

காமத்துப்பால்

By Tiruvalluvar

Love in Tamil Country

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Tiruvalluvar Statue at Kanya Kumari in Tamil Nadu

Statue by Ganapati Sthapati

Loveintamilcountry.pdf

Valluvar Picture Source: <http://www.tamilnation.org>

Dedicated to Prof. Zvelebil on Jan 19, 09

The Thirukural, one of the great books of the world, one of those singular emanations of the human heart and spirit which preach positive love and forgiveness and peace. --Prof. Dr. Kamil Vaclav Zvelebil. Sep 17, 1927 - Jan 17, 2009. Notes: Jan 19, 09

Tirukkural by Tiruvalluvar (lived sometime between the 2nd century BC and the 8th century AD)

Valluvar is the author of this monumental work. As an introduction to the author and his work, I will be offering what many Tamils, Indians and foreigners think of him and his work, interspersed with my own thoughts.

Tirukkural = Tiru + Kural = sacred + short composition.

Valluvar, as Tamils call him endearingly, walked the earth (now known as Mylapore [peacock town], part of Madras or Chennai) a few centuries before

Jesus Christ, was born. His birth is in the mist of ancient Tamil history. The Christian adorers of Valluvar imagine that he could have walked easily the beaches of Madras with Jesus Christ. G.U.Pope observes that much of its teaching is an echo of the Sermon on the Mount. Since Valluvar lived before Christ, it is other way around. He was a weaver by profession and married Vasuki, an epitomic wife.

The Sikh community is of the belief that Tirukkural of Valluvar and Guru Granth Sahib of Guru Nanak have much in common.



A stained glass mosaic from Washington National Cathedral

ociation of artful sequencing of words chock-full of cal dialect of Tamil allows every kind and any line is often little else than a crude forms artfully

orul and Inbam (virtue, wealth and love). There ets in each chapter and in all 1330 couplets, distich, maxim, short strophe, epigram. *Kural* is cognate with Sanskrit *Kurr*, Latin *curt-us* and Greek *Kelp*. It is said that he submitted his work to Sangam.

His attitude towards god, man and other beings is universal; there are no sectarian overtones; that is the reason why many religions and sects see themselves or their own reflections in Tirukkural. His god can easily be the Lord, Allah, Adonai, Bhagavan or any other conceivable Supreme Entity. It is a book for all ages and eons; it encompasses life in all its aspects; the wisdom is deep and diverse and applicable to all castes, races, cultures, beliefs, and politics. It is non-sectarian nectar in its pure form.

On top of all that, just look at the Tamil letters; you can sit here and look at them all day long; you will never be satiated; they have such beauty and roundedness about them. Tamil letters and words just drip with honey. Go to http://en.wikipedia.org/wiki/Tamil_script

The Tamil script is a reflection of the Tamil mind, pure, rounded, perfectly angled, diverse, sophisticated, settled, knowledgeable, esthetic....

வள்ளுவன் தன் தன்னை உலகினுக்கே தந்து

வான் புகழ் கொண்ட தமிழ்நாடு -- Subramaniya Bharati.

Valluvan gave himself to this world; thus Tamil Country attains true and great heavenly fame.

"இறைவன் மனிதனுக்குச் சொன்னது கீதை,
மனிதன் இறைவனுக்குச் சொன்னது திருவாசகம்,
மனிதன் மனிதனுக்குச் சொன்னது திருக்குறள்"
- Dr.S.Jayabarathi in an Introduction to Thirukkural

To man What God said is Gita.

To God what man said is Tiruvasakam.

To man what man said is Tirukkural.

Love in Tamil Country.

This article is based on Tiruvalluvar's look on Love; virtue & wealth are not in this piece.

திருக்குறள்--காமத்துப்பால் = Tirukkural --Treatise on Love.

Tirukkural by Tiruvalluvar

Treatise on Love is about the budding, maturing, consummating relationship; private thoughts on their experiences without disclosure to each other; public display of their togetherness; loss of privacy; gossiping by the community; discovery of their secret love affair; riding the palmyra wooden horse; lover leaving home on business; inability to suffer separation; languishment from separation of the lover; loss of luster in her puffy teary eyes; ashen-grey color (sallowiness) of her skin from separation ordeal; her constant ruminations and worry about the welfare of her lover away from home; rummaging in the mind for forgotten thoughts and private moments; dreaming about her lover in sleep, and waking up; the tyranny of lonely nights and loss of union; pining for union; languishing body parts from lack of care and loss of sleep, and failure to pretty up in the absence of the lover; mental soliloquy; loss of patience and inability to control sexual impulses; living on memories; meeting, mating, intimating and talking eyes upon lover's return; her confiding to her friend as to her happiness and urgency for union with her lover; mental agony that her lover is not in a hurry for union immediately upon his arrival and feeling of self-reproach in her mind; the fake-out by her; her eyes speak of love sickness; her boldness in pressing her lover for union; lover asking her to wait; her mental imagery of fake refusal upon his readiness; and separation sharpens their desire for union.

Eons ago, in Tamil country love was the glorified norm; girl meets boy and then they marry. This practice waned, stopped and was stamped out; arranged marriages are still the norm. But India is changing; the incidence of so-called love-marriage as is the custom in the west is taking its nascent roots in the Tamil society and all over India especially where the work-place contact between genders in youth is the norm.

Compare "Inbam" with The Song of Songs in the Bible: The Song of Songs is thought by some to be an allegorical representation of the relationship of God and Israel as husband and wife. Literally, however, the main characters of the Song are simply a woman and a man, and the poem suggests movement from courtship to consummation. It is one of the shortest books in the Bible, consisting of only 117 verses. According to Ashkenazi tradition, it is read on the Sabbath that falls during the intermediate days of Passover. In the Sephardi Jewish community it is recited every Friday night. --Wikipedia

Tirukkural was composed during Sangam period (500-200 BC) according to some students of Tamil history. Rajaji says that Kural belongs to a period anterior to 2nd century CE. Some scholars put it in the 1st century BC. Some put the date between 200 BC to 800 CE. G.U.Pope puts the date between CE 800 to 1000. Rajaji says that he was not a Jain. Pope believes strongly that Christ's teachings influenced Valluvar's composition. Pope also believes (wrongly, but due respect to him is compelling.) that Bhakti (devotion) was an invention of Christianity and spread to India. Many sects claim that each one of them has a special relationship with Valluvar's work; that speaks of the immeasurable wealth contained in the couplets.

Thirukkural was written by Thiruvalluvar, who is believed to have born 30 years before Jesus Christ. The Tamil Calendar is dated from that period and referred as Thiruvalluvar Aandu (Year). We find Thiruvalluvar as a moral philosopher, political scientist and master of public administration in the first two parts of Thirukkural. We find him to be a creative artist in the third part, depicting the fascinating aspects of lovers.

<http://www.tn.gov.in/literature/thiruvalluvar/thiruvalluvar.htm>

One thing all of them could not claim is his race. He is a Pakkā Tamil. Valluvar did not touch on the subject of Moksa (liberation) because, Pope observes that people were not ready for higher teaching! He says, "Tamil race preserves many of its old virtues, and has the promise of a noble future." Since Valluvar taught humility, charity, and forgiveness of injuries (the very Christian qualities) and earned in the mind of Pope the adulation

"We may call this Tamil poet Christian." Sir A. Grant calls the Tamils as essentially moral and noble race; it is so because Tamils grew up in the shadow of Valluvar. Pope admits that he "tried to reproduce the rhythm in many cases, but I could not retain the inimitable grace, condensation and point of the original." He compares the composition to a mosaic of colored glasses, gold, and precious stones. One has to walk around to catch it in all lights, take hints, revel in its revelations, enjoy the ruminations, hold on to its symbolism and enjoy sometimes grotesque and frequently quaint and rare beauty.

This piece is exclusively on Love as depicted in these verses by Valluvar.

கமத்துப்பால் = Treatise on Sexual love. Verses 1081-1330.

களவியல் = Surreptitious Love. Verses 1081-1150.

கற்பியல் = Monogamous Marital bliss. Verses 1151-1330.

களவியல் = Surreptitious Love. Verses 1081-1150.

The numbers indicate the original chapter sequence.

Chapters on Love from 109 to 133

Chapter 109) Blossoming of carnal desire,

Chapter 110) Cognition of the cues,

Chapter 111) Joy of consortium,

Chapter 112) Beauty Extolled,

Chapter 113) Love's Grandeur or excellence,

Chapter 114) Abandonment of Reserve

Chapter 115) Rumor Mongering

Chapter 116) Pangs of Separation

Chapter 117) Languishing and Languor

Chapter 118) Blurred eyes from wistful gazing

Chapter 119) Separation-Sallowiness-Sorrow

Chapter 120) Loneliness and excessive pining
Chapter 121) Ruminant Lamentation
Chapter 122) Utterance of the Nature of Dream
Chapter 123) Eventide Bemoaning (lover's absence)
Chapter 124) Languishment of body and limbs
Chapter 125) Talking to the Heart
Chapter 126) Loss of Reserve (of the girl)
Chapter 127) Hankering after and Hastening towards each other
Chapter 128) Mutual Reading of Cues
Chapter 129) Longing for Consortium
Chapter 130) Rebuke of the Heart (because of her hastiness for embrace and consortium)
Chapter 131) Coyness
Chapter 132) Subtlety and Feigned dislike of consortium
Chapter 133) Fondness for love-quarrel
Section 116 பிரிவாற்றாமை = Pangs of Separation.
Under the Division Treatise of Love (காமத்துப்பால்), this section deals with Surreptitious Love & Secret Tryst.
களவியல் = Surreptitious Love.
Section 109. தகையணங்குறுத்தல் = தகை + அணங்கு + உறுத்தல் = Beauty + Desire + Induction. Induction of Carnal Desire.
Boy sees girl.
Verse 1081. Is she a goddess or a peacock?
அணங்கு கொல் ஆய் மயில் கொல்லோ கனம் குழை
மாதர் கொல் மாலும் என் நெஞ்சு. 1081

This form that stands before me: Is she a goddess! Is she a select Peacock! Is she the foremost beauty among women decked with exquisite earrings. Is it the earrings that make her more beautiful or is it she who makes the earrings more beautiful? I am perplexed, O mind. Yes, she is looking at me; those eyes pierce my heart. Krishnaraj

Verse 1082. **Her look pierces (my heart) and my life ebbs.**

நோக்கினாள் நோக்கு எதிர் நோக்குதல் தாக்கு அணங்கு

தானை கொண்ட அன்னது உடைத்து. 1082

I looked at her; her beauty caused me swoon; she looked at me. Her looks, her eyes were spears that pierced the poor me. My life is ebbing. Krishnaraj

Verse 1083. **Beauty in the form of two eyes causes palpitation.**

பண்டு அறியேன் கூற்று என்பதனை இனி அறிந்தேன்

பெண் தகையான் பேர் அமர் கட்டு. 1083

I never knew what Death was. Now I know. Her beauty came in the form of two eyes and caused me distress. Krishnaraj

Verse 1084. **The beauty, the innocence and the eyes.**

கண்டார் உயிர் உண்ணும் தோற்றத்தால் பெண் தகை

பேதைக்குக் கண் அமர்த்தன. 1084.

I am the seer; she is the looker. The looks are gnawing at my soul. And yet my soul pines for her. The beauty, the innocence (of her age), and the killer eyes: how could they ever come together? Krishnaraj

Verse 1085. **This belle is Death, Eyes, and Doe.**

கூற்றமோ கண்ணோ பிணையோ மடவரல்

நோக்கம் இம்மூன்றும் உடைத்து. 1085.

Is it Death? Are they mere eyes? Is it a doe? This belle has all three in her. Krishnaraj

Verse 1086. **Her eyelashes conceal her eyes.**

கொடும் புருவம் கோடா மறைப்பின் அடும் அஞர்

செயல மன்னி இவள் கண். 1086.

The curvature of her eyebrows are more convex than before, with her long eyelashes concealing the eyes a wee bit. . (Her eyebrows tighten their bow-strings with eyelashes hiding her eyes.) Now her eyes do not cause fear in me. Krishnaraj

Verse 1087. **The diaphanous veil over her gravity-defying breasts**

கடாஅக் களிற்றின்மேற் கட்படா மாதர்

படாஅ முலைமேல் துகில்.

A diaphanous veil sliding on her turgid firm rising breasts (untouched by man) is not unlike the elephant's frontal bilobes with the veil. Krishnaraj

If you look at the elephant's head, at the top there are two round bumps which are compared to a woman's breasts.

Verse 1088. **My prowess lays in ruins at the feet of a beauty.**

ஓர்நுதற்கோ உடைந்ததே ஞாட்பினுள்

நண்ணாரும் உட்புகும் என் பீடு. 1088

In the battlefield, my prowess strikes fear in the enemies but sustains crushing defeat from the damsel with radiant forehead. Krishnaraj

Verse 1089. **Where beauty reigns, apparel is redundant.**

பிணை ஏர் மட நோக்கும் நாணும் உடையாட்கு

அணி எவனோ ஏதில் தந்து. 1088

She has the doe's eyes with no malice and a look of modesty. Why then does she wear unneeded ornamentation and apparel?

Her doe's benign eyes and looks of modesty are her ornaments and apparel. Why would she mar her beauty with unneeded apparel and ornaments? She kindles the burning love in me. I am all inflamed with love. I am dizzy and tipsy with love. Is her beauty some kind of love potion or intoxicant?
Krishnaraj

Verse 1090. **Imbibe beauty with no ill effects.**

உண்டார் கண் அல்லது அடுநறா காமம் போல்

கண்டார் மகிழ் செய்தல் இன்று. 1089.

Evil toddy causes inebriation to the drinkers only, unlike beauty that gives joy to the onlookers. Krishnaraj

It is the difference between drinking and having fun, and looking and having fun. Liquor obtunds, while beauty transcends.

Destructive liquor causes inebriation; so also the beauty of 'jeune fille' with a difference. Inebriation comes with liquor to the imbiber only. Pure joy comes to all imbibers of beauty (with eyes). Liquor causes joy, destruction and numbness. Beauty causes pure joy. Liquor-induced joy comes only with drinking; that joy, when it comes, causes destruction. The beauty-induced joyous love comes just by imbibing with eyes and does not cause destruction. Krishnaraj

Section 110. குறிப்பறிதல் = Cognition of the cues.

Verse 1091. **Her looks cause and cure love sickness.**

இரு நோக்கு இவள் உன்கண் உள்ளது ஒரு நோக்கு

நோய் நோக்கு ஒன்று அந்நோய் மருந்து. 1091.

Two looks sport in her beguiling collyrium-laden eyes. One look causes love sickness. Another look is the cure for love sickness. Krishnaraj

Collyrium = eye shadow.

Verse 1092. **Her furtive glance from narrow eyes speaks of love.**

கண்களவு கொள்ளும் சிறுநோக்கம் காமத்தில்

செம்பாகம் அன்று பெரிது. 1092.

Her furtive glance coming from her narrow eyes speak of love (for me). That is not the case with wide-open glance. Krishnaraj

Verse 1093. **Furtive glance and bowing head are signs of love.**

நோக்கினாள் நோக்கி இறைஞ்சினாள் அஃதவள்

யாப்பினுள் அட்டிடய நீர். 1093.

She glanced at me. Glancing, she bowed her head. That action is watering of love (between us). Krishnaraj

Furtive glance followed by bowing of the head is expression of love.
Krishnaraj

Verse 1094. **Trading furtive glances.**

யான்நோக்கும் காலை நிலன்நோக்கும் நோக்காக்கால்

தான்நோக்கி மெல்ல நகும். 1094.

Me looking, ground seeing; when not looking, she looking smiles softly.

(As I look at her, she looks at the earth. When I look not, she looks [at me] smiling softly.) Krishnaraj

Verse 1095. **Giving Cues and getting ready for encounter.**

குறிக்கொண்டு நோக்காமை அல்லால் ஒருகண்

சிறக்கணித்தாள் போல நகும். 1095.

Though she doesn't see me directly, she casts sidelong glances with one eye and sports a smile. Krishnaraj

First it was furtive glance; later alternately casting of glances with a smile and looking down, now smiling with sidelong glances: all these are cues for consensual encounter.

Verse 1096. **Barring her disinterested tone and hearing no words of anger, I feel her desire to know me.**

உறா அதவர் போல் சொலினும் செறா அர்சொல்

ஒல்லை உணரப் படும். 1096.

Though she talks with me in a disinterested tone, she speaks no words of anger and thus I feel her desire. Krishnaraj

Verse 1097. **Camouflage of love sickness.**

சேறா அச் சிறுசொல்லும் செற்றார்போல் நோக்கும்

உறா அர் போன்று உற்றார் குறிப்பு. 1097.

Spurning advances without angry words; feigned looks of anger; and sham lack of affliction with love sickness are signs of love sickness in a girl.

Krishnaraj

Verse 1098. **Her consent is a faint smile of affection on her lips.**

அசையிற்கு உண்டு ஆண்டு ஓர் ஏர் யான் நோக்க

பசையினன் பைய நகும்.

As a sign of her consent, a beautiful incident happened. When I looked at her directly, a slight smile of affection danced on her lips. Krishnaraj

Verse 1099. **Indifferent looks are the nature of lovers.**

ஏதிலார் போலப் பொது நோக்கு நோக்குதல்

காதலர் கண்ணே உள. 1099.

Casting indifferent looks (at each other) like strangers are the nature of lovers. Krishnaraj

The poets characterize indifferent look as casting narrow eyes, winking the eye, and side glances, which actually are consent and invitation for further dallying. Krishnaraj

Verse 1100. **Eyes meet and words go silent.**

கண்ணோடு கண் இணை நோக்கொக்கின் வாய்ச் சொற்கள்

என்ன பயனும் இல. 1100

When the eyes meet, words of mouth have no use.

When the lovers' eyes meet and reciprocate love, the words are redundant.

Krishnaraj

Section 111. புணர்ச்சி மகிழ்தல் = Enjoying the embrace and union.

These verse are one-sided in the sense that the male only relates his experience and the female keeps her experience hidden in her heart on account of modesty. Many authors translate புணர்ச்சி as embrace. Its literal meaning is union or coitus; புணர்ச்சி (punarchi) is poetic; coitus is prosaic.

Krishnaraj

Verse 1101. **Five senses and five pleasures.**

கண்டு கேட்டு உண்டு உயிர்த்து உற்றறியும் ஐம்புலனும்

ஒண்தொடி கண்ணே உள. 1101

The pleasures gained by seeing with the eyes, hearing with the ears, consuming with the mouth, smelling with the nose, touching with the body abide in the bangled belle. Krishnaraj

bangled = bangle-wearing.

The lover says, my eyes imbibed the beauty of her body; my ears enjoyed her mellifluous voice; my mouth tasted the petal-soft sweetness of her lotus lips; my nose enjoyed the divine smells of the flowers and her body; and my sense of touch enjoyed holding her in embrace. Thus all his five senses are fully deployed to enjoy her as much as she enjoyed him, though her experience is written in her heart and not read on her lips. Krishnaraj

Verse 1102. **A belle is the cause and cure for the disease.**

பிணிக்கு மருந்து பிறமன் அணியிழை

தன் நோய்க்குத் தானே மருந்து. 1102

Diseases have counter cures. A belle decked with beautiful jewels caused the cure for the disease she induced. Krishnaraj

Valluvar says that the cure runs counter to the cause of the disease. If a person is bitten by snake, the physician administers anti-venom. If the person has fever, one has to counter the fever with wet towels. This is not so for the disease caused by belle decked with beautiful jewels; she herself is the cure for the love sickness caused by her. She is the disease and the cure. Krishnaraj

It is common for the poets to call sensual pleasure as 'little pleasures (சிற்ப்பம்)'. If this is little pleasure, where else I can get the "Great pleasure

(பேரின்பம்)" ? Here Great Pleasure refers to the Bliss of Liberation from the cycle of births and rebirths. Orgasm is the little pleasure; Beatitude is Great Pleasure. We the people enjoy little pleasure, while Yogis enjoy Great pleasure. Krishnaraj

Verse 1103. **Embracing his lover with soft shoulders is the ultimate bliss.**
How could the Heaven of Tirumal be better?

தாம் வீழ்வார் மென் தோள் துயிலின் இனிது கொல்

தாமரைக் கண்ணான் உலகு. 1103

Knowing the pleasure of embracing the soft shoulders of my lover while laying down, is the world of lotus-eyed Vishnu more pleasurable? Krishnaraj

The world of Vishnu or Tirumal is Vaikuntam or Paramapadam, the Vaishnava Heaven. There were many religions at the time of Valluvar. They were (are) SriVaishnavam, Saivam, Buddhism, Jainism, Dvaitam, Advaitam. Tirumal is always described as Lotus-eyed Lord. He was the only one to hold that honor. His world is Vaikuntam or Paramapadam, where the liberated souls enjoy Heavenly Bliss and get to embrace the Lord with lotus eyes. Embracing or union is symbolic of merger of the individual soul with the Universal soul. Union with the Lord is the ultimate Bliss. But our earth-bound lover opines that embracing or union in physical plane with his lover is the only bliss he has enjoyed in his life. He has not enjoyed the Heavenly Bliss and so he considers that the ultimate bliss is here on earth while he is in conjugate (or is it conjugal?) embrace on the soft shoulders of his lover. Krishnaraj

Verse 1104. **Paradoxical cool and heat of the Fire of Love.**

நீங்கின் தொறாஉம் குறுகுங்கால் தண்ணென்னும்

தீயாண்டுப் பெற்றாள் இவள். 1104

Going further away from her causes heat; getting closer to her offers coolness. Wherefrom did she obtain this kind of fire (Fire of love)?

My lover's body has the Fire of Love which is paradoxical in the sense as I get closer to the Fire, I feel the cool and as I get further away I feel the heat. Krishnaraj

Verse 1105. **Soft cheeks, a source of all sensual pleasures.**

வேட்ட பொழுதின் அவையவை போலுமே

தொட்டார் கதுப்பினாள் தோள். 1105

The shoulders of my lover with the petal-soft cheeks offers me forthwith any and all kinds of pleasures commensurate with my desires. Krishnaraj

Here Valluvar says that the lover looks, smells, caresses, strokes, tastes, love-bites her petal-soft cheeks, which offer pleasures commensurate with his wish and act. He enjoys a beautiful cheeks by sight, the divine smell by his nose, the softness of her cheeks by his strokes and caresses, and the imagined taste of fruits by love-bites. Thus the cheeks offers up all pleasures as desired. Krishnaraj

Verse 1106. **Ambrosial shoulders sends bolts of frisson.**

உறுதோறு உயிர்தளிர்ப்பத் தீண்டலால் பேதைக்கு
அமிழ்தின் இயன்றன தோள்.

As and when my lover's body grazes mine, every time my soul (life) feels the frisson and renewal anew; her shoulders are made of ambrosia. Krishnaraj

Verse 1107. **O My! embracing is self-perpetuating bliss that draws sustenance from the body.**

தம் இல் இருந்து தமது பாத்து உண்ட அற்று
அம்மா அரிவை முயக்கு. 1107

My-my! embracing my love is Bliss that receives its share of sustenance from my body itself. Krishnaraj

O My! I am in embrace with my love. For how long? I can't keep track of time that is fleeting by. My body awareness is gone. My body, mind and soul are soaking in bliss. Is this for eternity? How am I going to sustain this bliss? Now I see. My body is sharing its energy to sustain my bliss. Krishnaraj

This verse is full of ellipses and thus various commentators give many different interpretations. Some of them are way out of context and very contrived.

பாத்து = sharing. அரிவை = Woman between the age of 20 and 25. அம்மா = An exclamation of surprise = In English 'my-my'; mother. Krishnaraj

Verse 1108. **Our Embrace is air-tight.**

வீழும் இருவர்க்கு இனிதே வளி இடை
போழ்ப் படாஅ முயக்கு. 1108

The embrace is so close and tight that there is no air to split us apart; that is the sweetness shared by loving couple. Krishnaraj

Verse 1109. **Separation, rising fervor, and reunion are the endless amorous cycle for the lovers.**

ஊடல் உணர்தல், புணர்தல் இவை காமம்

கூடியார் பெற்ற பயன். 1109

Separation, rising fervor, and reunion are love's rewards that the lovers gain.

Alternate interpretation:

Love quarrel, rising passion and reunion are love's rewards that the lovers gain.

Separation, rising fervor, and reunion are the endless amorous cycle for the lovers that keeps on giving without a pause. Krishnaraj

Verse 1110. **Every union is a new discovery in love.**

அறிதோறு அறியாமை கண்டற்றால் காமம்

செறிதோறும் சேயிழை மாட்டு. 1110.

Every time union with the jeweled belle takes place, that love is anew as if it is learning something new that remained unknown or undiscovered. .

Krishnaraj

Section 112. நலம்புனைந்துரைத்தல் = Beauty extolled. நலம் = Beauty. புனைந்து = to laud, to extol; உரைத்தல் = to speak or explain.

Verse 1111. **O Anichcham flower! My love is more delicate than you are.**

நல் நீரை வாழி அனிச்சமே நின்னிணும்

மென்னீரள் யாம் வீழ் பவள். 1111

O Anichcham flower! May you prosper! Though you are delicate, my love is softer than you. Krishnaraj

அனிச்சம் = Anichcham = Flower supposed to be so delicate as to droop or even perish when smelt. Krishnaraj

Verse 1112. **Silent soliloquy: Garden flowers are no match to my love's flower-eyes.**

மலர் காணின் மையாத்தி நெஞ்சே இவள்கண்

பலர்காணும் பூ ஒக்கும் என்று. 1112

O Mind! on seeing blossoms on public display for many to see, you are perplexed by comparing them to my love's eyes. Krishnaraj

The gregarious blossoms in the garden and on public display are enjoyed by many by sight, smell, touch, and eye-embrace. My love's eyes are for me only to see, smell, touch, and embrace eye-to-eye. Those ordinary garden flowers are not comparable to the flower-eyes of my love. O Mind! How could you ever be so confused? What a colossal misperception on your part.

Krishnaraj

Verse 113. **She is a tender sprig with pearl teeth, fragrant breath, spear-like eyes and bamboo shoulders.**

முறி மேனி முத்தம் முறுவல் வெறி நாற்றம்

வேல் உண் கண் வேய்த்தோள் அவட்கு. 1113

Her body is like the tender sprig; her teeth are like pearls; her breath is naturally fragrant; her eyes with eyeliner are like the spears; her shoulders are like bamboo.

Krishnaraj

It is common to compare women to tender sprigs, and winding and creeping vines with sinuous thunderbolt-like waists. Tamil girls are glorified for their skin tone resembling the color of tender mango leaves (a color between gold, yellow and green). The girls and married women wear sandalwood paste on their body and fragrant flowers on their jet-black tresses on a daily basis. As they walk by, you know them by the waft of fragrance that clings to the air and gently soothes your olfactory senses. Bamboo is smooth and shiny with regularly placed nodes and looks like shoulders with bony bumps. Krishnaraj

Verse 1114/1330. **Lotus flowers droop their heads in shame on seeing my love's eyes.**

காணின் குவளை கவிழ்ந்து நிலன் நோக்கும்

மாண் இழை கண் ஒவ்வோம் என்று. 1114.

The lotus flowers upon beholding the eyes of my delightfully decked love and thinking that they cannot match her eyes, droop their heads down to the earth in shame. Krishnaraj

Just imagine the skyward looking lotus flowers in a pond soaking up the sun suddenly droop their heads down in shame upon seeing the eyes of a belle.

Krishnaraj

Verse 1115/1330. **The weight of the stalk of the flower on her tresses will stress her slender waist.**

அணிச்சப் பூக் கால் களையாள் பெய்தாள் நுசுப்பிற்கு

நல்ல படாஅ பறை. 1115.

This verse (1115) has lent itself for more than one meaning. Commentators interpret this verse differently, because பறை (Parai) means both 'word' and 'drum'. There is no word in this verse that says anything about breaking. Krishnaraj

Though my love wears the Anichcha flower without nipping the stalk, no good words about her waist will be sounded. Krishnaraj

Though my love wears the Anichcha flower without nipping the stalk, her (fragile) waist will break to the sound of a drumbeat.

My love wears on her tresses the delicate light Anichcha flower without removing the stalk or pedicle, the weight of which is heavy enough to break the fragile waist of my love to the sound of a drumbeat. Or It is a sad statement indeed about the waist of my love who wore the delicate flower with intact stalk. Krishnaraj

I doubt that Valluvar intended to say that the girl's waist broke under the weight of the flower stalk. It is more dramatic to say that her slender, fragile, sinuous and thunder-bolt-like waist broke from under the weight of the stalk of the flower to the sound of a drumbeat. It is dramatic, tragic and macabre but not poetic, auspicious, contextual and circumstantial. The drumbeat to sync with the breaking of the waist is an anomaly. Syncing of the drumbeat with an auspicious event is more normal than with a tragic event. When the young man is musing in his mind about the girl, I see no call to introduce a drumbeat syncing with the paralyzing break of the waist. What follows also does not support the premise of the drumbeat and fracture of the waist. One commentator introduces the element of fear in the lover that the waist may break from under the weight of the stalk of the flower. Krishnaraj

நல்ல = good, fine, excellent, auspicious. பறை = Drum, word or statement.

1116/1330. **The stars are confused in distinguishing my love's face from the moon.**

மதியும் மடந்தை முகனும் அறியா

பதியின் கலங்கிய மீன். 1116.

The stars unable to see the difference between the moon and the maiden's face and confused about their relative position, stood in place. Krishnaraj

1117/1330. **My love has no stains on her face unlike the blotted moon.**

அறுவாய் நிறைந்து அவர் மதிக்குப் போல

மறு உண்டோ மாதர் முகத்து. 1117.

Does the maid have the stains like the truncated moon waxing to its full brightness and having stains? Krishnaraj

மறு = maru = Stain, blot, spot, especially on the moon.

The full moon has irreducible permanent stains on its face. Does the maid have the stains on her face? The answer is No.

The moon in most of its phases is defective with missing parts except at full moon. My love's face is never defective, unlike the moon. Besides, my love has no stain on her face as the moon has. Since my love's face has no defect and no stain, the stars are able to distinguish between the blotted moon and the stainless face of my love. Krishnaraj

1118/1330. **O Moon, Go, get you face fixed, washed or whatever.**

மாதர் முகம் போல் ஒளி விட வல்லையேல்

காதலை வாழி மதி. 1118.

O Moon! If you can radiate and shine like the maiden's face, you would be loved (by some one). Then I will bless you.

O Moon!. If you can get a radiant shine like my love's, you will also become a girl worthy of love. At that point in time, I will offer my blessings to you both. Krishnaraj

1119/1330. **O Moon! Once you get flower eyes and radiant face, you must not appear in public.**

மலர் அன்ன கண்ணால் முகம் ஒத்தி ஆயின்

பலர் காணத் தோன்றல் மதி. 1119.

O Moon! If you become a maid with flower eyes and radiant face, you must not appear in public for all to see you. Krishnaraj

O Moon! You have been wandering the firmament. Many souls are looking at you. First you must have eyes like my love. You must have a stainless radiant face. Stay home and stop wandering, being looked at by a zillion

people. As I enjoy my love's face and eyes, you stay home and be loved by your lover.

But you would never have eyes and radiant face like my love's. You are not going to stop strolling in the firmament. Your feet are getting callous and sore. My love has very soft soles and cannot endure to step on flower petals and downy feathers. Thus she cannot roam around like you do in the firmament. Krishnaraj

Verse 1120/1330. **Petal and down are too hard on my love's tender feet.**

அனிச்சமும் அன்னத்தின் தூவியும் மாதர்

அடிக்கு நெருஞ்சிப் பழம். 1120.

Aniccha flower petals and swan's downy feathers will hurt my love's feet like the Caltrop thorn.

The Aniccha flower petals and the swan's downy feathers are very soft, though they may hurt his love's feet like a thorn. That indicates the tender soft soles of his love's feet. Krishnaraj



Section 113: காதற் சிறப்புரைத்தல் = Love's Grandeur or excellence.

Lovers after union and separation have mental soliloquy. Five verses depict the male's thoughts and five those of the female. Krishnaraj

1121/1330. **Her milk-and-honey-sweet words sustain me.**

பாலோடு தேன் கலந்த அற்றே பணி மொழி

வால் எயிறு ஊறிய நீர். 1121.

Her sweet words are a mix of honey and milk that spring like water from under her pure white teeth. Krishnaraj

The welling saliva which springs and bathes her pure white teeth and which I drank during my union sustains and energizes me as milk, honey and her sweet words sustain me. Krishnaraj

1122/1330. **We are the soul and the body; we are one.**

உடம்போடு உயிரிடை என்ன மற்று அன்ன

மடந்தையோடு எம்மிடை நட்பு.

My love with this belle is like the bond between the soul and the body.

Krishnaraj

Soul and body are the prime mover of life on earth. One without the other is unimaginable for a human being or any other being. Both are complementary. When the soul leaves the body on earth, it seeks another body; that is its nature. The soul that I am, seeks the body that is my love. One without the other is not complete. Animation of one without the other is impossible. The love that the soul has for the body is like the love I have for my damsel. Krishnaraj

1123/1330 **O image of my love. Leave forthwith from the pupil of my eye.**

கருமணியில் பாவாய் நீ போதாய் யாம்வீழும்

திருநுதற்கு இல்லை இடம். 1123.

O image of the damsel in my pupil, go away. (Because of your appropriation of the pupillary space,) there is no place for my beloved with a beautiful forehead. Krishnaraj

My love has the rightful place in the pupil of my eye; you, the image of my love, have no right to be there. O image of my love, may I gently say it to you: scam, scoot.... Krishnaraj

1124/1330. **She is life of my life; her separation is death of my life.**

வாழ்தல் உயிர்க்கு அன்னள் ஆயிழை சாதல்

அதற்கு அன்னள் நீங்கும் இடத்து. 1124.

The damsel decked in select jewels is like living for my life. On separation (from me) it is like death for my life. Krishnaraj

1125/1330. **Her virtuous qualities are unforgettable.**

உள்ளுவன் மன்யான் மறப்பின் மறப்பு அறியேன்

ஒள் அமர் கண்ணாள் குணம். 1125

My love with radiant desirable eyes is of virtuous conduct, which though I forget is unforgettable and I always keep thinking. Krishnaraj

1126/1330. **He is such a fine dexterous lover, whom she keeps in her eyes.**

கண் உள்ளில் போகார் இமைப்பின் பருவரார்

நுண்ணியர் என் காதலவர். 1126

He never enters my eye; he never sustains injury by the batting of my eyes.
He is such a fine dexterous lover. Krishnaraj

My lover abides in the interphase between my eyes and the eyelids. He is neither inside my eye nor outside my eye. I am afraid whether I may injure him when I bat my eyelids. It is not so. He is a very fine dexterous person.
Krishnaraj

She abided in the pupil of her eyes. He abides in the interphase between the eyes and the eyelids. The idea is that he is so precious to her that she keeps her lover in her eyes. He is so dexterous that he does not sustain injury by the batting of the eyelids. This is poetry at its best. His image is present on her corneas and the image does not sustain injury by the batting of her eyes.
Krishnaraj

1127/1330. **Mascara, if worn, may hide my lover in my eyes.**

கண்ணுள்ளார் காதல் அவராகக் கண்ணும்

எழுதேம் கரபாக்கு அறிந்து. 1127.

Since my lover is in my eyes, collyrium is not applied to my eyes. It is because I think it will hide him. Krishnaraj

I keep my lover in my eyes in and out of sight. On days I am separated from him, I do not wear any eye make-up. (Her love sickness from separation prevents her from wearing the eye make-up. Even if she wears mascara, who has the privilege to see her eyes except her lover? Another concern is that the collyrium may hide him.) My lover is in my eye, my heart, my mind, my body and my soul. Krishnaraj

1128/1330. **My lover abides in my heart and throat so I am afraid to eat hot foods.**

நெஞ்சத்தார் காதல் அவர் ஆக வெய்து உண்டல்

அஞ்சுதும் வேபாக்கு அறிந்து. 1128.

My lover is ever abiding in my heart (throat) so I fear eating hot foods. It is because I think it will scald him. Krishnaraj

நெஞ்சு = Nhenju = Heart, Mind, Conscience, bosom, throat.

Nhenju is throat and the rest. It is poetical to call it heart.

It is a common custom that the whole household waits until the man of the house comes home before they eat their evening meals, which is eaten very

late in the evening, sometimes before bedtime. In a household with the couple only, the wife does not eat until her lover comes home. But she decks herself with fresh clothes and coiffure for the evening with mascara, sandalwood paste... waits for her lover to come with a string of woven flowers of fragrant Jasmine and receives him. She immediately and deftly perches the flowers on her hair. There is no public demonstrations, such as kissing, hugging, and adulatory words such honey..., unless they are in absolute privacy away from prying eyes and live by themselves, which is not the case most of the time. Krishnaraj

1129/1330. **I don't close my eyes for fear that my lover will disappear. Strangers wrongly accuse him of desertion.**

இமைப்பின் கரப்பாக்கு அறிவல் அனைத்திற்கே
ஏதிலர் என்னும் இவ்வூர். 1129.

I think my lover will disappear if I shut my eyes. The strangers in this place say that my lover has done me harm. Krishnaraj

I stay awake all the time fearing that if I close my eyes, my lover will disappear. The strangers and family members wrongly think that my lover has deserted me causing me sleepless nights. Krishnaraj

1130/1330. **Townspople know nothing (diddly-squat) about my lover.**

உவந்து உறைவர் உள்ளத்துள் என்றும் இகந்து உறைவர்
ஏதிலர் என்னும் இவ்வூர். 1130.

What a heartless gossip of this townspeople. They disparage my lover as deserter, who abides in my heart with joy. Krishnaraj

These townspeople are running amuck with rampant malicious gossip that my love, my life and my joy has deserted me, though he abides in my heart in love and happiness. The gossip is that he, having had surreptitious union with her, had abandoned her causing a grievous hurt and making her ineligible for marriage to another prospective suitor. People would regard her as a used commodity and would not want to associate with her. Krishnaraj

It is not at all true. We have mutual love and respect. We are happy with each other. There is no question of desertion or lack of his love for me. Krishnaraj

Section 114. நாணுத்துறவுரைத்தல் = **Abandonment of Reserve**

In the previous section, the lovers had their own mental soliloquy and reminiscing, keeping their secret love under wraps. Later unable to engage in secretive union, their love transcended public scrutiny. Leaving aside the society-imposed modesty, they moved together in public view expressing their love for each other. This section deals with that stage in the saga of their love. Krishnaraj

1131/1330. **Having enjoyed premarital sex and suffering loss of consortium, the only comfort a boy has riding a Madal.**

காமம் உழந்து வருந்தினார்க்கு ஏமம்

மடல் அல்லது இல்லை வலி. 1131.

Having experienced premarital sexual relationship, the separation is agonizing to the lover whose only comfort is riding a Madal (மடல்). Krishnaraj

In the days gone by, when the lovers are discovered, the parents urgently make arrangements to sanctify the relationship with marriage. If marriage is not possible for any reason, the boy is subjected to a ride on a wooden horse decorated with palm leaves, which makes the town know the secret love affair of the boy. The headmen of the town discreetly find out from the boy who the girl is and arrange marriage with the consent of the girl's parents. Riding the Madal is also an expression of regret and willingness to marry the girl. Krishnaraj

மடல் = A wooden horse made of palmyra stems on which a thwarted lover mounts to proclaim his grief and win his love.

மடலூர்தல் = To ride a horse of palmyra stems, as a disappointed lover to win the girl of his love. Krishnaraj

1132/1330. **My soul and my body desires to ride the Madal and marry the girl.**

நோனா உடம்பும் உயிரும் மடல் ஏறும்

நாணினை நீக்கி நிறுத்து. 1132.

Unable to suffer separation (from love sickness), my body and my soul leaving aside the shame (of discovery) want to ride the Madal (wooden Palmyra horse). Krishnaraj

My body and my soul cannot bear the separation from my love, though I have been discovered. I am going to leave aside the shame and take

advisement from body and soul, which say, "take the ride on Madal and marry the girl." Krishnaraj

1133/1330. **I am guilty of immodesty and lechery, ready to ride the wooden Palmyra horse.**

நானோடு நல்லாண்மை படு உடையேன் இன்று உடையேன்
காழுற்றார் ஏறும் மடல்.

Before I had modesty and manliness; today I joined the lecherous company ready to ride the Madal. Krishnaraj

To me modesty and manliness are the things of the past. Today I am a shameless lecher ready to ride the Madal. If only my love's parents have consented for marriage, I would not be in this position. Her parents do not see a prospective son-in-law in me. My self-respect and self-image are in tatters. What am I going to do except ride the Madal? It has become a certainty for me. Krishnaraj

1134/1330. **Crossing the rapids of passion to reach the shore is impossible.**

காமக் கடும்புனல் உய்க்குமே நானோடு
நல்லாண்மை என்னும் புணை.

Could the raft of modesty and manliness help me cross the rapids of love and take me to the shore? Krishnaraj

Modesty and manliness are the raft. The rapids of passion and love are ferocious. The raft of modesty and manliness is damaged and leaky. I cannot cross the rapids with a leaky raft, because I will certainly drown and die. So I am left with no choice but to ride the Madal, the Palmyra horse. Krishnaraj

1135/1330. **My sweet gave me gifts of misery of lonely evenings and a prospect of a ride on the wooden horse.**

தொடலைக் குறுந்தொடி தந்தாள் மடலோடு
மாலை உழக்கும் துயர். 1135.

A swirl of misery on lonely evenings and a ride on the Madal are the gifts from the belle with jeweled girdle and beautiful bangles. Krishnaraj

I am in a swirl of misery in the evenings because I am afflicted with love sickness and worry about riding the Palmyra horse. Lonely Evenings and hazy nights afflict me acutely because I do not have my love by my side. Her absence makes me brood on the humiliating looming ride on the wooden

horse. I miss hearing the jingles of her bangles on her beautiful wrists and seeing the flashing jeweled girdle around her slender waist. Krishnaraj

1136/1330. **My lot is that I don't get a wink of sleep on account of my sweetheart. Riding the wooden horse occupies my nightmarish thoughts.**

மடலூர்தல் யாமத்தும் உள்ளுவேன் மன்ற

படல் ஒல்லா பேதைக்கு என் கண். 1136.

Because of the maiden, my eyes do not close. In the middle of the night, I keep thinking of ride on the wooden Palmyra horse. Krishnaraj

1137/1330. **It is noble that a girl does not ride a wooden horse.**

கடல் அன்ன காமம் உழந்தம் மடல் ஏறாப்

பெண்ணின் பெருந்தக்கது இல். 1137.

Though I suffer oceanic love-misery, there is no greater noble-mindedness than a maiden who does not ride the wooden horse. Krishnaraj

The lover regrets to note that he succumbed to love and the maiden would have had greater control over her impulses. The Girls, the lover thinks, have a greater control over the sexual impulses than boys have. Having succumbed to love, I am forced to ride the Madal. Krishnaraj

Now we will find out what a girl thinks about abandoning the reserve as compared to the boy, as she entertains mental soliloquy. Krishnaraj

1138/1330. **Love sickness out of the closet and on the streets.**

நிறை அரியர் மன் அரியர் என்னாது காமம்

மறை இறந்து மன்றுபடும். 1138.

The Girl thinks as follows. My love sickness has come out of hiding, though the girls are supposed to have a higher restraint over their passion and are capable of compassion.

Krishnaraj

This love sickness of mine has been in hiding in my mind and now has come out in the open for everyone to know, causing me shame and distress. My reputation is in tatters in the house among my family members and on the streets among the public.

Krishnaraj

1139/1330. **Love drives me mad.**

அறிகிலார் எல்லாரும் என்றே என் காமம்

மறுகின் மறுகும் மருண்டு. 1139

As if the people on the street were not in the know, my passion makes me go to the streets, look here and there and appear as if I were seized by madness. Krishnaraj

My love sickness makes me to go the streets and look for my lover, hoping he will show up. Krishnaraj

1140/1330. **Laughter is cheap if you don't know what love is.**

யாம் கண்ணிற் காண நகுப அறிவில்லார்

யாம் பட்ட தாம் படா ஆறு. 1140.

On account of having not suffered love sickness and distress, the unaffected ignoramuses laugh at me right before my eyes. Krishnaraj

Section 115. அலர் அறிவுறுத்தல். Rumor Mongering.

The townspeople engage in rumors and derision upon seeing what is perceived as the immodest couple, who come to know of the gossip-mongering public. Five verses are the voice of the boy and five are the girl's. Krishnaraj

1141/1330. **Barring rumors, my life is steady.**

அலர் எழ ஆருயிர் நிற்கும் அதனைப்

பால் அறியார் பாக்கியத்தால். 1141.

As the rumors rise and spread, my life stands steady. By Grace, many do not know that fact. Krishnaraj

I know that there is a rumor going around about me and the girl. I kept wondering whether the girl has forgotten me after our surreptitious trysts have ended. I even thought I will end my life if I do not rejoin her. The rumor that she goes out in the streets like a crazed person, abandoning her modesty and looking for me is good news to me. My thoughts of suicide on failure to rejoin her are unknown to the townspeople, which makes me very happy indeed. All the news about me and my sweetheart are out on the streets; there is nothing more for them to know. Krishnaraj

1142/1330. **This town has cast derision on, not knowing the excellent qualities of my sweetheart.**

மலர் அன்ன கண்ணாள் அருமை அறியாது

அலர் எமக்கு ஈந்தது இவ்வூர். 1142.

Not knowing the excellent qualities of my sweetheart with flower-like eyes, this town has cast derision on me. Krishnaraj

1143/1330. **This gossip has done me right because I feel I attained what I intended to get.**

உறாதோ ஊர் அறிந்த கௌவை அதனைப்

பெறாது பெற்ற அன்ன நீர்த்து. 1143.

The deriding speech of the town's gossip makes me feel as if I gained what otherwise is unattainable. Is the gossip unfair? Krishnaraj

This gossip has done me right because I feel I attained what I intended to get.

1144/1330. **Deriding gossip made my love invigorating.**

கவ்வையால் கவ்விது காமம் அது இன்றேல்

தவ் என்னும் தன்மை இழந்து. 1144.

The deriding gossip grew my love; without it, its nature would have waned and become bland. Krishnaraj

Despite our love came into the public view and scrutiny, it thrived and flourished; otherwise its nature would be lost and become insipid. Krishnaraj

1145/1330. **Love is inebriating.**

களித்தோறும் கள் உண்டல் வேட்ட அற்றால் காமம்

வெளிப்படும் தோறும் இனிது. 1145.

As inebriation with the liquor increases one's craving for more, so does passion revealed by gossip increases desire and sweetness. Krishnaraj

Liquor induces inebriation, which feeds on more liquor feeding on more inebriation. The experience of inebriation induces desire for liquor. Any gossip about his drunkenness does not diminish or abolish his drinking, but his love for liquor increases. More he imbibes, more he gets high; higher he gets, more he drinks. Krishnaraj

So is love and passion, which once experienced enhances the desire for more of the same. As the town gets thicker with gossip, my love for my sweetheart thickens and gives me greater and greater pleasure. I welcome this gossip, which whetted my love for my sweetheart. Krishnaraj

1146/1330. **One embrace too many: the gossip that swallowed the town as the mythical snake swallows the moon on eclipse.**

கண்டது மன்னும் ஒரு நாள் அலர் மன்னும்

திங்களை பாம்பு கொண்ட அற்று. 1146.

I embraced my love only once. Yet the gossip is as if the moon was being swallowed by the mythical snake. Krishnaraj

I united with my love only once. What of it? The eclipse of the moon happens once a month and the enveloping dark night falls as the mythical snake RAhu swallows the moon. That is the dark night of lunar eclipse. One encounter is all that took for the derisive gossip to seize and swallow the town as Rahu does to the moon. Krishnaraj

1147/1330. **My love sickness grows on the manure of public scandal and water of harsh words of my mother.**

ஊரவர் கெளவை எருவாக அன்னை சொல்

நீராக நீரும் இந் நோய். 1147.

The town gossip is the manure; mother's words are the water; thus this disease grows.

Krishnaraj

My love sickness derives its nutrition from the manure of town gossip and the water from my mother's harsh words. Krishnaraj

Look girl!, I can't go out without someone talking about your love affair with that boy. I had it with you. How could you do this to us? People in the bazaar make snide remarks; some say things right on my face; some giggle; some look at me with side glances and quizzical eyes. My body, mind and soul cringe every time some one walks up to me. I am always afraid that they will say something about you. Our family reputation is in the mud. How could I ever find a bridegroom for your sister or for that matter your brothers? We are doomed. Our reputation is dragged down on the streets. You earned us the name of a family of loose moral values. Krishnaraj

1148/1330. **Extinguishing my love with rumor is like killing the fire with clarified butter.**

நெய்யால் எரி நுதுப்பேம் என்ற அற்றால் கெளவையால்

காமம் நுதுப்பேம் எனல்.

Extinguishing my love with gossip is like extinguishing the fire with clarified butter.

Krishnaraj

Derision and gossip will not extinguish my love for my lover. It is like saying that one could extinguish fire with clarified butter (gasoline in modern times).

To this day all Hindu ritual fires are fed by clarified butter ranging from marriage ceremony to funeral ceremony. There is no ceremony in Hindu religion without the use of fire. Butter is the food of gods. Krishnaraj

1149/1330. **Calumny does not cause any fear in me.**

அலர் நாண ஒல்வதோ அஞ்சல் ஒம்பு என்றால்

பலர் நாண நீத்தக் கடை. 1149.

"Give up fear," so he said. . My lover has remained aloof when I am subjected to public derisive gossip. Why should it cause any fear in me? (No, It doesn't.) Krishnaraj

My lover told me once, "no matter what others say, I am here for you. Do not give in to fear." My lover, having said that, remains away from me when I am the subject of public derision and rumor. Should I fear this gossip and calumny? (I will not succumb to them.) The girl comforts herself as follows: "My lover having given such assurances is trying right now to get in touch with me. I am not concerned. I will remain steady. He will certainly come looking for me." Krishnaraj

1150/1330. **My lover will show up any time. The more they pile on me the rumors, the more he will attempt to reach me.**

தாம் வேண்டின் நல்குவர் காதலர் யாம் வேண்டும்

கௌவை எடுக்கும் இவ் வூர். 1150.

My lover will offer me help when he desires to do so. Let this townspeople continue to engage in derisive rumor to my liking. Krishnaraj

This is what the girl says to herself. The reason why she is beginning to like the rumor is that as its intensity rises so will the attempt on the part of her lover increase to reach her. To her it sounds beneficial that the townspeople increasingly engage in derisive rumor. Krishnaraj

End of களவியல் = Surreptitious Love.

Division. கற்பியல்: Monogamous Marital Bliss.

Section 116 பிரிவாற்றாமை = Pangs of Separation.

The couple are married and live a life of marital bliss. But the husband has to leave home on account of his job. This section deals with the pangs of separation as the husband says, goodbye. Krishnaraj

1151/1330. **Goodbye precipitates separation anxiety.**

செல்லாமை உண்டேல் எனக்கு உரை மற்றும் நின்

வல்வரவு வழுவார்க்கு உரை. 1151.

Tell me if you are not going somewhere; if not, talk of your imminent return to my survivors. Krishnaraj

1152/1330. **Fear of separation.**

இன் கண் உடைத்த அவர் பார்வல் பிரிவஞ்சும்

புன்கண் உடைத்து புணர்வு. 1152

His countenance gives me delight; the fear of separation gives me sadness. Krishnaraj

1153/1330 **His separation makes me lose my courage and composure.**

அரிதரோ தேற்றம் அறிவுடையார் கண்ணும்

பிரிவோர் இடத்து உண்மை காண். 1153.

On account of the true love for the departing husband, even the intelligent wife cannot be courageous and contain her distress. Krishnaraj

1154/1330. **Fear of separation overwhelms her.**

அளித்து அஞ்சல் என்றவர் நீப்பின் தெளித்த சொல்

தேறியார்க்கு உண்டோ தவறு. 1154.

What blame do I have, if I, trusting his words of reassurance against fear, challenge him for leaving me (for the sake of the job). Krishnaraj

1155/1330 **I cannot concur with his decision to leave.**

ஓம்பின் அமைந்தார் பிரிவு ஒம்பல் மற்று அவர்

நீங்கின் அரிதால் புணர்வு. 1155.

I must prevent departure of my husband who promised security for me. If he were to leave, I cannot consent, comply and concur. Krishnaraj

1156/1330. **His departure is imminent.**

பிரிவு உரைக்கும் வன் கண்ணர் ஆயின் அரிது அவர்

நல்குவர் என்னும் நசை. 1156.

If he were to have a strong will in announcing his departure, I must give up the notion that he will stay his departure in deference to my wishes.

Krishnaraj

1157/1330. **Loose bangles jingle announcing lover's departure.**

துறைவன் துறந்தமை தூற்றா கொல் முன்கை

இறை இறவா நின்ற வளை. 1157.

O Bangles, You have slid down my forearms to the creases on my wrists, threaten to swirl out of my hands and jingle announcing to the townspeople of the departure of my husband. Krishnaraj

This is one of the moving verses that Valluvar composed. The bangles on the forearm were tight before; because of her lover's departure, she lost weight and thus the bangles lost their hold and slid down beyond the creases of her wrists, making a jingle from the loose fit, which is announcing the departure of her lover to the gossip-prone townspeople. Krishnaraj

1158/1330. **Separation cause misery in me.**

இன்னாது இனன் இல் ஊர் வாழ்தல் அதனினும்

இன்னாது இனியார்ப் பிரிவு. 1158.

It is a misery to live in a town without relatives. It is more miserable to live separated from my sweetheart. Krishnaraj

1159/1330. **Lovesickness burns upon removal of touch unlike the fire.**

தொடில் சுடின் அல்லது காமநோய் போல

விடில்சுடல் ஆற்றுமோ தீ. 1159.

Fire burns only upon touch; lovesickness burns upon removal. Krishnaraj

Fire burns on touch. Lovesickness does not burn as long as the couple are in touch; once the touch is sundered, lovesickness burns. What a paradox.

Krishnaraj

1160/1330. **Separation will come to an end.**

அரிது ஆற்றி அல்லல் நோய் நீக்கிப் புரிவு ஆற்றி

பின் இருந்து வாழ்வார் பலர். 1160

Having tried hard to tolerate the misery of lovesickness on account of separation, many live happily ever after. Krishnaraj

Section 117. படர்மெலிந்திரங்கல் = Languishing and Languor

படர் = Sorrow . மெலிந்து = to become weak and thin . இரங்கல் = Weeping, crying; Lady's bemoaning her lover's absence.

Sorrow has taken over the girl; she hasn't been eating well since her husband left her on job and so became thin and weak. She sits there crying all day long. Separation of husbands happens to many newlyweds on account of job, military assignments... as happening at present in USA and elsewhere in the world (Oct/2008). The wife puts up with the separation, pines away her days and nights in memory, suppress and sublimate her natural yearnings. The wife in our saga consoles herself by saying that his return will be a reward, worth waiting for. Krishnaraj

1161/1330. **Lovesickness is a never-ending gushing stream.**

மறைப்பேன் யான் இஃதோ நோயை இறைப்பவர்க்கு

ஊற்று நீர் போல மிகும். 1161

I will hide my lovesickness, which is like a stream; the more I draw, more it gushes.

Lovesickness is a gushing stream which never seems to abate and dry up though I keep on drawing. Krishnaraj

1162/1330. **I am too bashful to send my lover a message of my lovesickness.**

கரத்தலும் ஆற்றேன் இந் நோயை நோய் செய்தார்க்கு

உரைத்தலும் நாணும் தரும்.

I am unable to contain this lovesickness. I am too bashful to intimate this message to my lover who caused my sickness. Krishnaraj

How can I, being a girl, admit my lovesickness and send a message to my lover that I am wasting away for want of love from him? Even when he stays close to me, I feel bashful to announce my desire to him. I am limited by virtue of being a girl and so express my desires by sidelong looks, by touch, by a smile only he knows what it means, by giving him lukewarm milk at bedtime, by grazing him, by giving him pan, sweets... He, being a man, sweeps me off my feet and holds me in embrace. Krishnaraj

1163/1330. **Lovesickness and modesty are the two burdens that weigh equally on my life.**

காமமும் நானும் உயிர்காவ தூங்கும் என்

நோனா உடம்பின் அகத்து. 1163.

My unbearable lovesickness and my modesty in my body and mind are hanging like weights at the ends of the pole of my life. Krishnaraj

Lovesickness and modesty are of equal weight hanging at the end of the bending pole of my life, which at any time can break from the heaviness of the weights. I am stuck between a rock and hard place (as the English idiom goes). My life is bent, stressed, and creaking; it can at any time simply break. Krishnaraj

1164/1330. **Love is a ocean that needs a raft of a lover to reach the shore.**

காம கடல் மன்னும் உண்டே அது நீந்தும்

ஏம்புணை மன்னும் இல். 1164.

Love and passion is like the vast ocean; but I do not have the raft to traverse it and reach the shore. Krishnaraj

My lover is the raft I ply in the ocean of love and passion to reach the shore.

1165/1330. His love causes me grief. What if he is unloving?

துப்பின் எவன் ஆவர் மன் கொல் துயர் வரவு

நட்பினுள் ஆற்றுபவர். 1165.

My lover's friendship causes me so much grief. If he is hostile, what will he be?

Krishnaraj

My lover's friendship causes me so much grief in his absence. What if he is unloving?

1166/1330. **Joyous love is big; sorrow with no love is bigger.**

இன்பம் கடல் மற்று காமம் அஃது அடங்கால்

துன்பம் அதநிற் பெரிது. 1166.

Joy that comes with love is as expansive as the ocean. If the love does not find expression, the sorrow that comes with it is larger than the ocean.

Krishnaraj

காமம் = KAmam = sexual pleasure.

1167/1330. **I see no shore in this ocean of love.**

காமக் கடும்புனல் நீந்தி கரை காணேன்

யாமத்தும் யானே இளன். 1167.

Swimming in this expansive ocean of love, I see no shore in these dark nights of loneliness. Krishnaraj

1168/1330. **Night spends sleepless nights with no companionship.**

மன் உயிர் எல்லாம் துயிற்றி அளித்து இரா

என் அல்லத் இல்லை துணை. 1167

O Night! You make all creatures of the world go to sleep and rest but you say night is not for you and stay awake without companionship. Krishnaraj

1169/1330. **Long and slow nights without my lover are tyranny.**

கொடியார் கொடுமையின் தாம் கொடிய இந்நாள்

நெடிய கழியும் இரா. 1169.

The nights, moving slow, cause me greater tyranny than that of my lover. Krishnaraj

Absence of my lover prolongs the nights. These nights drag on for ever. The the long and slow nights are more tyrannical than the tyranny of absence of my lover. Krishnaraj

1170/1330. **If only my eyes go the way of my mind, there will no tears.**

உள்ளம் போன்று வழிச் செல்கின்பின் வெள்ள நீர்

நீத்தல் என்னோ என் கண். 1169.

If my eyes goes the way my mind goes, they would not be swimming in the flood of tears. Krishnaraj

My mind goes seeking my lover and gets some comfort in his company. If my eyes go the way of my mind, there will not be such a torrential flood of tears gushing forth from my eyes. Krishnaraj

118. **கண் விதுப்புதல். Blurred eyes from wistful gazing**

1171/1330. **O Eyes, You showed him to me and caused this lovesickness. Why then are you weeping?**

கண் தாம் கலுழுவது எவன் கொலோ தண்டா நோய்

தாம் காட்ட யாம் கண்டது. 1171.

O Eyes! You caused this intractable disease I suffer, because you showed him to me. Why then are you weeping? Krishnaraj

O Eyes, you caused the love sickness in me. You showed him to me and thus I fell in love with him. That being your fault, why then are you weeping?
Krishnaraj

1172/1330. **Lovesickness: Foolish eyes fell in love and now they cry upon his departure.**

தெரிந்து உணரா நோக்கிய உண் கண் பரிந்து உணரா
பைதல் உழைப்பது எவன்? 1172

Without deliberation, desire-driven and collyrium-laden eyes fell in love with my lover, now intercedes on his behalf and suffers misery. Krishnaraj

The eyes without deliberation fell in love with my lover not considering that he may leave you at any moment. The same eyes cry in pain and misery now that he is not here anymore. Krishnaraj

1173/1330. **Lovesickness: Befooled crying eyes draw derision.**

கதுமென தாம் நோக்கித் தாமே கலுழும்
இது நகத்தக்க துடைத்து. 1173

The eyes fell in love with him the instant they saw him. Now the suddenly crying eyes draw derision. Krishnaraj

1174/1330. **Lovesickness: Eye dry from lack of tears.**

பெயல் ஆற்றா நீர் உலந்த உப் கண் உயல் அற்றா
உய்வு இல் நோய் என் கண் நிறுத்து. 1174.

Having caused constant misery, these collyrium-laden eyes have become dry, unable to shed any more tears. Krishnaraj

1175/1330. **Lovesickness: vaster as ocean and sleepless eyes in distress.**

படல் அற்றா பைதல் உழக்கும் கடல் ஆற்றாக்
காமனோய் செய்த என் கண். 1175

My eyes that caused lovesickness incomparable in size even to the ocean stays open without sleep and languishes in distress. Krishnaraj

1176/1330. **Sweetness in distress.**

ஓஓ இனிதே எமக்கு இந்நோய் செய்த கண்
தாஅம் இதன் பட்டது. 1176.

How sweet it is that the eyes that caused me unhappiness are in distress!
Krishnaraj

1177/1330. **Eyes in love and longing go dry.**

உழந்து உழந்து உள்நீர் அறுக விழைந்து இழைந்து

வேண்டி அவர்கண்ட கண். 1177.

Let the eyes that saw him in love and longing go dry from shedding tears.
Krishnaraj

1178/1330. **My lover is elsewhere. Pining eyes, no tranquility. What stupidity!**

பேணாது பெட்டார் உள் மன்னோ மற்று அவர்க்

காணாது கண் அமைவு இல. 1178/1330

He having made love to me without real love is living elsewhere. My eyes not seeing him are pining for him without peace. What stupidity! Krishnaraj

1179/1330 **My eyes do not go to sleep whether he is with me or not. Thus, it causes distress to me.**

வாராக்கால் துஞ்சா வரின் துஞ்சா ஆயிடை

ஆர் அஞர் உற்றன கண். 1179/1330

When my lover is not here, my eyes do not go to sleep; If he is here, the eyes do not go to sleep. Thus, my eyes cause me unhappiness all the time.
Krishnaraj

1180/1330. **My eyes are the doorway for the townspeople to see my lovesickness.**

மறை பெறல் ஊராரக்கு அரிது அன்று எம்போல்

பறை அறை கண்ணார் அகத்து. 1180/1330

It is not difficult for the townspeople to know the secrets of my heart from my revealing eyes (which announce my distress). Krishnaraj

Section 119 Verses 1181-1190 பசப்பு பருவரல் Separation-Sallowness-Sorrow.

The lovers, when separated, suffer a kind of pallor peculiar to the languishing woman. The skin becomes pallid or sallow revealing the underlying undertones of her complexion. You have to see it to know it. The woman fusses over the pallor afflicting her. She soliloquizes to herself about her predicament. Krishnaraj

1181/1330. **To whom could I tell the pallor of separation?**

நயந்தவர்க்கு நல்காமை நேர்ந்தேன் பசந்த என்
பண்பு யார்க்கு உரைக்கோ பிற. 1181
I am unable to tell my beloved lover the change in my complexion. To whom else could I tell? Krishnaraj
1182/1330. The separation-pallor is afflicting my body with great pride.
அவர் தந்தார் என்னும் தகையால் இவர் தந்து என்
மேனி மேல் ஊரும் பசப்பு. 1182.
The separation-pallor, created by my lover, reigns over me with great pride, and having spread all over rides on my body. Krishnaraj
1183/1330. My beauty and modesty are afflicted by lovesickness.
சாயலும் நாணும் அவர் கொண்டார் கைம்மாறா
நோயும் பசலையும் தந்து. 1183.
Having given me distress and separation-pallor and in exchange, my lover has taken away my beauty and modesty. Krishnaraj
1184/1330. My lover is on my mind and speech. Could this pallor be a deception?
உள்ளுவன் யான் உரைப்பது அவர் திறம் ஆல்
கள்ளம் பிறலோ பசப்பு. 1184.
I am thinking of my lover; I talk about him; that being so, could the separation-pallor be a deception? Krishnaraj
1185/1330. My lover goes there; my body suffers pallor here.
உவக்காண் எம் காதலர் செல்வார் இவக்காண் என்
மேனி பசப்பு ஊர்வது. 1185.
My lover goes there; my body suffers pallor here. Krishnaraj
1186/1330. Pallor (sallowiness) is Darkness.
விளக்கு அற்றம் பார்க்கும் இருளே போல் கோண்கன்
முயக்கு அற்றம் பார்க்கும் பசப்பு. 1186/1330
As darkness looks out for the lamp to leave, so does the pallor wait for the embrace of my lover to leave. Krishnaraj
1187/1330. Pallor took the place of embrace of my body by my lover.
புல்லி கிடந்தேன் புடை பெயர்ந்தேன் அவ்வளவில்
அள்ளிக் கொள்வற்றே பசப்பு. 1187.

I was lying in embrace of my lover; I was to leave it; then pallor picked my body.

Krishnaraj

1188/1330. **They see pallor and yet don't admit my lover's separation.**

பசந்தாள் இவள் என்பது அல்லாள் இவளைத்

துறந்தார் அவர் என்பார் இல். 1188.

She is in a state of separation-pallor, so they say. No one tells that my lover left me.

Krishnaraj

Chapter 120. **தனிப்படர் மிகுதி = Loneliness and excessive pining**

My lover's wellbeing is comforting though body pallor invites derision.

பசக்க மன் பட்டாங்கு என் மேனி நயப்பித்தவர்

நல் நிலையார் ஆவர் எனின். 1189.

Considering my lover remains in good condition, having induced love in me and having separated from me, it is alright the body pallor from lovesickness invites derision. Krishnaraj

1190/1330. **Let them talk about my pallor as long as my lover's absence does not invite derision.**

பசப்பு என பேர் பெறுதல் நன்றே நயப்பித்தார்

நல்காமைதூர்றார் எனின். 1190.

It will suffice if my lover's absence invites no derision. It is alright if the talk is on my pallor. Krishnaraj

1191/1330. **Blameless reciprocal love.**

1191. தாம் வீழ்வார் தம்வீழப் பெற்றவர் பெற்றாரே

காமத்துக் காழ் இல் கனி.

The one who gives love to and receives love from the beloved attains the blameless fruit of love. Krishnaraj

1192/1330. **Reciprocal love is like the rain the living.**

வாழ்வார்க்கு வானம் பயந்தற்றால் வீழ்வார்க்கு

வீழ்வார் அளிக்கும் அளி.

The reciprocal love between the lover and the loved is like the rain to the living. Krishnaraj

1193/1330. **Good life is love.**

வீழுநர் வீழப் படுவார்க்கு அமையுமே
வாழுநம் என்னும் செருக்கு.

The pride of good life belongs to the beloved (who receives love from her lover). Krishnaraj

1194/1330. [What is paucity of love?](#)

வீழப் படுவார் கெழீஇயிலர் தாம் வீழ்வார்
வீழப் படாஅர் எனின்.

Love from the lover, if not forthcoming: Does it mean paucity of love?
Krishnaraj

1195/1330. [Unrequited love.](#)

நாம்காதல் கொண்டார் நமக்கு எவன் செய்பவோ
தாம்காதல் கொள்ளாக் கடை.

If the loved one does not reciprocate love, what is he going to do to me?
Krishnaraj

1196/1330. [One-sided love is no joy.](#)

ஒருதலையான் இன்னாது காமம் கா போல
இருதலை யானும் இனிது.

love is like the scale. Two-headedness is happiness; one-headedness is not joy.

Joy is love like the balanced two-headed scale. One-headedness is not happiness. Krishnaraj

1197/1330. [Cupid is biased.](#)

பருவரலும் பைதலும் காணான்கொல் காமன்
ஒருவர்கண் நின்று ஒழுகு வான்.

Cupid sees not my pain and grief; he takes sides with one. Krishnaraj

1198/1330. [Living without sweet news from the beloved takes firmness.](#)

வீழ்வாரின் இன்சொல் பெறாஅது உலகத்து
வாழ்வாரின் வன்கணார் இல்.

No sweet words came from my loved one. Living in such world is firmness (of mind).

Krishnaraj

1199/1330. [Praise of my absent lover is poetry to me.](#)

நசைஇயார் நல்கார் எனினும் அவர்மாட்டு
இசையும் இனிய செவிக்கு.

The loved one bestows no help; praising him is sweetness to my ears.

Krishnaraj

1200/1330. [Suppress your deep passion.](#)

உறாஅர்க்கு உறுநோய் உரைப்பாய் கடலைச்
செறாஅய் வாழிய நெஞ்சு.

O Mind, I bless you. You tell your affliction (of love) to unafflicted him.

Suppress your ocean-wide passion. Krishnaraj

Chapter 121 நினைந்தவர்புலம்பல் Ruminant Lamentation (Krishnaraj)

Sad Memories

1201. [Love is more delicious than wine.](#)

உள்ளினும் தீராப் பெருமகிழ் செய்தலால்
கள்ளினும் காமம் இனிது.

Insatiable delight from thought of love is greater than toddy--[Krishnaraj](#)

1202. [Thought of lover gives instant joy.](#)

எனைத்து ஒன்று இனிதே காண் காமம் தாம் வீழ்வார்
நினைப்ப வருவது ஒன்று இல்.

It is true that love offers joy more than anything else in that

the thought of lover gives joy instantly. [Krishnaraj](#)

1203. [Aborted sneeze is a failure of remembrance.](#)

நினைப்பவர் போன்று நினையார் கொல் தும்மல்
சினைப்பது போன்று கெடும்.

I feel the imminence of a sneeze that aborted. It is like my lover

who was about to think of me and yet did not. [Krishnaraj](#)

1204. [Mutual mates in the hearts.](#)

யாமும் உளேம் கொல் அவர் நெஞ்சத்து எம் நெஞ்சத்து
ஓஓ உளரே அவர்.

In my heart, he remains for ever. Do I also remain in his heart? [Krishnaraj](#)

1205. [Unrequited love.](#)

தம் நெஞ்சத்து எம்மைக் கடிகொண்டார் நாணார் கொல்
எம் நெஞ்சத்து ஓவா வரல்.

Does he not have shame having removed me from his heart,

while I enter his heart incessantly? [Krishnaraj](#)

1206. [Reminiscing joyous days.](#)

மற்று யான் என் உளேன் மன்னோ அவரொடு யான்
உற்ற நாள் உள்ள உளேன்.

The reason why I keep on living is I keep reminiscing the joyous days

(and expecting those joyous times to return). [Krishnaraj](#)

1207. [Scalding heart.](#)

மறப்பின் எவன் ஆவன் மற்கொன் மறப்பு அறியேன்
உள்ளினும் உள்ளம் சுடும்.

What would happen to me, if I forget him?

The thought scalds my heart. [Krishnaraj](#)

1208. [Lover pleasant and great of heart.](#)

எனைத்து நினைப்பினும் காயார் அனைத்தன்றோ
காதலர் செய்யும் சிறப்பு.

Irrespective of any kind of thoughts I have of him,

my lover's greatness is that he is never angry with me. [Krishnaraj](#)

1209. [Absence leads to ebbing life.](#)

விளியும் என் இன்னுயிர் வேறு அல்லம் என்பார்
அளியின்மை ஆற்ற நினைந்து.

He says we both are not separate. My dear life ebbs thinking

of his absence and lack of companionship. [Krishnaraj](#)

1210. [Lover's return dispels unhappiness.](#)

விடாஅது சென்றாரைக் கண்ணினால் காணப்
படாஅதி வாழி மதி.

O Mind, hail to thee! As I behold the returning lover who left me forlornly,

all unhappiness would leave. [Krishnaraj](#)

Chapter 122. கனவுநிலையுரைத்தல் Utterance of the Nature of Dream
(Krishnaraj)

Dream Visions

1211. [How would I entertain the dream-vision?](#)

காதலர் தூதொடு வந்த கனவினுக்கு

யாது செய்வேன் கொல் விருந்து.

As the dream-vision came to me as an envoy of my lover,

what kind of feast would I offer to it? [Krishnaraj](#)

1212. [Come sleep, tell my lover my life.](#)

கயல் உண்கண் யான் இரப்ப துஞ்சின் கலந்தார்க்கு

உயல் உண்மை சாற்றுவேன் மன்.

When my fish-like eyes laden with eyeliner go to sleep on my supplication,

I would disclose (in the dream) the truth of my existence to my consorting lover. [Krishnaraj](#)

1213. [My life perseveres because of him in my dream.](#)

நனவினால் நல்காதவரை கனவினால்

காண்டலின் உண்டு என் உயிர்.

The lover did not come in waking hours for joyous union.

My life would persevere because I saw him at least in my dream. [Krishnaraj](#)

1214. [Dreams bring me consortium I miss in daytime.](#)

கனவினான் உண்டாகும் காமம் நனவினான்

நல்காரை நாடி தரற்க்கு.

Dreams bring me consortium which

my lover does not offer me in the daytime. -[Krishnaraj](#)

1215. [Sight of him in dream and in person are alike.](#)

நனவினால் கண்டதூஉம் ஆங்கே கனவும் தான்

கண்ட பொழுதே இனிது.

Dream-Delight of seeing him lasts for the duration of a dream.

The delight of seeing him in the waking state is alike. -[Krishnaraj](#)

1216. [My lover in dream would not leave me.](#)

நனவு என ஒன்றில்லை ஆயின் கனவினால்

காதலர் நீங்கலர் மன்.

If waking hours do not exist, my lover

in my dreams would not leave me. --[Krishnaraj](#)

1217. [My lover torments in my dreams.](#)

நனவினால் நல்காக் கொடியார் கனவனால்
என் எம்மைப் பீழிப்பது?

Why does this cruel lover, not want to giving me joy in the awake state,
torment me in my dreams? [Krishnaraj](#)

1218. [He embraces me as I go to sleep.](#)

துஞ்சங்கால் தோள் மேலர் ஆகி விழிக்குங்கால்
நெஞ்சத்தர் ஆவர் விரைந்து.

As I fall sleep, he embraces me; as I awaken, he runs into my heart.
[Krishnaraj](#)

1219. [Seeing the lover in dreams is seeing him in person.](#)

நனவினால் நல்காரை நோவர் கனவினால்
காதலர்க் காணாதவர்.

They, who do not see their lovers in dreams, perish knowing
their lovers did not make them joyous during waking hours. [Krishnaraj](#)

1220. [I see my absent lover in dream who others think left me.](#)

நனவினால் நம் நீத்தார் என்பர் கனவினால்
காணார் கொல் இவ்வூரவர்.

The townspeople blaming the departure of my lover in the waking hours,
know not my lover and I had joyous encounter in my dream. [Krishnaraj](#)

Chapter 123 பொழுது கண்டிரங்கல்

Eventide Bemoaning (lover's absence)

1221. [Evening eats my soul.](#)

மாலையோ அல்லை மணந்தார் உயிர் உண்ணும்
வேலை நீ வாழி பொழுது.

O Eventide! You are not Eventide. Hail to thee. It is the period of the day,
that eats alive the bride's soul. [Krishnaraj](#)

1222. [Eventide! our mates are hard-hearted.](#)

புன் கண்ணை வாழி மருள் மாலை எம் கேள் போல்
வன்கண்ணதோ நின் துணை?

O timid and confused Eventide! Are you not full of sorrow?

Is your mate hard-hearted as my lover is? Long life to you. [Krishnaraj](#)

1223. [Pain and fear accompany evening.](#)

பனி அரும்பி பைதல் கொள் மாலை துனி அரும்பி
துன்பம் வளர வரும்.

Eventide comes brimming with tears and torment

and gives me growing pain and rising fear. [Krishnaraj](#)

1224. [Eventide is an enemy.](#)

காதலர் இல்வழி மாலை கொலைக்களத்து
ஏதிலர் போல வரும்.

Since my lover is not here, the Eventide comes as the foes of the killing
fields. [Krishnaraj](#)

1225. [Kind morning and cruel evening, why so?](#)

காலைக்குச் செய்த நன்று என் கொல்? எவன் கொல் யான்
மாலைக்குச் செய்த பகை?

What was the unknown good I did to the morning?

What was the unknown evil I did for the evening? [Krishnaraj](#)

1226. [Alone in evening without husband.](#)

மாலை நோய் செய்தல் மணந்தார் அகலாத
காலை அறிந்தது இலன்.

I have never known the evening grief, when my wedded husband
never left me alone. [Krishnaraj](#)

1227. [Love-sickness is Morning bud blossoming in the evening.](#)

காலை அரும்பிப் பகலெல்லாம் போது ஆகி
மாலை மலரும் இந்நோய்.

This love-sickness buds at dawn, grows during day and
blooms in the night. [Krishnaraj](#)

1228. [Evening flute call is a killer omen.](#)

அழல் போலும் மாலைக்குத் தூதாகி ஆயன்
குழல் போலும் கொல்லும் படை.

The sound of herdsman's flute as the ill omen in the evening appears like
the scorching killer implement. [Krishnaraj](#)

1229. [Enveloping Evening is town's grief.](#)

பதிமருண்டு பைதல் உழக்கும் மதிமருண்டு

மாலை படர்தரும் போழ்து.

As the mind-muddling evening spreads and envelopes,

this town appearing muddled and deluded suffers from grief. [Krishnaraj](#)

1230. [My ebbing life with thought of my lover defies death.](#)

பொருள் மாலையாளரை உள்ளி மருள் மாலை

மாயும் என் மாயா உயிர்.

Thinking of my wealth-seeking garlanded lover, my life defies death.

It appears to ebb during the confounding evening. [Krishnaraj](#)

Chapter 124 உறுப்பு நலனழிதல் Languishment of body and limbs
(Krishnaraj)

Body and Limbs Languish

Soliloquy of the bereft girl

1231. [My eyes in grief lost out to fragrant flowers.](#)

சிறுமை நமக்கொழியச் சேண் சென்றார் உள்ளி

நறுமலர் நாணின கண்.

Leaving grief and misery to me and having gone to distant lands,

my eyes with teary thoughts of my lover lost out in shame to the fragrant
flowers. [Krishnaraj](#)

1232. [Teary eyes betray my lover away.](#)

நயந்தவர் நல்காமை சொல்லுவ போலும்

பசந்து பனிவாரும் கண்.

My sallow eyes with dewy tears appear to say to others of the absence of my
lover. [Krishnaraj](#)

1233. [My withering shoulders reveal absence of my lover.](#)

தணந்தமை சால அறிவிப்ப போலும்

மணந்த நாள் வீங்கிய தோள்.

The shoulders that appeared robust on the nuptial day have withered looks
now

and seem to say to others my separation from my lover. [Krishnaraj](#)

1234. [My bracelets are loose from shriveling hands.](#)

பணை நீங்கிப் பைந்தொடி சோரும் துணை நீங்கித்

தொல்கவின் வாடிய தோள்.

Because my companion-lover is away, the golden bracelets slip off my

shriveling erstwhile beauteous, shining and smooth bamboo-like limbs

which lost their luster and beauty. [Krishnaraj](#)

1235. [Loose bracelets tell the story of absent lover.](#)

கொடியார் கொடுமை உரைக்கும் தொடியொடு

தொல்கவின் வாடிய தோள்.

The loose bracelets of the once-beauteous arms of days past, now shriveled
tell

the story of my tyrant-lover's cruelty. [Krishnaraj](#)

1236. [My soul aches for I called my lover a tyrant.](#)

தொடியொடு தோள் நெகிழ நோவல் அவரைக்

கொடியார் எனக்கூற நொந்து

My soul aches for I called my lover a tyrant; it does not ache to see the

shriveling arms and slipping bracelets. [Krishnaraj](#)

1237. [Once tight Bracelets jingle because of thinning limbs.](#)

பாடு பெறுதியோ நெஞ்சே கொடியார்க்கு என்

வாடு தோள் பூசல் உரைத்து.

O My Heart! You announce the sound of loose bracelets on my thin arms,

(invite my far-gone lover) and gain greatness. [Krishnaraj](#)

1238. [My love's forehead is sallow from separation from me.](#)

முயங்கிய கைகளை ஊக்கப் பசந்தது

பைந்தொடிப் பேதை நுதல்.

As I relaxed the tight embrace of my love, the forehead of my love

wearing gold bracelets became sallow. [Krishnaraj](#)

[The Lover](#)

1239. [Cool air blows between our bodies in union.](#)

முயக்கிடைத் தண் வளி போழப் பசப்புற்ற

பேதை பெரும் மழைக் கண்.

As we were in union and embrace, the cool air crept in the (incidental) gap

between our bodies and induced sallowness in her big-rain eyes. [Krishnaraj](#)

1240. [Her sallowness cause me grief.](#)

கண்ணின் பசப்போ பருவரல் எய்தின்று
ஒள் நுதல் செய்தது கண்டு.

Could it be the delusion of my eyes? Sallowiness of my love with bright
forehead,

at my separation before, causes me grief. [Krishnaraj](#)

நெஞ்சொடுகிளத்தல் Talking to the Heart (Krishnaraj)
Soliloquy

1241. [O Heart, I need a remedy to cure her sallowness.](#)

நினைத்து ஒன்று சொல்லாயோ நெஞ்சே எனைத்து ஒன்று
எவ்வ நோய் தீர்க்கும் மருந்து.

O Heart! Whatever it is, would you not think and reveal to me a remedy

to cure this advanced illness? [Krishnaraj](#)

1242. [O My Heart Do not despair.](#)

காதல் அவர் இலர் ஆக நீ நோவது
பேதைமை வாழி என் நெஞ்சு.

O Heart! He is not my lover. It is a folly to despair. I bless you (hail to thee).

[Krishnaraj](#)

1243. [My lover has no sympathy for me.](#)

இருந்து உள்ளி என் பரிதல் நெஞ்சே பரிந்து உள்ளம்
பைதல் நோய் செய்தார் கண் இல்.

O My heart and Mind! What purpose does it serve to feel sympathy for me?

My lover, who caused me this great sorrow, does not entertain any sympathy
for me. [Krishnaraj](#)

1244. [O Mind, Let my eyes see him.](#)

கண்ணும் கொள சேறி நெஞ்சே இவை என்னை
தின்னும் அவர்க்காணல் உற்று.

O Heart and Mind! Take my eyes with you as you go to see him.

(Otherwise,) deprived of their desire to see him, these eyes would devour
me. [Krishnaraj](#)

1245. [He deserted me. Should I leave?](#)

செற்றார் எனக்கைவிடல் உண்டோ நெஞ்சே யாம்

உற்றால் உறா அதவர்.

O Heart and Mind! Is it fair to say that my lover gave up on me just

because he did not reciprocate my love? [Krishnaraj](#)

1246. [O Heart, You rush to embrace him.](#)

கலந்து உணர்த்தும் காதலர்க் கண்டால் புலந்து உணராய்

[பொய்க்காய்வு](#) காய்தி என் நெஞ்சு.

O Heart and Mind! When you see the lover whose consortium you enjoy after your love-quarrel,

you do not sulk. Why do you entertain this [temporary estrangement or false anger](#)? [Krishnaraj](#)

1247. [Desire Vs modesty: twin afflictions.](#)

காமம் விடு ஒன்றோ நாண் விடு நல் நெஞ்சே

யானோ பொறேன் இவ்விரண்டு.

O Heart and Mind! Either you give up your sexual desire, or you give up your modesty.

I cannot endure these twin afflictions. [Krishnaraj](#)

1248. [O Heart, you fear of his fleeing.](#)

பரிந்தவர் நல்கார் என்று ஏங்கி பிரிந்தவர்

பின் செல்வாய் பேதை என் நெஞ்சு.

O my foolish Mind and Heart! You go after your fleeing lover, languishing

that he would not come in love of you. [Krishnaraj](#)

1249. [Your lover is in your heart.](#)

உள்ளத்தார் காதலர் ஆக உள்ளி நீ

யாருழை சேறி என் நெஞ்சு.

O My Heart and Mind! While your lover is in your soul,

whom are you looking for outside of yourself? [Krishnaraj](#)

1250. [Beauty would desert you with departed lover on your mind.](#)

துன்னா துறந்தாரை நெஞ்சத்து உடையேமா

இன்னும் இழத்தும் கவின்.

As you keep the departed lover in your heart and mind,

you would further lose your beauty. [Krishnaraj](#)

Chapter 126. நிறையழிதல் Loss of Reserve (of the girl)

1251. [Axe of passion breaks Reserve and Modesty.](#)

காம கணிச்சி உடைக்கும் நிறை என்னும்

நாணு தாழ் வீழ்த்த கதவு.

The axe of sexual passion breaks the door of Reserve bolted by my Modesty. [Krishnaraj](#)

1252. [Lust rules my mind in the evening.](#)

காமம் என ஒன்றோ கண் இன்று என் நெஞ்சத்தை

யாமத்தும் ஆளும் தொழில்.

Lust is one without eyes (vision). Its occupation is to rule my mind at the midnight hour. [Krishnaraj](#)

1253. [Sexual passion is like unpredictable sneeze.](#)

மறைப்பேன் மன் காமத்தை யானோ குறிப்பு இன்றித்
தும்மல் போல் தோன்றி விடும்.

I hide my sexual passion. But without previous warning as in a sneeze, it appears. [Krishnaraj](#)

1254. [My sexual reserve gets the best of me.](#)

நிறை உடையேன் என்பேன் மன் யானோ என் காமம்

மறை இறந்து மன்றுபடும்.

I say I am of sexual reserve. (Sooner than I say) my sexual passion breaks out of hiding into the open (assembly). [Krishnaraj](#)

1255. [Greatness is rare in sexual passion.](#)

செற்றார் பின் செல்லாப் பெருந்தகைமை காமநோய்

உற்றார் அறிவது ஒன்று அன்று.

The greatness in not (seeking favors from) tailing behind the enemy, and is not the paradigm for the one susceptible to sexual passion. [Krishnaraj](#)

1256. [Misery of sexual passion envelopes me.](#)

செற்றவர் பின் சேறல் வேண்டி அளித்து அரோ

எற்று என்னை உற்ற துயர்.

As one tails behind the enemy and desires to surrender to him,

O My Fate, this misery (of sexual passion) envelopes me. [Krishnaraj](#)

1257. His consortium in passion is my loss of modesty.

நாண் என ஒன்றோ அறியலம் காமத்தால்
பேணியார் பெட்ப செயின்.

As my beloved in the spirit of sexual passion consorts with me

in similar desire and passion, I have no cognition of modesty. [Krishnaraj](#)

1258. His conjugal arts overwhelms my grace and modesty.

பல்மாயக் கள்வன் பணி மொழி அன்றோ நம்
பெண்மை உடைக்கும் படை.

Is it not injunction of the thief endowed with many conjugal arts the
smashing weapon

of my feminine grace and modesty? [Krishnaraj](#)

Cupid is the god of love; it is his injunction to break the feminine grace and
modesty. [Krishnaraj](#)

1259. My mind succumbing, I embraced him.

புலப்பல் எனச் சென்றேன் புல்லினேன் நெஞ்சம்
கலத்தல் உறுவது கண்டு.

I went in a sullen mood. As I became aware of my mind's desire

to consort with him, I embraced him. [Krishnaraj](#)

1260. Fiery sexual passion precludes love-quarrel.

நிணம் தீயில் இட்ட அன்ன நெஞ்சினார்க்கு உண்டோ
புணர்ந்து ஊடி நிற்பேம் எனல்.

For those whose mind melts like fat in the fire, would they, after an embrace,
feel like engaging in love-quarrel? [Krishnaraj](#)

Chapter 127. அவர்வயின்விதும்பல் (Mutual Yearning--hankering after and
hastening towards each other--Krishnaraj)

1261. My fingers are worn from counting the days away from my lover.

வாள் அற்றுப் புற்கென்ற கண்ணும் அவர் சென்ற
நாள் ஒற்றித் தேய்ந்த விரல்.

My eyes lost their luster and moistness. My fingers are wearing thin from
counting the days since he departed. [Krishnaraj](#)

1262. Forget him at my own risk.

இலங்கு இழாய் இன்று மறப்பின் என் தோள் மேல்
கலம் கழியும் காரிகை நீத்து.

O Maid wearing bright jewels! if I were to forget him, my beauty fades
and the bangles would fall off my hands. [Krishnaraj](#)

1263. [My lover in search of riches; I of his companionship.](#)

உரன் நசைஇ உள்ளம் துணையாகச் சென்றார்
வரல் நசைஇ இன்னும் உள்ளேன்.

As my lover has gone in desire of wealth, I am (barely) living with the desire
of his return and my soul as my companion. [Krishnaraj](#)

1264. [My heart climbs like a vine on a trellis.](#)

கூடிய காமம் பிரிந்தார் வரவு உள்ளிக்
கோடுகொடு ஏறும் என் நெஞ்சு.

As I keep thinking of the return of my absent husband, my heart gains
strength

by climbing on the trellis (like a vine, looking for my husband). [Krishnaraj](#)

[The sexual passion is the trellis; the cognizing mind is the vine and deprived
woman. Krishnaraj](#)

1265. [Seeing him, my sallowness would fly.](#)

காண்கமன் கொண்கனைக் கண்ணாரக் கண்டபின்
நீங்கும் என் மென் தோள் பசப்பு.

Soon after I see my lover with the satiated eyes, sallowness of my thin body
would disappear. O Maid, you would witness it. [Krishnaraj](#)

1266.

வருகமன் கொண்கன் ஒருநாள் பருகுவன்
பைதல்நோய் எல்லாம் கெட.

Let my lover come. I would imbibe the love potion and in one day,
my love-malady would dissipate completely. [Krishnaraj](#)

1267. [Should I pick a quarrel or embrace him.](#)

புலப்பேன் கொல் புல்லுவேன் கொல்லோ கலப்பேன் கொல்
கண் அன்ன கேளிர் வரின்?

Would I engage in love-quarrel at the arrival of my lover, the apple of my
eye?

Would I embrace him? Or would I totter with the sentiments of both?

[Krishnaraj](#)

[The Lover on the journey of his mind.](#)

1268. [Feast of union to the point of satiation.](#)

வினை கலந்து வென்று ஈக வேந்தன் மனை கலந்து
மாலை அயர்கம் விருந்து.

After I complete my task satisfactorily and obtain release from the king,

I would go home and indulge in the evening feast of consortium with my

love to the point of satiation. [Krishnaraj](#)

1269. [One day is like one week with absent lover.](#)

ஒரு நாள் எழுநாள்போல் செல்லும் சேண் சென்றார்
வரும் நாள் வைத்து ஏங்குபவர்க்கு.

One day would appear like seven days to the spouse, when she languishes
in the mind

the day of anticipated arrival of husband from distant land. [Krishnaraj](#)

1270. [What good is it to go to my love with broken heart?](#)

பெறின் என் ஆம் பெற்றக்கால் என் ஆம் உறின் என் ஆம்
உள்ளம் உடைந்து உக்கக்கால்.

If her heart is broken, what purpose does my accomplishment serve? What if
I gain the king's accolades

or prize? What if I go to my love with riches? [Krishnaraj](#)

Chapter 128. குறிப்பறிவுறுத்தல் Mutual Reading of Cues-Krishnaraj

Lover to his Love

1271. [Your eyes are talking.](#)

கரப்பினும் கையிகத்து ஒல்லா நின் உண்கண்
உரைக்கல் உறுவது ஒன்று உண்டு.

Though you try to hide, your lined eyes defy you and have something to tell
me. [Krishnaraj](#)

1272. [You, slender beauty! You are virtue itself.](#)

கண் நிறைந்த காரிகைக் காம்பு ஏர் தோள் பேதைக்குப்
பெண் நிறைந்த நீர்மை பெரிது.

You are a beauty that delights the eyes and of bamboo-like shoulders.

My love, you are the epitome of feminine virtue. [Krishnaraj](#)

1273. [I see a thread of suffering during my absence.](#)

மணியில் திகழ்தரும் நூல்போல் மடந்தை

அணியில் திகழ்வது ஒன்று உண்டு.

As the (concealed) thread shines in the stringed gems,

there is one thing in her jewels that shines in this woman. [Krishnaraj](#)

Purport: It is obvious that the thread though invisible is part of the garland of gems.

The looseness of jewels (bracelets) announces the patient suffering and thinness because of separation from her lover.

A thread of suffering from separation from her lover is obvious in her thinness of limbs and looseness of jewels. [Krishnaraj](#)

1274. [Her smile conceals a secret.](#)

முகைமொக்குள் உள்ளது நாற்றம்போல் பேதை

நகை மொக்கு உள் உள்ளது ஒன்று உண்டு.

As the fragrance remains (concealed) in the bud,

there is a secret in the bud of her smile. [Krishnaraj](#)

Purport: Bud contains the fragrance and reveals it as it blossoms. The bud of her closed lips before her teeth

conceals inside of her a smile, visible when they blossom. [Krishnaraj](#)

1275. [Your sorrow is a welcome relief.](#)

செறிதொடி செய்து இறந்த கள்ளம் உறுதுயர்

தீர்க்கும் மருந்து ஒன்று உடைத்து.

The sorrow hidden in this close-bangled woman (because of separation) contains

a cure for the relief of my great grief. [Krishnaraj](#)

Purport: When the lovers were together, they were sound of health and mind. Her bangles

were tight over her hands so they did not jingle. Having been separated from each other, her health and mood

deteriorated, she became thin and her bangles jingled during separation.

She suffered pangs of separation and developed

sallow complexion. These infirmities of her body, mind and soul contain the ambrosial cure for the lover's grief. [Krishnaraj](#)

The woman to Her Maid

1276. [Long absence curtailed her embrace.](#)

பெரிது ஆற்றிப் பெட்பக் கலத்தல் அரிது ஆற்றி

அன்பின்மை சூழ்வ து உடைத்து.

(Because I was away from her for a long time) she suffered great pangs of separation.

Her lack of enthusiastic embrace of me is the sign of my lack of love for her because of my long absence. [Krishnaraj](#)

1277. [My loose jingling bangles announce the duration of separation.](#)

தண் நம் துறைவன் தணந்தமை நம்மினும்

முன்னம் உணர்ந்த வளை.

My bangles knew beforehand that my dear lover (husband) had been away.

[Krishnaraj](#)

[Purport: The long separation resulted in her body becoming thin from lack of proper eating in the](#)

[absence of her lover-husband. Even before she realized this emaciation, her bangles or bracelets knew](#)

[of her thin hands and announced her condition by their excessive jingling.](#)

[Krishnaraj](#)

1278. [Separation one day lead to seven days worth of sallowness.](#)

நெருநற்றுச் சென்றார் எம் காதலர் யாமும்

எழுநாளேம் மேனி பசந்து.

My lover parted with me only yesterday. My body became sallow in the last seven days. [Krishnaraj](#)

The Confidante Tells Him

1279. [She told her lover of her separation misery by her body language.](#)

தொடி நோக்கி மென்தோளும் நோக்கி அடி நோக்கி

அஃது ஆண்டு அவள் செய்தது.

She looked at her (loose) bracelets; she looked at her thin shoulders; (She hung her head.)

she looked at her feet. That is what she did. (That is what her lover saw her do.) [Krishnaraj](#)

[Purport: The husband witnessed her silent demonstration \(remonstration\) of what happened to her body, mind and soul](#)

since his separation (absence). Krishnaraj

1280. A woman's eyes talk of love-pangs.

பெண்ணினால் பெண்மை உடைத்து என்ப கண்ணினால்
காமநோய் சொல்லி இரவு.

She spoke with her eyes of her love-sickness;

that is how a woman's womanhood attained greatness. Krishnaraj

Chapter 129. புணர்ச்சிவிதும்பல் = Longing for Consortium --Krishnaraj

The woman

1281. Love and not toddy gives joy at sight and thought.

உள்ளக் களித்தலும் காண மகிழ்தலும்
கள்ளுக்கு இல் காமத்திற்கு உண்டு.

Toddy does not give joy at thought or sight, but love does. Krishnaraj

1282. When Passion is tall, sulking should be millet-size.

தினைத்துணையும் ஊடாமை வேண்டும் பனைத் துணையும்
காமம் நிறைய வரின்.

When cumulative passion grows as tall as Palmyra tree,

one should not entertain even a millet-size quarrelsomeness. Krishnaraj

1283. Though he does not satisfy my will, my eyes want to see him.

பேணாது பெட்பவே செய்யினும் கொண்கனைக்
காணாது அமையல கண்.

Though my lover does his will without heeding my desire,

my eyes are not peaceful not seeing my husband. Krishnaraj

1284. I went to complain but ended up consorting with him.

ஊடல் கண் சென்றேன் மன் தோழி அது மறந்து
கூடல் கண் சென்றது என் நெஞ்சு.

O my Confidante! I went to register my complaints with him;

I forgot and my mind's eye went for union with him. Krishnaraj

1285. When I see him, I do not see his blemishes.

எழுதுங்கால் கோல் காணாக் கண்ணேபோல் கொண்கன்
பழிகாணேன் கண்ட இடத்து.

As the eye does not see the eyeliner pencil when "writing," I do not

see my husband's faults at the sight of him. [Krishnaraj](#)

1286. I see his faults, when he is away.

காணுங்கால் காணேன் தவறாய காணாக்கால்

காணேன் தவறு அல்லவை.

I do not see my husband's faults at the sight of him;

out of sight of my husband, I see his faults only. [Krishnaraj](#)

1287. I feign sulking expecting rescue.

உய்த்தல் அறிந்து புனல் பாயபவரே போல்

பொய்த்தல் அறிந்து என் புலந்து?

Feigned sulking is like jumping into waters knowing of certain rescue.

[Krishnaraj](#)

1288. Your (manly) chest is intoxicating.

இனித்தக்க இன்னா செயினும் களித்தார்க்குக்

கள் அற்றே கள்வ நின் மார்பு.

O Thief! What derisive miseries wine does to the winebibber,

your bosom is likewise. [Krishnaraj](#)

The Lover

1289. Love is softer than flower.

மலரினும் மெல்லிது காமம் சிலர் அதன்

செவ்வி தலைப் படுவார்.

Love is softer than flower. Only a few know the season and indulge in it.

[Krishnaraj](#)

1290. Her longing eyes impatient for an embrace.

கண்ணில் துனித்தே கலங்கினாள் புல்லுதல்

என்னினும் தான் விதுப்புற்று.

The husband: She, more than me, advanced in a hurry for an embrace

and she showed languished longing eyes. [Krishnaraj](#)

Chapter 130. நெஞ்சொடுபுலத்தல் = Rebuke of the Heart (because of her hastiness

for embrace and consortium--Krishnaraj)

The woman

1291. [His heart alone is insightful.](#)

அவர் நெஞ்சு அவர்க்கு ஆதல் கண்டும் எவன் நெஞ்சே
நீ எமக்கு ஆகாதது?

O My heart! While you saw his heart gave him insight,
why did not my heart give me the same? [Krishnaraj](#)

1292. [Heart has no clue of his disinterest.](#)

உறா அதவர்க் கண்ட கண்ணும் அவரைச்
செறாஅரெனச் சேறி என் நெஞ்சு.

O My Heart! Though you see he has no desire,
you tell him he would not leave you. [Krishnaraj](#)

1293. [Your pursuit finds no firendship.](#)

கெட்டார்க்கு நட்டார் இல் என்பதோ நெஞ்சே நீ
பெட்ட ஆங்கு அவர் பின் செலல்?

O My Heart! Going in pursuit of him is your will.

Is it like the paradigm that for the deprived there are no friends? [Krishnaraj](#)

1294. [O Heart, I would not seek your counsel anymore.](#)

இனி அன்ன நின்னொடு சூழ்வார் யார் நெஞ்சே
துணி செய்து துவ்வாய்காண் மற்று.

O My Heart! You would not firm up to feign sulking (and later reap the
benefits).

Hereafter, who would listen to your advice? [Krishnaraj](#)

1295. [My heart fears for his absence and departure.](#)

பெறாஅமை அஞ்சும் பெறில் பிரிவு அஞ்சும்
அறாஅ இடும்பைத்து என் நெஞ்சு.

It fears for his absence; it fears for his departure.

My heart suffers constantly (without respite). [Krishnaraj](#)

1296. [Loneliness devours me.](#)

தனியே இருந்து நினைத்தக்கால் என்னைத்
தினிய இருந்தது என் நெஞ்சு.

My heart thinking of being alone with me appear
to devour me. [Krishnaraj](#)

1297. [My shameless stupid heart took my modesty away.](#)

நாணும் மறந்தேன் அவர்மறக்கல்லா என்
மாணா மடநெஞ்சில் பட்டு.

Being caught by the shameless stupid heart,

made me forget my modesty. [Krishnaraj](#)

1298. [My heart full of love of life and him.](#)

எள்ளின் இளிவு ஆம் என்று எண்ணி அவர் திறம்
உள்ளும் உயிர்க்காதல் நெஞ்சு.

My heart, having love of life and thinking it would come to ruin,

always thinks of him. [Krishnaraj](#)

The husband

1299. [When heart fails, all else fails.](#)

துன்பத்திற்கு யாரே துணை ஆவார் தாமுடைய
நெஞ்சம் துணை அல் வழி.

If one's own heart fails to give support when in grief,

who else would give support? [Krishnaraj](#)

1300. [O Heart fail me not; you are my refuge.](#)

தஞ்சம் தமர் அல்லர் ஏதிலார் தாமுடைய
நெஞ்சம் தமர் அல் வழி.

O Mind! If one's own heart does not offer support,

strangers would not be of any help. (Therefore), you are my refuge.

[Krishnaraj](#)

Chapter 131. புலவி = Coyness--[Krishnaraj](#)

The Confidante to the Mistress

1301. [Hold back your love; see him twist in the wind.](#)

புல்லாது இராஅ புலத்தை அவர் உறும்
அல்லல் நோய் காண்கம் சிறிது.

O Mind! Would you desist embracing him by feigning ill humor?

Let us see his agony from deprivation of consortium. [Krishnaraj](#)

1302. [Sulk a little but but not too long.](#)

உப்பு அமைந்தற்றால் புலவி அது சிறிது

மிக்க ஆற்றால் நீள விடல்.

Sulking is like the salt. If you let the salt go long,

it is like a little excess salt. [Krishnaraj](#)

Wife Addresses Husband

1303. [Keep him dangling but not too long.](#)

அலந்தாரை அல்லல் நோய் செய்து அற்றால் தம்மைப்

புலந்தாரை புல்லா விடல்.

If the feigning lover is left unembraced,

it is like giving grief to the already aggrieved. [Krishnaraj](#)

1304. [Risk not cutting the faded vein by its roots.](#)

ஊடியவரை உணராமை வாடிய

வள்ளி முதல் அரிந்து அற்று.

Not appeasing the woman in gloom

is like cutting the faded vein by its roots. [Krishnaraj](#)

Husband

1305. [A little tiff from loving husband is ambrosial.](#)

நலத்தகை நல்லவர்க்கு ஏளர் புலத்தகை

பூஅன்ன கண்ணார் அகத்து.

To be in a tiff with the flower-eyed is joyous

for the virtuous loving husband. [Krishnaraj](#)

1306. [Love without a little anger and strife is sour and stolid.](#)

துனியும் புலவியும் இல்லாயின் காமம்

கனியும் கருக்காயும் அற்று.

Absence of strife big and small in love (between a couple),

is like over-ripe or unripe fruit. [Krishnaraj](#)

Absence of strife big and small = துனியும் புலவியும் இல்லாயின் = [Absence of loathing and sulking](#)

1307. [Risk consortium by pouting too long.](#)

ஊடலின் உண்டு ஆங்கு ஓர் துன்பம் புணர்வது

நீடுவது அன்று கொல் என்று.

Love-quarrel has its grief. Would consortium be put off too long?

Or it may not even take place. (That is a cause for anxiety.) [Krishnaraj](#)

1308. [Grieving alone is bitter.](#)

நோதல் எவன் மற்றும் நொந்தார் என்று அஃதறியும்
காதலர் இல்லா வழி.

If the lover were not present to feel the lament of his love,
what purpose does it serve to grieve? [Krishnaraj](#)

1309. [Love-quarrel with your beloved is sweet.](#)

நீரும் நிழலதே இனிது புலவியும்
வீழுநர் கண்ணே இனிது.

Cool water near a shade is sweetness.

Likewise, love-quarrel with the beloved is sweet. [Krishnaraj](#)

1310. [He leaves me dangling, when I need him most.](#)

ஊடல் உணங்க விடுவாரோடு என் நெஞ்சம்
கூடுவேம் என்பது அவா.

My heart desires is to consort with him who leaves me dangling in lament.

[Krishnaraj](#)

Chapter 132. புலவி நுணுக்கம் Subtlety and Feigned dislike of consortium--
[Krishnaraj](#)

1311. [Your bosom is the cynosure of all feminine eyes.](#)

பெண் இயலார் எல்லாரும் கண்ணில் பொதுஉண்பர்
நண்ணேன் பரத்த நின் மார்பு.

Your bosom appears beautiful to the eyes of all with feminine nature wanting
to experience it.

O Inductor of desire, showing off your beauty! I would not come close to you.

[Krishnaraj](#)

1312. [I sulked in silence, he sneezed and made me say, "long Live."](#)

ஊடி இருந்தேமாத் தும்மினார் யாம் தம்மை
நீடு வாழக என்பாக்கு அறிந்து.

I was in a tiff (without uttering a word to him);

wanting me to say "Long Live," he sneezed. [Krishnaraj](#)

Husband or Lover

1313. [This garland is for your eyes only.](#)

கோட்டுப்பூ சூடினும் காயும் ஒருத்தியைக்

காட்டிய சூடினீர் என்று.

I wore a garland; she accuses me saying that

I wanted to show it off to some other woman. [Krishnaraj](#)

1314. [I love you more; more than who?](#)

யாரினும் காதலம் என்றேனா ஊடினாள்

யாரினும் யாரினும் என்று.

I said, "I love you more than any."

She lamented, "more than any, " more than any." [Krishnaraj](#)

1315. ["You are my life partner." That brought tears in her eyes.](#)

இம்மைப் பிறப்பில் பிரியலம் என்றேனாக்

கண்நிறை நீர்கொண்டனள்.

I said, "This birth, I will not part with you." Her eyes were brimming with tears.

[Krishnaraj](#)

1316. ["I thought of you." "Why did you forget me other times? she said"](#)

உள்ளினேன் என்றேன் மற்று என் மறந்தீர் என்று என்னைப்

புல்லாள் புலத்தக்கனள்.

I said, "I thought of you." She said, "Why did you forget then?"

She sulked and failed to embrace me. [Krishnaraj](#)

1317. I sneezed. "Who was thinking of you?" she said.

வழுத்தினாள் தும்மினேன் ஆக அழித்து அழுதாள்

யார் உள்ளித் தும்மினீர் என்று.

I sneezed; she blessed;

She cried again asking, "Who was thinking of you, when you sneezed?"

[Krishnaraj](#)

1318. I suppressed my sneeze. "Whom are you trying to hide from me?"

தும்முச் செறுப்ப அழுதாள் நுமர் உள்ளல்

எம்மை மறைந்திரோ என்று.

I suppressed my sneeze. She cried saying, "Someone known to you

is thinking of you. You are trying to hide it from me." [Krishnaraj](#)

1319. [My reassurance does not help.](#)

தன்னை உணர்த்தினும் காயும் பிறர்க்கும் நீர்

இந்நீரார் ஆகுதிர் என்று.

I reassured her. She said in anger, "You make the like saying to others also."

[Krishnaraj](#)

1320. "You are looking at me now. Whom were you thinking of before?"

நினைத்திருந்து நோக்கினும் காயும் அனைத்தும்நீர்
யாருள்ளி நோக்கினீர் என்று.

I remained silent thinking only of her and took a look at her.

She was angry and said, "Whom were you thinking of all this time, now looking at me." [Krishnaraj](#)

Chapter 133. ஊடலுவகை Fondness for love-quarrel

The Love or the woman

1321. [Quarrel has its benefits.](#)

இல்லை தவறு அவர்க்கு ஆயினும் ஊடுதல்
வல்லது அவர்அளிக்கு மாறு.

Though he may be faultless, picking a quarrel with him

has the power to induce love in me for him. [Krishnaraj](#)

1322. [Rosebud on a thorny stem does bloom.](#)

ஊடலின் தோன்றும் சிறுதுனி நல் அளி
வாடினும் பாடு பெறும்.

Though minor problems from love-quarrel make sincere love

fade temporarily, it blooms well later. [Krishnaraj](#)

1323. [Union is bliss better than heaven.](#)

புலத்தலின் புத்தேள் நாடு உண்டோ நிலத்தொடு
நீர் இயைந்த அன்னார் அகத்து.

The union of lovers following a tiff is like the union of earth and water.

There is no blissful joy such as this even in heaven. [Krishnaraj](#)

1324. [A tiff without union cleaves the heart.](#)

புல்லவிடாஅப் புலவியுள் தோன்றும் என்
உள்ளம் உடைக்கும் படை.

The tiff not ending in union and embrace

has the weapon that would cleave my heart. [Krishnaraj](#)

He, the lover or husband

1325. [Take a break from surfeit of love.](#)

தவறு இலர் ஆயினும் தாம் வீழ்வார் மென் தோள்
அகல்தலின் ஆங்கு என்று உடைத்து.

Though he is blameless, there is happiness in leaving

the soft shoulders of his love. [Krishnaraj](#)

1326. [A strife in love is sweeter than union.](#)

உணலினும் உண்டது அறம் இனிது காமம்
புணர்தலின் ஊடல் இனிது.

Digestion is better than ingestion. Strife in love is sweeter than union.

[Krishnaraj](#)

1327. [Loser in love-quarrel wins in the next union.](#)

ஊடலில் தோற்றவர் வென்றார் அது மன்னும்
கூடலில் காணப் படும்.

Those who lose in love-quarrel would win later. That will be discovered

in the next union. [Krishnaraj](#)

1328. [Vigorous union after love-quarrel invites a repeat performance.](#)

ஊடிப் பெறுகுவம் கொல்லோ நுதல் வெயர்ப்பக்
கூடலில் தோன்றிய உப்பு.

Would I experience effusive joyousness in union to the point of

perspiration on the forehead by engaging in love-quarrel again? [Krishnaraj](#)

1329. [Sulk long into the night.](#)

ஊடுக மன்னோ ஒளி இழை யாம் இரப்ப
நீடுக மன்னோ இரா.

Let my brightly jeweled love sulk;

as I supplicate, let sulking go long into the night. [Krishnaraj](#)

1330. [Joy in love is sulking. Union is joy to sulking.](#)

ஊடுதல் காமத்திற்கு இன்பம் அதற்கின்பம்
கூடி முயங்கப் பெறின்.

Joyousness to love is love-quarrel; once it is over, consortium and embrace
are joyousness to love-quarrel. [Krishnaraj](#)

கற்பியல் முற்றிற்று

