

Sangam Classics in English Series 3

PURANAANUURU

Selected Short Poems

In English
Dr. C. Rajeswari



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PURANAANUURU

In English

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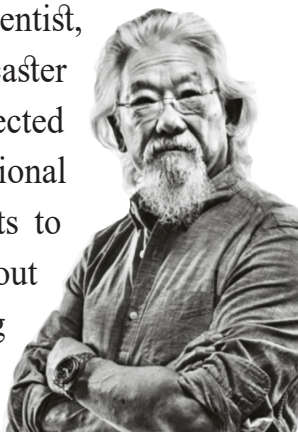
I humbly dedicate this PURANAANUURU in
English of the Series of Sangam Classics to
Ms. Panjavarnam Ramasamy
the P.G. H.O.D of the Department of Tamil
in Lady Doak College, Madurai,



LOVER OF NATURE

- David Suzuki

David Suzuki, scientist, environmentalist, broadcaster and author, has been selected as one of 25 Transformational Canadians. For his efforts to educate the public about climate change, overfishing and other looming catastrophes.



"The way we see the world shapes the way we treat it. If a mountain is a deity, not a pile of ore... if a forest is a sacred grove, not timber; if other species are biological kin, not resources; or if the planet is our mother, not an opportunity -- then we will treat each other with greater respect. Thus is the challenge, to look at the world from a different perspective".

- David Suzuki

PURANAANUURU

The Purananuru (Tamil: புறநானூறு), literally “four hundred [poems] in the genre puram”), sometimes called Puram or Purappattu, is a classical Tamil poetic work and traditionally the last of the Eight Anthologies (Ettuthokai) in the Sangam literature. It is a collection of 400 heroic poems about kings, wars and public life, of which two are lost and a few have survived into the modern age in fragments. The collected poems were composed by 157 poets, of which 14 are anonymous and at least 10 were poetess. This anthology has been variously dated between 1st century BCE and 5th century CE, with Kamil Zvelebil – a Tamil literature scholar, dating predominantly all of the poems of Purananuru sometime between 2nd and 5th century CE. While few poems are dated to the period of 1st century BCE.

The Purananuru anthology is diverse. Of its 400 poems, 138 praise 43 kings – 18 from the Chera dynasty (present day Kerala), 13 Chola dynasty kings, and 12 Early Pandya dynasty kings. Another 141 poems praise 48 chieftains. These panegyric poems recite their heroic deeds, as well as another 109

poems that recount deeds of anonymous heroes, likely of older Tamil oral tradition. Some of the poems are gnomic in nature, which have attracted unrealistic attempts to read an ethical message, states Zvelebil. The poetry largely focuses on war, means of war such as horses, heroic deeds, widowhood, hardships, impermanence, and other effects of wars between kingdoms based along the rivers Kaveri, Periyar and Vaigai.

The Purananuru is the most important Tamil corpus of Sangam era courtly poems, and it has been a source of information on the political and social history of ancient Tamil Nadu. According to Hart and Heifetz, the Purananuru provides a view of the Tamil society before large scale Indo-Aryan influences affected it. The life of the Tamils of this era revolved around the king, emphasized the purity of women and placed limitations of the rights of widows. Further, the compilation suggests that the ancient Tamils had a caste system called kuti. The anthology is almost entirely a secular treatise on the ancient Tamil thought on kingship, the constant state of wars within old Tamil speaking regions, the bravery of heroes and the ferocious nature of this violence. According to Amritha Shenoy, the Purananuru poems eulogize war and describe “loyalty, courage, honor” as the virtues of warriors.



Classical Literature



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“The term ‘classical’ is derived from the Latin word ‘classicus’. From Latin it was adopted in French and afterwards from French into English.

A classical language is a language that has a literature which is classical in nature. According to George L. Hart, University of California, Berkeley, a classical language should be:

Ancient.

It should have an independent tradition that arose mostly on its own, not as an offshoot of another tradition.

It must have a large and extremely rich body of ancient literature.

The Sahitya Academy's Expert Committee (INDIA) mentioned the following four criteria for a classical language.

The high antiquity of early texts/recorded history of over 1500 to 2000 years.

A body of ancient literature/texts that is considered a valuable heritage by generations of speakers.

The literary tradition should be original and not borrowed from another speech community.

The classical language and literature should be distinct from the modern and there may also be a discontinuity between the classical language and its later forms or offshoots.

The Government of India, by its October 12, 2004 Order, designated Tamil as a 'Classical language', since Tamil meets all the requirements of being a classical language.



Translator's note

This translation is meant for the youngsters who wish to get introduced to Tamil classical literature. I have selected fifty short and sweet poems at random and translated to English. I selected poems from five lines to 10 lines so that it may not be an overloading of knowledge to the readers. Notes are given below when and where necessary.

Many young Tamils of SriLanka living in other countries are not capable of reading Tamil though they wish to and in Tamilnadu since they opt English medium schools their Tamil reading is curtailed. When they grew older they may feel they have missed the beauty of Tamil literature so I firmly believed I should give the sweetness of Tamil ancient literature in simple English for everyone to read and enjoy. The translation is not done in a high flowery style if so only English literature students can read. This is for all who know simple English.

Elders who could not read Sangam literature but wish to know about it can read this and understand better. Sangam literature is difficult even for the

present Tamil postgraduate students to read and understand without notes. So Tamils here in Tamilnadu and living abroad, can enjoy reading these poems in English. These short and sweet poems of Classic Tamil will be a feast for other language people who wish to get introduced to classic literature.

I believe these sweet little poems may attract the youth and new readers and lead them to search more and more of the literary treasure hidden in our classical literature.

Purananuuru is a collection of 400 songs sung by different poets and poetesses including some kings too. It is an unique and special feature of Tamil classics that it has defined rules to follow in their personal life. It is classified into two, namely, Akam (personal) and puram (social).

Four hundred poems about the social life of Tamils are compiled in this anthology of Purananuuru. The main themes found in Purananuuru are praise of the ruler, patronage, heroism in battles, etc. The kings, chieftains and other headmen of small cities have patronized bards, singers, poets, songstresses and dancers. These people used to go from place to place, stay in one patron's house for many days. They praise the patrons and sing songs. They stay there till the patrons honour them with gifts. They were good friends, counsellors and ambassadors too. Usually patrons give them valuable jewels and clothes. In

many poems it is found that patrons have given them elephants. The bards and poets do not keep the gifts for themselves. They share among others.

The next thing vividly expressed in the text is the bravery of the king and the war ethics followed in those days. In few poems we see celibacy, widowhood and one sided love also.

We find many scientific, astronomic, astrological, historical and religious references which help us to bring back the rich culture of our ancient Tamils. Since these poems belong to the Heroic age it has a good collection of songs on bravery and battle field.

As a prime duty of a Tamil student and teacher I wish to introduce my ancient Sangam classics and show the beauty of ancient literature to the new world of youngsters by this translation. If this translation creates some interest in the readers and lead them to go and find the original text it is the best thing that I expect from these works. I have so far done three classics namely Ainkurunuru, Kurunthokai and Puraananuru and published and yet to do some more.

I have tried my very best to give a fidel translation and not to add or delete anything from the original poem but to bring the same feeling of Tamil readers to the English readers. I tried to retain and reproduce the 'dvani' of the Tamil poems in English. The equivalentents selected in English may be, in the

beginning, a little strange to the English readers but once they get into the stream by reading five or ten poems with notes they will try to read again and again and enjoy the rich and royal culture of ancient Tamil and it's output Sangam classics.

In this free verse form of translation the lines are indented to show that they go with the previous line. This may help the readers to catch the main theme at the first reading and gradually go deep and relish the descriptions of each unit, character, places, flora and fauna. So to delve deep into a classic piece of literature you need many steps of reading, first read the lines aligned at the margin and get the main theme of the poem. Then read the indented lines with the previous line and relish the description which are embedded with Tamil culture and literary tradition. Descriptions are inscriptions of Tamil culture.

Thank you

C. Rajeswari



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PURANAANUURU

1.

Song number 5

King - Koperujeral irumporai

Poet - Nari veruuthalayaar

Treat your land as a child

Oh ruler of the country
with many forests around
where the elephants move
like the herds of cows
through the black rocks
resembling dark buffaloes!
I wish to tell you one thing
Don't go with men, who go to hell
leaving love and grace in life
Always be with people
who treat their land as child
It is not easy to follow this
Rather difficult to obtain.

2.

Song number 9

King – Pandyan Palyaaka Saalai Muthu Kudumi Peruvaluthi

Poet – Nettimaiyaar

Live Long Like the Sands of Pahruli River

*“The cows, soft natured Brahmins
Women, sick and men with no kids
to perform rituals for the dead
We start our war
Shoot our arrows
You reach your protective shelters”
Long live our king Muthu Kudumi
who follows the path of virtue
and gifted with bravery and courage
whose flags taken on tuskers back
create shadows on the sky!*

*You live long
more than the years
Of sand spread on the banks
of Pahruli river with pure water;
for which the king Nediya
celebrated a sea festival
and presented pure gold
to the singers & dancers.*

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3.

Song number 12

King – Pandyan Palyaaka Saalai Muthu Kudumi
Peruvaluthi

Poet – Nettimaiyaar

Good News

Is this fair Oh king Kudumi
Known for your great bravery
 the bards wear golden lotus
 the poets ride in adorned chariots
 and tuskers with frontlets
Your supporters are glad
They have and good news
Your opponents are sad
 since you grabbed their land

4.

Song number 49

King – Cheramaan Ko Kothai Maarban

Poet – Poykaiyaar

King of all Lands

When the guards in millet fields
drum to drive the parrots away,
other birds in the paddy fields
and those of the sea shores
also quit from their place
So, How do i call Kothai with a sword
a 'Naadan'? as he has hills
a 'Uuran'? as he possess rivers
a 'Saerppan'? since he own shores

- ◆ *Naadan* –Man of the country, refers to the king of the hilly terrains
- ◆ *Uuran* – Man of the town, refers to the monarch of the riverside regions
- ◆ *Saerppan* – Man of the coast, refers to the ruler of the people in coastal area.

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5.

Song number 59

King – Pandyan Chithira Maadathu Thunjiya Nan
Maaran

Poet – Seethalai Saathanaar

He-The Sun and The Moon

Oh the benevolent despot Valuthi!
with lowered garland
on your jewel decked chest,
with long hands upto knees,
You are generous to your men
You never speak or support lies
For your enemies you are like the sun,
rising from the ocean
that never leave its angry fire
For people like us.
You are like the cool moon.

6

Song number 66

King - Karikala Chola

Poetess - Vennikuyathi

World's Greatest Fame

Oh the king Karikaal Chola
with lots of ruddy black tuskers,
and skilled at handling navy force
even in troubled waters and winds.
You faced enemies and battled fiercely
No one is as good as you
in the battle field of Venni
that generates new income and flourish
But you fast and died, facing north.
Ashamed of the wound, on your back
And earned world's greatest fame.

- ♦ Karikalan fought with his enemy and killed him. The javelin thrown by his enemy, hit his chest, pierced his back. As per the war tradition of Tamil Nadu it is a shame to have injured at the back. So he decided to kill himself and sat facing north, fast to death. Usually those who run away from the field have wounds at their back and it is a shame for them.

7.

Song number 95

King Athiyamaan Nedumaan Anji

Poetess: Avvaiyaar

Weapons, Sharp and Blunt

Here, in the protected capital
Weapons are polished with oil
And their handles in tact
Adorned with garlands
And feathers of peacock
There, all in blacksmith workshop
the sharp edges being blunt
as they pierced the enemies chest
in a small place, are heaped
the javelins of our lord,
The patron of the poor and needy
The poor who give to others
when they have
And share among themselves
when they have not.

- ♦ Avvaiyar is a poetess and a good friend of king Athiyamaan. She went to the palace of the enemy king and told this to indicate that *Athiyamaan* indulges in war more often than his enemy king, *Thondaimaan*.

8.

Song number 74

Poet – Cheran Kanaikkaal Irumporai

If a child dies...

*If a child dies, or born as still birth
We make a cut wound before burial.*

*people never ignore these dead
as not fully grown persons*

*We never quench our thirst
by begging for water
to save our lives*

*From men who but us in chains
and locked in the cell like dogs, here*

*So, do the kings bear kids
who beg for the food
to appease their hunger?*

- ◆ In war tradition, dying in the battle field bearing a wound on the chest, fighting against the enemies is honored as a glorious death. These souls go to heaven, so if a child dies it is buried with a cut wound to reach heaven. Tamils gave more importance to bravery and boldness they never wanted to live as chained dogs, eating and drinking, to save their lives. So the king who was chained didn't take food or water in the prison. He wished to attain a glorious death.

Song number 79

King- Pandiyan Thalaiyaaalankaanathu Seru Venra
Nedunchezhiyan.

Poet – Idai Kunrur Kizhaar

Daytime was short

Bathed in the cool waters of the pond.
At the entrance of an ancient town,
Wore the leaves from the
 neem in the city yard.
Lead by the cheers of the war drummer.
Chezhiyan, a fierce fighter
 came mounted on his tusker.
Warriors stood against him were many.
But the day time was short
So large were left without shot.

- ♦ If the daytime is long, many would have been fought against and put to death.

10.

Song number 80

King – Cholan Pooravai Ko Perunarkilli

Poet – Saathanthaiyaar

Killi killed, Thithan enjoyed

In the Aamur city of rich strong toddy
Killi attacked a wrestler, the brave Mallan
He stamped on his chest with one leg
Bent his back and blocked his attack
like a hungry elephant.

breaking the branches of bamboo
He knocked at his head, and broke his leg
And killed him in that red zone field.
Thithan watched that wrestling
Though expressed his joy or not.

- ◆ Killi, the Chola King fought against the wrestler Mallan of Aamur and killed him. His father Thithan was watching his fight and felt happy and proud of his son.

11.

Song number 83

King – Cholan Poravai KopperuNarkilli

Poetess – Nakkannai

Let the town feel desperate..

*My bangles slip down, I fear
due to my pining over
the man with a black beard
who wore the anklet of valor
I am scared of the public
to hug his shoulders
those killed his foes*

*Let this town feel desperate
and shiver like me
For it never stands on one side
but two..*

- ◆ The poetess was in love with this Chola king. She could not express her love before others. The town, once supported her love, next time denied it. It took both sides. So she cursed the town. She had no one to help her to succeed in her love affair.

12.

Song number 86

King – Cholan Poravai Koperu Narkilli

Poetess – Mother of the king

“Where is your son?”

Touching the good pillar of this little house

If you ask me

“Where is your son?”

“I don’t know

Like the den of the fierce tiger

The belly that borne him, is here

He will be in a battlefield, there.

13.

Song number 87

King - Adhiyaman Nedumaan Anji

Poetess - Avvaiyar

Makes eight chariots, a day

Hey enemies!
Seldom enter the battle field
There's a great warrior, here
Like a skilled carpenter
Who makes eight chariots, a day
Took a month's time long
To finish a chariot wheel.

- ♦ The poetess praises the greatness of the king to the enemies and warned them not to enter the battlefield and lose their lives.

14.

Song number 92

King - Adhiyaman Neduman Anji

Poetess - Avvaiyar

Babbling words, Blessed Dads

Babbling words of the kids
Don't excite you as a harp
Though not socially relevant
And not meaningful
Still seem blessed for their dads
My words are also like that
For you, Neduman Anji
The captivator of many forts
of your fighting foes

- ◆ Like a father, the king Adhiyaman enjoys listening to the words of the poetess. They seem blessed to him.

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15.

Song number 94

King - Adhiyaman Neduman Anji

Poetess - Avvaiyar

Sweet for us

Like a huge tusker, friendly
with the children of the city
when they wash its white tusks
You're so sweet for us-
Like its dripping rut
drive away the men
You're harmful to your foes.

16.

Song number 101

King - Adhiyaman Neduman Anji

Poetess - Avvaiyar

Don't worry my heart

Oh my heart, disappointed a little
If I stayed here for a day or two
If many of us come here
And stayed here for many days
He treat us like the first day
His gifts of jewel clad tuskars
and running chariots
coming to our hands
Whether given to us or not
Like the rice ball placed safe
between the tuskars two
They're always ours, and never slip away
So don't worry, my heart
Long live his fame and name!

- ◆ The poets, bards and lady dancers go to patrons and get gifts from them. They stay for days or weeks and finally when they leave they are honoured with gifts. Avvaiyar was waiting for days. As the king wanted her to stay in his palace for a long time he didn't give her any gift. So she said this to herself, to her heart.

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17.

Song number 102

King - Pokuttezhini, son of Adhiyaman

Poetess - Avvaiyar

You are like a spare axis

Oh the great king
You are like the spare axis
Used by the salt merchants
when their overloaded carts
climb high and low
on bumpy roads
with the pair of new young oxen
not knowing the yoke before
Have problem with their axis
Your hands are always
Giving away gifts
You are like the bright fullmoon light.
Do people in your shade and care
feel the darkness and night ever?

18.

Song number 107

King - Vael *Paari*

Poet - Kapilar

Paari and Maari

Poets with righteous words
praise a man as (the patron)
'Paari' 'Paari' in many ways
Paari is not the only man (patron)
There is also *Maari*, the rain
That patronise this earth, fine.

- ◆ The poet Kapilar, praises the great king and philanthropist Paari, in par with rain. Both help the people in earth to flourish.
- ◆ There is subtle word play in this poem with the words Paari (the king) and Maari (the rain).

19.

Song number 112

King - Vael Paari

Poet - Kapilar

On that full Moon Light

In that month
On that full moon light
We had our father
And our hill wasn't grabbed by others

In this month
On this full moon light
Kings with victory drums
Had grabbed our hill
And we didn't have
our father too.

- ◆ The poem is written in the lamenting voice of the daughters of the king Paari.

20.

Song number 117

King - Vael Paari

Poet - Kapilar

Saturn Smokes

Though the black Saturn planet is smoking;
On four sides the comets smoke arise
The Venus planet moves to south
If the king is benevolent and righteous
The scholars increase in number
The fields flourish in yields
The flowers bloom in shrubs
Calved cows at the houses
Move as long herds to graze
 they think of their calves at sheds
 and graze plenty of tender grass
The rain never fails to pour
 in the land of foot hills
Where *mullai* flowers blossom at night
 like the wild kitten's sharp teeth
In the kingdom of the father
Of these girls with nice bangles.

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- ◆ First three lines are the proof for Tamils astronomical and astrological knowledge.
- ◆ These three astronomical observation are found in other texts too. Comets are believed to be bad omen, in other countries.
- ◆ Smoking of Saturn disturbs the earth is an astrological prediction found in other literature like Silappathikaram. Earth and Saturn have magneto tail, like comets. This is called as smoking. When people see from their naked eye, they can see this tail. It is made up of electrified gas from the sun and flows out at the planets wake. When particles from Sun hits Saturn the tail gets collapsed. So astrologers feel something bad is going to happen on earth.

21

Song number 124.

King - Malaiyamaan Thirumudi Kaari

Poet - Kapilar

Never turn with Empty Hands

*"It is not a good day to go there
The birds omen is not favourable
It's not a suitable time to meet him"
Even bards lack the language skills
They never turn with empty hands
Those who praise the great Malaiyan
of the waterfalls with nice rhythm*

- ♦ The bards and poets who go to see the patron king Malayaman Thirumudi Kaari is sure to get gifts irrespective of their skill and praise. He never looks for a good day or a omen to gift people who come to his place.

Song number 134.

King - Vael Aay Andiran

Poet - Uraiyr Enichery Muda mosiyaar

Virtue Trader

He is not on the belief
 *“If we do good in this birth
 we reap in our next birth”*
like a ‘virtue trader’
who sell virtue for gain
His generosity reflects
 the path of scholars.
And he follows that.

23

Song number 142.

King - Vaiyaavikko Perum Pekan

Poet - Parananar

Foolish as a Donor

*Like the rain not only pours to
fill the dry ponds and tanks
water the large green fields
But also to the
waste lands and every place
Pekan, with the anklet of valour
and rut flowing tusker.
Maybe a bit foolish as a donor
But never a fool in the warfare.*

- ◆ Pekan lives as a donor like the rain that pours in all places irrespective of its uses and wastage.

Song number 162.

King - Ila Velimaan

Poet - Perunjchithiranaar

You are not the only Patron

You are not the only patron
for the bards
it is not that,
There are no bards
for the patrons now,
You will see the true nature
of the bards
And also see the patrons
who support them
The big elephant,
I brought and tied
In your God tree,
Is a gift I received
Oh lord with fast running horse
I leave this place now.

- ◆ “God tree” is the totem of the clan. It is believed to be the tree god that protects the people from evil forces and illness.

25

Song number 182.

King and poet - Kadalul Maayntham peruvallu

This World Still Exists

This world still exists
though the ambrosia of celestials served
no one consumes it, as so sweet
as a single soul
Never gets angry
Never be lazy;
Abstinate from things
to be afraid in life:
Sacrifice their lives
for attaining fame
Refuse the earth to save their name
Never sink in grief
People with these qualities
are not selfish
They are concerned ,
It's a fact.

- ◆ Ambrosia is available only with Indra, Lord of the Celestials. Even if one gets it he will share it with others. This poem enlists the values and behavior of Tamils.

Song number 183.

King and Poet - Pandyan Aryappadai kadantha
Neduncheliyan

Education Gives a Status

Help your teacher;
Pay him enough
Do not get angry with him.
But learn from him, its good for you

Among her children
Mother is partial
Towards the learned
Among many of the high status
Not inviting the eldest person
Government too follows the scholar's words

Among the four different sects
If a person of lower sect is learned
The men of higher sects obey him.

- ◆ This poem is written by the king to express the greatness of education and knowledge.

27

Song number 186.

Poet - Mosikeeran

I am the Life

Rice is not the life;
Water is not the life
Ruler is the life of the world to flourish
So,
The duty of the ruler
 With the javelin force
Is to feel
'I am the life.'

Earth is Good

Whether it is
A kingdom or a forest
A plateau or a valley
In what way the subjects are good
In that way the earth is also good
Hail the earth

- ◆ If people are good and lovers of nature then the earth will provide them with all natural resources.

29

Song number 188.

King and poet - Pandyan Arivudai Nambi

Living Days are Worthless

Though the man is wealthy
Blessed with the many riches
And dine with many guests
if he does not have kids
 who attract by their patter
 and stretch the little hand
 touch and shed, grab and spit
 spread the ghee rice on its chest
All the living days
Are worthless

Song number 189.

Poet - Nakkeeran, son of Madurai Kanakkaayan

Use of Wealth is to Donate

For the ruler, who rules
under the shade of his royal umbrella
the land bordered
by the southern sea
is not common for all
but for him alone;
And for the illiterate hunter
with sleepless midnight and daytime
Both eat only a measure of food
And wear just two pieces of clothes
All others also same for both
The use of wealth is to donate the poor
If you're selfish, many things will leave you

31.

Song 191

Poet - Pisiraanthai

Why your hair, not look grey?

If you ask me

“Why your hair, not look grey

For these many years? I say

“My wife is compassionate

My children are intelligent

My servants do what I wish

My king is righteous and protects

Above all these

In my city, lives, many a scholars

Who control their sense

be humble and simple.

32.

Song 112.

Poet - Kaniyan Puunkunran

Like the Boat on a Big River

All cities are, our hometown
All people are, kith and kin
The pain and its relief
Are the same at feel
Death is not new to us
We seldom enjoy life and be happy
Or hate life and feel angry
Like the boat on a big river
 discontent with the heavy pour
 and dashed the rocks with roar
Sail across the water current
Precious life travel by the fate
We knew this from scholars works
So
We don't look upon the great ones
Or look down at the little ones.

33

Song 194

Poet - Pakudukkai Nomkaniyaar

This World is Miserable

*In one house plays a funeral harp
In another house a wedding piano
The couples are garlanded
The widow cry and sigh
That baseless creator created all these
This world is miserable
Those who knew its nature
Looks only the best in it.*

34.

Song 195.

Poet - Nari Veruthalaiyar

Everyone to Feel Happy

Oh great scholars, the most learned
With white hair like the bones of fish
And wrinkled cheeks, useless ageing
Oh great scholars
When the God of death with his sharp axe
comes to take your life
You will repent
So
Even if you cannot do good
Withdraw from doing the bad
This makes everyone feel happy
And this is the right way to lead.

35.

Song 204.

King - Valvil Ori

Poet - Kazhai thin yaaniayar

I won't Blame You

It is a shame to plead 'please give me'
It is more shameful to reply 'I won't give'
It is an esteem to say 'please have it'
It is high esteem to say 'Sorry. Thank you'
Thirsty people never ever drink
 the clear waters of the ocean
 with pounding waves
Instead, you find many paths
 to the drinking water, though roily
 as the cattle trample and drink daily
The donees blame the birds and time
 (being a bad omen and unfavourable)
Never the patrons they went to greet
So I won't blame you, Lord Ori,
You donate
Like the incessant rains with lightening
 from the black clouds in the sky

36.

Song 206.

King - Athiyamaan Nedumaan Anji

poet - Avvaiyar

We get Food Wherever we go

Oh gate keeper, gate keeper
Who never closes the gate for the donees
Who come here for gifts
 strong minded in succeeding the plans
 by sowing good words
 in the ears of the donors
Didn't Nedumaan Anji with the fast riding horse
Know him? Or didn't he know me?
The world seldom gone dry and arid
As men with knowledge and fame, gone dead
So
I packed all my utensils
I tied my bag of utensils
Like a carpenter with an axe
Goes into a forest
We get food whichever direction we go

- ◆ When the king delayed to meet her and honor her with gifts, the poetess got angry and sang this song. The king didn't give her any presents for he wanted her to stay longer and enjoy listening to her songs.

37.

Song 219.

King - Kopperunjcholan

Poet - Poththiyaar

Are you Angry with Me?

Oh man of bravery
who dried your full energy
at the dotted shade
in the riparian land in the river
Many fast with you
and sat facing north
Are you angry with me
That I didn't join you?
(So you don't speak to me)

38.

Song 226.

King - Cholan Kulamutrathu Thunjiya killi Valavan

Poet - Maarokkathu Nappasailaiyaar

God Bowed Him as a Bard

*The God of death
who grabbed the life of king Valavan,
with well built chariot
and large military force
to fight long battles,
Would have pleaded the king
With both hands open
And bowed him as a bard
Otherwise, if it behaved like a
Man with anger
A man with hate
A man who touched him
He could not have saved his own life.*

- ◆ The God of death had begged the king's life and got it.

39.

Song -232.

King - Athiyamaan Nedumaan Anji

Poetess - Avvaiyar

Worship of Heroic stone

May my living days
as morning and evening
be no more.
He who refused to take the land
of hills with high peaks
Will he accept
the distilled liquor
Offered in front of
His heroic stone
Adorned with peacock feather?

- ♦ Installation of heroic stone is a cult followed in Tamilnadu. After the death of a man who died in a battlefield or lost his life killing a wild animal to save the cattle or his people, a stone is erected and in it his name and other details are inscribed. Then people offer him food and liquor. He is worshipped as the guardian spirit of that place.

40.

Song 241.

King - Aay Andiran

Poet - Uraiur Aanichery Mudamosiyaar

From the Temple of the Highest God

*The cheers and drumming sound
reflected on the skies
From the temple of the highest god (Indra)
with 'Vajra' weapon in his hand;
adorned with shining bracelet
As king Andiran with cool garlands
who donated well built chariots
to the donee
Came along.*

- ◆ This song has a reference of Lord Indra been worshipped as a main deity in those days.

41.

Song 242

King - Ollaiyur Kilaan MAkan Sathan

Poet - Kuda Vayil Keerathanar

Mullai Jasmine! Did you bloom?

Oh white fragrant *Mullai Jasmine*
Did you bloom in Ollaiyur land?
Youngmen will not wear
Women will never pluck
Singers will not bend your climber
With their instruments
To get and wear your flowers
Songstress' will not adorn herself
With your blossoms
After the death of Saathan
 with strong javelin
 revealed his manliness,
And killed his opponents

42.

Song 248.

Poet - Okkuur Maasaathanaar

Widowhood

I pity these white water lilies
When I was a little girl
It was my gifted attire
Hereafter
As my rich husband died
I refuse the bright sunlight
And eat before the dawn
Now it is my plate to eat the rice.

- ◆ The widows took their food before dawn served in a leaf of a cool water lily.
- ◆ Men used to give their lady loves, a dress made up of fragrant flowers and cool soft leaves, as a gift of love so she says the lily leaves was her gifted attire.

43.

Song 251.

Poet - *Maari* Pithiyaar

Celibacy

We've seen this brave man,
Like a beautiful painting
In a place at the foothills,
With a doll like girl
 adorned with bangles,
Made her slip her jewels.
Now, he
Bathe in the waterfalls
At the high hills
 with dense bamboos,
And make hot fire
 with the branches
 brought by wild elephants
And dry his long hair
 hanging at his back.

- ◆ Jewels slip down when the lovestruck girl grew thin and this youngman was the lover of her. Once he lived a happy romantic life with his wife. Now he opted celibacy.

44.

Song 256.

Poet - Unknown

An Urn for Two

Oh Potter! who coil the urn
Oh Potter! who coil the urn
Like a little white lizard
 sticking to the axis
 of a cart wheel
 and travel many forests
I have been with him
 attached so close
Be kind to me Oh potter!
 of the old city with large space
Coil the urn bigger
For two of us, to stay there
In the vast graveyard.

45.

Song 262.

Poet - Madurai Peraalavaayaar

Feast for the Warriors

*Squeeze the hive for honey
Cut the goat for meat
Spread cool sands of the river banks
Under the shady places created
 with fixed branches on ground
 and thatched green leaves on roof
For my lord, who stood front
 and brings the herds first
His fellow men may be
 tired and weary.*

- ◆ In a war, the first move is to capture the herds and bring to his land. These men has to face the initial attack of the opponents.

46.

Song 273.

Poet - Erumai Veliyanaar

Horse will never come

Horse will never come
Horse will never come
All others horses have come back
Horse of my house
 rode by my lord
 who gave me a son
 with the hair like the poll
Will never be back.

His horse collapsed
 as a single tall tree
 blocked the flow of two big rivers
 joined together as one.

47.

Song 277

Poet - Puunkan Uthiraiyaar

Tears of joy

The excitement that
The little boy of the lady
 whose hair is white
 like the fish eating crane
Died attacking a tusker
Is greater than
 the time of his birth
The tears of joy, she shed
 was more than
 scattered raindrops
 sheltered in the bamboos
 during a heavy pour.

48.

Song 279., Poetess - Okkuur Maasaathiyaar

“Go my son”

Let her mind perish!
Greater is her courage
She suited for the lady of a brave clan
On the other day
 her father died
 in the battle field
 throwing his javelin
 against the tusker
In yesterday's war
 her husband died
 in protecting herds
 from the opponent force
Today
 she heard the clarion call of the war
 loved that drumming and excited
Gave the javelin to her son, dressed him in white
 oiled and combed his hair
She has no other son, but sent him to war
With the hearty bless “Go my son”

- ◆ This poem shows the inbuilt quality of the women in motivating and supporting men to go and fight for a common cause. This is a remarkable feature of the heroic age.

49.

Song 312.

Poet - Ponmudiyaar

Duties Assigned

My prime duty is to give birth
Father's duty is make him a learned,
Blacksmith's duty is
 to give him a javelin
King's duty is to gift him
 a good behavior
The duty of this young man
Is to fight in a battle
 with a shining sword
 and come back alive
 killing the tuskers.

50.

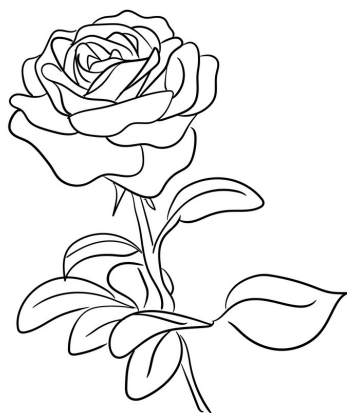
Song 305.

Poet - Madurai Vaelaasaan

A Brahmin Stopped the War

The young brahmin
who walks like a crawl
with the lean body
like the thin climber of spinach
Came inside
never stopped anywhere
uttered only few words
For that, men
removed the ladder and latch
and unfastened the bells and others
for the elephants ready for war.

- ◆ The ladders are for the warriors to climb the forts and latch was to close their forts from foes entering into it.
- ◆ Now the war is stopped so latches are removed and the fort is kept open.
- ◆ This poem shows brahmins involved in the political issues of the kings, in Sangam age too.



எம்.ஜி.ஆர். பற்றிய நூல்கள்:

- 1-21. வெற்றித்திருமகன் எம்.ஜி.ஆர்
என்ற பெயரில் தொடங்கும் வரிசையில்
நூல்கள் 21
22. சென்னைப் பெருங்கராட்சியின்
முன்னாள் மேயர் மணித் தேவச் செம்மல்
சா. துரைசாமி அவர்களின்
சிறப்புத் திட்டங்களுக்கும் செயல்பாடுகளும்
மொழிபெயர்ப்பு

ஆங்கில நூல்களின் தமிழ் மொழிபெயர்ப்பு

23. Indian Women-Changes and Challenges
(இந்திய பெண்கள்: சாதனைகளும் சவால்களும்)
24. The Globalisation: An Urban Theology
(உலகமயமாக்குதல் நகரீய இயற்பியலும்)
25. Water Privatisation (for PET, Madurai)
(நண்ணீர் தனிமார் மயமாக்கல்)
26. Assisted reproductive technologies and its
impact on Women (SIRD, Madurai)
27. Eco Vision and Mission
28. Bachelor's Study Material for Social Science
[INGOU, Madurai]
- + Foreign News Kamalam Info
- + News, P. Gura.com
- + Articles on Eye Care, Aravind Eye Hospital, Madurai

**தமிழ் நூல்களின் ஆங்கில மொழிபெயர்ப்பு
கவிஞர் முத்தமிழ் வீரமணியின் கவிதைகள்**

29. Shades of the Flowering Tree
30. Songs of Dryness
31. Speaking with You
32. Therapist of the Finest Art
33. Language of Love
34. A Lady at the little gate
35. Honey Hive
36. Ambrosial Kiss (Editor)
37. Following Dusty Feet (in print)

போ. முனைவர் குரங்கேசுவரனின் நூல்கள்

38. Emerging Mallarism
39. Festival of Lord Indra
Role of Devendrar's in Indian war of Independence
40. (Sundaralingam)
41. Re-reading of Pahu Literature
42. Mallariyan Literature
43. Frontyard without My Dad (Poem)

மொழிப்படஞல்

44. Easy English
45. Tamil for Non-Tamils



Dr.C. Raieswari.,
Translator, Linguist, Writer and Publisher

சமூகப்பண்பாட்டு ஆய்வு நூல்கள்

46. பண்பாட்டு நகர்வுகள்
-தமிழ்நாட்டில் இருந்து ஐப்பானுக்கு
47. பெண் தெய்வ வழிபாடு
48. தேவேத்திரன்
49. மருத்திலப் பெண் தெய்வங்கள்
50. இருதிலத்தில் திருமுருகன்
51. முன்னோர் வழிபாடு
52. வேளாண்மையில் விதைப்பும் பூம்பும்
53. யானைக் கடவுள்
54. பெண் பூப்பின் புனிதவழிபாடு

கவிதைத் திறனாய்வு நூல்கள்

55. பாடுபொருளும் பாசப்பொருளும்
56. பூமர நிழலின் களமும் காலமும்
57. "2020" எதமாதத்தில் இன்று கவிதைகளில்
அடிக்கருத்தியல் ஆய்வு
58. கவிதைகளில் காதல்
59. முத்தமிழ் வீரமணியின் பயணக் கவிதைகள்

மொழிபெயர்ப்பு ஆய்வு நூல்கள்

60. மொழிபெயர்ப்பியல் ஆய்வு
61. கவிதை மொழிபெயர்ப்பு
62. நவீன மொழிபெயர்ப்பு உத்திகள்

ஆங்கிலக் கவிதை மொழி பெயர்ப்பு

63. எட்டுத்திக்கும் செவ்வீர்
64. அவன் கடவுளுக்கு நிகரானவன்
65. கொக்கச் சிவந்த ரோஜா
66. கலில் ஜிப்ரானின் மண்ணும் துரையும்
67. கலில் ஜிப்ரானின் பாடல்கள் 14

புனைவிலக்கியம்

68. அமராவதியின் காதல் (சிறுகதைகள்)
69. ரோஜா மொட்டு (கவிதை சித்திரங்கள்)

Sangam Classics in English (Selected Poems)

70. Ainkurunuru
71. Kurunthokai
72. Purananuuru