்ளி C2+3v+4, G1+2v, Cām.; புள்ளி L1, C1+3; பள்ளி G1v+2, EA • **2a** நினைத்தனெ C1+2+3+4, G1+2, EA, Cām.; நினைத்தனே L1; நினைந்தனெ C2v, Iḷ. • **2b** னல்லெனோ C2+3, EA, Cām.; னல்லனோ L1, C1+4, G1+2, Iḷ., AT, Cām.v • **2d** நினைத்து L1, C1+2+3+4, G1+2, EA, Cām.; நினைந்தனேன் Cām.v; நினைந்து C2v, Iḷ., Cām.v, ER • **3ab** மருண்டனெ னல்லெனோ C2+3, EA, Cām.; மருண்டனே னல்லனோ L1; மருண்டனெ னல்லனோ C1+4, G1+2, Iḷ., AT, Cām.v • **4bc** மரத்த கோடுதோய் L1, C+3v, G2v, Iḷ., Cām.; மாத்த கோடுதோய் L1, C1+2v+3, Cām.v; மராத்த கோடுதோய் C2+3v, Iḷ.; மாஅத்த கோடுதோய் C4, G2, EA, I, ER; மராஅத்த கோடுதோய் Nacc., AT, Cām.v; மராத் தொடுதோய் Cām.v; மரத்த தோடுகொய் G1 • **4d** மலிர்நிறை C2+3v, Iḷ.v, Cām.; மலிநிறை Iḷ.; மலிர்சிறை L1, C1+3+4, G1+2v, EA, I, AT, Cām.v; மலிர்சிமை C4v, G1v+2, Cām.v • **5a** யிறைத்துணச் L1v, Cām.;[[404]](#footnote-404) யிறைத்துணைச் L1, C1+2v+3+4, G1+2, Iḷ., EA; யிறைத்துளை C2 • **5df.** றாஅங் | கனைப்பெருங் C2+4, G1v+2, Iḷ.v, EA, Cām.; றாங் | கனைப்பெருங் L1, C1+3, G1; றாங்க | மனைப்பெருங் Iḷ. • **6d** கொளலே L1, C1+2v+3+4, G1v, EA, Cām.v; கொளவே C2+3v, G2, Nacc., Cām., IrV; கொனலே G1

uḷḷiṉeṉ *alleṉ-ō* yāṉ-ē ~*uḷḷi*

*niṉaittaṉeṉ* *alleṉ-ō* perit\*-ē *niṉaittu*

maruṇṭaṉeṉ *alleṉ-ō* ~ulakattu+ paṇp\*-ē

nīṭiya *maratta kōṭu tōy* *malir niṟai*

~iṟaitt\* uṇa+ ceṉṟ\* aṟṟāaṅk\*

aṉai+ perum kāmam īṇṭu kaṭai+ *koḷal-ē*.

Uttered by HIM, who entered having accumulated wealth, to the confidante who said “do you [still] know us, at least having thought [of us]?”.

I-remembered not-so-Iō Iē remembered

I-thought not-so-Iō big-itē thought

I-was-confused not-so-Iō world- natureē

prolonged- tree- branch touch- flood- fullness

dispersed eat(inf.) gone subsided-like

such big desire here end takingē∞

Didn't I remember [and], remembering,

didn't I think a lot [of you/her?] [and], thinking [of you/her?]

wasn't I confused about the state of the world:

that a desire so great would end here,

like the big flood that disperses,

touching the long branches of trees,

[and then] subsides to be drunken[[405]](#footnote-405)?

#### **KT 100** கபிலர்: HE

1. பாங்கற்கு உரைத்தது. 2. அல்லகுறிப்பட்டு மீள்கின்றான் தன்னெஞ்சிற்குச் சொல்லியதூஉமாம்.

அருவிப் பரப்பி னைவனம் வித்திப்

பருவிலைக் குளவியொடு பசுமரல் கட்குங்

காந்தள் வேலிச் சிறுகுடி பசிப்பிற்

கடுங்கண் வேழத்துக் கோடுநொடுத் துண்ணும்

வல்வில் லோரிக் கொல்லிக் குடவரைப்

பாவையின் மடவந் தனளே

மணத்தற் கரிய பணைப்பெருந் தோளே.

• **1a** அருவிப் L1, C2+3+4, G1+2, EA, Cām.; அருவி C1 • **2b** குளவியொடு C2+3v, Cām.; குளயொடு C1, EA; குவியொடு L1, C3, G1+2, AT • **2cd** பசுமரல் கட்குங் L1, C1+2+3, Cām.; பசுமரல் கடுக்குங் G2, EA, I, AT, Cām.v; பசுமால் கடுக்குங் L1; பசுமாலக் கடுக்குங் G1 • **3** காந்தள் வேலிச் சிறுகுடி பசிப்பிற் C2+3v, G2, EA, ATv, Cām.; காந்தள் வேலிச் சிறுகுடிப் பசுப்பிற் L1, C1+3, G1; காந்தள் வேலிச் சிறுகுடிப் பசித்தெனக் C2v, ATv; காந்தளஞ் சிலம்பிற் சிறுகுடி பசித்தென May., Kūḻ., Caṅ., IV, Cām.v, ER; காந்தளஞ் சிலம்பிற் சிறுகுடி பசிப்பிற் AT • **4b** வேழத்துக் L1, C1+2v+3, G1+2, EA, AT, Cām.; யானைக் C2, May., Kūḻ., Caṅ., IV, ATv, Cām.v • **5b** லோரிக் L1, C1+2+3, G1+2, EA; லோரி Cām., IrV • **6c** தனளே L1, C1+2+3, G1v+2, EA, Cām.; தனனே C3v, G1

aruvi+ parappiṉ aivaṉam vitti+

paru vilai *kuḷaviyoṭu* pacu maral *kaṭkum*

*kāntaḷ vēli+* ciṟu kuṭi *pacippiṉ*

kaṭum kaṇ *vēḻattu+* kōṭu noṭutt\* uṇṇum

val vil +ōri+ kolli+ kuṭa varai+

pāvaiyiṉ maṭa vantaṉaḷ-ē

maṇattaṟk\* ariya paṇai+ perum tōḷ-ē.

1. Declared to the companion.

2. Uttered to [his] own heart, by him who came back, led astray by a wrong sign.

waterfall areaiṉ wild-rice sown

big leaf wild-jasmine-with green bowstring-hemp plucking-

Malabar-lily fence little home hungry-if

quick eye elephant-bull- tusk sold eating-

strong bow Ōri Kolli western mountain

imageiṉ inexperience she-cameē

uniting(dat.) difficult-they(n.pl.) bamboo big shoulderē.

She came, inexperience [herself][[406]](#footnote-406), like the image

on the western [side of] mount Kolli,

[belonging to] Ōri[[407]](#footnote-407) with strong bow,

where [people] eat by selling the tooth of the swift-eyed elephant

when they are hungry in small homes with Malabar-lily fences

that sow wild rice in the area of waterfalls [and]

pluck green bowstring hemp with large-leaved wild jasmine.[[408]](#footnote-408)

Difficult to unite with [were her] big bamboo shoulders.[[409]](#footnote-409)

#### **KT 101** பரூஉமோவாய்ப் (பருவுமோவாய், C1: பருவமோவாய்) பதுமன்: HE

1. தலைமகட்குப் (C1+3: தலைமகனார்குப், C5: தலைமகளுக்குப்) பாங்காயினார் கேட்பச் சொலலியது.

2. வலித்த நெஞ்சிற்குச் சொல்லிச் செலவழுங்கியதூஉமாம்.

விரிதிரைப் பெருங்கடல் வளைஇய வுலகமு

மரிதுபெறு சிறப்பிற் புத்தே ணாடு

மிரண்டுந் தூக்கிற் சீர்சா லாவே

பூப்போ லுண்கட் பொன்போன் மேனி

மாண்வரி யல்குற் குறுமக

தோண்மாறு படூஉம் வைகலோ டெமக்கே.

• **1a** விரிதிரைப் L1, C1+2+5, G1+4, EA, Cām.; வருதிரைப் C3 • **1df.** வுலகமு | மரிதுபெறு L1, C1+2, G2, EA; வுலகமும் | அரிதுபெறு C3+5, G1 • **5b** யல்குற் L1, C1+2+3+5, G1+2, Cām.; யாகக் EA • **6c** வைகலோ C5, G1+2; வைகலொ C2, EA, Cām.

*viri* tirai+ perum kaṭal vaḷaiiya ulakam-um

aritu peṟu ciṟappiṉ puttēḷ nāṭ\*-um

iraṇṭ\*-um tūkkiṉ cīr cālā-~ē

pū+ pōl uṇ kaṉ poṉ pōl mēṉi

māṇ vari ~alkul kuṟu makaḷ

tōḷ māṟu paṭūum vaikalōṭ\* emakk\*-ē.

1. Uttered to hear for those who are close to HER.

2. What suspends from going, uttered to a heart that has become greedy.

expand- wave big sea surrounding- worldum

difficult-it obtain- superiorityiṉ god landum

twoum lift-if excellence not-worthy-they(n.pl.)ē[[410]](#footnote-410)

flower similar collyrium eye gold similar body

glory line hip short daughter

shoulder change- happening- day-with us(dat.)ē∞

Weighing both:

the [whole] world surrounded by the broad-waved big sea

and the country of the gods, of an excellence hard to obtain[[411]](#footnote-411),

for us they are not equal in worth

to the day that comes and changes the shoulder

of the little woman with hips of glorious outline,

a body like gold [and] collyrium eyes like flowers[[412]](#footnote-412).

6b with the day [her] shoulders experienced opposition ...[[413]](#footnote-413)

#### KT 102 அவ்வையார் (ஔவையார்): SHE

ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி யான் யாங்கனம் (L1: யாங்ஙனம்) அற்றுவேன் என்கின்றது.

உள்ளி னுள்ளம் வேமே யுள்ளா

திருப்பினெம் மளவைத் தன்றே வருத்தி

வான்றோய் வற்றே காமஞ்

சான்றோ ரல்லர்யா மரீஇ யோரே.

[KT 102 missing in C5] • **2a** திருப்பினெம் L1, C2+3, G2, EA, Cām.; திருப்பினெ C1, G1 • **2d** வருத்தி L1, C1+2+3, G1+2, EA, Cām.; வருத்தின் Cām.v; வருந்தின் C2v, Cām.v; வருந்தி I • **4b-d** ரல்லர்யா மரீஇ யோரே C1+2+3v, G1+2, EA, Cām.; ரல்லயா மரீஇ யோரே L1; ரல்லயா மரீ\_\_\_\_ரே C3

uḷḷiṉ uḷḷam vēm-ē uḷḷāt\*

iruppiṉ em +aḷavaitt\* aṉṟ\*-ē *varutti*

vāṉ tōyv\* aṟṟ\*-ē kāmam

cāṉṟōr allar yām marīiyōr-ē.

SHE saying “how shall I have the strength?” to the confidante who was anxious she might not have the strength.

remember-if inside burning-ē remember-not

be-if our- measure-it is-not-soē made-to-suffer(abs.)

sky touch thus-itē desire

noble-he(h.) is-not-so-he(h.) we joined-he(h.)ē.

Remembering, it burns [us] inside;

not remembering, it is measureless[[414]](#footnote-414) to us[[415]](#footnote-415);

causing suffering it is such as to touch the skies – [that] desire.

He is not noble[[416]](#footnote-416), the man with whom we joined.

T.V.G.

2b ... it is not of our measure (= human measure?).

Srin.

2c ... it (i.e. such a behaviour) would not be [appropriate] to our limits.

#### **KT 103** வாயிலான் தேவன்: SHE

பருவங் கண்டு அழிந்த தலைமகள் தோழிக்குச் சொல்லியது.

கடும்புன றொடுத்த நடுங்கஞ ரள்ளற்

கவிரித ழன்ன தூவிச் செவ்வா

யிரைதேர் நாரைக் கெவ்வ மாகத்

தூஉந் துவலைத் துயர்கூர் வாடையும்

வாரார் போல்வர்நங் காதலர்

வாழேன் போல்வ றோழி யானே.

• **1b** றொடுத்த L1, C1+2v+3+5, G1+2, EA, Cām.v; றொகுத்த C2+3v+5v, Cām., IrV • **1c** நடுங்கஞ L1, C1+2+3+5, G1+2, EA, Cām.; நதுங்கயி IV[[417]](#footnote-417) • **2a** கவிரித C1+2+3+5, G2, EA, Cām.; கவிரித்த L1; கவரித G1 • **2c** தூவிச் L1, C1+2+3+5, G1+2, EA, Cām.; தவரிய L1v • **4b** துவலைத் L1, C1+2+3+5, G1+2v, Cām.; திவலைத் G2, EA

kaṭum puṉal *toṭutta* naṭuṅk\* *añar* aḷḷal

kavir itaḻ aṉṉa tūvi+ ce+ vāy

irai tēr nāraikk\* evvam āka+

tūum *tuvalai+* tuyar kūr vāṭai-~um

vārār pōlvar nam kātalar

vāḻēṉ pōlval tōḻi yāṉ-ē.

Uttered to the confidante by HER who is desolate at the sight of the season.

quick flood linked- tremble- sorrow mire

silkcotton-tree petal like feather red mouth

prey search- wader(dat.) trouble become(inf.)

spatter spray misery abundance north-windum

come-not-he(h.) he-is-similar(h.) our- lover(h.)

I-don't-live I-am-similar friend Iē.

Even with the north wind,

abounding in the misery of spattering spray,

so that the mire, trembling sorrow, stored by the quick flood,

becomes troublesome to the flamingo[[418]](#footnote-418) searching for prey,

with red mouth [and] feathers like the petals of the silkcotton,

he doesn't seem to come, our lover.

It seems I won't live, friend.

#### **KT 104** காவன்முல்லைப் பூதனார்: SHE

1. பிரிவின்கண் அற்றாளாகித் தலைமகள் தோழிக்குக் கூறியது.

2. சிறியவுள்ளிப் பெரிய மறக்க வேண்டாவோ என்ற தோழிக்குக் கிழத்தி கூறியதூஉமாம்.

அம்ம வாழி தோழி காதலர்

நூலறு முத்திற் றண்சித ருறைப்பத்

தாளித் தண்பவர் நாளா மேயும்

பனிபடு நாளே பிரிந்தனர்

பிரியு நாளும் பலவா குவவே.

• **2cd** றண்சித ருறைப்பத் L1, C1+2+3+5, G2, EA, Cām.; றண்சிதரு மறைப்பத் G1; றன்சிதர் மறைப்ப Cām.v • **5a** பிரியு L1, C1+2+3+5, G1+2, EA; பிரிவு Cām. • **5cd** பலவா குவவே L1, C1+2+3+5, G1, Cām.; பலவா கவ்வே C2v+3v, Nacc., Cām.v; பலவா குகவே G1v+2, EA, I, Cām.v; பலவா குபவே C2v, Cām.v, VP, ER

amma vāḻi tōḻi kātalar

nūl aṟu muttiṉ taṇ citar uṟaippa+

tāḷi+ taṇ pavar nāḷ ā mēyum

paṉi paṭu nāḷ-ē pirintaṉar

*piriyum* nāḷ-um pala ~*ākuva+~ē*.

1. Spoken to the confidante by HER who had no [more] strength during the time of separation.

2. Spoken by HER to the confidante, to say “in order to forget something big, shouldn't one remember something small?”[[419]](#footnote-419)

amma live friend lover(h.)

thread be-severed- pearliṉ cool drop drip(inf.)

Tāḷi[[420]](#footnote-420) cool creeper day cow grazing-

dew happen- dayē he-separated(h.)

separating- dayum many(n.pl.) become-they(n.pl.)ē.

Alas, oh friend, [our] lover

has parted[[421]](#footnote-421) on a day when dew falls,

when cows graze on the cool Tāḷi creeper [early in] the day,

so that cool drops drip like pearls from a broken thread.

All the days of separation will become many.

3b ... of the creeper cool below the Palmyra trees,

#### **KT 105** நக்கீரர்: SHE

வரைவு நீட்டித்தவிடத்துத் தலைமகள் தோழிக்குச் சொல்லியது.

புனவன் றுடவைப் பொன்போற் சிறுதினைக்

கடியுண் கடவுட் கிட்ட சில்குர

லறியா துண்ட மஞ்ஞை யாடுமகள்

வெறியுறு வனப்பின் வெய்துற்று நடுங்குஞ்

சூர்மலை நாடன் கேண்மை

நீர்மலி கண்ணொடு நினைப்பா கும்மே.

• **1b** றுடவைப் C2+3v+5, G1+2, Iḷ., EA, Cām.; றொடவைப் L1, C1+3, Iḷ.v, Cām.v[[422]](#footnote-422) • **1d** சிறுதினைக் C1+2+3+5, G1+2, EA, Cām.; சிறுதினை L1 • **2a** கடியுண் L1, C1+2+3+5, G1+2, EA, Cām.; கடியொண் Cām.v • **2c** கடவுட் L1, C1+2v+3+5, G1+2, EA, Cām.; கடவுளுக் C2 • **2d** சில்குர L1, C1+2v+3+5v, G1+2v, Iḷ., EA, AT, Cām.v; சிறுகுர C5, G2; செழுங்குர C2+3v, Nacc., IV, ATv, Cām., IrV, ER • **3b** துண்ட L1, C1, Iḷ.v, EA, Cām.; துண்டன Iḷ. • **4c** வெய்துற்று L1, C1+2+3+5, G1+2, EA, AT, Cām.; வேர்த்துற்று C3v, Iḷ., ATv, Cām.v • **4d** நடுங்குஞ் L1, C1+2+3+5, G2, EA, Cām.; நெடுங்குஞ் G1 • **6cd** நினைப்பா கும்மே L1, C1+2v+3+5, G1+2, EA, Cām.v; நினைப்பா கின்றே C2+3v, Iḷ., Cām., ER

puṉavaṉ *tuṭavai+* poṉ pōl ciṟu tiṉai+

kaṭi ~*uṇ* *kaṭavuṭk\** iṭṭa *cil* kural

aṟiyāt\* *uṇṭa* maññai ~āṭu makaḷ

veṟi ~uṟu vaṉappiṉ *veyt\* uṟṟu* naṭuṅkum

cūr malai nāṭaṉ kēṇmai

nīr mali kaṇṇoṭu niṉaipp\* ākum-+ē.

Uttered by HER to the confidante when [he] delayed marriage.

highland-he[[423]](#footnote-423) grove gold similar small millet

scent[[424]](#footnote-424) eat- god(dat.) put- few ear

know-not eaten- peacock dance- daughter

Veṟi(-dance) have- beautyiṉ hot-it had(abs.) trembling-

fear/deity mountain land-he intimacy

water be-full- eye-with thinking becoming-ē.

The intimacy with the man from the awe-inspiring[[425]](#footnote-425) mountain,

where trembles with heat, beautiful like a woman dancing the Veṟi,

the peacock that ate without knowing

from the few ears, laid out for the god to enjoy the fragrance,

of the gold-like small millet by the grove of the man

from the high ground,

is becoming thinking, with eyes full of tears.

#### **KT 106** கபிலர்: SHE

தலைமகன் தூது கண்டு கிழத்தி தோழிக்குக் கூறியது.

புல்வீ ழிற்றிக் கல்லிவர் வெள்வேர்

வரையிழி யருவியிற் றோன்று நாடன்

றீதி னெஞ்சத்துக் கிளவி நம்வயின்

வந்தன்று வாழி தோழி நாமு

நெய்பெய் தீயி னெதிர்கொண்டு

தாமணந் தனையமென விடுகந் தூதே.

• **1a** புல்வீ L1, C1+2+3+5, G1, EA, Cām.; புல்வி G2 • **1b** ழிற்றிக் C2+3v+5, G1v+2, EA, Cam; ழாற்றிக் L1, C1+3, G1, Cām.v; ழித்திக் C3v, Cām.v • **3a** றீதி C2+5, G1v+2, EA, Cām.; றீதின் L1, C1+3, G1, Cām.v • **4a** வந்தன்று L1, C1+2+3+5, G1+2, EA, Cām.; நயந்தன்று Cām.v, VP • **4b-d** வாழி தோழி நாமு C1+2+3+5, G1+2, EA, Cām.: தோழி L1 • **6ab** தாமணந் தனையமென C2+3v+5v, G1v, Nacc.;[[426]](#footnote-426) தான்மணந் தனையமென Cām., VP, ER; தாமளந் தனையமென L1, C1+3+5, G1+2, EA, Cām.v; தாம்வரைந் தனையமென Iḷ.; தன்வரைந் தனையமென Cām.v

pul vīḻ *iṟṟi+* kal +ivar veḷ vēr

varai ~iḻi aruviyiṉ tōṉṟum nāṭaṉ

tīt\* il neñcattu+ kiḷavi nam-vayiṉ

*vantaṉṟu* vāḻi tōḻi nām-um

ney pey tīyiṉ etirkoṇṭu

*tām maṇantaṉaiyam* eṉa viṭukam tūt\*-ē.

Spoken by HER to the confidante at the sight of HIS messenger.

low aerial-root talbot-fig stone climb- white root

mountain fall- waterfalliṉ appearing- land-he

fault-not heart- word us-at

it-came live friend weum

ghee rain- fireiṉ received

self(pl.) united- such-we say(inf.) we-let(sub.) messengerē.

Word has come to us, oh friend,

from[[427]](#footnote-427) the faultless heart of the man from a land where,

like the waterfall descending the mountain,

appears the stone-climbing white root of the talbot fig

with low aerial roots.[[428]](#footnote-428)

After receiving [his words] like fire into which ghee is poured,

we too shall send a message saying

“we are [still] those he united with[[429]](#footnote-429)”.

5+6b We too send a message saying “we are [still] the ones that have received

[him] like fire into which ghee pours [and that] he united with.”

#### **KT 107** மதுரைக் கண்ணனார்: SHE

பொருண் முடிந்து (C3+5: முதித்து C2: பொருள் முற்றி) வந்த தலைமகனையுடைய கிழத்தி காம மிக்க கழிபடர் கிளவியாற் கூறியது.

குவியிணர்த் தோன்றி யொண்பூ வன்ன

தொகுசெந் நெற்றிக் கணங்கொள் சேவ

னள்ளிருள் யாமத் தில்லெலி பார்க்கும்

பிள்ளை வெருகிற் கல்கிரை யாகிக்

கடுநவைப் படீஇயரோ நீயே நெடுநீர்

யாண ரூரன் றன்னொடு வதிந்த

வேம வின்றுயி லெடுப்பி யோயே.

• **1d** வன்ன L1, C1+2+3+5, G1+2, EA, Cām.; வென்னத் Cām.v • **2df.** சேவ | னள்ளிருள் C2v+3v+5, G2, EA, Cām.; சேவ | னல்லிருள் C1+2, Cām.v; சேவல் | நல்லிருள் L1, C3, G1 • **3d** பார்க்கும் L1, C1+2+3v+5, G1v+2, EA, Cām.; பாற்கும் C3, G1 • **6b-d** ரூரன் றன்னொடு வதிந்த C2v+5, G2, EA, AT, Cām.; ரூரனொடு (னோடு) L1, C1+2()+3, G1, YV, Cām.v, ER[[430]](#footnote-430) • **7ab** வேம வின்றுயி C2v, Cām.; வதிந்தவெம் மின்றுயி C2+3v+5, G1v+2, EA, I, AT, Cām.v;[[431]](#footnote-431) வதிந்தயெம் மின்றுயி L1, C1+3, G1

kuvi ~iṇar tōṉṟi ~oḷ pū ~aṉṉa

toku cem neṟṟi+ kaṇam koḷ cēval

*naḷ* +iruḷ yāmatt\* il +eli pārkkum

piḷḷai verukiṟk\* alk\* irai ~āki+

kaṭu navai paṭīiyar-ō nī-~ē neṭu nīr

yāṇar *ūraṉ taṉṉoṭu* *vatinta*

*~ēmam* iṉ tuyil eṭuppiyōy-ē.

Spoken with words of distress out of excessive desire for HIM, who was coming after he had accumulated wealth.

heap- cluster Malabar-lily[[432]](#footnote-432) bright flower like

gather- red front flock take- cock

middle[[433]](#footnote-433) darkness midnight- house rat looking-for-

young-one wild-cat(dat.) last- prey become(abs.)

quick punishment may-happenō youē long water

fertility village-he self-with stayed-

delight pleasant sleep aroused-youē∞

Cock with your troupe [and your] forehead gathering red

like the bright flower of the Malabar lily in overlapping clusters,

may you suffer severe punishment,

becoming lasting[[434]](#footnote-434) prey for the young wild cat that

looks for rats in the house at midnight in the deep of darkness

– you who aroused me from the delightful, pleasurable sleep

I dwelt in with him, the man from the fertile village

at the long water.

#### **KT 108** வாயிலான் தேவன்: SHE

பருவங் கண்டு அழிந்த தலைமகள் தோழிக்குக் கூறியது.

மழைவிளை யாடுங் குன்றுசேர் சிறுகுடிக்

கறவை கன்றுவயிற் படரப் புறவிற்

பாசிலை முல்லை யாசில் வான்பூச்

செவ்வான் செவ்வி கொண்டன்

றுய்யேன் போல்வ றோழி யானே.

• **1d** சிறுகுடிக் L1, C1+2+3+5v, G1+2, EA, Cām.; சிறுநெறி C5 • **2a** கறவை C2+5, G2, EA, Cām.; கறவைக் L1, C1+3, G1+2v • **2bc** கன்றுவயிற் படரப் L1, C1+2+3+5, G1+2, Cām.; கன்று வயிற்படர் EA, I • **2d** புறவிற் L1, C1+2+5, G2, EA, Cām.; புறவில் G1; புற\_ல் C3 • **4a** செவ்வான் C1+2+3v+5, G1+2, EA, Cām.; செவ்வறன் L1, C3, G1v, Cām.v[[435]](#footnote-435) • **5a** றுய்யேன் C2+3v+5, G2, EA, Cām.; றுய்யன் L1, C1+3, G1; றுய்வன் Cām.v

maḻai viḷaiyāṭum kuṉṟu cēr ciṟu *kuṭi+*

kaṟavai kaṉṟu-vayiṉ *paṭara+* puṟaviṉ

pāc\* ilai mullai ~āc\* il vāṉ pū+

ce+ *vāṉ* cevvi koṇṭaṉṟ\*

*uyyēṉ* pōlval tōḻi yāṉ-ē.

Spoken to the confidante by HER was desolate at the sight of the season.

rain playing- hill join- little home

milk-cow calf-at set-out-(inf.) woodlandiṉ

green leaf jasmine flaw-not sky flower

red sky redness it-took

I-don't-live similar-I friend Iē.

For the cows to set out[[436]](#footnote-436) for [their] calves,

to the little homes[[437]](#footnote-437) joining hills on which rain is playing,

in the woodland the flawless sky[-bright] flower of jasmine

has taken the redness of the red sky.[[438]](#footnote-438)

I don't seem to live, friend.

Srin.

1+2b While the cows of the small village situated on the hill [slope]

on which rain [clouds] are playing run with the calves,

#### **KT 109** நம்பி குட்டுவன(ார்): the confidante

சிறைப்புறம். தம் வேறுபாடு கண்ட புறத்தார் அலர் கூறுகின்றமை தோன்றத் தோழி தலைமகட்குக் கூறுவாளாய்க் கூறியது. (C5: சிறைப்புறம்.)

முடக்கா லிறவின் முடங்குபுறப் பெருங்கிளை

புணரி யிகுதிரை தரூஉந் துறைவன்

புணரிய விருந்த ஞான்று

மின்னது மன்னோ நன்னுதற் கவினே.

• **1a** முடக்கா L1, C1+2+3, G1, Cām.; முட்கா C5, G1v+2, EA, I, AT, Cām.v, VP, IvR, ER • **1d** பெருங்கிளை L1, C1+2+3, EA, Cām.; பெருங்கிளைப் C5, G2 • **2a** புணரி C2+3v+5, G1v+2, EA, Cām.; யுணரி L1, C1+3, G1, Cām.v • **2b** யிகுதிரை C2v+5, G2, EA, AT, Cām.; யிஃதிரை L1, C1+3, G1, Cām.v;[[439]](#footnote-439) மிகுதிரை C2, ATv, Cām.v • **3ab** புணரிய விருந்த C2+3v, EA, Cām.; புணரி யவிந்த L1, C1+3+5, G1+2, Cām.v[[440]](#footnote-440) • **4ab** மின்னது மன்னோ C1+2+3+5, EA, Cām.; மன்னது மின்ன L1 • **4c** நன்னுதற் L1, C1+2+3+5, G1+2v, EA, Cām.; நன்னுதல் G2

*muṭa+* kāl iṟaviṉ muṭaṅku puṟam perum kiḷai

puṇari ~*iku tirai* tarūum tuṟaivaṉ

puṇariya ~irunta ñāṉṟ\*-um

iṉṉatu maṉ-+ō nal nutal kaviṉ-ē.

Hedge. Spoken as if speaking to HER by the confidante so that [HE] would realise the gossip spoken by outsiders who had seen the changes in her.

bend leg prawniṉ bend- back big family

ocean break- wave giving- ghat-he

unite(inf.) been- whenum

such-itmaṉṉō good forehead beautyē.

Each time the man from the ghat, where breaking ocean waves

yield[[441]](#footnote-441) big bent-backed hordes of bent-legged prawns,

has been there to unite with [you/her],

such [is] surely the good forehead's beauty?[[442]](#footnote-442)

T.V.G.

4b [is] such, alas, the good forehead's beauty.[[443]](#footnote-443)

#### **KT 110** கிள்ளிமங்கலங்கிழார் (கிளிம.): SHE

1. பருவங் கண்டு அழிந்த தலைமகள் தோழிக்கு உரைத்தது. 2. தலைமகனைக் கொடுமை கூறித் தலைமகளைத் தோழி வற்புறீஇயதூஉமாம்.

வாரா ராயினும் வரினு மவர்நமக்

கியாரா கியரோ தோழி நீர

நீலப் பைம்போ துளரிப் புதல

பீலி யொண்பொறிக் கருவிளை யாட்டி

நுண்மு ளீங்கைச் செவ்வரும் பூழ்த்த

வண்ணத் துய்ம்மல ருதிரத் தண்ணென்

றின்னா தெறிதரும் வாடையோ

டென்னா யினள்கொ லென்னா தோரே.

• **2df.** நீர | நீலப் C2+3v, Nacc., Cām.; நீர்நீலைப் C3; நீர்நிலைப் L1, C1, G1, EA, AT, Cām.v; வாழி | நீர்நிலைப் C5, G2 • **3c** துளரிப் L1, C1+2+3+5, G2v, EA, I, Cām.; துளீரிப் G1; துளரிய G2 • **3df.** புதல(ப்) | பீலி C2()+3v, Cām.; புதன்மலி L1, C1+3, G1+2, AT, Cām.v; புதல்மலி C5, G2v; புதம்பிலி G1v, EA • **4d** யாட்டி L1, C1+2+3+5, G1+2, ATv, Cām.; / G1v, EA, I, AT[[444]](#footnote-444) • **5a** நுண்மு C1+2, G1v, EA, Cām.; நுண்முள் L1, C3+5, G1+2 • **6b** துய்ம்மல C5, G1v+2, EA, Cām.; துய்மல L1, C2; துய்வமல C1+3, G1 • **7b** தெறிதரும் L1, C1+2+3, G1, Cām.; வெறிதரும் C5, G2, AT, Cām.v, VP; தெறிவரும் G1v, EA, I, Cām.v, IrV • **7c** வாடையோ L1, C5, G1+2; வாடையொ C2, EA, Cām., IrV • **8b** யினள்கொ C2+3+5, G2, EA, Cām.; யினள்கொல் L1, C1+3v, G1

vārār āyiṉum variṉum avar namakk(u)

yār ākiyar-ō tōḻi *nīra*

*nīla+* paim pōt\* *uḷari+* putala

pīli ~oḷ poṟi+ karuviḷai ~*āṭṭi*

nuṇ muḷ īṅkai+ ce+ ~arump\* ūḻtta

vaṇṇam tuy malar utira+ taṇṇeṉṟ\*

*iṉṉāt\** eṟi tarum vāṭaiyōṭ\*

eṉ +āyiṉaḷ-kol eṉṉātōr-ē.

1. Told to the confidante by HER who was desolate at the sight of the season.

2. The confidante encouraging HER after having talked to HIM about [his] cruelty.

come-not-he(h.) if-even come-if-even he(h.) us(dat.)

who become-he(h.)/may-becomeō friend watera

blue green bud whiffled(abs.) shruba

peacock-feather bright spot Karuviḷai(-plant) shaken

fine thorn mimosa red bud withered-

colour filament blossom drop-off(inf.) cool-said 380.6

unpleasant-it throw- giving- north wind-with

what/my she-has-becomekol said-not-he(h.)ē∞

Whether he doesn't come, whether he does,

what is he to us now[[445]](#footnote-445), friend?

– he who didn't say: what has become of her

with the north wind tossing about unsweetly,

cold, for blossoms to drop off in colourful filaments

that have withered as red buds on the fine-thorned mimosa,

after it has shaken the Karuviḷai creepers,

bright eyes of peacock feathers in the shrubs,

[and] ruffled the green buds of the blue [lilies] of the water[[446]](#footnote-446).

2b+8b what can he be to us, friend,

who has not asked: has she become mine?

3b [and] made to rot the water-blue fresh buds.[[447]](#footnote-447)

#### **KT 111** தீன்மிதி (தீன்மதி) நாகன்: the confidante

வரைவு நீட்டித்தவழித் தலைமகள் வேறுபாடு கண்டு வெறியெடுப்பக் (C5: வெறியெடுக்கக்) கருதிய தாயது நிலைமை தலைமகட்குச் சொல்லுவாளாய்த் தலைவன் சிறைப்புறமாகத் தோழி கூறியது (C5, EA: தலைமகன் ச. சொல்லியது).

மென்றோ ணெகிழ்த்த செல்லல் வேலன்

வென்றி நெடுவே ளென்னு மன்னையு

மதுவென வுணரு மாயி னாயிடைக்

கூழை யிரும்பிடிக் கைகரந் தன்ன

கேழிருந் துறுகற் செழுமலை நாடன்

வல்லே வருக தோழிநம்

மில்லோர் பெருநகை காணிய சிறிதே.

• **3d** னாயிடைக் C1+2+3+5, G1+2, EA, Cām.; னாயிடை L1 • **5a** கேழிருந் C2+5, EA, Cām.; கேளிருந் L1, C1+3, G1+2 • **5c** செழுமலை L1, C1+2+3+5, G1+2, EA, Cām.v; கெழுமலை C2v, Cām., VP, IrV, ER[[448]](#footnote-448) • **6c** தோழிநம் L1, C1+2+3+5, G1, EA; தோழிந Cām. • **7a** மில்லோர் L1, C1+2+3+5, G1+2v, EA, Cām.; மல்லோர் G2, Cām.v

meṉ tōḷ nekiḻtta cellal vēlaṉ

veṉṟi neṭu vēḷ eṉṉum aṉṉai-~um

atu ~eṉa ~uṇarum āyiṉ āyiṭai+

kūḻai ~irum piṭi+ kai karantaṉṉa

kēḻ irum tuṟu kal *ceḻu* malai nāṭaṉ

vallē varuka tōḻi nam

*+illōr* peru nakai kāṇiya ciṟit\*-ē.

Uttered by the confidante, when HE was behind the hedge, as if talking to HER about the state of the mother who intended to exorcise the deity at the sight of HER changes, when [he] delayed marriage.

soft shoulder loosened- distress spear-he

victory long desire/Murukaṉ saying- motherum

that say realizing- if at-that-time

short dark elephant(f.) hand hidden-like

lustre dark thick stone ample mountain land-he

strongē[[449]](#footnote-449) may-come friend us-

house-they(h.)/not-he(h.) big joke see little-itē∞

Quickly he may come, friend,

the man from the mountain land ample in lustrous dark thick stones

like short, dark, elephant cows hiding [their] trunks,

in order to see a little of the great laughter among those in our house

on the occasion[[450]](#footnote-450) of the priest's saying about the distress that

emaciated the soft shoulder:

“[it is] Murukaṉ[[451]](#footnote-451), long [be his] victory”,

and mother realises[[452]](#footnote-452): That['s it].

7b in order to see a little of the big joke that it wouldn't be him for us,[[453]](#footnote-453)

#### **KT 112** ஆலத்தூர்கிழார்: SHE

வரைவு நீட்டித்தவழித் தலைமகள் தோழிக்குச் சொல்லியது.

கௌவை யஞ்சிற் காம மெய்க்கு

மெள்ளற விடினே யுள்ளது நாணே

பெருங்களிறு வாங்க முரிந்துநிலம் படாஅ

நாருடை யொசிய லற்றே

கண்டிசிற் றோழியவ ருண்டவென் னலனே.

• **2b** விடினே L1, C1+2+3v+5, G1+2, EA, Cām.; லிடினே C3 • **3a** பெருங்களிறு L1, C2+3+5, G1+2, EA, Cām.; பெ‡ருங்களிறு C1 • **3cd** முரிந்துநிலம் படாஅ L1, C1+2+3, G1, Cām.; முரிந்து நிலம்படாஅ G2, EA, I, AT; முரிந்து நிலம்படர் C5, G1v, Cām.v • **4a** நாருடை L1, C1+2+3+5, G1v+2, EA, Cām.; நாளுடை G1, Cām.v • **5b** றோழியவ C1+2+3+5, G1+2, EA, Cām.; றோழிய L1

kauvai ~añciṉ kāmam eykkum

eḷ +aṟa viṭiṉ-ē uḷḷatu nāṇ-ē

perum kaḷiṟu vāṅka murintu nilam *paṭāa*

*nār* uṭai ~ociyal aṟṟ\*-ē

kaṇṭiciṉ tōḻi ~avar uṇṭa ~eṉ nalaṉ-ē.

Uttered to the confidante by HER when [he] delayed marriage.

scandal fear-if desire growing-weary-

censure subside let-ifē be-it shameē

big bull-elephant drag(inf.) bent ground happen-not

bark-possess splintering thus-itē

see(ipt.) friend he(h.) eaten- my- innocenceē.

If one fears scandal desire will grow weary.

If one lets censure subside there is shame.[[454]](#footnote-454)

It [is] like the splintering [of the branch][[455]](#footnote-455) full of bark[[456]](#footnote-456),

bent without reaching the ground when the elephant bull drags [it]

– see, friend, my innocence he has eaten.

2b if letting go of it (the desire) for censure to subside ...

5b Look, friend, my beauty eaten by them (= the gossipers/relatives

who express censure)[[457]](#footnote-457)

#### **KT 113** மாதிரத்தன் (மாதீரத்தன், மாதீர்த்தன்): the confidante

பகற்குறி நேர்ந்த தலைமகற்குக் குறிப்பினாற் குறியிடம் பெயர்த்துச் (C1: பொய்த்துச்) சொல்லியது.

ஊர்க்கு மணித்தே பொய்கை பொய்கைக்குச்

சேய்த்து மன்றே சிறுகான் யாறே

யிரைதேர் வெண்குரு கல்ல தியாவதுந்

துன்னல்போ கின்றாற் பொழிலே யாமெங்

கூழைக் கெருமண் கொணர்கஞ் சேறு

மாண்டும் வருகுவள் பெரும்பே தையே.

• **1c** பொய்கை C2+3v+5, G1v+2, EA, Cām.; / L1, C1+3, G1[[458]](#footnote-458) **•** **2ab** சேய்த்து மன்றே C2+3v+5, G1+2, EA, Cām.; சேய்\_\_ மன்றே L1, C3; சேய்த்து மன்று Iḷ., Cām.v; சேய்த்தே மன்றே C1; சேய்மையு மன்றே L1v • **3b** வெண்குரு L1, C1+2+3+5, G1v+2, EA, Cām.; வொண்குரு G1 • **3d** தியாவதுந் L1, C1+2v+3+5, G1+2, EA, Cām.; தியாவருந் C2+3v, G1v, Cām.v • **4ab** துன்னல்போ கின்றாற் C1+3+5, G1+2, KKv, EA, Cām.; துன்னல் போகின்றாற் C2, I, AT; துன்னல்போ கின்றார் L1; துன்னலோ வின்றே KK • **5a-c** கூழைக் கெருமண் கொணர்கஞ் C2, KK, Nacc., Cām.; கூழைக் கெருமண் குணர்கஞ் C3, G1; கூழைக் கெருமண் சோறு KKv; கூழை(க்) கருமண் குணர்கஞ் L1, C1(); கூழைக் கேர்மணங் கொணர்கஞ் C2v+5, G2, EA, I, AT; கூழைக் கேர்மணங் குறுகம் G1v, Cām.v; கூழைக் கேருமணங் குணர்கஞ் G1v, Cām.v; கூழைக் கெருமணங் கொணர்கஞ் VP, ER • **6cd** பெரும்பே தையே C2+3v+5, G1v+2, EA, Cām.; பெரும்பேதை யையே L1, C1+3, G1

ūrkk\*-um aṇitt\*-ē *poykai* poykaikku

cēytt\*-um *aṉṟ\*-ē* ciṟu kāṉ yāṟ\*-ē

~irai tēr *veḷ* kuruk\* allat(u) *yāvat\*-um*

tuṉṉal *pōkiṉṟ\*-āl* poḻil-ē yām em

*kūḻaikk\** *eru maṇ* koṇarkam cēṟum[[459]](#footnote-459)

āṇṭ\*-um varukuvaḷ perum pētai-~ē.

Changing the place of meeting by [the way of] allusion to HIM, who has been granted day trysts.

village(dat.)um close-itē pond pond(dat.)

distance-itum is-not-soē little forest riverē

prey search- white wader not-so-it anything

approaching it-doesn't-goāl groveē we our-

short/clay(dat.) dung earth we-fetch(sub.) we-go(sub.)

thereum she-comes big follyē.

Near the village [is] the pond, and from the pond

not far is the little forest river.[[460]](#footnote-460)

None but the white egret(?) searching for prey

ever goes near the grove.

We

will go fetch dung [and] earth for [our] clay.[[461]](#footnote-461)

There too she will come, foolishness[[462]](#footnote-462) herself.

5b We go fetch silt for our short [hair].

5c We go fetch red waterlilies for our short [hair].

#### **KT 114** பொன்னாகன்: the confidante

இடத்துய்த்து நீங்குந் தோழி தலைமகற்குக் கூறியது.

நெய்தற் பரப்பிற் பாவை கிடப்பினெ

னின்குறி வந்தனெ னியறேர்க் கொண்க

செல்கஞ் செலவியங் கொண்மோ வல்கலு

மார லருந்தும் வயிற்ற

நாரை மிதிக்கு மென்மக ணுதலே.

• **1df.** கிடப்பினெ | னின்குறி L1, C1+2+3+5, G1+2, Nacc., EA, Cām.v; கிடப்பி | நின்குறி C2v+5v, G1v, Nacc., Cām., ER • **2b** வந்தனெ L1, C1+2+3+5, G1, EA, Cām.; வந்தன G2 • **3d** வல்கலு L1, C1+2+3+5, G1+2, Iḷ.v, EA, Cām.; வைகலு Iḷ., Cām.v • **4a** மார C2+5, G1v+2, EA, Cām.; மாரா L1, C1+3, G1 • **4b** லருந்தும் C2+3v+5, G1v+2, EA, Cām.v; லருந்த L1, C1+2v+3, G1, Cām., ER; லருந்திய Cām.v[[463]](#footnote-463) • **5cd** மென்மக ணுதலே L1, C1+2+3+5, G1+2, EA, Cām.; மென்மதி நுதலே Cām.v

neytal parappiṉ pāvai *kiṭappiṉeṉ*

niṉ kuṟi vantaṉeṉ iyal tēr koṇka

celkam cela viyam koṇmō *alkal-um*

*āral* *aruntum* vayiṟṟa

nārai mitikkum eṉ *makaḷ* nutal-ē.

Spoken to HIM by the confidante who leaves [him] after having led [him] to the place [of meeting].[[464]](#footnote-464)

blue-waterlily extensioniṉ image/doll I-laid-down

your- sign I-came move-forward- chariot man-from-the-sea(?)[[465]](#footnote-465)(voc.)

we-go(sub.) go(inf.) order take(ipt.) nightum

Āral(-fish) eating- bellya

wader treading- my- daughter foreheadē.

I laid down [my] doll on a spread of blue waterlilies.

I came to your sign, o man from the sea with speedy chariot.

We should go; obey the order to go.[[466]](#footnote-466)

The one with a belly that eats Āral fish even at night[[467]](#footnote-467),

the heron treads on my daughter's forehead.

#### **KT 115** கபிலர்: the confidante

உடன்போக்கு ஒருப்படுத்து மீளுந் தோழி தலைமகற்குக் கூறியது (C5: சொல்லியது).

பெருநன் றாற்றிற் பேணாரு முளரே

யொருநன் றுடைய ளாயினும் புரிமாண்டு

புலவி தீர வளிமதி யிலைகவர்

பாடமை யொழுகிய தண்ணறுஞ் சாரன்

மென்னடை மரையா துஞ்சு

நன்மலை நாட நின்னல திலளே.

• **1ab** பெருநன் றாற்றிற் L1, C1+2+3+5, G1+2, Iḷ.v, EA, AT, Cām.; பெருநன் றாற்றிய G1v, Cām.v; பெருநன் றொன்றிற் Iḷ., AT, Cām.v • **2a** யொருநன் L1, C1+2+3+5, G1+2, Iḷ., EA, Cām.; வொருநன் C5v; யொருகன் Iḷ.v • **2b** றுடைய C2v+5, G1+2, EA, Cām.; றுடையா L1, C1+3, Iḷ.; குடைய C2 • **2d** புரிமாண்டு L1, C1+2v+3+5, G1+2, EA, ATv, Cām.; புரிமாணாது G1v, Cām.v; புரிமாண் C2, AT • **3b-d** தீர வளிமதி யிலைகவர் L1, C1+2+3+5, G1, Iḷ., Cām.; தீர வழிமதி யிலைகவர் Iḷ.v; தீர்வழி மதியிலை கவரப் EA, I, Cām.v; தீர்வளி மதியிலை கவரப் G2 • **4b** யொழுகிய L1, C1+2+3v+5, G1v+2, EA, Cām.; பொழுகிய Cām.v; யொளுகிய C3, G1 • **6cd** நின்னல திலளே C1+2+3+5, G1, EA, Cām.; னின்னல திலளே L1; நின்னல திலனே G2

peru naṉṟ\* *āṟṟiṉ* pēṇār-um uḷar-ē

~oru *naṉṟ\** uṭaiyaḷ āyiṉum puri *māṇṭu*

pulavi *tīra ~aḷimati* ~ilai *kavarp\**

āṭ\* amai ~oḻukiya taṇ naṟum cāral

meṉ naṭai maraiyā tuñcum

nal malai nāṭa niṉ alat\* ilaḷ-ē.

Spoken to HIM by the confidante who returns after having persuaded [her] to go away together.

big good-it do-if esteem-not-they(h.)um are-they(h.)ē

one good-it posses-she if-even desire become-big(abs.)

sulking end(inf.) love/pity(ipt.) leaf seized

play- bamboo flown- cool fragrant slope

tender gait wild-cow sleeping-

good mountain land-he(voc.) you- not-so-it not-sheē.

If [someone] does something very good,

there are also those who don't value [it].[[468]](#footnote-468)

Even if she possesses only one good, take care of [her]

to end the sulking, as desire has grown.

O man from the land of good mountains,

where wild cows with tender gait seize leaves [and] sleep

on the cool, fragrant slope where dancing bamboo has grown long,

without you she doesn't exist.

#### **KT 116** இளங்கீரன்: HE

இயற்கைப்புணர்ச்சி புணர்ந்து நீங்குந் தலைமகன் தன்னெஞ்சிற்குச் சொல்லியது.

யானயந் துறைவோ டேம்பாய் கூந்தல்

வளங்கெழு சோழ ருறந்தைப் பெருந்துறை

நுண்மண லறல்வார்ந் தன்ன

நன்னெறி யவ்வே நறுந்தண் ணியவே.

• **3b** லறல்வார்ந் C2+3v+5, G1v+2, EA, Cām.; லறவார்ந் L1, C1+3, G1; லறலார்ந் Cām.v

yāṉ nayant\* uṟaivōḷ tēm pāy kūntal

vaḷam keḻu cōḻar uṟantai+ perum tuṟai

nuṇ maṇal aṟal *vārnt*aṉṉa

nal neṟiya+-~ē naṟum taṇṇiya-~ē.

HE who leaves [her] after having consummated the natural union, speaking to [his] own heart.

I longed-for remaining-she honey spread- tresses

wealth have- Cōḻa(h.) Uṟantai big ghat

fine sand water overflown-like

good curly-they(n.pl.)ē fragrant cool-she(n.pl.)ē.

The honey-scented[[469]](#footnote-469) tresses of her who is still[[470]](#footnote-470) the one I longed for,

like water[[471]](#footnote-471) trickling over fine sand[[472]](#footnote-472)

at the big ghat of Uṟantai, the [town of the] wealthy Cōḻar,

[is] good [and][[473]](#footnote-473) curly. It [is] fragrant [and] cool.

1b The tresses swarmed by honey[-bees][[474]](#footnote-474) of her whom I have

longed for [and with whom] I stay.

#### **KT 117** குன்றியன(ார்): the confidante / SHE

வரைவு நீட்டித்தவிடத்துத் தலைமகட்குத் தோழி சொல்லியது.

மாரி யாம்ப லன்ன கொக்கின்

பார்வ லஞ்சிய பருவர லீர்ஞெண்டு

கண்டல் வேரளைச் செலீஇய ரண்டர்

கயிறரி யெருத்திற் கதழுந் துறைவன்

வாரா தமையினு மமைக

சிறியவு முளவீண்டு விலைஞர்கை வளையே.

• **2cd** பருவர லீர்ஞெண்டு L1, C1+2+3+5, EA, Cām.; பருவர லீரஞண்டு G2; பருவர வீர ஞெண்டு G1 • **3b** வேரளைச் C2+3+5, G1v+2, EA, Cām.; வேரளை L1, C1, G1 • **3cd** செலீஇய ரண்டர் C1+2v+5, G2, EA, Cām.; செலீஇ யண்டர் C2+3, Cām.v; செலீஇ (செவீஇ) யாண்டர் L1, G1(); சைலி யாண்டர் G1v • **4a** கயிறரி L1, C1+2+3+5, G1+2, EA, Cām.; கயிறிரி Iḷ.; கயிறீஇப் L1v • **4bc** யெருத்திற் கதழுந் C2v+3v, Iḷ.v, Cām.; பெருந்திறத் தழுந்துந் C2+5, G2, EA, I, AT, Cām.v[[475]](#footnote-475); பெருந்தீறத் தழுந்துந் C3; பெருந்தீரத் தழுந்துந் L1, C1, G1, Cām.v; யெருத்திற் கதழ்பூந் Iḷ. • **5bc** தமையினு மமைக C2+5, G2, EA, Cām.; தமையினு மமைச் L1, C1+3; தமையினும்மைச் G1

māri ~āmpal aṉṉa kokkiṉ

pārval añciya paruvaral īr ñeṇṭu

kaṇṭal vēr aḷai+ *celīiyar* aṇṭar

kayiṟ\* *ari* ~*eruttiṉ kataḻum* tuṟaivaṉ

vārāt\* amaiyiṉum amaika

ciṟiya-~um uḷa ~īṇṭu vilaiñar kai vaḷai-~ē.

Uttered by the confidante to HER, when [he] delayed marriage.

shower waterlily like crane(?)iṉ

seeing feared- suffering wetness crab

mangrove root hole go(inf.) herdsman(h.)

rope cut- oxiṉ hastening- ghat-he

come-not become-quiet-if-even may-become-quiet

little(n.pl.)um they-are(n.pl.) here merchant hand bangleē.

Even if he is content not to come[[476]](#footnote-476),

the man from the ghat where, like an ox cut loose from the rope

of the herdsmen, the wet crab hastens to go into the hole

of a mangrove root, suffering for fear of being seen[[477]](#footnote-477)

by the crane(?) like a waterlily in the shower

– may he be content:

With the merchants here there are small bangles for the arms.

2-4b the man from the ghat who hastens like an ox cut loose

from the rope of the herdsmen, so that the wet crab goes

into the hole of a mangrove root,

suffering for fear of being seen ...

2-4c the man from the ghat who hastens like an ox cut loose from

the rope of the herdsmen so that he treads in the hole of a

mangrove root of a wet crab, suffering for fear of being seen ...

5b If he is also content not to come, may he be content:[[478]](#footnote-478)

#### **KT 118** நன்னாகையார்: SHE

வரைவு நீட்டித்தவழித் தலைமகள் பொழுது கண்டு தோழிக்குச் சொல்லியது.

புள்ளு மாவும் புலம்பொடு வதிய

நள்ளென வந்த நாரின் மாலை

பலர்புகு வாயி லடையக் கடவுநர்

வருவி ருளிரோ வெனவும்

வாரார் தோழிநங் காத லோரே.

• **1a** புள்ளு L1, C1+2+3+5v, G1+2, EA, Cām.; புள்ளும் C5 • **2d** மாலை L1, C1+3+5, G1+2, EA; மாலைப் C2+3v, Cām. • **3c** லடையக் L1, C1+2+3+5, G1+2, EA, Cām.v; லடைப்பக் C2v, Cām., VP, ER[[479]](#footnote-479) • **4ab** வருவி ருளிரோ C1+2+3, G1, Cām.v; வருவ ருளிரோ L1; வருவீ ருளீரோ C5, G2, EA, I, AT, Cām., VP, ER; வருவீ ருளிரோ C2v

puḷ-+um mā-~um pulampoṭu vatiya

naḷḷeṉa vanta nār il mālai

palar puku vāyil *aṭaiya* kaṭavunar

*varuvir uḷir-ō* eṉa-~um

vārār tōḻi nam kātalōr-ē.

Uttered to the confidante upon seeing the time [of day] by HER, when [he] delayed marriage.

birdum animalum loneliness-with stay(inf.)

middle-say(inf.) come- bond-not evening

many(h.) enter- door be-secured(inf.) urge-they(h.)

you-come(pl.) you-are(pl.)ō say(inf.)um

come-not-he(h.) friend our- lover(h.)ē.

In bondless[[480]](#footnote-480) evening that has come just like that[[481]](#footnote-481)

for birds and beasts to stay with loneliness,

even when they urge,

when the door is secured that many have entered,

“Is there anybody [there still] coming?”

he doesn't come, friend, our lover[[482]](#footnote-482).

#### **KT 119** சத்திநாதனார் (சத்தினாதனார், சத்திநாகனார்): HE

இயற்கைப்புணர்ச்சி புணர்ந்து நீங்குந் தலைமகன் பாங்கற்கு உரைத்தது.

சிறுவெள் ளரவி னவ்வரிக் குருளை

கான யானை யணங்கி யாஅங்

கிளையண் முளைவா ளெயிற்றள்

வளையுடைக் கையளெம் மணங்கி யோளே.

[KT 119 missing in C5] • **2d** யாஅங் C1+2+3v, G1v+2, EA, Cām.; யாங் L1, C3, G1 • **3a** கிளையண் C2v, G2, Cām.; கிளையள் G1v, EA; கிளைய L1, C1+2+3, G1, Cām.v • **3bc** முளைவா ளெயிற்றள் L1, C1+2+3, G1+2, EA, Cām.; முளைவா யெயிற்றள் KK

ciṟu veḷ +araviṉ a+ vari+ kuruḷai

kāṉa(m) yāṉai ~aṇaṅkiyāaṅk\*

*iḷaiyaḷ* muḷai *vāḷ* eyiṟṟaḷ

vaḷai ~uṭai+ kaiyaḷ em +aṇaṅkiyōḷ-ē.

Told to the companion by HIM who leaves [her] after having consummated the natural union.

little white snakeiṉ pretty line young-one

forest elephant tormented-like

young-she sprout light tooth-she

bangle-possess hand-she us- tormented-sheē.

Just as the young one with pretty stripes of the small white snake

has troubled the forest elephant,[[483]](#footnote-483)

the youthful one, teeth bright as sprouts,

bangles on [her] hands, has troubled us.

#### **KT 120** பரணர்: HE

1. அல்லகுறிப்பட்டு மீளுந் தலைமகன் தன்னெஞ்சிற்குச் சொல்லியது.

2. இஃது இயற்கைப்புணர்ச்சி புணர்ந்த தலைமகன் பிரிந்தவழிக் கலங்கிற்றூஉமாம் (C5: கலங்கியதூமாம்).

இல்லோ னின்பங் காமுற் றாஅங்

கரிதுவேட் டனையா னெஞ்சே காதலி

நல்ல ளாகுத லறிந்தாங்

கரிய ளாகுத லறியா தோயே.

• **1cd** காமுற் றாஅங் C2+3v+5, G2, EA, Cām.; காஅமுற் றாஅங் G1v, Nacc.; காமுற் றாங் L1, C1+3, G1 • **2bc** டனையா னெஞ்சே L1, C1+2+3+5, G1+2, EA, Cām.; டனைனே நெஞ்சே IV • **3a** நல்ல C2+5, G1v+2, EA, Cām.; நல்லா L1, C1+3, G1, Iḷ., AT, Cām.v • **4a** கரிய C2+3+5, G1+2, EA, Cām.; கரியா L1, C1, Iḷ. • **4cd** லறியா தோயே C1+2+3+5, G1+2, EA, Cām.; லறியா தோயோ L1; லறியா யோயோ I

illōṉ iṉpam *kāmuṟṟāaṅk*\*

aritu *vēṭṭaṉai-~āl* neñc\*-ē kātali

*nallaḷ* ākutal aṟintāṅk\*

*ariyaḷ* ākutal *aṟiyātōy-ē*.

1. Uttered to [his] own heart by HIM who comes back led astray by a false sign.

2. HE who had consummated the natural union [with her] being upset about the separation.

not-he pleasure desire-had-like

difficult-it wanted-youāl heartē lover(f.)

good-she becoming known-like

difficult-she becoming know-not-youē.

In the way that a pauper desires pleasure,

you really wanted that which is hard [to obtain], heart.

In the way that you knew [our] beloved would be good,

you didn't know her to be hard to obtain.[[484]](#footnote-484)

3+4b In the way that [our] beloved knew [how] to become good[[485]](#footnote-485),

you didn't know she would become hard to obtain.

#### **KT 121** கபிலர்: SHE

இரவுக்குறி வருந் தலைமகன் செய்யுந் குறிப் பிறிது ஒன்றினான் நிகழ்ந்து மற்று அவன் குறியை ஒத்தவழி அவ்வொப்புமையை மெய்ப்பொருளாக உணர்ந்து சென்றாள் ஆண்டு அவனைக் காணாது தலைமகள் மயங்கியவழிப் பின்னர் அவன் வரவு உணர்த்திய தோழிக்குத் தலைமகள் கூறியது.

மெய்யோ வாழி தோழி சாரன்

மைப்பட் டன்ன மாமுக முசுக்கலை

யாற்றப் பாயாத் தப்ப லேற்ற

கோட்டொடு போகி யாங்கு நாடன்

றான்குறி வாயாத் தப்பற்குத்

தாம்பசந் தனவென் றடமென் றோளே.

• **1a** மெய்யோ C1+2+3+5, G1+2, EA, Cām.; மெயயோய் L1; மெய்யே Iḷ., Cām.v, VP, ER • **2a** மைப்பட் C1+2+3, G1+2, Iḷ., Nacc., EA, Cām.v; மைபட் L1, C2v+5, Cām. • **3b** பாயாத் L1, C1+2+3+5, G1+2, EA, Cām.; பாயத் Iḷ. • **3d** லேற்ற C2+5v, G1v, EA, Cām.; லொற்ற L1, C1+3+5, G1+2, Cām.v • **4a** கோட்டொடு L1, C1+2+3, G1+2, Cām.; கோட்டொடும் Iḷ.; கேட்டொடு EA, I, Cām.v • **5b** வாயாத் L1, C1+2v+3+5, G1+2, Nacc., EA, Cām.; வாராத் C2+3v, G1v, Iḷ., Nacc.v, Cām.v

*mey-+ō* vāḻi tōḻi cāral

mai+ paṭṭaṉṉa mā mukam mucu kalai

āṟṟa pāyā+ tappal *ēṟṟa*

*kōṭṭoṭu* pōki-~āṅku nāṭaṉ

tāṉ kuṟi *vāyā+* tappaṟku+

tām pacantaṉa ~eṉ taṭa meṉ tōḷ-ē.

Spoken by HER to the confidante, who made her realise that he would come on another day, [that is,] when she had got confused because she didn't see him there [where she had awaited him]: she had gone there, because another sign had been given that had been similar to the one he used to give when coming to the night tryst, so that she had mistaken the similarity for the real sign.

body/truthō live friend slope

collyrium happened-like black face langur male-monkey

bear(inf.) spring-not mistake been-convenient-

branch-with gone-like land-he

self sign reach-not mistake(dat.)

self(pl.) they-became-pale(n.pl.) my- broad soft shoulderē.

[Is it] truth[[486]](#footnote-486), oh friend?

Because of the mistake that he didn't reach the sign,

the man from a mountain land, like the male langur on the slope,

black in the face as if full of collyrium[[487]](#footnote-487),

who went down with a branch that was convenient,

[because of] the mistake of not jumping [one] that bears [him],

they have become pale, my full soft shoulders.

1b [Is this (still) my] body, oh friend?

3b because of the mistake of having not jumped in the right way[[488]](#footnote-488) ...

#### **KT 122** ஓரம் போகியார் (போதியார்): SHE

தலைமகள் பொழுது கண்டு அழிந்தது.

பைங்காற் கொக்கின் புன்புறத் தன்ன

குண்டுநீ ராம்பலுங் கூம்பின வினியே

வந்தன்று வாழியோ மாலை

யொருதா னன்றே கங்குலு முடைத்தே.

• **1a** பைங்காற் L1, C1+2+3+5, G1v+2, EA, Cām.; பைங்கார் G1, Cām.v • **2c** கூம்பின C1+2+3+5, G1+2, EA, Cām.; கூம்பன L1; குவிந்தன I

paim *kāl* kokkiṉ puṉ puṟatt\* aṉṉa

kuṇṭu nīr āmpal-um *kūmpiṉa* ~iṉi+~ē

vantaṉṟu vāḻi-~ō mālai

~oru tāṉ aṉṟ\*-ē kaṅkul-um uṭaitt\*-ē.

She being desolate at the sight of the time [of day].

green leg crane(?)iṉ low back- like

depth water waterlilyum they-closed(n.pl.) nowē

it-came liveō evening

one self is-not-soē nightum possess-it[[489]](#footnote-489)ē.

Like [the wings][[490]](#footnote-490) on the low(?) backs of green-legged egrets(?)

the lilies in the deep water have also closed now.

Evening has come – may it live![[491]](#footnote-491)

It is not the only one:

it must be followed by[[492]](#footnote-492) night.

#### **KT 123** ஐயூர் முடவன்: the confidante / SHE

பகற்குறியிடத்து வந்த தலைமகனைக் காணாத் தோழி அவன் சிறைப்புறத்தானாதல் அறிந்து தலைமகட்குச் சொல்லியது.

இருடிணிந் தன்ன வீர்ந்தண் கொழுநிழ

னிலவுக்குவித் தன்ன வெண்மண லொருசிறைக்

கருங்கோட்டுப் புன்னைப் பூம்பொழில் புலம்ப

வின்னும் வாரார் வரூஉம்

பன்மீன் வேட்டத் தென்னையர் திமிலே.

• **1c** வீர்ந்தண் C1+2+3+5, G1+2, EA, Cām.; வீர்ந்தன L1 • **1df.** கொழுநிழ | னிலவுக்குவித் C1+2+5, EA; கொழுநிழல் | நிலவுக்குவித் L1, C3, G1+2; கொழுநிழ | னிலவுகுவித் Cām.v • **2d** லொருசிறைக் C2+3+5, G1+2, EA, Cām.; லொருசிறை L1, C1 • **4ab** வின்னும் வாரார் L1v, C2+3v+5, G2, EA, Cām.; வின்னு வாரார் L1, C1+3, G1; வின்னா வாரார் G1v; வின்னா ராவார் Cām.v

iruḷ tiṇintaṉṉa ~īr taṇ koḻu niḻal

nilavu+ kuvittaṉṉa veḷ maṇal oru ciṟai+

karum kōṭṭu+ puṉṉai pūm poḻil pulampa

*~iṉṉum vārār* varūum

pal mīṉ vēṭṭatt\* eṉṉaiyar timil-ē.

Spoken to HER in the knowledge that he is behind the hedge, by the confidante who had not seen HIM come to the day tryst.

darkness become-solid-like wetness cool rich shadow

moonlight heaped-like white sand one wing

black branch- Puṉṉai-tree flower grove become-lonely(inf.)

nowum come-not-he(h.) coming-

many fish hunt- my-they(h.)[[493]](#footnote-493) boatē.

Such that the grove of black-branched Puṉṉai trees grows lonely,[[494]](#footnote-494)

[on] one wing white sand like heaped moonlight,

[on the other] cool, moist, dense shadow like solid darkness,

even now he doesn't come.

[There] comes

the boat of my people, hunting for many fish.

#### **KT 124** பாலைபாடிய பெருங்கடுங்கோ: the confidante / SHE

புணர்ந்துடன் போக்கினைத் தலைமகள் ஒழியப் போகலுற்றத் தலைமகற்குத் தோழி சொல்லியது.

உமணர் சேர்ந்து கழிந்த மருங்கி னகன்றலை

யூர்பாழ்த் தன்ன வோமையம் பெருங்கா

டின்னா வென்றி ராயி

னினியவோ பெரும தமியோர்க்கு மனையே.

[KT 124 missing in C3] • **1a** உமணர் L1, C1+2+5, G1+2, EA, Cām.; உமணர்ச் Cām.v • **2d** பெருங்கா C2+5, G2, EA, Cām.; பெருங்காட் L1, C1, G1, Cām.v • **3b** வென்றி L1, C1+2+5, G1+2, EA, Cām.; வென்றீ YK • **4a** னினியவோ L1, C1+2+5, G1v+2, EA, Cām.; னினியலோ G1 • **4c** தமியோர்க்கு C1+2, EA, Cām.; தயோர்க்கு L1, G1; தமியேற்கு C5, G2, YV, YK, AT, Cām.v • **4d** மனையே L1, C1+2+3+5, G1+2, EA, Cām.; மணையே G2v

umaṇar cērntu kaḻinta maruṅkiṉ akal talai

ūr pāḻttaṉṉa ~ōmaiyam perum *kāṭ\**

iṉṉā ~*eṉṟir* āyiṉ

iṉiya-~ō peruma *tamiyōrkku* maṉai-~ē.

Uttered by the confidante to HIM, who undertook to go while SHE would stay behind, about unitedly going away together.

salt-merchant(h.) connected passed- sideiṉ widen- place

village ruined-like Ōmaiam big wilderness

pleasant-not-it you-say(sub.pl.) if

pleasant-they(n.pl.)ō big-one(voc.) alone-they(h.dat.) houseē.

If, [as] you would say,

[it is] unsweet,

the big wilderness of Ōmai trees, like a ruined village

in the open[[495]](#footnote-495), the side of which all[[496]](#footnote-496) the salt merchants[[497]](#footnote-497) passed by

– are the houses sweet, o great one, for those left alone?

#### **KT 125** அம்மூவன்: SHE

வரைவு நீட்டித்தவிடத்துத் தலைமகள் தோழிக்குச் சிறைப்புறமாகச் சொல்லியது.

இலங்குவளை நெகிழச் சாஅ யானே

யுளெனே வாழி தோழி சாரற்

றழையணி யல்குன் மகளி ருள்ளும்

விழவுமேம் பட்டவென் னலனே பழவிறற்

பறைவலந் தப்பிய பைத னாரை

திரைதோய் வாங்குசினை யிருக்குந்

தண்ணந் துறைவனொடு கண்மா றின்றே.

[KT 125 missing in C3] • **2a** யுளெனே C1+2, G1, Cām.; யுளனே L1, C5, G2, EA; யுளேனே VP • **3b** யல்குன் L1, C1+2v+5, G1+2, Cām.; மருங்குன் C2, EA • **4d** பழவிறற் L1, C1+2+5, G1+2, Cām.; பழவிற் EA; பழவின்ற I • **5a** பறைவலந் C2+5, G2, EA, Cām.; பறைவந் L1, C1, G1; பறைவலி C2v, Cām.v • **7c** கண்மா L1, C2+5, G1+2, EA, Cām.; கனமா C1

ilaṅku vaḷai nekiḻa+ cāay yāṉ+ē

*uḷeṉ-ē* vāḻi tōḻi cāral

taḻai ~aṇi ~alkul makaḷir uḷ-+um

viḻavu mēmpaṭṭa ~eṉ nalaṉ-ē paḻa *viṟal*

paṟai *valam* tappiya paital nārai

tirai tōy vāṅku ciṉai ~irukkum

taṇṇam tuṟaivaṉoṭu kaṇ māṟiṉṟ\*-ē.

Uttered while [he] was behind the hedge, to the confidante by HER, when [he] delayed marriage.

shine- bangle become-loose(inf.) exhausted Iē

I-amē live friend slope

foliage adorn- hip women insideum

festival excelled-[[498]](#footnote-498) my- innocenceē old victory

wing strength failed- suffering wader

wave touch- bend- twig being-

cool ghat-he-with eye it-was-exchangedē.

I, [so] exhausted that shining bangles become loose,

I am [still], oh friend.

On the slope,[[499]](#footnote-499)

among all the women with leaf-adorned hips,

at the festival, my beauty, which excelled.

A glance has been exchanged with the man from the cool ghat,

where the suffering heron whose wings have failed in strength

[because of] an old victory[[500]](#footnote-500)

is perched on a twig bowed to touch the waves.

T.V.G.

4+7b My beauty, which excelled ...

has changed place with the man of the cool, beautiful ghat.[[501]](#footnote-501)

#### **KT 126** ஒக்கூர் மாசாத்தி: SHE

பருவங் கண்டு அழிந்த தலைமகள் தோழிக்குச் சொல்லியது.

இளமை பாரார் வளநசைஇச் சென்றோ

ரிவணும் வாரா ரெவண ரோவெனப்

பெயல்புறந் தந்த பூங்கொடி முல்லைத்

தொகுமுகை யிலங்கெயி றாக

நகுமே தோழி நறுந்தண் காரே.

• **2a** ரிவணும் C1+2+3+5, G1+2, EA, Cām.; வணும் L1; யின்னும் PP, I • **2cd** ரெவண ரோவெனப் L1, C2+5, Cām.; ரெவண ரோவென்ப G1+2, EA, Cām.v;[[502]](#footnote-502) ரெவணரோ வென்ப I, AT • **5a** நகுமே L1, C1+2+3+5, G1v+2, EA, Cām.; நறுமே G1 • **5c** நறுந்தண் L1, C2+3+5, G1+2, EA, Cām.; நதுதண் C1; நந்துதண் IV

iḷamai pārār vaḷam nacaii+ ceṉṟōr

*ivaṇ-um* vārār evaṇar-ō ~*eṉa+*

peyal puṟam-tanta pūm koṭi mullai

toku mukai ~ilaṅk\* eyiṟ\* āka

nakum-ē tōḻi *naṟum* taṇ kār-ē.

Uttered to the confidante by HER who is desolate at the sight of the season.

youth see-not-he(h.) wealth yearned gone-he(h.)

hereum come-not-he(h.) where-he(h.)ō say(inf.)

raining back given- flower creeper jasmine

gather- bud shine- tooth become(inf.)

laughing-ē friend fragrant cool rainy-seasonē.

“The one who doesn't see [your] youth,

who has gone yearning for wealth,

who also hasn't come here – where [is] he?”

[Thus] laughs,[[503]](#footnote-503) friend, the fragrant cool rainy season,

so that on the jasmine, in flower clusters defying[[504]](#footnote-504) the rain,

gathering buds become shining teeth.

#### **KT 127** ஓரம் போகியார் (போதியார்): the confidante / SHE

பாணன் வாயிலாகப் புக்கவழித் தலைமகற்குத் தோழி சொல்லியது.

குருகுகொளக் குளித்த கெண்டை யயல

துருகெழு தாமரை வான்முகை வெரூஉங்

கழனியம் படப்பைக் காஞ்சி யூர

வொருநின் பாணன் பொய்ய னாக

வுள்ள பாண ரெல்லாங்

கள்வர் போல்வர்நீ யகன்றிசி னோர்க்கே.

• **2c** வான்முகை L1, C1+2+3+5, G1+2, EA, Cām.; வெண்முகை PP • **2d** வெரூஉங் L1, C1+2+3+5, G1v+2, EA, Cām.; வெளும் G1; வெருளும் Cām.v • **3a** கழனியம் C2v+3v+5, G2, EA, Cām.; கழனிய L1, C1+2+3, G1, Cām.v • **6bc** போல்வர்நீ யகன்றிசி L1, C1+2v+3+5, G1+2v, Cām.; போல்வர்நின் னகன்றிசி C2, G2, EA, I, Cām.v

kuruku koḷa+ kuḷitta keṇṭai ~ayalat\*

uru keḻu tāmarai *vāṉ* mukai *verūum*

*kaḻaṉiyam* paṭappai+ kāñci ~ūra

~oru niṉ pāṇaṉ poyyaṉ āka

~uḷḷa pāṇar ellām

kaḷvar pōlvar *nī* ~akaṉṟiciṉōrkk\*-ē.

Uttered to the confidante for HIM, when the bard entered as a mediator.

wader take(inf.) dived- Keṇṭai(-fish) neighbourhood-it

form-have lotus sky bud being-startled-

fieldam garden Kāñci(-tree) village-he(voc.)

one your- bard liar become(inf.)

be(inf./part.) bard(h.) all

robber(h.) similar-they(h.) you left-they(h.dat.)ē.

O man from the village of Kāñci trees in the gardens near the fields,

where the barb, diving because it takes [it] for a heron,

is startled by the sky[-bright] bud of the lotus of [similar] form,[[505]](#footnote-505)

– if your one bard is a liar,[[506]](#footnote-506)

all bards are[[507]](#footnote-507) in fact[[508]](#footnote-508).

They are like robbers to those you have left.

1b where the barb(?), dived, because the heron [will] take [it],

#### **KT 128** பரணர்: HE

1. அல்லகுறிப்பட்டு மீளுந் தலைமகன் தன்னெஞ்சினை நெருங்கிச் சொல்லியது.

2. இஃது உணர்ப்புவயின் வாரா ஊடற்கண் தலைமகன் கூறியதூஉமாம்.

குணகடற் றிரையது பறைதபு நாரை

திண்டேர்ப் பொறையன் றொண்டி முன்றுறை

யயிரை யாரிரைக் கணவந் தாங்குச்

சேய ளரியோட் படர்தி

நோயை நெஞ்சே நோய்ப்பா லோயே.

• **1b** றிரையது L1, C1+2+3+5, G1+2, EA, Cām.; கரையது PP • **2a** திண்டேர்ப் L1, C1+2+3+5, G1+2, KK, EA, Cām.; திண்தோட் G2v, KKv, Cām.v • **3c** கணவந் C2+3+5, G1+2, EA, Cām.; கண்வாந் L1; ¸ÉÅó C1 • **3d** தாங்குச் L1, C1+2+3+5, G1, EA, Cām.; தாஅங்குச் G2, Nakk., Pēr., Nacc., VP, ER • **5cd** நோய்ப்பா லோயே C1+2+3+5, G1+2, EA, Cām.; நோய்ப்பாலோயோ L1

kuṇa kaṭal *tiraiyatu* paṟai tapu nārai

tiṇ *tēr* poṟaiyaṉ toṇṭi muṉ tuṟai

~ayirai ~ār\* iraikk\* *aṇavantāṅku+*

cēyaḷ ariyōḷ paṭarti

nōyai neñc\*-ē nōy *pālōy-ē*.

1. Uttered, directed to [his] own heart, by HIM who returns led astray by a wrong sign.

2. Spoken by him during a love quarrel, before regaining mental clarity.

east- sea wave-it wing fail- wader

firm chariot Poṟaiyaṉ Toṇṭi in-front ghat

Ayirai(-fish) difficult prey(dat.) head-lift-come(abs.)-like

distant-she difficult-she you-think(sub.)

pain-you heartē pain part-youē.

Like a cormorant[[509]](#footnote-509) with failing wings from[[510]](#footnote-510) the waves

of the eastern sea

lifts [its] head towards prey difficult [to obtain], the Ayirai fish,

[near] the ghat in front[[511]](#footnote-511) of Toṇṭi,

[the city] of Poṟaiyaṉ of firm chariot,[[512]](#footnote-512)

[so too] you will think of her who is distant, difficult [to obtain],

full of pain you [are], heart, pain your share.

#### **KT 129** கோப்பெருஞ்சோழன்: HE

தலைமகன் பாங்கற்கு உரைத்தது.

எலுவ சிறாஅ ரேமுறு நண்ப

புலவர் தோழ கேளா யத்தை

மாக்கட னடுவ ணெண்ணாட் பக்கத்துப்

பசுவெண் டிங்க டோன்றி யாங்குக்

கதுப்பயல் விளங்குஞ் சிறுநுதல்

புதுக்கோள் யானையிற் பிணித்தற்றா லெம்மே.

• **1c** ரேமுறு C2v+5, G1, AT, Cām.; ரெம்முறு L1, C1+2+3, ATv, Cām.v; ரேமமுறு L1, C1, G2, EA, I, Cām.v, VP • **2a** புலவர் L1, C1+2+3+5, G1+2, KKv, EA, Cām.; புலவ KK • **3ab** மாக்கட னடுவ C1+2+3+5, G1+2, EA, Cām.; மாக்கடன் வே L1 • **4a** பசுவெண் L1, C1+2+3+5, G2, Pēr., EA, AT, Cām.; பகுவெண் C5v, G1, Pēr.v, Nakk., ATv, Cām.v; நெடுவெண் IV • **5bc** விளங்குஞ் சிறுநுதல் L1, C1+2+3+5, G1+2, EA, Cām.; விளங்குந் திருநுதல் Cām.v, VP • **6b** யானையிற் L1, C1+2+3+5, G1+2, EA, Cām.; யானையை C5v • **6c** பிணித்தற்றா L1, C1+2+3+5, G1+2, EA, Cām.; பிணித்தன்றா C2v, IV

eluva ciṟāar *ēm* uṟu naṇpa

*pulavar* tōḻa kēḷāy-~attai

mā+ kaṭal naṭuvaṇ eṇ nāḷ pakkattu+

*pacu* veḷ tiṅkaḷ tōṉṟiyāṅku+

katupp\* ayal viḷaṅkum *ciṟu* nutal

putu+ kōḷ *yāṉaiyiṉ* *piṇittaṟṟ\*-āl* em-+ē.

Told to the companion by HIM.

bear-he(voc.)(?)[[513]](#footnote-513) little-they(h.) confusion have- companion(voc.)

wise/erudite-they(?)(h.) friend(voc.) listen(ipt.)attai[[514]](#footnote-514)

big/black sea centre/(loc.) eight day wing-[[515]](#footnote-515)

green white moon appeared-like

hair neighbourhood shining- little forehead

new taking elephantiṉ it-has-fetteredāl us-ē.

You [strong like a] bear, companion [prone] to be confused

by small [foreheads/women][[516]](#footnote-516),

friend of scholars, listen:

The small forehead shining next to [her] hair,

appearing like the fresh white moon

on the eighth day over the black sea,

has really fettered us like a newly caught elephant.

#### **KT 130** வெள்ளி வீதி(யார்): the confidante / SHE

1. பிரிவிடை அழிந்த தலைமகளைத் தோழி வற்புறுத்தியது. [rest of 2 not *kiḷavi* but commentary in C5] 2. நீ அவர் பிரிந்தார் என்று அற்றாய் ஆகின்றது என்னை, யான் அவர் உள்வழி அறிந்து தூது விட்டுக்கொணர்வேன் நின் ஆற்றாமை நீங்குக எனத் தோழி தலைமகளை ஆற்றுவிட்டதூஉமாம். 3. தோழி தூது விடுவாளாகத் தலைமகள் தனது ஆற்றாமையாற் கூறியதூஉமாம்.

நிலந்தொட்டுப் புகாஅர் வான மேறார்

விலங்கிரு முந்நீர் காலிற் செல்லார்

நாட்டி னாட்டி னூரி னூரிற்

குடிமுறை குடிமுறை தேரிற்

கெடுநரு முளரோநங் காத லோரே.

• **1b** புகாஅர் C2+3+5, G1+2, EA, Cām.; புகார் L1, C1 • **2a-c** விலங்கிரு முந்நீர் காலிற் C2+3+5, G2, Cām.; விலங்கிரு முன்னீர் காலிற் L1, C1, EA; பிறங்கிரு முந்நீ ராவிற் G1, Cām.v • **3c** னூரி L1, C1+2+5, G1+2, EA, Cām.; / C3 • **4c** தேரிற் L1, C1+2+3+5, G1+2, KKv, EA, Cām.; தெரியிற் TV, KK • **5b** முளரோநங் L1, C1+2+3+5, G1v+2, EA, Cām.; முளரோங் G1

nilam toṭṭu+ pukāar vāṉam ēṟār

vilaṅk\* iru mu+ nīr kāliṉ cellār

nāṭṭiṉ nāṭṭiṉ ūriṉ ūriṉ

kuṭi muṟai kuṭi muṟai *tēriṉ*

keṭunar-um uḷar-ō nam kātalōr-ē.

1. The confidante encouraging HER who is desolate in the time of separation. 2. The confidante reassuring HER, saying “what happened that you don't have the strength because he has separated? I, knowing the way of his mind (or: to his mind) will bring him here by sending a messenger. May your lack of strength subside.” 3. Spoken because of her lack of strength by HER, so that the confidante would send a messenger.

earth dug enter-not-he(h.) sky mount-not-he(h.)

transverse- dark three-water[[517]](#footnote-517) footiṉ go-not-he(h.)

landiṉ landiṉ villageiṉ villageiṉ

home kind home kind search-if

get-lost-he(h.)um is-he(h.)ō our- lover(h.)ē.

[Since] he will not disappear inside the earth, not climb the sky,

not go[[518]](#footnote-518) by foot across the transverse, dark three waters,

if we search land by land, village by village,

every home row by row,[[519]](#footnote-519)

is he one to get lost[[520]](#footnote-520), our lover?

#### **KT 131** ஓரேருழவனார் (C1, C5: நக்கீரர்): HE

வினைமுற்றிய தலைமகன் பருவ வரவின்கண் சொல்லியது.

ஆடமை புரையும் வனப்பிற் பணைத்தோட்

பேரமர்க் கண்ணி யிருந்த வூரே

நெடுஞ்சே ணாரிடை யதுவே நெஞ்சே

யீரம் பட்ட செவ்விப் பைம்புனத்

தோரே ருழவன் போலப்

பெருவிதுப் புற்றன்றா னோகோ யானே.

• **1d** பணைத்தோட் L1, C1+2+3v+5, G1+2, EA, Cām.; பனைத்தோட் C3 • **2a** பேரமர்க் C2+3v+5, Cām.; பேரமைக் L1, C1+3, G1+2, Cām.v; பேரமை EA • **3b** ணாரிடை L1, C1+2+3+5, G1+2, Cām.; ணாருடை Cām.v; ணாறிடை EA, I

āṭ\* amai puraiyum vaṉappiṉ paṇai+ tōḷ

pēr\* *amar* kaṇṇi ~irunta ~ūr-ē

neṭum cēṇ *ār\* iṭaiyatu-~ē* neñc\*-ē

~īram paṭṭa cevvi+ paim puṉatt\*

ōr ēr uḻavaṉ pōla+

peru vitupp\* uṟṟaṉṟ\*-āl nōk\*-ō yāṉ-ē.

Uttered at the coming of the season by HIM who had completed [his] work.

play- bamboo resembling- beautyiṉ bamboo[[521]](#footnote-521) shoulder

big beauty eye-she been- villageē

long distance difficult place-itē heartē

wetness happened- occasion green field-

one plough ploughman be-similar

big haste it-hadāl I-feel-pain(sub.)ō Iē.

The village where she with big beautiful eyes was,

[her] bamboo shoulder of a beauty resembling dancing bamboo,

far away, a place difficult [to attain] it [is], heart.[[522]](#footnote-522)

Like a ploughman with one plough

on a fresh field in the time wetness has come,

it was in headlong haste.[[523]](#footnote-523)

Ah, I ache.

#### **KT 132** சிறைக்குடியாந்தையார்: HE

கழற்றெதிர்மறை.

கவவுக்கடுங் குரையள் காமர் வனப்பினள்

குவவுமென் முலையள் கொடிக்கூந் தலளே

யாங்குமறந் தமைகோ யானே ஞாங்கர்க்

கடுஞ்சுரை நல்லா னடுங்குதலைக் குழவி

தாய்காண் விருப்பி னன்ன

சாஅய்நோக் கினளே மாஅ யோளே.

• **5b** விருப்பி L1, C1+2+3+5, G1+2, EA, Cām.; விரும்பி Cām.v • **6ab** சாஅய்நோக் கினளே C2v, G2, EA, Cām.; சாய்நோக் கினளே C5, I; சாஅநோக் கினளே G1v; சாஅ நோக்கின் L1, C1+3, G1+2v, Cām.v; சாஆய நோக்கின் C2, Cām.v; சாஆய் நோக்கினள் AT, VP, ER

kavavu+ kaṭum kuraiyaḷ kāmar vaṉappiṉaḷ

kuvavu meṉ mulaiyaḷ koṭi kūntalaḷ-ē

yāṅku maṟant\* amaik\*-ō yāṉ-ē ñāṅkar

kaṭum curai nal +āṉ naṭuṅku talai+ kuḻavi

tāy kāṇ *viruppiṉ* aṉṉa

*cāay nōkkiṉaḷ-ē* māayōḷ-ē.

Rejection [of the companion's] criticism.

copulation quick jubilation-she[[524]](#footnote-524) desire beauty-she

heap soft breast-she creeper hair-sheē

how forgotten I-am-quiet(sub.)ō Iē afterwards

quick udder good cow tremble- head calf

mother see- longingiṉ like

exhausted she-lookedē black-sheē.

She who cries out[[525]](#footnote-525) loudly in lovemaking, who is beautiful in desire

she with full, soft breasts, she with creeper hair,

how can I be content to forget [her][[526]](#footnote-526)? Afterwards,

like, with longing to see [its] mother,

the calf with trembling head of the good cow[[527]](#footnote-527) with quick udder,

she looked [at me][[528]](#footnote-528) exhaustedly, the dark one[[529]](#footnote-529).

1b She who is quick to embrace ...

6b she gives glances out of half-closed eyes, the black one.

#### **KT 133** உறையூர் முதுகண்ணன் சாத்தன்: SHE

(C1: remnants of a longer *kiḷavi*.) வரைவு நீட்டித்தவிடத்துத் தலைமகள் சொல்லியது.

புனவன் றுடவைப் பொன்போற் சிறுதினை

கிளிகுறைத் துண்ட கூழை யிருவி

பெரும்பெய லுண்மையி னிலையொலித் தாங்கென்

னுரஞ்செத்து முளெனே தோழியென்

னலம்புதி துண்ட புலம்பி னானே.

• **1b** றுடவைப் C2+3v+5, G2, EA, Cām.; றொடவைப் L1, C1+3, G1, Cām.v • **1c** பொன்போற் C2+5, G2, EA, Cām.; பொ‡‡‡‡ல் C1; பொன்போல் C3, G1 • **1d** சிறுதினை L1, C1+3, G1, Cām.; சிறுதினைக் C2+5, G2, EA, Cām.v • **2d** யிருவி C2+3, EA, Cām.; யிருவிப் L1; விருவிப் C1+5, G1+2 • **3c** லுண்மையி னிலையொலித் L1, C2+3+5, G1+2, EA, Cām.; லுண்மைவி னிதியொலித் C1 • **3df.** தாங்கென் | னுரஞ்செத்து C2+3v+5, G1+2, EA, Cām.; தாங்கெண் | ணுரஞ்செத்து (ணுரஞ்சேத்து) L1(), C1+3, G1v, Cām.v • **4bc** முளெனே (முளேனே) தோழியென் L1(), C1+2+3, G1, Cām., VP(); முளனே தோழியென் C5, G2v; முள்ளேன் றோழியென் G1v+2, EA, I, AT, Cām.v • **5a** னலம்புதி L1, C1+2+3v, Cām.; னலம்புத் C3+5, G1+2, EA, I, AT, Cām.v, VP

puṉavaṉ tuṭavai+ poṉ pōl ciṟu tiṉai

kiḷi kuṟaitt\* uṇṭa kūḻai ~iruvi

perum peyal uṇmaiyiṉ ilai ~olittāṅk\* eṉ

+uram cett\*-um *uḷeṉ-ē* tōḻi ~eṉ

nalam *putit\** uṇṭa pulampiṉāṉ-ē.

Uttered by HER when [he] delayed marriage.

highland-he grove gold similar little millet

parakeet shortened eaten- short stubble

big raining existenceiṉ leaf sprouted-like my-

strength exhaustedum I-amē friend my-

goodness new-this eaten- loneliness(loc.)ē/loneliness-heē∞

Even when my strength is exhausted,

like a leaf, sprouting because of[[530]](#footnote-530) heavy rain

on the short stubbles, shortened [and] eaten by the parakeets,

of the gold-like small millet by the groves of the man

from the high ground,

I am [still] there, friend,

in loneliness that has newly eaten[[531]](#footnote-531) my beauty.

1+5b ... by the groves of the man from the high ground[[532]](#footnote-532),

the lonely one who has newly eaten my beauty.

#### **KT 134** கோவேங்கை பெருங்கதவன்: SHE

வரைவிடை ஆறறாளாகிய தலைமகள் ஆற்றுவிக்குந் தோழிக்குச் சொல்லியது.

அம்ம வாழி தோழி நம்மொடு

பிரிவின் றாயி னன்றுமற் றில்ல

குறும்பொறைத் தடைஇய நெடுந்தாள் வேங்கைப்

பூவுடை யலங்குசினை புலம்பத் தாக்கிக்

கல்பொரு திரங்குங் கதம்வீ ழருவி

நிலங்கொள் பாம்பி னிழிதரும்

விலங்குமலை நாடனொடு கலந்த நட்பே.

• **2cd** னன்றுமற் றில்ல L1, C1+2+3+5, G1, EA, Cām.; னன்றுமற் றில்லை G1v, Cām.v; னன்றுமாற் றில்ல G1, Cām.v • **4ab** பூவுடை யலங்குசினை C2+3v+5, G2, EA, Cām.; பூவிடை யலங்குசினைப் L1, C3, G1, Cām.v; பூவி‡‡‡‡‡‡சினைப் C1 • **4d** தாக்கிக் L1, C1+2+3+5, G1+2, EA, Cām.; தூக்கிக் PP, CP • **5bc** திரங்குங் கதம்வீ C2+3v, G1v+2, EA; திலங்குங் கதம்வீ L1, C1+3, G1, Cām.v; திரங்குங் கதழ்வீ C2v, Cām., ER; திரங்குங் கதழ்ந்துவீ C5

amma vāḻi tōḻi nammoṭu

piriv\* iṉṟ\* āyiṉ *naṉṟu-maṉ-tilla*

kuṟum poṟai+ taṭaiiya neṭum tāḷ vēṅkai+

pū ~*uṭai* ~alaṅku ciṉai pulampa+ *tākki+*

kal porut\* *iraṅkum katam* vīḻ aruvi

nilam koḷ pāmpiṉ iḻi-tarum

vilaṅku malai nāṭaṉoṭu kalanta naṭp\*-ē.

Uttered to the confidante, who is reassuring HER, who didn't have the strength [anymore to await] the time of marriage.

amma live friend us-with

separation is-not if good-itmaṉtilla

short height plump(?)[[533]](#footnote-533) long leg Vēṅkai

flower-possess sway- twig become-lonely attacked

stone beaten sounding- anger descend- waterfall

earth take- snakeiṉ fall- giving-

transverse- mountain land-he-with mixed- intimacyē∞

Alas, oh friend,

if there were no separation from us

– good indeed [would be]

the intimacy, which has mixed [us] with the man

from the transverse mountains,

where there falls down like a snake taking over[[534]](#footnote-534) the earth

the angrily descending waterfall, which resounds,

dashing against the stones,

attacking, so that the swaying twigs full of flowers

of the long-trunked Vēṅkai, thick on the low height[[535]](#footnote-535),

become lonely.

#### **KT 135** பாலைபாடிய பெருங்கடுங்கோ: the confidante

தலைமகன் பிரியும் என வேறுபட்ட தலைமகட்குத் தோழி சொல்லியது.

வினையே யாடவர்க் குயிரே வாணுதல்

மனையுறை மகளிர்க் காடவ ருயிரென

நமக்குரைத் தோருந் தாமே

யழாஅ றோழி யழுங்குவர் செலவே.

• **1d** வாணுதல் C1+3, G1, Cām.; வாணுதன் C2+5, G2, EA; யாணுதல் L1 • **4a** யழாஅ C1+2+5, EA, Cām.; யழாற் L1, C3, G1+2, Cām.v • **4c** யழுங்குவர் C1+2+3+5, G1+2, EA, Cām.; யழுங்கு L1

viṉai-~ē āṭavarkk\* uyir-ē vāḷ nutal

maṉai ~uṟai makaḷirkk\* āṭavar uyir eṉa

namakk\* uraittōr-um tām-ē

~aḻāal tōḻi ~aḻuṅkuvar celav\*-ē.

Uttered by the confidante to HER who had changed, saying “he is going to separate”.

labourē man(h.dat.) lifeē light forehead

house remain- women(dat.) man(h.) life say(inf.)

us(dat.) told-they(h.)um selfē

don't-cry friend dispense-with-they(h.) goingē.

“Work alone[[536]](#footnote-536) [is] life for men; for women

with bright foreheads, staying at home, men [are] life.”

[Thus] he himself too told us;

don't cry, friend, he will refrain from going.

3+4b[[537]](#footnote-537) [so] also they themselves told us,

don't cry, friend, they will refrain from going.

3+4c[[538]](#footnote-538) Even if they have told us: “...”,

don't cry, friend, he himself is one to give up going.

#### **KT 136** மிளைபெருங் கந்தன்: HE

தலைமகன் பாங்கற்கு உரைத்தது.

காமங் காம மென்ப காம

மணங்கும் பிணியு மன்றே நுணங்கிக்

கடுத்தலுந் தணித்தலு மின்றே யானை

குளகுமென் றாண்மதம் போலப்

பாணியு முடைத்தது காணுநர்ப் பெறினே.

• **1a** காமங் L1, C2+3+5, G1+2, EA, Cām.; / C1 • **3b** தணித்தலு L1, C1+2+3+5, G1+2, Iḷ., EA, Cām.v; தணிதலு C2v, I, Cām.[[539]](#footnote-539) • **4ab** குளகுமென் றாண்மதம் C2v+5, G2, Iḷ., EA, Cām.; குளகுமென் றாள்மதம் L1, C3, G1; குளகுமென் றாள்பதம் C1, Cām.v; குளகுமென் றார்பதம் C2+3v; குளகு மெஃகுளம் Iḷ.v • **5b** முடைத்தது C1+2+3+5, G1+2, EA, Cām.; முடைத்து L1

kāmam kāmam eṉpa kāmam

aṇaṅk\*-um piṇi-~um aṉṟ\*-ē nuṇaṅki+

kaṭuttal-um *taṇittal-um* iṉṟ\*-ē yāṉai

kuḷaku meṉṟ\* *āṇ matam* pōla+

pāṇi+~um *uṭaittatu* kāṇunar peṟiṉ-ē.

Told to the companion by HIM.

desire desire they-say desire

tormentum fetter[[540]](#footnote-540)um is-not-soē become-fine

throbbingum appeasingum is-notē elephant

herbs chewed man rut be-similar

opportunityum possess-it that see-they(h.) obtain-ifē.

Desire, desire, they say, desire:

It is no torment nor fetter.

There is no

weakened[[541]](#footnote-541) throbbing [and] appeasing.

If only they saw:[[542]](#footnote-542) it takes every[[543]](#footnote-543) opportunity[[544]](#footnote-544),

like the rut[[545]](#footnote-545) of the elephant who has chewed herbs.[[546]](#footnote-546)

T.V.G.[[547]](#footnote-547)

Desire, desire, they say, desire:

It is no torment nor disease.

There is no

fine increasing and decreasing.

If it gets [something beautiful] to look at it seizes the opportunity,

like the elephant in rut who has chewed herbs.

#### **KT 137** பாலைபாடிய பெருங்கடுங்கோ: HE

இயற்கைப்புணர்ச்சி புணர்ந்த தலைமகன் பிரிவு அச்சம் உரைத்தது.

மெல்லிய லரிவைநின் னல்லகம் புலம்ப

நிற்றுறந் தமைகுவெ னாயி னெற்றுறந்

திரவலர் வாரா வைகல்

பலவா குகயான் செலவுறு தகவே.

• **1c** னல்லகம் L1v, C1+2+3v+5, G1+2, EA, Cām.; னலகம் L1, C3 • **1df.** புலம்ப | நிற்றுறந் L1, C1+2v+3, Cām.; புலம்ப | னிற்றுறந் C2, G1+2; புலம்பல் | நிற்றுறந் C3v+5, EA, Cām.v • **2b** தமைகுவெ (தமைகுவே) L1(), C1+2+3+5, G1, EA, Cām.; தமைகுவ G2 • **4c** செலவுறு L1v, C1+2+3v+5, G1+2, EA, Cām.; செலறுறு L1; செல\_\_\_ C3; செலாஅது C3v, Cām.v

mel +iyal arivai niṉ nal +akam *pulampa*

niṉ tuṟant\* *amaikuveṉ* āyiṉ eṉ tuṟant\*

iravalar vārā vaikal

pala ~ākuka yāṉ *celav\* uṟu* takav\*-ē.

HE who had enjoyed the natural union [with her] talking about the fear of separation.

tender nature young-woman your- good inside be-lonely(inf.)

you- abandoned I-become-quiet if my- abandoned

beggar(h.) come-not day

many(n.pl.) may-become I going have- fitnessē.

Young woman of tender nature,

if I were to be content to abandon[[548]](#footnote-548) you,

for your good heart to be lonely,

may the days that beggars abandon [and] don't come [to me]

become many, in consequence[[549]](#footnote-549) of my going.

#### **KT 138** கொல்லன் அழிசி: the confidante / SHE

குறிபிழைத்த தலைமகள் (C2+3+5: தலைமகன்) பிற்றைஞான்று இரவுக்குறி வந்துழித் தோழி சிறைப்புறமாகக் கூறியது. இரவுக்குறி நேர்ந்ததூஉமாம. (C5:/)

கொன்னூர் துஞ்சினும் யாந்துஞ் சலமே

யெம்மி லயல தேழி லும்பர்

மயிலடி யிலைய மாக்குர னொச்சி

யணிமிகு மென்கொம் பூழ்த்த

மணிமருள் பூவின் பாடுநனி கேட்டே.

• **1bc** துஞ்சினும் யாந்துஞ் C2+5, G1v, Cām.; துஞ்சிலும் யாந்துஞ் L1, C1+3, G1; துஞ்சினு மியாந்துஞ் G2, Iḷ., EA • **1d** சலமே L1, C1+2+3, G1, IV, EA, Cām.; சிலமே C5, G1, IV • **2cd** தேழி லும்பர் C2+5, G1+2, EA, Cām.; தேழி னும்பர் C2v+3v, Cām.v; ‡‡‡‡‡பரம் C1; தேழி லும்பரம் L1, C3, Cām.v • **5a** மணிமருள் C2+5, G1v+2, EA, Cām.; மணி‡ருள் C3; மணியருள் L1, C1, G1, Nam. • **5d** கேட்டே L1, C1+2+3+5, G1+2, EA, Cām.; யோர்ந்தே YV, PP

koṉ +ūr tuñciṉum yām *tuñcalam-ē*

~em +il ayalat\* ēḻil umpar

mayil aṭi ~ilaiya mā+ kural nocci

~aṇi miku meṉ komp\* ūḻtta

maṇi *maruḷ* pūviṉ pāṭu naṉi *kēṭṭ\*-ē*.

1. Spoken, while he is behind the hedge, by the confidante, when HE who had missed the sign came to the night tryst the next day. 2. Granting night trysts.

koṉ(?)[[550]](#footnote-550) village sleep-if-even we we-don't-sleepē

our- house neighbourhood-it Ēḻil(-mountain) beyond

peacock foot leafa black/big bunch Nocci(-tree)

adornment become-much- soft twig withered-

jewel/bell resemble- floweriṉ happening/sing- abundant heardē∞

Even if the big(?) village sleeps,

we don't sleep

having heard the plentiful falling of the sapphire-like flowers,

which have withered on the many soft twigs, the decoration

of the Nocci tree with peacock-foot-shaped big leaf-clusters,[[551]](#footnote-551)

beyond the Ēḻil mountain near our house.

5b having heard much singing from the bell-like flowers,[[552]](#footnote-552)

#### **KT 139** ஒக்கூர் மாசாத்தியார்: the confidante / SHE

வாயில் வேண்டிப் புக்க தலைமகற்குத் தோழி வாயின் மறுத்தது.

மனையுறை கோழிக் குறுங்காற் பேடை

வேலி வெருகின மாலை யுற்றெனப்

புகுமிட னறியாது தொகுபுடன் குழீஇப்

பைதற் பிள்ளைக் கிளைபயிர்ந் தாஅங்

கின்னா திசைக்கு மம்பலொடு

வாரல் வாழிய ரையவெந் தெருவே.

• **1a** மனையுறை L1, C1+2+3+5, G1+2, Iḷ.v, EA, Cām.; மனையுறு Iḷ. • **2b** வெருகின C2, Cām.; வெருகின் L1, C5, G1+2, EA, I • **3a** புகுமிட C2+3v+5, G1v+2, EA, Cām.; புகுவிட L1, C1+3, G1, Cām.v • **3d** கழீஇப் L1, C1+2+3+5, G1+2, Iḷ., Nacc., EA, Cām.v; குழீஇய C2v, Iḷ., Cām., ER[[553]](#footnote-553) • **4c** கிளைபயிர்ந் L1, C1+2+3+5, G1+2, EA, Cām.; கிளைப்பயிர்ந் G1v, Cām.v; கிளிப்பயிர்ந் Cām.v • **5bc** திசைக்கு மம்பலொடு C2+3v+5, G1+2, EA, Cām.; திசைக்கும் பாலொடு L1, C1+3

maṉai ~*uṟai* kōḻi+ kuṟum kāl pēṭai

vēli *veruk\* iṉam* mālai ~uṟṟeṉa+

*pukum* iṭaṉ aṟiyātu tokup\* uṭaṉ *kuḻīi+*

paital piḷḷai+ kiḷai payirntāaṅk\*

iṉṉāt\* icaikkum ampaloṭu

vāral vāḻiyar aiya ~em teruv\*-ē.

Mediation/the door denied by the confidante to HIM who has entered wishing for mediation.

house remain- fowl short leg she-bird

hedge wild-cat group evening had-say

entering- place know-not gathered together crowded

trouble child relations called-like

unpleasant-it sounding- scandal-with

don't-come may-live lord our- streetē.

Don't come, sir, may you live, to our street

with the gossip sounding unpleasantly

as when the short-legged hens staying at the house

call [their] troubled flock of children,

crowding all together without knowing which place to enter,

because in the evening there is a group of wild cats

at the hedge.[[554]](#footnote-554)

#### **KT 140** அள்ளூர் நன்முல்லை: SHE

பொருளவயிற் பிரிந்தவிடத்து நீ ஆற்றுகின்றிலை என்ற தோழிக்குத் தலைமகள் சொல்லியது.

வேதின வெரிநி னோதி முதுபோத்

தாறுசென் மாக்கள் புட்கொளப் பொருந்துஞ்

சுரனே சென்றனர் காதல ருரனழிந்

தீங்கியான் றாங்கிய வெவ்வம்

யாங்கறிந் தன்றிவ் வழுங்க லூரே.

• **1b** வெரிநி C2+5, G1v+2, EA, Cām.; வெரினி C3v, G1; வெரின் C3; வெதிரின் C1; வேதிரின் L1 • **1d** முதுபோத் L1, C1+2+5, Cām.; முதுபோஒத் G2, EA, I • **2d** பொருந்துஞ் L1, C2+3, G1+2, EA, Cām.; பொகுருந்துஞ் C1; போகும் C5, Cām.v • **3cd** காதல ருரனழிந் C1+2+3+5, G1+2, EA, Cām.; காதலர் ஞானந் L1 • **4ab** தீங்கியான் றாங்கிய L1, C1+2+3+5, G1+2, EA, Cām.; தீங்கியா னழுங்கிய Iḷ., Cām.v, VP, ER • **4df.** வெவ்வம் | யாங்கறிந் C2+3v+5, G1+2, EA, Cām.; வெவ்வ | மாங்கறிந் L1, C1+2v+3, Cām.v

vētiṉa *veriniṉ* ōti mutu *pōtt\**

āṟu cel mākkaḷ puḷ koḷa+ *poruntum*

curaṉ-ē ceṉṟaṉar kātalar uraṉ aḻint\*

īṅk(u) yāṉ *tāṅkiya* ~evvam

*yāṅk\** aṟintaṉṟ\* i+ ~aḻuṅkal ūr-ē.

Uttered by HER to the confidante who had said “you have not got the strength”, when [he] separated for the sake of wealth.

saw backiṉ chameleon old male

path go- people bird/omen take being-suitable-

desertē he-went(h.) lover(h.) strength perished

so/here I endured- trouble

how it-knew this- noise villageē.

Into the desert the lover has gone,

which is apt to make people walking the route take as an omen

the old male of the chameleon with [its] saw-back.

What does this noisy village know[[555]](#footnote-555)

of the trouble I endured here, [my] strength perished?

#### **KT 141** மதுரைப் பெருங் கொல்லன்: SHE

இற்செறிக்கப்பட்டுழி இரவுக்குறி வந்தொழுகுந் தலைமகற்கு வரும் ஏதம் அஞ்சிப் பகற்குறி நேர்ந்த வாய்ப்பாட்டான் அதுவும் மறுத்துச் சிறைப்புறமாகத் தோழிக்குத் தலைமகள் சொல்லியது. (C5: /)

வளைவாய்ச் சிறுகிளி விளைதினைக் கடீஇயர்

செல்கென் றோளே யன்னை யெனநீ

சொல்லி னெவனாந் தோழி கொல்லை

நெடுங்கை வன்மான் கடும்பகை யுழந்த

குறுங்கை யிரும்புலிக் கோள்வ லேற்றை

பைங்கட் செந்நாய் படுபதம் பார்க்கு

மாரிரு ணடுநாள் வருதி

சார னாட வாரலோ வெனவே.

• **1c** விளைதினைக் C1, Cām.; விளைதினை L1, C2+3+5, G1+2, Iḷ.v, Nam., EA, I, AT; விழைதினை Iḷ., Cām.v • **1d** கடீஇயர் C2+3v, Iḷ.v, Nam., AT, Cām.; கடியர் L1, C1+3; கடியாச் G1, Cām.v; கடியச் C5, G2, Iḷ., IV, EA, I, ATv, Cām.v • **2ab** செல்கென் றோளே L1, C1+2+3+5, G1+2, EA, Cām.; செல்கின் றோளே[[556]](#footnote-556) Camv; செல்கென் றாளே IV • **2cd** யன்னை யெனநீ L1, C1+2+3+5, G1+2, EA, ATv, Cām.; யன்னை சேணெனச் IV, AT, Cām.v • **3b** னெவனாந் L1, C1+2+3+5, G2, Iḷ., EA, Cām.v; னெவனோ C2v+3v, Iḷ.v, AT, Cām., VP, ER;[[557]](#footnote-557) வெனாந் G1; லெவனோ IV • **4b** வன்மான் L1, C1+2+3+5, G2, Iḷ., EA, Cām.; வளமான் G1, Iḷ.v • **4cd** கடும்பகை யுழந்த L1, C1+2+3+5, G2, EA, Cām.; கடும்பகை யுமந்த G1; கடும்பக லுழந்த Iḷ. • **5c** கோள்வ L1, C1+2+3+5, G1+2, Iḷ., EA, Cām.; கோள்வல் ATv; கொலைவ C3v, Iḷ.v, IV, Cām.v, ER; கொலைவல் AT, VP • **5d** லேற்றை L1, C1+2+3, EA, Cām.; லேற்றைப் L1v, C5, G1+2 • **6c** படுபதம் C2+3v+5, G2, EA, Cām.; படுமதம் L1, C1+3, G1, Cām.v • **6df.** பார்க்கு | மாரிரு L1, C1+2+3, G1+2, EA, Cām.; பார்க்கும் | ஆரிரு C5 • **8b** னாட L1, C1+2+3, G1, Cām.; னாடநீ C5, G2, EA, I, AT, Cām.v

vaḷai vāy+ ciṟu kiḷi *viḷai* tiṉai+ *kaṭīiyar*

*celk(a)* *eṉṟōḷ-ē* ~aṉṉai ~*eṉa nī*

*colliṉ* evaṉ *ām* tōḻi kollai

neṭum kai *val* māṉ kaṭum pakai ~uḻanta

kuṟum kai ~irum puli *kōḷ* val +ēṟṟai

paim kaṇ cem-nāy paṭu *patam* pārkkum

ār\* iruḷ naṭu-nāḷ varuti

cāral *nāṭa* vāral-ō eṉa-~ē.

Uttered by HER to the confidante, when [he] was behind the hedge, as a denial of that [meeting at night], in words insinuating a granted meeting at day, fearing the danger for HIM, who comes to the meeting at night as appointed, as she is confined in the house.

bangle mouth little parakeet ripen- millet chase(inf.)

may-go[[558]](#footnote-558) said-sheē mother say(inf.)[[559]](#footnote-559) you

say-if what becoming- friend clearing

long hand strong stag quick enmity borne-

short hand dark tiger taking strong male

green eye red dog happen- proper-consistency looking-

difficult darkness middle-day you-come(sub.)

slope land-he(voc.) come-notō say(inf.)ē∞

What would happen if you said, friend:

“mother said: go chasing away from the

ripening millet little hook-beaked parakeets”

[and]

“don't come, man from the slope

 you would come in the midst of difficult darkness,

where the green-eyed red dog looks out for the cadaver[[560]](#footnote-560)

of the male of the short-handed big tiger, strong in killing,

who bore the enmity of the long-handed mighty elephant

in the clearing”?

5b come at midday! [[561]](#footnote-561)

#### **KT 142** கபிலர்: HE

1. இயற்கைப்புணர்ச்சி புணர்ந்து நீங்குந் தலைமகன் சொல்லியது.

2. தோழிக்குத் தலைமகன் தன் குறை கூறியதூஉமாம.

சுனைப்பூக் குற்றுத் தொடலை தைஇப்

புனக்கிளி கடியும் பூங்கட் பேதை

தானறிந் தன்றோ விலளோ பானாட்

பள்ளி யானையி னுயிர்த்தென்

னுள்ளம் பின்னுந் தன்னுழை யதுவே.

• **1d** தைஇப் C2+3v+5, G2, EA, Cām.; தைஇயப் L1, C1+3, G1, Cām.v • **2b** கடியும் C1+2+3v+5, G1+2, EA, Cām.; கட்டியு\_ C3; கட்டியு L1 • **2c** பூங்கட் L1, C1+2+3+5, G1v, EA, Cām.; யூங்கட் G1 • **3a-c** தானறிந் தன்றோ விலளோ C1+3, G1, AT; தானறிந் தன்றோ விலளே C2+5, G2, Cām.v, VP, ER; தானறிந் தன்றோ வில்லோர் L1; தானறிந் தனளோ விலளோ C2v+3v, EA, ATv, Cām.[[562]](#footnote-562) • **4c** னுயிர்த்தென் L1, C1+2+3, G1+2, EA, Cām.; னுயிர்த்தவெ C5, G2v • **5ab** னுள்ளம் பின்னுந் C2+5, G2, EA, Cām.; னுள்ளம் பின்னுத் Cām.v; னுள்ளம் பின்னுழந் G1, Cām.v; னுள்ளம் பின்னுழுந் L1, C1+3; னுள்ள மின்னுந் Iḷ.

cuṉai+ pū kuṟṟu+ toṭalai *taii+*

puṉam kiḷi kaṭiyum pūm kaṇ pētai

tāṉ *aṟintaṉṟ\*-ō ilaḷ-ō* pāl-nāḷ

paḷḷi yāṉaiyiṉ *uyirtt\** eṉ

uḷḷam *piṉ-+um* taṉ uḻaiyatu-~ē.

1. Uttered by HIM who leaves [her] after having enjoyed natural union [with her].

2. Spoken about [his] own request, by HIM to the confidante.

mountain-pool flower plucked garland knitted

field parakeet chasing- flower eye innocence

self known-itō not-sheō part-day

resting-place elephantiṉ breathed my-

inside afterum self- proximity-itē.

As for knowing [it] herself, doesn't she,

the flower-eyed innocence who chases parakeets from the field,

plucking flowers from mountain pools, knitting garlands?

Sighing like an elephant [lying down to] rest, at midnight,

my mind [is] close to her even afterwards.[[563]](#footnote-563)

#### **KT 143** மதுரை கணக்காயன் மகன் நக்கீரன்: the confidante

வரைவிடை வைத்துப் பிரிந்தவிடத்துத் தலைமகட்குத் தோழி கூறியது.

அழிய லாயிழை யழிபுபெரி துடையன்

பழியு மஞ்சும் பயமலை நாட

னில்லா மையே நிலையிற் றாகலி

னல்லிசை வேட்ட நயனுடை நெஞ்சிற்

கடப்பாட் டாள னுடைப்பொருள் போலத்

தங்குதற் குரிய தன்றுநின்

னங்கலுழ் மேனிப் பாய பசப்பே.

• **1c** யழிபுபெரி C1+2, Nacc., Cām.; யளிபுபெரி Iḷ.v; யிழிபுபெரி L1, C3+5, G1+2, EA, AT, Cām.v; யன்புபெரி C2v, Iḷ., Cām.v, VP • **2c** பயமலை L1, C1+2+3+5, G1+2, EA, AT, Cām.; பழமலை ATv, Cām.v • **2d** நாட | னில்லா L1, C1+2+3, G1+2, EA, Cām.; நாடன் | நில்லா C5 • **3d** றாகலி L1, C1+2+3+5, G2, EA, Cām.; றாகலின் G1 • **5ab** கடப்பாட் டாள C1+2+3+5, G1+2, EA, Cām.; கடப்பட் டரன் L1 • **6a** தங்குதற் L1, C1+2+3+5, G1+2, AT, Cām.; தூங்குதற் EA, ATv, Cām.v • **6b** குரிய L1, C1+2+3+5, G1, EA, Cām.; கரிய G2 • **6c** தன்றுநின் C1+2+3+5, G1+2, EA, Cām.; தலைனறுநின் L1; தலைவனின் L1v • **7c** பாய L1, C1+2+3+5, G1+2, Cām.; பாஅய Iḷ., Nacc., EA, I, AT, Cām.v, VP, ER

aḻiyal āy iḻai ~*aḻipu* perit\* uṭaiyaṉ

paḻi-~um añcum *payam* malai nāṭaṉ

nillāmai-~ē nilaiyiṟṟ\* ākaliṉ

nal +icai vēṭṭa nayaṉ uṭai neñciṉ

kaṭam pāṭṭ\* āḷaṉ uṭai+ poruḷ pōla+

*taṅkutaṟk\** uriyat\* aṉṟu niṉ

+am kaluḻ mēṉi+ *pāya* pacapp\*-ē.

Spoken by the confidante to HER, when [he] separated after the time of marriage had been fixed.

don't-perish select- ornament anxiety big-it possess-he

blameum fearing- yield mountain land-he

impermanenceē it-held-firm because

good sound wanted- longing possess- heartiṉ

duty happening- man possess- wealth be-similar

staying(dat.) suitable-it is-not-so your-

pretty dim- body sprung- pallorē∞

Don't be desolate, [you of] of choice jewels;

very anxious is he,

the man from the yielding mountain land, who also fears blame,[[564]](#footnote-564)

 the pallor sprung up on your beautiful, [now] dimmed body

is not bound to stay,

like wealth belonging to a man firm in duty

with a longing heart[[565]](#footnote-565), that wanted good fame[[566]](#footnote-566),

because only transience has permanence.[[567]](#footnote-567)

6+7b The pallor[[568]](#footnote-568) sprung up on your beautiful, [now] ... body

doesn't possess permanence,

#### **KT 144** மதுரை (C1: நூல்)ஆசிரியன் கோடங்கொற்றன்: the foster-mother

மகட்போக்கிய செவிலித்தாய் சொல்லியது.

கழிய காவி குற்றுங் கடல

வெண்டலைப் புணரி யாடியு நன்றே

பிரிவி லாய முரியதொன் றயர

விவ்வழிப் படுதலு மொல்லா ளவ்வழிப்

பரல்பாழ் படுப்பச் சென்றனண் மாதோ

சென்மழை தவழுஞ் சென்னி

விண்ணுயர் பிறங்கல் விலங்குமலை நாடே.

• **1a** கழிய L1, C1+2+3+5, G2v, EA, ATv, Cām.; கழியா C3v, G1, Cām.v; கழிபா G1v; கழியின் G2, AT, Cām.v • **4a** விவ்வழிப் C1+2+3+5, G1+2, EA, Cām.; விவ்வப் L1; வில்வழிப் G1v, Cām.v • **4d** ளவ்வழிப் C2+3v, Cām.; ளவ்வழி L1, C1+3+5, G1+2, EA • **5a** பரல்பாழ் C2v, G2v, EA, Cām.; பரல்பாறப் C1+3, G1; பரல்பாற் C3v, G2, AT, Cām.v, ER; பரற்பாற் C2; பால்பரற் C5, Cām.v; பால்பாற் L1; பரலலாற் G1v, Cām.v • **5c** சென்றனண் C2+3v+5, EA, Cām.; சென்றனள் G2v; சென்றனன் L1, C1+3, G1+2 • **6a** சென்மழை L1, C2v+3v+5, G2v, Cām.; சேண்மழை C1+2+3, G1+2, EA, I, AT, Cām.v • **7d** நாடே L1, C1+2+3+5, G1+2, EA, Cām.v; நாட்டே Cām.[[569]](#footnote-569)

*kaḻiya* kāvi kuṟṟum kaṭala

veḷ talai+ puṇari ~āṭi-~um naṉṟ\*-ē

piriv\* il āyam uriyat\* oṉṟ\* ayara

~i+ vaḻi paṭutal-um ollāḷ a+ vaḻi

*paral pāḻ* paṭuppa+ ceṉṟaṉaḷ-mātō

*cel* maḻai tavaḻum ceṉṉi

viṇ +uyar piṟaṅkal vilaṅku malai nāṭ\*-ē.

Uttered by the foster-mother who had let [her] daughter go.

backwatersa lotus pluckedum seaa

white head wave playedum good-itē

separation-not attendant suitable-it one-it engage(inf.)

this- way happeningum possible-not-to-her that- way

pebble ruin- let-happen(inf.) she-wentmātō

go- cloud/rain covering- top

sky height glistening transverse- mountain landē∞

It [was] good that she plucked lotuses in the backwaters and

played in the white-headed sea waves.

She who would on the one hand[[570]](#footnote-570) not have[[571]](#footnote-571)

[her] inseparable girl companions be engaged in something suitable [without her],[[572]](#footnote-572)

did she, on the other hand, really[[573]](#footnote-573) go,

to suffer pebbles ruining [her feet],

into the land of transverse mountains, glistening high as the sky,

[their] tops covered in wandering clouds[[574]](#footnote-574)?

#### **KT 145** கொல்லன் அழிசி: SHE

வரைவிடை ஆற்றாது தோழிக்குத் தலைமகள் சொல்லியது.

உறைபதி யன்றித் துறைகெழு சிறுகுடி

கானலஞ் சேர்ப்பன் கொடுமை யெற்றி

யானாத் துயரமொடு வருந்திப் பானாட்

டுஞ்சா துறைநரோ டுசாவாத்

துயிற்கண் மாக்களொடு நெட்டிரா வுடைத்தே.

• **1b** யன்றித் L1, C1+2+3+5, G1+2, EA, Cām.; யன்று PP • **1d** சிறுகுடி L1, C1+2+3, Cām.; சிறுகுடிக் C2v+5, G1+2, EA, Cām.v • **2a** கானலஞ் C1+2+3+5, G1+2, EA, Cām.; காலஞ் L1 • **2b** சேர்ப்பன் L1, C1+2+3+5, G1+2, EA, Cām.; சிலம்பன் IV • **2d** யெற்றி C1+2v+3, G1, EA, Cām.; யேற்றி L1, C5, G2, Cēṉ., Nacc., IV, I, AT; மேற்றி C2 • **3c** வருந்திப் L1, C2+5, G1+2, EA, Cām.; வருந்திய C1 • **4a** டுஞ்சா L1, C1+2+3+5, G1, G2v, EA, Cām.; டுஞ்சுந் G2 • **4bc** துறைநரொ (துறைநரோ) டுசாவாத் L1(), C1+2+3+5, G1+2v, EA, Cām.; துறைவனோ டுசாவாத் G2; துறைநரொடு சார்வாத் G1v, Cām.v

uṟai pati ~aṉṟ\* *i+* tuṟai keḻu ciṟu kuṭi

kāṉalam *cērppaṉ* koṭumai ~*eṟṟi*

~āṉā+ tuyaramoṭu *varunti* pāl-nāḷ

tuñcāt\* *uṟainarōṭ\** ucāvā+

tuyil kaṇ mākkaḷoṭu neṭṭ\* irā ~uṭaitt\*-ē.

Uttered by HER to the confidante, not having the strength [to await] the time of marriage.

remain- abode is-not-so this- ghat-possess little home

seashore-groveam[[575]](#footnote-575) coast-he cruelty struck[[576]](#footnote-576)

end-not- grief-with troubled part-day

sleep-not remain-he(h.)-with inquire-not

sleep eye people-with long night possess-itē∞

This[[577]](#footnote-577) little hamlet with [its] ghat is no place to stay,

with its long nights, with sleepy-eyed people

who do not inquire after those[[578]](#footnote-578) that remain sleepless[[579]](#footnote-579)

at midnight, troubled by unending grief,

struck with the cruelty of the man from the coast of shore groves.

#### **KT 146** வெள்ளி வீதியார்: the confidante / SHE[[580]](#footnote-580)

தலைமகன் தமர் வரைவொடு வந்து சொல்லாடுகின்றுழி (C1+5: நின்றுழி) வரைவு மறுப்பவோ எனக் கவன்ற தலைமகட்குத் தோழி சொல்லியது.

அம்ம வாழி தோழி நம்மூர்ப்

பிரிந்தோர்ப் புணர்ப்போ ரிருந்தனர் கொல்லோ

தண்டுடைக் கையர் வெண்டலைச் சிதவலர்

நன்றுநன் றென்னு மாக்களோ

டின்றுபெரி தென்னு மாங்கண தவையே.

• **2b** புணர்ப்போ L1, C1+2+3+5, G1+2, KKv, EA, Cām.; புணர்பவ AT, Cām.v; புணர்ப்பவ Nacc., KK, Cām.v, VP • **5ab** டின்றுபெரி தென்னு C1+2+3+5, G1+2, EA, Cām.; டின்று L1

amma vāḻi tōḻi nam +ūr

pirintōr *puṇarppōr* iruntaṉar-kollō

taṇṭ\* uṭai+ kaiyar veḷ talai+ citavalar

naṉṟu naṉṟ\* eṉṉum mākkaḷōṭ\*

iṉṟu perit\* eṉṉum āṅkaṇat\* avai-~ē.

Uttered by the confidante to HER who was anxious they would deny marriage, while they were talking, after HIS relations had come with [an offer of] marriage.

amma live friend our- village

separated-they(h.) connect-they(h.) they-were(h.)kollō

staff possess- hand-they(h.) white head rag-they(h.)

good-it good-it saying- people-with

today big-it saying- there-that[[581]](#footnote-581) assemblyē.

Alas, oh friend, in our village,

have there [once] been those who united the separated?[[582]](#footnote-582)

The assembly is a place where they say “today [is] a big [day]”,

with people saying “good, good”,[[583]](#footnote-583)

staffs in hand, well-worn clothes on [their] white heads.[[584]](#footnote-584)

#### **KT 147** கோப்பெருங்சோழன்: HE

தலைமகன் பிரிந்தவிடத்துக் கனாக் கண்டு சொல்லியது.

வேனிற் பாதிரிக் கூன்மல ரன்ன

மயிரோ டொழுகிய வங்கலுழ் மாமை

நுண்பூண் மடந்தையைத் தந்தோய் போல

வின்றுயி லெடுப்புதி கனவே

யெள்ளா ரம்ம துணைப்பிரிந் தோரே.

• **2ab** மயிரோ டொழுகிய C5, G2v, Cām.v; மயிரேர் பொழுகிய C2v, Cām., VP, ER; மயிரோ வொழுகிய L1, C1+2+3, G1+2, EA, I, AT, Cām.v[[585]](#footnote-585) • **2cd** வங்கலுழ் மாமை C2+3+5, G1v+2, EA, AT, Cām.; வங்கலுழ் பாமை L1; வங்கலுழ் மாயை G1, ATv; வங்கலு ழாமை C1 • **3b** மடந்தையைத் C1+2+3+5, G1+2, EA, Cām.; மடந்தையை L1 • **4b** லெடுப்புதி L1, C1+2+3+5, G1+2, EA, Cām.; லெழுப்புதி G1v, Cām.v • **5c** துணைப்பிரிந் L1, C1+2+3v+5, G1+2, EA, Cām.; துனைப்பிரிந் C3

vēṉil pātiri+ kūṉ malar aṉṉa

*mayirōṭ\* oḻukiya* ~am kaluḻ māmai

nuṇ pūṇ maṭantaiyai tantōy pōla

~iṉ tuyil *eṭupputi* kaṉav\*-ē

~eḷḷār-amma tuṇai pirintōr-ē.

Uttered at the sight of a dream when HE was separated [from her].

summer trumpet-flower-tree curve blossom like

hair-with grown- pretty dim- blackness

fine ornament girl(acc.) given-you be-similar

pleasant sleep you-arouse(sub.) dreamē

censure-not-they(h.)amma mate separated-they(h.)ē.

O dream, you arouse [me] from sweet sleep,

as if you had brought[[586]](#footnote-586) the girl with fine ornaments,

of beautiful, [now] dimming darkness that was grown

with a line of body-hair,

like on the curved blossom of the trumpet flower tree in summer.[[587]](#footnote-587)

They won't censure [you], alas,

those who are separated from [their] mates.

#### **KT 148** இளங்கீரந்தையார்: SHE

பருவங் கண்டு அழிந்த தலைமகளைத் தோழி பருவம் அன்று என்று வற்புறுத்தத் தலைமகள் சொல்லியது.

செல்வச் சிறாஅர் சீறடிப் பொலிந்த

தவளை வாய பொலஞ்செய் கிண்கிணிக்

காசி னன்ன போதீன் கொன்றை

குருந்தோ டலம்வரும் பெருந்தண் காலையுங்

காரன் றென்றி யாயிற்

கனவோ மற்றிது வினவுவல் யானே.

• **1b** சிறாஅர் L1, C2+3v+5, G2, EA, Cām.; சிறாஅர்ச் C1+3, G1, Cām.v • **2b** வாய L1, C1+2+3+5, G1+2, Cām.; வாஅய EA, I, AT, ER • **4a** குருந்தோ L1, C1+2+3+5, G1+2, EA, Cām.; குறுந்தோ C3v, Cām.v • **4b** டலம்வரும் L1v, C1+2+3, G1+2, AT, Cām.; டலவரும் L1; டலரும் Cām.v; டலமரும் C5, EA, I, ATv, Cām.v • **4d** காலையுங் L1, C1+2+3+5, G1+2, EA, Cām.; காலையங் Nam. • **5ab** காரன் றென்றி C2+3v, AT, Cām.; காரன் றேறி L1, C1+3, G1; காரெனத் தேறா EA, I, ATv, Cām.v[[588]](#footnote-588); காரெனத் தேறி G1+2; காரென் றேறி G2v; காரென் றேறிலை C5

celva+ ciṟāar cīṟ\* aṭi+ polinta

tavaḷai *vāya* polam cey kiṇkiṇi+

kāciṉ aṉṉa pōt\* īṉ koṉṟai

*kuruntōṭ\** *alamvarum* perum taṇ *kālai-~um*

kār *aṉṟ\* eṉṟi* ~āyiṉ

kaṉav\*-ō-maṟṟ\* itu viṉavuval yāṉ-ē.

Uttered by HER who was encouraged by the confidante [with the words] “that isn't the season”, [namely] HER who is desolate at the sight of the season.

prosperity little-they(h.) little foot glittered-

frog moutha gold make- anklet[[589]](#footnote-589)

beadiṉ like bud bring-forth- Laburnum(-tree)

wild-lemon-with being-agitated- big cool timeum

rainy-season is-not-so you-say(sub.) if

dreamō maṟṟuthis I-ask Iē.

If you are to say “[this] is not the rainy season”,

even at times when along with[[590]](#footnote-590) the wild lemon

the Laburnum tree is agitated, bringing forth buds, like beads

on the golden anklets with frogs' voices[[591]](#footnote-591)

which glittered on the feet of prosperous children

– I ask: [is] this just a dream?

#### **KT 149** வெள்ளி வீதியார்: SHE

உடன்போக்கு உணர்த்திய தோழிக்குத் தலைமகள் சொல்லியது.

அளிதோ தானே நாணே நம்மொடு

நனிநீ டுழந்தன்று மன்னே யினியே

வான்பூங் கரும்பி னோங்குமணற் சிறுசிறைத்

தீம்புன னெரிதர வீய்ந்துக் காஅங்குத்

தாங்கு மளவைத் தாங்கிக்

காம நெரிதரக் கைந்நில் லாதே.

• **2ab** நனிநீ டுழந்தன்று C2+3+5, G1+2, EA, Cām.; நனிநீ டுமந்தன்று L1, C1; நனிநீட் டமர்ந்தன்று Cām.v; சனிநீ டமர்ந்தன்று Cām.v; நனிடுழந் தன்று I • **2c** மன்னே L1, C1+2+3+5, G1+2, KKv, EA, Cām.; மன்னோ KK • **3b** கரும்பி L1, C1+2+3+5, G1+2, KKv, EA, Cām.; கொம்பி KK • **3c** னோங்குமணற் L1, C2+3+5, G1+2, EA, Cām.; நோங்குமன்ற C1 • **3d** சிறுசிறைத் L1, C1+3+5, G1+2, Nakk., TV, EA, Cām.v; சிறுசிறை C2+3v, Cām., ER • **4b** னெரிதர L1, C1+2+3, G1+2, EA, Cām.; னேர்தர TV • **4c** வீய்ந்துக் L1, C1+2v+3, G1, KK, Cām.; வீந்துக் C5, G1v+2, Nakk., Nacc., TV, EA, I, AT, VP, ER; வீழ்ந்துக் C2+3v, Iḷ., KKv, Cām.v • **4d** காஅங்குத் G2, KKv, Nacc., EA, Cām.; காங்குத் L1, C1+2+3+5, G1, TV, Nacc., KK

aḷit\*-ō tāṉ-ē nāṇ-ē nammoṭu

naṉi *nīṭ\* uḻantaṉṟu-maṉ-+ē* iṉi-~ē

vāṉ pūm *karumpiṉ* ōṅku maṇal ciṟu ciṟai+

tīm puṉal *neri*-tara *vīynt\** ukk*āaṅku+*

tāṅkum aḷavai tāṅki+

kāmam neri-tara+ kai nillāt\*-ē.

Uttered by HER to the confidante who had suggested [their] going away together.

pity-itō selfē shameē us-with

abundant prolong-/long-time it-boremaṉṉē nowē

sky flower sugarcaneiṉ high sand little wing

sweet flood crush- give(inf.) destroyed shed-like

enduring- measure endured

desire crush- give(inf.) hand stand-not-itē∞

Pitiable[[592]](#footnote-592) it [is], shame. With us

it has indeed borne [it] a fairly long time.

[But] now

it doesn't stand ground to the hand[[593]](#footnote-593), as desire crushes [it],

having endured as long as it could,

like the little wings of high sand near the sky-flowered sugarcane,

which give way, destroyed as the sweet flood crushes them.

1b Is it not pitiable, [our] shame?

#### **KT 150** மாடலூர் (C1: மாடனார்) கிழார்: HE

இரவுக்குறி நேர்ந்த தோழிக்குத் தலைமகள் கூறியது.

சேணோன் மாட்டிய நறும்புகை ஞெகிழி

வான மீனின் வயின்வயி னிமைக்கு

மோங்குமலை நாடன் சாந்துபுல ரகல

முள்ளி னுண்ணோய் மல்கும்

புல்லின் மாய்வ தெவன்கொ லன்னாய்.

[KT 150 missing in C5] • **2a** வான L1, C1+2+3, G1+2, Cām.; வாஅன் G1v+2v, EA, I, Cām.v, VP • **4cd** மல்கும் C2, G2, EA, Cām.; மிகுமினி மல்கும் L1, C1+3, G1, Cām.v[[594]](#footnote-594)

cēṇōṉ māṭṭiya naṟum pukai ñekiḻi

*vāṉam* mīṉiṉ vayiṉ vayiṉ imaikkum

ōṅku malai nāṭaṉ cāntu pular akalam

uḷḷiṉ uḷ nōy *malkum*

pulliṉ māyvat\* evaṉ-kol aṉṉāy.

Uttered by HER to the confidante who had granted night trysts.

distance-he kindled- fragrant smoke fire-brand

sky stariṉ place place twinkling-

high mountain land-he sandal-paste dry- chest

remember-if inside pain increasing-

embrace-if it-vanishes whatkol mother(voc.?)[[595]](#footnote-595).

The chest with drying sandal paste of the man from a land

of high mountains,

where flash forth in place after place like stars in the sky

the fire-brands with fragrant smoke,

kindled by the [field-]guardian[[596]](#footnote-596);

remembering [it], [my] inner pain increases,

embracing, it vanishes.

What [is this], mother?[[597]](#footnote-597)

#### **KT 151** தூங்கலோரி (C1: சாங்கலோரி): HE

பொருள் வலிக்கப்பட்ட நெஞ்சிற்குத் தலைமகன் (C5: தலைவன்) சொல்லியது.

வங்காக் கடந்த செங்காற் பேடை

யெழாலுற வீழ்ந்தெனக் கணவற் காணாது

குழலிசைக் குரல குறும்பல வகவுங்

குன்றுகெழு சிறுநெறி யரிய வென்னாது

மறப்பருங் காதலி யொழிய

விறப்ப லென்பதீண் டின்மைக்கு முடிவே.

• **1a** வங்காக் C2+5, Cām.; வங்கா C1+3, ATv; வங்கர் C1+3, G1+2, EA, I, Cām.v; வங்கர்க் AT; வாங்கர் L1; வெங்காற் C5 • **1b** கடந்த L1, C1+2+3+5, G1+2, EA, Cām.; கடிந்த C2v, Cām.v; கிடந்த Cām.v • **2b** வீழ்ந்தெனக் L1, C1+2+3+5, G2, EA, Cām.; விழந்தெனக் G1, Cām.v • **3a** குழலிசைக் L1, C1+2+3+5, G1v+2, EA, Cām.; குழலிசை G1 • **3d** வகவுங் L1, C1+2+3+5, G1, EA, Cām.; மிகவுங் C3v, G1, Cām.v • **4a** குன்றுகெழு C2+3v, Cām.; குன்று L1, C1+3, G1; குன்றுறு C5, G2, EA, I, AT, Cām.v, VP, ER • **5a** மறப்பருங் C1+2+3+5, G1+2, EA, Cām.; மறப்பெருங் L1 • **6a** விறப்ப L1, C2+3, G1+2, EA, Cām.; பிறப்ப C1 • **6c** டின்மைக்கு L1, C1+2+3+5, G1+2, EA, Cām.v; டிளமைக்கு C2v+3v, Cām., VP, ER[[598]](#footnote-598)

*vaṅkā+* *kaṭanta* cem kāl pēṭai

~eḻāl uṟa vīḻnteṉa+ kaṇavaṉ kāṇātu

kuḻal icai+ kurala kuṟum pala ~*akavum*

kuṉṟu *keḻu* ciṟu neṟi ~ariya ~eṉṉātu

maṟapp\* arum kātali ~oḻiya

~iṟappal eṉpat\* īṇṭ\* *iṉmaikku* muṭiv\*-ē.

Uttered by HIM to his heart that was keen on wealth.

Vaṅkā(-bird) left-behind-[[599]](#footnote-599) red leg female-bird

Eḻāl(-bird) have(inf.) fallen-say husband see-not

flute sound voicea short many(n.pl.) calling-

hill have- little way difficult-they(n.pl.) say-not

forgetting difficult lover(f.) stay-behind(inf.)

I-traverse saying-it here destitution(dat.) endē.

Here[[600]](#footnote-600) [is] the end to destitution

 to say: I traverse[[601]](#footnote-601),

while [my] love, who is difficult to forget, stays behind,

without saying they are difficult, the small hilly ways

where the red-legged female left behind by the Vaṅkā bird

is calling many short flute-sound voiced [notes],

without seeing [her] husband,

because the Eḻāl bird has descended to take her.

2b ... because she has fallen so that the Eḻāl bird will take [her]

2c ... because he has fallen so that the Eḻāl bird will take [him][[602]](#footnote-602)

#### **KT 152** கிளிமங்கலங் கிழார்: SHE

வரைவு நீட்டித்தவழி ஆற்றாளாகிய தலைமகள் “நீ ஆற்றுகின்றிலை” என்று நெருங்கிய தோழிக்குச் சொல்லியது.

யாவது மறிகிலர் கழறு வோரே

தாயின் முட்டை போல வுட்கிடந்து

சாயி னல்லது பிறிதெவ னுடைத்தோ

யாமைப் பார்ப்பி னன்ன

காமங் காதலர் கையற விடினே.

• **3a** சாயி L1, C1+2+3+5v, G1+2, EA, Cām.; சாயின் C5 • **3d** னுடைத்தோ L1, C1+2+3+5, G1+2, EA, Cām.; னுடைத்தே C5v, IV, AT, VP, ER

yāvat\*-um aṟikilar kaḻaṟuvōr-ē

tāy il muṭṭai pōla ~uḷ kiṭantu

cāyiṉ allatu piṟit\* evaṉ *uṭaitt\*-ō*

yāmai pārppiṉ aṉṉa

kāmam kātalar kai-~aṟa viṭiṉ-ē.

Uttered to the confidante who approached HER [with the words] “you don't have the strength”, when she didn't have strength [anymore] as [he] delayed marriage.

anything knowing-not-they(h.)[[603]](#footnote-603) murmuring-they(h.)ē

mother-not egg be-similar inside rested

be-emaciated-if besides other-it what possess-itō

tortoise young-oneiṉ like

desire lover(h.) act cease(inf.) let-ifē.

Nothing do they know, those who murmur.

If the lover lets go of desire so that action ends

like the young of the tortoise[[604]](#footnote-604),

what else has it got than to[[605]](#footnote-605) grow thin[[606]](#footnote-606),

having come to rest inside[[607]](#footnote-607) like an egg without mother?

4+5b When the lover lets action desist by desire

like [that] of the young one for the tortoise,

#### **KT 153** கபிலர்: SHE

வரையாது நெடுங்காலம் வந்தொழுகின்றுழி “நாம் அவரை வேறுபடுத்தற்குக் காரணம் என்னை” என்ற தோழிக்கு “அவர் வரவு நமக்கு (C5: நமது) ஆற்றாமைக்குக் காரணம் ஆம் (C5: /)” எனத் தலைமகள் கூறியது.

குன்றக் கூகை குழறினு முன்றிற்

பலவி னிருஞ்சினைக் கலைபாய்ந் துகளினு

மஞ்சும னளித்தெ னெஞ்ச மினியே

யாரிருட் கங்கு லவர்வயிற்

சார னீளிடைச் செலவா னாதே.

• **1b** கூகை C2+3v+5, G2, EA, Cām.; கூகைக் L1, C1+3, G1 • **2bc** னிருஞ்சினைக் கலைபாய்ந் L1, C1+2+3+5, G1v, EA, Cām.; னிருஞ்சிளைக் கலையாய்ந் G1; னிருஞ்சினைக் கலைபார்ந் G2 • **3b** னளித்தெ C1v+2+3v+5, G2v, Cām.; னளித்தென் AT, VP; னழித்தே L1, C1+3+5v, G1+2, EA, I • **4c** லவர்வயிற் L1, C1+2v+3+5, G1v+2, EA, Cām.; வவர்வயிற் G1; லவர்வரிற் C2+3v, Nam., AT, Cām.v, VP • **5a** சார L1, C1+2+3+5, G1v+2, EA, Cām.; சீரா G1, Cām.v • **5c** செலவா L1, C2+3+5, G1+2, EA, Cām.; செலவ C1

kuṉṟa+ kūkai kuḻaṟiṉum muṉṟil

palaviṉ irum ciṉai+ kalai pāynt\* ukaḷiṉum

añcum-maṉ *aḷitt\** eṉ neñcam iṉi-~ē

~ār\* iruḷ kaṅkul avar-*vayiṉ*

*cāral* nīḷ iṭai+ celav\* āṉāt\*-ē.

Spoken by HER, when a long time had passed without marrying, to the confidante who has said “what [is] the reason for our changing him?', in order to say 'his coming is the reason for our lack of strength”.

hill owl shriek-ifum front-yard

jackfruit-treeiṉ big twig male-monkey sprung leap-ifum

fearing-maṉ love/pity-it my- heart nowē

difficult darkness night he(h.)-at

slope long way going end-not-itē.

When the owl shrieks from the hills, and in the front-yard

the monkey jumps to and fro[[608]](#footnote-608) on the jackfruit tree’s big branches

fearful indeed [and] pitiable [is] my heart now[[609]](#footnote-609):

in difficult darkness, at night for him

on the slope [it is] a long way unending to go.

#### KT 154 மதுரைச் சீத்தலைச் (C1+5: சீதங்க) சாத்தன்: SHE

பொருள்வயிற் பிரிந்த தலைமகனை நினைந்து தலைமகள் தோழிக்கு உரைத்தது.

யாங்கறிந் தனர்கொ றோழி பாம்பி

னுரிநிமிர்ந் தன்ன வுருப்பவி ரமையத்

திரைவேட் டெழுந்த சேவ லுன்னிப்

பொறிமயி ரெருத்திற் குறுநடைப் பேடை

பொரிகாற் கள்ளி விரிகா யங்கவட்டுத்

தயங்க விருந்து புலம்பக் கூஉ

மருஞ்சுர வைப்பிற் கானம்

பிரிந்துசே ணுறைதல் வல்லு வோரே.

• **1d** பாம்பி C2+3v+5, G1+2, EA, Cām.; பாம் C1+3; பரம L1; பிரம L1v • **3d** லுன்னிப் L1, C1+2+3+5, G1+2, Nacc.v, EA, Cām.v; லுள்ளிப் G1v, Nacc., Cām., VP, ER • **5a** பொரிகாற் L1, C1+2+3+5, G1+2, EA, Cām.; பொரிக்காற் G1v, Cām.v • **5cd** விரிகா யங்கவட்டுத் C2+5, G2, Cām.; விரிகாய்ங் கவட்டுத் L1, G1, EA • **6d** கூஉ C1+2+3v+5, G1v+2, EA, Cām.; கூஉந L1, C3; கூஉநம் G1

yāṅk\* aṟintaṉar-kol tōḻi pāmpiṉ

uri nimirntaṉṉa ~urupp\* avir amaiyatt\*

irai vēṭṭ\* eḻunta cēval *uṉṉi+*

poṟi mayir eruttiṉ kuṟu naṭai pēṭai

pori kāl kaḷḷi viri kāy am kavaṭṭu+

tayaṅka ~iruntu pulampa+ kūum

arum curam vaippiṉ kāṉam

pirintu cēṇ uṟaital valluvōr-ē.

Told to the confidante by HER, when she thought of HIM who had separated because of wealth.

how they-knew(h.)kol friend snakeiṉ

skin stretched-out-like heat shine- occasion-

prey wanted risen- cock thought

dot fur neckiṉ short gait female-bird

be-parched- foot Kaḷḷi(-tree) expand- unripe-fruit pretty twig

glitter(inf.) been become-lonely(inf.) crowing-

difficult desert regioniṉ forest

separated distance remaining able-he(h.)ē∞

How has he known[[610]](#footnote-610), friend,

he who is able to remain distant, separated,

in the forest of the difficult desert region,

where the short-gaited hen, with spotted plumage on the neck,

is cooing while she is lonely, perched[[611]](#footnote-611) so that she shines[[612]](#footnote-612)

on the pretty twig with broad unripe fruits of the Kaḷḷi tree

with parched trunk,

thinking of the cock who had risen for prey

in a time of heat shining like the outstretched[[613]](#footnote-613) skin of a snake?

Srin.

7b The forest is not [full of] wealth (*vaippu* + *il*), [it is full of]

ways difficult to go,

#### **KT 155** உரோடகத்துக் கந்தரத்தன்: SHE

தலைமகள் பருவங் கண்டு அழிந்து சொல்லியது.

முதைப்புனங் கொன்ற வார்கலி யுழவர்

விதைக்குறு வட்டி போதொடு பொதுளப்

பொழுதோ தான்வந் தன்றே மெழுகான்

றூதுலைப் பெய்த பகுவாய்த் தெண்மணி

மரம்பயி லிறும்பி னார்ப்பச் சுரனிழிபு

மாலை நனிவிருந் தயர்மார்

தேர்வரு மென்னு முரைவா ராதே.

• **1c** வார்கலி L1, C2+3+5, G1+2, EA, Cām.; பார்கலி C1 • **2c** போதொடு L1, C2+3+5, G1+2, EA, Cām.; போபோதொடு C1 • **4a** றூதுலைப் L1, C1+2+3+5, G1+2v, EA, Cām., தூதுலைப் G2 • **4b** பெய்த C1+2+3v+5, G1v+2, EA, Cām.; பெய்தப் L1, C3, G1 • **5ab** மரம்பயி லிறும்பி C2+5, G2, EA, Cām.; மரம்பயி லுறும்பி L1, C1+3, G1; மரம்பிய லிறும்பி G1v • **5c** னார்ப்பச் C1+2+3+5, G1+2, EA, Cām.; னார்பச் L1 • **5d** சுரனிழிபு L1, C1+2+3v+5, G1+2, EA, Cām.; சுரனிழியு C3 • **6c** தயர்மார் C2v+5, G2, EA, Cām.; தயர்வர் L1, C1+2+3, AT, Cām.v; தயரவவர் G1 • **7bc** மென்னு முரைவா L1, C1+2v+3+5, G1, AT, Cām.; மென்று முரைவா G2; மென்முன் னுரைவா Cām.v; மென்னுமுன் னுரைவா C2, G1v, EA, I, ATv

mutai puṉam koṉṟa ~ār kali ~uḻavar

vitai kuṟu vaṭṭi pōtoṭu potuḷa+

poḻut\*-ō tāṉ vantaṉṟ\*-ē meḻuk\* āṉṟ\*

ūt\* ulai+ peyta paku vāy+ teḷ maṇi

maram *payil* iṟumpiṉ ārppa+ curaṉ iḻipu

mālai naṉi virunt\* *ayarmār*

tēr varum *eṉṉum* urai vārāt\*-ē.

Uttered by HER, being desolate at the sight of the season.

old field cleared- become-full- bustle ploughman(h.)

seed short basket bud-with be-full(inf.)

periodō self it-cameē wax ended

blow- smith's-furnace put-on- split- mouth clear bell

tree rustle-/be-dense- thicketiṉ roar(inf.) desert fallen

evening abundant feast engage(inf.)

chariot coming- saying- word come-notē∞

[Is it] the time[[614]](#footnote-614), when the small seed-baskets are full with buds

of the busy(?)[[615]](#footnote-615) ploughmen[[616]](#footnote-616) who have cleared[[617]](#footnote-617) the old fields?

It has come;

word has not come that the chariot is coming,

for us to engage in [preparing] an abundant feast for the evening,

coming down from the desert so that in the thicket of rustling trees the clear wide-mouthed bells[[618]](#footnote-618) are ringing,

[that were] poured(?) [from/in] the furnace,

[while the bellows were] blowing [into a mould]

causing the wax to disappear(?).[[619]](#footnote-619)

#### **KT 156** பாண்டியன் ஏனாதி நெடுங்கண்ணன்: HE

கழறிய பாங்கற்குக் கிழவன் அழிந்து கூறியது.

பார்ப்பன மகனே பார்ப்பன மகனே

செம்பூ முருக்கி னன்னார் களைந்து

தண்டொடு பிடித்த தாழ்கமண் டலத்துப்

படிவ வுண்டிப் பார்ப்பன மகனே

யெழுதாக் கற்பி னின்சொ லுள்ளும்

பிரிந்தோர்ப் புணர்க்கும் பண்பின்

மருந்து முண்டோ மயலோ விதுவே.

• **3cd** தாழ்கமண் டலத்துப் C2+3v, EA, Cām.; தாழ்கமண் டிலத்துப் C5, G2; தாழ்மண் டிலத்துப் L1, C1+3, G1, Cām.v • **4a** படிவ L1, C1+2+3+5, G1+2, EA, Cām.; படிம C2v+3v, Cām.v • **5a** யெழுதாக் L1, C2, EA, Cām.; யெழுத்தாக் C1 • **5cd** னின்சொ லுள்ளும் C2+3v, Cām.; னின்செ (னின்சே) லுள்ளும் L1(), C1+3, G1; நின்செய லுள்ளும் C5, G2, EA, I, AT, Cām.v • **6c** மயலோ L1, C1+2+3+5, G2, EA, Cām.; மபலோ C3v, G1

pārppaṉa makaṉ-ē pārppaṉa makaṉ-ē

cem pū murukkiṉ nal nār kaḷaintu

taṇṭoṭu piṭitta tāḻ *kamaṇṭalattu+*

*paṭivam* uṇṭi+ pārppaṉa makaṉ-ē

~eḻutā+ kaṟpiṉ niṉ *col* uḷḷum

pirintōr puṇarkk\*-um paṇpiṉ

marunt\*-um uṇṭ\*-ō mayal-ō itu-~ē.

Spoken by HIM in desolation, to the companion who urged ]him].

brahmin[[620]](#footnote-620) sonē brahmin sonē

red flower coral-treeiṉ good bark removed

staff-with gripped- hang-down water jar

austerity food brahmin sonē

write-not teachingiṉ your- word insideum

separated-they(h.) connecting- natureiṉ

remedyum it-isō madness/illusionō thisē.

Brahmin's son! Brahmin's son![[621]](#footnote-621)

Holding a dangling water jar by means of a stick

of the red-flowered coral tree, having stripped it of the good bark,

[eating] austere food, brahmin's son!

Is there also a remedy of the kind

that unites those who are separated, among all[[622]](#footnote-622) your words

of unwritten teachings?

Is this madness?

7b Is there also a remedy ..., or [is] this illusion?[[623]](#footnote-623)

#### **KT 157** அள்ளூர் நன்முல்லை(யார்) (C1: நன்மூலன்): SHE

பூப்பெய்திய தலைமகள் உரைத்தது.

குக்கூ வென்றது கோழி யதனெதிர்

துட்கென் றன்றென் றூய நெஞ்சந்

தோடோய் காதலர்ப் பிரிக்கும்

வாள்போல் வைகறை வந்தன்றா லெனவே.

• **2a** துட்கென் L1, C1+2+3v+5, G1+2, EA, Cām.; துட்\_\_\_ C3 • **2b** றன்றென் L1, C1+2+3+5, G1+2, Cām.; றற்றென் G1v, Iḷ., EA, I, Cām.v • **2cd** றூய நெஞ்சந் C2+3v, Iḷ.v, Nacc., ATv, Cām.; றூஉய நெஞ்சந் Cām.v; றூஉ நெஞ்சந் C5, G2, Iḷ., Nacc., EA, I, AT, VP, ER; றூ னெஞ்சந் L1, C1+3, G1 • **3a** தோடோய் C2+3v+5, G1v+2, EA, Cām.; தோடுபாய்க் L1, C1+3, G1 • **3b** காதலர்ப் L1, C1+2+3, G1+2, EA, Cām.; காதலற் C5 • **4a** வாள்போல் C2+3v+5, G1v+2, EA, Cām.; வான்போல் L1, C1+3, G1, Cām.v • **4cd** வந்தன்றா லெனவே C2+3+5, G1+2, EA, Cām.; வந்தாலன்றா லெனவே L1; வந்தன்ற லெனவே C1

kukkū ~eṉṟatu kōḻi ~ataṉ-etir

tuṭk\* *eṉṟaṉṟ\* eṉ* *tūya* neñcam

tōḷ tōy *kātalar* pirikkum

*vāḷ* pōl vaikaṟai vantaṉṟ\*-āl eṉa-~ē.

Told by HER who had reached her (monthly) menstruation.

'kukkū' said-it fowl that(obl.) opposite

'tuṭku' it-said my- pure heart

shoulder touch- lover(h.) separating-

sword similar dawn it-cameāl say(inf.)ē∞

“Kukkū” said the cock, [just] to say:

Separating [you] from [your] lover who touches [your] shoulder,

indeed like a sword dawn has come.

At that

my pure heart was racing 'toktok'.

“Kukkū” said the cock.

At that

my pure heart stopped beating:[[624]](#footnote-624)

To separate [me] from the lover at my shoulder

just like a sword dawn has come,

says he.

#### **KT 158** அவ்வையார் (ஔவையார்): SHE

தலைமகன் இரவுக்குறி வந்துழி அவன் கேட்பத் தோழிக்குச் சொல்லுவாளாய்ச் சொல்லியது.

நெடுவரை மருங்கிற் பாம்புபட விடிக்குங்

கடுவிசை யுருமின் கழறுகுர லளைஇக்

காலொடு வந்த கமஞ்சூன் மாமழை

யாரளி யிலையோ நீயே பேரிசை

யிமையமுந் துளக்கும் பண்பினை

துணையில ரளியர் பெண்டிரிஃ தெவனே.

• **2cd** கழறுகுர லளைஇக் L1, C1+2+3, G2v, EA, Cām.; கழறுகுர லஇக் G1; கதழ்குர லளைஇக் C5; கழறுகுரல் செலீஇக் G2, Cām.v • **3c** கமஞ்சூன் C2+3v+5, G2, EA, Cām.; கமஞ்சூழ் L1, C1+3, G1 • **4b** யிலையோ L1, C2+3+5, G1+2, EA, Cām.; யிலையே C1 • **5a** யிமையமுந் L1, C1+2+3+4, G1+2, EA; யிமயமுந் C2v, IV, Cām., ER • **6ab** துணையில ரளியர் L1, C1+2+3+5, G1+2, EA, Cām.; துணையி லாளர் Cām.v • **6d** தெவனே L1, C1+2+3+5, G1+2, EA, Cām.; தெவனோ Pēr., Cām.v[[625]](#footnote-625)

neṭu varai maruṅkiṉ pāmpu paṭa viṭikkum

kaṭu vicai ~urumiṉ *kaḻaṟu* kural *aḷaii+*

kāloṭu vanta kamam cūl mā maḻai

~ār aḷi *ilai-~ō* nī-~ē pēr\* icai

*~imaiyam-um* tuḷakkum paṇpiṉai

tuṇai ~*ilar aḷiyar* peṇṭir iḵt\* evaṉ-ē.

Uttered, while speaking to the confidante, for him to hear, when he had come to the night tryst.

long mountain sideiṉ snake happen(inf.) thundering-

quick speed thunderiṉ murmur- voice mingled

wind-with come(p.)- fullness pregnancy big/black cloud

become-full- love/pity not-youō youē big sound

Himālayaum shaking- nature-you

mate not-they(h.) love/pity-they(h.) women this whatē.

Black cloud, fully pregnant, come with the wind,

mingled with the murmuring voice of heavy[[626]](#footnote-626) thunder[[627]](#footnote-627),

roaring so that snakes suffer[[628]](#footnote-628) on the long mountain side:

are you not full of pity, you,

shaker even of the wide-famed Himalāya?

Pitiable women without mates – what [is] this?

#### **KT 159** வடமவண்ணகன் பேரிசாத்தன்: the confidante

1. தலைமகன் சிறைப்புறமாகத் தோழி செறிப்பறிவுறுத்தது.

2. உயிர் செல வேற்று வரைவு வரினும் அது மாற்றுடற்கு நிகழ்த்ததூஉமாம்.

தழையணி யல்கு றாங்கல் செல்லா

நுழைசிறு நுசுப்பிற் கெவ்வ மாக

வமமெல் லாக நிறைய வீங்கிக்

கொம்மை வரிமுலை செப்புட னெதிரின

யாங்கா குவள்கொல் பூங்குழை யென்னு

மவல நெஞ்சமோ டுசாவாக்

கவலை மாக்கட்டிப் பேதை யூரே.

• **1bc** யல்கு றாங்கல் C2+5, G1+2, Cām.; யல்கு றாங்க(ச்) L1, C1(); யல்கு றாங்‡‡ C3; யல்கு லுருங்கல் C3v, Cām.v; யாடை கங்குல் EA • **3c** நிறைய L1v, C1+2+3+5, G1, EA, Cām.; நிறை L1, G2 • **3d** வீங்கிக் L1, C1+2+3+5, G1v+2, Iḷ.v, EA, Cām.; வீங்கிய G1, Iḷ., Cām.v • **4ab** கொம்மை வரிமுலை C2+3+5, G2, EA, ATv, Cām.; கொம்மை வருமுலை G1, AT, Cām.v, VP; கொம்மை யரிமுலை C1; கொம்மைய ரிளமுலை L1; கொம்மை வெம்முலை I • **4c** செப்புட C2+3v+5, G1v+2, EA, Cām.; செய்புட L1, C1+3, G1 • **5ab** யாங்கா குவள்கொல் C2+3v+5, G1v+2, Iḷ., EA, Cām.; யாங்காக் குவன்கொல் L1, C1+3, G1, Iḷ.v • **5c** பூங்குழை C1+2+3+5, G1+2, EA, Cām.; பூங்கழை L1 • **6b** நெஞ்சமோ C5, G2; நெஞ்சமொ C2, EA, Cām. • **6c** டுசாவாக் C1+2+3+5, G1+2, EA, Cām.; சேர்வர்க் L1

taḻai ~aṇi ~alkul *tāṅkal* cellā

nuḻai ciṟu nucuppiṟk\* evvam āka

~am mel +ākam niṟaiya *vīṅki+*

kommai *vari* mulai ceppuṭaṉ etiriṉa

yāṅk\* *ākuvaḷ-kol* pūm kuḻai ~eṉṉum

avalam neñcamōṭ\* ucāvā+

kavalai mākkaṭṭi ~i+ pētai ~ūr-ē.

1. The confidante informing of confinement, while HE is behind the hedge.

2. Undertaken, even when another marriage comes while live passes, to prevent that. (TP 109, l.14))

foliage adorn- hip enduring go-not

narrow little waist(dat.) trouble become(inf.)

pretty soft breast fill(inf.) swollen

roundness line breast vessel-with opposite-they(n.pl.)

how she-becomeskol flower earring saying-

affliction heart-with inquire-not

distress people-it this- folly villageē.

This foolish village has people in distress

who do not inquire after afflicted hearts[[629]](#footnote-629):

[she with the] flower earring, what will become of her?

– round-shaped breasts, surpassing pots[[630]](#footnote-630),

fully[[631]](#footnote-631) swollen the pretty soft bosom[[632]](#footnote-632),

while the leaf-adorned hips, unbearably[[633]](#footnote-633),

become troublesome to the narrow small waist?

#### **KT 160** மதுரை மருதன் இளநாகன்: SHE

வரைவு நீட்டிப்ப ஆறறாளாகிய தலைமகளை நோக்கித் தோழி “வரைவர்” என ஆற்றுவிபபுழித் தலைமகள் கூறியது.

நெருப்பி னன்ன செந்தலை யன்றி

லிறவி னன்ன கொடுவாய்ப் பெடையொடு

தடவி னோங்குசினைக் கட்சியிற் பிரிந்தோர்

கையற நரலு நள்ளென் யாமத்துப்

பெருந்தண் வாடையும் வாரா

ரிஃதோ தோழிநங் காதலர் வரவே.

• **1cd** செந்தலை யன்றி L1, C1+2+3+5, G1+2, EA, Cām.; சிறுகட் பன்றி Cēṉ., PP • **2a** லிறவி C2+5, G2, EA, Cām.; லிரவி L1, C1+3v, G1, Cām.v; லரவி C3, Cām.v • **3b** னோங்குசினைக் L1, C1+2+3+5, G1v+2, EA, Cām.; னோங்குசினக் G1, Cām.v • **4a** கையற C2+3v+5, G2, EA, Cām.; கைய்யற L1, C1+3, G1 • **6d** வரவே L1, C1+2+3+5, G1+2, EA, Cām.v; வரைவே Cām.[[634]](#footnote-634)

neruppiṉ aṉṉa *cem talai ~aṉṟil*

*iṟaviṉ* aṉṉa koṭu vāy peṭaiyoṭu

taṭaviṉ ōṅku ciṉai+ kaṭciyiṉ pirintōr

kai-~aṟa naralum naḷḷeṉ yāmattu+

perum taṇ vāṭai-~um vārār

iḵt\*-ō tōḻi nam kātalar *varav\*-ē*.

Uttered by HER, when the confidante is reassuring HER [with the words] “he will marry [you]”, who didn't have the strength [anymore] when [he] delayed marriage.

fireiṉ like red head Aṉṟil(-bird)

prawniṉ like curved mouth female-bird-with

tree[[635]](#footnote-635)iṉ high twig nestiṉ separated-they(h.)

action end calling- middle-say- midnight-

big cool north windum come-not-he(h.)

thisō friend our- lover(h.) comingē.

[Is] this, friend, the coming [promised by] our lover,

who has not come even with the great, cool north wind

at deepest midnight, where the Aṉṟil bird, [its] head red like fire,

with[[636]](#footnote-636) its female, [its] beak bent like a prawn,

calls out, such that activity ends

in those who are separated, in the nest on a twig high in the tree?

#### **KT 161** நக்கீரர்: SHE

இரவுக்குறிக்கண் வந்த தலைமகனைக் காப்பு மிகுதியான் எதிர்படப் பெறாத தலைமகள் பிற்றைஞான்று தலைமகன் சிறைபுறத்தானாகத் தோழிக்குச் சொல்லுவாளாய்ச் சொல்லியது.

பொழுது மெல்லின்று பெயலு மோவாது

கழுதுகண் பனிப்ப வீசு மதன்றலைப்

புலிப்பற் றாலிப் புதல்வர்ப் புல்லி

யன்னா வென்னு மன்னையு மன்னோ

வென்மலைந் தனன்கொ றானே தன்மலை

யார நாறு மார்பினன்

மாரி யானையின் வந்துநின் றனனே.

• **2cd** வீசு மதன்றலைப் C2+5, G1v+2, EA, Cām.; வீசுந் தன்றலை L1, C3, G1, Cām.v; வீசுந் தனலை C1; வீழு மதன்றலைப் C2v • **3c** புதல்வர்ப் L1, C1+2+3+5, G1+2, Iḷ., EA, Cām.v; புதல்வற் C2v, I, Cām., VP • **4ab** யன்னா வென்னு C1+2v+3+5, G1+2, Cām.; யன்னா யென்னு L1, C2+3v, G1v, Iḷ., EA, AT, Cām.v; யினா Iḷ.v • **5ab** வென்மலைந் தனன்கொ C2+5, G1, EA, Cām.; என்மலைந் C1+3v; எனமு மலைந்தகொ L1, C3, G1 • **5df.** தன்மலை | யார L1v, C2+5, G1v+2, EA, Cām.; தன்மலைய | யார L1, C1+3, G1; தன்மலைய | வார C2v+5v, G2v • **7cd** வந்துநின் றனனே L1, C1+2+3+5, G1+2, Iḷ.v, EA, Cām.; வந்துநின் றோனே Iḷ., Cām.v; வந்துநின் றனவே Nacc.

poḻut\*-um el iṉṟu peyal-um ōvātu

kaḻutu kaṇ paṉippa *vīcum* ataṉ-talai+

puli pal tāli+ *putalvar* pulli

*~aṉṉā* ~eṉṉum aṉṉai-~um aṉṉō

~eṉ malaintaṉaṉ-kol tāṉ-ē taṉ *malai*

~āram nāṟu mārpiṉaṉ

māri yāṉaiyiṉ vantu *niṉṟaṉaṉ-ē*.

She speaking as if speaking to the confidante, while HE is behind the hedge at a later time, [that is, she] who had not managed, because of the number of guards, to appear near HIM who had come to the night tryst.

timeum light is-not rainingum stop-not-it

demon eye shiver flinging- that-top

tiger tooth necklace son(h.) embraced

mother(voc.) saying- motherum alas!

my- he-was-opposedkol selfē self- mountain

sandal smelling- chest-he

shower elephantiṉ come(abs.) he-stoodē.

Time without light and the rain, incessantly,

splashing to make demons' eyes quiver,

and on top of that[[637]](#footnote-637),

mother who[[638]](#footnote-638) says “mother!”, holding tight

the son with [his] tiger-tooth amulet(?).

Alas!

Was he opposed to me?[[639]](#footnote-639)

He,

with a chest fragrant from sandal paste of his mountain,

like an elephant in a shower,

came [and] stood [there].

#### **KT 162** கருவூர்ப் பவுத்திரன்: HE / SHE

வினைமுற்றி மீளுந் தலைமகன் முல்லைக்கு உரைப்பானாய் உரைத்தது.

கார்புறந் தந்த நீருடை வியன்புலத்துப்

பலர்புகு தரூஉம் புல்லென் மாலை

முல்லை வாழியோ முல்லை நீநின்

சிறுவெண் முகையின் முறுவல் கொண்டனை

நகுவை போலக் காட்ட

றகுமோ மற்றிது தமியோர் மாட்டே.

• **1ab** கார்புறந் தந்த C2v+3v, Cām.; கார்புனந் தந்த L1, C1+2+3, G1+2, EA, I, AT, Cām.v; கார்ப்புனந் தந்த Cām.v; கார்புன றந்த C5[[640]](#footnote-640) • **1d** வியன்புலத்துப் C2v, G2, EA, AT, Cām.; வியன்புனத்துப் L1, C1+2+3+5, G1, ATv • **2ab** பலர்புகு தரூஉம் C2+3v+5, G2, EA, Cām.; பலர்புகு தரும் L1, C1+3, G1; பல்லா புகுதரும் Cām.v; பல்லா புகுதரூஉம் VP, ER • **2d** மாலை C1+2+3+5, G2, EA, Cām.; மாமலை L1, G1

kār *puṟam*-tanta nīr uṭai viyal *pulattu+*

*palar* puku *tarūum* pulleṉ mālai

mullai vāḻi-~ō mullai nī niṉ

ciṟu veḷ mukaiyiṉ muṟuval koṇṭaṉai

nakuvai pōla+ kāṭṭal

takum-ō-maṟṟ\* itu tamiyōr māṭṭ\*-ē.

Told as if talking to the jasmine by HIM who returns after [his] work has been completed.

rainy-season defied- water possess- width field-

many(h.) enter- giving- grass say- evening

jasmine liveō jasmine you your-

little white budiṉ smile you-took

you-laugh be-similar showing

fitting-ō maṟṟu this alone-they(h.loc.)ē.

Jasmine, defying the rain, in the wide fields full of water,

on a bleak evening, when many go home[[641]](#footnote-641),

live, jasmine, you took on

a smile with [your] little white buds.

To show yourself as if laughing

– is this what is befitting[[642]](#footnote-642) in front of those who are alone?

#### **KT 163** அம்மூவன(ார்): SHE

தன்னுடை (C2+5, Cām.: தன்னுட்) கையாறு எய்திடு கிளவி.

யாரணங் குற்றனை கடலே பூழியர்

சிறுதலை வெள்ளைத் தோடுபரந் தன்ன

மீனார் குருகின் கானலம் பெருந்துறை

வெள்வீத் தாழைத் திரையலை

நள்ளென் கங்குலுங் கேட்குநின் குரலே.

• **1cd** கடலே பூழியர் L1, C1+2+3+5, G2, AT, Cām.; \_டலே யூழி G1; கடலே யூழி EA, I, ATv, Cām.v • **3a** மீனார் L1, C1+2+3+5, G2, EA, Cām.; மீனார்க் G1 • **4a** வெள்வீத் C2+3v+5, G2, EA, Cām.; வெள்வித் L1, C1+3, G1 • **4b** தாழைத் L1, C1+2+3+5, G1+2, EA, Cām.v; தாழை C2v, Cām. • **5a** நள்ளென் C1+2+3+5, G1+2, EA, Cām.; நள்ளெனக் L1 • **5c** கேட்குநின் C1+2+3, G1, EA, Cām.; கேட்டுநின் L1, C5, G2, PP, VP

yār aṇaṅk\* uṟṟaṉai kaṭal-ē *pūḻiyar*

ciṟu talai veḷḷai+ tōṭu parantaṉṉa

mīṉ ār kurukiṉ kāṉalam perum tuṟai

veḷ vī+ tāḻai+ tirai ~alai

naḷḷeṉ kaṅkul-um *kēṭkum* niṉ kural-ē.

Words addressing her helplessness/motionlessness.

who torment you-had seaē Pūḻiyar(h.)

little head goat[[643]](#footnote-643) mass spread-like

fish become-full- waderiṉ seashore-groveam big ghat

white blossom Tāḻai(-tree) wave slap

middle-say- nightum we-hear(sub.) your- voiceē.

Who troubled you, ocean?[[644]](#footnote-644)

We can hear your voice all through the deep night,

when waves slap[[645]](#footnote-645) the white-blossomed Tāḻai trees

in the big ghat of seashore groves with fish-eating herons,

spread like a flock of small-headed goats of the Pūḻiyar.

#### **KT 164** மாங்குடி மருதன்: The love-courtesan/beloved other woman

காதற்பரத்தை தலைமகட்குப் பாங்காயினார் கேட்ப உரைத்தது.

கணைக்கோட்டு வாளைக் கமஞ்சூன் மடநாகு

துணர்த்தேக் கொக்கின் றீம்பழங் கதூஉந்

தொன்றுமுது வேளிர் குன்றூர்க் குணாது

தண்பெரும் பவ்வ மணங்குக தோழி

மனையோண் மடமையிற் புலக்கு

மனையே மகிழ்நற்கியா மாயின மெனினே.

• **1a** கணைக்கோட்டு L1, C1+2+3v+5, G1v+2, EA, Cām.; கனைக்கோட்டு C3, G1, Cām.v • **2ab** துணர்த்தேக் கொக்கின் C1+2+3+5v, G1, Cām.; துணர்த்தேங் கொக்கின் Cām.v; துணர்தேன் கொக்கின் EA; துணர்த்தேண் கொக்கின் C5v, G2v, I; துணர்த்தெனக் கொக்கின் C5, G2; துணர்த்தெக் கொன L1 • **3a** தொன்றுமுது L1, C1+2+3+5, G1+2, Cām.v; தொன்றுமுதிர் EA, I, Cām., VP[[646]](#footnote-646) • **3b** வேளிர் C1+2+3v+5, G2, EA, Cām.; வேளி C3, G1; வெளி L1 • **4b** பவ்வ L1, C1+2+3, G1, Cām.; பௌவ C5, G2, EA, I, AT, VP, ER

*kaṇai+* kōṭṭu vāḷai+ kamam cūl maṭa nāku

tuṇar *tēm* kokkiṉ tīm paḻam katūum

toṉṟu *mutu* vēḷir kuṉṟ\* ūr+ kuṇātu

taṇ perum *pavvam* aṇaṅkuka tōḻi

maṉaiyōḷ maṭamaiyiṉ pulakkum

aṉaiyēm makiḻnaṟk(u) yām āyiṉam eṉiṉ-ē.

Told by the love-courtesan/the beloved other woman so that it was heard by those close to HER.

cylinder horn- Vāḷai(-fish) fullness pregnancy inexperience youth

bunch honey mangoiṉ sweet fruit seizing-

old-it old Vēḷir(h.) hill village east-it

cool big ocean may-torment friend

house-she inexperienceiṉ being-vexed-

such-we delight-he(dat.) we we-became say-ifē*.*

When they[[647]](#footnote-647) say we have become such for the delightful man,

that she of the house is vexed in [her] inexperience,

may the cool great ocean trouble [them], friend[[648]](#footnote-648),

east of the venerable[[649]](#footnote-649) Vēḷir's hill village[[650]](#footnote-650),

where the fully pregnant, inexperienced youth

of the round-finned[[651]](#footnote-651) Vāḷai fish

seizes the sweet fruit of the bundled honey mango.

T.V.G.

4+5b that [his] wife suffers in [her] innocence,

[then] may the cool big ocean trouble [us], ...

#### **KT 165** பரணர்: HE

பின்னின்ற தலைமகன் மறுக்கப்பட்டுப் பெயர்ந்துங் (C5: பெயர்த்துங்) கூடலுறு நெஞ்சிற்குச் சொல்லியது.

மகிழ்ந்ததன் றலையு நறவுண் டாங்கு

விழைந்ததன் றலையு நீவெய் துற்றனை

யருங்கரை நின்ற வுப்பொய் சகடம்

பெரும்பெயற் றலையவிந் தாங்கிவ

ளிரும்பல் கூந்த லியலணி கண்டே.

• **2a** விழைந்ததன் C2+3+5, G1+2, Cām.; விளந்ததன் L1, C1; விழைத்ததன் EA, Cām.v[[652]](#footnote-652) • **3a** யருங்கரை L1, C1+2+3+5, G1+2, EA, Cām.; யிருங்கரை AT, VP, ER • **4a** பெரும்பெயற் L1, C1+2+3v+5, G1+2, EA; பெரும்பெய C2v, Cām.; பெரும்பயற் C3; பெரும்புயற் Cām.v • **4bc** றலையவிந் தாங்கிவ L1, C1+2+3+5, G1+2, Cām.v; றலையவிந் தாஅங்கிவ G2v, EA; றலைவீந் தாங்கிவ C3v, Cām.; றலையவீஇந் தாங்கிவ C2v, Cām.v, VP, ER

makiḻntataṉ-talai-~um naṟav\* uṇṭāṅku

viḻaintataṉ-talai-~um nī veyt\* uṟṟaṉai

*~arum* karai niṉṟa ~upp\* oy cakaṭam

perum *peyal* talai ~*avintāṅku* ~ivaḷ

irum pal kūntal iyal aṇi kaṇṭ\*-ē.

Uttered by HIM, who had begged, to the heart which wanted cohabitation, after he had been refused [meetings] several times.

delighted-it-topum toddy eaten-like

desired-it-topum you hot-it you-had

difficult shore stood- salt carry- cart

big raining offer- ceased-like she

dark many tresses nature adornment seenē∞

Seeing [once] her natural adornment, many dark tresses

– dissolving like a cartload of salt[[653]](#footnote-653) which stood

on the difficult shore[[654]](#footnote-654)

when the great raining came,

you were keen on what you desired,[[655]](#footnote-655)

like a toddy-drinker on what had [already] delighted [him].

Srin.

1+2b Even after you had delighted [in her], even after desiring [her again

and again] as if you had drunk toddy, you were [still] keen [on her],

as soon as you saw ....

#### **KT 166** கூடலூர் கிழார்: the confidante / SHE

காப்பு மிகுதிக்கண் தோழி தலைமகட்கு உரைத்தது.

தண்கடற் படுதிரை பெயர்த்தலின் வெண்பறை

நாரை நிரைபெயர்ந் தயிரை யாரு

மூரோ நன்றுமன் மாந்தை

யொருதனி வைகிற் புலம்பா கின்றே.

• **1a** தண்கடற் L1, C1+2+3+5, G1v+2, EA, Cām.; தண்ட¸ற் G1 • **2b** நிரைபெயர்ந் C1+2+3v+5, G2, EA, Cām.; நிரைபெயர்த் L1, C3, Cām.v; நிரைபோத் C2v, Cām.v; நிறைபெயர்த் G1; நிறைபோத் Cām.v • **3a** மூரோ L1, C2+3+5, G1+2, EA, Cām.; மூரே C1 • **3b** நன்றுமன் L1, C2+3+5, G1+2, EA, Cām.; நன்றுநன் C1 • **3c** மாந்தை L1, C2, G1, EA, AT, Cām.v; மரந்தை G1, Cām., ER; மாநகை C5, G1v+2, I, ATv, Cām.v

taṇ kaṭal paṭu tirai peyarttaliṉ veḷ paṟai

nārai *nirai peyarnt\** ayirai ~ārum

*ūr-ō* naṉṟu-maṉ *māntai*

~oru taṉi vaikiṉ pulamp\* ākiṉṟ\*-ē.

Told to HER by the confidante during an increase in guarding.

cool sea happen- wave removingiṉ white wing

wader row moved Ayirai(-fish) becoming-full-

villageō good-itmaṉ Māntai

one alone keep-if loneliness it-becameē.

For a place[[656]](#footnote-656) good, to be sure, [is] Māntai*,*

where, when[[657]](#footnote-657) the rolling[[658]](#footnote-658) waves of the cool sea displace [them],

white-winged egrets move from the row [and] feed on Ayirai fish.

It has become[[659]](#footnote-659) lonely, when one is kept alone [there].

#### **KT 167** கூடலூர் கிழார்: the foster-mother / the confidante

கடிநகர் சென்ற செவிலித்தாய் நற்றாய்க்கு உரைத்தது.

முளிதயிர் பிசைந்த காந்தண் மெல்விரல்

கழுவுறு கலிங்கங் கழாஅ துடீஇக்

குவளை யுண்கண் குய்ப்புகை கமழத்

தான்றுழந் தட்ட தீம்புளிப் பாக

ரினிதெனக் கணவ னுண்டலி

னுண்ணிதின் மகிழ்ந்தன் றொண்ணுதன் முகனே.

• **2d** துடீஇக் C2, EA, Cām.; துரீஇக் C5, G1v+2, Cām.v; துரீஇயக் L1, C1+3, G1; துறீஇ Nacc. • **3b** யுண்கண் L1, C2+3+5, G1, EA, Cām.; யுண் C1 • **3c** குய்ப்புகை C2+3v+5, G1v+2, EA, Cām.; குய்புகை L1, C1+3, G1, Cām.v • **3d** கமழத் L1, C1+2+3+5, G1+2, Iḷ.v, KK, EA, Cām.; கழுமத் C2v, Iḷ., KKv, Cām.v, VP, ER[[660]](#footnote-660) • **4a** தான்றுழந் C2+3v+5, G1v+2, EA, Cām.; தான்றுளந் L1, C1+3, G1 • **5a** ரினிதெனக் L1, C2+3v+5, G1v+2, EA, Cām.; ரினீதெனக் C1+3; ரினீறெனக் G1

muḷi tayir picainta kāntaḷ mel viral

kaḻuv\* uṟu kaliṅkam kaḻāat\* *uṭīi+*

kuvaḷai ~uṇ kaṇ kuy pukai *kamaḻa+*

tāṉ tuḻant\* aṭṭa tīm puḷi pākar

iṉit\* eṉa kaṇavaṉ uṇṭaliṉ

nuṇṇitiṉ makiḻntaṉṟ\* oḷ nutal mukaṉ-ē.

Told to the real mother by the foster-mother who had gone to the marriage house.

dry- curd kneaded- Malabar-lily tender finger

wash- have- cloth wash-not worn

waterlily collyrium eye spicy smoke be-fragrant(inf.)

self stirred cooked- sweet sour dish[[661]](#footnote-661)

pleasant-it say(inf.) husband eatingiṉ

fine-itiṉ it-delighted bright forehead face[[662]](#footnote-662)ē.

The face of [her with] bright forehead was delighted a little[[663]](#footnote-663),

when, on eating[[664]](#footnote-664) the sweet-sour dish she herself had stirred

[and] cooked, the husband said “it is delicious”,

while the spicy smoke spread into [her] waterlily eyes

[lined with] collyrium

[and she] wore an unwashed garment, touched[[665]](#footnote-665) by

fingers tender as Malabar lilies, which had mixed drying curd.

#### **KT 168** சிறைக்குடியாந்தையார்: HE

பொருள் வலிக்கு நெஞ்சிற்குக் கிழவன் உரைத்தது.

மாரிப் பித்திகத்து நீர்வார் கொழுமுகை

யிரும்பனம் பசுங்குடைப் பலவுடன் பொதிந்து

பெரும்பெயல் விடியல் விரித்துவிட் டன்ன

நறுந்தண் ணியளே நன்மா மேனி

புனற்புணை யன்ன சாயிறைப் பணைத்தோண்

மணத்தொறுந் தணத்தலு மிலமே

பிரியின் வாழ்த லதனினு மிலமே.

• **1b** பித்திகத்து L1, C1+2+3+5, G1, EA, Cām.; பித்துகத்து G2 • **2b** பசுங்குடைப் C2+3v+5, G2, EA, Cām.; பசுங்கொடைப் L1, C1+3, G1, Cām.v • **3a** பெரும்பெயல் L1, C1+2+3+5, G1+2, EA, Cām.; பெரும்புலர் C2v, Cām.v • **4c** நன்மா C2+5, G1v+2, EA, Cām.; நணா C1; நணர் L1; நண்ணர் L1v; நண்மா C3, G1 • **5a** புனற்புணை L1, C1+2+3v+5, G2, EA, Cām.; புனற்புனை G1; புனற்புளை C3 • **5cd** சாயிறைப் பணைத்தோண் C1+2+3, G1v+2, EA, Cām.; சாயிறை பணைத்தோண் C5; சாயிறை யணைத்தோண் L1, Cām.v; சாயிறை யணைத்தோஒண் G1 • **6a** மணத்தொறுந் C2+3v+5, G1v+2, EA, Cām.v; மணலத்தொறுந் L1, C1+3, G1; மணத்தலுந் C2v, Cām., VP, ER[[666]](#footnote-666) • **6c** மிலமே L1, C1+2+3v+5, G1+2, EA, Cām.; \_\_லமே C3

māri pittikattu nīr vār koḻu mukai

~irum paṉam pacum *kuṭai* pala ~uṭaṉ potintu

perum *peyal* viṭiyal virittu viṭṭaṉṉa

naṟum taṇṇiyaḷ-ē nal mā mēṉi

puṉal puṇai ~aṉṉa cāy iṟai+ *paṇai+* tōḷ

*maṇattoṟum* taṇattal-um ilam-ē

piriyiṉ vāḻtal ataṉiṉum ilam-ē.

Told by HIM to the heart that was keen on wealth.

shower large-flowered-jasmine- water overflow- rich bud

dark Palmyra-leaf green basket many(n.pl.) together bundled

big raining dusk spread let(abs.)-like

fragrant cool-sheē good black body

flood raft like bow- joint bamboo shoulder

unite-ever departingum not-weē

separate-if living that(obl.)iṉum not-weē.

Whenever we unite [with her] we cannot get away:

bamboo shoulder with supple joints, like a raft on the flood[[667]](#footnote-667),

good dark body – fragrant [and] cool she [is],

like the water-dripping rich buds of the large-flowered jasmine

in the shower,

bundled, many together, in a green basket of dark Palmyra leaves

[and] spread again[[668]](#footnote-668) in the dusk with great raining.

And more than that[[669]](#footnote-669) we cannot live when separated.[[670]](#footnote-670)

#### **KT 169**வெள்ளி வீதியர்: SHE

1. கற்புக்காலத்துத் தெளிவிடை விலங்கியது.

2. இனித் தோழி வரைவு நீட்டித்தவழி வரைவு கடாயதூஉமாம்.

சுரஞ்செல் யானைக் கல்லுறு கோட்டிற்

றெற்றென விறீஇயரோ வைய மற்றியா

நும்மொடு நக்க வால்வெள் ளெயிறே

பாணர் பசுமீன் சொரிந்த மண்டை போல

வெமக்கும் பெரும்புல வாகி

நும்மும் பெறேஎ மிறீஇயரெம் முயிரே.

• **1ab** சுரஞ்செல் யானைக் L1, C1+2+3+5, G1+2, EA, Cām.;சுரஞ்செல் லியானைக் C3v, Cām.v • **2b** விறீஇயரோ C2+3v+5, G2, EA, Cām.; விறீயரோ C1+3, G1; விரியரோ L1 • **2df.** மற்றியா | நும்மொடு L1, C1+2v+3+5, G1+2, EA, Cām.; மற்றியா | னும்மொடு C2+3v, Cām.v • **3cd** வால்வெள் ளெயிறே C2+3+5, G1+2, EA, Cām.; வால்வெள வெயிறே L1, C1 • **4df.** மண்டை போல | வெமக்கும் (வெமக்குப் C2+3v, Cām.v) L1, C1+2v+3+5, G1+2, Cām.; மந்தைபோ | லெமக்கும் EA, I[[671]](#footnote-671) • **6a** நும்மும் C2+3+5, G1+2, EA, Cām.; னும்மும் L1; நும்மு C1 • **6d** முயிரே C3v+5, G1+2, EA, Cām.; மூம\_ரே C3; மூ\_ரே L1, C1

curam cel yāṉai+ kal +uṟu kōṭṭiṉ

teṟṟeṉa ~iṟīiyar-ō ~aiya maṟṟ(u) *yām*

nummoṭu nakka vāl veḷ eyiṟ\*-ē

pāṇar pacu mīṉ corinta maṇṭai *pōla*

~emakk\*-um perum pulav\* āki

num-+um peṟēem iṟīiyar em +uyir-ē.

1. What is an obstacle in the confidence in the time of marriage.

2. Now, inquired about marriage, when [he] delayed marriage, by the confidante.

desert go- elephant stone have- tuskiṉ

clear-it say(inf.) may-burstō lord(voc.)maṟṟu we

you(pl.)-with laughed- purity white toothē

bard(h.) green fish poured-forth- alms-bowl be-similar

us(dat.)um big smell-of-fish become(abs.)

you(pl.)um obtain-not-we may-burst our- lifeē.

To say it clearly – may they burst, sir,[[672]](#footnote-672)

the pure white teeth with which we laughed with you,

like the tooth of the desert-wandering elephant on a stone!

Like the alms bowl of a bard into which fresh[[673]](#footnote-673) fish

has been poured

it has become a great disgust to us, and[[674]](#footnote-674),

since we don't obtain you,

may our life burst.

#### **KT 170** கருவூர் கிழார்: SHE

வரைவிடை ஆற்றாள் எனக் கவன்ற தோழிக்குத் தலைமகள் கூறியது.

பலருங் கூறுகவஃ தறியா தோரே

யருவி தந்த நாட்குர லெருவை

கயநா டியானை கவள மாந்து

மலைகெழு நாடன் கேண்மை

தலைபோ காமைநற் கறிந்தனென் யானே.

• **1b** கூறுகவஃ L1, C1+2+3+5, G1+2, EA, Cām.; கூறுகலஃ G1v; கூறுபவஃ C5v • **3a** கயனா C1+2v+3+5, G1+2, EA, Cām.v; கயநா C2+3v, Cām.; யேனா L1 • **3c** கவள L1, C1+2+3+5, G2, EA, Cām.; கள G1 • **5a** தலைபோ C1+2+3v+5, G2, EA, Cām.; தலையோ G1; தலபோ C3; மதலைபோதா L1 • **5b** காமைநற் C1v+2+3v+5, G1v, Cām.; காமைநன் G2, EA, I, Cām.v; காமைநறி C1+3, G1; போதாமைநறி L1(sic) • **5c** கறிந்தனென் L1, C1+2+3+5, G1, Cām.; கறிந்தனன் G2, EA

palar-um *kūṟuka* aḵt\* aṟiyātōr-ē

~aruvi tanta nāḷ kural eruvai

kayam nāṭ(u) yāṉai kavaḷam māntum

malai keḻu nāṭaṉ kēṇmai

talaipōkāmai *naṟk\** aṟintaṉeṉ yāṉ-ē.

Spoken by HER to the confidante who was anxious that she would not have the strength [to await] the time of marriage.

many(h.)um may-talk that know-not-they(h.)ē

waterfall given- day bunch reed

pond search- elephant rice-ball feeding-

mountain have- land-he intimacy

not-having-come-to-an-end good-it I-knew Iē.

May all the many talk who don't know that:

I have well understood the limitlessness

of the intimacy with the man from the mountainous land,

where the elephant searching the pond feeds, [like] on rice balls,[[675]](#footnote-675)

on the reed[[676]](#footnote-676) in fresh(?)[[677]](#footnote-677) bunches given by the waterfall.

#### **KT 171** பூங்கணுத்திரையார் (C1+2: பூங்கண்ணுத்திரையார்): SHE

வரைவிடை ஆற்றாள் எனக் கவன்ற தோழிக்குத் தலைமகள் கூறியது (C3: சொல்லியது). (C2+5: இதுவுமது.)

காணினி வாழி தோழி யாணர்க்

கடும்புன லடைகரை நெடுங்கயத் திட்ட

மீன்வலை மாப்பட் டாஅங்

கிதுமற் றெவனோ நொதுமலர் தலையே.

• **2a** கடும்புன C1+2+3+5, G1+2, EA, Cām.; கமேபுன L1; கமைபுன L1v • **2b** லடைகரை L1, C1+2+3+5, G1v, EA, Cām.; வடைகரை G1 • **3c** டாஅங் C1+2+3v+5, G1v, EA, Cām.; டாங் L1, C3, G1 • **4cd** நொதுமலர் தலையே L1, C1+2v+3+5, G1+2, EA, Cām.; நொதுமலர்த் தலையே C2+3v, Cām.v

kāṇ iṉi vāḻi tōḻi yāṇar

kaṭum puṉal aṭai karai neṭum kayatt\* iṭṭa

mīṉ valai mā+ paṭṭāaṅk\*

itu-maṟṟu evaṉ-ō notumalar talai-~ē.

Spoken by HER to the confidante who was anxious that she would not have the strength [to await] the time of marriage.

see(ipt.) now live friend fertility

quick flood settle- shore long pond put-

fish net animal happened(abs.)-like

thismaṟṟu whatō stranger(h.) headē.

See now, oh friend:

like a creature caught in the fish net,

laid out in long ponds on the firm shore with fertile heavy flood,

this [thing][[678]](#footnote-678), what [can it be] in a stranger's head[[679]](#footnote-679)?

#### **KT 172** கச்சிபேட்டு நன்னாகையார்: SHE

வரைவிடை ஆற்றாள் எனக் கவன்ற தோழிக்குத் தலைமகள் கூறியது. (C2+3+5: இதுவுமது.)

தாஅ வஞ்சிறை நொப்பறை வாவல்

பழுமரம் படரும் பையுண் மாலை

யெமிய மாக வீங்குத் துறந்தோர்

தமிய மாக வினியர் கொல்லோ

வேழூர்ப் பொதுவினைக் கோரூர் யாத்த

வுலைவாங்கு மிதிதோல் போலத்

தலைவரம் பறியாது வருந்துமென் னெஞ்சே.

• **1a** தாஅ L1, C1+2+3+5, G1+2, EA, Cām.; தாஅவல் VP, ER • **2b** படரும் L1, C2+3+5, G1+2, EA, Cām.; பரும் C1; பேரும் IV • **3cd** வீங்குத் துறந்தோர் L1, C1+2+5, G1+2, EA, Cām.; வீங்கு தற்றந்தோர் C3 • **4ab** தமிய மாக L1, C1+2+3+5, G1+2, EA; தமிய ராக C2v, Cām., VP[[680]](#footnote-680) • **4d** கொல்லோ C1+2+3+5, G1+2, EA, Cām.; கொல்லொரு L1 • **5a** வேழூர்ப் C2+3v, Cām.; வேளூர்ப் L1, C1+3+5, G1+2, EA, I, AT, Cām.v[[681]](#footnote-681) • **5d** யாத்த L1, C1+2+3, G1+2, EA, Cām.; மாத்த C5 • **7b** பறியாது L1, C1+2+3+5, G2, EA, Cām.; பரியாது G1

*tāa* ~am ciṟai no+ paṟai vāval

paḻu maram paṭarum paiyuḷ mālai

~emiyam āka ~īṅku tuṟantōr

*tamiyam* āka ~iṉiyar-kollō

*~ēḻ ūr+* potu viṉaikk\* ōr\* ūr yātta

~ulai vāṅku mititōl pōla+

talai varamp\* aṟiyātu varuntum eṉ neñc\*-ē.

Spoken by HER to the confidante who was anxious that she would not have the strength [to await] the time of marriage.

rushing pretty wing ease flight bat

ripe- tree set-out- sorrow evening

our-we become(inf.) here abandoned-he(h.)

alone-we become(inf.) pleasant-he(h.)kollō

seven village public work(dat.) one village bound-

smithy bow- bellows be-similar

head limit know-not suffering- my- heartē.

The one who has abandoned [us] here[[682]](#footnote-682),

so that we are by ourselves[[683]](#footnote-683)

in sorrowful evening, when the bats with light flight

[and] rushing, fine wings set out for trees with ripening [fruit],

is he happy that we are alone?

Like the bellows pressed in the smithy

of one village bound to the public work of seven villages,[[684]](#footnote-684)

without [my] head[[685]](#footnote-685) knowing [any] limit my heart suffers.

7b without knowing an upper limit my heart suffers.

#### **KT 173** மதுரைக்காஞ்சிப் புலவன்: HE

குறை மறுக்கப்பட்ட தலைமகன் தோழிக்கு உரைத்தது.

பொன்னே ராவிரைப் புதுமலர் மிடைந்த

பன்னூன் மாலைப் பனைபடு கலிமாப்

பூண்மணி கறங்க வேறி நாணட்

டழிபட ருண்ணோய் வழிவழி சிறப்ப

வின்னாள் செய்த திதுவென முன்னின்

றவள்பழி நுவலு மிவ்வூ

ராங்குணர்ந் தமையினீங் கேகுமா ருளெனே.

• **2c** பனைபடு L1, C1+2+3+5, G1, EA, Cām.; பணைபடு G2 • **3b** கறங்க L1, C1+2+3+5, G2, EA, Cām., கரங்க G1 • **3df.** நாணட் | டழிபட C1+2+3, Cam; நாண | டழிபட L1; நாணடப் | பழிபட C5, G1, EA, I, AT, Cām.v; நாண்டப் | பழிபட G2; நாணட்டுப் | பழிபட VP, ER; நானப் | பழிபட Cām.v • **5a** வின்னாள் L1, C1+2+3+5, G1+2, EA, Cām.v; வின்னள் C2v+3v, Cām., VP, ER[[686]](#footnote-686) • **7b-d** தமையினீங் கேகுமா ருளெனே (ருலேனே) C2v, Cām., VP(), ER(); தமையினீ ரேகுமா ருளெனே C1+3; தமையினீ ரேகுமா ருளனே L1, C5, G1+2, I, AT; தமையினீங் கேகுமா றுளனே C2; தமையினீ ரேகுமா றுளனே EA, Cām.v[[687]](#footnote-687)

poṉ +ēr āvirai putu malar miṭainta

pal nūl mālai+ paṉai paṭu kali mā+

pūṇ maṇi kaṟaṅka ~ēṟi *nāṇ aṭṭ\**

*aḻi* paṭar uḷ nōy vaḻi vaḻi ciṟappa

*~iṉṉāḷ* ceytatu itu ~eṉa muṉ niṉṟ\*

avaḷ paḻi nuvalum i+ ~ūr

āṅk\* *uṇarntamaiyiṉ/*uṇarnt\* *amaiyiṉ īṅk\* ēkumār uḷeṉ-ē*.

Told to the confidante by HIM whose requests had been refused.

gold resemble- Āvirai(-plant) new blossom set-close-(p.)

many thread garland Palmyra happen- temperament horse

put-on- bell sound(inf.) mounted shame killed

destroy- affliction inside pain way way increase(inf.)

pleasant-not-she made-it this say(inf.) in-front stood[[688]](#footnote-688)

she blame talking- this village

so realisingiṉ/realised become-quiet-if[[689]](#footnote-689) here go(inf.) I-amē∞

While destructive affliction [and] inner pain increase steadily,

[my] shame killed, mounting, so that [its] bells ring,

the spirited horse of Palmyra with a many-threaded garland

close-set with new blossoms of the gold-like Āvirai,

– I am [prepared][[690]](#footnote-690) to go up to this point, for this village to realise,

so that it confronts [her] saying: she has acted unkindly[[691]](#footnote-691)

[and] talks of her blame.

5-7b – I am [prepared] to go thus far, if this village then at last realises,

[and] confronts [her] saying: this is the doing of such a one,

[and] talks of her blame.

#### **KT 174** வெண்பூதி: SHE

பிரிவுணர்த்திய தோழிக்குத் தலைமகள் சொல்லியது.

பெயன்மழை துறந்த புலம்புறு கடத்துக்

கவைமுட் கள்ளிக் காய்விடு கடுநொடி

துதைமென் றூவித் துணைப்புற விரிக்கு

மத்த மரிய வென்னார் நத்துறந்து

பொருள்வயிற் பிரிவா ராயினிவ் வுலகத்துப்

பொருளே மன்ற பொருளே

யருளே மன்ற வாருமில் லதுவே.

• **1a** பெயன்மழை L1, C2+3+5, G1+2, EA, Cām.; பெய்பன்மழை C1 • **1c** புலம்புறு C2v+3v+5, Cām.; புலம்பறு L1, C1+2+3, G1+2, EA, I, Cām.v[[692]](#footnote-692) • **2a** கவைமுட் C2+3v+5, G1v+2, EA, Cām.; கவைமுடக் L1, C1+3, G1, AT, Cām.v, VP, ER • **2d** கடுநொடி C1+2+3v+5, G1+2, EA, Cām.; கநொடி L1; கடிநொடி C2v+3, Cām.v • **3a** துதைமென் L1, C1+2+3+5, G1+2, EA, Cām.; தொகைமென் IV • **3b** றூவித் L1, C1+2+3, G1+2, EA, Cām.; துவித் C5 • **4c** வென்னார் C2+5, G2, EA, Cām.; வெண்ணார் Cām.v; வண்ணார் L1, C1+3, G1 • **5b** பிரிவா C2v+5, G2, EA, Cām.; பிரிவ L1, C1+2+3, G1

peyal maḻai tuṟanta pulamp\* *uṟu* kaṭattu+

kavai *muḷ* kaḷḷi+ kāy viṭu *kaṭu* noṭi

*tutai* meṉ tūvi+ tuṇai puṟav\* irikkum

attam ariya ~*eṉṉār* na+ tuṟantu

poruḷ-vayiṉ *pirivār* āyiṉ i+ ~ulakattu+

poruḷ-ē-maṉṟa poruḷ-ē

aruḷ-ē-maṉṟa ~ārum illatu-~ē.

Uttered by HER to the confidante who announced separation.

raining rain abandoned- loneliness have- wilderness-

fork-off- thorn Kaḷḷi(-tree) unripe-fruit let- quick sound

dense soft feather mate dove driving-away-

road difficult-they(n.pl.) say-not-he(h.) us- abandoned

wealth-for he-separates(h.) if this- world-

wealthē maṉṟa wealthē

considerationē maṉṟa becoming-full-/whoum[[693]](#footnote-693) not-itē.

If he separates because of wealth

[and] abandons us without thinking:

difficult [are] the roads,

where the pair of doves with dense, soft feathers is driven away

by the sharp sound of falling unripe fruits

from the fork-thorned Kaḷḷi tree

in the lonely[[694]](#footnote-694) wilderness abandoned [even] by pouring rain,

– in this world really just[[695]](#footnote-695) wealth [is] wealth,

consideration really is not enough[[696]](#footnote-696).

7b consideration really doesn't exist for anybody.

#### **KT 175** உலோச்சன்: SHE

பிரிவிடைக் கடுஞ்சொல் சொல்லி வற்புறுத்துவாட்குக் கிழத்தி உரைத்தது.

பருவத் தேனசைஇப் பல்பறைத் தொழுதி

வுரவுத்திரை பொருத திணிமண லடைகரை

நனைந்த புன்னை மாச்சினை தொகூஉ

மலர்ந்த பூவின் மாநீர்ச் சேர்ப்பற்

கிரங்கேன் றோழியிங் கென்கொ லென்று

பிறர்பிற ரறியக் கூற

லமைந்தாங் கமைக வம்பலஃ தெவனே.

• **1b** தேனசைஇப் C2+3v+5, G1v+2, EA, Cām.; தேனசைஇய L1; தேனசைஇயப் C1+3, G1, Cām.v • **2d** லடைகரை L1, C1+2+3+5, G1, EA, Cām.; டடைகரை G2 • **3df.** தொகூஉ | மலர்ந்த L1, C1+2+3+5, EA, Cām.; தொகூஉம் | மலர்ந்த G2; தொகூஉம் | வரந்த G1 • **4c** மாநீர்ச் C1+2+3+5, G2, EA, Cām.; மாரீர்ச் G1; மாரீரச் L1 • **4d** சேர்ப்பற் C2+3+5, G1+2, EA, Cām.; சேர்ப்ப C1 • **5a** கிரங்கேன் C2+3v, EA, Cām.; கிரங்கன் L1, C1+3, G1+2; கிரங்கலென் C5 • **5b-d** றோழியிங் கென்கொ லென்று C2+3v, Cām.; றோழி யீங்கென்கொ லென்று EA, VP; றோழி யீங்கென லேன்று I, AT; றோழி யிங்கென லென்று L1, C1+3, G1+2, Cām.v; றோழி யிரங்கே னென்னும் C5 • **6ab** பிறர்பிற ரறியக் C2+5, G1+2, EA, Cām.; பிற ரறிய L1; பிற றிய C1+3 • **7a** லமைந்தாங் L1, C1+2+3v+5, EA, Cām.; லமைத்தாங் C3, G1+2, AT, Cām.v

paruvam tēṉ *nacaii+* pal paṟai+ toḻuti

~uravu tirai poruta tiṇi maṇal aṭai karai

naṉainta puṉṉai mā+ ciṉai tokūum

malarnta pūviṉ mā nīr+ cērppaṟk\*

*iraṅkēṉ* tōḻi ~*iṅku ~eṉ-kol +eṉṟu*

piṟar piṟar aṟiya+ kūṟal

*amaintāṅk*\* amaika ~ampal aḵt\* evaṉ-ē.

Told by HER to the one who encouraged [her], by speaking harsh words about the time of separation.

season honey yearned many wing mass

strength wave beaten- become-firm- sand settle- shore

become-wet- Puṉṉai(-tree) big twig gathering-

blossomed- floweriṉ big water coast-he(dat.)

feel-pity-not-I friend here whatkol said

other(h.) other(h.) know(inf.) talking

become-quiet-like may-become-quiet scandal that whatē.

I don't feel pity, friend

for the man from the coast of the big water with flowers in bloom,

where the many-winged swarm [of bees],

having yearned for seasonal honey,

gather on the big twigs of the Puṉṉai tree, wet

on the shore where firm sands have settled,

dashed by the strong waves.

May the scandal subside as if silenced,

[this] talking [to let] more [and] more people know,

saying “what [is this] here?”

What [is] it [after all]?[[697]](#footnote-697)

6+7b May talking, so that ever others know,

subside as if silenced. Wherefore that gossip?[[698]](#footnote-698)

#### **KT 176** வருமுலையாரித்தி: the confidante / SHE

தோழி கிழத்தியைக் குறைநயப்பக் கூறியது.

ஒருநாள் வாரல னிருநாள் வாரலன்

பன்னாள் வந்து பணிமொழி பயிற்றியென்

னன்னர் நெஞ்ச நெகிழ்த்த பின்றை

வரைமுதிர் தேனிற் போகி யோனே

யாசா கெந்தை யாண்டுளன் கொல்லோ

வேறுபுல னன்னாட்டுப் பெய்த

வேறுடை மழையிற் கலுழுமென் னெஞ்சே.

• **2c** பணிமொழி C2+5v, G2v, EA, Cām.; பனிமொழி L1, C1+3+5, G1, Cām.v • **2df.** பயிற்றியென் | னன்னர் L1, C1+2+3+5, G1+2, Iḷ.v, EA, Cām.; பயிற்றி | நன்னர் Iḷ. • **3c** நெகிழ்த்த C2v+3v, Cām.; நெகிழ்ந்த L1, C1+2+3+5, G1+2, EA, Cām.v • **6ab** வேறுபுல னன்னாட்டுப் L1, C1+2+3+5, G1+2, EA, Cām.; வேறுபுன னன்னாட்டுப் Cām.v; புலநன் னாட்டுப் Cām.v; வேறுபுல நாட்டுப் C2v, G1v, Cām.v • **7c** கலுழுமென் L1, C1+2+3+5, G1+2, Nakk., EA, AT; Cām.v; கலிழுமென் C2v+3v, Nacc., Cām., ER;[[699]](#footnote-699) கழுலு ATv

oru nāḷ vāralaṉ iru nāḷ vāralaṉ

pal nāḷ vantu *paṇi* moḻi payiṟṟi ~*eṉ*

naṉṉar neñcam nekiḻtta piṉṟai

varai mutir tēṉiṉ pōkiyōṉ-ē

~āc\* āk\* entai yāṇṭ\* uḷaṉ-kollō

*vēṟu pulaṉ* *nal* ṉāṭṭu+ peyta

~ēṟ\* uṭai maḻaiyiṉ *kaliḻum* eṉ neñc\*-ē.

Spoken by the confidante, that SHE would yield to [his] request.

one day come-not-he two day come-not-he

many day come be-humble- word repeated my-

goodness[[700]](#footnote-700) heart loosened- after

mountain ripe- honeyiṉ gone-heē

prop become- my-father where he-is[[701]](#footnote-701)kollō

different field good land- rained-

stroke possess- rainiṉ weeping- my-heartē.

For one day he didn't come, for two days he didn't come,

after he had come for many days, repeating humble words,

[and] made my good heart soft –

like honey ripening on the mountain,[[702]](#footnote-702) he is gone.

My father who is[[703]](#footnote-703) a prop to [me], where is he?

Like thundering rain[[704]](#footnote-704) rained on good land

with different fields[[705]](#footnote-705)

my heart weeps.

#### **KT 177** உலோச்சன்: The confidante / SHE

கிழவன் வரவுணர்ந்து தோழி கிழத்திக்கு உரைத்தது.

கடல்பா டவிந்து கானன் மயங்கித்

துறைநீ ரிருங்கழி புல்லென் றன்றே

மன்றவம் பெண்ணை மடல்சேர் வாழ்க்கை

யன்றிலும் பையென நரலு மின்றவர்

வருவர்கொல் வாழி தோழி நாந்தப்

புலப்பினும் பிரிவாங் கஞ்சித்

தணப்பருங் காமந் தண்டி யோரே.

• **2ab** துறைநீ ரிருங்கழி C2+5, G2, EA, Cām.; துத்துறை C1; துறை L1, C3, G1 • **3a** மன்றவம் Cām.; மன்றலம் L1, C1+2+3+5, G1+2, EA, I, AT, Cām.v, VP, ER; மன்றற் Cām.v; மன்றப் C2v, Cām.v[[706]](#footnote-706) • **4a** யன்றிலும் C1+2+3v+5, G1v+2, EA, Cām.; யன்றலும் C3, G1; யென்றலு L1 • **4b** பையென L1, C2+3+5, G1+2, EA, Cām.; பைபயென C1 • **5d** நாந்தப் C2v+3, G1, Cām.; நாநகப் L1, C1+5, G2, EA, I, AT, Cām.v, ER; நாந்த‡ C2 • **6c** கஞ்சித் L1, C2+3+5, G1+2, EA, Cām.; கஞ்சத் C1

kaṭal pāṭ\* avintu kāṉal mayaṅki+

tuṟai nīr irum kaḻi pulleṉṟaṉṟ\*-ē

*maṉṟavam* peṇṇai maṭal cēr vāḻkkai

~aṉṟil-um paiyeṉa naralum iṉṟ\* avar

varuvar-kol vāḻi tōḻi nām *tam*

pulappiṉum piriv\* āṅk\* añci+

taṇapp\* arum kāmam taṇṭiyōr-ē.

Told to HER by the confidante after she had realised HIS coming.

sea sing- ceased seashore-grove confused

ghat water dark backwaters grass it-saidē/said is-not-soē

village-commonam Palmyra Palmyra-stem join- livelihood

Aṉṟil(-bird)um gently calling- today he(h.)

he-comes(h.)kol live friend we self(pl.)-

lonelinessiṉum/sulk-if-even separation like feared

departing difficult desire gathered-he(h.)ē∞

The sea ceased singing, the seashore groves [fell] enchanted,

the ghat waters [have become] dark backwaters – it is empty.[[707]](#footnote-707)

Today, as the Aṉṟil is calling gently,

whose living is amongst the Palmyra stems

of the village common,[[708]](#footnote-708)

will he come, oh friend,

he who has captured [our] desire, difficult to escape,

[which we] fear just like separation, even if we sulk with him?[[709]](#footnote-709)

D.G.

6+7b he who has captured [our] desire, [which is] difficult to escape,

[and which we] fear more than loneliness[[710]](#footnote-710), just like separation.

#### **KT 178** நெடும்பல்லியத்தை: the confidante

கடிநகர் புக்க தோழி தலைமகன் புணர்ச்சி விதும்பல் கண்டு முன்னர்க் களவுக்காலத்தொழுகலாற்(C1: களவு கற்றொழுகல்; C5: களவு கந்தொழுகல்) ஆற்றாமை நினைந்து அழிந்து கூறியது.

அயிரை பரந்த வந்தண் பழனத்

தேந்தெழின் மலர தூம்புடைத் திரன்கா

லாம்பல் குறுநர் நீர்வேட் டாங்கிவ

ளிடைமுலைக் கிடந்து நடுங்க லானீர்

தொழுதுகாண் பிறையிற் றோன்றி யாநுமக்

கரிய மாகிய காலைப்

பெரிய நோன்றனிர் நோகோ யானே.

• **2a** தேந்தெழின் C1+2+3+5, G1+2, EA, Cām.; தெழிந்தெழின் L1 • **2b** மலர L1, C1+2+3+5, G1+2, Pēr.v, Nacc., EA, Cām.; மலர்ந்த C3v, G1v, Iḷ., Pēr., Nacc.v, IV, AT, Cām.v; மலர் AT • **2df.** திரன்கா | லாம்பல் C1+2+3+5, G1+2, Nacc.v, EA, Cām.; திரள்கா | லாம்பல் L1, I, VP; திரடா | ளம்பல் G1v, Nacc., Cām.v • **3b** குறுநர் L1, C1+2+3+5, G2, Cām.; குற்றுநர் G1, Pēr., I, EA, Cām.v • **4d** லானீர் L1, C2+3+5, G1+2, EA, Cām.; லாநீர் C1 • **5b** பிறையிற் C1+2+3+5, G1+2, EA, Cām.; பிறைப்பிற் L1 • **5c** றோன்றி L1, C1+2+3+5, G1+2, EA, Cām.; றோன்றிய IV • **5d** யாநுமக் L1, C2+3+5, G2, EA, Cām.; யநுமக் C1; யானுமக் G1, Iḷ., IV, Cām.v • **6a** கரிய C2, Cām.; கரியே L1, C1+3+5, G1+2, Pēr., Nacc., EA, Cām.v; கறிய G2v • **6bc** மாகிய காலைப் C5, G1v+2, EA, Cām.; மாகிய காலை C2+3, G1; மாதிய காலை L1, C1 • **7a** பெரிய L1, C1+2+3+5, G1+2, EA, Cām.; பெரிது IV • **7b** நோன்றனிர் L1, C2+3v+5, G2, EA, Cām.; நோன்றனீர் Cām.v; நோன்றநீர் L1, C1+3, G1+2v; நோகினிர் I

ayirai paranta ~am taṇ paḻaṉatt\*

ēnt\* eḻil *malara* tūmp\* uṭai+ tiraḷ *kāl*

āmpal *kuṟunar* nīr vēṭṭāṅk\* ivaḷ

iṭai mulai+ kiṭantu naṭuṅkal āṉīr

toḻutu kāṇ piṟaiyiṉ *tōṉṟi* *yām* numakk\*

ariyam ākiya kālai+

*periya* *nōṉṟaṉir* nōk\*-ō yāṉ-ē.

The confidante, who had entered the marriage house, speaking, desolate when thinking of [his] lack of strength formerly in the time of secrecy, upon seeing HIS yearning for union.

Ayirai(-fish) spread- pretty cool pond-

be-eminent- grace blossom-they(n.pl) tube possess- be-round- leg

waterlily pluck-they(h.) water wanted-like she

middle breast laid-down trembling you-became(pl.)

worshipped see- crescentiṉ appeared we you(dat.pl.)

difficult-we become(p.)- time

big-they(n.pl) you-suffered(pl.) I-feel-pain(sub.)ō Iē.

You have become all a-quiver, laid down between her breasts,

like people craving water while plucking waterlilies

with tubular, round stems [and] blossoms[[711]](#footnote-711) of exceeding grace

in the nice cool pond where Ayirai fish have spread[[712]](#footnote-712).

At that time when we were difficult for you [to obtain],

appearing [as we did] like the crescent moon, seen [and]

worshipped,

you suffered greatly. Ah, I ache.

#### **KT 179** குட்டுவன் கண்ணன்: the confidante[[713]](#footnote-713)

பகல் வருவானை இரவுக்குறி நேர்ந்தாள் போன்று வரைவு கடாயது.

கல்லென் கானத்துக் கடமா வாட்டி

யெல்லு மெல்லின்று ஞமலியு மிளைத்தன

செல்ல லைய வுதுவெம் மூரே

யோங்குவரை யடுக்கத்துத் தீந்தேன் கிழித்த

குவையுடைப் பசுங்கழை தின்ற கயவாய்ப்

பேதை யானை சுவைத்த

கூழை மூங்கிற் குவட்டிடை யதுவே.

• **1a** கல்லென் L1, C2+3+5, G1+2, EA, Cām.; கல்லெனக் C1 • **1b** கானத்துக் L1, C1+2+3+5, G1v+2, EA, Cām.; காணத்துக் G1 • **2b-d** மெல்லின்று ஞமலியு மிளைத்தன C2v+3v+5, G2, EA, Cām.; மெல்லின் றுஞ்சுமலி(யு) மிளைத்தன L1(), C1+3, G1; \_\_\_\_\_\_ C2 • **3ab** செல்ல லைய C2v, EA, Cām.; செல் லைய C5; செல்ல லைஇய C2, G2, I, AT, VP, ER; சொல்ல லைஇ C3v; சொல் லைஇய L1, C1+3, Cām.v; சேரல் லைஇய G1 • **3c** வுதுவெம் C1+2, G2, EA, Cām.; வுதுமெம் C5; னுதுவெம் C3; வுதுவே G1; யதுவுவெம் L1 • **3df.** மூரே | யோங்குவரை L1, C1+2+3+5, G2, EA, Cām.; / G1 • **4d** கிழித்த L1, C1+2, G1+2, EA, Cām.; கிழத்த C3; கிழத்தி C5 • **5b** பசுங்கழை L1v, C2+3v+5, G2, EA, Cām.; பசுங்களை L1, C1+3, G1; பசுங்கிளை Cām.v • **5d** கயவாய்ப் L1, C2+3+5, G1+2, EA, Cām.; கயவாய் C1 • **7d** யதுவே C1+2+3+5, G1+2, EA, Cām.; யது L1

*kalleṉ* kāṉattu+ kaṭam mā ~āṭṭi

~ellum el +iṉṟu ñamali-~um iḷaittaṉa

*cellal aiya* ~*utu ~em* +ūr-ē

~ōṅku varai ~aṭukkattu+ tīm tēṉ kiḻitta

kuvai ~uṭai+ pacum *kaḻai* tiṉṟa kaya vāy+

pētai yāṉai cuvaitta

kūḻai mūṅkil kuvaṭṭ\* iṭaiyatu-~ē.

Inquired about marriage, as she seemed to grant night trysts, from him who comes at midday.

'kal'-say- forest- wilderness cow chased

lightum light is-not dogum they-wearied(n.pl.)

dont-go lord(voc.) there our- villageē

high mountain mountain-side- sweet honey torn-

heap possess-/break- green bamboo eaten- depth mouth

folly elephant tasted-

short bamboo peak- place-itē.

Having chased the wild cow in the rustling[[714]](#footnote-714) forest,

light is light no more and the dogs are tired.[[715]](#footnote-715)

Don't go, sir; just there [is] our village!

Over there on the peak [is only] short bamboo,

tasted by the foolish elephant

with deep mouth who had eaten green bamboo in heaps

that had torn sweet honey from the side of the high mountain.[[716]](#footnote-716)

T.V.G.

3+7b Our village there

is a place on the peak with short bamboo ...

#### **KT 180** கச்சிபேட்டு நன்னாகையார்: the confidante / SHE

பிரிவிடை வேறுபட்டாளைத் தோழி வற்புறுத்தியது.

பழூஉப்பல் லன்ன பருவுகிர்ப் பாவடி

யிருங்களிற் றினநிரை யேந்தல் வரின்மாய்ந்

தறைமடி கரும்பின் கண்ணிடை யன்ன

பைத லொருகழை நீடிய சுரனிறந்

தெய்தினர் கொல்லோ பொருளே யல்கு

லவ்வரி வாடத் துறந்தோர்

வன்ப ராகத்தாஞ் சென்ற நாட்டே.

• **1a** பழூஉப்பல் C2+5, G1v+2, EA, Cām.; பழுப்பல் L1, C1+3, G1, Cām.v • **2b** றினநிரை L1, C1+2+3+5, G2, EA, Cām.; றினநீரை G1 • **3a** தறைமடி C1+2+3+5, G1+2, EA, Cām.; தறைமடிக் G1v, Cām.v; தறைவடி L1 • **4a** பைத C2+3v, Cām.; வைத L1, C3+5, G1+2v; ‡‡‡ C1; வைக G2, EA, Cām.v • **4b** லொருகழை L1v, C2+3v+5, G2, EA, Cām.; லொருகளை L1, C1+3, G1+2v; லொருகிளை Cām.v • **5a** தெய்தினர் L1, C1+2+3+5, G1+1, EA, Cām.; தேயினர் Cām.v; தேயனர் C3 • **5d** யல்கு C1+2+3+5, G1+2, EA, Cām.; பல்கு L1 • **7b** ராகத்தாஞ் L1, C1+2+3, G1+2, EA, Cām.; ராகதாஞ் C5

*paḻūu+* pal aṉṉa paru ~ukir+ pā ~aṭi

~irum kaḷiṟṟ\* iṉam nirai ~ēntal variṉ māynt\*

aṟai maṭi karumpiṉ kaṇ +iṭai ~aṉṉa

paital oru *kaḻai* nīṭiya curaṉ iṟant\*

*eytiṉar*-kollō poruḷ-ē ~alkul

a+ vari vāṭa+ tuṟantōr

vaṉpar āka+ tām ceṉṟa nāṭṭ\*-ē.

The confidante encouraging her, who had changed in the time of separation.

devil[[717]](#footnote-717) tooth like big nail expanse foot

dark bull-elephant- group row eminence[[718]](#footnote-718) come-if vanished

rock droop- sugarcaneiṉ eye middle like

suffering one bamboo prolonged- desert traversed

he-reached(h.)kollō wealthē hip

that- line fade(inf.) abandoned-he(h.)

hardness-he(h.) become(inf.) self(pl.) gone- land-ē∞

In the land where he has gone, becoming hard,

he who abandoned [me] for that line to fade,

on [my] hip

– wealth! Has he reached [it],

having traversed the desert

where a suffering[[719]](#footnote-719), single bamboo has grown

as long as [the gap] between the nodes of sugarcane, drooping on the rocks,

perishing when the head of the group,

the dark elephant bull comes,

broad feet with nails big as devil's teeth?

Srin.

4-7b ... who has as a hard one given up [my love] so that [my] hip

emaciates ...

#### **KT 181** கிளிமங்கலங் கிழார்: SHE

தலைமகன் பரத்தையிற் பிரிந்தவழி ஆற்றாளாகிய தலைமகள் ஆற்றல் வேண்டித் தோழி இயற்பழித்தவழித் (C5: அற்றாளாகிய) தலைமகள் இயற்பட மொழிந்தது.

இதுமற் றெவனோ தோழி துனியிடை

யின்ன ரென்னு மின்னாக் கிளவி

யிருமருப் பெருமை யீன்றணிக் காரா

னுழவன் யாத்த குழவியி னகலாது

பாஅற் பைம்பயி ராரு மூரன்

றிருமனைப் பல்கடம் பூண்ட

பெருமுது பெண்டிரே மாகிய நமக்கே.

• **1a** இதுமற் C2+3v+5, G1, EA, Cām.; இதுவுமற் L1, C1+3, G1, Cām.v • **1d** துனியிடை C1+2+3+5, G1+2, EA, Cām.; துளியிடை L1 • **3a** யிருமருப் L1, C2+3+5, G1+2, EA, Cām.; மிகுமருப் C1 • **4c** குழவியி C2+3+5, G1+2, EA, Cām.; குழவிய L1, C1 • **5a** பாஅற் L1, C1+2+3+5, G2, Iḷ.v, Cām.; பாஅற்பெய் G1, Cām.v; பாற்பெய் Nacc., EA, I; பாற்செய் Iḷ.; பராஅறைப் L1v • **6b** பல்கடம் L1, C1+3+5, G1+2, Iḷ., EA, AT, VP, ER; பலகடம் C1+2+3, Cām. • **7a** பெருமுது C2+3v, G1v, EA, Cām.; பெருமுதிர் L1, C1+3+5, G1+2, Cām.v • **7bc** பெண்டிரே மாகிய C2+3v, Cām.; பெண்டி ராகிய L1, C1+3+5, G1+2, EA, I, AT, Cām.v

*itu* maṟṟ\* evaṉ-ō tōḻi tuṉi ~iṭai

~iṉṉar eṉṉum iṉṉā+ kiḷavi

*~irum* marupp\* erumai ~īṉṟ\* aṇi kārāṉ

uḻavaṉ yātta kuḻaviyiṉ akalātu

*pāal* paim payir ārum ūraṉ

tiru maṉai+ *pal* kaṭam pūṇṭa

peru *mutu* *peṇṭirēm* ākiya namakk\*-ē.

Spoken by HER so that [his] qualities become clear, when the confidante had belittled [his] qualities, willing HER to have the strength who didn't have strength [anymore], when HE had separated [from her] because of another woman/a courtesan.

thismaṟṟu whatō friend disgust middle

such-he(h.) saying- pleasant-not word

dark horn buffalo brought-forth adorn- buffalo-cow

ploughman bound- calfiṉ depart-not

part fresh corn becoming-full- village-he

brilliance house many duty taken-on-

big old women-we become(p.)- us(dat.)ē∞

What is it after all, friend, the unpleasant word

that says: “that's what he's like”, in the midst of disgust[[720]](#footnote-720)?

[What is it] to us who have become respectable grown women[[721]](#footnote-721)

that have taken on many duties in the auspicious house

of the man from the village where the buffalo cow, adorned[[722]](#footnote-722)

after having given birth to a dark-horned buffalo,

feeds on fresh corn, one part[[723]](#footnote-723),

without leaving the calf tied up by the ploughman?

1b Why this unpleasant word, friend, ...

#### **KT 182** மடல் பாடிய மாதங்கீரன்: HE

தோழியாற் குறை மறுக்கப்பட்ட தலைமகன் தன்னெஞ்சிற்கு உரைத்தது.

விழுத்தலைப் பெண்ணை விளையன் மாமடன்

மணியணி பெருந்தார் மார்பிற் பூட்டி

வெள்ளென் பணிந்துபிற ரெள்ளத் தோன்றி

யொருநாண் மருங்கிற் பெருநா ணீக்கித்

தெருவி னியலவுந் தருவது கொல்லோ

கலிழ்ந்தவி ரசைநடைப் பேதை

மெலிந்தில ணாம்விடற் கமைந்த தூதே.

• **2c** மார்பிற் L1, C1+2+3+5, G1+2, Nacc., EA, Cām.v; மரபிற் C2v, Nacc.v, Cām.[[724]](#footnote-724) • **3a** வெள்ளென் C1+2+3+5, G1+2, EA, Cām.; வெள்ளெனப் L1 • **4a** யொருநாண் L1, C2+3+5, G1+2, EA, Cām.; யொருநான் C1 • **4d** ணீக்கித் L1, C1+2+3+5, G1+2, EA, Cām.; ணீங்கித் IV, AT, VP, ER • **5b** னியலவுந் C1+2+3+5, G1+2, EA, ATv, Cām.; னியல்வு L1, C1+3, AT, Cām.v, VP[[725]](#footnote-725) • **6ab** கலிழ்ந்தவி ரசைநடைப் C2+3v, Cām.; கலிங்கவி ரசைநடைப் L1, C1+3+5, G1+2, EA, I, Cām.v; கலிந்தவி ரசைநடைப் AT, Cām.v; கலிழ்கவி னசைநடைப் C2v, Cām.v, VP, ER[[726]](#footnote-726) • **7ab** மெலிந்தில ணாம்விடற் C2+3v+5, G1v+2, EA, Cām.; மெலிந்தில ளாம்விடற் L1, Cām.v; மெலிந்தி னாம்விடற் C1+3, G1+2v • **7c** கமைந்த L1v, C1+2+3+5, G1+2, EA, Cām.; கமைந் L1

viḻu+ talai+ peṇṇai viḷaiyal mā maṭal

maṇi ~aṇi perum tār *mārpiṉ* pūṭṭi

veḷ +eṉpu aṇintu piṟar eḷḷa+ tōṉṟi

~oru nāḷ maruṅkiṉ peru nāṇ *nīkki+*

teruviṉ *iyala-~um* taruvatu-kollō

*kaliḻnt\* avir* acai naṭai+ pētai

melintilaḷ[[727]](#footnote-727) nām viṭaṟk\* amainta tūt\*-ē.

Told to [his] own heart by HIM whose requests had been refused by the confidante.

fall-/excellent head Palmyra ripening horse Palmyra-stem

bell adorn- big garland chestiṉ fastened

white bone adorned other(h.) censure(inf.) appeared

one day sideiṉ big shame laid-aside

streetiṉ move-forward(inf.)um giving-itkollō

shone-forth shine- move- gait folly

softened-not-she we letting(dat.) become-quiet(p.)- messageē∞

Does it bring[[728]](#footnote-728) advancing in the street too,

setting aside [my] great shame for one day[[729]](#footnote-729),

appearing, for others to taunt, adorned with white bones,

fastening on [my] chest the big bell-adorned garland,

with Palmyra-stems for a horse,[[730]](#footnote-730)

produced[[731]](#footnote-731) from Palmyra trees of which the tops are falling:

the message we are prepared to send[[732]](#footnote-732) to her who has not softened,

the dazzling[[733]](#footnote-733) foolish [girl] with agile gait?

1b with the Palmyra-stems [that serve for] a horse, which have ripened

on the Palmyra palms with excellent heads:

6+7b [She who is] foolish ..., she has not softened upon the message we

had been prepared to send.

#### **KT 183** அவ்வையார் (ஔவையார்): SHE

பருவ வரவின்கண் ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

சென்ற நாட்ட கொன்றையம் பசுவீ

நம்போற் பசக்குங் காலைத் தம்போற்

சிறுதலைப் பிணையிற் றீர்ந்த நெறிகோட்

டிரலை மானையுங் காண்பர்கொ னமரே

புல்லென் காயாப் பூக்கெழு பெருஞ்சினை

மென்மயி லெருத்திற் றோன்றுங்

கான வைப்பிற் புன்புலத் தானே.

• **3a** சிறுதலைப் C2+3+5, G1+2, EA, Cām.; சிறுதலை L1, C1 • **4b** மானையுங் L1, C2+3v+5, G1+2, EA, Cām.; மானையங் C1+3 • **4bcd** காண்பர்கொ னமரே C2+3v+5, G1, EA, Cām.; காண்பேர் கொண்மரே (னமரே C1v) L1, C1+3, G1 • **5c** பூக்கெழு L1, C1+2+3+5, G1+2, EA, AT, Cām.; புக்கெழு ATv • **7a** கான L1, C1+2+3+5, G1+2, EA, Cām.; கானக Cām.v • **7** கான வைப்பிற் புன்புலத் (பின்புலத்) தானே L1(), C1+2+3()+3v+5, G1()+2, EA, Cām.; புன்புல வைப்பிற் கானத் தானே Cām.v, VP, ER

ceṉṟa nāṭṭa koṉṟaiyam pacu vī

nam pōl pacakkum kālai+ tam pōl

ciṟu talai+ piṇaiyiṉ tīrnta neṟi kōṭṭ\*

iralai māṉai-~um kāṇpar-kol namar-ē

pulleṉ kāyā+ pū+ keḻu perum ciṉai

meṉ mayil eruttiṉ tōṉṟum

*kāṉam* vaippiṉ *puṉ pulattāṉ-ē*.

Told by HER to the confidante who was anxious she would not have the strength at the coming of the season.

gone landa Laburnum(-tree)am green blossom

us- similar fading- time self(pl.)- similar

little head doeiṉ ended- curl- horn-

Iralai stag(acc.)um he-sees(h.)kol our-he(h.)ē

grass say- ironwood-tree flower have- big twig

tender peacock neckiṉ appearing-

forest regioniṉ grass/low field(loc.)ē∞

In a time when like us the fresh Laburnum flowers

are fading in the land where he has gone,

does he, our man, also see an Iralai stag

with curled horns that, like himself, has left [his] small-headed doe,

in the grassy fields[[734]](#footnote-734) in the forest region,

where the big twigs full of flowers of the ironwood tree, plain[[735]](#footnote-735),

appear like tender peacock necks?

#### **KT 184** ஆரியவரசன் யாழ்ப் பிரமதத்தன்: HE

கழறிய பாங்கற்குக் கிழவன் உரைத்தது.

அறிகரி பொய்த்த லான்றோர்க் கில்லை

குறுக லோம்புமின் சிறுகுடிச் செலவே

யிதற்கிது மாண்ட தென்னா ததற்பட்

டாண்டொழிந் தன்றே நாண்டகை நெஞ்ச

மயிற்க ணன்ன மாமுடிப் பாவை

நுண்வலைப் பரதவர் மடமகள்

கண்வலைப் படூஉங் கான லானே.

• **1cd** லான்றோர்க் கில்லை C2, EA, Cām.; லான்றோர்க் கில்லைக் L1, C1+3v+5, G1v+2; லான்றோக் கல்லைக் C3, G1 • **3ab** யிதற்கிது மாண்ட C2+3v+5, G1+2, EA, Cām.; யிதற்கிது பாண்ட C3; வதற்கிது ரண்ட C1; பிதற்கிது ரண்ட L1 • **3d** ததற்பட் L1, C1+2+3, G1, Cām.; ததர்ப்பட் L1v, C5, G2, EA, I, Cām.v • **4b** தன்றே L1, C1+2+5, G2, EA, Cām.; ததன்றே C3, G1; தன்றென் C3v, Cām.v • **4c** நாண்டகை L1, C1+2v+3+5, G1+2, EA, Cām.v; மாண்டகை C2+3v, AT, Cām., VP, ER[[736]](#footnote-736) • **5a** மயிற்க C2, EA, Cām.; மயிற்கண் L1, C1+3+5, G1+2 • **5c** மாமுடிப் L1, C1+3+5, G1+2, EA, Cām.v; மாண்முடிப் C2+3v, Cām., VP, ER • **7cd** கான லானே L1, C1+2+3v+5, G1+2, EA, Cām.; காண லானே C3, Cām.v

aṟi kari poyttal āṉṟōrkk\* illai

kuṟukal ōmpumiṉ ciṟu kuṭi+ celav\*-ē

*~itaṟk\** itu māṇṭat\* eṉṉāt\* *ataṉ paṭṭ\**

āṇṭ\* *oḻintaṉṟ\*-ē* *nāṇ* takai neñcam

mayil kaṇ +aṉṉa *mā* muṭi+ pāvai

nuṇ valai+ paratavar maṭa makaḷ

kaṇ valai+ paṭūum *kāṉalāṉ-ē*.

Told by HIM to the companion who urged [him].

know- witness lying noble(h.dat.) not-it

coming-near beware(ipt.pl.) little home goingē

this(dat.) this worthy-it say-not that(obl.) happened

there it-stayed-behindē shame fitting heart

peacock eye like big hair-knot doll

fine net fisherman(h.) inexperience daughter

eye net effecting- seashore-grove(loc.)ē∞

For noble men there is no lying on the part of a knowing witness.[[737]](#footnote-737)

Beware approaching when going past the little homes[[738]](#footnote-738)!

In the seashore grove where the inexperienced[[739]](#footnote-739) daughters

of fishermen with fine nets throw out the nets of [their] eyes

– images[[740]](#footnote-740) of hair knots, big as the eyes in a peacock's [tail] –

there it has stayed behind, [my] heart that ought to feel shame,

suffering it[[741]](#footnote-741) without [my] thinking: glorious [is] this for it.

#### **KT 185** மதுரை அறுவை வாணிகன் இளவேட்டன(ார்; வேட்டன்): SHE

தலைமகன் இரா வந்தொழுகாநின்ற காலத்து வேறுபட்ட தலைமகளை “வேறுபட்டாயால்” என்றாட்குக் கிழத்தி உரைத்தது.

நுதல்பசப் பிவர்ந்து திதலை வாடி

நெடுமென் பணைதோள் சாஅய்த் தொடிநெகிழ்ந்

தின்ன ளாகுத னும்மிற் றாகுமெனச்

சொல்லி னெவனாந் தோழி பல்வரிப்

பாம்புபை யவிந்தது போலக் கூம்பிக்

கொண்டலிற் றொலைந்த வொண்செங் காந்தள்

கன்மிசைக் கவியு நாடற்கெ

னன்மா மேனி யழிபடர் நிலையே.

• **2d** தொடிநெகிழ்ந் C2+3v, EA, Cām.v; தொடிநெகிழ்த் L1, C1+3+5, G1+5, Cām.v • **3cd** னும்மிற் றாகுமெனச் L1, C1+2+3+5, G1+2, EA, Cām.v; னும்மி னாகுமெனச் C2v+3v, AT, Cām., VP, ER[[742]](#footnote-742) • **5a** பாம்புபை L1, C1+2+3+5, G1v+2, EA, Cām.; பாம்புவை G1 • **6c** வொண்செங் C1+2+3v+5, G2, EA, Cām.; வொண்சேர் L1, C3, G1 • **6d** காந்தள் L1, C1+2+3+5, G1v+2, EA, Cām.; காந்தன் G1 • **7a** கன்மிசைக் L1, C1v+2+3+5, G1+2, EA, Cām.; கண்மிசைக் C1 • **7cf.** நாடற்கெ | னன்மா C1+2v+3v, Cām.; நாடற் | கென்னமர் L1, C1+2+3+5, G2, EA, I, AT, Cām.v;[[743]](#footnote-743) நாடற் | கென்ன\_\_ G1

nutal pacapp\* ivarntu titalai vāṭi

neṭu mel paṇai+ tōḷ cāay+ toṭi *nekiḻnt\**

iṉṉaḷ ākutal *nummiṟṟ\** ākum eṉa+

colliṉ evaṉ ām tōḻi pal vari+

pāmpu pai ~avintatu pōla+ kūmpi+

koṇṭaliṉ tolainta ~oḷ *cem* kāntaḷ

kaṉ micai+ kaviyum nāṭaṟk\* eṉ

nal mā mēṉi ~aḻi paṭar nilai-~ē.

Told by HER to the one who said “you have changed indeed” to HER, who had changed in a time when HE kept coming to night trysts.

forehead pallor climbed beauty-spot faded

long soft bamboo shoulder exhausted bracelet become-loose

this-she becoming you(pl.)-it becoming- say(inf.)

speak-if what becoming- friend many line

snake hood ceased-it be-similar closed

east-windiṉ[[744]](#footnote-744) lost- bright red Malabar-lily

stone elevation covering- land-he(dat.)

good black body destroy- affliction stateē∞

“Pallor spread on the forehead, beauty spots faded,

long soft bamboo shoulders emaciated, bracelets become loose

– that she is like this is your doing!”,

if someone speaks [like this]

about the state of destructive affliction in my good dark body

to the man from a land, where the stony height

is covered by bright red Malabar lilies, lost in the east wind

[and] closing, shrunk like the hood of the many-striped snake

what [might] happen, friend?

#### **KT 186** ஒக்கூர் மாசாத்தி: SHE

பருவ வரவின்கண் ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

ஆர்கலி யேற்றொடு கார்தலை மணந்த

கொல்லைப் புனத்த முல்லை மென்கொடி

யெயிறென முகைக்கு நாடற்குத்

துயிறுறந் தனவாற் றோழியென் கண்ணே.

• **1b** யேற்றொடு L1, C1+2+3+5, G1+2, EA, ATv, Cām.; யாற்றொடு AT, Cām.v • **2a** கொல்லைப் L1v, C2+3v+5, G1v+2, EA, Cām.; கொல்ல L1, C1+3, G1 • **2d** மென்கொடி L1, C1+2+3+5, G2, EA, Cām.; மென்மென்கொடி G1 • **3b** முகைக்கு C2v+5, G2, EA, Cām.; முகையு L1, C1+2+3, G1+2v, Cām.v, VP, ER • **4c** றோழியென் C2+3v, Cām.; றோழியெங் L1, C1+3+5, G1+2, EA, I, AT, Cām.v, VP, ER

ār kali ~*ēṟṟoṭu* kār talai-maṇanta

kollai+ puṉatta mullai meṉ koṭi

~eyiṟ\* eṉa *mukaikkum* nāṭaṟku+

tuyil tuṟantaṉa-~āl tōḻi ~*eṉ* kaṇ-+ē.

Told by HER to the confidante who was anxious she would not have the strength at the coming of the season.

become-full- bustle/clamour- stroke-with rainy-season joined-[[745]](#footnote-745)

clearing fielda jasmine tender creeper

tooth say(inf.) budding- land-he(dat.)

sleep they-abandoned(n.pl.)āl friend my- eyeē.

My eyes, friend, have actually given up sleep

for the man from a land where the soft creepers of the field jasmine

bud, like teeth, in the clearing

that is joined rain clouds with heavily clamouring[[746]](#footnote-746) thunder.

1+2b the soft creepers of the field jasmine in the clearing

that have joined with rain clouds with heavily clamouring thunder.[[747]](#footnote-747)

#### **KT 187** கபிலர்: SHE

வரைவு நீட்டித்தவழி ஆற்றாளாகிய தலைமகளை ஆற்றுவிக்க வேண்டித் தலைமகனை இயற்பழித்த தோழிக்குத் தலைமகள் இயற்பட மொழிந்தது.

செவ்வரைச் சேக்கை வருடை மான்மறி

சுரைபொழி தீம்பா லார மாந்திப்

பெருவரை நீழ லுகளு நாடன்

கல்லினும் வலியன் றோழி

வலிய னென்னாது மெலியுமென் னெஞ்சே.

• **1a** செவ்வரைச் L1, C1+2+3+5, G1+2, EA, Cām.; செல்வரை Cām.v • **1b** சேக்கை L1, C1+2+3, G1, Cām.; செச்சை C5, G1v+2, EA, I, AT, Cām.v • **2bc** தீம்பா லார L1, C1+2+3+5, G1v+2, EA, Cām.; கீழ்பா வார G1 • **3b** நீழ L1, C1+2+3+5, G1, EA, Cām.; நிழ G2 • **3c** லுகளு C2+3+5, G1+2, EA, Cām.; லுகழ L1, C1 • **4a** கல்லினும் L1, C1+2+3+5, G2, EA, Cām.; \_ல்லினு G1; பல்லினும் G1v, Cām.v • **5c** மெலியுமென் L1v, C1+2+3+5, G1+2, EA, Cām.; மெலபிமென் L1

*ce+* varai+ *cēkkai* varuṭai māṉ maṟi

curai poḻi tīm pāl āra mānti+

peru varai nīḻal ukaḷum nāṭaṉ

*kalliṉum* valiyaṉ tōḻi

valiyaṉ eṉṉātu meliyum eṉ neñc\*-ē.

Spoken by HER so that [his] qualities become clear, to the confidante, who belittled HIS qualities, wishing to reassure HER, who didn't have the strength [anymore], when [he] delayed marriage.

red mountain bed mountain-sheep(?)[[748]](#footnote-748) stag lamb

udder flow- sweet milk become-full(abs.) fed(abs.)

big mountain shadow leaping- land-he

stoneiṉum strength-he friend

strength-he say-not softening- my- heartē.

He is harder than stone, friend,

the man from a land,

where the male lamb of the mountain sheep(?)

that take rest on the red mountain

leaps about in the shadow of the big mountain

[and] feeds to [its] fill on the sweet milk flowing from the udder.

Without saying “he is hard” my heart is softening.

Cām.

5b Without thinking “he [is] strong (and accordingly will soon have

finished his work and come back)” my heart is softening.

#### **KT 188** மதுரை அளக்கர் நாழார் (C1: வளக்கர் ஞாழார்) மகன(ார்) மள்ளன(ார்): SHE

பருவங் கண்டு அழிந்த கிழத்தி தோழிக்கு உரைத்தது.

முகைமுற் றினவே முல்லை முல்லையொடு

தகைமுற் றினவே தண்கார் வியன்புனம்

வாலிழை நெகிழ்த்தோர் வாரார்

மாலை வந்தன்றென் மாணலங் குறித்தே.

• **2ab** தகைமுற் றினவே L1v, C1+2+3v+5, G2, EA, Cām.; தகைமுற் றினமே L1, C1+2v+3, G1+2v, Cām.v • **3bc** நெகிழ்த்தோர் வாரார் C1+2+5, EA, Cām.; நெகிழ்த்தோர் வாரா C3, G1; நெகிழ்ந்தோர் வாரார் G2; நெகிழக் கொர\_\_\_ரார் L1

mukai muṟṟiṉa-~ē mullai mullaiyoṭu

takai *muṟṟiṉa-~ē* taṇ kār viyal puṉam

vāl iḻai nekiḻttōr *vārār*

mālai vantaṉṟ\* eṉ māṇ nalam kuṟitt\*-ē.

Told to the confidante by HER who is desolate at the sight of the season.

bud they-matured(n.pl.)ē jasmine jasmine-with

fitting they-matured(n.pl.)ē cool rainy season width field

purity ornament loosened-he(h.) come-not-he(h.)

evening it-came my- glory goodness intendedē.

The jasmine buds are fully grown.

With the jasmine,

the splendour[[749]](#footnote-749) is fully grown on the wide fields in the rainy season.

He who has loosened [my] pure ornaments has not come.

Evening has come for[[750]](#footnote-750) my precious beauty.

#### **KT 189** மதுரை ஈழத்துப் பூதன்றேவன்: HE

வினை தலைவைக்கப்பட்ட விடத்துத் (C1: தலைவைக்கப்பட்டிடத்துத்) தலைமகன் பாங்கற்கு உரைத்தது.

இன்றே சென்று வருவது நாளைக்

குன்றிழி யருவியின் வெண்டேர் முடுக

விளம்பிறை யன்ன விளங்குசுடர் நேமி

விசும்புவீழ் கொள்ளியிற் பைம்பயிர் துமியக்

காலியற் செலவின் மாலை யெய்திச்

சின்னிரை வால்வளைக் குறுமகள்

பன்மா ணாக மணந்துவக் குவமே.

• **1c** வருவது L1, C1+2+3, G1+2, EA, Cām.; வருது C5, IV, VP, ER • **4a** விசும்புவீழ் C2+3v, Iḷ.v, AT, Cām.; விசும்புவீசு L1, C1+3+5, G1+2, Iḷ., EA, I, ATv, Cām.v • **4b-d** கொள்ளியிற் (கொள்ளியற்) பைம்பயிர் துமியக் L1()C1+2+3+5, G1+2, Iḷ., EA, ATv, Cām.v; கொள்ளியிற் பைம்பயிர் துமிப்பக் C2v, AT, Cām., ER; கொள்ளி நேற்பயிர் துமிப்பக் Iḷ.v • **5ab** காலியற் செலவின் L1, C1+2v+3+5, G1+2, EA, Cām.; காலையிற் செலவின் Iḷ.v; காலையிற் செலீஇ C2v+3v, Cām.v; காலியிற் செலீஇ‡ C2 • **6c** குறுமகள் L1, C1+2+3v+5, G2, EA, Cām.; குறுமகன் C3, G1 • **7cd** மணந்துவக் குவமே C2, AT, Cām.; மணந்துவக் கும்மே C5, G2, EA, I; மடைந்துவக் கும்மே L1, C1+2v+3, G1, ATv, Cām.v; மடைந்து சார்குதுமே C3v, Cām.v

iṉṟ\*-ē ceṉṟu *varuvatu* nāḷai+

kuṉṟ\* iḻi ~aruviyiṉ veḷ tēr muṭuka

~iḷam piṟai ~aṉṉa viḷaṅku cuṭar nēmi

vicumpu *vīḻ* *koḷḷiyiṉ* paim payir *tumiya+*

*kāl iyal celaviṉ* mālai ~eyti+

cil nirai vāl vaḷai kuṟu makaḷ

pal māṇ āka *maṇant\* uvakkuvam-ē*.

Told to the charioteer by HIM when taking up work.

todayē gone coming-it tomorrow

hill fall- waterfalliṉ white chariot advance(inf.)

young crescent-moon like shine- glow wheel

sky descend- fire-brandiṉ fresh corn be-cut(inf.)

wind nature goingiṉ evening reached

few row purity bangle short daughter

many glory become(inf.)/bosom united we-rejoiceē.

Setting out today, the arrival will be tomorrow,

so that the white chariot advances like a waterfall falling

from the hill,

for fresh corn to be cut as if by a brand descending from the sky

by the glowing wheels, shining like the young crescent moon,

reaching [her] by evening by going as [swift] as the wind,

the little woman with pure bangles in few rows,

[and] uniting [with her] bosom of many charms(?)[[751]](#footnote-751), we will rejoice.

7b [and] uniting [with her], so that it will be very glorious, we will rejoice.

#### **KT 190** பூதம்புல்லன்: SHE

பிரிவிடை ஆற்றாளாகிய தலைமகள் தோழிக்குச் சொல்லியது.

நெறியிருங் கதுப்பொடு பெருந்தோ ணீவிச்

செறிவளை நெகிழச் செய்பொருட் ககன்றோ

ரறிவர்கொல் வாழி தோழி பொறிவரி

வெஞ்சின வரவின் பைந்தலை துமிய

வுரவுரு முரறு மரையிரு ணடுநா

ணல்லே றியங்குதோ றியம்பும்

பல்லான் றொழுவத் தொருமணிக் குரலே.

• **2d** ககன்றோ L1, C1+2+3v+5, EA, Cām.; கன்றோ C3, G1 • **4d** துமிய L1v, C1+2+3+5, G1+2, EA, Cām.; தாமிய L1 • **5a** வுரவுரு C2+3v, Cām.; வரவுரு C1v+5, G2, EA, I; வரவுறு L1, C1+3, G1, ATv; நரையுரு Cām.v, VP, ER; மாவுரு AT, Cām.v; வரவரு Cām.v • **5df.** ணடுநா | ணல்லே C5, G2, EA; ணடுநாள் | நல்லே L1, C1+2+3, G1 • **7c** தொருமணிக் L1, C1+2+3+5, G1+2, EA, Cām.; தெழுமணிக் Cām.v

neṟi ~irum katuppoṭu perum tōḷ nīvi+

ceṟi vaḷai nekiḻa+ cey poruṭk\* akaṉṟōr

aṟivar-kol vāḻi tōḻi poṟi vari

vem ciṉa(m) ~araviṉ paim talai tumiya

*~urav\* urum* muraṟum arai ~iruḷ naṭu-nāḷ

nal +ēṟ\* iyaṅku-tōṟu ~iyampum

pal +āṉ toḻuvatt\* *oru* maṇi+ kural-ē.

Uttered to the confidante by HER who didn't have the strength [anymore] in the time of separation.

curl- dark hair-with big shoulder stroked

tight bangle become-loose(inf.) make- wealth(dat.) departed-he(h.)

he-knows(h.)kol live friend spot line

hot anger snakeiṉ green head be-severed(inf.)

strength thunder roaring- half darkness middle-day

good bull stir-ever sounding-

many cow manger- one bell voiceē∞

He who has stroked the big shoulder along with the curly dark hair

[and] departed to make wealth[[752]](#footnote-752), for tight bangles to become loose,

does he know, oh friend,

of the one bell's voice in the manger with many cows

that sounds each time the good bull stirs

at midnight [after] half of the darkness[[753]](#footnote-753),

when strong thunder roars,

so that the green[[754]](#footnote-754) head of the striped [and] spotted furious[[755]](#footnote-755)

snake is severed?

7b [Oh,] the voice of a single bell ...

#### **KT 191** Anonymous: SHE

பிரிவிடை ஆற்றாள் எனக் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது (C5: கூறியது).

உதுக்கா ணதுவே யிதுவென் மொழிகோ

நோன்சினை யிருந்த விருந்தோட்டுப் புள்ளினந்

தாம்புணர்ந் தமையிற் பிரிந்தோ ருள்ளா

தீங்குர லகவக் கேட்டு நீங்கிய

வேதி லாள ரிவண்வரிற் போதிற்

பொம்ம லோதியும் புனைய

லெம்முந் தொடாஅ லென்குவ மன்னே.

• **1c** யிதுவென் C1+2+3, G1, Cām.; யிதுவென L1, C5, G2, EA, I, AT, VP • **2a** நோன்சினை C2+3v, Cām.; நேர்சினை L1, C1+3+5, G1+2, Nacc., EA, I, Cām.v • **3a** தாம்புணர்ந் C2+3+5, G1+2, EA, Cām.; தாப்புணர்ந் L1, C1 • **3d** ருள்ளா L1, C1+3+5, G1+2, EA, Cām.; ருள்ளாது C2+3v, Cām.v; ருள்ளத் Cām.v, VP, ER; ருள்ள AT • **4ab** தீங்குர லகவக் L1, C1+2+3+5, G2, EA, Cām.; திங்கு....... [sic] G1 • **5c** ரிவண்வரிற் L1, C2+3+5, G1+2, EA, Cām.; லிவனரிற C1 • **7c** லென்குவ L1, C1+2+3+5, G1+2, EA, Cām.v; லென்குவெ Cām., ER

utu+ kāṇ atu-~ē ~itu ~*eṉ* moḻik\*-ō

*nōṉ* ciṉai ~irunta ~irum tōṭṭu+ puḷ +iṉam

tām puṇarntamaiyiṉ/puṇarnt\* amaiyiṉ pirintōr *uḷḷā*

tīm kural akava+ kēṭṭ\*-um nīṅkiya

~ētilāḷar ivaṇ variṉ pōtiṉ

pommal ~ōti-~um puṉaiyal

em-+um toṭāal *eṉkuvam*-maṉ-+ē.

Told by HER to the confidante who was anxious that she would not have the strength in the time of separation.

that see(ipt.) thatē this what I-say(sub.)ō

endure- twig been- dark/big mass- bird group

self(pl.) connectioniṉ/connected become-quiet-if separated-they(h.) remember-not

sweet voice call(inf.) heardum left-

stranger(f./m.h.) here come-if budiṉ

thickness hairum don't-adorn

usum don't-touch we-say maṉṉē.

There, see that![[756]](#footnote-756) What shall I say to this?

If the stranger[[757]](#footnote-757) comes here,

who has left [us], although he heard the sweet voices call

that don't remember those from whom they had separated

when they are content[[758]](#footnote-758) in a [new] match,

[the voices] of the flock of birds, in a dark mass,

perched on supporting branches[[759]](#footnote-759),

[if he comes] we will indeed say:

don't touch us,

[and] don't adorn [our] thick hair with buds.

1b See there. That! Do I ask: what [is] this?[[760]](#footnote-760)

#### **KT 192** கச்சிபேட்டு நன்னாகையார்: SHE

பிரிவிடை வற்புறுத்த வன்பொறையெதிர் அழிந்து கிழத்தி உரைத்தது.

ஈங்கே வருவ ரினைய லவரென

வழாஅற்கோ வினியே நோய்நொந் துறைவி

மின்னின் றூவி யிருங்குயில் பொன்னி

னுரைதிகழ் கட்டளை கடுப்ப மாச்சினை

நறுந்தாது கொழுதும் பொழுதும்

வருங்குரற் கூந்த றைவரு வேனே.

• **1cd** ரினைய லவரென C2v+5, G2, EA, Cām.; ரிளையவ லவரென்ன C2+3v; ரினையவ ரென்று L1, C1; ரினைய வரென C3, G1 • **2ab** வழாஅற்கோ வினியே L1, C1+2v, Kal., Cām.; வழாஅற்கோஒ வினியே C3v; வழாஅற்கோ(ஒ) வினிய C2()+3+5, G1+2, EA, I, Cām.v; வழாஅற் கோவினிய AT • **2c** நோய்நொந் C1+2+3+5, G1+2, EA, Cām.; நோய்நேர்ந் L1 • **3a** மின்னின் L1, C1+2v+3+5, G1+2, EA, Cām.; மின்னென் C2+3v, Cām.v; மின்னன் PP • **3c** யிருங்குயில் C1+2+3+5, G1+2, EA, Cām.; யருங்குயில் L1 • **4a** னுரைதிகழ் L1v, C1v+2+3v+5, G1v+2, EA, Cām.; னுரைதிகள் L1, C1+3, G1 • **5a** நறுந்தாது L1, C1+2+3+5, G2, EA, Cām.; நதுந்தாது G1 • **5b** கொழுதும் C1+2+3v+5, G1+2, EA, Cām.; தொழுதும் C3; தொழும் L1 • **6a** வருங்குரற் C2+3v+5, G2, EA, Cām.v; வறுங்குரற் C2v, Cām.;[[761]](#footnote-761) வருங்குரங் L1, C1+3, G1

īṅk\*-ē varuvar *iṉaiyal avar eṉa*

~aḻāaṟk\*-ō ~*iṉi-~ē* nōy nont\* uṟaivi

*miṉṉiṉ* tūvi ~irum kuyil poṉṉiṉ

urai tikaḻ kaṭṭaḷai kaṭuppa mā+ ciṉai

naṟum tātu koḻutum poḻut\*-um

varum kural kūntal taivaruvēṉ-ē.

Told by HER, desolate in the face of encouragement given to her in the time of separation.

hereē he-comes(h.) don't-despair he(h.) say(inf.)

I-don't-cryō nowē pain pained remain-she/remain-you

flashiṉ[[762]](#footnote-762) feather dark Koel goldiṉ

grate- glitter- touch-stone resemble(inf.) big/mango-tree twig

fragrant pollen pecking- time(-of-day)um

coming- lock tresses I-rubē.

“Here he will come[[763]](#footnote-763), do not despair!”

[How am] I not to cry now,

o you who stays [beside me] in [my] pain.

I pull at [my] tresses with growing locks

all[[764]](#footnote-764) the time when the dark Koel pecks

fragrant pollen from the mango twigs so that it resembles

a touch-stone, glittering with grated gold, [its] feathers flash-like.

2b Won't I cry now, o you who stay with me in [my] pain?[[765]](#footnote-765)

#### **KT 193** அரிசில் கிழார்: SHE

தோழி கடிநகர் புக்கு “நலந் தொலையாமே (C1: தொலையாம் என்) நன்கு ஆற்றினாய்” என்றாட்குக் கிழத்தி உரைத்தது.

மட்டம் பெய்த மணிக்கலத் தன்ன

விட்டுவாய்ச் சுனைய பகுவாய்த் தேரை

தட்டைப் பறையிற் கறங்கு நாடன்

றொல்லைத் திங்க ணெடுவெண் ணிலவின்

மணந்தனன் மன்னெடுந் தோளே

யின்று முல்லை முகைநா றும்மே.

• **2a** விட்டுவாய்ச் C2, Cām.; விட்டுவர்ச் C1+3+5, G1, EA, I, Cām.v; விட்டுவாச் L1, G2 • **2d** தேரை C2+5, Cām.; தேரைò C3v; / L1, C1+3, G1+2, EA • **3b** பறையிற் L1, C1+2+3+5, G1, EA, Cām.; பறை G2 • **5b** மன்னெடுந் C2+3v, Cām.; மன்னனெந் L1, C1+3, G1+2, EA, AT, Cām.v; மன்னனென் I; மன்னெந் C5, Cām.v, VP, ER • **6a-c** [blank in C2, but filled in]

maṭṭam peyta maṇi kalatt\* aṉṉa

~iṭṭu *vāy+* cuṉaiya paku vāy+ tērai

taṭṭai+ paṟaiyiṉ kaṟaṅkum nāṭaṉ

tollai+ tiṅkaḷ neṭu veḷ nilaviṉ

maṇantaṉaṉ-*maṉ neṭum* tōḷ-ē

iṉṟu(m) mullai mukai nāṟum-+ē.

Told by HER to her who said “we have not lost [our] beauty. you have well had the strength”, after the confidante had entered the marriage house.

toddy rained- sapphire pot- like

narrow mouth mountain-pool- split- mouth frog

Taṭṭai[[766]](#footnote-766) drumiṉ sounding- land-he

oldness moon long white moonlightiṉ

he-united maṉ long shoulderē

today(um) jasmine bud being-fragrant-ē.

In the long white light of the old moon

the man from a land, where the wide-mouthed frog sounds

like the bird-chasing drum, in the narrow-mouthed mountain pool

like a sapphire pot filled with toddy[[767]](#footnote-767),

indeed united[[768]](#footnote-768) with [her of] long shoulders.

Today the jasmine buds are fragrant.

T.V.G.

4-6b In the previous month, in the long white moonlight

he united [with me] of long shoulders.

Even today[[769]](#footnote-769) they (my shoulders) are fragrant with jasmine buds.[[770]](#footnote-770)

#### **KT 194** கோவதத்தன் (C1: கோவத்தன்): SHE

பருவ வரவின்கண் ஆற்றாளாம் எனக் கவன்ற தோழிக்குக் கிழத்தி உரைத்தது.

என்னெனப் படுங்கொ றோழி மின்னுபு

வானேர் பிரங்கு மொன்றோ வதனெதிர்

கான மஞ்ஞை கடிய வேங்கு

மேதில கலந்த விரண்டற்கென்

பேதை நெஞ்சம் பெருமலக் குறுமே.

• **1df.** மின்னுபு | வானேர் பிரங்கு C2, Cām.; மின்னு | வானேர் (வாளேர்) பிரங்கு L1, C1+3, G1()+1v; மின்னுபு | வலனேர் பிரங்கு Cām.v; மின்னுவர | வலனேர் பிரங்கு C5, G2, EA, I, AT; மின்னுவர | வானேர் பிரங்கு VP, ER; மின்னு | வானே யிரங்கு Cām.v; மின்னு | வரலே யிரங்கு Cām.v • **2cd** மொன்றோ வதனெதிர் C2+3v, Cām.; மென்றோ டதனெதிர் C5, G2, I, AT; மென்றோ டதன்னெதிர் L1, C1+3, G1, EA • **4d** விரண்டற்கென் C2+5, G2, EA, Cām.; விரண்டற்கே L1, C1+3, G1, Cām.v

eṉ +eṉa+-paṭum-kol tōḻi *miṉṉupu*

*vāṉ ērp\** iraṅkum *oṉṟ\*-ō* ataṉ-etir

kāṉam maññai kaṭiya ~ēṅkum

ētila kalanta ~iraṇṭaṟk\* *eṉ*

pētai neñcam peru malakk\* uṟum-ē.

Told by HER to the confidante who was anxious she would not have the strength at the coming of the season.

what say(inf.) happening-kol friend flashed

sky risen sounding- one-itō that(obl.) opposite

forest peacock quick-they(n.pl.) lamenting-

strange-they(n.pl) mixed- two(dat.) my-

folly heart big confusion having-ē.

Do you ask[[771]](#footnote-771): what [is that], friend?

[Is it] only this, flashing [and] sky-high thundering?[[772]](#footnote-772)

On top of that the forest peacock laments loudly.[[773]](#footnote-773)

Because of [these] two [sounds]

that have mixed [although being] strangers[[774]](#footnote-774)

my foolish hearts suffers great confusion.[[775]](#footnote-775)

1b What can be said [about it], friend?[[776]](#footnote-776)

#### **KT 195** தேரதரன் (தோதான், தாமோதரன்): SHE

பிரிவிடைப் பருவ வரவின்கண் கிழத்தி மெலிந்து கூறியது.

சுடர்சினந் தணிந்து குன்றஞ் சேரப்

படர்சுமந் தெழுதரு பையுண் மாலை

யாண்டுளர் கொல்லோ வேண்டுவினை முடிந

ரின்னா திரங்கு மென்னா ரன்னோ

தைவர லசைவளி மெய்பாய்ந் துறுதரச்

செய்வுறு பாவை யன்னவென்

மெய்பிறி தாகுத லறியா தோரே.

• **2b** தெழுதரு L1, C1+3+5, G1+2, EA, Cām.; தெழுதரும் C2, Cām.v; தெழுதகு Cām.v • **5ab** தைவர லசைவளி C2, G2v, Cām.; தை வசைவளி L1, C1+3, Cām.v; தைவ சைவளி G1; தைஇ யசைவளி C3v+5, G2, EA, I, AT, Cām.v • **5d** துறுதரச் L1, C1+2+3, Cām.; தூதா G1v, Cām.v; துதுதாச் G1; தூர்தரச் C5, G2, EA, I, AT, Cām.v, VP, ER • **6a** செய்வுறு L1, C1+2+3+5, G1+2, EA, Cām.; செய்புறு C2v, Cām.v; செய்யறு Cām.v • **7bc** தாகுத லறியா C2+3+5, G1+2, EA, Cām.; தாகு லிறியா L1, C1

cuṭar ciṉam taṇintu kuṉṟam cēra+

paṭar cumant\* eḻu-*taru* paiyuḷ mālai

yāṇṭ\* uḷar-kollō vēṇṭu viṉai muṭinar

iṉṉāt\* iraṅkum eṉṉār aṉṉō

*taivaral* acai vaḷi mey pāynt\* *uṟu-tara+*

*ceyv\* uṟu* pāvai ~aṉṉa ~eṉ

mey piṟit\* ākutal aṟiyātōr-ē.

Spoken by HER, becoming weak at the coming of the season in the time of separation.

glow anger decreased hill join(inf.)

affliction laden rise- give- sorrow evening

where he-is(h.)kollō necessary- work complete-he(h.)

pleasant-not-it sounding- say-not-he(h.) alas!

rubbing move- wind body sprung have- give(inf.)

action have- image like my-

body other-it becoming know-not-he(h.)ē∞

Where is he,

in sorrowful evening that comes upon[[777]](#footnote-777) [me] laden with affliction,

as the [sun's] glowing anger subsides [and] joins the hills,

he who didn't know my body would become different[[778]](#footnote-778),

– as if a doll that acts[[779]](#footnote-779),

when the abrasive, moving wind[[780]](#footnote-780) assails[[781]](#footnote-781) [her] body, -

he who, alas, didn't say that it sounds unsweet

that he had to complete work?

#### **KT 196** மிளைக்கந்தன்: the confidante

வாயில் வேண்டிப் புக்க கிழவற்குத் தோழி கூறியது.

வேம்பின் பைங்காயென் றோழி தரினே

தேம்பூங் கட்டி யென்றனி ரினியே

பாரி பறம்பிற் பனிச்சுனைத் தெண்ணீர்

தைஇத் திங்கட் டண்ணிய தரினும்

வெய்ய வுவர்க்கு மென்றனி

ரைய வற்றா லன்பின் பாலே.

• **1b** பைங்காயென் L1v, C1+2+3v+5, G1v+2, EA, Cām.; பைங்காய்யென் L1, C3, G1 • **2a** தேம்பூங் L1, C1+2+3+5, G1+2, EA, Cām.; தேன்பூங் IV • **3a** பாரி L1, C1+2+3v+5, G1+2, EA, Cām.; வாரி C3 • **3d** தெண்ணீர் L1, C1+3+5, G1+2, EA, Cām.; தெண்ணீர்த் C2 • **4d** தரினும் L1, C1+2+3+5, G1+2, EA, AT, Cām.; வதுவே ATv • **5ka** வெய்ய L1, C1+2+3+5, G1+2, EA, Cām.; அதுவே வெய்ய C2v+3v, Nam., Cām.v[[782]](#footnote-782) • **5b** வுவர்க்கு C1+2+3+5, G1, EA, Cām.; வவர்க்கு L1; வுயிர்க்கு G2 • **6b** வற்றா L1, C1+2+3v+5, G1v+2, EA, Cām.; வவற்றா C3, G1 • **6c** லன்பின் C2+5, G1v+2, EA, Cām.; லன்பின Cām.v; லவ்வன்பின் C2v+3v, Cām.v; லன்பிலர் L1, C1; லன்பில் C3, G1

vēmpiṉ paim kāy eṉ tōḻi tariṉ-ē

*tēm* pūm kaṭṭi ~eṉṟaṉir iṉi-~ē

pāri paṟampiṉ paṉi+ cuṉai+ teḷ nīr

taii+ tiṅkaḷ taṇṇiya *tariṉum*

veyya ~uvarkkum eṉṟaṉir

aiya ~aṟṟ\*-āl *aṉpiṉ* pāl-ē.

Spoken by the confidante to HIM who entered wishing for the door/for mediation.

Neem-treeiṉ fresh unripe-fruit my- friend give-ifē

honey flower sweets you-said(pl.) nowē

Pāri Paṟampu(-mountain)iṉ dew mountain-pool clear water

Tai moon cool-they(n.pl.) give-if-even

hot-they(n.pl.) tasting-salty- you-said(pl.)

lord(voc.) thus-itāl loveiṉ partē.

If my friend had given you a fresh, unripe Neem fruit,

you would have said[[783]](#footnote-783): honey-flower-sweets!

Now,

even if she were to give you cool [draughts], in the Tai month,

of clear water from a dewy pool of Pāri's Paṟampu mountain,

you would say: hot[[784]](#footnote-784), brackish!

O sir, so that's how [her] share in [your] love is[[785]](#footnote-785).

#### **KT 197** கச்சிபேட்டு நன்னாகையார்: SHE

பருவ வரவின்கண் வற்புறுத்துந் தோழிக்குக் கிழத்தி உரைத்தது.

யாதுசெய் வாங்கொ றோழி நோதக

நீரெதிர் கருவிய காரெதிர் கிளைமழை

யூதையங் குளிரொடு பேதுற்று மயங்கிய

கூதி ருருவிற் கூற்றங்

காதலர்ப் பிரிந்த வெற்குறித்து வருமே.

• **3c** பேதுற்று L1, C1+2+3+5, G2, EA, Cām.; பேதிற்று G1 • **5a** காதலர்ப் L1, C1+2+3+5, G1+2, EA, Cām.; காதலற் C2v

yātu ceyvām-kol tōḻi nō taka

nīr etir karuviya kār etir kiḷai maḻai

~ūtaiyam kuḷiroṭu pēt\* uṟṟu mayaṅkiya

kūtir uruviṉ kūṟṟam

*kātalar* pirinta ~eṉ kuṟittu varum-ē.

Told by HER to the confidante who encourages [her] at the coming of the season.

what we-dokol friend pain fit(inf.)[[786]](#footnote-786)

water opposite amounta rainy-season opposite multiply- rain

cold-windam coldness-with confusion had(abs.) confused-

cold-season formiṉ word/god-of-death

lover(h.) separated- my- intended coming-ē.

What [can] we do, friend?

Word comes in the form of the cold season

thoroughly disturbed[[787]](#footnote-787) with the coldness of the cold wind,

more rain than in the rainy season, more abundant than water[[788]](#footnote-788),

fitting for pain, [and] marks me who is separate from [her] lover.

4b Death[[789]](#footnote-789) comes in the form of the cold season

#### **KT 198** கபிலர்: the confidante / SHE

தோழி குறியிடம் பெயர்ந்துக் (C3+5: பெயர்த்து) கூறியது.

யாஅங் கொன்ற மரஞ்சுட் டியவிற்

கரும்புமருண் முதல பைந்தாட் செந்தினை

மடப்பிடித் தடக்கை யன்ன பால்வார்பு

கரிக்குறட் டிறைஞ்சிய செறிகோட் பைங்குரற்

படுகிளி கடிகஞ் சேறு மடுபோ

ரெஃகுவிளங்கு தடக்கை மலையன் கானத்

தார நாறு மார்பினை

வாரற்க தில்ல வருகுவள் யாயே.

• **1a** யாஅங் C2v+3v+5, G2, AT, Cām.; யாங் C2v; மாஅங் L1, C1+5v, G2v, EA, ATv, Cām.v; மாவுங் C3, G1, Cām.v • **1c** மரஞ்சுட் C1+2v+3+5, G1+2, EA, Cām.; மாஞ்சுட் L1, C1+2v • **2a** கரும்புமருண் L1, C1+2v+3+5, G1, EA, Cām.v; கருப்புமருண் Cām.v [lines 1 and 2 were originally blank in C2] • **3d** பால்வார்பு L1, C1+2+3+5, G2, EA, Cām.; பரல்வார்பு C5v, G1+2v • **4b** டிறைஞ்சிய L1, C1+2+3+5, G1+2, EA, Cām.; டிறைஞ்சியற் AT • **4c** செறிகோட் L1, C1+2+3+5, G1+2, EA, Cām.; செறிக்கோட் VP, ER; செறிகோற் Nam., Cām.v; செறிதாட் C2v, G2v, Nacc., Cām.v • **5d** மடுபோ C2+3v+5, G2, EA, Cām.; மபோ C1+3, G1; பேரா L1 • **8ab** வாரற்க தில்ல L1, C1+2+3+5, G1+2, EA, AT, Cām.; வாரன்மற் றைய C5v, G2v, Nacc., ATv, Cām.v

*yāam* koṉṟa maram cuṭṭ\* iyaviṉ

karumpu maruḷ mutala paim tāḷ cem tiṉai

maṭa+ piṭi taṭa+ kai ~aṉṉa pāl vārpu

kari kuṟaṭṭ\* iṟaiñciya ceṟi *kōḷ* paim kural

paṭu kiḷi kaṭikam cēṟum aṭu pōr

eḵku viḷaṅku taṭa+ kai malaiyaṉ kāṉatt\*

āram nāṟu mārpiṉai

*vāraṟka-tilla* varukuvaḷ yāy-ē.

Spoken by the confidante, after she had changed the assignation.

Yām(-tree) cleared- tree burned wayiṉ

sugarcane resemble- base-they(n.pl.) fresh foot red millet

inexperience she-elephant broad hand like milk overflown

charcoal pincers- bent- dense bunch fresh ear

happen- parakeet we-chase(sub.) we-go(sub.) kill- battle

edge shine- broad hand Malaiyaṉ forest-

sandal fragrant chest-you

may-not-cometilla come-she my-motherē.

On a way where cut-down Yām trees are burned[[790]](#footnote-790)

we shall go [and] chase the parakeets, which come down on

fresh ears in dense bunches[[791]](#footnote-791) – bent charcoal pincers[[792]](#footnote-792)

dripping with milk like the trunk of a youthful elephant cow –

on the fresh-stalked red millet, the base of which resembles

sugarcane.[[793]](#footnote-793)

You with a chest fragrant of sandalwood from the forest

of Malaiyaṉ with broad hand in which the blade shines

in death-bringing battle,

please don't come – my mother is coming.

#### **KT 199** பரணர்: HE

தோழி செறிப்பறிவுறுப்ப நெஞ்சிற்குக் கிழவன் உரைத்தது.

பெறுவ தியையா தாயினு முறுவதொன்

றுண்டுமன் வாழிய நெஞ்சே திண்டேர்க்

கைவள் ளோரி கானந் தீண்டி

யெறிவளி கமழு நெறிபடு கூந்தன்

மையீ ரோதி மாஅ யோள்வயி

னின்றை யன்ன நட்பி னிந்நோ

யிறுமுறை யெனவொன் றின்றி

மறுமை யுலகத்து மன்னுதல் பெறினே.

• **1a** பெறுவ C1+2+3+5, G1+2, EA, Cām.; பெறுவே L1 • **2a** றுண்டுமன் C1+2+3+5, G1+2, EA, Cām.; றுண்டுமண் L1 • **2d** திண்டேர்க் L1, C1+2+3+5v, G1+2, EA, Cām.; திண்டோள் C5, G2v, PP • **3ab** கைவள் ளோரி C2+3v+5v, G2v, Cām.; கைவள ரோரி L1, C1+2v+3+5, G1+2, Nacc., EA, Cām.v; கைவள வோரிக் I • **5a** மையீ C2+3v+5, G1v+2, EA, Cām.; மயி L1, C1+3, G1 • **8d** பெறினே L1, C1+2+3+5, G1+2, EA, Cām.v; பெறுமே C2v, AT, Cām.[[794]](#footnote-794)

peṟuvat\* iyaiyāt\* āyiṉum uṟuvat\* oṉṟ\*

uṇṭu-maṉ vāḻiya neñc\*-ē tiṇ *tēr*

kai *vaḷ* +ōri kāṉam tīṇṭi

~eṟi vaḷi kamaḻum neṟi paṭu kūntal

mai ~īr ōti māayōḷ-vayiṉ

iṉṟai ~aṉṉa naṭpiṉ i+ nōy

iṟu muṟai ~eṉa ~oṉṟ\* iṉṟi

maṟumai ~ulakattu maṉṉutal *peṟiṉ-ē*.

Told by HIM to [his] heart when the confidante informed [him] of [HER] confinement.

obtain-it enjoy-not-it if-even have-it one

it-ismaṉ may-live heartē firm chariot

hand generosity Ōri forest gripped

throw- wind being-fragrant- curl- happen- tresses

collyrium moistness hair black-she-at

today like intimacyiṉ this- pain

break- kind say(inf.) one without

next-life world- being-permanent obtain-ifē∞

Even if it were not to have the enjoyment of getting [her], one thing

it will have for sure – may the heart live –

if it will obtain permanence in the world during the next life

without [that] one thing, namely this destructive kind[[795]](#footnote-795)

of pain because of intimacy like today's,

with the dark one with collyrium[-dark], moist tresses [[796]](#footnote-796),

hair put into curls[[797]](#footnote-797) which smells, when the wind takes

[and] tosses [it], of the forest of Ōri, generous of hand

[and] with firm chariot.

Srin., T.V.G.

6-8b if this pain of the friendship will obtain permanence

in the world during the next life, as [it has already] today,

without [being] something which is called “the transient kind”.

#### **KT 200** அவ்வையார் (ஔவையார்): SHE

பருவ வரவின்கண் ஆற்றாளாகிய தலைமகட்குத் தோழி “பருவம் அன்று வம்பு” என்றவழித் தலைமகள் சொல்லியது.

பெய்த குன்றத்துப் பூநாறு தண்கலுழ்

மீமிசைத் தாஅய வீஇ சுமந்துவந்

திழிதரும் புனலும் வாரார் தோழி

மறந்தோர் மன்ற மறவா நாமே

கால மாரி மாலை மாமழை

யின்னிசை யுருமின் குரலு

முன்வர லேமஞ் செய்தகன் றோரே.

• **1ab** பெய்த குன்றத்துப் C1+2+3+5, G1+2, EA, Cām.; பேய்க் குன்றத்து L1 • **1d** தண்கலுழ் L1, C1+2+3+5, EA, Cām.; தண்கமழ் C2v, 3v, Cām.v; தண்க\_\_ G1 • **2a** மீமிசைத் L1, C1+2+3, Cām.; மீமிசை\_\_\_\_சைத் G2; மீமிசை[ச்] EA; நிலமிசைத் C5, Cām.v; \_\_சைத் G1; நிலமிசை AT • **2b-d** தாஅய வீஇ சுமந்துவந் Cām.; [சினைமி]சைத் தாஅய் வீசுமந் C5, G2, EA[], Cām.v; சிரமிசைத் தாஅய் வீசுமந் I; ......தாஅய் வீசுமந் AT; தாஅய வீசும் வந் L1, C1+3, G1, Cām.v; தாஅய் வீசும் வளிகலந் C2, Cām.v, VP, ER; தாஅய வீழும் வீசுமந்து Cām.v • **4d** நாமே L1, C1+2+3v+5, G1+2, EA, Cām.; நாடு C3 • **5d** மாமழை C2+3v, Cām.; மாமறை L1, C1+3+5, G1+2, EA, I, AT, Cām.v; மாமலை VP, ER • **6bc** யுருமின் குரலு L1, C1+2+3+5, G2, EA, Cām.v; யுருமின முரலு C2v+3v, Cām., VP, ER;[[798]](#footnote-798) \_\_\_ குரலு G1

peyta kuṉṟattu+ pū nāṟu taṇ *kaluḻ*

*mī* micai+ *tāaya vīi cumantu vant\**

iḻi-tarum puṉal-um vārār tōḻi

maṟantōr-maṉṟa maṟavām nām-ē

kālam māri mālai mā *maḻai*

~iṉ +icai ~*urumiṉ kural-um*

muṉ varal ēmam ceyt\* akaṉṟōr-ē.

Uttered by HER when the confidante said “the season is not in time”, to HER, who didn't have the strength [anymore] at the coming of the season.

rained- hill- flower be-fragrant- cool dimness

height elevation spread- blossom laden come(abs.)

fall- giving- floodum come-not-he(h.) friend

he-forgot(h.) maṉṟa we-don't-forget weē

time shower evening big rain

pleasant sound thunderiṉ voiceum

before coming protection made departed-he(h.)ē∞

He has not come, friend, even with the descending flood,

coming laden with blossoms [that were] spread on the heights[[799]](#footnote-799),

cool [and] muddy, fragrant from the flowers on the rain-wet hills:

surely he has forgotten,

he who departed after having promised[[800]](#footnote-800) to come before

even the voice of thunder with sweet sound,

in the big rain in the evening of timely showers.

We don't forget.

1. This poem is traditionally supposed to be spoken by the confidante. It stands to reason, however, that it is the original Maṅgalam verse of the collection. Firstly it deals obviously with a description of god Murukaṉ and his hill, as is typical for the invocatory stanza, secondly the anthology has the odd number of 401 verses. Probably it has been replaced by one of those Maṅgalams composed by Pāratam Pāṭiya Peruntēvaṉār on all the old anthologies, the KT, the NA, the AN, the PN and the AiN. Probably the poem had achieved its position as the first in the collection by the time of the Yāpparuṅkalak Kārikai, for in *kār*. 22 it is quoted as an example for Akaval metre: *akavaṟku utāraṇañ ceṅ kaḷam paṭak koṉṟu*. (This rare example of a poem quoted directly in the aphorism of a work of *ilakkaṇam* has been pointed out to me by JLC.) [↑](#footnote-ref-1)
2. The traditional identification of *avuṇar* with Skt. *asura-* is a morphological enigma, and the context does not give any hint except that the *avuṇar* seem to be enemies of Murukaṉ. The only other occurrence in the early anthologies is PN 174.1 where they are enemies of Māyōṉ. [↑](#footnote-ref-2)
3. Here (like on many occasions) one might ask, why *ampu* comes as an oblique in *-iṉ*, but *yāṉai* stays unchanged, while both of them must be interpreted as attributes to *cēey* (Murukaṉ). The traditional answer is: for metrical reasons; just *ampu*, with over-short *-u* is not a complete metrical foot. [↑](#footnote-ref-3)
4. Tradition understands *cem kōl* as "straight" and "thick", that is, a deviation from the play on the colour red, though the words remain the same. [↑](#footnote-ref-4)
5. Or perhaps it is only one elephant, because the elephant seems to have preceded the peacock as the animal carrying Murukaṉ. [↑](#footnote-ref-5)
6. The formulaic *kaḻal-toṭi* is one of those cases where Cām.'s gloss (*uḻala iṭṭa* "swinging") deviates from the obvious. Otherwise (cf. KT 7.1) *kaḻal* is used for the anklets of (warlike) men. Presumably he bases himself on the gloss of the formula to be found two times in the old commentary on PN: *kaḻala iṭuppaṭṭa vīravaḷai* (PN 31.2, 128.5). [↑](#footnote-ref-6)
7. *añciṉai*: here Cām. understands, instead of the common adjective *am* "pretty", *akam ciṉai* which he glosses with *uḷḷiṭattē ciṉai* "inner wings", a fine example for the at times surprising deviations from the expected on the part of the tradition. Such a question might be impossible to decide even if there were an ancient commentary; in any case there would be ambiguity. Here, however, it seems possible to argue that with this deviating interpretation nothing is won for the content of the poem. [↑](#footnote-ref-7)
8. The form *payiliyatu* is singular in Caṅkam literature, but it can be explained as a participial noun n.sg. of a root *payil* that follows not (as is usually the case) the conjugation of the 3rd class, but that of the 5th. It is not uncommon for Tamil verbs to shift between classes, and a better-attested parallel case is *iyal*, "to move forward", where we find the absolutive *iyali*, unequivocally 5th class, in three places: KT 264.2, NA 260.3 and NA 362.1. [↑](#footnote-ref-8)
9. *koṅku tēr*: TVG explanation is "to examine [the smells of] pollen" which is much nicer in the given context, because it would relate this otherwise merely adorning attribute to the theme of the poem. [↑](#footnote-ref-9)
10. This line is really hard in several respects. Neither semantics nor syntax are in any way clear. The traditional solution, is semantically weakly founded and thematically more than improbable. It reads two attributes, one the comparison of woman and peacock where the *tertio* is supposed to be beauty ("beautiful as a peacock"), the other an Indo-Aryan reinterpretation of the translation given above: "[full] of intimacy that has been united for seven births". [↑](#footnote-ref-10)
11. The latter variant, *kuṟuñci*, is not taken up by the TL, but since it is faithfully copied through the transmission of the first strand except for G1, it can not be discarded as a possible dialectal variant of the same plant name. [↑](#footnote-ref-11)
12. *uyarntaṉṟu*: 3rd sg. n.p.a.: "has risen" = "is high"? Of the three predicates in anteposition this is the only one not marked with *-ē* as is to be expected. TVG explains this by metrical reasons: *uyarntaṉṟē* would exceed the boundaries of one metrical foot. [↑](#footnote-ref-12)
13. *tīyppu*: the Index reads a verbal noun meaning “the act of scorching”. Better might be an absolutive to the transitive *tīy-ttal* "burn". [↑](#footnote-ref-13)
14. *ākutal*: the function of the verbal noun here is a pointed "that" (cf. KT 195.7, 360.2, 386.6). [↑](#footnote-ref-14)
15. Literally: "in having endured tears like burnt the lids." [↑](#footnote-ref-15)
16. Here is the first place where transmission almost unequivocally does not support Cām.; most probably he felt the need to emend (formulaically at that), because he found the transmitted reading awkward. However, *nilai* also goes with trees, such as in the epithet, formulaic too, *taṭavu-nilai*. [↑](#footnote-ref-16)
17. Here again all three manuscript strands agree with each other against EA and Cām., and this time *tuvalai* and *tivalai* are simply both possible variations of the same word. The preceding *sandhi*, however, is only followed by one ms. strand. [↑](#footnote-ref-17)
18. *am* "pretty" too often occurs in places where it is impossible to find a semantic relevance. It might rather be explained as a suffix used for the derivation of adjectives, and quite often a transitional moment "x is pretty by y" seems observable. Examples are numerous (cf. glossary). [↑](#footnote-ref-18)
19. *pulampaṉ* is one of the usual words denoting the man in Akam poetry, but here the semantic affiliation is unclear, except for the association with the seaside. An etymological explication is conceivable: *pulampu* is "loneliness", i.e. *pulampaṉ* is the one connected with loneliness in some way, be it that he himself is lonely, that he makes lonely or even that he comes from a lonely country (TVG affirms that he is from a country where one goes to be lonely). In that case, however, it is difficult to provide an adequate translation, because the etymological translation is devoid of the Tamil terminological association. Another alternative is considered in DEDR 4303 *pulam* "arable land", in which case a *pulampaṉ* would be a "man from the fields", but in this case we have a morphological problem with the infix *p*. [↑](#footnote-ref-19)
20. TVG in this context explains the attribute *tīm* given to *nīr* as "useful", because the water of the ocean is not sweet but salty, although I am not sure what might be useful about ocean water. I think it is rather used in the derived sense of "pleasant", perhaps because it is cool, in one line of association with the shade. [↑](#footnote-ref-20)
21. The traditional connection *arumpum* with *puṉṉai* as a subject is, of course, in accord with the usual syntax of a *peyareccam* clause, but more appealing is the image of the waters that bring forth buds. [↑](#footnote-ref-21)
22. *naḷḷeṉṟaṉṟu* is ambiguous; either n.sg. positive with expletive infix *-aṉ-* ("... said 'middle'") or *naḷ eṉṟu aṉṟu* = two times n.sg. and negated ("... does not say 'middle'"). The figure of speech makes it probable that *naḷ* is an ideophone, although a noun with the meaning "middle" (or an adjective meaning "dense") and always employed in this particular combination, namely together with *eṉ,* and meant to describe the night (one time also the evening) is possible as well. (Further occurrences: KT 107.3, 118.2, 160.4, 163.5, 244.1, 261.4, 312.4; for the concept of ideophones in Tamil see Chevillard 2004). [↑](#footnote-ref-22)
23. Or, because the form is ambiguous, due to the absence of a clarifying particle, a subordinate *peyareccam* *tuñcum*: "as the whole wide world is sleeping ...". [↑](#footnote-ref-23)
24. *kālaṉa*: here one pointed example for a denominative usage of the pronominal noun, just as *mēlavum* in line 2 (i.e. literally: "anklets [are] on the legs of the man with the bow"). [↑](#footnote-ref-24)
25. *cilampu* is explained by poetics as a kind of anklets with little bells an unmarried woman wears and which are removed by her elders on the day she marries (see Zvelebil 1986: 54f.). This is viewed as a hint that the poem describes a case of elopement. [↑](#footnote-ref-25)
26. *aḷi*, the noun base of a frequent appellative noun taking different pronominal suffixes, is one of the difficult words in need of a word analysis. According to the dictionaries, it covers elements as different as "pity" and "love". While the meaning specific for the Akam context is certainly something like "pitiable", the case is to be found quite often where a meaning "loving" produces at least interesting undertones or, as here, even a second possible reading of the whole poem. [↑](#footnote-ref-26)
27. For *muṉṉu* a homonym root of the 5th class with the meaning "to consider" is found, but *aḻuvam,* "road" is not attested in the dictionaries. [↑](#footnote-ref-27)
28. *māttu* has to be read as an oblique of *mā* (also in KT 278.1). The variants show some degree of uncertainty. While *māattu* can only be interpreted as a metrical lengthening of *māttu*, *marattu*, the normal oblique of *maram* "tree" might be a "correction" on part of the editors (both are indistinguishable in the palm-leaf), which, however, has the disadvantage that it is no longer possible to recognise the fruit in question. [↑](#footnote-ref-28)
29. Since the designation of the man in line 2, *ūraṉ*, is not endowed with the honorific suffix *-r* (*ūrar*), the pl. of *tam-m-il* "their house" ought to be taken literally, that is, presumably, HIS and HER house, or the house of the family. [↑](#footnote-ref-29)
30. The translation "mirror image" for *āṭip pāvai* would presuppose the existence of mirrors big enough to see one’s whole body in, rather unlikely for a bronze mirror as might have been current in Caṅkam times (as is pointed out by A.D.). So one might rather think of a kind of doll – a marionette? [↑](#footnote-ref-30)
31. *yāy* "mother" in this connection is interpreted by TVG as the person who feels responsible for the integrity and honour of her house and who accordingly wishes to keep secret HIS escapades – an appealing sense for a rather enigmatic phrase. Though taking it literal should also be considered: since SHE has become mother, HE has an even transcultural reason for going astray. [↑](#footnote-ref-31)
32. *maṭai māṇ* is explained by TVG as "tight clasp", but that does not fit the context any better, and the word order should rather be *māṇ maṭai*. [↑](#footnote-ref-32)
33. *āṭum*: the choice of habitual future emphasises the durative character of the action; one is tempted to translate "she usually plays over". [↑](#footnote-ref-33)
34. TVG sees *iṉam mīṉ* as "varieties of fish". This might be an explanation for the unusual positioning (contrary to *mīṉ iṉam* "fish swarm", i.e. many of one sort). [↑](#footnote-ref-34)
35. This latter interpretation of the palm-leaf grapheme should have been distinguishable by a final gemination in *sandhi*. [↑](#footnote-ref-35)
36. *paṟīiyar*, inf. to *paṟi-ttal* "to pluck" seems to be the *lectio difficilior*, but can also be understood: "so that the fresh pollen is rubbed off". [↑](#footnote-ref-36)
37. TVG's interpretation of the image is that, as the pollen settling on the bodies of the ploughmen gives notice of what they have been doing, on HIM unmistakable indications of his nightly roaming can be found. [↑](#footnote-ref-37)
38. *varum*: here again the choice of the form in *-um* to mark the habitual character. [↑](#footnote-ref-38)
39. Thus Cām., i.e. a sentence without final particle, the postpositioned part of which is also subject to the next sentence. The exact meaning, by the way, of *viḻavu* *mutal* *āṭṭi* is unclear. It might either be understood as: now that SHE has born HIM a child there would be reason for feasting (instead of which he is unfaithful), or as: in earlier times when she was in the bloom of youth she has been the cause of festivals, now she is mother. [↑](#footnote-ref-39)
40. Thus the traditional interpretation on the lines of the *kiḷavi*. [↑](#footnote-ref-40)
41. Just as in KT 365.1 the variant *nāḷum* is supported by the greater number of witnesses and by two mss. strands, even if the palm-leaf line mixes up *ḷ* and *ṟ*. There Cām. put *nāḷum* into the text, *nāṭorum* as a variant. What might have induced him to decide against it, in this case? [↑](#footnote-ref-41)
42. *uyaṅkuvam*, 1st pl. i.a. to *uyaṅku* "to suffer" seems equally possible, though semantically less specific. Nevertheless one feels tempted to read it as a gloss to *uykuvam*, which in the first place means "to live". The second meaning "to escape" (thus too Cām.) is actualised here only by context. [↑](#footnote-ref-42)
43. As to *vaḻipaṭal* as well as *vaḻiviṭal* the question is how far the compound is already understood as a lexeme. In any case the peculiarity of the latter is that it implies a (moral) assessment of what is happening: "Consider deviating from the (real?) path for his land!", that is, an action contrary to the common codex of behaviour prescribed for women. [↑](#footnote-ref-43)
44. The end of the poem seems in any case somewhat unsatisfactory, though *naṭpē* is obviously the *lectio facilior*. "Consider setting out for his friendship" is a little strange with regard to semantics, but "for his land" is even more strange in the given context where we find explicitly stated that he is not there (he is *tēettar*, not *nāṭar*). Identical lines are to be found in AN 127.17f. [↑](#footnote-ref-44)
45. *koṭu īr...vaḷai* are, according to TVG and Cām., bangles that have been cut as pieces from big conchs (a practice clearly attested in AN 24.1f.). But as *īr* may also mean "smoothness" or "moistness", an image might be intended here as well, i.e., bangles shining smooth or moist like conchs. [↑](#footnote-ref-45)
46. *uraitalum*: here the *-um* should have a diminutive function. [↑](#footnote-ref-46)
47. *uykuvam*: for the euphonic infix *-ku-* with the non-past see Lehmann 1994: 97f. (cf. KT 26.5 *poykkuvatu*, KT 189.7 *uvakkuvam*, KT 191.7 *eṉkuvem*.) [↑](#footnote-ref-47)
48. *tēettar*: the pronominal noun to *tēm* (> *deśa-* country) of the obl. *tēttu*, seems to function, in contradistinction to *nāṭaṉ* which is completely nominalised, as a predicate noun, that is, as a denominative: "he abides in a country". [↑](#footnote-ref-48)
49. TVG takes the ambiguous form *cūḻnticiṉ* to be a 1st sg. Since unlike in other cases an explicative *yāṉ* "I" is missing and the context gives reason to expect another imperative directed to the heart, the supposition lies close at hand that there are reasons of content for such a decision: poetics do not allow for HER actually setting out for HIS place – she only may think of it. [↑](#footnote-ref-49)
50. *muṉātu*: here to be understood as an adverb? And to be connected with what? (Cf. KT 34.4) TVG understands a deictic pronoun from the perspective of the speaker. [↑](#footnote-ref-50)
51. *ulaik kaṉal aṉṉa* is the *lectio difficilior* from a morphological point of view and preferable as to content. While the smoother *ulaik kal aṉṉa* compares a noun to a noun (the "smithy's stone" with the *pāṟai* "rock"), without making clear the *tertium comparationis* and consequently the significance of the comparison, the variant gives a v.r. *kaṉal* "to glow" (the noun *kaṉal* "fire" is attested only later, according to the TL). That would result in a comparison "rock (as hot) as the glowing of a smithy" – a statement well reconcilable with the motif of shadeless summer heat in the desert. [↑](#footnote-ref-51)
52. *tēr* is *lectio difficilior* in so far as *avar ceṉṟa v-āṟē* is a well-known formula, though *avar tēr vāṟē* "the way of his chariot" is equally good from the point of view of contents. Moreover it makes the line hypermetrical, which might have induced Cām. to leave it off. Since it is by far the better attested variant it belongs into the text. [↑](#footnote-ref-52)
53. *eṟumpi* is to be understood as a rare deviation (here and AN 377.3) from the common *erumpu* "ant". *erumpiṉ* would be smoother but is clearly the *lectio facilior*. [↑](#footnote-ref-53)
54. Many of the numerous nominal derivations ending in *-a* can be explained neither by a suffix of genitive plural (Lehmann 1994: 47), nor as verbal nouns in neuter plural (Rajam 1993 et.al.). Much more likely, however, is a suffix forming adjectives (as has already been suggested by Srinivasan 1977: 205. References: KT 12.1, 193.2 (*cuṉaiya*), 25.3 (*kāla*), 89.1 (*urala*), 92.3 (*marāatta*), 110.2,3 (*nīra, putala*), 114.4 (*vayiṟṟa*), 138.3 (*ilaiya*), 144.1 (*kaṭala, kaḻiya*), 148.2 (*vāya*), 183.1 (*nāṭṭa*), 186.2 (*puṉatta*), 197.2 (*karuviya*), 198.2 (*mutala*). [↑](#footnote-ref-54)
55. Here *koḷ* is employed as an embedding verb instead of *eṉ*, concluding a sentence of direct speech in which the predicate noun is marked by the restrictive particle *maṟṟu*. [↑](#footnote-ref-55)
56. *kaḻaṟu* is a slightly problematic lexical item. According to DEDR 1354 it is nothing but "to thunder", but its use in the KT shows quite clearly that it is meant as a kind of incessant talking – which is in one case (KT 158.2) metaphorically transferred to thunder. [↑](#footnote-ref-56)
57. The formulation *notumal kaḻaṟum* is not unequivocal and seems to have created problems, if the variants are considered. Firstly it is possible to understand "... talks this ... village about indifferent things" (i.e. things having nothing to do with HIM). This interpretation is called for with the variant *notumaṟ kaluḻum* "... is this ... village sad about indifferent things". More difficult is the other variant, *notumalar kaḻuṟum*. This might be read either as an exclamation: "this ... village, where strangers are talking", that is, people strange to HER and her sorrow. It might also be understood as an allusion to the topos of the threatening marriage with strangers: "... talks this ... village about strangers" (as possible candidates for marrying HER). [↑](#footnote-ref-57)
58. The less well attested variant *keḻīiya*, part. to *keḻuvu* "be full" ("elephants with dust all over"), seems in this context to be the *lectio difficilior*, because in line 2 the stones compared to the elephants are said to be immersed in rain. [↑](#footnote-ref-58)
59. *paital* is not without problems semantically; it should be a kind of nominal derivation of *pai* "become green/pale" (though not the verbal noun of the 11th class = *paittal*). The TL gives, among others, the meanings "affliction" and "cold". The former might be derived from the second connotation of "become green", i.e. not the fresh sprouting of plants, but bodily decline. The latter, seemingly the only one to make sense here, is harder to justify, though the DEDR includes it under the same lemma 3821. [↑](#footnote-ref-59)
60. What is achieved by *oru* here, is wholly unclear to me; in any case its relation to *paital* is formulaic – see KT 180.4 – where it is equally unclear. Could it mean "at the single cool spot"? [↑](#footnote-ref-60)
61. Thus, against the usual syntax of imperfective *peyareccam* clauses connected with *nāṭaṉ* (though possible, of course), the interpretation of Cām. and TVG, justified by the latter with an understanding of the image: the "elephant-stone" served to protect the lovers, because no one will want to rouse a sleeping elephant. [↑](#footnote-ref-61)
62. Here the better attested variant is a simple *maṟuki*, abs. of *maṟuku*, "to whirl". That would do well as an adverb characterising the talk of the people ("agitatedly"), but the parallels in the old anthologies seem to use this verb merely for natural phenomena, not for mental states. [↑](#footnote-ref-62)
63. Here the exact reading with two subjunctives is only attested by the variant given in one ms., but so is the infinitive-subjunctive reading chosen by Cām.; two out of three traditional strands, however, support the former, the problematic part being the form of the personal pronoun (which has to be plural in order to agree with *nāṇukam*). [↑](#footnote-ref-63)
64. *vārntu*, abs. to *vār*, is explained by TVG as "standing in a row" which might be one way of interpreting the TL entry "to be in order". [↑](#footnote-ref-64)
65. A problem here is *peṟṟāṅku*. The usual form of absolutive + *āṅku* as a particle of comparison does not fit. Cām. glosses *peṟṟapiṉpu* "after having obtained", and this seems to be the only thing that makes sense. [↑](#footnote-ref-65)
66. *yām*, that is, the exclusive "we", will hardly be employed by chance here. [↑](#footnote-ref-66)
67. The *amma*, ignored by Cām., in my opinion adds to *til*, the particle of wishing, in *peṟukatil* the nuance of an irreal wish (thus in KT 56.4). An air of hopelessness is also backed up by the *kiḷavi* which shows HIM on the verge of making use of the very last means, the mounting of the Palmyra horse. [↑](#footnote-ref-67)
68. If, as seems to be demanded by the particles, the two optative sentences have to be understood as irrealis, the same, of course, has to be valid for the last sentence. Now the verb is simply i.a., but how to express an irrealis in the indicative mode? Alternatively the sentence might be understood as an image of HIS fantasy in the indicative. The traditional interpretation of the poem is, of course, directed by the *kiḷavi* and views the fulfilment of HIS wish in the near future, enforced by mounting the Palmyra horse – which is not mentioned at all by the text itself. [↑](#footnote-ref-68)
69. Here actually the better attested variant is *cēy-alai*, "striking at a distance", which would also be an apt description of the lance as a weapon, but the play on the colours red and white in Cām.'s text is as an image more attractive. [↑](#footnote-ref-69)
70. *tol mutu* – "old old": is this supposed to mean "age-old"? Or "venerable"? [↑](#footnote-ref-70)
71. *potiyil* literally is a "public house", but what is meant here is clearly a banyan tree (in the middle of the village?) as a place for public meeting. The same ambiguity between building and an area with boundaries is, according to TVG, also to be found with *maṉṟam* "village common". [↑](#footnote-ref-71)
72. *vāy ākiṉṟu*: TVG reads present/future "will become perfect". Two ways of analysing seem possible, namely either *āku-iṉ-tu* (extended root + infix of the p.a. + n.sg.) or *ā-kiṟ-tu* (short root + present-tense infix + n.sg.). As *ākiṉṟu* is the only form (however attested several times) with the infix *-iṉ-* – otherwise the infix of the p.a. is *-iy-* – the question is not to be resolved on morphological grounds, but since the present tense is not yet in existence, this form would have to be declared to be an archaic predecessor. [↑](#footnote-ref-72)
73. Here the variant attested by two transmissional strands does not seem to make sense if we take *kaṇavaṉ* in its usual sense as "husband". It might, however, be possible to read it as a pronominal made on *kaṇ*, "eye", and then it could be understood as a epithet to the implicit *kaḷvar* (who are anyway the people to prepare their weapons in the desert), meaning something like "those with [keen] eyes". [↑](#footnote-ref-73)
74. This is the first of quite a few hypermetrical lines (KT 16.4, 18.4, 23.4, 34.4, 43.3, 81.1, 93.3, 107.6, 113.5, 124.1, 216.1,3, 222.6, 255.3, 266.3, 292.7, 309.7, 372.1), called *kūṉ* "hump" by tradition, most frequently a fourth foot to the penultimate line which usually comprises only three feet, but also in other places. [↑](#footnote-ref-74)
75. *uḷḷar* – *iṟantōr*: while in the root *uḷ* "remember" the second root *uḷ* "be" reverberates (different flection) and evokes a sub-tone of anxiety whether he is still alive after all, in the root *iṟa* "traverse" there also is a connotation of traversing in the sense of dying (cf. *iṟanta* in KT 297.3). [↑](#footnote-ref-75)
76. The exact syntax and meaning of *ukir nuti puraṭṭum ōcai* is unclear, and unfortunately this is the only occurrence of this verb in the Eṭṭuttokai. [↑](#footnote-ref-76)
77. Thus a literal translation of *poṉpuṉai*. Cām. glosses here *irumpiṉāṟ ceyyapaṭṭa* "made of iron" – which is quite unlikely as arrows will have to fly and iron is too heavy. But perhaps what should be thought of is "armed with metal", for instance the tip of the arrow. [↑](#footnote-ref-77)
78. *piṟitum ākupa* is a combination of a pronoun in n.sg. as a subject with a 3rd pl. for predicate: this is unusual, but it might be explained as a literary freedom for the sake of the parallelism of the 4 lines. [↑](#footnote-ref-78)
79. So this means that, they will make themselves a public nuisance – KT 32 in this connection talks about *paḻi* "disgrace". If so, it means taking *paṭupa* already as a marker of the passive. There are a few passages in the KT where this seems possible (cf. KT 194.1, 288.5). [↑](#footnote-ref-79)
80. So Cām.'s alternative interpretation; for the traditional last escape is jumping off a mountain. (Where this is clearly attested for the first time I do not know, unless in KT 69, where it is the solution chosen by a female monkey who had lost her husband.) A similar suggestive formulation with *piṟitu* is to be found in KT 69.1, 302.9. [↑](#footnote-ref-80)
81. Here the line split suggested by the *editio princeps,* unlike Cām., avoids a hypermetrical line and a hypometrical foot in the last line (*ciṟitu* = *niraipu*, read as *nirai-nēr*). [↑](#footnote-ref-81)
82. *kōḷ*: Cām. glosses *paḻakulai* "bunch of fruit"; cf. KT 198.4, 257.3. [↑](#footnote-ref-82)
83. *aṟinticiṉōr*: this is one of the cases where it is impossible to understand a preterite. Now this is a general question: what is the function of aspects with participial nouns? [↑](#footnote-ref-83)
84. The *-ō* in this place is very odd and certainly not to be understood as an interrogative particle. Perhaps it is best understood as belonging to an older layer of function, mostly preserved in formulae (as for example *nōkō yāṉē*), where –*ō* seems to have a flavour of lament. [↑](#footnote-ref-84)
85. Strange is here the wording *cevviyai ākumati*, literally "please become the season". A.D. considers the possibility of taking it literal and understand it as a metaphor: "please become the (rainy) season", i.e. the time where HE usually comes back, which would mean here the time to marry HER. [↑](#footnote-ref-85)
86. The meaning of this question is unclear. Cām. glosses *atu* with *annilaiyai* "that state", so it might be: "who has understood that condition (SHE is in)?" Another possibility might be: "who knows (what will/can happen)?" [↑](#footnote-ref-86)
87. Here transmission is virtually unanimous against the reading chosen by Cām., but still arguing is a tricky business. Of course *vaṟumaiyar* as a simple pronominal noun on *vaṟumai* is just as satisfactory as far as the sense is concerned: the bards as poor people. But Cām.'s *yāḻ* adds an element of colour to the image. Moreover, *vaṟumaiyāḻ* certainly is the lectio *difficilior*, and it would demand quite a willful sort of scribe to have exchanged this for an earlier *vaṟumaiyar*. [↑](#footnote-ref-87)
88. *pal* in this connection is explained by TVG as a hint to the five ways of doing the hair on one head as described by Nacc. in his commentary to Cīvak. 2437. [↑](#footnote-ref-88)
89. How to understand the syntax of *pirivōr uravōr*? Cf. KT 22.2 *piri kiṟpavaṟ*. [↑](#footnote-ref-89)
90. *āka*: the "normal" optative of *ā* would be *ākuka* (cf. KT 91.4,8, 137.4). Here, however, it seems necessary to read *ā-ka*, optative of the short stem. Moreover – is *āku* here semantically strong in the sense of a change in condition (= "become) or is it simply used as a predicative ("may ... be")? [↑](#footnote-ref-90)
91. The point here is, as A.D. puts it, a sarcastic play on the connotations of *uravōr*. Strength is, of course, a social virtue, especially in men. But in this context it also implies cruelty which is not a virtue. Her promise of acquiring *maṭam* then is a sarcastic consent not to perceive the double connotation. [↑](#footnote-ref-91)
92. *yāṉō*: this is an example of the special usage of *-ō* as a particle demarcating a topic ("as for me, I don't believe it"). [↑](#footnote-ref-92)
93. Whether the 1st line also belongs to the comparison, that is, whether it is the women who wear not only golden ornaments but also flowers in their hair, or whether the line deals exclusively with the Laburnum flowers, is not to be decided on the syntactic plain. The motif of bees visiting the hair of women is in any case also attested. [↑](#footnote-ref-93)
94. *valam* is glossed by Cām. with *valamāka curitta* = "wound to the right"? This does not make things any clearer. [↑](#footnote-ref-94)
95. The oblique *marāattu* as a metrical lengthening of *maram* (instances in Lehmann 1994) or as a specific tree called *marām*, whatever that may be (the usual translation with "common Cadamba" is misleading as, according to the Sanskrit Dictionaries, there is no clear identification, but at least four different trees called Cadamba). In the latter case the attribute *valañcuru* might refer to a specific feature of that tree. [↑](#footnote-ref-95)
96. *tēm ūr* *... nutal*: this is the only instance in the KT where tradition takes *ūr* not as "village", but as a verbal root *ūr* "creep". Now in the one further passage (KT 205.7) where the *peyareccam* of that root is used in connection with the forehead, it is unequivocally negative: pallor (*pacappu*) creeps over the forehead. Moreover this is one of the occasions where *tēm* is explained simply to mean "fragrance", thus levelling the image of honey as the essence of all sweet scents. TVG accordingly understands "bright forehead full of fragrance". [↑](#footnote-ref-96)
97. *-um*: not from HER, but from HIS perspective, that is, only with her, but additional to him (cf. KT 25.5). [↑](#footnote-ref-97)
98. *cilampu aṇi koṇṭa*: literally "which the mountain side has taken as an adornment" or "which [one] observes as an adornment of the mountain side" (cf. KT 341.2). [↑](#footnote-ref-98)
99. Here also the possibility of an explicative gloss is not to be set aside. *Avar* in fact only establishes the connection between HIM and the mountain, but by theme, of course, this connection is already given. [↑](#footnote-ref-99)
100. For the function of an *akavaṉ makaḷ* see Kailasapathy 1968: 66, Zvelebil 1986: 37. [↑](#footnote-ref-100)
101. Whatever exactly is *maṇavu* – TVG takes it to be a kind of white crystals –, the point of the comparison is the white colour, that is, it is directed to the age of the woman. TVG takes the designation *kūntal* in this connection to be an ironical reminiscence. *kūntal*, in contradistinction to *ōti*, is read as a term for hair properly dressed, while old people (people above 45) do not dress their hair anymore, but wear it open and only tie it at the ends (thus Nacc. on Maturaik. 407-9). [↑](#footnote-ref-101)
102. *yāṇar*: Cām. "fresh income"; otherwise "fertility" (cf. KT 85.6, 106.6, 171.1). [↑](#footnote-ref-102)
103. *kuḷiṟu* is glossed by Cām. with *naṇṭu* "crab", a singular occurrence in the whole of Caṅkam literature. The TL gives only "noise", which might lead to the interpretation 4b which is at least meaningful. The variant *kaḷiṟu* "elephant bull" would be the *lectio facilior*, but is badly suited to the image (what would a fig trampled by seven elephants look like?). An emendation to *kuḷir* should be considered, a common word for "crab", though not attested for the KT. [↑](#footnote-ref-103)
104. What is meant by *kalleṉṟa*? *kal* traditionally is explained as an ideophone for something ominous or fearful (cf. KT 179.1). Is it here the portent that has actually come true = p.a.? It might, however, also be taken literally (with Srin.) = 5+6b. [↑](#footnote-ref-104)
105. I.e. literally "trampled with noise arising". Against this otherwise acceptable reading is to be said that it is not backed up by the context. The half-line about the proximity to the river (as the place where crabs live) would be rather pointless. [↑](#footnote-ref-105)
106. For a sequence of discussions on this poem as an exemplary case for several problems connected with the interpretation of Caṅkam poetry, see Zvelebil 1973: 83f., Srinivasan 1977: 204f., Gros 1983: 101f., Wilden (2006), p. 328f. [↑](#footnote-ref-106)
107. This latter reading, *kaḷavaṉ, "evidence"*, though unattested by the dictionaries, is adopted by TVG, who inserts it into all his editions of grammatical or poetological commentaries that quote this poem. In a palm-leaf ms. this would be, of course, written in the same way. This suggestion would change the character of the poem to a considerable degree. On text level, what could be held against it is the image of the fish-devouring heron as a robber par excellence. Moreover the connection between the *kaḷvaṉ* and "stolen love" is otherwise attested, more, the transfer to the female *kaḷvi* "robberess" in KT 312.1 would be unintelligible without such a context. And what should be kept in mind is the sound-allusion to *kaḷavu* "secret love", a semantic and etymological connection that might even have been recognised. One might even be tempted to explain the usage the other way round: a *kaḷvaṉ* or a *kaḷvi* are secret lovers, who, because of the secretiveness and notorious uncertainty of illegal relations, are identified with the robbers of the desert: they may turn up anywhere, not to be counted on, taking whatever they can. [↑](#footnote-ref-107)
108. Would *tāṉ avaṉ* be possible at all and if so, what is the difference to *avaṉ tāṉ*? [↑](#footnote-ref-108)
109. Here the majorities are not as clear as it seems at first sight, since two of three transmissional strands are in favour of Cām.'s sg. *tāṉ* (properly put it stands C2v + G2 against C1+2, discounting the grammatical commentaries all reporting the plural). Morphologically speaking this form is the correct one as it corresponds to the singular used in the first and second line. The plural *tām* would presuppose either a shift from singular to honorific plural or a change of perspective, i.e. it would refer to the union of a couple. [↑](#footnote-ref-109)
110. *atu* must be taken as a direct object to *poyppiṉ*. "If he lies about that (i.e. the promised marriage?) ...". [↑](#footnote-ref-110)
111. *ciṟu pacum kāla*: as Srinivasan 1977: 205f. rightly points out, in the given context it would not make much sense to understand *ciṟu* as an additional attribute to the legs, since heron legs are not small but rather long and stalky (like millet stalks), though one might be justified in calling them "thin". His proposal is to take it as a qualification of *pacum*, "green", instead. Now it seems more rational to take that as literally as possible, that is not "fresh green" (for which meaning at least one would want parallels, and those are not to be found in the KT), but "a little green", i.e. "greenish" which by the way would aptly describe the brown-greenish colour of the legs of the grey heron (Ardea cinerea) common in India today. [↑](#footnote-ref-111)
112. *-um* indeed sometimes can be understood by implication as "only", that is, literally, "also", meaning "besides the man, just the heron". Moreover it can be construed in the circular way: the robber ... and the heron. [↑](#footnote-ref-112)
113. *uḷ* is a word for "be" meaning more than mere coincidence (*iru*) and properly only used for entities not changing place. Here it evokes the second root *uṇ*, "eat": the heron having devoured its prey. [↑](#footnote-ref-113)
114. *tāṉ maṇanta ñāṉṟē*: there has been a discussion as to the impact of *maṇa-ttal* in the context by Srinivasan 1977: 206ff., resulting in the provisional translation "[on] the day he touched [my shoulder (or: shoulders)]", an idiom conveying also an implication of a promise to marry. I think, this promise is indeed implied, which is supported here also by the presence of *atu* *poyppiṉ*. But in my view the use of *maṇa-ttal* points rather directly to sexual intercourse, which is, however, not had just for fun, but implies an intention to establish a lasting relationship (*kēṇmai, naṭpu*) which will result in marriage (occasionally *maṇam* has already that sense). The frequent combination of *maṇa-ttal* with *tōḷ*, "shoulder" (or shoulders), pointed out by Srin. can be explained in a different way. *tōḷ* is often used as a *pars pro toto* for the female body as such, or as a metonymy for HER, and thus "uniting with the shoulders" (also to be found with several other verbs of a similar meaning) can indeed be interpreted as a decent expression for the coitus. Accordingly the direct object required by the verb and thus to be complemented here can be either *tōḷ*, an expression for the body or simply for the woman, and the latter seems indeed preferable to me. The problem with the literal translation "the day he united with [me]" is that it does not convey the implication of marrying. The proposal of D.G. is "to claim" which has, in English, both the implication of physical intimacy and mental/emotional commitment, though it probably still lacks the additional social connotation of the Tamil word. [↑](#footnote-ref-114)
115. This variant gives a totally different wording for the first epithet, one equally satisfactory: "thorn[-like] teeth resembling a hoard of pearls". [↑](#footnote-ref-115)
116. The second version most probably has to be explained as a scribe's attempt of avoiding a haplology (restricted to the mss. of today's palm-leaf strand), and it is comprehensible though dubious: "a coral mouth that is a fortress of thorn[-teeth]". [↑](#footnote-ref-116)
117. What is achieved by this formulaic *irunta*, always connected with birds staying on a branch/twig? Why an emphatic verb of existence and why p.a.? (Cf. KT 191.2, 207.2, 296.2, 391.7). [↑](#footnote-ref-117)
118. The decisive point of the whole is the clause of the 4th line: *tāṉ tītu moḻiyiṉum*. Cām. glosses, as far as I can see without being in any way justified by the text (though in accordance with the *kiḷavi*), *tāṉ* with *kaṭṭuvicci*, that is, the woman responsible for the divination. To take the *nāṭaṉ* as the subject of the sentence would be closer to the wording, and that would mean taking the first lines as his statement about himself. This would also supply an explanation for *poykkuvatu* in line 5 as well as for *koṭiyōṉ* at the end (and moreover an interesting message for the poem which was for tradition no longer permissible or even understandable already in the times of the *kiḷavis*): HE has taken up a relation with HER, so much is beyond doubt (*kaṇṭatu poykkuvatu aṉṟē*), but he refuses marrying her while referring to his unsuitability – because of that he is cruel (or perhaps rather infidel – the usual context of the derivation of *koṭumai*). Fitting also the image of the peacock looking like a bunch of flowers: SHE took HIM for something different from what he is. The second image, that of the father monkey then might serve to counterbalance the first: just as the playful, notoriously unreliable monkeys who are, in the end, good parents, he will at last remember his duty against her and marry her. [↑](#footnote-ref-118)
119. This is the first instance where T. Cauripperumāḻ Araṅkaṉ substitutes *alkul*, the later Tamil word for the female sexual organ (which at the period of the early Caṅkam anthologies, however, refers to hips or buttocks) by something less offensive to the ears of his prospective readers, as was also done, or example, by Ci. Vai. Tamōtaraṉ Piḷḷai in his first edition of the Kalittokai. [↑](#footnote-ref-119)
120. *alkul* is, according to TVG, "buttocks" (not "mount of Venus" as it is often translated), referring to Paripāṭal 13.54 where a man (Tirumāl) is said to have this selfsame part of the body. Judged by the descriptions of the KT (the line, the adornment of foliage, etc.), however, one rather thinks of the "hip". [↑](#footnote-ref-120)
121. The construction of *uṇīiyar vēṇṭum* can either be: "it is necessary for the pallor to eat the beauty" or "it is necessary for the beauty to eat pallor (= to absorb)". [↑](#footnote-ref-121)
122. The variant *mūṭṭuvēṉ* ("I kindle") is not supported by a single manuscript and seems more difficult, for one thing because of the disproportionate means, and moreover because it would go against the climactic construction that culminates in shouting, that is, in making it public. [↑](#footnote-ref-122)
123. *peṟṟi* is a *hapax*, but Cām.'s "pretext" is meaningful, if a context is presupposed where SHE is not allowed to publicly admit her sorrow, or at least the reason for her sorrow. This might be viewed as a play with the topos of being possessed by the god: according to poetics, the relatives call in the soothsayer when SHE is overthrown by grief; here SHE behaves like one who is possessed, because this is the only way open to her to express her grief. [↑](#footnote-ref-123)
124. *alamaral*: what is the function of the verbal noun? What is its meaning here is about clear, but what is the grammatical explanation? (Cf. KT 55 *taivaral ūtai*.) Srin.: "the moving wind that owns whirling". [↑](#footnote-ref-124)
125. *ūrkku*: problematic here the dative, as a direct object for the verbs of the first lines was to be expected. TVG sees a poetical usage of dative for accusative. Cām. ponders the further possibility that the aggression of the speaker might be directed against herself ("lege ich Hand an [mich] ...?"). My proposition is to take the third of the verbs connected with *ūr*, i.e. *kūvuvēṉ*, as the one responsible for the form. In contradistinction to the *verba dicendi* (to be construed with a double accusative) *kūvu* can be intransitive and thus connected with an indirect object "to crow out to some one". [↑](#footnote-ref-125)
126. *aritu ayarvu uṟṟaṉai*: perhaps "forgetfulness was difficult to you". This is certainly the *lectio difficilior.* [↑](#footnote-ref-126)
127. *pacum kalam* is, according to Cām., a pot unburned and thus water-sensitive. [↑](#footnote-ref-127)
128. *nīrkku ēṟṟa*: here I suggest to analyse *ēṟṟa* as the perfective *peyareccam* of *ēl* "to be convenient". It might be just about possible to see an intransitive semantic variation "to be exposed to", which would fit in well with the dative also attested elsewhere (cf. KT 291.8, 382.1). [↑](#footnote-ref-128)
129. Or *naṉṟum* is to be understood as an adverb ("very big"); cf. KT 226.3, 237.3, 327.3. The problem in this case is the -*um*. Peculiar is also the position which is invariably the last foot of the line preceding the reference word. [↑](#footnote-ref-129)
130. The subject and presumable sentence final *pūcal* is not marked with *-ē*, but the antepositioned predicate noun is marked with the particle *-āl*. As this particle commonly calls for an *-ē* to complement it, the rest of the poem ought to be read as belonging to the same sentence, in other words the *pūcal* sentence is the back part of a conditional the front part of which is put in the prominent final position to emphasize its urgency: "if only there were some one to hear..., [then], verily, your struggle [be] big." [↑](#footnote-ref-130)
131. For *peṟiṉē* expressing an irreal wish see KT 98.2, 310.7, 136.5. [↑](#footnote-ref-131)
132. *ēṟṟu eḻuntu* is to be found in the TL as one lexeme meaning "to rouse from sleep" which seems to be suitable already here. [↑](#footnote-ref-132)
133. *cāay* cannot be interpreted as a regular absolutive to *cāy*, 4th class, "to be emaciated" (that should be *cāyntu*), but only to *cā*, 13th class, "to die, to be exhausted". Tradition seems to hold a different view (cf. KT 50.4, 93.1, 125.1, 132.6, 185.2, 289.3, 381.1). [↑](#footnote-ref-133)
134. *vāḻi tōḻi* is one of the most frequent formulae occurring in Akam poetry, and it is quite obviously no more than a ritualised address to the confidante, devoid of semantic significance. Translating it in the usual way by something like "may you prosper, friend" makes it much too heavy, and so I have decided to render it just by a emphatic vocative: "oh friend". [↑](#footnote-ref-134)
135. Tradition takes the two forms *-āṉum* at the end of the 1st and 2nd line as a locative suffix + *-um* "and" which does not make any difference with regard to content. [↑](#footnote-ref-135)
136. What is the exact meaning of *māṇ takutal* (cf. also KT 184.4)? TVG explains *māṇ* in this connection as "majestic", but that does not make it much better. [↑](#footnote-ref-136)
137. *kaḷam* is, according to Zvelebil 1979: 177 et p. (n. 180, 181), the "threshing floor" which is also used for public meetings of a religious or non-religious kind (like exorcism and dance). [↑](#footnote-ref-137)
138. Is the message in this that the two, though there is no point of contact between them, be it for social reasons or because of their sex, can approach each other on the dance floor? [↑](#footnote-ref-138)
139. *iṉṟi* "without" seems to be the *lectio difficilior*, but it would be possible to understand the first two lines as a preceding description of HIS factual state: "without morning and midday and action-ending evening | and [without] midnight when the village is sleeping and dawn | – if [still] familiar ...". [↑](#footnote-ref-139)
140. Here the better attested *tōṟṟeṉa* is difficult, since the formulaic adverb is indeed *teṟṟeṉa*. It might, however, be analysed as a spontaneous adverb formation consisting of *tōṟṟu*, "appearance" plus *eṉa*: "obviously". [↑](#footnote-ref-140)
141. What is meant is the public announcement of the secret. I understand *teṟṟeṉa* as an adverb (just as KT 213.1 *ñerēreṉa* and KT 177.4 *paiyeṉa*), not as an ideophone, though morphologically they may be identical. [↑](#footnote-ref-141)
142. *poyyē kāmam*: the antepositioned predicate noun *poy* is marked as such by *-ē*; the sentence remains open-ended. [↑](#footnote-ref-142)
143. *aṉṉāy*, understood by Cām. as an address to the confidante, could also be read as *aṉṉā* (+ *-y-* in *sandhi*) = vocative to *aṉṉai* "mother" (the same in KT 150.5; *aṉṉā* see KT 161.4, 397.5). This would be one unexplained word less. [↑](#footnote-ref-143)
144. *māṇakkaṉ*: is this really to be derived from Skt. *māṇavaka-*? [↑](#footnote-ref-144)
145. *ūrum* "creeping": what is said here? Is it a slow movement or also pejorative in sense? Srin.'s proposition: He creeps and creeps (habitual future) to banquets, because he is malnourished and can for once eat his fill there. [↑](#footnote-ref-145)
146. Considerable exegetical capers (exercised silently by the *kiḷavi* and Cām.) are necessary to relate this strange poem to a bard received favourably. The wording points to an erotic and moreover socially taxing fancy for someone begging food (who, as she says, need not be a beggar, but can be in the position of a student – which, however, sounds rather North-Indian). This is also one of the few poems free from formulae, though *aṉṉāy* as a beginning is also recorded in AN and AiN. [↑](#footnote-ref-146)
147. Tradition here takes *ōr* as a verbal root in the function of an imperative for *ōr* "regard". TVG mentions as parallels Nacc. on Cīvak. 204 and Nacc. on Kali 81. [↑](#footnote-ref-147)
148. This variant printed by Cām. is hypermetrical, and *aṭṭa* has to be understood as an attribute to the warriors ("death-wielding"), while *tōṭu* would refer to the herons, in which case we do not have to read a comparison, but another subject: it is the flock of herons that is frightened by the noise made by the warriors. The reading of IV is a different interpretation of the same grapheme (i.e., *ēr* instead of *ō*), but in that case the comparison remains unexplained (or we have to see it as a mere description of the place). [↑](#footnote-ref-148)
149. The two variants *marantai* and *māntai* are graphically indistinguishable in the manuscripts and both forms of this toponym are to be found in the prints of the different anthologies (Cām. always prints *marantai*). According to TVG, one occurrence in the Muttoḷḷāyiram, verse 95, shows *māntai* to be correct because of the metre (Veṇpā). [↑](#footnote-ref-149)
150. Is *-am* used here as an adjective suffix? This would suggest *yāṉaiyam kuruku* "herons that belong to elephants" (like cow herons to cows), or possibly also herons that are of dark grey colour like elephants. [↑](#footnote-ref-150)
151. Line 1 is a problem with regard to syntax as well as to content. My proposition is to take it as an aphoristic prelude (most of them noticeable for the lack of particle marking. We would then have here a general statement about the lack of sympathy on the part of the people of the village towards HER grief in the time of waiting (as it is to be found in KT 24). [↑](#footnote-ref-151)
152. Here the problem is *tamiyar*, honorific plural and not feminine, although it is certainly SHE who sleeps alone. But it might be possible to read a transition from the general statement of line 1 to the concrete situation of the poem: SHE is, until HE is accepted (which is the theme of what follows, as is also stated by the *kiḷavi*), one of those reproached in public and alone in a double sense: HE is not there and no one stands by HER. [↑](#footnote-ref-152)
153. What is the exact nuance of the *-um* with *kiḻavaṉ*? HE is not only HER lover, but will from now on also be her husband? TVG explains it to be exclusive: only HE, nobody else, will marry HER, but then the *-um* would be expected with the *avaṉ*. [↑](#footnote-ref-153)
154. *kāṉalam*: even if the *-am* here is understood as an adjective suffix, it is difficult to see what should be expressed here. Herons belonging to the seashore grove = herons living there, but in that case word order is not satisfactory? [↑](#footnote-ref-154)
155. Here the better attested variant is less satisfactory for the message, since it changes the object of the last line: "the north wind is fire to him who is separated from us", while line 1 demands that SHE be included in the suffering. [↑](#footnote-ref-155)
156. *kūmpu poti aviḻa* is read by tradition. A further meaning of *kūmpu* (though not attested otherwise in the KT) is "bud", while *poti* can form a lexeme with *aviḻ* still with the meaning "to open". Also the second formulaic occurrence of this collocation, in KT 330.7, does not give a decisive clue. [↑](#footnote-ref-156)
157. *taṇ varal*: does the verbal noun here function as mere noun apposition, *varal* being identified with *vāṭai*? Cf. note on KT 28. [↑](#footnote-ref-157)
158. The poem leaves open two possibilities. The day mentioned could be the day of HIS return, for which the two have made a secret appointment, or it could be the day of his departure, to which SHE had agreed, but cries now nevertheless. The traditional view is the latter, that is, her eyes, though having let him go, now shed shameless tears. The interpretation according to which the eyes are shameless in having made an agreement, however, is better suited to the plural of the last line, *pirinticiṉōrkku*, which, in the second case, would have to be read as a switch to a general statement. [↑](#footnote-ref-158)
159. *niṉvayiṉāṉ*: it seems possible that *vayiṉ* here is to be understood as semantically stronger than a mere locative suffix. Then for the locative there would still be the suffix *-āṉ*, generally understood as an expletive, especially frequent at the end of a poem. [↑](#footnote-ref-159)
160. The background of the image is, as not infrequently, that the creepers also mistake the elephant for a stone. TVG explains that the woman has mistaken the man, just as the creepers the elephant, to be steady. [↑](#footnote-ref-160)
161. *nāṉ* as a personal pronoun of the first person is not attested with any certainty for this layer of the texts (see, however, the variant in KT 40.3 *nāṉum* instead of *yāṉum*). But if it is possible, then that is a conceivable second reading for the last line. [↑](#footnote-ref-161)
162. Here all three transmissional strands unequivocally read *piḷakkum*, while Cām.'s reading *poḷikkum* is attested only as variant to one strand and two commentaries. [↑](#footnote-ref-162)
163. TVG explains *paci* as thirst which is alleviated by chewing the moist bark. [↑](#footnote-ref-163)
164. *peritu* here is probably to be understood adverbially; cf. KT 213.1. [↑](#footnote-ref-164)
165. What is the nuance of the *figura etymologica nalkal nalkuvar*? (This rhetorical figure is explained by Nacc. on Tol. Col. 113 as: x *cey-tal*.) Moreover the connection of the first line to the rest is not clear. If this were an independent sentence, a particle marking would be expected. As this is not the case, I see two possibilities: either an antepositioned apposition to the *avar* of the last line, or, once again, an unmarked aphoristic prelude. In that case the implication would be that HE, in contradistinction to the careful elephant, obviously does not possess much longing, because he wanders in the desert instead of being with HER. Or perhaps also, as is supposed by the *kiḷavi*, a consolation: because he has longing he will be back again soon. [↑](#footnote-ref-165)
166. *aṉpiṉa*, n.pl., is either to be connected with the elephant couple (as above), or it could be a real predicate noun: "the ways he has gone [are] full of love" (namely that of the elephants). [↑](#footnote-ref-166)
167. *yāam* is not given by the TL, but it is traditionally understood as a certain kind of tree and as such rather well attested. [↑](#footnote-ref-167)
168. While the simple oblique form for locative, *aṟaiyiṉ*, is better attested, it poses problems of position and is less interesting from the point of view of context. [↑](#footnote-ref-168)
169. Here Cām.'s reading *āṟṟal* is once again attested by a single ms. variant, and there is reason to suppose that he chose it because *akaṟal*, the variant found in all the three strands of transmission, is problematic on a semantic level: *akal-tal* is one of the verbs used for the act of separation initiated by the man, while here it must refer to the feelings of the women staying behind when HE leaves. It can, however, be understood as a reference to HER leaving after him the place of the meeting in a situation of *kaḷavu*. [↑](#footnote-ref-169)
170. From the variant (*akaṟṟal*, verbal noun to *akaṟṟu* "banish") would follow an interesting alternative with regard to content (transgressing the later conception of what was permissible for the female protagonist and thus forming the *lectio difficilior*): "for those able to banish [him] without remembering ...". [↑](#footnote-ref-170)
171. Viz. "at the very instant that water [appears] in [my] collyrium eyes". [↑](#footnote-ref-171)
172. The variant *malaiyiṭai* would invert the direction of the message: "on the way he has gone who hates it [to be] in the midst of mountains ...", that is, pity instead of implicit criticism. [↑](#footnote-ref-172)
173. TVG explains that the ripe seed capsules open with a loud sound and shed the seeds. The wording is, as so often, much too elliptical to decide the matter, and equally uncertain is the identification of the plant. [↑](#footnote-ref-173)
174. *mulaiyiṭai muṉinar* is literally "he who hates the space between [HER] breasts" (as a bed for his head; motif cf. KT 178.4). [↑](#footnote-ref-174)
175. An alternative not considered so far would be *evvaḻi aṟitum* with *evvaḻi* as a direct object: "which way do we know [to each other]", which would make excellent, perhaps even better sense in the case of the first reading, but somehow is at odds with Tamilian linguistic instinct. [↑](#footnote-ref-175)
176. For *aṉpuṭai neñcam* cf. KT 86.1 *paṉi uṭainta ... kaṉ*: "eyes from which dew has broken forth", that is, "hearts from which love is breaking/has broken forth". See also NA 199.4f. *uḷḷuṭaintu | uḷḷeṉ*: "I won’t remember, broken inside", where *uḷ* seems to be synonymous to *neñcu*, and NA 118.6+11 *uṭaivataṉ-talai...nōm eṉ neñcē.* [↑](#footnote-ref-176)
177. For a different interpretation of this poem see Tieken 1997: 316f. For criticism against Tieken and a detailed discussion of the two possible ways of reading this poem see Wilden 1999: 239ff. [↑](#footnote-ref-177)
178. Here, since after all two ms. strands – this is one of the rare cases where C4 and G2 do not agree, which might point to a normalisation on the part of the younger paper ms. – appear to support the non-standard form *pulappu* (only here for *pulampu*), it might be better to follow Cām.'s decision. [↑](#footnote-ref-178)
179. In this version the infinitive *āka* is to be understood as a conditional which is not impossible, for sure, but also not very usual. [↑](#footnote-ref-179)
180. Instead of *peritu uvantu* it is also possible to read *peritu vantu*: "as something big has come", that is: like a village having a festival for a special occasion. [↑](#footnote-ref-180)
181. *am kuṭi*: rendered by TVG as "with good inhabitants", that is, *kuṭi* is meant to denote the inhabitants of the *ūr*. Cf., though, the descending climax of KT 130.3f. *nāṭu* – *ūr* – *kuṭi* where *kuṭi* is obviously the smallest habitation unit. [↑](#footnote-ref-181)
182. *karuvi mā maḻai* is explained by TVG (with reference to Nacc. and deviating from Cām.) as a big cloud endowed with the attributes of a thunderstorm such as lightning, thunder and so forth. The word order (*karuvi mā* instead of *mā karuvi* "big amount") is odd enough to suspect a special meaning. [↑](#footnote-ref-182)
183. *oḻivatu* as a form is ambiguous, that is, either finite verb or participial noun. If the latter, then the nuance might rather be attributive and general: "even if desire is transitory ...". [↑](#footnote-ref-183)
184. *nāṉ*: cf. note on KT 36.6. [↑](#footnote-ref-184)
185. *īvāḷ*: of three equally well acceptable variants this seems to be the best attested one. [↑](#footnote-ref-185)
186. Here both variants are based on the same grapheme. However, since it is Cām.'s reading that does justice to the simile, it seems preferable. [↑](#footnote-ref-186)
187. *āyiṭai* is hypermetrical and here once again the *sandhi* does not operate, seemingly according to all manuscripts. And again it can be understood as a bridge between two rather unconnected parts of the poem. [↑](#footnote-ref-187)
188. TVG, like Cām., explains *ā-y-iṭai* as a special *sandhi* of poetic texts between the enclitic pronoun *a-* and *iṭai*. [↑](#footnote-ref-188)
189. Is the meaning of *āṇmai* special here, or how is it possible to connect lines 1 + 2 with line 3? TVG's understanding of the line is: "the encounter of two great individual prestiges". [↑](#footnote-ref-189)
190. *alamalakku* can also be read as one lexeme denoting more or less the same, but with a certain onomatopoeic quality. [↑](#footnote-ref-190)
191. *nal arā*: is *nal* "good", also "auspicious", here a designation for the cobra as *nallapāmpu* is in modern Tamil? Srin. and TVG both think so. [↑](#footnote-ref-191)
192. Is the message here that HE has, against all appearances, really gone? [↑](#footnote-ref-192)
193. This variant, though semantically meaningful ("my eye"), deviates from the formal scheme with the three *-ē* in line 1. [↑](#footnote-ref-193)
194. *peritu* seems to be an adverb in emphatic postposition. Moreover, given the context of the poem, we cannot but read this line as an ironical statement. [↑](#footnote-ref-194)
195. In the first interpretation the speaker rather seems to express pity for the child arisen from this relationship than pity for HER. The second, *tiṇai* as "sex", is tendentious and may be anachronistic; but see NA 94 where SHE complains about the difference in the rules set up for men and women. [↑](#footnote-ref-195)
196. *kurīi*, literally a "small bird", might here – judging by the habits described in the text – be a "sparrow", as it is usually translated. The same might be true for KT 85.2. But in KT 72.5 the *kurīi* are scared away from the millet field, a motif otherwise definitely connected with the parakeets, and in KT 374.5 we have the *tūṅkaṇaṅ-kurīi*, whatever that might be. [↑](#footnote-ref-196)
197. *kuṭaivaṉa āṭi*: how to understand this syntactically? Are the lines 3+4 dependant on *kuṭaivaṉa* (coordinated with *mānti*) to be read as apposition to *kurīi*, while the "main sentence" consists in *āṭi* + *vaṭiyum*? [↑](#footnote-ref-197)
198. Cām. takes *paḷḷi* here as a locative suffix. If we take it in a semantically strong sense, the following alternative arises: "(birds that ...) are living in a nest at the eaves of the house roof with their children". TVG for his part reads *iṟai* "abiding", that is, "abiding in a nest by the house". [↑](#footnote-ref-198)
199. *nallai yallai* cf. KT 102.4 *cāṉṟōr allar*. [↑](#footnote-ref-199)
200. *ōrai* is, according to the TL, a kind of game played by women. It is not included in the DEDR, and TVG wants to render it just by "play" (thus also in the case of *vaṇṭal*, cf. KT 238.3, 243.3). [↑](#footnote-ref-200)
201. *aṉṉa nacai āku paṉpiṉ oru col*: the meaning of the phrase is sufficiently clear, but not its exact syntax. Is it: "a single word of a nature to convey such longing"? And what about this *aṉṉa*, obviously here used in an attributive position, not as a particle of comparison, and corresponding (in which way?) to the *iṉṉa* of line 4? [↑](#footnote-ref-201)
202. *peritu* must be taken as an adverb. [↑](#footnote-ref-202)
203. Syntax and message of lines 1+2 are fairly unclear. The traditional interpretation (which is neither syntactically nor semantically clear to me) is that HER companions even care about her doll (coloured with pollen) which feels cold in the morning dew and must be consoled, how much more than she herself, who is enduring separation. [↑](#footnote-ref-203)
204. *eṉ*, singular, apparently is an unmarked emendation by I. (that was followed by Cām.), namely an adaptation to the unequivocal *yāṉ* of the last line. [↑](#footnote-ref-204)
205. *koṅku mutir*: TVG understands "satiated with fragrance" and takes as *tertio* of the comparison the elliptical buds of the Muṇṭakam – as would be more in the line of the common motif. [↑](#footnote-ref-205)
206. *cērppaṉ* presumably has to be taken as a derivative from *cērppu* "coast". [↑](#footnote-ref-206)
207. Striking is here the way *āyiṉum* is used in a semantically strong sense, not just as a conditional particle. [↑](#footnote-ref-207)
208. *aṇintaṉṟu*: here another clear example for the aspectual character of the "preterite". The nuance is not to be found in a retrospective, but rather in the fact that the blossoms have already fallen and the loneliness has been put on as an ornament. [↑](#footnote-ref-208)
209. A smaller syntactical problem here is the absolutive *iṟantu*. One would expect either infinitive (as in the above translation) or a different sequence: bangles first become loose and only then slip down. [↑](#footnote-ref-209)
210. Here the primary reading of all the mss. apart from C2 is *kūṉi*, and a semantical problem. The most obvious meaning is a "hunchback woman", which does not really fit in with the context. One might consider reading the Tamil version of *phalguṇi*, name of the Sanskrit month. [↑](#footnote-ref-210)
211. *moḻimē*: this form is usually analysed as a short form of the habitual future (for *moḻiyum*), but morphologically speaking it looks rather like an imperative that has exchanged its end-particle -*ō* for an -*ē* in poem-final position (cf. *cenmē* for *ceṉmō* in NA 19.9; *teḷimē* in KT 273.8). In that case the last line would have to be split off: "Let this prattling village too speak for him." [↑](#footnote-ref-211)
212. Also possible is a transitive rendering of *vēṇṭum*: "and my father wants to give ...". [↑](#footnote-ref-212)
213. *ārkaḷi mititta*: this is an interesting case of transmissional tangle, where the palm-leaf line might have preserved the original reading. *ār-kaḷi* can be understood as a slightly elliptical way of expressing a similar image (a slope trampled in full must, by an implicit elephant). Cām. apparently took it as a corruption of *kaḷiṟu*. His reading, however, is not attested in any ms., apart from a correction (his?) in C2, though supported by Iḷampūraṇar on TP. The two other mss. lines (C2 and C4/G2) read a simple liquid with the formula *ārkali*. This is slightly awkward in connection with *mititta*, but it might be understood as "assaulted by roaring noise", which is the case when a lot of water is tumbling from the slope. The reading *mikutta* looks like an adjustment. If we want to defend Cām.'s choice, *ārkaḷiṟu* can be seen as a correction of *ārkaḷi*. However, it is equally possible that the palm-leaf line presents just one of the frequent *l/ḷ* variations and that the other two lines have preserved the correct text. [↑](#footnote-ref-213)
214. Here Cām.'s reading rests on the evidence of just one strand, but here one can argue that it follows a formula also attested in Patiṟṟup. 67.20. [↑](#footnote-ref-214)
215. Here again Cām.'s reading just follows C2. *pari* might be an attempted correction of *para*, which in early times usually means just "to spread", but at least in PN 285.13 (*atu kaṇṭu parantōr ellām pukaḻa talai paṇintu | iṟaiñciyōṉē*) there is a parallel for *para* in the sense of "to be perplexed", which perfectly fits the given context. [↑](#footnote-ref-215)
216. *cūr* is, according TVG, an evil, or at any rate ambiguous, female deity to be found in the open and connected with Murukaṉ. Another word to denote them is *cūrara makaḷir* (see note on KT 53.7), that is, they are supposed to be a group of deities. The occurrences in the KT do not allow for any conclusions. In two other passages (KT 105.5, 376.2) all that can be gathered is that they/she/he resides in the mountain side. Another connection might be possibly drawn to the *kaṭavuḷ* of KT 87.1 and 105.2, also an ambiguous god once said to inspire fear and to reside in a tree, the other time obviously receiving sacrificial gifts. Just as the *makaḷir* of KT 53, the deity seems to be connected with the avenging of unlawful behaviour. [↑](#footnote-ref-216)
217. For the possibility of analysing *nacaintaṉaiyai* as *nacainta aṉaiyai* see note on *maṇantaṉaiyam* in KT 106.6 (another parallel is *picaintaṉaiyēm* in KT 289.3). [↑](#footnote-ref-217)
218. *kaṇṭē*: the unexpected *-ē* in the middle of a subordinate clause is one of the most difficult of the whole anthology. TVG simply explains it as a metrical necessity: *kaṇṭu* alone would not be a metrical foot, but in fact absolutives often are. [↑](#footnote-ref-218)
219. TVG understands here, like Cām., an elliptical sentence: "on the mountain slope glittering with water [standing in the footprints] trampled by roaring elephants. [↑](#footnote-ref-219)
220. *cūr nacaintaṉaiyai*: the evil spirit possessing another being seems to be a topos attested more often; a formulaic parallel is to be found in Patiṟṟup. 67.20: *kaṭum paṟai tumpi cūr nacaittāay*, where a bee is said to fly drowsily because of the *cūr*. [↑](#footnote-ref-220)
221. Presumably the first alternative has precedence – the type of negation with postpositioned verb of negation, but since in such cases usually both forms take the same personal suffix (i.e. *alleṉ* would have to be expected; attested in KT 99), the question is whether at least an allusion to the second reading has not been intended. The message would be, in that case, whether HE did not understand the situation he had brought HER into. [↑](#footnote-ref-221)
222. *cūrara makaḷir*: instead of postulating an adjective *ara* celestial (with a dubious etymology to Skt. *amara-* "immortal") another reading of the text might be considered here, namely *cūrar makaḷir* (as the *puḷḷi* is usually absent in the manuscripts the burden of interpretation is that of the editor in any case). That would be the "women inspiring fear" and might be read as an explication of the more frequent *cūr* without further qualification (see note on KT 52.2). [↑](#footnote-ref-222)
223. *-oṭu* must be understood here in the sense of "in the presence of". Another possibility (D.G.) would be "together [with the names of] awe-inspiring celestial damsels". Unfortunately we do not even know whether they have names. [↑](#footnote-ref-223)
224. *cennel* is explained by TVG (as by Cām.) to be not red rice but a particular sort of rice (an especially good one). Is it possible that the gist of the image is that red flowers are coming down into the white sand just as on the Veṟi ground red rice contrasts with bright corn? But to make an argument out of that one would have to know the colour of Puṉku blossoms. [↑](#footnote-ref-224)
225. It is difficult to tell whether *ayar* is used here in a semantically strong sense, or rather as a copula for the Veṟi dance, i.e. a floor for the Veṟi. [↑](#footnote-ref-225)
226. *puṉai* otherwise is clearly used in the sense of "adorn", so perhaps *puṉainta* should not be connected with the dance, but with the place. [↑](#footnote-ref-226)
227. Here once again Cām.'s reading is backed up only by a variant in C2 and by one quotation from Nacc. (and the edition of that text available to me was made after Cām.'s KT edition). One can argue in his favour firstly on the basis of KT 97.1 where we find the identical opening line, and there the mss. strongly favour the reading *eṉṉalaṉē*. Moreover there is evidence for a metrical/rhetorical pattern with three -*ē* in the first line, with a parallel for example in KT 44.1 *kālē paritap piṉavē kaṇṇē*. [↑](#footnote-ref-227)
228. *nalam/nalaṉ* literally "goodness" can be explained as HER integrity, i.e. the feminine quality of being physically and emotionally in accord with social expectations, especially connected with HER establishing a sexual relationship with HIM, and manifested in HER physical wellness and beauty, and thus dependent on HIS course of action. One way of distinguishing her general beauty from her virginity, an important aspect of it, is to employ the distinctive suffix -*ṉ* instead of the more general -*m*. [↑](#footnote-ref-228)
229. *taivaral*: what is the function of the verbal noun? Cf. KT 28 *alamaral acai vaḷi*. [↑](#footnote-ref-229)
230. *uṟaiyuṭṭu* is to be analysed as an pronominal noun n.sg. to *uṟaiyuḷ* "place to stay", just as *ciṉṉāṭṭu* to *nāḷ*, both of them predicate nouns to the *ūr* at the end. [↑](#footnote-ref-230)
231. The syntax of the lines 1-3, or rather the connection between the three joint elements *tirai,* "wave" – *maṅkul,* "cloud" and *ūtai,* "cold wind", is rather unclear. TVG understands *taii* (even more favourable to such an interpretation is the variant *taiiya*) as a link between *maṅkul* and *ūtai*, that is "wind tied to clouds with [rain]drops". The problem, then, is the connection to the preceding elements. He can only read "and foaming spray of clear waves". [↑](#footnote-ref-231)
232. Here is probably another of the instances where Cām. (supported only by a variant in C2) has been normalising: since in line 3 we have *emmoṭu*, a singular pronoun *eṉ* looked impossible to him. One might, however, argue, that *emmoṭu* refers to HIM and his entourage (the *iḷaiyar*), whereas the heart is exclusively his own. [↑](#footnote-ref-232)
233. *cennāy* perhaps does not simply mean a "red dog", but a particular species, namely the Asiatic wild dog (Cuon alpinus) still found throughout the bigger part of the Peninsula. [↑](#footnote-ref-233)
234. *varuka tillamma*: *tilamma* clearly marks the unreal (unfortunately unrealisable) wish, while *tilla* (see KT 57.4 *pōkuka tilla*) goes with the urgent wish (the fulfilment is in heaven's hand). [↑](#footnote-ref-234)
235. *amarntōḷē* is another example for the functioning of the p.a. Here the point is not past, but being already realised: she has taken her place in his heart. [↑](#footnote-ref-235)
236. At times even the different semantic possibilities look like variants. Here it is hardly possible to decide what is meant: on the one hand *kuḷavi* is used elsewhere several times in the sense of jasmine, but on the other hand *mōy* is by nature a verb of movement and thus easier to combine with an animal than with a plant. So compositional design should at least be considered: the very openness of expression permits the actualisation of both images. [↑](#footnote-ref-236)
237. Compare *pōkuka tilla*, urgent wish, with KT 56.4 *varuka tillamma*, unreal wish. [↑](#footnote-ref-237)
238. The play with *uyir* (line 4) and *uyal* (line 6), one a noun, the other verbal noun to *uy* "live", cannot be reproduced in a translation. While *uyir* is "life", *uyal* moreover comprises the verbal nuance of "escaping, salvation". So there is the double possibility that on the surface a religious tone is brought forward (the association being the escaping from the circle of rebirth), but this tone is playfully secularised and turned upside down: fulfilled love in the lives to come. Thus also Cām.'s interpretation, and if this is not to be seen as a superimposition of younger associations, it might be a hint for a late origin of this poem. [↑](#footnote-ref-238)
239. Could *vevvaṟai* be understood as a mistake for *-varai*: cf. KT 396.5, NA 171.2 *vevvarai*? Sic all the readings. Perhaps a contamination of *aṟai* and *varai* (*vemmaṟai*/*vevvarai*)? Cām. and TVG have no problems in accepting this as a *sandhi ve-vv-aṟai*. [↑](#footnote-ref-239)
240. *āṟṟiṉō*: here by *-ō* is achieved a marking of the conditional as the subject of the nominal sentence, connected with a polite request/question: "it [would] certainly be good, if [you at least] considered ...". Cf. KT 98.2, 112.2 conditional + *-ē*. [↑](#footnote-ref-240)
241. In fact the overwhelming majority of sources is against Cām. for this line and even more the following 2 lines. The split of metrical feet is dependent on this decision. The reason for Cām. to choose *aralai* instead of *talai* is most probably that the latter results in a metrically unsatisfactory foot (*ṟalai-kuṉṟat* = *nirai-nēr-nēr.* The second problem must have been in the *cīr tāveṉa* in line 4 (see next note). However, also *aralai* is not a well-attested word: the Ind./Cām. give for this passage p. n. of a mountain (probably because it is said to belong to a king), but for KT 214.6 the meaning "oleander". The TL knows neither of these, and the few further references in Caṅkam literature (AN 309.8, PN 381.14, Malaik. 24, 139) seem to point to a plant. [↑](#footnote-ref-241)
242. Here we see in C2 the same reading as in all the other sources, crossed out in blue ink, while Cām.'s reading is written over the line in pencil. This might well represent the "correction" made by his own hand. The difficult bit in the transmitted line is *tāveṉa*, a usage for which there is no real parallel. It seems, however, perfectly possible to analyse it as an adverbial formation of the type *taṇṇeṉa*, "coolly", based on *tā*, "rushing" (DEDR 3177; attested several times in the KT) plus *eṉa*. The meaning would then be "in a rush" or "hurriedly". [↑](#footnote-ref-242)
243. Solicitors with drums presumably are the traveling minstrels for whom the king is always at home. If HE is the subject also of line 1 (1+4b), this might be considered as an elliptical metaphor about his generosity. [↑](#footnote-ref-243)
244. *nīṭalō*: the *-ō* here is one of the difficult cases. It seems possible to understand an actual question which is negated immediately afterwards (*iṉṟē*). Possible as well is a demarcation of topic. [↑](#footnote-ref-244)
245. Most witnesses give *kūtaḷir* as the name of the plant, anyhow the only passage to be found in Caṅkam literature. More frequent is *kūtaḷam*, while *kūtāḷi* is attested in the Tivākaram. *kūtaḷi,* the reading chosen by Cām., is not attested elsewhere or at least not entered in the TL. [↑](#footnote-ref-245)
246. This is the first example for the elliptical metaphor: the main verb from the emotive level has to be substituted on the figurative level. [↑](#footnote-ref-246)
247. *kīḻ iruntu* has to be taken adverbially and related to the place where the lame one stays: below, not on the mountain. [↑](#footnote-ref-247)
248. What is expressed here by the p.a. is part of the message: the bangles, even in unfavourable circumstances, are still tight – "they have ever since been tight". [↑](#footnote-ref-248)
249. *uṟṟu*: the absolutive is a problem here. We expect *uṟṟa*, the *peyareccam.* [↑](#footnote-ref-249)
250. Here the better attested variant *vāyatu* is definitely the *lectio difficilior*. It can be either analysed as a negative of *vāy-tal* (which does not make sense) or as pronominal noun n.sg. on *vāy*, "excellence", a root noun not attested otherwise. [↑](#footnote-ref-250)
251. The last two variants, 1st pl. i.a. to *muyaṅku* "embrace" + *iṉi* "now", demand another construction of the line (perhaps an attempt at simplification; in any case the number of variants suggests that the whole was felt to be problematic): "We embrace now that which was excellent, even if it is transitory/something that surpasses a sprout [in freshness], [that is,] the body ...". [↑](#footnote-ref-251)
252. *viraii* poses a semantic problem. Of several roots *virai* (*viraivu* does not exist) not one comes close to the traditional interpretation of "combining" (Cām. glosses with *kalantu* "mixed"). Still, a root *virai*, 11th class, with the meaning "to emit fragrance" is not attested otherwise. [↑](#footnote-ref-252)
253. The subtle syntax of the lines 1-4 is nearly unmarked and accordingly left to an effort of interpretation (see Wilden 1999: 219f.). [↑](#footnote-ref-253)
254. The analysis (deviating from Cām.) of *muṟiyiṉum* as a concessive to *muṟi* goes back to Tieken 1997: 314f. (see also Wilden 1999: 217). [↑](#footnote-ref-254)
255. Thus the usual interpretation, which follows Cām. In favour of it could be said that the comparison woman – sprout is one of the Caṅkam standard comparisons. [↑](#footnote-ref-255)
256. Is this to be understood as *viṉai kai*: "work action", that is, a synonym compound? Or *kaimmika* as an adverb "overmuch"? The formulaic occurrence (and perhaps the *sandhi*) speaks in favour of the latter. [↑](#footnote-ref-256)
257. TVG (as Cām.) reads *am-mā* "pretty [and] dark". [↑](#footnote-ref-257)
258. This connotation presumably is also present: at home a man cannot win a fortune, as is emphasised over and again by the poems. [↑](#footnote-ref-258)
259. *eṇṇuti/uytti*: the nuance expressed by the double subjunctive here is voluntative, which in the first case is approaching the value of an imperative, while in the second it comes close to a future of intention. [↑](#footnote-ref-259)
260. The better attested variant *kaṉṟu,* "calf", is difficult to accommodate; one could think of cows coming along the long path for the calves. The last variant *kaṉala* (only attested in G1) seems the most pretty from the point of view of imagery: "because many cows come along the long path, as it reddens" (i.e. lies in the red of the sunset). [↑](#footnote-ref-260)
261. Of the three meaningful variants certainly Cām.'s is the most suggestive, only that once again it looks like his emendation to the reading of C2 (*alamvan* crossed out with blue ink, *aṇavan* written above in pencil). *avaṇ vantaṉṉa*, the best attested reading, is the flattest ("like a calf come there"). We should consider perhaps adopting the original reading of C2, *alamvan taṉṉa*, "like a calf agitated". [↑](#footnote-ref-261)
262. *aṇavā* is given in the TL as a lexicalised compound of *aṇa* + *vā* with the same meaning as the simplex *aṇa* "to raise the head". [↑](#footnote-ref-262)
263. The traditional interpretation takes *maṉṟam* here to mean "cow shed", and indeed there are parallels at least for *maṉṟu* in that sense (cf. NA 364.10, AN 14.11). Accordingly the phrase might also be: "like the calf, observing ... the cow shed, a desolate place, ...", that is, the place is desolate without the cows which belong there. [↑](#footnote-ref-263)
264. And thus also its mother. [↑](#footnote-ref-264)
265. Literally: "because many cows, after they had left [the village in the morning] for the long way, [now] come [back] ...". [↑](#footnote-ref-265)
266. *cēyar –* *cēynāṭṭōr*: this play on words might mean the inner and outer distance: if HE were still to think of HER he would come now. [↑](#footnote-ref-266)
267. The first two readings cannot be distinguished in the palm-leaf, however *vaṉpāl* as a designation of the desert track seems to have support only in one *vaṉpālāṉ*, pron.n. m.sg., in PN 384.4. [↑](#footnote-ref-267)
268. *tā* as an auxiliary verb does not seem to change the semantics of the preceding verb, but it adds a nuance of a process that is out of the speaker's control. Further instances are: 66.3, 134.4,6 (*neri tara*), 78.3, 95.1, 134.6, 200.3 (*iḻi taru*), 79.4 (*pulampu taru*), 94.7 (*cilai tarum*), 110.7 (*eṟi tarum*), 162.2 (*puku tarūum*), 195.3,5 (*eḻu tarum, pāyntu uṟu tara*). [↑](#footnote-ref-268)
269. *varunti nontu iruntaṉirō: uṟai* is best taken as an auxiliary here (see next note), but what is the function of *iru* here? If we take it as a semantically meaningful verb, the perfective aspect might express an aorist: "have you been (until now and further on)..." [↑](#footnote-ref-269)
270. *vārātu uṟaiyunar*: the most natural interpretation is that of *uṟai-* as an auxiliary verb giving an aspect of continuity: he is one who does not come permanently – who stays away. Cf. also KT 116.1 *nayantu uṟaivōḷ*, KT 145.4 *tuñcātu uṟainar*. [↑](#footnote-ref-270)
271. The reading supported by the palm-leaf strand would make the Laburnum tree addressee of the poem. [↑](#footnote-ref-271)
272. *taṭavu*: according to DEDR 3020 "largeness, greatness"; *taṭa* "large, broad, full", thus my suggestion "breadth". Cām. glosses *vaḷainta* "curved" (given in the TL under *taṭavu* as "curve, bent", though not in the DED). In Caṅkam texts it is usually found in connection with *nilai* (and thus to be related to the trunk of trees): KT 66.1, 219.6, 301.1; AN 10.3, 165.10, 320.10; PN 140.1. [↑](#footnote-ref-272)
273. *kal piṟaṅku attam* is explained by TVG as a desert path with protruding stones which make it even more difficult to walk. [↑](#footnote-ref-273)
274. Tradition takes *vampa* just as *vampu*, which appears in the variants, as a term denoting the rains that come outside the proper season, but it is equally well possible to take it literally. [↑](#footnote-ref-274)
275. *nūl* looks like a gloss for *nāṇ*, not as common in this meaning, by the usual word for "thread". [↑](#footnote-ref-275)
276. Cf. note on KT 16.1. [↑](#footnote-ref-276)
277. For a discussion of *kācu*, meaning rather "bead" than "coin", in early classical texts, see Rajan 2006: 32f. The decisive passage is just here, where a Neem fruit in the beak of a parakeet is compared to a *kācu*. [↑](#footnote-ref-277)
278. Namely the nails of the *kaḷvaṉ* (see KT 16.1-3): a metonymy, morphologically marked by the masculine ending of the preceding verbal noun! Tradition does not see a relation between the two poems and inserts a gold smith (Cām.: *poṟkollaṉ*) who is working on a new ornament (for an analysis of the intertextual relation between KT 16 and 67 cf. Wilden 2006: 366f.). [↑](#footnote-ref-278)
279. *aṟciram/acciram* is one of the semantic items where both the early editors seem to have felt the need to "normalise". Here as in KT 76.6 and 82.6 all the available testimonies read *aṟciram*. Only in KT 338.5 two of three mss. strands give *acciram*. [↑](#footnote-ref-279)
280. How to analyse *ūḻppaṭum*? *ūḻ* sometimes seems to be used nominally (in the sense of "turn"; KT 270.2, 285.4, 293.6), but apart from *paṭu,* it is also combined with *uṟu* (KT 228.1, 278.5), and so it could also be read as a verbal compound, either with *ūḻ*, 4th class, "to age" or 11th class, "to rot". [↑](#footnote-ref-280)
281. When is *aṟciram*? Autumn and frost in Tamilnadu? The inner season or an Indo-Aryan loan (> Skt. *śiśira-* autumn)? TVG suggests analysing: *al* "night" + Skt. *śiśira-*. [↑](#footnote-ref-281)
282. *avar maṇanta mārpu*: this has to be rendered literally "the chest he united with me/mine". [↑](#footnote-ref-282)
283. TVG affirms as a second meaning for *paṉi* here the "shivering fever" caused by the cold season, which might be an allusion in accordance with *maruntu* "remedy". [↑](#footnote-ref-283)
284. *ūḻppaṭu mutu kāy*: Cām. glosses *mika mutirnta kāykaḷai* "very ripe fruit", and TVG explains here *kāy* as "seed", i.e. tradition takes the image to be positive: the animals are sufficiently supplied with food. [↑](#footnote-ref-284)
285. *tā*: Cām. glosses with *tāvutalaiyumuṭaiya* "jumping". The two KT parallels seem to point to fast movement, once in connection with a bat (KT 172.1) and once in connection with water (KT 391.8). [↑](#footnote-ref-285)
286. *perum piṟitu*: this phrase is traditionally explained as a metaphor for death, and this is indeed what is suggested at least by the parallel in KT 302.3, where SHE fears that the suffering on account of HIM might kill her. [↑](#footnote-ref-286)
287. *nīraḷ*: tradition here takes "nature, disposition" as a meaning for *nīr*, but I rather like the metaphor of HER being like water. [↑](#footnote-ref-287)
288. The meaning of this strange phrase might be: "I do not know how much is artifice". [↑](#footnote-ref-288)
289. *aṇaṅku* as a verb leaves open both possibilities, transitive or intransitive. The topos is, of course, that SHE is plaguing HIM, but in the given context, together with the equally ambiguous *aru*, the intransitive variant might also be understood. [↑](#footnote-ref-289)
290. *nalkuṟu makaḷ*: tradition splits thus, taking *uṟu* simply as a meaningless auxiliary to *nalku* 5th "to bestow", that is, "the daughter granted by the man of the forest". This interpretation is perhaps supported by the variant *nalkuvar* ("the daughter of the forest man who grants [her]"). But firstly this breaks up the well-attested formula *kuṟumakaḷ*; secondly, *nalku* plus *uṟu* is unknown, at least to the TL. [↑](#footnote-ref-290)
291. Here it is possible to split the *sandhi* in a different way, namely *cuṇaṅku iṉam pakaṭṭ’ iḷa mulai*. [↑](#footnote-ref-291)
292. *parīi* is not to be found in the TL, but is glossed with *parutti* "cotton" (DEDR 3976). A few occurrences are to be found also in AN and PN. [↑](#footnote-ref-292)
293. *vittiya-v-ēṉal*: *ēṉal* "millet" reads Cām., and this praxis of doubly sowing a field seems also to be found in KT 82 (beans and millet). As for the wording, it seems equally well possible to read *vēṉal* "summer" (4b), but arguably cotton is in less danger of being eaten away by birds than millet, which in any case is the topos. [↑](#footnote-ref-293)
294. That is, not his personal situation, but referring to love-pain as such. [↑](#footnote-ref-294)
295. *nī,* put without particle-marking at the end of line 1, can function as a subject for line 1 and for line 2. [↑](#footnote-ref-295)
296. The legend (attested only in KT 292) says that Naṉṉaṉ in rage had a girl killed who had by accident eaten a mango fruit of his tutelary tree, that had fallen into the river. Indignant about this disgraceful deed (the killing of a woman), his enemies, the Kōcars, decided to destroy him: they cut down the tree of the defeated king. The only further textual reference is an allusion in PN 151. [↑](#footnote-ref-296)
297. *vaṉkaṇ* or *vaṉ kaṇ* "strong eye" = "sharp-eyed" planning (cf. also KT 274.4). [↑](#footnote-ref-297)
298. Here Cām.'s reading is totally unsupported by other witnesses and possibly represents an emendation that attempts to render the image clearer: the resemblance between the bamboo and the horse lies in the upward motion. The transmitted reading, however, is perfectly comprehensible: a horse gaining its liberty will leap. [↑](#footnote-ref-298)
299. Tradition reads *āṉ ēṟu*, which would either be "bull bull" or the "bull of cows". [↑](#footnote-ref-299)
300. *paṭarntamai*, acc. object to *aṟiyāṉ*: "he didn't know us as such who thought of him". The traditional analysis is that of an abstract noun in *-mai*: "he didn't know about our thinking of him" (thus Cām.). [↑](#footnote-ref-300)
301. *eṉpa* here is explained by TVG to be an expletive, with reference to the context (i.e. the phase of *kaḷavu* – secret love) and to the according glosses of Nacc. on Kali 46.19. [↑](#footnote-ref-301)
302. *māṇ* is one of the most problematic and frequent attributes to a variety of subjects. The usual "glorious" is very often impossible as a translation. Whatever the precise meaning, the word appears often to be applied to things that are treasured. [↑](#footnote-ref-302)
303. Here once again we find a pencil correction in C2 which might bear witness to Cām.'s attempt to make the reading transmitted by the mss. more satisfactory (possibly with the support of Nacc.): *cōṉai* is not a word attested elsewhere in Caṅkam literature; the meaning "dark cloud" seems to be attested not earlier than Kampaṉ, and that would not be easy to fit in with the context. However, *cōṇai* as well is not found elsewhere in the corpus. [↑](#footnote-ref-303)
304. And one more time Cām.'s reading is supported only by a correction (this time in black ink) in C2 and by the commentator. Here one further reference for *pāṭali* might be available, AN 265.5, but there too we see variants. Perhaps we should consider giving up on the Northern capital and adopt *pāṭili* instead, most probably in fact a place name, because otherwise it would be difficult to make sense of the *peyareccam* clause with the elephants. [↑](#footnote-ref-304)
305. *nacaiyiṉam*: this form could be analysed as a p.a. 1.pl., but the aspect would be problematic, then. The second possibility is to take it as a pronominal noun (*nacai* + obl. + 1st pl.). [↑](#footnote-ref-305)
306. Once again the reading *tūkkum* is only to be found as a correction in C2. [↑](#footnote-ref-306)
307. *alaṅkal*: what is the function of the verbal noun? Srin.: "on the many leaves [with their] fluttering". [↑](#footnote-ref-307)
308. *taṇ varal*: is the function of the verbal noun here simply an apposition? Srin.: "North wind, the coming of which [is connected] with coolness". [↑](#footnote-ref-308)
309. *celpa* actually is plural, presumably in adjustment to *eṉpa*. Is it possible to use it as a honorific (i.e. construed with *mārpar*)? (The simpler variant reads *celvaṉ ... mārpaṉ*.) [↑](#footnote-ref-309)
310. The point of the comparison must be the ongoing movement of the leaves and the ears, one caused by the wind, the other a habit of elephants. [↑](#footnote-ref-310)
311. Here too Cām.'s reading is reported only as a correction in C2, but in this passage it is difficult indeed to make sense of the transmitted text; one might, however, try something like "where there is water placed for the ... elephant by the stone-heap..." [↑](#footnote-ref-311)
312. *ila*: n.pl., can be connected either with *tavaṟu* or with *tōḷ*. [↑](#footnote-ref-312)
313. Is *vampalaṉ* really ambiguous and does it designate the traveller as well as the highwayman who attacks him? Literally it should just mean "new-comer". [↑](#footnote-ref-313)
314. *patukkai*: for an explanation why this is, contrary to the traditional explanation, rather a "stone-heap" than a "leaf-heap" see note on KT 297.4. [↑](#footnote-ref-314)
315. *aṟiya*: just as with *tamiya* (KT 9.2), it might be preferable to read an adjective derivation in the sg., though it is tempting to see the parallel construction *aṟiya* *kāṉam –* *eḷiya ... tōḷ*. [↑](#footnote-ref-315)
316. *eḷiya ākiya*: of a kind that have become thin? Or a predication, like Sanskrit *bhavati*? [↑](#footnote-ref-316)
317. In this interpretation of *eḷiya* I follow Chevillard 1996:73, against the traditional understanding as "emaciated" (*melintavaṉa ākiya* in Cām.'s gloss). Parallels such as KT 269.8 (where SHE is easy to have, since her parents are out of the house) are unequivocally in its favour. [↑](#footnote-ref-317)
318. The reading transmitted by two of three ms. strands is preferable as it is not hypermetrical. [↑](#footnote-ref-318)
319. *micaiyatu*: adv. "in an elevated position"? Or is *-atu* here for once a real genitive suffix? Cf. *iraiyatu* in KT 128.1, *karaiyatu* in KT 246.1, 313.1. Suspicious is also the constant position in the second foot of the 1st line. [↑](#footnote-ref-319)
320. *mutu vāy*: according to TVG *mutu* in combination with sentient beings (as contrary to things) has to be related to *mutumai* "keen knowledge", while *mūppu* "old age" (i.e. *mū*?) should be used to denote old age in people. Thus the gloss given by Nacc. on Ciṟupāṇāṟṟuppaṭai 40, p. 153: *pēraṟivu vāy*. [↑](#footnote-ref-320)
321. *māṭṭu* can be regarded as a locative suffix, but what is achieved by *-um*? [↑](#footnote-ref-321)
322. *ceṉṟē niṟkum*: "going [and] standing" = "permanent"? This is one of the most problematic passages with *ē*. [↑](#footnote-ref-322)
323. *takkaṉṟu*: why a p.a.? Do we have to understand it as situative: suitable for the folly you have just exhibited? [↑](#footnote-ref-323)
324. *ulavai*, in contradistinction to *ciṉai*, is explained by TVG to be a leafless twig at the top of a tree. The opposite is given by the TL ("green twig with leaves upon it"). [↑](#footnote-ref-324)
325. The function of *tā-* here seems to be the perspective of matters: "to inflict loneliness", that is, the cry of the doves causes a feeling of loneliness in the listener. Cf. *pulampu koḷ* (KT 207.3 etc.) and *pulampu uṟu* (KT 174.1). [↑](#footnote-ref-325)
326. *neṟi*: according to the Ind., "a flower stripped of its calyx"; to the TL, a verb: "to strip a flower of its calyx". If so, what would be left then? Is she supposed to wear the stems in her hair? Or is this an elliptical statement: stripping the flowers of their calyxes (*muḻuneṟi*) she puts them into her hair? [↑](#footnote-ref-326)
327. *kiḷai* is otherwise used of bigger crowds as for example hordes of monkeys (cf. KT 69.3). Are we to perceive here a pejorative nuance? [↑](#footnote-ref-327)
328. Here too it is clearly possible to take the *kūṉ* as a secondary addition intended to make the syntax clear. [↑](#footnote-ref-328)
329. The function of *-ār*, a rare particle (here and KT 247.3), always following an *-um*, continues to be obscure. Unfortunately the same is true of the *-um* in this place. [↑](#footnote-ref-329)
330. *koṇṭa*: "my words that had taken [up] your words [and transmitted them to her]". [↑](#footnote-ref-330)
331. Actually, since the temporal sequence is clear, the *peyareccam* *iḻanta* is hard to defend, that is, clearly preferable is the variant *iḻantu*, absolutive. Cām. gives a variant of that type, but this is not confirmed anywhere else and might represent a normalisation. [↑](#footnote-ref-331)
332. Here word order *ñāḻal palciṉai* might be explained as an inversion for the sake of euphony. [↑](#footnote-ref-332)
333. *teyya* is satisfactorily explained as a particle of admonition. [↑](#footnote-ref-333)
334. Or, perhaps equally convincing, a circular connection: "This one ... in our small good village ...", inserting the line of the main sentence consisting in imperative + comment: "just look there: Remembering is necessary." [↑](#footnote-ref-334)
335. One further meaning of *vār* is the transitive "to comb". Thus also possible TVG's interpretation of *vār uṟu vaṇar katuppu* as "nicely combed curly hair". What speaks against this is the fact that *uṟu* normally is used as a verbaliser after nouns and not in combination with other verbal roots. [↑](#footnote-ref-335)
336. *tuṭaippār* is taken by Cām. as a finite form and thus the end of the sentence. The form itself is ambiguous, either finite or participial noun and, as it is not marked by a sentence-final particle, the continuous construction seems preferable. The employment of the i.a. to denote a kind of habitual past is already taught in the Tol. Col. 248. Another possible interpretation, however, could take an independent sentence in present or future tense which includes a change of perspective: HER inner picture of what will happen when HE comes back. [↑](#footnote-ref-336)
337. *puṟam cēr*: literally “joining the back”, that is, probably, with TVG, HE just touches/strokes HER back. Another possible understanding is that HE joins her hair with the back, in other words he undoes her coiffure so that her hair hangs down touching her back. [↑](#footnote-ref-337)
338. The exact relation of beans and millet is not to be established on the basis of this text, where the syntax is totally unmarked. TVG affirms that, after the millet has been harvested for the first time, it sprouts out again, and then the beans will be sown in between. A comparative praxis might be alluded to with cotton and millet in KT 72. [↑](#footnote-ref-338)
339. Literally, with accusative: "who has said the man from the mountain as coming". [↑](#footnote-ref-339)
340. What is the exact syntax of line 1? However it is understood, there are problems of position and morphology. The inf. *muyaṅka* has to be taken together with *peyarttaṉeṉ*. If so, then the translation given above should not be blamed for connecting *viyarttaṉeṉ* with the postpositioned *eṉṟaṉaḷ* (the postpositioned object of line 2, *ākutal*, is marked by *-ē*). The particle-marking, or rather non-marking, seems to me to require three parallel (and consequently coordinated!) main verbs, each with object postpositioned. The problem with this is that it requires taking *eṉṟaṉaḷ* with the infix *-aṉ-* as a participial noun. In any case the theme is interesting: jealousy between the women, not on account of the man. [↑](#footnote-ref-340)
341. *aṟintēṉ*: the function of the p.a. is resultative here. [↑](#footnote-ref-341)
342. *ākutal* need not be employed in a semantically strong sense; it could also be predicative: "that this is (or rather, in the given context, was) disgust". [↑](#footnote-ref-342)
343. What is the function of the absolutive? Could this line be coordinated with *taṇṇiyaḷ*: "[it is true that] she smells of ..., [but] she is cooler than ... ". [↑](#footnote-ref-343)
344. Or: "with loosening bracelets"; see note on KT 1.3. [↑](#footnote-ref-344)
345. Literally: "when I, as one who came back, embraced [her]". Here *peyarttaṉeṉ* would have to be taken as a *muṟṟeccam.* The meaning "to come back" (i.e. to repeat in this context), however, is one of *peyar,* 4th class, and here the form is clearly 11th class, which is supposed to mean something like "to remove, dispel" (see, however, the frozen absolutive *peyarttu*, an adverb meaning "again"). [↑](#footnote-ref-345)
346. With this interpretation a minor problem is that the *eṉṟaṉaḷ* would be a particle-less sentence ending. It is, however, minimally marked by the infix *-aṉ-*. More problematic is the question of content. But why not read the whole line as one long pretext? [↑](#footnote-ref-346)
347. *pēr-aṉpiṉaṉē/pōṉa-piṉṉē*: these two readings in fact are indistinguishable in the palm-leaf grapheme and moreover both make perfect sense. One reason, however, to follow Cām. might be that there are no parallels in Caṅkam for *pōṉa* as a pey. p.a. of *pōku.* Of course the interpretation *pēraṉpiṉṉē* is also possible, as in the edition by Irākavaiyaṅkār. [↑](#footnote-ref-347)
348. Combinations such as *uḷḷūr* literally "inner village" might be read as a kind of inverted compound similar to Sanskrit *pūrvakāya*? TVG, however, reads *uḷ* as root "to be" and takes it as the native village of the birds. [↑](#footnote-ref-348)
349. The metaphor of the "sweet bamboo" as sugarcane cannot be conveyed in a translation, because in English exactly that frozen metaphor has become the word to denote the plant: sugarcane. [↑](#footnote-ref-349)
350. The verbal root *uḻampu* (DEDR 682: 5. to be disturbed) as read by two of three transmissional strands is not attested elsewhere in Caṅkam literature. It might, however, be a mere spelling variant of *uḷampu*. [↑](#footnote-ref-350)
351. Another possibility is to read *kural* not as an object to *kēṭkunar*, but to take the last three lines as a postpositioned exclamation: "[Oh], the voice of the bell ...!". [↑](#footnote-ref-351)
352. An alternative to the syntax of the last two lines by Srin.: "the tender sound of the cruel bell which sounds if the tongue [of the bell] moves, every time (*-toṟu*) a fly buzzes (around a) cow". [↑](#footnote-ref-352)
353. The cow stirs up the fly, that is, it moves its head to get rid of the fly and thus makes the bell move. [↑](#footnote-ref-353)
354. Is this the meaning of the *figura etymologica ñekiḻa ñekiḻntaṉṟu* (= "... is emaciated as it emaciates")? TVG understands: "as [the mind] is becoming weak the ... shoulders are emaciated". [↑](#footnote-ref-354)
355. Thus Cām., but without final *-ē* I do not believe in an independent sentence. TVG, however, affirms that the negation with *allar* cannot be used as a participial noun and thus apposition. [↑](#footnote-ref-355)
356. Here it is easy to see why Cām. decided against almost the complete evidence: *tuṉṉaru* is a formulaic epithet expected with mountains (thus for example in KT 365.3, 376.1). Moreover the fight of elephant and tiger is a *kuṟiñci* topos. Nevertheless we might understand *cōlai* here to refer to an especially densely grown grove in the hills. [↑](#footnote-ref-356)
357. Here once again Cām.'s reading is only to be found as a pencil correction in C2. The *ō*-variant, however, seems not only better-attested but superior and well in accordance with the *kiḷavi*: if SHE (or her confidante) utters concern about possible talk due to HIS coming by day, it means an implicit invitation for night trysts. [↑](#footnote-ref-357)
358. The expression *vaṭu nāṇalamō* "won't we be ashamed of reproach?" calls for an interpretation of *naṭunāḷ* as "midday", because at daytime it is reasonable to expect reproaching witnesses. But on the other hand the description of the way HE has to take belongs to range of motifs connected with night time: this is the time SHE implicitly asks HIM to come. [↑](#footnote-ref-358)
359. *toṉ muraṇ cōrum*: does this mean that the fight has ended in a draw, that is, that it has ended for the time being but may spring up again? Both variants, *kollum* "killing" ("where the elephant attacks the tiger [and] kills [him] out of old antagonism") and *collum* "uttering" ("where the elephant utters old antagonism in attacking the tiger", are transitive and demand *kaḷiṟu* as a subject. A hierarchy does not seem possible. The image in any case emphasises the dangers on HIS way. [↑](#footnote-ref-359)
360. In the absence of morphological marking of the object we have to take recourse to the word order; so *puli* has to be direct object and *kaḷiṟu* subject. [↑](#footnote-ref-360)
361. *pāṭiṉaḷ*: here the p.a. might either refer to an incident that has taken place in the recent past, or it might express that SHE kept singing in spite of the talk. [↑](#footnote-ref-361)
362. The *vaḷḷai* seems to be a traditional song sung by women when working with grain. When we take the syntactical marks in this poem seriously, we have to construe it as the indirect object of *nuvaṟal*, that is, people talk about the way SHE sings the Vaḷḷai, which probably insinuates that she is not singing about dead warriors as the other women, but about her lover. [↑](#footnote-ref-362)
363. So SHE sang while working and was in good spirits, though people are talking. [↑](#footnote-ref-363)
364. This image of the deity on mount Kolli seems to be a topos. Besides KT 100, compare, for example, Kali 56. [↑](#footnote-ref-364)
365. Here the variant attested two of three ms. strands seems better in accordance with the *kiḷavi*: the ambiguity *aṉṟu* (whether to be taken as an actual negative or as a particle; cf. translations) seems an attractive way of transmitting the message of HER state to HIM. The speaker, though, is rather the girl herself. [↑](#footnote-ref-365)
366. Actually *cāyttum*, transitive of *cāytal*, intr. "to bend" (DEDR 2456), is not satisfactory. We could either think of an *adhoc* transitive formation to *cāytal*, "to be emaciated" (DEDR 2453), or we could think of emending into *cāyntum*. [↑](#footnote-ref-366)
367. For the gift of the waters cf. KT 109.2: *ikutirai tarūun tuṟaivaṉ*. [↑](#footnote-ref-367)
368. *uṇ tuṟai* is ambiguous and may on the one hand refer to the collyrium-dark colour of the water, on the other hand to its status as drinking water reservoir. In KT 399.1 *uṇ kēṇi* "drinking water well" precedes the *uṇtuṟai*. Perhaps the double employment of *uṇ* in one phrase points to the fact that both meanings could be actualised. [↑](#footnote-ref-368)
369. *poṅku*, literally "to foam", but with hair "to become erect", seems to be too special a formulation to be just taken as an attribute denoting the mass of hair, as is understood by Cām. TVG renders it with "bushy". [↑](#footnote-ref-369)
370. Is the *vīḻnteṉa* clause to be connected with *varai iḻi yaruvi*? [↑](#footnote-ref-370)
371. *parampu* does not occur elsewhere in Caṅkam texts, but it might be analysed either (with the TL) as a variation of *varampu*, "border", or as an alternate form of *parappu*, "extension". [↑](#footnote-ref-371)
372. *ilaiñci* is not attested in the TL, but it looks like a possible, palatalised variant form of *ilañci* (which might be the reason for Cām. to note it as a variant). [↑](#footnote-ref-372)
373. According to TVG *koṉ* is to be understood as a particle, namely the only one not to be post- but antepositioned. In Tol. Col. 254 four meanings for *koṉ* are taught, that is, *accam* "fear", *payam-ili* "futility", *kālam* "time" and *perumai* "greatness". For the first of these meanings our KT passage here is the only example given by the commentators, so according to them we would have a "dreadful front line". (The TL takes *koṉ* as a lexeme which results in a row of meanings hardly compatible with one another, and obviously following the TP definition.) Here word analysis would be in place. [↑](#footnote-ref-373)
374. Here again one of the cases of *āyiṉ* in clearly semantic use. [↑](#footnote-ref-374)
375. Here Srin. (with Cām.!) thinks it natural for the *keṇṭai* to be fished, because of the position of *katūum*! This is not Cām.'s view about the identical construction (with almost identical wording) in KT 8.2. [↑](#footnote-ref-375)
376. *varippuṟam*: in KT 364.1 perhaps refers to a "striped back", but here? Is it just "fruit striped outside"? [↑](#footnote-ref-376)
377. The internal syntax of line 1 is once again totally unmarked and not to be gleaned from the content (see 1b). TVG understands the fruit of the *pirampu* creeper, but if *pirampu* is reed, it is neither a creeper nor does it produce fruits which are likely to fall into the water. [↑](#footnote-ref-377)
378. So the whole is either to be read as a well-intentioned warning (as seems to be implied by the image; cf. KT 8), or the curse of a rival woman. [↑](#footnote-ref-378)
379. *koṇṭamaiyiṉ*: Cām. reads an abstract noun in *-mai* from the perfective *peyareccam* + *-iṉ* oblique. Would it not be better to read *koṇṭu amaiyiṉ*, the usual abs. to *koḷ* + cond. to *amai,* 4th class, "to become quite"? It is true that there are parallels for such a mode of expression, like in KT 173.7 *uṇarntamaiyiṉ*. On the other hand there are passages like KT 132.3 with *maṟantu amaiku* (see also KT 137.2, 225.5; cf. also KT 117.5 abs.neg. + *amaiyiṉ*), i.e. unequivocally absolutive + *amai*, so that the question is justified whether *amai* can be understood as an auxiliary verb. [↑](#footnote-ref-379)
380. *paṟavai* is one of the exemplary problematic words. Etymologically speaking it is just an abstract noun of *paṟa*, "to fly" (DEDR 4020). In KT 201.3 and 352.2 epithets and context speak in favour of the traditional rendering with "bat". But here, though the epithets are not markedly different, the context does not demand such an identification. One possible answer to this might be, of course, that a description in accord with nature has not been intended. [↑](#footnote-ref-380)
381. *paṭu* in connection with the sun can refer to sunrise as well as to sunset (for the former the TL quotes a passage from PN, for the latter one from Kali). And as for bird parents, they are up feeding their young ones from early morning until late evening. It is on the basis of the evening-affliction topos that we have to argue for sunset here. [↑](#footnote-ref-381)
382. *uṟa*: the infinitive together with the perfective *peyareccam* *ōṅkiya* gives rise to the suspicion that the phrase might mean something more specific than just a nest in a high tree. [↑](#footnote-ref-382)
383. In this more wide-spread variant the hypermetrical *tōḻi* is missing: will we regard this as an effort at straightening or is *tōḻi* to be seen as an insertion meant to clarify the speech-situation? [↑](#footnote-ref-383)
384. Here the better attested variant has to be seen as a breach of *sandhi* rules: when followed by a vowel *atu* has to be modified by an *āytam*. Is that, however, a reason to eliminate it from the text or rather the contrary? The third possibility, *pulliyatu*, can either be seen as a misreading (the second *l* instead of the original *v*) or as a re-interpretation: "what of embracing?" [↑](#footnote-ref-384)
385. Depending on whether *kaṭai* is taken as a noun meaning "limit" or simply as a locative suffix, contrary statements are made. The former is related to her love for him: it is without limit (which he just seems to be about to transgress). The latter means his love for her: it does not exist any longer, and still she stands by him. Can this be mere coincidence? Srin. does not believe in verbal nouns + locative ending. His suggestion: "we are without love [for one another (cf. StII 11/12 '86: 282, note 4/ZDMG 135 '85: 384, note 1)]. Stop (*kaṭai-ē*)!" Tradition, however, does not read a 1st pl. (*ilam*) at all, but a further expletive infix *-am*, so that would be simply the absence of love plus a locative suffix. [↑](#footnote-ref-385)
386. Here again by another attribute, i.e. *nal* "good", *nalam* appears to be divided into two varieties, and presumably the distinguished kind refers again to her virginity (cf. *putu nalaṉ* KT 81). [↑](#footnote-ref-386)
387. Here the better attested variant is less interesting, making the penultimate line into a mere attributive phrase: "... so much rain that is befitting to the great mountain with waterfalls". [↑](#footnote-ref-387)
388. This is so far the only case where an object appears outside the borders of a subordinate clause. So perhaps above in line 4 an elliptical statement should be read ("if he hears [it] again"), while the last two lines are to be taken as a postpositioned exclamation: "[oh] the voice ...!". [↑](#footnote-ref-388)
389. That is, the noise of the water in the "real" season. [↑](#footnote-ref-389)
390. If that is what was meant, *tamiyeṉ* (1st sg.) would have been expected, but *tamiyar* as well probably would be possible. [↑](#footnote-ref-390)
391. A *kuṟa-makaḷ* would be a woman from the Kuṟava tribe, and, as that would be a deviation from the formulaic *kuṟu-makaḷ*, certainly the *lectio difficilior*, even though it would be possible to argue that it has been adapted to the *kuṟavaṉ* in the same line. [↑](#footnote-ref-391)
392. *ōr-aṉṉa* is traditionally read as one lexeme and *ōr* as an expletive element. It is to be found in other combinations, though: KT 38.5, 282.5, 316.5 *ōrāṅku*; KT 312.4,8 *ōraṉṉaḷ*. [↑](#footnote-ref-392)
393. *cāyal*: here it seems possible to see, at least by sound association, a conscious connection to the topological *cāy* "emaciate", and thus a double sense: HER emaciating makes HIM waver in his decision to leave her. In that case he would already have been united with her and the *uraṉ* would gain quite a different tone. [↑](#footnote-ref-393)
394. *ciṟukuṭi* is explained as a *nomen proprium* by TVG, but with a designation as frequent and formulaic as this such an interpretation sounds quite baroque, unless the context supplies some hint. [↑](#footnote-ref-394)
395. Here the *kiḷavi* interpretation of speaker and listener seems to be blatantly off the mark, and presumably so for reasons of moral: women are not supposed to invite men even in a veiled way. [↑](#footnote-ref-395)
396. *eṉṟi* has to be a 2nd person sg. here; *eṉṟiyāṉ* as such could also be understood as the *sandhi* form of *eṉṟu* plus *yāṉ*, but the over-short -*i* resulting from that *sandhi* always goes to the beginning of the subsequent *cīr*, which is metrically impossible here. [↑](#footnote-ref-396)
397. TVG actually reads in the sense of the *kiḷavi*, that is, the reported direct speech of the first two lines from the mouth of the confidante supposed to say that HE deserves punishment (*nāṭaṟku yāṉ evaṉ ceykō* "what shall I do (as a punishment) to the man from the land ...?), an odd interpretation of a dative, and not counting the unequivocal erotic associations and the ambiguities of the poem (which are supported by formulae or even based on a real quotation). [↑](#footnote-ref-397)
398. The deviation from the structure of this peculiar prelude to a poem, containing three *-ē's* has to be taken as the *lectio difficilior*. [↑](#footnote-ref-398)
399. Traditionally *āṉā* is analysed as an obsolete adjective meaning "unending" (the TL contains just the two forms *āṉā* and *āṉāmai*). In fact, if one takes all the examples from the old anthologies together, we get large parts of a verbal paradigm, on the positive side complemented by another set of unexplained forms represented, in the KT, by *āṉṟu*, explained by TVG as irregular forms of *akal*, "to widen". My suggestion here is, after long discussions and in accordance with Jean-Luc Chevillard, to propose a verbal root °*āṉ*, "to end", (probably 3rd class), as the common basis for all these forms. Cf. also Rajam 1992, pp. 886-895 for her description of the verb *āṉ*, "to be content". [↑](#footnote-ref-399)
400. *ūrāṉ*: in the whole Caṅkam literature only here and in PN 144.14 there is the long *ā* in the second syllable. The main reason certainly is to distinguish the usual pronominal noun from a real denominative as it is here (cf. *nāṭṭar/nāṭaṉ*). TVG attributes the long syllable to metrical requirements. Yet another possibility to be considered is -*āṉ* as a locative suffix, as is read by the old commentary on the PN passage ("the man from the ghat [is] in his village"). [↑](#footnote-ref-400)
401. *maṉṟattaḵt’-ē*: the form has to be explained as an oblique to *maṉṟam + atu*, n.sg. (i.e. predicate noun to *maṟai*), changed to *aḵtu* in front of the vowel *-ē* as *sandhi* demands it. [↑](#footnote-ref-401)
402. *tuṟaivaṉ* (sg.) + *tam* (pl.): how to understand this? He is not in their (i.e. his own people's) village (cf. 3b)? [↑](#footnote-ref-402)
403. For *peṟiṉē* expressing an irreal wish see KT 29.7, 310.7, 136.5. For a conditional as a subject clause and thus marked by *-ē* see KT 58.2, 112.2. [↑](#footnote-ref-403)
404. Here Cām.'s reading alone seems to make sense. It has to be noted, though, that it looks very much like an emendation. [↑](#footnote-ref-404)
405. What is the exact syntax of *uṇa ceṉṟu aṟṟu*, where *ceṉṟu* and *aṟṟu* seem to express the same idea? And what is achieved with the image regarding the message of the whole? The wording seems to be a lament on the transitoriness of desire, but in the first three lines tradition understands, in accordance with the *kiḷavi*, a solemn affirmation by the man that he has thought of HER when on his way, while the last line is read as desire satisfied in the moment of return ("while [now] such a big desire comes to an end ..."), and this is what agrees with the image: the flood does not disappear totally, but becomes useful by dwindling. [↑](#footnote-ref-405)
406. *maṭam vantaṉaḷ*: I do not believe in the compound here (as do the Ind. and Sh.P./L.), since that would be the only attestation of a verbal form to the verbal noun compound *maṭavaral* attested only thrice in the early anthologies (KT 321.4, NA 232.2, PN 89.2). Given the usual semantic kernel of *maṭam*, which is something like "innocence" or even "simplicity", a very close parallel of expression is to be found in KT 113.6: *varukuvaḷ perum pētaiyē*. [↑](#footnote-ref-406)
407. According to TVG, Ōri is not the same ruler who is named Poraiyaṉ in KT 89.4, but the former lord who was defeated in a battle after which the land came into the possession of the Cēra king. [↑](#footnote-ref-407)
408. The wording seems to imply that, besides planting mountain rice, hemp and jasmine (presumably as adornment for the hair of women) play a role in the livelihood of the obviously not well off families from the mountains. TVG, however, understands the tearing out of weeds in the paddy field. [↑](#footnote-ref-408)
409. *paṇai perum tōḷ*: the word order is difficult and is perhaps best to be explained by a conflation of two formulae (*paṇai-tōḷ* and *perum-tōḷ*). Possible are two coordinated attributes: "shoulders [like] bamboo [and] big", or a hierarchy "shoulders big as bamboo". [↑](#footnote-ref-409)
410. *cālā:* for the negative neuter plural see Agesthialingom p. 113. [↑](#footnote-ref-410)
411. *aritu peṟu ciṟappu*: the n.sg. mark on *aru* probably has adverbial function (compare, however, the formula *arum peṟal* X, KT 83.1 et al.). [↑](#footnote-ref-411)
412. *uṇkaṇ*: *uṇ* is frequently read as a comparison particle by Cām., but revealingly not in the gloss to this passage (gloss: *maiyuṇṭa*). This seems to be a point for taking the formulaic compound as above. [↑](#footnote-ref-412)
413. The phrase *tōḷ māṟupaṭūum* is not totally clear. It might be connected, like in the first translation, with the poetological idiom where the noun *māṟupāṭu* refers to HER changes due to HIS absence (i.e. the sense here being that he would not leave her and expose her to suffering for the world). "Shoulders put in opposition" could also be taken as a rather euphemistic or elliptical phrase for their making love, in fact that is the explanation given by TVG who cannot, however, in this case name parallels from Caṅkam literature itself (the meaning being then that their embrace was worth to him more than anything else). [↑](#footnote-ref-413)
414. *aḷavaittu* is to be understood as predicative (to *kāmam*), just as the postpositioned *kāmam* is the subject of all three sentences. To the first, however, it could also be the object, depending on a transitive or intransitive interpretation of *vēm*. [↑](#footnote-ref-414)
415. Problematic is the connection of *em*. It is hard to understand it as a genitive (as is suggested by form and position, unless we take it as in 2b). Either a locative ("with us") or, as above, a *dativus ethicus*, seem possible here. [↑](#footnote-ref-415)
416. *cāṉṟōr allar* cf. *nallai yallai* KT 47.4. [↑](#footnote-ref-416)
417. Here I feel very tempted to read with the IV against the whole tradition, since I for one do not see why mire should be called *añar,* and with a formula closely connected with HER feelings at that (*naṭuṅkañar*; cf. KT 76.6). In contradistinction, *ayir* makes perfect sense: "a mire of quivering sands." [↑](#footnote-ref-417)
418. The colour description makes one rather think of a flamingo, but that does not fit in well with the behaviour (looking for prey, and moving singly). The explanation adduced by TVG is that *nārai-s* (by him translated as "cranes" which need mean nothing in particular) turn a little red in colour when they are aged. He gives another reference in Nacc. on Kali 124 where *nārai-s* are compared to brahmin sanyasins who traditionally wear red clothes. [↑](#footnote-ref-418)
419. This is one of the strangest *kiḷavi-s* in the whole collection of the three old Akam anthologies. According to TVG it means: in order to forget HIS big fault of not coming back in time, SHE should think of the little pleasures of being together. [↑](#footnote-ref-419)
420. *tāḷi* can mean, among other things: a Palmyra palm or a certain kind of creeper. If the latter is meant here, then the relation between *tāḷi* and *pavar* presumably has to be taken to be an apposition, if the former, then in the sense of 3b. [↑](#footnote-ref-420)
421. The separation of sentences is difficult, because of the "irregular" particle marking with *nāḷē*. Perhaps *nāḷ* could not be postpositioned because of the long dependent string of subordinate elements, and it receives a special emphasis by the marking with *-ē*, which is notable in this place. TVG sees in this *-ē* the flavour of complaint or admonition − besides, of course, metrical necessity. I read the infix *-aṉ-* in *pirintaṉar* as a minimal marking of the finite form and accordingly an independent sentence, which could, however, be read in coordination with the one that follows, taking the -*um* of *nāḷum* not as an indefinite mark, but as an "and": "he has separated, and the days of separation are becoming many." [↑](#footnote-ref-421)
422. In the light of vowel variations such as that between *tuṭaṅku* and *toṭaṅku* we could consider *toṭavai* as a possible reading, although it has not found entry into the TL. [↑](#footnote-ref-422)
423. *puṉam* is supposed to be not just any cultivable field, but the rather arid kind of field of the hilly tracts. Accordingly, the *puṉavaṉ* is the cultivator of that area. [↑](#footnote-ref-423)
424. The phrase *kaṭi uṇ kaṭavuḷ* is rather unclear. According to the DEDR there are three meanings of *kaṭi* which might be possible here: 1124 "biting", 1129 "scent", 1135 "swiftness". So either the god is supposed to take a mouthful from the offering, or he is supposed to enjoy the scent only, or he should be eating quickly. [↑](#footnote-ref-424)
425. For *cūr* cf. note on KT 52.2. Perhaps here it denotes both, i.e. fear and the awe-inspiring, female deities. [↑](#footnote-ref-425)
426. Here the most frequently transmitted reading contains a verb that is hard to understand in the given context, *aḷattal*, "to measure", which already in some of the mss. is corrected to *maṇattal*. Thus far we follow Cām., but as for the singular of the pronoun, *tāṉ*, this is not read anywhere, and it might represent his correction along with *nāṭaṉ* in line 2. However, since the last sentence is part of the message to be transmitted to him, it might be understood as an honorific form used to refer to him in front of a theoretical *tūtu*. [↑](#footnote-ref-426)
427. It is equally well possible to understand *neñcattu* as a *genitivus objectivus*: "Word has come to us, oh friend, of the faultless heart of the man from a land ...", i.e. word that HIS heart is faultless. [↑](#footnote-ref-427)
428. TVG, being a little more baroque than the *kiḷavi*, situates this poem in *marutam tiṇai* and takes HIS messenger to arrive shortly before himself when returning from the courtesan's house. The simile of the first two lines is then supposed to mean: just as people mistake the roots of the Iṟṟi for a waterfall, people tend to make rash conclusions about HIS behaviour, but he is without fault. Another explanation, more easily to be connected with the rest of the poem may be that SHE is as much rooted in HIM as the Iṟṟi in the stone. In both cases the fire-ghee simile seems to imply that SHE believes in him. [↑](#footnote-ref-428)
429. *maṇantu aṉaiyam* presents a morphological problem. It could be analysed as *maṇantu aṉaiyam* (absolutive plus adjectival base *aṉai*, "such", plus suffix of the 1st pl. = pronominal noun in denominative function), as *maṇanta aṉaiyam* (*peyareccam* of the perfective aspect with a special *sandhi* – which might have parallels in *nacaintaṉaiyai* in KT 52.2 and *picaintaṉaiyēm* in KT 289.3 – plus pronominal noun in denominative function; TVG also reads it thus), or as *maṇantaṉaiyam* (a compound of uncertain morphology and sense). In every variant, however, the exact meaning and temporal implication of this phrase is anybody's guess. In spite of the *sandhi* problem, I prefer the second possibility, i.e. the *peyareccam* plus denominative, because it is most easy to make sense of: "we are [still] those he united with". [↑](#footnote-ref-429)
430. Here the palm-leaf line gives a metrically correct version, whereas Cām.'s text is hypermetrical. [↑](#footnote-ref-430)
431. This variant represents another strategy of dealing with the hypermetrical penultimate: *vatinta vēma* and *vatinta vem* are identical in the palm-leaf. Slightly awkward about the latter solution is that it demands a split in the sub-construction; syntactically speaking *vatinta* belongs to line 6. [↑](#footnote-ref-431)
432. *tōṉṟi*: this ought to be taken as the earliest (and only Caṅkam?) instance of this word as a synonym of *kāntaḷ* "Malabar glory lily" – the TL adduces a passage from Cīvak. The alternative would be to take *tōṉṟi* as the absolutive of *tōṉṟu-tal* "to appear", which is quite difficult to make any sense of ("like the light flower after heaping clusters have appeared"), because it does not explain the association with red colour. [↑](#footnote-ref-432)
433. *naḷliruḷ yāmattu* might have to be understood as *naḷ[ḷ-eṉa]*, as it is actually to be found in all the other formulaic parallels in the KT (cf. 6.1, 118.2, 160.4, 163.5, 244.1, 261.4, 312.4). [↑](#footnote-ref-433)
434. *alku irai*: TVG explains the sense to be that there is prey enough for several days for the young cat to eat. [↑](#footnote-ref-434)
435. The variant *vaṟaṉ* "drought, parched soil" instead of *vāṉ,* though less well attested seems equally possible, for we may recall the red soil in the rain of KT 40. But the sky metaphor is constitutive for the message of the poem because it is principally through the sky that there is a specification of poetic time: sunset, that is, evening. In this light the variant would be the *lectio difficilior*. [↑](#footnote-ref-435)
436. *paṭara: paṭar-tal* is several times to be taken as "thinking of", though the semantic nucleus rather seems to be the direction of movement towards a desired aim. Here it has to be surmised that the description is situative: at sunset, in the rainy season, the cows return to the village, to their calves (cf. KT 64 with the cows returning in the evening). [↑](#footnote-ref-436)
437. TVG explains *ciṟukuṭi* as the type of little village to be found in the woodlands. [↑](#footnote-ref-437)
438. A poetologically interesting alternative interpretation of the jasmine image is given by TVG He takes it as "the flawless white jasmine flower has taken the beauty of the red sky", that is, the white jasmine blossoms would look against the fertile red soil like stars in the night sky – which would imply a sort of poetic license, because in fact what is to be seen in the sky is either sunset red or stars at night. I prefer to think that the very bright, white blossoms are supposed to reflect the red of sunset – which might be another kind of poetic license implying colour symbolism: positive white infested by painful red. [↑](#footnote-ref-438)
439. The variant *iḵtirai* has to be split in a different way, namely as *iḵt’ irai,* "this prey", given by the ocean. In that case one would be tempted to understand the image in another way, namely as a parallel between the ocean and the man on the one hand, between the prawn swept to the beach and HER. [↑](#footnote-ref-439)
440. Here the variant supported by two of three ms. strands does not seem to make syntactical sense (even apart from repeating *puṇari*), which must be the reason why EA deviates from the C5/G2 line: "each time the ocean subsides", but how to connect this with *tuṟaivaṉ*? [↑](#footnote-ref-440)
441. For the gift of the waters cf. KT 90.5: ... *aruvi uṇ tuṟai tarūum / kuṉṟa nāṭaṉ*. [↑](#footnote-ref-441)
442. Here we have to read an elliptical crossing of the levels of statement: HER good forehead no longer clear is the white beach littered with prawn. [↑](#footnote-ref-442)
443. Thus the traditional interpretation which, however, completely ignores the *-ō* and needs an additional meaning of *maṉ* (which is, to be sure, backed up by the Tol. Col. 254). [↑](#footnote-ref-443)
444. With this metrical foot missing and due to a different line split EA (similarly I and AT) has only 7 lines instead of 8, which is partially supported by the palm-leaf. With three adjectives in -*a* the text as Cām. has it definitely looks suspicious. [↑](#footnote-ref-444)
445. *yār ākiyar-ō*: here *āku-tal* is clearly used in a predicative sense like Skt. *bhū*, though when read as a perfective aspect a change of state could also be implied, i.e. a reference to HIS former behaviour which had effected a change in HER feelings. This aspect has been rendered in the translation by "now". [↑](#footnote-ref-445)
446. The internal syntax of lines 3-6 is once again unmarked and gives room for different possibilities, though without effecting major changes in the message. [↑](#footnote-ref-446)
447. *nīra* might either be taken as an elliptical allusion to the flowers growing there, i.e. the lilies, or as a specification to the *nīla* of the following line. [↑](#footnote-ref-447)
448. In this place it is very difficult to see why Cām. should have overturned the transmitted text in favour of a single alternative added in black ink above the line in C2. *keḻu* should come, just like *uṭai*, as a possessive mark in end position in a *cīr*, not in the beginning (the formula attested is *malai-keḻu*). [↑](#footnote-ref-448)
449. *vallē*: one of the rarer function of *-ē* is the formation of adverbs. [↑](#footnote-ref-449)
450. The syntax of lines 1-3 is not so easy to explain. My proposition is to read *vēlaṉ eṉṉum + aṉṉai uṇarum* as dependent on *āyiṉ āyiṭai* (parallel construction: subject plus habitual future positioned at the end of the preceding line), and connected by *-um*. And the whole is described at not yet having happened, that is, at a time when the *vēlaṉ* is awaited in the house. [↑](#footnote-ref-450)
451. An additional irony lies in the choice of the word *vēḷ* as a designation of Murukaṉ, a word etymologically meaning "desire", and thus containing the "correct solution", which nevertheless escapes the notice of the mother. [↑](#footnote-ref-451)
452. The use of the word *uṇar-tal* is difficult to explain here, since the meaning is not that the mother at least understands the truth, but that she believes in the wrong judgement of the priest (the reason why the people of the house laugh). So the sentence has to be read from the perspective of the mother who believes to have an insight. [↑](#footnote-ref-452)
453. The rendering 7b is supported by the variant, *allōr*, which can only be understood as a negation with *al*. It is, however, a little strange from the syntactical point of view; one would expect an inserted *eṉa* – if it is not just the ambiguity of the phrase that has been wanted. (Moreover it would be possible to read the *illōr/allōr* as an unmarked direct object to a still strongly verbal and transitive *nakai*: "the laughter about the one who is it not".) [↑](#footnote-ref-453)
454. The first two lines, whatever the exact syntax, have to be understood as an aphoristic prelude. The lack of particle marking in the 1st line is strange, as well the double marking with *-ē* in the 2nd line, while the most natural way of construing is to take two parallel conditional clauses. The marking of a conditional in the function of a subject clause is also attested elsewhere; cf. KT 58.2, 98.2. [↑](#footnote-ref-454)
455. *ociyal* is literally a verbal noun to *oci*, i.e. something like "splintering". The meaning "tree with a broken branch" as given in DEDR after the TL could very likely be traced back to this KT passage. The most satisfactory explanation, however, is an elliptical crossing of the levels of expression as in KT 109: the *nalaṉ* which is intended on the emotive level is missing on the figurative level. [↑](#footnote-ref-455)
456. *nār uṭai*: the point of mentioning the bark might be twofold. Either we have an allusion to the wasteland topos of the hungry elephant scraping off the bark (so that is why he bends the branch). Or, and this is TVG's interpretation, the bark is the thing still holding the splintering branch together. [↑](#footnote-ref-456)
457. The alternative 5b is certainly not in accord with usual Akam sense, especially since the *avar* generally denotes HIM, but in this context, and taking into consideration the prelude, this sub-level message might still be intended. [↑](#footnote-ref-457)
458. The palm-leaf is one foot short which would mean avoiding a hypermetrical penultimate, but in that case the distribution of feet over the lines seems slightly problematic. [↑](#footnote-ref-458)
459. Here the penultimate line is hypermetrical, and there are two long variants (both equally incomprehensible to me). This might show difficulties with *kūḻai; erumaṇ* could simply be an inserted gloss. [↑](#footnote-ref-459)
460. For the structure of lines 1 and 2 compare KT 188.1,2. [↑](#footnote-ref-460)
461. *em kūḻaikku erumaṇ*: the traditional interpretation of this peculiar phrase seems baroque (see 5b). *kūḻai* "that which is short" is taken as a word for hair (TVG explaining that girls below 12 years of age have short hair). The trouble is that the meaning of *eru* is "dung" (DEDR 813 "manure, excrement", not a thing likely to be put into women's hair (whatever their age). So, Cām. ignores *eru* and interprets *maṇ* like a kind of cleaning mud substance. He gives a similar interpretation to a quite enigmatic passage in KT 372. The closest parallel I could find is NA 140.4, where sandal paste is combed into the hair (also *kūḻai*). A more remote parallel passage is found in *Peruṅkatai* 1.40.28, where both fragrant *maṇ* and sandal appear to be applied to the hair (*kūntal naṟu maṇ cāntoṭu koṇṭu*).

     A rather clever step is taken by Shanmugam Pillai. He adopts a reading *erumaṇam* into the text (which I for one could not find in any ms.). Now this would be a kind of red waterlily, quite appropriate to the context, but unfortunately a *hapax* in Caṅkam literature (the TL only refers to the Piṅkalam).

     Yet another strategy might be to take *kūḻai* in another meaning. According to DEDR 1822 *kūḻai* can also mean "mud". It might be conceivable that, for the usual mud mixture used for the mending of the house walls, dung and earth have to be collected, a necessary domestic task generally taken over by the women. [↑](#footnote-ref-461)
462. *pētai* can have at least two shades, namely that of "folly" (cf. the village in KT 89.3) or innocence (cf. SHE in KT 142.2). Here it depends on whether we see the confidante solely as a matchmaker or whether she is supposed to act in accordance with HER wishes. [↑](#footnote-ref-462)
463. Here the palm-leaf variant *arunta* to *aruntu-tal,* 5th class, "to eat", cannot be the *peyareccam* of the p.a., as is glossed by Cām. and as the construction demands, but only infinitive. All the more reason to accept the equally well attested reading *aruntum*. [↑](#footnote-ref-463)
464. According to Takahashi (with reference to Nakk. on IA and AV) the confidante has led HER to HIM. [↑](#footnote-ref-464)
465. *koṇkaṉ* is one of the few designation of the man with regional association which defy etymological analysis (it is not included in DEDR). So what else is there to do than to follow tradition and take it as one of the words for the man from the seashore? [↑](#footnote-ref-465)
466. The traditional interpretation, in accordance with Takahashi's explanation of the *kiḷavi* and with TVG's reading of the text is that the confidante has brought HER to HIM, but that she adds that both SHE and herself will soon have to go. What one would expect in this case, however, is forms like *vantaṉam* "we have come" and *celku* "I go", referring to the confidante being about to leave the couple for some time. Another problem with this is *viyaṅkoḷ*, which is to be found in the TL (as one would expect by etymology) as a lexeme meaning "to obey" ("to receive an order"). So it would be more natural to take the whole as HER speech to HIM, saying that she has come to meet him (*vantaṉeṉ*), but that they should now go to another (safer?) place (*celkam*). The doll then can be either understood as a pretext, or as a peculiar kind of coquetry, because she is presumably not about to play with dolls with him. [↑](#footnote-ref-466)
467. *alkalum* is a little awkward. Easier to understand would be the variant *vaikalum*: eating fish "all day". [↑](#footnote-ref-467)
468. This obviously aphoristic prelude to the actual poem is a little disconcerting (as most of such preludes are). Perhaps the sense is that, even though HE has done well by HER, she does not value it, but scolds him. The rest quite clearly is a request to make up the quarrel that presumably SHE has started. The traditional interpretation goes another way by taking the first line as a rhetorical question, *-ē* having, according to Tol. Col. 259, also this function: "If [someone] does something very good, are there also people who don't value [it]?". [↑](#footnote-ref-468)
469. *tēmpāy* can also mean "frequented by bees": *pāy*, the verb of movement, might be explained as a means to activate the (metonymic?) association of *tēm* with bee. [↑](#footnote-ref-469)
470. *nayantu uṟaivōḷ*: the most natural interpretation might here be one of *uṟai-tal* as an auxiliary verb with the aspect of continuity: she is one who is continuously longed for by him. See also KT 145.4 *tuñcātu uṟainar*, KT 65.4 *vārātu uṟaiyunar*. [↑](#footnote-ref-470)
471. *aṟal* can also be, with Cām., "black sand", that is, "like black sand flown over fine [white] sand"; thus unequivocally in KT 286.3, but equally certain is "water" in KT 65.1 – and in the KT there are just these 3 occurrences. [↑](#footnote-ref-471)
472. Again the elliptical crossing of expressive levels: the white sand through which the water flows in curl-like, winding tracks evokes her face, otherwise not mentioned, and/or her white body which is contrasted by her black hair. [↑](#footnote-ref-472)
473. Instead of taking *nal* "good" as a further predicate noun difficult to explain, the possibility of an adverb might be considered, i.e. "very curly". [↑](#footnote-ref-473)
474. So TVG with Cām.; of course there is the topos of bees coming to women's hair. [↑](#footnote-ref-474)
475. Here the best-attested variant clearly is the *lectio difficilior*: no ox, but the escape from the rope of the herdsman, in other words, once again an elliptical metaphor, and moreover without a comparison particle. [↑](#footnote-ref-475)
476. *varātu amaiyiṉum amaika*: this is a play on the root *amai-tal*, but still it is possible to read an auxiliary in the first case, in the sense of reaching permanently a new condition. Cf. note on KT 92.5, 132.3. [↑](#footnote-ref-476)
477. What is the function of the verbal nouns? *pārval* certainly is actualisation (in this moment), but what is *paruvaral*, a fixed state? Or: "the wet crab, all suffering, as it fears the crane’s seeing [it] ..."? [↑](#footnote-ref-477)
478. Is this an intended ambiguity? For either HE has come free from HER like the ox from the herdsman, and thus content in the sense of indifferent towards her (2-5b), or HE has come free from his duties and is hurrying back, but is delayed on the way. In the first case SHE can do nothing but put up with it, in the second she needs the strength to go on waiting: line 6 with the smaller bangles, signifying the will not to give her anxiety away. [↑](#footnote-ref-478)
479. Here again it is highly likely that Cām. corrected the text (reading as a pencil correction in C2), for the simple reason that an intransitive form of *aṭaittal*, "to lock" (DEDR 83), does not seem to be attested. Morphologically, however, there is nothing wrong with it, and moreover Cām.'s infinitive is slightly awkward, since it is in subject-identity with *kaṭavunar*. [↑](#footnote-ref-479)
480. TVG explains *nār il* as "without love". The metaphorical transposition is undoubtedly there, but it is hard to decide whether it is already a semantic extension. DEDR 3652 just gives "fibre, string, cord, rope". [↑](#footnote-ref-480)
481. For *naḷ* cf. note on KT 6. Here we have obviously an ideophone, but what is the message? Is it the sound (or soundlessness) or is it something like "suddenly, inevitably"? TVG takes it to refer to the insects to be heard at night. [↑](#footnote-ref-481)
482. The form *kātalōr* for *kātalar* seems to be obligatory in poem-final position. [↑](#footnote-ref-482)
483. The fact implied here – that a snake could trouble an elephant – is not backed up by a topos either in Tamil or Sanskrit literature that I would know of. TVG here suggests the cobra as an enemy of the elephant. If we dissolve the *sandhi* in a different way, namely *avvari* as the demonstrative pronoun *a-* plus *vari*, the line would refer to one particular snake ("that striped young one of the snake"), but if there is a story it is not known to TVG [↑](#footnote-ref-483)
484. What is the function of *ākutal* here? It looks very much like Skt. *bhavati*, that is, either wholly predicative or actually connected with a change of condition. [↑](#footnote-ref-484)
485. This would mean, probably, that SHE has stopped to meet HIM in secret. [↑](#footnote-ref-485)
486. *mey* can either be understood literally as "body" or in a figurative sense as "truth/reality". The variant *meyyē* would have to be taken as an antepositioned exclamation: "[It is] true, oh friend!" or "[My] body, oh friend!" [↑](#footnote-ref-486)
487. *maippaṭṭaṉṉa* is literally "as if it had suffered collyrium". [↑](#footnote-ref-487)
488. TVG takes *āṟṟa* as an adverbial derivation from *āṟu*, literally "river, path", but also, in a transferred sense, "right way, conduct". One would like, of course, parallels for such a usage, as well as a general study on the employment of adverbs in these texts. [↑](#footnote-ref-488)
489. *uṭaittu* is, according to Lehmann 1994: 89, to be taken as a finite form of a defective verb *uṭai*. [↑](#footnote-ref-489)
490. The oblique *puṟattu* suggests an ellipsis of this kind. [↑](#footnote-ref-490)
491. *vāḻiyō*: TVG sees in this *-ō* following the imperative *vāḻi* one of the cases where *-ō* conveys distress: SHE cannot really wish to welcome evening. Although quite attractive here, such an interpretation seems arbitrary when one considers the number of passages where this imperative + *-ō* is to be taken seriously. [↑](#footnote-ref-491)
492. Literally *uṭaittē* says that evening possesses night – evening without night is an impossibility. [↑](#footnote-ref-492)
493. It is true that the TL knows only specific meanings for *eṉṉai* ("my father, my mother, my master"), but here the general variant seems in place and morphologically equally possible. [↑](#footnote-ref-493)
494. TVG here takes the infinitive *pulampa* in an optative sense: "may become lonely ...". [↑](#footnote-ref-494)
495. *maruṅkiṉ akaṉṟalai*: What is achieved by this hypermetrical redundancy? Srin. proposes to connect the latter with the *ūr* of the next line: something like "important place" ("main-*ūr*" + *akaṉ* "broad" in the sense of "wide" or, figuratively, "important"). [↑](#footnote-ref-495)
496. *cērntu* seems to be used to denote the whole of the salt merchants, that is, the salt merchants travelling in a group (thus TVG). [↑](#footnote-ref-496)
497. The cultural impact of this image is not clear and we are missing the sociological background. TVG gives a nice interpretation, namely that the group of travelling salt merchants (on their way to sell their salt across the country) just take rest in this deserted place and then move on. Now semantically *kaḻinta* rather seems to mean "to pass by", that is, without even taking a short halt, but that might be just a stronger version of the same interpretation: the village is so run down that it is not even considered as a resting place. [↑](#footnote-ref-497)
498. *mēmpaṭṭa*: the TL lexicalises (though with a younger reference) *mēl-paṭu-tal* "to rise high, as in status, to be pre-eminent"; there are a few further passages in Caṅkam, especially in PN. [↑](#footnote-ref-498)
499. Syntax is here slightly puzzling. The relation between lines 1 and 2 can be explained by taking line 1 as an antepositioned subject (*cāay* as an abs. needs *uḷeṉ* as verbal complement). No obvious relation to the whole, then, has *cāral*, and anyway what follows, up to *eṉ-nalaṉē,* can be understood only as an exclamation. [↑](#footnote-ref-499)
500. Does this mean a fighting injury? Srin./TVG understand: "... a heron in which the strength of the wings, an old strength (= one which has always been there) has failed". [↑](#footnote-ref-500)
501. The traditional interpretation does not read exclamations at all, but takes *nalaṉē* of line 4 as the subject of *kaṇmāṟiṉṟē*. Now this is in several respects tricky. For one thing, there is the problem of semantics. What is *kaṇ-māṟu-tal*? TVG takes *kaṇ* in the meaning "place" and translates thus "to exchange place". The TL adduces "to be humbled down from a high position", with reference to this KT passage, which seems to be the same thing in moralistic extension. One the other hand, neither of these seem to go all too well with the further construction (*tuṟaivaṉoṭu*). The *nalaṉ* has certainly not exchanged place with the man from the ghat; it might have done so for or because of him, that is, one would expect rather a dative. Thus to me it feels safer to take *kaṇ māṟu-tal* literally: "to exchange eyes", i.e. glances, or here, sg., one glance. The ruinous consequence of such glances is a topos found not infrequently, and in this case the *tuṟaivaṉoṭu* seems quite in place. [↑](#footnote-ref-501)
502. The variant with *eṉpa*, 3rd pl., a different interpretation of the same palm-leaf grapheme, presupposes a division of the poem into two levels of expression, which is a fairly frequent feature. Here the first two lines would have to be read as a commentary of the inhabitants of the village. Taking into consideration, however, the parallel in KT 65, where also the rainy season itself speaks, and the image of the laughing mouth, Cām.'s text might be preferable. [↑](#footnote-ref-502)
503. Another possible interpretation of the syntax would be a sentence division after *nakumē tōḻi*: "... thus laughs the ... jasmine, so that [its] dense buds become shining teeth, friend. [It is] fragrant [and] cool rainy season." In both cases the *-ē* can be read additionally as a particle of regret/lament. [↑](#footnote-ref-503)
504. *puṟam tā* is, according to the TL, "protect", but here the message rather seems to be that in spite of heavy rain the jasmine is still full of flowers. Since it is visible from afar it does not seem plausible that it is sheltered from the rain, for example by growing underneath a tree, but that it protects itself, that it defies the rain, a solution even closer to the etymology of *puṟam tā*: "to give the back – defy". [↑](#footnote-ref-504)
505. Is *urukeḻu* here *epitheton ornans* (beautiful lotus) or does it belong into the image (lotus of heron-like form)? Is the wording deliberately open to make both associations possible? [↑](#footnote-ref-505)
506. It is tempting to read the infinitive *āka* here as a conditional and to understand *ā* like Skt. *bhū* in a merely predicative way. Srin.'s alternative is, however: "since your one bard turns out to be a liar". [↑](#footnote-ref-506)
507. Here the syntax is not unequivocal. It would also be possible to read *pāṇar ellām* as the subject to *kaḷvar pōlvar*. This sentence division presupposes a completion of the missing predicate noun in the *pāṇar* line, which is preferable from the point of view of contents, because it results in a climax from liar to robber. [↑](#footnote-ref-507)
508. Is *uḷḷa*, infinitive of *uḷ*, to be taken here adverbially ("as it is")? TVG takes it as the *peyareccam*: "all bards that exist". [↑](#footnote-ref-508)
509. As for the description in the poem the bird rather looks like a cormorant, for these hunt while flying. Probably the explanation of words like *nārai/kuruku* is that they are general terms, which denote, in this case, big fish-eating water-birds, that are marked within the specific context as herons, cormorants, egrets and the like. [↑](#footnote-ref-509)
510. *tiraiyatu*: here an adverbial reading of *-atu* does not make sense, and also a genitive suffix lacks conviction. Cf. *micaiyatu* in KT 78.1, *karaiyatu* in KT 246.1, 313.1. Notable is this identical position in the 2nd foot of the first line. The best solution seems to be an pronominal noun n.sg., used in an attributive function. [↑](#footnote-ref-510)
511. *muṉ-tuṟai* is understood as a compound by TVG, that is, "front ghat". [↑](#footnote-ref-511)
512. According to TVG the point of the image is that the heron is longing for the better fish of the western coast (Toṇṭi is associated with the Cēras and has been identified with the Greek Tyndis on the west coast). Even if this were not the case, it could be maintained that the heron is no longer strong enough to hunt for its prey, but has to take whatever the waves give. [↑](#footnote-ref-512)
513. *eluva(ṉ)* DEDR 831 "friend"; *naṇpaṉ* DEDR 3563 "friend, companion, associate"; *tōḻaṉ*, m. to *tōḻi* (attested only here, twice in PN and once in Kali). According to the tradition *eluvaṉ* is a word for friend only occurring in the vocative (the TL gives Tolkāppiyam as the source). Etymologically it might, however, be connected with *elu* "bear", which would be fitting in the context, an ironical allusion to "strength". [↑](#footnote-ref-513)
514. *attai* obviously has to be taken as a particle, one of those that are too rare, at least in the KT, to say anything constructive. The only further reference is KT 389.2, in identical position, that is, at the end of the 2nd line, though there with a directly following vocative *tōḻi*. [↑](#footnote-ref-514)
515. *pakkam* (presumably Skt. *pakṣa-* "wing") can also denote the lunar phase, but if what is meant were the 8th day of the lunar phase it should precede *eṇṇāḷ*. As it is, it might also simply be a locative suffix. This, however, would be an isolated instance in the KT. [↑](#footnote-ref-515)
516. The tradition reads *ēm uṟu* as "to have joy in" and connects it with *ciṟāar* as a subject: little children have joy in HIS friend, an at least rather non-typical message in these texts. The TL, however, adds another meaning "to be perplexed". And if one takes also into consideration the second *ciṟu* of this poem, namely *ciṟu nutal*, "small forehead", there appears to be a better solution: the friend is too liable to confusion on account of insignificant things like female foreheads, with the *-r* of persons, because it has to be taken as a metonymy. Thus the point might be that he addresses himself, as so often his heart, in an ironical way. [↑](#footnote-ref-516)
517. *munnīr* is a standing phrase. Cām. glosses "sea", as one containing three kinds of water (river-, spring- and salt-water), presumably relying on the oldest gloss available, namely the one in the commentary on PN, where *munnīr* is fairly frequent and usually glossed by *kaṭal*. Later commentators, such as Nacc. on Cint. 5, explain it also as sea water, but as water possessing three qualities (creative, protective, destructive). But perhaps it simply means the three oceans, i.e. the eastern, the western and the southern. [↑](#footnote-ref-517)
518. Srin. proposes, since *cel* is rather "to get into motion in the direction of an aim": "he hasn't set out [to cross] the ocean on foot". [↑](#footnote-ref-518)
519. *kuṭimuṟai* could either be the rows of houses or the different kinds of homes. [↑](#footnote-ref-519)
520. What is the function of *-um* here? Is he, in addition to all the other things he has not done, one to get lost? [↑](#footnote-ref-520)
521. *paṇai* appears, in the KT, 15 times as an attribute to *tōḷ* "shoulder" (though sometimes not in the directly preceding position). Generally it is glossed as bamboo but, for unclear reasons, in 5 places it is understood as "bulged". This is one of these, presumably because there is the comparison with another kind of bamboo in the same line. [↑](#footnote-ref-521)
522. *neñcē* as the joint between the two sentences can either be a postpositioned vocative in the first sentence, or an antepositioned one in the second. (For an antepositioned vocative, however, references are few, if *amma vāḻi tōḻi* has not to be counted as such.) But since *atu* is also marked by -*ē*, and accordingly the first sentence can be understood as complete, it seems reasonable to suppose that the double relation of *neñcē* is calculated. [↑](#footnote-ref-522)
523. The second sentence allows for two ways of construction, namely either with *neñcē* or with *vituppu* as a subject to *uṟṟaṉṟu*: ("o heart, great haste arose [for you]")? [↑](#footnote-ref-523)
524. Cām. scans the feet as *kuvavu kaṭuṅkuraiyaḷ*, but does the parallel in KT 350.2 (*paṉikaṭuṅ kuraiyam*) not show that the split after *kaṭum* is to be preferred? [↑](#footnote-ref-524)
525. *kurai* is given by DEDR 1796 either as a verb, "to bark, jubilate, shout", or as noun, "noise, roar, shout". Here *kuraiyaḷ* quite obviously might be an pronominal noun, perhaps, in accordance with the context, rather jubilating than shouting. Tradition rather tunes down this quite overt statement by taking *-kurai-* as an expletive infix, coming thus to *kavavu kaṭuṅ(kuraiy)aḷ*, "she who is quick to embrace". In accordance with this, *cāay* is taken by TVG as a qualifier in the sense of "she who gives glances out of half-closed eyes". In this case also *ñāṅkar* will not be understood temporally, but rather spatially, meaning something like "to one side". [↑](#footnote-ref-525)
526. *maṟantu amaiku*: see note on KT 92.5. Here too the auxiliary function is close at hand, in the sense of a permanent conclusion: "How can I permanently forget [her] ...?" [↑](#footnote-ref-526)
527. *nallāṉ*, "good cow" here obviously means "milk cow", that is, the cow that is fit for giving milk. [↑](#footnote-ref-527)
528. *nōkkiṉaḷ*: the sense of the p.a. is here once again situative, and supposedly qualified by the adverb *ñāṅkar* "afterwards", namely after lovemaking. [↑](#footnote-ref-528)
529. Beautiful the play on *cāay ... māayōḷ*. There are reverberations of the second root *cāy* "to emaciate", a process connected with arising pallor. She is called *māayōḷ*, "the dark one", here, because she was like that when he departed, but presumably it could not last. [↑](#footnote-ref-529)
530. *uṇmaiyiṉ* is literally "because of the existence", in other words, the millet sprouts again since there happened to be rain, which is not self-evident in the semi-arid tract. [↑](#footnote-ref-530)
531. What can be expressed by the play on *uṇ*: *uṇṭa –* *uṇmaiyiṉ –* *uḷeṉ –* *uṇṭa*? Is it just the contrast between being and not being? [↑](#footnote-ref-531)
532. What is the function of *puṉavaṉ* here? Firstly it might be possible to get closer to the etymological meaning: *puṉam* is a field in the higher, drier regions, and *puṉavaṉ* accordingly should be the man who cultivates these fields. Now the singular is significant enough to raise the question whether this cultivator of the millet field is not the very man who caused the trouble. Combined with a circular construction of the poem, the *pulampiṉāṉ* would make an excellent *nomen agentis* to *puṉavaṉ*. In this case, of course, one would rather expect *uṇṭu*, absolutive. [↑](#footnote-ref-532)
533. *taṭaiiya* is a morphological problem. TVG takes it as the perfective *peyareccam* of a verb *taṭai-ttal* "to be round, plump", which is, of course, what it looks like, but unfortunately this seems to be the only derivation available (apart from *taṭaii*, not attested in the KT). [↑](#footnote-ref-533)
534. Is *koḷ* used here to describe the advance of the snake? It might be "to take the ground" in the sense of "occupy" (to leave no room for others) or simply "to cover a route", then, because of the connection with the snake, a winding movement, an apt image for a waterfall which does not run in a straight line. [↑](#footnote-ref-534)
535. *poṟai* seems to be just another of the numerous words in the direction of "mountain, hill" and the like. TVG takes it to mean "round stone", rendering the whole phrase *kuṟum poṟai taṭaiiya neṭum tāḷ vēṅkai* as "the Vēṅkai trees with high bases which had become broad on the small round stones". [↑](#footnote-ref-535)
536. *viṉaiyē*: noticeable here the exclusive effect to be observed with *-ē* in anteposition; see also KT 174.6,7. [↑](#footnote-ref-536)
537. Or all the plurals have to be taken seriously, that is, several men are about to set out. [↑](#footnote-ref-537)
538. Or the first two lines have to be read as an aphoristic prelude, subsequently contrasted with reality. [↑](#footnote-ref-538)
539. Here again Cām.'s reading is backed up only by a pencil correction in C2 (and by I). His aim was probably to adjust the two verbal nouns of that line into two intransitive verbs. However, the poet might rather have had in mind the sound effect of two strong verbs: *kaṭuttalum taṇittalum*. [↑](#footnote-ref-539)
540. The exact nuance of *piṇi* is unclear. The verb is obviously used in the sense of "to fetter" (cf. KT 129.6), and in the formula *poruṭpiṇi* also the noun has the meaning "fetter". But it can also mean "illness" (Cām. glosses with *nōy* "pain"), and it has to be thought in a complementary relation to *aṇaṅku* (here unequivocally something like "torment"). [↑](#footnote-ref-540)
541. The absolutive *nuṇaṅki* is best to be construed as an adverb (see above), but can also connect with *kāmam*: "after it has become fine (= less) ...". [↑](#footnote-ref-541)
542. For the construction of the irreal conditional, mostly at the end of the poem, cf. KT 29.7, 98.2, 310.7. [↑](#footnote-ref-542)
543. Is *-um* to be understood here as an indefinite suffix? [↑](#footnote-ref-543)
544. *pāṇi* is semantically unclear; one might also understand *pāṇi* "rhythm": "it also has a rhythm like the rut of the elephant ...". In this case, however, the *-um* would have to be taken as a rather vague "also". [↑](#footnote-ref-544)
545. Is this an allusion to the Sanskrit topos? *matam* is certainly Skt. *mada-*, but what about these herbs? [↑](#footnote-ref-545)
546. Whatever might be the precise impact of the image, it seems to be used in a positive sense – against the general opinion that desire is a torment. In KT 204 the same prelude is connected with the image of a cow that gets hold of young grass. [↑](#footnote-ref-546)
547. Thus a traditional rendering of this piece, in itself beautiful and coherent, but there are several philolo­gical problems. Firstly, it seems impossible to find evidence for interpreting *kaṭu-ttal* as "to increase" (of course one would like a survey of other references to be sure). Secondly, TVG here explains the *-um* added to *pāṇiyum* in the last line as an expletive. This is quite forced. Thirdly, we have to assume and supply an elliptical direct object to *kāṇunar* (i.e. the object that rouses *kāmam*). Fourthly, there are a number of other passages with the x-*nar peṟiṉē* construction where the syntax works differently (see above). [↑](#footnote-ref-547)
548. Or: "if I were to abandon you completely" (for *tuṟantu amaiku* see note on KT 92.5, 132.3). [↑](#footnote-ref-548)
549. Is this the way to understand *takavu*? Srin.'s alternative is an independent sentence for the second half of the line: "That I am about to go is fitting, (unfortunately)." In any case, he has to go, but in case he should forget her, then he shall lose all future wealth (which he has set out to obtain). Difficult is the variant with the negative absolutive *celāatu*. [↑](#footnote-ref-549)
550. *koṉ* is one of the remaining difficult particles; cf. note on KT 91. Here Cām. chooses greatness among the four meanings enumerated in the Tolkāppiyam (in fact the only one which makes at least a vague sense, though not one very specific to the poem). [↑](#footnote-ref-550)
551. How to understand this description? The most meaningful seems a connection of *ilaiya* with *kural*, that is, a leaf made up of single leaf-elements (in the form of a peacock's foot) – a description that fits in well with the identification of the *nocci* as Vitex negundo. For *mā* the question is whether it simply means "big", though Cām. glosses with *kariya*, "black". [↑](#footnote-ref-551)
552. *maṇi ... pāṭu* can almost certainly be taken as an intended pun: we may recall the topos of the bells on the cows which keep HER awake at night because they remind her of HIS chariot bells. [↑](#footnote-ref-552)
553. Here Cām.'s reading, an infinitive, is just marked with black in as an alternative reading in C2 (and supported by Iḷ.), but I for one fail to see the advantage over the well-attested absolutive; perhaps the difference is in the perception of the situation: with *kuḻīi*, hens and chicks are crowding together, while with *kuḻīiya* the chicks are crowding when called by the hens. [↑](#footnote-ref-553)
554. *veruku iṉam mālai uṟṟeṉa* is presumably to be construed literally and with *pēṭai* as the subject: "because in the evening a family of wild cats happened to them" (cf. KT 151.1f.: *pēṭai*/ *ēḻāl uṟa*). [↑](#footnote-ref-554)
555. *aṟintaṉṟu*: what is achieved here by the p.a.? "What has the village understood?" Or a real question: "How has this noisy village got knowledge of my trouble?" [↑](#footnote-ref-555)
556. This variant implies *celkiṉṟōḷ*, a present tense form of *cel*, which looks a bit anachronistic for the Kuṟuntokai. [↑](#footnote-ref-556)
557. Here the main variant *evaṉ ām* is likewise formulaic and even attested in the KT itself (cf. KT 185.4), so I see no reason not to accept it into the text. [↑](#footnote-ref-557)
558. *celk’ eṉṟōḷē* is a special *sandhi* occasionally to be observed for an optative in -*ka* before a form of *eṉ-tal*, i.e. *celka eṉṟōḷē* (thus also Cām.'s gloss; cf. KT 217.1, 219.4, 325.3, 383.3). It would, however, also be possible to construe the 1st sg. *celku*, an indirect speech instead of an account of direct speech. [↑](#footnote-ref-558)
559. The two *eṉa* (*eṉa nī* 2nd line and *eṉavē* at the end) are best to be explained as final marks (like Skt. *iti*) of the two informations SHE wants HIM to get with the help of the confidante. [↑](#footnote-ref-559)
560. From the point of view of word order, *puli ēṟṟai* would be expected to be the subject of *pārkkum: "*where the male of the tiger looks out for the red dog as its proper prey." From the point of view of content, however, one is led to construe the other way round. [↑](#footnote-ref-560)
561. *naṭunāḷ varuti*: here lies the point of integration for the allusively suggested appointment at day time (for once a case where the *kiḷavi* is very convincing!). *naṭunāḷ* is not only "midnight", but also "midday" (the classical time for day trysts), and *varuti* as a subjunctive can be read either as hypothetical description or as a request. [↑](#footnote-ref-561)
562. The variants with *aṟintaṉṟu* are formulaic and part of the special constructions allowed with the negative verb *il (*early parallels are everywhere except in the KT: NA 130.10, 147.9, 175.6, 193.5, 237.5, 239.9; AN 19.1, 32.15, 101.18, 190.17, 346.12; PN 61.17, 77.7,10, 192.5, 257.5,6, 333.13). In this case what would normally be analysed as a p.a. n.sg. has to be understood as a verbal noun (cf. the parallel in NA 175.6). It seems to be a type of emphatic negation (with -*ō* as a particle of demarcation of topic) which, rendered literally, would be something like: "as for HER knowing [it], not she." Looking at a possible precedence of variants it seems plausible that the original one has been preserved in the palm-leaves, with an double-*ō*: "as for HER knowing [it], does she not?." This was normalised by the editors (EA and Cām. agree here) into an either-or question which demanded a f.sg. also in the former part (hence *aṟintaṉaḷō*). It was normalised also in the C2 and C5/G2 strands of paper mss., but here in accordance with the formula which demands *ō* followed by *ē*. A similar case is found in KT 311.4. [↑](#footnote-ref-562)
563. Here both the *kiḷavi-*s seem to be inadequate. The situation rather looks like one before union, when HE has seen HER and is unsettled by her but does not yet know whether she will reciprocate his feelings. [↑](#footnote-ref-563)
564. Or this could be an asyndetic coordination: "very anxious [is] he and he fears blame, the man from the yielding mountain land ...". [↑](#footnote-ref-564)
565. Do the lines 3+4 also belong to the comparison or are they to be connected with *mēṉi*? And what is the message here? The affluence of a generous man is not permanent, but at least he wishes to be praised for that quality, similarly the woman of transient beauty. And then line 3 with the aphorism that in this world nothing has permanence? And why *nilaiyiṟṟu*, p.a.? [↑](#footnote-ref-565)
566. *nallicai* is literally "good sound". Presumably what is referred to is the wish for fame, that is, a name sounding well in the ears of others. [↑](#footnote-ref-566)
567. What is explained by this obviously justifying *ākaliṉ* sentence, and what is achieved for the general message? The very strange *-ē* in the subordinate clause, *nillāmaiyē*, seems to have the exclusive function occasionally to be observed with anteposition (cf. KT 135.1). [↑](#footnote-ref-567)
568. Thus Cām.'s interpretation, that is, two independent sentences, lines 1+2 and lines 3-7. In this case the rationale of the first two lines would be that HE will be conscientious and come back (to make HER pallor vanish). But this does not fit in well with the image of the wealth given away, if it is not implied that the wealth of generous people is in a magical way inexhaustible. [↑](#footnote-ref-568)
569. Here Cām. stands alone in what is clearly a correction of the text: he wanted an oblique form as a minimal mark of the locative. [↑](#footnote-ref-569)
570. TVG takes *ivvaḻi/avvaḻi* in spatial sense: "here"/"there". [↑](#footnote-ref-570)
571. *Ollāḷ* is traditionally not taken as the subject of *ceṉṟaṉaḷ*, but is interpreted as a *muṟṟeccam.* [↑](#footnote-ref-571)
572. The exact syntax and meaning of lines 1-4 are highly questionable. In any case it seems that *ivvaḻi –* *avvaḻi* imply a contrast between HER two different ways of behaviour. Doubtful is, whether the *naṉṟē* at the end of line 2 is to be taken as a predicate of what would be a subject sentence consisting in two coordinate absolutives (*kuṟṟum āṭi-y-um –* *naṉṟē*; as above), or whether it is a strongly emphatic, inserted interjection with the absolutives also dependent on the infinitive *ayara*. [↑](#footnote-ref-572)
573. *mātō* is one of the particles rare in the KT (besides this passage only KT 253.4), though fairly frequent in the other old anthologies. It appears to express, in the form of a rhetorical question, surprise in the face of an indisputable fact, which often can be rendered in English by putting the question into a negative (or, in the case of a negative verb, into a positive, as in KT 253.4). [↑](#footnote-ref-573)
574. *ceṉmaḻai*: or covered in "permanent rain". [↑](#footnote-ref-574)
575. *-am* is used as an adjective suffix. Here it seems possible to perceive the semantic transition. It would be still conceivable to read: "he from a coast beautiful by seashore groves". But there are too many cases where this notion has evaporated. [↑](#footnote-ref-575)
576. TVG, with reference to Nacc. on Tol. Col 337 (discussing this passage as an example), reads *ēṟṟi* in this place and follows Nacc.'s gloss with *niṉai* "to think of". [↑](#footnote-ref-576)
577. In this line one would expect an *aṉṟē*, a particle marking of the predicate in anteposition. This place, however, is occupied by the enclitic demonstrative pronoun *i-*, which is frequently to be found in "epenthetic" position, i.e. at the end of the metrical foot preceding its actual antecedent (cf. ... *iv vaḻuṅkal ūrē*). [↑](#footnote-ref-577)
578. Is it possible to construe *ucāvā* in this way with *-oṭu*? Srin.'s alternative: two attributes to the night, that is, "long nights with sleepy-eyed people who do not ask [and] with those who remain sleepless". This is less satisfactory from the point of view of contents. [↑](#footnote-ref-578)
579. For *uṟai* in such a function cf. KT 116.1 *nayantu uṟaiyōḷ*. [↑](#footnote-ref-579)
580. For a new interpretation of this poem see Tieken 1997: 305.f, as well as Wilden 1999: 234f. for a counterproposal. [↑](#footnote-ref-580)
581. *āṅkaṇatu*: here the *sandhi* indicates that we have to read an pronominal noun, because a free-standing *atu* before *avaiyē* should change into *aḵt’ avaiyē*. [↑](#footnote-ref-581)
582. *puṇarppōr iruntaṉar*: this construction with a predicative verb of existence following a participial noun subject can well be understood literally, namely as a (rhetorical) question inquiring about past conditions (the perfective aspect of *iruntaṉar*), preluded by a lamenting *amma*, and quite obviously expecting a negative answer. [↑](#footnote-ref-582)
583. The problem in this poem are the social lacunae: there are no helpful parallels illuminating the notions connected with this kind of assembly, and the *kiḷavi* is dubious, because it is not backed up by the wording in any way. Here Tieken's interpretation (a bad outcome of the marriage negotiations) is as preposterous as those of his predecessors. The poem simply does not allow for conclusions as to Caṅkam marriage customs of the kind that HIS people usually come to HER house and propose. And yet, so many Caṅkam cultural notions discussed in secondary literature are based on poems just as allusive as this. [↑](#footnote-ref-583)
584. This line obviously gives a sequence of epithets of honour, the staffs and the white hair of old age, the worn cloth (*citaval*), which has kept, according to Srin. and TVG, the same association of honour up to this day. TVG holds it to be used to wrap the hair, but it might also simply refer to the clothes they wear. [↑](#footnote-ref-584)
585. The phrase *mayir ... oḻukiya* is quite unclear in construction and meaning, and it seems to have raised uneasiness in the transmission. The most frequent version just adds an -*ō* to *mayir*, which might be either a particle or could be part of *ōvu* ("a picture of body hair"). Cām., with slender support, reads *ērpu*, a slightly redundant absolutive ("risen [and] grown"). If we take into consideration, however, that we might be confronted with an early instance of what later becomes a term, i.e. *mayiroḻukku*, "line of hair growing on the abdomen of a person from the navel upward" (thus the TL with reference to Kampaṉ), the reading most easily understood is the simple sociative -*ōṭu* ("grown with body-hair in a line"), which makes perfect sense as a further qualification of HER *māmai*. [↑](#footnote-ref-585)
586. *tantōy pōla*: what is the relation of this construction of a finite verb plus the infinitive *pōla* to that of double finite verb as in KT 103.6: *vāḻēṉ pōlvaṉ*? [↑](#footnote-ref-586)
587. This comparison seems to refer to a peculiar kind of plant the flowers of which have fur reminiscent of body-hair. [↑](#footnote-ref-587)
588. Remarkable is here that the wording of the poem contains the *kiḷavi* phrase. Is the variant to be seen as a gloss? It seems to be explicative in character, because it breaks the image: "if you don't believe that [this] is the rainy season ...". [↑](#footnote-ref-588)
589. *kiṇkiṇi* is presumably an onomatopoeic for something making a tinkling sound on metal. The context allows to identify it here as an ornament worn on the leg. This may be the oldest attestation of the word. [↑](#footnote-ref-589)
590. Is this a botanical information? Are these two notoriously flowering at the same time? [↑](#footnote-ref-590)
591. *tavaḷai vāya*: the associations connected with the epithet, literally "frog-mouthed", presumably is twofold, namely on the one hand acoustic and on the other poetological. The beads on the anklets sound in moving like the croak of the frogs, and the frogs are associated with the rainy season. Another possibility is to take it as an optical comparison: *kācu* might also be little bells with frog-mouth-shaped slits. [↑](#footnote-ref-591)
592. *aḷitō*: this formula is one of the instances of *-ō* in a lamentative formula. Moreover *-ō* functions as a metrical filler here – since with other persons the formula contains a complete *cīr* (i.e. KT 7.3: *aḷiyar tāmē*)? This fact seems to be an argument against the b-solution, that is, to take it as a question mark. [↑](#footnote-ref-592)
593. *kai nillātu*: this could be understood as a metaphor: *kāma* as a forceful hand. TVG takes it with Cām. as "side": "now ... it doesn't stand at [my] side [any longer]. [↑](#footnote-ref-593)
594. The reading transmitted by the palm-leaf strand gives one additional, hypermetrical foot, which might be a reason to see it as the original version, if it were not for the problem of *mikum*, another *peyareccam*, which does not construe. [↑](#footnote-ref-594)
595. Here we have the only poem in the KT which ends on *aṉṉāy* instead of the usual *-ē* (a few variants have *-ō* instead of *-ē*; see KT 158)! For *aṉṉay* cf. note on 33.1. [↑](#footnote-ref-595)
596. Or rather literally: "[in turn] inflamed by one who is far"? [↑](#footnote-ref-596)
597. Possible would also be a construction in the sense of KT 89.3: "What (why), mother, does it vanish when embracing, | the interior pain which increases when ...". [↑](#footnote-ref-597)
598. Here it is indeed easier to make sense of the reading chosen by Cām. (supported only by two corrections to be found in C2+3): the end of youth is a topos. If we take *iṉmai*, however, not in its primary sense as "non-existence", but rather as "destitution", this is also an issue HE might well be considering before departure: that he might do away with poverty (cf. KT 63). [↑](#footnote-ref-598)
599. *kaṭa* is not easy to understand in this context. Literally (DEDR 1109) it is something like "to overcome". The further construction here with *eḻāl uṟa,* though, gives rise to the presupposition that the female bird is further specified by *vaṅkā*, so that "overcome" as a meaning can be excluded, if one does not want to surmise that an unspecified kind of bird is subject to attacks from two enemies. [↑](#footnote-ref-599)
600. *īṇṭu* "here" can be used like Skt. *iha* as a particle of universalisation (cf. Srinivasan 1967: 194 n. 131). [↑](#footnote-ref-600)
601. Unclear is whether *ciṟu neṟi* has to be taken as a direct object to *iṟappal*. An elliptical statement is equally possible, which would mean to supplement one of the usual direct objects of *iṟa-ttal* like *kāṭu* and to understand the *eṉṉātu* sentence as a further qualification. [↑](#footnote-ref-601)
602. So in this case she would call out in fear for him. [↑](#footnote-ref-602)
603. *aṟikilar*: there are two ways of analysing this form. The first is *aṟi-k’-il-ar* = verbal stem + infix *-ku-* (shortened in *sandhi*) in order to mark the i.a. + negative infix *-il-* + personal suffix *-ar.* Such a formation is not to be found in Agesthialingom, presumably because the Tamil grammatical tradition does not accept the negative root *il* as an infix (unless later and with the perfective stem). The second way is *aṟi-kilar*, verbal root + negative 3rd honorific of *kil-tal*, "to be able". [↑](#footnote-ref-603)
604. This comparison is to be understood "asyndetically": SHE without HIS desire is like the abandoned young of the tortoise. [↑](#footnote-ref-604)
605. *cāyiṉ allatu*: this is a very strange construction. Literally this can only be: "apart from when ... ". For the rendering given above which follows the traditional interpretation one would like to have parallels at least. (A parallel is KT 305.7 *viḷiyiṉ allatu*, but unfortunately that is just as uncertain.) [↑](#footnote-ref-605)
606. *cāyiṉ*: *cāy-tal* is mostly "to emaciate", but also stronger "perish". Perhaps here the openness is intended: it is unclear whether SHE/the young one still have a chance of recovery. [↑](#footnote-ref-606)
607. *uḷ kiṭantu*: a coordination is also possible: "... than to rest inside [and] emaciate/perish ...". [↑](#footnote-ref-607)
608. *pāyntu-ukaḷiṉ*: probably this is to be understood as a synonym compound with intensifying function ("to jump to and fro"). [↑](#footnote-ref-608)
609. *iṉiy-ē* is the syntactical junction connecting both sentences of the poem, and probably also expression of regret. [↑](#footnote-ref-609)
610. *yāṅku aṟintaṉar kol*: how to understand this question? Is it really possible to find in *valluvōr* the content of the knowledge, which would mean to take a verbal noun as modal in character? Srin. prefers to take the question independently and to relate it to the content of 7b. [↑](#footnote-ref-610)
611. Srin. proposes tentatively to connect *iruntu* adverbially with *pulampa*: "so that [one] feels lastingly (*iruntu*) loneliness". This does not seem impossible, but there are many parallels of *irunta* being used for birds perched on branches. [↑](#footnote-ref-611)
612. *tayaṅka*: it is hard to decide whether a rather strong actual infinitive sentence is intended or whether this ought to be taken as an adverb (TVG: "clearly"). [↑](#footnote-ref-612)
613. The syntax of the comparison is a little awkward. The *tertium comparationis* is certainly the glittering, so it would be more natural to have the *nimir* as a *peyareccam* in attributive position. [↑](#footnote-ref-613)
614. *poḻutō* can either be understood as a preceding (rhetorical) question or as a particle of demarcation of topic. [↑](#footnote-ref-614)
615. *ār kali*: Cām. glosses with *āravāram* "loud noise" to *kali-ttal,* 11th, "roar", but here as well as in KT 223.1 the above alternative seems more fitting. More difficult are KT 186.1, 257.4 and 353.1. [↑](#footnote-ref-615)
616. Cām. explains the content as follows: the ploughmen return to the village in the evening to have a feast, carrying baskets, which had been full of seed, now full of flowers. [↑](#footnote-ref-616)
617. *koṉṟa* is *peyareccam* to *kol-tal* "to kill, to cut down", and there is a parallel in KT 198.1 where it obviously refers to a clearing by fire. Or is it to be taken, with Cām., as "ploughing" = the preparation for sowing (which is what the ploughman do at day time), and how to explain that semantically? Is it an act of violence to cultivate the earth? [↑](#footnote-ref-617)
618. I have connected the bells with the chariot the approach of which SHE is waiting to hear. Syntactically it is equally possible to take these two-and-a-half lines together with *viruntu*, that is, as part of the festival noise. [↑](#footnote-ref-618)
619. The phrase *meḻuku āṉṟu|ūtu ulaip peyta* has to be connected with *maṇi*, whatever may be the exact meaning, in any case a technique of bell making. *peyta* might go back to the second root *pey* (DEDR 4408 "to wear, put on, tie, fasten"). [↑](#footnote-ref-619)
620. *pārppaṉa*: how to understand here the ending in *-a*? A vocative would be strange, followed by a nominative *makaṉ*. Is it the adjective derivation? [↑](#footnote-ref-620)
621. No matter whether seeing *pārppaṉa makaṉē* as a noun derivation of the Dravidian root *pār* "to see" (i.e. "son of a seer"; cf. DEDR 4091(b), though giving the meaning "brahmin") or, with the TL a Tamilisation of Skt. *brāhmaṇa-* ("son of a brahmin"), the further Sanskrit words and allusions (*taṇṭa-*, *kamaṇḍalu-*, unwritten teaching) are clear enough to recognise a description (and perhaps an ironic one) of Northern culture. But what precisely is said here? The description of the ascetic in lines 2-5 is specific enough, but specifying what? Is it conceivable that there was a certain familiarity with the sight of the strange culture, but no precise information as to the cultural and social varieties (Hindu, Jain and Buddhist religion)? In the same way the "unwritten teachings" seem to allude, though in Tamil words, to the Veda. Is this to be taken in a direct way as an allusion to the Atharva-Veda, which actually contains the words wished for (in the form of love charms of different kinds)? Is this irony against the strange "religion", like often enough against the own? Or, even more subtle, a criticism against the brahmins, who tend to be arrogant about wordly things like *kāmam*, and yet have the Atharvaveda as one of their holy texts? [↑](#footnote-ref-621)
622. *uḷḷum*: how is *-um* to be understood here? Srin. reads: "even in your words of unwritten teaching", because the Veda does not know of anything real like love. [↑](#footnote-ref-622)
623. Is *mayal* here deliberately chosen as an allusion to Skt. *māyā-*? [↑](#footnote-ref-623)
624. There is a second way to split the *sandhi* here, namely as *tuṭku eṉṟu aṉṟu*: "my pure heart did not say *tuṭku* [anymore]". [↑](#footnote-ref-624)
625. The rare variant on *-ō* is presumably original, and certainly the *lectio difficilior*. The question, of course, is marked already by the interrogative pronoun *evaṉ*, but the nuance is shifted by the particle towards a direction of marked evaluation ("what is that worth?"). In the text as it stands we find the regular *-ē* instead. [↑](#footnote-ref-625)
626. *kaṭuvicai*: in this place it might be asked whether the *sandhi* is to be dissolved to yield *kaṭu* *vicai*, that would be, an intensifying "synonym" compound, or *kaṭu -v-icai*, the thunder with loud sound. The second formulaic occurrence in KT 272.5, however, leaves little doubt that it is the former which is actually meant (*kaṭu vicai kalai* "the very quick male monkey"). [↑](#footnote-ref-626)
627. With *iṭikkum, urum* and *kaḻaṟu* three words are assembled here which denote "thunder" or "to thunder". Their exact valence is, as with nearly all of the numerous words connected with sound, unclear, except for the verb *kaḻaṟu*, which generally has to be counted among the *verba dicendi* and accordingly denotes a loud and continuous verbal utterance ("to murmur"), and thus it is not by chance that it is combined here with *kural* "voice". [↑](#footnote-ref-627)
628. *pāmpu paṭa:* for the motif of the snake in the thunderstorm cf. KT 190.4, 268.4, 391.3. Cām.'s interpretation of *paṭu* as "die" is also not to be excluded. [↑](#footnote-ref-628)
629. What is the function of the construction *cāvu* + *-oṭu* (cf. KT 145.4)? It might be understood either like above as an indirect object, or also to be connected with the *mākkaḷ*: "distressed people who do not inquire, with afflicted hearts: ...". [↑](#footnote-ref-629)
630. How do we have to understand the construction and content of *ceppuṭaṉ etiriṉa*? In any case this n.pl. needs a subject, which cannot but be *mulai*. Cām. glosses with *ceppoṭu māṟupaṭṭaṉa* "at variance with pots", presumably in the sense of the Sanskrit topos of breasts competing with pots for their shape and extension. [↑](#footnote-ref-630)
631. *niṟaiya*: is this infinitive to be understood adverbially? [↑](#footnote-ref-631)
632. What is the difference between *mulai* and *ākam*? Does the former refer to the actual breasts and the latter to the bosom? [↑](#footnote-ref-632)
633. *tāṅkal cellā* is to be taken adverbially; cf. KT 265.1, 287.4, 340.4 for the construction of verbal noun plus *cellā*(*tu*). Moreover *cel* might have the function of an auxiliary: "not arrived at bearing". Srin. suggests understanding *cel* as "to be suitable, acceptable". [↑](#footnote-ref-633)
634. Here Cām.'s reading does not seem to have support in any other witness. *varaivu* might be his emendation, triggered by *vārār* in the line before. *varavē*, however, is formulaic in poem-end position, and it is perfectly possible to speak sarcastically of a coming that is in fact a not-coming (or a coming that was promised). [↑](#footnote-ref-634)
635. *taṭavu* is little attested; the TL says only "a tree"; DEDR 3020 gives *taṭa* "large, broad, full", respectively *taṭavu* "largeness, greatness", that is, perhaps a lexicalised metaphor (the tree as the broad one). Further Caṅkam references are: NA 19.1, 235.1; PN 105.2, 199.1, 201.8. [↑](#footnote-ref-635)
636. Or *peṭaiyoṭu ... naralum*: "calls out for its female"? [↑](#footnote-ref-636)
637. *ataṉ-talai* should be analysed as the oblique of the demonstrative pronoun + *talai* as a pointed locative "on top of that" = "moreover" (thus also Cām.). [↑](#footnote-ref-637)
638. *eṉṉum* could equally well be a habitual future: "Mother keeps saying ...". [↑](#footnote-ref-638)
639. The question *eṉ malaintaṉaṉ kol* is semantically doubtful. One possibility is, as above, to understand *malai-tal* = DEDR 4741 "to be opposed, fight against" with *eṉ* as oblique of the personal pronoun 1st sg., that is, to understand a question on HER part as to whether HE had been angry with her for not turning up. The other possibility for *malai-tal* is DEDR 4736 "to be staggered, doubtful, confused". If we take *eṉ* as the interrogative pronoun in a weak sense here, we could also read the question as: "was he confused?", which seems to be Cām.'s (and TVG's) view of the matter. [↑](#footnote-ref-639)
640. Here the reading most frequently to be found, *puṉam tanta*, is not satisfactory because of *pulattu* at the end of the line. Yet Cām.'s choice is also not unproblematic: *kār puṟam-tanta* is a standard epithet connected with jasmine (cf. KT 126.3), but position is awkward here, since *mullai* follows only in line 3. The natural syntactic connection would be with *pulattu* at the end of line 1. From the point of view of context the best variant is certainly found in C5 with *puṉal tanta*: "in the wide field full of water brought by the floods of the rainy season". [↑](#footnote-ref-640)
641. *palar puku tarūum*: this means presumably that people return home in the evening after work. What is the function of *taru-tal* here? Is it the nuance of suddenness from the perspective of those who are inside: suddenly they enter the house? [↑](#footnote-ref-641)
642. *takumō maṟṟu itu*: for *maṟṟu* in this peculiar position after a predicate marked by -*ō* and before a pronominal subject cf. KT 148.5, 271.3. [↑](#footnote-ref-642)
643. *veḷḷai* is literally "whiteness"; according to the Index it is a variety of sheep; Cām. on his part glosses with *veḷḷāṭu* "he-goat". [↑](#footnote-ref-643)
644. *yār aṇaṅku uṟṟaṉai* is literally "whom did you have/experience as trouble?" It is impossible to decide whether the p.a. here expresses a completeness of action (who has troubled you last night?), or a state which had begun in the past but does still last. [↑](#footnote-ref-644)
645. *alai*: this is a remarkable use of the mere verbal root, namely in a syntactically relevant position at the end of the penultimate line. What would be expected is the imperfective *peyareccam*, so frequently to be found in this position. But *aḷaikkum* would be hypermetrical here. [↑](#footnote-ref-645)
646. Here all the mss. seem unanimous against the version of both editions, although I cannot perceive much semantic difference between the alternatives *mutu* or *mutir*. [↑](#footnote-ref-646)
647. Cām. reads *eṉiṉ* here merely as the later particle of conditional, that is, he glosses with *āyiṉ*. This seems to be a loss also from the point of view of content. After all public talk is one of the main topoi in connection with infidelity. [↑](#footnote-ref-647)
648. It is noticeable that this is the only instance in the KT in which the *parattai* is presented as having a confidante, *tōḻi*, to whom she talks. Perhaps this could be used as an argument in support of the interpretation of a rival woman rather than a courtesan. [↑](#footnote-ref-648)
649. *toṉṟu mutu* (n.sg. + adj.) is strangely terse and gives rise to the expectation of a special nuance of meaning. A comparable, though less "heavy" synonym compound (of the same metrical length and the same semantic substance) is *toṉmutu* in KT 15.2. [↑](#footnote-ref-649)
650. TVG takes *kuṉṟūr* as a *nomen proprium*: Kuṉṟūr. [↑](#footnote-ref-650)
651. *kaṇaik kōṭṭu*: TVG explains this as a protrusion at the mouth of the fish, i.e. actually as a kind of horn. Since *kōṭu* usually seems to refer to branched or forked items (the branch of a tree, the tusks of an elephant) I prefer to interpret fin here, but the possibility of a single "horn" cannot be excluded, all the more since as an attribute to *mīṉ* it sometimes seems to refer to a swordfish (cf. KT 304.4). [↑](#footnote-ref-651)
652. A strong variant of *viḻai* is not found in the TL and does not seem reported by any ms. still available either. [↑](#footnote-ref-652)
653. *uppu oy cakaṭam*: the word order here suggests that it is the cart, *cakaṭam*, which is the subject of *vīntu*, which would be, of course, a slanting image. TVG explains this as a poetic change of word order (i.e. to be interpreted as *cakaṭam oy uppu*), but it might also be taken as above. [↑](#footnote-ref-653)
654. *arum karai*: this expression seems to be an elliptical formulation (as quite usual with *arum*) for a shore difficult to pass, presumably since the sand is deep and it is difficult to draw a cart across when passing the river. [↑](#footnote-ref-654)
655. *makiḻntataṉṟalaiyum* and *viḻaintataṉṟalaiyum* presumably have to be analysed with Cām. as participial nouns of the p.a., n.sg. obl. + *talai* + *-um*, but what is the function of *-talai* here? Here it seems to be a mere locative suffix, without any connotation of "on top of", as in the morphological parallels in KT 240.4, 377.2). And what is the function of *-um*? Another possible analysis would be *makiḻntu/viḻaintu ataṉ-talai-y-um*, that is, absolutive plus a kind of adverb "moreover" (which seems to be the usual meaning when it follows a finite verb as in KT 161.2, 302.2, 366.3), which would be more favourable to Srin.'s interpretation (1+2b). [↑](#footnote-ref-655)
656. *ūrō naṉṟu maṉ māntai*: here *-ō* might be taken as a particle of demarcation of topic and *māntai* as an openly postpositioned subject. [↑](#footnote-ref-656)
657. *peyarttaliṉ*: how to understand the *-iṉ*-suffix? Conditional does not fit (since this is a verbal noun), so it might be a kind of oblique of simultaneousness? (Cf. *uṇṭaliṉ* KT 167.5) And is this the perspective of the heron: the waves coming in bring the fish and the birds try to seize it before the waves rolling out take it back again? [↑](#footnote-ref-657)
658. Is *paṭu* to be understood as attribute to *tirai,* and does it denote a continuous existence, or does it, on the contrary, mean the suddenly approaching breaker, which washes away the fish and startles the herons? [↑](#footnote-ref-658)
659. *ākiṉṟu*: is the p.a. here used in a resultative sense (now, since HE has gone away, the village has become a lonely place)? [↑](#footnote-ref-659)
660. The minority reading *kaḻuma(t)*, inf. of *kaḻumu-tal* "to fill", is the one accepted into the text in the wake of Vaiyāpurip Piḷḷai. It seems to be slightly easier to construe ("while spicy smoke filled the eyes ..."). [↑](#footnote-ref-660)
661. *pākar* is attested only here in the early anthologies; according to the Index, it is "curry" – according to the TL "chariot"! Can this be a secondary formation to *pākam* > Skt. *pāka-* "cooking, cooked food" similar to *kāmam/kāmar* (the DEDR does not include it). [↑](#footnote-ref-661)
662. *mukaṉ*: what is the function here of the -*ṉ* suffix instead of the usual *-m*? Is this a positive mark of distinction? [↑](#footnote-ref-662)
663. *nuṇṇitiṉ*: here we find an additional *-iṉ*-suffix, the oblique mark, added to a n.sg. used as an adverb. [↑](#footnote-ref-663)
664. *uṇṭaliṉ*: what is achieved by verbal noun in *-tal* + *-iṉ*? See note on KT 166.1. [↑](#footnote-ref-664)
665. *kaḻuvuṟu kaliṅkam kaḻāatu uṭīi*: the construction of this line is dubious. The first half might be literally "the garment which obtains washing", and so I decided to connect this with the *viral* of line 1. TVG reads the other way around, that is "pulling up (*uṭīi*) a [newly] washed garment without washing the fingers ...". The problem with this is on the one hand the positioning of the *kaḻāatu*, on the other the semantics of *uṭu*, which seems to be rather simply "wearing" than "pulling up". [↑](#footnote-ref-665)
666. Here is yet another case where Cām.'s reading just rests on a pencil correction to C2. In this case it is a consequential change for it changes the message of the whole poem. Cām.'s hero is in a dilemma, neither being able to unite nor to depart, while the transmitted text makes HIM complain about the difficulties of separation. Now this is, to be sure, more a topos expected from the lips of one of the female protagonists. Was that a reason for Cām. to emend the text? [↑](#footnote-ref-666)
667. TVG explains this strange comparison as a simile: the shoulders (a frequent metonymy or *pars-pro-toto* expression for HER) would be the raft on which to cross the flood of desire. [↑](#footnote-ref-667)
668. *virittuviṭṭu*: *viṭu* is used as an auxiliary, denoting, according to Srin., a vigorous and uncontrollable accomplishing, that is, perhaps here just marking a second movement opposite to the first: *potintu* as bundling together in the basket, *virittu* as taking out again. [↑](#footnote-ref-668)
669. *ataṉiṉum*: is this the comparative of the demonstrative pronoun = "moreover"? Has it a quasi-conjunctional function similar to that of *ataṉṟalai*? [↑](#footnote-ref-669)
670. What is the difference between *taṇa-ttal* and *piri-tal*? Does the former denote a short-term absence and the latter going abroad? Srin. suggests the following tentative distinction: with the former the emphasis is on the separation from the lover, with the latter a separation aiming towards something. [↑](#footnote-ref-670)
671. Line 4 is hypermetrical in all versions apart from the EA one, which might represent an emendation on the part of its editor. [↑](#footnote-ref-671)
672. *aiya maṟṟu*: the use of the particle here is hard to account for. [↑](#footnote-ref-672)
673. *pacumīṉ*: or "fish having become greenish = rotten fish" or "raw fish"? [↑](#footnote-ref-673)
674. *emakkum* – *nummum*: how to understand the syntax of the last two lines? The two *-um* cannot possibly be used to coordinate the absolutive and the optative (with an apposition inserted)? And is there any other way to understand than taking the negative verb *peṟēem* as a participial noun apposition to *em*, which would be literally: "... may the life of us, who have not obtained you, burst"? Or should we read, with Srin., a sentence division: "... have we (on the one hand) become a great disgust to [ourselves], have we (on the other hand) not obtained you – may our life burst." [↑](#footnote-ref-674)
675. Or, with the tradition: "... where the elephant (normally) feeds on rice-balls, (but now) searches the pond for Eruvai plants ...". (Cf. PN 101.7, 114.3, 337.14). [↑](#footnote-ref-675)
676. What might *eruvai* be (not included in the DED)? And what is meant by the specification *aruvi tanta* *nāḷ*? What is expressed by the image? HE will return to HER, just as the elephant gets enough of the *eruvai* found by chance and comes back to his usual *kavaḷam*? [↑](#footnote-ref-676)
677. *nāḷ* is somewhat strange here. TVG reads it as "in the early morning", but that seems quite arbitrary. [↑](#footnote-ref-677)
678. *itu maṟṟu*: the particle *maṟṟu* in contrastive function can only be rendered by word order here. The subject *itu* remains wholly unspecified with respect to the Akam context. All the comparison suggests for the emotive level is that the *itu* is in distress. A plausible referent would be for example *nalaṉ*: HER *nalaṉ* has been caught in the fish net of love (or of *kāmam*?) and is unable to free itself. Noteworthy in this context is also the openness of *mā* "animal". It remains unclear whether the animal caught in the net is a fish, meant to be caught in the net, or a careless land-animal. The question raised by the poem would be then how this sorrow will appear if seen from outside. Cām. sees implied a marriage proposal on the part of a stranger, *notumalar* (thus the word in the formulation of this poetological theme in the *kiḷavi-s*). L./Sh.P., however, see HER as caught in the net of gossip. [↑](#footnote-ref-678)
679. The metaphorical meaning of this interpretation would be "how is this observed by strangers"? But *talai-y-ē* is read by Cām. as a mere locative suffix, and one formulaic parallel in the NA 13.2 indeed points to the possibility that it is an emphatic locative ("in the presence of strangers"). Another possibility might be a designation of HIM as the stranger (D.G.). [↑](#footnote-ref-679)
680. Here Cām. again is supported only by a correction in C2, and this is significant, because he changes the central message: "is he happy to be alone?" [↑](#footnote-ref-680)
681. Here Cām. with *ēḻ ūr* chose the less well attested variant along with C2. Equally possible is the better attested one, *vēḷūr*, which could either be the name of a place or the "chief's village". [↑](#footnote-ref-681)
682. Here TVG interprets the *īṅku* not as a designation of place, but as a substitute for the missing (or ellipitical) personal pronoun and direct object *emmai*, "us", (thus Nacc. on Tol. Col. 29). [↑](#footnote-ref-682)
683. *āka* here and in the following line has to be taken in a predicative sense. [↑](#footnote-ref-683)
684. Once again a piece of social information without the necessary context. And what is achieved by the image? It must be a metaphor for an accelerating heart-beat, but why the hyperbole? [↑](#footnote-ref-684)
685. Is it possible to take *talai* literally in the above sense? Or (Srin.): "without knowing beginning and end" = permanently? TVG feels that *talai-* in this position conveys no semantic flavour (i.e. *talaivarampu* = *varampu*). D.G. suggests that the *talai* might imply the semantic information of an upper limit (see 7b). [↑](#footnote-ref-685)
686. Here once more Cām.'s reading rests on slender evidence, and moreover the better-attested variant makes perfect sense, either as a version with long vowel f.sg. of the same lexeme belonging to the demonstrative stem *i*- or, even better, as a neg. f.sg. of *iṉ*, "pleasing" (see translation). [↑](#footnote-ref-686)
687. Here the number of variant readings shows the text was problematic. Cām. (with a correction in C2) might have emended, and the others are indeed hard to follow. If we want to consider the *āṟu* variant, it might amount to something like: "I am the way this villages, because of having realised [that is is] thus, will proceed now", i.e. his future condition is dependent upon the action to be taken by the village now. The *nīr* variant is even tougher, and the only possibility I see is taking it at a honorific address to the *tōḻi: "*I am [in a condition] for you, because of having realised [that is is] thus, to go to the village..." Neither of these is satisfactory, while Cām.'s text too poses problem still (see translation). [↑](#footnote-ref-687)
688. *muṉṉiṉṟu* is the absolutive of *muṉ-nil*, literally "to stand in front of someone", but in the *kiḷavi-s* it clearly means "to entreat". Here the nuance might rather be "to confront". [↑](#footnote-ref-688)
689. *uṇarntamaiyiṉ/uṇarntu amaiyiṉ* see note on KT 92.5. Here the traditional interpretation seems more convincing, unless *amai* is taken in a sense of finality: when the village realises once and for all what has happened. [↑](#footnote-ref-689)
690. The syntax of the last three lines is unclear in several respects. Firstly, how to understand the construction of *ēkumār uḷeṉ*? Cām. glosses with *pōkum poruṭṭu uḷḷēṉ*, while it remains unclear, whether he takes *uḷḷēṉ* as the "modern" 1st sg. of *uḷ,* "to be", or as 1st neg. to *uḷ,* "remember". The latter, of course, would be conceivable ("I don't think of going"), but the negative forms of *uḷ* also in Caṅkam texts are only attested with double *ḷ*. Secondly, there is certainly a correspondence between *āṅku –* *īṅku* in the last lines, which seems to point to modal, not spatial use. Thirdly, besides the decision between the two possibilities of *uṇarntamaiyiṉ* (see last but one note), the *peyareccam* *nuvalum* before *ivvūr* raises problems. What kind of subordinate clause can be meant here? With regard to content the point must be in any case the reaction of the village to the realisation. [↑](#footnote-ref-690)
691. *iṉṉāḷ ceytatu itu*: literally "this has been done by one who is unkind". The ambiguity of structure here is impossible to represent in the translation: on the one hand it is HER action that has caused HIS reaction described in the first four lines, on the other hand these four lines also give the content of *uḷeṉ*. [↑](#footnote-ref-691)
692. Here the better-attested variant *aṟu* only makes sense if we take it not in the usual meaning of subsiding (= *aṟu-tal* DEDR 315), but in that of abiding (= *aṟu-tal* DEDR 317). Since parallels from other early texts do not seem available it might be better to stick to the reading *uṟu*. [↑](#footnote-ref-692)
693. *ārum* can be read as 3rd sg. hab.fut. of *ār* "to become full", or as *ār*, parallel form to *yār* "who" (thus Cām., i.e. 7b). [↑](#footnote-ref-693)
694. *pulampu uṟu* is the choice of words from the perspective of the observer: "so that [one] experiences loneliness" (cf. *pulampu koḷ*, KT 207.3, and *pulampu taru*, KT 79.4). [↑](#footnote-ref-694)
695. For the exclusive nuance of *-ē* in anteposition see also KT 135.1. [↑](#footnote-ref-695)
696. Srin. on line 7: *aruḷukku ārum illai*, "there is no one who would show *aruḷ*" or *aruḷ ārukkum illai* "there is none who would have *aruḷ*" (cf. StII 11-12 (1987) 282 n. 4). [↑](#footnote-ref-696)
697. As an alternative to the last three lines Srin.: "For the man ... I don't feel pity, friend, saying 'what ever is this here!?', (namely) the calls (of the people against him), so that all of them come to know (what he has done to me); may (this gossip) remain as it has been up to now! What kind of talk is this?" [↑](#footnote-ref-697)
698. The syntax and message of the last two lines are not wholly clear. Sentence division seems possible either before or after *ampal*, so that for the subject of the optative *amaika,* *kūral* and *ampal* seem equally conceivable. The sense seems to be in any case that SHE abandons the man, so that gossip is superfluous. [↑](#footnote-ref-698)
699. Since *kaliḻ* and *kaluḻ* are quite obviously what could be termed dialectal variations of one and the same lexeme (and occur as variants of each other all over the place) I do not see any reason not to follow the majority of witnesses here which is unequivocally in favour of *kaluḻ*. [↑](#footnote-ref-699)
700. *naṉṉar*: how to account for this formation? A *nomen agentis* does not seem to fit here. cf. KT 265.6. [↑](#footnote-ref-700)
701. *uḷaṉ*: noticeable is here the choice of the pronominal suffix, namely sg., not h., in spite of the designation *entai*. [↑](#footnote-ref-701)
702. This comparison would be easier to understand in connection with the softened heart, but position seems to forbid this. As it stands, the only point can be that he has disappeared like the honey will disappear as soon as it is ripe, because it will be taken away by someone. [↑](#footnote-ref-702)
703. *āku* is predicative here: "the father who actually, according to definition is a prop". Or Srin.: "my father, who could become a prop [now], where is he?" [↑](#footnote-ref-703)
704. *ēṟu uṭai maḻai*: *ēṟu uṭai* can either be connected with the sound of the rain itself, that is, something like thundering rain, or what is meant is that rain comes along with thunder, that is, a thunderstorm. [↑](#footnote-ref-704)
705. *vēṟu pulam*: what is meant here? Different kinds of earth, as a qualification to *naṉṉāṭṭu* (good through variety)? TVG reads something different (in accordance with Cām.), but this also does not seem very clear (and not corresponding to the usual meaning of *peyta*): "like thundering rain that had flown from other fields onto [this] good land". [↑](#footnote-ref-705)
706. Here Cām. decides once more against the whole transmission and one can see why he should have been uneasy with the well-attested *maṉṟalam,* adj. to *maṉṟal,* which poses semantic problems. In its common sense of "wedding" it is certainly not appropriate here. A later meaning is "long street", but for such a usage one would want early parallels. [↑](#footnote-ref-706)
707. For *pulleṉṟaṉṟē* cf. *nalleṉṟaṉṟē* in KT 6.1. [↑](#footnote-ref-707)
708. What is meant to be conveyed by the first four lines is not clear. It might be the description of a certain unrealness coming along with the onset of evening. Srin., however, thinks the first four lines might represent bad omens. [↑](#footnote-ref-708)
709. The exact syntax and message of the last two-and-a-half lines are unclear. The point seems to be that SHE is struggling with *kāmam*: either HE does not come, and then she will have to endure separation, or he comes, and in this case she is determined not to yield, but fears she will be unable to. TVG thinks the point is that HE insists on having union with HER, even if she is sulking in love quarrel: "he who compels our love, difficult to escape, as if fearing separation even if we sulk with him", and from the syntactic point of view it is of course more natural to take HIM as the subject not only of *taṇṭiyōrē*, but also of the absolutive *añci*. In accordance with this interpretation he also assumes a scholastic reading of the main sentence: *varuvar-kol* "it seems he will come" (thus Nacc. on Kali 11.5). [↑](#footnote-ref-709)
710. *pulappiṉum* is traditionally analysed as a concessive, but morphologically it might also be a parallel formation to *pulampu* "loneliness", as it is attested also in KT 41.5, in which case it would have to be a comparative here. Then the meaning of the whole would be that SHE fears *kāmam* more than loneliness and separation, which seems to make excellent sense. [↑](#footnote-ref-710)
711. *malara*: it is unclear what is to be achieved by the pronominal noun here. Perhaps it is rather to be analysed as an infinitive: "so that they flower eminent in grace"? [↑](#footnote-ref-711)
712. Cām.'s gloss, according to which Ayirai fish feed on waterlilies, would explain their presence in the poem, but it is not supported by the text in any way. Moreover it is unclear whether *paranta* is to be connected with *paḻaṉam* or with *āmpal*, in other words, whether it is intended to establish a relationship between the fish and the lilies or only between the fish and the pond. [↑](#footnote-ref-712)
713. For an interpretation see Tieken 1997: 309f., contra Wilden 1999: 227f. [↑](#footnote-ref-713)
714. *kalleṉa*: this expression is supposed to be an ideophone, but, once again, what are the associations? TVG connects it with the various sounds made by the animals of the forest. [↑](#footnote-ref-714)
715. The double –*um* in the second line is probably best understood as an asyndetical coordination. [↑](#footnote-ref-715)
716. The connection of this line with the rest is not wholly clear. If it were the elephant that had not only eaten bamboo but also torn the honey[combs], one would expect an absolutive *kiḻittu*. TVG sees *kaḻai* as the subject of *kiḻitta*, which is syntactically more likely. That would mean, the high bamboo stems (probably moved by the wind) are full of honey and thus presumably the more delicious to the elephant. [↑](#footnote-ref-716)
717. *paḻūu* is attested only here in Caṅkam literature; the TL refers to this passage. What is attested is, as in the variant, *paḻu* "devil" (whatever that may be exactly), so the explanation lying at hand would be a metrical lengthening, as is confirmed also by TVG [↑](#footnote-ref-717)
718. *ēntal*: the TL and also Cām. read "king". How is this to be understood? Is it a transposition of an abstract like "eminence, majesty"? [↑](#footnote-ref-718)
719. *paital*: in order to understand the image the double association of *paital* has to be taken into account, namely on the one hand "suffering", or here rather "miserable", on the other hand the acoustic closeness to *pai-ttal* "become green". The bamboo green in the (hot, dry?) desert like the sugarcane trodden down by the elephant. And what is the message? A ray of hope? [↑](#footnote-ref-719)
720. The function of *tuṉiyiṭai* is not marked. It can be integrated into the main sentence or into the indirect speech, which might be more convincing with respect to position: "thus is he, a cause of disgust". [↑](#footnote-ref-720)
721. *peru* *mutu peṇṭir*: the attributes probably have to be understood in a transferred sense. When SHE has actually born a child, she is not old, but has outgrown youth, is mature, and *peru,* "great", presumably refers to her status in the house. [↑](#footnote-ref-721)
722. How to explain the absolutive *īṉṟu* in line 3? Actually it only makes syntactical sense if understood as a closer qualification of *aṇi*, which, in its turn, must be more than a mere *epitheton ornans* ("fine buffalo cow"). The rationale of the image might then be: the cow who has born a male calf is honoured, on the one hand by decoration, on the other it is fed with corn. The application on the emotive level is close at hand: the woman has born a son to this man, whatever he might do, and has thus found her proper place. TVG on his part reads *īṉṟu aṇi*, with an adverb *aṇi* "near", that is, the buffalo cow having newly given birth ...". [↑](#footnote-ref-722)
723. *pāl* is difficult to accommodate from the point of view of syntax as well as of content. Cām. glosses with *pakattiluḷḷa* "at the side". The variant *pāal pey* rather points to a reading *pāl* "milk"; the cow feeds on the fresh corn "so that the milk streams" (i.e. the verbal root *pey* in the function of an infinitive), that is, it satisfies its own hunger and has milk for its calf. [↑](#footnote-ref-723)
724. Here it is possible that Cām. followed the rare variant *marapiṉ* for reasons of context: from other descriptions we know that HE has to wear garlands or chaplets (of Erukkam, in KT 17), but bells are usually put on the horse. [↑](#footnote-ref-724)
725. Here the variant is derived from a different reading of the same graphemes, probably triggered by the fact that syntax forces us to accept the infinitive *iyala* as a direct object to *taruvatu*. *iyalvu*, as a verbal noun to the same verbal root, would be more comfortable, though not attested by the dictionaries. [↑](#footnote-ref-725)
726. The first foot of this line is slightly awkward as is betrayed by the wealth of variants. Perhaps the best-attested reading *kaliṅku avir* (shining with a Kaliṅga garment) would make better sense, but *kaliṅku* as a possible morphological variant to *kaliṅkam* is not attested otherwise. [↑](#footnote-ref-726)
727. The form *melintilaḷ* may be counted at an earl attestation of the later known negative where the negative verbal root -*il* is attached to a perfective stem and followed by a pronominal suffix. Here, unlike later, one gets the impression that the form implies a sense of past tense. [↑](#footnote-ref-727)
728. The main problem of the whole poem is the construction of *taruvatu*, n.sg., which is in need of a subject in n.sg. and a direct object. Under the presupposition that an infinitive + *-um* can function as an accusative object, *tūtu* "message" would be a possible subject. This is the reading proposed by TVG The question the man poses himself would be then, whether he should make his message to HER at once as drastic as threatening to ride the Palmyra horse. Cām. sees another solution, namely sentence division (7b), but I do not understand his way of constructing the *taruvatu* sentence. [↑](#footnote-ref-728)
729. *oru nāḷ maruṅkil* is literally "at the side of one day", that is, not a special moment, but in the course of a day. [↑](#footnote-ref-729)
730. *māmaṭal*: here it is clear from the parallels reading *mā eṉa maṭal* that this is not simply a big Palmyra stem, but Palmyra stems made up to represent a horse. [↑](#footnote-ref-730)
731. How to understand *viḷaiyal*? The verb may also mean "to produce", so perhaps it refers not to the natural process of ripening, but to what is done to the stems to make them a horse. [↑](#footnote-ref-731)
732. The construction *nām viṭaṟku amainta tūtu* is unusual. I see no other possibility of understanding than above (Cām. supplements only the indirect object: *talaiviyiṭaittu*). [↑](#footnote-ref-732)
733. Has *kaliḻntu avir* to be understood as an elative synonym compound (Zvelebil would say intensifying): "especially brilliant"? And is it, then, a second attribute to *pētai*, which metonymically refers to HER? Or a second attribute to *naṭai*: "especially brilliant, agile gait? It has to be read in a transferred sense in any case, since neither SHE nor her gait can actually be brilliant. [↑](#footnote-ref-733)
734. *puṉpulam* can either be understood as "grass ground" (the first element taken literally, the second in a transferred sense) or as "meagre soil" (*pulam* literally, but *puṉ* "low" in the sense of "worthless"). Since the cows graze in the woodlands and less productive fields are cultivated there, both appear possible. The second variant changes the sequence of the characterisation: "in the forest in an area of grassy grounds/meagre fields". [↑](#footnote-ref-734)
735. What is expressed by the comparison? Are the *kāyā* flowers blue like a peacock's neck? And why is the ironwood tree *pul*? Is it still leafless, so that the flowers are its only decoration? Or is this to be understood, with the tradition, that the comparison alludes to the time before the rainy season: compared to the Laburnum blossoms flowering now (and fading again already!) the earlier ironwood tree flowers seem measly? [↑](#footnote-ref-735)
736. Here and in the next line it might have been poetic concerns that made Cām. choose the less well-attested variants: he probably read a word play *māṇṭatu – māṇ takai – māṇ muṭi*. Unfortunately the meaning of this is slightly obscure, while the other text makes perfect sense (see translation). [↑](#footnote-ref-736)
737. Here the first line has to be taken as an aphoristic prelude. As usual the message is far from self-evident. Does this mean: with those who are noble/wise there is no false testimony (implying: and this speaker is of such a type, so listen to his words)? [↑](#footnote-ref-737)
738. What is achieved here by the pointed postposition of *celavu* where *kuṟukal* would be semantically sufficient? Do we have to think of a special kind of going, such as the setting out for a task the completion of which is prevented by being caught in the net? [↑](#footnote-ref-738)
739. The epithet *maṭam* for the fishermen's daughters is contrary to the message of the image. Is this to be understood in an ironical sense (the fishermen's daughters, so very innocent, throwing out their eyes' nets) or does it mean that they really do not know yet about the effects they achieve? [↑](#footnote-ref-739)
740. Are syntax and meaning of the line to be understood as dependent on *pāvai*? A parallel mode of expression is to be found perhaps in KT 220.2. TVG proposes a comparison with dolls, the *tertium comparationis* being beauty. [↑](#footnote-ref-740)
741. *ataṟ paṭṭ(u)* is transitive if understood literally, and has *neñcam* as a subject: "after it (the heart) suffered that (viz. being caught in the eye net) ...". [↑](#footnote-ref-741)
742. Here the well-attested variant discarded by Cām. presents a different morphological solution to the same idea, a pronominal noun n.sg.: "her becoming like this is something of you (= your doing)", perfectly comprehensible from the point of view of classical Tamil syntax. [↑](#footnote-ref-742)
743. Here Cām.'s reading represents another interpretation of the same graphemes and indeed a formulaic one (with KT parallels in 168.4 and 331.7). [↑](#footnote-ref-743)
744. *koṇṭal* is, according to DEDR 2078, "rain, cloud". The traditional rendering, however, is "east wind". Judging from the occurrences in the other old anthologies, especially from the *neytal* poems of the AN, there seems to be a certain confusion (or double-valence) between east and north wind as the bringers of thunderstorms, and the motif of the snake's hood, even if only in the comparison, points to the rainy season. [↑](#footnote-ref-744)
745. *talaimaṇanta* is already lexicalised, according to the TL, but presumably it still retains the erotic component of *maṇa*- "to unite". [↑](#footnote-ref-745)
746. *ār kali ēṟṟoṭu*: Cām. glosses with *mikka muḻakkattaiyutaiya iṭiyēṟṟoṭu* "with a thunderbolt possessing much noise" (*kali-ttal*, "to make noise"). [↑](#footnote-ref-746)
747. Or perhaps the syntax is to be understood, in spite of *ēṟṟoṭu,* in another way. The land has joined with rain clouds (which in their turn have joined with thunder): in that case we would have a familiar image of union, and the jasmine with its teeth-buds would hint at the smile of the satisfied woman. [↑](#footnote-ref-747)
748. *varuṭai māṉ* is an eight-legged fabulous beast according to Cām. (TVG adduces Nacc. on Maturaik. 502.3). The text itself does not give any hint that might help us to decide the matter. The other old anthologies do not contain parallel material. [↑](#footnote-ref-748)
749. *takai muṟṟiṉa* is actually plural – is this just for the sake of parallelism or does it mean: the different glorious aspects have reached a climax? Moreover, is *takai* just something like "splendour", or is there a note of destination: the jasmine as the epitome of the rainy season? [↑](#footnote-ref-749)
750. Or does *kuṟittu* say more than this? Srin. thinks, with Cām., that the evening aims at HER *nalam*. [↑](#footnote-ref-750)
751. And again: what is *māṇ*? As an epithet of HER bosom it seems possible, though the addition *pal* is a little awkward. The problem of solution b is that *pal* is not commonly used in an adverbial sense. TVG gives yet another interpretation (based on Nacc. on Kali 45.8, 47.8): "in many ways", that is, as referring to various love games, and we could add here just another commentatorial interpretation "many times" with many possible places of application, for example NA 12.3 (cf. Nacc. on TC 463, p. 448(K.) and Parim. on Parip. 11.61). [↑](#footnote-ref-751)
752. *ceyporuṭku akaṉṟōr*: literally "who has departed for the sake of the wealth that is to be made". [↑](#footnote-ref-752)
753. *arai iruḷ naṭunāḷ*: how exactly to understand this phrase? At midnight half of the dark time has already passed? [↑](#footnote-ref-753)
754. *paintalai*: here the question seems legitimate whether this is a misreading of *paittalai*, "hooded head", i.e. part of the usual description of the cobra (cf. KT 391.3). [↑](#footnote-ref-754)
755. *poṟi varai |* *vem ciṉa araviṉ*: what is the impact of these epithets to *aravu*? Are we supposed to recognise the kind of snake? [↑](#footnote-ref-755)
756. Has *atuvē* the connotation of not being new (the same again!) as in modern Tamil? [↑](#footnote-ref-756)
757. *ētilāḷar*: tradition takes this as a designation of the man, i.e. as a *ētil-āḷ* "strange man" + honorific (and for this there is a clear parallel in KT 231.3). Morphologically, however, it could also be a feminine plus plural/honorific (*ētilāḷ-ar*; for the f.sg. there is a parallel in Kali 81.30*)*, and then we could be confronted with a topos explained away by poetics, but not totally unattested elsewhere, namely the jealousy of a female friend directed against a faithless companion who comes back from a man she is in love with. The honorific might be understood in this case as a means of dissociation. [↑](#footnote-ref-757)
758. *puṇarntamaiyiṉ*: cf. note on KT 92.5. Possible here is a construction with *amai-* as an auxiliary as above or the abstract noun: "because of the connection". [↑](#footnote-ref-758)
759. *irunta* denotes the temporary sojourn in a place, one further aspect in the picture of inconstancy. [↑](#footnote-ref-759)
760. *itu eṉ moḻikō*: it is possible to understand *moḻikō* as an embedding verb for the question *itu eṉ* or to read the whole as a question sentence. (Note the the peculiar *sandhi* against the regular *iḵteṉ*.) [↑](#footnote-ref-760)
761. Here Cām.'s reading, backed up once more only by a correction in C2, does not make much sense – *vaṟum kural,* locks to be termed poor*,* since they are devoid of decoration in HIS absence, as against *varum kural*, growing locks (cf. the formula *varu-mulai*). [↑](#footnote-ref-761)
762. Or *miṉṉu iṉ*: "flashing [and] pleasing" with Cām., that is, two attributes to *tūvi*. The variant *miṉ eṉ*, however, speaks in favour of a comparison. [↑](#footnote-ref-762)
763. Here for once is a clear example of an inserted imperative: *avar*, the subject to *varuvar*, is positioned only after the *iṉaiyal*. And still it would also be possible to read an pronominal noun with a complete pronominal ending: *iṉaiyalavar* "he, who doesn't know despair". [↑](#footnote-ref-763)
764. *poḻutum*: is *-um* an indefinite particle here? [↑](#footnote-ref-764)
765. Or another connection for line 1: "If I won't cry now, saying [to myself] '...', o you ...?" [↑](#footnote-ref-765)
766. *taṭṭai,* just like *kuḷir* and *taḻal*, designates clattering or loud tools made to chase the birds away from the fields of ripening corn. At least *taṭṭai* and *taḻal* seem likely to be different things, since in KT 223.4 they are both mentioned side by side. [↑](#footnote-ref-766)
767. For *maṭṭam peyta maṇi kalattu* TVG considers the alternative interpretation of *maṭṭam* as Greek wine, brought in *nal kalam*, in "good vessels", as mentioned in PN 56.16-21, though there is no hint as to the colour of these *kalam-s*. [↑](#footnote-ref-767)
768. *maṇantaṉaṉ*: here it is uncertain whether the perfective aspect is used to denote past tense. It might also mean that the union is already on the way. [↑](#footnote-ref-768)
769. The *sandhi* also allows for the reading *iṉṟum* "even today, still today". [↑](#footnote-ref-769)
770. Thus the scholastic interpretation in accordance with the *kiḷavi*: SHE reassures her confidante that she will patiently await his coming for the marriage, because sweet memories keep her upright. [↑](#footnote-ref-770)
771. *eṉa paṭum*: besides in KT 17.3 and KT 288.5 this seems to be the only place in the KT where the verb *paṭu-tal* might already be a passive-forming auxiliary, i.e. literally "Is it asked by you, friend?" TVG understands: "Does it happen [that someone asks] what [is it with you]?" [↑](#footnote-ref-771)
772. The syntax of this sentence is slightly awkward. TVG prefers to take *vāṉ* as "cloud" and thus subject of the sentence: "Is the cloud, risen after lightning [and] thundering, the only thing?" Here still the position of *miṉṉupu* is a little uncomfortable. [↑](#footnote-ref-772)
773. *kaṭiya* is best rendered as an adverb in English, though actually it is a direct object in n.pl.: "the peacock wails loud [notes]". And it should be noted that the evaluation of the sound is a question of perspective: lament to HER, but joy to the peacocks themselves. [↑](#footnote-ref-773)
774. What can be expressed by *ētila kalanta*? Of course these two sounds are not identical in their kind, but they usually occur together (peacocks call out in the rainy season), so why *ētila*? Is it that they are "strange/unfriendly" to her rather than to each other? [↑](#footnote-ref-774)
775. The syntax of the last four lines is hardly marked and difficult to understand. The *-ō* in line 2 (*oṉṟō*) has induced me to read an independent sentence. And it seems plausible, even if there is no marking, to end the second sentence with *ēṅkum*, thus reading for each of the two noises one sentence. It is, however, also possible to construe one long sentence and read the two imperfective *peyareccam*-s (*iraṅkum* and *ēṅkum*) as dependent on *iraṇṭaṟku*, as is obviously done by Cām., though the *oṉṟō* remains problematic. [↑](#footnote-ref-775)
776. The idiomatic flavour of the first sentence is unclear. This second possibility, question + vocative, would be literally: "what is said, friend", namely by you and me to what follows (cf. *eṉappaṭum* in modern Tamil). [↑](#footnote-ref-776)
777. *eḻu taru:* here *taru-tal* as an auxiliary, namely the evening which comes up irresistibly. [↑](#footnote-ref-777)
778. For parallels to *ākutal* as "that" see KT 4.4, 360.2, 386.6. [↑](#footnote-ref-778)
779. *ceyvu uṟu pāvai*: *uṟu* is best understood here as a mere verbaliser; the nuance distinguishing this from a plain verbal root might be something like "a doll having the faculty of action". [↑](#footnote-ref-779)
780. *acai vaḷi*: "wind which moves [permanently]"? [↑](#footnote-ref-780)
781. *mey pāyntu uṟu tara*?! Without *uṟu* this would be: "to start abruptly" (= Srin.'s "assail"). [↑](#footnote-ref-781)
782. Here Cām. did not take the *kūṉ*, the hypermetrical foot, into the text. Why in this case? As in several other passages what is inserted is an explicative pronoun. [↑](#footnote-ref-782)
783. Here the perfective aspects (*eṉṟaṉir* in lines 2 and 5) are used to express the hypothetical character of the conditional clauses. [↑](#footnote-ref-783)
784. *veyya uvarkkum* is presumably literally "[these] hot [water draughts taste] salty". *veyya* here can also be taken as an infinitive of *vey-tal* "to burn", that is, "[so] salty that it burns". [↑](#footnote-ref-784)
785. *aṉpiṉ pāl* might also be read as a general statement, "the fate of love". Also *pāl* "milk" = essence could be considered. [↑](#footnote-ref-785)
786. *nōtaka*: Index/Cām. read an infinitive, but that should be *nōva/nōka*, so it might be preferable to separate into *nō taka*. [↑](#footnote-ref-786)
787. *pētu uṟṟu mayaṅkiya*: is this simply to be understood as elativic redundancy? [↑](#footnote-ref-787)
788. What is the exact syntax and meaning of *nīr etir karuviya kār etir*? This is one of the passages where one asks whether also in the KT we have to reckon with textual corruption. [↑](#footnote-ref-788)
789. According to the DEDR 1924 *kūṟṟam* does not necessarily come with the *aṉ*-suffix in order to designate Yama, so the traditional understanding is equally possible: "The god of death comes in the form of autumn ...". [↑](#footnote-ref-789)
790. *cuṭṭu*: how to construe an absolutive? One would expect a *peyareccam* here, and that is indeed what Cām. (and TVG) read: *cuṭṭa*, with an irregular *sandhi*. [↑](#footnote-ref-790)
791. *kōḷ* is glossed here by Cām. with *kulai*, DEDR 2151 "cluster, bunch". [↑](#footnote-ref-791)
792. *kari kuraṭṭu*: why here the oblique marking? Is this a trace of an elliptical comparison particle *-iṉ*? [↑](#footnote-ref-792)
793. Difficult in the in string of attributes for *kural* in lines 2-4 is the concomittance of marked and unmarked comparison, which moreover separate *kural* and *tiṉai*, expected to be in unmarked genitive relation. [↑](#footnote-ref-793)
794. Once again a place where Cām.'s reading is supported only by a correction in C2. The better-attested variant expresses the same idea with a post-positioned conditional, i.e. in a *pūṭṭu-vil* construction. [↑](#footnote-ref-794)
795. How to understand the exact syntax of line 6? I think the traditional interpretation, according to which he will obtain the woman in the next life, is not to the point. Even if *i nōy* is taken as the subject, what is said is simply that he will not before the next life get over the pain she has afflicted him with, and it remains open at least whether pain-free steadiness of the heart is congruent with love fulfilled. [↑](#footnote-ref-795)
796. What is the difference between *kūntal* (line 4) and *ōti* (line 5)? TVG explains that *ōti* is the hair itself, *kūntal* the dressed hair. [↑](#footnote-ref-796)
797. What is the difference between *neṟi* (cf. 116.4, 190.1) and *neṟi paṭu* with reference to the hair? Is one naturally curly hair and the other hair that has been put into curls? [↑](#footnote-ref-797)
798. Here presumably Cām. felt the position demanded a clause-bearing *peyareccam* which induced him to accept the less well-attested reading. However, together with *muṉ* in the following line a noun is plausible as well, and "coming before the voice of the thunder" makes perfect sense. [↑](#footnote-ref-798)
799. *mī micai*: this formulaic combination (cf. KT 284.2) can be taken either as a synonym compound (but in which function?), or as a locative, as is done by Cām. and TVG, who takes it as "on the surface" and connects it with the blossoms (which would be swimming on the surface of the water). [↑](#footnote-ref-799)
800. *ēmam ceytu*: what is meant here? Literally HE has "made protection", which might mean, so to speak, that he has given security in the form of a promise. [↑](#footnote-ref-800)