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# Tirumaṅkai Ālvār's Five Shorter Works: Experiments in Literature

Lynn Ate

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Tirumaṅkai Ālvār's Five Shorter Works:  
**Experiments in Literature**

Annotated Translations with Glossary

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to exploring and sharing the wonders of the Tamil language,  
its literature, and its history.*

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Tirumaṅkai Ālvār's Five Shorter Works:  
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Annotated Translations with Glossary

by

Lynn Ate

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## FOREWORD

For many decades, India's bhakti works – the poetry of devotion found all over the subcontinent in many languages – have typically been treated as non-learned, as vernacular outpourings far distant from the learned – and often brahmin-dominated – poetic traditions, or even as rejoinders or attacks directed against them. The Tamil Vaiṣṇava corpus, called the *Nālāyira Tivyappirapantam* (“the Four Thousand Divine Compositions”) – spanning a period from about the 6<sup>th</sup> to the 9<sup>th</sup> centuries and containing some of the earliest poetry of this genre – is no exception. Such attitudes perhaps in part account for the production of translations (mostly into English) of variable poetic quality that all have one thing in common, namely that they are not philologically precise. The notion that such poems are vernacular voices speaking from the heart has effectively obscured the fact that these supposedly “simple songs” often represent sophisticated pieces of learned poetry, following complex conventions and bound by an intricate system of metres. Likewise, next to no attention has been paid to the peculiarities of the lexicon, the morphology and syntax of these texts, where the gradual transition from Old Tamil to Middle Tamil can be observed across the corpus. Such a tendency to indifference with respect to linguistic detail may be one reason why the contribution of the Tamil Vaiṣṇavas to Tamil poetics – the *Māraṇ Akapporuḷ* and the *Māraṇ Alankāram* – has gone largely un-commented by modern scholars.

Another problem to a reader hoping to read the unmediated original poems of the poet-devotees of Viṣṇu is that they have been passed down to us through the filter of the Śrīvaiṣṇava school. This learned tradition, which combined the devotionism of the Tamil poetry with Rāmānuja's Sanskrit school of Viśiṣṭādvaita theology, produced a vast commentarial literature in Maṇipravāḷam, reaching a peak of proliferation in the 14<sup>th</sup> and 15<sup>th</sup> centuries. Modern indigenous Vaiṣṇava scholars, most of them believers and practitioners, read the old poetic

texts through the lens of that impressive tradition. But such an undertaking should not blind us to the fact that these works were conceived and understood in a period long before the theological texts, let alone the commentaries, had come into existence. Put simply, there must have been a first-millennium reading for the *Prabandha* works, and, with a good knowledge of the older poetic tradition and its development in the second half of the first millennium, it is possible to make a reasonably accurate reconstruction of such a reading.

This is why the Vaiṣṇava research group that is part of NETamil has decided to engage in a retranslation project that shall, we hope, soon cover the entire corpus. These new English translations shall not be distinguished by beauty but by faithfulness to the original, by extensive annotation and by a complete analytic glossary that will eventually result in a dictionary-cum-concordance of the *Tivyappirapantam*. The first of these works, Suganya Anandakichenin's translation of the *Perumāḷ Tirumōḷi*, has already been published, along with a translation of Periyavāccāṅ Piḷḷai's commentary. You now hold in your hands Lynn Ate's first volume devoted to Tirumaṅkai, containing the five smaller poems that can be counted as a prelude to his magnum opus, the *Periya Tirumōḷi*, and her introduction does not focus on beliefs and religious practices, but on poetics and metrics. The next in line will be a volume devoted to the three early *Tiruvantāti*-s of Poykai-, Pūta- and Pēyālvār. The joy in reading such translations will probably not lie in aesthetic pleasure from relishing felicitous English, but in the effortful grasping of a literal exposition that, we hope, shows readers how to engage with, and get closer to, the beautiful language these poems were originally written in.

Eva Wilden

Hamburg, December 2018

## PREFACE

Much of this volume will present information of interest primarily to those concerned with the development of the language and literature of Middle Tamil, but I would also like to direct a broader audience to the unannotated translations in Appendix 1. It has been the goal of this project for the translations in the main body of the book to be useful as *études* with detailed attention given to the formal technicalities of the texts and their language, while Appendix 1 presents compositions which can be read without interruption and which, I hope, also reveal the poet's voice and the tone and flow of his works.

In completing this volume, I am first and foremost grateful to Prof. Dr. Eva Wilden (Centre for the Study of Manuscript Cultures, Universität Hamburg) for her invitation to join the NETamil Project-Vaiṣṇava Group. Through and from her, I have learned a great deal and have been given ongoing opportunities to study Tamil in new and illuminating ways. I also am indebted to the other members of NETamil-Vaiṣṇava Group: Dr. Suganya Anandakichenin and Dr. Erin McCann (Research Assistants, Centre for the Study of Manuscript Cultures, Universität Hamburg) for sharing their knowledge and devoting their energies in support of these translations. Dr. Jean-Luc Chevillard (Senior Researcher/Université Paris Diderot) generously gave more than a little time to lively discussions of some finer points in Tamil prosody. I am sincerely grateful to Prof. Alexander M. Dubyanskiy (Institute of Asian and African Studies/Moscow State University) and Dr. Charlotte Schmid (Indology Faculty/École français d'Extrême-Orient) for their detailed reading of the manuscript and extremely helpful comments and suggestions. I thank the staff of the Chella Meenakshi Centre for Educational Research and Services, Madurai, Tamil Nadu and, in particular, its co-directors, Dr. V. A. Vidya and J. Rajasekaran, as well as Ms. Rema Raghu, Project Assistant, for their logistic support of my research stay in India in 2014-15.

Dr. L. Angayarkanni, Madurai, shared her knowledge of classical Tamil prosody and her enthusiasm for South Indian literature, for which I am grateful. Lady Doak College in Madurai was also very generous in freely allocating time from the schedule of Ms. A. Kamalam, Lecturer in Tamil, for consultation.

## ABBREVIATIONS AND SYMBOLS

### 1. Abbreviations:

CMA	<i>Cīriya Tirumaṭal</i>
DEDR	<i>Dravidian Etymological Dictionary-Revised</i>
EKI	<i>Tiruveḷukūrṛirukkai</i>
EKI <sub>c</sub>	<i>Campantan's Tiruveḷukūrṛirukkai</i>
EKI <sub>k</sub>	<i>Kaliyan's Tiruveḷukūrṛirukkai</i>
Fab.	<i>J.P. Fabricius Tamil and English Dictionary (1972)</i>
PAT	<i>Periyālvār Tirumōḷi</i>
PMA	<i>Periya Tirumaṭal</i>
PNG	person, number, gender
PTM	<i>Periya Tirumōḷi</i>
TKT	<i>Tirukkuṛuntāṅṭakam</i>
TL	<i>Tamil Lexicon</i>
TNT	<i>Tiruneṭuntāṅṭakam</i>
TVM	<i>Tiruvāymōḷi</i>

### 2. Symbols

*	elision ௨
~	glide ௩ ௪
+	gemination
-	compound
[ ]	English insertion

### 3. Glossary Abbreviations

abs.	absolute ( <i>ceytu-viṇaiyeccam</i> )
abs.2	absolute of concurrent actions ( <i>ceyyā</i> )
acc.	accusative (2 <sup>nd</sup> case)

adj.	adjective
adv.	adverb
aux.	auxiliary verb
a.v.r.	adjectival verbal root
caus.	causative
conc.	concessive
cond.	conditional
dat.	dative (4 <sup>th</sup> case)
dem.pron.	demonstrative pronoun ( <i>cuṭṭu</i> )
encl.	enclitic
f.	feminine
fin.	finite verb ( <i>viṇai muṛru</i> )
gen.	genitive (6 <sup>th</sup> case)
h.	honorific ( <i>mariyātai paṇmai</i> )
hab.fut.	habitual future
i.a.	imperfective aspect (present tense/future tense)
id.	ideophone
ind.	indefinite
inf.	infinitive ( <i>ceyya-viṇaiyeccam</i> )
inst.	instrumental (5 <sup>th</sup> case)
inter.pron.	interrogative pronoun ( <i>viṇā</i> )
intr.	intransitive
ipt.	imperative
loc.	locative (7 <sup>th</sup> case)
m.	masculine
m.l.	metrically lengthened ( <i>aḷapeṭai</i> )
n.	neuter ( <i>akriṇai</i> )

neg.	negative ( <i>etirmaṛai</i> )
obl.	oblique
opt.	optative
p.a.	perfective aspect (past tense)
p.n.	proper name
part.n.	participial noun
pey.	peyareccam (~ participle with various aspects)
pers.pron.	personal pronoun
pl.	plural
pr.	present
proc.	proclitic ( <i>i-v-v-ūr</i> )
pron.n.	pronominalized noun
refl.	reflexive
san.	<i>sandhi</i> (form)
sg.	singular
soc.	sociative (3 <sup>rd</sup> case)
sub.	subjunctive
suff.	suffix
tr.	transitive
v.n.	verbal noun ( <i>tolil peyar</i> )
voc.	vocative (8 <sup>th</sup> case)





## INTRODUCTION

In the titles of the works by the 8<sup>th</sup> c. Tamil poet known as Tirumaṅkai Ālvār, which are his monumental *Periya Tirumōli*, as well as his five shorter compositions - *Tirukkuṟuntāṅṅakam* (TKT) ‘The Sacred Short Verse in *Tāṅṅakam* Meter,’ *Tiruneṅuntāṅṅakam* (TNT) ‘The Sacred Long Verse in *Tāṅṅakam* Meter,’ *Tiruvelukūṟṟirukkai* (EKI) ‘The Sacred Seven-Part Structure,’ *Cīriya Tirumaṅṅal* (CMA) ‘The Short Sacred *Maṅṅal*,’ and *Periya Tirumaṅṅal* (PMA) ‘The Long Sacred *Maṅṅal*’<sup>1</sup> – two significant characteristics are conspicuous. First, two of the titles are used elsewhere for compositions by earlier poets: the Śaiva poet Appar wrote a large collection of *tāṅṅakam*-s in possibly the late 6<sup>th</sup> century, and Campantaṅ, another Śaiva of approximately the 7<sup>th</sup> c.,<sup>2</sup> wrote an earlier *eḷukūṟṟirukkai*. Each of the Śaiva works features a distinctive literary characteristic, and that fact makes them both uniquely attractive with attributes that might have impelled Tirumaṅkai Ālvār to compose Vaiṣṇava parallels. Secondly, among the five shorter compositions, there are texts which seem to come in pairs of long and short, as if one was a precursor to the other.

These titles which characterize the compositions’ contents were not provided by the poet himself. Hagiographies identify a 10<sup>th</sup> c.<sup>3</sup> priest, Nāthamuni, as the person who collected and compiled Tirumaṅkai Ālvār’s verses along with the texts of 11 other Vaiṣṇava poets to produce the *Nālāyira Tivviyappirapantam* ‘the Four Thousand Divine Compositions’ of the twelve Ālvār saints. It was presumably he or a later scholar/devotee who organized and entitled the various works following guidelines now lost to us. What comes to mind when looking at the literary features of Tirumaṅkai Ālvār’s compositions, their

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<sup>1</sup> See ‘Texts and Translations’ and ‘References-Original Sources’ for information on editions used.

<sup>2</sup> Peterson (1991) notes that dating the early Śaiva saints is controversial but suggests that Appar and Campantaṅ lived approximately between 570 and 670 CE. (p. 19).

<sup>3</sup> Dated per Narayanan (1994) p. 36.

contents, and the titles given to them is an author who was practicing and learning his craft, experimenting with concepts in literature, i.e. themes, prosody, structures, and literary devices and strategies garnered from known and appreciated works, like those of the earlier Śaiva poets, and who was looking critically at his own compositions, then expanding and reworking them.

It is clear that the Ālvār had to have been knowledgeable and well-read in order to produce his literary endeavors, and one wonders if he was specifically guided by a teacher to simulate those earlier authors, in keeping with the 7<sup>th</sup> c. CE words of Bhāmaha: “The desire to compose *kāvya* should be entertained (only) after learning Grammar and the meaning of words and after serving the masters therein and after having studied other (*kāvya*) works.”<sup>4</sup> Or perhaps he followed the theories of the late 7<sup>th</sup> c. South Indian aesthetician, Daṇḍin,<sup>5</sup> who placed more emphasis on learning and practice than on creativity. According to Gupta (1970), Daṇḍin identified three primary requisites of a poet: *pratibhā* ‘imagination,’ *nirmalabahuśruta* ‘unsullied intense study,’ and *amandābhiyoga* ‘energetic practice’ (pp.118-9). Pollock (2006) in his history of the Sanskrit language also presents emulation as an important factor in vernacularization as poets writing in numerous Indic languages replicated earlier Sanskrit texts, e.g. the *Rāmāyaṇa* or Daṇḍin’s *Kāvyaḍarśa*, in the development of regional literatures (pp. 448-9).

Hardy (1983) pointed to yet a further model possibly available to Tirumaṅkai Ālvār: based on both *maṭal*-s’ inclusion of philosophical arguments regarding the *puruśārtha*-s, he suggested that the Ālvār must have also had direct knowledge of similar reasoning found in the *Kāmasūtra*, or at least of literature influenced by that text, most likely the comedic play, *Mattavilāsa*, written by the Tamil Pallava king, Mahendravarman I in the early 7<sup>th</sup> c. (p. 391). But might we also see the

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<sup>4</sup> Naganatha Sastry (1970) p. 3.

<sup>5</sup> Date per Pollock (2006), p. 163.

Ālvār's experiments with literature as an effort to replicate the career of such an erudite and learned king by educating himself and endeavoring to become a worthy poet? Bronner, Shulman, and Tubb (2014) suggest that emulation of previous writers may at times have been competitive in nature (p. 16); as Tirumaṅkai Ālvār chose Śaiva poets to parallel, perhaps he wished to outshine them in order to champion Viṣṇu as the superior deity. Whatever the motivation, and in an effort to develop his literary craft and to perhaps challenge his own ingenuity, he experimented with a scope of literary concepts and ultimately produced more verses than any other Vaiṣṇava Ālvār.

It is with these impressions in mind that this study offers a fairly detailed analysis of Tirumaṅkai Ālvār's five shorter works along with comparisons between that poet's two paired works, as well as between his compositions and those of other poets who may have influenced him.

### The Poet's Life and Times

Traditional hagiographies, recounting the lives of the twelve Ālvārs, Vaiṣṇava poet-saints of the Bhakti Period, were written hundreds of years after they lived,<sup>6</sup> and therefore can provide only the mythologies that grew around them. And while there are no historical records of Tirumaṅkai Ālvār on which to rely, some information on this author can be gleaned through internal evidence from his texts. The author of the five works under discussion here identifies himself in TKT 20 as *Kaliyaṅ* 'a soldier' who is skilled with a *vēl* 'spear.' In TNT 30, he adds that he is *Maṅkai vēntaṅ*, 'king of Maṅkai,' and is also known as *Parakālaṅ*, often translated as 'he who is beyond time.' Aṅṅaṅkarācāriyar (1971), in his summary of the traditional stories of the poet (Add. p.133), notes that this name was supposedly acquired

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<sup>6</sup> *Divya-sūri-carita* and *Guruṅparāmparāprabhāva* are dated by Carman & Narayanan (1989) in the 12<sup>th</sup> c. (p. 266) and 13<sup>th</sup> c. (p. 4) respectively.

due to his boldness in battle, suggesting that the Tamil meaning of *kālaṅ*, ‘god of death’ is more suitable, i.e. *para* ‘other, hostile’ + *kālaṅ* ‘death’ - ‘he who is Death to enemies’ in battle. In the other three texts provided in this volume, the poet reveals little about his history.

Kaliyaṅ’s sixth work (not included here) is a massive text of 1084 quatrains, the *Periya Tirumoḷi* (PTM), which also provides glimpses of his life. PTM 2.2.10 tells the reader he is *Maṅkaiyār kōṅ* ‘king of the people of Maṅkai,’ in 1.8.10 that he is *Maṅkaiyār talaivaṅ* ‘leader of the people of Maṅkai,’ and in 8.5.10, he is *Maṅkai kāvalaṅ* ‘protector of Maṅkai,’ while in 3.4.10 and elsewhere, he calls himself *Ālināṅ* ‘he of Āli country’ in what is now Tañcāvūr District (Nilakanta Sastri, 1966, p.426). In PTM 1.1.10 and elsewhere, he refers to himself as *Kalikaṅṅi*, a difficult name to interpret, combining *kali* ‘strength, force’ and the absolutive of the verb *kaṅṅu-tal* ‘to be sunburned, to be sore of foot,’ thus tantalizing us with a possible image of a war-weary soldier. He includes that he also bears a sword (*vāḷ* - 1.1.10), that his spear is caked with the flesh of his foes (*maruvār tam uṅ amar vēl* - 3.3.10), that he swings his sword to sever the bodies of enemies (*maruvalar tam utal tuṅiya vāḷ vīcum* - 3.9.10), and that he is the master of prancing horses (*ālum mā valavaṅ* - 9.10.10). Taken together, we are given a picture of a regional chieftain with active battle experience.

Kaliyaṅ’s knowledge of military affairs and leadership in South India is also clear from his verses which mention kings of several realms and battles between them. In fact, it is a reference by name in PTM 2.8.10 to *Vaiyiramēkaṅ* (Sanskrit – *Vajramegha*), an epithet of Rāṣṭrakūṭa king Dantidurga (ruling from 751-6), which allows scholars to date Kaliyaṅ’s life more surely than other Āḷvārs.<sup>7</sup> That verse refers to Kacci

<sup>7</sup> See discussions of Tirumaṅkai Āḷvār’s dates in Hardy, 1983, p. 264 and Nilakantha Sastri, 1966, p.156. Anandakichenin’s recent publication (2018) also provides in-depth discussions throughout her introduction on dating several Āḷvārs, including Tirumaṅkai Āḷvār.

(Kāñcipuram) ‘where circulate the fame and power of Vaiyiramēkaṅ, his high crown decked with garlands’ (*nīḷ muṭi mālai vayiramēkaṅ taṅ vali taṅ pukaḷ cūlnta kacci* – PTM 2.8.10)<sup>8</sup> Nilakantha Sastri (1966), in his *A History of South India*, confirms that Dantidurga did force an alliance on Nandivarmaṅ II, the Pallava ruler of Kacci at the time (p.156), suggesting that Kaliyaṅ lived during the lives of, or after, these two rulers. PTM 6.6.6 mentions the battle of Viḷantai in 730 (p.152), describing Naraiyūr ‘where together the southern Lord [i.e. the Pāñṭiyaṅ king], he of Koṅku, and the Cōḷa, who [all] ruled the world, sent to heaven the warrior of Viḷantai [Pallava Parameśvaravarmaṅ].’<sup>9</sup> Coupled with information from these verses is PTM decade 2.9, the whole of which is devoted to the Paramēccura Viṅṅakaram temple, on the walls of which the life exploits of Pallava Nandivarmaṅ II (ruling from 731 to 796) are celebrated. PTM 2.9.2’s reference to the Pallava king ‘who in war on the battle field destroyed the strength of the one of the South,’<sup>10</sup> seems to refer to the battle of Peṅṅāgadam in which Nandivarmaṅ II conquered Caṭila Parāntaka Pāñṭiya in 767 (p. 156). PTM 2.9.3 mentions a Pallava victory in Neṭuvāyil, a place documented on copperplate as overthrown by Nandivarmaṅ II (Hutton, 2008, p. 50), the king ‘who previously extended [his realm] in battle so that Neṭuvāyil fell.’<sup>11</sup> Together, these military references suggest to scholars that Tirumaṅkai Āḷvār lived in the mid- to late 8<sup>th</sup> c. CE during the Pallava reign of Nandivarmaṅ II or shortly thereafter (Francis, 2014, p.133).

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<sup>8</sup> The primary textual source used throughout is Aṅṅaṅkarācāriyar (1976). For additional sources, see Texts and Commentaries in References. Unless otherwise noted, translations from Tamil are mine.

<sup>9</sup> *viḷantai vēlai viṅ eṅa ... ulakam āṅṅa teṅ nāṅṅa kūṅa koṅkaṅ cōḷaṅ cērnta tiruṅṅaiyūr* – PTM 6.6.6

<sup>10</sup> *teṅṅavaṅai muṅaiyil ceruvil tīral vāṅṅiya* – PTM 2.9.2

<sup>11</sup> *neṭuvāyil uka ceruvil muṅ nāḷ parantavaṅ* – PTM 2.9.3

Developing a chronology for the Ālvārs has a long history and has been hotly debated. Broadly speaking, Hardy's (1983) sequencing,<sup>12</sup> which seems reasonable and supported, provides Poykai, Pūtam, Pēy, and Maḷicai in the 6<sup>th</sup> and 7<sup>th</sup> centuries CE, Nammālvār and Tirumaṅkai in the 8<sup>th</sup>, Periyālvār, Āṇṭāl, and Kulacēkaraṅ in the 9<sup>th</sup>, and Tiruppāṇ and Toṇṭaraṭipoṭi in the 10<sup>th</sup> century. Hardy identifies Nammālvār as coming just prior to Tirumaṅkai (pp. 266-268), while Zvelebil (1974) supports the early 9<sup>th</sup> c. for Nammālvār's life (p. 107), placing him after Tirumaṅkai. More recently, historian R. Nagaswamy has analyzed epigraphical evidence which leads to yet another conclusion, that Nammālvār and Tirumaṅkai Ālvār were contemporaries in the mid- to late 8<sup>th</sup> c. (*A New Pandya Record*).

Wilden (2014a) provides useful morphological information regarding Nammālvār which can be used to compare his language to Tirumaṅkai's usages (as found in the Glossary and Appendix 3: Special Grammatical Forms, in this volume). Wilden analyzed 27 decades of Nammālvār's *Tiruvāymoli* (TVM) with respect to five morphological innovations developing in Middle Tamil, and found the following (p.331):

TVM (1080 lines)	present tense - <i>kinr-</i>	conditionals	imperatives	new pronouns	plurals
	63	3 - <i>ākil</i>	5 - <i>ēl</i>	26 <i>nāṇ</i>	167 - <i>kaḷ</i>
		21 - <i>il</i>	7 - <i>miṅkaḷ</i>	27 <i>uṇ</i>	65 - <i>kāḷ</i> (voc.)
		4 - <i>ēl</i>			

She notes that the Middle Tamil present tense, as opposed to the earlier imperfective aspect, is well established, as are the conditionals and plural imperatives. The usage of new pronouns is "balanced by

<sup>12</sup> See Anandakichenin (2018) pp. 61-62, ft. 150 for a concise summary of Hardy's arguments.

usage of the older type” as well, and the plural *-kaḷ* is found in approximately equal numbers to the older forms (p. 331).

Similar data on Kaliyaṇ’s language is found as follows:

Five shorter works (698 lines)	present tense - <i>kiṇr-</i>	conditionals	plural imperatives	new pronouns	plurals
	5 finite verbs	2 <i>-ākil</i>	1 <i>-ēlmiṇ</i>	11 <i>nāṇ</i>	16 <i>-kaḷ</i>
	2 adj. pple.	2 <i>-il</i>	1 <i>-miṅkaḷ</i>	3 <i>uṇ</i>	1 <i>-kāḷ</i> (voc.)
		4 <i>-ēl</i>	1 <i>-ātē</i>		
		5 <i>-āl</i>			

The present tense *-kiṇr-* is not well represented in Kaliyaṇ’s shorter works, as he predominantly used the older imperfective aspect (54 times just among finite verbs). The root *kil-tal* ‘to be able’ is used in its original sense four times in the texts. Conditionals exhibit both older and newer forms, but plural imperatives do not provide an adequate sample for analysis, and clearly the modern pronoun *nāṇ* was part of Kaliyaṇ’s vocabulary. The developing plural *-kaḷ* is well established in these texts, which also use a similar number of the older *-ar/-ār*. For general comparison of the two poets, the data show that Nammālvār used *-kiṇr-* at a rate of once every 17 lines (1:17), while Kaliyaṇ used *-kiṇr-* approximately once every 100 lines (1:100) in his shorter works. Nammālvār used the plural *kaḷ* or plural vocative *kāḷ* in a ratio of once every 5 lines (1:5), while Kaliyaṇ used the modern plural or plural vocative once every 43 lines (1:43). The specific verses which Wilden selected for study happen to have more repetition than found in Kaliyaṇ’s five shorter works, but even given this, the difference in ratios is eye-opening. Further comparisons of the above data from Kaliyaṇ’s texts with Nammālvār’s less repetitive verses, as well as more



analysis of Kaliyaṅ's repetitive verses, will be necessary to complement the above results. At this point, these morphological data suggest that Tirumaṅkai Ālvār may have written at an earlier period in the development of the language than Nammālvār; geographical variation might also cause such differences. Until further study is more conclusive, Tirumaṅkai Ālvār and Nammālvār should probably be considered nearly contemporaries in the 8<sup>th</sup> c.

Returning to Kaliyaṅ's history, there is very little of his personal life revealed in the five texts in this volume: in TKT 12 the poet says his mouth is 'defiled' (*eccil*) and he is 'impure' (*tūmaiyl*) – a sinner, who was saved by Māl of Araṅkam, and in TKT 14, he describes his sin as 'Daily thinking only of ladies' embraces, rotting in it (*kaṅṅār kalviyē karuti nālum ... eṅṅi ataṅ-ullē paḷuttu*). It is in the lengthy *Periya Tirumoḷi* that much more detail can be found. The poet depicts his early life as one of depravity, 'thinking only of the embraces given by young women' (*iḷaiyavar tammōṭu avar tarum kalavi karuti* – PTM 1.1.1), 'desiring wealth' and 'embracing women's bodies' (*cēmamē vēṅṅi ... terivaimār uruvamē maruvi* – PTM 1.1.3), and 'desiring victory' (*venṅṅiyē vēṅṅi* – PTM 1.1.4). He neglected virtue (*aṅṅattaiyē maṅṅantu* – PTM 1.6.2) and neglected his wife (*maṅṅaiyiyai tuṅṅantu* – PTM 1.6.4); he sported with dog-packs and killed creatures (*nāyiyattoṭum ṭiḷaittiṭṭu ... uyirkaḷē koṅṅēṅ* – PTM 1.6.6), denied food to beggars (*tuṅṅru eṅṅru irantavarkku illaiyē eṅṅru* – PTM 1.6.5), killed many people (*koṅṅēṅ pala uyirai* – PTM 1.9.3), and was a gambler and a thief (*cūṅṅinai perukki kaḷviṅṅai tuṅṅantu* – PTM 1.6.3). Heaping up bad karma (*tī viṅṅai perukki* – PTM 1.1.3), he sensed that he had done nothing good (*nallatu ōr aṅṅam ceytum ilēṅ* – PTM 1.9.4) and lamented, 'I committed a variety of Hell-bent sins' (*nāṅṅē nāṅṅāvita narakam pukum pāvam ceytēṅ* – PTM 1.9.2). He reflected on wars and defeats, thinking that even great kings who have ruled the earth are now dead, and determined 'I do not want this mundane life' (*muṅṅ āṅṅavarē māṅṅār vantār ... maṅṅai vāḷḷkai taṅṅṅai vēṅṅēṅ* – PTM 6.2.5). He considered his faults, felt ashamed, and called himself a fool (*piḷai eṅṅa karuti ... nāṅṅinēṅ ... pētaiyēṅ* – PTM 1.6.1), then took refuge at the feet of Lord Nārāyaṅa.

To understand in what ways this reflection actually impacted Kaliyaṅ's life and writings, we must look at his texts more broadly. It appears that he rejected his military career not only for religious reasons but must have acquired enough status to have time for leisurely intellectual pursuits and, in truth, must have put quite a lot of effort into studying literature. He describes himself in PTM 9.6.10 as *kalaiyār paṇuval vallāṅ kaliyaṅ* 'Kaliyāṅ, master of artful literature' and in PTM 10.1.10 as *karranūl kalikaṅṅri* 'Kalikaṅṅri of learned texts' (Subba Reddiar, 1989, p. 35), although the playfulness exhibited in some of his works suggests that he may not have taken himself that seriously. He emerges as somewhat of a literary explorer, adventurer and, at times, a florid performer, who appreciated the styles and concepts of his predecessors to the degree that, in his retirement from his successful military life, he felt drawn to experiment with these genres, thereby placing himself among the memorable poets of the Bhakti Period.

As seen in the earlier chronology, Kaliyaṅ's 8<sup>th</sup> c. CE texts fall approximately mid-way in the series of 6<sup>th</sup> to 10<sup>th</sup> c. compositions of the Bhakti Period. Many modern scholars have studied these Vaiṣṇava texts and their Śaiva counterparts from varying points of view and with differing conclusions. Francis and Schmid (2014), in their introduction to *The Archeology of Bhakti I*, have neatly summarized recent scholarship in an effort to define bhakti (p. 4 – 12)<sup>13</sup> and present several of its essential characteristics. First, they point out that the verses feature intellect and/or passion in their attitude toward the deity (p. 4). Kaliyaṅ displays the intellectual approach in his *Tiruveḷukūṅṅirukkai* with phrases like 'Your nature is known ... by those who [subdue] the five senses in the body' (EKI 16 & 18)<sup>14</sup> and 'The five renown elements are you' (EKI 30).<sup>15</sup> However, much of his other work exhibits his more predominant attitude in its passionate speeches in the voice of a pining

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<sup>13</sup> This section of their introduction includes an excellent literature survey of studies on bhakti.

<sup>14</sup> *aim pulaṅ akattiṅṅul ceruttu ...ariyum taṅṅmaiyaṅ*. - EKI 16 & 18

<sup>15</sup> *mētakum aim perum pūtamum niyē*. - EKI 30

maiden: 'Like wax in fire, my soul melts to liquid. My long eyes do not sleep ... I just babble the names of the Supreme.' (CMA 62-3),<sup>16</sup> 'the gentle moonlight rays ... are hot to me' (PMA 81);<sup>17</sup> 'the fresh southern breeze, which wafts sweet and tender, blasts fire on me' and 'Even a little cooing from the beak of the *anril* hen ... is a jagged sword to my heart.' (PMA 84 – 85).<sup>18</sup> Francis and Schmid point out the very personal relationship between the devotee and deity (p. 6), characterized by the direct speech of the poetry in a variety of voices. The TKT is in Kaliyaṅ's own voice as he attempts to describe his emotions and religious experience; the EKI voices the poet's thoughts directly toward the deity in praise. The TNT progresses through several relationship experiences, starting with the poet's description of the deity, then his address to his own heart, and further his appeal directly to the deity, all in the first decade. The second decade of the TNT is in the voice of the mother of the pining maiden, seemingly addressing her neighbors. These verses exhibit an aspect of bhakti highlighted by Francis and Schmid, i.e. that it is a private, personal experience (p. 8) which is purely individual, i.e. the devotee withdraws in this regard from the greater community. The mother bewails 'My foolish, beautiful girl doesn't hear my words.' (TNT 18)<sup>19</sup> and 'She cannot sit on my lap for even a second' (TNT 11).<sup>20</sup> Both of the *Tirumaṭal*-s depict the devotee/maiden following the path of bhakti, modeling her behavior on women who rejected community norms to pursue their love 'even if the town folk condemn [her]' (CMA 77).<sup>21</sup> Many bhakti poets themselves assert their unworthiness. Kaliyaṅ, speaking in his own voice, often refers to himself as *tonṭaṅṅēṅ* or *aṭiyēṅ* 'I, a servant', also *pētaiyēṅ* 'I, a simpleton' as in TKT 17. In TNT 9, he calls himself *ēlaiyēṅ* 'I, a wretch' and even *aṭināyēṅ* 'I, a slavish cur' in TNT 29.

<sup>16</sup> *aḷalvāy meluku pōl nīrāy urukum eṅ āvi; neṭuṅ kaṅkaḷ ... uṛakā; uttamaṅ taṅ pēr ... pitarravaṅ.* CMA 62-3.

<sup>17</sup> *iṅ nilāviṅ katirum eṅ taṅakkē veytu\* ākum.* - PMA 81.

<sup>18</sup> *iṅ+ ilam pūm tenṛalum vīcum eri eṅakku ... anril peṭai vāy ciru kuralum eṅṅuṭaiya neṅcukku ṅr īr vāḷāy.* - PMA 84-5

<sup>19</sup> *ēr vaṅṅa eṅ peṭai eṅ col kēḷāḷ.* - TNT 18.

<sup>20</sup> *eḷ tuṅai potu eṅ kuṭam kāl irukkakillāḷ.* TNT 11.

<sup>21</sup> *ūrār ikaḷilum,* - CMA 77.

Such self-deprecation by the devotee poet intensifies the emotion of awe being expressed in the poetry. The personal nature of the relationship between devotee and deity also reflects the personalization and humanization of the deity (Francis and Schmid p.7). Thus, Kaliyaṅ's verses are replete with physical descriptions of the divine as human. In the voice of the girl, he says that god physically came to him: '[He] came here and stood before me ... we saw him of such beauty really standing there' (TNT 21),<sup>22</sup> and when asked about his dwelling place, the deity spoke directly to her – 'He replied, 'Isn't this it, lovely Āli?'' (TNT 22).<sup>23</sup> And with this reply, another characteristic of bhakti is highlighted: its association with specific shrines or temples in which the divine dwells, embodied in the temple image (Francis and Schmid, p. 7). Like other Ālvārs, Kaliyaṅ lists city after divine city where devotees can actually see the deity, for example, 'The cities [of god are] Kaṅṅiyūr, Araṅkam, Meyyam, Kacci, Pēr, and Mallai which are praised in the world; is there salvation for any but the salvation of those who thron through there?' (TKT 19).<sup>24</sup> The two *Tirumaṅal*-s together identify 41 temple sites to which the heroine will travel to declare her lovesickness, a metaphor for devotional pilgrimage. Kaliyaṅ's five shorter texts in these many ways exhibit familiar features of bhakti poetry: emotional passion, self abasement, personal experiences, expressions in direct speech, humanization of the deity, and the presence of, and access to, the divine on earth.

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<sup>22</sup> *iṅkē ... vantār; eṅ muṅṅē niṅṅār.* – a+ vaṅṅattavar nilaimai kaṅṅum. TNT 21

<sup>23</sup> *itu aṅṅō eḷil āli eṅṅār tāmē.* – TNT 22.

<sup>24</sup> *ūr ulakam ēttum kaṅṅiyūr araṅkam meyyam kacci pēr mallai ... maṅṅinār uyyal allāl maṅṅaiyārkkku uyyal āmē?* – TKT 19.

### ***Tāṇṭakam: An Experiment in Prosody***

Kaliyaṇ's 30-quatrain *Tiruneṭuntāṇṭakam* (TNT) 'The Sacred Long [Verse in] *Tāṇṭakam* [Meter]' parallels the prosodic line structure of Appar's earlier 99 decades of verse in his *Tiruttāṇṭakam*. In order to discuss the features of a *tāṇṭakam* and characteristics of Kaliyaṇ's text, it is necessary to introduce a few major points about classical Tamil metrics and the innovations that developed just prior to and during the Bhakti Period.<sup>25</sup>

#### **Fundamentals of Tamil meter:**

Central to classical Tamil prosody is the concept of *acai*, a metrical unit, which appears in two basic forms: 1) *nēr acai* – one sound in speech with a long or short vowel (V) and with or without a closing consonant (C), i.e. (C)V(C) shown here as the symbol '-'; and 2) *nirai acai* – two sounds: short + short or short + long, with or without a final closing consonant, i.e. (C)ṽCV(C) shown here as the symbol '='. The *acais*, in combinations governed by rules to be discussed below, make up a metric foot, usually with either two or three *acais* per foot. To facilitate identification of types of feet, they have been given labels in keeping with their structure:

<u>ACAI</u>	<u>LABEL</u>	<u>SYMBOL</u>
<i>nēr-nēr</i>	<i>tēmā</i>	--
<i>nirai-nēr</i>	<i>puḷimā</i>	=-
<i>nēr-nirai</i>	<i>kūviḷam</i>	-=
<i>nirai-nirai</i>	<i>karuviḷam</i>	= =
<i>nēr-nēr-nēr</i>	<i>tēmāṅkāy</i>	---
<i>nirai-nēr-nēr</i>	<i>puḷimāṅkāy</i>	=--
<i>nēr-nirai-nēr</i>	<i>kūviḷaṅkāy</i>	-=-
<i>nirai-nirai-nēr</i>	<i>karuviḷaṅkāy</i>	= = -

<sup>25</sup> For thorough discussions of Tamil Prosody, consult Chidambaranatha Chettiar (1977) *Advanced Studies in Tamil Prosody*, Zvelebil (1989) *Classical Tamil Prosody*, Niklas (1988) *Introduction to Tamil Prosody*, Subrahmanyian (1977) *The Commonness in the Meter of Dravidian Languages*, or Rajam, (1992) *A Reference Grammar of Classical Tamil Poetry*.

<i>nēr-nēr-nirai</i>	<i>tēmāṅkaṇi</i>	- - =
<i>nirai-nēr-nirai</i>	<i>puḷimāṅkaṇi</i>	= - =
<i>nēr-nirai-nirai</i>	<i>kūviḷaṅkaṇi</i>	- = =
<i>nirai-nirai-nirai</i>	<i>karuviḷaṅkaṇi</i>	= = =

The Tamil concept of *taḷai* ‘linkage’ provides rules for combining these feet into a line of verse and is also uniquely important in Tamil prosody. For an example, the first two lines of Kaliyaṅ’s *Tiruveḷukūrrirukkai* (EKI<sub>K</sub>) follow with the feet delineated; the breaks between word boundaries do not necessarily coincide with the breaks between feet:<sup>26</sup>

Line 1:	<i>orupē</i>	<i>runtiyi</i>	<i>rumalart</i>	<i>tavicil</i>
	<i>nirai-nēr</i>	<i>nēr-nirai</i>	<i>nirai-nēr</i>	<i>nēr-nirai</i>
	= -	- =	= -	- =
	<i>puḷimā</i>	<i>kūviḷam</i>	<i>puḷimā</i>	<i>kūviḷam</i>
Line 2:	<i>orumurai</i>	<i>ayaṅai</i>	<i>yīṅraṅai</i>	<i>orumurai</i>
	<i>nirai-nirai</i>	<i>nirai-nēr</i>	<i>nēr-nirai</i>	<i>nirai-nirai</i>
	= =	= -	- =	= =
	<i>karuviḷam</i>	<i>puḷimā</i>	<i>kūviḷam</i>	<i>karuviḷam</i>

The lines have four feet of two *acai* each, and each foot starts with the same *acai* in which the previous foot ended. This type of linkage is known as *āciryattaḷai*, the rules of which require either type of *-mā* foot before *nēr* and either type of *-viḷam* foot before *nirai*. The meter is then *āciryappā*, which is defined as allowing in one text up to 1000 lines of four feet each, predominantly of two-*acai* feet, mostly using *āciryattaḷai* to link them into lines. Other major families of meters are *veṅpā* with *veṅṭaḷai* (requiring that *-mā* is followed by *nirai*, *-viḷam* is followed by *nēr*, and *-kāy* is followed by *nēr*) and *kalippā* with *kalittaḷai* (requiring that many feet have three *acais*, that *-kāy* is followed by *nirai*, and that *-kaṇi*

<sup>26</sup> See Translations for examples from Kaliyaṅ’s shorter texts in ‘Texts and Translations’ in this volume.

is followed by *nēr*). The first two lines of the *Cīriya Tirumaṭal* (CMA) provide an example of a *veṅṅpā* meter:

Line 1	<i>kārār</i>	<i>varaikkoṅkai</i>	<i>kaṅṅār</i>	<i>kaṭaluṭukkai</i>
	<i>nēr-nēr</i>	<i>nirai-nēr-nēr</i>	<i>nēr-nēr</i>	<i>nirai-nirai-nēr</i>
	- -	= - -	- -	= = -
	<i>tēmā</i>	<i>puḷimāṅkāy</i>	<i>tēmā</i>	<i>karuviḷaṅkāy</i>
Line 2	<i>cīrār</i>	<i>cuṭarcuṭṭi</i>	<i>ceṅkaluḷip</i>	<i>pērār̄ru</i>
	<i>nēr-nēr</i>	<i>nirai-nēr-nēr</i>	<i>nēr-nirai-nēr</i>	<i>nēr-nēr-nēr</i>
	- -	= - -	- = -	- - -
	<i>tēmā</i>	<i>puḷimāṅkāy</i>	<i>kūviḷaṅkāy</i>	<i>tēmāṅkāy</i>

Each line has four feet with either two- or three-*acais* and are linked with *veṅṅṭai*. Classical *veṅṅpā* has no more than 12 lines; with the CMA and PMA having 155 and 297 lines respectively, they take on a characteristic of the later and longer *kalippā* texts. This combination is categorized as a *kaliveṅṅpā* and is a development in late classical prosody (Rajam, 1992, p. 183-4).

Another distinguishing feature of Tamil poetry is its second-syllable rhyme called *etukai*. The *etukai* scheme in the CMA, shown above, is a long first vowel followed by the second syllable *-rā-*, which is carried through all 155 lines of the text. The rhyme is taken from the name of the subject of the verse, the deity Nārāyaṇa. The same deity is the focus of the PMA, but under a different name, Kaṅṅaṅ; all 297 lines of that text start with a short syllable which is followed by a double nasal, a feat of literary ornamentation that has remained distinctive to Kaliyaṅ and that he must have found highly entertaining and diverting to achieve.

There are many other elements regarding internal rhyme, rhythm, gait, repetition, assonance, consonance, etc. that are addressed in Tamil texts on aesthetics and poetics, however, the very basic concepts of

*acai*, feet, *taḷai* and *etukai* that are quite distinctive in Tamil poetry will suffice for a discussion of changing prosody in the Bhakti Period and its relevance to the *tāṇṭakam*-s.

### **Kaliyaṇ's use of the auxiliary meter in Appar's *Tiruttāṇṭakam*.**

The indigenous Tamil prosodic system based on *acais* outlined above came into contact with Sanskrit texts with their focus on number and position of syllables in their *ṛtta* meters, or on number of *mātrās* 'morae' in their *jāti* meters (Apte, 1965, p 1035). The concept of positioning might be better described as patterning, as Sanskrit *ṛtta* meters were classified according to repetition of varied groups of three syllables in defined patterns of short and long. The Bhakti Period in Tamil literature saw a surge of new types of auxiliary meters, in both Vaiṣṇava and Śaiva texts, which seemed to meld these two approaches; meters developed which used patterns of *acai*-based feet where the focus on the final *acai* in each foot is in creating a pattern, as opposed to leading to a link with the next foot. Such patterns usually were defined by type of foot, i.e. *-mā*, *-viḷam*, *-kāy*, or *-kaṇi* within a line, and the Sanskrit word *ṛtta* was retained in Tamil form - *viruttam* - for many of the patterned meters. Kaliyaṇ's PTM 7.9.1 provides an example of a *viruttam* with four equal lines of four feet, defined as a *kali viruttam*:

*kaḷlamanam viḷlumvakai carutikkaḷal toḷuvīr*  
 - - = - - = = - = = -  
*vellamutu paravaittirai viriyakarai yenikum*  
 - - = = - = = - = - -



tellumaṇi tikaḷuñciṛu puliyūrccala cayaṇat  
 - - = = - = = - = = -  
 tullumeṇa tullattulu muraivāraiṇu!<sup>27</sup> līre<sup>28</sup>  
 - - = - - = = - = - -

The pattern for each line is *-kaṇi -kaṇi -kaṇi -mā*, with four kinds of *-kaṇi* feet and two types of *-mā* feet available for use in order to maintain the required pattern within each line.

Appar's works contain a collection of decades written in what was later deemed a *tāṇṭakam* meter, a *viruttam* of eight feet per line in one specific pattern of repeated half-lines: *-kāy -kāy -mā tēmā*; in Tamil, a long line (six feet or more) is designated an *āciriya viruttam*. The *tāṇṭakam* also features significant length as inherited from its Sanskrit progenitor, the *daṇḍaka* meter, which has 27 syllables or more in each line, the longest meter in Sanskrit (Apte, 1965, p. 1041). Kaliyaṇ's *tāṇṭakam*-s are the only other texts from the Bhakti Period besides Appar's to be given the title *Tāṇṭakam*.<sup>29</sup> Below is TNT 1 arranged in half-lines which can easily be identified not only by the pattern of feet, but also by the alliteration at the *caesura*, and that regulated linkage between feet is not present; the number of syllables is noted at the end of each line:

minṇuruvāy muṇṇuruvil vētam nāṅkāy  
 - = - - = - - - - -  
 viḷakkoḷiyāy muḷaitteḷunta tiṅkaḷ tāṅāy (26)  
 = = - = = - - - - -  
 piṇṇuruvāy muṇṇuruvil piṇimūp pillāp  
 - = - - = - = - - - -  
 piṛappiliyāy iṛappataṅkē yeṅṅā teṅṅum (27)  
 = = - = = - - - - -

<sup>27</sup> For a full discussion of the shortened *-ai*, see Chevillard (2015).

<sup>28</sup> PTM 7.9.1: 'You who worship at his feet considering a way which reveals a deceptive mind,/Remember the One who dwells in my heart who is in Calacayaṇam/ In Ciṛupuliyūr where shine jewels, cast up as waves /Of the ancient ocean floods spread everywhere on the shore.'

<sup>29</sup> This study focuses on parallels in meter and line structure of Appar's and Kaliyaṇ's *tāṇṭakam*-s and does not approach possible comparisons of other structural elements.

*poṇṇuruvāy maṇiyuruvil pūta maintāyp*  
 - = - = = - - - - -  
*punaḷuruvāy aṇaluruvil tikaḷum cōti* (28)  
 = = - = = - = - - -

*taṇṇuruvā yenṇuruvil niṇṇa ventai*  
 - = - - = - - - - -  
*taḷirppuraiyum tiruvaṭiyenṇ talaimē lavē.*<sup>30</sup> (27)  
 = = - = = - = - - -

Here we see that the *tāṇṭakam* is an excellent example of how Tamil prosodic elements, i.e. *acai*-based feet, second syllable rhyme (*etukai*), and alliteration at the *caesura* (*moṇai*), are blended with the Sanskrit features of extended length and patterned lines to create a new kind of complex, yet lyric piece. Kaliyaṇ himself in verse TNT\_30 not only tells the reader that the poem is *kaliyaṇ coṇṇa* ‘composed by Kaliyaṇ,’ but also pointedly states that it is a *paṇṇiya nūl* ‘[well-] crafted text,’ using the perfective adjectival participle of *paṇṇu-tal* (DEDR\_3884) ‘to do anything with considerable skill’; and it is an adventure in development of skill in which Kaliyaṇ seemed most interested.

Based on these metric characteristics of the TNT, the *Tirukkuruṇṭāṇṭakam* (TKT) ‘The Sacred Short [Verse in] *Tāṇṭakam* [Meter]’ is a misnomer; this 20-quatrain text with six feet per line has no lines longer than 18 syllables. As shown in TKT\_1 below, the pattern for each half-line in that text is *-viḷam -mā tēmā*; the number of syllables is shown to the right of each line:

*nītiyinaip pavaḷat tūnai*      *nerimaiyāl niṇaiya vallār*  
 = = = - - -      = = = - - -      (18)

*katiyinaik kaṇcaṇ māḷak*      *kaṇṭumu ṇaṇṭam ālum*  
 = = - - - -      - = - - - -      (15)

*matiyinaī mālai vāḷtti*      *vaṇaṅkiyeṇ maṇattu vanta*  
 = = - - - -      = = = - - -      (17)

*vitiyinaik kaṇṭu koṇṭa*      *toṇṭaṇēṇ viṭuki lēṇē*  
 = = - - - -      - = = - - -      (16)

<sup>30</sup> See the translations of this and other TKT and TNT verses in this volume’s Translations.

The first line of the text then displays the longest line possible given the defined pattern of *-viḷam -mā tēmā -viḷam -mā tēmā*: by using a *nirai acai* in each of the unregulated slots in all feet, the full line would scan *karuviḷam puḷimā tēmā karuviḷam puḷimā tēmā*, with a total of 18 syllables. (By using *nēr* in each unregulated slot, the shortest line would be 14 syllables.) This then does not suit the characteristic displayed in the *tāṇṭakam* meter, i.e. length. It is difficult to identify why this verse was described as a ‘short’ *tāṇṭakam*, as the word *tāṇṭakam* seems to incorporate the concept of long lines; however, the TKT is also shorter in terms of number of verses.

Metrically both the TKT and TNT do have some commonalities: both verses repeat at the half-line, as well as generally use alliteration at the *caesura*, and the half-lines in both texts end with *tēmā*. If this constitutes the definition of a *tāṇṭakam*, one is left to wonder why there are six-foot *ācīriya viruttam*-s of the same line structure found among both Appar’s and Kaliyaṇ’s texts, but not identified as short *tāṇṭakam*-s. *Tēvāram* 4.40.1 from Appar’s *Tirunēricai* follows as only one example:

*tāṇḷālāt ulakam illai; cakamalāt aṭimai illai;*

- =    = -    - -    = =    = -    - -

*kāṇḷālāt āṭal illai; karutuvār taṅkaḷ ukku*

- =    - -    - -    = =    - -    - -

*vāṇḷālāt aruḷum illai; vārkuḷal maṅkai yōṭum*

- =    = -    - -    - =    - -    - -

*āṇḷālāt ūrvat illai---aiyaṇai yāraṇ ārkkē.*<sup>31</sup>

- =    - -    - -    - =    - -    - -

Kaliyaṇ’s PTM decades 4.5, 4.6, and 5.9 can provide 30 examples of six-foot *ācīriya viruttam* verses with the metric pattern of *-viḷam -mā tēmā -viḷam -mā tēmā*, the same as his TKT. For that matter, PTM decades 2.10, 3.4, 4.4, 6.6, and 7.8 all have the same patterned line structure as the eight-foot *Tiruneṭuntāṇṭakam* but are not separated from that text and

<sup>31</sup> *Tēvāram* 4.40.1: ‘Without Him, there is no earth; without the world, there are no devotees; / Without the jungle, there is no dance; for those who contemplate Him / without heaven, there is no grace; without the bull, /there is no riding with the lady of long tresses for our Father of Aiyāru.’

entitled *tāṇṭakam*-s. Ciṇivācaṅ (2001) also points to texts from other authors which utilize a ‘*tāṇṭakam*’ meter: Nammālvār’s *Tiruvāymoḷi* decade 5.6 uses the TNT longer *tāṇṭakam* meter, but is not set aside and labelled as such, and Toṇṭaraṭipoti Ālvār’s *Tirumālai* is written in the same meter as Kaliyaṅ’s TKT, but is not titled a *kuruntāṇṭakam* (p. 226). Among the Śaiva texts, the eight-foot *taṇṭakam* meter is found in 11 decades by Appar’s younger contemporary, Campantaṅ; in 27 decades by Cuntarar in the early 9<sup>th</sup> c.; and 6 decades by Māṇikkavācakar, 100 years later (p. 227); none are titled *tāṇṭakam*. Scholars then are not able to specify what exactly constitutes a *neṭuntāṇṭakam* or a *kuruntāṇṭakam*.

### Adaptation of the *nirai acai*:

Recent research (See Appendix 4 for summary data) has revealed that, during the Bhakti Period, a significant number of poets used an adapted *nirai* metrical unit that allowed for shortened semi-vowels and shortened nasals to be inserted into the deep structure of the *nirai acai* without altering its functionality in the metric foot. By expanding the definition of *nirai* to (C)ṽ(C<sub>SN</sub>)CV(C), where the optional medial consonant after the short vowel is a semi-vowel or nasal (<sub>SN</sub>), the deep structure of the *nirai acai* adapted to provide the poet more allowances in maintaining the requirements of the new auxiliary patterned meters. TKT 10.1 provides an example:

*cittamum cevvai nillā*                      *teṇceykeṇ tīvi ṇaiyēṇ*  
 - =                      - - - -                      - =                      - - - -

The semi-vowel *y* is here considered so shortened that it does not make the syllable *cey* a long syllable, i.e. a *nēr* metrical unit, but is operating as the first short syllable of *nirai acai*. TKT\_6.3 demonstrates the shortened nasal:

*pāviṇaiṇ paccaiy tēṇaiṇ*                      *paimpoṇṇai yamarar ceṇṇi*  
 - =                      - - - -                      - =                      = - - -

The shortened nasal *ṇ* in *poṇṇai* does not create the long syllable of a *nēr*; the syllable is functioning as short in order to be used in the *nirai* metrical unit without affecting the foot within the established

pattern. Kaliyaṅ utilized this adaptation in untold numbers in PTM verses with *viruttam* meters; similarly, he also used the shortened *-ai* as the short vowel in the adapted *nirai acai*. Many Ālvārs and their Śaiva counterparts utilized the modification throughout their texts with patterned meters.

The classical *nirai* structure continued to be used by the same authors, both Śaiva and Vaiṣṇava, in their texts using *veṅṭṭalai* linked feet, rather than patterned lines. Ultimately, the research suggests that two parallel prosodies existed during the Bhakti Period: the classical *nirai acai* attached to the concept of *ṭalai*, linkage of feet, and the adapted *nirai acai* with shortened semi-vowels or nasals allowed in verses with patterned lines, i.e. in *viruttam* meters. Analysis of adapted *nirai acai* in Kaliyaṅ's TNT and TKT, as well as Appar's related texts, provides noteworthy results:

Use of shortened semi-vowels or nasals in adapted *nirai acai*  
(Percentage of feet)

	8 ft. <i>Tāṅṭakam</i>	Other long patterned meters (random surveys)	6-ft. <i>Tāṅṭakam</i>
Appar	0.06% (2800 feet surveyed)	5.5% (915 feet surveyed)	
Kaliyaṅ	0.0% (full text surveyed)	3.3% (7440 feet surveyed)	2.0% (full text surveyed)

The 7440 randomly surveyed feet of Kaliyaṅ's other long, patterned meters included three decades with 8-foot lines in a *tāṅṭakam* pattern; of those, PTM 3.4 had 7 adapted *nirai acai*, PTM 4.4 had 6, and PTM 7.8 had 4, which contrasts significantly with the 0% found in the *Tiruneṭuntāṅṭakam*, (as do the multitude of usages of the adaptation documented in the larger study discussed in Appendix 4). Does this

suggest that to be titled a true *tāṇṭakam* that no adapted *nirai acai* be utilized? Although this dichotomy is very strong, the argument is tempered by two other PTM decades with a *tāṇṭakam* pattern – PTM 2.10 and PTM 6.6 – in which no adapted *nirai acai* occur at all in those 960 feet and which are not titled *tāṇṭakam*.

While we do not know the parameters which clearly distinguished or defined an eight-foot *tāṇṭakam* at the time that Appar wrote his verses, data seem to suggest that the adapted *nirai acai* was at least perceived to be unacceptable for this structure, although the poet was well aware of the modification and used it routinely in other patterned texts. Kaliyaṇ, in experimenting with this form, shunned any use of the adaptation at all in his *Tiruneṭuntāṇṭakam*, although he allowed himself the modification a significant amount of times in other patterned meters. What is noteworthy is that he also used the shortened semi-vowels and nasals in the adapted *nirai acai* in his TKT to a similar degree. This suggests that Kaliyaṇ applied different rules of prosody to the TNT than to the TKT and did not consider them of the same structure. In other words, regardless of what later, now-unknown criteria were used in the formation of bhakti literature into compendia and in titling the texts, Kaliyaṇ himself treated the TNT and TKT differently and did not consider what is now known as the *Tirukuruntāṇṭakam* in the same poetic classification as the *Tiruneṭuntāṇṭakam*.

In concluding the discussion of Kaliyaṇ's experiments with meter, his PTM 11.4 provides a strong finale; this decade stands out by being written in a very tightly defined 8-foot *ācīriya viruttam* meter in which every metrical unit is regulated in every foot. In this set of verses, the lines are long (eight feet), and the complexity of the pattern is also considerable: *karuviḷam tēmā tēmā puḷimāṅkāy tēmā puḷimāṅkāy tēmā puḷimā*. The first verse provides a sample:

*nilaiyiṭa meṅku miṅri neṭuvēlla*  
 = = - - - - = - -  
*mumpar vaḷanāṭu mūṭa vimaiyōr*  
 - - = - - - - = -  
*talaiyiṭa maṅre makkor caraṅillai*  
 = = - - - - = - -  
*yeṅṅa varaṅāva neṅṅu maruḷāl*  
 - - = - - - - = -  
*alaikaṭal nīrkku ḷampa vakaṭāṭa*  
 = = - - - - = - -  
*voṭi yakalvāṅu riṅca mutukil*  
 - - = - - - - = -  
*malaikaḷai mītu koṅṭu varumīṅai*  
 = = - - - - = - -  
*mālai maravāti raiṅceṅ maṅaṅē<sup>32</sup>*  
 - - = - - - - = -

PTM 11.4.1

The entire decade of ten quatrains was completed in this intricate pattern without the poet allowing himself the use of even one shortened semi-vowel or nasal in an adapted *nirai* metrical unit as an aid to maintaining this patterned line. Like Kaliyaṅ's description above of his eight-foot *tāṅṭakam*, this is a 'well-crafted' work of which the author could rightly be pleased and proud. It is a diverting effort similar to Kaliyaṅ's completion of the 297 lines of the *Periya Tirumaṭal* all under one rhyme scheme. After seeing Appar's *Tiruttāṅṭakam*, did Kaliyaṅ write what we know as his *Tiruneṭuntāṅṭakam* to challenge his own skill and compete in composition without resorting to adapting

<sup>32</sup> PTM 11.4.1: My heart, bow down unceasingly to Māl, the fish who came bearing a mountain on its back as it scraped the wide sky, /Speeding as its belly wriggled so that crashing sea waters tossed / When the celestials' prosperous land was covered by a vast flood without any fixed space, / And when the unblinking gods said, "Without a summit, there is no refuge for us," and who replied with grace, "I will be your protection."

the *nirai* metrical unit? Was the six-foot patterned meter now called *kuruntāṅṅakam* simply not challenging enough? Given the regular occurrence of the adaptation in numerous PTM decades of patterned lines, the total abstention from its use in PTM 11.4, as well as in the TNT, appears purposeful, though the underlying motivation can only be conjecture. Perhaps his success in composing a full decade of quatrains in lengthy eight-foot lines of such a complicated pattern without utilizing the adapted *nirai acai* is indicative of his exuberant, ambitious, and adventurous approach in experimenting with various types of literature which he clearly admired, and in keeping with the interest of the period in new meters and clever figurative language. Achievements such as these won Tirumaṅkai Ālvār the title *Nālkavi Perumāḷ* ‘Great among Four [Types of] Poets.’<sup>33</sup>

#### **Literary content of Kaliyaṅ’s *Tāṅṅakam*-s:**

While Appar’s *Tiruttāṅṅakam* provided a prosodic model for Kaliyaṅ, its content was not as inspiring. Many of its 99 decades of devotional verse dedicated to Śiva are somewhat unimaginative and colorless, with stock phrases occurring repeatedly. Generally, the text focuses on iconographic descriptions of the deity and his mythology, with some hymns addressing his omnipresence. The most ardor from the poet is revealed in a few decades in which he laments his Jain association prior to his conversion (*Tēvāram* 6.3, 6.54, 6.68, 6.78, and 6.88). Appar does not provide a *phalaśruti*, a signature verse, at the end of each decade identifying himself, noting the focus of the verse, and/or delineating the benefits of singing the hymn. Cohesion within each decade is provided most often by reference in each verse to a particular temple location, one of Śiva’s divine abodes, but is sometimes based on a

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<sup>33</sup> Chevillard (2014b) discusses several types of ‘language professionals’ including four specialized types of *kavi* ‘poets’ – improvisational poets, poets of aesthetically pleasing verse, poets of extremely challenging poems, and those who wrote treatises or technical texts. As *kavi* can also mean ‘poem,’ *nālkavi* has also been interpreted as the four foundational types of Tamil verse: *ācīriyappā*, *veṅpā*, *kalippā*, and *vaṅcipā*.



repeated phrase or half-line. Some verses use repetition at the end of each line, as *kaṇṭēṇ* ‘I saw [him]’ in decade 6.77, or even at the end of each half-line, as the word *pōrri* ‘Praise [him]’ in decades 6.32 and 6.55.

The content of Appar’s *tāṇṭakam*-s is reflected in Kaliyaṇ’s TKT, it being a devotional hymn recounting Nārāyaṇa’s omnipresence, glory, incomprehensibility, and salvific nature. The poet also lightly touches on the concept of salvation through devotion to other votaries (TKT 7), as well as notes the redemptive benefits of temple pilgrimage (TKT 19). Like Appar, Kaliyaṇ reflects on his previous sins and impurity (TKT 12 - 14) and the wonder of his salvation. The 20-verse TKT has no specific cohesive elements, such as mention of a Vaiṣṇava *divyadeśam* ‘divine site’ or repeated phrase, nor any literary movement or story line that links the individual quatrains. It does end with a *phalaśruti* that specifically states that the text is ‘four[-times] five’ verses which binds the text together into a whole.

The TNT is quite different in structure, content, and aesthetic mood. Most notably, while the full text contains 30 verses, they are clearly presented as three separate decades according to poetic voice: the first decade is in Kaliyaṇ’s own voice focusing on Nārāyaṇa’s omnipresence in many forms and varied temple sites - on his nature as the One and yet the many; the second decade is in the voice of a mother worried about the state of her lovesick daughter who longs for her divine beloved; and the third decade is in the voice of the pining maiden herself. These last ten verses progress as an ordered storyline through the girl’s initial sight of the deity, how she fell in love, that he took her virtue and left, how she sends birds and bees as messengers to him, her yearning memories of him, and her inability to ever forget him. Through the use of the feminine voice in first person, the poet participates in a mythical drama in which mystic experience and literary aesthetics merge, foreshadowing the development of Gauḍīya Vaiṣṇavism which propounds the only true aesthetic mood is love, and only love of Kṛṣṇa.

As Hardy (1983) noted in his discussion of Kaliyaṅ's PTM, this poet often develops a text by shifting to higher and higher registers of ardor (p. 399). His own ecstasy in devotion and anguish in longing for god are often presented symbolically as a girl's passion and pining, as we see in the TNT first through the mother's eyes and then hear more intimately in the girl's voice as she draws the reader progressively through her own experience. This compelling development of the divine love theme builds in momentum leading to an emotional peak that is of considerable artistic value and has earned Kaliyaṅ the right to describe the song as 'well-crafted.'

### ***Tiruveḷukūṟṟirukkai: An Experiment with Structure***

The *ḷukūṟṟirukkai* (EKI) ‘seven-part structure’ first appeared in its full form written by the Śaiva bhakti poet, Campantaṅ, probably in the 7<sup>th</sup> c., and is now included in the *Tēvāram* as Book I, #128. Its main feature is the use of numbers within the text in ascending and then descending order, with each series advancing to the next higher number, culminating in the number seven. If the numbers, as they occur within the verse, are depicted, they form a pyramid:

```

      1 2 1
    1 2 3 2 1
  1 2 3 4 3 2 1
1 2 3 4 5 4 3 2 1
1 2 3 4 5 6 5 4 3 2 1
1 2 3 4 5 6 7 6 5 4 3 2 1
1 2 3 4 5 6 7 6 5 4 3 2 1

```

Since the first tier is not just the number 1 standing alone, the last tier needed to be repeated for the structure to have seven parts. This type of verse was later categorized as *citrakāvya*, *citra* according to Gerow (1971, p. 175) meaning ‘glitter’ and defined by Monier-Williams (cf. *cit*) as ‘conspicuous, surprising, ornamented.’ Thus, the *ḷukūṟṟirukkai* structure was recognized as unique and striking, a type of word-play for which Tubb (2014) uses the term ‘flashy poetry’ (p. 150). A portion of Kaliyaṅ’s 8th c. Vaiṣṇava parallel below provides a short example representing the second tier in the structure (with numerals in bold lettering in the translation):

... **one** time,

[when] the **two** luminaries did not move above, you burned Lanka  
 [which had] **three** fortifications, when [you] bent  
 the **two** ends of **one** bow. (EKI<sub>k</sub> 2-4)

It is clear that the striking nature of the verse would be noticeable both visually and aurally. After the verse has proceeded through the seven tiers of numbers, a *elukūrriṛukkai* ends with a *stotra*, in Campantaṅ's to Śiva and in Kaliyaṅ's to Nārāyaṇa. The texts are 46 and 47 lines respectively; neither utilizes *etukai*, the typical Tamil second syllable rhyme, and they are both in *āciryappā* meter featuring 4 feet per line.

### Possible influences on the structure:

Cīṇivācaṅ (2001) points out that number series do occur earlier in Tamil literature, for example, the 3<sup>rd</sup> c. *Puraṇāṇūru* #367 has “Desiring the One, those of two births, controlling [the senses, attend] the three fires” (p. 237). And a more complex series occurs in the 5<sup>th</sup> c. *Paripāṭal* woven around the theme of the five senses and the five elements; I have referenced the related five senses in brackets at the side:

Taste, sound, sight, smell, and touch	
Are You, O Lord of the battlefield!	
And the senses perceiving each of these are You!	
Among these five which we have mentioned	
Ether which is praised by one is You.	[hearing]
Wind which is perceived by two is You.	[+ touch]
Fire which is perceived by three is You.	[+ sight]
Water which is perceived by four is You.	[+taste]
Earth which is known by five is You.	[+smell]
	<i>Paripāṭal</i> XIII 14-22 <sup>34</sup>

Another selection from the *Paripāṭal* demonstrates how numerical patterning, like other types of figures, can build anticipation and momentum through which it enhances the aesthetic enjoyment of a piece:

<sup>34</sup> *cuvaimai, icaimai, tōrram, nārram, ūru / avaiyum nīyē, aṭu pōr aṇṇā! / avaiyavai koḷḷum karuviyum nīyē / munti yām kūriya aintaṇuḷḷum, / oṇraṇil pōrriya vicumpum nīyē; / iraṇṭiṇ uṇarum vaḷiyum nīyē; mūṇriṇ uṇarum tīyum nīyē; / nāṇkiṇ uṇarum nīrum nīyē; / aintuṭaṇ muṇriya nilaṇum nīyē. Paripāṭal XIII 14-22*

Your arms are the form of your fame:  
 with one unkind arm, you swayed from the impartial middle path  
 and mixed the fine nectar of joy [to immortals] and fear [to demons];  
 With two arms, Māl;  
 With three arms, the sage; with four arms, the Lord;  
 With five arms, a warrior; with six, the long lance bearer;  
 With seven arms, ruler; with eight arms, sustainer;  
 With nine ample arms, your names are ever known;  
 Ten arms of frenzied force; one hundred of endurance;  
 O Dark Warrior with one thousand outstretched arms;  
 O Primal Lord of the ancient words with ten thousand arms;  
 God of the six philosophies with one hundred thousand arms!  
 Yet this is not the whole. Your body is not known by the bounds  
 of numbers with such measures in manifold strata.

*Paripāṭal III\_32-45*<sup>35</sup>

Like this type of word-play, a *eḷukūrṛirukkai* is given cohesion through the ordering of the numbers and charms the reader with its exhibition of the poet's clever skill, an ingenious display which clearly stimulated Kaliyaṅ's interest. The patterning becomes an aesthetic framework defining the artistic space within which the reader delights in the verse.

Gerow (1971) has suggested that this type of sequencing and use of numbers may have had its origins in tantric symbolism of arcane religious texts (p. 177). However, the playfulness conveyed by the *eḷukūrṛirukkai* structure suggested to the commentator on the grammar, *Pirapantatīpam*, that this literary configuration may have actually been influenced by a possible game in which children drew seven tiers on the ground and proceeded back and forth through them

<sup>35</sup> *niṅ pukal uruviṅa kai / nakai accāka nal amirtu kalanta / naṭuvu nilai tīraṅpiya nayam il oru kai. /iru kai māal! / mu kai muṅiva! nāl kai aṅṅal! / aiṅ kaim mainta! aru kai neṭu vē! / eḷu kaiyāla! eṅ kai ēntal! / oṅpatīrru taṭa kai maṅ pērāla! / patīrru kai matavali! nūrṛu kai ārral! / āyiram viritta kaim māya maḷla! / patiṅāyiram kai mutu moḷi mutalva! / nūrāyiram kai āru ari kaṭavu! / aṅaittum alla pala aṭukkal āmpal / iṅaittu eṅa eṅ varampu ariyā yākkaiyai! Paripāṭal III 33-45*

according to the rules of a game similar to *pāṇṭiyāṭal* or *kīlittaṭṭu* (Cīṇivācaṇ, 2001, p. 242) - games akin to Western hop-scotch or four-square. Although only conjecture, it would not be unreasonable to assume that children would sing songs involving numbers appropriate to the game, and these could have influenced the *eḷukūrṛirukkai*. This derivation would be similar to the *untipara* 'jump and run' decades of the later *Periyālvār Tirumoḷi* (PAT III.9) and Māṇikkavācakar's *Tiruvācakam* (*Tirumurai* 8.14) which appear to be based on a song accompanying a game of tag (Ate, 2011, p. 161).

### **Kaliyaṇ's emulation of Campantaṇ:**

The word-play in the *eḷukūrṛirukkai* is expanded to include 'sound-play.' There are numerous places in Campantaṇ's *Tiruveḷukūrṛirukkai* (*Tevāram* I.128, hereafter EKI<sub>c</sub>) in which a homophone is substituted for the number required in the tier, creating a *śabdālamkāra* 'sound embellishment' akin to the children's phrase in English, "I scream ... for ice cream." Cīṇivācaṇ believes homophones were used simply because, within the structure of the *eḷukūrṛirukkai*, some numbers are so frequent ('two' occurs 13 times) that the poet is forced to turn to alternatives (p. 242). However, some of the homophones are so clever that I believe they were presented for their own creative value.

<i>iru</i> 'wide' river (EKI <sub>c</sub> 9)	for <i>iru</i> < <i>iraṇṭu</i> 'two'
<i>īr</i> 'iron' trident (EKI <sub>c</sub> 10)	for <i>īr</i> (combined form) < <i>iraṇṭu</i> 'two'
<i>nāl</i> 'slack' lipped elephant (EKI <sub>c</sub> 12)	for <i>nāl</i> < <i>nāṅku</i> 'four'
<i>ai</i> 'wonder' as a feeling (EKI <sub>c</sub> 36)	for <i>ai</i> (combined form) < <i>aintu</i> 'five'
<i>amaintu</i> 'joining' < <i>amai-tal</i> (EKI <sub>c</sub> _26)	for <i>aintu</i> 'five'
<i>aṛuttaṇai</i> 'you destroyed' (EKI <sub>c</sub> 16)	for <i>aṛu</i> < <i>āṛu</i> 'six'
<i>eḷuttu</i> 'letter' (EKI <sub>c</sub> 22)	for <i>eḷu</i> < <i>ēḷu</i> 'seven'

Kaliyaṅ clearly paid close attention to this feature, appreciated it, and replicated several of these homophones in his text (EKI<sub>k</sub>): *iru* ‘wide’ (EKI<sub>k</sub> 13) and *āru* ‘river’ (EKI<sub>k</sub> 20). To these he added *añcīrai* (<*am cirai*) ‘fine feathers’ (EKI<sub>k</sub> 10) to substitute for the informal form *añcu* of *aintu* ‘five.’ Regarding *nāl* ‘four,’ he was apparently so captivated with the associated image that he used Campantaṅ’s entire phrase in the exact same tier in the *elukūrṛirukkai* structure:

*nāl vāy mum matattu iru kōttu oru kari* (EKI<sub>c</sub> 12-13)

‘slack-lip-three-ichors-two-tusks-one-elephant’

*nāl vāy mum matattu iru cevi oru vēla(m)* (EKI<sub>k</sub> 11-12)

‘slack-lip-three-ichors-two-ears-one-elephant’

Should we consider Kaliyaṅ a plagiarist or, in this case, is ‘imitation the sincerest form of flattery’? This thoughtful interest in such detail may more likely be the behavior of a serious connoisseur of literature and of figurative language, in particular.

Kaliyaṅ’s vocabulary mirrors Campantaṅ’s in other ways, as well. Culturally, each number has common themes linked to it, and these became mainstays in both texts: the deity’s two feet, two births (current and rebirth), three manifestations of Brahman (*trimūrti*), four Vedas, four arms of the deity, five sacrifices, five senses, six sects, and seven musical modes. Both poets used these well-known associations in their other writings also. Campantaṅ progresses from one to eight in *Tēvāram* 1.11.2:

As termination, as well as the primal one,  
as two – both male and female – and the three guṇas,  
The changeless four Vedas, and the five elements,  
The six flavors, and seven tones, he is the eight directions.<sup>36</sup>

In a similar example from PTM 3.8.4, we read in one of Kaliyaṅ’s many *mini-kūrṛirukkai*-s, a description of Nāṅkūr:

<sup>36</sup> *īru āy, mutal oṅru\_āy, iru peṇ āṅ, kuṇam mūṅru āy, /mārā maṅai nāṅku āy, varu pūtam avai aintu āy, / āru āṅ cuvai, ēl ḍcaiyōṭu eṭṭu ticaitāṅ - Tēvāram 1.11.2*

Nāṅkūr where worship Vedic scholars-keepers of the three fires, those of the four Vedas, the five sacrifices, and the six branches [of knowledge] and those of seven modes of music.<sup>37</sup>

And he progresses backwards as well in PTM 9.1.1:

He stands in Tirukkaṇṇaṅkuṭi where those with unwavering minds practice the arts of the six branches [of knowledge], the five sacrifices and the four Vedas, and tend the three fires with fine hands.<sup>38</sup>

Numerical patterning provides verses such as these with formal structure and cohesion, but in some cases rather than driving the verse with anticipation, the formulaic nature can become somewhat tiresome since the numbers are almost always associated with the same repetitive concepts.

Kaliyaṅ's careful efforts at modeling Campantaṅ's earlier Śaiva text in a Vaiṣṇava hymn go even deeper than using the same embellishments and vocabulary; he replicated Campantaṅ's grammar even though it had become antiquated by Kaliyaṅ's time. The *ēlukūrriṅkai* is an address to the deity with frequent use of the perfective aspect in 2<sup>nd</sup> person singular, i.e. 'you did X.' In EKI<sub>C</sub>, that verbal structure is formed by the perfective stem + *aṅ/iṅ* + *ai*, as in the examples below:

<i>mum mūrṭṭikaḷ āyiṅai</i> (EKI <sub>C</sub> 3)	You became the three manifestations.
<i>oruvan āki niṅṅai</i> (EKI <sub>C</sub> 5)	You remained as he who is One.
<i>neri kāṭṭiṅai</i> (EKI <sub>C</sub> 8)	You showed the path.
<i>avuṅarai aruttaṅai</i> (EKI <sub>C</sub> 16)	You destroyed the demon.

<sup>37</sup> *mu tīyar nal vētam ai vēḷvi āru aṅkar ēliṅ icaiyōr maṅaiyōr vaṅaṅka ... nāṅkūr*. PTM 3.8.4

<sup>38</sup> *aṅkam āru aintu vēḷvi nāl vētam arum kalai payiṅru eri munṅum / cem kaiyāl vaḷarkkum tulakkam il maṅattōr tirukkaṇṇaṅkuṭiyuḷ niṅṅāṅē*. – PTM 9.1.1.



By Kaliyaṇ's time, the 2<sup>nd</sup> singular perfective form had predominantly become the perfective stem + āy, which is employed throughout the verses of his other texts which are written in that voice:

<i>cōti tirumūlikkaḷattu āyināy.</i> (TNT 10.4)	You became the splendor in Tirumūlikkaḷam.
<i>ur̥rāy</i> (TNT 9.4)	You appeared
<i>tōḷ tōyntāy</i> (TNT 13.2)	You embraced [her] shoulders.
<i>uṭalam piḷantiṭṭāy</i> (PTM 1.10.5)	You split the [demon's] body.
<i>maṇam pukuntāy</i> (PTM 1.10.9)	You entered [my] mind.
<i>kaṭaṇmallaiyuḷ kiṭantāy</i> (PTM 3.5.8)	You rested in Kaṭaṇmallai.

These are just a few of the many examples found in Kaliyaṇ's works. However, his *Tiruveḷukūrrirukkai*, and only his *Tiruveḷukūrrirukkai*, presents the older formation, and only the older formation, for example -

<i>amarntaṇai</i> (EKI <sub>k</sub> 24)	You rested
<i>aḷantaṇai</i> (EKI <sub>k</sub> 9)	You measured [the world].
<i>āyinaḷ</i> (EKI <sub>k</sub> 23)	You became
<i>īṇraṇai</i> (EKI <sub>k</sub> 2)	You bore.
<i>ceṇraṇai</i> (EKI <sub>k</sub> 32)	You destroyed.
<i>tīrttaṇai</i> (EKI <sub>k</sub> 13)	You ended.

This usage attests to Kaliyaṇ's interest in, and awareness of, a specific element of the EKI<sub>c</sub>, the text that he aspired to honor, or outdo, with his own literary endeavor. And by duplicating this feature so exactly, Kaliyaṇ may have set a standard for Nakkīratēva Nāyaṇār who incorporated the same antiquated grammar into his articulation of a *eḷukūrrirukkai*, using the older form exclusively (21 times) in his 10<sup>th</sup> c.

*Tiruveḷukūṟṟirukkai*.<sup>39</sup> When such a directed use of an antiquated grammar becomes incorporated into the definition of a literary genre, it must be accounted for as such in any philological studies by historical linguists who are attempting to track the language's development; in other words, it must be considered a grammatical aberration in the text, used only for style.

### ***Citrakāvya* and *bandha*:**

Campantaṅ's *Tiruveḷukūṟṟirukkai* was written when the most prevalent school of aesthetics focused on *alaṅkāra* 'embellishment' in which the means of aesthetic expression was perceived to center on the use of figures of speech and ornamentation, including *citrakāvya* 'flashy poetry.' Texts of this school just prior to and during the life of Campantaṅ included Bhaṭṭi's *Bhaṭṭikāvya* from 6<sup>th</sup> c. Saurāṣṭra and, from the mid-6<sup>th</sup> c. in nearby southern Mysore, Bhāravi's *Kirātārjunīya* which serves today as a museum of prosody with displays from earlier lost grammars; other texts featuring *alaṅkāra* were Subandhu's *Vāsavadattā* from the late 6<sup>th</sup> c., Bāṇa's *Harṣacarita* from the early 7<sup>th</sup> c., and the *Viṣṇudharmottara Purāṇa*, Part III in the 7<sup>th</sup> c. Just a few generations prior Kaliyaṅ's works, the *Kāvyaḍarśa* of Daṇḍin, a Sanskrit aesthetician in the Tamil Pallava court in the late 7th c., described and catalogued the figures of speech, embellishments, and *citrakāvya*s found in the *Alaṅkāra* works.<sup>40</sup> This school of thought clearly had an influence on Campantaṅ who produced many types of *citrakāvya*s, along with a series of imaginative works in *Tēvāram* Books I – III containing twelve names of the city of Cīkālī which were manipulated to form a variety of patterns: rotating their order in what he called a *cakra* 'wheel' (2.73), palindromes (3.117), a modified acrostic (2.70), the same line repeated four times with different interpretations (1.127), duplication of the 2<sup>nd</sup>

<sup>39</sup> *Tirumūṟai* Book 11, #5,4.

<sup>40</sup> See Gerow (1971) as well as Bronner, Shulman, & Tubb (2014) for resources on *alaṅkāra* and *kāvya*. For readings on *Alaṅkāra* poets, see Narang (1969) on Bhaṭṭi, Peterson (2003) on Bhāravi, Sharma (1968) on Bāṇa, Gupta (1970) on Daṇḍin, and Kane (1971) on the history of Sanskrit poetic theory.

line in the 4<sup>th</sup> (3.113), and more. Of particular interest is *Tēvāram* 2.74 which arranges the cities in a complicated manner creating a zig-zag and which Campantaṅ titled in verse #12 as an '[out]flow of a cow which is crooked on the road' (*vali muṭakkum āviṅ pā[y]ccal -Tēvāram* 2.74.12). Daṅḍin later described such a zig-zag structure in Sanskrit as *gomūtrika* 'cow piss' (Gupta, 1970, p. 238). Campantaṅ's *Tiruveḷukūrṛirukkai* also features the twelve names of Cīkālī and is just one text among his series of works that fall under the broad category of *citrakāvya* 'flashy poetry,' i.e. works that focus more on technical wizardry and virtuosity than poetic content. While the origins of the *ēlukūrṛirukkai* may be vague, the form possibly influenced Daṅḍin to later describe a type of *citrakāvya* called *saṁkhyātā* 'numbering, counting,' a subcategory of *prahelikā* 'playfulness, riddle' which conveys meaning using numerals and their substitutes as clues (Gupta, 1970, p.238), evoking the *ēlukūrṛirukkai* and its clever use of homophones.

The Sanskrit concept of a *bandha* 'arrangement,' a verse which can be ordered in terms of repeated syllables or words in the visual form of a known object, was first mentioned in the 9<sup>th</sup> c. *Agni Purāṇa* (Gupta, 1970, p. 186) and has been applied retroactively to the *ēlukūrṛirukkai* with its pyramidal progression of numbers; however, *ēlukūrṛirukkai* has also been more specifically labeled a *ratha* 'chariot' *bandha*. Commentaries on Kaliyaṅ's works (See Aṅṅaṅkarācāriyar, 1976) have attempted to support this categorization by organizing each tiered phrase twice, once with the pyramid standing upright and once with the same pyramid facing downward as a mirror image, which supposedly represents a South India temple cart with a canopy. Ciṅivācaṅ (2001) addresses this tenuous proposition and notes that the *ēlukūrṛirukkai* textual content, as a whole, is not diagrammatic, forming the shape of a known object, i.e. a chariot; it is only the arrangement of the numbers alone that forms a pyramid (pp. 247-8). While Campantaṅ's and Kaliyaṅ's *Tiruveḷukūrṛirukkai*-s can rightly be described as *citrakāvya* 'flashy poetry,' they are not *bandha*-s.

### Devotional theme:

The number ‘seven,’ the objective of the *elukūṛṛirukkai* numerical progression, can be seen in Tamil literature as a figure of speech for ‘all,’ as in seven worlds suggesting ‘the universe’ and seven generations meaning ‘for all time.’ The orderly sequence of numbers from ‘one’ progressing in increments to ‘seven’ hints at the deity’s presence from the smallest object to the whole, as the poem takes the reader step by step, further and further to an understanding of the deity’s omnipresence. This theme of divine presence is found most pointedly in EKI<sub>k</sub> 36 – ‘as the One, you endure, all-pervading’ (*oṇṛāy virintu niṇṛaṇai*). The deity’s omnipotence is also praised in the text’s listing of numerous divine feats and his salvific nature: deliverance of the elephant king, lifting the earth to safety in his boar incarnation, measuring the three worlds in his dwarf incarnation, burning Lanka in his Rāma incarnation, and conquering seven bulls in his Kṛṣṇa incarnation.<sup>41</sup> Ultimately in the final *stotra*, Kaliyaṇ appeals to the deity’s power to remove *karma* and to grant his grace in salvation as the poet bows to the temple image in Tirukkuṭantai where the deity is in his reclining position as Nārāyaṇa. There the poet directly experiences the deity in another incarnation, *arcāvatāra* ‘idol incarnation,’ descended and fully present in the stone sculpture in this, and every other, Vaiṣṇava temple sanctuary.

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<sup>41</sup> See Appendix 2: Catalog of Myths and Names.

### ***Maṭal*-s: Experiments with Literary Motifs.**

While the Tamil word *maṭal* literally means ‘leaf’ or ‘petal,’ it also refers to a theme found in classical Tamil love poetry. Zvelebil (1974) explained this type of verse as “a narrative poem describing a disappointed lover riding on a palmyra stem, or on the figure of a horse designed out of palmyra fronds. The frustrated lover will ride through the street where his beloved lives to force her, by this ridiculous, tragicomic act, to accept his love” (p. 106). Using this description as a point of departure, several details can be surmised. First, riding the *maṭal* is an act of self-mutilation; palmyra stems are lined with jagged, sharp spines which would cause severe pain and injury. Clearly only some level of rash desperation would drive a person to ride the *maṭal*. Second, this is not an act of love, but one of emotional blackmail. Having been rejected, the *maṭal* rider’s goal is to shame the beloved in front of family and friends with the hope of garnering support from onlookers who will hear his complaints and scold the beloved for causing this type of self-mutilation. To avoid disgrace, the family will pressure the beloved to accept his advances. Because of the coercive nature of the pursuit, poetry featuring the *maṭal* is classified outside of the recognized love themes of refined verse, and identified as *peruntinai*, having a theme of mismatched love. This subject matter also defies proper placement within the supra-categories of *akam* ‘inner’ romantic and *puṇam* ‘outer’ heroic poetic themes, when the desperate lover openly proclaims his private feelings of love in the public streets. Third, the lover is male. The classical grammar, *Tolkāppiyam*, in *Poruḷatikāram* #37 specifically states “Women of any class are prohibited from mounting . . . on [a horse of] palmyra [stems] . . . since it is devoid of refinement.”<sup>42</sup> The conventionally desired feminine qualities (TL s.v. *makatūu* 2977) of *nāṇ* ‘modesty,’ *accam* ‘trepidation,’ *maṭam* ‘ignorance, innocence,’ and

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<sup>42</sup> *ettiṇai maruṅkiṇu makatūu maṭaṇmēl/ porpuṭai neṇimai yinmai yāṇa*. Subrahmanya Sastri, 2002, p. 27.

*payirppu* ‘delicacy’ would all be violated by a woman mounting the *maṭal*. The above three characteristics of the classical *maṭal* theme will inform the discussion below of Tirumaṅkai Ālvār’s *Cīriya Tirumaṭal* (CMA) ‘The Short Divine *Maṭal*’ and *Periya Tirumaṭal* (PMA) ‘The Long Divine *Maṭal*.’

### **Women and the *maṭal*:**

The most notable feature of the Ālvār’s *maṭal*-s is that the ‘hero’ is a heroine, and by depicting such, Kaliyaṅ defies the confines of Tamil literary conventions. Looking at literature prior to Kaliyaṅ’s time, Ciṅivācaṅ (2001) suggests that the late classical *Kalittokai* #147 is the reported speech of a woman threatening to ride the *maṭal* (p. 132). In the verse, onlookers report her as forlorn, deserted, and anguished, having abandoned her modesty; she begs the town folk and the sun to reveal where her lover has gone (Murugan, 1999, pp. 665-6). In the critical phrase, she says, *paṅai īṅra mā ūrntavaṅ vara kāmaṅ kaṅai irappēṅ kāl pullikkoṅṭu* (Comacuntaraṅār 1973, p. 127) ‘so that he [the lover] will come as one who rode the horse created from palmyra, I beg Kāmaṅ [God of Love] for arrows, embracing his feet.’ Taking *ūrntavaṅ* as a participial noun ‘he who rode’ suggests she would even welcome his humiliation of her by riding the *maṭal* if only he would return. By parsing the phrase as *mā ūrntu, avaṅ vara ... irappēṅ* ‘having ridden the horse, I beg ... so that he will come,’ one might perceive that the heroine herself is riding the *maṭal*. Given that 1) the *Tirukuraḷ* 1137 (Drew & Lazarus, 1972, p. 233), also from the late classical period (Zvelebil, 1974, p. 119), continues to ban women from riding the *maṭal*, that 2) this would be the only late classical text to suggest a woman riding the *maṭal*, and that 3) there are two possible translations, labeling this verse as a precursor to Kaliyaṅ’s female *maṭal* texts is an unconvincing proposition. The first reading should be taken as the correct one, identifying that it was the hero, not the heroine, who threatens to ride the *maṭal* in *Kalitokai* #147.

Nammālvār does clearly refer to a heroine threatening to ride the *maṭal* in *Tiruvāymoḷi* (TVM) 5.3, a decade in the voice of a girl addressing her friends:

May the whole world spread gossip, the divine Lord,  
Who is in lofty, high heaven,  
    having stolen my modesty and perfection,  
Calling my good heart to him. [I] swear, [my] friend,  
Doing what is improper, I will ride the *maṭal* as a horse.

Even as I ride the *maṭal*, I will adorn [myself]  
    with the pure leaves of fresh *tulasī*  
Of the Lord whose lovely hand [bears] the discus,  
    [now] without my lovely innocence,  
So that the whole land rants, neighborhood women in every street  
Spreading scorn, their tongues never silenced.

TVM 5.3.9-10<sup>43</sup>

These two verses, while brief, contain the basic elements of *maṭal* poetry: threatening the *maṭal* is the result of being abandoned by a beloved, the act is seen as slanderous, and it is a humiliating public display in the streets. With the *maṭal* rider being a woman, especially one who knows it is socially ‘improper,’ to this is added the loss of the desirable feminine qualities of modesty (*nāṇ*) and innocence (*maṭam*), and her ‘perfection,’ i.e. virginity, has also been stolen. But this disgraceful act of *maṭal* has grace as its goal, as it is emotional blackmail aimed at coercing the deity to establish a personal relationship with the devotee. Unfortunately, the date of these verses has been hotly debated.<sup>44</sup> Whether Kaliyaṇ or Nammālvār influenced the other,

<sup>43</sup> *naṇum nīraiyum kavarttu eṇṇai nal neṇcam kūvikkōṇṭu/ cēṇ uyar vāṇattu irukkum tēvapirāṇ taṇṇai/ āṇai eṇ tōḷī ulaku tōru alar tūrri ām/ kōṇaikaḷ ceytu kutiriyām maṭal ūrtumē.* TVM 5.3.9

*yām maṭal ūrtum em āḷi am kai pirāṇ-uṭai/ tū maṭal taṇ am tuḷāy malar koṇṭu cūṭuvom/ ām maṭam inri teruvu tōru ayal taiyalār/ nā maṭankā paḷi turri nāṭum iraiikkavē.* TVM 5.3.10.

<sup>44</sup> Refer to the earlier section in this volume on ‘The Poet’s Life and Times.’

whether they were equally influenced by another source or contemporaneous thought, or whether they each contemplated on their own accord the metaphorical heroine riding the *maṭal* is difficult to determine. Given Kaliyaṅ's fondness for experimenting with literary constructs and concepts that he found enticing, it would not be unreasonable to consider that he might have been familiar with these TVM verses; however, his *maṭal*-s very much surpass them.

### **Heroines of the two *Tirumaṭal*-s compared:**

Like Nammālvār's texts, Kaliyaṅ's CMA and PMA both contain the fundamental features of *maṭal* poetry. In both poems, the heroine immediately falls madly in love when first seeing the deity, but it is one-sided love which causes her mental anguish. Both songs end with her threatening to ride the *maṭal* in a desperate effort to gain god's affection. As is common in classical *maṭal* verses, the threat of riding the *maṭal* is made, but does not actually take place in the texts. Beyond these basics, the verses are very different in tone, as well as in the voice of Parakāla Nāyaki, the name often used to refer to Kaliyaṅ's female *persona*. While there is no way in which one can categorically determine which *Tirumaṭal* was written first, the *Periya Tirumaṭal* presents a more fully developed heroine portrayed with much more intensity.

In the CMA, the heroine is a *virahiṇī*, 'she who is abandoned,' a helpless maiden separated from her beloved and pining in torment, representing the soul longing for god.<sup>45</sup> Her lovesickness is diagnosed in the poem, but no cure is presented, leaving the *nāyaki* inconsolable, without hope. Here, as in classical texts, riding the *maṭal* is a desperate means of publicly declaring that Kṛṣṇa is her lover by 'babbling his ... names' and proclaiming that he is the cause of her agony (CMA 77), even though she will be scorned for violating the societal convention of feminine modesty. She remembers the story of Vāsavadattā who publicly followed her lover and was praised, not disparaged, but she does not expect the same treatment, as she has become the

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<sup>45</sup> For a thorough discussion of the devotion of longing, see Hardy (1983) *Viraha Bhakti* .



‘laughingstock of the city’ and no one cares about her suffering (CMA 62). The *nāyaki*’s intent in the CMA to ride the *maṭal* is a bold step, but with minimum actual threat perpetrated on the divine lover himself, as she - not he - is the one who will receive public condemnation (CMA 7), and even this action seems trivial when compared to the threats of the heroine of the PMA.

The *Periya Tirumaṭal*’s literary character and mode of expression are in every way grander in scale than the *Āṭṭiya Tirumaṭal*. In the PMA, Parakāla Nāyaki is not content to helplessly accept her suffering. She argues that the ultimate aim of life is love, and that women should have the right to pursue it. She says that she does not believe in the South Indian precept that “doe-eyed, swan-gaited maids do not ride the sturdy palm stems so that town folk cast dispersions on men” (PMA 38-39). She looks to what this poet labels the ‘northern path,’ referring in some detail to multiple puranic tales in salute of famous women who took bold actions for their lovers, by which one must conclude that she is contemplating similar aggressive action in pursuit of her divine love. Parakāla Nāyaki blames Nārāyaṇa for her suffering and threatens to publicly accuse him of such in 36 of his divine domains, *divyadeśa*-s, where she will ride the *maṭal*. But unlike the *nāyaki* of the CMA who hopes that the display of the misery that God has caused will win his attention, PMA’s *nāyaki* asserts further daring action if her public spectacle does not get the results she desires: she also threatens to censure Nārāyaṇa, incriminating him of six “unthinkable deeds” (PMA 295) of which she proclaims him guilty. Here the author inserts a series of figures of speech called *vakraśleṣa* ‘crooked double meaning’ in which traditional praise statements are presented as ‘crimes’ of God, wherein reference to Kṛṣṇa’s charming infant butter pilfering becomes an act of ‘robbery,’ and the deity’s destruction of the demon Tāḍakā is labeled ‘femicide.’<sup>46</sup> But within the pretext of the verse, Parakāla Nāyaki’s tone

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<sup>46</sup> For further discussion of bi-textual meaning, see Ate (2014) “The Profane as Sacred; Tirumaṅkai Ālvār’s Rants against God” and Bronner and Lawrence (2012) “To be or not to be Śiṣupāla.”

intensifies to anger as she vows to defame his reputation before noble women, scholars, his own servants, and kings. She refuses to be helpless but takes control of her relationship with her Beloved in a passionate crusade to coerce his attentions. One cannot help but feel that Kaliyaṅ is here again purposefully testing the limits of what might and might not be tolerated as appropriate in Tamil literature. Not only is the person riding the *maṭal* female, but her anger at God is directly counter to the conventional surrender of a supplicant devotee.

With this bizarre melding of anger and devotion, Kaliyaṅ experimented with a broader scope of emotion than typically found in bhakti texts. One must remember that in the early years of the Bhakti Period, the atheistic philosophies of Jainism and Buddhism were still quite prevalent in South India, as was debate regarding the personal or impersonal qualities of the divine. Kaliyaṅ was only one of the Ālvār poets who seemed to be searching for a personal, down-to-earth relationship with God, trying to perceive that in terms of varied human relationships and sentiments. The Ālvārs composed verses in multiple voices as they searched for a way of expressing truly human emotions directed toward a personal deity, targeting feelings of characters from Vaiṣṇava mythology who, within the context of the religious tradition, actually had contact with the deity: village milkmaids, their mothers, Kṛṣṇa's mother, Rāma's followers, annoyed neighbors, etc. thereby evoking various emotions, such as romantic love, parental love, companionship, and even pique. With the PMA, Kaliyaṅ examines the very personal emotion of anger as a pathway to the divine; he seems to suggest that, because we are all so humanly flawed, we cannot predetermine or directly control how we will respond to god, and that irrationality, rashness, and ranting are all part of the complex, universally human experience which might be tapped in a personal relationship with the divine.

### Motifs in *Cirīya Tirumaṭal* and *Periya Tirumaṭal*:

In both of Parakāla Nāyaki's threats to ride the *maṭal*, she specifies particular temples where she will go to embarrass and emotionally blackmail the deity: 25 sites in the CMA and 36 in the PMA (with 41 discrete temples sites listed between the two texts). Like the earlier texts of Appar and Campantaṅ, Kaliyaṅ's works place significance on individual divine sites, *divya deśa*-s, in which devotees can receive god's blessings by directly viewing his image. Kaliyaṅ is particularly known for the many decades of his PTM written in praise of temple sites, singing of 80 temples in total (Kōpālayyar, 2007, p.1560). The eminence of these sites grew as a direct result of this poetry in praise of them, a fact best expressed by A.K. Ramanujan (1981) who wrote that the poet saints "literally sang places into existence" (p. 107). The dense lists of names of temple sites found in both *Tirumaṭal*-s clearly echo several decades from Appar's *Tiruttāṅtakam* (6.70 & 6.71), as shown in the beginning verses of decade #70 below listing Śiva's divine abodes:

Sight of the Lord of Kayalāya will be at Cīrrampalam of Tillai  
and Cemponpalli,  
Tēvankuṭi, Cīrāpalli, Tenkūr, cool Araippalli of Kolli,  
Kōvalvīraṭam, Kōkaraṇam, Kōṭikā,  
Murukanpūṅṭi with hills of jasmine,  
Mulaiyūr, Palaiyarai, Cattimurram, and  
brilliant, beautiful Kālatti in stone.  
Sight of the Lord of Kayalāya will be in Ārūr,  
Mūlaṭṭānam, and Āṅaikkā,  
Tāṅtōnrimāṭam in Ākkūr, Āvūr, Pērūr, Piramapuram, and Pērāvūr,  
Perunturrai, Kāmpīli, Piṭavūr, Kurukkaivīraṭānam  
which [devotees] of intellect cherish,  
Kōṭṭūr, Kuṭamūkku and Kōlampam, cloud-covered Kalukkanru,  
and Kānappēr.

(*Tēvāram* 6.70.1-2)<sup>47</sup>

<sup>47</sup> *tillaicīrampalamum cemponpalli tēvaṅkuṭi cīrāppalli teṅkūr / kollikkuṭir arippalli  
kōvalvīraṭam kōkaraṇam koṭikāvum / mullai puravam murukaṅpūṅṭi muṭaiyūr paṭaiyārai  
cattimurram / kallil tikaḷ cīr ār kālattiyum kayilāya nāṭaiyē kāṇal āmē.*

The technical skill exhibited in Appar's verses and in Kaliyaṅ's *Tirumaṭal*-s is that place name after place name is cleverly positioned while maintaining the meter to the greatest degree possible, *tāṅṭakam* for Appar and *kaliveṅpā* for Kaliyaṅ. While Appar's decades require some prosodic gymnastics in a few places, Kaliyaṅ met the challenge without irregularities, in part by inserting carefully chosen descriptive material in-between place names, especially in the lengthier PMA.

Related to Kaliyaṅ's focus on the temple is the Vaiṣṇava concept of *arcāvatāra*, God's full descent into the stone image where the devotee can come face-to-face with the deity on this earth. The poet used personal and human voices in his works expressing a direct relationship with the deity; he deals with devotion of all modes as down-to-earth, tangible, and real. In each temple, Nārāyaṇa in his incarnation specific to that place becomes directly accessible, and Kaliyaṅ skillfully employs the classical motif of the *maṭal* procession through the public streets as a metaphor for salvific pilgrimage from temple to temple, a noteworthy innovation by this author. While one would normally assume that pilgrimage is undertaken in praise and supplication of the deity, Parakāla Nāyaki approaches the temples with unbridled passion as a scheming, disdainful, and embarrassing ex-mistress. This extended use of two registers of meaning, explicit and implied, is further imbedded in the text-length metaphor of bridal mysticism - the devotee's soul represented as a woman longing for her lover. It is the development of this theme throughout Kaliyaṅ's works, with an intensity of emotion that rivals Nammālvār's, that has gained his texts admiration through the ages.

The PMA has other features which indicate it is the more expansive of Kaliyaṅ's two works of this genre. Each *Tirumaṭal* begins with a description of the earth as a woman, the Goddess: the CMA provides

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*ārūr mūlaṭṭānam āṅaikkāvum ākkūril tāṅṭōṅṛimāṭam āvūr / pērūr pīrapapuram  
pērāvūrum perunturai kāmpīli piṭavūr pēnum / kūrār kuṟukkaivīraṭṭānamum kōṭṭūr  
kuṭamūkku kōḷampamum / kār ār kaḷukkaṅṛum kāṅappērum kayalāya nāṭaṅaiyē kāṅal  
āmē. - Tēvāram 6.70.1-2.*

two couplets comparing mountains to her breasts, the seas to her dress, and so forth. The PMA begins, however, with a detailed description of Cosmic Nārāyaṇa in yogic repose on his serpent bed; then it metaphorically depicts the Goddess Earth at his feet, in a full seven couplets. While the CMA quickly moves forward to identify three *puruśārtha*-s, aims of life on this earth – *aram* ‘virtue,’ *poruḷ* ‘wealth,’ and *iṅṅam* ‘delight,’ the PMA progresses step-by-step to portray the lotus arising from Nārāyaṇa’s navel, Brahmā being created therein, Brahmā’s creation of the Vedas, and the Veda’s establishing four *puruśārtha*-s, adding *vītu* ‘release’ to the previous list (PMA 11.1). This fourth path, Parakāla Nāyaki proceeds to ridicule soundly, revealing Kaliyaṇ’s disdain for the Jain religion. She argues that the other paths lead ultimately to delight as the highest goal and that she will therefore “remain on the eternal path of Love” (PMA 38.1). Here also, the PMA represents a more fully developed and articulated theme than the CMA, suggesting that the shorter text may have been a first attempt in experimenting with this motif.

Parakāla Nāyaki’s argument in support of love includes what seems like an absurdly placed, extremely long, and ornate description of Indra’s heaven, the supposed reward of a life of virtue. We must note again from the earlier discussion on Kaliyaṇ’s experiment with poetic structure that he lived shortly after the aesthetician, Daṇḍin. One of Daṇḍin’s contributions to literary aesthetics was in the field of *mārga*, style or diction. Prior to Daṇḍin, style was associated with the geographical regions in which a certain style of writing or drama was seen to be prevalent; Daṇḍin ultimately identified two main literary styles: Vaidarbha and Gauḍa. Vaidarbha referred to “standard good diction,” (Gupta, 1970, p.137) being explicit, concise, even, effective, sweet, delicate, or even sublime. Gauḍa as a style of diction was not perceived as the opposite, but an exaggerated version, of Vaidarbha: elaborate, ornate, verbose, full of literary gymnastics, and going to absurd lengths to exhibit verbal virtuosity (pp.135-140). It appears that Kaliyaṇ tried his stylus at this type of writing in his description of

heaven. In Sanskrit, Gauḍa was associated with the use of long compounds; however, Kaliyaṅ seems to have adapted this approach to Tamil by stringing together lengthy infinitival and participial phrases, one after the other from PMA couplet #19 to #36, in contrast to a more even, less exhausting, style elsewhere.

Gauḍa diction appears again in the PMA in Kaliyaṅ's unique description of Vañculavaḷḷi, the consort in the Tirunaṛaiyūr temple. In a series of abridged similes in PMA #78-80, the poet never directly states the actual tenor of all of the similes, the female deity, but simply presents a long list of vehicles linked with a form of the verb *āku-tal* 'to become.' The points of comparison are also absent, but only suggested by the well-known metaphoric objects, plants, and animals: a creeper, a swan, a deer and a peacock suggest a lithe body, a graceful gait, large eyes, and dark tresses, then bamboo, copper pots, *toṅṅai* fruit and *keṅṅai* fish suggest lithe arms, golden breasts, red lips, and shapely eyes of the idol of the goddess.<sup>48</sup> This is the heaviest and densest exploitation of figurative language in any of his texts, and seems purposefully extreme in its use, as if he were attempting to reach the furthest limits of literary acceptance of clichéd figures of speech. One can almost hear Kaliyaṅ chuckling, so pleased he must have been with his flamboyant cleverness.

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<sup>48</sup> E. Wilden brought to my attention (personal communication, May 3, 2018) a verse by the 9<sup>th</sup> c. Śaiva poet, Māṅikkavācakar, in his *Tirukkōvaiyār* #1: *tiru vaḷar tāmarai, cīr vaḷar kāvikaḷ, īcar tillai / kuru vaḷar pūm kumiḷ, kōṅku, paṁm kāntaḷ koṅṅu, oṅku teyva/ maru vaḷar mālai, or valliṅṅ olki, aṅam naṅai vāyntu, / uru vaḷar kāmaṅ taṅ venṅi koṅi pōṅṅu oḷirkiṅṅatē*. Her translation transmits the cryptic nature of the verse: "Brilliant lotus rouge, radieux nymphéas bleu, Gmelina aux fleurs étincelantes/ provenant du Tillai du seigneur, Bombax frais, lis rouge du Malabar, - une longue guirlande/ Divinement parfumée, tendre comme une liane, surpassant la démarche du cygne, / Resplendit comme l'étendard victorieux du dieu magnifique du désir." Here the description of a young women, the 'garland,' is accomplished through flower symbolism with each of the five blossoms mentioned traditionally referring to a body part: face, eyes, nose, breast, and fingers, respectively. (Wilden, 2014b, 157-8).

While the PMA is clearly the more fully elaborated version of *Tirumaṭal*, the CMA is noteworthy for including a unique dramatic figure: the *kaṭṭuvicci* ‘soothsayer.’ Here Kaliyaṅ utilized for his own purposes a motif from classical Tamil love poetry in which a female soothsayer is called upon to diagnose a young girl’s sickness, traditionally caused by possession by the spirit of the Tamil god Murukaṅ (Woźniak, 2010, p. 40). Kaliyaṅ includes fascinating details of the process of prophecy which also originate in the earlier poetry (p. 41) and presumably in Tamil culture. In this portion of the CMA, the poet employs a somewhat distinctive grammatical form of absolute, or adverbial participle (as in *ceyyā*), which is used to indicate action that is concurrent with the main verb, or other verbs. Using this technique, the poet intertwines layers of simultaneous activity to describe the *kaṭṭuvicci*’s theatric performance as she divines the cause of the girl’s love sickness:

a soothsayer with a dark, coiled hair bun, commencing divination,  
 while grabbing and tossing the few paddy kernels  
     on a fine winnowing fan,  
 while sweating, while trembling over and over,  
     while her body bristled,  
 and while sniffing her hand, she said,  
     “He who has one-thousand names!”

CMA 20.2-22.1

Such detailed descriptions are often crowded with evocative adjectives modifying colorful nouns, but by using this particular form of verbal absolute, Kaliyaṅ piles action upon action so that the soothsayer’s pageant unfolds right before the reader/listener.

Thereafter, the literary construct of the *kaṭṭuvicci* is skillfully utilized by Kaliyaṅ to deliver considerable Vaiṣṇava episodic content as the soothsayer describes to the girl’s mother and attendant neighbors the one who has possessed the girl, i.e. he is the one who measured the earth, who conquered Lanka, who churned the sea, who dispelled the

serpent, etc.<sup>49</sup> In fact, the CMA contains one of the most complete descriptions of Kṛṣṇa stealing butter and, interestingly, connects this episode directly with the naughty child being tied to a mortar and beaten. In the PMA, this type of mythological material is presented by Parakāla Nāyaki herself as she openly names the one who has caused her misery.

Mythological elements, well-known similes describing the female form, the *kaṭṭuvicci* and her ritual, and the *maṭal* theme itself – all are motifs which Kaliyaṅ has drawn from earlier literature. In several instances, he seems to have explored them by pressing them beyond their traditional literary boundaries. In his dense series of similes describing the goddess in Naṛaiyūr, the poet experiments with deleting two of the traditional four parts of a comparison, the tenor and the points of comparison, in a passage that is more like a riddle than poetry, taking on a characteristic of *citrakāvya* ‘flashy poetry.’ In the later portion of the PMA, he presents topsy-turvy religious myths using *vakraśleṣas* ‘crooked double meanings’; episodes are presented simultaneously in two registers with invectives directly stated but praises artfully suggested. The classic love theme of *ūṭal* – the maiden’s feigned pique at her lover – is magnified to encompass true anger as a poetic sentiment. And anger is prayer, while grace is sought through the disgrace of the *maṭal*. His most provocative use of a traditional motif is his casting of a woman in the classically male setting of the *maṭal* which instigated a literary controversy: did he ‘violate’ Tamil literary convention or not? Since he is a male poet using a female voice, do his *Tirumaṭal*-s really present a woman threatening to ride the *maṭal* or not? Ciṅivācaṅ (2001) notes that, in recognition of this debate, the medieval grammar *Paṅṅiruppāṭṭiyal* revised the literary convention on the *maṭal* by adding that women may be presented in *maṭal* poetry if the beloved hero is God (p. 135), thereby institutionalizing Kaliyaṅ’s innovative use of this motif.

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<sup>49</sup> See Appendix 2: Catalog of Myths and Names.



### Closing Comments

The observations above have described the various ways in which Kaliyaṇ's profound interest in literature led him to experiment with following techniques and concepts of earlier texts. Ultimately however, his most successful, or certainly memorable, literary moments occur when he enhanced his compositions with his own flare and bravado. Not only did he appropriate the *akam* motif of the *maṭal* for religious purposes and use the *maṭal* procession as a metaphor for temple pilgrimage, he also seized on earlier arguments supporting delight as the primary goal of life and redirected that in both the CMA and PMA toward divine bliss. He gave to his *Tiruneṭuntāṅṅakam* the cohesiveness lacking in Appar's texts by skillfully shifting the voice of each decade with increasing intensity at each stage. The heroine's narration of a storyline in the development of love is unique among the Ālvārs until one hundred years later when Periyālvār arranged the decades of the PAT in a way that recounts the story of Kṛṣṇa's childhood. Bilhaṇa (11<sup>th</sup> c.) stated the importance of such creativity in Indian poetry: "A poet's words are worthiest when they break the boundaries of traditional style by their outstanding boldness."<sup>50</sup> Kaliyaṇ's shorter texts, which are built on paralleling or emulating other's works and following their literary paths, certainly became noteworthy through his self-assured, and at times innovative, experimentation in Tamil literature.

The five shorter texts of Tirumaṅkai Ālvār represent a small portion of the *Nālāyira Tivviyappirapantam* 'the Four Thousand Divine Compositions,' but suggest one means of approaching that corpus: as part of the literary history of the Tamil language. As a group and individually, the Divine Compositions are mined by scholars from a broad scope of disciplines, each according to the individual's own interests in religion, philosophy, history, linguistics, etc. In varied ways, researchers sift and pick at this collection of texts to glean little bits and pieces of information from it. But Kaliyaṇ's interest in literary

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<sup>50</sup> Bronner, Shulman, & Tubb (2014) p. 4.

experimentation encourages the reader to consider and appreciate the compositions from a more holistic point of view in terms of literary components: thematic continuity and originality, structure, cohesion, diction, metrics, embellishments, and poetic devices and strategies. Kaliyaṇ and the other Vaiṣṇava Ālvārs exhibited proficiency and purposeful intent in applying their considerable literary craft to create an artistic space for the listener's aesthetic response to develop. They so greatly cared for the overall literary experience of the pieces that they put enormous effort into utilizing complex technical strategies for meaningful expression and aesthetic enhancement, and Kaliyaṇ, in particular, went to great lengths to challenge and extend his skills through emulation of, and experimentation with, a variety of literary approaches and techniques.



## Tirumaṅkai Ālvār's Five Shorter Texts



## THE TEXTS AND THEIR TRANSLATIONS

Tirumankai Ālvār is credited with composing six texts: *Tirukkuruntāṅtakam*, *Tiruneṅuntāṅtakam*, *Tiruveḷukkūrrirukkai*, *Cīriya Tirumaṭal*, *Periya Tirumaṭal*, and *Periya Tirumoḷi*, which are compiled in various sections of the *Nālāyira Tivviyappirapantam*, ‘The Four Thousand Divine Compositions’ consisting of the 23 texts of all 12 Ālvār Vaiṣṇava poets. The *Periya Tirumoḷi* makes up the second book of the *Pirapantam*, with 1084 quatrains; however, the two *tāṅtakam*-s are housed at the end of that book with 20 and 30 quatrains, respectively. Tirumankai Ālvār’s remaining three works are part of the third book which consists of texts suitable for recitation, rather than song. Of the 4000 verses in of the *Pirapantam*, the 46 lines of the *Tiruveḷukkūrrirukkai* count as one verse. The *maṭal*-s of 155 and 297 lines are counted in two ways by different sects: in this volume, I have followed what Hardy (1983, p. 250) considers the original method of counting verses, i.e. that two lines constitute a verse, like a *śloka*. Since each *maṭal* has an odd number of lines, this method leaves a ‘half’ verse at the end of each. The count then is calculated as follows: *Cīriya Tirumaṭal* ‘s 77 ½ verses + *Periya Tirumaṭal*’s 148 ½ verses = 226 verses; the other 21 texts’ total of 3774 verses + 226 = 4000 verses.

The main body of this book presents each quatrain, series of couplets, or grouping of lines in the original Tamil with metric feet delineated, then in transliteration with word boundaries indicated. (See ‘Abbreviations and Symbols’ at the beginning of this volume for the transliteration key.) A close translation follows which abides by the original sentence structure as much as the English language can possibly permit in order to facilitate an understanding of the poet’s language and usage. Brackets [ ] indicate inserted, but essential, English words required to construe the sentence or clarify meaning. For each of the *maṭal*-s, I have provided summary notes in the margins which are not part of the original, but which may aid the reader in following the

story line. Footnotes appear regularly to provide additional grammatical and other expository information. Uninterrupted translations with additional attention given to poetic voice and flow in English are provided in an unannotated version in Appendix 1.

Directly following the texts is a detailed glossary, a reference which lists each individual word in the form in which it appears in a text listed in Tamil order by noun or verb root; the entries include references to the *Dravidian Etymological Dictionary* (Revised 2<sup>nd</sup> ed.) root number (or other source data), the part of speech, meaning, and the citation of all locations where that form appears in the texts. A catalog of myths and names that appear in the five texts, with citations noting those major content elements, can be found in Appendix 2. Information which highlights a few special grammatical forms found in the texts, including absolutes of concurrent actions, negative absolutes, all finite verb forms, auxiliary and compound constructions, and some developing structures, is cataloged in Appendix 3. Appendix 4 provides a summary of my research on the adaptation of the metric unit, *nirai acai*, to meet the needs of patterned auxiliary meters which appeared during the Bhakti Period.

For the original Tamil, I have used as a starting point P. B. Aṅṅaṅkarācāriyar's 1976 *Periya Tirumōḷi, Tirukkuṟuntāṅṅakam, Tiruvelukūrrirukkai, Cīriya Tirumaṅṅal, Periya Tirumaṅṅal, Tiruneṅuntāṅṅakam ākiya āru Tivviyappirapantaṅkaḷ* which includes explanatory glosses and his commentary. For a list of further original texts and commentaries used, see Texts and Commentaries in 'References.'

***Tirukkuruntāṇṭakam***  
(Meter: Six-foot Ācīriya viruttam)<sup>1</sup>

**TKT 1**

நிதியினைப் பவளத் தூணை நெறிமையால் நினைய வல்லார்  
கதியினைக் கஞ்சன் மாளக் கண்டுமு னண்ட மாளும்  
மதியினை மாலை வாழ்த்தி வணங்கியென் மனத்து வந்த  
விதியினைக் கண்டு கொண்ட தொண்டனேன் விடுகி லேனே

nitiyinaṅai+, pavaḷa+ tūṇai, neṛimaiyāl niṇaiya vallār  
katiyinaṅai+, kañcaṅ māḷa+ kaṇṭu muṅ aṇṭam ālum  
matiyinaṅai, mālai vāḷtti vaṇaṅki ~eṅ maṇattu vanta  
vitiyinaṅai+ kaṇṭu koṇṭa toṇṭaṅēṅ viṭu-kilēṅē

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<sup>1</sup> Meter: This text features 4 lines of 6 *iyarcīr* in the pattern *viḷam mā mā viḷam mā mā*. The title ‘the short *tāṇṭakam*’ appears to be a misnomer as the meter only slightly resembles the true *tāṇṭakam* (*kāy kāy mā tēmā kāy kāy mā tēmā*) in the repetition of *mā mā* at the end of each half line. This text is the only one in the *Tivviyaṅ pirapantam* identified as a ‘short *tāṇṭakam*.’ The distinctive feature of a *tāṇṭakam*, i.e. having long lines, is not met here. This text also features many *nirai acai* which have been adapted to the patterned line structures of *viruttam* meters as follows: (C)ṽ(C<sub>sN</sub>)CV(C) where the short ṽ may be a short *ai* and an optional medially-clustered, shortened semivowel (s) or shortened nasal (N) may occur without impacting the metrical function of the *nirai acai*. (See Appendix 4 for further details.) Such adaptations are extremely rare in a true *tāṇṭakam*; Tirumaṅkai’s *Tiruneṅuntāṇṭakam* (30 quatrains of 8 feet) has no shortened semi-vowels or nasals inserted to adapt the metrical unit to meet the requirements of the meter. The 20 quatrains of 6 feet in the TKT have 4 feet adapted with a shortened semivowel, and 3 with a shortened nasal, thus suggesting that the author applied different prosodies to each text. There is also a possibility that a broader definition of *tāṇṭakam*, which included features of this text, appeared in a now-lost grammar. For a discussion of the shortened *-ai* (as seen in the TKT 1, line 1 in *neṛimaiyāl* (*nirai nirai*), see Chevillard (2015).



Praising [and] bowing to the treasure,<sup>2</sup> the coral pillar,  
 The refuge of those who are able to think with righteousness,  
 The mind which took control of the world  
     having watched as Kamsa died, Māl,<sup>3</sup>  
 I, his servant who myself beheld [this] precept  
     which came into my heart, will not be able to leave [him].

### TKT 2

காற்றினைப் புனலைத் தீயைக் கடிமதி எலிலங்கை செற்ற  
 ஏற்றினை யிமயம் மேய வெழில்மணித் திரினை யின்ப  
 ஆற்றினை யமுதந் தன்னை யவுணரூ ருயிரை யுண்ட  
 கூற்றினைக் குணங்கொண் டுள்ளங் கூறுநீ கூறு மாறே.

kārrinai+, puṅalai+, tīyai+, kaṭi matiḷ ilāṅkai ceṅṅa  
 ērrinai, ~imayam mēya ~eḷil maṇi+ tiralai, ~inpa  
 ārrinai, ~amutam taṅṅai, ~avuṅṅaṅ āṅ uyirai ~uṅṅa  
 kūrrinai+ kuṅam koṅṅu\*, uḷlam kūru nī kūrum āṅē.

Wind, water, [and] fire, the bull which destroyed strong-walled Lanka,  
 The cluster of lovely jewels which dwelled<sup>4</sup> in the Himalayas,  
     river of delight,  
 Nectar, Death<sup>5</sup> who consumed the dear life of the demon<sup>6</sup> -  
 Having grasped [his] qualities, [my] heart,  
     tell the way that you tell [about him].

<sup>2</sup> *niti* < Skt. *nidhi* 'treasure'; *kati* < Skt. *gati* 'refuge'; *mati* < Skt. *mati* 'mind, intellect'; *viti* < Skt. *vidhi* 'justice, rule, Viṣṇu.'

<sup>3</sup> *māl* - Like the other Caṅkam epithets of the Nārāyaṅa-Viṣṇu deity (Māyōṅ, Māyaṅ, Māyavaṅ) from the Tamil root *mā* 'dark,' a parallel with Sanskrit *kṛṣṇa* 'dark.'

<sup>4</sup> *mēya* - 'who/which dwelled' used multiple times in the text (TKT 2.2 TKT 3.4 TKT 6.2 TKT 7.2) - a contraction of 'mēviya' the perfective adjectival participle of the root *mēvu-tal* 'to reach, to dwell.'

<sup>5</sup> *kūrru* (sometimes *kūrraṅ*) is 'he who separates (the dead from the living)' i.e. the god of death.

<sup>6</sup> *avuṅṅaṅ* - Skt. *hūṅa* 'barbarian, demon.' The author does not provide any details to specify which demon.

## TKT 3

பாயிரும் பரவை தன்னுள் பருவரை திரித்து வானோர்க்  
காயிருந் தமுதங் கொண்ட வப்பனை யெம்பி ரானை  
வேயிருஞ் சோலை சூழ்ந்து விரிகதி ரிரிய நின்ற  
மாயிருஞ் சோலை மேய மைந்தனை வணங்கி னேனே.

pāy irum paravai taṇṇuḷ paru varai tirittu vāṇōrkku\*  
āyiruntu\* amutam+ koṇṭa ~appaṇai, ~empiraṇai,  
vēy irum cōlai cūḷntu viri katir iriya niṇra  
mā ~irum cōlai mēya maintaṇai vaṇaṅkiṇēṇē.

I bowed to our Lord [and] Father who is beautiful<sup>7</sup>  
And who got nectar for the celestials,  
    spinning a great mountain in the spreading dark sea,  
The warrior<sup>8</sup> who dwells in the dark, vast grove<sup>9</sup>  
    [Māḷiruñcōlai] that stood [thick]  
So that the spreading [sun]rays retreated  
    being surrounded by vast groves of bamboo.

## TKT 4

கேட்கயா னுற்ற துண்டு கேழலா யுலகங் கொண்ட  
பூக்கெழு வண்ண னுரைப் போதரக் கனவில் கண்டு  
வாக்கினால் கருமந் தன்னால் மனத்தினால் சிரத்தை தன்னால்  
வேட்கைமீ தூர வாங்கி விழுங்கினேற் கினிய வாறே.

kēṭka yāṇ urratu\* uṇṭu; kēḷalāy ulakam+ koṇṭa  
pū+ keḷu vaṇṇaṇārai+ pōtara+kaṇavil kaṇṭu,  
vākkiṇāl, karumam taṇṇāl, maṇattiṇāl, cirattai taṇṇāl  
vēṭkai mītūra vāṅki viḷuṅkiṇēṇku\* iṇiya ~āṇē.

<sup>7</sup> āy – TL (n) beauty.

<sup>8</sup> maintaṇ – Although this often means simply ‘man,’ when derived from maintu which TL (3369) glosses as ‘might, strength,’ it suggests ‘mighty one, warrior, hero.’

<sup>9</sup> mā ~irum cōlai – Māḷiruñcōlai Mountain near Madurai.

There is something I have to ask; seeing in a dream as [he] came,<sup>10</sup>  
 Him the bright hue of a flower, who took [up] the earth as a boar,  
 Through speech, through deeds, through the heart, through faith,<sup>11</sup>  
 For me who seizes and devours [him] as desire mounts,  
 [what] is the sweet[est] way?

### TKT 5

இரும்பனன் றுண்ட நீர்போ லெம்பெரு மானுக் கென்றன்  
 அரும்பெற லன்பு புக்கிட் டடிமைபூண் டுய்ந்து போனேன்  
 வரும்புயல் வண்ண னாரை மருவியென் மனத்து வைத்து  
 கரும்பினின் சாறு போலப் பருகினேற் கினிய வானே

irumpu\* aṇanru\* uṇṭa nīr pōl, emperumāṇukku eṇ taṇ  
 arum peral aṇṇu pukkiṭṭu\* aṭimai pūṇṭu\*, uyntu pōṇēṇ,  
 varum puyal vaṇṇaṇārai maruvi, ~eṇ maṇattu vaittu,  
 karumpin in cāru pōla+ parukiṇēṇku\* iṇiya ~āṇē

Like water consumed<sup>12</sup> by an iron burning, attaining once and for all<sup>13</sup>  
 My love for our Lord, hard to acquire,  
 and being bound [in his] service, I became saved,<sup>14</sup>  
 Embracing him, the hue of the coming storm,  
 and fixing my mind [on him];  
 Ah, the way that it is sweet to me who gulps [him]  
 like sweet sugarcane juice!

<sup>10</sup> *pōtā* – Rajam (1992, p. 515) suggests that the root *taru-tal* ‘to give’ when used as an auxiliary provides that the main verb is ‘triggered’ or ‘brought about.’ This poet seems to use the auxiliary verb with verbs of motion to indicate that the impetus is not consciously from the mover, i.e. it is without self-impulse or internal rationale, but being ‘given’ from outside the mover. Here this suggests that in the circumstances of the dream, the deity could not help but come, i.e. was brought through no specific impetus of his own. See also TKT 13.1 and TKT 19.1.

<sup>11</sup> *cirattai* < Skt. *śraddhā* ‘faith, belief, trust.’

<sup>12</sup> *uṇṭa* - ‘which consumed, sucked up, drew.’ Leaving modern physics aside, the image is of water, sizzling on hot metal, being ‘sucked into’ the iron.

<sup>13</sup> *iṭu-tal* – an auxiliary of completion

<sup>14</sup> *pō-tal* – Besides the standard meaning of ‘to go’; *pō-tal* also means ‘to become, to go through a change of state’ as the poet moves into a state of being saved.

## TKT 6

மூவரில் முதல்வ னாய வொருவனை யுலகங் கொண்ட  
கோவினைக் குடந்தை மேய குருமணித் திரளை யின்பப்  
பாவினைப் பச்சைத் தேனைப் பைம்பொன்னை யமரர் சென்னிப்  
பூவினைப் புகழுந் தொண்ட ரெஞ்சொல்லிப் புகழ்வர் தாமே?

mūvaril mutalvan āya oruvanai, ~ulakam koṇṭa  
kōviṇai+, kuṭantai mēya kurumaṇi+ tiraḷai, iṇpa+  
pāviṇai+, paccai+ tēṇai+, paim poṇṇai, ~amarar ceṇṇi+  
pūviṇai+ pukaḷum toṇṭar eṇ colli+ pukaḷvar tāme?

The One who became first among Three,<sup>15</sup> the king who took the world,  
Cluster of bluestone gems<sup>16</sup> who dwells in Kuṭantai, song of delight,  
Fresh honey, finest gold,<sup>17</sup> flower on the celestials' heads -  
What do His servants who praise [him] say in praise?

## TKT 7

இம்மையை மறுமை தன்னை யெமக்குவீ டாகி நின்ற  
மெய்மையை விரிந்த சோலை வியன்றிரு வரங்கம் மேய  
செம்மையைக் கருமை தன்னைத் திருமலை யொருமை யாளை  
தன்மையை நினைவா ரென்றன் றலைமிசை மன்னு வாரே.

immaiyai, maṟumai taṇṇai, ~emakku vīṭu\* āki niṇra  
meymmaiyai, virinta cōlai viyaṇ tiru ~araṅkam mēya  
cemmaiyai+, karumai taṇṇai+, tirumalai ~orumaiaṇai,  
taṇmaiyai niṇaivār eṇ taṇ talai micai maṇṇuvārē.

<sup>15</sup> *mūvar* – the Three: Viṣṇu, Śiva, and Brahmā.

<sup>16</sup> *kurumaṇi* – may allow three translations: 1) gem of the gurus (<Skt. *guru* 'heavy, serious'), 2) blue vitriol, bluestone gem (TL 1013), i.e. large sky-blue crystalline forms of copper sulfate salts, or 3) lustrous gem (<Skt. *ghṛ* 'to shine'). Given that *tiraḷ* 'cluster' follows, I have eliminated the first meaning; given Viṣṇu's blue hue, I have chosen the second meaning.

<sup>17</sup> *paimpoṇ* - green/greenish-yellow gold is the finest variety, as opposed to rose gold or white gold.

This life, the next, the truth which endures as liberation for us,  
 The Red [one]<sup>18</sup> who dwells in vast Tiruvarāṅkam  
 with expansive groves,  
 The Black [one], Tirumalai's unique [Lord] -  
 Those who think on his nature [thus] are fixed on my own head.<sup>19</sup>

### TKT 8

வானிடைப் புயலை மாலை வரையிடைப் பிரசு மீன்ற  
 தேனிடைக் கரும்பின் சாற்றைத் திருவினை மருவி வாழார்  
 மானிடப் பிறவி யந்தோ மதிக்கிலர் கொள்க தந்தம்  
 ஊனிடைக் குரம்பை வாழ்க்கைக் குறுதியே வேண்டி னூரே.

vāṅ ṭai+ puyalai, mālai, varai ~ṭai+ piracam īṅra  
 tēṅ ṭai+ karumpiṅ cāṅrai+, tiruviṅai, maruvi vāḷār  
 māṅṭai+ piṅravi ~antō matikkilar. koḷka! tam tam  
 ūṅ ṭai+ kurampai vāḷkkaikku\* urutiyē vēṅṭiṅārē.

The clouds in the sky, Māl, juice of sugarcane  
 mixed with honey brought  
 From honeycombs in the mountains, Splendor<sup>20</sup> –  
 those who don't live embracing [him],  
 Alas, they don't consider<sup>21</sup> [the danger of] human [re]births.  
 Grasp [that]!<sup>22</sup>  
 They desire the assurance of each of their lives  
 in a body [enmeshed] in flesh.

<sup>18</sup> Aṅṅaṅkarācāriyar associates the colors with the *vyūhas* 'manifestations' of Viṣṇu in each *yuga*; Schrader (1973, p. 173) identifies red as in the Treta Yuga and black as in the Kali Yuga. *Cemmai* also carries the connotation of 'righteous one,' however that does not highlight the reference to the *vyūhas* of the Pāñcarātra system which influenced the Āḷvārs. For further discussion of Pāñcarātra and the Āḷvārs, see Narayanan (1987, p. 11-14).

<sup>19</sup> i.e. the poet bows his head at the feet of Nārāyaṇa's devotees.

<sup>20</sup> *tiru* – often referring to Śrī Lakṣmi; here more likely 'light' or 'wealth' as philosophically Viṣṇu and Śrī would not be directly equated in Āḷvār literature.

<sup>21</sup> *matikkilar* – construed as present tense negative

<sup>22</sup> *koḷka* – optative of *koḷ-tal* 'seize, take' which commentators also gloss as *itu niścayam* and *itu uṅmai* 'this is true.'

## TKT 9

உள்ளமோ வொன்றில் நில்லா தோசையி னெரிநின் றுண்ணும்  
கொள்ளிமே லெறும்பு போலக் குழையுமா லென்ற னுள்ளம்  
தெள்ளியீர் தேவர்க் கெல்லாந் தேவரா யுலகங் கொண்ட  
ஒள்ளியீ ரும்மை யல்லா லெழுமையுந் துணையி லோமே.

uḷlamō ~onril nillātu\*; ocaiyiṇ eri ninru\* uṇṇum  
kolli mēl eṟumpu pōla+ kulaiyumāl eṇ taṇ uḷlam.  
telliṅyīr, tēvarkku\* ellām tēvarāy, ulakam koṇṭa  
oḷḷiyīr, ummai ~allāl eḷumaiyum tuṇai ~ilōmē.

As for my heart, it does not stay [fixed] on anything;  
like an ant on a firebrand  
That a crackling fire steadily consumes, my heart is surely<sup>23</sup> melting!  
You who understands [this], splendid one who took the earth  
Being the God of all gods, besides you,  
[we have] no succor [throughout] seven births.

## TKT 10

சித்தமுஞ் செவ்வை நில்லா தெஞ்செய்கேன் தீவி னையேன்  
பத்திமைக் கன்பு டையே னாவதே பணியா யெந்தாய்  
முத்தொளி மரத கமே முழங்கொளி முகில்வண் னாயென்  
அத்தநின் னடிமை யல்லால் யாதுமொன் றறிகி லேனே.

cittamum cevvai nillātu\*; eṇ ceṅkēṇ tī viṇaiyēṇ?  
pattimaikku\* aṇṇu\* uṭaiyēṇ āvatē paṇiyāy, entāy,  
muttu\* oḷi maratakamē, muḷaṅku\* oḷi mukil vaṇṇā. ~eṇ  
atta, niṇ+ aṭimai ~allāl, yātum onru\* aṟikilēṇē.

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<sup>23</sup>-āl – particle of certainty.

Even my mind won't stay on track;<sup>24</sup> what can I, of evil karma, do?  
 Grant<sup>25</sup> that<sup>26</sup> I have love for piety [to you], my father,  
 [My] pearl, brilliant emerald,  
     you the hue of [lightning-]lit thunder clouds.  
 My Father,<sup>27</sup> besides service to you,  
     I am not capable of knowing<sup>28</sup> anything.

### TKT 11

தொண்டெல்லாம் பரவி நின்னைத் தொழுதடி பணியு மாறு  
 கண்டுதான் கவலை தீர்ப்பா னுவதே பணியா யெந்தாய்  
 அண்டமா யெண்டி சைக்கு மாதியாய் நீதி யான  
 பண்டமாம் பரம சோதி நின்னையே பரவு வேனே.

toṇṭu\* ellām paravi, niṇṇai+ toḷutu\*, aṭi paṇiyum āru  
 kaṇṭu, tāṇ kavalaī tīrppāṇ āvatē paṇiyāy, entāy;  
 aṇṭam āy, eṇ ticaikkum āti ~āy, nītiyāṇa  
 paṇṭam ām parama cōti, niṇṇaiyē paravuvēṇē.

Grant that<sup>29</sup> one ends [one's] sorrows, my father, having seen the way  
 Of prostrating at [your] feet, worshipping you,  
     [and] praising [you with] all [forms of] service;

<sup>24</sup> *cevvai nil-tal* – 'to stay straight, to remain correct.'

<sup>25</sup> Though the word *paṇi* has many verbal and nominal uses in Tamil, here it is derived from the Skt. root *bhaṇ* 'to say' (TL 2457); Tamil 'to command, bestow,' used in the imperative.

<sup>26</sup> *āvatē* – 'that which will become, 'that which occurs' or simply 'that.'

<sup>27</sup> *atta* – used as a vocative form of *attaṇ* 'father.'

<sup>28</sup> *aṇkilēṇ* – the verb *kil-tal* 'to be able' here is added directly to the stem of *aṇi-tal* 'to know'; the PNG marker is added to the stem *kil* without an aspect indicator and is, thus, negative. A rarer interpretation might be *aṇiku* (subjunctive 1sg.) + *il* + PNG expressing a negative uncertainty. Whatever the case, this configuration is one that should be kept in mind as philological studies of the *Ālvār corpus* are completed.

<sup>29</sup> Note that the structure is similar to verse #10.

As the universe, as the source for the eight directions,<sup>30</sup>  
Highest light that is<sup>31</sup> wealth which is upright,<sup>32</sup> I praise only you.

**TKT 12**

ஆவியை யரங்க மாலை யழுக்குடம் பெச்சில் வாயால்  
தூய்மையில் தொண்ட னேன்நான் சொல்லினேன் தொல்லை நாமம்  
பாவியேன் பிழைத்த வாறென் றஞ்சினேற் கஞ்ச லென்று  
காவிபோல் வண்ணர் வந்தென் கண்ணுளே தோன்றி னாரே

āviyai, ~araṅkam mālai aḷukku\* uṭampu\* eccil vāyāl  
tūmayiyil toṇṭaṇēṇ nāṇ collinēṇ tollai nāmam;  
pāviyēṇ pilaitta ~āru\* enru\* aṅciṇēṇku\* “aṅcal” enru  
kāvi pōl vaṇṇar vantu\* eṇ kaṇ+ uḷē tōṇriṇāṇē

With the defiled mouth of a filthy body, I, [his] impure servant,  
Called the [great] Soul, Māl of Araṅkam [by his] ancient name;  
To me, who feared [for] the way I who am a sinner had erred,  
He, the hue of the blue lily, came [and] appeared within my eyes,  
saying “Fear not.”<sup>33</sup>

<sup>30</sup> *eṇ ticai* – ‘eight directions’ - north, south, east, and west, plus the mid-points in-between them, e.g. northeast.

<sup>31</sup> *ām* < *ākum* ‘which becomes, which is’

<sup>32</sup> *nīti* - Skt. *nīti* ‘justice, righteousness, morality’; *nītiyāṇa* – Tamil adj. ‘upright, moral.’  
The poet seems to equate Nārāyaṇa with riches that are either gained through moral means or that are used to support the moral order.

<sup>33</sup> *aṅcal* – While the root + *al* is a common form of the verbal noun, it is also documented by Rajam (1992, p. 822-3) as a negative imperative.



**TKT 13**

இரும்பன் றுண்ட நீரும் போதருங் கொள்க வென்றன்  
 அரும்பிணி பாவ மெல்லா மகன்றன வென்னை விட்டு  
 சுரும்பமர் சோலை சூழ்ந்த வரங்கமா கோயில் கொண்ட  
 கரும்பினைக் கண்டு கொண்டென் கண்ணினை களிக்கு மாறே

irumpu\* aṇṇru\* uṇṭa nīrum pōtarum; koḷka! ~eṇ taṇ  
 arum piṇi pāvam ellām akanṛaṇa ~eṇṇai viṭṭu.  
 curumpu\* amar cōlai cūḷnta ~araṅkam mā kōyil koṇṭa  
 karumpiṇai+ kaṇṭu koṇṭu\*, eṇ kaṇ+ iṇai kaḷikkum āṛē

Water consumed<sup>34</sup> [by] an iron burning disappears,<sup>35</sup> Grasp [that]!<sup>36</sup>  
 [Thus] all of my harsh suffering and sins have fled, leaving me.  
 Seeing for myself the Sugarcane who has taken  
 as [his] great temple Araṅkam,  
 Surrounded by groves [where] bees settle,  
 ah, the way [it] intoxicates both my eyes!

**TKT 14**

காவியை வென்ற கண்ணூர் கலவியே கருதி நாளும்  
 பாவியே னாக வெண்ணி யதனுள்ளே பழுத்தொழிந்தேன்  
 தூவிசே ரன்னம் மன்னுஞ் சூழ்புனல் குடந்தை யானை  
 பாவியேன் பாவி யாது பாவியே னாயி னேனே.

kāviyai veṇṇa kaṇṇār kalaviyē karuti nāḷum,  
 pāviyēṇ āka ~eṇṇi ~ataṇ uḷḷē paḷuttu\* oḷintēṇ.  
 tūvi cēr aṇṇam maṇṇum cūḷ puṇal kuṭantaiyāṇai  
 pāviyēṇ pāviyātu pāviyēṇ āyiṇēṇē.

<sup>34</sup> See footnote to verse #5.

<sup>35</sup> *pōtarum*: Per footnote to verse #4 on *taru-tal* as an auxiliary, the main action by the 'water' occurs without self-impetus; it is unable to do anything but 'go' in the given circumstance.

<sup>36</sup> See footnote to verse #8.

Daily thinking only of the embraces of ladies  
 [whose] eyes rivaled dark lilies,  
 As the sinner that I am, pondering, I remained rotting<sup>37</sup> in it.<sup>38</sup>  
 I, a sinner, became a sinner [by] not contemplate<sup>39</sup> him  
 Of Kuṟantai where downy<sup>40</sup> swans stay in the surrounding floods.

## TKT 15

முன்பொலா விராவ ணன்றன் முதுமதி ளிலங்கை வேவித்  
 தன்பினு லனுமன் வந்தாங் கடியினை பணிய நின்றூர்க்  
 கென்பெலா முருகி யுக்கிட் டென்னுடை நெஞ்ச மென்னும்  
 அன்பினுல் ஞான நீர்கொண் டாட்டுவ னடிய னேனே.

muṇ polā ~irāvaṇaṇ taṇ mutu matiḷ ilaṅkai vēvittu,  
 aṇṇiṇāḷ aṇumaṇ vantu\* āṅku\* aṭi ~iṇai paṇiya niṇṟārkkku,  
 eṇṇu\* elām uruki ~ukkiṭṭu\*, eṇ+ uṭai neṅcam eṇṇum  
 aṇṇiṇāḷ ṇāṇa nīr koṇṭu\* āṭṭuvaṇ aṭiyaṇṇē.

The One who stood while Hanumān prostrated at [his] two feet  
 having come there with love,  
 Having previously set ablaze<sup>41</sup> evil Rāvaṇa's ancient walled Lanka,  
 All of [my] bones having melted and dissolved for Him, I, [his] servant,  
 With the love expressed by my heart,  
 bathe<sup>42</sup> [him] with the waters of knowledge.

<sup>37</sup> *paḷuttu* – 'ripening, getting old.'

<sup>38</sup> *ataṇṇiḷē* – 'in it,' i.e. in corrupt behavior.

<sup>39</sup> The use of homophones (noun *pāvi* – 'sinner'; verb *pāvi-ttal* – 'to think') is a clever embellishment.

<sup>40</sup> *tūvi cēr* – 'with feathers.'

<sup>41</sup> *vēvittu* – 'having caused to be hot'

<sup>42</sup> *āṭṭuvaṇ* – A causative of *āṭu-tal* 'to bathe oneself' is the root *āṭṭu-tal* 'to bathe another'; an early Tamil form for the imperfective aspect 1<sup>st</sup> person singular is root + v/pp + aṇ.

**TKT 16**

மாயமான் மாயச் செற்று மருதிற நடந்து வையம்  
 தாயமா பரவை பொங்கத் தடவரை திரித்து வாணோர்க்  
 கீயுமா லெம்பி ராணோர்க் கென்னுடைச் சொற்க ளென்னும்  
 தூயமா மாலை கொண்டு சூட்டுவன் தொண்ட னேனே

māya māṇ māya+ ceṛru, marutu\* ira naṭantu, vaiyam  
 tāya mā paravai poṅka+ taṭa varai tirittu, vāṇōrkku\*  
 īyum māl empirāṇārkku\* eṇ+-uṭai+ corkaḷ eṇṇum  
 tūya mā mālai koṇṭu cūṭṭuvaṇ toṇṭaṇēṇē

Having conquered the magic deer so that it died,  
 having walked [between] *maruta* trees so that they broke,  
 Having spun the wide mountain so the great seas  
 that spread [around] the earth boiled,  
 Māl, our Lord who gave [nectar] to the celestials, I, [his] devotee,  
 Crown<sup>43</sup> with a great, pure garland spoken [in] my own words.

**TKT 17**

பேசினார் பிறவி நீத்தார் பேருளான் பெருமை பேசி  
 ஏசினா ருய்ந்து போனா ரென்பதிவ் வுலகின் வண்ணம்  
 பேசினே னேச மாட்டேன் பேதையேன் பிறவி நீத்தற்  
 காசையோ பெரிது கொள்க வலைகடல் வண்ணர் பாலே

pēciṇār piṛavi nīttār pēr uḷāṇ perumai pēci;  
 ēciṇār uyntu pōṇār eṇṇpatu\* i+ ulakiṇ vaṇṇam.  
 pēciṇēṇ ēca-māṭṭēṇ pētaiyēṇ. piṛavi nīttarkku\*  
 ācaiyo peritu, koḷka, ~alai kaṭal vaṇṇar pālē!

<sup>43</sup> Note the parallel constructions compared to the previous verse: subject nouns - *aṭiyaṇēṇ* and *toṇṭaṇēṇ*, direct object phrases - *nīr koṇṭu* and *mālai koṇṭu*, indirect objects - *nīṇrārkku* and *piṛāṇārkku*, and finite verbs *āṭṭuvaṇ* (see previous footnote) and *cūṭṭuvaṇ* 'I cause to wear on the head' from *cūtu* 'to wear on the head.'

Those who spoke, speaking [of] the greatness  
 of him in Pēr, rejected [re]birth;  
 That those who scorned [him] got saved is the way of this world.  
 I, a simpleton, spoke [but] will not scorn [that]. Ah, the desire in<sup>44</sup> him  
 Of the crashing sea's hue to reject [re]birth is great!<sup>45</sup> Grasp [that]!<sup>46</sup>

## TKT 18

இளைப்பினை யியக்கம் நீக்கி யிருந்துமுன் னிமையைக் கூட்டி  
 அளப்பிலம் புலன டக்கி யன்பவர் கண்ணை வைத்து  
 துளக்கமில் சிந்தை செய்து தோன்றலுஞ் சடர்விட் டாங்கே  
 விளக்கினை விதியிற் காண்பார் மெய்ம்மையே காண்கிற் பாரே.

īlaippinai ~iyakkam nīkki, ~iruntu, muṇ+ imaiyai+ kūṭṭi,  
 aḷappil aim pulan ṭakki, aṇṇu\* avar-kaṇṇē vaittu,  
 tuḷakkamil cintai ceytu, tōṇṇalum cuṭar viṭṭu\* āṅkē  
 viḷakkinai vitiyil kāṇṇār meymmaiye kāṇ-kirpārē.

Removing weariness or movement [and] sitting,  
 closing [their] upper eyelids,  
 Subduing [their] unbounded five senses, fixing [their] love on only him,  
 Making [their] thoughts not waver, in [this] method,<sup>47</sup>  
 those who see [him],  
 [As] a lamp as soon as he appears there emitting light,  
 are able<sup>48</sup> to see the truth.

<sup>44</sup> *pāl* - 'portion, part' is used here as a locative postposition.

<sup>45</sup> *acaīyō peritu* - I am grateful to Dr. Eva Wilden for pointing out that this is a fossilized Caṅkam formula of yearning or loss, cf. *Kūṟuntokai* 185.5 *kāmamō peritē*. (Personal communication, October 2017.)

<sup>46</sup> *koḷka* - See footnote to verse #8.

<sup>47</sup> *viti* - 'rule, order, method, direction, etc.' i.e. in performing bhakti yoga as described.

<sup>48</sup> *kirpār* - the verb *kil-tal* is used here in its original meaning of 'to be able.'

**TKT 19**

பிண்டியார் மண்டை யேந்திப் பிறர்மனை திரிதந் துண்ணும்  
முண்டியான் சாபந் தீர்த்த வொருவனா ருலக மேத்தும்  
கண்டியூ ரரங்கம் மெய்யங் கச்சிபேர் மல்லை யென்று  
மண்டினு ருய்ய லல்லால் மற்றையார்க் குய்ய லாமே?

piṅṭi ~ār maṅṭai ~ēnti+, piṛar maṅṭai tiritantu\*, uṇṇum  
muṅṭiyāṇ cāpam tīrtta ~oruvaṇ ūr ulakam ēttum  
kaṅṭiyūr, araṅkam, meyyam, kacci, pēr, mallai enru  
maṅṭiṇār uyyal allāl marraiyaṛkku\* uyyal āmē?

The cities of the one who ended the curse of the beggar -  
[The one] who, bearing a skull full of offerings, ate [from it],  
being made to wander<sup>49</sup> to others' houses -  
Are Kaṅṭiyūr, Araṅkam, Meyyam, Kacci, Pēr, and Mallai  
which are praised in the world;  
Besides the salvation of those who throng [there],  
is there salvation for [any] others?

**TKT 20**

வானவர் தங்கள் கோனும் மலர்மிசை யயனும் நாளும்  
தேமலர் தூவி யேத்துஞ் சேவடிச் செங்கண் மாலை  
மானவேல் கலியன் சொன்ன வண்டமிழ் மாலை நாலைந்த்  
ஊனம தின்றி வல்லா ரொளிவிசம் பாள்வர் தாமே

vāṇavar taṅkaḷ kōṇum malar micai ~ayaṇum nālum  
tēṇ malar tūvi ~ēttum cē ~aṭi+ cem kaṇ mālai  
māṇa vēḷ kaliyaṇ coṇṇa vaṇ tamiḷ mālai nāl aintu\*  
ūṇam atu\* iṇṇi vallār oḷi vicumpu\* āḷvar tāmē.

<sup>49</sup> *tiritantu* - Per footnote to verse #4 on *taru-tal* as an auxiliary, the main action of the beggar occurs without self-impetus; he wanders because he is externally compelled to do so.

Those who flawlessly master this garland  
of four-[times-]five fine Tamil verses  
Composed by Kaliyaṅ with a proud spear, to red-eyed Māl with rosy feet  
[Which] the king of the celestials and the Unborn on the blossom<sup>50</sup>  
Praise daily, scattering honeyed blooms,  
they will rule the bright heavens.

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<sup>50</sup> Indra and Brahmā, respectively.



***Tiruneṭuntāṇṭakam*<sup>1</sup>**  
(Meter: Eight-foot Āciriya viruttam)<sup>2</sup>

**TNT 1**

மின்னுருவாய் முன்னுருவில் வேதம் நான்காய்  
விளக்கொளியாய் முளைத்தெழுந்த திங்கள் தானாய்  
பின்னுருவாய் முன்னுருவில் பிணிமூப் பில்லாய்  
பிறப்பிலியா யிறப்பதற்கே யெண்ணு தெண்ணும்  
பொன்னுருவாய் மணியுருவில் பூத மைந்தாய்ப்  
புனலுருவா யனலுருவில் திகழுஞ் சோதி  
தன்னுருவா யென்னுருவில் நின்ற வெந்தை  
தளிர்முரையுந் திருவடியென் தலைமே லவே.

miṇ+ uruvu\* āy; muṇ+ uruvil vētam nāṇku\* āy;  
viḷakku\* oḷi ~āy; muḷaittu\* eḷunta tiṅkaḷ tāṇ āy;  
piṇ+ uruvu\* āy; muṇ+ uruvil piṇi mūppu\* illā+  
pirappu\* ili ~āy; irappataṅkē ~eṇṇātu\* eṇṇum  
poṇ+ uruvu\* āy; maṇi ~uruvil pūtam aintu\* āy+;  
puṇal uruvu\* āy; aṇal uruvil tikaḷum cōti  
taṇ+ uruvu\* āy; eṇ+ uruvil niṇra ~entai  
taḷir puraiyum tiru ~aṭi ~eṇ talai mēlavē.

<sup>1</sup> The *Tiruneṭuntāṇṭakam* contains 30 four-line verses divided into three decades according to the voice of the speaker: the first ten verses are in the voice of the devotee-poet; the second set of ten is in the voice of the mother of a maiden longing for her lover, the deity; and the final ten are in the voice of the maiden herself, a symbol of the soul longing for the divine.

<sup>2</sup> Features of a *tāṇṭakam*: 4 lines in 8 feet; after the 4<sup>th</sup> foot is a caesura marked by alliteration with the first sound in that line; each foot ends in *nēr* in the following pattern: *kāy, kāy, mā, tēmā, kāy, kāy, mā, tēmā*. Ex. lines 1 & 2: --- ---  
--- --- / --- --- --- --- --- ---



With a lightning form; [and] in a former form, as the four Vedas;<sup>3</sup>  
 as lamplight; as the moon itself which appearing rises;  
 As a later form,<sup>4</sup> [and] as one without birth  
 who was without old age [or] disease in a former form;  
 A golden form which is valued<sup>5</sup> [and] not intended for dying;  
 in a jeweled form, as the five elements;<sup>6</sup> in the form of water;  
 the shining light in a fire form,  
 As his own form, my father, who remains in my form,  
 [his] sacred [tender] sprout-like feet are on<sup>7</sup> my head.

## TNT 2

பாருருவி நீரெரிகால் விசம்பு மாகிப்  
 பல்வேறு சமயமுமாய்ப் பரந்து நின்ற  
 ஏருருவில் மூவருமே யென்ன நின்ற  
 விமையவர்தந் திருவுருவே நெண்ணும் போது  
 ஓருருவம் பொன்னுருவ மொன்று செந்தீ  
 யொன்றுமா கடலுருவ மொத்து நின்ற  
 மூவுருவுங் கண்டபோ தொன்றஞ் சோதி  
 முகிலுருவ மெம்மடிக ளுருவந் தானே.

pār uruvi nīr eri kāl vicumpum āki+,  
 pal vēru camayamum āy+ parantu ninra  
 ēr uruvil mūvarumē ~enna ninra  
 imaiyavar tam tiru ~uru vēru\* eṇṇum pōtu,

<sup>3</sup> *vētam* < Skt. Veda.

<sup>4</sup> *pin* - 'after, later'; the form is unspecified.

<sup>5</sup> *eṇṇum* – here we must infer that the subject of the participle must be 'everyone' e.g. the gold form which everyone values, or the valued golden form.

<sup>6</sup> *pūtam aintu* – the five elements are earth, water, fire, wind, and ether.

<sup>7</sup> *mēla* – neuter plural as a denominative.

ōr uruvam poṇ+ uruvam oṇru, cem tī  
 ~oṇru, mā kaṭal uruvam ottu niṇra  
 mū ~uruvum kaṇṭa pōtu\*, oṇru\* ām cōti  
 mukil uruvam em+ aṭikaḷ uruvam tāṇē.

When considering the sacred forms of the celestials<sup>8</sup> [as] different  
 who remain called the Three in beautiful forms  
 Which remain pervasive as the many various creeds,  
 [and] being the wide earth,<sup>9</sup> water, fire, wind, and the sky,  
 When seeing [these] three forms which endure  
 one form is golden, one form is red fire, and one like the form  
 of the dark sea<sup>10</sup> -  
 The light that is One is the form of our god<sup>11</sup> of the cloud-[like] form.

### TNT 3:

திருவடிவில் கருநெடுமால் சேய னென்றுந்  
 திரேதைக்கண் வளையுருவாய்த் திகழ்ந்தா னென்றும்  
 பெருவடிவில் கடலமுதங் கொண்ட காலம்  
 பெருமாணக் கருநீல வண்ணன் றன்னை  
 ஒருவடிவத் தோருருவென் றுணர லாகா  
 லுழிதோ றாழிநின் றேத்த லல்லால்  
 கருவடிவில் செங்கண்ண வண்ணன் றன்னைக்  
 கட்டுரையே யாரொருவர் காண்கிற் பாரே?

tiru vaṭivil karu neṭu māl cēyaṇ eṇrum,  
 tirētai+ kaṇ vaḷai ~uruvu\* āy+ tikaḷntāṇ eṇrum,  
 peru vaṭivil kaṭal amutam koṇṭa kālam  
 perumāṇai+, karu nīlam vaṇṇaṇ taṇṇai

<sup>8</sup> *imaiyavar* - literally 'those who do not blink.'

<sup>9</sup> *pār* and *uruvī* (Skt. *urvī*) both mean 'the wide one' i.e. the earth.

<sup>10</sup> *Brahmā*, *Śiva*, and *Viṣṇu* respectively.

<sup>11</sup> *aṭikaḷ* - 'feet'; also meaning 'respected person or deity' i.e. who is revered by touching the feet, possibly through synecdoche, a figure of speech in which a part signifies the whole.

oru vaṭivattu\* ōr uruvu\* eṇru\* uṇaral ākā.  
 ~ūli tōru\* ūli niṇru\* ēttal allāl  
 karu vaṭivil cem kaṇṇa vaṇṇan tannai+  
 kaṭṭuraiyē yār oruvar kāṅkirpārē!

A perception cannot exist of one shape, of one appearance<sup>12</sup>  
 of the dark blue-hued one,  
 Of our Lord, saying he glowed the color<sup>13</sup> of a [white] conch  
 at the time he took nectar from the sea in a huge shape,<sup>14</sup>  
 Saying in [his] sacred shape is dark, tall Māl,  
 calling [him] ‘the red one’ in the Trēta [Yuga].  
 Say who is able<sup>15</sup> to see him of the dark form with red eyes  
 without always<sup>16</sup> praising [him] in era to era!

#### TNT 4:

இந்திரற்கும் பிரமற்கும் முதல்வன் றன்னை  
 யிருநிலங்கால் தீநீர்விண் பூத மைந்தாய்  
 செந்திறத்த தமிழோசை வடசொல் லாகித்  
 திசைநான்கு மாய்த்திங்கள் ஞாயி ருகி  
 அந்தரத்தில் தேவர்க்கு மறிய லாகா  
 வந்தணனை யந்தணர்மாட் டந்தி வைத்த  
 மந்திரத்தை மந்திரத்தால் மறவா தென்றும்  
 வாழுதியேல் வாழலாம் மடநெஞ் சமே.

<sup>12</sup> In this verse, *vaṭivu* seems to be used as ‘shape’ while *uruvu* seems to refer to color.

<sup>13</sup> In each of the four *yugas* of the Pāñcarātra system, each *vyūha* ‘manifestation’ is associated with a different color: Vāsudeva is white in the Kṛta Yuga, Saṅkarṣaṇa is red in the Trēta Yuga, Pradyumna is yellow in the Dvāpara Yuga, and Aniruddha is black in the Kali Yuga.

<sup>14</sup> Kūrmāvatāra, the tortoise incarnation in the Kṛta Yuga.

<sup>15</sup> The verb root *kiḷ-tal* which in later Tamil is generalized as the present tense is used here in its original sense of ‘to be able.’

<sup>16</sup> *niṇru* – ‘standing, remaining’ provides the action of ‘praising’ with continuity.

intiraṅkum piraṅkum mutalvaṅ taṅṅai,  
 ~iru niḷam kāl tī nīr viṅ pūtam aintu\* āy,  
 cem tiratta tamil ōcai vaṅ col+ āki+,  
 ticai nāṅkum āy+, tiṅkaḷ ṅāyiru\* āki,  
 antarattil tēvarkkum aṅiyal ākā  
 antaṅṅai ~antaṅar māṅṅu\* anti vaitta  
 mantirattai mantirattāl maṅavātu\* eṅṅum  
 vāḷutiyēl vāḷalām maṅa neṅcamē.

The Primal [Lord] for Indra and Brahmā, the Brahman<sup>17</sup>  
 who is inconceivable [even] for the gods in heaven,  
 Being the vast earth, wind, fire, water, the heavens, [and] the five  
 senses, being the fine, elegant sound of Tamil [and] northern words,  
 Being the four quarters, being the sun and moon,  
 [he who is] the *mantra*<sup>18</sup> kept [in] the Brahmins' twilight prayers<sup>19</sup> -  
 If you always live,<sup>20</sup> not forgetting [him] through [this] *mantra*,  
 we can prosper, simple heart.

#### TNT 5:

ஒண்மிதியில் புனலுருவி யோருகால் நிற்ப  
 வொருகாலுங் காமருசீ ரவுண் னுள்ளத்  
 தெண்மதியுங் கடந்தண்ட மீது போகி  
 யிருவிசம்பி னூடுபோ யெழுந்து மேலைத்

<sup>17</sup> *antaṅṅai* - brahmin; can also mean the supreme Brahman.

<sup>18</sup> *mantiram* - mantra, verse, incantation; here it is equated with the supreme Brahman.

<sup>19</sup> *māṅṅanti* - *māṅṅu*, in grammar, 'construing meaning'; e.g. words. Here, words at twilight; also with *anti* from Sanskrit *anta* 'the end' is interpreted in commentaries as Vedānta.

<sup>20</sup> *vāḷutiyēl* -conditional of *vāḷu-tal* 'to live' formed from the i.a. stem *vāḷut* + 2<sup>nd</sup> sg. *i* + conditional *ēl*.

தண்மதியுங் கதிரவனுந் தவிர வோடித்  
 தாரகையின் புறந்தடவி யப்பால் மிக்கு  
 மண்முழுது மகப்படுத்து நின்ற வெந்தை  
 மலர்புரையுந் திருவடியே வணங்கி னேனே.

oṇ mitiyil puṇal uruvi, ~oru kāl nirpa,  
 ~oru kālum kāmaru cīr avuṇaṇ uḷḷattu  
 eṇ matiyum kaṭantu\*, aṇṭam mītu pōki,  
 ~iru vicumpiṇ ṁṭu pōy eḷuntu, mēlai+  
 taṇ matiyum katiravaṇum tavira ~ōṭi+,  
 tārakaiyiṇ puṇam taṭavi, ~a+ pāl mikku,  
 maṇ mulutum akappaṭuttu niṇra ~entai  
 malar puraiyum tiru ~aṭiyē vaṇaṅkiṇē.

Entering into the water in a perfect step, as one foot remained,  
 one foot, surpassing the thoughts conceived in the mind  
 Of the demon of enviable wealth,<sup>21</sup> going<sup>22</sup> above the cosmic egg,  
 rising into the vast heavens, racing higher,  
 As it left [behind] the cool moon and the rayed [sun],  
 brushing the back of the stars [and] surpassing that region,  
 I bow to the flower-like sacred feet of our father  
 who [thus] encompassed the whole world.

#### TNT 6

அலம்புரிந்த நெடுந்தடக்கை யமரர் வேந்த  
 னஞ்சிறைப்புள் தனிப்பாக னவுணர்க் கென்றும்  
 சலம்புரிந்தங் கருளில்லாத் தன்மை யாளன்  
 தானுகந்த ஓரெல்லாந் தன்தாள் பாடி

<sup>21</sup> *kāmaru cīr avuṇaṇ* - the demon, Māvali, whose wealth (*cīr*) was desirable (*kāmam maruvu*).

<sup>22</sup> *pōki* - longer form of absolutive chosen for meter.

நிலம்பரந்து வரும்கலுழிப் பெண்ணை யீர்த்த  
 நெடுவேய்கள் படுமுத்த முந்த வுந்தி  
 புலம்பரந்து பொன்விளைக்கும் பொய்கை வேலிப்  
 பூங்கோவ லூர்த்தொழுதும் போது நெஞ்சே.

alam purinta neṭum taṭam kai amarar vēntaṇ,  
 am cirai+ puḷ taṇi+ pākaṇ, avuṇarkku\* enrum  
 calam purintu\* aṅku\* aruḷ illā+ taṇmai ~āḷaṇ,  
 tāṇ ukanta ~ūr ellām taṇ tāḷ pāṭi,  
 nilam parantu varum kaluḷi+ peṇṇai ~īrtta  
 neṭu vēykaḷ paṭu muttam unta, ~unti  
 pulam parantu poṇ viḷaikkum poykai vēli+  
 pūm kōvalūr+ toḷutum; pōtu neñcē.

Singing of his feet in all of the cities in which he rejoices,  
 the celestials' king of long, broad hands  
 which grant enough [to satisfy],  
 The single rider on the beautiful winged bird,  
 the man with a merciless nature  
 who always gives trouble to demons -  
 [My] heart, go forth;<sup>23</sup> let us worship [him in] lush Kōvalūr  
 with pond borders where wealth<sup>24</sup> is grown,  
 as water<sup>25</sup> spreads over the fields  
 While many pearls burst from tall bamboo<sup>26</sup>  
 dragged by the turbid Peṇṇai [River]  
 which comes spreading [over] the ground.

<sup>23</sup> *pōtu* – root imperative of the irregular verb *pōtu-tal*; TL (2965) provides 'to suffice, to proceed, to behave'; listed in DEDR 4594 under the root *pōru-tal* (perf. stem *pōnt-*) 'to proceed, continue.'

<sup>24</sup> *poṇ* - literally 'gold' but here refers to the harvest of pearls from the flooded fields.

<sup>25</sup> *unti* – a noun, 'water, whirlpool' not to be confused with forms of the verb *untu-tal* 'to cast forth, throw.'

<sup>26</sup> Old bamboo can create encrustations inside the joints which petrify into an opaque, gem-like stone.

**TNT 7:**

வற்புடைய வரைநெடுந்தோள் மன்னர் மாள  
 வடிவாய மழுவேந்தி யுலக மாண்டு  
 வெற்புடைய நெடுங்கடலுள் தனிவே லுய்த்த  
 வேள்முதலா வென்றனார் விந்தை மேய  
 கற்புடைய மடக்கன்னி காவல் பூண்ட  
 கடிபொழில்குழ் நெடுமறுகில் கமல வேலி  
 பொற்புடைய மலையரையன் பணிய நின்ற  
 பூங்கோவ லூர்த்தொழுதும் போது நெஞ்சே.

varpu\* uṭaiya varai neṭum tōḷ manṇar māḷa,  
 vaṭivu\* āya maḷu ~ēnti ~ulakam āṇṭu,  
 verpu\* uṭaiya neṭum kaṭal uḷ taṇi vēl uyttā  
 vēḷ mutal ā venṇrāṇ ūr vintai mēya  
 karpu\* uṭaiya maṭa+ kaṇṇi kāval pūṇṭa  
 kaṭi polil cūḷ neṭum maṇukil kamalam vēli  
 porpu\* uṭaiya malai ~araiyaṇ paṇiya niṇṇra  
 pūm kōvalūr+ toḷutum; pōtu neñcē.

[My] heart, go forth; let us worship [him] in lush Kōvalūr,  
 with lotus borders on long streets surrounded by fragrant groves,  
 Which remains for the king<sup>27</sup> of [the people of] the magnificent  
 mountains to worship, where the chaste, simple virgin  
 who dwells<sup>28</sup> in the Vindhya<sup>29</sup>

<sup>27</sup> *malai ~araiyaṇ* - Commentators suggest it refers to an unidentified Malayalam king who worshipped at this temple.

<sup>28</sup> *mēya* - 'who/which dwelled' used multiple times in the text (TNT 14.2 TNT 15.1 TNT 16.2) - a contraction of 'mēviya' the perfective adjectival participle of the root *mēvutal* 'to reach, to dwell'.

<sup>29</sup> *kaṇṇi* - The maiden of the Vindhya Mountains named Vindhyaśinī is a benevolent form of Durgā.

Undertook protection of the city of him who,  
 ruling the world bearing a curved axe<sup>30</sup> so that kings  
 with strong mountain[-like], high shoulders would die,  
 Conquered first [among others] the youth<sup>31</sup> who threw  
 a singular spear in the wide sea with mountains.

### TNT 8

நீரகத்தாய் நெடுவரையி னுச்சி மேலாய்  
 நிலாத்திங்கள் துண்டத்தாய் நிறைந்த கச்சி  
 ஊரகத்தா யொண்துறைநீர் வெஃகா வள்ளா  
 யுள்ளுவா ருள்ளத்தாய் உலக மேத்தும்  
 காரகத்தாய் கார்வானத் துள்ளாய் கள்வா  
 காமருபூங் காவிரியின் தென்பால் மன்னு  
 பேரகத்தாய் பேராதென் நெஞ்சி னுள்ளாய்  
 பெருமானுன் திருவடியே பேணி னேனே.

nīrakattāy, neṭu varaiyiṅ ucci mēl āy,  
 nilāttiṅkaḷtuṇṭattāy, niṛainta kacci  
 ūrakattāy, oṅ tuṛai nīr veḷkā ~uḷḷāy,  
 uḷḷuvār uḷḷattāy, ulakam ēttum  
 kārakattāy, kārvāṇattu\* uḷḷāy, kaḷvā,  
 kāmaru pūm kāviriyiṅ teṅ pāl maṇṇu  
 pēr akattāy, pērātu\* eṅ neṅciṅ uḷḷāy,  
 perumāṅ, uṅ tiru ~aṭiyē pēṅiṅēṅē.

<sup>30</sup> Paraśurāma, the incarnation of Viṣṇu who protected the earth by wielding an axe to slay hordes of warriors, first among them being Karttavīriyārjuna.

<sup>31</sup> *vēl uyttā vēl* - The divine youth who bears a spear is Murukaṅ, i.e. Skanda, son of Śiva. Kṛṣṇa routed him and others from the battlefield in his war with the demon, Bāṇa. This line also refers to Murukaṅ's defeat of the demon, Cūr, who took the form of a mango tree in the middle of the ocean. (See *Tirumurukāṛruppaṭai* and *Kalittokai* 26.)



You of Nīrakam, you who is on the peak of a high mountain,<sup>32</sup>  
 of Nilāttinkaḷtuṅṭam, and of Ūrakam in prosperous Kacci,  
 You who is in Veḷkā with glittering harbor waters,  
 you in the hearts of those who think [of you],  
 You of Kāarakam, which the world praises, in Kārvāṇam, O thief,<sup>33</sup>  
 you within Pēr established on the south side  
 of the lush, desirable<sup>34</sup> Kāvēri,  
 You who is in my heart<sup>35</sup> without leaving,  
 Great Lord, [in all of these] I cherished your divine feet.

### TNT 9:

வங்கத்தால் மாமணிவந் துந்து முந்நீர்  
 மல்லையாய் மதின்கச்சி யூராய் பேராய்  
 கொங்கத்தார் வளங்கொன்றை யலங்கல் மார்வன்  
 குலவரையன் மடப்பாவை யிடப்பால் கொண்டான்  
 பங்கத்தாய் பாற்கடலாய் பாரின் மேலாய்  
 பனிவரையி னுச்சியாய் பவள வண்ணு  
 எங்குற்று யெம்பெருமா னுன்னை நாடி  
 யேழையே னிங்ஙனமே யுழிதரு கேனே.

vaṅkattāl mā maṇi vantu\* untu munnīr  
 mallaiyāy, matiḷ kacci ~ūrāy, pērāy,  
 koṅkattu\* ār vaḷam koṅrai ~alaṅkal mārvaṇ,  
 kulavaraiyaṇ maṭa+ pāvai ~iṭa+ pāl koṅṭāṇ

<sup>32</sup> Vēṅkaṭa Mountain, one of the 108 Vaiṣṇava sacred sites, mentioned here along with seven others.

<sup>33</sup> *kaḷvā* – vocative of *kaḷvaṇ* ‘thief’ i.e. he who steals hearts; may also suggest Kṛṣṇa who stole butter.

<sup>34</sup> *kāmaru* – contraction of *kāmam maruvu* ‘united with desire.’

<sup>35</sup> According to the Pāñcarātra philosophy, *avatāras* ‘descents’ include not only the ten incarnations of Viṣṇu, but also *arcāvatāras*, descents into statues in the temple of each holy city, eight of which are mentioned here, as well as the *antaryāmi avatāra*, descent as the ‘inner ruler’ into the hearts of devotees (Schrader, 1973, pp. 55-57).

paṅkattu\* āy, pāl kaṭal āy, pāriṅ mēlāy,  
 paṅi varaiyiṅ ucciyāy, pavaḷam vaṅṅā,  
 eṅku\* uṙṙāy em perumāṅ? unṅai nāṭi,  
 ~ēlaiyēṅ iṅṅaṅamē uḷitarukēṅē.

You of Mallai of the ocean<sup>36</sup> where huge jewels, coming by ship, cast up;  
 you of the city of walled Kacci, of Pēr,  
 You whose half is he whose chest has a garland with fertile cassia  
 full of nectar,<sup>37</sup> he who bears at his left side the innocent girl  
 of the man of the mountain range,<sup>38</sup>  
 You of the Sea of Milk, you on earth,<sup>39</sup>  
 you of the cool mountain peak,<sup>40</sup> O coral-hued One,  
 Where have you appeared [now], our great Lord?  
 I, a wretch, searching for you, wander [aimlessly<sup>41</sup>] like this.

<sup>36</sup> *muṅ+ nīr* – ‘ocean,’ derived from *mūṅru + nīr* ‘three waters’ (comprised of river water, spring water, and rain water).

<sup>37</sup> *koṅkattu\* ār* – Aṅṅaṅkarācāriyar and Periyavāccāṅ Piḷḷai both gloss this phrase as *koṅku ār* ‘full of nectar,’ but do not account for the *-att* in the text. *Koṅku* when referring to Koṅku country in Tamil Nadu can also be written *koṅkam* (DEDR\_2037), however, when referring to ‘honey, pollen, fragrance’ that form is not documented. We must however construe such a form here with the oblique *koṅkattu*.

<sup>38</sup> *kulavarai* – construed from Skt. *kulaḡiri*, any one of the seven chief mountain ranges in Bharata Varṣa. (Monier-Williams, c.f. *kula*). The man of the mountain range is Himavat, king of the Himālayas and father of Pārvatī, whose body constitutes half of Śiva’s body in his Ardhanārīśvara form. Śiva in turn constitutes half of Viṣṇu’s body as the deity, Hari-hara.

<sup>39</sup> Viṣṇu descended to earth in ten incarnations.

<sup>40</sup> Vēṅkaṭa Mountain

<sup>41</sup> The impact of the auxiliary verb *taru-tal* ‘to give’ with verbs of motion is to indicate that the impetus is not consciously from the mover, i.e. it is without self-impulse, self-control, or internal rationale.

**TNT 10**

பொன்னொய் பொழிலேழுங் காவல் பூண்ட  
 புகழான யிகழ்வாய தொண்ட னேன்நான்  
 என்னொ யென்னொ யென்ன லல்லா  
 லென்னறிவ னேழையே னுலக மேத்தும்  
 தென்னொய் வடவானாய் குடபா லானாய்  
 குணபால மதயானா யிமையோர்க் கென்றும்  
 முன்னொய் பின்னொர் வணங்குஞ் சோதி  
 திருமுழிக் களத்தானாய் முதலா னாயே.

pon+ āṇāy, poḷil ēlum kāval pūṇṭa  
 pukal āṇāy, ikaḷvu\* āya toṇṭanēṇ nāṇ!  
 eṇ+ āṇāy eṇ+ āṇāy eṇṇal allāl  
 eṇ+ arivaṇ ēḷaiyēṇ? ulakam ēttum  
 teṇ+ āṇāy, vaṭa ~āṇāy, kuṭa pāl āṇāy,  
 kuṇa pāla matam yāṇāy; imaiyōrkku\* eṇrum  
 muṇ+ āṇāy; piṇṇāṇār vaṇaṅkum cōti  
 tirumūlikkaḷattu\* āṇāy; mutal āṇāyē.

You are [like] gold,<sup>42</sup> glorious elephant engaged in guarding  
 the seven gardens!<sup>43</sup> I am a contemptuous slave!  
 Except to call “My elephant! My elephant!”  
 as a simpleton, what do I know?

<sup>42</sup> āṇāy – used throughout this verse with multiple meanings, both as ‘elephant’ and the 2<sup>nd</sup> singular perfective aspect ‘you became’ i.e. you are. In some cases, which meaning should be chosen can be debated. I am not aware of a significant mythological reference to a golden elephant and therefore I have translated the first phrase as ‘you are [like] gold.’ On the other hand, it is clear that the speaker calls out ‘my elephant,’ in the second line. The third line refers to the *dikkarin*, elephants which face the four (or eight) cardinal directions and bear the world on their backs.

<sup>43</sup> poḷil ēlum – the seven worlds of Hindu cosmology.

Worshipped by the world, [you are] the elephant of the south,  
 the elephant of the north, the elephant of the west side,  
 [and] the rutting elephant who is in<sup>44</sup> the east;  
 You are always at the fore of the gods; you are the splendor  
 of Tirumūlikkaḷam adored by those who come after;  
 you are the First.

TNT 11<sup>45</sup>

பட்டுக்கு மயர்த்திரங்கும் பாவை பேணுள்  
 பனிநெடுங்கண் ணீர்ததும்பப் பள்ளி கொள்ளாள்  
 எட்டுணைப்போ தென்குடங்கா விருக்க கில்லா  
 ளெம்பெருமான் திருவரங்க மெங்கே யென்னும்  
 மட்டுவிக்கி மணிவண்டு முரலுங் கூந்தல்  
 மடமானை யிதுசெய்தார் தம்மை மெய்யே  
 கட்டுவிச்சி சொல்லென்னச் சொன்னாள் நங்காய்  
 கடல்வண்ண ரிதுசெய்தார் காப்பா ராரே?

paṭṭu\* uṭukkum ayarttu\*, iraṅkum pāvai pēṇāḷ;  
 paṇi neṭum kaṇ ṇīr tatumpa+ pallikoḷḷāḷ.  
 eḷ tuṇai+ pōtu\* eṇ kuṭaṅkāḷ irukka killāḷ  
 “em perumāṇ tiruvaraṅkam eṅkē” ~eṇṇum.  
 maṭṭu vikki, maṇi vaṇṭu muralum kūntal  
 maṭa māṇai itu ceytār tammai meyyē  
 kaṭṭuvicci col+ eṇṇa+, conṇāḷ “naṅkāy  
 kaṭal vaṇṇar itu ceytār. kāppār ārē?”

<sup>44</sup> *pāla* – locative postposition *pāl* ‘region, side’ in adjectival form.

<sup>45</sup> Here begins the decade of verses in the voice of the mother of a love-stricken girl.

Neglecting the clothes that she wears,<sup>46</sup> she weeps;  
 she does not care [for her] doll; she does not sleep  
 as the tears of [her] elongated, moist eyes overflow.  
 She, who cannot sit on my lap<sup>47</sup> for the tiniest length of time,  
 keeps asking, “Where is our Lord’s Tiruvaraṅkam?”  
 As a soothsayer said words truthfully to us [of] who did this  
 to [this] simple girl with tresses  
 where jewel[-like] bees hum, choking on nectar,  
 She said, “O Ladies, the sea-hued one did this.  
 Who will protect [her]?”

#### TNT 12

நெஞ்சருகிக் கண்பனிப்ப நிற்குஞ் சோரும்  
 நெடிதுயிர்க்கு முண்டறியா ஞறக்கம் பேணுள்  
 நஞ்சரவில் துயிலமர்ந்த நம்பீ யென்னும்  
 வம்பார்பும் வயலாலி மைந்தா யென்னும்  
 அஞ்சிறைய புட்கொடியே யாடும் பாடு  
 மணியரங்க மாடுதுமோ தோழீ யென்னும்  
 எஞ்சிறகின் கீழடங்காப் பெண்ணைப் பெற்றே  
 னிருநிலத்தோர் பழிபடைத்தே னேபா வம்மே.

neñcu\* uruki+ kaṇ paṇippa nirkum; cōrum;  
 neṭitu\* uyirkkum; uṇṭu\* ariyāḷ urakkam pēṇāḷ.  
 nañcu\* aravil tuyil amarnta nampī eṇṇum,  
 vampu\* āṛ pūm vayal āli maintā ~eṇṇum,  
 am ciraiya puḷ koṭiyē ~āṭum pāṭum  
 aṇi ~araṅkam āṭutumō tōḷi eṇṇum,  
 eṇ cirakiṇ kīḷ aṭaṅkā+ peṇṇai+ perrēṇ.  
 iru nilattōṛ paḷi paṭaittēṇē. pāvamē!

<sup>46</sup> The word order at the beginning of the first line is altered for *etukai*. It should be construed as *uṭukkum paṭṭu ayarttu*.

<sup>47</sup> *kuṭaṅkāl* – literally ‘round leg’ referring to the thigh.

She stands<sup>48</sup> [stricken] as her eyes stream, her heart melting;  
 she languishes; she sighs at length; she ignores food  
 [and] does not care [for] sleep.  
 I begot this girl who says, “Noble who rests [in yogic] sleep  
 on the poisonous snake,” who says, “Young man of Āli  
 with fields of flowers full of fragrance,”  
 Who says, “Friend, shall we dance in ornate Araṅkam  
 where they dance [and] sing  
 of the banner with a fine winged<sup>49</sup> bird,”  
 And who is not restrained under my wing.  
 I gained the blame of [all of] those in the vast world. Alas!

## TNT 13

கல்லெடுத்துக் கல்மாரி காத்தா யென்றுங்  
 காமருபூங் கச்சியு ரகத்தா யென்றும்  
 வில்லிறுத்து மெல்லியல்தோள் தோய்ந்தா யென்றும்  
 வெஃகாவில் துயிலமர்ந்த வேந்தே யென்றும்  
 மல்லடர்த்து மல்லரையன் றட்டா யென்றும்  
 மாகீண்ட கைத்தலத்தென் மைந்தா வென்றும்  
 சொல்லெடுத்துத் தன்கிளியைச் சொல்லே யென்று  
 துணைமுலைமேல் துளிசோரச் சோர்க்கின் றுளே.

kal+ eṭuttu+ kal māri kāttāy eṇṇum,  
 kāmaru pūm kacci ~ūrakattāy eṇṇum,  
 vil+ iruttu mel+ iyal tōḷ tōyntāy eṇṇum,  
 veḷkāvīl tuyil amarnta vēntē ~eṇṇum,

<sup>48</sup> *nīrkum* - The first in this verse of several finite verbal structures of an older form ‘imperfective stem + um’ which indicate the imperfective 3<sup>rd</sup> singular - masculine, feminine or neuter - construed according to context.

<sup>49</sup> *ciṛaiya* - noun *ciṛai* ‘wing’ + *a* is the adj. ‘winged.’

mal+ aṭarttu mallarai ~anru\* aṭṭāy enrum,  
 mā kīṇṭa kaittalattu\* eṇ maintā ~enrum,  
 col+ eṭuttu+ taṇ kiḷiyai+ “collē” enru,  
 tuṇai mulai mēl tuḷi cōra+ cōrkkīṇṛālē.

Saying, “Lifting a hill, you protected [the herd] from hailstones,”<sup>50</sup>  
 saying, “You of Ūrakam in Kacci with desirable flowers,”  
 Saying, “Breaking a bow,<sup>51</sup> you embraced the shoulders  
 of [her who is] soft in nature,”<sup>52</sup> saying, “King who lies sleeping  
 in Vekkā,”  
 Saying, “Wrestling,<sup>53</sup> you destroyed the wrestlers that day,”  
 saying, “My young man with hands that split  
 [the mouth of] the horse,”<sup>54</sup>  
 Uttering<sup>55</sup> [these] words, saying, “Speak” to her parakeet,  
 she languishes as [tear]drops trickle on both<sup>56</sup> of her breasts.

#### TNT 14

முனைக்கதிரைக் குறுங்குடியுள் முகிலை மூவா  
 மூவுலகுங் கடந்தப்பால் முதலாய் நின்ற  
 அளப்பரிய வாரமுதை யரங்கம் மேய  
 வந்தணனை யந்தணர்தம் சிந்தை யானை

<sup>50</sup> *kal māri* – ‘stone rain,’ similar to *kaṇmaḷai* – ‘hail’ TL 828. Also, according to Goswami & Śāstri’s (1971) translation of *Bhāgavata Purāṇa* Book 10, chap. XXV.9, Indra sent a torrent of hail to punish the cowherders (p. 1163).

<sup>51</sup> In the Rāma incarnation, the deity was stringing and testing a divine bow that was impossible for anyone else to manipulate, when he drew it too far back and broke it; King Janaka, seeing Rāma’s strength, proposed that his daughter, Sītā, marry him.

<sup>52</sup> *melliyal* – ‘soft-natured’; also lexicalized in the TL as ‘woman.’

<sup>53</sup> *mal aṭarttu* – absolute, ‘pressing [at] a wrestling match.’

<sup>54</sup> In the Kṛṣṇa incarnation, the deity conquered the wrestlers and a demon horse, Kēśi, sent against him by his evil uncle, Kaṇsa.

<sup>55</sup> *eṭu-ttal* – The TL provides several definitions for this verb related to speaking or singing, including ‘to utter in a high-pitched voice.’

<sup>56</sup> *tuṇai* – literally ‘companion,’ here the word suggests ‘pair.’

விளக்கொளியை மரகதத்தைத் திருத்தண் காவில்  
 வெஃகாவில் திருமாலைப் பாடக் கேட்டு  
 வளர்த்ததனால் பயன்பெற்றேன் வருக வென்று  
 மடக்கிளியைக் கைகூப்பி வணங்கி னுளே.

muḷai+ katirai+, kuṟuṅkuṭi ~uḷ mukilai, mūvā  
 mū ~ulakum kaṭantu\* a+ pāl mutal āy niṇra  
 aḷappu\* ariya ~ār amutai, ~araṅkam mēya  
 ~antaṇṇai, antaṇar tam cintaiyāṇai,  
 viḷakku\* oḷiyai, marakatattai+ tiruttan̄kāvīl,  
 vek̄kāvīl tirumālai+ pāṭa+ kēṭṭu,  
 vaḷarttatan̄āl payaṇ perr̄rēṇ varuka ~enru,  
 maṭa+ kiliyai+ kai kūppi vaṇaṅkiṇāḷē.

Listening as [it] sings of [the sun's] shooting rays,  
 the cloud in Kuṟuṅkuṭi, the unfathomable, rare nectar  
 who endures as the First  
 Surpassing the three worlds that do not age<sup>57</sup> [and] beyond that,  
 the Brahman who dwells<sup>58</sup> in Araṅkam,  
 Of him who is the thoughts of the brahmins, lamplight,  
 the emerald in Tiruttan̄kā, Tirumāl of Vek̄kā,  
 Saying, “By training [you], I received [my] reward. Come,”  
 joining her hands [in prayer], she bowed to her innocent parakeet.

### TNT 15

கல்லுயர்ந்த நெடுமதிள்கூழ் கச்சி மேய  
 களிநென்றுங் கடல்கிடந்த கனியே யென்றும்  
 அல்லியம்பூ மலர்ப்பொய்கைப் பழன வேலி  
 யணியமுந்தூர் நின்றுகந்த வம்மா னென்றும்

<sup>57</sup> Trīvikramāvatāra.

<sup>58</sup> See footnote to TNT 7.



சொல்லுயர்ந்த நெடுவீண முலைமேல் தாங்கித்  
 தூமுறுவல் நகையிறையே தோன்ற நக்கு  
 மெல்விரல்கள் சிவப்பெய்தத் தடவி யாங்கே  
 மென்கிளிபோல் மிகமிழற்று மென்பே தையே.

kal+ uyarnta neṭu matiḷ cūḷ kacci mēya  
 kaḷiru\* eṇrum, kaṭal kiṭanta kaṇiyē eṇrum,  
 alliyam pū malar+ poykai+ paḷaṇa vēli  
 aṇi ~aḷuntūr ninru\* ukanta ammāṇ eṇrum,  
 col+ uyarnta neṭu vīṇai mulai mēl tāṅki+,  
 tū muruval nakai ~iraiyē tōṇra nakku  
 mel viralkaḷ civappu\* eyta+ taṭavi, ~āṅkē  
 mel kiḷi pōl mika miḷarrum eṇ pētaiyē.

Saying, “[Bull] elephant who dwells in Kacci encircled by tall walls  
 where stones rise,” saying, “[Sweet] ripe fruit who lies in the sea,”  
 Saying, “Lord who rejoices standing<sup>59</sup> in ornate Aḷuntūr  
 with borders of fields with ponds of lily flowers,”  
 [Thus] bearing on her breast a long vīṇā where tones rise,  
 smiling, as her teeth appear slightly [in] a pure smile,  
 Playing<sup>60</sup> so that her soft fingers become red,<sup>61</sup>  
 like a soft parakeet, my foolish [girl] babbles<sup>62</sup> profusely.

#### TNT 16

கன்றுமேய்த் தினிதுகந்த காளா யென்றுங்  
 கடிபொழில்குழ் கணபுரத்தென் கனியே யென்றும்  
 மன்றமரக் கூத்தாடி மகிழ்ந்தா யென்றும்  
 வடதிருவேங் கடம்மேய மைந்தா வென்றும்

<sup>59</sup> The deity is in a standing position in Aḷuntūr.

<sup>60</sup> taṭavu-tal – ‘to stroke, to rub’ and also ‘to play a lute.’

<sup>61</sup> civappu\* eyta – literally ‘so to acquire redness’ from the infinitive of eytu-tal.

<sup>62</sup> miḷarrum – imperfective aspect 3<sup>rd</sup> singular – masculine, feminine, or neuter – construed as feminine by context.

வென்றசுரர் குலங்களைந்த வேந்தே யென்றும்  
 விரிபொழில்சூழ் திருநறையூர் நின்ற யென்றும்  
 துன்றுகுழல் கருநிறத்தென் துணையே யென்றும்  
 துணைமுலைமேல் துளிசோரச் சோர்க்கின் றுளே.

kaṇru mēyttu\* initu\* ukanta kālāy eṇrum,  
 kaṭi poḷil cūl kaṇapurattu\* eṇ kaṇiyē ~eṇrum,  
 maṇram mara+ kūttu\* āṭi makilntāy eṇrum,  
 vaṭa tiruvēṅkaṭam mēya maintā ~eṇrum,  
 veṇru\* acurar kulam kaḷainta vēntē ~eṇrum,  
 viri poḷil cūl tirunaraiyūr ninrāy eṇrum,  
 tuṇru kuḷal karu niṇattu\* eṇ tuṇaiyē ~eṇrum,  
 tuṇai mulai mēl tuḷi cōra+ cōrkkinrālē.

Saying, “Youth who sweetly rejoiced, having grazed the calves,”  
 saying, “My [sweet] ripe fruit of Kaṇṇapūram  
 girded by fragrant groves,”  
 Saying, “You who was happy dancing the wooden [stilt] dance  
 [in] the village commons,”<sup>63</sup> saying, “Young man who dwells  
 in Tiruvēṅkaṭam [in] the north,”  
 Saying, “King who defeated and weeded out the demon clan,”<sup>64</sup>  
 saying, “You who stands<sup>65</sup> in Tirunaraiyūr  
 girded by spreading groves,”  
 Saying, “My friend of dark color [and] thick curls,”  
 she languishes as tear[drops] trickle on both of her breasts.<sup>66</sup>

<sup>63</sup> Periyavāccāṅ Piḷḷai also parsed this phrase as *maṇru\* amara+ kūttu\* āṭi*, ‘who danced so that the village commons became crowded,’ however, it seems more likely to refer to the *marakkāl kūttu* ‘stilt dance’ attributed to Viṣṇu by the TL.

<sup>64</sup> *veṇru\* acurar* - must be construed as *acurar veṇru*, the line having been reordered for *etukai*.

<sup>65</sup> The deity is in a standing position in the Tirunaraiyūr temple.

<sup>66</sup> Note that the final half-line is an exact repetition from TNT 13.

**TNT 17**

பொங்கார்மேல் விளங்கொங்கை பொன்னே பூப்பப்  
 பொருகயல்கண் ணீரரும்பப் போந்து நின்று  
 செங்கால மடப்புறவம் பெடைக்குப் பேசுஞ்  
 சிறுகுரலுக் குடலுருகிச் சிந்தித் தாங்கே  
 தண்காலுந் தண்குடந்தை நகரும் பாடித்  
 தண்கோவ லூர்ப்பாடி யாடக் கேட்டு  
 நங்காய்நங் குடிக்கிதுவோ நன்மை யென்ன  
 நறையூரும் பாடுவாள்ந வில்கின் றுளே.

poṅku\* ār mēl+ iḷam koṅkai poṅṅē pūppa+  
 poru kayal kaṇ nīr arumpa+ pōntu niṅru,  
 cem kāla maṭa+ puravam peṭaikku+ pēcum  
 ciṟu kuralukku\* uṭal uruki+ cintittu\*, āṅkē  
 taṅkālum taṅ kuṭantai nakarum pāṭi+,  
 taṅ kōvalūr+ pāṭi, ~āṭa+ kēṭṭu  
 naṅkāy nam kuṭikku\* ituvō naṅmai eṅṅa,  
 naraiyūrum pāṭuvāḷ navilkiṅṅāḷē.

As her soft, heaving, young breasts grow pallid<sup>67</sup>  
 and tears keep on springing forth [from] her eyes,  
 like opposing fish,  
 Thinking [of him], her body melting at the little coo  
 which the rosy-legged, simple dove sounds for [his] hen,  
 Singing there of Taṅkā and the cool city of Kuṭantai,  
 singing of cool Kōvalūr,  
 Listening as she dances, when [I] say, “Girl, is this good for our family?”  
 she [still] practices, she who [then] sings of Naraiyūr, too!

<sup>67</sup> *poṅṅē pūppa* – literally ‘as gold grows or appears’; reference to golden-hued skin is meant to indicate pallor due to illness, i.e. lovesickness.

## TNT 18

கார்வண்ணந் திருமேனி கண்ணும் வாயுங்  
 கைத்தலமு மடியிணையுங் கமல வண்ணம்  
 பார்வண்ண மடமங்கை பத்தர் பித்தர்  
 பனிமலர்மேல் பாவைக்குப் பாவஞ் செய்தேன்  
 ஏர்வண்ண வென்பேதை யெஞ்சொல் கேளா  
 ளெம்பெருமான் திருவரங்க மெங்கே யென்னும்  
 நீர்வண்ணன் நீர்மலைக்கே போவே னென்னு  
 மிதுவன்றோ நிறைவழிந்தார் நிற்கு மாறே?

kār vaṇṇam tiru mēṇi kaṇṇum vāyum  
 kaittalamum aṭi ~iṇaiyum kamalam vaṇṇam,  
 pār vaṇṇam maṭa maṅkai pattar pittar  
 paṇi malar mēl pāvaikku+ pāvam ceytēṇ.  
 ēr vaṇṇa ~eṇ pētai ~eṇ col kēḷā].  
 em perumāṇ tiruvaraṅkam eṅkē ~eṇṇum.  
 nīr vaṇṇaṇ nīrmalaikkē pōvēṇ eṇṇum.  
 itu ~aṇrō niraivu\* aḷintār nīrkum āṛē?

I [must have] committed a sin against the Lady of the dewy blossom  
 of the mad one who is [also] devoted to the simple maiden  
 whose form<sup>68</sup> is the earth,  
 [Of the one with] a body the the color of rainclouds,  
 and lotus-colored eyes, mouth, palms, and both feet.  
 My foolish [girl] of beautiful figure doesn't hear my words.  
 She says, "Where is our Lord's Tiruvaraṅkam?"  
 She says, "I'll go to the sea-hued one's Nīrmalai."  
 This is the way those whose perfection<sup>69</sup> was ruined remain!

<sup>68</sup> *vaṇṇam* – Among many meanings and usages provided by the TL is 'form, figure.'

<sup>69</sup> *niraivu* – 'fullness' with additional meanings provided by the TL as 'perfection, completeness, joy, excellence,' as well as 'virginity' and 'final bliss' indicating a double register of meaning. See also TNT 19.2.

## TNT 19

முற்றூரா வனமுலையாள் பாவை மாயன்  
 மொய்யகலத் துள்ளிருப்பா ளஃதுங் கண்டும்  
 அற்றூள்தன் நிறைவழிந்தா ளாவிக்கின்ற  
 ளணியரங்க மாடுதுமோ தோழீ யென்னும்  
 பெற்றேன்வாய்ச் சொல்லிறையும் பேசக் கேளாள்  
 பேர்ப்பாடித் தண்குடந்தை நகரும் பாடி  
 பொற்றூம ரைக்கயம்நீ ராடப் போனாள்  
 பொருவற்று ளென்மகளும் பொன்னு மஃதே.

murru\* āra vaṇa mulaiyāḷ pāvai māyaṇ  
 moy+ akalattu-ul+ iruppāl aḷtum kaṇṭum,  
 arrāl. taṇ niraivu\* alintāl āvikkinrāl;  
 aṇi ~araṅkam āṭutumō tōḷi eṇṇum.  
 perrēṇ vāy+ col+ iraiyum pēca+ kēḷāl.  
 pēr+ pāṭi+ taṇ kuṭantai nakarum pāṭi  
 poṇ tamarai+ kayam nīrāṭa+ pōṇāl.  
 poruvu\* arrāl eṇ makal; um poṇṇum aḷtē.

As soon as seeing that the girl<sup>70</sup> with unmatured, beautiful breasts  
 will be the one on Māyaṇ's strong chest,  
 She was thus.<sup>71</sup> She, whose perfection was ruined, sighs;  
 she says, "Friend, shall we dance in ornate Araṅkam?"  
 As I who begot [her] speak, she does not hear a single word  
 [from my] mouth! Singing of Pēr [and] singing  
 of the cool city of Kuṭantai,  
 She has gone to bathe in Golden Lotus tank. [Ladies,]  
 my girl is not like [herself]; are your golden [girls]<sup>72</sup> also [like] that?

<sup>70</sup> i.e. Lakṣmī

<sup>71</sup> *arrāl* - feminine 3<sup>rd</sup> person singular pronomial noun < *arru* - 'that of such a quality.'

<sup>72</sup> *poṇ* - 'gold' but also listed in the TL (2948) are 'beauty' and 'Lakṣmī' which suggest 'girl' in this context.

## TNT 20

தேராளும் வாளரக்கன் செல்வம் மாளத்  
 தென்னிலங்கை முன்மலங்கச் செந்தீ யொல்கி  
 போராள னாயிரந்தோள் வாணன் மாளப்  
 பொருகடலை யரண்கடந்து புக்கு மிக்க  
 பாராளன் பாரிடந்து பாரை யுண்டு  
 பாருமிழ்ந்து பாரளந்து பாரை யாண்ட  
 பேராளன் பேரோதும் பெண்ணை மண்மேல்  
 பெருந்தவத்த ளென்றல்லால் பேச லாமே?

tēr ālum vāḷ arakkaṇ celvam māḷa+  
 teṇ+ ilaṅkai muṇ malaṅka+ cem tī olki  
 pōr āḷaṇ, āyiram tōḷ vāṇaṇ māḷa+  
 poru kaṭalai ~araṇ kaṭantu pukku mikka  
 pār āḷaṇ, pār iṭantu, pārāi ~uṇṭu,  
 pār umilntu, pār aḷantu, pārāi ~āṇṭa  
 pērāḷaṇ pēr ōtum peṇṇai maṇ mēl  
 perum tavattaḷ eṇru\* allāl pēcalāmē

[This] girl who chants the names of the renown one  
 who rules the world, having dug up [that] world, eaten the world,  
 Spit out the world [again and] measured the world, [of] the man of war  
 who, having kindled<sup>73</sup> a hot blaze, so that Lanka to the south  
 once trembled,

<sup>73</sup> *olki* – absolutive of *olku-tal* – intransitive – ‘to tremble, to be in contact’ (DEDR 1003), i.e. the fire coming into contact with Lanka, although the commentaries gloss this as transitive *koḷuttu-tal* ‘to kindle.’ DEDR 1003 lists a related transitive verb *ulai-ttal* ‘to throw into disorder, to harass [by fire]’ which seems to be the intent here.

To end the wealth of the sword[-bearing] demon  
 who mastered<sup>74</sup> the chariot, as the ruler of the world flourished  
 having traversed the defenses of the crashing<sup>75</sup> seas  
 [And] entered [Śoṇitapura] to end [the life of] thousand-armed Bāṇa,  
 besides calling [her] the great[est] ascetic<sup>76</sup> on earth,  
 can one speak [at all]?

### TNT 21<sup>77</sup>

மைவண்ண நறுங்குஞ்சி குழல்பின் தாழ  
 மகரஞ்சேர் குழையிருபா டிலங்கி யாட  
 எய்வண்ண வெஞ்சிலையே துணையா விங்கே  
 யிருவராய் வந்தாரென் முன்னே நின்றார்  
 கைவண்ணந் தாமரைவாய் கமலம் போலுங்  
 கண்ணிணையு மரவிந்த மடியு மஃதே  
 அவ்வண்ணத் தவர்நிலமை கண்டுந் தோழீ  
 யவரைநாந் தேவரென் றஞ்சி னோமே.

mai vaṇṇa naṟum kuñci kuḷal piṇ tāḷa,  
 makaram cēr kuḷai ~iru pāṭu\* ilaṅki ~āṭa,  
 ey vaṇṇa vem cilaiyē tuṇai ~ā iṅkē  
 ~iruvar āy vantār eṇ munṇē niṇṇār.  
 kai vaṇṇam tāmarai, vāy kamalam pōlum,  
 kaṇ+ iṇaiyum aravintam, aṭiyum aḷtē;  
 a+ vaṇṇattavar nilaimai kaṇṭum, tōḷi,  
 avarai nām “tēvar” eṇṇu\*, aṅciṇōmē.

<sup>74</sup> āḷ-tal - ‘to rule’ as well as ‘to control.’

<sup>75</sup> poru-tal - ‘to fight, to dash against [as waves].’

<sup>76</sup> tavam < Sanskrit tapas ‘meditation, austerities’; tavattaḷ - ‘a tapasi, she who performs austerities.’

<sup>77</sup> Here begins the decade of verses in the voice of a love-stricken girl.

As a lock of fragrant kohl-colored<sup>78</sup> curls hung at the back  
 [and] as earrings with<sup>79</sup> *makara* danced, shining at both sides,<sup>80</sup>  
 [With] only an arrow-worthy cruel bow as [his] companion,  
 they both<sup>81</sup> came here and stood before me.  
 The color of his hands, [like] lotuses, a lotus[-like] mouth,  
 and lotuses - both eyes - and feet, too, were that;  
 Even though we saw the reality of him [with] such beauty, friend,  
 thinking him a “god,” we were frightened.

## TNT 22

நைவளமொன் றுராயா நம்மை நோக்கா  
 நாணிஞர் போலிறையே நயங்கள் பின்னும்  
 செய்வளவி லென்மனமுங் கண்ணு மோடி  
 யெம்பெருமான் திருவடிக்கீ ழிணைய விப்பால்  
 கைவளையும் மேகலையுங் காணேன் கண்டேன்  
 கனமகரக் குழையிரண்டும் நான்கு தோளும்  
 எவ்வளவுண் டெம்பெருமான் கோயி லென்றேற்  
 கிதுவன்றே வெழிலாவி யென்றார் தாமே.

naivaḷam oṇru\* āṛāyā nammai nōkkā,  
 nāṇiṇār pōl iraiyē nayaṅkaḷ piṇṇum  
 ceyvu\* aḷavil, eṇ maṇamum kaṇṇum oṭi,  
 em perumāṇu tiru ~aṭi+ kīḷ aṇaiya, i+ pāl

<sup>78</sup> *vaṇṇam* - <Sanskrit *varṇa*, ‘color, beauty, nature, manner, quality, merit, etc.’ is used in a variety of ways in this verse, e.g. ‘like,’ ‘in the manner of,’ and ‘with the quality of.’

<sup>79</sup> *cēṛ-tal* - ‘to join, to be near’ is used as an adjectival verb root indicating ‘with.’

<sup>80</sup> *pāṭu* - Per TL definitions #28-31, ‘place, side, nearness, locative case ending.’

<sup>81</sup> *iruvar* - ‘both [persons]’, here the poet suggests that Rāma and his companion, the Śāraṅga bow, appeared to her.



kai vaḷaiyum mēkalaiyum kāṇēṇ. kaṇṇēṇ  
 kaṇa makara+ kuḷai ~iraṇṭum nāṇku tōḷum.  
 “evvaḷavu\* uṇṭu\* em perumāṇ kōyil” enṇērku  
 “itu~aṇṇō ~eḷil āli” enṇār tāmē.

While exploring<sup>82</sup> one hill melody<sup>83</sup> and while glancing at us  
 as if he were a bit shy, then  
 In the time<sup>84</sup> that [he] performed a love[song],<sup>85</sup>  
 as my heart and eyes, rushing, reached the sacred feet of our Lord,  
 After that, I did not see my bangles and sash,  
 [but] I did see his thick *makara* earrings and four arms.  
 To me who asked, “How far is our Lord’s temple?”  
 he said, “Isn’t this it, lovely Āli?”

### TNT 23

உள்ளூருஞ் சிந்தைநோ யெனக்கே தந்தெ  
 னொளிவளையும் மாநிறமுங் கொண்டா ரிங்கே  
 தெள்ளூரு மிளந்தெங்கின் தேறல் மாந்திச்  
 சேலுகளுந் திருவரங்கம் நம்மு ரென்னக்  
 கள்ளூரும் பைந்துழாய் மாலை யானைக்  
 கனவிடத்தில் யான்காண்பன் கண்ட போது  
 புள்ளூருங் கள்வாநீ போகே லென்ப  
 னென்றலு மிதுநமக்கோர் புலவி தானே.

<sup>82</sup> *ārāyā* – from *ārāy-tal* ‘to investigate, search’ suggesting that he made trial runs up and down the scale in preparation for playing. The root + *ā* is an absolute form which indicates that several actions are taking place simultaneously, often translated ‘while,’ and is construed here along with the actions of the verbal forms *nōkkā* ‘while glancing’ and *nāṇiyār* ‘he was shy.’

<sup>83</sup> *naivaḷam* – a type of *kuriñci* or hill melody suitable for romantic themes.

<sup>84</sup> *aḷavil* – literally ‘in the measure [of time]’

<sup>85</sup> *nayaṇkaḷ* - Plural of *nayam* ‘love, tenderness, favor, courtesy’ (TL); however, with the verb *cey* ‘to make, to do’ and within this context, the concept of love songs seems more suitable than, perhaps, a translation such as ‘when he was performing these pleasantries.’

uḷ+ ūrum cintai nōy eṇakkē tantu\*,  
 eṇ oḷi vaḷaiyum mā niraṃum koṅṅār. “iṅkē  
 teḷ+ ūrum iḷam teṅkiṅ tēral mānti+,  
 cēl ukaḷum tiruvaraṅkam nam+ ūr” eṇṇa+  
 kaḷ+ ūrum paim tuḷāy mālaiyāṅṅai+  
 kaṅṅavu\* iṅattil yāṅ kāṅṅaṅ. kaṅṅa pōtu,  
 “puḷ+ ūrum kaḷvā, nī pōkēl” eṅṅaṅ.  
 eṅṅālum itu namakku\* ōr pulavi tāṅṅē.

Giving to me mental anguish that seeped inside,  
 he took my bright bangles and dark coloring;<sup>86</sup>  
 I see in a place of dream  
 him of the fresh *tulasī* garland where nectar seeps,  
 As [he] says, “Our city is Tiruvaraṅkam, here where carp leap,  
 drinking seeping, clarified toddy  
 [made from] young coconut fruit”<sup>87</sup>;  
 When I see him, I say, “You bird-riding thief, don’t go!”  
 Nevertheless,<sup>88</sup> this is [just] sulkiness<sup>89</sup> to us.<sup>90</sup>

#### TNT 24

இருகையில்சங் கிவைநில்லா வெல்லே பாவம்  
 இலங்கொலிநீர் பெரும்பெளவம் மண்டி யுண்ட  
 பெருவயிற்ற கருமுகிலே யொப்பர் வண்ணம்  
 பெருந்தவத்தர் அருந்தவத்து முனிவர் சூழ

<sup>86</sup> The statement that her normal coloring is affected indicates that she is pallid with lovesickness; her bangles slip off as she has become thin with longing.

<sup>87</sup> *tēral* – ‘clarified toddy’; the image is of processed toddy, which originally was made from milk of young coconuts, stored in some kind of vessel which drips into a pond where the fish then enjoy it.

<sup>88</sup> *eṅṅālum* – concessive of *eṅru-tal* ‘even if one says’ is glossed as ‘still, nevertheless, yet.’

<sup>89</sup> *pulavi* – ‘sulking, feigned pique, displeasure’; used to indicate a coquettish lover’s quarrel; see also TNT 24 and TNT 28.

<sup>90</sup> *nam* – ‘us’: the pining maid and her confidante are presented as sharing the emotion.

ஒருகையில்சங் கொருகைமற் ருழி யேந்தி  
 உலகுண்ட பெருவாய ரிங்கே வந்தென்  
 பொருகயல்கண் ணீரரும்பப் புலவி தந்து  
 புனலரங்க மூரென்று போயி னாரே.

iru kaiyil caṅku\*ivai nillā. ~ellē pāvam.  
 ilaṅku\* oli nīr perum pauvam maṅṭi, ~uṅṭa  
 peru vayirra karu mukilē ~oppar vaṅṅam  
 perum tavattar arum tavattu muṅivar cūḷa,  
 oru kaiyil caṅku\* oru kai maṅṭu\* āḷi ~ēnti,  
 ulaku\* uṅṭa peru vāyar iṅkē vantu, eṅ  
 poru kayal kaṅ nīr arumpa+, pulavi tantu,  
 “puṅal araṅkam ūr” eṅru, pōyiṅārē.

These conch [bangles] on both arms will not stay; Poor me!<sup>91</sup>  
 He whose color is like a big-bellied<sup>92</sup> dark cloud,  
 Who ate, forcing in<sup>93</sup> the great seas with shining, roaring waters,  
 he, whose great mouth consumed the world, coming here,  
 Bearing in one hand the conch and in the other hand the discus  
 as great ascetics [and] sages of harsh austerities circled [him],  
 As my opposing fish eyes welled with tears, he went,  
 saying “[My] city is Araṅkam in the river” [and] making me sulk.<sup>94</sup>

<sup>91</sup> *ellē pāvam* – both words are used as exclamations to suggest “What a pity” or “What a shame” which are usually used in English to indicate sympathy for another person. Here, the speaker is lamenting her own condition, thus “Poor me!” seems more appropriate. ‘Ellē’ also indicates she is speaking to other women.

<sup>92</sup> *vayirra* – adjectival form of *vayiru* ‘stomach.’

<sup>93</sup> *maṅṭu-tal* – TL includes ‘to thrust in’ as well as ‘to be crowded, to press, to be fierce, etc.’

<sup>94</sup> *pulavi tantu* – ‘giving [me] pique, displeasure.’ See also TNT 23 and TNT 28.

## TNT 25

மின்னிலங்கு திருவுருவும் பெரிய தோளுங்  
 கரிமுனிந்த கைத்தலமுங் கண்ணும் வாயும்  
 தன்னலர்ந்த நறுந்துழாய் மலரின் கீழே  
 தாழ்ந்திலங்கும் மகரம்சேர் குழையுங் காட்டி  
 என்னலனு மென்னிறையு மெஞ்சிந் தையு  
 மென்வளையுங் கொண்டென்னை யானுங் கொண்டு  
 பொன்னலர்ந்த நறுஞ்செருந்திப் பொழிலி னூடே  
 புனலரங்க மூரென்று போயி னூரே.

miṇṇ+ ilaṅku tiru ~uruvum, periya tōlum,  
 kari muṇinta kaittalamum, kaṇṇum, vāyumu,  
 taṇṇ+ alarnta naṇum tuḷāy malarin̄ kīlē  
 tāḷntu\* ilaṅkum makaram cēr kuḷaiyum kāṭṭi,  
 eṇ nalaṇum, eṇ niraivum, eṇ cintaiyum,  
 eṇ vaḷaiyum koṇṭu\*, eṇṇai ~āḷum koṇṭu,  
 “poṇṇ+ alarnta naṇum cerunti+ polilin̄ uṭē  
 puṇal araṅkam ūr” eṇṇu, pōyiṇārē.

[After] revealing [his] sacred form flashing like lightning, his broad  
 shoulders, hands that raged at<sup>95</sup> an elephant, his eyes and lips,  
 And earrings with *makara* that flash, hanging below  
 [his chaplet of] fragrant, flowering *tulasī*,  
 Having taken my virtue,<sup>96</sup> my perfection,<sup>97</sup> my thoughts,  
 and my bangles, having taken me as [his] slave,  
 He went, saying, “[My] city is Araṅkam in the river  
 midst groves of fragrant gold-blossomed *campaka*.”<sup>98</sup>

<sup>95</sup> *muṇinta* – adjectival participle of *muṇi-tal* ‘to dislike, to be angry,’ The poet extends the emotion of anger to the deity’s hands which destroyed the murderous elephant, Kuvalayāpīḍa, sent against him by his evil uncle, Kaṇṇsa.

<sup>96</sup> *nalaṇ* – poetic variation of *nalam*.

<sup>97</sup> *niraivu* – See also TNT 18.

<sup>98</sup> This final half line is repeated from the previous verse, TNT 24.

**TNT 26**

தேமருவு பொழிலிடத்து மலர்ந்த போதைத்  
 தேனதனை வாய்மடுத்துன் பெடையும் நீயும்  
 பூமருவி யினிதமர்ந்து பொறியி னார்ந்த  
 வறுகால சிறுவண்டே தொழுதே னுன்னை  
 ஆமருவி நிரைமேய்த்த வமரர் கோமா  
 னணியழுந்தூர் நின்றனுக் கின்றே சென்று  
 நீமருவி யஞ்சாதே நின்றோர் மாது  
 நின்நயந்தா ளென்றிறையே யியம்பிக் காணே.

tēm maruvu polil iṭattu malarnta pōtai+  
 tēn atānai vāy maṭuttu\*, un peṭaiyum nīyum  
 pū maruvi, ~iṇitu\* amarntu, poriyiṇ ārnta  
 ~aru kāla ciru vaṇṭē, toḷutēn! unṇai  
 ā maruvi nirai mēytta ~amarar kōmāṇ,  
 aṇi ~aḷuntūr niṇṇāṇukku\* iṇṇē ceṇṇu,  
 nī maruvi ~aṅcātē niṇṇu\*, “ōr mātu  
 niṇṇu nayantā!” eṇṇu\*, iraiyē iyampi+, kāṇē.

Spot-filled, six-legged<sup>99</sup> little bee  
 you and your lady sitting sweetly clasping<sup>100</sup> a flower,  
 Your mouth sipping the nectar  
 of a blossomed bush<sup>101</sup> in a honey-filled garden,

<sup>99</sup> *kāla* – adj. ‘legged’ from *kāl* ‘leg,’.

<sup>100</sup> *maruvu-tal* – DEDR includes ‘join, embrace, unite in affection, approach, etc.’ this verb being found used in several ways in this verse; *ā maruvi* (as in line 3)– ‘joining with, having affection for, cows’ is found in the name of the deity in Aḷuntūr’s Devādi Rāja Perumāḷ temple, Āmaruviyaṇṇu. (Personal communication, S. Anandakichenin, May, 2018)

<sup>101</sup> *pōtai* – metric lengthening of *potai* ‘bush.’

I honor you! Going now to him who stands in ornate Aḷuntūr,  
 the immortals' king who grazed the herd, cherishing the cows,  
 Approaching [and] staying [there] without fear, uttering briefly,  
 "A lady loves you," see [what happens].<sup>102</sup>

## TNT 27

செங்கால மடநாரா யின்றே சென்று  
 திருக்கண்ண புரம்புக்கென் செங்கண் மாலுக்  
 கென்காத லென்துணைவர்க் குரைத்தி யாகி  
 விதுவொப்ப தெமக்கின்ப மில்லை நாளும்  
 பைங்கான மீதெல்லா முனதே யாகப்  
 பழனமீன் கவர்ந்துண்ணத் தருவன் தந்தால்  
 இங்கேவந் தினிதிருந்துன் பெடையும் நீயு  
 மிருநிலத்தி வினிதின்ப மெய்த லாமே.

cem kāla maṭa nārāy, ~iṇṇē ceṇṇu,  
 tiru+ kaṇṇapuram pukku\*, eṇ cem kaṇ mālukku  
 eṇ kātal eṇ tuṇaiṇvarkku\* uraittiyākil,  
 itu ~oppatu\* emakku\* iṇṇam illai. nāḷum  
 paim kāṇam ītu\* ellām uṇatē ~āka+,  
 paḷaṇa mīṇ kavarnu\* uṇṇa+ taruvaṇ. tantāl  
 iṅkē vantu\*, iṇitu\* iruntu\*, uṇ peṭaiyum nīyum  
 iru nilattiḷ iṇitu\* iṇṇam eytalāmē.

Simple, red-legged heron, going now  
 entering blessed Kaṇṇapuram, if you spoke  
 To my red-eyed Māl, my love, my friend,  
 there would be no [other] delight like this for us.

<sup>102</sup> This verse is in the style of a *dūta* 'messenger' poem in which a forlorn person entreats a third party (confidante, animal, bird, cloud, river, etc.) to carry a message of love. See also TNT 27 with a heron messenger.

When all of this<sup>103</sup> lush land becomes yours forever,  
 I will give fish in the fields to eat, having caught [them].  
 If [I] give [that], you and your lady, coming here [and] staying  
 happily,<sup>104</sup> may happily experience delights in this vast land.

### TNT 28

தென்னிலங்கை யரன்சிதறி யவுணன் மாளச்  
 சென்றுலக மூன்றினையுந் திரிந்தோர் தேரால்  
 மன்னிலங்கு பாரதத்தை மாள ஓர்ந்த  
 வரையுருவின் மாகளிற்றைத் தோழீ யென்றன்  
 பொன்னிலங்கு முலைக்குவட்டில் பூட்டிக் கொண்டு  
 போகாமை வல்லேனாய்ப் புலவி யெய்தி  
 என்னிலங்க மெல்லாம்வந் தின்ப மெய்த  
 வெப்பொழுதும் நினைந்துருகி யிருப்பன் நானே.

teṅ+ ilaṅkai ~araṅ citari ~avuṇaṅ māḷa+  
 cenru\*, ulakam mūṇṇinaiyum tirintu\*, ōr tērāl  
 maṅ+ ilaṅku pārataṭṭai māḷa ~ūrnta  
 varai ~uruviṅ mā kaḷirrai+, tōḷi, ~eṅ taṅ  
 poṅ+ ilaṅku mulai+ kuvattil pūṭṭi+ koṇṭu,  
 pōkāmai vallēṅ āy,+ pulavi ~eyti,  
 eṇṇil aṅkam ellām vantu\* iṅpam eyta,  
 ~eppolūtum niṅaintu\*, urukiyruppan nāṅē.

[That] massive mountain-shaped bull elephant who drove a chariot  
 to end the great, renown Bhārata [War],  
 Wandering the three worlds, arriving so that the demon died,  
 scattering the defenses of southern Lanka,

<sup>103</sup> *itu* < *itu*, lengthened for metric purposes.

<sup>104</sup> *iṅitu* – part. n. 3sg. n. used adverbially ‘sweetly’ but here with the suggestion of ‘happily.’

Friend, as one who is without strength [to keep him] from going,  
 [by] clasping [him] to the mounds of my breasts of pallid<sup>105</sup> glow,  
 Being in a pique,<sup>106</sup> [but] thinking of [him] always  
 so that delight reaches [me] arriving [in] every limb on me,  
 I am tender[-hearted].<sup>107</sup>

## TNT 29

அன்றாயர் குலமகளுக் கரையன் றன்னை  
 யலைகடலைக் கடைந்தடைத்த வம்மான் றன்னை  
 குன்றாத வலியரக்கர் கோனை மாளக்  
 கொடுஞ்சிலவாய்ச் சரந்தூரந்து குலங்க னைந்து  
 வென்றனை குன்றெடுத்த தோளி னனை  
 விரிதிரைநீர் விண்ணகரம் மருவி நாளும்  
 நின்றனை தண்குடந்தைக் கிடந்த மாலை  
 நெடியாளை யடிநாயேன் நினைந்திட டேனே.

anru\* āyar kulam makaḷukku\* araiyaṇ taṇṇai,  
 ~alai kaṭalai+ kaṭaintu\* aṭaitta ~ammāṇ taṇṇai,  
 kuṇṛāta vali ~arakkar kōṇai māḷa+  
 koṭum cilia-vāy caram turantu, kulam kaḷaintu,  
 venrāṇai, kuṇru\* eṭutta tōḷiṇāṇai,  
 viri tirai nīr viṇṇakaram maruvi nāḷum  
 niṇrāṇai, taṇ kuṭantai+ kiṭanta māḷai,  
 neṭiyāṇai ~aṭi nāyēṇ niṇaintiṭṭē.

<sup>105</sup> poṇ - A golden complexion here indicates the lady has become pale with love sickness.

<sup>106</sup> pulavi - See also TNT 23 and TNT 24.

<sup>107</sup> urukiyiruppan - 'I am one who is melting'; uruku-tal 'to dissolve, to melt' also means 'to become tender, to sympathize, to be kind.' In this compound, coming after the juxtaposition of her pique and her fond remembrances, the suggestion is that she is softened by her loving memories.



Once king to the maids of the cowherd clan,  
 the Lord who dammed, having churned, the crashing sea,  
 He who was victorious, expelling the [demon] clan,  
 discharging that arrow from a curved bow  
 to kill the demons' king of undiminishing strength,  
 He whose arms bore a mountain, he who always stands embracing  
 Viṅṅakaram with vast rolling waters,  
 Māl who lies in cool Kuṭantai, the tall One -  
 I, a slavish cur, am obsessed with [him].<sup>108</sup>

### TNT 30

மின்னுமா மழைதவழும் மேக வண்ண  
 விண்ணவர்தம் பெருமானே யருளா யென்று  
 அன்னமாய் முனிவரோ டமர ரேத்த  
 வருமறையை வெளிப்படுத்த வம்மான் றன்னை  
 மன்னுமா மணிமாட மங்கை வேந்தன்  
 மானவேல் பரகாலன் கலியன் சொன்ன  
 பன்னியநூல் தமிழ்மாலை வல்லார் தொல்லைப்  
 பழவினையை முதலரிய வல்லார் தாமே.

“miṅṅum mā maḷai tavaḷum mēkam vaṅṅā,  
 viṅṅavar tam perumāṅē, ~aruḷāy” ~eṅṅru,  
 aṅṅam āy, muṅivarōṭu\* amaraṅ ētta,  
 ~aru maṅaiyai veḷippaṭutta ~ammāṅ taṅṅai,  
 maṅṅum mā maṅi māṭam maṅkai vēntaṅ,  
 māṅam vēl paraḷālaṅ, kaliyaṅ coṅṅa  
 paṅṅiya nūl taṅiḷ mālai vallār, tollai+  
 paḷa viṅaiyai mutal ariya vallār tāṅē. 30

<sup>108</sup> *ninaintiṅṅēṅ* - ‘I think intensely’; the auxiliary *iṅṅ-tal* ‘to place’ provides that the action of the main verb is intensely, singularly, and/or entirely executed.

Those who master [this] garland of Tamil, [this well-]crafted text  
composed by Kaliyaṅ, strong, spear[-wielding] Parakālaṅ,  
King of Maṅkai of enduring, jeweled great mansions,  
to [our] Father who, as a swan, revealed the rare Vedas<sup>109</sup>  
As immortals along with sages praised [him], saying  
“You the hue of clouds which creep [through]  
The dark, flashing rains, great Lord of celestials, have mercy!”  
they will be able to cut the roots of their ancient sins of old.

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<sup>109</sup> Vedas - Tamil *maṅai*.



***Tiruveḷukūrrirukkai*** – The Sacred Seven-Part Structure<sup>1</sup>  
(Meter: Āciryappā)<sup>2</sup>

ஒருபே ருந்தியி ருமலர்த் தவிசில்	1
ஒருமுறை யயனை யீன்றனை யொருமுறை	2
இருசுடர் மீதினி வியங்கா	
oru pēr unti ~iru malar+ tavicil,	1
oru muṛai ~ayaṇai ~īṇṛaṇai; oru muṛai	2
iru cuṭar mītiṇil iyaṅkā,	
In your one [-of-a-kind] <sup>3</sup> large navel on a flower dais, <sup>4</sup>	1
large [too], <sup>5</sup> one time, you bore <sup>6</sup> the Unborn; <sup>7</sup>	2
[and] one time, with the two luminaries not orbiting above, <sup>8</sup>	

<sup>1</sup> This text is a type of *citrakāvya* ‘flashy poetry’ in which numbers occur in the text progressing up and down their series in a pattern: 1 2 1, 1 2 3 2 1, 1 2 3 4 3 2 1, 1 2 3 4 5 4 3 2 1, 1 2 3 4 5 6 5 4 3 2 1, and again to 7 and back. Thus, there are seven tiers of verse in the text, as well as a poem of praise at the end.

<sup>2</sup> *āciryappā* – A meter allowing up to 1000 lines with 4 feet per line with the *āciryattalāi* line structure (*mā* before *nēr*, *viḷam* before *nirai*, with other links allowed). Ex: lines 1 & 2: = - - = - - - = / = = - - - = =

<sup>3</sup> *oru* – here ‘unique’ but, as throughout the translation, a slight adaption is needed in English to maintain the number series indicative of this poetic structure.

<sup>4</sup> *tavicu* – ‘seat, platform,’ notable as a borrowing from Persian *tivāsī*.

<sup>5</sup> *iru* – ‘vast, spacious’ from *irumai* is suggestive of *iru* from *iraṇṭu* ‘two,’ using a homophone to continue the number series. The translation’s homophone ‘too’ for ‘two’ attempts to trans-create this suggestion.

<sup>6</sup> Most of the text is a series of 2<sup>nd</sup> person statements addressing Nārāyaṇa utilizing a classical perfective aspect formation: perfective stem + *aṇ/in* + *ai*. Here the verb *īṇ-tal* ‘to issue’ becomes *īṇṛaṇnai* ‘you issued/bore’ (See Rajam, 1992, p. 601). The form’s usage here may derive from the fact that this text is a parallel of an earlier *Tiruveḷukūrrirukkai* by the Śaiva poet, Campantaṇ, in which this older grammatical form occurs 20 times.

<sup>7</sup> *ayaṇ* – Skt. *aja* ‘not born,’ Brahmā.

<sup>8</sup> *iyaṅkā* – neg. abs. of *iyaṅku-tal* ‘to wander.’ Commentaries indicate that the sun and moon were fearful to orbit anywhere near Rāvaṇa.

மும்மதிள்	3
இலங்கை யிருகால் வளைய வொருசிலை	4
ஒன்றிய வீரெயிற் றழல்வாய் வாளியின்	5
அட்டனை மூவடி நானிலம் வேண்டி	6
முப்புரி நூலொடு மானுரி யிலங்கும்	7
மார்வினி லிருபிறப் பொருமா ணுகி	8
ஒருமுறை யீரடி மூவுல களந்தனை	9
mu+ matiḷ	3
ilaṅkai ~iru kāl vaḷaiya, ~oru cilai	4
oṅriya ~īr eyirru* aḷal vāy vāḷiyiṅ	5
aṭṭanai; mū ~aṭi nāl nilam vēṅṭi,	6
mu+ puri nūloṭu māṅ uri ~ilaṅkum	7
mārviṇil iru piṛappu* oru māṅ āki,	8
oru murai ~īr aṭi mū ~ulaku* aḷantaṅai;	9
you burned Lanka	3
[which had] three fortifications, <sup>9</sup> when [you] bent	
the two ends <sup>10</sup> of one bow	4
made one with a two-pronged <sup>11</sup> arrow with a fiery tip;	5
Having begged for three feet of the four <sup>12</sup> lands,	6
a deer skin on your shining chest with the three twisted threads,	7
[of those of] two births, having become one time one dwarf <sup>13</sup>	8
[with] two feet, you measured the three worlds;	9

<sup>9</sup> *mu+ matiḷ* - Commentaries suggests the three fortifications around Lanka are water, mountains, and forests.

<sup>10</sup> *kāl* - literally 'leg, foot' referring to the two ends of a bow.

<sup>11</sup> *eyiru* - 'tooth, tusk'

<sup>12</sup> According to the TL, the traditional four regions of the Tamil landscape are *kuṛiñci* - mountains, *mullai* - woodlands, *marutam* - pastureland, and *neytal* - sea shore. (Any of these can become *pālai* 'wasteland' during the dry season.)

<sup>13</sup> *māṅ < māṅi* (TL 3152) - 'student, dwarf.'

நாற்றிசை நடுங்க வஞ்சிறைப் பறவை 10  
 ஏறி நால்வாய் மும்மதத் திருசெவி 11  
 ஒருதனி வேழத் தரந்தையை ஒருநாள் 12  
 இருநீர் மடுவுள் தீர்த்தனை

nāl ticai naṭuṅka, ~am ciṟai+ paṟavai 10  
 ēri, nāl vāy mu+ matattu\* iru cevi 11  
 oru taṇi vēḷattu\* arantaiyai ~oru nāl 12  
 iru nīr maṭuvuḷ tīrttaṇai;

So that the four cardinal points shook,  
 [on] a fine<sup>14</sup>-feathered bird, riding [forth]<sup>15</sup> 10  
 to a slack-lipped [elephant] with three ichors [at] its two ears, 11  
 you ended that one lone elephant's anguish 12  
 one day, [too,] in the vast watery pond.

<sup>14</sup> *am ciṟai* – ‘beautiful feather’; through *sandhi*, this phrase becomes *añciṟai*, with *añcu* being an informal form of *aintu* ‘five’; thus, the numerical series can be maintained in Tamil, but the number five can only be subtly suggested in the translation with the word ‘fine.’

<sup>15</sup> The English homophone ‘forth’ is placed in the translation in a position where ‘four’ would be expected. In Tamil, the homophone *nāl* ‘loose, pendulous’ in lieu of *nāl* ‘four’ is used to describe the elephant’s lower lip. Note also the insertion in line 13 of the translation of ‘too’ as a homophone near to where *iru* ‘vast’ occurs in lieu of *iru* ‘two.’

முத்தீ	13
நான்மறை யைவகை வேள்வி யறுதொழில்	14
அந்தணர் வணங்குந் தன்மையை யைம்புலன்	15
அகத்தினுள் செறுத்து நான்குட னடக்கி	16
முக்குணத் திரண்டவை யகற்றி யொன்றினில்	17
ஒன்றி நின்றங் கிருபிறப் பறுப்போர்	18
அறியுந் தன்மையை	
mu+ tī	13
nāl marai ~ai vakai vēḷvi ~aru toḷil	14
antaṇar vaṇaṅkum taṇmaiyai; ~aim pulaṇ	15
akattiṇ uḷ ceruttu, nāṅku* uṭaṇ aṭakki,	16
mu+ kuṇattu*iraṇṭavai ~akarri, ~onriṇil	17
onri niṇru* āṅku* iru pirappu* aruppu* ōr	18
ariyum taṇmaiyai;	
You are of a nature <sup>16</sup>	13
adored by the brahmins of three fires, the four Vedas, <sup>17</sup>	14
five kinds of sacrifice, and six actions; <sup>18</sup> you are of a nature	15
[that is] known by those who, subduing the five senses in the body	
controlling the four <sup>19</sup> together and, of the three qualities, <sup>20</sup>	
rejecting two, remaining at one in the one [remaining],	16-18
there[by] cut away the two [types of] births. <sup>21</sup>	

<sup>16</sup> *taṇmaiyai* – Per Wilden’s forthcoming *Grammar of Old Tamil for Students*, this 2<sup>nd</sup> sg. pron. n. is used as a denominative and is ‘a finite verb by intent.’ More common in Old Tamil, this form is a contemporary of the older finite verb form described in the footnote to line 2 and is suited to Kaliyaṇ’s parallel of an older text. See also *taṇmaiyai* in line 19 and *nilaiyai*, line 32. (E. Wilden, Unpublished papers.)

<sup>17</sup> Vedas – Tamil *marai* ‘secret.’

<sup>18</sup> Per the commentaries, a priest’s six functions are to chant the Vedas, to chant the Vedas for others, to perform sacrifices, to perform sacrifices for others, to give gifts, and to accept gifts from others.

<sup>19</sup> The four human instincts are eating, sleeping, fearing, and seeking pleasure.

<sup>20</sup> *kuṇam* < Skt. *guṇa*: All of existence is considered made of three qualities (*guṇas*) in varying proportions: *sattva* ‘purity or virtue,’ *rajas* ‘energy or passion,’ and *tamas* ‘dullness or darkness.’ One philosophical goal is to suppress *rajas* and *tamas* to experience pure *sattva*.

<sup>21</sup> *iru pirappu* – ‘two births’ – current existence, as well as future rebirth.

முக்கண் நாற்றேள்	19
ஐவா யரவோ டாறுபொதி சடையோன்	20
அறிவருந் தன்மைப் பெருமையுள் நின்றனை	21
ஏழுல கெயிற்றினில் கொண்டனை கூறிய	22
அறுசுவைப் பயனு மாயினை சுடர்விடும்	23
ஐம்படை யங்கையு ளமர்ந்தனை	
mu+ kaṇ nāl tōl	19
ai vāy aravōṭu* āru poti caṭaiyōṇ	20
arivu* arum taṇmai+ perumai-uḷ niṇṇṇai;	21
ēḷ ulaku* eyirriṇil koṇṇai; kūriya	22
aru cuvai+ payaṇum āyiṇai; cuṭar viṭum	23
aim paṭai am kai-uḷ amarntaṇai;	

You abide in the excellence of your nature,  
hard to understand [for] the one with three eyes, four arms,  
[and] a five-headed serpent, [in whose] hair knot  
a river<sup>22</sup> is bound. 19-21  
You took [up] the seven worlds on your tusks.<sup>23</sup> 22  
You are the essence of the six flavors<sup>24</sup> which are proclaimed. 23  
You rest [with] five weapons<sup>25</sup> bursting with light  
in your lovely hands.

<sup>22</sup> *āru* 'river' is the homophone used to suggest *āru* 'six' which cannot be trans-created in English. These lines refer to Śiva from whose head the Ganges River flows.

<sup>23</sup> Nārāyaṇa's boar incarnation

<sup>24</sup> The six flavors are saltiness, sourness, sweetness, astringency, bitterness, and hot spiciness.

<sup>25</sup> Nārāyaṇa's five weapons are the conch, disc, mace, bow, and sword.



சுந்தர	24
நாற்றோள் முந்நீர் வண்ணநி னீரடி	25
ஒன்றிய மனத்தா லொருமதி முகத்து	26
மங்கைய ரிருவரும் மலரன வங்கையில்	27
முப்பொழு தும்வருட வறிதுயி லமர்ந்தனை	28
நெறிமுறை நால்வகை வருணமு மாயினை	29
cuntara	24
nāl tō], mu+ nīr vaṇṇa niṇ īr aṭi	25
oṇṇiya maṇattāl, oru mati mukattu	26
maṅkaiyar iruvarum malarāṇa ~am kaiyil	27
mu+ poḷutum varuṭa ~ari tuyil amarntaṇai;	28
neri muṇai nāl vakai varuṇamum āyiṇai;	29

You rest in yogic repose,<sup>26</sup> [your] four beautiful arms  
[and] the hue<sup>27</sup> of water of three [sources]<sup>28</sup>  
[that tints] your two feet at one with the minds of those  
with faces like the one moon, the two Ladies<sup>29</sup> who 24-27  
stroke [them] in lovely flower-like hands  
at all three times [of the day]. 28  
You became the four different *varṇas*<sup>30</sup> of religious rule; 29

<sup>26</sup> *ari tuyil* 'knowing sleep' i.e. yogic state in which one remains conscious while seemingly asleep.

<sup>27</sup> Some commentaries consider *vaṇṇa* 'color' a form of vocative. I suggest *vaṇṇa* is an adjectival form modifying *niṇ aṭi* 'your feet' in which *sandhi* has coalesced the final 'm' in *vaṇṇam* with the next nasal.

<sup>28</sup> *mu+ nīr* -'sea', containing three sources of water: rivers, springs, and rain.

<sup>29</sup> The goddesses Śrī and Bhū.

<sup>30</sup> *varuṇam* < Skt. *varṇa* 'color, appearance, caste.'

மேதகு மைம்பெரும் பூதமும் நீயே 30  
 அறுபதம் முரலுங் கூந்தல் காரணம் 31  
 ஏழ்விடை யடங்கச் செற்றனை யறுவகைச் 32  
 சமயமு மறிவரு நிலையினை யைம்பால் 33  
 ஓதியை யாகத் திருத்தினை

mē-takum aim perum pūtamum nīyē, 30  
 aṟu patam muralum kūntal kāraṇam, 31  
 ēḷ viṭai ~aṭaṅka+ cerraṇnai; ~aṟu vakai+ 32  
 camayamum aṟivu\* aru nilaiyiṇai; ~aim pāl 33  
 ōtiyai ~ākattu\* iruttiṇai;

The five great elements,<sup>31</sup> which are eminent,<sup>32</sup> are you; 30  
 For the sake of [her in whose] tresses six-legged [bees] hum, 31  
 you destroyed seven bulls so that [they] yielded.  
 You are of a quality which is difficult  
 for the six various philosophies<sup>33</sup> to know. 32-33  
 You seated on your chest [her with] hair of five types.<sup>34</sup>

<sup>31</sup> *aim pūtam*: the five elements are earth, water, fire, wind, and the atmosphere.

<sup>32</sup> *mē-taku-tal* has been lexicalized in the TL as ‘to be eminent.’

<sup>33</sup> *aṟu vakai camayam*: Kīruṣṇaswami Ayyankar lists the following: Buddhists, Jains, Naiyāyikas, Vaiṣeṣikas, Sāṅkyas, and Pāśūpatas. Aṇṇaṅkarācāriyar lists the six as Śākyas, Aulūkyā (Vaiṣeṣikas), Buddhists, Śārvākyas, Paśūpatas, and non-seers (*kāṇātar*).

<sup>34</sup> *pāl* – ‘quality, nature, condition, classification.’ The five desirable qualities of a lady’s hair are listed variously by the commentators; Kīruṣṇaswami Ayyankar lists curly, glossy, fragrant, thick, and soft, while Vīrarākavāccāriyar and Aṇṇaṅkarācāriyar list soft, cool, fragrant, dark, and long. Per Dr. Eva Wilden, Caṅkam literature also refers to five types of hairstyles. (Personal communication, May 2018)

யறமுதல்	34
நான்கு வையாய் மூர்த்தி மூன்றாய்	35
இருவகைப் பயனா யொன்றாய் விரிந்து நின்றனை	36
~ <u>a</u> ram mutal	34
nāṅkavai ~āy, mūr <sup>ti</sup> mūn <u>r</u> u* āy,	35
iru vakai+ payaṅ āy, o <u>n</u> ru* āy virintu ni <u>n</u> raṅai;	36
As the four <sup>35</sup> beginning with virtue,	34
as the three manifestations, <sup>36</sup>	35
as the two types of outcome, <sup>37</sup> and as the One,	36
you endure, all-pervading.	

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<sup>35</sup> The *puruśārthas*, goals of life, are given in Sanskrit as *dharma*, *artha*, *kāma* and *mokṣa* (duty, wealth, desire, and liberation) and in Tamil by Tirumaṅkai Ālvār in his *Periya Tirumaṅal* as *a*ram, *poru*ḷ, *i*ṅpam,<sup>36</sup> and *vī*ṭu (virtue, wealth, delight, and liberation).

<sup>36</sup> The *trimūrti* is the triumvirate Brahmā, Viṣṇu, and Śiva.

<sup>37</sup> The two results of *karma* are happiness and sadness.

குன்ற மதுமலர்ச் சோலை	37
வண்கொடிப் படப்பை வருபுனல் பொன்னி	38
மாமணி யலைக்குஞ் செந்நெலொண் கழனித்	39
திகழ்வன முடுத்த கற்போர் புரிசைக்	40
கனக மாளிகை நிமிர்கொடி விசும்பில்	41
இளம்பிறை துவக்குஞ் செல்வம் மல்குதென்	42
திருக்குடந் தையந்தணர் மந்திர மொழியுடன்	43
வணங்க வாடர வமளியி லறிதுயில்	44
அமர்ந்த பரம நி னடியிணை பணிவன்	45
வருமிட ரகல மாற்றே வினையே.	46

kuṇṟā matu malar+ cōlai	37
vaṇ koṭi+ paṭappai varu puṇal poṇṇi	38
mā maṇi ~alaikkum cem nel oṇ kaḷaṇi+	39
tikaḷ vaṇam uṭutta, karpōr puricai+	40
kaṇaka māḷikai nimir koṭi vicumpil	41
iḷam piṟai tuvakkum celvam malku teṇ	42
tirukkuṭantai ~antaṇar mantiram molī ~uṭaṇ	43
vaṇaṅka, ~āṭu* aravu* amaḷiyil aṟi tuyil	44
amarnta parama, niṇ aṭi ~iṇai paṇivaṇ.	45
varum iṭar akala māṟṟō viṇaiyē.	46

O Supreme who rests [in] yogic repose<sup>38</sup> on a swaying serpent bed,  
 as brahmins bow with words of the *mantras*,  
 in Tirukkuṭantai of the South where wealth abounds,  
 [where from] golden mansions, [with] walls [by] craftsmen,<sup>39</sup>  
 rise up banners which touch<sup>40</sup> the young crescent in the sky,  
 [and which is] encircled by dazzling forests [and] gleaming fields,  
 of red paddy where the Poṇṇi<sup>41</sup> [River], [with] groves of flowers  
     of undiminished nectar and lovely creeper gardens,  
 tosses great gems [from] rising waters, 37-44  
 I will bow [down] at both of your feet; 45  
 so that future<sup>42</sup> suffering turns away,<sup>43</sup> alter<sup>44</sup> [my] karma! 46

<sup>38</sup> See footnote to line 28.

<sup>39</sup> *kārpōr puricai* - Aṇṇaṅkarācāriyar documented the highlights of several commentaries on this phrase. There are two known readings, the other being *kārpōr puri cey*, which he glossed 'made as a dwelling place of scholars.' Periyavāccāṅ Piḷḷai suggested two meanings for *kārpōr*: the learned and craftsmen. Taking 'craftsmen' with *puricai* 'fortification' suggests 'walls [by] craftsmen.' I chose the reading and translation given here based on the fact that Tirumaṅkai Āḷvār used a very similar phrase in his *Periya Tirumōḷi* 5.1.4: *kārpār puricai cey* 'made [with] walls [by] craftsmen,' in his description of Puḷḷampūtaṅkuṭi. The TL also gives 'craftsmanship' for *kārpū*, mentioning PT 5.1.4 as an example. Clearly a reading of *puri cey* would not occur before the word *cey*, thus supporting the reading of *kārpār puricai* in PT 5.1.4 and, by similar usage by the same author, *kārpōr puricai* here.

<sup>40</sup> *tuvakkum* – probably from a transitive form of the verb *tuvaḷ-tal* documented in the TL as 'to touch,' the adj. part. *tuvaṭṭum* 'which touches' becoming here *tuvakkum*.

<sup>41</sup> Kāvēri River

<sup>42</sup> *varum* – 'which comes, will come,' which I interpret as future affliction.

<sup>43</sup> *akala* – inf. of *akal-tal* 'to widen, to extend, to depart.'

<sup>44</sup> *mārrō-* used as an optative/imperative of *mārru-tal* 'to make changed, to alter, to rectify,' not an interrogative.

***Āriya Tirumaṭal***  
(Meter: Kaliveṇṇpā)<sup>1</sup>

காரார் வரைக்கொங்கை கண்ணார் கடலுடுக்கை சீரார் சுடர்ச்சுட்டி செங்கலுழிப் பேராற்றுப்	1
பேரார மார்பில் பெருமா மழைக்கூந்தல் நீரார வேலி நிலமங்கை யென்னும்	2
kār ār varai+ koṅkai, kaṇ+ ār kaṭal uṭukkai, cīr ār cuṭar+ cuṭṭi, cem kaluḷi+ pēr ārru+,	1
pēr āram mārpil peru mā maḷai+ kūntal, nīr āra vēli nila+ maṅkai ~eṇṇum	2

[For those living on earth, a goddess, there are four aims in life.]  
[With] cloud-covered<sup>2</sup> mountains as [her] breasts,  
the spacious<sup>3</sup> seas – [her] dress,  
the superb sun – a jewel [at her forehead],  
a great, red, muddy river –  
a great necklace on her chest, and the heavy, dark rains –  
her tresses,  
called the Lady of the land with water as a border,<sup>4</sup>

1- 2

<sup>1</sup> Primary features of *kaliveṇṇpā* meter: More than 12 lines, each line has four feet in *veṇṭṭai* (*mā* before *nirai*, *viḷam* or *kāy* before *nēr*), except the final line has three feet, and the final foot is *acaiccīr*.

Ex: lines 1 & 2    --    ---    --    === / --    ---    ---    ---

<sup>2</sup> The root *ār-tal* is very productive in this text and provides a variety of meanings throughout: ‘to be full, be complete, spread over, belong, experience, resemble, wear, join’ and also operates as an adjectival marker. It is used over and over to create *etukai*, second syllable rhyme, which here is a long initial syllable + *rā*, found in all 155 lines. In a *maṭal*, the *etukai* should rhyme with the name of the subject of the text, in this case, Nārāyaṇa.

<sup>3</sup> *kaṇ* - predominantly meaning ‘eye,’ it also can be a locative marker and refer to any space.

<sup>4</sup> *nīr āra vēli* – As this description does not directly follow the full extended metaphor, the commentators have suggested several forced and tenuous interpretations based on *āra* being derived from *āram* ‘sandalwood’ or *āravam* ‘garment.’ The *Tamil Lexicon*

இப்

பாரோர் சொலப்பட்ட மூன்றன்றே யம்மூன்றும்  
 ஆராயில் தானே யறம்பொரு ளின்பமென்று 3  
 ஆரா ரிவற்றி னிடையதனை யெய்துவார்  
 சீரா ரிருகலையு மெய்துவர் சிக்கெனமற் 4  
 ருரானு முண்டென்பா ரென்பது தானதுவும்  
 ஓராமை யன்றே

i+

pārōr colappaṭṭa mūnru\* anrē? ~a+ mūnrum  
 ārāyil, tāṇē ~aram poruḷ inṇam enru 3  
 ārār ivarrin iṭai ~atanai ~eytuvār,  
 cīr ār iru kalaiyum eytuvar. cikkeṇa marru\* 4  
 ārānum uṇṭu\* enpār. enpatu tāṇ atuvum  
 ōrāmai ~anrē!

aren't there three [goals] which are proclaimed  
 by those of this earth?  
 If examining those three, those who gain that [one]<sup>5</sup> 3  
 among these called virtue, wealth, and delight,<sup>6</sup>  
 will gain the [other] two worthy portions.<sup>7</sup> Some firmly<sup>8</sup> 4  
 state there is another. What they say, even that  
 is without scrutiny, isn't it!

---

also lists *āra* as a particle of comparison (TL 241), equating *nīr* 'water' with *vēli* 'fence, border.' While one might expect the phrase to read *vēli āra nīr*, the order is altered for *etukai*, second syllable rhyme.

<sup>5</sup> Several commentators have proposed that the 'one' is *kāma/inṇam* 'pleasure/delight' which leads to attaining *dharmā/aram* 'duty/virtue' and *artha/poruḷ* 'wealth'; although this is suggested in the later lines in the text, it is not specifically stated here.

<sup>6</sup> Sanskrit *dharmā*, *artha*, and *kāma*.

<sup>7</sup> *kalai* – Skt. *kalā* 'part or portion of a whole.'

<sup>8</sup> *cikkeṇa* – an adverbial ideophone connoting 'firmly, tightly, quickly.' The complete phrase must be construed as *ārānum marru uṇṭu cikkeṇa enpār*.

யுலகத்தார் சொல்லுஞ்சொல் 5  
 ஓராமை யாமா றதுவுரைக்கேன் கேளாமே  
 காரார் புரவியேழ் பூண்ட தனியாழித் 6  
 தேரார் நிறைகதிரொன் மண்டலத்தைக் கீண்டுபுக்கு  
 ஆரா வமுதமங் கெய்தி யதில்நின்றும் 7  
 வாரா தொழிவதொன் றுண்டே

~ulakattār collum col 5  
 ōrāmai ~ām āru\* atu ~uraikkēṇ. kēḷāmē?  
 kār ār puravi ~ēḷ pūṇṭa taṇi ~āli+ 6  
 tēr ār niṟai katiroṇ maṇṭalattai+ kīṇṭu pukku,  
 ārā ~amutam aṅku\* eyti, ~atil-niṇrum 7  
 vārātu\* oḷivatu\* oṇru\* uṇṭē?

[Escape from the cycle of rebirth cannot be proven.]

The way the words, spoken 5  
 by people of this world, are without scrutiny, I shall tell [you] that.  
 Shall [all] listen?<sup>9</sup> Bursting through<sup>10</sup> the orb of the full-rayed [sun],  
 [its] single-wheeled chariot yoked to seven steeds in<sup>11</sup> the clouds,  
 attaining there the never-sating<sup>12</sup> nectar, 6-7  
 can 'not returning from it'<sup>13</sup> be one [thing] that ceases?<sup>14</sup>

<sup>9</sup> *kēḷāmē* – metric alteration of *kēḷalāmē*.

<sup>10</sup> *kīṇṭu pukku* – literally 'splitting and entering.'

<sup>11</sup> *ār* – adjectival verbal root 'joined with, belonging to.'

<sup>12</sup> *ārā* – negative absolutive 'not filling'; I have interpreted the modifier as 'not satiating' i.e. that one can always enjoy more.

<sup>13</sup> *il-niṇru* – an ablative formation.

<sup>14</sup> The poet asks the rhetorical question whether not returning (*vārātu*) from Vaikuṇṭha, i.e. staying forever, is one fact (*oṇru*) that can stop (*oḷivatu*) being true; with 'no' being the suggested answer, he tells us that no one can ever return from heaven.



## யதுநிற்க

ஏரார் முயல்விட்டுக் காக்கைப்பின் போவதே	8
ஏரா ரிளமுலையீ ரென்றனக் குற்றதுதான்	
காரார் குழலெடுத்துக் கட்டிக் கதிர்முலையை	9
வாரார வீக்கி மணிமே கலைதிருத்தி	
ஆரா ரயில்வேற்க ணஞ்சனத்தின் நீறணிந்து	10

## ~atu nirka

ēr ār muyal viṭṭu+ kākkai+ piṇ pōvatē?	8
ēr ār iḷam mulaiyīr! eṇ taṇakku* urratu tāṇ:	
kār ār kuḷal eṭuttu+ kaṭṭi+, katir mulaiyai	9
vār āra vīkki, maṇi mēkalai tirutti,	
ār ār ayil vēl kaṇ aṅcaṇattiṇ nīru* aṇintu,	10

Besides,<sup>15</sup>

leaving a fine rabbit, [would one] go after a crow? <sup>16</sup>	8
You with fine, young breasts! What happened to me is [this]:	

[Parakāla Nāyaki tells of seeing Kṛṣṇa]

Gathering up my dark hair [and] tying [it],	
binding [my] glowing breasts	9
so that a bodice covered [them], <sup>17</sup> straightening my jeweled sash,	
[and] wearing kohl powder on my eyes,	
[like] pointed <sup>18</sup> iron lances,	10

<sup>15</sup> *atu nirka* – literally ‘so that it remains’ gives the sense of ‘leaving that aside and continuing.’

<sup>16</sup> The poet asks, “Even if you could leave heaven, would you?”

<sup>17</sup> *vār āra* – Due to *etukai*, this phrase occurs several times in the text. As mentioned in the footnote to line #3 of the translation, the verb *ār* is used productively in many ways throughout the *Cīriya Tirumoli*. In this context, it will consistently be used to mean ‘cover.’

<sup>18</sup> *ār* – as a noun can mean ‘sharpness, pointedness’ literally rendering *ār ār ayil vēl kaṇ* as ‘point[y] iron lance eyes’

சீரார் செழும்பந்து கொண்டடியா நின்றேன்நான்  
 நீரார் கமலம்போல் செங்கண்மா லென்றெருவன் 11  
 பாரோர்க ளெல்லாம் மகிழ்ப் பறைகறங்கச்  
 சீரார் குடமிரண் டேந்திச்செ முந்தெருவே 12  
 ஆரா ரெனச்சொல்லி யாடும்

cīr ār ceḷum pantu koṇṭu\* aṭiyā-ninrēṇ nāṇ.  
 nīr ār kamalam pōl cem kaṇ māḷ eṇru\* oruvaṇ 11  
 pārōrkaḷ ellām makīḷa+, parai karaṅka+,  
 cīr ār kuṭam iraṇṭu\* ēnti+, ceḷum teruvē 12  
 “ār ār” eṇa+ colli ~āṭum.

while I kept catching [and] hitting<sup>19</sup> [my] fine, pretty ball,  
 as drums thundered [and] so that all people [of] the earth rejoiced,  
 the one called Māl with red eyes like dewy lotuses,  
 bearing two fine pots<sup>20</sup> danced in the thriving street 11-12  
 saying, “Who? Who [can do better]?”<sup>21</sup>

<sup>19</sup> *aṭiyā* – root + *ā*, absolutive of concurrent actions ‘while hitting.’

<sup>20</sup> While Sanskrit Kṛṣṇa literature celebrates his *rasa līlā* dance with multitudes of milkmaids, in Āḷvār literature the deity more frequently dances *solo* balancing pots on his arms and/or head for the amusement and pleasure of the adoring herder women. This seems to hint at the modern South Indian acrobatic performance called *karakāṭṭam* ‘pot dance.’ Also found in these texts is the *kuravai*, a round dance in which Kṛṣṇa, Balarāma, and Piṇṇai join hands with girls from the herder community.

<sup>21</sup> The commentaries suggest that Kṛṣṇa is asking ‘Who will join me in a dance competition?’ and that he is confident that he will be the winner. The inner meaning is that he will overcome any and all maidens’ hearts.

## அதுகண்டு

ஏரா ரிளமுலையா ரென்னையரு மெல்லாரும்	13
வாராயோ வென்றார்க்குச் சென்றேனென் வல்வினயால்	
காரார் மணிநிறமுங் கைவளையுங் காணென்நான்	14
ஆரானுஞ் சொல்லிற்றுங் கொள்ளே னறிவழிந்து	
தீரா வுடம்பொடு பேதுறுவேன் கண்டிரங்கி	15

## atu kaṇṭu,

ēr ār iḷam mulaiyār eṇṇaiyarum ellārum	13
“vārāyō” ~eṇṇārkkū+ cenṇēṇ, eṇ val viṇaiyāl.	
kār ār maṇi nīramum, kai vaḷaiyum, kāṇēṇ nāṇ.	14
ārāṇum collirrum kollēṇ. arivu* alintu	
tīrā ~uṭampoṭu pēturuveṇ kaṇṭu*, irāṅki	15

## Because of my harsh fate,

I went to those with fine, young breasts,	
their mothers, <sup>22</sup> and everyone [else],	13
who, seeing that [dancing], asked “Won’t you come?”	
[Then] I lost <sup>23</sup> my dark-jeweled coloring and arm bangles.	14
I [would] not accept anything anyone said. Seeing me who was	
bewildered <sup>24</sup> – [my] senses <sup>25</sup> failing with an incurable <sup>26</sup> body, –	15
pitying [me],	

<sup>22</sup> *eṇṇai* – Tamil Lexicon provides not only ‘father, my lord’ but also ‘mother’ which is the meaning glossed by the commentaries. The expected *-um* on *mulaiyār* is dropped to maintain the meter. Also note the use of shortened *-ai* in *eṇṇai*. The four feet are scanned as follows: *ērār* (- -) *iḷammulaiyā* (= - -) *eṇṇaiyaru* (- - -) *mellārum* (- - -).

<sup>23</sup> *kāṇēṇ* - ‘I saw not’ - Negative forms of *kāṇ* can be used for ‘lost.’

<sup>24</sup> *pēturu* – both a noun ‘the experience of bewilderment’ and a verb ‘to experience bewilderment’; *pēturuveṇ* is here used in a pronomial noun, ‘I of the experience of bewilderment,’ which is construed as the object of *kaṇṭu*.

<sup>25</sup> *arivu* – literally ‘knowledge’, but also ‘knowing’ or perception through the senses, or here, the senses.

<sup>26</sup> *tīrā* – negative absolutive of *tīr-tal* (DEDR 3278) ‘end, cease, die’; TL adds ‘cease (pain), resolve (problem); Fabricius extends this to ‘be cured, allayed’ which provides ‘not be cured’ for *tīrā*, an interpretation which makes the most sense in this context.

ஏரார் கிளிக்கிளவி யெம்மனைதான் வந்தென்னைச்  
 சீரார் செழும்புமுதிக் காப்பிட்டுச் செங்குறிஞ்சித் 16  
 தாரார் நறுமலைச் சாத்தற்கு தான்பின்னும்  
 நேரா தனவொன்று நேர்ந்தா ளதனாலும் 17  
 தீராதென் சிந்தைநோய் தீராதென் பேதுறவு  
 வாராது மாமை யதுகண்டு மற்றுங்கே 18  
 ஆரானும் மூதறியு மம்மனைமார்ச் சொல்லுவார்

ēr ār kiḷi+ kiḷavi ~em+ anai tāṇ vantu\*, eṇṇai+  
 cīr ār ceḷum puḷuti+ kāppiṭtu+, cem kuṛiñci+ 16  
 tār ār naṛum mālai+ cāttarku, tāṇ pinṇum  
 nērātana ~onru nērntā! ataṇālum, 17  
 tīrātu\* eṇ cintai nōy; tīrātu\* eṇ pētu\*-uravu.  
 vārātum māmai. ~atu kaṇṭu, marru\* āṅkē 18  
 ārāṇum mūtu\* ariyum ammaṇaimār+ colluvār:

my mother, her words like a pretty parakeet's,  
 came [and] having protected<sup>27</sup> me with fine, rich powders, 16  
 [bearing a] garland of fragrant, fine<sup>28</sup> *kuṛiñci* clusters,  
 she offered one thing<sup>29</sup> to Cāttan<sup>30</sup> [from among] those things  
 she had never offered before! Even with that, 17  
 this malady of my mind did not end; my bewilderment did not end.  
 My complexion did not return either. Moreover, seeing this, 18  
 some [grand]mothers of ancient wisdom there spoke:

<sup>27</sup> *kāppiṭu* < *kāppu* + *iṭu-tal*, literally 'bestow protection;' this phrase is usually associate with sprinkling of auspicious powder or liquid or with tying an auspicious object on someone in order to ward off evil, as opposed to bringing good luck.

<sup>28</sup> *cem* – adjectival form of *cemmai*. As *kuṛiñci* blossoms are lavender, *cem* cannot mean 'red' here, but carries the extended meaning of 'excellent, good, beautiful.'

<sup>29</sup> *nēr-tal* – The verb has a multitude of meanings, such as 'meet, approach, agree, grant, entreat, make a vow'; here the direct object *onru* 'one,' i.e. one thing, and indirect object *cāttan* 'to Cāttan' suggest that she made an offering to Cāttan to cure her daughter. The commentaries gloss the verb as *añcaliyai ceytāl*, i.e. she joined her hands in prayer.

<sup>30</sup> *Cāttan* – Śāsta, derived from Sanskrit *śāstr* 'teacher.'

பாரோர் சொலப்படுங் கட்டுப் படுத்திரேல் 19  
 ஆரானும் மெய்ப்படுவ னென்றார் அதுகேட்டுக்  
 காரார் குழற்கொண்டைக் கட்டுவிச்சி கட்டேறிச் 20  
 சீரார் சுளகில் சிலநெல் பிடித்தெறியா  
 வேரா விதிர்விதிரா

“pārōr colappaṭum kaṭṭu+ paṭuttir-ēl, 19  
 āraṇum meypaṭuvan,” enrār. atu kēṭṭu+,  
 kār ār kuḷal koṇṭai+ kaṭṭuvicci kaṭṭu\* ēri+, 20  
 cīr ār cuḷakil cila nel piṭittu\* eriyā,  
 vērā vitir vitirā,

“If you conduct the fortune-telling<sup>31</sup> that is advised by people,<sup>32</sup> 19  
 someone will be revealed,”<sup>33</sup> they said.

[A soothsayer divines that the cause of her lovesickness is Kṛṣṇa.]

Hearing that, a soothsayer with a dark, coiled<sup>34</sup> hair bun,  
 commencing divination, 20  
 while grabbing<sup>35</sup> [and] tossing the few paddy [kernels]  
 on a fine winnowing fan,  
 while sweating, while trembling over and over,<sup>36</sup>

<sup>31</sup> *kaṭṭu+ paṭuttir* - *kaṭṭu + paṭu-tal* as a compound means ‘to foretell the future’; thus *kaṭṭu+ paṭuttu-tal* means ‘to cause the future to be foretold,’ here in 2<sup>nd</sup> person honorific.

<sup>32</sup> *pārōr* - ‘those of the earth’ i.e. people.

<sup>33</sup> *meypaṭu-tal* - ‘to take shape, be revealed’ i.e. the person who caused the girl’s lovesickness will be revealed.

<sup>34</sup> *kuḷal* - Often as a noun ‘curly or coiled hair’; however, here it is the adjectival verbal root of the verb ‘to coil.’

<sup>35</sup> These next lines provide an excellent example of what Rajam (1992) calls ‘overlapping’ or ‘concurrent’ actions, use of the root + *ā* as an absolutive to indicate a ‘flowing connection’ between actions occurring at the same time, with the movement ending with the finite verb (p. 858). This can often be translated as ‘while doing.’

<sup>36</sup> *vitir vitirā* - the use of repetition here indicates multiplicity in the action, i.e. trembling more than once continuously.

மெய்சிலிராக் கைமோவா 21  
 பேரா யிரமுடை யானென்றாள் பேர்த்தேயும்  
 காரார் திருமேனி காட்டினாள் கையதுவும் 22  
 சீரார் வலம்புரியே யென்றாள் திருத்துழாய்த்  
 தாரார் நறுமாலை கட்டுரைத்தாள் கட்டுரையா 23  
 நீரேது மஞ்சேல்மின்

mey cilirā+, kai mōvā, 21  
 “pēr āyiramuṭaiyāṇ” enṛāḷ. pērttēyum,  
 kār ār tiru mēni kāṭṭiṇāḷ. “kai ~atuvum 22  
 cīr ār valampuriyē” ~enṛāḷ. tiru+ tuḷāy+  
 tār ār naṛum mālai kaṭṭu\* uraittāḷ. kaṭṭu\* uraiyā, 23  
 “nīr ētum aṅcēlmiṇ!

while [her] body bristled,  
 [and] while sniffing [her] hand, she said, 21  
 “He who has one-thousand names!” Furthermore,<sup>37</sup>  
 she indicated<sup>38</sup> [his] sacred body like a raincloud. “The thing 22  
 in [his] hand is the fine right-whorled conch!” she said.  
 She divined<sup>39</sup> [the presence of] a fragrant garland  
 of sacred *tulasī* clusters; while divining<sup>40</sup> [she said], 23  
 “You [should] not fear anything!

<sup>37</sup> *pērttēyum* – concessive of *pēr-ttal* ‘to cause to move, to turn over’ with an imbedded emphatic *-ē*; lexicalized in the TL as ‘again,’ here it indicates that she provided further information.

<sup>38</sup> *kāṭṭiṇāḷ* – literally ‘she showed’; Kīruṣṇasvami Ayyaṅkār suggests that she showed this through comparison, while Aṅṅaṅkarācāriyar writes that she used gestures, but the text is simply not clear how she ‘showed.’

<sup>39</sup> *kaṭṭu\* uraitāḷ* – ‘she uttered a divination’

<sup>40</sup> *kaṭṭu\* uraiyā* – for note on concurrent actions, see footnote to the first line of #21.

நும்மகளை நோய்செய்தான்	
ஆரானு மல்ல னறிந்தே னவனைநான்	24
கூரார் வேல்கண்ணீ ருமக்கறியக் கூறுகேளே	
ஆராலிவ் வைய மடியளப் புண்டதுதான்	25
ஆரா விலங்கை பொடிபொடியா வீழ்ந்ததுமற்	
றூராலே கன்மாரி காத்ததுதா னுழிநீர்	26
ஆரால் கடைந்திடப் பட்டத வன்காண்மின்	

num makaḷai nōy ceytāṇ	
ārāṇum allaṇ. aṟintēṇ avaṇai nāṇ!	24
kūr ār vēl kaṇṇīr, umakku* aṟiya+ kūrukēṇō?	
ārāl i+ vaiyam aṟi ~aḷappu* uṇṭatu tāṇ,	25
ārāl ilaṅkai poṭi poṭiyā vīḷntatu, marṟu	
ārālē kal māri kāttatu tāṇ, āḷi nīr	26
ārāl kaṭaintu*-iṭappaṭṭatu* avaṇ kāṇmin.	

He who made your girl ill	
is not [just] anyone! I recognized him [now]!	24
You of eyes like sharp spears, shall I tell you so that [you] know?	
He by whose foot the earth was measured,	25
by whom Lanka fell as dust [and only] dust, <sup>41</sup>	
further by whom the hail was guarded [against],	26
[and] by whom the sea waters were churned up, <sup>42</sup> see, [it is] he!	

<sup>41</sup> *poṭipoṭiyā* – here, the repetition adds totality.

<sup>42</sup> *kaṭaintiṭappaṭṭu-tal* – passive, completive of *kaṭai* ‘to churn.’

ஊரா நிரைமெய்த் துலகெல்லா முண்டுமிழ்ந்தும் 27  
 ஆராத தன்மையனா யாங்கொருநா ளாய்ப்பாடிச்  
 சீரார் கலையல்குல் சீரடிச் செந்துவர்வாய் 28  
 வாரார் வனமுலையாள் மத்தாரப் பற்றிக்கொண்  
 டேரா ரிடைநோவ வெத்தனையோர் போதுமாய் 29  
 சீரார் தயிர்கடைந்து வெண்ணெய் திரண்டதனை  
 வேராந்நூ தல்மடவாள் வேறேர் கலத்திட்டு 30

ūr ā nirai meyttu\*, ulaku\* ellām uṇṭu\* umiḷntum 27  
 ārāta taṇmaiyaṇ āy, āṅku\* oru nāḷ āyppāṭi+  
 cīr ār kalai ~alkul, cīr aṭi+, cem tuvar vāy, 28  
 vār ār vaṇam mulaiyāḷ mattu\* āra+ paṛri+-koṇṭu,  
 ēr ār iṭai nōva ~ettaṇai ~ōr pōtum āy, 29  
 cīr ār tayir kaṭaintu, veṇṇey tiraṇṭatanai  
 vēr ār nūtal maṭavāḷ vēru\* ōr kalattu\* iṭṭu, 30

[Kṛṣṇa's butter theft]

Having grazed the village cattle herd, as one whose nature is insatiable  
 [though he had] swallowed and spewed out the whole world,  
 one day there [in] a cowherd village, she with hips [in] a fine girdle,  
 fine feet, red coral lips, and lovely bodice-covered breasts, 27-28  
 catching hold of a churning rod to tie [it up],<sup>43</sup>  
 after having churned fine curds all of one day<sup>44</sup> 29  
 so that her lovely sides ached, that simple lady, her brow full of sweat,  
 putting the butter which had curdled in another pot, 30

<sup>43</sup> āra+ paṛri+ koṇṭu – Kīrṣṇasvami Ayyaṅkār suggests that this means that the herdess wept as she grasped the churning rod; however, the verb ār means to shout or roar only in its strong conjugation. Here, āra is the infinitive of the weak form of the verb ār which has a variety of meanings (see footnote to couplet #1); one meaning 'to tie' would suggest the action of tying the rod with the churning rope, an element that is central to the rest of the episode. The auxiliary koḷ-tal indicates the action is reflexive, i.e. for or toward the self.

<sup>44</sup> ōr pōtum: pōtu < poḷutu – time, period of time, sun; ōr pōtu 'one day.'



நாரா ருறியேற்றி நன்கமைய வைத்தனைப் போரார்வேற் கண்மடவாள் போந்தனையும் பொய்யுரக்கம்	31
ஓரா தவன்போ லுறங்கி யறிவுற்றுத் தாரார் தடந்தோள்க ளுள்ளவங் கைநீட்டி	32
ஆராத வெண்ணெய் விழுங்கி யருகிருந்த மோரார் குடமுருட்டி முன்கிடந்த தானத்தே	33
ஓரா தவன்போல் கிடந்தனைக்	

nār āṛ uṛi ~ēṛri, naṅku* amaiya vaittataṅai+, pōr āṛ vēl kaṅ maṭavāḷ pōm taṅaiyum, poy uṛakkam	31
ōrātavaṅ pōl uṛaṅki ~arivu*-urru+, tār āṛ taṭam tōḷkaḷuḷ+ aḷavum kai nīṭṭi,	32
ārāta veṇṇey viḷuṅki, ~aruku* irunta mōr āṛ kuṭam uruṭṭi, muṅ kiṭanta tāṅattē	33
ōrātavaṅ pōl kiṭantāṅai+.	

[then] lifting it [to] the rope netting and storing it so that it rested well, until the time <sup>45</sup> that simple lady went, [her] eyes like battling lances,	31
[he,] like one who knows nothing, sleeping in a feigned sleep, <sup>46</sup> [then] waking <sup>47</sup>	
[and] reaching [his] hands up to [his] broad, garlanded shoulders, 32 [and] gulping the never-sating butter, [then] toppling a nearby pot full of buttermilk, right in the place [he] had previously lain,	33
he lay like one who knows nothing; <sup>48</sup>	

<sup>45</sup> pōm< pōkum – adjectival participle ‘which goes/went’; taṅaiyum < taṅai – an amount of time + um provides the universal ‘until’; the complete phrase resulting is ‘until the time that [she] went.’

<sup>46</sup> Does the poet here suggest through metaphor Nārāyaṇa’s meditative consciousness lying in the Sea of Milk?

<sup>47</sup> arivu\*-urru – literally ‘perception occurring.’

<sup>48</sup> For clarity in English, the text is construed as kiṭantāṅ. [avaṅ]ai.

## கண்டவளும்

வாராத்தான் வைத்தது காணாள் வயிறடித்திங்	34
காரார் புகுதுவா ரைய ரிவரல்லால்	
நீரா மிதுசேய்தீ ரென்றோர் நெடுங்கயிற்றூல்	35
ஊரார்க ளெல்லாருங் காண வரலோடே	
தீரா வெகுளியளாய்ச் சிக்கென வார்த்தடிப்ப	36
ஆரா வயிற்றினோ டாற்றுதான்	

## kaṇṭavaḷum,

vārā+ tāṅ vaittatu kāṇāḷ. vayiru* aṭittu*, 'iṅku	34
ār ār pukutuvār aiyar ivar allāl?	
nīr ām itu cēytīr!' enru*, ōr neṭum kayirrāl,	35
ūrārkaḷ ellārum kāṇa, ~uralōṭē	
tīrā vekūḷiyaḷ āy+, cikkena ~ārttu* aṭippa,	36
ārā vayirriṇōṭu* ārrātāṅ.	

## And she who [then] saw [him]

as she came [back] <sup>49</sup> did not see what she had stored;	
pounding [her] belly [in anguish]	34
“Who? Who would come in here, except this ‘gentleman’? <sup>50</sup>	
Yes! You did this!” [thus] saying, with a long rope	35
so that all those of the village saw, as one of unrelenting rage	
tying [him] tightly <sup>51</sup> to a mortar, as [she] beat [him]	36
with his belly unfilled, he could not bear it.	

<sup>49</sup> vārā – See footnote to couplets #20-21 regarding the absolutive of concurrent actions.

<sup>50</sup> aiyar – ‘chief, respected gentleman’ is used in two registers: 1) facetiously in anger, and 2) literally in reverence.

<sup>51</sup> cikkena – See footnote to couplet #4.

அன்றியும்	
நீரார் நெடுங்கயத்தைச் சென்றலைக்க நின்றரப்பி	37
ஓரா யிரம்பணவெங் கோவிய னாகத்தை	
வாரா யெனக்கென்று மற்றதன் மத்தகத்துச்	38
சீரார் திருவடியால் பாய்ந்தான் தன் சீதைக்கு	
நேராவ னென்றோர் நிசாசரிதான் வந்தாளைக்	39
கூரார்ந்த வாளால் கொடிமூக்குங் காதிரண்டும்	
ஈரா விடுத்த	

aṇṇiyum,	
nīr ār neṭum kayattai+ cenru*, alaikka-ninru*, urappi,	37
ōr āyiram paṇam vem kō ~iyal nākattai	
“vārāy eṇakku*” eṇru, marru* ataṇ mattakattu+	38
cīr ār tiru ~aṭiyāl pāyntāṇ. taṇ cītaikku	
‘nēr āvaṇ’ eṇru*, ōr nicācari tāṇ vantālai+	39
kūr ārnta vāḷal koṭi mūkkum kātu* iraṇṭum	
īrā viṭuttu*,	

[Kṛṣṇa conquered Kāliya, and Rāma attacked Sūrpaṇakhā and Rāvaṇa]

Besides [this],	
arriving at a wide, water-filled pond, continuing to harass,	37
[and] whooping, saying, “Come to me” to a thousand-hooded serpent	
with the cruel king’s <sup>52</sup> nature, he leaped onto [that] other’s head	38
with [his] fine, sacred feet. While, with a sharp sword, cutting off <sup>53</sup>	
the crooked nose and two ears of her who had come,	39
a night-wanderer, <sup>54</sup> saying, “I am equal to his Sītā,” driving [her] away,	

<sup>52</sup> *vem kō* – ‘cruel king,’ Yama, the god of the underworld.

<sup>53</sup> *īrā* – the action of the verb *īr* ‘to cut’ is concurrent with the action of the verb *viṭu* (v. 11) ‘to send away.’ (See footnote to couplets #20-21.)

<sup>54</sup> *nicācari* < Skt. *nīśācari*, a type of demoness, here referring to Sūrpaṇakhā.

அவட்கும் மூத்தோனை வெந்நரகம்	40
சேரா வகையே சிலைகுனித்தான் செந்துவர்வாய்	
வாரார் வனமுலையாள் வைதேவி காரணமா	41
ஏரார் தடந்தோ ளிராவணனை யீரைந்து	
சீரார் சிரமறுத்துச் செற்றுகந்த செங்கண்மால்	42
avaṭku mūttōṇai vem narakam	40
cērā vakaiyē, cilai kuṇittāṇ. cem tuvar vāy	
vār ār vaṇam mulaiyāḷ vaiṭēvi kāraṇam-ā,	41
ēr ār taṭam tōḷ irāvaṇaṇai ~īr aintu	
cīr ār ciram aruttu+, cerṛu*, ukanta cem kaṇ māl,	
he [then] bent [his] bow [in] a way that her elder brother <sup>55</sup>	40
did not reached <sup>56</sup> fiery Hell. For the sake of	
red coral-lipped Vaidehī, <sup>57</sup> she with lovely bodice-covered breasts,	
severing the fine twice-five heads of Rāvaṇa with handsome,	
broad-shoulders, and killing him, red-eyed Māl, who rejoiced,	41-42

<sup>55</sup> *mūttōṇ* 'elder male'- Śūrpaṇakhā's elder brother, Khara, to whom she initially complained after her humiliation.

<sup>56</sup> *mūttōṇai vem narakam cērā vakaiyē cilai kuṇittāṇ* - This phrase has generated much discussion in the commentaries which present several interpretations based on *cērā* being a negative adjectival participle modifying *vakai*, thus 'a manner [in which] the elder brother did not reach fiery Hell.' They argue that 1) since Khara was killed on the battlefield, he would go to *vīraswarga* 'heaven of heroes,' not Hell, that 2) when he saw Rāma raging before him, he knew there was no need to go to Hell to experience suffering, or that 3) the battlefield was a Hell itself already.

<sup>57</sup> *vaiṭēvi* <Skt. Vaidehī, she of Videha, i.e. Sītā.

போரார் நெடுவேலோன் பொன்பெயரோ னுகத்தைக்  
 கூரார்ந்த வள்ளுகிரால் கீண்டு குடல்மாலை 4 3  
 சீரார் திருமார்பின் மேல்கட்டி செங்குருதி  
 சோராக் கிடந்தானைக் குங்குமத் தோள்கொட்டி 4 4  
 ஆரா வெழுந்தா னரியுருவா

pōr ār neṭu vēlōṇ, poṇ peyarōṇ, ākattai+  
 kūr ārnta vaḷ+ ukirāl kīṇṭu, kuṭal mālai 43  
 cīr ār tiru mārpīṇ mēḷ kaṭṭi, cem kuruti  
 cōrā+ kiṭantāṇai+ kuṅkumam tōḷ koṭṭi, 44  
 ārā ~eḷuntāṇ ari ~uruvu\* āy.

[As a man-lion, he disemboweled Hiraṇyakaśipu  
 and as a dwarf, he measured the earth.]

splitting the chest of the bearer of the long battle spear  
 [whose] name was 'Gold'<sup>58</sup>  
 with pointed claws which were sharp, tying the entrails 43  
 [like] a garland on his [own] fine, sacred chest,  
 [and] his kumkum-[adorned] arms  
 beating the one lying [there] while red blood dripped, 44  
 he [then] rose up,<sup>59</sup> roaring [in] a lion form.

<sup>58</sup> Hiraṇyakaśipu

<sup>59</sup> *eḷu-tal* – 'to rise, to ascend, to appear'; *eḷuntāṇ ariyuruvāy* could be translated 'he appeared [in] a lion form' but *ārā* 'while roaring' in the absolutive of concurrent action indicates to me that two dynamic actions are taking place at the same time, i.e. roaring and rising out of the pillar of stone to pounce on Hiraṇyakaśipu.

யன்றியும்

பேர்வாம<sup>60</sup> னாகிய காலத்து மூவடிமண் 45  
தாரா யெனக்கென்று வேண்டிச் சலத்தினால்  
நீரேற் றுலகெல்லாம் நின்றளந்தான் மாவலியை 46

anriyum,

pēr vāmaṇ ākiya kālattu, ‘mū ~aṭi maṇ 45  
tārāy enakku\*’ enru vēṇṭi+, calattināl  
nīr ērru\*, ulaku\* ellām ninru\* aḷantāṇ māvaliyai. 46

Besides [this],

at the time when he became the one named Vāmana,  
asking [of] Māvali, “Give<sup>61</sup> me three steps [worth] of earth,” 45  
receiving [it with] water<sup>62</sup> through deceit,  
stretching,<sup>63</sup> he measured the whole world. 46

<sup>60</sup> As G. Vijayavenugopal noted in his *A modern evaluation of Naṇṇūl* (1968), the *Yāpparunkalakkārikai* commentary allows for semi-vowels to be ignored in constructing *etukai* (p. 51). Thus, the *etukai* scheme used here in the Tamil text, long vowel + *r* + long vowel, admits the insertion of ‘*v*’ in *pērvāmaṇ*.

<sup>61</sup> *tārāy* – As noted by Rajam (1992, p. 807), the verb stem + *-āy* form of the imperative must not be confused with the negative personal verb which has the same structure.

<sup>62</sup> *nīr ērru* – ‘receiving water’ (absolutive of *ēl-tal*) refers to a ritual for ratifying a promise or gift which entails the donor pouring water over the right hand of the recipient of the gift.

<sup>63</sup> *ninru* – Neither the DEDR nor the TL suggest a Tamil meaning for the root *nil-tal* (DEDR\_3675) other than ‘to stand, to wait, to stop, etc.’; however, in the context of Vāmana gaining supernatural height, perhaps we see here influence of the Kannada root *niluku* (DEDR\_3662) ‘to stretch, to stand on tip-toes, to rise up,’ the meaning suggested here by the commentaries.

ஆராத போரிலசு ரர்களுந் தானுமாய்க்  
காரார் வரைநட்டு நாகங் கயிருகப் 47  
பேராமல் தாங்கிக் கடைந்தான் திருத்துழாய்த்  
தாரார்ந்த மார்வன் தடமால் வரைபோலும் 48  
போராணை பொய்கைவாய்க் கோட்பட்டு நின்றலறி  
நீரார் மலர்க்கமலங் கொண்டோர் நெடுங்கையால் 49

ārāta pōril acurarkaḷum tāṇum āy+,  
kār ār varai naṭṭu, nākam kayiru\* āka+, 47  
pērāmal tāṅki+, kaṭaintāṇ, tiru+ tuḷāy+  
tār ārnta mārvaṇ; taṭam māḷ varai pōlum 48  
pōr āṇai poykai vāy+ kōṭpaṭṭu ninru\*, alari,  
nīr ār malar+ kamalam koṇṭu\* ōr neṭum kaiyāl 49

[He churned the Sea of Milk and saved the elephant.]

In the never-ending<sup>64</sup> battle [of] the demons and himself,  
setting up a cloud-covered mountain [and] bearing [it]  
without moving, 47  
[with] a serpent as a rope, he churned [the Sea of Milk],  
he whose chest is overspread  
with a garland of sacred *tulasī*. When a battle elephant, 48  
like a wide, dark mountain, remaining caught<sup>65</sup> in<sup>66</sup> a pond,  
crying out [and] bearing a dewy lotus flower  
with [its] long trunk,<sup>67</sup> said, 49

<sup>64</sup> *ārāta* – while ‘to be full’ is the most common meaning of the root *ār-tal*, its other meanings include ‘to be complete’ or ‘to be similar’; therefore, *ārāta* could mean either ‘incomplete’ or ‘incomparable.’ The commentaries suggest ‘not complete.’

<sup>65</sup> *kōṭpaṭu* – *koḷ-tal* ‘to take’ + passive auxiliary *paṭu-tal* – ‘to be taken, captured.’

<sup>66</sup> *vāy* – literally ‘mouth’ but used as a locative postposition.

<sup>67</sup> *kai* – literally ‘hand’ as a euphemism for trunk.

நாரா யணுவோ மணிவண்ண நாகணையாய் வாராயென் னரிடரை நீக்கா யெனவெகுண்டு	50
தீராத சீற்றத்தால் சென்றிரண்டு கூறுக ஈரா வதனை யிடர்கடிந்தா னெம்பெருமான்	51
‘nārāyaṇāvō! maṇivaṇṇā! nāku* aṇai ~āy! vārāy eṇ+ āṛ iṭarai nīkkāy’ eṇa, vekuṇṭu	50
tīrāta cīrrattāl ceṇru*, iraṇṭu kūru* āka īrā, ~ataṇai ~iṭar kaṭintāṇ em perumāṇ.	51
“Nārāyaṇa! Jewel-hued One, You [on] a serpent bed, come; end my harsh pain,” raging,	50
arriving with unending fury, our great Lord while splitting [the crocodile <sup>68</sup> ] in two pieces, cast off [the elephant’s] suffering.	51

<sup>68</sup> The myth of Gajendra Mokṣa, ‘Salvation of the elephant king’ is a common favorite of the Ālvārs. It does not appear in earlier Sanskrit literature, the *Harivaṃṣa* or *Viṣṇu Purāṇa*, but appears in Sanskrit in the *Bhāgavata Purāṇa* only after the Ālvārs. While this verse does not specify here how the elephant was ‘caught,’ Tirumaṅkai Ālvār clearly assumed that all readers/listeners at the time would know the story and understand that Lord Viṣṇu freed the elephant from a crocodile which had clamped its jaws on the elephant’s leg.



பேரா யிரமுடையான் பேய்ப்பெண்டிர் நும்மகளை  
 தீரானோய் செய்தா னெனவுரைத்தாள் சிக்கெனமற் 52  
 ருரானு மல்லாமை கேட்டெங்க ளம்மனையும்  
 போரார்வேற் கண்ணீ ரவனாகில் பூந்துழாய் 53  
 தாரா தொழியுமே தன்னடிச்சி யல்லளே மற்  
 ருரானு மல்லனே யென்றொழிந்தாள்

pēr āyiram uṭaiyān, pēyppenṭīr, num makalai  
 tīrā nōy ceytān, ” eṇa ~uraittāl. cikkeṇa marru\* 52  
 ārāṇum allāmai kēṭṭu\*, eṅkaḷ ammaṇaiyum  
 “pōr ār vēl kaṇṇīr, avaṇ ākil, pūm tuḷāy 53  
 tārātu\* oliyumē? taṇ+ aṭicci ~allaḷē? marru\*  
 ārāṇum allāṇē?” ~eṇru\* oḷintāl.

[The soothsayer completes her divination.]

He who has one-thousand names, foolish woman,<sup>69</sup>  
 is the one who caused your girl this incurable illness,”  
 she declared.<sup>70</sup> 52  
 Hearing that it was definitely not anyone else, our mother saying,  
 “You with battling lance-like eyes, if it is he, 53  
 will he leave<sup>71</sup> without giving [her] flowering *tulasī* ?  
 Isn’t she his servant? Is there anyone else?” she ceased. 54

<sup>69</sup> *pēyppenṭīr* – While *penṭīr* is the plural of *penṭu* ‘woman,’ the remainder of the sentence indicates that this is addressed to the mother who engaged the soothsayer and, therefore, is an honorific form, even though the content seems impolite. *Pēy* generally means ‘devil, goblin’ or even ‘madness’; however, the Tamil Lexicon also indicates that *pēyppen* means ‘foolish girl.’

<sup>70</sup> This ends the long quote of the soothsayer which began in couplet #24.

<sup>71</sup> *oli-tal* – With a variety of usages, including ‘to leave, to cease’ the root is here presented in the imperfective aspect 3<sup>rd</sup> singular masculine, feminine or neuter. By context, it is translated as masculine. Here the poet suggests that, because the spirit possessing the girl is Lord Nārāyaṇa to whom she is devoted, the mother believes it is a foregone conclusion that he will grant her *tulasī* and his grace.

நானவனைக்	54
காரார் திருமேனி கண்டதுவே காரணமாப்	
பேராப் பிதற்றுத் திரிதருவன் பின்னையும்	55
ஈராப் புகுதலு மிவ்வுடலைத் தண்வாடை	
சோரா மறுக்கும் வகையறியேன் சூழ்குழலார்	56
ஆரானு மேசவ ரென்னு மதன்பழியை	
வாராமல் காப்பதற்கு வாளா விருந்தொழிந்தேன்	57

nāṇ avañai+	54
kār ār tiru mēṇi kaṇṭatuvē kāraṇam-ā+,	
pērā+ pitarrā+ tiritaruvaṇ. piṇṇaiyum,	55
īrā+ pukutalum, i+ uṭalai+ taṇ vāṭai	
cōrā maṇṭukkum vakai ~ariyēṇ. cūḷ kuḷalār	56
ārāṇum ēcuvar eṇṇum ataṇ paḷiyai	
vārāmal kāppataṛku vāḷā ~iruntu* oḷintēṇ.	57

[Parakāla Nāyaki describes her pain and sends her heart as a messenger.]

Because of just seeing his divine body, like a rain cloud,	
while shaking [and] babbling, <sup>72</sup> I wander [aimlessly <sup>73</sup> ].	55
Moreover, I do not understand the way that the cool north wind	
as soon as it entered while sawing [at] this body,	
buffeted <sup>74</sup> [it] as [I] swooned.	56
So that the scorn of that [behavior] which is voiced	
by some slanderers with curly hair	
would not come [to me], for a defense, I remained silent.	57

<sup>72</sup> For *pērā+ pitarrā* - see footnote to couplets #20-21 on the absolutive of concurrent actions.

<sup>73</sup> *tiritaruvaṇ* - Rajam (1992, p. 515) suggests that the auxiliary *taru-tal* 'to give' provides that the main verb is 'triggered' or 'brought about.' This poet seems to use it with main verbs of motion to indicate that the impetus is not consciously from the mover, i.e. it is without self-impulse, self-control, or internal rationale, but being 'given' from outside the mover. Here the author states that it was due to seeing the deity that she was caused to involuntarily wander without self-will.

<sup>74</sup> *maṇṭukku-tal* - 'to whirl, to spin' (transitive).

வாராய் மடநெஞ்சே வந்து மணிவண்ணன் சீரார் திருத்துழாய் மாலை நமக்கருளித்	58
தாரான் தருமென் நிரண்டத்தி லொன்றதனை ஆரானு மொன்னுதார் கேளாமே சொன்னக்கால்	59
ஆராயு மேலும் பணிகேட்டு அதன்றெனிலும் போரா தொழியாதே போந்திடுநீ யென்றேற்கு	60
“vārāy maṭa neñcē, vantu maṇi vaṇṇaṅ cīr ār tiru+ tuḷāy mālai namakku* aruḷi+ tārāṅ, tarum eṅru* iraṅṭu+ attil oṅru* ataṅai ārāṅum oṅṅātār kēḷāmē, coṅṅakkāl, ārāyumeḷum paṇi kēṭṭu*, atu* aṅru* eṅilum pōrātu* oḷiyātē! pōntu*-iṭu nī ~eṅṅērku. 60	58 59 60
“Come, simple heart, [and] having done so, <sup>75</sup> [whether] the jewel-hued One, blessing us with a fine, sacred <i>tulasī</i> garland, will not give [it] or give [it] – one of the two <sup>76</sup> – when speaking, <sup>77</sup> without any detractors hearing that, if he is considering [it], listening to [this] command, if it is ‘No,’ without continuing [there], don’t remain! You must return <sup>78</sup> to me who commanded [this]!”	58 59 60

<sup>75</sup> *vantu* – The root *varu-tal* also has the sense of ‘to complete, to occur.’

<sup>76</sup> *iraṅṭattil* – *iraṅṭu* + non-standard locative of *atu*, *attil*.

<sup>77</sup> *-kāl* – The adjectival participle + *kāl/kālai* indicates ‘when [doing]’ (Rajam, 1992, p. 360).

<sup>78</sup> *pōru-tal* – This irregular verb occurs in two forms in this line (neg. abs. – *pōrātu* ‘without continuing’ and definitive imperative. – *pōntu\*-iṭu* ‘definitely return’), with two of its multiple meanings as provided in the TL: ‘to continue, to return, to suffice.’ The root *oḷi-tal* is also given numerous meanings in the TL – ‘to cease, to stop, to die, to remain, to be at leisure.’ While ‘don’t remain’ seems the most basic meaning fitting the context, ‘don’t dally’ blends that with the concept of ‘leisurely.’

காரார் கடல்வண்ணன் பின்போன நெஞ்சமும்  
வாராதே யென்னை மறந்ததுதான் வல்வினையேன் 61  
ஊரா ருகப்பதே யாயினேன் மற்றெனக்கிங்  
காராய்வா ரில்லை யழல்வாய் மெழுகுபோல் 62  
நீரா யுருகுமென் னாவி நெடுங்கண்கள்  
ஊரா ருறங்கிலுந் தானுறங்கா வுத்தமன்றன் 63  
பேரா யினவே பிதற்றுவன் பின்னையும்  
காரார் கடல்பொலுங் காமத்த ராயினார் 64  
ஆரேபொல் லாமை யறிவார்

kār āṛ kaṭal vaṇṇaṅ piṅ pōṇa neñcamum  
vārātē ~eṇṇai marantatu tāṅ. val viṇaiyēṅ 61  
ūr āṛ ukappatē ~āyiṅēṅ. marru\* eṅakku\* iṅku  
ārāyvār illai. ~aḷal-vāy meluku pōl 62  
nīr āy urukum eṅ+ āvi. neṭum kaṅkaḷ  
ūrār urāṅkilum tāṅ urāṅkā. ~uttamaṅ taṅ 63  
pēr āyiṅavē pitarruvaṅ. piṅṅaiyum,  
kār āṛ kaṭal polum kāmattar āyiṅār 64  
ārē pollāmai ~arivār.

[But] even that heart which went after the dark sea-hued [Lord]  
without coming [back], forgot me. I, of harsh *karma*, 61  
became the laughingstock<sup>79</sup> of the town folk.  
No other here inquires about me. Like wax in fire, 62  
my soul melts becoming liquid. [My] long eyes  
do not sleep, even if the town folk sleep. I babble 63  
only what are the names of the Supreme. Moreover,  
of those whose desire has become like the dark sea 64  
who will notice evil [words]?<sup>80</sup>

<sup>79</sup> *ūrār ukappatē* – ‘the satisfaction [or enjoyment] of those of the town.’

<sup>80</sup> *pollāmai arivār* – *ari-tal* ‘to know’ here suggests ‘to notice.’ In the context of Parakāla Nāyaki being scorned for her love, ‘disparagement, condemnation’ seems to be

அதுநிற்க  
 ஆரானு மாதானு மல்ல ளவள்காணீர்  
 வாரார் வனமுலை வாசவ தத்தையென்  
 றுரானுஞ் சொல்லப் படுவாள்

65

atu nirka,  
 āraṇum ātānum allaḷ aval. kāṇīr!  
 vār ār vaṇam mulai vācavatattai ~eṇru  
 āraṇum colla+paṭuvāḷ.

65

[She describes Vāsavadattā's actions.]

Besides,  
 she was not [just] anyone or anything.<sup>81</sup> Look!  
 She was called by everyone 'Vāsavadattā'<sup>82</sup>  
 with lovely bodice-covered breasts.

65

suggested. The poet appears to say that lovers who are overcome by emotion and desire do not heed the opinions of others.

<sup>81</sup> *ātānum* –The Madras Tamil Lexicon documents only one use of this word, in a similar phrase, from Nammālvār's *Periya Tiruvantāti* #25: *ārānum ātānum ceyya* 'Let anyone do anything!' The commentaries indicated that it carries the connotation that she was not ignorant, but this is not stated in the text.

<sup>82</sup> The episode referenced here may be from the *Bṛhatkathā* and seems to be a 'prequel' to the main events depicted in the *Svapnavāsavadattā* of Bhāsa and the *Vāsavadattā* of Subhandu. The *Bṛhatkathā* tells of King Udayana of Vatsa being captured by a rival king and required to teach that ruler how to tame wild elephants and to give music lessons to his daughter, Vāsavadattā. Udayana falls in love with Vāsavadattā, and they escape together, after which she becomes his queen, a central figure in the two famous plays mentioned. Parakāla Nāyaki's point is that Vāsavadattā acted boldly for her love and became a heroine.

அவளுந்தன் 66  
 பேராய மெல்லா மொழியப் பெருந்தெருவே  
 தாரார் தடந்தோள் தலைக்காலன் பின்போனாள் 67  
 ஊரா ரிகழ்ந்திடப் பட்டாளே மற்றெனக்கிங்  
 காரானுங் கற்பிப்பார் நாயகரே நானவனைக் 68  
 காரார் திருமேனி காணு மளவும்போய்ச்

avaḷum taṇ 66  
 pēr āyam ellām oḷiya+, perum teruvē  
 tāṛ āṛ taṭam tōḷ taḷai+ kālaṇ piṇ pōṇāḷ; 67  
 ūrār ikaḷntu\*-iṭappaṭṭāḷē? marṛu\*, eṇakku\* inku  
 āṛāṇum kaṛpippār nāyakarē? nāṇ avaṇai+ 68  
 kāṛ āṛ tiru mēṇi kāṇum aḷavum pōy+,

As all of her great friends remained, [into] the broad roadway  
 she followed<sup>83</sup> him of fettered feet  
 and broad, garlanded shoulders; 67  
 was she utterly scorned<sup>84</sup> by the town folk?

[Parakāla Nāyaki refuses to restrain her immodest behavior  
 and vows to go to 26 shrines.]

Besides,  
 will any other here, a superior, instruct<sup>85</sup> me? Until I see 68  
 his dark, divine body, [I will] go<sup>86</sup> [to]

<sup>83</sup> *pinpō-tal* – ‘to go behind, to follow.’

<sup>84</sup> *ikaḷntu\*-iṭappaṭṭāḷ* – passive completive of *ikaḷ-tal* ‘to scorn.’

<sup>85</sup> *kaṛpi-ttal* – Besides ‘to instruct,’ TL 821 provides the extended meanings of ‘to proscribe, to command.’

<sup>86</sup> The absolutive *pōy* is here rendered a finite verb in English as the actual final verb is not until 17 lines later.

சீரார் திருவேங் கடமே திருக்கோவல்	69
ஊரே மதிள்கச்சி யூரகமே பேரகமே	
பேரா மருதிறுத்தான் வெள்ளறையே வெஃகாவே	70
பேராலி தண்கால் நறையூர் திருப்புலியூர்	
ஆராமஞ் சூழ்ந்த வரங்கங் கணமங்கை	71
cīr ār tiru vēnkaṭamē, tiru+ kōval	69
ūrē, matiḷ kacci ~ūrakamē, pērakamē,	
pērā marutu* iruttāṇ vellāraiyē, veḷkāvē,	70
pēr āli, taṅkāḷ, naraiyūr, tiruppuliyūr,	
ārāmam cūḷnta ~araṅkam, kaṇamaṅkai,	71
superb Tiruvēnkaṭam [and] Tirukkōvalūr,	69
Ūrakam of walled Kacci and into Pēr <sup>87</sup>	
[to] Vellaṛai of the one who broke the <i>maruta</i> tree	
while moving, <sup>88</sup> [and] Veḷkā,	70
[to] great Āli, <sup>89</sup> Taṅkāḷ, Naraiyūr, Tiruppuliyūr,	
Araṅkam, girded by gardens, [and] Kaṇṇamaṅkai,	71

<sup>87</sup> Kacci (Kāñcipuram) has many temples, one of which is Ūrakam; as it is marked with the emphatic -ē, like the other sites listed, I have assumed it is the primary location to be referenced here. Tirupērnakar in Tirucchirāppallī District is the most common name for pēr, however, pērakam may be modeled after other sites such as Ūrakam, as well as Nīrakam and Kārakam which are temples found inside the greater Ūrakam complex.

<sup>88</sup> Aṇṇaṅkarācāriyar explains that pērā has two possible translations: as a negative adjectival participle equivalent to pērāta ‘which does not move,’ or as a positive absolutive describing concurrent actions similar to pērntu ‘while moving.’ Given the noticeably frequent use in this text of the rarer form indicating concurrent actions, I have chosen the translation indicating that Bālakṛṣṇa broke the *maruta* trees ‘while moving’ i.e. crawling and dragging the mortar to which he was tied.

<sup>89</sup> pērāli – Since Tirupērnakar has already been mentioned in line 70.1, here the word pēr should be construed as an adjective of Āli.

காரார் மணிநிறக் கண்ணனூர் விண்ணகரம் சீரார் கணபுரஞ் சேறை திருவழுந்தூர்	72
காரார் குடந்தை கடிகை கடல்மல்லை ஏரார் பொழில்து ழிடவெந்தை நீர்மலை	73
சீராரும் மாலிருஞ் சோலை திருமோகூர் பாரோர் புகழும் வதரி வடமதுரை	74
ஊராய வெல்லா மொழியாமே நானவனை ஓரானை கொம்பொசித் தோரானை கோள்விடுத்த	75

kār āṛ maṇi niṛam kaṇṇaṅ ūṛ, viṇṇakaram, cīr āṛ kaṇapuram, cērai, tiruvaḷuntūr,	72
kār āṛ kuṭantai, kaṭikai, kaṭal mallei, ēr āṛ poḷil cūḷ iṭaventai, nīrmalai,	73
cīr ārum māḷiruñcōlai, tirumōkūr, pārōṛ pukaḷum vatari, vaṭa maturai,	74
ūr āya ~ellām oḷiyāmē, nāṅ avaṅai ōṛ āṅai kompu* ocittu*, ōṛ āṅai kōḷ viṭutta,	75

Viṇṇakaram, the city of dark jewel-hued Kaṇṇaṅ, [and] supreme Ka[ṇ]ṇapuram, Cērai, blessed Aḷantūr,	72
cloud-covered Kuṭantai, Kaṭikai, and Mallai [by] the sea, to Iṭaventai encircled by beautiful gardens, [and] Nīrmalai,	73
lovely Māḷiruñcōlai [and] Tirumōkūr, Badarī which is praised by the world, [and] northern Maturā:	74
[to] all of these which are [his] cities, without leaving [any], him, <sup>90</sup> who, having broken one elephant's tusk, removed one elephant's pain, <sup>91</sup>	75

<sup>90</sup> Here begins a series of five accusative phrases, epithets of Nārāyaṇa, the objects of the verbal phrase *pēr āyiramum piṭarri* 'babbling [his] one-thousand names.'

<sup>91</sup> The first elephant is Kuvalayāpīḍa, sent against Kṛṣṇa by his evil uncle, Kaṁsa, while the second refers to Gajendra, saved from a crocodile by Viṣṇu.



சீரானை செங்க ணெடியானை தேன்துழாய்த் தாரானை தாமரைபோல் கண்ணனை யெண்ணருஞ்சீர்ப் பேரா யிரமும் பிதற்றிப் பெருந்தெருவே ஊரா ரிகழிலு மூரா தொழியேன்நான் வாரார்பூம் பெண்ணை மடல்	76 77 77½
cīrānai, cem kaṇ neṭiyānai, tēṇ tuḷāy+ tārānai, tāmarai pōl kaṇṇanai, ~eṇṇu* arum cīr+ pēr āyiramum pitarri+, perum teruvē ūrār ikaḷilum, ūrātu* oḷiyēṇ nāṇ, vār ār pūm peṇṇai maṭal.	76 77 77½

[Regardless of public scorn, she will ride the *maṭal*.]

the superb One, the red-eyed, tall One, him with the garland of honeyed <i>tulasī</i> , him with eyes like the lotus -	76
babbling his one-thousand superb names, difficult to recount, [into] the broad roadway, <sup>92</sup> even if the town folk condemn [me], I will not desist from riding the long, fresh palmyra stems. <sup>93</sup>	77 77½

<sup>92</sup> Within the context of Tamil poetics, an uncomfortable fusion is felt here, combining the *akam* 'inner' intimate theme of love and the *puram* 'outer' public theme, symbolized by the open road. By 'outing' the heroine's love in public, the poet is breaching the Tamil prosodic system, and the *nāyaki* is violating the socially accepted tenets that women do not ride the *maṭal* and that affairs of love are kept private.

<sup>93</sup> Stems of palmyra leaves of varying types have jagged, serrated edges; hence one variety is called 'saw-toothed palm.' Riding the palmyra 'horse' would have resulted in physical pain and mutilation as well as humiliation, as the lover threatens to go from street to street declaring the name of the indifferent beloved.

**Periya Tirumaṭal**  
(Meter: Kaliveṇṇpā)<sup>1</sup>

மன்னிய பல்பொறிசே ராயிரவாய் வாளரவின்  
சென்னி மணிக்குடுமித் தெய்வச் சுடர்நடுவுள் 1  
மன்னிய நாகத் தணமேலோர் மாமலைபோல்  
மின்னும் மணிமகர குண்டலங்கள் வில்வீச 2

maṇṇiya pal porī cēr āyira vāy vāḷ araviṇ  
ceṇṇi maṇi+ kuṭumi+ teyva+ cuṭar naṭuvuḷ, 1  
maṇṇiya nākattu\* aṇai mēl, ōr mā malai pōl,  
miṇṇum maṇi makara kuṇṭalaṅkaḷ vil vīca, 2

[Nārāyaṇa lay in yogic repose]

In the midst of the divine light [from] the jeweled crest  
[on] the head of the thousand-mouthed, radiant serpent  
with<sup>2</sup> many permanent<sup>3</sup> markings, 1  
[as he rested] like a huge mountain, on that eternal serpent couch,  
as flashing, jeweled *makara*<sup>4</sup> earrings swayed [in an] arc, 2

<sup>1</sup> Features of *kaliveṇṇpā*: More than 12 lines of four feet in *veṇṭaḷai* (*mā* before *nirai*, *viḷam* and *kāy* before *nēr*), with three feet in the final line; the final foot is *acaiccīr*. Ex: lines 1 & 2 - = - - - - - - - - / - - = - - - - = - -. Note: examples of the use of shortened *-ai* in the formation of *nirai acais*: in lines 8.1, 12.1, 14.2, 28.1, and 142.2. For more information on shortened *-ai*, see Appendix 4 and Chevillard (2015). I previously published an abridged version of this translation; see Ate (2014).

<sup>2</sup> *cēr-tal* – ‘to join, to be near’ is used often in this text as an adjectival verbal root modifying a noun and can be translated as ‘with.’

<sup>3</sup> *maṇṇu-tal* (v. 5) – DEDR 4778 ‘to be permanent, to stay, to endure, to be stable.’ TL (3130) also indicates ‘to abound, to be near, to agree.’ This verb occurs frequently in the text in its many meanings, as it provides for *etukai* of two nasals as found in all 297 lines of the verse. In a *maṭal*, the *etukai* should rhyme with the name of the subject of the text, in this case *Kṛṣṇa*, or *Kaṇṇaṇ* in Tamil. The perfective adjectival participle *maṇṇiya* is a common form in the text, here modifying ‘many markings.’ The interpretation by several commentators of the form as an optative, glossed as *vāḷṇṭiṭuka* or *maṇṇiṭukaḷ* ‘May one live!’ or ‘May one endure!’ seems tenuous and unnecessary.

<sup>4</sup> *makara* – Skt. – a kind of sea-monster, often translated ‘crocodile.’

துன்னிய தாரகையின் பேரொளிசே ராகாசம்  
 என்னும் விதானத்தின் கீழா விருசுடரை 3  
 மின்னும் விளக்காக யேற்றி மறிகடலும்  
 பன்னு திரைக்கவரி வீச நிலமங்கை 4  
 தன்னை முனநா ளளவிட்ட தாமரைபோல்  
 மன்னிய சேவடியை

tunṇiya tārakaiyiṅ pēr oḷi cēr ākācam  
 ennum vitānattiṅ kilāl, iru cuṭarai 3  
 miṅṅum viḷakku\* āka ~ēṛri, maṛi kaṭalum  
 paṅṅu tirai+ kavari vīca, nilamaṅkai 4  
 taṅṅai muṅa nāl aḷaviṭṭa tāmarai pōl  
 maṅṅiya cē ~aṭiyai

below<sup>5</sup> a canopy which is the firmament,  
 its great light from the stars which were amassed, 3

[The goddess Earth stroked his feet]

[she<sup>6</sup>] having lifted the two luminaries as glittering lamps,  
 and as the swelling sea  
 fanned with a rolling wave as a whisk 4  
 his enduring rosy lotus-like feet [which had]  
 long ago measured Lady Earth –

<sup>5</sup> *kil-āl* – a non-standard use as locative.

<sup>6</sup> The subject noun of ‘having lifted’ is Lady Earth described below.

வானியங்கு தாரகைமீன்	5
என்னும் மலர்ப்பிணையா லேய்ந்த மழைக்கூந்தல்	
தென்ன னுயர்பொருப்பும் தெய்வ வடமலையும்	6
என்னு மிவையே முலையா வடிவமைந்த	
அன்ன நடைய வணங்கே யடியிணையைத்	7
தன்னுடைய வங்கைகளால் தான்தடவத்	

vāṇ iyaṅku tārakai mīṇ	5
eṇṇum malar+ piṇaiyal ēynta maḷai+ kūntal,	
teṇṇaṇ uyar poruppum teyva vaṭa malaiyum	6
eṇṇum ivaiyē mulaiyā vaṭivu* amainta	
aṇṇa naṭaiya ~aṇaṅkē ~aṭi ~iṇaiyai+	7
taṇ+ uṭaiya ~am kaikaḷāl tāṇ taṭava+,	

a swan-gaited<sup>7</sup> divine being<sup>8</sup>

whose form is completed<sup>9</sup> by rain tresses  
suitable for a garland of flowers which are  
stars shining<sup>10</sup> [in] the sky, [and] breasts which are  
the southern one's high mountain and the divine northern peak<sup>11</sup> --  
as [she] stroked both of [his] feet with her own lovely hands, 5-7

<sup>7</sup> *naṭaiya* – noun + a - adj. 'gaited.' See also PMA 28.1, 51.2, and 66.2.

<sup>8</sup> *aṇaṅku* – meaning both 'spirit' and 'woman,' it often refers to the goddess.

<sup>9</sup> *amai-tal* –TL includes 'to be completed' among other meanings 'to subside, to agree, to be fixed, be connected, to be suitable.'

<sup>10</sup> *iyaṅku-tal* – 'to move'; Tamil Lexicon's Supplement also indicates 'to shine.'

<sup>11</sup> *Aṇṇaṅkarācāriyar* suggests that these mountains are Tirumāliṛuñcōlai and Vēṅkaṭam, respectively. Alternatively, the southern mountain might be Poti.

தான்கிடந்தோர்  
 உன்னிய யோகத் துறக்கம் தலைக்கொண்ட  
 பின்னை தன்னாபி வலயத்துப் பேரொளிசேர்  
 மன்னிய தாமரை மாமலர்ப்பூத் தம்மலர்மேல்  
 முன்னம் திசைமுகனைத் தான்படைக்க

tāṇ kiṭantu\* ōr  
 unṇiya yōkattu\* urakkam talai+ koṇṭa  
 piṇṇai, taṇ nāpi valayattu+ pēr oḷi cēr  
 maṇṇiya tāmarai mā malar pūttu\*, a+ malar mēl  
 muṇṇam ticai mukaṇai+ tāṇ paṭaikka,

[Brahmā rose from his navel to create the Vedas  
 which establish the four aims of life.]

after [he] began<sup>12</sup>  
 a contemplative<sup>13</sup> yogic repose, lying [there]  
 having produced<sup>14</sup> in the orbit of his navel  
 a huge, eternal lotus flower of very brilliant light,  
 when he first created the one who faces the directions<sup>15</sup>  
 on that blossom,

<sup>12</sup> *talaiṅkoḷ-tal* - TL (1776) 'to rise to the head, to overflow,' but also used as 'to commence, to undertake.'

<sup>13</sup> *unṇiya* - perfective adjectival participle of *unṇu-tal* 'to think, to contemplate.'

<sup>14</sup> *pūttu* - absolutive of *pū-ttal* (DEDR\_4345) 'to produce, to produce a flower/bloom, to create.'

<sup>15</sup> *ticai mukaṇ* - four-faced Brahmā.

மற்றவனும்

முன்னம் படைத்தனன் நான்மறைக ளம்மறைதான் 10  
மன்னு மறம்பொருள் இன்பம்வீ டென்றுலகில்  
நன்னெறிமேம் பட்டன நான்கன்றே

marru\* avaṇum

muṇṇam paṭaittaṇaṇ nāl maraikal. a+ marai tāṇ 10  
mannum aṛam, poruḷ, iṇṇam, vīṭu\* eṇru\* ulakil  
nal nerī mēmpaṭṭaṇa nāṅku\* anrē?

that other one<sup>16</sup>

first created<sup>17</sup> the four Vedas.<sup>18</sup> The worthy paths, 10  
which those Vedas call eternal virtue, wealth, delight, and release,<sup>19</sup>  
those four are exalted in this world, aren't they?

<sup>16</sup> marru\* avaṇum - again referring to Brahmā, distinguished from tāṇ 'himself' referring to Nārāyaṇa.

<sup>17</sup> paṭaittaṇaṇ - root + perfective marker + optional an/iṇ + PGN ending -aṇ can be read as either a finite verb or a participial noun; after nine couplets in one sentence, like the commentators, I believe we would all choose the finite verb. This optional structure may have been used because it forms a karuviḷam (=) metrical foot which then can link appropriately with the following nēr metrical unit in nāṇmarai.

<sup>18</sup> Vedas - Tamil marai 'secret.'

<sup>19</sup> aṛam poruḷ iṇṇam vīṭu - The traditional four aims of life, from Sanskrit dharma, artha, kāma and mokṣa. While Sanskrit dharma carries the meaning of 'duty, law,' Tamil aṛam connotes 'virtue.' Sanskrit kāma has its root in kam 'to desire' and initially referred to all levels of want, from simple wishes to romantic longing, and then lust; iṇṇam is 'sweetness' with extended meanings of 'delight, happiness.'

நான்கினிலும்	11
பின்னையது பின்னைப் பெயர்த்தரு மென்பதோர்	
தொன்னெறியை வேண்டுவார் வீழ்கனியு மூழிலையும்	12
என்னு மிவையே நுகர்ந்துடலம் தாம்வருந்தி	
துன்னு மிலைக்குரம்பைத் துஞ்சியும் வெஞ்சுடரோன்	13
மன்னு மழல்நுகர்ந்தும் வண்தடத்தி னுட்கிடந்தும்	
இன்னதோர் தன்மையரா யீங்குடலம் விட்டெழுந்து	14

nāṅkiṇilum	11
pinṇaiyatu, pinṇai+ peyar+ tarum eṇṇatu*, ōr	
tol neriyai vēṇṭuvār vīl kanियum, ūl ilaiyum	12
eṇṇum ivaiyē nukarntu*, uṭalam tām varunti,	
tunṇum ilai+ kurampai+ tuñciyum, vem cuṭarōṇ	13
maṇṇum aḷal nukarntum, vaḷ taṭattiṇuḷ kiṭantum	
iṇṇatōr taṇmaiyar āy īṅku* uṭalam viṭṭu*, eḷuntu,	14

[Parakāla Nāyaki describes the path of asceticism]

Those who choose	11
the last one [from] among the four, the ancient path	
which they say gives [one] a name thereafter, <sup>20</sup>	
consuming only these -	12
fallen fruit and decayed <sup>21</sup> leaves - their bodies suffering,	
sleeping in woven leaf huts, feeling the persistent heat	
of the hot rayed-[sun],	13
and lying in full ponds, being those with a nature such as this,	
leaving their bodies here [and] ascending,	14

<sup>20</sup> *pinṇai + peyar+ tarum* – The poet seems to suggest in a pejorative sense that Jain ascetics only pursue their course of life to gain fame.

<sup>21</sup> *ūl* - adjectival verbal root of *ūl-tal* - 'to grow old, to decay.'

தொன்னெறிக்கட சென்ற ரெனப்படும் சொல்லல்லால்  
இன்னதோர் காலத் தினையா ரிதுபெற்றார் 15  
என்னவும் கேட்டறிவ தில்லை யுளதென்னில்  
மன்னுங் கடுங்கதிரோன் மண்டலத்தின் நன்னடுவுள் 16  
அன்னதோ ரில்லியி னூடுபோய் வீடென்னும்  
தொன்னெறிக்கட சென்றரைச் சொல்லுமின்கள்

tol neṛi+ kaṇ cenrār eṇappaṭum col+ allāl,  
innatu\* ōr kālattu\* inaiyār itu perrār 15  
eṇnavum kēṭṭu\*, arivatu\* illai! uḷatu\* eṇṇil,  
maṇṇum kaṭum katirōṇ maṇṭalattiṇ nal ṇaṭuvuḷ 16  
aṇṇatu\* ōr illiyiṇ ūṭu pōy, ‘vīṭu\*’ eṇṇum  
tol neṛi+ kaṇ cenrārai+ collumiṇkaḷ!

[She ridicules it, saying there is no proof of liberation  
from the cycle of rebirth.]

except for words spoken by those who go on<sup>22</sup> that ancient path,  
at such a time [as] such a person gained this [release], 15  
nothing is heard [or] known! If [you] say it exists,  
tell [us] of one who went on this ancient path  
which is called ‘release’ 16  
going through some crack right in the center<sup>23</sup>  
of the ever fierce-rayed one’s orb!

<sup>22</sup> *kaṇ* - ‘eye’ is used as a locative postposition.

<sup>23</sup> *nal ṇaṭuvuḷ* - literally ‘well into the middle.’ This line provides an interesting cosmological image of release from rebirth as escape through the sun, with the soul finding and squeaking through a tiny orifice.



சொல்லாதே	17
அன்னதே பேசு மறிவில் சிறுமனத்தாங் கன்னவரைக் கற்பிப்போம் யாமே யதுநிற்க முன்னம்நான் சொன்ன வறத்தின் வழிமுயன்ற அன்னவர்த்தாம் கண்டீர்கள்	18
collate,	17
anṇatē pēcum arivu* il ciru maṇattu* āṅku* anṇavarai+ karippōm yāmē? atu niṛka, muṇṇam nāṇ conṇa arattiṇ vali muyaṇṇa anṇavar+ tām kaṇṭīrkal.	18
Without telling [us], <sup>24</sup>	17
can we edify such people there with no knowledge [and] small minds who say such things? That aside, <sup>25</sup> look [at] <sup>26</sup> those who toil on the way of virtue which I previously mentioned.	18

<sup>24</sup> Per Rajam (1992, p. 746) *-ātē* is a negative absolutive, similar to *-āmal*, often translated as ‘without doing X’. She also indicates that the suffix can provide for cause and effect, i.e. because of not-X, then Y; this seems to make sense in this instance.

<sup>25</sup> *atu niṛka* – literally ‘so that it remains’ gives the sense of ‘leaving that aside’ and continuing.

<sup>26</sup> *kaṇṭīrkal* – Vīrarākavāccāryar construes *muyaṇṇa anṇavar* as the object of the imperative.

ஆயிரக்கண் வானவர்கோன்	19
பொன்னகரம் புக்கமரர் போற்றிசெப்ப பொங்கொளிசேர்	
கொன்னவிலும் கோளரிமாத் தாஞ்சுமந்த கோலஞ்சேர்	20
மன்னிய சிங்கா சனத்தின்மேல் வாணெடுங்கண்	
கன்னியரா விட்ட கவரிப் பொதியவிழ்ந்தாங்	21
கின்னளம்பூந் தென்ற வியங்க	

āyira+ kaṇ vāṇavar kōṇ	19
poṇṇ nakaram pukku*, amarar pōrri ceppa, poṅku* oḷi cēr	
kol navilum kōḷ ari mā+ tāṇ cumanta kōlam cēr	20
maṇṇiya ciṅkācaṇattiṅ mēl vāḷ neṭum kaṇ	
kaṇṇiyarāl iṭṭa kavari+ poti ~aviḷntu*-āṅku*	21
iṅ+ iḷam pūm teṅṅal iyaṅka,	

[The path of virtue leads to heaven to dwell in pleasure palaces]

Entering <sup>27</sup> the golden city	19
of the celestials' thousand-eyed king, <sup>28</sup> as immortals chant praises,	
[sitting] on ornate, sturdy lion thrones with bursting light	20
that are borne by fierce, murderous <sup>29</sup> male lions,	
as the fresh southern breeze,	
sweet and tender, wafts as if <sup>30</sup> [from] leaf-fans <sup>31</sup> opened	21
by virgins with long, lance eyes,	

<sup>27</sup> Here begins a long series of Tamil absolutes and infinitives describing the heavenly rewards of the path of *dharma*, ending with the finite verb in couplet #37.

<sup>28</sup> Indra

<sup>29</sup> *navil-tal* (DEDR\_3616) 'to say, to indicate, to practice' is used often in the text to create *etukai* through *sandhi* since 'l' prior to a nasal creates two nasals. It becomes an idiomatic descriptor in its sense of 'to express, to suggest.' TL lists *kolai navil* as 'to murder' with a shortened form used here for 'lions which murder' or murderous lions.

<sup>30</sup> -āṅku – particle of comparison.

<sup>31</sup> *kavari+ poti* – *kavari* 'chauri, fan' + *poti* 'cluster, leaf, leaf umbrella'

## மருங்கிருந்த

மின்னனைய நுண்மருங்குல் மெல்லியலார் வெண்முறுவல் 22  
 முன்னம் முகிழ்த்த முகிழ்நிலா வந்தரும்ப  
 அன்னவர்த்தம் மானோக்க முண்டாங் கணிமலர்சேர் 23  
 பொன்னியல் கற்பகத்தின் காடுடுத்த மாடெல்லாம்

## maruṅku\* irunta

miṅ+ anaiya nuṅ maruṅkul mel+ iyalār veḷ muruval 22  
 muṅṅam mukiḷtta mukiḷ nilā vantu\* arumpa,  
 aṅṅavar tam māṅ nōkkam uṅṅu\*, āṅku\* aṅi malar cēr 23  
 poṅ+ iyal karpakattiṅ kāṅu\* uṅṅutta māṅu\* ellām

## the budding moonlight,

which reveals the intent<sup>32</sup> of the [bright] white smiles  
 of delicate ladies nearby 22  
 with lightning[-like], thin waists, [as it] comes [up and] shoots forth  
 [they,<sup>33</sup>] enjoying<sup>34</sup> the doe[-eyed] glances of such [ladies] 23  
 everywhere<sup>35</sup>  
 encircled by forests of golden *kalpaka* trees  
 with decorative blossoms,

<sup>32</sup> *muṅṅam* – TL ‘sign, indication, suggestion’; Here, the similarity between the crescent moon and the ladies’ smiles is suggested.

<sup>33</sup> i.e. those mentioned above who follow the path of virtue which leads them to Indra’s paradise.

<sup>34</sup> *uṅṅu* – absolutive of *uṅ-tal* ‘to consume food or drink, to experience, to enjoy.’

<sup>35</sup> *māṅu\* ellām* – ‘all places.’

மன்னிய மந்தாரம் பூத்த மதுத்திவலை	24
இன்னிசை வண்டமரும் சோலைவாய் மாலைசேர்	
மன்னிய மாமயில்போல் கூந்தல் மழைத்தடங்கண்	25
மின்னிடையா ரோடும் விளையாடி வேண்டிடத்து	
மன்னும் மணித்தலத்து மாணிக்க மஞ்சரியின்	26
மின்னி னொளிசேர் பளிங்கு விளிம்படுத்த	
மன்னும் பவளக்கால் செம்பொஞ்செய் மண்டபத்துள்	27
maṇṇiya mantāram pūṭṭa matu+ tivalai	24
iṇ+ icai vaṇṭu* amarum cōlai vāy mālai cēr	
maṇṇiya mā mayil pōl kūntal maḷai+ taṭam kaṇ	25
miṇ+ iṭaiyārōṭum viḷaiyāṭi, vēṇṭu* iṭattu,	
maṇṇum maṇi+ talattu, māṇikkam mañcariyiṇ	26
miṇṇiṇ oḷi cēr paḷiṅku viḷimpu* aṭutta	
maṇṇum pavaḷa+ kāl cem poṇ cey maṇṭapattuḷ,	27
in groves where bees [singing] sweet melodies settle	
in drops of nectar of eternal coral trees,	24
dallying <sup>36</sup> with those of lightning[-like] waists	
with garlanded tresses that are like dense dark peacock [feathers	25
and] with wide, dewy eyes, [while] in places of desire,	
in pavilions made of rose gold with sturdy coral pillars	
near mirrored borders with flashes of light	
[from] ruby clusters in places [that are] thickly jeweled,	26-27

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<sup>36</sup> viḷaiyāṭi – ‘playing’

அன்ன நடைய வரம்பையர்த்தங் கைவளர்த்த  
இன்னிசையாழ் பாடல்கேட் டின்புற் றிருவிசம்பில் 28  
மன்னும் மழைதழும் வாணிலா நீண்மதிதோய்  
மின்னி னொளிசேர் விசம்பூரும் மாளிகைமேல் 29  
மன்னும் மணிவிளக்கை மாட்டி மழைக்கண்ணூர்

anna naṭaiya arampaiyar+ tam kai vaḷartta  
in+ icai yāl pāṭal kēṭṭu, inpurru\* iru vicumpil 28  
maṇṇum maḷai tavaḷum vāl nilā nīl mati tōy  
miṇṇiṇ oḷi cēr vicumpu\* ūrum māḷikai mēl 29  
maṇṇum maṇi viḷakkai māṭṭi maḷai+ kaṇṇār

listening to [and] delighting<sup>37</sup> [in] the tunes  
of the sweet-sounding lute  
nurtured by the hands of swan-gaited<sup>38</sup> nymphs<sup>39</sup>  
on top of mansions 28  
bathed by the lustrous<sup>40</sup> moonlight of the bright moon,  
where in the vast sky  
thick rainclouds creep, [and] where the sky swirls  
with flashes of light, 29  
as dewy-eyed ones<sup>41</sup> kindle lasting jeweled lamps

<sup>37</sup> *inpūru-tal* – ‘feel delight.’

<sup>38</sup> *naṭaiya* – ‘gaited’ adjectival form of the noun *naṭai* ‘walk’

<sup>39</sup> *arampaiyar* – ‘celestial courtesans’ from the name, Rambhā, a divine beauty in Indra’s paradise.

<sup>40</sup> *vāl* – DEDR 5377 provides ‘luster, brightness’ while 5376 indicates ‘sword, plough, sharpness.’

<sup>41</sup> *maḷai+ kaṇṇār* – referring to heavenly ladies.

பன்னு விசித்திரமாப் பாப்படுத்த பள்ளிமேல்	30
துன்னிய சாலேகஞ் சூழ்கதவந் தாள்திறப்ப	
அன்ன முழக்க நெறிந்துக்க வாள்நீலச்	31
சின்ன நறுந்தாது சூடியோர் மந்தாரம்	
துன்னு நறுமலரால் தோள்கொட்டி	
panṇu vicittiramā+ pāppaṭutta paḷli mēl	30
tuṇṇiya cālēkam cūḷ katavam tāḷ tirappa,	
aṇṇam uḷakka nerintu* ukka vāḷ nīla+	31
ciṇṇa naṇum tātu cūṭi, ~ōr mantāram	
tuṇṇum naṇum malarāl tōḷ koṭṭi,	
[and] open shutter bars around closely latticed windows <sup>42</sup>	30
above ornate, skillfully well-crafted <sup>43</sup> beds,	
[where,] spreading lightly-scented pollen from bright, blue lilies	31
that were scattered, having been crushed	
as swans ploughed [through them],	
[and] pommeling arms with fragrant flowers	
that were thick on the coral tree,	

<sup>42</sup> *cālēkam* – TL ‘latticed window’ While neither Monier-Williams nor Apte list this Sanskrit compound, it may likely be derived from *jāla* ‘net, lattice’ + *īkṣa* ‘looking, view.’

<sup>43</sup> *pā* – ‘verse’ is extended to *pāppaṭu-tal* – ‘to be versified’ or skillfully worked, and is here applied to woodcraft, used along with the adjectival verbal root of *paṇṇu-tal* for which the Tamil Lexicon (2569) includes ‘to do with skill.’

கற்பகத்தின்	32
மன்னும் மலர்வாய் மணிவண்டு பின்தொடர இன்னிளம்பூந் தென்றல் புகுந்தீங் கிளமுலைமேல்	33
நன்னறுஞ் சந்தனச்சே றுள்புலர்த்த தாங்கருஞ்சீர் மின்னிடைமேல் கைவைத் திருந்தேந் திளமுலைமேல் பொன்னரும் பாரம் புலம்ப	34

karpakattin	32
manṇum malar vāy maṇi vaṇṭu piṇ toṭara, iṇ+ iḷam pūm teṇral pukuntu, iṅku* iḷam mulai mēl	33
nal narum cantanam cēru* uḷ pulartta, tāṅku* arum cīr miṇ+ iṭai mēl kai vaittu* iruntu*, ēntu* iḷam mulai mēl poṇ+ arumpu+ āram pulampa,	34

the fresh southern breeze, sweet and tender, enters, as jewel-like bees from dense flowers of <i>kalpaka</i> trees follow behind, so that [it <sup>44</sup> ] thoroughly dries <sup>45</sup> the finely scented sandal paste	32-33
on tender, young breasts, placing [their <sup>46</sup> ] hands on fine, lightning[-thin] waists which have difficulty bearing high, young breasts on [which] necklaces of golden blossom [trinkets] jingle,	34

<sup>44</sup> The subject of the infinitive *pulartta* 'to make dry' is the southern breeze.

<sup>45</sup> *cēru\* uḷ pulartta* – This phrase occurs in two modern editions (Lifco and Project Madurai) as *cēru\* ulartta*, which also meets the metrical requirements of *veṇṭalai*; however, Aṇṇaṅkarācāriyar and Vīrarākavāccāryar use Periyavāccāṇ Piḷḷai's reading given here. Both roots *pularttu-tal* and *ularttu-tal* are causative with the meaning 'to make dry.' The inclusion of *uḷ* could be taken as *cēruḷ* 'the place of the paste' or *uḷpularatta* 'as it dries inside,' this second concept being proposed by Vīrarākavāccāryar. Periyavāccāṇ Piḷḷai simply tells us that the sandal paste was dried well.

<sup>46</sup> Those who follow the path of virtue.

வகங்குழைந்தாங்

கின்ன வருவி னிமையாத் தடங்கண்ணார் 35  
 அன்னவர்த்தம் மாளோக்க முண்டாங் கணிமுறுவல்  
 இன்னமுதம் மாந்தி யிருப்ப ரிதுவன்றே 36  
 அன்ன வறத்தின் பயனாவ தொண்பொருளும்  
 அன்ன திறத்தே யாதலால் காமத்தின் 37  
 மன்னும் வழிமுறையே நிற்கும்நாம்

~akam kuḷaintu\* āṅku\*,

iṅṅa ~uruviṅ imaiyā+ taṭam kaṅṅār 35  
 aṅṅavar tam māṅ nōkkam uṅṅu\*, āṅku\* aṅi muruval  
 iṅ+ amutam mānti ~iruppar. itu ~aṅrē 36  
 aṅṅa ~arattiṅ payaṅ āvatu? oḷ poruḷum  
 aṅṅa tirattatē. ~ātalāl, kāmattiṅ 37  
 maṅṅum vali muraiyē nirrum nām.

[and with] hearts melting,

there enjoying the doe-eyed glances of such [women] 35  
 with wide, unblinking<sup>47</sup> eyes of such shapeliness,  
 they stay [there], sipping the sweet nectar of [their] lovely lips. 36

[The path of wealth results in the same pleasures,  
 so enjoyment is the ultimate, single aim.]

Such is the reward of virtue, is it not? Glittering wealth, too,  
 is the same way.<sup>48</sup> Therefore, we remain<sup>49</sup> accordingly 37  
 [on] the eternal path of Love.

<sup>47</sup> Immortals are thought to never blink.

<sup>48</sup> *tirattatu* – 3<sup>rd</sup> singular neuter pronominal noun from *tiram* ‘sort, way, quality,’

<sup>49</sup> *nirrum* -- root *nil* + i.a. *t* + 3<sup>rd</sup> pl. *um*.



மாளுக்கின்

அன்ன நடையா ரலரே சவாடவர்மேல் 38  
மன்னும் மடலூரா ரென்பதோர் வாசகமும்,  
தென்னுறையில் கேட்டறிவ துண்டதனை யாத்தெளியோம், 39  
மன்னும் வடநெறியே வேண்டினேம்-வேண்டாதார்

“māṇ nōkkin

aṇṇa naṭaiyār alar ēca ~āṭavar mēl 38  
maṇṇum maṭal ūrār” eṇṇpatu\* ōr vācakamum,  
teṇ+ uraiyil kēṭṭu\* aṇṇivatu\* uṇṭu\*. ataṇai yām teḷiyōm! 39  
maṇṇum vaṭa neriyē vēṇṭiṇōm. vēṇṭātār

[Parakāla Nāyaki rejects the Tamil ban on women  
riding the *maṭal* and looks instead to Sanskrit legend.]

“Doe-eyed,

swan-gaited [maids] do not ride the sturdy palmyra stems<sup>50</sup> 38  
so that [town folk] cast aspersions on men” - that is a precept  
heard and known in the southern region. We don’t believe that!<sup>51</sup> 39  
We desired the enduring northern path. Those who don’t desire [that]

<sup>50</sup> In classical literature, the theme of *maṭal* riding provides that a man who has been ignored or rejected by the lady of his desire would humiliate and harm himself by riding the ‘palm horse’ and thereby bring scandal to his sweetheart and her family. The object was to win his beloved through coercion, with the family supporting his suit in order to avoid him riding the *maṭal*. In this text, Tirumaṅkai Āḷvār, in the voice of Parakāla Nāyaki, is attempting to emotionally blackmail God for his love; in other words, this disgraceful behavior, violating feminine modesty, has grace as its ultimate goal. For a more in-depth discussion of this theme, see Ate (2014) ‘The Profane as Sacred: Tirumaṅkai Āḷvār’s Rants Against God’ and Venkatesan (2007) ‘Riding a Horse for Love.’

<sup>51</sup> *teḷiyōm* – negative 1pl. of *teḷi-ttal* with *ataṇai* as the object. TL provides ‘to affirm clearly.’

தென்னன் பொதியில் செழுஞ்சந் தனக்குழம்பின் 40  
 அன்னதோர் தன்மை யறியாதார் ஆயன்வேய்  
 இன்னிசை யோசைக் கிரங்காதார் மால்விடையின் 41  
 மன்னும் மணிபுலம்ப வாடாதார் பெண்ணைமேல்  
 பின்னும் வன்றில் பெடைவாய்ச் சிறுகுரலுக் 42  
 குன்னி யுடலுருகி நையாதார்

teṇṇaṇ pōtiyil ceḷum cantāṇam kuḷampin 40  
 aṇṇatōr taṇmai ~ariyātār. āyaṇ vēy  
 iṇ+ icai ~ōcai+ kiraṅkātār. māḷ viṭaiyiṇ 41  
 manṇum maṇi pulampa vātātār, peṇṇai mēl  
 piṇṇum a+ aṇṇil peṭai vāy+ ciṇru kuralukku\* 42  
 uṇṇi, ~uṭal uruki, naiyātār,

[She describes those who do not truly understand  
 the consequences of being in love.]

are ignorant of the properties of [any]thing like the paste 40  
 of the sandalwood abundant in the hills of the Southerner.<sup>52</sup>  
 They don't languish [at] the sound of the sweet music  
 of the herder's flute. 41  
 Those who don't weaken as the ever-present bells  
 of the black bulls clang,<sup>53</sup> those who don't perish,  
 with bodies melting, imagining [their lovers], 42  
 [at even] the slight cooing from the mouth of the *aṇṇil* hen  
 weaving [a nest] at the top of the palmyra,  
 those who don't swoon as their bodies burn in rising flames 43  
 of the pure moonlight which streams from the moon  
 clinging in<sup>54</sup> the sky,

<sup>52</sup> *teṇṇaṇ* - the Pāṇṭiyaṇ king.

<sup>53</sup> The bells indicate that the bulls are coming home from the pasture driven by the ladies' lovers for whom the women are longing.

<sup>54</sup> *vāy* - 'mouth' used as a locative postposition.

உம்பர்வாய்த்	
துன்னு மதியுகுத்த தூநிலா நீணெருப்பில்	43
தம்முடலம் வேவத் தளராதார் காமவேள்	
மன்னும் சிலைவாய் மலர்வாளி கோத்தெய்ய	44
பொன்னெடு வீதி புகாதார்தம் புவணமேல்	
சின்ன மலர்க்குழலு மல்குலும் மென்முலையும்	45
இன்னிள வாடை தடவத்தாம் கண்டுகிலும்	
பொன்னையார் பின்னும் திருவுறுக	

umpar vāy+	
tunnu mati ~ukutta tū nilā nī neruppil	43
tam+ uṭalam vēva+ taḷarātār, kāmavē!	
mannum cilai vāy malar vāli kōttu* eyya,	44
pon neṭu vīti pukātār, tam pū ~aṇai mēl	
cinṇam malar+ kuḷalum, alkulum, mel mulaiyum	45
iṇ+ iḷa vāṭai taṭava+, tām kaṇ tuyilum!	
pon+ aṇaiyār piṇnum tiru ~uṛuka!	

[and] as Kāma, <sup>55</sup> having notched flower arrows	
in his steady bow, shoots,	44
those who don't go [out into] the long, wealthy streets, <sup>56</sup>	
[as] the sweet and gentle northern breeze caresses	45
their locks with loose flowers, their hips, and soft breasts,	
in their beds of blossoms, they [actually] sleep!	
May the golden ones hereafter know fortune! <sup>57</sup>	

<sup>55</sup> *kāmavē!* - *vē!* also means Kāma, the god of love.

<sup>56</sup> *vīti pukātār* - i.e. they do not go into the streets to ride the *maṭal*. The poet suggests that it is impossible for anyone who is truly in love, i.e. truly a *bhakta*, to do anything but be overwhelmed and act rashly.

<sup>57</sup> *pon+ aṇaiyār piṇnum tiru ~uṛuka* - Optative of *uru-tal* - 'may they experience.' Aṇṇaiṅkarācāriyar notes this as a contemptuous statement, the 'golden ones' referring to the women in the previous four couplets who do not truly know love, and can still sleep, saying 'May the golden ones know further fortune.' It would then be perceived similar to the North American phrase, 'More power to them!' It may be better to take *piṇnum* as 'hereafter,' referring to the list of heroines which

போர்வேந்தன்	46
தன்னுடைய தாதை பணியா லரசொழிந்து	
பொன்னகரம் பின்னே புலம்ப வலங்கொண்டு	47
மன்னும் வளநாடு கைவிட்டு மாதிரங்கள்	
மின்னுருவில் வெண்டேர் திரிந்து வெளிப்பட்டு	48

pōr vēntaṅ	46
taṅ+ uṭaiya tātai paṇiyāl, aracu* oḷintu,	
poṅ nakaram piṅṅē pulampa, valam koṅṭu,	47
maṅṅum vaḷam nāṭu kaiviṭṭu, mātirarkaḷ	
miṅ+ uruvil veṅṭēr tirintu, veḷippaṭṭu	48

[Parakāla Nāyaki salutes the women described below:  
Sītā followed Rāma into exile.]

The warrior king,	46
by the command of his own father, leaving [his] kingdom,	
as behind [him his] golden city wept, [and] having strength,	47
having abandoned that ever-fertile country, [in all] directions <sup>58</sup>	
white mirages, <sup>59</sup> lightning in form, shifted [and] [re]appeared; <sup>60</sup>	48

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immediately begins in the next line, as there is no other transition phrase to introduce this major shift in narrative.

<sup>58</sup> *mātiram* – compass point

<sup>59</sup> *tēr* – TL provides ‘chariot, car, mirage.’

<sup>60</sup> *veḷippaṭṭu-tal* – ‘becoming manifest or revealed’ the absolutive here translated using a finite verb in English for clarity.

கன்நிறைந்து தீய்ந்து கழையுடைந்து கால்சுழன்று பின்னும் திரைவயிற்றுப் பேயே திரிந்துலவா	49
கொன்னவிலும் வெங்கானத் தூடு கொடுங்கதிரோன் துன்னு வெயில்வறுத்த வெம்பரல்மேல் பஞ்சடியால்	50
மன்ன னிராமன்பின் வைதேவி யென்றுரைக்கும் அன்ன நடைய வணங்கு நடந்திலளே	51
kal niṛaintu tīyntu, kaḷai ~uṭaintu, kāl cuḷanru, piṇṇum tirai vayirru+ pēyē tirintu* ulavā,	49
kol navilum vem kāṇattu*-ūṭu, koṭum katirōṇ tuṇṇu veyil varutta vem paral mēl pañcu* aṭiyāl	50
manṇaṇ irāmaṇ piṇ vaiṭēvi ~enru* uraikkum aṇṇa naṭaiya ~aṇaṅku naṭantilaḷē?	51
[with] copious stones burning, bamboo bursting, and winds whirling, moreover, while demons with shriveled bellies wandered on parade <sup>61</sup> ,	49
through this murderous <sup>62</sup> hot forest, on hot gravel baked by the oppressive heat of the fierce sun, with soft feet, didn't that swan-gaited divinity <sup>63</sup> named Vaidehī <sup>64</sup> walk behind King Rāma?	50 51

<sup>61</sup> *ulavā* – TL provides *ulavu-tal* as a form of the verb *ulāvu-tal* 'to go in procession, to stroll'; stem + *ā* is a form of absolutive which designates concurrent actions, i.e. wandering and going in procession at the same time. While using the standard root *ulāvu* would not have created an error in metric scansion, using the shortened form in the fourth foot more exactly mirrors the second foot, providing balance in the line: *tēmā karuṭiḷaṅkāy tēmā karuṭiḷaṅkāy*.

<sup>62</sup> *kol navil-tal* – See footnote to couplet #20.

<sup>63</sup> See footnote to couplets #4-7.

<sup>64</sup> *vaidevi* < Skt. *Vaidehī* 'she of Videha,' i.e. *Sītā*.

பின்னும் கருநெடுங்கண் செவ்வாய்ப் பிணைநோக்கின்  
மின்னனைய நுண்மருங்குல் வேகவதி யென்றுரைக்கும் 52  
கன்னித னின்னுயிராம் காதலனைக் காணது  
தன்னுடைய முந்தோன்றல் கொண்டேகத் தாஞ்சென்றங்கு 53

piṇṇum, karum neṭum kaṇ ce+ vāy+ piṇai nōkkin  
miṇ+ aṇaiya nuṇ maruṅkul vēkavati eṇru\* uraikkum 52  
kanni taṇ iṇ+ uyir ām kātalanai+ kāṇātu,  
taṇ+ uṭaiya muṇ tōṇral koṇṭu\* ēka+, tāṇ cenru, aṅku\* 53

[Vegavatī went into the battlefield for her lover.]

Further, [with] long, dark eyes, rosy lips, doe[-eyed] glances,  
and a waist, thin like lightning, a maiden called Vegavatī,<sup>65</sup> 52  
not seeing her beloved, being sweet as life,  
when her older [brother]<sup>66</sup> took [her beloved] and went,<sup>67</sup> -  
she, herself, having gone there, 53

<sup>65</sup> *vēkavati* – A version of the Vegavatī story may have originally appeared in the now-lost *Bṛhatkathā* which Hardy (1974, p. 135) ascribes to the 1<sup>st</sup> c. CE. She also figures in a tale told in the Tamil *Peruṅkatai*, a 9<sup>th</sup> c. Jain text, and in the 11<sup>th</sup> c. Sanskrit *Kathā Sarit Sāgara*. According to Tawney's 1968 translation of the *Kathā Sarit Sāgara* (p.425-460), Vegavatī married her brother's rival for power, Naravāhanadatta. Her brother captured her husband, and at one point in the story, she defeated her brother in order to protect her husband. According to Hardy's description of *Peruṅkatai*, Vasavadattā (who is praised for her bold actions in Tirumaṅkai Ālvār's *Īṇṇiya Tirumaṭal*) has a son, Naravāṇaṇ. His wife, Mataṇamaṅcikai is made captive by an evil prince who loves her. That prince's sister, Vegavatī, also falls in love with Naravāṇaṇ and becomes his second wife. Ultimately, the evil prince is overthrown and Vegavatī's sister-wife returns to their husband.

<sup>66</sup> *muṇ tōṇral* – pronomial noun 'that which appeared before,' i.e. elder sibling.

<sup>67</sup> *koṇṭu\* ēka* - infinitive 'having taken, when [he] went, i.e. when he captured Vegavatī's husband.

அன்னவனை நோக்கா தழித்துரப்பி வாளமருள் கன்னவில்தோள் காளையைக் கைப்பிடித்து மீண்டும்போய்	54
பொன்னவிலு மாகம் புணர்ந்திலளே பூங்கங்கை முன்னம் புனல்பரக்கும் நன்னூன் மின்னூடும்	55
கொன்னவிலும் நீள்வேல் குருக்கள் குலமதலை தன்னிகரொன் நில்லாத வென்றித் தனஞ்சயனை	56
anṇavanai nōkkātu*, alittu*, urappi, vāḷ amar uḷ kal navil tōḷ kāḷaiyai+ kaippiṭittu, mīṇṭum pōy,	54
poṇ navilum ākam puṇarntilaḷē? pūm kaṅkai muṇṇam puṇal parakkum nal nāṭaṇ, miṇ+ āṭum	55
kol navilum nīḷ vēḷ kurukkaḷ kulam matalai, taṇ nikaṇ oṇru* illāta veṇri+ taṇaṅcayanai	56
into the field of swords without [even] glancing <sup>68</sup> at such as him, having ruined [her brother and] screaming [at him], taking the hand of the warrior <sup>69</sup> with stone-like shoulders, <sup>70</sup>	54
then returning, did she not cling to [his] golden chest? <sup>71</sup>	
[Ulūpī captured Arjuna for love.]	
Victorious Dhanañjaya <sup>72</sup> with a long, murderous <sup>73</sup> spear	55
where lightning danced, son of the Kuru's clan	
of the fair land where the fresh Ganges' first floods over spread,	56

<sup>68</sup> *nōkkātu* – negative absolutive ‘without glancing’ indicating without a care for his authority.

<sup>69</sup> her beloved Naravāṇaṇ

<sup>70</sup> *kal navil tōḷ*- ‘shoulders which suggest stones.’ See also footnote to verse #20.

<sup>71</sup> *poṇ navilum ākam*- ‘a chest which suggests gold.’ See also footnote to verse #20.

<sup>72</sup> A name for Arjuna.

<sup>73</sup> See footnote to verse #20.

பன்னாக ராயன் மடப்பாவை பாவைதன்  
 மன்னிய நாணச்சம் மடமென் றிவையகல 57  
 தன்னுடைய கொங்கை முகநெரிய தானவன்றன்  
 பொன்வரை யாகந் தழீஇக்கொண் டுபோய்தனது 58  
 நன்னகரம் புக்கு நயந்தினிது வாழ்ந்ததுவும்  
 முன்னுரையில் கேட்டறிவ தில்லையே

paṇṇāka rāyaṇ maṭa+ pāvai pāvai taṇ  
 maṇṇiya nāṇ, accam, maṭam eṇru\* ivai ~akala, 57  
 taṇ+ uṭaiya koṅkai mukam neriya, tāṇ avaṇ taṇ  
 poṇ varai ~ākam taḷī+ koṇṭupōy, taṇatu 58  
 nal nakaram pukku, nayantu\* initu vāḷntatuvum  
 muṇ+ uraiyil kēṭṭu\* arivatu\* illaiyē?

when the long-standing modesty, fear, and simplicity of [her] girlhood  
 abandoned [Ulūpī,] the simple girl of the serpent<sup>74</sup> king,  
 she, having embraced,<sup>75</sup> [so as] to bruise the front of her breasts, 57  
 the gold mountain chest [of] him [of whom] there is not  
 one of his equal, then taking him [and] 58  
 entering into her own<sup>76</sup> fair city, that they lived sweetly, being happy,  
 hasn't it been heard and known in recitations of old?

<sup>74</sup> *paṇṇākam* - Aṇṇaṅkarācāriyar notes that this is a Sanskrit term for a serpent and is derived from *pad* 'foot' + *na* 'not' + *ga* 'going,' i.e. moves without legs. He says here it is lengthened; however, had it remained *paṇṇaka*, it would not affect the *taḷai*, i.e. either *viḷam* before *nēr* or *kāy* before *nēr* would fit the required *veṇṭaḷai* meter.

<sup>75</sup> *taḷī* < *taḷuvi*, absolutive of *taḷuvu* 'to embrace.'

<sup>76</sup> This section is harmoniously unified by the repetition of the reflexive pronoun (*tāṇ/taṇ*) which alliterates with the hero's name, *Taṇaṅcayan*, in Tamil. The reflexive pronouns in *taṇ nīkar* and *avaṇ taṇ ... ākam* are translated 'his,' *taṇ+ uṭaiya koṅkai ... tāṇ* and *taṇatu* refer to 'her,' and *pāvai taṇ* is 'of' girlhood.





எம்பெருமா னீன்துழாய்  
 மன்னும் மணிவரைத்தோள் மாயவன் பாவியேன் 62  
 என்னை யிதுவிளைத்த வீரிரண்டு மால்வரைத்தோள்  
 மன்னவன்றன் காதலனை மாயத்தால் கொண்டுபோய் 63  
 கன்னிதன் பால்வைக்க மற்றவனோ டெத்தனையோர்  
 மன்னிய பேரின்ப மெய்தினுள் மற்றிவைதான் 64  
 என்னாலே கேட்டிரே யேழைகா ளென்னுரைக்கேன்

emperumāṇ īṇ tuḷāy  
 maṇṇum maṇi varai+ tōḷ māyavaṇ, pāviyēṇ 62  
 eṇṇai ~itu viḷaitta ~īr iraṇṭu māḷ varai+ tōḷ  
 maṇṇavaṇ taṇ kāṭalaṇai māyattāl koṇṭupōy, 63  
 kaṇṇi taṇ pāl vaikka, marraṇavaṇōṭu\* ettaṇai ~ōr  
 maṇṇiya pēr iṇpam eytiṇāḷ? marraivai tāṇ 64  
 eṇṇālē kēṭṭirē ~ēḷaikāl; eṇ+ uraikkēṇ?

having taken by magic  
 the darling boy<sup>80</sup> of the King [with] twice-two dark mountain shoulders  
 which brought this [love sickness] to wretched me, Māyavaṇ, our Lord  
 with eternal jeweled mountain-like shoulders with sweet *tulasī*,  
 when [she<sup>81</sup>] placed [him] near the maiden, how many [ways] did she  
 enjoy a unique, great, lasting delight with the other<sup>82</sup> one? 62-64  
 Foolish [ladies], you heard [of] these other [stories told] by me;  
 what [more] shall I tell?

<sup>80</sup> Aniruddha, son of Pradyumna and grandson of Kṛṣṇa.

<sup>81</sup> Citralekhā is the understood subject of the infinitive *vaikka*.

<sup>82</sup> *marraṇavaṇ* - 'the other' masculine, singular, referring again to Aniruddha.

மன்னும் மலையரயன் பொற்பாவை வாணிலா 65  
 மின்னும் மணிமுறுவல் செவ்வா யுமையென்னும்  
 அன்ன நடைய வணங்கு நுடங்கிடைசேர் 66  
 பொன்னுடம்பு வாடப் புலனைந்தும் நொந்தகல  
 தன்னுடைய கூழைச் சடாபாரம் தாந்தரித்தாங் 67  
 கன்ன வருந்தவத்தி னூடுபோய்

maṇṇum malai ~arayan poṇ pāvai vāḷ nilā 65  
 miṇṇum maṇi muṇuval ce+ vāy umai ~eṇṇum  
 aṇṇa naṭaiya ~aṇaṅku nuṭaṅku\* iṭai cēr 66  
 poṇ+ uṭampu vāṭa+, pulan aintum nontu\* akala,  
 taṇ+ uṭaiya kūḷai+ caṭā pāram tān tarittu\*, āṅku\* 67  
 aṇṇa ~arum tavattiṇ ūṭu pōy,

[Umā performed great penance  
 and bravely clung to the Destroyer's chest]

The golden girl of the king of the sturdy mountains called Umā, 65  
 red-lipped with jewel[-like] teeth which glittered  
 [like the] white moonlight,  
 that swan-gaited divine being,<sup>83</sup> as her golden body 66  
 with a curved waist withered, as her five senses  
 suffered and departed,  
 bearing the weight of the matted locks of her hair, 67  
 having gone there into such a difficult penance,

<sup>83</sup> See footnote to verses #4-7.

## ஆயிரந்தோள்

மன்னு கரதலங்கள் மட்டித்து மாதிரங்கள்	68
மின்னி யெரிவீச மேலெடுத்த சூழ்கழற்கால்	
பொன்னுலக மேழுங் கடந்தும்பர் மேற்சிலும்ப	69
மன்னு குலவரையும் மாருதமும் தாரகையும்	
தன்னி னுடனே சுழலச் சுழன்றும்	70
கொன்னவிலும் மூவிலவேல் கூத்தன் பொடியாடி	
அன்னவன்றன் பொன்னகலம் சென்றங் கணந்திலளே	71

## āyiram tōl

maṇṇu kara talaṅkaḷ maṭṭittu, mātirāṅkaḷ	68
miṇṇi ~eri vīca, mēl eṭutta cūḷ kaḷal kāl	
poṇṇ+ ulakam ēlum kaṭantu*, umpar mēl cilumpa,	69
maṇṇu kula varaiyum, mārutamum, tārakaiyum	
tannin uṭaṇē cuḷala+, culaṇru* āṭum	70
kol navilum mū ~ilai vēl kūttan, poṭiyāṭi,	
aṇṇavan taṇ poṇṇ+ akalam ceṇru*, āṅku* aṇaintilaḷē?	71

as fire flew, glittering [in all] directions,  
 [his] eternal hands of [his] one-thousand arms circling,  
 as the high heavens chimed, [his] foot with an encircling anklet  
 lifted high surpassing the seven golden worlds,  
 while sturdy mountains ranges,<sup>84</sup> mārut winds, and stars  
 revolved along with him, going there, didn't she embrace  
 the golden chest of such a one, he who dances [in] ash,<sup>85</sup> the performer  
 who danced, whirling, with a murderous,<sup>86</sup>  
 three-pronged trident? 68-71

<sup>84</sup> *kulavarai* – Skt. *kulagiri* (Monier-Williams s.v. *kula*), the seven chief mountain ranges of Bharata Varṣa.

<sup>85</sup> *poṭiyāṭi* – The TL has lexicalized this as an epithet of Śiva, he who dances in the cremation ground ashes.

<sup>86</sup> See footnote to verse #20.

பன்னி யுரைக்குங்கால் பாரதமாம் பாவியேற்  
 கென்னுறுநோய் யானுரைப்பக் கேண்மி னிரும்பொழில்கூழ் 72  
 மன்னு மறையோர் திருநறையூர் மாமலைபோல்  
 பொன்னியலும் மாடக் கவாடங் கடந்துபுக் 73  
 கென்னுடைய கண்களிப்ப நோக்கினேன்

panṇi ~uraikkum kāl pāratam ām pāviyēṛku!  
 eṇ+ uru nōy yāṇ uraippa+ kēṇmin. irum polil cūl 72  
 maṇṇu maṛaiyōr tirunaṛaiyūr mā malai pōl  
 poṇ+ iyalum māṭam kavāṭam kaṭantu pukku, 73  
 eṇ+ uṭaiya kaṇ kaḷippa nōkkinēṇ.

The time [it takes] for wretched me to speak, reciting [these]  
 is [like] the [*Mahā*]bhārata! Listen as I tell of the sickness felt [by] me.

[Parakāla Nāyaki describes seeing the image of Naṛaiyūr Nampi]

[In] Tirunaṛaiyūr<sup>87</sup> 72  
 encircled by dark groves [where dwell] those of the eternal Vedas,  
 passing through the door of a great, mountain-like golden palace  
 and entering, 73  
 I stared so my eyes rejoiced.

<sup>87</sup> Naṛaiyūr, in Tañcāvūr District, is a Vaiṣṇava site celebrated only by Tirumaṅkai Ālvār and the location where he is said to have received a divine vision of Nārāyaṇa. The Nācciyār Kōyil 'lady's temple' there houses the Vaiṣṇava deity Naṛaiyūr Nampi, with his consort, Vañcuḷavaḷi.

## நோக்குதலும்

மன்னன் திருமர்பும் வாயு மடியிணையும்	74
பன்னு கரதலமும் கண்களும் பங்கயத்தின்	
பொன்னியல் காடோர் மணிவரைமேல் பூத்ததுபோல்	75
மின்னி யொளிபடைப்ப வீழ்ஞாணுந் தோள்வளையும்	
மன்னிய குண்டலமு மாரமும் நீண்முடியும்	76
துன்னு வெயில்விரித்த துளா மணியிமைப்ப	
மன்னும் மரகதக் குன்றின் மருங்கே	

## nōkkutalum

maṇṇaṇu tiru marpum, vāyumu, aṭi ~iṇaiyum,	74
paṇṇu kara talamumu, kaṅkaḷumu paṅkayattiṇ	
poṇṇu+ iyal kāṭu* ōr maṇi varai mēl pūttatu pōl	75
miṇṇi ~oli paṭaiṇṇa, vīl ṇāṇumu, tōl vaḷaiyum,	
maṇṇiya kuṇṭalamumu, āramumu, nīl muṭiyumu	76
tuṇṇu veyil viritta cūḷāmaṇi ~imaiṇṇa,	
maṇṇumu marakata+ kuṇṇiṇ maruṅkē,	

## As soon as seeing

the King's divine chest, mouth, both feet, eyes, and	74
the palms of his praise[-worthy] <sup>88</sup> hands as [they] produced	
a radiance, flashing like the blossoming	
of a golden <sup>89</sup> garden of lotuses	75
on a jeweled mountain, [and] as [his] hanging waist-string,	
arm band, fitting earrings, necklace, tall crown,	76
and crest jewel, which emanates intense sunlight, [all] sparkled,	
[as] at the side of [that] enduring emerald hill,	

<sup>88</sup> *paṇṇu-tal* – The TL provides not only 'to do' but also 'to praise.'

<sup>89</sup> *poṇṇiyal* – 'gold-natured'

ஓர்	77
இன்னிள வஞ்சிக் கொடியொன்று நின்றதுதான்	
அன்னமாய்மா னுயா ணிமயிலா யாங்கிடையே	78
மின்னு யிளவே யிரண்டா யிணைச்செப்பாய்	
முன்னுய தொண்டையாய்க் கெண்டை குலமிரண்டாய்	79
அன்ன திருவுருவம் நின்ற தறியாதே	
என்னுடைய நெஞ்சு மறிவு மினவளையும்	80
பொன்னியலும் மேகலையு மாங்கொழியப் போந்தேற்கு	

~ōr	77
in+ iḷa vañci+ koṭi ~onru niṇratu tān	
aṇṇam āy, mān āy, aṇi mayil āy, āṅku* iṭaiyē	78
miṇ+ āy, iḷa vēy iraṇṭu* āy, iṇai+ ceppu* āy,	
muṇ+ āya toṇṭai ~āy+, keṇṭai kulam iraṇṭu* āy,	79
aṇṇa tiru ~uruvam niṇratu* ariyātē,	
eṇ+ uṭaiya neñcum, ariyum, iṇa vaḷaiyum,	80
poṇ+ iyalum mēkalaiyum āṅku* oḷiya+ pōntērku	

[Her surprise that he already has a consort, Vañculavaḷi]

stood	77
a sweet, tender <i>vañci</i> creeper - as a swan, as a deer,	
as a lovely peacock, <sup>90</sup> [and] there the waist was as lightning,	78
[with] two tender bamboos and a pair of copper pots,	
[while] in front - <i>toṇṭai</i> fruit and two fine <i>keṇṭai</i> fish <sup>91</sup> ;	79
without knowing [of] such a divine form standing [there],	
for me who returned [home] as my heart, consciousness,	80
cluster of bangles, and golden girdle remained there <sup>92</sup>	

<sup>90</sup> i.e. with a swan gait, doe-eyed glance, and peacock-feather tresses.

<sup>91</sup> i.e. with bamboo-like arms, copper pot-like breasts, red-fruit lips, and fish-shaped eyes.

<sup>92</sup> i.e. her girdle and bangles slipped off, her heart stayed with her beloved, and she became bewildered.

மன்னும் மறிகடலு மார்க்கும் மதியுகுத்த இன்னிலா விற்கதிரு மென்றனக்கே வெய்தாகும்.	81
தன்னுடைய தன்மை தவிரத்தா னென்கொலோ தென்னன் பொதியில் செழுஞ்சந்தின் தாதளைந்து	82
மன்னிவ் வுலகை மனங்களிப்ப வந்தியங்கும் இன்னிளம்பூந் தென்றலும் வீச மெரியெனக்கே	83
maṇṇum maṛi kaṭalum ārkkum; mati ~ukutta iṇ nilāviṇ katirum eṇ taṇakkē veytu* ākum.	81
taṇ+ uṭaiya taṇmai tavira+ tāṇ eṇ kolō?	82
teṇṇaṇ potiyil celum cantin tātu* aḷaintu maṇṇu* i ~ulakai maṇam kaḷippa vantu* iyaṅkum iṇ+iḷam pūm teṇṇalum vīcum eri ~eṇakkē.	83

[Parakāla Nāyaki expresses her incurable suffering.]

the eternal rolling sea roars; the gentle moonlight rays which stream down from the moon, become hot for me.	81
Why does it renounce its own nature?	82
Mingling with rich sandalwood pollen from the southerner's <sup>93</sup> Potiyil [Mountain]	
coming to delight the minds of this eternal world, the fresh southern breeze, which wafts <sup>94</sup> sweet and tender, blasts fire [on] me.	83

<sup>93</sup> *teṇṇaṇ* - the Pāṇṭiyaṇ king.

<sup>94</sup> *iyaṅkum* - 'which moves.'



முன்னிய பெண்ணைமேல் முள்முளரிக் கூட்டகத்து	84
பின்னுமவ் வன்றில் பெடைவாய்ச் சிறுகுரலும்	
என்னுடைய நெஞ்சுக்கோ ரீர்வாளா மென்செய்கேன்	85
கன்னவில்தோள் காமன் கருப்புச் சிலைவளைய	
கொன்னவிலும் பூங்கணைகள் கோத்துப்பொ தவணந்து	86
தன்னுடைய தோள்கழிய வாங்கி தமிழேன்மேல்	
என்னுடைய நெஞ்சே விலக்காக யெய்கின்றான்	87
munṇiya peṇṇai mēl muḷ muḷari+ kūṭṭu*-akattu	84
piṇṇum a ~aṇṇil peṭai vāy+ ciru kuralum	
eṇ+ uṭaiya neṇcukku* ōr īr vāḷ ām. eṇ ceykēṇ?	85
kal navil tōḷ kāmaṇ karuppu+ cilai vaḷaiya,	
kol navilum pūm kaṇaikaḷ kōttu+ pota ~aṇaintu,	86
taṇ+ uṭaiya tōḷ kaḷiya vāṅki, tamiyēṇ mēl	
eṇ+ uṭaiya neṇcē ~ilakku* āka ~eykinṇāṇ.	87
High in the nearby <sup>95</sup> palmyra in a nest of thorny branches,	84
even a little cooing [from] the beak of that <i>aṇṇil</i> hen	
that weaves [there]	
is a cutting sword to my heart. What can I do?	85
So that the sugarcane bow of Kāma,	
with stone-like shoulders, bends,	
notching a murderous flower arrow, [then] drawing [it]	86
so as to pass [beyond] his shoulder, touching [it taut enough]	
so that [it] was gouged, <sup>96</sup>	
he shoots at lonely me [with] my heart as the target.	87

<sup>95</sup> *munṇiya* – adjectival participle of *muṇṇu* ‘to be near.’

<sup>96</sup> *pota-* infinitive of *potu-tal* ‘to be perforated’ i.e. so that the shoulder of the arm pulling the bow string was pressed deeply by the bow string and end of the arrow.

பின்னிதனைக் காப்பீர்தா மில்லையே பேதையேன்  
கன்னவிலும் காட்டகத்தோர் வல்லிக் கடிமலரின் 88  
நன்னறு வாசமற் றூரானு மெய்தாமே  
மன்னும் வறுநிலத்து வாளாங் குகுத்ததுபோல் 89  
என்னுடைய பெண்மையு மென்நலனு மென்முலையும்  
மன்னு மலர்மங்கை மைந்தன் கணபுரத்துப் 90  
பொன்மலைபோல் நின்றவன்றன் பொன்னகலம் தோயாவேல்

piṇ+ itanai+ kāppīr tām illaiyē! pētaiyēn  
kal navilum kāṭṭu\*-akattu\* ōr valli+ kaṭi malariṇ 88  
nal naru vācam marru\* āraṇum eytāmē,  
manṇum varum nilattu vāḷāṅku\* ukuttatu pōl! 89  
eṇ+ uṭaiya peṇmayum, eṇ nalaṇum, eṇ mulaiyum,  
maṇṇu malar maṅkai maintaṇ kaṇapurattu+ 90  
poṇ malai pōl ninṇavaṇ taṇ poṇ+ akalam tōyāvēl,

Moreover, you<sup>97</sup> do not prevent this! I [may be] a simple girl,  
[but] someone or other not enjoying<sup>98</sup> the fine, sweet scent 88  
of a fragrant creeper-flower [growing] in the midst  
of a rocky<sup>99</sup> wilderness  
is like [one] vainly scattering [seeds] there  
on permanently parched soil! 89  
If [I] cannot clasp the golden chest of him  
who stands like a gold mountain  
in Kaṇṇapuram, groom of the eternal Lotus Lady,  
[then] my womanhood, my beauty, and my breasts,

<sup>97</sup> *kāppīr...illaiyē* – ‘you do not protect’ must be addressed to her audience of ladies.

<sup>98</sup> *eytāmē* –The commentators gloss this phrase as a negative absolute ‘without experiencing.’

<sup>99</sup> *kal navilum kāṭṭu\*-akattu* – ‘in the midst of the wilderness which suggests stones,’

என்னிவைதான் வாளா வெனக்கே பொறையாகி 91  
 முன்னிருந்து மூக்கின்று மூவாமைக் காப்பதோர்  
 மன்னும் மருந்தறிவீ ரில்லையே மால்விடையின் 92  
 துன்னு பிடரெருத்துத் தூக்குண்டு வன்தொடரால்  
 கன்னியர் கண்மிளிரக் கட்டுண்டு

en+ ivai tāṇ? vāḷā ~eṇakkē porai ~āki. 91  
 muṇ+ iruntu mūkkiṇrum! mūvāmai+ kāppatōr  
 maṇṇum maruntu\* aṇivīr illaiyē! māḷ viṭaiyiṇ 92  
 tuṇṇu piṭar eruttu+ tūkku\*-uṇṭu, val toṭarāl  
 kaṇṇiyar kaṇ miḷira+, kaṭṭu\*-uṇṭu,

what are they [for]? [They're] a waste,  
 being [just] a burden<sup>100</sup> to me. 91  
 They are aging<sup>101</sup> [right] before [my eyes]! You don't know  
 of a sure cure, that protects [them] from aging! 92  
 Having been hung<sup>102</sup> on the thick nape of the neck of a black bull  
 having been tied with a strong rope,  
 as maidens' eyes leap [with longing],<sup>103</sup>

<sup>100</sup> *porai* – a play on words as this description of her breasts means both 'burden' and 'mountain.'

<sup>101</sup> *mūkkiṇrum* - Aṇṇaṅkarācāriyar glosses this as a present finite verb. The imperfective stem + *kiḷ* + *um* is either 3<sup>rd</sup> singular or plural but is plural by context as it refers to the *nāyaki*'s breasts.

<sup>102</sup> *tūkku\*-uṇṭu* - *uṇ* 'to eat, to experience' used as a passive auxiliary (TL 402). Also, in *kaṭṭu-uṇṭu* in the next line.

<sup>103</sup> The suggestion is that the sound of the bell of the bull coming into the village at dusk indicates that the young men are also returning from grazing the cowherd, thus the tinkling bell is a symbol of the lover's return. But for Parakāla Nāyaki, it only reminds her that she is separated from her beloved.

மாலைவாய்	93
தன்னுடைய நாவொழியா தாடும் தனிமணியின்	
இன்னிசை யோசையும் வந்தென் செவிதனக்கே	94
கொன்னவிலு மெஃகிற் கொடிதாய் நெடிதாகும்	
என்னிதனைக் காக்குமா சொல்லீர். இதுவிளைத்த	95
மன்னன் நறுந்துழாய் வாழ்மார்வன் மாமதிகோள்	
முன்னம் விடுத்த முகில்வண்ணன்	

mālai-vāy	93
taṇ+ uṭaiya nā ~oliyātu* āṭum taṇi maṇiyiṇ	
iṇ+ icai ~ōcaiyum vantu*, eṇ cevi taṇakkē	94
kol navilum eḷkiṇ koṭitu* āy neṭitu* ākum.	
eṇ+ itaṇai+ kākkum ā? collīr! itu viḷaitta	95
maṇṇaṇ narum tuḷāy vāḷ mārvaṇ, mā mati kōḷ	
muṇṇam viṭutta mukil vaṇṇaṇ,	

the singular bell,	93
whose tongue sways ceaselessly at dusk,	
its sound of sweet music coming to my ears alone	94
as a cruel murderous lance, is long[-lasting]. <sup>104</sup>	
What is the way <sup>105</sup> which guards against this? Tell [me]!	

[She blames the one who dispatched Rāhu and Ketu,  
and conquered Rāvaṇa]

The King who caused this [is]	95
he at whose chest fragrant <i>tulasī</i> flourishes, the cloud-colored [Lord]	
who long ago dispatched the great moon serpent, <sup>106</sup>	96

<sup>104</sup> *neṭitu* – ‘it is long’ from *neṭumai* which can indicate length in either time or space, suited to modifying both the bell’s sound and the lance.

<sup>105</sup> *ā* – from *āru* ‘way.’

<sup>106</sup> *mati kōḷ* – ‘moon serpent’; Viṣṇu severed the head of Svabhānu, perceived as a serpent demon. The head became the north node of the moon and the body and tail became the south node of the moon. The moon’s nodes are actually two points in space where the path of the orbit of the moon around the earth crosses the path of

காயாவின்	96
சின்ன நறும்பூந் திகழ்வண்ணன் வண்ணம்போல்	
அன்ன கடலை மலையிட் டணைகட்டி	97
மன்ன னிராவணனை மாமண்டு வெஞ்சமத்து	
பொன்முடிகள் பத்தும் புரளச் சரந்தூரந்து	98
தென்னுலக மேற்றுவித்த சேவகனை	

kāyāvin	96
ciṇṇa narum pūm tikaḷ vaṇṇaṇ; vaṇṇam pōl	
aṇṇa kaṭalai malai ~iṭṭu*, aṇai kaṭṭi,	97
maṇṇaṇ irāvaṇaṇai mā maṇṭu vem camattu	
poṇ muṭikaḷ pattum puraḷa+, caram turantu,	98
teṇ+ ulakam ēṇṇuvitta cēvakaṇai,	

he whose splendid hue is of the tiny, fragrant flowers of the *kāyā*.<sup>107</sup>  
 [That] King, having built a bridge [by] placing hillocks  
 in the sea of [his own] hue,  
 [and] having shot arrows at Rāvaṇa so [his] ten gold crowns  
 rolled down on the hot battlefield crowded with beasts,<sup>108</sup> 97-98  
 that warrior who drove<sup>109</sup> [Rāvaṇa] to the southern world,<sup>110</sup>

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the orbit of the earth around the sun and are astrologically indicative of personal drive (north) and torpor (south) in a natal chart.

<sup>107</sup> *kāyā* or *kācā*, the ironwood tree, has purple-blue flowers. This ends the sentence in which the noun *maṇṇaṇ* (previous page) is equated to several other nominative phrases with the copula being unnecessary in Tamil. Thereafter begins an extremely lengthy series of accusatives, objects of the absolutive *kaṇṭu* 'seeing' in line 134.1. For clarity, the lengthier clauses are rendered as finite sentences in English.

<sup>108</sup> Aṇṇaṅkarācāriyar states that *mā* here refers to 'beasts' of war, meaning elephants and horses.

<sup>109</sup> *ēṇṇuvi-ttal* - The verbal root (DEDR\_916) is the intransitive *ēṇṇu-tal* 'to ascend' from which is derived the transitive *ēṇṇu-tal* 'to lift, to load, to establish.' TL 570 also adds transitive usages 'to cause to enter, to put in, to drive (a nail)' among others. Here the causative suffix *-vi* is added for which we might assume similar meanings, with 'drove him to the underworld' making sense in this context.

<sup>110</sup> *teṇ+ ulakam* - The 'southern world' here refers to the underworld.

யாயிரங்கண்

மன்னவன் வானமும் வானவர்தம் பொன்னுலகும்	99
தன்னுடைய தோள்வலியால் கைக்கொண்ட தானவை	
பின்னோர் அரியுருவ மாகி யெரிவிழித்து	100
கொன்னவிலும் வெஞ்சமத்துக் கொல்லாதே வல்லாளன்	
மன்னும் மணிக்குஞ்சி பற்றி வரவீர்த்து	101

~āyiram kaṇ

maṇṇavaṇ vāṇamum, vāṇavar+ tam poṇ+ ulakum	99
taṇ+ uṭaiya tōḷ valiyāl kaikkōṇṭa tāṇavaṇai	
piṇ+ ōr ari ~uruvam āki, eri viḷittu,	100
kol navilum vem camattu+ kollātē, vallāḷaṇ	
maṇṇum maṇi+ kuñci parri, vara ~īrttu,	101

[As a man-lion, he killed Hiraṇyakaśipu]

without killing

on the murderous, hot battlefield the *dānava*<sup>111</sup>  
 who had captured by the strength of his arms the heaven  
 of the thousand-eyed king<sup>112</sup> and the golden world of the celestials,  
 [and] afterward having taken the form of a lion, glaring fire,  
 grabbing [that] mighty one's hair tuft with abundant jewels,  
 dragging [him] so that [he] came,

99-101

<sup>111</sup> *tāṇavaṇ* (Skt. *dānava*) – one of the sons of Danu, who had been turned into a monster by Indra. The *dānavas* are the ubiquitous enemies of the *devas* throughout the epics and *purāṇas*. (Monier-Williams s.v. *danu* and *dā*). Here the text refers to Hiraṇyakaśipu who was killed by Viṣṇu in his man-lion incarnation.

<sup>112</sup> Indra.

தன்னுடைய தாள்மேல் கிடாத்தி யவனுடைய பொன்னகலம் வள்ளுகிரால் போழ்ந்து புகழ்படைத்த	102
மின்னிலங்கு மாழிப் படைத்தடக்கை வீரனை மன்னிவ் வகலிடத்தை மாமுதுநீர் தான்விழுங்க	103
பின்னுமோ ரேனமாய் புக்கு வளைமருப்பில் கொன்னவிலும் கூர்நுதிமேல் வைத்தெடுத்த கூத்தனை	104
taṇ+ uṭaiya tāḷ mēl kiṭātti, ~avaṇ uṭaiya poṇ+ akalam vaḷ+ ukirāl pōḷntu, pukaḷ paṭaitta	102
miṇ+ ilaṅkum āḷi+ paṭai+ taṭam kai vīraṇai; maṇṇu* i+ akal iṭattai mā mutu nīr tāṇ viḷuṅka,	103
piṇṇum ōr ēṇam āy pukku, vaḷai maruppil, kol navilum kūr nuti mēl vaittu*, eṭutta kūttaṇai;	104
[our] hero with a broad hand that bears the famed <sup>113</sup> discus, which glitters like lightning, laying [him] on his leg, cleaved with [his] sharp claws that one's golden chest;	102
[He lifted the earth as a boar and churned the Sea of Milk.]	
when the great ancient waters swallowed this vast, enduring place,	103
thereafter as a boar, having entered [the water], placing [the earth] on the murderous, sharp tip of his curved tusk, that performer <sup>114</sup> lifted [it up];	104

<sup>113</sup> *pukaḷ paṭaitta* – literally ‘which created fame’ describing the discus.

<sup>114</sup> *kūttu* ‘dance, performance, strange event’ (DEDR\_1890 & TL 1071) with *kūttan* meaning ‘dancer, actor, performer’; however, in *Ālvār* literature, the suggestion of ‘he who stages a strange event’ is also presented by the divine context, making it more difficult to translate, but suggesting a rendering closer to ‘trickster, magician.’

மன்னும் வடமலையை மத்தாக மாசுணத்தால்  
மின்னு மிருசுடரும் விண்ணும் பிறங்கொளியும் 105  
தன்னி னுடனே சுழல மலைதிரித்தாங்  
கின்னமுதம் வானவரை யூட்டி யவருடைய 106  
மன்னும் துயர்க்கடிந்த வள்ளலைமற் றன்றியும்  
தன்னுருவ மாரு மறியாமல்

maṇṇum vaṭa malaiyai mattu\* āka, mācuṇattāl  
miṇṇum iru cuṭarum, viṇṇum, piṛaṅku\* oḷiyum 105  
taṇṇiṇ uṭaṇē cuḷala, malai tirittu, āṅku  
iṇ+ amutam vāṇavarai ~ūṭṭi, ~avar uṭaiya 106  
maṇṇum tuyar+ kaṭinta vaḷḷalai; marṛu\* anriyum,  
taṇ+ uruvam ārum ariyāmal,

[with] the steady northern mountain<sup>115</sup> as the rod  
turning that mountain with a python [rope],  
so that the two shining luminaries, the heavens,  
and glittering lights  
whirled with it, that generous [Lord],  
having there fed the celestials 105-106  
[with] sweet nectar, rid [them] of their persistent sorrows;

[He measured the earth as Trivikrama.]

Besides that,<sup>116</sup>  
without anyone recognizing his appearance

<sup>115</sup> Mount Mandara.

<sup>116</sup> marṛu\*anriyum – literally ‘it not being the other,’ this is used for ‘besides that’ to change the topic.



தானங்கோர்	107
மன்னும் குறளுருவில் மாணியாய் மாவலிதன்	
பொன்னியலும் வேள்விக்கண் புக்கிருந்து போர்வேந்தர்	108
மன்னை மனங்கொள்ள வஞ்சித்து நெஞ்சருக்கி	
என்னுடைய பாதத்தால் யானளப்ப மூவடிமண்	109
மன்னு தருகென்று வாய்திறப்ப	
tāṇ aṅku* ōr	107
maṇṇum kuṛaḷ uruvil māṇi ~āy, māvali taṇ	
poṇ+ iyalum vēḷvi+ kaṇ pukku* iruntu, pōr vēntar	108
maṇṇai maṇam koḷḷa vañcittu, neṅcu* urukki,	
“eṇ+ uṭaiya pātattāl yāṇ aḷappa mū ~aṭi maṇ	109
maṇṇā, taruka,” eṇru vāy tirappa,	

in the form

of a divine<sup>117</sup> dwarf as a student,<sup>118</sup> having entered in  
Māvali’s gold[-filled]<sup>119</sup> sacrifice, melting [his] heart,  
duping that chief of battle kings so that [he] agreed,<sup>120</sup>  
as [he] opened his mouth saying, “O King, please give<sup>121</sup>  
three steps [worth] of earth which I [will] measure  
with my feet!”

<sup>117</sup> *maṇṇum* – ‘which is eternal’ i.e. god-like; ‘eternal’ suggesting unchanging, does not suit the context as Vāmana changed into Trīvikrama

<sup>118</sup> While Skt. *māṇava* means ‘boy, youth,’ the Tamil form *māṇi* comes to refer to a brahman student in the bachelor stage of life (TL 3152).

<sup>119</sup> *iyal-tal* – DEDR\_471 & TL 301 ‘to be made of, to be associated with’ among others; the commentaries interpret this to mean that gold was abundantly given as gifts at the ceremony.

<sup>120</sup> *maṇam koḷḷa* – ‘to obtain the mind [of]’

<sup>121</sup> *tarukenru* - When the optative ending in *-ka* is followed by *eṇru*, the *-a* is dropped in a unique sandhi with *eṇru*. (Personal communications with E. Wilden, October, 2017).

மற்றவனும்

என்னால் தரப்பட்ட தென்றலுமே அத்துணைக்கண் 110  
 மின்னார் மணிமுடிபோய் விண்தடவ மேலெடுத்த  
 பொன்னார் கனைகழற்கா லேழுலகும் போய்க்கடந்தங் 111  
 கொன்னு வசுரர் துளங்கச் செலநீட்டி  
 மன்னிவ் வகலிடத்தை மாவலியை வஞ்சித்து 112  
 தன்னுலக மாக்குவித்த தாளானை

marru\* avanum

“ennāl tarappattatu\*” enralumē, ~a+ tunai+ kaṇ, 110  
 miṇ+ ār maṇi muṭi pōy viṇ taṭava, mēl eṭutta  
 poṇ+ ār kaṇai kaḷal kāl ēlu\* ulakum pōy+ kaṭantu\*, aṅku\* 111  
 oṇṇā ~acurar tuḷaṅka+, cela nīṭṭi,  
 maṇṇu\* i+ akal iṭattai māvaliyai vañcittu, 112  
 taṇ+ ulakam ākkuvitta tāḷāṇai;

[and] as soon as the other one<sup>122</sup> said, “By me, it is granted,”  
 in that second,<sup>123</sup> 110  
 as [his] glittering, jeweled crown went to touch the heavens,  
 [his] foot, [with] tinkling gold anklets, raised high,  
 went surpassing the seven worlds stretching to go [beyond]  
 so that enemy demon<sup>124</sup> trembled,  
 cheating Māvali of this broad eternal place; 111-2  
 [he is] the one whose foot forced<sup>125</sup> the world to be his;

<sup>122</sup> Māvali

<sup>123</sup> *tunai* – ‘measure’ i.e. of time.

<sup>124</sup> Māvali

<sup>125</sup> *ākkuvi-ttal* – double causative of *āku-tal*, i.e. ‘caused to change.’

## தாமரைமேல்

மின்னிடையாள் நாயகனை விண்ணகருள் பொன்மலையை	113
பொன்னி மணிகொழிக்கும் பூங்குடந்தைப் போர்விடையை	
தென்னன் குறுங்குடியுள் செம்பவளக் குன்றினை	114
மன்னிய தண்சேறை வள்ளலை மாமலர்மேல்	
அன்னம் துயிலு மணிநீர் வயலாலி	115
என்னுடைய வின்னமுதை	

## tāmarai mēl

miṇṇ+ iṭaiyāḷ nāyakanai; viṇṇakar uḷ poṇṇ malaiyai,	113
poṇṇi maṇi kolikkum pūm kuṭantai+ pōr viṭaiyai,	
teṇṇan kuṇṇkuṭi ~uḷ cem pavaḷa+ kuṇṇinai,	114
maṇṇiya taṇ cērai vaḷḷalai, mā malar mēl	
aṇṇam tuyilum aṇi nīr vayal āli	115
eṇṇ+ uṭaiya ~iṇṇ+ amutai,	

[He dwells at the 36 sites listed.]

## the beloved

of the lightning-waisted Lady on the lotus, <sup>126</sup>	
the gold mountain in Viṇṇakar,	113
the battle bull of fertile Kuṭantai where the Poṇṇi [River]	
casts up jewels,	
the rosy coral hill in Kuṇṇkuṭi of the southerner, <sup>127</sup>	114
generous [Lord] of ever cool Cērai, my sweet nectar	
of Āli with fields of jeweled waters where swans rest	115
on huge blossoms,	

<sup>126</sup> With this phrase, the poet continues his long list of accusatives which mention 36 *divya deśa*-s 'divine sites' sacred to Nārāyaṇa, as well as epithets of and mythological references to the deity.

<sup>127</sup> *teṇṇan* - Pāṇṭiyaṇ king

யெவ்வுள் பெருமலையை

கன்னி மதிள்கூழ் கணமங்கைக் கற்பகத்தை	116
மின்னை யிருசுடரை வெள்ளறையுள் கல்லறைமேல்	
பொன்னை மரகதத்தைப் புட்குழியெம் போரேற்றை	117
மன்னு மரங்கத்தெம் மாமணியை வல்லவாழ்	
பின்னை மணாளனை பேரில் பிறப்பிலியை	118
தொன்னீர்க் கடல்கிடந்த தோளா மணிச்சுடரை	
என்மனத்து மாலை யிடவெந்தை யீசனை	119

~evvuḷ peru malaiyai,

kaṇṇi matiḷ cūḷ kaṇamaṅkai+ karpakattai,	116
miṇṇai, ~iru cuṭarai, veḷḷarai ~uḷ kal+ arai mēl	
ponṇai, marakatattai+, puṭkuḷi ~em pōr ēṙrai,	117
maṇṇum araṅkattu* em mā maṇiyai, vallavāḷ	
piṇṇai maṇāḷaṇai, pēril piṙappu* iliyai,	118
tol nīr+ kaṭal kiṭanta tōḷā maṇi+ cuṭarai,	
eṇ maṇattu mālai ~iṭaventai ~īcaṇai,	119

the great mountain of Evvuḷ,

the <i>kalpaka</i> tree of Kaṇamaṅkai	
encircled by impenetrable <sup>128</sup> walls,	116
[he who is] lightning, the two luminaries, the gold in caverns	
in Veḷḷarai, an emerald, our battlebull of Puṭkuḷi,	117
our great jewel of eternal Araṅkam, in Vallavāḷ -	
Piṇṇai's bridegroom, he who is birthless in Tirupēr,	118
an indigo <sup>129</sup> -jeweled radiance which lies	
in the ancient waters of the sea,	
Māl <sup>130</sup> [ever] in my mind, Lord of Iṭaventai,	119

<sup>128</sup> *kaṇṇi* < Skt. *kanyā*, virgin, when used to modify 'wall, fort' suggests the meaning of 'impenetrable, impregnable.'

<sup>129</sup> *tōḷā* – Skt. *dolā* 'indigo plant.'

<sup>130</sup> *māl* 'darkness' is a parallel to the Skt. *kṛṣṇa* 'darkness' referring to an incarnation of the deity, Nārāyaṇa-Viṣṇu.

மன்னும் கடன்மல்லை மாயவனை வானவர்தம்  
 சென்னி மணிச்சுடரைத் தண்கால் திறல்வலியை 120  
 தன்னைப் பிறரறியாத் தத்துவத்தை முத்தினை  
 அன்னத்தை மீனை யரியை யருமறையை 121  
 முன்னிவ் வலகுண்ட மூர்த்தியை கோவலூர்  
 மன்னு மிடைகழியெம் மாயவனை பேயலறப் 122  
 பின்னும் முலையுண்ட பிள்ளையை

maṇṇum kaṭaṇmallai māyavaṇai, vāṇavar tam  
 ceṇṇi maṇi+ cuṭarai+, taṅkāḷ tiral valiyai, 120  
 taṇṇai+ pīrar ariyāta tattuvattai, muttiṇai,  
 aṇṇattai, mīṇai, ariyai, aru maraiyai, 121  
 muṇ+ i+ ulaku\* uṇṭa mūrṭṭiyai, kōvalūr  
 maṇṇum iṭai kaḷi ~em māyavaṇai, pēy alara+, 122  
 piṇṇum mulai ~uṇṭa pillaiyai,

Māyavaṇ<sup>131</sup> of eternal Kaṭaṇmallai, the luminary  
 [that is] the crown jewel of the celestials, Taṅkāḷ's solid strength, 120  
 Reality [by which] others do not know Him, a pearl,  
 a swan, fish, and lion,<sup>132</sup> the rare Vedas, 121  
 the manifestation that consumed this world long ago,  
 our Māyavaṇ in Kōvalūr's enduring inner passageway,<sup>133</sup> 122  
 the child who once sucked the demon's breast  
 so that [she] screamed,

<sup>131</sup> māyavaṇ - another epithet of Nārāyaṇa-Viṣṇu derived from the root mā, 'dark.'

<sup>132</sup> Three incarnations of Nārāyaṇa-Viṣṇu.

<sup>133</sup> iṭai kaḷi - Hopkins (2002) describes the myth attached to this reference: "... it was at Tirukkōvalūr that the first three Āḷvārs received a revelation from Vishnu. While huddled on the temple porch (iṭaikāḷi) in a rainstorm, the three poets suddenly felt another presence among them ... [which] they perceived as Vishnu" (p. 171). Poykai Āḷvār's Mutal Tiruvantāti #86 also refers to the 'inner passageway' (iṭaikāḷi) in Kōvalūr where Nārāyaṇa and Tiru 'neither pass through the doorway, nor enter' (vācal kaṭai kaḷiyā pukā).

## யள்ளல்வாய்

அன்ன மிரைதே ரமுந்தூ ரெமும்சுடரை	123
தெந்தில்லைச் சித்திர கூடத்தென் செல்வனை	
மின்னி மழைதவழும் வேங்கடத்தெம் வித்தகனை	124
மன்னனை மாலிருஞ் சோலை மணாளனை	
கொன்னவிலு மாழிப் படையானை கோட்டியூர்	125
அன்ன வருவி லரியை திருமெய்யத்	
தின்னமுத வெள்ளத்தை யிந்தனூ ரந்தனை	126

## ~aḷḷal vāy

aṇṇam irai tēr aḷuntūr eḷum cuṭarai,	123
teṇ tillai+ cittirakūṭattu* eṇ celvaṇai,	
miṇṇi maḷai tavaḷum vēṅkaṭattu* em vittakaṇai,	124
maṇṇaṇai, māḷiruñcōlai maṇāḷaṇai,	
kol navilum āli+ paṭaiyāṇai, kōṭṭiyūr	125
aṇṇa ~uruvil ariyai, tirumeyyattu	
iṇ+ amuta veḷḷattai, ~intaḷūr antaṇaṇai,	126

## a splendor rising

[in] Aḷuntūr where scooped-beaked swans search for prey,	123
our nobleman <sup>134</sup> of southern Tillai <sup>135</sup> on Citrakūṭam, <sup>136</sup>	
our sage of Vēṅkaṭa where, with lightning flashing, clouds creep,	124
the king, bridegroom of Māḷiruncōlai,	
the one whose weapon is the murderous discus,	125
a lion in such a form in Kōṭṭiyūr, a flood	
of sweet ambrosia in Tirumeyyam, brahmin of Intaḷūr,	126

<sup>134</sup> *celvaṇ* - literally 'a man of wealth.'

<sup>135</sup> *tillai* - another name for Citamparam.

<sup>136</sup> Citrakūṭa Hill, sacred to the Rāma incarnation.

மன்னும் மதிட்கச்சி வேளுக்கை யாளரியை மன்னிய பாடகத்தெம் மைந்தனை வெஃகாவில்	127
உன்னிய யோகத் துறக்கத்தை யூரகத்துள் அன்னவனை யட்ட புயகரத்தெ மானேற்றை	128
என்னை மனங்கவர்ந்த வீசனை வானவர்த்தம் முன்னவனை மூழிக் களத்து விளக்கினை	129
அன்னவனை யாதனூ ராண்டளக்கு மையனை நென்னலை யின்றினை நாளையை	
maṇṇum matiḷ kacci vēḷukkai ~āḷ ariyai, maṇṇiya pāṭakattu* em maintaṇai, veḷkāvīl	127
uṇṇiya yōkattu* urakkattai, ~ūrakattu+ uḷ aṇṇavaṇai, ~aṭṭapuyakarattu* em āṇ ēṇrai,	128
eṇṇai maṇam kavārnta ~īcaṇai, vāṇavar tam muṇṇavaṇai, mūḷikkaḷattu viḷakkiṇai,	129
aṇṇavaṇai, ~ātaṇūr āṇṭu* aḷakkum aiyaṇai, nēṇṇalai, ~inriṇai, nāḷaiyai,	
man lion of Vēḷukkai in sturdy-walled Kacci, our youth of eternal Pāṭakam, in Veḷkā -	127
in meditative yogic repose, such a one <sup>137</sup> in Ūrakam, our male bull of Aṭṭapuyakaram, <sup>138</sup>	128
lord who captured me [in] mind, of the gods - the first, the lamp in Mūḷikkaḷam,	129
such a one, <sup>139</sup> lord of Ātaṇūr who marks time: <sup>140</sup> yesterday, today, and tomorrow;	

<sup>137</sup> *aṇṇavaṇ* - literally 'such a man,' used as filler for *etukai*.

<sup>138</sup> Sanskrit Aṣṭabhujagṛha.

<sup>139</sup> Here 'such' stands alone without reference to any specific site and seems to be predominantly for rhyme, offering virtually no content.

<sup>140</sup> *āṇṭu* - 'year, age'; *aḷakkum* - 'who measures, defines, demarcates, limits, extends'; Aṇṇaṅkarācāriyar notes that 'year' is a metaphor for all time. The overall suggestion, when taken with the next line, is that the deity demarcates time.

நீர்மலைமேல்	130
மன்னும் மறைநான்கு மாணுனை புல்லாணித் தென்னன் தமிழை வடமொழியை நாங்கூரில்	131
மன்னும் மணிமாடக் கோயில் மணுளனை நன்னீர்த் தலைச்சங்க நான்மதியை நான்வணங்கும்	132
கண்ணனைக் கண்ண புரத்தானை தென்னறையூர் மன்னும் மணிமாடக் கோயில் மணுளனை	133
கன்னவில்தோள் காளையைக்	

nīrmalai mēl	130
maṇṇum maṛai nāṅkum āṇāṇai, pullāṇi+ teṇṇaṇṇu tamilaṇṇi, vaṭa moliyai, nāṅkūril	131
maṇṇum maṇimāṭakkōyil maṇāḷaṇai, nal nīr+ talaiccaṅkanāṇmatiyai, nāṇ vaṇaṅkum	132
kaṇṇaṇai+, kaṇṇapurattāṇai, teṇ naṛaiyūr maṇṇum maṇimāṭakkōyil maṇāḷaṇai, kal navil tōḷ kāḷaiyai+,	133

on Nīrmalai [Mountain], he who became the four eternal Vedas <sup>141</sup> the southerner's Tamil in Pullāṇi [and] the northern tongue, bridegroom of eternal Maṇimāṭakkōyil in Nāṅkūr, <sup>142</sup> [he of] sweet-watered Talaiccaṅkanāṇmati, Kaṇṇaṇṇu whom I adore, he of Kaṇṇapuram, bridegroom of eternal Maṇimāṭakkōyil of southern Naṛaiyūr, warrior with stone[-like] shoulders –	131 132 133
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<sup>141</sup> Vedas – Tamil *maṛai* 'secret.'

<sup>142</sup> Note that the Tamil lines 132.1 and 133.2 are exactly the same, referring to temples with the same name in two different cities. Tirumaṅkai Āḷvār's *Periya Tirumōḷi* 3.8 locates Maṇimāṭakkōyil in Nāṅkūr; *Periya Tirumōḷi* 6.6 also lists the temple in Naṛaiyūr as Maṇimāṭam. There, over time, the god Naṛaiyūr Nampi's consort, Vaṅculavaḷḷi, gained prominence so that the temple is now known as Nācciyār (Lady's) Kōyil.



கண்டாங்குக் கைதொழுது	
என்னிலைமை யெல்லா மறிவித்தா லெம்பெருமான்	134
தன்னருளு மாகமும் தாரானேல் தன்னைநான்	
மின்னிடையார் சேரியிலும் வேதியர்கள் வாழ்விடத்தும்	135
தன்னடியார் முன்பும் தரணி முழுதாளும்	
கொன்னவிலும் வேல்வேந்தர் கூட்டத்தும் நாட்டகத்தும்	136

kaṇṭu* āṅku+, kai toḷutu,	
eṇ nilaimai ~ellām aṇivittāl, em perumāṇ	134
taṇ+ aruḷum, ākamum tārāṇēl, taṇṇai nāṇ	
miṇ+ iṭaiyār cēriyilum, vētiyarkaḷ vāḷvu* iṭattum,	135
taṇ +aṭiyār muṇṇum, taraṇi muḷutu* āḷum	
kol navilum vēl vēntar kūṭṭattum, nāṭṭu* akattum	136

[Parakāla Nāyaki vows to censure god]

[while] beholding [him] there, <sup>143</sup>	
if, [with] hands pleading, <sup>144</sup> [I] proclaim the whole of my situation <sup>145</sup>	134
[and] if my lord does not grant [me] his grace and his chest [then regarding] him <sup>146</sup>	
[in] the quarters of lightning-waisted women, in places the Vedic scholars dwell,	135
before his own devotees, in assemblies of murderous spear[-bearing] kings who rule the whole earth, and [throughout] the breadth of the land,	136

<sup>143</sup> āṅku - 'there' refers to the Nārāyūr temple and the deity's image which is identified with all of the sites and forms described between lines 95.2 and 134.1.

<sup>144</sup> kai toḷutu - 'hand-worshipping'

<sup>145</sup> nilaimai - literally 'status, condition, situation,' is used in a repeated phrase (lines 134.2 and 137.1) to create a causal link between the heroine's griefs and the deity's conduct.

<sup>146</sup> taṇṇai - 'him' seems to be an object of 'publicize' in line 137.1.

தன்னிலைமை யெல்லா மறிவிப்பன் தான்முனநாள் மின்னிடை யாய்ச்சியர்த்தம் சேரிக் களவிங்கண்	137
துன்னு படல்திறந்து புக்கு தயிர்வெண்ணெய் தன்வயி ருர விழுங்க கொழுங்கயல்கண்	138
மன்னும் மடவோர்கள் பற்றியோர் வான்கயிற்றால் பின்னு முரலோடு கட்டுண்ட பெற்றிமையும்	139
taṇṇilaimai ~ellām arivippan: tāṇṇ muṇa nāḷ miṇṇ+ iṭai ~āycciyar tam cēri+ kaḷaviṇṇ kaṇ, tuṇṇu paṭal tirantu pukku, tayir veṇṇey	137
taṇṇ vayiru* āra viḷuṅka, koḷum kayal kaṇ mannum maṭavōrkaḷ parri, ~ōr vāṇ kayirraḷ	138
piṇṇum uralōṭu kaṭṭu* uṇṭa perrimayum;	139

I will proclaim the whole of his situation:<sup>147</sup>

[He was a thief who stole butter and sacred offerings.]

-[his] conduct<sup>148</sup> [when] one day previously in the quarters  
of lightning-waisted herder women  
with a thieving eye, he opened a closed door and entered,  
[then] as he gulped curds [and] ghee so that his stomach was full,  
and then being tied<sup>149</sup> to a mortar with a strong<sup>150</sup> rope  
having been caught [by] those simple ladies nearby,  
eyes [curved] like fat *kayal* [fish];

137-9

<sup>147</sup> What follows is a series of figures of speech called *vakrasleṣa* ‘crooked double meaning’ which here present overt insults as indirect praise. For further discussion of registers of meaning, see Ate (2014) “The Profane as Sacred: Tirumankai Āḷvār’s Rants Against God,” and Bronner & McCrea (2012) “To be or not to be Śiṣupāla.”

<sup>148</sup> Couplets 137 through 139 describe Parakāla Nāyaki’s first examples of the deity’s unacceptable conduct, *perrimai* – TL ‘behavior’.

<sup>149</sup> *kaṭṭu\* uṇṭa* – *uṇ* ‘to eat, to experience’ used as a passive auxiliary (TL 402).

<sup>150</sup> *vāṇ* – besides the standard meaning ‘sky, heaven,’ the Tamil Lexicon (3625) also lists ‘beauty, largeness, strength, goodness’; ‘strong’ seemed to fit this context.

அன்னதோர் பூதமா யாயர் விழவின்கண்  
 துன்னு சகடத்தால் புக்க பெருஞ்சோற்றை 140  
 முன்னிருந்து முற்றத்தான் துற்றிய தெற்றெனவும்  
 மன்னர் பெருஞ்சவையுள் வாழ்வேந்தர் தூதனாய் 141  
 தன்னை யிகழ்ந்துரைப்பத் தான்முனநாள் சென்றதுவும்

anṇatu\*ōr pūtam āy, āyar viḷaviṇ kaṇ,  
 tuṇṇu cakaṭattāl pukka perum cōrrai 140  
 muṇṇ+ iruntu murra+ tāṇ turriya terru\*-eṇavum;  
 maṇṇar perum cavai ~uḷ, vāḷ vēntar tūtaṇ āy, 141  
 taṇṇai ~ikaḷntu\* uraiṇṇa+ tāṇ muṇa nāḷ cenratuvum;

-And [his] brazenness<sup>151</sup> [when] as some kind of<sup>152</sup> goblin,  
 he completely consumed the large [heaps of] rice,  
 [it] being in front [of him], which had entered 140  
 in the herders' festival [on] crowded carts;

[He was a reviled messenger boy and a vulgar street dancer,

-his arrival previously as a messenger of the prosperous<sup>153</sup> kings 141  
 in the great assembly of kings when [they] spoke scorning him;<sup>154</sup>

<sup>151</sup> *terru\*-eṇavu* – TL 'being clearly visible, immodesty'; this line is provided as the example in the lexicon.

<sup>152</sup> *anṇatu ṛ pūtam* – Here again *anṇatu* is chosen for initial rhyme and gives the meaning 'such a thing [as] a ghost' to which Aṇṇaṅkarācāriyar adds that it is indescribable; since the ghost of a particular deceased person is not an element of the myth, I suggest the translation 'some kind of goblin.'

<sup>153</sup> *vāḷ* – adjectival verbal root, 'live, flourish, prosper, be happy.'

<sup>154</sup> The suggestion that Kṛṣṇa performed the lowly duties of a messenger boy is insulting, and yet triggers remembrance of a praiseworthy mythological episode in the *Mahābhārata*.

மன்னு பறைகறங்க மங்கையர்த்தங் கண்களிப்ப	142
கொன்னவிலுங் கூத்தனாய்ப் பேர்த்துங் குடமாடி	
என்னிவ னென்னப் படுகின்ற வீடறவும்	143
mannum parai karaṅka, maṅkaiyar tam kaṅ kaḷippa,	142
kol navilum kūttan āy+ pērttum kuṭam āṭi,	
“eṇ+ivan” eṇṇappaṭukinra ~ṭu*-aravum;	143
-his indecorum <sup>155</sup> [when,] as sturdy drums thundered,	142
as the dancer who tormented <sup>156</sup> the ladies	
so that [their] eyes were intoxicated,	
dancing repeatedly [with] pots [about] which it was asked,	
“Who [is] he?”	142-3

<sup>155</sup> *ṭu\* aravum* – ‘cessation of dignity.’ Parakāla Nāyaki points to his behavior as a street performer as vulgar and unrefined.

<sup>156</sup> *kol* - shortened from *kolai* ‘murder, teasing, vexation.’ As seen throughout the text and noted in footnote to #29, *navil-tal* (DEDR\_3616) ‘to express’ is used as a descriptor, here of *kūttan*. But the whole phrase *maṅkaiyar tam kaṅ kaḷippa kol navilun kūttan* must be taken together as he, as a dancer, is described as tormenting the ladies, presumably by agitating their hearts.

தென்னிலங்கை யாட்டி யரக்கர் குலப்பாவை  
மன்ன னிராவணன்றன் நல்தங்கை வாளெயிற்றுத் 144  
துன்னு சுடுசினத்துச் சூர்ப்பணகா சோர்வெய்தி  
பொன்னிறங் கொண்டு புலர்ந்தெழுந்த காமத்தால் 145  
தன்னை நயந்தாளைத் தான்முனிந்து மூக்கரிந்து  
மன்னிய திண்ணெனவும்

teṇ+ ilāṅkai ~āṭṭi, arakkar kulam pāvai,  
maṇṇaṇ irāvaṇaṇ taṇ nal taṅkai vāḷ eyirru+ 144  
tuṇṇu cuṭu ciṇattu\* cūrppaṅakā cōrvu\* eyti,  
poṇ niraṁ koṇṭu pularntu\*, eḷunta kāmatāl, 145  
taṇṇai nayaṅtāḷai+ tāṇ muṇintu mūkku\* arintu,  
maṇṇiya tiṇ+ eṇavum;

[He mutilated a maid who loved him, and committed femicide]

-that [so-]called<sup>157</sup> ample strength, being angered at  
the lady from Lanka of the South, a maiden of the demon clan,  
dear sister of king Rāvaṇa, Śūrpaṅakhā<sup>158</sup> with sharp fangs  
and an oppressive burning rage - who loved him, swooning,<sup>159</sup>  
taking [on] a gold complexion having paled  
due to [her] passion which rose - [and] cutting off [her] nose; 144-5

<sup>157</sup> The commentary suggests that 'strength' is to be considered irony in the case of the deity attacking a woman.

<sup>158</sup> Predominantly, the Sanskrit feminine ending -ā is rendered -ai in Tamil as in *tāṭakai* in #147 below; however, in *cūrppaṅakā*, it has interestingly been left as -ā. Metrically, either form would suffice.

<sup>159</sup> *cōrvu\* eyti* - 'feeling faint.'

வாய்த்த மலைபோலும்	146
தன்னிகரொன் நில்லாத தாடகையை மாமுனிக்காத்	
தென்னுலக மேற்றுவித்த திண்டிறலும் மற்றிவைதான்	147
உன்னி யுலவா வுலகறிய வூர்வன்நான்	
முன்னி முளைத்தெழுந் தோங்கி யொளிபரந்த	148
மன்னியபூம் பெண்ணை மடல்.	148½
vāytta malai pōlum	146
taṇ nikaṛ oṇru illāta tāṭakaiyai, mā muṇikkāka+,	
teṇ+ ulakam ērruvitta tiṇ tīralum. maṛru* ivai tāṇ	147
uṇṇi, ~ulavā, ~ulaku* ariya, ~ūrvaṇ nāṇ	
muṇṇi muḷaittu*, eḷuntu*, oṅki, ~oḷi paranta	148
maṇṇiya pūm peṇṇai maṭal.	148 ½
and his staunch 'valor' <sup>160</sup>	146
that, for the sake of a great sage, <sup>161</sup> drove <sup>162</sup> Tāḍakā,	
who was without equal like a well-formed mountain,	
to the southern world. <sup>163</sup> Thinking of these other [deeds]	
while on procession, <sup>164</sup> [and] so the world will know,	147
I will ride the stems <sup>165</sup> of the beautiful, enduring palmyra	
that radiates splendor, rising [high], <sup>166</sup> spreading, growing,	148
and sprouting [with spikes <sup>167</sup> ].	148 ½

<sup>160</sup> 'valor' is used ironically.

<sup>161</sup> Viśvamiṭra; dative + -āka indicates 'for the sake of.'

<sup>162</sup> *eruvu* – See line 99.1 for similar usage and footnote.

<sup>163</sup> i.e. underworld

<sup>164</sup> See footnote to couplet #49 regarding root + ā expressing a concurrent action.

<sup>165</sup> Stems of palmyra leaves of varying types have jagged, serrated edges; hence one variety is called 'saw-toothed palm.' Riding the palmyra 'horse' would have resulted in physical pain and mutilation as well as humiliation, as the lover went from street to street declaring rejection from the beloved. Here, this disgraceful act, with grace as its main goal, is a feat of assertion and an attempt at control by the devotee, a type of emotional blackmail against God which is entirely contrary to *prapatti*, complete surrender to God. While one might interpret the physical pain as a type of penance, the associated mood of subservience is not indicated by the *nāyaki*'s divine anger.

<sup>166</sup> *muṇṇi* – absolutive of *muṇṇu-tal* 'to reach, join, rise.'

திருமங்கையாழ்வார் திருவடிகளே சரணம்  
 Tirumaṅkaiyālvār Tiruvaṭikaḷē Caraṇam  
 Tirumaṅkai Ālvār's divine feet are our refuge.

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<sup>167</sup> *muḷai-ttal* – (DEDR 4997) a verb root meaning 'to sprout, to send up shoots'; as a noun (DEDR 4998), it provides in various Dravidian languages 'stake, peg, spike, nail.' DEDR 4995 is the Tamil noun *muḷ* 'thorn, spike, spine.' Given the context of riding the *maṭal* horse, we can posit the absolutive *muḷaittu* as suggestive of 'being spiked.'

Glossary of Tirumaṅkai Ālvār's  
Five Shorter Texts





### Glossary of Tirumaṅkai Ālvār's Five Shorter Works

Text	Tamil	Root	Part of Speech	Meaning	Citation
a-	அ-	DEDR_1	dem. pron.	that	CMA_3.1 PMA_9.2 PMA_42.2 PMA_110.2 TNT_21.4
aktu	அஃது		m.l.		TNT_19.4 TNT_21.3
aktum	அஃதும்		m.l.		TNT_19.1
aṅku	அங்கு		adv.	there	CMA_7.2 PMA_53.2 TNT_6.2
atu	அது		pron. 3sg. n.	that	CMA_5.1 CMA_6.1 CMA_13.1 CMA_18.2 CMA_22.2 CMA_60.1 PMA_18.2 TKT_20.4
attil	அத்தில்		loc.	In that	CMA_59.1
ataṅ	அதன்		obl.		CMA_38.2 CMA_57.1 TKT_14.2
ataṅālum	அதனாலும்		conc.	even with that, even so	CMA_17.2
ataṅgai	அதனை		acc.		CMA_4.1 CMA_30.1 CMA_51.2 CMA_59.1 PMA_39.2 TNT_26.1
atil	அதில்		loc.	in that	CMA_7.2
atunirka	அதுநிற்க		inf.	besides	CMA_8.1 CMA_65.1 PMA_18.2
avar	அவர்		pron. 3sg. h.	he	PMA_106.2 TKT_18.2
avarai	அவரை		acc.		TNT_21.4
aval	அவள்		pron. 3sg. f.	she	CMA_66.2
avaṅ	அவன்		pron. 3sg. m.	he	CMA_27.1 CMA_53.2 PMA_58.1 PMA_102.1
avanai	அவனை		acc.		CMA_24.2
avai	அவை		pron. 3pl. n.	those	EKI_17 EKI_35
aṅṅru	அன்ற		n.	then, that day	PMA_107.1 TNT_13.3 TNT_29.1

anna	அன்ன		part.	such	PMA_18.1 PMA_37.1 PMA_37.2 PMA_68.1 PMA_80.1 PMA_97.2 PMA_126.1
annatu	அன்னது		pron.n. 3sg. n.	such a thing	PMA_17.1 PMA_18.1 PMA_41.1 PMA_140.1
annavar	அன்னவர்		pron.n. 3sg. h.	such a person	PMA_18.2 PMA_23.2 PMA_36.1
annavarai	அன்னவரை		acc.		PMA_19.2
annavan	அன்னவன்		pron.n. 3sg. m.	such a man	PMA_71.2
annavanai	அன்னவனை		acc.		PMA_54.1 PMA_128.2 PMA_130.1
anaiya	அனைய		adj.	such, the same as	PMA_22.2 PMA_52.2
anaiyār	அனையார்		pron.n. 3pl.	such people	PMA_46.2
āṅku	ஆங்கு		adv.	there	CMA_18.2 CMA_28.1 EKI_18 PMA_18.1 PMA_23.2 PMA_35.1 PMA_36.1 PMA_53.2 PMA_67.2 PMA_71.2 PMA_78.2 PMA_81.1 PMA_106.1 PMA_107.2 PMA_111.2 PMA_134.1 TKT_15.2 TKT_18.3 TNT_15.4 TNT_17.2
akam	அகம்	DEDR_7	n.	inside, mind, heart	CMA_70.1 PMA_35.1
akattāy	அகத்தாய்		pron. n. 2sg.	you who are inside	TNT_8.3 TNT_8.4
akattiṅ	அகத்தின்		obl.		EKI_16
akattu	அகத்து		obl.		PMA_84.2 PMA_88.2 PMA_136.2
akappaṭu	அகப்படு	TL s006	compound v. 11	to encompass, to include	
akappaṭattu	அகப்படுத்து		abs.		TNT_5.4
akal	அகல்	DEDR_8	v. 3	to depart, to spread, to be wide	

akala	அகல		inf.		PMA_57.2 PMA_67.1
akalam	அகலம்		n.	expanse, chest	EKI_46 PMA_71.2 PMA_91.1 PMA_102.2
akalattu	அகலத்து		obl.		TNT_19.1
akaliṭattai	அகலிடத்தை		acc.	the earth	PMA_103.2 PMA_112.2
akarru	அகற்று		caus. v. 5	to remove	
akarri	அகற்றி		abs.		EKI_17
akanraṇa	அகன்றன		fin. p.a. 3pl. n.	they departed	TKT_13.2
aṅkam	அங்கம்	<Skt. aṅga	n.	limb, body	TNT_28.4
acurar	அசுரர்	<Skt. asura	n. h.	demon	PMA_112.1 TNT_16.3
añcaṇam	அஞ்சனம்	<Skt. añjana	n.	collyrium	
añcanattin	அஞ்சனத்தின்		obl.		CMA_10.2
añcu	அஞ்சு	DEDR_55	v. 5	to fear	
accam	அச்சம்		n.	fear	PMA_57.2
añcal	அஞ்சல்		fin. neg. ipt.	fear not	TKT_12.3
añcātē	அஞ்சாதே		fin. neg. ipt.	fear not	TNT_26.4
añciṇēṇ	அஞ்சினேன்		part. n. 1sg.	I who feared	
añciṇērku	அஞ்சினேற்கு		dat.	for me who fears	TKT_12.3
añciṇōm	அஞ்சினோம்		fin. p.a. 1pl.	we feared	TNT_21.4
añcēlmin	அஞ்சேல்மின்		fin. neg. ipt. pl.	fear not!	CMA_24.1
aṭṭapuyakaraṇ	அட்டபுயகரன்	<Skt. aṣṭa-bhujagrha	p. n.	eight-armed Viṣṇu	PMA_128.2 PMA_136.1
aṭaṅku	அடங்கு	DEDR_63	v. 5	to be subdued	
aṭaṅka	அடங்க		inf.		EKI_32
aṭaṅkā	அடங்கா		neg. pey.		TNT_12.4

aṭakku	அடக்கு		caus. v. 5	to subdue, to control	
aṭakki	அடக்கி		abs.		EKI_16 TKT_18.2
aṭar	அடர்	DEDR_84	v. 4	to be close, to be pressed	
aṭar	அடர்	TL 44	caus. v. 11	to oppress, to attack	
aṭarttu	அடர்த்து		abs.		TNT_13.3
aṭi	அடி	DEDR_72	n.	foot	CMA_25.2 CMA_28.2 CMA_45.2 EKI_6 EKI_9 EKI_25 PMA_7.2 PMA_74.2 PMA_109.2 TKT_11.1 TKT_15.2 TKT_20.2 TNT_1.4 TNT_5.4 TNT_8.4 TNT_18.1 TNT_21.3 TNT_22.2 TNT_29.4
aṭikaḷ	அடிகள்		pl.	feet. God	TNT_2.4
aṭicci	அடிச்சி		n.	female servant	CMA_54.1
aṭimai	அடிமை		n.	servitude	TKT_5.2 TKT_10.4
aṭiyāl	அடியால்		inst.		CMA_39.1 PMA_50.2
aṭiyinai	அடியினை		n.	pair of feet, both feet	EKI_45
aṭiyanēn	அடியனேன்		pron. n. 1sg.	I, a servant	TKT_15.4
aṭiyai	அடியை		acc.		PMA_5.2
aṭi	அடி	DEDR_74	v. 11	to beat	
aṭittu	அடித்து		abs.		CMA_34.2
aṭippa	அடிப்ப		inf.		CMA_36.2
aṭiyā	அடியா		abs.2	while hitting	CMA_11.1
aṭu	அடு	DEDR_76	v. 6	to cook, to roast	
aṭṭanai	அட்டனை		fin. p.a. 2sg.	you roasted	EKI_6

aṭu	அடு	DEDR_77	v. 6	to destroy, to conquer	
aṭṭāy	அட்டாய்		fin. p.a. 2sg.	you destroyed	TNT_13.3
aṭu	அடு	DEDR_79	v. 11	to be next, to be adjacent	
aṭutta	அடுத்த		pey. p.a.		PMA_27.1
aṭai	அடை	DEDR_83	v. 11	to close, to obstruct	
aṭaitta	அடைத்த		pey. p.a.		TNT_29.1
aṇṭam	அண்டம்	<Skt. aṇḍa	n.	cosmic egg, universe	TKT_1.2 TKT_11.3 TNT_5.2
aṇaṅku	அணங்கு	DEDR_112	n.	pain, spirit, woman	PMA_7.2 PMA_51.2 PMA_66.2
aṇi	அணி	DEDR_116	v. 4	to adorn, to be beautiful	
aṇi	அணி		a.v.r.	beautiful	PMA_23.2 PMA_36.1 PMA_78.2 PMA_115.2 TNT_12.3 TNT_15.2 TNT_19.2 TNT_26.3
aṇintu	அணிந்து		abs.		CMA_10.2
aṇai	அணை	DEDR_120	v. 4	to approach, to touch, to embrace	
aṇaintilaḷ	அணைந்திலள்		fin. neg. 3sg. f.	she did not embrace	PMA_71.2
aṇaintu	அணைந்து		abs.		PMA_86.2
aṇaiya	அணைய		inf.		TNT_22.2
aṇai	அணை	DEDR_122	n.	dam, embankment	PMA_97.2
aṇai	அணை	DEDR_123	n.	support, bed	PMA_2.1 PMA_45.1
attaṇ	அத்தன்	DEDR_142	n.	father	
atta	அத்த		voc.		TKT_10.4
antaṇaṇ	அந்தணன்	DEDR_148	n.	gracious man, brahmin	

antaṇar	அந்தணர்		n. pl.		EKI_15 EK1_43 TNT_4.3 TNT_14.2
antaṇaṇai	அந்தணனை		acc.		PMA_126.2 TNT_4.3 TNT_14.2
antaram	அந்தரம்	<Skt. antara	n.	sky, heaven	
antarattil	அந்தரத்தில்		loc.		TNT_4.3
anti	அந்தி	<Skt. sandhi	n.	twilight	TNT_4.3
antō	அந்தோ	<Skt. hanta	exclamation	Oh! Alas! Dear me!	TKT_8.3
appan	அப்பன்	DEDR_156	n.	father	
appanai	அப்பனை		acc.		TKT_3.2
am	அம்	TL 94	n.	beauty	EKI_24 EK1_27 PMA_8.1 TNT_6.1 TNT_12.3 TNT_15.2
ām	ஆம்		m. l.		TKT_11.4
ammaṇai	அம்மனை	DEDR_183	acc.	mother	CMA_53.1
ammaṇaimār	அம்மனைமார்		pl.	mothers	CMA_19.1
ammāṇ	அம்மான்	TL 99	n.	maternal uncle, father	TNT_15.2 TNT_29.1 TNT_30.2
amar	அமர்	<Skt. samara	n.	battlefield	PMA_54.1
amar	அமர்	DEDR_161 TL 101	v. 4	to settle, to rest to be close, to be pleased	
amar	அமர்		a.v.r.		TKT_13.3
amarnta	அமர்ந்த		pey. p.a.		EKI_45 TNT_12.2 TNT_13.2 TNT_26.2
amarntaṇai	அமர்ந்தனை		fin. p.a. 2sg	you sat	EKI_24 EK1_28
amara	அமர		inf.		TNT_16.2
amarum	அமரும்		pey. i.a.		PMA_25.1
amarar	அமரர்	<Skt. amara	n.pl.	immortals	PMA_20.1 TKT_6.3 TNT_6.1 TNT_26.3 TNT_30.2

amaḷi	அமளி	DEDR_165	n.	bed	
amaḷiyil	அமளியில்		loc.		EKI_44
amutam	அமுதம்	<Skt. amṛta	n.	ambrosia	CMA_7.2 PMA_36.2 PMA_106.2 TKT_2.3 TKT_3.2 TNT_3.2
amutu	அமுது		n.		PMA_126.2
amutai	அமுதை		acc.		PMA_116.1 TNT_14.2
amai	அமை	DEDR_161	v. 4	to be calm, to rest, to settle	
amaintu	அமைந்து		abs.		PMA_7.1
amaiya	அமைய		inf.		CMA_31.1
ayaṇ	அயன	<Skt. Aja	p.n.	'unborn' Brahmā	TKT_20.1
ayaṇai	அயனை		acc.		EKI_2
ayar	அயர்	DEDR_39	v. 11	to forget	
ayarttu	அயர்த்து		abs.		TNT_11.1
ayil	அயில்	DEDR_192	n.	iron	CMA_10.2
arakkaṇ	அரக்கன்	<Skt. rakṣasa	n.	demon	TNT_20.1
arakkar	அரக்கர்		n. h.	demon	PMA_144.1 TNT_29.2
araṅkam	அரங்கம்	<Skt. rāṅga	p.n.	Śrī Rāṅgam, a place name	CMA_71.2 TKT_7.2 TKT_12.1 TKT_13.3 TKT_19.3 TNT_11.2 TNT_12.3 TNT_14.2 TNT_18.3 TNT_19.2 TNT_23.2 TNT_24.4 TNT_25.4
araṅkattu	அரங்கத்து		obl.		PMA_118.1
aracu	அரசு	<Skt. rāja	n.	king	PMA_47.1
araṇ	அரண்	<Skt. śaraṇa	n.	fortress, defence	TNT_20.2 TNT_28.1
arantai	அரந்தை	DEDR_228	n.	affliction	
arantaiyai	அரந்தையை		acc.		EKI_12



arampai	அரம்பை	<Skt. rambhā	n.	celestial dancing girl	
arampaiyar	அரம்பையர்		n.pl.	celestial courtesans	PMA_28.1
arayan	அரயன்	<Skt. rāja	n.	king	PMA_65.2
aravintam	அரவிந்தம்	<Skt. aravinda	n.	lotus	TNT_21.3
aravu	அரவு	DEDR_2359	n.	snake	EKI_44
aravil	அரவில்		loc.		TNT_12.2
araviṇ	அரவின்		obl.		PMA_1.1
aravōṭu	அரவோடு		soc.		EKI_20
ari	அரி	DEDR_212	v. 4	to cut off	
arintu	அரிந்து		abs.		PMA_146.1
ariya	அரிய		inf.		TNT_30.4 TNT_14.2
ari	அரி	<Skt. hari	n.	lion	CMA_45.1 PMA_20.2 PMA_100.2
ariyai	அரியை		acc.		PMA_121.2 PMA_126.1
aru(m)	அரு(ம்)	DEDR_221	adj.	rare, difficult	CMA_76.2 EKI_21 EKI_33 PMA_34.1 PMA_68.1 PMA_121.2 TKT_5.2 TKT_13.2 TNT_24.2 TNT_30.2
ariya	அரிய		adj.	difficult	TNT_14.2
ār	ஆர்		adj.	rare, difficult	CMA_50.2 TKT_2.3
arumpu	அரும்பு	DEDR_224	v. 5	to bud, to sprout	
arumpa	அரும்ப		inf.		PMA_23.1 TNT_17.1 TNT_24.4
arumpu	அரும்பு		n.	bud, sprout	PMA_35.1
aruku	அருகு	DEDR_222	n.	nearness, vicinity	CMA_33.1
aruḷ	அருள்	DEDR_227	v. 5	to be gracious	
aruḷ	அருள்		n.	grace, mercy	PMA_135.1 TNT_6.2

aruḷāy	அருளாய்		fin. ipt.	Be gracious!	TNT_30.1
aruli	அருளி		abs.		CMA_58.2
araiyaṅ (see also arayaṅ and aracu)	அரையன்	<Skt. rāja	n.	king	TNT_7.4 TNT_29.1
al		DEDR_234	v. 13	to be not	
allaḷ	அல்லள்		part.n. i.a. 3sg. f.	she who is not	CMA_54.1 CMA_65.2
allaṅ	அல்லன்		part.n. i.a. 3sg. m	he who is not	CMA_24.2 CMA_54.2
allāl	அல்லால்		cond.	if not, except for	CMA_35.1 PMA_15.1 TKT_9.4 TKT_10.4 TKT_19.4 TNT_3.3 TNT_10.2 TNT_20.4
allāmai	அல்லாமை		neg. v.n.	not being	CMA_53.1
anriyum	அன்றியும்		conc.	moreover	CMA_37.1 CMA_45.1
anru	அன்று		fin. i.a. 3sg. n.	it is not	CMA_60.1
anrē	அன்றே		fin. p.a. 3sg. n. inter.	was it not?	CMA_3.1 CMA_5.2 PMA_11.2 PMA_36.2
anrō	அன்றோ		fin. p.a. 3sg. n. inter.	was it not?	TNT_18.4 TNT_22.4
alkul	அல்குல்	DEDR_253	n.	side, hip, buttocks	CMA_28.2 PMA_45.2
alli	அல்லி	DEDR_256	n.	waterlily	TNT_15.2
alaṅku	அலங்கு	DEDR_240	v. 5	to swing, to dangle	
alaṅkal	அலங்கல்		n.	garland	TNT_9.2
alam	அலம்	TL 145	n.	satisfaction, enough	TNT_6.1
alar	அலர்	DEDR_247	v. 4	to blossom, to spread	
alarnta	அலர்ந்த		pey. p.a.		TNT_25.2 TNT_25.4
alarēcu	அலரேசு		compound v. 5	to spread gossip, to scorn	
alarēca	அலரேசு		inf.		PMA_38.2

alaru	அலறு	TL 147	v. 5	to scream, to wail	
alāra	அலற		inf.		PMA_122.2
alari	அலறி		abs.		CMA_49.1
alai	அலை	DEDR_240	v. 11	to wave, to shake	
alai	அலை		a.v. r	roiling	TKT_17.4 TNT_29.1
alaikka	அலைக்க		inf.		CMA_37.2
alaikkum	அலைக்கும்		pey. i.a.		EKI_39
aviḷ	அவிழ்	DEDR_14	v. 4	to become loose, to open up	
aviḷntu	அவிழ்ந்து		abs.		PMA_21.2
avunaṅ	அவுண்	TL avuṅ< Skt. hūṇa	n. m.	barbarian, demon	TKT_2.3 TNT_5.1 TNT_28.
avunar	அவுணர்		n. h.		
avunarkku	அவுணர்க்கு		dat.		PMA_60.2 TNT_6.1
alal	அழல்	DEDR_276	n.	fire	CMA_62.2 EKI_5 PMA_14.1
ali	அழி	DEDR_277	v. 5	to suffer, to perish	
ali	அழி		v. 11	to destroy, make suffer	
alittu	அழித்து		abs.		PMA_54.1
alintār	அழிந்தார்		part.n. p.a. 3sg. pl.	they who suffer	TNT_18.4
alintāḷ	அழிந்தாள்		fin. p.a. 3sg. f.	she suffered	TNT_19.2
alintu	அழிந்து		abs.		CMA_15.1
aḷukku	அழுக்கு	DEDR_283	n.	filth, dirt	TKT_12.1
aḷuntūr	அழுந்தூர்		p.n.	Aḷuntūr, place name	CMA_72.2 PMA_123.2 TNT_15.2 TNT_26.3
ala	அள	DEDR_295	v. 12	to measure, define	

aḷakkum	அளக்கும்		pey.i.a.		PMA_130.1
aḷantaṅai	அளந்தனை		fin. p.a. 2sg.	you measured	EKI_9
aḷantāṅ	அளந்தான்		fin. p.a. 3sg. m.	he measured	CMA_46.2
aḷantu	அளந்து		abs.		TNT_20.3
aḷappa	அளப்ப		inf.		PMA_109.2
aḷappu	அளப்பு		n.	limit, bounds	CMA_25.2 TNT_14.2
aḷappil	அளப்பில்		adj.	limitless	TKT_18.2
aḷaviṭu	அளவிடு	TL 169	compound v. 6	to measure	
aḷaviṭṭa	அளவிட்ட		pey.p.a.		PMA_5.1
aḷavu	அளவு		n.	measure, extent	
aḷavil	அளவில்		loc.	when, as soon as	TNT_22.2
aḷavum	அளவும்		pey.i.a.	until, up to	CMA_32.2 CMA_69.1
aḷḷal	அள்ளல்	DEDR_290	n.	handful, scoop	PMA_123.1
aḷai	அளை	DEDR_296	v. 4	to mingle, to enjoy	
aḷaintu	அளைந்து		abs.		PMA_83.1
arru	அற்று	TL 172	n.	that which is of such a quality	
arrāḷ	அற்றள்		pron.n. 3 <sup>rd</sup> sg. f.	she who is thus	TNT_19.2, TNT_19.4
aṛam	அறம்	DEDR_311	n.	virtue, religious duty	CMA_3.2 EKI_34 PMA_11.1 PMA_37.1
aṛattin	அறத்தின்		obl.		PMA_19.1
aṛi	அறி	DEDR_314	v. 4	to know	
aṛi	அறி		n.	knowledge	
aṛi tuyil	அறி துயில்		n.	yogic repose	EKI_28 EKI_44
aṛikilēṅ	அறிகிலேன்		fin. neg. 1sg.	I am not able to know	TKT_10.4
aṛintēṅ	அறிந்தேன்		fin. p.a. 1 sg.	I knew	CMA_24.2

arīya	அறிய		inf.		CMA_25.1 PMA_148.1
arīyal	அறியல்		v.n.	knowing	TNT_4.3
arīyāta	அறியாத		neg. pey.	which is not known	PMA_121.1
arīyātār	அறியாதார்		neg. part. n. 3pl.	they who know not	PMA_41.1
arīyātu	அறியாது		neg. abs.	without knowing	PMA_80.1
arīyāmal	அறியாமல்		neg. abs.	without knowing	PMA_107.2
arīyāl	அறியாள்		fin. neg. 3sg. f.	she knows not	TNT_12.1
arīyum	அறியும்		pey. i.a.	which know	CMA_19.1 EKI_19
arīvatu	அறிவது		part. n. 3sg. n.	that which is known	PMA_16.1 PMA_39.2 PMA_59.2
arīvaṅ	அறிவன்		fin. i.a. 1sg.	I know	TNT_10.2
arīvār	அறிவார்		fin. neg. 3pl.	they know not	CMA_65.1
arīvi	அறிவி		caus. v. 11		
arivittāl	அறிவித்தால்		cond.	if one makes known	PMA_134.2
arivippan	அறிவிப்பன்		fin. i.a. 1sg.	I make known	PMA_137.1
arivīr	அறிவீர்		fin. i.a. 2pl.	you know	PMA_92.2
arīvu	அறிவு		n.	knowledge, perception	CMA_15.1 EKI_21 EKI_33 PMA_18.1 PMA_80.2
arivuru	அறிவுறு	TL 178	v. 6	to awaken	
arivurru	அறிவுற்று		abs.		CMA_32.1
aru	அறு	DEDR_315	v. 4	to cease	
aravu	அறவு		v.n.	cessation	
īṭaravu	ஈடறவு		v.n.	loss of dignity	PMA_143.2
aru	அறு		caus. v. 11	to sever, to break apart	
aruttu	அறுத்து		abs.		CMA_42.2

aruppōr	அறுப்போர்		part. n. i.a. 3pl.	those who sever	EKI_18
arai	அறை	DEDR_322	n.	room	PMA_117.1
aṅṅpu	அன்பு	DEDR_330	n.	love, attachment	TKT_5.2 TKT_10.2 TKT_18.2
aṅṅpināl	அன்பினால்		inst.		TKT_15.2 TKT_15.4
aṅṅril	அன்றில்	DEDR_331	n.	name of a bird	PMA_42.2 PMA_85.1
aṅṅnam	அன்னம்	<Skt. haṁsa	n.	swan, goose, aquatic bird	PMA_31.2 PMA_78.2 PMA_115.2 PMA_121.2 PMA_123.2 TKT_14.3 TNT_30.2
aṅṅattai	அன்னத்தை		acc.		PMA_121.2
aṅṅnaṅaiya	அன்னநடைய		adj.	swan-gaited	PMA_7.2 PMA_28.1 PMA_51.2 PMA_66.2
aṅṅnaṅaiyār	அன்னநடையார்		pron.n. 3pl. f.	swan-gaited ladies	PMA_38.2
aṅṅal	அனல்	DEDR_327	n.	fire, heat	TNT_1.3
aṅṅal	அனல்		v. 3	to burn, to be hot	
aṅṅanru	அனன்று		abs.		TKT_5.1 TKT_13.1
aṅṅumaṅ	அனுமன்	<Skt. hanumat	p.n.	Hanumaṅ, monkey devotee of Rāma	TKT_15.2
aṅṅai	அனை	DEDR_58	n.	mother	CMA_16.1
ā, see āru	ஆ<ஆறு				PMA_95.2
ā	ஆ	DEDR_334	n.	cow	CMA_27.2 TNT_26.3
ānirai	ஆநிரை		n.	cattle herd	CMA_27.2
āy	ஆய்		n.	cowherd clan	
āycci	ஆய்ச்சி		n.	cowherdess	PMA_137.2
āyppāṭi	ஆய்ப்பாடி		n.	cowherd village	CMA_28.1
āyaṅ	ஆயன்		n.	cowherder	PMA_41.1
āyar	ஆயர்		n. pl.	cowherders	PMA_140.1 TNT_29.1
ā/āku	ஆ/ஆகு	DEDR_333	v. 5	to become	

ā	ஆ		a.v.r.	as, for	CMA_41.2 CMA_55.1 PMA_30.2 TNT_7.2 TNT_14.1 TNT_21.2 TKT_22.1
ākkuvi	ஆக்குவி		caus. v. 11	to cause to become, to effect	
ākkuvitta	ஆக்குவித்த		pey.p.a.		PMA_113.1
āka	ஆக		inf.	so to be, as	CMA_47.2 CMA_51.1 PMA_4.1 PMA_87.2 PMA_105.1 TKT_14.2 TNT_27.3
ākā	ஆகா		neg. pey.	which is not	TNT_4.3
ākā	ஆகா		fin. neg. n.	It is not	TNT_3.3
āki	ஆகி		abs.		EKI_8 PMA_91.2 PMA_100.2 TKT_7.1 TNT_2.1 TNT_4.2 TNT_4.2
ākiya	ஆகிய		pey. p.a.		CMA_45.2
ākil	ஆகில்		cond.	if so	CMA_53.2 TNT_27.2
ākum	ஆகும்		fin. hab. fut.	it becomes	PMA_82.1 PMA_95.1
ām <ākum	ஆம்		affix of possibility or probability		CMA_6.1 CMA_35.2 PMA_72.1 1 PMA_85.2 TKT_11.4 TKT_19.4 TNT_2.4 TNT_4.4 TNT_27.4
ātalāl	ஆதலால்		cond.	therefore	PMA_37.2
āy	ஆய்		abs.		CMA_28.1 CMA_29.2 CMA_36.2 CMA_45.1 CMA_47.1 CMA_50.1 CMA_63.1 EKI_35 EKI_35 EKI_36 EKI_36 PMA_14.2 PMA_78.2 PMA_79.1 PMA_79.2 PMA_95.1 PMA_108.1 PMA_140.1

					PMA_141.2 PMA_143.1 TKT_3.2 TKT_9.3 TKT_11.3 TKT_11.3 TKT_4.1 TNT_1.1 TNT_1.1 TNT_1.1 TNT_1.1 TNT_1.2 TNT_1.2 TNT_1.3 TNT_1.3 TNT_1.3 TNT_1.4 TNT_2.1 TNT_3.1 TNT_4.1 TNT_4.2 TNT_8.1 TNT_8.1 TNT_8.1 TNT_8.2 TNT_8.2 TNT_8.2 TNT_8.3 TNT_8.3 TNT_8.4 TNT_8.4 TNT_9.1 TNT_9.1 TNT_9.1 TNT_9.3 TNT_9.3 TNT_9.3 TNT_9.3 TNT_14.1 TNT_16.1 TNT_21.2 TNT_28.3 TNT_30.2
āya	ஆய		pey.p.a.		CMA_75.1 PMA_79.2 TKT_6.1 TNT_7.1 TNT_10.1
āyiṇa	ஆயின		part.n. 3pl. n.	those which are	CMA_64.1
āyiṇār	ஆயினார்		part. n. p.a. 3pl.		CMA_64.2
āyiṇēṇ	ஆயினேன்		fin. p.a. 1sg.	I became	CMA_62.1 TKT_14.4
āyiṇai	ஆயினாய்		fin. p.a. 2sg.	you became	EKI_23 EK1_29
āvatu	ஆவது		v.n.		PMA_37.1 TKT_10.2 TKT_11.2
āvan	ஆவன்		fin. i.a. 1sg.	I become	CMA_39.2
āṇa	ஆன்		pey. p.a.		TKT_11.3
āṇāy	ஆனாய்		fin. p.a. 2sg.	you became	TNT_10.1 TNT_10.1 TNT_10.2 TNT_10.2 TNT_10.3 TNT_10.3 TNT_10.3 TNT_10.4 TNT_10.4 TNT_10.4



ānāṇ	ஆனன்		part.n. p.a. 3sg. m.		
āṇānai	ஆனனை		acc.		PMA_131.1
ākam	ஆகம்	DEDR_7	n.	breast, body	PMA_55.1 PMA_58.2 PMA_135.1
ākattu	ஆகத்து		obl.		EKI_34
ākattai	ஆகத்தை		acc.		CMA_43.1
ākācam	ஆகாசம்	<Skt. ākāśa	n.	firmament	PMA_3.1
āṅku	ஆங்கு	TL 207	particle of comparison	as if	PMA_21.2
ācaṇam	ஆசனம்	<Skt. āsana	n.	seat	
ciṅkācaṇam	சிங்காசனம்		n.	'lion-seat' = throne	PMA_21.1
ācai	ஆசை	<Skt. āśa	n.	desire	TKT_17.4
āṭṭi	ஆட்டி	DEDR_400	n.	woman	PMA_144.1
āṭavar	ஆடவர்	TL 218	n. pl.	young men	PMA_38.2
āṭu	ஆடு	DEDR_347	v. 5	to move, to dance, to bathe oneself	
āṭtu	ஆட்டு	TL 216	caus. v. 5	to bathe another	
āṭṭuvan	ஆட்டுவன்		fin. i.a. 1sg	I bathe	TKT_15.4
āṭa	ஆட	DEDR_347	inf.		TNT_17.3 TNT_21
āṭi	ஆடி		abs.		PMA_71.1 PMA_143.1 TNT_16.2
āṭu	ஆடு		a.v.r.		EKI_44
āṭutum	ஆடுதும்		fin. i.a. 1pl.	we dance	TNT_12.3 TNT_19.2
āṭum	ஆடும்		pey.i.a.		CMA_13.1 PMA_55.2 PMA_70.2
āṭum	ஆடும்		fin. i.a. 3sg. m./f./n.	she dances	TNT_12.3
āṇṭu	ஆண்டு	DEDR_5153	n.	year, age	PMA_130.1
ātāṇum, see yā	ஆதானும் <யா				
āti	ஆதி	< Skt. ādi	n.	beginning, source	TKT_11.3

āyam	ஆயம்	TL 237	n.	female attendant	CMA_67.1
āyiram	ஆயிரம்	DEDR App. 11	number	thousand	CMA_38.1 CMA_52.1 PMA_1.1 PMA_19.2 PMA_68.1 PMA_99.1 TNT_20.2
ār	ஆர்	DEDR_368 TL 239	v. 4	to be full, be complete, spread over, resemble, join	
ār	ஆர்		a.v.r.		CMA_1.1 CMA_1.2 CMA_4.2 CMA_6.2 CMA_7.1 CMA_8.2 CMA_9.1 CMA_9.2 CMA_10.2 CMA_11.1 CMA_11.2 CMA_12.2 CMA_13.2 CMA_16.1 CMA_16.2 CMA_17.1 CMA_20.2 CMA_21.1 CMA_23.1 CMA_23.2 CMA_25.1 CMA_28.2 CMA_29.1 CMA_29.2 CMA_30.1 CMA_30.2 CMA_31.1 CMA_31.2 CMA_33.2 CMA_37.2 CMA_39.1 CMA_41.2 CMA_42.1 CMA_42.2 CMA_43.1 CMA_44.1 CMA_47.2 CMA_49.2 CMA_53.2 CMA_55.1 CMA_58.2 CMA_61.1 CMA_64.2 CMA_66.1 CMA_67.2 CMA_69.1 CMA_69.2 CMA_72.1 CMA_72.2 CMA_77 1/2 PMA_111.1 PMA_111.2 TKT_19.1 TNT_9.2 TNT_12.2 TNT_14.2 TNT_17.1
ārnta	ஆர்ந்த	DEDR_368	pey. p.a.		CMA_40.1 CMA_43.2 CMA_48.2 TNT_26.2

ārvaṇa	ஆர்வன		adj.	full	CMA_29.1
āra	ஆர		inf.		CMA_2.2 CMA_10.1 CMA_14.2 CMA_29.1 PMA_138.2
ārā	ஆரா		neg. abs.	being not filled	CMA_7.2 CMA_37.1 TNT_19.1
ārāta	ஆராத		neg. pey.		CMA_28.1 CMA_33.1 CMA_47.1
ār	ஆர்	DEDR_367	v. 11	to roar	
ārkkum	ஆர்க்கும்		fin. hab. fut.	it roars	PMA_81.2
ārā	ஆரா		abs.2	while roaring	CMA_45.1
ār	ஆர்	DEDR_369	v. 11	to tie	
ārttu	ஆர்த்து		abs.		CMA_36.2
ār	ஆர்	DEDR_371	n.	point, sharpness	CMA_10.2
ār (see yā)	ஆர் < யா				
āra	ஆர	TL 241	part. of comparison	like	CMA_2.1
āram	ஆரம்	<Skt. hāra	n.	necklace	PMA_35.1 PMA_76.2
ārāmam	ஆராமம்	<Skt. ārāma	n.	pleasure garden	CMA_71.2
ārāy	ஆராய்	DED(S) 306 TL 246	v. 4	to investigate, to consider	
ārāyvār	ஆராய்வார்		part. n. i.a. 3pl.	those who investigate	CMA_62.2
ārāyā	ஆராயா		abs.2	while exploring	TKT_22.1
ārāyil	ஆராயில்		cond.		CMA_3.2
ārāyum	ஆராயும்		pey. i.a.		CMA_60.1
-āl	-ஆல்	TL 246	part.	particle of certainty	TKT_9.2
āli	ஆலி		p.n.	Āli, place name	CMA_71.1 PMA_115.2 TNT_12.2 TNT_22.4
āvi	ஆவி	DEDR_393	v. 11	to sigh	

āvikkirāḷ	ஆவிக்கின்றள்		fin. pr. 3sg. f.	she sighs	TNT_19.2
āvi	ஆவி		n.	breath, soul	CMA_63.1
āviyai	ஆவியை		acc.		TKT_12.1
āḷi	ஆழி	DEDR_396	n.	sea	CMA_26.2
āḷi	ஆழி	DEDR_398	n.	discus, wheel	CMA_6.2 PMA_103.1 PMA_125.2 TNT_24.3
āl/ān	ஆள்/ஆன்	DEDR_399	n.	man, servant	
āl	ஆள்		v.2	to rule, to use	PMA_136.1
ālan	ஆளன்		part. n. 3sg. m.	he who rules, foe	TNT_20.3 TNT_6.2
āṇṭa	ஆண்ட		pey. p.a.		TNT_20.3
āṇṭu	ஆண்டு		abs.		TNT_7.1
āḷvar	ஆள்வர்		pron. n. 3pl.	they who rule	TKT_20.4
āḷum	ஆளும்		pey. i.a.		TKT_1.2 TNT_20.1 TNT_25.3
āḷari	ஆளரி		n.	man-lion, Narasimha	PMA_127.1
āṇērai	ஆனேற்றை		acc.	male bullock	PMA_128.2
ārru	ஆற்று	DEDR_404	v. 5	to appease, to comfort	
ārrātān	ஆற்றதான்		fin. neg. 3sg. m.	he comforts not	CMA_37.1
āru	ஆறு	DEDR_2485	numeral	six	
aru	அறு		adj.		EKI_14 EKI_23 EKI_31 EKI_32 TNT_26.2
āru	ஆறு	DEDR_405 TL 259	n.	way, road river	CMA_6.1 EKI_20 TKT_2.4 TKT_4.4 TKT_5.4 TKT_11.1 TKT_12.3 TKT_13.4 TNT_18.4
ā	ஆ		n.	way, manner	PMA_95.2
ārru	ஆற்று		obl.		CMA_1.2

<u>ārrinai</u>	ஆற்றின		acc.		TKT_2.3
<u>ānai</u> , see <u>yānai</u>	ஆனை <யானை	DEDR_5161			
i-	இ-	DEDR_410	adj. pron.	this	CMA_2.2 CMA_25.2 CMA_56.1 PMA_58.2 PMA_103.2 PMA_112.2 PMA_122.1 TKT_11.3 TNT_22.2
<u>iṅku/iṅku</u>	இங்கு/ஈங்கு		n.	here	CMA_34.2 CMA_62.1 CMA_68.1 PMA_14.2 PMA_33.2 TNT_21.2 TNT_23.1 TNT_24.3 TNT_27.4
<u>iṅṅaṅam</u>	இங்ஙனம்		adv.	in this way	TNT_9.4
<u>itu</u>	இது		pron. 3sg.	this	CMA_35.2 PMA_15.2 PMA_36.2 PMA_63.1 TNT_11.3 TNT_11.4 TNT_17.4 TNT_18.4 TNT_22.4 TNT_23.4 TNT_27.2
<u>itaṅ</u>	இதன்		obl.		
<u>itanai</u>	இதனை		acc.		PMA_88.1 PMA_95.2
<u>immai</u>	இம்மை		n.	this present life	
<u>immayai</u>	இம்மையை		acc.		TKT_7.1
<u>ivar</u>	இவர்		pron. 3sg. h.	he	CMA_35.1
<u>ivarrin</u>	இவற்றின்		obl.	of these	CMA_10.2
<u>ivan</u>	இவன்		pron. 3sg. m.	he	PMA_143.2
<u>ivai</u>	இவை		pron. 3pl. n.	these	PMA_7.1 PMA_13.1 PMA_57.2 PMA_91.2 PMA_147.2 TNT_24.1
<u>irinai</u>	இன்றின		n.	today	PMA_130.2
<u>inru/inrē</u>	இன்று/இன்றே		n.	today, now	TNT_26.3 TNT_27.1
<u>iṅṅa</u>	இன்ன		adj.	such	PMA_35.2
<u>iṅṅatu</u>	இன்னது		adj. n.	such a thing	PMA_15.2
<u>iṅṅatōr</u>	இன்னதோர்		adj. n. 3pl.	such people	PMA_14.2

inaiyār	இனையார்		adj. n. 3sg. h.	such a person	PMA_15.2
ītu	ஈது		m.l.	this	TNT_27.3
ikal	இகழ்	DEDR_14	v. 4	to scorn	
ikaḷntiṭu	இகழ்ந்திடு		aux. v. 6	to scorn	
ikaḷntiṭappattāl	இகழ்ந்திடப் பட்டாளர்		fin. pass. completive p.a. 3sg. f.	she was scorned	CMA_68.1
ikaḷntu	இகழ்ந்து		abs.		PMA_142.1
ikaḷvu	இகழ்வு		v.n.	contempt, derision	TNT_10.1
ikaḷilum	இகழிலும்		conc.		CMA_77.2
icai	இசை	DEDR_470	n.	sound, music	PMA_25.1 PMA_28.2 PMA_41.2 PMA_94.2
icai	இசை		v. 11	to sound, to play an instrument	PMA_20.1
iṭa	இட	DEDR_432	v. 12	to cleave, to root up	
iṭantu	இடந்து		abs.		TNT_20.3
iṭam	இடம்	DEDR_434	n.	place	
iṭattil	இடத்தில்		loc.		TNT_23.3
iṭattu	இடத்து		obl.		PMA_26.1 PMA_135.2 TNT_26.1
iṭa(m)	இட(ம்)	DEDR_449	n.	left	TNT_9.2
iṭar	இடர்	DEDR_435	n.	distress, suffering	CMA_51.2 EKI_46
iṭarai	இடரை		acc.		CMA_50.2
iṭaventai	இடவெந்தை		p.n.	Iṭaventai, a place name	CMA_73.2 PMA_119.2
ītu	இடு	DEDR_442	v. 6	to place, to throw	
iṭṭa	இட்ட		pey. p.a.		PMA_21.2
iṭṭu	இட்டு		abs.		CMA_30.2 PMA_97.2

iṭai	இடை	DEDR_448	n.	middle in space or time, waist	CMA_4.1 CMA_29.2 PMA_26.1 PMA_34.2 PMA_66.2 PMA_78.2 PMA_113.2 PMA_135.2 PMA_137.2 TKT_8.1 TKT_8.2 TKT_8.4
iṭaikali	இடைகழி		n.	entrance way	PMA_122.2
iṇai	இணை	DEDR_457	n.	pair	PMA_74.2 PMA_79.1 TKT_15.2 TNT_21.3 TNT_18.1
iṇaiyai	இணையை		acc.		PMA_7.2
intaḷūr	இந்தலூர்		p.n.	Intaḷūr, a place name	PMA_126.2
intiraṇ	இந்திரன்	<Skt. indra	p.n.	Indra	
intiraṇku	இந்திரற்கு		dat.		TNT_4.1
immai, see i	இம்மை<இ				
imayam	இமயம்	<Skt. himālaya	p.n.	Himālaya mountains	TKT_2.2
imai	இமை	DEDR_2545	v. 11	to blink, to glitter	
imai	இமை		n.	eyelid	
imaiyai	இமையை		acc.		TKT_18.1
imaippa	இமைப்ப		inf.		PMA_77.1
imaiyavar	இமையவர்		neg. pron. n. 3pl.	ones who blink not	TNT_2.2
imaiyā	இமையா		neg. pey.	who blinks not	PMA_35.2
imaiyōr	இமையோர்		neg. pron. n. 3pl.	ones who blink not	
imaiyōrkku	இமையோர்க்கு		dat.		TNT_10.3
iyaṅku	இயங்கு	DEDR_469	v. 5	to move	
iyakkam	இயக்கம்		n.	motion	TKT_18.1
iyaṅka	இயங்க		inf.		PMA_22.1

iyāṅkā	இயங்கா		neg. abs	without moving	EKI_3
iyāṅku	இயங்கு		a.v.r.		PMA_5.2
iyāṅkum	இயங்கும்		pey. i.a.		PMA_83.2
iyampu	இயம்பு	DEDR_470	v. 5	to say, to sound	
iyampi	இயம்பி		abs.		TNT_26.4
iyal	இயல்	DEDR_471	n.	nature, quality	CMA_38.1 PMA_22.2 PMA_24.1 PMA_75.2 TNT_13.2
iyal	இயல்		v. 3	to be made of, to be associated with	
iyalum	இயலும்		pey. i.a.	which is made of	PMA_73.2 PMA_81.1 PMA_108.2
iraṅku	இரங்கு	DEDR_473 TL 305	v. 5	to feel pity, to be distressed, (TL) to weep	
iraṅkum	இரங்கும்		pey. i.a.		TNT_11.1
iraṅtu	இரண்டு	DEDR_747	number	two	CMA_12.2 CMA_40.1 CMA_51.1 CMA_59.1 EKI_17 PMA_79.1 PMA_79.2 TNT_22.3
ir/iru	இர்/இரு		adj.	two	CMA_4.2 EKI_3 EKI_4 EKI_8 EKI_11 EKI_18 EKI_36 PMA_3.2 PMA_105.2 PMA_117.1 TNT_21.1 TNT_24.1
irubar	இருவர்		pron. n. 3pl.	two people, both	EKI_27 TNT_21.2
īr	ஈர்		adj.	two	EKI_5 EKI_9 EKI_25
īraṅtu	ஈரண்டு		number	two times two	PMA_63.1
īraintu	ஈரைந்து		number	two times five	CMA_42.1
irāmaṅ	இராமன்	<Skt. rāma	p.n.	Rāma	PMA_51.1
irāvaṅaṅ	இராவணன்	<Skt. rāvaṅa	p.n.	Rāvaṅa	PMA_144.2 TKT_15.1



irāvananai	இராவணனை		acc.		CMA_42.1 PMA_98.1
iri	இரி	DEDR_478	v. 4	to retreat, to flee	
iriya	இரிய		inf.		TKT_3.3
iru	இரு	DEDR_480	v. 4	to be, to sit	
irukka	இருக்க		inf.		TNT_11.2
iruttu	இருத்து		caus. v.5	to place, to cause to sit	
iruttinai	இருத்தினை		fin. p.a. 2sg.	you seated	EKI_34
irunta	இருந்த		pey. p.a.	which was	CMA_33.1 PMA_22.1 TKT_3.2
iruntu	இருந்து		abs.		CMA_57.2 PMA_34.2 PMA_79.1 PMA_92.1 PMA_141.1 PMA_108.2 TKT_18.1 TNT_27.4
iruppar	இருப்பர்		part.n. i.a. 3.pl.	those who are	PMA_36.2
iruppan	இருப்பன்		fin. i.a. 1sg.	I am	TNT_28.4
iruppāl	இருப்பாள்		fin. i.a. 3sg. f.	she is	TNT_19.1
iru(m)	இரு(ம்)	DEDR_481	adj.	vast, spacious	EKI_1 EKI_13 PMA_28.2 TKT_3.3 TKT_3.4 TNT_4.1 TNT_5.2 TNT_12.4 TNT_27.4
iru(m)	இரு(ம்)	DEDR_2552	adj.	black, dark	PMA_72.2
irumpu	இரும்பு	DEDR_486	n.	iron	TKT_5.1 TKT_13.1
irai	இரை	DEDR_490	n.	prey, food of birds & animals	PMA_123.2
il	இல்	DEDR_2559	v. 13	to not be existent	
il	இல்		a.v.r	without	TKT_18.3 TKT_12.2
illā	இல்லா		neg. pey.	without	TNT_1.2 TNT_6.2
illāta	இல்லாத		neg. pey.	without	PMA_56.2 PMA_61.2 PMA_147.1
illai	இல்லை		neg.		CMA_62.2 PMA_16.1 PMA_59.2 PMA_88.1 PMA_92.2 TNT_27.2

ilal	இலள்		part.n. i.a. 3sg. f.	she who is not	PMA_51.2 PMA_55.1 PMA_71.2
ili	இலி		agent n.		TNT_1.2
iliyai	இலியை		acc.		PMA_118.2
ilōm	இலோம்		part. n. i.a. 1pl.	we who are without	TKT_9.4
iṅri	இன்றி		abs.	without	TKT_20.4
illi	இல்லை	DEDR_2575	n.	tiny hole, crack	
illiyin	இல்லியின்		obl.		PMA_17.1
ilakku	இலக்கு	<Skt. lakṣa	n.	target	PMA_87.2
ilaṅku	இலங்கு	DEDR_829	v. 5	to shine	
ilaṅku	இலங்கு		a.v.r.	shining, renown	TNT_24.1 TNT_25.1 TNT_28.2 TNT_28.3
ilaṅki	இலங்கி		abs.		TNT_21.1
ilaṅkum	இலங்கும்		pey. i.a.		EKI_7 PMA_103.1 TNT_25.2
ilaṅkai	இலங்கை	<Skt. laṅkā	p.n.	Śrī Lankā, a place name	CMA_26.1 EKI_4 PMA_144.1 TKT_2.1 TKT_15.1 TNT_20.1 TNT_28.1
ilai	இலை	DEDR_497	n.	leaf, petal, tine, slat	PMA_12.2 PMT_13.2, PMA_71.1
iḷa(m)	இள(ம்)	DEDR_513	adj.	young	CMA_9.1 CMA_13.2 EKI_42 PMA_22.1 PMA_33.2 PMA_34.2 PMA_78.1 PMA_79.1 PMA_46.1 PMA_84.1 TNT_17.1 TNT_23.2
iḷai	இளை	DEDR_512	v. 11	to grow weary	
iḷaitta	இளைத்த		pey. p.a.		PMA_63.1
iḷaiṅṅu	இளைப்பு		n.	weariness	
iḷaiṅṅinai	இளைப்பினை		acc.		TKT_18.1
ira	இற	DEDR_514	v. 12	to die	
irappatu	இறப்பது		v.n.	dying	
irappatarṅku	இறப்பதற்கு		dat.	for dying	TNT_1.2

irai	இறை	TL 365	n.	small quantity (space or time)	TNT_15.3 TNT_22.1 TNT_26.4
iraiyum	இறையும்		ind.	any bit	TNT_19.3
irai	இறை	DEDR_2591	n.	wing	EKI_10
iru	இறு	DEDR_520	v. 11	to break (trans.)	
ira	இற		inf.		TKT_16.1
iruttān	இறுத்தான்		fin. p.a. 3sg. m.	he broke	CMA_70.2
iruttu	இறுத்து		abs.		TNT_13.2
in	இன்	DEDR_530	adj.	sweet, pleasant	PMA_22.1 PMA_25.1 PMA_28.2 PMA_33.2 PMA_36.2 PMA_41.2 PMA_46.1 PMA_53.1 PMA_62.1 PMA_78.1 PMA_82.1 PMA_84.1 PMA_94.2 PMA_106.2 PMA_116.1 PMA_126.2 TKT_5.4
in̄pam/in̄pu	இன்பம்/இன்பு		n.	delight	CMA_3.2 PMA_11.1 PMA_64.2 TKT_2.2 TKT_6.2 TNT_27.2 TNT_27.4 TNT_28.4
in̄puru	இன்புறு		compound v. 6	to enjoy	
in̄purru	இன்புற்று		abs.		PMA_28.2
ini	இனி		v. 4	to be sweet	
in̄itu	இனிது		part.n. 3sg. n. used adverbially	sweetly	PMA_59.1 TNT_16.1 TNT_26.2 TNT_27.4 TNT_27.4
in̄iya	இனிய		inf.		TKT_4.4 TKT_5.4
īn̄	ஈன்		m.l.	sweet	PMA_62.1
in̄am	இனம்	DEDR_531	n.	group	PMA_80.2
ī	ஈ	DEDR_2598	v. 4	to bestow	
īyum	ஈயும்		pey. i.a.		TKT_16.3

īcaṇ	ஈசன்	<Skt. īśa	n.	God	
īcaṇai	ஈசனை		acc.		PMA_119.2 PMA_129.1
ītu	ஈடு	DEDR_442	n.	status, propriety	PMA_143.2
īr	ஈர்	DEDR_542	v. 4	to cut, to saw	
īr	ஈர்		a.v.r		PMA_85.2
īr	ஈர்		v. 11	to drag along, to pull	
īrtta	ஈர்த்து		pey. p.a.		TNT_6.3
īrttu	ஈர்த்து		abs.		PMA_101.2
īrā	ஈரா		abs.2	while cutting	CMA_40.2 CMA_51.2 CMA_56.1
īṇ	ஈன்	DEDR_555	v. 8	to birth, to create	
īṇra	ஈன்ற		pey. p.a.		TKT_8.1
īṇranai	ஈன்றனை		fin. p.a. 2sg.	you bore	EKI_2
ukku	உக்கு	DEDR_567	v. 5	to decay, to molder	
ukkiṭu	உக்கிடு		aux. v. 6	to rot	
ukkiṭtu	உக்கிட்டிடு		abs.	having rotted away	TKT_15.3
uka	உக	DEDR_558	v. 12	to be glad, to rejoice	
ukanta	உகந்த		pey. p.a.		CMA_42.2 TNT_6.2 TNT_15.2 TNT_16.1
ukappatu	உகப்பது		v.n.		CMA_62.1
ukaḷu	உகளு	DEDR_559	v. 5	to leap, to frisk	
ukaḷum	உகளும்		pey. i.a.		TNT_23.2
ukir	உகிர்	DEDR_561	n.	claw, fingernail	
ukirāl	உகிரால்		inst.		CMA_43.2 PMA_102.2
uku	உகு	DEDR_562	v. 6	to spill, to fall down	
ukka	உக்க		pey. p.a.		PMA_31.2
uku	உகு		caus. v. 11	to let fall, to scatter	

ukutta	உகுத்த		pey. p.a.		PMA_43.2 PMA_81.2
ukuttatu	உகுத்தது		v.n.		PMA_89.2
ucci	உச்சி	DEDR_579	n.	top of head	TNT_8.1
ucciyāy	உச்சியாய்		pron. n. 2sg.	you of the peak	TNT_9.3
uṭal	உடல்	DEDR_586	n.	body	PMA_43.1 TNT_17.2
uṭampu	உடம்பு		n.	body	PMA_67.1 TKT_12.1
uṭampoṭu	உடம்பொடு		soc.		CMA_15.2
uṭalam	உடலம்		n.	body	PMA_13.1 PMA_14.2 PMA_44.1
uṭalai	உடலை		acc.		CMA_56.1
uṭaṇ	உடன்	DEDR_945	encl.	with, together,	EKI_16 EKI_43
uṭaṇē	உடனே		adv.	all together, simultaneously	PMA_70.2 PMA_106.1
uṭu	உடு	DEDR_587	v. 11	to encircle, to put on clothes	
uṭukkum	உடுக்கும்		pey. i.a.	which she wears	TNT_11.1
uṭutta	உடுத்த		pey. p.a.		EKI_40 PMA_24.1
uṭai	உடை	DEDR_946	v. 4	to burst, to become broken	
uṭaitta	உடைத்த		pey.p.a.		PMA_49.1
uṭai	உடை	DEDR_593	n.	possession	TKT_15.3 TKT_16.3
uṭaiya	உடைய		adj.		PMA_8.1 PMA_47.1 PMA_53.2 PMA_58.1 PMA_61.1 PMA_61.2 PMA_67.2 PMA_74.1 PMA_80.2 PMA_82.2 PMA_85.2 PMA_87.1 PMA_87.2 PMA_90.1 PMA_94.1 PMA_100.1 PMA_102.1 PMA_106.2 PMA_116.1 TNT_7.1 TNT_7.2 TNT_7.3 TNT_7.4

uṭaiyān	உடையான்		pron. n. 3sg. m.	he who possesses	CMA_52.1
uṭaiyēn	உடையேன்		pron. n. 1sg.	I who possess	TKT_10.2
uṇ	உண்	DEDR_600 TL 402	v. 7	to eat, to suck, to experience/passive auxiliary	
ūttu	உளட்டு		caus. v. 5	to feed	
ūṭṭi	உளட்டி		abs.		PMA_106.2
uṇṭa	உண்ட		pey. p.a.		PMA_23.2 PMA_36.1 PMA_122.1 PMA_123.1 PMA_139.2 TKT_2.3 TKT_5.1 TKT_13.1 TNT_24.1 TNT_24.3
uṇṭu	உண்டு		abs.		CMA_27.2 TNT_12.1 TNT_20.3
uṇṇa	உண்ண		inf.		TNT_27.3
uṇṇum	உண்ணும்		pey. i.a.		TKT_9.1 TKT_19.1
uṇar	உணர்	DEDR_603 TL 405	v. 4	to awaken, to consider, to understand	
uṇaral	உணரல்		v.n.		TNT_3.3
uttamaṇ	உத்தமன்	<Skt. uttama	pron. n. 3sg. m.	he who is foremost	CMA_63.2
unti	உந்தி	DEDR_624	n.	navel; water	EKI_1 TNT_6.3
untu	உந்து	DEDR_625	v. 5	to cast out, to toss	
untu	உந்து		a.v.r.		TNT_9.1
unta	உந்து		inf.		TNT_6.3
um	உம்	TL 429	inclusive suffix	and	CMA_5.1 CMA_13.2 CMA_13.2 CMA_14.2 CMA_14.2 CMA_22.1 CMA_22.2 CMA_37.1 CMA_40.1 CMA_40.1 CMA_45.1 CMA_47.1 CMA_47.1 CMA_48.2 CMA_48.2

					<p> CMA_53.1 CMA_56.1 CMA_56.2  CMA_60.1 CMA_60.1 CMA_66.2  CMA_77.1 EKI_29 EKI_30 EKI_33  PMA_4.1 PMA_6.2 PMA_6.2  PMA_10.1 PMA_12.2 PMA_12.2  PMA_26.1 PMA_39.1 PMA_45.2  PMA_45.2 PMA_45.2 PMA_67.2  PMA_69.2 PMA_70.1 PMA_70.1  PMA_70.1 PMA_74.2 PMA_74.2  PMA_74.2 PMA_75.1 PMA_75.1  PMA_80.2 PMA_80.2 PMA_80.2  PMA_81.1 PMA_82.1 PMA_84.1  PMA_99.2 PMA_99.2 PMA_105.2  PMA_105.2 PMA_105.2  PMA_110.1 PMA_110.2  PMA_135.1 PMA_135.1  PMA_135.2 PMA_135.2  PMA_136.1 PMA_136.1  PMA_136.2 PMA_136.2  PMA_139.2 PMA_141.1  PMA_141.2 PMA_143.2  PMA_146.2 TKT_10.1 TKT_11.3  TKT_13.1 TKT_14.1 TKT_20.1  TKT_20.1 TKT_20.1 TNT_2.1  TNT_2.1 TNT_2.2 TNT_4.1 TNT_  4.1 TNT_4.3 TNT_5.1 TNT_5.3  TNT_5.3 TNT_12.2 TNT_12.3  TNT_12.4 TNT_13.1 TNT_1.1 </p>
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					TNT_13.2 TNT_13.2 TNT_13.3 TNT_13.3 TNT_15.1 TNT_15.1 TNT_15.2 TNT_16.1 TNT_16.1 TNT_16.2 TNT_16.2 TNT_16.3 TNT_16.3 TNT_16.4 TNT_18.1 TNT_18.1 TNT_18.1 TNT_18.1 TNT_19.1 TNT_19.3 TNT_19.3 TNT_19.4 TNT_21.3 TNT_22.2 TNT_22.2 TNT_22.3 TNT_22.3 TNT_22.3 TNT_23.1 TNT_23.1 TNT_25.1 TNT_25.1 TNT_25.2 TNT_25.2 TNT_25.2 TNT_25.2 TNT_25.3 TNT_25.3 TNT_25.3 TNT_26.1 TNT_26.1 TNT_27.4 TNT_28.1
umpar	உம்பர்	DEDR_557	n.	sky, heaven	PMA_43.1 PMA_69.2
umil	உமிழ்	DEDR_636	v. 4	to spit	
umilntu	உமிழ்ந்து		abs.		CMA_27.2 TNT_20.3
umai	உமை	<Skt. umā	p.n.	Umā, Śiva's consort	PMA_66.1
uy	உய்	DEDR_645	v. 4	to live, to be saved	
uyntu	உய்ந்து		abs.		TKT_5.2 TKT_17.2
uyyal	உய்யல்		v.n.	salvation	TKT_19.4
uyir	உயிர்		n.	life, breath	PMA_53.1 PMA_62.1
uyirai	உயிரை		acc.		TKT_2.3
uyir	உயிர்		v. 11	to breath, to sigh	
uyirkkum	உயிர்க்கும்		fin. i.a. 3sg. f.	she sighs	TNT_12.1
uy	உய்	TL 432	v. 11	to discharge, to dispatch	



uytta	உய்த்து		pey. p.a.		TNT_7.2
uyar	உயர்	DEDR_646	v. 4	to be high	
uyar	உயர்		a.v.r.		PMA_6.2
uyarnta	உயர்ந்த		pey. p.a.		TNT_15.1 TNT_15.2
urappu	உரப்பு	DEDR_648	v. 5	to menace, to shout	
urappi	உரப்பி		abs.		CMA_37.2 PMA_54.1
ural	உரல்	DEDR_651	n.	mortar, grinding bowl	
uralōtu	உரலோடு		inst.		CMA_36.1 PMA_139.2
uri	உரி	DEDR_652	n.	flayed skin, bark	EKI_7
uruku	உருகு	DEDR_661	v. 5	to become melted	
urukku	உருக்கு		caus. v. 5	to melt, to be tender	
urukki	உருக்கி		abs.		PMA_109.1
uruki	உருகி		abs.		PMA_43.1 TKT_15.3 TNT_12.1 TNT_17.2
urukiyiruppan	உருகியிருப்பன்		perfect tense	I am softened/appeased	TNT_28.4
urukum	உருகும்		pey. i.a.		CMA_63.1
uruttu	உருட்டு	DEDR_664	v. 5	to roll (tr.)	
urutti	உருட்டி		abs.		CMA_33.2
uruvam	உருவம்	<Skt. rūpa	n.	shape, form	PMA_80.1 PMA_100.2 PMA_107.2 TNT_2.3 TNT_2.3 TNT_2.3 TNT_2.4 TNT_2.4
uru	உரு		n.	shape, form	TNT_2.2
uruvu	உருவு		n.	shape, form	CMA_45.1 TNT_1.1 TNT_1.2 TNT_1.3 TNT_1.4 TNT_2.4 TNT_3.1 TNT_3.3 TNT_25.1

uruvil	உருவில்		loc.		PMA_48.2 PMA_108.1 TNT_1.1 TNT_1.2 TNT_1.3 TNT_1.3 TNT_1.4 TNT_2.1 TNT_2.2
uruviṇ	உருவின்		obl.		PMA_35.2 PMA_126.1 TNT_28.2
uruvi	உருவி	<Skt. urvī	n..	wide one, earth	TNT_5.1
urai	உரை	DEDR_648	v. 11	to speak, to tell, to be named	
urai	உரை		n.	telling, utterance	
uraiyil	உரையில்		loc.		PMA_39.2 PMA_59.2
urai	உரை		ipt.		TNT_3.4
uraikkum	உரைக்கும்		pey. i.a.		PMA_51.1 PMA_52.2 PMA_72.2
uraikkēṇ	உரைக்கேன்		fin. i.a. 1sg.	I shall tell	CMA_6.1 PMA_65.1
uraittāḷ	உரைத்தாள்		fin. p.a. 3sg. f.	she spoke	CMA_52.2
uraittiyakil	உரைத்தியாகில்		conc.	if you speak	TNT_27.2
uraippa	உருப்ப		inf.		PMA_72.1 PMA_142.1
ulakam	உலகம்	<Skt. loka	n.	world	PMA_69.2 PMA_99.1 PMA_113.1 PMA_147.2 TKT_4.1 TKT_6.1 TKT_9.3 TKT_19.2 TNT_7.1 TNT_8.2 TNT_10.2 TNT_28.
ulakattu	உலகத்து		obl.		PMA_61.1
ulakattar	உலகத்தார்		pron. n. 3pl.	those of the world	CMA_5.2
ulaku	உலகு		n.	world	CMA_27.2 CMA_46.2 EKI_9 EKI_22 PMA_99.2 PMA_111.2 PMA_122.1 PMA_148.1 TNT_14.1 TNT_24.3
ulakil	உலகில்		loc.		PMA_11.1
ulakiṇ	உலகின்		obl.		TKT_17.2

ulakai	உலகை		acc.		PMA_83.2
ulavu < ulāvu	உலவு<உலாவு	TL 458	v. 5	to parade, to go in procession	
ulavā	உலவா		abs.2	while parading	PMA_49.2 PMA_148.1
uḷakku	உழக்கு	DEDR_688	v. 5	to plough	
uḷakka	உழக்க		inf.		PMA_31.1
uḷi	ஊழி	TL 468	v. 4	to wander	
uḷitā	உழிதா		aux. v. 13	to wander (aimlessly)	
uḷitarukēṇ	உழிதருகேன்		fin. i.a. 1sg.	I wander aimlessly	TNT_9.4
uḷ	உள்	DEDR_698	loc.	in, inside	EKI_13 EK1_16 EK1_21 EK1_24 PMA_14.1 PMA_27.2 PMA_34.1 PMA_54.1 PMA_113.2 PMA_114.2 PMA_117.1 PMA_128.1 PMA_141.2 TKT_12.4 TKT_14.2 TNT_7.2 TNT_14.1 TNT_19.1 TNT_23.1
uḷḷam	உள்ளம்		n.	heart, mind	TKT_2.4 TKT_9.1 TKT_9.2
uḷḷattāy	உள்ளத்தாய்		pron.n. 2sg.	you who are of the mind	TNT_5.1 TNT_8.2
uḷḷāy	உள்ளாய்		pron. n. 2sg	you who are in	TNT_8.2 TNT_8.3 TNT_8.4
uḷḷu	உள்ளு		v. 5	to think on, to remember	
uḷḷuvār	உள்ளுவார்		part.n. i.a. 3pl.	those who think on	TNT_8.2
uḷān	உளான்		pron.n. 3sg. m.	he who is in	TKT_17.1
uḷ	உள்	DEDR_697	v. 13.	to exist	
uṇṭatu	உண்டது		fin. p.a. 3sg. n.	it existed	CMA_25.2

uṇṭu	உண்டு		abs.		CMA_8.1 PMA_39.2 PMA_93.1 PMA_93.2 TKT_4.1 TNT_22.4
uḷatu	உளது		fin. i.a. 3sg. n.	it exists	PMA_16.1
uraṅku	உறங்கு	DEDR_707	v. 5	to sleep	
urakkam	உறக்கம்		n.	sleep	CMA_31.2 TNT_12.1
yōkattuṛakkam	யோகத்துறக்கம்		n.	yogic repose	PMA_8.2
yōkattuṛakkattai	யோகத்துறக்கத்தை		acc.		PMA_128.1
uraṅkā	உறங்கா		neg. abs.		CMA_63.2
uraṅki	உறங்கி		abs.		CMA_32.1
uraṅkilum	உறங்கிலும்		conc.		CMA_63.2
uṛi	உறி	DEDR_655	n.	noose, hanging net	CMA_31.1
uru	உறு	DEDR_710	v. 6	to happen, to experience, to appear	
urratu	உற்றது		fin. p.a. 3sg. n.	it happened	CMA_9.1
urratu	உற்றது		v.n.	a fact, a thing	TKT_4.1
urrāy	உற்றாய்		fin. p.a. 2sg.	you appeared	TNT_9.4
urru	உற்று		abs.		CMA_32.1 PMA_28.2
uravu	உறவு		v.n.	feeling	CMA_18.1
uru	உறு		n.	emotion	
urunōy	உறுநோய்		n.	lovesickness	PMA_72.2
uruka	உறுக		opt.	May it happen!	PMA_46.2
uruvēn	உறுவேன்		fin. i.a. 1sg.	I feel	CMA_15.2
urai		DEDR_721	v. 11	to become firm, tangibly or in the mind.	

uruti	உறுதி		n.	steadfastness, certainty	TKT_8.4
uṇṇu	உன்னு	DEDR_727	v. 5	to think, to intend	
uṇṇam	உன்னம்		n.	thought, intent	
muṇṇam	முன்னம்	TL 3306	n.	thought, intent	PMA_23.1
unni	உன்னி		abs.		PMA_43.1 PMA_148.1
unniya	உன்னிய		pey. p.a.		PMA_8.2 PMA_128.1
ūṭu	ஊடு	DEDR_737	loc. postpositon	midst, between	PMA_17.1 PMA_50.1 PMA_68.1 TNT_5.2 TNT_25.4
ūr	ஊர்	DEDR_749	v. 4	to move, to spread, to flow, to ride	
ūr	ஊர்		a.v.r.		CMA_27.
ūrnta	ஊர்ந்த		pey. p.a.	who rode	TNT_28.2
ūrvaṇ	ஊர்வன்		fin. i.a. 1sg.	I ride	PMA_148.1
ūrātu	ஊராது		neg. v.n.	not riding	CMA_77.2
ūrār	ஊரார்		neg. part.n. 3pl.	they who do not ride	PMA_39.1
ūrum	ஊரும்		pey. i.a.		PMA_29.2 TNT_23.1 TNT_23.2 TNT_23.3 TNT_23.4
ūr	ஊர்	DEDR_752	n.	town	CMA_75.1 TKT_19.2 TNT_6.2 TNT_7.2 TNT_23.2 TNT_24.4 TNT_25.4
ūrār	ஊரார்		pron. n. 3pl.	townfolk	CMA_62.1 CMA_63.2 CMA_68.1 CMA_77.2
ūrārkaḷ	ஊரார்கள்		pron. n. 3pl.	townfolks	CMA_36.1
ūrāy	ஊராய்		pron. n. 2sg.	you of the city	TNT_9.1
ūrakam	ஊரகம்		p.n.	Ūrakam, a place name	CMA_70.1

ūrakattāy	ஊரகத்தாய்		pron. n. 2sg.	you of Ūrakam	TNT_8.2 TNT_13.1
ūrakattu	ஊரகத்து		obl.		PMA_128.1
ūḷi	ஊழி	DEDR_2736	n.	eon	TNT_3.3 TNT_3.3
ūḷu	ஊழு		v. 4	to grow old, to be past prime	
ūḷu	ஊழு		a.v.r.	old	PMA_12.2
ūṇ	ஊன்	DEDR_728	n.	flesh, body	TKT_8.4
ūṇam	ஊனம்	<Skt. ūna	n.	defect. flaw	TKT_20.4
e-	எ-	DEDR_5151	inter. pron.		
eṅku/eṅkē	எங்கு/எங்கே		inter. pron.	where?	TNT_9.4 TNT_11.2 TNT_18.3
ettaṇai	எத்தனை		inter. pron.	how many?	CMA_29.2 PMA_64.1
etu	எது		inter. pron.	what?	
etum	எதும்		ind.	anything	CMA_24.1
eppolūtum	எப்பொழுதும்		ind.	always	TNT_28.4
evvaḷavu	எவ்வளவு		inter. pron.	how much?	TNT_22.4
enru	என்று		inter. pron.	what day? when?	
enrum	என்றும்		ind.	always	TNT_6.1 TNT_10.3
enṇa	என்ன		inter. pron.	what?	PMA_72.2 TNT_11.4 TNT_17.4
eṇ	என்		san.	what?	PMA_65.1 PMA_82.2 PMA_85.2 PMA_91.2 PMA_95.2 PMA_143.2 TKT_6.4 TKT_10.1 TNT_10.2
enṇavum	என்னவும்		ind.	something	PMA_16.1
eḷku	எஃகு	TL 507	n.	sharpness, sharp weapon	PMA_95.1
eccil	எச்சில்	DEDR_780	n.	saliva, anything defiled	TKT_12.1
eṭṭu	எட்டு	DEDR_784	numeral	eight	

eṇ	எண்		adj.		
eṇṭicai	எண்டிசை		n.	everywhere, 'eight directions' (the 4 cardinal points and the 4 points in-between}	TKT_11.3
eṭu	எடு	DEDR_851	v.11	to raise, to lift	
eṭutta	எடுத்த		pey. p.a.	raised	PMA_69.1 PMA_104.2 PMA_111.1 TNT_29.3
eṭuttu	எடுத்து		abs.		CMA_9.2 TNT_13.1 TNT_13.4
eṇ	எண்	DEDR_793	n.	thought, calculation	TNT_5.2
eṇṇu	எண்ணு		v. 5	to consider, to count	CMA_76.2
eṇṇātu	எண்ணாது		neg. v.n.	that which is not intended	TNT_1.2
eṇṇi	எண்ணி		abs.	having thought	TKT_14.2
eṇṇum	எண்ணும்		pey. i.a.	who thinks	TNT_1.2 TNT_2.2
entai	எந்தை	DEDR_3067	n.	my father	TNT_1.4 TNT_5.4
entāy	எந்தாய்		voc.		TKT_10.2 TKT_11.2
em; see yām (also nām)	எம் < யாம்				
ey	எய்	DEDR_805	v. 1	to discharge (as an arrow), to throw	
ey	எய்		n.	arrow	TNT_21.2
eykiṇṛāṇ	எய்கின்றான்		fin. pr. 3 sg. m.	he shoots	PMA_87.2
eyya	எய்ய		inf.		PMA_44.2
eytu	எய்து	DEDR_809	v. 5	to obtain, reach, experience	

eyta	எய்த		inf.		TNT_15.4 TNT_28.4
eytal	எய்தல்		v.n.		TNT_27.4
eytāme	எய்தாமே		neg abs.	without experiencing	PMA_89.1
eyti	எய்தி		abs.		CMA_7.2 PMA_145.1 TNT_28.3
eytiṅāḷ	எய்திஞாள்		fin. p.a. 3sg. f.	she experienced	PMA_64.2
eytuvār	எய்துவார்		part.n. i.a. 3pl.	they who obtain	CMA_4.1 CMA_4.2
eyiru	எயிறு	DEDR_554	n.	fang, tusk	
eyirriṅāḷ	எயிற்றிஞால்		inst.		EKI_22
eyirru	எயிற்று		obl.		EKI_5 PMA_144.2
eri	எரி	DEDR_811	n.	fire	PMA_69.1 PMA_84.1 PMA_100.2 TKT_9.1 TNT_2.1
eruttu	எருத்து	DEDR_2419	n.	nape of the neck	PMA_93.1
ellām	எல்லாம்	DEDR_844	n. pl. n.	all	CMA_27.2 CMA_36.1 CMA_46.2 CMA_67.1 CMA_75.1 PMA_24.1 PMA_134.2 PMA_137.1 TKT_9.3 TKT_11.1 TKT_13.2 TNT_6.2 TNT_27.3 TNT_28.4
ellārum	எல்லாரும்		n. pl.	all people, everyone	CMA_13.2
elām	எலாம்		metrically shortened	all	TKT_15.3
ellē	எல்லே	TL 535	exclamation of pity		TNT_24.1
elampu/eṅpu	எலம்பு/என்பு	DEDR_839	n.	bone	TKT_17.2
evvuḷ	எவ்வுள்		p.n.	Evvuḷ, a place name	PMA_116.1
elil	எழில்	DEDR_848	n.	beauty	TKT_2.2 TNT_22.4
elū	எழு	DEDR_851	v. 4	to rise	



e <u>l</u> unta	எழுந்த		pey.p.a.	risen	PMA_145.2 TNT_1.1
e <u>l</u> untā <u>n</u>	எழுந்தான்		fin. p.a. 3sg. m.	he rose	CMA_45.1
e <u>l</u> untu	எழுந்து		abs.	rising	PMA_14.2 TNT_5.2
e <u>l</u> um	எழும்		pey. i.a.		PMA_69.2 PMA_123.2 PMA_148.2
e <u>l</u>	எள்	TL 545	n.	sesame seed, a tiny amount	TNT_11.2
e <u>r</u> i	எறி	DEDR_859	v. 4	to throw	
e <u>r</u> iyā	எறியா		abs.2	while tossing	CMA_21.1
e <u>r</u> umpu	எறும்பு	DEDR_864	n.	ant	TKT_9.2
e <u>n</u>	என்	DEDR_668	v. 8	to say	
e <u>n</u> patu	என்பது		v.n.		CMA_5.1 PMA_12.1 PMA_39.1 TKT_17.2
e <u>n</u> pan	என்பன்		fin. i.a. 1sg	I say	TNT_23.4
e <u>n</u> pār	என்பார்		fin. i.a. 3pl.	they say	CMA_5.1
e <u>n</u> ralum	என்றலும்			as soon as said	PMA_110.2
e <u>n</u> rār	என்றார்		fin. p.a. 3pl.	they said	TNT_22.4
e <u>n</u> rār	என்றார்		part.n. p.a. 3pl.	they who said	
e <u>n</u> rār <u>kku</u>	என்றார்க்கு		dat.	to them who said	CMA_14.1
e <u>n</u> rāl	என்றால்		cond.		
e <u>n</u> rāl <u>um</u>	என்றாலும்		conc.	never the less	TNT_23.4
e <u>n</u> rāl	என்றாள்		fin. p.a. 3sg. f.	she said	CMA_23.1
e <u>n</u> ru	என்று		abs.		CMA_3.2 CMA_11.2 CMA_35.2 CMA_38.2 CMA_39.2 CMA_46.1 CMA_54.2 CMA_59.1 CMA_66.1 PMA_11.1 PMA_51.1 PMA_52.2

					PMA_57.2 PMA_110.1 TKT_12.3 TKT_12.3 TKT_19.3 TNT_3.1 TNT_3.3 TNT_3.1 TNT_4.4 TNT_13.1 TNT_13.1 TNT_13.2 TNT_13.2 TNT_13.3 TNT_13.3 TNT_13.4 TNT_14.4 TNT_15.1 TNT_15.1 TNT_15.2 TNT_16.1 TNT_16.1 TNT_16.2 TNT_16.2 TNT_16.3 TNT_16.3 TNT_16.4 TNT_20.4 TNT_21.4 TNT_24.4 TNT_25.4 TNT_26.4 TNT_30.1
enrēṇ	என்றேன்		part.n. p.a. 1sg.	I who said	
enrēṅku	என்றேற்கு		dat.	to me who said	CMA_60.2 TNT_22.4
eṇṇa	என்ன		inf.	to say	TNT_2.2 TNT_23.2
eṇṇappaṭu	என்னப்படு		aux. v. 6	to be said	
eṇṇappaṭukiṇra	என்னப்படு கின்ற		pey. pr.	which is said	PMA_143.2
eṇṇal	என்னல்		v.n.	saying	TNT_10.2
eṇṇum	என்னும்		pey.i.a.		CMA_2.2 CMA_57.1 PMA_3.2 PMA_6.1 PMA_7.1 PMA_13.1 PMA_17.1 PMA_66.1 TKT_15.3 TKT_16.3 TNT_11.2 TNT_12.2 TNT_12.2 TNT_12.3 TNT_18.3 TNT_18.4 TNT_19.2
eṇa	என		inf.		CMA_13.1 CMA_50.2 CMA_52.2 PMA_141.1 PMA_146.2
eṇappaṭu	எனப்படு		aux. v. 6	to be said	

enappaṭum	எனப்பட்டும்		pey. i.a.		PMA_15.1
enil	எனில்		cond.		PMA_16.1
enilum	எனிலும்		conc.		CMA_60.1
enṇai	என்னை	TL 550	n.	mother, father	
enṇaiyār	என்னையார்		n. pl.		CMA_13.2
-ē	-ஏ		emphatic suffix		EKI_30 CMA_3.2 CMA_6.1 CMA_18.2 CMA_41.1 CMA_55.1 CMA_59.2 CMA_60.22 CMA_61.2 CMA_62.1 CMA_68.1 CMA_68.2 CMA_69.2 CMA_70.1 CMA_0.2 CMA_70.2 PMA_7.2 PMA_17.2 PMA_18.1 PMA_36.2 PMA_37.2 PMA_40.1 PMA_49.2 PMA_65.1 PMA_78.2 PMA_80.1 PMA_84.2 PMA_97.2 PMA_88.1 PMA_89.1 PMA_91.2 PMA_94.2 PMA_101.1 PMA_110.2 TKT_8.4 TKT_11.2 TKT_12.4 TJT_14.1 TKT_18.3 TKT_18.4 TNT_1.2 TNT_2.2 TNT_9.4 TNT_12.4 TNT_13.4 TNT_15.3 TNT_17.1 TNT_17.2 TNT_18.3 TNT_18.4 TNT_21.2 TNT_21.2 TNT_22.1 TNT_23.1 TNT_23.1 TNT_24.3 TNT_25.4 TNT_26.4 TNT_27.1 TNT_27.3 TNT_27.4
			interrogatory suffix		CMA_3.1 CMA_5.2 CMA_8.1 CMA_8.2 CMA_26.2 CMA_54.1

					CMA_54.1 PMA_11.2 PMA_19.2 PMA_51.2 PMA_55.1 PMA_59.2 PMA_65.1 PMA_71.2 PMA_92.2 TKT_4.4
			structural verse end		EKI_46, TKT-all other verses, TNT-all 30 verses
ēku	ஏகு	DEDR_871	v. 5	to go, pass, walk	
ēka	ஏக		inf.		PMA_53.2
ēcu	ஏசு	DEDR_880	v. 5	to abuse, to scold	
ēca	ஏசு		inf.		
ēcamāṭṭēṇ	ஏசமாட்டேன்		aux. neg. 1sg.	I cannot scold	TKT_17.3
ēciṇār	ஏசிணர்		part. n. p.a. 3pl.	those who scolded	TKT_17.2
ēcuvār	ஏசுவார்		part. n. i.a. 3pl.	those who scold	CMA_57.1
ēttu	ஏத்து	DEDR_870	v. 5	to praise	
ētta	ஏத்த		inf.		TNT_30.2
ēttal	ஏத்தல்		v.n.		TNT_3.3
ēttum	ஏத்தும்		pey. p.a.		TKT_19.2 TKT_20.2 TNT_8.2 TNT_10.2
ēntu	ஏந்து	DEDR_894	v. 5	to bear in hand, to rise high	
ēnti	ஏந்தி		abs.		CMA_12.2 TKT_19.1 TNT_7.1 TNT_24.3
ēntu	ஏந்து		a.v.r.		PMA_34.2
ēy	ஏய்	DEDR_899	v. 4	to be suited, to be similar	
ēynta	ஏய்ந்த		pey. p.a.		PMA_6.1
ēr	ஏர்	TL 563	v. 4	to be alike	PMA_60.1

ēr	ஏர்		n.	beauty	CMA_8.2 CMA_13.2 CMA_16.1 CMA_29.2 CMA_42.1 CMA_73.2 TNT_2.2 TNT_18.3
ēl	ஏல்	DEDR_905	v. 10	to accept, to occur	
ēlum	ஏலும்		pey. i.a.		CMA_60.1
ērru	ஏற்று		abs.	having received	CMA_46.2
ēlu / ēl	ஏழு / ஏழ்	DEDR_910	number	seven	CMA_6.2 EKI_22 EKI_32 PMA_111.2 TNT_10.1
elumai	எழுமை		n.	seven rebirths	TKT_9.4
ēlai	ஏழை	DEDR_911	n.	poor wretch	
ēlaiḱāḱ	ஏழைகாள்		n. pl. f.	foolish people, women	PMA_65.1
ēlaiyēn	ஏழையேன்		pron. n. 1sg.	I who am wretched, wretched me	TNT_9.4 TNT_10.2
ēru	ஏறு	DEDR_916	v. 5	to rise, to abound	
ērru	ஏற்று		caus. v. 5	to raise, to light, to put in	
ērri	ஏற்றி		abs.		CMA_31.1 PMA_4.1
ērruvi	ஏற்றுவி		caus. v.11	to rout, to cause to be raised	
ērrovitta	ஏற்றுவித்த		pey.i.a.		PMA_99.1 PMA_147.2
ēri	ஏறி		abs.		EKI_11
ēru	ஏறு	DEDR_917	n.	bull, male animal	
ērriṅṅai	ஏற்றினை		acc.		TKT_2.2
ērrai	ஏற்றை		acc.		PMA_117.2 PMA_128.2
ēnam	ஏனம்	DED(S)_658	n.	boar	PMA_104.1
aintu	ஐந்து	DEDR_2826	number	five	PMA_67.1 TKT_20.3 TNT_1.3 TNT_4.1

añcu	அஞ்சு		colloquial	five	EKI_10
ai(m)	ஐ(ம்)		adj.	five	EKI_14 EKI_15 EKI_20 EKI_24 EKI_30 EKI_33 TKT_18.2
aiyaṅ	ஐயன்	DEDR_196	n.	father, sage, lord	
aiyar	ஐயர்		n. h.		CMA_35.1
aiyaṅai	ஐயனை		acc.		PMA_130.1
o	ஓ	DEDR_924	v. 11	to be suited, to resemble	
okkum	ஓக்கும்		pey.i.a.		PMA_60.1 PMA_61.1
ottu	ஓத்து		abs.		TNT_2.3
oppatu	ஓப்பது		fin. i.a. 3sg. n.	it resembles	TNT_27.2
oppar	ஓப்பர்		part. n. i.a. 3sg. h.	he who resembles	TNT_24.2
oci	ஓசி	DEDR_940		to break	
ocittu	ஓசித்து		abs.		CMA_75.2
oru	ஓரு	DEDR_990	number	one	CMA_28.1 EKI_1 EKI_2 EKI_2 EKI_4 EKI_8 EKI_9 EKI_12 EKI_12 EKI_26 TNT_3.3 TNT_5.1 TNT_5.1 TNT_24.3 TNT_24.3
orumai	ஓருமை		n.	oneness, singleness, uniqueness	
orumaiyāṅ	ஓருமையான்		pron. n. 3sg. m.	he who is unique	
orumaiyāṅai	ஓருமையானை		acc.		TKT_7.3
oruvar	ஓருவர்		pron.n. 3sg. h.	one person	TNT_3.4
oruvan	ஓருவன்		pron.n. 3sg. m.	one male	CMA_11.2 TKT_19.2
oruvanai	ஓருவனை		acc.		TKT_6.1
onru	ஓன்று		n.	one (thing)	CMA_8.1 CMA_17.2 CMA_59.1 EKI_36 PMA_78.1 TKT_10.4 TNT_2.3 TNT_2.3 TNT_2.4 TNT_22.1

onril	ஒன்றில்		loc.		TKT_9.1
onrinil	ஒன்றினில்		loc.		EKI_17
onru	ஒன்று		v. 5	to unite	
onri	ஒன்றி		abs.		EKI_18
onriya	ஒன்றிய		pey. p.a.		EKI_5 EKI_26
onnu	ஒன்னு		v. 5	to agree	
onnā	ஒன்னை		neg. pey.	which opposed	PMA_112.1
onnātār	ஒன்னைதார்		neg. pron.n. 3pl.	those who oppose	CMA_59.2
ōr	ஓர்		san.	one	CMA_29.2 CMA_35.2 CMA_38.1 CMA_39.2 CMA_49.2 CMA_75.2 PMA_8.1 PMA_12.1 PMA_14.2 PMA_15.2 PMA_17.1 PMA_32.1 PMA_39.1 PMA_41.1 PMA_75.2 PMA_77.2 2 PMA_85.2 PMA_92.1 PMA PMA_139.1 _100. PMA_104.1 PMA_107.2 PMA_140.1 TNT_2.3 TNT_3.3 TNT_12.4 TNT_23.4 TNT_26.4 TNT_28.1
oli	ஒலி	DEDR_996	v. 11	to roar	
oli	ஒலி		a.v.r.		TNT_24.1
olku	ஒல்கு	DEDR_1003 TL 604	v. 5	to shake, to move; to come into contact, to be ruined	
tī olki	தீ ஒல்கி		abs.	fire having sparked	TNT_20.1
oli	ஒழி	DEDR_1009	v. 4	to finish, to leave, to cease, to remain	

olintu	ஒழிந்து		abs.	having left	PMA_47.1
olintāḷ	ஒழிந்தாள்		fin. p.a. 3sg. f.	she stopped	CMA_54.2
olintēṇ	ஒழிந்தேன்		fin. p.a. 1sg.	I remained	CMA_57.2 TKT_14.2
oliya	ஒழிய		inf.	as remained	CMA_67.1 PMA_81.1
oliyātu	ஒழியாது		neg. abs.	without stopping	PMA_94.1
oliyātu	ஒழியாது		neg. ipt.	Don't remain!	CMA_60.2
oliyāmē	ஒழியாமே		neg. abs.	without ceasing	CMA_75.1
oliyumē	ஒழியுமே		fin. i.a. 3sg. m/f/n. inter.	will he remain?	CMA_54.1
oliyēṇ	ஒழியேன்		fin. neg. 1sg.	I stop not	CMA_77.2
olivatū	ஒழிவது		v.n.	leaving	CMA_8.1
oli	ஒளி	DEDR_1016	n.	light, brightness	PMA_3.1 PMA_9.1 PMA_20.1 PMA_27.1 PMA_29.2 PMA_76.1 PMA_105.2 PMA_148.2 TKT_10.3 TKT_20.4 TNT_1.1 TNT_23.1
onmai	ஒண்மை		n.	brightness	
oṇ	ஒண்		adj.	bright, beautiful	EKI_39 PMA_37.1 TNT_5.1 TNT_8.2
oliyai	ஒளியை		acc.		TNT_14.3
oli	ஒளி	DEDR_1017	n.	excellence, wisdom	
olliyīr	ஒள்ளியீர்		pron.n. 2sg.	you who is wise	TKT_9.4
-ō	-ஓ		interrogative suffix		EKI_46 CMA_14.2 CMA_25.1 PMA_64.1 PMA_82.2 TKT_9.1 TKT_17.4 TNT_12.3 TNT_17.4 TNT_18.4 TNT_19.2 TNT_22.4
ōṅku	ஒங்கு	DEDR_1033	v. 5	to become high, to grow tall	



ōnki	ஓங்கி		abs.		PMA_148.2
ōcai	ஓசை	DEDR_1036	n.	sound, noise	PMA_41.2 PMA_94.2 TKT_9.1 TNT_4.2
ōtu	ஓடு	DEDR_1041	v. 5	to run	
ōti	ஓடி		abs.		TNT_5.3 TNT_22.2
ōtu	ஓது	DEDR_1052	v. 5	to recite	
ōtum	ஓதும்		pey. i.a.		TNT_20.4
ōti	ஓதி	TL 623	n.	woman's hair	
ōtiyai	ஓதியை		acc.		EKI_34
ōr	ஓர்	DEDR_1059	v. 4	to understand, to pay attention	
ōrātavaṅ	ஓரா தவன்		neg. part.n. 3sg. m.	he who does not understand	CMA_32.1, CMA_34.1
ōrāmai	ஓராமை		neg. abs.		CMA_5.2 CMA_6.1
kaṅkai	கங்கை	<Skt. gaṅgā	p.n.	Ganges River	PMA_55.1
kacci	கச்சி		p.n.	Kāñcipuram, a place name	CMA_70.1 PMA_127.1 TKT_19.3 TNT_8.1 TNT_9.1 TNT_13.1 TNT_15.1
kañcaṅ	கஞ்சன்	<Skt. Kaṁsa	p.n.	Kaṁsa, Kṛṣṇa's wicked uncle	TKT_1.2
kaṭṭu	கட்டு	DEDR_1147	v. 5	to tie, to wear	PMA_93.2 PMA_139.2
kaṭṭi	கட்டி		abs.		CMA_9.2 CMA_44.1
kaṭṭu	கட்டு		n.	knot, building, magic	
kaṭṭuṅ	கட்டுண்		aux. passive v. 7	to be tied	
kaṭṭuṅṭa	கட்டுண்ட		pey. p.a.	was tied	PMA_139
kattuppaṭu	கட்டுப்படு		compound v. 11	to consult omens	

kaṭṭuppaṭuttirēl	கட்டுப் படுத்திரேல்		cond.	if you consult omens	CMA_19.2
kaṭṭurai	கட்டுரை	TL 654	compound v. 11	to speak with certainty, to foretell	
kaṭṭurai	கட்டுரை		ipt.	Assuredly say!	TNT_3.4
kaṭṭuraittāl	கட்டுரைத்தாள்		fin. p.a. 3sg. f.	she prophesied	CMA_23.2
kaṭṭuraiyā	கட்டுரையா		abs.2	while prophesying	CMA_23.2
kaṭṭuvicci	கட்டுவிச்சி		n. f.	female soothsayer	CMA_20.2 TNT_11.4
kaṭṭēru	கட்டேறு	TL 655	compound v. 5	to become possessed	
kaṭṭēri	கட்டேறி		abs.		CMA_20.2
kaṭa	கட	DEDR_1109	v. 12	to traverse, proceed	
kaṭanta	கடந்த		pey. p.a.		TNT_5.2 TNT_14.1 TNT_20.2
kaṭantu	கடந்து		abs.		PMA_69.2 PMA_73.2 PMA_111.2
kaṭal	கடல்	DEDR_1118	n.	sea	CMA_1.1 CMA_64.2 PMA_4.1 PMA_59.2 PMA_81.2 TKT_17.4 TNT_2.3 TNT_3.2 TNT_7.2 TNT_11.4 TNT_15.1
kaṭalai	கடலை		acc.		PMA_97.2 TNT_20.2 TNT_29.1
kaṭalkiṭa	கடல்கிட		compound v. 12	to lie in the sea (description of Nārāyaṇa)	
kaṭalkiṭanta	கடல்கிடந்த		pey. p.a.		PMA_119.1
kaṭalvaṇṇaṇ	கடல்வண்ணன்		pron. n. 3sg. m.	sea-hued one, Kṛṣṇa	CMA_61.1
kaṭalāy	கடலாய்		pron.n. 2sg.	you of the sea	TNT_9.3
kaṭaṇmallai	கடன்மல்லை		p.n.	Kaṭaṇmallai, a place name	CMA_73.1 PMA_120.1

kaṭi	கடி	DEDR_1129	n.	scent	
kaṭi	கடி		adj.	scented	PMA_88.2 TNT_7.3 TNT_16.1
kaṭi	கடி	DEDR_1125	v. 4	to cut away, to dispell	
kaṭinta	கடிந்து		pey. p.a.		PMA_107.1
kaṭintāṇ	கடிந்தான்		fin. p.a. 3sg. m.	he dispelled	CMA_51.2
kaṭi	கடி	DEDR_1127	n.	defense, protection	
kaṭimatī	கடிமதிள்		n.	bulwark, defensive wall	TKT_2.1
kaṭikai	கடிகை		p.n.	Kaṭikai	CMA_73.1
kaṭu(m)	கடு(ம்)	DEDR_1135	adj.	harsh, biting	PMA_16.2
kaṭai	கடை	DEDR_1141	v. 4	to churn	
kaṭaintāṇ	கடைந்தான்		fin. p.a. 3sg. m.	he churned	CMA_48.1
kaṭaintiṭappaṭu	கடைந்திடப் படு		aux. v. 6 pass. completive	to be completely churned	
kaṭaintiṭappaṭṭatu	கடைந்திடப் பட்டது		fin. p.a. 3sg. n.	it was completely churned	CMA_27.1
kaṭaintu	கடைந்து	DEDR_1141	abs.		CMA_30.1 TNT_29.1
kaṇ	கண்	DEDR_1159	n.	eye, eye of tuber or wood,	CMA_10.2 CMA_11.2 CMA_31.2 CMA_42.2 CMA_53.2 CMA_76.1 EKI_19 PMA_15.1 PMA_17.2 PMA_21.1 PMA_30.1 PMA_35.2 PMA_52.1 PMA_137.2 PMA_74.1 PMA_19.2 PMA_142.2 PMA_25.2 PMA_99.1 PMA_138.2 TKT_12.4 TKT_20.2 TNT_3.4 TNT_11.1

					TNT_12.1 TNT_17.1 TNT_18.1 TNT_21.3 TNT_22.2 TNT_24.4 TNT_25.1 TNT_27.1
kaṅ	கண்		loc. postposition	in, on, place	CMA_1.1 PMA_108.2 PMA_110.2 PMA_140.1 TKT_18.2 TNT_3.1
kaṅkaḷ	கண்கள்		n. pl.	eyes	CMA_63.1 PMA_75.1
kaṅṭuyil	கண்டுயில்		v. 3	to sleep	
kaṅṭuyilum	கண்டுயிலும்		fin. i.a. 3pl.	they sleep	PMA_46.1
kaṅṅa	கண்ணை		adj.	eyed	TNT_3.4
kaṅṅār	கண்ணார்		pron.n. 3pl.	they with eyes	TKT_14.1
kaṅṅinai	கண்ணினை		n.	pair of eyes	TKT_13.4
kaṅṅīr	கண்ணீர்		pron. n. 2pl.	you with eyes	CMA_25.1 CMA_53.2
kaṅmiḷir	கண்மிளிர		compound v. 4	to make the eyes open wide with delight.	
kaṅmiḷira	கண்மிளிர		inf.		PMA_93.2
kāṅ < kaṅ	காண் < கண்	DEDR_1443	v. 7	to see, to consider	
kaṅṭa	கண்ட		pey. p.a.		TNT_2.4 TNT_23.3
kaṅṭatu	கண்டது		v.n.	seeing	CMA_55.1
kaṅṭavaḷ	கண்டவள்		part. n. p.a. 3sg. f.	she who saw	CMA_34.1
kaṅṭīrkaḷ	கண்டீர்கள்		fin. ipt.	You see!	PMA_19.2
kaṅṭu	கண்டு		abs.	having seen	CMA_13.1 CMA_15.2 CMA_18.2 PMA_134.1 TKT_1.2 TKT_4.2 TKT_11.2 TKT_13.4
kaṅṭukoḷ	கண்டுகொள்		aux. refl. v. 2	to see for oneself	
kaṅṭukoṅṭa	கண்டுகொண்ட		pey. p.a.		TKT_1.4

kaṅtum	கண்டும்		conc. of fact	even though seeing	TNT_19.1 TNT_21.4
kaṅtēṅ	கண்டேன்		fin. p.a. 1sg.	I saw	TNT_22.3
kāṅci	காட்சி		n.	sight, a vision	
kāṅciyāl	காட்சியாளர்		pron.n. 3sg. f.	she who is a vision	PMA_61.2
kāṅṅtu	காட்டு		caus. v. 5	to show	
kāṅṅti	காட்டி		abs.		TNT_25.2
kāṅṅināl	காட்டினாளர்		fin. p.a. 3sg. f.	she showed	CMA_22.2
kāṅ	காண்		fin. ipt.		
kāṅkil	காண்கில்		compound v. 10	to be able to see	
kāṅkirpār	காண்கிற்பார்		fin. i.a. 3pl.	they are able to see	TKT_18.4 TNT_3.4
kāṅpaṅ	காண்பன்		fin. i.a. 1sg.	I see	TNT_23.3
kāṅpār	காண்பார்		part. n. i.a. 3pl.	they who see	TKT_18.4
kāṅminṅ	காண்மின்		fin. ipt. h.	See!	CMA_27.1
kāṅa	காண		inf.	to see	CMA_36.1
kāṅātu	காணாது		neg. abs.	not seeing	PMA_53.1
kāṅāl	காணாள்		fin. neg. 3sg. f.	she sees not	CMA_34.2
kāṅīr	காணீர்		fin. ipt. h.	Please see!	CMA_65.2
kāṅum	காணும்		pey. i.a.		CMA_69.1
kāṅēṅ	காணேன்		fin neg. 1sg.	I see not	CMA_14.2 TNT_22.3
kaṅṅiyūr	கண்டியூர்		p.n.	Kaṅṅiyūr, a town in Taṅjavūr district.	TKT_18.2
kaṅṅaṅ	கண்ணன்	<Pkt. kaṅha <Skt. kṛṣṇa	p.n.	Lord Kṛṣṇa	
kaṅṅaṅai	கண்ணனை		acc.		CMA_76.2 PMA_133.1
kaṅṅaṅūr	கண்ணனூர்		p.n.	Kaṅṅaṅūr, a place name	CMA_72.1

kaṇapuram	கணபுரம்		p.n.	Kaṇapuram, a place name	CMA_72.2 TNT_27.1
kaṇapurattu	கணபுரத்து		loc.		PMA_90.2 TNT_16.1
kaṇapurattāṇ	கணபுரத்தான்		pron.n. 3sg. m.		
kaṇapurattāṇai	கணபுரத்தானை		acc.		PMA_133.1
kaṇamaṅkai	கணமங்கை		p.n.	Kaṇamaṅkai, a place name	CMA_71.2 PMA_116.2
kaṇai	கணை	DEDR_1166	n.	arrow, wooden handle	
kaṇaikaḷ	கணைகள்		n. pl.		PMA_86.2
katavam	கதவம்	DEDR_1187	n.	door	PMA_31.1
kati	கதி	<Skt. gati	n.	refuge	
katiyinaṅai	கதியினை		acc.		TKT_1.2
katir	கதிர்	DEDR_1193	v. 11	to glow	
katir	கதிர்		n.	ray, beam	CMA_9.2 TKT_3.3
katiravaṅ	கதிரவன்		pron.n. 3sg. m.	rayed one, sun	TNT_5.3
katirai	கதிரை		acc.		TNT_14.1
katirōṅ	கதிரோன்		pron.n. 3sg. m.	rayed one, sun	CMA_7.1 PMA_16.2 PMA_50.1 PMA_82.1
kalam	கமலம்	<Skt. kamala	n.	lotus	CMA_11.2 CMA_49.2 TNT_7.3 TNT_18.1 TNT_21.3
kayam	கயம்	DEDR_1251	n.	body of water, pool	TNT_19.4
kayattai	கயத்தை		acc.		CMA_37.2
kayal	கயல்	DEDR_1252	n.	carp	TNT_17.1 TNT_24.4
kayalkaṅ	கயல்கண்		n.	fish-shaped eye	PMA_138.2
kayiru	கயிறு	DEDR_1254	n.	rope, cord, string	CMA_47.2
kayirraḷ	கயிறூல்		inst.		CMA_35.2 PMA_139.2

karam	கரம்	<Skt. kara	n	hand	
karatalam	கரதலம்		n.	palm of hand	PMA_75.1
karatalaṅkaḷ	கரதலங்கள்		n. pl.	palms of hand	PMA_68.2
kari	கரி	<Skt. karin	n.	elephant	TNT_25.1
karu(m)	கரு(ம்)	DEDR_1278	adj.	black, dark	PMA_52.1 TNT_3.1 TNT_3.2 TNT_3.4 TNT_16.4 TNT_24.2
karumai	கருமை		n.	blackness	TKT_7.3
kār	கார்		n.	blackness, rainy season, cloud	CMA_1.1 CMA_6.2 CMA_9.2 CMA_14.2 CMA_20.2 CMA_22.2 CMA_49.2 CMA_55.1 CMA_61.1 cMA_64.2 CMA_69.1 CMA_72.1 CMA_73.1 TNT_8.3 TNT_8.3 TNT_18.1
karutu	கருது	DEDR_1283	v. 5	to consider, to intend	TKT_14.1
karuti	கருதி		abs.		
karumpu	கரும்பு	DEDR_1288	n.	sugarcane	
karuppu	கருப்பு		adj.	sugarcane	PMA_86.1
karumpin	கரும்பின்		obl.		TKT_5.4 TKT_8.2
karumpinai	கரும்பினை		acc.		TKT_13.4
karumam	கருமம்	<Skt. karma	n.	deed, action	TKT_4.3
kal	கல்	DEDR_1298	n.	stone	CMA_26.2 PMA_49.1 PMA_88.2 TNT_13.1 TNT_13.1 TNT_15.1
kallarai	கல்லறை		n.	cavern	PMA_117.1
kannaviltōḷ < kal navil tōḷ	கன்னவில் தோள்		n.	stone-like shoulders	PMA_54.2 PMA_86.1 PMA_134.1
kal	கல்	DEDR_1297	v. 10	to learn, to study	

karp̥i	கற்பி		caus. v. 11	to instruct, to command	
karpippār	கற்பிப்பார்		fin. i.a. 3pl.	they command	CMA_68.2
karpippōm	கற்பிப்போம்		fin. i.a. 1pl.	we command	PMA_18.2
karp̥u	கற்பு		n.	learning, knowledge, chastity, workmanship	TNT_7.3
karp̥ōr	கற்போர்		part. n. i.a. 3pl.	craftsmen	EKI_40
kalaṅku	கலங்கு	DEDR_1303	v. 5	to be stirred up	
kaluḷi	கலுழி		n.	murky water, puddle	CMA_1.2 TNT_6.3
kalam	கலம்	DEDR_1305	n.	pot, vessel	
kalattu	கலத்து		obl.		CMA_30.2
kalavu	கலவு	DEDR_1299	v. 5	to mix, to embrace	
kalavi	கலவி		abs.		TKT_14.1
kali	கலி	DEDR_1308	n.	strength	
kaliyaṅ	கலியன்		n.	warrior, epithet of Tirumaṅkai Ālvār	TKT_20.3 TNT_30.3
kaluḷi (see kalaṅku)	கலுழி < கலங்கு	DEDR_1303			
kalai	கலை	<Skt. mekhalā	n.	girdle, belt	CMA_28.2
kalai	கலை	<Skt. kalā	n.	part, portion	CMA_4.2
kavar	கவர்	DEDR_1326	v. 4	to steal	
kavarnta	கவர்ந்து		pey. p.a.	stolen	PMA_129.1
kaverntu	கவர்ந்து		abs.		TNT_27.3



kavari	கவரி	DEDR_1327	n.	yak-tail fan, chauri	PMA_4.2 PMA_21.2
kavalai	கவலை	DEDR_1328	n.	distress, worry	TKT_11.2
kavāṭam	கவாடம்	<Skt. kavāṭa	n.	door	PMA_73.2
kaḷal	கழல்	DEDR_1351	n.	anklet	PMA_69.1 PMA_111.2
kaḷaṇi	கழனி	DEDR_1355	n.	paddyfield	EKI_39
kaḷi	கழி	DEDR_1356	v. 4	to pass, to go beyond	
iṭaikali	இடைகழி	TL 286	n.	passageway	
iṭaikaliyil	இடைகழியில்		loc.		PMA_122.2
kaḷiya	கழிய		inf.		PMA_87.1
kaḷai	கழை	DEDR_1370	n.	stick, staff	PMA_49.1
kaḷ	கள்	DEDR_1374	n.	toddy, honey	TNT_23.3
kaḷi	களி		v. 11	to rejoice, to be intoxicated	
kaḷikkum	களிக்கும்		fin. hab. fut.		TKT_13.4
kaḷippa	களிப்ப		inf.		PMA_74.1 PMA_83.2 PMA_142.2
kaḷiru	களிறு		n.	bull elephant	TNT_15.1
kaḷirrai	களிறறை		acc.		TNT_28.2
kaḷ	கள்	DEDR_1372	v. 9	steal, deceive	
kaḷvaṇ	கள்வன்		part. n. i.a. 3sg. m.	deceiver, thief	
kaḷvā	கள்வா		voc.	O Deceiver	TNT_8.3 TNT_23.4
kaḷavu	களவு		v. n.	theft	
kaḷaviṇ	களவின்		obl.		PMA_137.2
kaḷai	களை	DEDR_1373	v. 4	to weed, to exterminate	

kaḷainta	கலைந்த		pey. p.a.		TNT_16.3
kaḷaintu	கலைந்து		abs.		TNT_29.2
kaṛaṅku	கறங்கு	DEDR_1386	v. 5	to sound	
kaṛaṅka	கறங்க		inf.		CMA_12.1 PMA_142.2
kaṛpakam	கற்பகம்	<Skt. kalpaka	p.n.	Kalpaka tree (in heaven)	
kaṛpakattiṅ	கற்பகத்தின்		obl.		PMA_24.1 PMA_32.2
kaṛpakattai	கற்பகத்தை		acc.		PMA_116.2
kaṛṇu	கன்று	DEDR_1411	n.	calf, young animal	TNT_16.1
kaṇṇi	கன்னி	<Skt. kanyā	n.	virgin, young girl	PMA_53.1 PMA_64.1 TNT_7.3
kaṇṇimatiḷ	கன்னிமதிள்		n.	impenetrable wall	PMA_116.2
kaṇṇiyar	கன்னியர்		n. f. h.		PMA_93.2
kaṇṇiyarāl	கன்னியரால்		inst.		PMA_21.2
kaṇṇiyarai	கன்னியரை		acc.		PMA_61.2
kaṇakam	கனகம்	<Skt. kanaka	n.	gold	EKI_41
kaṇa(m)	கன(ம்)	<Skt. ghana	adj.	heavy, thick, dense	TNT_22.3
kaṇavu	கனவு	DEDR_1407	n.	dream	TNT_23.3
kaṇavil	கனவில்		loc.		TKT_4.2
kaṇi	கனி	DEDR_1408	n.	ripe fruit	PMA_12.2 TNT_15.1
kaṇṇiyē	கனியே		voc.	O you (as sweet as) fruit	TNT_16.1
kaṇai	கனை	DEDR_1409	n.	sound	PMA_111.2
kā	கா	DEDR_1416	v. 11	to protect, to ward off	
kākkum	காக்கும்		fin. hab. fut.	it protects	PMA_95.2
kāttatu	காத்தது		fin. p.a. 3sg. n.	it protected	CMA_26.2
kāttāy	காத்தாய்		fin. p.a. 2sg.	you protected	TNT_13.1

kāppatu	காப்பது		fin. i.a. 3sg. n.	it protects	PMA_92.1
kāppatar̥ku	காப்பதற்கு		v.n. dat.		CMA_57.2
kāppār	காப்பார்		fin. i.a. 3sg. h.	he will protect	TNT_11.4
kāppu	காப்பு		n.	protection, protective amulet	
kāppiṭu	காப்பிடு		compound v. 6	to place a protective amulet	
kāppiṭtu	காப்பிட்டிடு		abs.		CMA_16.2
kāppīr	காப்பீர்		fin. i.a. 2sg. h.	you protect	PMA_88.1
kāval	காவல்		v.n.	protecting	TNT_7.3 TNT_10.1
kākkai	காக்கை	<Skt. kāka	n.	crow	CMA_8.2
kāṭu	காடு	DEDR_1438	n.	forest, jungle, desert	PMA_24.1 PMA_75.2
kāṭṭu	காட்டிடு		obl.		PMA_88.2
kāṇ; see kaṇ	காண் < கண்				
kātal	காதல்	DEDR_1445	n.	love	TNT_27.2
kātaḷaṇ	காதலன்		pron.n. 3sg. m.	beloved	
kātaḷaṇai	காதலனை		acc.		PMA_53.1 PMA_63.2
kātu	காது	DEDR_1448	n.	ear	CMA_40.1
kāmam	காமம்	<Skt. kāma	n.	desire, lust	
kāmattār	காமத்தார்		pron. n. 3pl.	those who desired	CMA_64.2
kāmattāl	காமத்தால்		inst.		PMA_145.2
kāmattiṇ	காமத்தின்		obl.		PMA_37.2
kāmavēḷ	காமவேள்		n. m.	Cupid	PMA_44.1
kāmaṇ	காமன்		n. m.	Cupid	PMA_86.1
kāmaru <kāmam maruvu	காமரு		adj.	desirable	TNT_5.1 TNT_8.3 TNT_13.1

kāyā	காயா	DEDR_1464	n.	ironwood tree ( <i>Memecylon tinctorium</i> )	
kāyāviṇ	காயாவின்		obl.		PMA_96.2
kār, see karu(m)	கார் < கரு(ம்)				
kārvāṇam	கார்வானம்		p.n.	Kārvāṇam, a place name	
kārvāṇattu	கார்வானத்து		obl.		TNT_8.3
kārakam	காரகம்		p. n.	Kārakam, a place name	
kārakattāy	காரத்தாய்		pron.n. 2sg.	you of Kārakam	TNT_8.3
kāraṇam	காரணம்	<Skt. kāraṇa	n.	cause, reason	CMA_41.2 CMA_55.1 EKI_31
kāl	கால்	DEDR_1479 TL 890	n.	leg, support, pillar bow end	EKI_4 PMA_27.2 PMA_69.1 PMA_111.2 TNT_5.1 TNT_5.1
kāla	கால		adj.		TNT_17.2 TNT_26.2 TNT_27.1
kāl	கால்	DEDR_1481	n.	wind, air	PMA_49.1 TNT_2.1 TNT_4.1
kālam	காலம்	<Skt. kāla	n.	time, season	TNT_3.2
kāl	கால்		n.	time	PMA_72.1
kālattu	காலத்து		obl.		CMA_45.2 PMA_15.2
kāvi	காவி	TL 902	n.	blue lily	TKT_12.4
kāviyai	காவியை		acc.		TKT_14.1
kāviri	காவிரி		p.n.	Kāvēri River	
kāviriṇ	காவிரியின்		obl.		TNT_8.3
kālai	காளை	DEDR_1501	n.	warrior, bull	
kāḷāy	காளாய்		voc.		TNT_16.1
kālaiyai	காளையை		acc.		PMA_54.2 PMA_134.1

kārru	காற்று	DEDR_1481	n.	wind, breath	
kārrinai	காற்றினினை		acc.		TKT_2.1
kāṇam	கானம்	DEDR_1418	n.	woodland	TNT_27.3
kāṇattu	கானத்து		obl.		PMA_50.1
kiṭa	கிட	DEDR_1524	v. 12	to lie down	
kiṭanta	கிடந்த		pey.p.a.		CMA_33.2 PMA_119.1 TNT_15.1 TNT_29.4
kiṭantāṇ	கிடந்தான்		part. n. p.a. 3sg. m.	he who lies down	
kiṭantāṇai	கிடந்தானினை		acc.		CMA_34.1 CMA_44.2
kiṭantu	கிடந்து		abs.		PMA_8.1 PMA_14.1
kiṭattu	கிடாத்து		caus. v. 5	to put to sleep, to lay down	
kiṭatti	கிடாத்தி		abs.		PMA_102.1
kiraṅku<Tam. kuraṅku	கிரங்கு	DEDR_1767	v. 5	to languish, faint	
kiraṅkāṭār	கிரங்காதார்		neg. part. n. 3pl.	those who do not languish	PMA_41.2
kil	கில்	DEDR_1570	v. 10	to be able	
aṛikilēṇ	அறிகிலேன்		fin. neg. 1sg.	I am not able to know	TKT_10.4
kāṅkirpār	காண்கிற்பார்		fin. i.a. 3pl.	they are able to see	TKT_18.4
killāl	கில்லாள		fin. neg. 3sg. f.	she is not able	TNT_11.2
kiḷavi	கிளவி	TL 939	n.	word, speech	CMA_16.1
kiḷi	கிளி	DEDR_1584	n.	parakeet	CMA_16.1 TNT_15.4
kiḷiyai	கிளியை		acc.		TNT_13.4 TNT_14.4
kīl	கீழ்	DEDR_1619	n.	bottom, the place below	TNT_12.4 TNT_22.2 TNT_25.2
kīlāl	கீழால்		loc. (non-standard)	below	PMA_3.2

kīl	கீள்	DEDR_1622	v. 2	to rend, to split	
kīṇṭa	கீண்ட		pey. p.a.		TNT_13.3
kīṇṭu	கீண்டு		abs.		CMA_7.1 CMA_43.2
kuṅkumam	குங்குமம்	<Skt. kuṅkuma	n.	saffron, cosmetic powder	CMA_44.2
kuñci	குஞ்சி	DEDR_1639	n.	hair tuft, cluster	PMA_101.2 TNT_21.1
kuṭakam	குடகம்	DEDR_1649	n.	the west	
kuṭa	குட		adj.	western	TNT_10.3
kuṭantai/tirukkuṭantai	குடந்தை/ திருக்குடந்தை		p.n.	Kuṭantai, a place name	CMA_73.1 EKI_43 PMA_114.1 TKT_6.2 TNT_17.3 TNT_19.4 TNT_29.4
kuṭantaiyāṇ	குடந்தையான்		pron. n. 3sg. m.		
kuṭantaiyāṇai	குடந்தையானை		acc.		TKT_14.3
kuṭam	குடம்	<Skt. kuṭa	n.	waterpot, round object	CMA_12.2 CMA_33.2
kuṭaṅkāḷ	குடங்கால்		n.	thigh, lap	TNT_11.2
kuṭamāṭu	குடமாடு		v. 5	to dance while balancing pots	
kuṭamāṭi	குடமாடி		abs.		PMA_143.1
kuṭal	குடல்	DEDR_1652	n.	intestines	CMA_43.2
kuṭi	குடி	DEDR_1655	n.	home, family	
kuṭikku	குடிக்கு		dat.		TNT_17.4
kuṭumi, see koṭi	குடுமி<கொடி				
kuṇṭalam	குண்டலம்	<Skt. kuṇḍala	n.	earring	PMA_76.2
kuṇṭalaṅkaḷ	குண்டலங்கள்		n. pl.	earrings	PMA_2.2
kuṇakku	குணக்கு	TL 981	n.	the East	

kuṇa	குண்		adj.	eastern	TNT_10.3
kuṇam	குண்ம்	<Skt. guṇa	n.	quality, attribute	TKT_2.4
kuṇattu	குணத்து		obl.		EKI_17
kurampai	குரம்பை	DEDR_1904	n.	hut, nest, body	PMA_13.2 TKT_8.4
kural	குரல்	DEDR_1774	n.	voice, sound	PMA_85.1
kuralukku	குரலுக்கு		dat.		PMA_42.2 TNT_17.2
kuru	குரு	TL 1013	n.	bluestone, lustre	TKT_6.2
kurukkaḷ	குருக்கள்	<Skt. kuru	p.n.	Kuru, a people of North India	PMA_56.1
kuruti	குருதி	DEDR_1788	n.	blood	CMA_44.1
kula(m)	குல(ம்)	<Skt. kula	n.	group, type, clan	PMA_56.1 PMA_144.1 PMA_79.2 TNT_16.3 TNT_29.1 TNT_29.2
kulavarai	குலவரை		n.	any one of seven chief mountain ranges of Bharata Varṣa	PMA_70.1 TNT_9.2
kuvatu, see koti	குவடு<கொடி				
kuḷampu	குழம்பு	DEDR_1817	n.	mixture, paste	
kuḷampin	குழம்பின்		obl.		PMA_40.2
kuḷal	குழல்	DEDR_1818	n.	a tube, hair curls, a coiled coif	CMA_9.2 PMA_45.2 TNT_16.4 TNT_21.1
kuḷal	குழல்		v. 4	to coil, to curl	
kuḷal	குழல்		a.v.r	coiled	CMA_20.2
kuḷalār	குழலார்		pron.n. 3pl.	ladies whose hair curls	CMA_56.2
kuḷai	குழை	DEDR_1823	n.	earring	TNT_21.1 TNT_22.3 TNT_25.2
kuḷai	குழை	DEDR_1822	v. 4	to become soft	

kulaintu	குழைந்து		abs.		PMA_35.1
kulaiyum	குழையும		fin. hab. fut.	it softens	TKT_9.2
kuraḷ	குறள்	DEDR_1851	n.	dwarf	PMA_108.1
kuriñci	குறிஞ்சி	DEDR_1849	n.	conehead flower, <i>Strobilanthes</i>	CMA_16.2
kurunkuṭi	குறுங்குடி		p.n.	Kurunkuṭi, a place name	PMA_114.2 TNT_14.1
kunru	குன்று	DEDR_1851	v. 5	to decrease	
kunrā	குன்ற		neg. pey.	undiminished	EKI_37
kunrāta	குன்றாத		neg. pey.	undiminished	TNT_29.2
kunru	குன்று	DEDR_1864	n.	hill	TNT_29.3
kunrin	குன்றின்		obl.		PMA_77.2
kunrinai	குன்றினை		acc.		PMA_114.2
kunī	குனி	DEDR_1927	v. 11	to bend	
kunittāṅ	குனித்தான்		fin. p.a. 3sg. m.	he bent	CMA_41.1
kūṭṭam	கூட்டம்	DEDR_1882	n.	crowd	
kūṭṭattu	கூட்டத்து		obl.		PMA_136.2
kūṭṭu	கூட்டு	DEDR_1882	v. 5	to unite	
kūṭṭi	கூட்டி		abs.		TKT_18.1
kūṭam	கூடம்	<Skt. kūṭa	n.	head, summit	PMA_124.1
kūtu	கூடு	DEDR_1883	n.	nest	
kūṭṭu	கூட்டு		obl.		PMA_84.2
kūttu	கூத்து	DEDR_1890	n.	dance	
kūttan	கூத்தன்		pron.n. 3sg. m.	performer	PMA_71.1 PMA_143.1
kūttanai	கூத்தனை		acc.		PMA_104.2
kūntal	கூந்தல்	DEDR_1892	n.	tresses	CMA_2.1 EKI_31 PMA_25.2 PMA_6.1 TNT_11.3



kūppu	கூப்பு	DEDR_1894	v. 5	to close, to join hands in prayer	
kūppi	கூப்பி		abs.		TNT_14.4
kūr	கூர்	DEDR_1898	n.	sharpness	CMA_25.1 CMA_43.2 PMA_104.2
kūlai	கூழை	TL 1079	n.	plumage, woman's hair	PMA_67.2
kūru	கூறு	DEDR_1924	n.	part, portion	CMA_51.1
kūrru	கூற்று		p.n.	god of Death (who separates the dead from the living)	
kūrṛinai	கூற்றினை		acc.		TKT_2.4
kūru	கூறு	DEDR_1921	v. 5	speak, proclaim	
kūriya	கூறிய		pey. p.a.		EKI_22
kūru	கூறு		fin. ipt.	Say!	TKT_2.4
kūrukēṅō	கூறுகேனே		fin. i.a. 1sg.	shall I say?	CMA_25.1
kūrum	கூறும்		pey. i.a.		TKT_2.4
keṅṅai	கெண்டை	TL 1087	n.	carp	PMA_79.2
keḷu	கெழு	TL 1090	n.	color, brightness	TKT_4.2
keḷal	கேழல்	TL 1096	n.	boar	TKT_4.1
keḷ	கேள்	DEDR_2017	v. 9	to listen, to ask	
keṅka	கேட்க		inf.		TKT_4.1
keṅṅa	கேட்ட		pey.p.a.		CMA_60.1 PMA_16.1
keṅṅir	கேட்டீர்		fin. p.a. 2pl.	you ladies heard	PMA_65.1
keṅṅu	கேட்டு		abs.		CMA_53.1 PMA_28.2 PMA_39.2 PMA_59.2 TNT_14.3 TNT_17.3
keṅmin	கேண்மின்		fin. ipt.	Listen!	PMA_72.2

kēlāmē-kēlalāmē	கேளாமே		metric contraction	shall (you) hear?	CMA_6.1
kēlāmē	கேளாமே		neg. abs		CMA_59.2
kēlāl	கேளாள்		fin. neg. 3sg. f.	she hears not	TNT_18.3 TNT_19.
kai	கை	DEDR_2023	n.	hand	CMA_14.2 CMA_21.2 CMA_22.2 CMA_32.2 EKI_24 PMA_8.1 PMA_28.1 PMA_34.2 PMA_54.2 PMA_103.1 TNT_6.1 TNT_14.4 TNT_21.3 TNT_22.3 TNT_24.3
kaikaḷ	கைகளால்		n. pl. inst.		PMA_8.1
kaikkoḷ	கைக்கொள்		compound v. 2	to grasp, to capture	
kaikkoṇṭa	கைக்கொண்ட		pey.p.a.		PMA_100.1
kaittalam	கைத்தலம்		n.	palm of hand	TNT_18.1 TNT_25.1
kaittalattu	கைத்தலத்து		obl.		TNT_13.3
kaitoḷu	கைதொழு		compound v. 1	to join palms in worship	
kaitoḷutu	கைதொழுது		abs.		PMA_134.1
kaiyil	கையில்		loc.		EKI_27 TNT_24.1 TNT_24.3
kaiyāl	கையால்		inst.		CMA_49.2
kaiviṭu	கைவிடு		compound v. 6	to forsake, abandon	
kaiviṭtu	கைவிட்டு		abs.		PMA_48.1
koṅkam	கொங்கம்	TL 1125	n.	fragrance, pollen, honey	
koṅkattu	கொங்கத்து		obl.		TNT_9.2
koṅkai	கொங்கை	DEDR_2038	n.	female breast	CMA_1.1 PMA_58.1 TNT_17.1
koṭṭu	கொட்டு	DEDR_2063	v. 5	to beat, to clap	
koṭṭi	கொட்டி		abs.		CMA_44.2

koṭṭu	கொட்டு	DEDR_2065	v. 5	to shower down, to pour	
koṭṭi	கொட்டி		abs.		PMA_32.2
koṭi	கொடி	DEDR_2049	n.	banner, flag	EKI_41 TNT_12.3
kuṭumi	குடுமி		n.	summit, top	PMA_1.2
kuvaṭu	குவடு		n.	summit, top	
kuvāṭṭil	குவட்டில்		loc.		TNT_28.3
koṭiyē	கொடியே		voc.	O (you of the) banner	TNT_12.3
koṭi	கொடி	DEDR_2050	n.	creeper vine	EKI_38 PMA_78.1
koṭu(m)	கொடு(ம்)	DEDR_2055	adj.	cruel, bent	PMA_50.1 TNT_29.2
koṭi	கொடி		adj.	bent, crooked	CMA_40.1
koṭitu	கொடிது		pron.n. 3sg. n.	that which is cruel	PMA_95.1
koṇṭai	கொண்டை	DEDR_2081	n.	hairknot	CMA_49.2
kompu	கொம்பு	DEDR_2115	n.	horn, tusk, branch	CMA_75.2
kol	கொல்	DEDR_2132	v. 3	to kill, torture	
kollātu	கொல்லாது		neg. abs.		PMA_101.1
koṇṇavil	கொன்னவில்	TL 1159	aux. v.3	to express murder, i.e. to murder	
koṇṇavilum	கொன்னவிலும்		pey. i.a.	which expresses murder, i.e. murderous	PMA_50.1 PMA_56.1 PMA_71.1voc. PMA_86.2 PMA_95.1 PMA_101.1 PMA_125.2 PMA_136.2 PMA_143.1
kol	கொல்	TL 1156	part.	expression of doubt	PMA_82.2
koḷi	கொழி	DEDR_2144	v. 11	to winnow, to toss upward	
koḷikkum	கொழிக்கும்		pey. i.a.		PMA_114.1

koḷu(m)	கொழு(ம்)	DEDR_2146	adj.	fat, prosperous	PMA_138.2
koḷ	கொள்	DEDR_2151	v. 2	to receive, to take	
koṇṭa	கொண்ட		pey.p.a.		PMA_8.2 PMA_100.1 TKT_3.2 TKT_4.1 TKT_6.1 TKT_9.3 TKT_13.3 TNT_3.2
koṇṭanai	கொண்டனை		fin. p.a. 2sg.	you took	EKI_22
koṇṭān	கொண்டான்		part. n. p.a. 3sg. m.	he who took	TNT_9.2
koṇṭār	கொண்டார்		fin. p.a. 3sg. h.	he took	TNT_23.1
koṇṭu	கொண்டு		abs.		CMA_11.1 CMA_29.1 CMA_49.2 PMA_47.2 PMA_53.2 PMA_58.2 PMA_145.2 TKT_2.4 TKT_13.4 TKT_15.4 TKT_16.4 TNT_25.3 TNT_25.3 TNT_28.3
koṇṭupō	கொண்டுபோ		aux. v. 13	to take away, to carry	
koṇṭupōy	கொண்டுபோய்		abs.		PMA_63.2
koḷka	கொள்க		fin. opt.		TKT_8.3 TKT_13.1 TKT_17.4
koḷḷa	கொள்ள		inf.		PMA_109.1
koḷḷēn	கொள்ளேன்		fin. neg. 1sg.	I take not	CMA_15.1
kōṭpaṭu	கோட்படு	TL 1176	aux. v. 6	to be captured	
kōṭpaṭṭu	கோட்பட்டு		abs.		CMA_49.1
koḷḷi	கொள்ளி	DEDR_2158	n.	fire, firebrand	TKT_9.2
koṇṭrai	கொன்றை	DEDR_2175	p.n.	Cassia tree	TNT_9.2
kō	கோ	DEDR_2176	v. 11	to string, to arrange	
kōttu	கோத்து		abs.		PMA_44.2 PMA_86.2
kō(n)	கோ(ன்)	DEDR_2177	n.	king	CMA_38.1 PMA_19.2 TKT_20.1

kōmāṇ	கோமான்		n.	king	TNT_26.3
kōyil	கோயில்		n.	palace, temple	TKT_13.3 TNT_22.4
kōviṇai	கோவினை		acc.		TKT_6.2
kōṇai	கோனை		acc.		TNT_29.2
kōṭṭiyūr	கோட்டியூர்		p.n.	Kōṭṭiyūr, a place name	PMA_125.2
kōlam	கோலம்	DEDR_2240	n.	beauty	PMA_20.2
kōvalūr	கோவலூர்		p.n.	Kōvalūr, a place name	CMA_69.2 PMA_122.1 TNT_6.4 TNT_7.4 TNT_17.3
kōḷ	கோள்	DEDR_2251	n.	lie, murder, affliction	CMA_75.2 PMA_95.1 PMA_104.2 PMA_125.2 CMA_75.2
kōḷari	கோளரி		n.	lion	PMA_20.2
cakaṭam	சகடம்	<Skt. śakaṭa	n.	cart, wheel	
cakaṭattāl	சகடத்தால்		inst.		PMA_140.2
caṅku	சங்கு	< Skt. śaṅkha	n.	conch	TNT_24.1 TNT_24.3
caṭā/caṭai	சடா	<Skt. jaṭā	n.	matted locks, dreadlocks	
caṭāpāram	சடாபாரம்	<Skt. jaṭābhāra	n.	piled mass of locks	PMA_67.2
cataiyōṇ	சடையோன்		pron.n. 3sg. m.	he with matted locks, Śiva	EKI_20
cantaṇam	சந்தனம்	<Skt. candana	n.	sandalwood	PMA_34.1 PMA_40.2
cantu	சந்து		n.	sandalwood	
cantiṇ	சந்தின்		obl.		PMA_83.1

camam	சமம்	<Skt. samara	n.	battlefield	
camattu	சமத்து		loc.	on the battlefield	PMA_98.1 PMA_101.1
camayam	சமயம்	<Skt. samaya	n.	time, observance, creed	EKI_33 TNT_2.1
caram	சரம்	<Skt. śara	n.	arrow	PMA_98.2 TNT_29.2
calam	சலம்	<Skt. chala	n.	deceit, trickery, malice	TNT_6.2
calattiṇāl	சலத்தினால்		inst.	by trickery	CMA_46.1
cavai	சவை	<Skt. sabhā	n.	assembly	PMA_141.2
cāttan	சாத்தன்	<Skt. śāstr	p.n.	Śāsta/ Aiyaṇār	
cāttarku	சாத்தற்கு		dat.		CMA_17.1
cāpam	சாபம்	<Skt. śāpa	n.	curse	TKT_19.2
cālēkam	சாலேகம்	<Skt. jāla+īk ṣa 'lattice viewing'	n.	latticed window	PMA_31.1
cāru	சாறு	DEDR_2484	n.	juice	TKT_5.4
cārrai	சாற்றை		acc.		TKT_8.2
cikkeṇa	சிக்கென	id.	inf. used adverbially	quickly, firmly, certainly	CMA_4.2 CMA_36.2 CMA_52.2
ciṅku	சிங்கு	<Skt. simha	n	lion	
ciṅkācaṇam	சிங்காசனம்		n.	'lion-seat' = throne	PMA_21.1
cittam	சித்தம்	<Skt. citta	n.	mind, will	TKT_10.1
cittira	சித்திர	<Skt. citra	adj.	unique, variagated, wonderous	
cittirakūṭam	சித்திரகூடம்	<Skt. citrakūṭa	p.n.	Citrakūṭa Hill	
cittirakūṭattu	சித்திரகூடத்து		obl.		PMA_124.1

citaru	சிதறு	DEDR_1546	v. 5	to scatter, to disperse	
citari	சிதறி		abs.		TNT_28.1
cintai	சிந்தை	<Skt. cintā	n.	thought, concern	TKT_18.3 TNT_23.1 TNT_25.3
cinti	சிந்தி		v. 11	to consider	
cintittu	சிந்தித்து		abs.		TNT_17.2
cintainōy	சிந்தைநோய்		n.	mental turmoil, anxiety	CMA_18.1
cintaiyān	சிந்தையான்		pron. n. 3sg. m.	he of the thoughts	
cintaiyānai	சிந்தையானி		acc.		TNT_14.2
ciram	சிரம்	<Skt. śiras	n.	head	CMA_42.2
cirattai	சிரத்தை	<Skt. śraddhā	n.	faith, devotion, love	TKT_4.3
cila	சில	DEDR_1571	adj.	few. some	CMA_21.1
cilir	சிலிர்	DEDR_2565	v. 11	to bristle, to horripilate	
cilirā	சிலிரா		abs.2	while bristling	CMA_21.2
cilumpu	சிலும்பு	DEDR_1574	v. 5	to sound	
cilumpa	சிலும்ப		inf.		PMA_69.2
cilai	சிலை	DEDR_2571	n.	bow	CMA_41.1 EKI_4 PMA_44.2 PMA_86.1 TNT_21.2 TNT_29.2
civappu, see ce(m)	சிவப்பு<செம்				
ciru	சிறு	DEDR_1594	adj.	small	PMA_18.1 PMA_42.2 PMA_85.1 TNT_17.2 TNT_26.2
cirai	சிறை	DEDR_2591	n.	wing	TNT_6.1
ciraiya	சிறைய		adj.	winged	TNT_12.3
ciraku	சிறகு		n.	wing	

ciraṅin	சிறகின்		obl.		TNT_12.4
cinna(m)	சின்னம்	DEDR_2594	n.	smallness	PMA_32.1 PMA_45.2 PMA_97.1
cinam	சினம்	DEDR_1600	n.	anger	
ciṅattu	சினத்து		obl.		PMA_145.1
cītai	சீதை	<Skt. sītā	p.n.	Sītā, Rāma's wife	
cītaikku	சீதைக்கு		dat.		CMA_39.1
cīr	சீர்	DEDR_2624	n.	excellence, nature	CMA_1.1 CMA_4.2 CMA_11.1 CMA_12.2 CMA_16.2 CMA_21.2 CMA_23.1 CMA_28.2 CMA_30.1 CMA_39.1 CMA_42.2 CMA_44.1 CMA_58.1 CMA_69.2 CMA_72.2 CMA_74.1 CMA_76.1 CMA_76.2 PMA_34.1 TNT_5.1
cīrāṅ	சீரான்		pron.n. 3sg. m.	superior one	
cīrāṅai	சீராளை		acc.		CMA_76.1
cīrṅam	சீற்றம்	DEDR_2639	n.	fury	
cīrṅattāl	சீற்றத்தால்		inst.		CMA_51.1
cuṭṭi	சுட்டி	DEDR_2657	n.	forehead ornament	CMA_1.2
cuṭar	சுடர்	DEDR_2654	n.	light, luminary	CMA_1.2 EKI_3 EKI_23 PMA_1.2 PMA_105.2.2 TKT_18.3
cuṭarai	சுடரை		acc.		PMA_3.2 PMA_117.1 PMA_119.1 PMA_120.2 PMA_123.2
cuṭarōṅ	சுடரோன்		pron. n. 3sg. m.	he with light, sun	PMA_13.2
cuṭu	சுடு		v. 6	to be hot	
cuṭu	சுடு		a.v.r	hot	PMA_145.1
cuntara	சுந்தர	<Skt. sundara	adj.	beautiful	EKI_24
cuma	சும	DEDR_2677	v. 12	to bear, to support	



cumanta	சுமந்த		pey. p.a.		PMA_20.2
curumpu	சுரும்பு	DEDR_2689	n.	bee, drone	TKT_13.3
cuvai	சுவை	DEDR_2396	n.	flavor	EKI_23
cuḷal	சுழல்	DEDR_2698	v. 3	to whirl	
cuḷala	சுழல		inf.		PMA_70.2 PMA_106.1
cuḷanru	சுழன்று		abs.		PMA_49.1 PMA_70.2
cuḷaku	சுளகு	TL 1548	n.	winnowing fan	CMA_21.1
cūṭu	சூடு	DEDR_2721	v. 5	to wear on the head, to spread	
cūṭtu	சூட்டு		caus. v. 5	to adorn the head, to crown	
cūṭtuvaṇ	சூட்டுவன்		fin. i.a. 1sg	I crown	TKT_16.4
cūṭi	சூடி		abs.		PMA_32.1
cūrpaṇakā	சூர்ப்பணகா	<Skt. śūr- paṇakhā	p.n.	Śūrpaṇakhā, Rāvaṇa's sister	PMA_145.1
cūl	சூழ்	DEDR_2698	v. 4	to surround, to encircle	
cūl	சூழ்		a.v.r		CMA_56.2 CMA_73.2 PMA_31.1 PMA_59.2 PMA_69.1 PMA_72.2 PMA_116.2 TKT_14.3 TNT_7.3 TNT_15.1 TNT_16.1 TNT_16.3
cūlnta	சூழ்ந்த		pey. p.a.		CMA_71.2 TKT_13.3
cūlntu	சூழ்ந்து		abs.		TKT_3.3
cūla	சூழ		inf.		TNT_24.2
cūḷamaṇi	சூளாமணி	<Skt. cūḷamaṇi	n.	diadem on the head	PMA_77.1

ce(m)	செ(ம்)	DEDR_1931	adj.	red	EKI_39 PMA_52.1 PMA_66.1 PMA_114.2 TKT_20.2 TNT_2.3 TNT_3.4 TNT_4.2 TNT_17.2 TNT_20.1 TNT_27.1 TNT_27.1
civappu	சிவப்பு		n.	redness	TNT_15.4
cem kaṇ māl	செம் கண் மால்		n.	red-eyed Māl	CMA_11.2 CMA_42.2
cemmai	செம்மை		n.	redness	
cemmaiyai	செம்மையை		acc.		TKT_7.3
cē	சே		adj.	red	PMA_5.2 TKT_20.2
cēyaṅ	சேயன்		pron.n. 3sg. m.	he who is red, Viṣṇu's color in the Trēta Yuga	TNT_3.1
ce(m)	செ(ம்)	DEDR_2747	adj.	straight, even	
cevvai	செவ்வை	TL 1616	n.	sound condition, fitness	
ceppu	செப்பு	DEDR_1955	v. 5	to declare, to recite	
ceppa	செப்ப		inf.		PMA_20.1
ceppu	செப்பு	DEDR_2775	n.	copper, copper pot	PMA_79.1
cemponcey	செம்பொன்செய்		p.n.	Cemponcey, a place name	PMA_27.2
cey	செய்	DEDR_1957	v. 1	to do, to make	
ceykēṅ	செய்கேன்		fin. i.a. 1sg.	I do	PMA_85.2 TKT_10.1
ceytār	செய்தார்		fin. p.a. 3sg. h.	he did	TNT_11.3 TNT_11.4
ceytāṅ	செய்தான்		fin. p.a. 3sg. m.	he did	CMA_52.2
ceytīr	செய்தீர்		fin. p.a. 2sg.	you did	CMA_35.2
ceytu	செய்து		abs.	having done	TKT_18.3

cey <u>t</u> ēn	செய்தேன்		fin. p.a. 1sg.	I did	TNT_18.2
cey <u>v</u> u	செய்வு		v.n.		TNT_22.2
ce <u>l</u>	செல்	DEDR_2781	v. 2	to go	
ce <u>l</u> a	செல		inf.		PMA_112.1
ce <u>n</u> ra <u>t</u> u	சென்றது		v.n.	going	PMA_142.1
ce <u>n</u> r <u>ā</u> r	சென்றார்		part. n. p.a. 3 pl.	those who went	PMA_15.1
ce <u>n</u> r <u>ā</u> rai	சென்றாரை		acc.		PMA_17.2
ce <u>n</u> ru	சென்று		abs.	having gone	CMA_37.2 CMA_51.1 PMA_53.2 PMA_71.2 TNT_26.3 TNT_27.1 TNT_28.1
ce <u>n</u> r <u>ē</u> n	சென்றேன்		fin. p.a. 1sg.	I went	CMA_14.1
ce <u>r</u> u <u>n</u> ti	செருந்தி	TL 1606	n.	champaka, a flowering tree	TNT_25.4
ce <u>l</u> vam	செல்வம்	DEDR_2786	n.	prosperity, wealth	EKI_42 TNT_20.1
ce <u>l</u> va <u>n</u>	செல்வன்		n.	prosperous man, nobleman	
ce <u>l</u> va <u>n</u> ai	செல்வனை		acc.		PMA_124.1
ce <u>v</u> i	செவி	DEDR_1977	n.	ear	EKI_11 PMA_94.2
ce <u>l</u> u(m)	செழு(ம்)	DEDR_2789	adj.	fertile, beautiful	CMA_11.1 CMA_12.2 CMA_16.2 PMA_40.2 PMA_83.1
ce <u>r</u> u	செறு	DEDR_1980	v. 6	to control, to overcome	
ce <u>r</u> ra	செற்ற		pey. p.a.		PMA_60.1 TKT_2.1
ce <u>r</u> ra <u>n</u> ai	செற்றனை		fin. p.a. 2sg.	you overcame	EKI_32
ce <u>r</u> ru	செற்று		abs.		CMA_42.2 TKT_16.1
ce <u>r</u> u	செறு		v. 11	to subdue	

ceruttu	செறுத்து		abs.		EKI_16
cenni	சென்னி	DEDR_1989	n	head, summit	PMA_120.2 PMA_1.2 TKT_6.3
cēr	சேர்	DEDR_2814	v. 4	to join, to be near, to reach	
cēr	சேர்		a.v.r	with	PMA_1.1 PMA_3.1 PMA_9.1 PMA_20.1 PMA_20.2 PMA_23.2 PMA_25.1 PMA_27.1 PMA_29.2 PMA_66.2 TKT_14.3 TNT_21.1 TNT_25.2
cērā	சேரா		neg. abs.		CMA_41.1
cēri	சேரி	DEDR_2007	n.	quarters, section of town	PMA_135.2 PMA_137.2
cēl	சேல்	DEDR_1252	n.	carp	TNT_23.2
cēvakaṇ	சேவகன்	<Skt. sevaka	n.	soldier	
cēvakaṇai	சேவகனை		acc.		PMA_99.1
cēru	சேறு	DEDR_2020	n.	mud, paste	PMA_34.1
cērai	சேறை		p.n.	Cērai, a place name	CMA_72.2 PMA_115.1
col	சொல்	DEDR_2855	v. 5	to say, to speak	
col	சொல்		fin. ipt.	Say!	TNT_13.4
col	சொல்		n.	word	CMA_5.2 PMA_15.1 TNT_4.2 TNT_11.4 TNT_13.4 TNT_15.3 TNT_18.3 TNT_19.3
corkaḷ	சொற்கள்		n.pl.	words	TKT_16.3
colla	சொல்ல		inf.		CMA_66.2
collappaṭu	சொல்லப்படு		aux. passive v. 6	to be said	
colappaṭṭa	சொல்லப்பட்ட		pey. p.a. with m. shortening	which was said	CMA_3.1

colappaṭum	சொல்பட்டும்		pey. i.a. with m. shortening	which is said	CMA_19.2
collappaṭuvāḷ	சொல்லப்பட்டு வாள்		fin. i.a. 3sg. f.	she was discussed	CMA_66.2
collātu	சொல்லாது		neg. abs.		PMA_17.2
colli	சொல்லி		abs.		CMA_13.1 TKT_6.4
collirrum	சொல்லிற்றும்		conc.		CMA_15.1
collinēṇ	சொல்லினேன்		fin. p.a. 1sg.	I said	TKT_12.2
collir	சொல்லீர்		fin. ipt.	Say!	PMA_95.2
collum	சொல்லும்		pey. i.a.		CMA_5.2
colluminḱaḷ	சொல்லுமின்கள்		fin. ipt. h. pl.	Please say!	PMA_95.2
colluvār	சொல்லுவார்		fin. i.a. 3pl.	they say	CMA_19.1
conna	சொன்ன		pey. p.a.		PMA_19.1 TKT_20.3 TNT_30.3
conṇāḷ	சொன்னாள்		fin. p.a. 3sg. f.	she said	TNT_11.4
conṇakkāl	சொன்னக்கால்		cond.		CMA_59.2
cōti	சோதி	<Skt. jyotis	n.	light	TKT_11.4 TNT_1.3 TNT_2.4 TNT_10.4
cōr	சோர்	DEDR_2884	v. 4	to be loose, to swoon	
cōrkinrāḷ	சோர்கின்றாள்		fin. pr. 3sg. f.	she swoons	TNT_13.4 TNT_16.4
cōrvu	சோர்வு		v.n.	faintness	PMA_145.1
cōra	சோர		inf.		TNT_13.4 TNT_16.4
cōrā	சோரா		abs.2	while swooning	CMA_44.2 CMA_56.2
cōrum	சோரும்		fin. i.a. 3sg. m./f./n.	she swoons	TNT_12.1
cōlai	சோலை	DEDR_2891	n.	grove	EKI_37 PMA_25.1 TKT_3.3 TKT_3.4 TKT_7.2 TKT_13.3

cōru	சோறு	TL 1679	n.	boiled rice	
cōrrai	சோற்றை		acc.		PMA_140.2
ñāṇ	ஞாண்	DEDR_2908	n.	string	PMA_76.1
ñāyiru	ஞாயிறு	DEDR_2910	n.	sun	TNT_4.2
ñāṇam	ஞானம்	<Skt. jñāna	n.	intellect, knowledge	TKT_15.4
taku	தகு	DEDR_3005	v. 4	to be fit, to be worthy	
mē taku	மே தகு		compound v. 4	to be eminent	
mē takum	மே தகும்		pey. i.a.		EKI_30
taṅkai	தங்கை	DEDR_3015	n.	younger sister	PMA_144.2
taṭam	தடம்	DEDR_3020	n.	an expanse, a pond, a hill	
taṭattin	தடத்தின்		obl.		PMA_14.1
taṭa(m)	தட(ம்)		adj.	wide	CMA_32.2 CMA_42.1 CMA_48.2 CMA_43.2 PMA_25.2 PMA_35.2 PMA_103.1 TKT_16.2 TNT_6.1
taṭavu	தடவு	DEDR_3025	v. 5	to stroke, to caress	
taṭava	தடவ		inf.		PMA_46.1 PMA_8.1 PMA_111.1
taṭavi	தடவி		abs.		TNT_5.3 TNT_15.4
taṇ	தண்	DEDR_3045	adj.	cool	CMA_56.1 PMA_115.1 TNT_5.3 TNT_17.3 TNT_17.3 TNT_19.4 TNT_29.4
taṅkāl	தண்கால்		p.n.	Taṅkāl, a place name	CMA_71.1 PMA_120.2 TNT_17.3 TNT_14.3
tatumpu	ததும்பு	DEDR_3315	v. 5	to be full	
tatumpa	ததும்ப		inf.		TNT_11.1
tattuvam	தத்துவம்	<Skt. tattva	n.	reality, truth	

tattuvattai	தத்துவத்தை		acc.		PMA_121.1
tamiḷ	தமிழ்	DEDR_3080	n.	Tamiḷ language	TKT_20.3 TNT_4.2 TNT_30.4
tamiḷai	தமிழை		acc.		PMA_131.2
tayir	தயிர்	DEDR_3088	n.	curds	CMA_30.1 PMA_138.1
taraṇi	தரணி	<Skt. dharāṇi	n.	earth	PMA_136.1
tari	தரி	DEDR_3094	v. 11	to endure, to abide	
tarittu	தரித்து		abs.		PMA_67.2
taru/tā	தரு/தா	DEDR_3098	v. 13	to give	
tantāl	தந்தால்		cond.		TNT_27.3
tantu	தந்து		abs.		TNT_23.1 TNT_24.4
tara	தர		inf.		
tarappaṭu	தரபடு		aux. passive v. 6	to be given	
tarappaṭatu	தரப்பட்டது		part.n. p.a. 3sg. n.	that which was given	PMA_110.2
taruka	தருகு		fin. opt.	may (one) give	PMA_110.1
tarum	தரும்		pey.i.a.	which gives	PMA_12.1
tarum	தரும்		fin. i.a. 3sg. n.	it gives	CMA_59.1
taruvaṇ	தருவன்		fin. i.a. 1sg.	I give	CMA_55.2 TNT_27.3
tārātu	தாராது		neg. abs.	without giving	CMA_54.1
tārāy	தாராய்		fin. ipt.	Give!	CMA_46.1
tārāṇ	தாரான்		fin. neg. 3 sg. m.	he does not give	CMA_59.1
tārāṇēl	தாரானேல்		cond.	if he does not give	PMA_135.1
talam	தலம்	<Skt. sthala	n.	site, place	PMA_68.2 PMA_75.1
talattu	தலத்து		obl.		PMA_26.2
talai	தலை	DEDR_3102	n.	head	PMA_8.2 TKT_7.4 TNT_1.4
talaiccaṅka nāṇmati	தலைச்சங்க நாண்மதி		p.n.	Talaiccaṅkanāṇmati, a place name	

talaiccaṅka nāṇmatiyai	தலைச்சங்க நாண்மதியை		acc.		PMA_132.2
tavam	தவம்	<Skt. tapas	n.	penance	
tavattar	தவத்தர்		pron.n. 3sg. h.	they who do penance	TNT_24.2
tavattaḷ	தவத்தள்		pron.n. 3sg. f.	she who does penance	TNT_20.4
tavattin	தவத்தின்		obl.		PMA_68.1
tavattu	தவத்து		obl.		TNT_24.2
tavaḷ	தவழ்	DEDR_3109	v. 4	to creep, to spread out	
tavaḷum	தவழும்		pey. i.a.		PMA_29.1 PMA_124.2 TNT_30.1
tavicu	தவிசு	<Pers. tivāsī	n.	cushion, seat, platform	
tavicil	தவிசில்		loc.		EKI_1
tavir	தவிர்	DEDR_3113	v. 4	to leave, to cease, to refrain	
tavira	தவிர		inf.	besides	PMA_82.2 TNT_5.3
taḷu	தழு	DEDR_3116	n.	embracing	
taḷuvu	தழுவு		v. 5	to embrace	
taḷuvi > taḷi	தழுவி > தழீஇ		abs.		PMA_58.2
taḷar	தளர்	DEDR_3127	v. 4	to faint, to grow weary	
taḷarātār	தளராதார்		neg. part.n. 3pl.	those who do not faint	PMA_44.1
taḷir	தளிர்	DEDR_3131	n.	bud, sprout	TNT_1.4
taḷai	தளை	DEDR_3133	v. 4	to be fettered	



taḷaikkāḷaṇ	தலைக்காலன்		pron.n. 3sg. m.	he whose foot is fettered	CMA_67.2
taṇaṅcayaṇ	தனஞ்சயன்	<Skt. dhanañ-jaya	p.n.	Dhanañjaya, a name of Arjuna	
taṇaṅcayaṇai	தனஞ்சயனை		acc.		PMA_56.2
taṇai	தனை	DEDR_3147	n.	quantity of time	
taṇaiyum	தனையும்	Fab. 502	adv.	until	CMA_31.2
tāṅku	தாங்கு	DEDR_3153	v. 5	to support, to protect	
tāṅki	தாங்கி		abs.		CMA_28.1 TNT_15.2
tāṅku	தாங்கு		n.	support	PMA_34.1
tāṭakai	தாடகை	<Skt. tāḍaka	p.n.	Tāḍakā, demoness slain by Rāma	
tāṭakaiyai	தாடகையை		acc.		PMA_147.1
tāṭu < tāṇṭu	தாட்டு<தாண்டு	DEDR_3158	v. 5	to jump, to leap, to skip	
tāṭum	தாட்டும்		pey. i.a.		PMA_94.1
tātu	தாது	DEDR_3159	n.	powder, dust, pollen	PMA_32.1 PMA_83.1
tātai	தாதை	<Skt. tāta	n.	father	PMA_47.1
tām	தாம்	DEDR_3162	refl. pron. pl.	themselves	PMA_13.1 PMA_19.2 PMA_46.1 TKT_6.4 TKT_20.4 TNT_22.4 TNT_30.4
taṅtam	தங்க்தம்		distributive	each's own	TKT_8.3
tam	தம்		obl.	their own	PMA_23.2 PMA_36.1 PMA_44.1 PMA_45.1 PMA_99.2 PMA_129.1

					PMA_120.1 PMA_137.2 PMA_142.2 TNT_2.2 TNT_14.2 TNT_30.1
tammai	தம்மை		acc.		TNT_11.3
tami	தமி		v. 11	to be solitary, to be lonely	
tamiyēṇ	தமியேன்		part.n. 1sg.	I who am alone	PMA_87.1
tāmarai	தாமரை	DEDR_3163	n.	lotus	CMA_76.2 PMA_5.1 PMA_9.2 PMA_113.1 TNT_19.4 TNT_21.3
tāyam	தாயம்	<Skt. dāya	n.	portion	TKT_16.2
tār	தார்	DEDR_3165	n.	flower, blossom	CMA_17.1 CMA_23.2 CMA_32.2 CMA_48.2 CMA_67.2
tārāṇ	தாரான்		pron.n 3sg. m.	he of the garland	
tārānai	தாரானை		acc.		CMA_76.2
tāarakai	தாரகை	<Skt. tarakā	n.	star	PMA_70.1
tāarakaimiṇ	தாரகைமீன்		n.	star-“fish”, metaphor for star	PMA_5.2
tāarakaiyiṇ	தாரகையின்		obl.		PMA_3.1 TNT_5.3
tāl	தாழ்	DEDR_3178	v. 4	to hang down, to sink	
tāla	தாழ்		inf.		TNT_21.1
tālntu	தாழ்ந்து		abs.		TNT_25.2
tāl	தாள்	DEDR_3185	n.	foot, leg	PMA_102.1 TNT_6.2
tālaṇ	தாளன்		pron.n. 3sg. m.	he whose foot	
tālanai	தாளனை		acc.		PMA_113.1
tāl	தாள்	DEDR_3179	n.	bar, bolt	PMA_31.1

tāṅ	தான்	DEDR_3196	refl. pron. sg.	oneself	CMA_3.2 CMA_5.1 CMA_9.1 CMA_16.1 CMA_17.1 CMA_25.2 CMA_26.2 CMA_34.2 CMA_39.2 CMA_47.1 CMA_61.2 CMA_63.2 PMA_8.1 PMA_10.1 PMA_10.2 PMA_20.2 PMA_53.2 PMA_58.1 PMA_64.2 PMA_67.2 PMA_78.1 PMA_82.2 PMA_88.1 PMA_91.2 PMA_103.2 PMA_107.2 PMA_137.1 PMA_141.1 PMA_146.1 PMA_142.1 PMA_147.2 TKT_11.2 TNT_1.1 TNT_2.4 TNT_6.2 TNT_23.4
taṅ	தன்		obl.	one's own	CMA_39.1 CMA_54.1 CMA_63.2 CMA_66.2 PMA_8.1 PMA_9.1 PMA_47.1 PMA_53.1 PMA_53.2 PMA_56.2 PMA_57.1 PMA_58.1 PMA_61.1 PMA_61.2 PMA_63.2 PMA_64.1 PMA_67.2 PMA_71.2 PMA_82.2 PMA_87.1 PMA_91.1 PMA_94.1 PMA_100.1 PMA_102.1 PMA_107.2 PMA_108.1 PMA_113.1 PMA_135.1 PMA_136.1 PMA_137. PMA_138.2 1 PMA_144.2 PMA_147.1 TKT_5.1 TKT_7.4 TKT_8.3 TKT_9.2 TKT_13.1 TKT_15.1 TNT_1.4 TNT_6.1 TNT_6.2 TNT_13.4 TNT_19.2 TNT_25.2 TNT_28.2

taṅkaḷ	தங்கள்		obl. pl.	their own	TKT_20.1
tannaḷ	தன்னால்		inst.		TKT_4.3
tanniṅ	தன்னின்		obl.		PMA_70.2 PMA_106.1
tannuḷ	தன்னுள்		loc.		TKT_3.1
tannaḷ	தன்னை		acc.		PMA_5.1 PMA_121.1 PMA_135.1 PMA_142.1 PMA_146.1 TKT_2.3 TKT_7.1 TKT_7.3 TNT_3.2 TNT_3.4 TNT_4.1 TNT_29.1 TNT_29.1 TNT_30.2
taṅakku	தனக்கு		dat.		CMA_9.1 PMA_82.1 PMA_94.2
taṅatu	தனது		gen.		PMA_58.2
taṅmai	தன்மை		n.	nature, essence, reality	EKI_21 PMA_41.1 PMA_82.2 TNT_6.2
taṅmaiyar	தன்மையர்		pron.n. 3pl.	they whose nature	PMA_14.2
taṅmaiyar	தன்மையன்		pron.n. 3sg. m.	he whose nature	CMA_28.1
taṅmaiyai	தன்மையை		pron.n. 2 <sup>nd</sup> sg.	you are of a nature	EKI_15 EKI_19
taṅmaiyai	தன்மையை		acc.		TKT_7.4
taṅi	தனி		adj./adv.	singular, sole/solely	CMA_54.1 EKI_12 PMA_94.1 TNT_7.2
tāṅam	தானம்	<Skt. sthāna	n.	place	
tāṅattu	தானத்து		obl.		CMA_33.2
tāṅavaṅ	தானவன்	<Skt. dānava	p.n.	a class of demons	
tāṅavaṅai	தானவனை		acc.		PMA_100.1
tikaḷ	திகழ்	DEDR_3200	v. 4	to glitter	PMA_97.1
tikaḷ	திகழ்		a.v.r	glittering	EKI_40

tikaḷntān	திகழ்ந்தான்		fin. p.a. 3sg. m.	he glittered	TNT_3.1
tikaḷum	திகழும்		pey. i.a.		TNT_1.3
tinkaḷ	திங்கள்	DEDR_3213	n.	moon	TNT_4.2 TNT_1.1
tikai	திசை	<Skt. diśā	n.	direction	EKI_10 TNT_4.2
ticaikku	திசைக்கு		dat.		TKT_11.3
ticaimukaṇ	திசைமுகன்		pron.n. 3sg. m.	he who faces all directions, Brahmā	
ticaimukaṇai	திசைமுகனை		acc.		PMA_10.1
tiṇ	திண்	DEDR_3222	adj.	firm, strong	PMA_146.2 PMA_147.2
tiraḷ	திரள்	DEDR_3245	v. 2	to amass, to collect	
tiraṇṭatan	திரண்டதன்		pron. n. 3sg. m.		
tiraṇṭatanai	திரண்டதனை		acc.		CMA_30.1
tiraḷ	திரள்		n.	globe, treasure	
tiraḷai	திரளை		acc.		TKT_2.2 TKT_6.2
tiri	திரி	DEDR_3246	v. 4	to revolve, to wander	
tiri	திரி		caus. v. 11	to twist, to alter something	
tiritu	திரித்து		abs.		PMA_106.1 TKT_3.1 TKT_16.2
tiritā	திரித்தா		aux. v. 13	to wander aimlessly	
tiritantu	திரித்தந்து		abs.		TKT_19.1
tiritaruvaṇ	திரித்தருவன்		fin. i.a. 1sg.	I wander aimlessly	CMA_55.1
tirintu	திரிந்து		abs.		PMA_48.2 PMA_49.2 TNT_28.1
tiru	திரு	<Skt. śrī	n.	glory, divinity, the goddess Lakṣmī	CMA_22.2 CMA_23.1 CMA_39.1 CMA_44.1 CMA_48.1 CMA_58.2 CMA_69.2 CMA_71.1 CMA_72.2 PMA_46.2 PMA_74.2 PMA_80.1

					TKT_7.2 TNT_1.4 TNT_2.2 TNT_3.1 TNT_5.4 TNT_8 TNT_11.2.4 TNT_16.2 TNT_18.1 TNT_18.3 TNT_22.2 TNT_23.2 TNT_25.1 TNT_27.1
tiruvinai	திருவினை		acc.		TKT_8.2
tiruttu	திருத்து	DEDR_3251	v. 5	to correct, to arrange properly	
tirutti	திருத்தி		abs.		CMA_10.1
tirunaṛaiyūr	திருநறையூர்		p.n.	Tirunaṛaiyūr, a place name	PMA_73.1
tirumalai	திருமலை		p.n.	Tirumalai, also Tirupati, the temple of Vēṅkaṭeśvara	TKT_7.3
tirumeyyam	திருமெய்யம்		p.n.	Tirumeyyam, a place name	PMA_126.1
tirumōkūr	திருமோகூர்		p.n.	Tirumōkur, a place name	CMA_74.1
tirētai	திரேதை		p. n.	Trētā Yuga	TNT_3.1
tirai	திரை	DEDR_3244	v. 4	to be shrivelled, to roll (wave)	PMA_49.2
tirai	திரை		n.	wave	PMA_4.2 TNT_29.3
tillai	தில்லை		p.n.	Tillai, a place name	PMA_124.1
tivalai	திவலை	DEDR_3398	n.	small drop	PMA_24.2
tiṛa	திற	DEDR_3259	v. 12	to open, to reveal	
tiratta	திறத்த		pey. p.a.		TNT_4.2
tirantu	திறந்து		abs.		PMA_138.1

tirappa	திறப்ப		inf.		PMA_31.1 PMA_110.1
tiram	திறம்	DEDR_3260	n.	strength	
tirattatu	திறத்தது		pron.n. 3sg.n.	sort, way, quality	PMA_37.2
tiral	திறல்		n.	strength, courage	PMA_120.2 PMA_147.2
tīm	தீம்	DEDR_3268	adj.	sweet	
tēm	தேம்		n.	sweetness	TNT_26.1
tēṅ	தேன்		n.	honey	CMA_76.1 TKT_8.2 TKT_20.2 TNT_26.1
tēnai	தேனை		acc.		TKT_6.3
tīy	தீய்	DEDR_3266	v. 4	to be burned	
tī	தீ		n.	fire	EKI_13 TKT_10.1 TNT_2.3 TNT_4.1 TNT_20.1
tīyai	தீயை		acc.		TKT_2.1
tīyntu	தீய்ந்து		abs.		PMA_49.1
tīr	தீர்	DEDR_3278	v. 4	to end, to be completed, to die	
tīr	தீர்		caus. v. 11	to put an end to, to complete, to destroy	
tīrta	தீர்த்து		pey. p.a.		TKT_19.2
tīrtanai	தீர்த்தனை		fin. p.a. 2sg.	you put an end to	EKI_13
tīrppāṅ	தீர்ப்பான்		fin. i.a. 3sg. m.	he puts an end to	TKT_11.2
tīrā	தீரா		neg. pey.		CMA_15.2 CMA_36.2 CMA_52.2
tīrāta	தீராது		neg. pey.		CMA_51.2
tīrātu	தீராது		fin. neg. 3sg. n.	it ends not	CMA_18.1
tuñcu	துஞ்சு	DEDR_3291	v. 5	to sleep	
tuñci	துஞ்சி		abs.		PMA_13.2

tuyil	துயில்		n.	sleep	EKI_28 EK1_44 PMA_115.2 TNT_12.2 TNT_13.2
tuyil	துயில்		v. 3	to sleep	
tuyilum	துயிலும்		i.a. 3pl.	they sleep	PMA_46.1
tuṇṭam	துண்டம்	DEDR_3310	n.	bit, fragment, slice	
tuṇṭattu	துண்டத்து		obl.		TNT_8.1
tuṇai	துணை	DEDR_3308	n.	help, friend	TKT_9.4 TNT_13.4 TNT_16.4 TNT_16.4 TNT_21.2
tuṇaiavar	துணைவர்		pron.n. 3sg. h.	friends	
tuṇaiavarkku	துணைவர்க்கு		dat.		TNT_27.2
tuyar	துயர்	DEDR_3513	n.	sorrow, grief	PMA_107.1
tura	துர	DEDR_3340	v. 12	to drive away, to shoot, to propel	
turantu	துரந்து	DEDR_3340	abs.		PMA_98.2 TNT_29.2
tuvakkum, see tuvaḷ	துவக்கும் <துவள்				
tuvar	துவர்	DEDR_3284	n.	coral, red	
tuvarvāy	துவர்வாய்		n.	coral lips	CMA_28.2 CMA_41.1
tuvaḷ	துவள்	DEDR_3354	v. 2	to quiver	
tuvaḷ	துவள்	TL 1994	v. 9	to touch	
tuvakkum-tuvaṭkum	துவக்கும் < துவட்கும்		pey. i.a.	which touches	EKI_42
tuḷāy	துழாய்	DEDR_3357	n.	sacred basil	CMA_23.1 CMA_48.1 CMA_53.2 CMA_58.2 CMA_76.1 PMA_62.1 PMA_96.1 TNT_23.3 TNT_25.2
tuḷaṅku	துளங்கு	DEDR_3359	v. 5	to shake, to be perturbed	



tulakkam	துளக்கம்		n.	agitation	TKT_18.3
tulaṅka	துளங்க		inf.		PMA_112.1
tuḷi	துளி	DEDR_3361	n.	drop	TNT_13.4 TNT_16.4
turru	தற்று	DEDR_3367	v. 5	to eat, to bite	
turriya	தற்றிய		pey. p.a.		PMA_141.1
turai	துறை	DEDR_3370	n.	place, harbor, ghat	TNT_8.2
tunṇu	துன்னு	DEDR_3367	v. 5	to be thick, to be crowded, to be pressed closed	
tunṇi	துன்னி		abs.		PMA_3.1 PMA_43.2
tunṇiya	துன்னிய		pey. p.a.		PMA_31.1
tunṇu	துன்னு		a.v.r		PMA_50.2 PMA_77.1 PMA_93.1 PMA_138.1 PMA_140.2 PMA_145.1
tunnum	துன்னும்		pey. i.a.		PMA_13.2 PMA_32.2
tunai < taṅai	துணை	TL 1965	n.	measure, extent	PMA_110.2 TNT_11.2
tūku	துக்கு	DEDR_3376	v. 5	to raise, to suspend, to compare	
tūkuṇ	துக்குண்		passive aux. v. 7	to be hung	
tūkuṇṭu	துக்குண்டு		abs.	having been hung	PMA_93.1
tūṇ	துண்	DEDR_44	n.	pillar	
tūṇai	துணை		acc.		TKT_1.1
tūtaṇ	துதன்	<Skt. dūta	n.	messenger, envoy	PMA_141.2
tūmai	துமை	DEDR_3338	n.	purity	TKT_12.2
tū	து		adj.	purity	PMA_43.2 TNT_15.2
tūya	துய		adj.	pure, clean	TKT_16.4
tūvi	துவி	DEDR_3393	n.	feather	TKT_14.3 TKT_20.2

teṅku	தெங்கு	DEDR_3408	n.	coconut tree	
teṅkin	தெங்கின்		obl.		TNT_23.2
teyva(m)	தெய்வ(ம்)	<Skt. deva	n.	deity	PMA_1.2 PMA_6.2
tēvar	தேவர்		n. sg. h.	God	TKT_9.3 TNT_21.4
tēvar	தேவர்		n. pl.	deities	
tēvarkku	தேவர்க்கு		dat.		TKT_9.3 TNT_4.3
teru	தெரு	DEDR_3422	n.	road, street	CMA_77.1
teḷi	தெளி	DEDR_3433	v. 4	to be clear, to know	
teḷ	தெள்		adj.	clear	TNT_23.2
teḷiyōm	தெளியோம்		fin. neg. 1pl.	we know not	PMA_39.2
teḷimai	தெள்ளிமை		n.	intelligence, wisdom	
teḷiyīr	தெள்ளியீர்		pron. n. 2sg. h.	you who are wise	TKT_9.3
terru	தெற்று	DEDR_3445	n.	a wrong, a mistake	PMA_141.1
teṅ	தென்	DEDR_3449	n.	south	EKI_42 PMA_39.2 PMA_99.1 PMA_124.1 PMA_133.1 PMA_144.1 PMA_147.2 TNT_8.3 TNT_10.3 TNT_20.1 TNT_28.1
teṅṅal	தென்றல்		n.	southern breeze	PMA_22.1 PMA_33.2 PMA_84.1
teṅṅaṅ	தென்னன்		pron. n. 3sg. m.	he of the South, Pāṇṭiyan king	PMA_6.2 PMA_40.2 PMA_83.1 PMA_114.2 PMA_131.2
tēm, see tīm	தேம்<தீம்				
tēr	தேர்	DEDR_3419	v. 4	to seek	PMA_123.2
tēr	தேர்	DEDR_3459	n.	chariot, vehicle	CMA_7.1 TNT_20.1
tērāl	தேரால்		inst.		TNT_28.1
tēral	தேறல்	DEDR_3471	n.	clarified toddy	TNT_23.2
tēṅ, see tīm	தேன்<தீம்				

toṭar	தொடர்	DEDR_3480	v. 4	to follow, to join	
toṭara	தொடர		inf.		PMA_33.1
toṭar	தொடர்		n.	fetters, connection	
toṭarāl	தொடரால்		inst.		PMA_93.1
toṭṭu	தொண்டு	DEDR_3524	n.	slavery, slave, servant	TKT_11.1
toṭṭar	தொண்டர்		pron.n. 3pl.	they who are servants	TKT_6.4
toṭṭanēṅ	தொண்டனேன்		pron.n. 1sg.	I, a slave	TKT_1.4 TKT_12.2 TKT_16.4 TNT_10.1
toṭṭai	தொண்டை	DEDR_3499	n.	a vine with red berries, <i>Bryonia epigaea</i>	PMA_79.2
tol	தொல்	DEDR_3516	adj.	old	PMA_12.2 PMA_15.1 PMA_17.2 PMA_119.1
tollai	தொல்லை		n.	antiquity	TKT_12.2 TNT_30.4
toḷil	தொழில்	DEDR_3524	n.	act, work	EKI_14
toḷu	தொழு	DEDR_3525	v. 1	to worship, to beseech	
toḷutu	தொழுது		abs.		PMA_134.1 TKT_11.1
toḷutum	தொழுதும்		fin. i.a. 1pl.	we worship	TNT_6.4 TNT_7.4
toḷutēṅ	தொழுதேன்		fin. i.a. 1sg.	I beseech	TNT_26.2
tōy	தோய்	DEDR_3555	v. 4	to bathe, to be wet, to be dipped	PMA_29.1
tōy	தோய்	DEDR_3556	v. 4	to touch, to embrace	

tōyntāy	தோந்தாய்		fin. p.a. 2sg.	you touched	TNT_13.2
tōyāvel	தோயாவேல்		neg. cond.	if (one) does not embrace	PMA_91.1
tōḷi	தோழி	DEDR_3563	n.	girlfriend, confidante	
tōḷiyāl	தோழியால்		inst.		PMA_62.1
tōḷi	தோழி		voc.		TNT_12.3 TNT_19.2 TNT_21.4 TNT_28.2
tōḷ	தோள்	DEDR_3564	n.	arm, shoulder	CMA_42.1 CMA_44.2 CMA_67.2 EKI_19 EKI_25 PMA_32.2 PMA_54.2 PMA_62.2 PMA_63.1 PMA_68.1 PMA_76.1 PMA_86.1 PMA_87.1 PMA_100.1 PMA_134.1 TNT_7.1 TNT_13.2 TNT_20.2 TNT_22.3 TNT_25.1
tōḷkal	தோள்கள்		n. pl.		
tōḷkaḷuḷḷaḷavu	தோள்களுள் ளளவு		n.	arms' length	CMA_32.2
tōḷiṇān	தோளினை		pron.n. 3sg. m.	he whose shoulders	
tōḷiṇānai	தோளினை		acc.		TNT_29.3
tōḷā	தோளா	<Skt. dolā	n.	indigo	PMA_119.1
tōṇru	தோன்று	DEDR_3566	v. 5	to be visible, to seem	
tōrum	தோறும்		adj.	each	TNT_3.3
tōṇra	தோன்ற		pey. p.a.		TNT_15.2
tōṇral	தோன்றல்		v.n.	appearance	TKT_18.3
tōṇrinār	தோன்றினார்		fin. p.a. 3sg. h.	he appeared	TKT_12.4

nakaram	நகரம்	<Skt. nagara	n.	town, city	PMA_20.1 PMA_47.2 PMA_59.1 PMA_60.1
nakar	நகர்		n.	town, city	TNT_17.3 TNT_19.3
naku	நகு	DEDR_3569	v. 4	to laugh, to rejoice	
nakku	நக்கு		abs.		TNT_15.3
nakai	நகை		n.	smile	TNT_15.2
naṅkai	நங்கை	DEDR_3015	n.	lady	
naṅkāy	நங்காய்		voc.		TNT_11.4 TNT_17.4
nañcu	நஞ்சு	DEDR_3580	n.	poison	TNT_12.2
naṭa	நட	DEDR_3582	v. 12	to walk	
naṭantilaḷ	நடந்திலள்		fin. neg. 3sg. f.	she did not walk	PMA_51.2
naṭantu	நடந்தது		abs.		TKT_16.1
naṭai	நடை		n.	gait	
naṭaiya	நடைய		adj.	gaited	PMA_7.2 PMA_28.1 PMA_51.2 PMA_66.2
naṭaiyār	நடையார்		pron.n. 3pl.	they whose gait	PMA_38.2
naṭavu	நடவு	DEDR_3584	n.	middle, center	PMA_1.2 PMA_16.2
naṭu	நடு	DEDR_3583	v. 6	to set in place	
naṭṭu	நட்டு		abs.		CMA_47.2
naṭuṅku	நடுங்கு	DEDR_3585	v. 5	to tremble	
naṭuṅka	நடுங்க		inf.		EKI_10
nampi	நம்பி	DEDR_3085	n.	noble man	
nampī	நம்பீ		voc.		TNT_12.2
naya	நய	DEDR_3602	v. 12	to long for, to love	
nayantāḷ	நயந்தாள்		part.n. p.a. 3sg. f.	she who longed	
nayantāḷai	நயந்தாளை		acc.		PMA_146.1
nayantāḷ	நயந்தாள்		fin. p.a. 3sg. f.	she longed	TNT_26.4

nayantu	நயந்து		abs.		PMA_59.1
nayam	நயம்		n.	favor, courtesy, love	TNT_22.1
narakam	நரகம்	<Skt. naraka	n.	hell	CMA_40.2
nal	நல்	DEDR_3610	adj.	good	PMA_11.2 PMA_34.1 PMA_59.1 PMA_89.1 PMA_55.2 PMA_132.2 PMA_144.2
nanku	நன்கு		adv.	well	CMA_31.1
nalan	நலன்		n.	virtue, goodness, beauty	PMA_90.1 TNT_25.3
nanmai	நன்மை		n.	virtue, goodness	TNT_17.4
nannatuṅṅu	நன்னடுவுள்		adv.	in the exact center	PMA_16.2
navil	நவில்	DEDR_3616 TL 2181	v. 3	to declare, to study, to perform, to exceed	
navilkiṅṅāḷ	நவில்கிண்ருள்		fin. pr. 3sg. f.	she practices	TNT_17.4
navilum	நவிலும்		pey.i.a.	which expresses (used as a descriptor)	PMA_20.2 PMA_50.1 PMA_54.1 PMA_55.1 PMA_71.1 PMA_86.2 PMA_88.2 PMA_95.1 PMA_101.1 PMA_104.2 PMA_125.2 PMA_136.2 PMA_142.1
narū(m)	நறு(ம்)	DEDR_2918	adj	fragrant	CMA_17.1 CMA_23.2 PMA_32.1 PMA_32.2 PMA_34.1 PMA_89.1 PMA_96.1 PMA_97.1 TNT_21.1 TNT_25.2 TNT_25.4
naṛaiyūr	நறையூர்		p.n.	Naṛaiyūr, a place name	CMA_71.1 PMA_133.1 TNT_16.3 TNT_17.4

nā	நா	DEDR_3633	n.	tongue	PMA_94.1
nākam	நாகம்	<Skt. nāga	n.	serpent	CMA_47.2 PMA_57.1
nākaṇai	நாகைண		n.	(Viṣṇu's) serpent bed	CMA_50.1
nākattu	நாகத்து		obl.		PMA_2.1
nākattai	நாகத்தை		acc.		CMA_38.1
nāṅkūr	நாங்கூர்		p.n.	Nāṅkūr, a place name	
nāṅkūril	நாங்கூரில்		loc.		PMA_131.2
nāṭu	நாடு	DEDR_3637	v. 5	to seek, to examine, to desire	
nāṭi	நாடி		abs.		TNT_9.4
nāṭu	நாடு	DEDR_3638	n.	country	PMA_48.1
nāṭṭu	நாட்டு		obl.		PMA_136.2
nāṭaṇ	நாடன்		pron.n. 3sg. m.	he of the country, countryman	PMA_55.2
nāṇ	நாண்	DEDR_3639	n.	modesty, shyness	PMA_57.2
nāṇu	நாணு		v. 5	to be shy	
nāṇinār	நாணிர்		fin. p.a. 3sg. h.	he was shy	TNT_22.1
nāpi	நாபி	<Skt. nābha	n.	navel	PMA_9.1
nām (see also yām)	நாம்	DEDR_3647	pron. 1pl. (incl.)	we	PMA_38.1 TNT_21.4
nam	நம்		obl.		TNT_17.4 TNT_23.2
nammai	நம்மை		acc.		TNT_22.1
namakku	நமக்கு		dat.	for us	CMA_58.2 TNT_23.4
nāmam	நாமம்	<Skt. nāman	n.	name, identity	TKT_12.2
nāy	நாய்	DEDR_3650	n.	dog	

nāyēṇ	நாயேன்		pron.n. 1sg.	I, a dog	TNT_29.4
nāyakaṇ	நாயகன்	<Skt. nāyaka	n.	hero, lover	
nāyakaṇai	நாயகனை		acc.		PMA_113.2
nāyakar	நாயகர்		n. h.		CMA_68.2
nār	நார்	DEDR_3651	n.	string, rope	CMA_31.1
nārāyaṇaṇ	நாராயணன்	<Skt. nārāyaṇa	p.n.	Nārāyaṇa Viṣṇu	
nārāyaṇā	நாராயணை		voc.		CMA_50.1
nārai	நாரை	DEDR_2911	n.	wading bird of prey (crane, heron, stork, ibis)	
nārāy	நாராய்		voc.		TNT_27.1
nāl	நால்	DEDR_2912	v. 3	to hang, to descend	
nāl	நால்		a.v.r	pendulous	EKI_11
nāḷ	நாள்	DEDR_3656	n.	day	CMA_28.1 EKI_12 PMA_5.1 PMA_142.1 PMA_137.1
nālai	நாளை		n.	tomorrow	
nālaiyai	நாளையை		acc.		PMA_130.2
nāḷum	நாளும்		adv.	daily, every day	TKT_14.1 TKT_20.1 TNT_27.2 TNT_29.3
nāṇ	நான்	DEDR_5160	pron.1sg.	I	CMA_11.1 CMA_14.2 CMA_24.2 CMA_77.2 PMA_19.1 PMA_132.2 PMA_135.1 PMA_148.1 TKT_12.2 TNT_10.1 TNT_28.4
eṇ	என்		obl.	my	CMA_9.1 CMA_14.1 CMA_18.1 CMA_50.2 CMA_63.1 PMA_72.2 PMA_74.1 PMA_80.2 PMA_82.1



					PMA_85.2 PMA_87.2 PMA_90.1 PMA_94.2 PMA_109.2 PMA_116.1 PMA_119.2 PMA_124.1 PMA_134.2 TKT_1.3 TKT_5.1 TKT_5.3 TKT_7.4 TKT_9.2 TKT_10.3 TKT_12.4 TKT_13.1 TKT_13.4 TKT_15.3 TKT_16.3 TNT_1.4 TNT_1.4 TNT_8.4 TNT_10.2 TNT_10.2 TNT_11.2 TNT_12.4 TNT_13.3 TNT_15.4 TNT_16.1 TNT_16.4 TNT_18.3 TNT_18.3 TNT_19.4 TNT_21.2 TNT_22.2 TNT_23.1 TNT_24.3 TNT_25.3 TNT_25.3 TNT_25.3 TNT_25.3 TNT_27.1 TNT_27.2 TNT_27.2 TNT_28.2
eṅakku	எனக்கு		dat.		CMA_38.2 CMA_46.1 CMA_62.1 CMA_68.1 PMA_84.1 PMA_91.2 TNT_23.1
eṅṅāl	என்றால்		inst.		PMA_65.1 PMA_110.2
eṅṅil	என்றில்		loc.		TNT_28.4
eṅṅai	என்னை		acc.		CMA_16.1 CMA_61.2 PMA_63.1 PMA_129.1 TKT_13.2 TNT_25.3
nāṅku	நான்கு	DEDR_3655	number	four	EKI_16 EKI_35 PMA_11.2 PMA_131.1 TNT_1.1 TNT_4.2 TNT_22.3
nāl	நால்		adj.	four	EKI_6 EKI_10 EKI_14 EKI_19 EKI_25 EKI_29 TKT_20.3

nāṅkiṇil	நான்கினில்		loc.	in the four	PMA_11.2
nāṅmaraikaḷ	நான்மறைகள்		n.pl.	four Vedas	PMA_10.2
nikar	நிகர்	DEDR_3660	n.	equality	
nikaronṛillāta	நிகரொன்றில் லாத		pey. i.a.	without any equal	PMA_56.2 PMA_147.1
nicācari	நிசாசரி	<Skt. niśācari	n.	type of demoness	CMA_39.2
niti	நிதி	<Skt. nidhi	n.	treasure	
nitiyṇai	நிதியினை		acc.		TKT_1.1
nimir	நிமிர்	DEDR_2922	v. 4	to be straight, to grow tall	
nimir	நிமிர்	DEDR_2922	a.v.r	tall	EKI_41
nirai	நிரை	DEDR_3673	n.	row, herd	CMA_27.2 TNT_26.3
nil	நில்	DEDR_3675	v. 3	to stand, to remain, to wait	
atu niṛka	அதுநிற்க		inf.	so that it remains, 'leaving that aside'	CMA_8.1 CMA_65.1 PMA_18.2
nillā	நில்லா		fin. neg. 3sg. neut.	it remains not	TNT_24.1
nillātu	நில்லாது		fin. neg. 3sg. neut.	it remains not	TKT_9.1 TKT_10.1
nilai	நிலை		n.	standing, stability, quality	
nilaiyṇai	நிலையினை		pron. n. 2sg.	you are of a quality	EKI_33
nilaimai	நிலைமை		n.	status, condition, plight	PMA_137.1 PMA_134.2 TNT_21.4
niṛkum	நிற்கும்		fin. i.a. 3sg. f.	she remains	TNT_12.1

nir̥kum	நிற்கும்		pey. i.a.		TNT_18.4
nir̥pa	நிற்ப		inf.		TNT_5.1
nir̥rum	நிற்கும்		fin. i.a. 1pl	we remain	PMA_38.1
nir̥ra	நின்ற		pey. p.a.		TKT_3.3 TKT_7.1 TNT_1.4 TNT_2.1 TNT_2.2 TNT_2.3 TNT_5.4 TNT_7.4 TNT_14.1
nir̥ratu	நின்றது		v.n.		PMA_80.1
nir̥ratu	நின்றது		fin. p.a. 3sg. n.	it remained	PMA_78.1
nir̥raṇ	நின்றவன்		part.n. p.a. 3sg. m.	he who endured	PMA_91.1
nir̥raṇai	நின்றனை		fin. p.a. 2sg.	you endured	EKI_21 EKI_37
nir̥rāy	நின்றாய்		part. n. p.a. 2sg.	you who endured	TNT_16.3
nir̥rār	நின்றார்		part. n. p.a. 3sg. h.	he who stood	TNT_21.2
nir̥rārkkū	நின்றார்க்கு		dat.		TKT_15.2
nir̥rān	நின்றான்		part.n. p.a. 3sg. m.	he who stood	
nir̥rāṇai	நின்றானை		acc.		TNT_29.4
nir̥rāṇukkū	நின்றானுக்கு		dat.		TNT_26.3
nir̥ru	நின்ற		abs.		CMA_37.2 CMA_46.2 CMA_49.1 EKI_18 TKT_9.1 TNT_3.3 TNT_15.2 TNT_17.1 TNT_26.4
nir̥rum	நின்றும்		ablative postposition		CMA_7.2
nir̥rēn	நின்றேன்		fin. p.a. 1sg.	I remained	CMA_11.1
nilam	நிலம்	DEDR_3676	n.	earth, ground	EKI_6 TNT_4.1 TNT_6.3
nilattil	நிலத்தில்		loc.		TNT_27.4
nilattu	நிலத்து		obl.		PMA_89.2
nilamaṅkai	நிலமங்கை		n.	Goddess Earth	CMA_2.2 PMA_4.2

nilā	நிலா	DEDR_3754	n.	moonlight	PMA_23.1 PMA_29.1 PMA_43.2 PMA_65.2
nilāvin	நிலாவின்		obl.		PMA_82.1
nilāttiṅkaḷtuṅṭam	நிலாத்திங்கள் துண்டம்		p.n.	Nilāttiṅkaḷtuṅṭam, a place name	
nilāttiṅkaḷtuṅṭattāy	நிலாத்திங்கள் துண்டத்தாய்		pron.n. 2sg.	you of Nilāttiṅkaḷtuṅṭam	TNT_8.1
nīram	நிறம்	DEDR_3680	n.	color	CMA_14.2 CMA_72.1 PMA_145.2 TNT_23.1
nīrattu	நிறத்து		obl.		TNT_16.4
nīrai	நிறை	DEDR_3682	v. 4	to become full	
nīrai	நிறை		a.v.r	full	CMA_7.1
nīrainta	நிறைந்த		pey. p.a.	filled	TNT_8.1
nīraintu	நிறைந்து		abs.		PMA_49.1
nīraivu	நிறைவு		n.	fullness, perfection	TNT_18.4 TNT_19.2 TNT_25.3
nīnai	நினை	DEDR_3683	v. 4	to think	
nīnaintiṭu	நினைந்திடு		aux. v. 6	to think intensely	
nīnaintiṭṭēṇ	நினைந்திட்டேன்		fin. aux. p.a. 1sg.	I think intensely	TNT_29.4
nīnaintu	நினைந்து		abs.		TNT_28.4
nīnaiya	நினைய		inf.		TKT_1.1
nīnaivār	நினைவார்		part.n. i.a. 3pl.	they who think	TKT_7.4
nī	நீ	DEDR_3684	pers.pron. 2sg.	you	CMA_60.2 EKI_30 TKT_2.4 TNT_23.4 TNT_26.4 TNT_26.1 TNT_27.4
uṇ	உன்		gen.		TNT_8.4 TNT_26.1 TNT_27.4
uṇatu	உனது		pron.n. 3sg. n.	your thing	TNT_27.3

uṇṇai	உன்னை		acc.		TNT_9.4 TNT_26.2
niṇ	நின்		gen.	your	EKI_25 EKI_45 TKT_10.4 TNT_26.4
niṇṇai	நின்னை		acc.		TKT_11.1 TKT_11.4
nī	நீ	DEDR_3685	v. 11	to renounce, leave	
nīttal	நீத்தல்		v.n.	renouncing	
nīttarku	நீத்தற்கு		dat.		TKT_17.3
nīttār	நீத்தார்		fin. p.a. 3pl.	they renounced	TKT_17.1
nikku	நீக்கு		v. 5	to remove, to reject	
nīkkāy	நீக்காய்		fin. ipt.	Remove!	CMA_50.2
nikki	நீக்கி		abs.		TKT_18.1
nīti	நீதி	<Skt. nīti	n.	moral conduct	TKT_11.3
nīr	நீர்	DEDR_3688	pers. pron. 2pl./h.	you	CMA_24.1 CMA_35.2
umakku	உமக்கு		dat.		CMA_25.1
ummai	உம்மை		acc.		TKT_9.4
num	நுடம்		gen.	your	CMA_52.1 CMA_24.1
nīr	நீர்	DEDR_3690	n.	water	CMA_2.2 CMA_4.2 CMA_26.2 CMA_35.2 CMA_37.2 CMA_42. CMA_46.2.1 CMA_49.2 CMA_63.1 EKI_13 EKI_25 PMA_103.2 PMA_115.2 PMA_119.1 PMA_132.2 TKT_5.1 TKT_13.1 TKT_15.4 TNT_2.1 TNT_4.1 TNT_8.2 TNT_17.1 TNT_18.4 TNT_24.1 TNT_24.4 TNT_29.3
kaṇṇīr	கண்ணீர்		n.	tears	TNT_11.1

munnīr	முந்நீர்		n.	ocean (having 3 waters - riverwater, spring water, and rainwater)	TNT_9.1
nīrāṭu	நீராடு		v. 5	to bathe (intr.)	
nīrāṭa	நீராட		inf.		TNT_19.4
nīrmalai	நீர்மலை	<Skt. nirmala	p.n.	Nirmalai mountain	CMA_73.2 PMA_130.2
nīrmalaikku	நீர்மலைக்கு		dat.		TNT_18.4
nīrakam	நீரகம்		p.n.	Nīrakam, a place name	
nīrakattāy	நீரகத்தாய்		pron.n. 2sg.	you of Nīrakam	TNT_8.1
nīla(m)	நீல(ம்)	<Skt. nīla	n.	blue, blue lotus	PMA_31.2 TNT_3.2
nīl	நீள்	DEDR_3692	v. 2	to be long, to be tall, to be at a distance	
nīṭṭu	நீட்டு		caus. v. 5	to extend (in time or space)	
nīṭṭi	நீட்டி		abs.		CMA_32.2 PMA_112.1
nīl	நீள்		a.v.r		PMA_29.1 PMA_43.2 PMA_56.1 PMA_76.2
nīru	நீறு	DEDR_3693	n.	ash, powder	CMA_10.2
nukar	நுகர்	DEDR_3695	v. 4	to enjoy, to eat	
nukarntu	நுகர்ந்து		abs.		PMA_13.1 PMA_14.1
nuṭaṅku	நுடங்கு	DEDR_3700	v. 5	to be small, to be slender	
nuṭaṅku	நுடங்கு		a.v.r	slender	PMA_66.2

nun	நுண்		adj.	small, slender	PMA_22.2 PMA_52.2
nuti	நுதி	DEDR_3719	n.	tip, point	PMA_104.2
nutal	நுதல்	DEDR_3705	n.	forehead, brow	CMA_30.2
nūl	நூல்	DEDR_3726	n.	string, composition	TNT_30.4
nūlōṭu	நூலோடு		soc.		EKI_7
neñcu/neñcam	நெஞ்சு/ நெஞ்சம்	DEDR_3736	n.	heart	CMA_58.1 CMA_61.1 PMA_80.2 PMA_109.1 TKT_15.3 TNT_4.4 TNT_6.4 TNT_7.4 TNT_12.1
neñciṅ	நெஞ்சின்		obl.		TNT_8.4
neñcukku	நெஞ்சுக்கு		dat.		PMA_85.2
neñcē	நெஞ்சே		voc.		PMA_87.2
neṭu(m)	நெடு(ம்)	DEDR_3738	adj.	long, tall	CMA_35.2 CMA_43.1 CMA_49.2 CMA_63.1 PMA_21.1 PMA_45.1 PMA_52.1 TNT_3.1 TNT_6.1 TNT_6.3 TNT_7.1 TNT_7.2 TNT_7.3 TNT_8.1 TNT_11.1 TNT_15.1 TNT_15.2
neṭitu	நெடிது		pron.n. 3sg. n.	that which is long	PMA_95.1
neṭitu	நெடிது		pron.n. 3sg used adverbially	lengthily	TNT_12.1
neṭiyān	நெடியான்		pron.n. 3sg. m.	he who is tall	
neṭiyānai	நெடியானை		acc.		CMA_76.1 TNT_29.4
neri	நெரி	DEDR_2927	v. 4	to be crushed	
nerintu	நெரிந்து		abs.		PMA_31.2
neriya	நெரிய		inf.		PMA_58.1
neruppu	நெருப்பு	DEDR_2929	n.	fire	
neruppil	நெரிப்பு	DEDR_2929	loc.		PMA_43.2

nel	நெல்	DEDR_3753	n.	rice grain	CMA_21.1 EKI_39
neri	நெறி	DEDR_2934	n.	path	EKI_29 PMA_11.2 PMA_15.1 PMA_17.2 PMA_40.1
neriyai	நெறியை		acc.		PMA_12.2
nerimai	நெறிமை		n.	honesty	
nerimaiyāl	நெறிமையால்		inst.		TKT_1.1
neṇṇal	நென்னல்	DEDR_3758	n.	yesterday	
neṇṇalai	நென்னலை		acc.		PMA_130.2
nēr	நேர்	DEDR_3770	v. 4	to agree, to vow, to offer	
nēr	நேர்		n.	resemblance	CMA_39.2
nērntāl	நேர்ந்தாள்		fin. p.a. 3sg. f.	she offered	CMA_17.2
nērātana	நேராதன		neg. part.n. 3pl. n.	things not offered	CMA_17.2
nai	நை	DEDR_3575	v. 4	to waste away, to languish	
naiyātār	நையாதார்		neg. part.n. 3pl.	those who do not languish	PMA_43.1
naivaḷam	நைவளம்	TL 2363	n.	a type of hill melody	TNT_22.1
no/nō	நொ/நோ	DEDR_3793	v. 13	to ache, to suffer	
nontu	நொந்து		abs.		PMA_67.1
nōy	நோய்		n.	illness, affliction	CMA_52.2 PMA_72.2 TNT_23.1
nōyceytāṇ	நோய்செய்தான்		fin. p.a. 3sg.m.	he made her sick	CMA_24.1
nōva	நோவ		inf.		CMA_29.2
nōkku	நோக்கு	DEDR_3794	v. 5	to see, to look toward	



nōkkā	நோக்கா		abs.2	while looking	TNT_22.1
nōkkātu	நோக்காது		neg. abs.	without looking	PMA_54.1
nōkkiṅēṅ	நோக்கினைன்		fin. p.a. 1sg.	I looked	PMA_74.1
nōkkutal	நோக்குதல்		v.n.		PMA_74.1
nōkkam	நோக்கம்		n.	eye, a glance	PMA_23.2 PMA_36.1
nōkku	நோக்கு		n.	eye, a glance	
nōkkiṅ	நோக்கின்		obl.		PMA_38.1 PMA_52.1
paku	பகு	DEDR_3808	v. 6	to be separated	
paṅkam	பங்கம்		n.	portion, division	
paṅkattāy	பங்கத்தாய்		pron.n. 2sg.	you whose part	TNT_9.3
pāṭu	பாடு		n.	part, side	TNT_21.1
paṅkayam	பங்கயம்	<Skt. paṅkaja	n.	'mud-born' i.e. lotus	
paṅkayattin	பங்கயத்தின்		obl.		PMA_75.1
paca	பசு	DEDR_3821	v. 12	to be green, to turn pale	
paccai	பச்சை		n.	greenness, freshness	TKT_6.3
pai(m)	பை(ம்)		adj.	green, tender, fresh	TKT_6.3 TNT_23.3 TNT_27.3
pañcu	பஞ்சு	DEDR_3836	n.	cotton	PMA_50.2
paṭṭu	பட்டு	TL 2427	n.	silk thread, silk cloth	TNT_11.1
paṭal	படல்	DEDR_3845	n.	door	PMA_138.1
paṭappai	படப்பை	DEDR_3868	n.	backyard, cowstall	EKI_38
paṭu	படு	DEDR_3853	v. 6	to suffer, to feel, to be caught, to occur	

paṭṭāl	பட்டாள		fin. p.a. 3sg. f.	she felt	CMA_68.1
paṭṭu	பட்டு		abs.		CMA_49.1
paṭu	படு		a.v.r		TNT_6.3
paṭukinra	படுகின்ற		pey. pr.		PMA_143.2
paṭum	படும்		pey.i.a.		PMA_15.1
paṭai	படை	DEDR_3860	n.	weapon	EKI_24 PMA_76.1 PMA_103.1 PMA_125.2
paṭai	படை	DEDR_3853 TL 2445	v. 11	to create, to form, to receive	
paṭaikka	படைக்க		inf.		PMA_10.1
paṭaittaṇaṇ	படைத்தனன்		part.n. p.a. 3sg. m.	he who created	PMA_10.2
paṭaittēṇ	படைத்தேன்		fin. p.a. 1sg.	I received	TNT_12.4
paṇṭam	பண்டம்	<Skt. bhāṇḍa	n.	container, provisions	TKT_11.4
paṇam	பணம்	<Skt. phaṇa	n.	cobra's hood	CMA_38.1
paṇi	பணி	DEDR_3887	v. 11	to speak, to command	
paṇi	பணி		n.	word, command	CMA_60.1
paṇiyāl	பணியால்		inst.		PMA_47.1
paṇiyāy	பணியாய்		fin. ipt.	Speak!	TKT_10.2 TKT_11.2
paṇnu	பன்னு		v. 5	say, to recite	
paṇṇi	பன்னி		abs.		PMA_72.1
paṇi	பணி	DEDR_3888	v. 4	to be humble, to bow	
paṇiya	பணிய		inf.		TKT_15.2 TNT_7.4
paṇiyum	பணியும்		pey. i.a.		TKT_11.1
paṇivaṇ	பணிவன்		fin. i.a. 1sg.	I bow	EKI_45

patti	பத்தி	<Skt. bhakti	n.	devotion	
pattar	பத்தர்		pron. n. 3sg. h.	devotee	TNT_18.2
pattimai	பத்திமை		v. n.	piety, devotedness	
pattimaikku	பத்திமைக்கு		dat.		TKT_10.2
pattu	பத்து	DEDR_3918	number	ten	PMA_98.2
patam	பதம்	<Skt. pada	n.	foot	EKI_31
pantu	பந்து	DEDR_3925	n.	ball	CMA_11.1
payaṅ	பயன்	DEDR_3827	n.	juice, fruit, reward	EKI_23 EKI_36 PMA_37.1 TNT_14.4
para	பர	DEDR_3949	v. 12	to spread (intrans)	
parakkum	பரக்கும்		pey.i.a.		PMA_55.2
paranta	பரந்த		pey.p.a.		PMA_148.2
parantu	பரந்து		abs.		TNT_2.1 TNT_6.3 TNT_6.4
paravai	பரவை		n.	expanse, sea	TKT_3.1 TKT_16.2
paravu	பரவு		v. 5	to lay out, to broadcast, to praise	
paravuvēṅ	பரவுவேன்		fin. future 1sg.	I will praise	TKT_11.4
paravi	பரவி		abs.		TKT_11.1
pār	பார்		n.	world	TNT_9.3 TNT_2.1 TNT_18.2 TNT_20.3 TNT_20.3 TNT_20.3 TNT_20.3
pārai	பாரை		acc.		TNT_20.3 TNT_20.3
pārōr	பாரோர்		pron. n. 3pl.	they of the world, people	CMA_3.1 CMA_12.1 CMA_19.2 CMA_74.2
parakālaṅ	பரகாலன்		p.n.	Parakālaṅ, a name for Tirumankai Āḷvār	TNT_30.3

paramam	பரமம்	<Skt. parama	n.	excellence	
parama	பரம		adj.		EKI_45 TKT_11.4
paral	பரல்	DEDR_3953	n.	gravel	PMA_50.2
paru	பரு	DEDR_3972	v. 11	to become large	
paru	பரு		a.v.r	large	TKT_3.1
paruku	பருகு	DEDR_3975	v. 5	to drink, to enjoy	
parukiṇēn	பருகினைன்		part. n. p.a. 1sg.	I, who enjoyed	
parukiṇērku	பருகினைற்கு		dat.		TKT_5.4
pal	பல்	DEDR_3987	adj.	many	PMA_1.1 PMA_57.1 TNT_2.1
pavaḷam	பவளம்	DEDR_3998	n.	red coral	PMA_27.2 PMA_114.2 TKT_1.1 TNT_9.3
paḷa	பழ	DEDR_3999	adj.	old	TNT_30.4
paḷaṇam	பழனம்	TL 2547	n.	paddy field	TNT_15.2 TNT_27.3
pali	பழி	DEDR_4002	n.	reproach, slander	TNT_12.4
paliyai	பழியை		acc.		CMA_57.1
palu	பழு	DEDR_4004	v. 11	to ripen, to get old	
paḷuttu	பழுத்து		abs.		TKT_14.2
paḷḷi	பள்ளி	DEDR_4018	n.	a place of comfort (hut, bed, temple, hermitage, room)	PMA_30.2
paḷḷikoḷ	பள்ளிகொள்		aux. v. 2	to sleep	
paḷḷikoḷḷā	பள்ளி கொள்ளாள்		fin. neg. 3sg. f.	she sleeps not	TNT_11.1
paḷiṅku	பளிங்கு	<Skt. sphaṭika	n.	crystal	PMA_27.1

parru	பற்று	DEDR_4034	v. 5	to seize, to hold, to comprehend	
parri	பற்றி		abs.		PMA_139.1 PMA_101.2
parrikkol	பற்றிக்கொள்		aux. v.2	to grasp to oneself	
parrikkoṇṭu	பற்றிக்கொண்டு		abs.		CMA_29.1
paravai	பறவை	DEDR_4020	n.	bird	EKI_10
parai	பறை	DEDR_4032	n.	drum	CMA_12.1 PMA_142.2
paṇṇākam	பன்னாகம்	<Skt. pad+na+ga	n.	serpent	PMA_57.1
paṇṇu, see paṇi	பன்னு < பணி			to speak	
paṇṇu	பன்னு	TL 2569	v. 5	to craft with skill	PMA_4.2 PMA_30.2 PMA_75.1
paṇṇiya	பன்னிய		pey. p.a.	well-crafted	TNT_30.4
paṇi	பணி	DEDR_4035	v. 11	to bedew, to flow out, to pour rain, to be cool	
paṇi	பணி		n.	dew, cold	TNT_9.3 TNT_11.1 TNT_18.2
paṇippa	பணிப்ப		inf.		TNT_12.1
pā	பா	DEDR_4065	n.	verse, beauty	
pāppaṭu	பாப்படு		v. 11	to versify, to beautify	
pāpaṭutta	பாபடுத்து		pey. p.a.	embellished	PMA_30.2
pāviṇai	பாவினை		acc.		TKT_6.3
pākaṇ	பாகன்	DEDR_4046	n.	charioteer	TNT_6.1
pāṭakam	பாடகம்		p.n.	Pāṭakam, a place name	

pāṭakattu	பாதகத்து		obl.		PMA_127.2
pāṭu	பாடு	DEDR_4065	v. 5	to sing	
pāṭa	பாட		inf.		TNT_14.3
pāṭal	பாடல்		v.n.	singing	PMA_28.2
pāṭi	பாடி		abs.		TNT_6.2 TNT_17.3 TNT_17.3 TNT_19.3 TNT_19.4
pāṭum	பாடும்		fin. i.a. 3sg.m./f./n.	she sings	TNT_12.3
pāṭuvāl	பாடுவாள்		fin. i.a. 3sg. f.	she sings	TNT_17.4
pātam	பாதம்	<Skt. pāda	n.	foot	PMA_109.2
pāy	பாய்	DEDR_4087	v. 4	to leap, to gush out	
pāyntāṅ	பாய்ந்தான்		fin. p.a. 3sg. m.	he leaped	CMA_39.1
pāyiru	பாயிரு		aux. v. 12	to be gushing out	
pāyirum	பாயிரும்		pey. i.a.	which is gushing	TKT_3.1
pār, see para	பார் < பர			earth	
pāratam	பாரதம்	<Skt. bhārata	p.n.	the epic <i>Mahābhārata</i>	PMA_72.1
pāratattai	பாரதத்தை		acc.		TNT_28.2
pāram	பாரம்	<Skt. bhāra	n.	weight, load	PMA_67.2
pāl	பால்	DEDR_4096	n.	milk	
pālkaṭal	பால்கடல்		n.	Sea of Milk	
pālkaṭalāy	பால்கடலாய்		pron.n. 2sg.	you of the Sea of Milk	TNT_9.3
pāl	பால்	DEDR_4097		part, portion, quality	EKI_33
pāl	பால்		loc. postposition	near, next to, toward	PMA_64.1 TKT_17.4 TNT_5.3 TNT_8.3 TNT_9.2 TNT_10.3 TNT_14.1 TNT_22.2

pāla			adj.		TNT_10.3
pāvam	பாவம்	<Skt. pāpa	n.	misfortune	TKT_13.2 TNT_12.4 TNT_18.2 TNT_24.1
pāvīyēṅ	பாவியேன்		pron.n. 1sg.	I who am wretched	PMA_62.2 TKT_12.3 TKT_14.2 TKT_14.4 TKT_14.4
pāvīyēṅku	பாவியேற்கு		dat.	for wretched me	PMA_72.1
pāvi	பாவி	< Skt. bhāva	v. 11	to imagine, to conceive	
pāvīyātu	பாவியாது		neg. abs.		TKT_14.4
pāvai	பாவை	DEDR_4107	n.	girl, doll	PMA_57.1 PMA_61.1 PMA_65.2 PMA_144.1 TNT_9.2 TNT_11.1 TNT_19.1
pāvaikku	பாவைக்கு		dat.		TNT_18.2
piṭar	பிடர்	DEDR_4146	n.	nape of the neck	PMA_93.1
piṭi	பிடி	DEDR_4148	v. 11	to catch, to hold	
piṭittu	பிடித்து		abs.		CMA_21.1 PMA_54.2
piṇṭi	பிண்டி	DEDR_4162	n.	flour, religious offering	TKT_19.1
piṇi	பிணி	DEDR_4159	n.	suffering, disease	TKT_13.2 TNT_1.2
piṇai	பிணை	DEDR_4395	n.	doe	PMA_52.1
piṇaiyal	பிணையல்	DEDR_4160	n.	stringing, garland	PMA_6.1
pittam	பித்தம்	DEDR_4142	n.	madness	
pittar	பித்தர்		pron.n. 3sg. h.	madman	TNT_18.2
pitarru	பிதற்று	TL 2663	v. 5	to babble	
pitarrā	பிதற்று		abs.2	while babbling	CMA_55.2
pitarri	பிதற்றி		abs.		CMA_77.1
pitarruvan	பிதற்றுவன்		fin. i.a. 1sg.	I babble	CMA_64.1

piracam	பிரசம்	DEDR_4412	n.	pollen, honey, bee	TKT_8.1
piraman	பிரமன்	<Skt. brahmā	p.n.	Brahmā	
piramaṅku	பிரமற்கு		dat.		TNT_4.1
pirāṅ, see peru(m)	பிரான் <பெரு(ம்)				
piḷai	பிழை	DEDR_4186	v. 11	to escape, to be saved	
piḷaitta	பிழைத்த		pey. p.a.		TKT_12.3
piḷlai	பிள்ளை	DEDR_4198	n.	child	
piḷlaiyai	பிள்ளையை	DEDR_4198	acc.		PMA_123.1
pira	பிற	DEDR_4422	v. 12	to be born	
pirappu	பிறப்பு		v.n.	birth	EKI_8 EKI_18 TNT_1.2
pirappili	பிறப்பிலி		n.	the Unborn, i.e. Brahmā	
pirappiliyai	பிறப்பிலியை		acc.		PMA_118.2
piravi	பிறவி		n.	birth	TKT_8.3 TKT_17.1 TKT_17.3
pirai	பிறை	DEDR_4422	n.	crescent moon	EKI_42
pira	பிற	DEDR_4333	pron.	other	
pirar	பிறர்		pron. n. 3pl.	other people	PMA_121.1 TKT_19.1
piraṅku	பிறங்கு	DEDR_4425	v. 5	to glitter	
piraṅku	பிறங்கு		a.v.r.	glittery	PMA_105.2
piṅ	பின்	DEDR_4205	n.	after in time or space, behind	CMA_8.2 PMA_33.1 PMA_88.1 PMA_100.2 PMA_51.1 TNT_1.2 TNT_21.1
piṅpō	பின்போ		compound v. 13	to follow	
piṅpōṇa	பின்போன		pey. p.a.	which followed	CMA_61.1
piṅpōṇāḷ	பின்போனள்		fin. p.a. 3sg. f.	she followed	CMA_67.2



pinṅānār	பின்னாரர்		pron.n. 3pl.	those of the future	TNT_10.4
pinṅum	பின்னும்		part.	moreover, hereafter, later	CMA_17.1 PMA_46.2 PMA_49.2 PMA_52.1 PMA_104.1 PMA_123.1 PMA_139.2 TNT_22.1
pinṅē	பின்னே		adv.	behind	PMA_47.2
pinṅai	பின்னை		part.	moreover	CMA_55.2 CMA_64.1 PMA_9.1 PMA_12.1
pinṅai	பின்னை		n.	younger female, Kṛṣṇa's cross- cousin bride	PMA_118.2
pinṅaiyatu	பின்னையது		pron.n. 3sg. n.	the last	PMA_12.1
pinṅu	பின்னு	DEDR_4207	v. 5	to weave, to braid	
pinṅum	பின்னும்		pey.i.a.		PMA_42.2 PMA_85.1
pukal	புகழ்	DEDR_4245	n.	praise	TNT_10.1
pukalpaṭai	புகழ்படை		compound v. 11	to be praised	
pukalpaṭaitta	புகழ்படைத்த		pey.p.a.		PMA_102.2
pukalvar	புகழ்வர்		fin. i.a. 3pl.	they praise	TKT_6.4
pukalum	புகழும்		pey. i.a.		CMA_74.2 TKT_6.4
puku	புகு	DEDR_4238	v. 6	to enter	
pukka	புக்க		pey.p.a.		PMA_140.2
pukkiṭu	புக்கிடு		aux. v. 6	to to cause to enter, to place into	
pukkiṭtu	புக்கிட்டிடு		abs.		TKT_5.2
pukku	புக்கு		abs.		CMA_7.1 PMA_20.1 PMA_59.1 PMA_73.2 PMA_104.1 PMA_108.2 PMA_138.1 TNT_20.2 TNT_27.1
pukātār	புகாதார்		neg. part.n. 3pl.	they who do not enter	PMA_45.1

puku	புகு		v. 4	to begin	
pukuntu	புகுந்து		abs.		PMA_33.2
pukutu			v. 5	to enter, to occur	
pukutal	புகுதல்		v.n.		CMA_56.1
pukutuvār	புகுதுவார்		part.n. 3sg. h.	he who entered	CMA_35.1
puṭkuḷi	புட்குழி		p.n.	Puṭkuḷi, a place name	PMA_117.2
puṇar	புணர்	DEDR_4160	v. 4	to unite, to join	
puṇarntilal	புணர்ந்திலள்		fin. neg. 3sg. f.	she did not cling	PMA_55.1
puyal	புயல்	DEDR_4407	n.	cloud, rainwater	TKT_5.3
puyalai	புயலை		acc.		TKT_8.1
purantaraṇ	புரந்தரன்	<Skt. purandara	p.n.	'Fort Destroyer,' Indra	
purantaraṇōṭu	புரந்தரனோடு		soc.		PMA_60.1
pural	புரள்	DEDR_4285	v. 2	to roll, to tumble over, to be deranged	
purala	புரளா		inf.		PMA_98.2
puravi	புரவி	TL 2770	n.	horse	CMA_6.2
puri	புரி	DEDR_4287 TL 2772	v. 4	to desire, to give, to be twisted	
muppuri nūl	முப்புரி நூல்		n.	three-stranded sacred thread of the twice-born	EKI_7
purinta	புரிந்த		pey. p.a.	which gave	TNT_6.1
purintu	புரிந்து		abs.		TNT_6.2
puricai	புரிசை	TL 2773	n.	fortification, wall	EKI_40

puraiyum, see pōru	புரையும் < போரு	DEDR_4541			
pullāṇi	புல்லாணி		p.n.	Pullāṇi, a place name	PMA_131.1
pula	புல	DEDR_4302	v. 12	to sulk, to be displeased	
pulavi	புலவி		n.	displeasure, pique	TNT_23.4 TNT_24.4 TNT_28.3
pulam	புலம்	DEDR_4303	n.	arable land	TNT_6.4
pulam	புலம்	DEDR_4344	n.	senses, perceiving	
pulaṇ	புலன்		n.	senses	EKI_15 TKT_18.2
pulaṇaintum	புலனைதும்		n.pl.	five senses	PMA_67.1
pulampu	புலம்பு	DEDR_4304	v. 5	to make a sound, to cry out	
pulampa	புலம்ப		inf.		PMA_35.1 PMA_42.1 PMA_47.2
pular	புலர்	DEDR_4305 TL 2785	v. 4	to dawn, to fade, to swoon	
pularntu	புலர்ந்து		abs.		PMA_145.2
pularnttu	புலர்த்து		v. 5	to dessicate	
pularntta	புலர்த்த		inf.		PMA_34.1
puliyūr	புலியூர்		p.n.	Puliyūr, a place name	CMA_71.1
puluti	புழுதி	DEDR_4316	n.	dust, powder	CMA_16.2
puḷ	புள்	DEDR_4319	n.	bird	TNT_6.1 TNT_12.3 TNT_23.4
puṛam	புறம்	DEDR_4333	n.	exterior, outside	TNT_5.3
puṛavam	புறவம்	DEDR_4334	n.	dove	TNT_17.2
puṇal	புனல்	DEDR_4338	n.	water	EKI_38 PMA_55.2 TKT_14.3 TNT_1.3 TNT_5.1 TNT_24.4 TNT_25.

pūṅalai	புனலை		acc.		TKT_2.1
pū(m)	பூ(ம்)	DEDR_4345	n.,	flower, freshness	CMA_53.2 CMA_78.1 PMA_22.1 PMA_33.2 PMA_45.1 PMA_55.1 PMA_84.1 PMA_86.2 PMA_97.1 PMA_114.1 PMA_148.1/2 TKT_4.2 TNT_15.2 TNT_26.2 TNT_6.4 TNT_7.4 TNT_8.3 TNT_12.2 TNT_13.1
pū	பூ		v. 11	to blossom, to produce	
pūṭṭa	பூத்த		pey. p.a.		PMA_24.2
pūṭṭatu	பூத்தது		v.n.		PMA_75.2
pūṭṭu	பூத்து		abs.	producing	PMA_9.2
pūppa	பூப்ப		inf.		TNT_17.1
pūvinai	பூவினை		acc.		TKT_6.4
pūṇ	பூண்	DEDR_4361	v. 7	to wear, to be yoked, to be involved	
pūṇṭa	பூண்ட		pey. p.a.		CMA_6.2 TNT_7.3 TNT_10.1
pūṇṭu	பூண்டு		abs.		TKT_5.2
pūṇṭu	புட்டு		caus. v. 5	to entrap, to lock, to unite	
pūṭṭi	புட்டி		abs.		
puṭṭikkol	புட்டிக்கொள்		aux. v. 2	to clasp to oneself	
pūṭṭikkoṇṭu	புட்டிக்கெண்டு		abs.	clasping to oneself	TNT_28.3
pūtam	பூதம்	<Skt. bhūta	n.	one of the five elements, demon, ghost	EKI_30 PMA_140.1 TNT_1.3 TNT_4.1

peṇ	பெண்	DEDR_4395	n.	woman, girl	
peṭai	பெடை		n.	female bird	PMA_42.2 PMA_85.1 TNT_27.4 TNT_26.1
peṭaikku	பெடைக்கு		dat.		TNT_17.2
peṇṇai	பெண்ணை		acc.		TNT_6.3 TNT_12.4 TNT_20.4
peṇṇai <peṇ paṇai –	பெண்ணை		n.	female palmyra	CMA_78.1 PMA_84.2 PMA_42.1
peṇṇaimaṭal	பெண்ணைமடல்		n.	palm frond 'horse'	PMA_148.1/2
peṇmai	பெண்மை		n.	femininity	PMA_90.1
peyar/pēr	பெயர்/பேர்	DEDR_4409	v. 4	to move, to change, to shake;	
peyar/pēr	பெயர்/பேர்		caus. v. 11	to remove, to dislodge	
pērttum	பேர்த்தும்		pey.i.a.		PMA_143.1
pērttēyum	பேர்த்தேயும்		part.	furthermore	CMA_22.1
pērā	பேரா		abs.2	while shaking	CMA_55.2 CMA_70.2
pērāmal	பேராமல்		neg. abs.	without moving	CMA_48.1
peyar/pēr	பெயர்/பேர்	DEDR_4410	n.	name	CMA_43.1 CMA_64.1 PMA_12.1
pērāyiram	பேராயிரம்		n.	1000 names (of Viṣṇu)	CMA_77.1
pērāyiramuṭaiyāṇ	பேராயிரமுடையான்		pron.n. 3sg.m.	he of 1000 names	CMA_22.1
peru(m)/pēr	பெரு(ம்)/பேர்	DEDR_4411	adj.	large	CMA_1.2 CMA_2.1 CMA_45.2 CMA_52.1 CMA_67.1 CMA_71.1 CMA_77.1 EKI_1 EKI_30 PMA_3.1 PMA_9.1 PMA_64.2 PMA_116.1 PMA_141.2 PMA_140.2 TNT_3.2 TNT_20.4 TNT_24.1 TNT_24.2 TNT_24.2 TNT_24.3

pirāṇ	பிரான்		n.	Lord	
pirāṇārkkku	பிராணர்க்கு		h. dat.		TKT_16.3
pirāṇai	பிரானை		acc.		TKT_3.2
peritu	பெரிது		n.	that which is big	TKT_17.4
periya	பெரிய		adj.		TNT_25.1
perumāṇ	பெருமான்		pron.n. 3sg. m.	Lord, king, epithet of Viṣṇu	CMA_51.2 PMA_62.1 PMA_134.2 TNT_8.4 TNT_9.4 TNT_11.2 TNT_18.3 TNT_22.2 TNT_22.4 TNT_30.1
perumāṇukku	பெருமானுக்கு		dat.		TKT_5.1
perumāṇai	பெருமானை		acc.		TNT_3.2
perumai	பெருமை		n.	greatness	EKI_21 TKT_17.1
perrimai	பெற்றிமை	DEDR_4425	n.	nature, behavior	PMA_139.2
peru	பெறு	DEDR_4422	v. 6	to obtain	
perrār	பெற்றார்		fin. p.a. 3sg. h.	he obtained	PMA_15.2
perrēṇ	பெற்றேன்		fin. p.a. 1sg.	I obtained	TNT_12.4 TNT_14.4 TNT_19.3
peral	பெறல்		v.n.	acquiring	TKT_5.2
pēcu	பேசு	DEDR_4430	v. 5	to talk, to say	
pēca	பேசு		inf.		TNT_19.3
pēcalām	பேசலாம்		potential		TNT_20.4
pēci	பேசி		abs.		TKT_17.1
pēciṇār	பேசினார்		part. n. p.a. 3pl.	those who spoke	TKT_17.1
pēciṇēṇ	பேசினேன்		fin. p.a. 1sg.	I spoke	TKT_17.3
pēcum	பேசும்		pey.i.a.		PMA_18.1 TNT_17.2
pēṇu	பேணு	DEDR_4436	v. 5	to cherish, to care	
pēṇāl	பேணள்		fin. neg. 3sg. f.	she cares not	TNT_11.1 TNT_12.1
pēṇiṇēṇ	பேணினைன்		fin. p.a. 1sg.	I cherished	TNT_8.4

pētu	பேது	DEDR_4437	n.	bewilderment	CMA_15.2 CMA_18.1
pēturu	பேதுறு		compound n.	derangement	
pēturuvēṇ	பேதுறுவேன்		pron.n. 1sg	I with derangement	CMA_15.2
pētai	பேதை		n.	simple-minded person	TNT_15.4 TNT_18.3 TNT_8.4
pētaiyēṇ	பேதையேன்		pron.n. 1sg.	simple me	PMA_88.1 TKT_17.3
pēy	பேய்	DEDR_4438	n.	evil spirit, madness	PMA_49.2 PMA_122.2
pēyppen	பேய்ப்பெண்	TL 2896	n.	foolish girl	
pēyppenṭīr	பேய்ப்பெண்டீர்		voc. h.	foolish woman	CMA_52.1
pēr	பேர்		p.n.	Tirupēr, a place name	CMA_70.1 TKT_17.1 TKT_19.3 TNT_8.4 TNT_19.3
pērāy	பேராய்		pron.n. 2sg.	you of Tirupēr	TNT_9.1
pēril	பேரில்		loc.		PMA_118.2
pēr	பேர்	DEDR_4410	n.	name	
pērālan	பேராளன்		pron. n. 3sg. m.	renown person	TNT_20.2 TNT_20.4
pēr, see peyar or peru(m)	பேர் < பெயர் or < பெரு(ம்)				
paī, see paca	பை < பசு				
po	பொ	DEDR_4452	v. 11	to perforate	
potu	பொது		v. 5	to be perforated	
pota	பொது		inf.		PMA_86.2
poṅku	பொங்கு	DEDR_4469	v. 5	to bubble up, to foam, to overflow	
poṅka	பொங்க		inf.		TKT_16.2
poṅku	பொங்கு		a.v.r		PMA_20.1 TNT_17.1
poṭi	பொடி	DEDR_4481	n.	dust, ash	PMA_71.1

poṭipotiṃyā	பொடிபொடியா		adv.	as ash and (only) ash	CMA_26.1
poṭiyāṭi	பொடியாடி	TL 2916	n.	Śiva who dances in the cremation grounds	PMA_71.1
poti	பொதி	DEDR_4504	n.	fullness, swelling, 'flowerbud'	EKI_20 PMA_21.2
potiyil	பொதியில்		loc.	on the hill	PMA_40.2 PMA_83.1
potai	பொதை	DEDR_4509	n.	bush	
pōtai	போதை		m.l.		TNT_26.1
poy	பொய்	DEDR_4531	n.	falsehood	CMA_31.2
poykai	பொய்கை	DEDR_4533	n.	pool, spring	CMA_49.1 TNT_6.4 TNT_15.2
poru	பொரு	DEDR_4540	v. 1	to compete, to dash against	
poru	பொரு		a.v.r		TNT_20.2
poruvu	பொருவு		v. 5	to equal	TNT_19.4
poru	பொரு		adj.	resembling	TNT_17.1 TNT_24.4
pōr	போர்		n.	battle, war	CMA_31.2 CMA_43.1 CMA_49.1 CMA_23.2 PMA_46.2 PMA_108.2 PMA_114.1 PMA_117.2
pōril	போரில்		loc.		CMA_47.1
poru	பொரு	DEDR_4541	v. 13	to go, to reach, to be sufficient	
purai	புரை		v. 4	to be appropriate	
puraiyum	புரையும்		part. of comparison	similar to	TNT_1.4 TNT_5.4
poruppu	பொருப்பு	TL 2934	n.	mountain	PMA_6.2



poruḷ	பொருள்	DEDR_4544	n.	a thing, matter, meaning	CMA_3.2 PMA_11.1 PMA_37.1
pollāmai	பொல்லாமை	DEDR_4547	n.	wickedness, evil	CMA_65.1
polā	பொலா		adj.	wicked	TKT_15.1
polil	பொழில்	DEDR_4558	n.	park, garden	CMA_73.2 PMA_72.2 TNT_7.3 TNT_10.1 TNT_16.1 TNT_16.3 TNT_26.1
polilin	பொழிலின்		obl.		TNT_25.4
polutu	பொழுது	DEDR_4559	n.	time, occasion, sun	EKI_28
ōr pōtum	ஓர் போதும்		n.	one day	CMA_29.2
pōtu	போது		adv.	when	TNT_2.2 TNT_2.4 TNT_11.2 TNT_23.3
pori	பொறி	DEDR_4564	n.	mark, stripe, spot	PMA_1.1
poriyin	பொறியின்		obl.		TNT_26.2
porai	பொறை	DEDR_4565	n.	burden, mountain	PMA_91.2
poṇ	பொன்	DEDR_4570	n.	gold	PMA_20.1 PMA_24.1 PMA_35.1 PMA_46.2 PMA_47.2 PMA_45. 1 PMA_55.1 PMA_58.2 PMA_60.1 PMA_65.2 PMA_67.1 PMA_69.2 PMA_71. 2 PMA_73.2 PMA_75.2 PMA_81.1 PMA_91.1 PMA_98. PMA_99.2 2 PMA_102.2 PMA_108.2 PMA_111.2 PMA_113.2 PMA_145.2 TNT_1.3 TNT_2.3 TNT_6.4 TNT_10.1 TNT_17.1 TNT_19.4 TNT_19.4 TNT_25.4 TNT_28.3
porpu	பொற்பு		n.	elegance, beauty	TNT_7.4

ponṭeyarōṇ	பொன் பெயரோன்		pron.n. 3sg. m.	he whose name is Gold, Hiranyakaśipu	CMA_43.1
ponṇai	பொன்னை		acc.		PMA_117.2 TKT_6.3
ponṇi	பொன்னி		p.n.	Ponṇi River (Kāvēri)	EKI_38 PMA_114.1
pō	போ	DEDR_4572	v. 5	to go	
pōkāmai	போகாமை		neg. abs.	without going	TNT_28.3
pōtā	போதா		aux. v. 13	to move (without self impetus), to go, to come	
pōtara	போதர		inf.		TKT_4.2
pōtarum	போதரும்		fin. hab. fut. 3sg. n.	it goes (without self-impetus)	TKT_13.1
pōm < pōkum	போம் < போகும்		pey. i.a.		
pōntaṇaiyum	போந்தனையும்		pey.i.a. + postposition	until she was gone	CMA_31.2
pōy	போய்		abs.		CMA_69.1 PMA_17.1 PMA_54.2 PMA_58.2 PMA_63.2 PMA_68.1 PMA_111.1 PMA_111.2 TNT_5.2
pōki	போகி		abs. - m.l.		TNT_5.2
pōyinār	போயினார்		fin. p.a. 3sg. h.	he went	TNT_24.4 TNT_25.4
pōvatu	போவது		v.n.	going	CMA_8.2
pōvēṇ	போவேன்		fin. i.a. 1sg.	I go	TNT_18.4
pōṇār	போனார்		fin. p.a. 3pl.	they went	TKT_17.2
pōṇāḷ	போனாள்		fin. p.a. 3sg. f.	she went	TNT_19.4
pōṇēṇ	போனேன்		fin. p.a. 1sg.	I went	TKT_5.2

pōtai, see potai	போதை < பொதை				
pōr, see poru	போர் < பொரு				
pōru	போரு	DEDR_4594	v. 13	to continue, to return to be sufficient	
pōtu	போது		v. 13	to go, to suffice, to be suitable	
pōtu	போது		fin. ipt.	Go forth!!	TNT_6.4 TNT_7.4
pōntiṭu	போந்திடு		fin. aux. ipt.	Definitely return!	CMA_60.2
pōntu	போந்து		abs.		TNT_17.1
pōntēṇ	போந்தேன்		part.n. p.a. 1sg.	I who returned	
pōntērku	போந்தேற்கு		dat.	for me who returned	PMA_81.1
pōrātu	போராது		neg. abs.	without continuing	CMA_60.2
pōl	போல்	DEDR_4597	v. 3	to be similar	
pōl	போல்		part. of comparison	like	CMA_32.1 CMA_34.1 CMA_48.2 CMA_62.2 CMA_76.2 PMA_2.1 PMA_5.1 PMA_25.2 PMA_73.1 PMA_75.2 PMA_89.2 PMA_91.1 PMA_97.1 TKT_5.1 TKT_12.4 TNT_15.4 TNT_22.1
pōla	போல		part. of comparison	like	TKT_5.4 TKT_9.2
pōlum	போலும்		pey. i.a.		CMA_64.2 PMA_146.2 TNT_21.3
pōl	போழ்	DEDR_4599	v. 4	to cleave, to split	
pōlntu	போழ்ந்து		abs.		PMA_102.2

pōrru	போற்று	TL 2971	n.	praise	PMA_20.1
pauvam	பௌவம்	TL 2539	n.	ocean	TNT_24.1
makaram	மகரம்	<Skt. makara	n.	supernatural fish, crocodile	PMA_2.2 TNT_21.1 TNT_22.3 TNT_25.2
maḱaḷ	மகள்	DEDR_4616	n.	daughter	TNT_19.4
maḱaḷukku	மகளுக்கு		dat.		TNT_29.1
maḱaḷai	மகளை		acc.		CMA_52.1 CMA_24.1
maḱiḷ	மகிழ்	DEDR_4618	v. 4	to be delight, to rejoice	
maḱiḷntāy	மகிழ்ந்தாய்		part.n. p.a. 2sg.	you who were delighted	TNT_16.2
maḱiḷa	மகிழ		inf.		CMA_12.1
maṅkai	மாங்கை	DEDR_4625	n.	girl	PMA_4.2 PMA_90.2 TNT_18.2
maṅkaiyar	மாங்கையர்		n. pl.	girls	EKI_27 PMA_142.2
maṅkai	மாங்கை		p.n.	Tirumaṅkai, capital of Tirumankai Ālvār's territory.	TNT_30.3
maṅcari	மாஞ்சரி	<Skt. mañjarī	n.	cluster of flowers	
maṅcariyiṅ	மாஞ்சரியின்		obl.		PMA_26.2
maṭṭi	மட்டி	TL 3014	v. 11	to form a circle	
maṭṭittu	மட்டித்து		abs.		PMA_68.2
maṭṭu	மட்டு	DEDR_4662	n.	honey, toddy	TNT_11.3
maṭṭa(m)	மட(ம்)	DEDR_4647	n.	simplicity, artlessness, sweetness, modesty	CMA_58.1 PMA_24.1 PMA_57.1 PMA_57.2 TNT_4.4 TNT_7.3 TNT_9.2 TNT_11.3 TNT_14.4 TNT_17.2 TNT_18.2 TNT_27.1

maṭavāl	மடவாள்		pron.n. 3sg. f.	simple lady	CMA_30.2 CMA_31.2
maṭavōrkal	மடவோர்கள்		pron.n. 3pl.	simple ladies	PMA_139.1
maṭal	மடல்	DEDR_4650	n.	something flat, eyelid, leaf, palmyra frond 'horse'	CMA_78.1 PMA_149.1
maṭalūr	மடலூர்		compound v. 4	to ride a palmyra frond 'horse'	
maṭalūrār	மடலூரார்		neg. part.n. 3pl.	those who do not ride the palmyra 'horse'	PMA_39.1
maṭu	மடு	DEDR_4657	v. 11	to drink or eat	
maṭuttu	மடுத்தது		abs.		TNT_26.1
maṭu	மடு	DEDR_4658	n.	pool	EKI_13
maṇ	மண்	DEDR_4666	n.	earth, clay	CMA_45.2 PMA_109.2 TNT_5.4 TNT_20.4
maṇṭapam	மண்டபம்	<Skt. maṇḍapa	n.	pavillion, tent	
maṇṭapattu	மண்டபத்து		obl.		PMA_27.2
maṇṭalam	மண்டலம்	<Skt. maṇḍala	n.	circle. ring, numbus	
maṇṭalattai	மண்டலத்தை		acc.		CMA_7.1
maṇṭalattin	மண்டலத்தின்		obl.		PMA_16.2
maṇṭu	மண்டு	DEDR_4681	v. 5	to be crowded, to thrust in, to press	PMA_98.1
maṇṭi	மண்டி		abs.		TNT_24.1
maṇṭinār	மண்டினார்		part. n. p.a. 3pl.	those who thronged	TKT_19.4
maṇṭai	மண்டை	DEDR_4682	n.	skull, begging bowl	TKT_19.1

maṅāḷaṅ	மணாளன்	DEDR_4667	n.	bridegroom, husband	
maṅāḷaṅai	மணாளனை		acc.		PMA_118.2 PMA_125.1 PMA_132.1 PMA_133.2
maṅi	மணி	<Skt. maṅi	n.	jewel, ornament, bell	CMA_14.2 CMA_58.1 CMA_72.1 CMA_14.2 CMA_72.1 EKI_39 PMA_1.2 PMA_2.2 PMA_26.2 PMA_30.1 PMA_33.1 PMA_42.1 PMA_62.2 PMA_66.1 PMA_75.2 PMA_77.1 PMA_101.2 PMA_111.1 PMA_114.1 PMA_119.1 PMA_120.2 TKT_2.2 TKT_6.2 TNT_1.3 TNT_9.1 TNT_11.3 TNT_30.3
maṅiyiṅ	மணியின்		obl.		PMA_94.1
maṅiyai	மணியை		acc.		PMA_118.1
maṅivaṅṅaṅ	மணிவண்ணன்	<Skt. varṅa	pron. n. 3sg. m.	jewel-hued one, Viṣṅu	CMA_58.1
maṅivaṅṅā	மணிவண்ணை		voc.		CMA_50.1
maṅimāṅakkōyil	மணிமாடக் கோயில்		p.n.	Maṅimāṅakkōyil, a place name	PMA_132.1 PMA_133.2
mattakam	மத்தகம்	<Skt. mastaka	n.	head, brow	
mattakattu	மத்தகத்து		obl.		CMA_38.2
mattu	மத்து	<Skt. mantha	n.	churning rod	CMA_29.1 PMA_105.1
matam	மதம்	<Skt. mada	n.	ichor, liquor	TNT_10.3

matattu	மதத்து		obl.		EKI_11
matalai	மதலை	TL 3053	n.	support, son	PMA_56.1
mati	மதி	<Skt. mati	n.	mind	TNT_5.2
mati	மதி		v. 11	to estimate, to consider	
matikkilar	மதிக்கிலர்		neg. fin. 3pl.	they do not consider	TKT_8.3
matiyinai	மதியினை		acc.		TKT_1.3
mati	மதி	DEDR_4691	n.	moon	EKI_26 PMA_29.1 PMA_81.2 PMA_43.2 TNT_5.3
matikōḷ	மதிகோள்		n.	the serpent Rāhu who consumes the moon	PMA_96.1
matil̥ < matil	மதிள்	DEDR_4692	n.	wall, fortification	CMA_70.1 EKI_3 PMA_116.2 PMA_127.1 TKT_2.1 TKT_15.1 TNT_9.1 TNT_15.1
matu	மது	<Skt. madhu	n.	nectar, honey	EKI_37 PMA_24.2
mantāram	மந்தாரம்	<Skt. mandāra	n.	coral tree	PMA_24.2 PMA_32.1
mantiram	மந்திரம்	<Skt. mantra	n.	religious incantation	EKI_43
mantirattāl	மந்திரத்தால்		inst.		TNT_4.4
mantirattai	மந்திரத்தை		acc.		TNT_4.4
mayil	மயில்	DEDR_4642	n.	peacock	PMA_25.2 PMA_78.2
marakatam	மரகதம்	<Skt. marakata	n.	emerald	PMA_77.2 PMA_117.2 TKT_10.3

marakatattai	மரகதத்தை		acc.		TNT_14.3
maram	மரம்	DEDR_4711	n.	tree, wood	TNT_16.2
maruṅku	மருங்கு	DEDR_4717	n.	side, waist	PMA_22.1 PMA_77.2
maruṅkul	மருங்குல்		n.	waist	PMA_22.2 PMA_52.2
maruṅkē	மருங்கே		loc.	at the side	PMA_77.2
marutu	மருது	DEDR_4718	n.	large, deciduous tree ( <i>Terminalia tomentosa</i> )	CMA_70.2 TKT_16.1
maruntu	மருந்து	DEDR_4719	n.	medicine, cure	PMA_92.2
maruppu	மருப்பு	DEDR_4720	n.	tusk	
maruppil	மருப்பில்		loc.		PMA_104.1
maruvu	மருவு	DEDR_4722	v. 5	to embrace, to join	
maruvi	மருவி		abs.		TKT_5.3 TKT_8.2 TNT_26.2 TNT_26.3 TNT_26.4 TNT_29.3
maruvu	மருவு		a.v.r	with	TNT_26.1
mal	மல்	DEDR_4730	n.	wrestling	TNT_13.3
mallar	மல்லர்		pron. n. 3pl.	wrestlers	
mallarai	மல்லரை		acc.		TNT_13.3
malku	மல்கு	DEDR_4729	v. 5	to abound, to increase	
malku	மல்கு		a.v.r		EKI_42
mallai	மல்லை		p.n.	Tirukaṭaṇmallai	TKT_19.3
mallaiyāy	மல்லையாய்		pron.n. 2sg.	you of Tirukaṭaṇmallai	TNT_9.1
malaṅku	மலங்கு	DEDR_4736	v. 5	to be confused, to be troubled	
malaṅka	மலங்க		inf.		TNT_20.1



malar	மலர்	DEDR_4739	v. 4	to bloom	
malar	மலர்		n.	flower, bud	CMA_49.2 EKI_1 EKI_37 PMA_6.1 PMA_9.2 PMA_23.2 PMA_33.1 PMA_45.2 PMA_115.1 TKT_20.1 TKT_20.2 TNT_5.4 TNT_15.2 TNT_18.2
malarmaṅkai	மலர்மங்கை		n.	Lakṣmi	PMA_90.2
malarvāḷi	மலர்வாளி		n.	flower arrow of Cupid	PMA_44.2
malarāṇa	மலரன்		adj.	flower-like	EKI_27
malarāl	மலரால்		inst.		PMA_32.2
malarin	மலரின்		obl.		PMA_88.2 TNT_25.2
malarnta	மலர்ந்த		pey. p.a.		TNT_26.1
malai	மலை	DEDR_4742	n.	mountain, hill, hillock	PMA_2.1 PMA_6.2 PMA_65.2 PMA_73.1 PMA_91.1 PMA_97.2 PMA_106.1 PMA_146.2 TNT_7.4
malaiyai	மலையை		acc.		PMA_105.1 PMA_113.2 PMA_116.1
malu	மழு	DEDR_4749	n.	axe	TNT_7.1
malai	மழை	DEDR_4753	n.	rain, raincloud, darkness	CMA_2.1 PMA_6.1 PMA_25.2 PMA_29.1 PMA_30.1 PMA_124.2 TNT_30.1
maru	மறு	DEDR_4766	adj.	other, next	
marru	மற்று		part.	another	CMA_4.2 CMA_18.2 CMA_26.1 CMA_38.2 CMA_52.2 CMA_54.1 CMA_62.1 CMA_68.1 PMA_89.1 PMA_147.2 TNT_24.3

marravan	மற்றவன்		pron.n. 3sg. m.	the other man	PMA_10.1 PMA_110.1
marravanōtu	மற்றவனோடு		soc.	with the other man	PMA_64.1
marranriyum	மற்றன்றியும்			and besides that	PMA_107.1
marrivai	மற்றிவை		pron.n. 3pl. n.	the other things	PMA_64.2
marraiyār	மற்றையார்		pron.n. 3pl.	other people	
marraiyārkkū	மற்றையார்க்கு		dat.		TKT_19.4
marumai	மறுமை		n.	next life, next birth	TKT_7.1
marā	மற	DEDR_4760	v. 12	to forget, to neglect	
marantatu	மறந்தது		fin. p.a. 3sg. n.	it forgot	CMA_61.2
maravātu	மறவாது		neg. abs.		TNT_4.4
maṛi	மறி	DEDR_4761	v. 4	to turn back, to rise up	
maṛi	மறி		a.v.r	raised	PMA_4.1 PMA_81.2
maruku	மறுகு	DEDR_4770	n.	road	
marukil	மறுகில்		loc.		TNT_7.3
marukku	மறுக்கு	TL 3121	caus. v. 5 (<maruku)	to cause to whirl, to perplex	
marukkum	மறுக்கும்		pey. i.a.		CMA_56.2
maṛai	மறை	DEDR_4760	v. 4	to be hidden, to be secret	
maṛai	மறை		n.	secret, Vedas	EKI_14 PMA_121.2 PMA_131.1
maṛaikal	மறைகள்		n. pl.	Vedas	PMA_10.2
maṛaiyai	மறையை		acc.		TNT_30.2
maṛaiyōr	மறையோர்		pron. n. 3pl.	Vedic scholars	PMA_73.1
maṇ	மன்	DEDR_4774	n.	king, chief, husband	TNT_28.2
mannavan	மன்னவன்		n.	king	PMA_60.2 PMA_63.2 PMA_99.2

mannan	மன்னன்		n.	king, lord	PMA_51.1 PMA_74.2 PMA_96.1 PMA_98.1
mannar	மன்னர்		n. pl.	kings	PMA_141.2 TNT_7.1
mannanai	மன்னனை		acc.		PMA_125.1
mannā	மன்னா		voc.		PMA_110.1 PMA_144.2
mannai	மன்னை		acc.		PMA_109.1
man	மன்	TL 3126	n.	greatness, prosperity	PMA_83.2 PMA_103.2 PMA_112.2
manram	மன்றம்	DEDR_4777	n	crossroad, village commons	TNT_16.2
mannu	மன்னு	DEDR_4778	v. 5	to be permanent, to be firm, to be close, to be abundant	
manni	மன்னி		abs.		PMA_148.1/2
manniya	மன்னிய		pey. p.a.		PMA_1.1 PMA_2.1 PMA_5.2 PMA_9.2 PMA_21.1 PMA_24.2 PMA_25.2 PMA_57.2 PMA_64.2 PMA_76.2 PMA_115.1 PMA_127.2 PMA_146.2
mannu	மன்னு		a.v.r		PMA_68.2 PMA_70.1 TNT_8.3
mannum	மன்னும்		pey. i.a.		PMA_11.1 PMA_14.1 PMA_16.2 PMA_26.2 PMA_27.2 PMA_29.1 PMA_30.1 PMA_33.1 PMA_39.1 PMA_42.1 PMA_44.2 PMA_62.2 PMA_65.2 PMA_73.1 PMA_77.2 PMA_81.2 PMA_90.2 PMA PMA_108.1_92.2 PMA_101.2

					PMA_107.1 PMA_118.1 PMA_120.1 PMA_122.2 PMA_127.1 PMA_131.1 PMA_132.1 PMA_133.2 PMA_139.1 PMA_142.2 TKT_14.3 TNT_30.3
maṅṅuvār	மன்னுவார்		fin. i.a. 3pl.	they are established	TKT_7.4
maṅam	மனம்	<Skt. manas	n.	mind	PMA_83.2 PMA_129.1 TNT_22.2
maṅaṅkoḷ	மனங்கொள்		compound v. 2	to get consent	
maṅaṅkoḷḷa	மனங்கொள்ள		inf.		PMA_109.1
maṅattāl	மனத்தால்		inst.		EKI_26
maṅattiṅāl	மனத்தினால்		inst.		TKT_4.3
maṅattu	மனத்து		obl.		PMA_18.1 PMA_119.2 TKT_1.3 TKT_5.3
maṅai	மனை	DEDR_4776	n.	house	TKT_19.1
mā	மா	DEDR_4786	adj.	large, great	EKI_39 PMA_2.1 PMA_9.2 PMA_25.2 PMA_73.1 PMA_96.1 PMA_103.2 PMA_115.1 PMA_118.1 PMA_147.1 TKT_13.3 TKT_16.2 TKT_16.4 TNT_9.1 TNT_28.2 TNT_30.
mā	மா	DEDR_4780	n.	animal	PMA_20.2 PMA_98.1 TNT_13.3
māṅ	மான்		n.	deer	PMA_23.2 PMA_36.1 PMA_38.1 PMA_78.2 TKT_16.1
māṅai	மானை		acc.		TNT_11.3
māṅuri	மானூரி		n.	deerskin	EKI_7

mā	மா	DEDR_4781	adj.	dark, black	CMA_2.1 TKT_3.4 TNT_2.3 TNT_23.1 TNT_30.1
māyavaṇ	மாயவன்		pron. n. 3sg. m.	the dark one, Viṣṇu/Kṛṣṇa	PMA_62.2
māyavaṇai	மாயவனை		acc.		PMA_120.1 PMA_122.2
māyaṇ	மாயன்		pron. n. 3sg. m.	the dark one, Viṣṇu/Kṛṣṇa	TNT_19.1
māl	மால்		n.	the dark one, Viṣṇu/Kṛṣṇa	CMA_11.2 CMA_42.2 CMA_48.2 PMA_41.2 PMA_63.1 PMA_92.2 TKT_16.3 TNT_3.1
mālukku	மாலுக்கு		dat.		TNT_27.1
mālai	மாலை		acc.		TKT_8.1 TKT_12.1 TKT_20.2 TNT_14.3 TNT_29.4 TNT_30.4
mācuṇam	மாசுணம்	DEDR_4793	n.	A type of large python	
mācuṇattāl	மாசுணத்தால்		inst.		PMA_105.1
māṭṭu	மாட்டு	DEDR_4802 TL 3149	v. 5	to hang, to kindle,	
māṭṭi	மாட்டி		abs.		PMA_30.1
māṭṭu	மாட்டு	TL 3149	n.	a grammatical construction, a word	
māṭṭanti	மாட்டந்தி		n.	twilight prayers	TNT_4.3
māṭṭu	மாட்டு	DEDR_4802	v. 5	to be able	
māṭṭēn	மாட்டேன்		neg. 1sg.		TKT_17.3
māṭam	மாடம்	DEDR_4796	n.	mansion, storied building	PMA_73.2 TNT_30.3

māṭu	மாடு	TL 3151	n.	place, side	PMA_24.1
māṇ	மாண்	<Skt. māṇava	n.	dwarf	EKI_8
māṇi	மாணி		n.	boy, dwarf, student	PMA_108.1
māṇikkam	மாணிக்கம்	<Skt. māṇikya	n.	ruby	PMA_26.2
māṭiram	மாதிரம்	TL 3156	n.	compass point, region	
māṭiraṅkaḷ	மாதிரங்கள்		n. pl.		PMA_48.1 PMA_68.2
mātu	மாது	DEDR_4746	n.	beauty, lady	TNT_26.4
māmai	மாமை		n.	beauty	CMA_18.2
māntu	மாந்து	TL 3160	v. 5	to eat, to drink	
mānti	மாந்தி		abs.		PMA_36.2 TNT_23.2
māy	மாய்	DEDR_4814	v. 4	to die, to hide	
māya	மாய		inf.		TKT_16.1
māyam	மாயம்	<Skt. māyā	n.	illusion, trickery, magic	
māya	மாய		adj.	illusory, disguised	TKT_16.1
māyattāl	மாயத்தால்		inst.	through trickery	PMA_63.2
mārvam	மார்வம்	DEDR_4818	n.	male chest	
mārpu	மார்பு		n.	chest, breast	PMA_74.2
mārpil	மார்பில்		loc.		CMA_2.1
mārpiṅ	மார்பின்		obl.		CMA_44.1
mārvaṅ	மார்வன்		pron.n. 3sg. m.	he whose chest	CMA_48.2 PMA_96.1 TNT_9.2
mārvu	மார்வு		n.	chest, breast	
mārviṅil	மார்வினில்		loc.		EKI_8
māri	மாரி	DEDR_4819	n.	rain, cloud	CMA_26.2 TNT_13.1

mārutam	மாருதம்	<Skt. māruta	n.	wind, air	PMA_70.1
māḷiruñcōlai	மாலிருஞ் சோலை		p.n.	Tirumāḷiruñcōlai, a place name	CMA_74. PMA_125.1
mālai	மாலை	<Skt. mālā	n.	garland	CMA_17.1 CMA_23.2 CMA_43.2 CMA_58.2 PMA_25.1 PMA_119.2 TKT_1.3 TKT_16.4 TKT_20.3
mālaiyān	மாலையான்		pron. n. 3sg. m.	he with a garland	
mālaiyānai	மாலையாளை		acc.		
mālai	மாலை	DEDR_4781	n.	evening	PMA_93.2
māvali	மாவலி	<Skt. mahābali	p.n.	Mahābali, name of a demon	PMA_108.1
māvaliyai	மாவலியை		acc.		CMA_46.2 PMA_112.2
māḷ	மாள்	DEDR_4831	v. 2	to die	
māḷa	மாள்		inf.		TKT_1.2 TNT_7.1 TNT_20.1 TNT_20.2 TNT_28.1 TNT_28.2 TNT_29.2
māḷikai	மாளிகை	DEDR_4796	n.	storied mansion	EKI_41 PMA_29.2
mārru	மாற்று	DEDR_4834	v. 5	to change, to abolish	
mārrō	மாற்றே		fin. ipt.	Abolish!	EKI_46
māṇ, see mā	மான் <மா				
māṇam	மானம்	<Skt. māna	n.	honor	TKT_20.3 TNT_30.3
māṇiṭam	மானிடம்	<Skt. mānuṣa	n.	man	TKT_8.3
miku	மிகு	DEDR_4838	v. 4	to be abundant, to flourish	

mika	மிக		inf. used adverbially	abundantly	TNT_15.4
miku	மிகு		v. 6	to exceed, to surpass	
mikka	மிக்க		pey. i.a.	which flourishes	TNT_20.2
mikku	மிக்கு		abs.		TNT_5.3
micai	மிசை	DEDR_4841	n.	elevation	TKT_7.4 TKT_20.1
mītu	மீது		n.	top	TNT_5.2
mītiṇil	மீதினில்		loc. postposition		EKI_3
miti	மிதி	DEDR_4861	n.	footstep	
mitiyil	மிதியில்		loc.		TNT_5.1
miḷarru	மிழற்று	DEDR_4856	v. 5	to prattle softly	
miḷarrum	மிழற்றும்		fin. i.a. 3sg. m./f./n.	she prattles	TNT_15.4
miḷir	மிளிர்	DEDR_4871	v. 4	roll (as eyes), leap, sway	
miḷira	மிளிர		inf.		PMA_93.2
miṇ	மின்	DEDR_4876	n.	flash, lightning	PMA_22.2 PMA_48.2 PMA_52.2 PMA_55.2 PMA_79.1 PMA_103.1 PMA_111.1 TNT_1.1 TNT_25.1
miṇṇiṭai	மின்னிடை		adj.	lightning-thin waisted	PMA_34.2 PMA_137.2
miṇṇiṭaiyār	மின்னிடையார்		pron. n. 3pl.	lightning-thin waisted ladies	PMA_135.2
miṇṇiṭaiyārōṭu	மின்னிடையாரோடு		soc.	with lightning-thin waisted ladies	PMA_26.1



minṇiṭaiyāl	மின்னிடையாள்		pron. n. 3sg. f.	lightning-thin waisted lady	PMA_113.2
minṇin	மின்னின்		obl.		PMA_27.1 PMA_29.2
minṇu	மின்னு		v. 5	to flash, to glitter	
minṇi	மின்னி		abs.		PMA_69.1 PMA_76.1 PMA_124.2
minṇum	மின்னும்		pey.i.a.		PMA_2.2 PMA_4.1 PMA_66.1 PMA_105.2 TNT_30.1
minṇai	மின்னை		acc.		PMA_117.1
mītūr	மீதூர்	TL 3212	v. 4	to increase, to be crowded	
mītūra	மீதூர		inf.		TKT_4.4
mīḷ	மீள்	DEDR_4883	v. 2	to return, to be rescued	
mīṇṭum	மீண்டும்		adv.	again	PMA_54.2
mīṇ	மீன்	DEDR_4885	n.	fish, “star”	PMA_5.2 TNT_27.3
mīṇai	மீனை		acc.		PMA_121.2
mu, see mūṇru	மு < மூன்று			three	
mukam	முகம்	<Skt. mukha	n.	face	PMA_58.1
mukattu	முகத்து		obl.		EKI_26
mukaṇ	முகன்		pron. n. 3sg.m.		
mukaṇai	முகனை		acc.		PMA_10.1
mukil	முகில்	DEDR_4892	n.	cloud	TKT_10.3 TNT_2.4 TNT_24.2
mukilvaṇṇaṇ	முகில் வண்ணன்		pron. n. 3sg. m.	cloud-colored one, Viṣṇu	PMA_96.2
mukilai	முகிலை		acc.		TNT_14.1

mukil	முகிழ்	DEDR_4893	v. 11	to bud, to appear, to display	
mukilṭta	முகிழ்த்த		pey. p.a.		PMA_23.1
mukil	முகிழ்		n.	flower bud	PMA_23.1
muṭi	முடி	DEDR_4921	n.	head, crown, hair	PMA_76.2 PMA_111.1
muṭikaḷ	முடிகள்		n.pl.		PMA_98.2
muṇṭi	முண்டி	<Skt. muṇḍin	n.	a bald person, a beggar	
muṇṭiyāṇ	முண்டியான்		pron.n. 3sg. m.	a bald person, a beggar	TKT_19.2
muttu	முத்து	DEDR_4959	n.	pearl	TKT_10.3
muttam	முத்தம்		n.	pearl	TNT_6.3
mutṭinai	முத்தினை		acc.		PMA_121.1
mutal	முதல்	DEDR_4950	n.	beginning, first	EKI_34 TNT_7.2 TNT_10.4 TNT_14.1 TNT_30.4
mutalvaṇ	முதல்வன்		pron.n. 3sg. m.	he who is first, Primal Lord	TKT_6.1 TNT_4.1
mutu	முது	DEDR_4954	adj.	ancient	PMA_103.2 TKT_15.1
mū	மூ		v. 11	to become old	
mūkkinrum	மூக்கின்றும்		fin. pr. 3pl. n.	they are aging	PMA_92.1
mūttōṇ	மூத்தோன்		pron.n. 3sg. m.	elder male/brother	
mūttōṇai	மூத்தோனை		acc.		CMA_40.2
mūtu	மூது		adj.	old	CMA_19.1
mūppu	மூப்பு		n.	old age	TNT_1.2
mūvāmai	மூவாமை		neg. v.n.	not aging	PMA_92.1
muyal	முயல்	DEDR_4967	v. 3	to labor, to undertake	

muyanra	முயன்ற		pey. p.a.		PMA_19.1
muyal	முயல்	DEDR_4968	n.	rabbit	CMA_8.2
mural	முரல்	DEDR_4973	v. 3	to make a sound	
muralum	முரலும்		pey. i.a.		EKI_3 TNT_11.3
mulai	முலை	DEDR_4985	n.	female breast	CMA_66.1 PMA_7.1 PMA_34.2 PMA_33.2 PMA_45.2 PMA_90.1 PMA_123.1 TNT_13.4 TNT_15.2 TNT_16.4 TNT_28.3
mulaiyār	முலையார்		pron.n. 3pl.	they whose breasts	CMA_13.2
mulaiyāl	முலையாள்		pron.n. 3sg. f.	she whose breasts	CMA_41.2 CMA_29.1 TNT_19.1
mulaiyīr	முலையீர்		pron.n. 2pl. voc.		CMA_9.1
mulaiyai	முலையை		acc.		CMA_9.2
muḷaṅku	முழங்கு	DEDR_4989	v. 5	to thunder, to make a loud sound	
muḷaṅku	முழங்கு		a.v.r		TKT_10.3
muḷu	முழு	DEDR_4992	adj.	all, whole	
muḷutu	முழுது		pron. n. 3sg. n.	all, whole	PMA_136.1
muḷutum	முழுதும்		adv.	entirely	
muḷ	முள்	DEDR_4995	n.	thorn	PMA_84.2
muḷari	முளரி	TL 3289	n.	bramble	PMA_84.2
muḷai	முளை	DEDR_4997	v. 11	to sprout, to appear	
muḷai	முளை		a.v.r		TNT_14.1
muḷaittu	முளைத்து		abs.		PMA_148.2 TNT_1.1
murru	முற்று	DEDR_5017	v. 5	to mature, be finished	
murra	முற்ற		inf.	totally	PMA_141.1
murru	முற்று		a.v.r		TNT_19.1

muṟuval	முறுவல்	DEDR_5014	n.	teeth, smile	PMA_22.2 PMA_36.1 PMA_66.1 TNT_15.2
muṟai	முறை	DEDR_5015	n.	occasion, manner, order	PMA_38.1
muṇ	முன்	DEDR_5020	n.	a time or place before, in front	CMA_33.2 PMA_59.2 PMA_79.2 PMA_92.1 TKT_1.2 TKT_15 TKT_18.1 TNT_1.1 TNT_1.2 TNT_10.4 TNT_20.1
muntōṅṟal	முந்தோன்றல்		v.n.	older sibling	EKI_2 EKI_2 EKI_9 EKI_29 PMA_53.2
muṇṇu	முன்பு		n.	front	PMA_136.1
muṇṇam	முன்னம்		adv.	in front, before	PMA_10.1 PMA_10.2 PMA_19.1 PMA_55.2 PMA_96.2
muṇṇavaṇ	முன்னவன்		pron.n. 3sg. m.	he who is in front, Primordial Being	
muṇṇavanai	முன்னவனை		acc.		PMA_129.2
muṇṇu	முன்னு		v. 5	to reach, to precede, to be nearby	PMA_122.1 PMA_141.1
muṇṇi	முன்னி		abs.		PMA_148.2
muṇṇiya	முன்னிய		pey. p.a.		PMA_84.2
muṇṇē	முன்னே		adv.	in the presence of	TNT_21.2
muṇṇāḷ	முனநாள்		n.	long ago	PMA_5.1 PMA_137.1 PMA_142.1
muṇṇam (See unṇu)	முன்னம்<உன்னு				
muṇi	முனி	<Skt. muṇi	n.	sage	
muṇikkāka	முனிக்காக		dat. suffix	for the sake of the sage	PMA_147.1

muṇivar	முனிவர்		n. pl.	sages	TNT_24.2
muṇivarōṭu	முனிவரோடு		soc.	with sages	TNT_30.2
muṇi	முனி	DEDR_5021	v. 4	to be angry, to dislike	
muṇinta	முனிந்த		pey. p.a.		TNT_25.1
muṇintu	முனிந்து		abs.		PMA_146.1
mū, see mutu	மூ < (முது)			old	
mūkku	மூக்கு	DEDR_5024	n.	nose	CMA_40.1 PMA_146.1
mūrṭti	மூர்த்தி	<Skt. mūrṭi	n.	form	EKI_35
mūrṭṭiyai	மூர்த்தியை		acc.		PMA_122.1
mūḷikkaḷam	மூழிக்களம்		p.n.	Mūḷikkaḷam, a place name	
mūḷikkaḷattu	மூழிக்களத்து		obl.		PMA_129.2 TNT_10.4
mūṇru	மூன்று	DEDR_5052	number	three	CMA_3.1 EKI_35
mu-/ mū-	மு-/மூ-		adj.	three	CMA_45.2 EKI_3 EKI_6 EKI_7 EKI_9 EKI_11 EKI_13 EKI_17 EKI_19 EKI_25 EKI_28 PMA_71.1 PMA_109.2 TNT_9.1 TNT_2.4 TNT_14.1 TNT_14.1
mūvar	மூவர்		pron. n. 3pl.	three people	TNT_2.2
mūvaril	மூவரில்		loc.	among three people	TKT_6.1
mūṇriṇai	மூன்றின		acc.		TNT_28.1
mey	மெய்	DEDR_5073	n.	truth, body, soul	CMA_21.2
meypṭaṭu	மெய்ப்படு		compound v. 6	to reveal	
meypṭaṭuvan	மெய்ப்படுவன்		fin. i.a. 3sg. m.	he will be revealed	CMA_20.1
meymmai	மெய்மை		n.	truth, reality	TKT_18.4
meymmayyai	மெய்மையை		acc.		TKT_7.2

meyyē	மெய்யே		adv.	truely	TNT_11.3
meyyam	மெய்யம்		p.n.	Tirumeyyam	TKT_19.3
mel/meṇ	மெல்/மென்	DEDR_5078	adj.	soft, tender	PMA_45.2 TNT_13.2 TNT_15.4 TNT_15.4
melliyal	மெல்வியள்		pron.n. 3sg. f.	delicate-natured lady	TNT_13.2
melliyalār	மெல்வியலார்		pron.n. 3pl.	delicate-natured ladies	PMA_22.2
meluku	மெழுகு	DEDR_5082	n.	bee's wax	CMA_62.2
mē	மே	DEDR_5086	n.	excellence	
mē-taku	மே தகு		compound v. 4	to be eminent	
mē-takum	மே தகும்		pey. i.a.		EKI_30
mēl	மேல்		n.	a place above, top, sky	CMA_44.1 PMA_9.2 PMA_21.1 PMA_29.2 PMA_30.2 PMA_33.2 PMA_34.2 PMA_38.2 PMA_42.1 PMA_50.2 PMA_69.1 PMA_69.2 PMA_75.2 PMA_84.2 PMA_87.1 PMA_102.1 PMA_104.2 PMA_111.1 PMA_113.1 PMA_115.1 PMA_117.1 TKT_9.2 TNT_8.1 TNT_13.4 TNT_15.2 TNT_16.4 TNT_17.1 TNT_18.2 TNT_20.4
mēmpaṭu	மேம்படு		compound v. 6	to be exalted	
mēmpattana	மேம்பட்டன		pey. p.a.	which were exalted	PMA_11.2
mēla	மேல		pron.n. 3pl. n.	they which are above	TNT_1.4

mēlay	மேலாய்		pron.n. 2sg.	you who are above	TNT_9.3
mēlai	மேலை		adv.	above	TNT_.2
mēkam	மேகம்	<Skt. megha	n.	cloud	TNT_30.1
mēkalai	மேகலை	<Skt. mekhalā	n.	waistband, hip ornament	CMA_10.1 PMA_81.1 TNT_22.3
mēy	மேய்	DEDR_5093	v. 4	to graze, to prey on	
mēyṭṭa	மேய்த்து		pey. p.a.		TNT_26.3
mēyṭṭu	மேய்த்து		abs.		CMA_27.2 TNT_16.1
mēvu	மேவு	DEDR_5096	v. 5	to join, to dwell	
mēya<mēviya	மேய<மேவிய		pey. p.a.	who dwelled	TKT_2.2 TKT_3.4 TKT_6.2 TKT_7.2 TNT_7.2 TNT_14.2 TNT_15.1 TNT_16.2
mēṇi	மேனி	DEDR_5099	n.	body, shape	CMA_22.2 CMA_55.1 CMA_69.1 TNT_18.1
mai	மை	DEDR_5101	n.	collyrium, blackness	TNT_21.1
maintaṇ	மைந்தன்	<Skt. manuśa	n.	man	PMA_90.2
maintaṇai	மைந்தனை		acc.		PMA_127.2 TKT_3.4
maintā	மைந்தா		voc.		TNT_12.2 TNT_13.3 TNT_16.2
moy	மொய்	DEDR_4915 TL 3376	v. 11	to cover, to enclose to press, to crowd around	
moy	மொய்		a.v.r	enfolding	TNT_19.1
moli	மொழி	DEDR_4989	n.	language, word	EKI_43
moliyai	மொழியை		acc.		PMA_131.2

mō	மோ	DEDR_4886	v. 12	to smell, to sniff	
mōvā	மோவா		abs.2	while smelling	CMA_21.2
mōr	மோர்	DEDR_4902	n.	buttermilk	CMA_33.2
yā-	யா -	DEDR_5151	inter.		
ātānum	ஆதானும்	TL 227	indef. pron.	anything, whatever	CMA_66.1
ār	ஆர்		inter.	who?	CMA_4.1 CMA_13.1 CMA_35.1 CMA_65.1 TNT_11.4
ārāl	ஆரால்		inst.	by whom?	CMA_25.2 CMA_26.1 CMA_26.2 CMA_27.1
ārānum	ஆரானும்		indef. pron.	anyone	CMA_5.1 CMA_15.1 CMA_19.1 CMA_20.1 CMA_24.2 CMA_53.1 CMA_54.2 CMA_57.1 CMA_59.2 CMA_65.2 CMA_68.2 PMA_89.1
ārum	ஆரும்		indef. pron.	anyone	PMA_107.2
yātum	யாதும்		indef. pron.	anything	TKT_10.4
yār	யார்		inter.	who?	TNT_3.4
yām (see also nām)	யாம்	DEDR_5154	pron. 1 pl. (excl.)	we	PMA_18.2 PMA_39.2
enkaḷ	எங்கள்		obl.		CMA_53.1
em	எம்		obl.	our	CMA_16.1 PMA_117.2 PMA_118.1 PMA_122.2 PMA_124.2 PMA_127.2 PMA_128.2 TKT_5.1 TNT_2.4 TNT_9.4 TNT_11.2 TNT_18.3 TNT_22.2 TNT_22.4
empirāṇ	எம்பிரான்		n.	Our Lord	
empirāṇārkkku	எம்பிரானர்க்கு		h. dat.		TKT_16.3
empirāṇai	எம்பிரானை		acc.		TKT_3.2
emperumāṇ	எம்பெருமான்		n.	epithet of Viṣṇu	CMA_51.2 PMA_62.1 PMA_134.2



emakku	எமக்கு		dat.	for us	TKT_7.1 TNT_27.2
yāl	யாழ்	TL 3403	n.	stringed instrument	PMA_28.2
yāṇ	யான்	DEDR_5160	pron. 1 sg.	I	PMA_72.2 PMA_109.2 TKT_10.4 TNT_23.3
yāṇai	யானை	DEDR_5161	n.	elephant	
āṇai	ஆனை		n.		CMA_49.1 CMA_75.2
yānāy	யானாய்		voc.		TNT_10.3
yōkam	யோகம்	<Skt. yoga	n.	means, method	
yōkattuṛakkam	யோகத்துறக்கம்		n.	yogic repose	PMA_8.2 PMA_128.1
rāyaṇ	ராயன்	<Skt. rāja	n.	king	PMA_57.1
vakai	வகை	DEDR_5202	n.	manner, type	CMA_41.1 CMA_56.2 EKI_14 EKI_29 EKI_32 EKI_36
vaṅkam	வங்கம்	TL 3452	n.	ship	
vaṅkattāl	வங்கத்தால்		inst.		TNT_9.1
vaṅci	வஞ்சி	DEDR_5216	n.	a type of rattan, cane <i>Calamus rotang</i>	PMA_78.1
vaṅci	வஞ்சி	<Skt. vaṅc	v. 11	to decieve, to cheat	
vaṅcittu	வஞ்சித்து		abs.		PMA_109.1 PMA_112.2
vaṭa	வட	DEDR_5218	adj.	northern	PMA_6.2 PMA_40.1 PMA_105.1 PMA_131.2 TNT_4.2 TNT_10.3 TNT_16.2
vaṭamaturai	வடமதுரை		p.n.	Mathura of North India	CMA_74.2
vāṭai	வாடை		n.	north wind	CMA_56.1 PMA_46.1
vaṭi	வடி	DEDR_5223	v. 4	to be beautiful	
vaṭivam	வடிவம்		n.	form, beauty	

vaṭivattu	வடிவத்து		obl.		TNT_3.3
vaṭivu	வடிவு		n.	form, beauty	PMA_7.1 TNT_7.1
vaṭivil	வடிவில்		loc.		TNT_3.1 TNT_3.2 TNT_3.4
vaṇaṅku	வணங்கு	DEDR_5236	v. 5	to bow	
vaṇaṅka	வணங்க		inf.		EKI_44
vaṇaṅki	வணங்கி		abs.		TKT_1.3
vaṇaṅkiṇāḷ	வணங்கினாள்		fin. p.a. 3sg. f.	she bowed	TNT_14.4
vaṇaṅkiṇēṇ	வணங்கினேன்		fin. p.a. 1sg.	I bowed	TKT_3.4 TNT_5.4
vaṇaṅkum	வணங்கும்		pey. i.a.		EKI_15 PMA_132.2 TNT_10.4
vaṇṭu	வண்டு	DEDR_5239	n.	bee	PMA_23.1 PMA_25.1 PMA_33.1 PMA_83.2 PMA_94.2 TNT_11.3 TNT_26.2
vaṇṭē	வண்டே		voc.	O bee	TNT_26.2
vaṇṇam	வண்ணம்	<Skt. varṇa	n.	color, nature	PMA_96.2 PMA_97.1 TKT_17.2 TNT_18.1 TNT_18.1 TNT_18.2 TNT_21.3 TNT_24.2
vaṇṇa	வண்ண		adj.	colored	EKI_25 TNT_18.3 TNT_21.1 TNT_21.2
vaṇṇattavar	வண்ணத்தவர்		pron.n. 3sg. h.	he whose nature	TNT_21.4
vaṇṇar	வண்ணர்		pron.n. 3sg. h.	he the color of	TKT_12.4 TKT_17.4 TNT_11.4
vaṇṇaṇ	வண்ணன்		pron.n. 3sg. m.	he the color of	TNT_3.2 TNT_3.4 TNT_18.4
vaṇṇā	வண்ணை		voc.		TKT_10.3 TNT_9.3 TNT_30.1
vaṇṇaṇār	வண்ணனார்		pron. n. 3sg. h.	he the color of	
vaṇṇaṇārai	வண்ணனாரை		acc.		TKT_4.2 TKT_5.3
vaṇṇam	வருணம்		n.	caste	EKI_29
vatari	வதாரி	<Skt. batarī	p.n.	Badrināth	CMA_74.2
vampu	வம்பு	TL 3593	n.	fragrance	TNT_12.2

vayal	வயல்	DEDR_5258	n.	field	PMA_115.2 TNT_12.2
vayiru	வயிறு	DEDR_5259	n.	stomach	CMA_34.2 PMA_138.2
vayarrinōṭu	வயிற்றிடுகு		inst.		CMA_37.1
vayirru	வயிற்று		obl.		PMA_49.2
vayirra	வயிற்ற		adj.		TNT_24.2
varu/vā	வரு/வா	DEDR_5270	v. 13	to come, to occur, to complete	
vanta	வந்த		pey. p.a.		TKT_1.3
vantār	வந்தார்		fin. p.a. 3sg. h.	he came	TNT_21.2
vantāḷ	வந்தாள்		part.n. p.a. 3sg. f.	she who came	
vantālai	வந்தாளை		acc.		CMA_39.2
vantu	வந்து		abs.		CMA_16.1 CMA_58.1 TKT_12.4 TKT_15.2 TNT_9.1 TNT_24.3 TNT_27.4 TNT_28.4
vara	வர		inf.		PMA_101.2
varu	வரு		a.v.r		EKI_38
varuka	வருக		fin. ipt.	Come!	TNT_14.4
varum	வரும்		pey. i.a.		EKI_46 TKT_5.3 TNT_6.3
vārā	வாரா		abs.2	while coming	CMA_34.2
vārātu	வாராது		fin. neg. 3sg. n.	It comes not	CMA_18.2
vārātu	வாராது		neg. abs.	without coming	CMA_8.1 CMA_61.2
vārāmal	வாராமல்		neg. abs.		CMA_59.2
vārāy	வாராய்		fin. ipt.	Come!	CMA_38.2 CMA_50.2 CMA_58.1
vārāyō	வாராயோ		inter. i.a. 2sg.	Do you come?	CMA_14.1
varuṭu	வருடு	TL 3520	v. 5	to rub, to stroke	
varuṭa	வருட		inf.		EKI_28

varuntu	வருந்து	DEDR_5272	v. 5	to suffer, to be emaciated	
varunti	வருந்தி		abs.		PMA_13.1
varai	வரை	DEDR_5274	n.	mountain	CMA_1.1 CMA_47.2 CMA_48.2 PMA_62.2 PMA_63.1 PMA_70.1 PMA_75.2 PMA_58.2 TKT_3.1 TKT_8.1 TKT_16.2 TNT_7.1 TNT_28.2
varaiyaṅ	வரையன்		pron.n. 3sg. m.	he of the mountain	TNT_9.2
varaiyaṅ	வரையின்		obl.		TNT_8.1 TNT_9.3
val	வல்	DEDR_5276	adj.	strong	PMA_93.1
vallār	வல்லார்		pron. n. 3pl.	those who are able	TKT_1.1 TKT_20.4 TNT_30.4 TNT_30.4
vallāṅ	வல்லாளன்		pron. n. 3sg. m.	hero, strong man	PMA_101.1
vallēṅ	வல்லேன்		pron. n. 1sg.	I who am able	TNT_28.3
valviṅai	வல்வினை		n.	harsh fate	
valviṅaiyāl	வல்வினையால்		inst.	through harsh fate	CMA_14.1
valviṅaiyēṅ	வல்வினையேன்		pron. n. 1sg.	I of harsh fate	CMA_61.2
valam	வலம்		n.	right (strong) side, victory	PMA_47.2
valampuri	வலம்புரி		adj.	turning to the right; the name of Viṣṇu's conch	CMA_23.1
vali	வலி		n.	strength	TNT_29.2
valiyāl	வலியால்		inst.		PMA_100.1
valiyai	வலியை		acc.		PMA_120.2
varpu			n.	strength	TNT_7.1

vallavāḷ	வல்லவாழ்		p.n.	Vallavāḷ, a place name	PMA_118.1
valli	வல்லி	DEDR_5316	n.	climbing vine, creeper	PMA_88.2
valayam	வலயம்	<Skt. valaya	n.	circle, ring	
valayattu	வலயத்து		obl.		PMA_9.1
vali	வழி	DEDR_5297	n.	way, path	PMA_19.1 PMA_38.1
vaḷ	வள்	DEDR_5304	n.	fertility, strength, beauty	PMA_14.1
vanmai	வண்மை		n.	bounty, beauty	
van	வண்		adj.	bountiful, beautiful	EKI_38 TKT_20.3
vallal	வள்ளல்		n.	benefactor	
vallalai	வள்ளலை		inst.		PMA_107.1 PMA_115.1
vaḷa(m)	வள(ம்)		n.	fertility, abundance	PMA_48.1 TNT_9.2
vaḷar	வளர்		v. 11	to nurture, to train	
vaḷartta	வளர்த்து		pey.p.a.		PMA_28.1
vaḷarttatanāl	வளர்த்ததனால்		v.n. inst.	by training	TNT_14.4
vaḷ	வள்	DEDR_5306	n.	sharpness	CMA_43.2 PMA_102.2
vaḷai	வளை	DEDR_5313	n.	conch, bangle	CMA_14.2 PMA_76.1 PMA_80.2 PMA_86.1 TNT_3.1 TNT_22.3 TNT_23.1 TNT_25.3
vaḷai	வளை	DEDR_5314	v. 4	to be bent, to be curved	
vaḷai	வளை		a.v.r		PMA_104.1
vaḷaiya	வளைய		inf.		EKI_4 PMA_86.1

varu	வறு	DEDR_5320	v. 11	to be parched, to be dried up	
varutta	வறுத்த		pey. p.a.		PMA_50.2
varum	வறும்		pey. i.a.		PMA_89.2
vaṇa(m)	வன(ம்)	DEDR_5327	n.	beauty	CMA_41.2 CMA_66.1 TNT_19.1
vaṇam	வனம்	<Skt. vana	n.	forest	EKI_40 TNT_19.1
vākku	வாக்கு	<Skt. vāk	n.	mouth, speech	
vākkiṇāl	வாக்கினால்		inst.		TKT_4.3
vāṅku	வாங்கு	DEDR_5336	v. 5	to obtain, to pull, to draw	
vāṅki	வாங்கி		abs.		PMA_87.1 TKT_4.4
vācakam	வாசகம்	<Skt. vācaka	n.	word, statement	PMA_39.1
vācam	வாசம்	<Skt. vāsa	n.	scent	PMA_89.1
vācavatattai	வாசவதத்தை	<Skt. vāsava-dattā	p.n.	Vāsavadattā	CMA_66.1
vāṭu	வாடு	DEDR_5342	v. 5	to wither, to fade, become weak	
vāṭa	வாட		inf.		PMA_67.1
vāṭātār	வாடாதார்		neg. part.n. 3pl.	those who do not weaken	PMA_42.1
vāṇaṇ	வாணன்	<Skt. bāṇa	p. n.	Bāṇa, an enemy of Viṣṇu	PMA_60.2 TNT_20.2
vāmaṇ	வாமன்	<Skt. vāmana	p.n.	Vāmana, the dwarf incarnation of Viṣṇu	CMA_45.2

vāy	வாய்	DEDR_5351	v. 11	to surpass, to be well-formed	
vāytta	வாய்த்து		pey. p.a.		PMA_146.2
vāy	வாய்	DEDR_5352	n.	mouth, lips	EKI_11 EK1_20 PMA_1.1 PMA_42.2 PMA_52.1 PMA_66.1 PMA_74.2 PMA_85.1 PMA_110.1 TNT_18.1 TNT_19.3 TNT_21.3 TNT_25.1 TNT_26.1
vāy	வாய்		loc. postposition	location in time and space	CMA_49.1 CMA_62.2 EK1_5 PMA_25.1 PMA_33.1 PMA_43.1 PMA_93.2 TNT_29.2
vāyar	வாயர்		pron.n. 3sg. h.	he whose mouth	TNT_24.3
vāyāl	வாயால்		inst.		TKT_12.1
vār	வார்	DEDR_5358	n.	length	CMA_78.1
vār	வார்	DEDR_5363	n.	bodice	CMA_10.1, CMA_29.1 CMA_41.2 CMA_66.1
vāl/vālu	வாழ்/வாழு	DEDR_5372	v. 4	to live, to flourish	
vāl	வாழ்		a.v.r		PMA_96.1
vālkai	வாழ்க்கை		n.	life, lifetime	
vālkai	வாழ்க்கைக்கு		dat.		TKT_8.4
vālttu	வாழ்த்து		caus. v. 4	to praise	
vāltti	வாழ்த்தி		abs.		TKT_1.3
vālttatu	வாழ்ந்தது		v.n.		PMA_59.1
vālvu	வாழ்வு		v.n.	living	PMA_135.2
vālalām	வாழலாம்		potential	May one flourish	TNT_4.4
vālar	வாழார்		neg. 3pl.	they live not	TKT_8.2

vāḷuti	வாமுதி		fin. i.a. 2 <sup>nd</sup> sg.	you live	
vāḷutiyēl	வாமுதியேல்		cond.	if you live	TNT_4.4
vāḷ	வாள்	DEDR_5376 TL 3622	n.	sword, plough, sharpness	PMA_1.1 PMA_21.1 PMA_54.1 PMA_60.2 PMA_85.2 PMA_141.2 PMA_144.2 TNT_20.1
vāḷāl	வாளால்		inst.	with a sword	CMA_40.1
vāḷi	வாளி		n.	arrow	PMA_44.2
vāḷiyiṅ	வாளியின்		obl.		EKI_5
vāḷ	வாள்	DEDR_5377	n.	lustre, brightness	PMA_29.1 PMA_31.2
vāḷāṅku	வாளாங்கு	TL 3623	adv.	silently, fruitlessly, in vain	CMA_57.2 PMA_89.2 PMA_91.2
vāṅ/vāṅam	வான்/வானம்	DEDR_5381	n.	sky, heaven	PMA_5.2 PMA_65.2 PMA_99.2 TKT_8.1
vāṅ	வான்		adj.	excellent	PMA_139.1
vāṅattu	வானத்து		obl.		TNT_8.3
vāṅavar	வானவர்		pron.n. 3pl.	celestials	PMA_99.2 PMA_120.1 PMA_129.1 TKT_20.1
vāṅavarkōṅ	வானவர்கோன்		n.	celestials' king, Indra	PMA_19.2
vāṅavarai	வானவரை		acc.		PMA_106.2
vāṅōr	வாளேர்		pron.n. 3pl.	celestials	
vāṅōrkku	வாளேர்க்கு		dat.		TKT_3.1 TKT_16.2
vikku	விக்கு	DEDR_5383	v. 5	to hiccup	
vikki	விக்கி		abs.		TNT_11.3
vicittiram	விசித்திரம்	<Skt. vicitra	n.	colorfulness	PMA_30.2



vicumpu	விசம்பு	TL 3645	n.	sky, heavens	PMA_29.2 PMA_36.2 TKT_20.4 TNT_2.1
vicumpil	விசம்பில்		loc.		EKI_41 PMA_28.2
vicumpiṅ	விசம்பின்		obl.		TNT_5.2
viṭu	விடு	DEDR_5393	v. 6	to leave, to forsake, to release	
viṭṭu	விட்டு		abs.		CMA_8.2 PMA_14.2 PMA_48.1 TKT_13.2 TKT_18.3
viṭu	விடு		caus. v. 11	to dispatch, to free	
viṭutta	விடுத்த		pey. p.a.		CMA_75.2 PMA_96.2
viṭuttavaḷ	விடுத்தவள்		part.n. p.a. 3sg. f.	she who was dispatched	
viṭuttavaṭku	விடுத்தவட்கு		dat.	for her who was dispatched	CMA_40.2
viṭukilēṅ	விடுகிலேன்		fin. aux. neg. 1sg.	I am not able to leave	TKT_1.4
viṭum	விடும்		pey. i.a.		EKI_23
vīṭu	வீடு		n.	release from rebirth	PMA_11.1 PMA_17.1 TKT_7.1
viṭai	விடை	<Skt. vṛṣa	n.	bull	EKI_32
viṭaiyiṅ	விடையின்		obl.		PMA_41.2 PMA_92.2
viṭaiyai	விடையை		acc.		PMA_114.1
viṅ	விண்	DEDR_5396	n.	sky, heaven	PMA_105.2 PMA_111.1 TNT_4.1
viṅṅavar	விண்ணவர்		pron.n. 3pl.	celestials	TNT_30.1
viṅṅakar	விண்ணகர்		p.n.	Viṅṅakar, a place name	CMA_72.1 PMA_113.2
viṅṅakaram	விண்ணகரம்				TNT_29.3

vittakam	வித்தகம்	<Skt. vittaka < vid	n.	wisdom	
vittakaṇ	வித்தகன்		pron.n. 3sg. m.	sage, scholar	
vittakaṇai	வித்தகனை		acc.		PMA_124.2
viti	விதி	<Skt. vidhi	n.	method, precept	
vitiyil	விதியில்		loc.		TKT_18.4
vitiyīṇ	விதியின்		obl.		
vitiyīṇai	விதியினை		acc.		TKT_1.4
vitir	விதிர்	TL 3673	v. 11	to tremble	
vitirvitirā	விதிர்விதிரா		abs. 2	while trembling continuously	CMA_21.2
vitāṇam	விதானம்	<Skt. vitāna	n.	expansion, canopy	
vitāṇattīṇ	விதானத்தின்		acc.		PMA_3.2
vintai	விந்தை	<Skt. vindhya	p.n.	Vindhya Mountains	TNT_7.2
viyaṇ	வியன்	DEDR_5404	n.	greatness, vastness	TKT_7.2
viral	விரல்	DEDR_5409	n.	finger, toe	
viralkaḷ	விரல்கள்		n. pl.		TNT_15.4
virī	விரி	DEDR_5411	v. 4	to expand, to spread	
virī	விரி		a.v.r	spreading	TKT_3.3 TNT_16.3 TNT_29.3
virī	விரி		caus. v. 11	to make spread out	
viritta	விரித்த		pey. p.a.		PMA_77.1
virinta	விரிந்த		pey. p.a.		TKT_7.2
virintu	விரிந்து		abs.		EKI_36

vil	வில்	DEDR_5422	n.	bow, arc	PMA_2.2 TNT_13.2
vilavu	விழவு	DEDR_5427	n.	festival	
vilavin	விழவின்		obl.		PMA_140.1
vili	விழி	DEDR_5429	v. 11	to open the eyes	
vilittu	விழித்து		abs.		PMA_100.2
viluṅku	விழுங்கு	DEDR_4866	v. 5	to swallow, to gulp	
viluṅka	விழுங்க		inf.		PMA_103.2 PMA_138.2
viluṅki	விழுங்கி		abs.		CMA_33.1
viluṅkiṅēṅ	விழுங்கினேன்		part.n. p.a. 1sg.	I who swallowed	
viluṅkiṅēṅku	விழுங்கினேற்கு		dat.		TKT_4.4
vilakku	விளக்கு	DEDR_5496	n.	lamp	PMA_4.1 TNT_1.1 TNT_14.3
vilakkiṅai	விழுக்கினை		acc.		PMA_129.2 TKT_18.4
vilakkai	விளக்கை		acc.		PMA_30.1
vilimpu	விளிம்பு	DEDR_5436	n.	border, edge	PMA_27.1
viḷai	விளை	DEDR_5437	v. 11	to raise, to bring into being	
viḷaikkum	விளைக்கும்		pey. i.a.		TNT_6.4
viḷaitta	விளைத்த		pey. p.a.		PMA_95.2
viḷaiyāṭu	விளையாடு	DEDR_5438	v. 5	to play, to be humorous	
viḷaiyāṭi	விளையாடி			abs.	PMA_26.1
vinai	வினை	DEDR_5445	n.	action, karma	EKI_46
vinaiyāl	வினையால்		inst.		CMA_14.1
vinaiyēṅ	வினையேன்		pron.n. 1sg.	I of harsh fate	CMA_61.2 TKT_10.1
vinaiyai	வினையை		acc.		TNT_30.4
vīkku	வீக்கு	DEDR_5448	v. 5	to control, to tie up	
vīkki	வீக்கி		abs.		CMA_10.1

vīcu	வீசு	DEDR_5450	v. 5	to throw, to wave, to sway	
vīca	வீசு		inf.		PMA_2.2 PMA_4.2 PMA_69.1
vīcum	வீசும்		pey. i.a.		PMA_84.1
vīṇai	வீணை	<Skt. vīṇā	n.	a stringed instrument	TNT_15.3
vīti	வீதி	<Skt. vīthi	n.	row, road	PMA_45.1
vīraṇ	வீரன்	<Skt. vīra	n.	hero	
vīraṇai	வீரனை		acc.		PMA_103.1
vīl	வீழ்	DEDR_5430	v. 4	to fall, to decrease, to be low	
vīl	வீழ்		a.v.r		PMA_12.2 PMA_76.1
vīntatu	வீழ்ந்தது		fin. p.a. 3sg. n.	it fell	CMA_26.1
vekkā	வெஃகா		p.n.	Vekkā, a place name	CMA_70.2 TNT_8.2
vekkāvil	வெஃகாவில்		loc.		PMA_127.2 TNT_13.2 TNT_14.3
vekuḷ	வெகுள்	DEDR_5464	v. 2	to be angry, to hate	
vekuntu	வெகுண்டு		abs.		CMA_50.2
vekuḷi	வெகுளி		n.	anger	
vekuḷiyal	வெகுளியள்		pron.n. p.a. 3sg. f.	she who is angry	CMA_36.2
vel	வெல்	DEDR_5493	v. 3	be victorious	
venra	வென்ற		pey. p.a.		TKT_14.1
venrāṇ	வென்றான்		pron. n. 3sg. m.	he who conquered	TNT_7.2
venrānai	வென்றானை		acc.		TNT_29.3
venri	வென்றி		n.	victory	PMA_56.2
venru	வென்று		abs.		TNT_16.3
vel	வெள்	DEDR_5496	adj.	white	PMA_22.2

veṅṭēr	வெண்டேர்		n.	'white chariot' = mirage	PMA_48.2
veṅṇey	வெண்ணெய்		n.	butter	CMA_30.1 CMA_33.1 PMA_138.1
veḷḷam	வெள்ளம்	DEDR_5503	n.	flood, sea	PMA_126.2
veḷḷarai	வெள்ளறை		p.n.	Veḷḷarai, a place name	CMA_70.2 PMA_117.1
veḷi	வெளி	DEDR_5498	n.	outside open space, emptiness	PMA_48.2
veḷippaṭu	வெளிப்படு	TL 3808	compound. v. 11	to reveal, to make public	
veḷippaṭutta	வெளிப்படுத்த		pey. p.a.	which revealed	TNT_30.2
verpu	வெற்பு	TL 3811	n.	mountain	TNT_7.2
vē	வே	DEDR_5517	v. 13	to burn, to be hot	
ve(m)	வெ(ம்)		adj.	hot	CMA_38.1 CMA_40.2 PMA_13.2 PMA_50.1 PMA_50.2 PMA_101.1 PMA_98.1 TNT_21.2
veytu	வெய்து		part. n. i.a. 3sg. n.	that which is hot	PMA_82.1
veyil	வெயில்		n.	heat of the sun	PMA_50.2 PMA_77.1
vēva	வேவ		inf.		PMA_44.1
vēvi	வேவி		caus. v. 11	to make hot	
vēvittu	வேவித்து		abs.		TKT_15.1
vēkavati	வேகவதி	<Skt. vegavatī	p.n.	Vegavatī, a heroine in the <i>Mahābhārata</i>	PMA_52.2
vēṅkaṭam	வேங்கடம்		p.n.	Śrī Vēṅkaṭeśvara Temple in Tirupati	CMA_69.2 TNT_16.2
vēṅkaṭattu	வேண்கடத்து		obl.		PMA_124.2
vēṅṭu	வேண்டு	DEDR_5528	v. 5	to want, to request	

vēṭkai	வேட்கை		n.	desire	TKT_4.4
vēṅṭāṭār	வேண்டாதார்		neg. part.n. 3pl.	they who do not want	PMA_40.1
vēṅṭi	வேண்டி		abs.		CMA_46.1 EKI_46
vēṅṭiṅār	வேண்டினார்		fin. p.a. 3pl.	they wanted	TKT_8.4
vēṅṭiṅōm	வேண்டினோம்		fin. p.a. 1pl.	we wanted	PMA_40.1
vēṅṭu	வேண்டு		n.	desire, wish	PMA_26.1
vēṅṭuvār	வேண்டுவார்		part. n. i.a. 3pl.	they who want	PMA_12.2
vētam	வேதம்	<Skt. veda	n.	The Vedas	TNT_1.1
vētiyarkaḷ	வேதியர்கள்		n. pl.	Vedic scholars	PMA_135.2
vēntaṅ	வேந்தன்	DEDR_5529	n.	king	PMA_46.2 PMA_60.2 TNT_6.1 TNT_30.3
vēntar	வேந்தர்		n.h.		PMA_108.2 PMA_141.2 PMA_136.2
vēntē	வேந்தே		voc.		TNT_13.2 TNT_16.3
vēy	வேய்	DEDR_5541	n.	bamboo, flute	PMA_41.1 PMA_79.1 TKT_3.3
vēykaḷ	வேய்கள்		pl.		TNT_6.3
vēr	வேர்	DEDR_5486	v. 11	to sweat	
vēr	வேர்		n.	sweat	CMA_30.2
vērā	வேரா		abs.2	while sweating	CMA_21.2
vēl	வேல்	DEDR_5539	n.	lance	CMA_10.2 CMA_25.1 CMA_31.2 CMA_53.2 PMA_71.1 PMA_56.1 PMA_136.2 TKT_20.3 TNT_7.2 TNT_30.3
vēlōṅ	வேலோன்		pron.n. 3sg. m.	he with a lance	CMA_43.1
vēli	வேலி	DEDR_5538 TL 3838	n.	hedge, fence, border	CMA_2.2 TNT_6.4 TNT_7.3 TNT_15.2

vēlam	வேழம்	DEDR_5542	n.	elephant	
vēlattu	வேழத்து		obl.		EKI_12
vēl	வேள்	DEDR_5545	n.	chief, hero	PMA_44.1 TNT_7.2
vēlvi	வேள்வி	DEDR_5544	n.	ritual offering	EKI_14 PMA_108.2
vēlukkai	வேளுக்கை		p.n.	Vēlukkai, a place name	PMA_127.1
vēru	வேறு	DEDR_5548	n.	other, what is different	TNT_2.1 TNT_2.2
vērōr	வேறோர்		n.	another one	CMA_30.2
vai	வை	DEDR_5549	v. 11	to place, to keep	
vaikka	வைக்க		inf.		PMA_64.1
vaitta	வைத்து		pey. p.a.		TNT_4.3
vaittatan	வைத்ததன்		pron. n. 3sg. m.		
vaittatanai	வைத்ததனை		acc.		CMA_31.1
vaittatu	வைத்தது		v.n.		CMA_34.2
vaittu	வைத்து		abs.		PMA_34.2 PMA_104.2 TKT_5.3 TKT_18.2
vaiyam	வையம்		n.	earth	CMA_25.2 TKT_16.1
vaitēvi	வைதேவி	<Skt. vaidehī	p.n.	Sītā, Rāma's wife	CMA_41.2 PMA_51.1

## Appendices





*Tirukkuruṅṅāṅṅakam –*  
“The Divine Short Verse in *Tāṅṅakam Meter*”

**TKT 1**

Bowing in praise to the treasure, the coral pillar,  
The refuge of those able to think with righteousness,  
The mind which took control of the world having watched as Kamsa died, Māl,  
I, his servant who myself beheld this truth which came into my heart,  
will not leave him.

**TKT 2**

Wind, water, and fire, the bull which destroyed strong-walled Lanka,  
The cluster of lovely jewels which dwelled in the Himalayas, river of delight,  
Nectar, Death who consumed the dear life of the demon -  
Having grasped his qualities, my heart,  
describe the way that you describe him.

**TKT 3**

I bowed to our beautiful Lord and Father  
who obtained nectar for the celestials,  
Spinning a great mountain in the spreading dark sea,  
The warrior who dwells in the dark grove, Māliṅcōlai,  
surrounded by vast bamboo groves  
And whose shadows defeat the spreading sunrays.

**TKT 4**

There is something I have to ask: I saw him coming in a dream,  
Him the bright hue of a flower, who lifted the earth as a boar:  
Through speech, through deeds, through the heart, through faith,  
For me who seizes and devours him with mounting desire,  
what is the sweetest way?

**TKT 5**

Like water consumed by burning iron, attaining once and for all  
My love for our Lord, so hard to acquire, and being bound in his service,  
I became saved,

Embracing him, the hue of the approaching storms,  
 and fixing my mind on him;  
 Ah, how sweet it is to me who gulps him like sweet sugarcane juice!

**TKT 6**

The One who is first among Three, the king who took the world,  
 Cluster of bluestone gems who dwells in Kuṭantai, song of delight,  
 Fresh honey, finest gold, flower on the celestials' heads -  
 Which do his servants who praise him say in praise?

**TKT 7**

This life, the next, the truth which endures as liberation for us,  
 The Red one who dwells in vast Tiruvaraṅkam with expansive groves,  
 The Black one, Tirumalai's unique Lord -  
 Those who think on his nature like this are ever at my own head.

**TKT 8**

The clouds in the sky, Māl, sugarcane juice mixed with honey brought  
 From honeycombs in the mountains, Splendor -  
 those who don't live embracing him,  
 Alas, they don't consider the risks of human rebirths. Consider that!  
 They each want the assurance of life in a body of flesh.

**TKT 9**

As for my heart, it does not stay fixed on anything; like an ant on a firebrand  
 That a crackling fire steadily consumes, my heart is surely melting!  
 You understand this, splendid one who took the earth,  
 God of all gods; besides you, we have no succor throughout seven births.

**TKT 10**

Even my mind won't stay on track; what can I do, wretch that I am?  
 At least, my father, grant that I love devotion to you,  
 My pearl, brilliant emerald, you the hue of lightning-lit thunder clouds.  
 My father, besides service to you, I cannot know a single thing.

**TKT 11**

At least, my father, grant that we end our sorrows, seeing how  
 To prostrate at your feet, to worship and praise you  
 with every kind of service;

As the universe, as the source for the eight directions,  
Moral treasure, highest Light, I praise only you.

**TKT 12**

With the defiled mouth of a filthy body, I, his impure servant,  
Called the great Soul, Māl of Araṅkam by his ancient name.  
Wretched me, then I feared how I might have erred;  
He, the hue of the blue lily, appeared in my mind's eyes and said, "Fear not."

**TKT 13**

Water consumed by burning iron vanishes. Consider that!  
Thus, all of my harsh suffering and sins have left me and fled.  
Seeing for myself the Sugarcane whose great temple is Araṅkam,  
Surrounded by groves where bees settle, ah, how it intoxicates my eyes!

**TKT 14**

I thought daily only of embracing ladies whose eyes rivaled dark lilies;  
Wretch that I am, I intended better, but remained rotting in it.  
I, a sinner, became a sinner by not contemplating him  
Of Kuṅṅantai where downy swans settle in the surrounding floods.

**TKT 15**

He stood as loving Hanumān bowed low at his feet  
After setting ablaze evil Rāvaṅa's ancient walled Lanka;  
Melting and dissolving all of my bones for him, I, his servant,  
With the love of my heart, bathe him with the waters of knowledge.

**TKT 16**

Him who conquered and killed the magic deer,  
who walked between and broke the *maruta* trees,  
Who spun the wide mountain so the seas spreading around the earth boiled,  
Māl, our Lord who gave nectar to the celestials, I, his devotee,  
Crown with a pure garland of my own words.

**TKT 17**

Those who spoke of the glories of him in Pēr rejected rebirth;  
That those who disparaged him also got saved is the way of this world.  
I, a simpleton, will not disparage that. Ah, the desire in him  
Of the crashing sea's hue to reject our rebirth is great! Consider that!

**TKT 18**

Sitting without weariness or wiggling, closing their eyelids,  
 Subduing their unbounded five senses, focusing their love on only him,  
 Making their thoughts not waver, those who, in this way,  
 See the Lamp as soon as he appears emitting light, are able to see the truth.

**TKT 19**

The cities of the One who ended the curse of the beggar  
 Who, forced to wander to strange houses  
     with a skull full of offerings, ate from it,  
 Are Kaṇṭiyūr, Araṅkam, Meyyam, Kacci, Pēr,  
     and Mallai which are praised in the world;  
 Is there salvation for any but the salvation of those who throng there?

**TKT 20**

Those who flawlessly master this garland of four-times-five fine Tamil verses  
 Composed by Kaliyaṅ with a proud spear to red-eyed Māl with rosy feet  
 Which the king of the celestials and the Unborn on the blossom  
 Praise, daily scattering honeyed blooms, they will rule the glittering heavens.

***Tiruneṭuntāṅṭakam –***  
**“The Divine Long Verse in *Tāṅṭakam* Meter”**

**TNT 1**

With a lightning form; and in a former form, the four Vedas;<sup>1</sup>  
as lamplight; as the rising moon;  
As a later form, and as one without birth,  
without old age or disease in a former form;  
A valued golden form not intended for death; in a jeweled form,  
as the five elements; as water; as his own form, the shining light in a fire;  
My father, who remains in my form,  
his sacred bud-like feet are on my head.

**TNT 2**

When distinguishing as different the sacred forms of the sleepless celestials  
who are called the beautiful Three  
Who are all-pervading as the many various creeds,  
and are the wide earth, water, fire, and the sky,  
When seeing these three enduring forms,  
one form is golden, one form is fire red, and one the form of the dark sea -  
The light that is One is the form of our god of the cloud-like form.

**TNT 3**

A perception cannot exist of one shape, of one appearance  
of the dark blue-hued one,  
Of our Lord, saying he glowed the color of a white conch  
at the time he took nectar from the sea in a huge shape,  
Or saying in his sacred shape is dark, tall Māl,  
or calling him ‘the red one’ in the Trēta Yuga.  
Say who is able to see him of the dark form with red eyes  
without always praising him in era to era!

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<sup>1</sup> Vedas – Both Tamil *maṛai* ‘secret’ and *vētam* ‘knowledge’ from Sanskrit *veda* are translated here as ‘the Vedas’; *maṛai* occurs in TNT 30.2, EK1 14, PMA 10.2, PMA 73.1, PMA 121.1, and PMA 131.1; *vētam* in TNT 1.1 and PMA 135.2.

**TNT 4**

The Primal Lord for Indra and Brahmā, the Brahman  
 who is inconceivable even for the gods in heaven,  
 Who is the vast earth, wind, fire, water, the heavens, and the five senses,  
 the fine, elegant sound of Tamil and northern speech,  
 The four quarters, and the sun and moon,  
 he who is the *mantra* kept in the Brahmins' twilight prayers -  
 If you always live, not forgetting him through this *mantra*,  
 we can prosper, simple heart.

**TNT 5**

Entering the water in a graceful step, as one foot remained,  
 one foot - surpassing the thoughts conceived in the mind  
 Of the demon of enviable wealth - going above the firmament,  
 rising into the vast heavens, racing higher,  
 Left behind the cool moon and the rayed sun,  
 brushing the back of the stars and then beyond;  
 I bow to the divine flower-like feet of our father  
 who thus encompassed the whole world.

**TNT 6**

Singing in all of his beloved cities of the feet  
 of the celestials' king with broad benevolent hands,  
 The rider on the beautiful winged bird,  
 him with a merciless nature who always distresses the demons,  
 My heart, go forth; let us worship him in lush Kōvalūr  
 encompassed by ponds yielding wealth,  
 where water spreads over the fields  
 As many pearls burst from tall bamboo  
 dragged by the turbid Peṇṇai River spreading over the land.

**TNT 7**

My heart, go forth; let us worship him in lush Kōvalūr,  
 with lotus borders on long streets surrounded by fragrant groves,  
 Which endures for the king of the magnificent mountains to worship,  
 where the chaste virgin who dwells in the Vindhya protected

The city of him who ruled the world with a curved axe,  
 killing kings with strong mountain-like shoulders,  
 And who conquered first the youth who threw  
 a singular spear in the wide sea with mountains.

**TNT 8**

You of Nīrakam, you on the peak of the high mountain,  
 of Nilāttinkalṭuṇṭam and of Ūrakam in prosperous Kacci,  
 In Veḷkā with glittering harbor waters,  
 you in the hearts of those who think of you,  
 You of Kāarakam, which the world praises, in Kārvāṇam, O thief,  
 you in Pēr on the south side of the lush, alluring Kāvēri,  
 You in my heart, never leaving, Great Lord,  
 in all of these, I have cherished your divine feet.

**TNT 9**

You of Mallai of the ocean where huge jewels are cast up by ships;  
 you of the city of walled Kacci, of Pēr,  
 You whose half is he whose chest is garlanded with fertile cassia full of nectar  
 and who bears at his left the innocent girl of the man of the mountain,  
 You on the Sea of Milk, you on earth,  
 you of the cool mountain peak, O coral-hued one,  
 Where have you appeared now, great Lord?  
 I, a wretch, search for you and wander aimlessly.

**TNT 10**

You are golden, glorious elephant who guards the seven gardens!  
 I am a contemptuous slave!  
 Except to call “My elephant! My elephant!”  
 as a simpleton, what do I know?  
 Worshipped by the world, you are the elephant of the south  
 and the elephant of the north, the elephant of the west,  
 and the rutting elephant in the east;  
 You are always at the fore of the gods; you are the splendor of Tirumūlikkaḷam  
 adored by those who come after; you are the First.



**TNT 11**

Neglecting her clothes, she weeps; she does not want her doll;  
 she does not sleep as tears in her long, moist eyes overflow.  
 She cannot sit on my lap for even a second  
 and keeps asking, "Where is our Lord's Tiruvaraṅkam?"  
 When a soothsayer spoke truthfully to us, telling who did this  
 to this simple girl, her hair humming with jewel-like bees  
 choking on nectar,  
 She said, "O Ladies, the sea-hued one did this.  
 Who will protect her?"

**TNT 12**

She stands stricken as her eyes stream, her heart melting; she languishes;  
 she sighs at length; she ignores food and will not sleep.  
 I begot this girl who says, "Noble who rests in yogic sleep  
 on the poisonous snake," who says, "Young man of Āli  
 with fields of flowers full of fragrance,"  
 Who says, "Friend, shall we dance in beautiful Araṅkam  
 where they dance and sing of the banner with a fine winged bird?"  
 And who is not restrained under my wing.  
 I've gained the blame of the whole world. Alas!

**TNT 13**

Saying, "Lifting the hill, you protected the herd from hailstones";  
 saying, "You of Ūrakam in Kacci with alluring flowers";  
 Saying, "Breaking a bow, you embraced the shoulders of a tender lady";  
 saying, "King who lies sleeping in Veḷkā";  
 Saying, "Grappling with the wrestlers, you destroyed them";  
 saying, "My young man whose hands split the horse's mouth,"  
 Uttering these words and saying, "Speak" to her parakeet,  
 she languishes as tear drops trickle on her breasts.

**TNT 14**

Listening as it sang of the sun's shooting rays, of the cloud of Kuṟunkuṭi,  
 the unfathomable rare nectar who endures as the First  
 Surpassing the three worlds that never age and beyond,  
 the Brahman who dwells in Araṅkam,

Of him who is the thoughts of the brahmins, lamplight,  
 the emerald of Tiruttaṅkā, Tirumāl of Veṅkā,  
 Saying, “By training you, I received my reward. Come,”  
 joining her hands in prayer, she bowed to her innocent parakeet.

**TNT 15**

Saying, “Bull elephant who dwells in Kacci girded by rising stone walls,”  
 saying, “Sweetness who sleeps in the sea,”  
 Saying, “Lord who stands rejoicing in lovely Aluntūr  
 bordered by fields with ponds of lily flowers,”  
 Bearing on her breast a long *vīnā* with rising tones,  
 smiling, her teeth showing slightly,  
 Playing until her soft fingers redden,  
 like a soft parakeet, my foolish girl babbles away.

**TNT 16**

Saying, “Youth who happily grazed the calves,”  
 saying, “My sweet fruit of Kaṅṅapūram girded by fragrant groves,”  
 Saying, “You who joyfully did the wooden stilt dance in the village commons,”  
 saying, “Young man who dwells in Tiruvēṅkaṭam in the north,”  
 Saying, “King who defeated and weeded out the demon clan,”  
 saying, “You who stands in Tirunaṛaiyūr girded by spreading groves,”  
 Saying, “My friend of dark complexion and thick curls,”  
 she languishes as tear drops trickle on her breasts.

**TNT 17**

As her heaving, young breasts grow pallid  
 and tears spring from her fish-shaped eyes,  
 Thinking of him, her body melting at each little coo  
 that the rosy-legged dove sounds for his mate,  
 Singing of Taṅkāḷ and the cool city of Kuṭantai,  
 singing of cool Kōvalūr as she dances,  
 As I, hearing this, say, “Girl, is this good for our family?”  
 she sings of Naṛaiyūr, too, and keeps practicing.

**TNT 18**

I must have committed a sin against the Lady of the dewy blossom  
 of the mad one who is also devoted to innocent maiden Earth,  
 Of him with a body the color of rainclouds,  
 and lotus-colored eyes, mouth, palms, and both feet.

My foolish, beautiful girl doesn't hear my words.  
 She says, "Where is our Lord's Tiruvaraṅkam?"  
 She says, "I'll go to the sea-hued Lord's Nīrmalai."  
 This is the way those who've been ruined behave.

**TNT 19**

As soon as she saw that the girl with young, beautiful breasts  
 will be the one on Māyaṅ's strong chest,  
 She was like that! She who was ruined sighs;  
 she says, "Friend, shall we dance in ornate Araṅkam?"  
 When I who begot her speak, she doesn't hear a single word!  
 Singing of Pēr and singing of the cool city of Kuṭantai,  
 She has gone to bathe in Golden Lotus tank.  
 Ladies, my girl is not like she was; are your girls like that?

**TNT 20**

This girl who chants the names of the renown one  
 who rules the world, having dug up that world, eaten the world,  
 Spit out the world again, and measured the world,  
 of the man of war who kindled a hot blaze so that Lanka to the south  
 Once trembled to end the wealth of the sword-bearing, demon charioteer,  
 of the ruler of the prosperous world who traversed the defenses  
 Of the crashing seas and entered [Śoṇitapura] to end the life  
 of thousand-armed Bāṇa, besides calling her  
 the greatest ascetic on earth, can anyone say anything?

**TNT 21**

As a lock of fragrant kohl-colored curls hung at the back  
 and *makara* earrings danced, shining at both sides,  
 With only a cruel, arrow-worthy bow as his companion,  
 they both came here and stood before me.  
 The color of his hands, like lotuses, a lotus-like mouth,  
 and lotuses - both eyes - and feet, too,  
 Even though we saw him of such beauty really standing there, friend,  
 thinking him a "god," we were frightened.

**TNT 22**

While tuning a hill melody and glancing at us  
 as if he were a bit shy,  
 In the time that he performed a love song,  
 my heart and eyes rushed to reach the divine feet of our Lord;  
 After that, I did not see my bangles and sash,  
 but I did see his thick *makara* earrings and four arms.  
 I asked, “How far is my Lord’s temple?”  
 He replied, “Isn’t this it, lovely Āli?”

**TNT 23**

He took my bright bangles and dark coloring,  
 leaving me mental torment that seeped deep inside;  
 I see him in a place of dream  
 with fresh *tulasī* garlands where nectar seeps,  
 And he says, “Our city is Tiruvaraṅkam where carp leap,  
 drinking seeping toddy made from young coconuts”;  
 When I see him, I say, “Don’t go, you bird-riding thief!”  
 But this is just sulkiness.

**TNT 24**

These conch bangles on both wrists will not stay. Poor me!  
 He who gulped down the great seas with shining, roaring waves,  
 Whose color is of a big-bellied dark cloud,  
 whose great mouth consumed the world, came here  
 Bearing in one hand the conch and in the other hand the discus  
 as great ascetics and sages of harsh austerities circled him,  
 And, as my fish-shaped eyes welled with tears, he left,  
 saying, “My city is Araṅkam in the river” and making me sulk.

**TNT 25**

He revealed his divine form flashing like lightning, his broad shoulders,  
 hands that raged at an elephant, his eyes and lips,  
 And earrings with *makara* flashing, hanging below  
 his chaplet of fragrant, flowering *tulasī*;  
 Having taken my virtue, my perfection, my thoughts,  
 and my bangles, having taken me as his slave,  
 He left, saying, “My city is Araṅkam in the river  
 midst groves of fragrant gold-blossomed *champaka*.”

**TNT 26**

Spot-filled, six-legged little bee,  
 you and your lady sitting sweetly clasping a flower,  
 Your mouths sipping the nectar  
 of a blossomed bush in honey-filled gardens,  
 I honor you! Go now to him who stands in lovely Aḷuntūr,  
 the immortals' king who grazed the herd and cherished the cows;  
 Approaching without fear, murmur briefly,  
 "A lady loves you," and see what happens.

**TNT 27**

Simple, red-legged heron, if you go now  
 into blessed Kaṇṇapuram and speak  
 To my red-eyed Māl, my love, my friend,  
 there would be no other delight for us.  
 When all of this lush land becomes yours forever,  
 I will give you fish in the fields to catch and eat.  
 If I give that, you and your lady may come here and be happy,  
 and may happily enjoy the delights of this vast land.

**TNT 28**

That massive mountain-like bull elephant drove a chariot  
 to end the great, renown Bhārata War;  
 He scattered the defenses of southern Lanka so the demon died,  
 and strode the three worlds.  
 Friend, I do not have the strength to keep such as him from going,  
 clasping him to the mounds of my pallid breasts;  
 Being in a pique, but thinking of him always until delight  
 reaches every one of my limbs, I grow tender-hearted.

**TNT 29**

Once king to the maids of the cowherd clan,  
 the Lord who both churned and dammed the crashing sea,  
 He who was victorious, expelling the demon clan, discharging an arrow  
 from a curved bow to kill the demons' king of undiminishing strength,  
 He whose arms bore a mountain, he who remains  
 ever embracing Viṇṇakaram with vast rolling waters,  
 Māl who lies in cool Kuṭantai, the tall One -  
 I, a slavish cur, am obsessed with him.

**TNT 30**

Those who master this garland of Tamil, this well-crafted text  
composed by Kaliyaṅ, strong, spear-wielding Parakālaṅ,  
King of Maṅkai of enduring, jeweled great mansions,  
written of our father who, as a swan, revealed the rare Vedas  
As immortals and sages praised him, saying,  
“You the hue of clouds which creep through dark, flashing rains,  
Great Lord of celestials, have mercy!”  
they will be able to root out their ancient sins of old.

*Tiruveḷukkūrrirukkai –*  
“The Divine Seven-Part Structure”

In your one-of-a-kind <sup>1</sup> huge navel on a flower dais - huge, too,	1
one time, you bore the Unborn; and one time,	2
with the two luminaries not orbiting above, you burned Lanka	3
which had three fortifications, when you bent	
the two ends of one bow	4
joined as one with a two-pronged arrow with a fiery tip;	5
Having begged for three feet of the four lands -	6
a deer skin on your shining chest with the three twisted threads	7
of those of two births - one time as one dwarf	8
with two feet, you measured the three worlds;	9
So that the four cardinal points shook, on a fine <sup>2</sup> -	
feathered bird, riding forth	10
to a slack-lipped elephant with three ichors at its two ears,	11
you ended that one lone elephant’s anguish	12
one day, too, in the vast watery pond.	13
Your nature is adored by the brahmins of three fires,	14
the four Vedas, five kinds of sacrifice, and six actions.	15
Your nature is known by those who, subduing	
the five senses in the body,	
controlling the four instincts and, of the three qualities, rejecting two,	
remaining at one in the one remaining,	
thereby cut away the two births.	16-18
You abide in the excellence of your nature,	
incomprehensible for him with three eyes, four arms,	
and a five-headed serpent, in whose hair knot a river <sup>3</sup> is bound.	19-21
You took up the seven worlds on your tusks.	22

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<sup>1</sup> Throughout the translation, homophones and slight adaptations are needed in English to maintain the number series indicative of this poetic structure.

<sup>2</sup> *añcīrai* ‘beautiful feathers’ suggests *añcu*, an informal form of ‘five,’ in the Tamil numerical series, but the number five can only be subtly suggested in the translation with the word ‘fine.’ ‘Forth’ at the end of the line is an English homophone for the number ‘four’ suggested in Tamil elsewhere in the sentence.

<sup>3</sup> *aru* – ‘six, river’

You are the essence of the known six flavors.	23
You rest with five weapons bursting with light in your lovely hands.	24
You rest in yogic repose, your four beautiful arms and the hue of water of three sources that tints your two feet at one with the minds of those with faces like the one moon, the two Ladies who stroke them three times a day	25-27
with lovely flower-like hands.	28
You became the four different <i>varṇas</i> of religious rule;	29
The five renown elements are you;	30
For the sake of the girl whose hair hummed with six-legged bees,	31
you subdued and destroyed seven bulls.	
Your character is difficult for the six philosophies to comprehend.	32-33
You place at your chest her with hair of five qualities.	34
As the four aims- with virtue as first, as the three manifestations, as the two types of outcome, and as the One, you endure, all-pervading.	35
O Supreme who rests in yogic repose on a swaying serpent bed, as brahmins bow saying words of the <i>mantras</i> , in Tirukkuṭantai of the South where wealth abounds, where from golden mansions with well-crafted walls rise up banners which touch the young crescent in the sky, and which is encircled by dazzling forests and gleaming fields of red paddy where the Poṅṇi River, with groves of flowers of undiminished nectar and lovely creeper gardens, tosses great gems from rising waters,	36
I will bow down at your feet.	37-44
So future suffering flees, alter my karma!	45
	46



## *Cīriya Tirumaṭal* – “The Short Divine Maṭal”

[For those living on earth, a goddess, there are four aims in life.]

Aren't there three aims mentioned by people of this earth,  
which is called the Lady of the water-bordered land,  
cloud-covered mountains as her breasts,  
the spacious seas – her dress, the superb sun - a jewel at her forehead,  
a red, muddy river – a necklace on her chest, 1-2  
and the heavy, dark rains – her tresses?  
When examining those three, we see that whoever gains that one 3  
among these called virtue, wealth, and delight,  
will gain the other worthy two. 4  
Some firmly say there is another. What they say  
is without scrutiny, isn't it! How those words 5  
of those people of this world are without scrutiny, I'll tell you.

[No one ever returns from salvation.]

Will you listen? Bursting through the orb of the full-rayed sun,  
its single-wheeled chariot yoked to seven steeds in the clouds,  
having attained there the never-sating nectar, 6-7  
there is no return! Does that truth ever stop being true?  
Besides, leaving a fine rabbit, would one go after a crow? 8  
You with fine, young breasts! What happened to me is this:

[Parakāla Nāyaki tells of seeing Kṛṣṇa.]

Gathering and tying up my dark hair, binding and covering  
my glowing breasts, 9  
straightening my jeweled sash,  
and wearing kohl powder on my lance-like eyes, 10  
I was hitting and catching my fine, pretty ball.  
As drums thundered and with everyone rejoicing,  
the one called Māl, red eyes like dewy lotuses,  
bearing two fine pots danced in the thriving street,  
saying, “Who? Who can do better?” 11-12  
Because of my harsh fate, when those girls with fine, young breasts,

their mothers, and everyone else 13  
 who had seen the dancing, asked “Won’t you come?” I went.

[She describes his impact on her.]

Then I lost my dark-jeweled coloring and arm bangles. 14  
 I would not accept anything anyone said. Seeing me bewildered -  
 my senses failing, my body beyond cure - 15  
 and pitying me, my mother, her words like a pretty parakeet’s,  
 came and protected me with fine, rich powders; bearing a garland 16  
 of fragrant, fine *kuṛiñci* clusters, she made a plea to Cāttan  
 that she had not ever pleaded before! Even with that, 17  
 this malady of my mind did not end; my bewilderment did not end.  
 My complexion did not return either. Moreover, seeing this, 18  
 some grandmothers of ancient wisdom spoke:  
 “If you conduct fortune-telling as people advise, 19  
 someone will be revealed,” they said.

[A soothsayer divines that the cause of her lovesickness is Kṛṣṇa.]

Hearing that, a soothsayer with a dark, coiled hair bun,  
 became possessed, 20  
 while grabbing and tossing a few paddy kernels on a fine winnowing fan,  
 while sweating and trembling over and over, while her body bristled, 21  
 and while sniffing her hand, she said,  
 “It’s he who has one-thousand names!”  
 Furthermore, she indicated his sacred body like a raincloud;  
 “What’s in his hand 22  
 is the fine right-whorled conch!” she said.  
 She divined a fragrant garland of sacred *tulasī* clusters.  
 While prophesying, she said, 23  
 “You should not fear anything! He who made your girl ill  
 is not just anyone! I recognized him now! 24  
 You of eyes like sharp spears, shall I tell you so you know, too?  
 He by whose foot the earth was measured, 25  
 by whom Lanka fell as dust and only dust,  
 further by whom the hail was held off, 26  
 and by whom the sea waters were churned up, see, it is he!

[Kṛṣṇa stole butter.]

He became ravenous after grazing the village cattle -  
 after he'd swallowed and spewed out the whole world -  
 one day in a cowherd village. There a lady with hips in a fine girdle,  
 fine feet, red coral lips, and lovely bodice-covered breasts, 27-28  
 tugging a churning rod toward her to tie it up,  
 churned all the fine curds of one full day 29  
 so that her lovely sides ached; that simple lady, her brow full of sweat,  
 putting the curdled butter in another pot, 30  
 lifted it to the rope netting so that it rested well and stored it.  
 Waiting until that simple lady left, her eyes like battling lances, 31  
 he, sleeping in a feigned sleep like an innocent, rose  
 and reaching in his hands up to his broad, garlanded shoulders, 32  
 gulped the never-sating butter, then toppled a nearby buttermilk pot;  
 Then, in the place he had previously lain, he lay like an innocent; 33  
 She then saw him as she came back  
 but did not see what she had stored! Pounding her belly in anguish, 34  
 saying "Who would come in here, except this 'gentleman'?"  
 Yes! You did this!" with unrelenting rage, 35  
 and so that all of the village saw, she tied him tightly to a mortar  
 with a long rope. As she beat him 36  
 with his belly unfilled, he could not bear it. Besides this,

[He conquered the serpent Kāliya]

he went to a wide and water-filled pond, whooping 37  
 and harassing a thousand-hooded serpent, cruel like the king of death,  
 saying, 'Come here!' and leaped with his divine feet onto its head. 38

[He mutilated Sūrpanakhā and slayed Rāvaṇa]

With a sharp sword, he cut off the crooked nose  
 and two ears of a night-walker  
 who came, saying, "I am equal to his Sītā,"  
 and drove her away, then bent his bow 39-40  
 so that her elder brother did not reach fiery Hell.  
 For the sake of red coral-lipped Vaidehī, with lovely bodice-covered breasts,  
 severing the ten fine heads of Rāvaṇa with handsome, broad-shoulders,  
 red-eyed Māl killed him and rejoiced. 41-42

[As a man-lion, he disemboweled Hiranyakaśipu  
and, as a dwarf, measured the earth.]

With sharp, pointed claws, he split the chest  
of the bearer of the long, battle spear  
whose name was ‘Gold,’ then tying the entrails like a garland 43  
on his own divine chest and with his kumkum-adorned arms  
beating the one lying there while red blood dripped, 44  
roaring, he then rose up as a lion. Besides this,  
at the time of incarnating as Vāmana, he asked Māvali, 45  
‘Give me three feet of earth,’ then receiving it with a water rite in deceit  
and stretching, he measured the whole world. 46

[He churned the Sea of Milk and saved the elephant.]

In the never-ending battle of the demons with himself,  
he set up a cloud-covered mountain and bore it steadily, 47  
then with a serpent as a rope, he churned, he whose chest is overspread  
with a garland of sacred *tulasī*. When a battle elephant, 48  
like a wide, dark mountain, remained caught in a pond and,  
crying out, bearing a dewy lotus flower with its long trunk, 49  
said, ‘Nārāyaṇā! Jewel-hued One, You on a serpent bed,  
come; end my harsh pain,’ raging with unending fury, our great Lord 50  
arrived and, while splitting the crocodile in two,  
cast off the elephant’s suffering. 51  
He who has one-thousand names, foolish woman,  
is the one who caused your girl this incurable illness,” she declared. 52  
Hearing that it was definitely not anyone else, my mother said,  
“You with battling lance-like eyes, if it is he, 53  
will he leave without giving her fresh *tulasī*? Isn’t she his servant?  
Is there anyone else?” then she stopped. 54

[Parakāla Nāyaki describes her pain and sends her heart as a messenger.]

Because I saw his divine body, like a rain cloud,  
I wander aimlessly, shaking and babbling. Moreover, 55  
I do not understand how the cool north wind  
pierced and buffeted my body as I swooned. 56  
So that reproach voiced by some slanderers with curly hair  
would not reach me, as a defense, I said nothing. 57

“Come, simple heart, and whether the jewel-hued One  
 will bless us, giving us divine *tulasī* or not – one of the two – 58  
 asking without any detractors hearing,  
 as he is considering this, listen to his reply; 59  
 if it is ‘No,’ without lingering there,  
 don’t dally! You must return to me who asks this!” 60  
 But even that heart, which followed the dark sea-hued Lord,  
 did not come back and forgot me. I, of harsh *karma*, 61  
 became the laughingstock of the town!  
 No other here asks about me. Like wax in fire, 62  
 my soul melts to liquid. My long eyes  
 do not sleep, even when the town sleeps; 63  
 I just babble the names of the Supreme. Moreover,  
 among those whose desire is deep like the dark sea, 64  
 who will take heed of meanness? Besides,

[She describes Vāsavadattā’s actions.]

she was not just anyone or anything. Look! 65  
 She was called by everyone ‘Vāsavadattā’  
 with lovely bodice-covered breasts. 66  
 As all of her dear friends remained, into the broad roadway  
 she followed him of fettered feet, his broad shoulders wreathed; 67  
 was she utterly scorned by the town folk? Besides,

[Parakāla Nāyaki refuses to restrain her immodest behavior  
and vows to go to 28 shrines.]

will any superior here stop me? Until I see 68  
 his dark, divine body, I will go to  
 superb Tiruvēṅkaṭam and Tirukkōvalūr, 69  
 Ūrakam of walled Kacci and into Pēr,  
 to Vellaṅrai of the one who went through and broke the *maruta* trees, 70  
 and Veṅkā, to great Āli, Taṅkāl, Naṅṅaiyūr, Tiruppuliyūr,  
 Araṅkam, girded by gardens, and Kaṅṅamaṅkai, 71  
 Viṅṅakaram- the city of dark jewel-hued Kaṅṅaṅ - and  
 supreme Kaṅṅapuram, Cērai, blessed Aṅṅantūr, 72  
 cloud-covered Kuṅṅantai, Kaṅṅikai, and Mallai by the sea,  
 to Iṅṅavantai encircled by beautiful gardens, and Nīrmalai, 73

lovely Māliṛuñcōlai and Tirumōkūr,  
 Badarī which is praised by the world, and northern Maturā:  
 to all of these which are his cities, without leaving any. 74

[Regardless of public scorn, she will ride the *maṭal*.]

Babbling the one-thousand superb names, difficult to recount, of him  
 who broke one elephant's tusk and removed one elephant's pain,  
 the superb One, the red-eyed, tall One,  
 him with the garland of honeyed *tulasī*, him with eyes like the lotus -  
 even if the town folk condemn me, into the broad roadway 75-77  
 I will not desist from riding the long, fresh palmyra stems. 77 ½

## ***Periya Tirumaṭal – “The Long Divine Maṭal”***

[Nārāyaṇa lay in yogic repose, the goddess Earth stroking his feet.]

In the midst of the divine light from the jeweled crest on the head  
of the thousand-mouthed, radiant serpent with many markings, 1  
he rested like a huge mountain on that eternal serpent couch,  
as flashing, jeweled *makara* earrings swayed in an arc 2  
below a canopy of the firmament,  
its great light from the stars amassed there. 3  
A swan-gaited divinity lifted the two luminaries as glittering lamps,  
as the swelling sea fanned with a rolling wave whisk,  
his enduring rosy lotus-like feet  
which had long ago taken measure of her, Lady Earth --  
whose appearance is fashioned by rain tresses  
suited to the garland of flowers which are  
stars shining in the sky, and breasts which are  
the southern one’s high mountain and the divine northern peak -- 4-7  
as she stroked with her own lovely hands both of his feet.

[Brahmā rose from his navel to create  
the Vedas which establish the four aims of life.]

After he began lying there in a contemplative yogic repose, 8  
he produced in the orbit of his navel  
a huge lotus flower of very brilliant light; 9  
then on that blossom he first created Brahmā,  
the one who faces all directions,  
and that one first created the four Vedas. The worthy paths 10  
which those Vedas call eternal virtue, wealth, delight, and release,  
those four are exalted in this world, aren’t they?

[Parakāla Nāyaki describes the path of asceticism.]

Those who choose 11  
the last one from among those four, the ancient path  
which, they say, gives one renown thereafter, consume only 12  
fallen fruit and decayed leaves, with their bodies suffering,  
sleep in woven leaf huts, bear the persistent heat 13

of the hot rayed-sun, and lie in full ponds;  
those like this, leave their bodies here and ascend. 14

[She ridicules it and says there is no proof of escape from the cycle of rebirth.]

Except for the words spoken by those who go on that ancient path,  
if, at such and such a time that such and such a person  
gained this release, 15  
nothing has been heard or known! If you say it exists,  
tell us of one who went on this ancient path which is called 'release'  
going through some crack right in the center 16  
of the ever fierce-rayed sun's orb! Without telling us,  
can we edify such people with no knowledge and 17  
small minds who say such things? That aside, 18  
look at those who toil on the way of virtue  
which I previously mentioned.

[The path of virtue leads to heaven,  
to dwell in pleasure palaces served by celestials.]

Entering the golden city 19  
of the celestials' thousand-eyed king, as immortals chant praises,  
they sit on ornate, sturdy lion thrones bursting with light 20  
that are borne by fierce, murderous male lions,  
as the fresh southern breeze, sweet and tender,  
wafts as if from leaf-fans opened 21  
by virgins with long, lance eyes, as moonlight blossoms  
like a sprout to reveal the intent of the bright white smiles 22  
of delicate ladies nearby with lightning-like, thin waists.  
They enjoy the doe-eyed glances of such ladies, in groves 23  
where bees, singing sweet melodies, settle in drops of nectar  
in eternal coral trees encircled by forests 24  
of golden *kalpaka* trees with decorative blossoms.  
They dally with those of lightning-like waists  
whose garlanded, thick tresses 25  
are like dark peacock feathers and who have wide, dewy eyes,  
while in places of desire,  
in pavilions made of rose gold where coral pillars are placed



near mirrored borders with flashes of light  
 from ruby clusters in places thickly jeweled, 26-27  
 they listen and delight in the tunes of the sweet-sounding lute  
 nurtured by the hands of swan-gaited nymphs at the top of mansions 28  
 bathed by the lustrous moonlight of the bright moon,  
     where in the vast sky  
 thick rainclouds creep, and where the sky swirls with flashes of light. 29  
 Dewy-eyed ladies kindle jeweled lamps  
 and open shutter bars around closely latticed windows  
     above ornate, skillfully well-crafted beds,  
 as the fresh southern breeze, sweet and tender, enters  
 spreading lightly-scented pollen from bright, blue lilies  
 that were scattered, when crushed as swans ploughed through them,  
 and it pommels arms with fragrant flowers that were thick on the coral tree,  
 as jewel-like bees from dense flowers of *kalpaka* trees follow behind,  
 as it thoroughly dries the finely scented sandal paste  
     on tender, young breasts. 30-33  
 They rest their hands on fine, lightning-thin waists  
 which have difficulty bearing high, young breasts  
 where necklaces of golden blossom-like trinkets jingle.  
     With hearts melting,  
 enjoying the doe-eyed glances of such women 34-35  
 with wide, unblinking shapely eyes,  
 they stay there, sipping the sweet nectar of their lovely lips. 36

[The path of wealth results in the same pleasures, so enjoyment is the ultimate aim.]  
 Such is the reward of virtue, is it not? Glittering wealth, too,  
 is the same way. Therefore, let us remain accordingly 37  
 on the eternal path of Love.

    [Parakāla Nāyaki rejects the Tamil ban on women riding the  
     *maṭal* and looks instead to Sanskrit legend.]

    “Doe-eyed,  
 swan-gaited maids do not ride the sturdy palmyra stems 38  
 so that town folk cast aspersions on men” - that is a precept  
 known and heard in the southern region. We don’t believe that! 39  
 We desire the enduring northern path.

[She describes those who do not truly understand  
the consequences of being in love.]

Those who don't desire that  
are ignorant of the properties of anything like the paste  
of the sandalwood 40  
abundant in the hills of the Southerner; they don't languish  
at the sound of the sweet music of the herder's flute.  
Those who don't weaken 41  
as the ever-present bells of the black bulls clang, who don't perish  
with bodies melting, imagining their lovers, at even the  
slightest cooing 42  
of the *anril* hen weaving a nest at the top of the palmyra,  
those who don't swoon as their bodies burn in rising flames 43  
of the pure moonlight which streams down from the moon in the sky,  
and as Kāma, having notched flower arrows in his steady bow, shoots, 44  
those who don't go out into the long, wealthy streets,  
as the sweet and gentle northern breeze caresses their flowered locks, 45  
their hips, and soft breasts, in their beds of blossoms, they actually sleep!  
May the golden ones hereafter know fortune! 46

[Parakāla Nāyaki salutes the women described below: Sītā followed Rāma into exile.]

The warrior king, by command of his own father, left his kingdom  
as behind him his golden city wept, and bearing up his strength, 47  
abandoned that ever-fertile country. In all directions  
white mirages shifted and reappeared like lightning; 48  
through this murderous hot forest  
with stones burning, bamboo bursting, and winds whirling,  
and more, while demons with shriveled bellies wandered on parade,  
on hot gravel baked by the oppressive heat of the fierce rayed sun, 49-50  
with soft feet, didn't that swan-gaited divinity  
named Vaidehī walk behind King Rāma? 51

[Vegavatī went into the battlefield for her lover.]

Further, with long, dark eyes, rosy lips, doe-eyed glances,  
and a waist, thin like lightning, a maiden called Vegavatī 52  
lost her beloved, being sweet as life, when her older brother

took him and left. Without even a glance, 53  
 ruining her brother and screaming, she went herself  
 into the field of swords, and taking the hand of the warrior 54  
 with stone-like shoulders, did she not return clinging to his golden chest?

[Ulūpī captured Arjuna for love.]

When the long-standing modesty, fear, and simplicity of her girlhood  
 abandoned the simple girl of the serpent king,  
 she embraced - bruising her breasts -  
 the gold mountain chest of him of the fair land  
 which the first fresh Ganges floods over spread, that son of the Kuru's clan  
 with a long, murderous spear dancing with lightning,  
 the unequalled and victorious Dhanañjaya, then taking him 55-58  
 she entered into her own fair city; that they lived sweetly and happily,  
 hasn't that been heard in recitations of old?

[Uśā freed Aniruddha, Kṛṣṇa's grandson.]

A girl, who was a vision unequalled by any maiden in the world,  
 the daughter of Bāṇa - sword-bearing ruler of the demons,  
 the king whose bearing was equal to the Fort Breaker  
 who destroyed the golden city in the circling sea -  
 through her friend, who was as dear as life, she took by magic  
 the darling boy of the King of kings whose twice-two dark  
 mountain shoulders  
 torment wretched me, Māyavaṇ, our Lord  
 with eternal jeweled mountain-like shoulders adorned with sweet *tulasī*. 59-63  
 When her friend placed him near the maiden,  
 how many ways did she enjoy  
 a lasting delight with that one? Foolish ladies, 64  
 you heard these stories I've told; what more shall I tell?

[Umā performed great penance and bravely clung to the Dancer's chest.]

The golden girl of the king of the sturdy mountains called Umā, 65  
 red-lipped with jewel-like teeth which glittered like white moonlight,  
 that swan-gaited divinity, as her golden body 66  
 with a curved waist withered, as her five senses suffered and succumbed,  
 bearing a weight of hair in heavy, matted locks, 67

she went into a difficult penance. As fire flew,  
 glittering in all directions, the hands of his one-thousand arms circling,  
 as the high heavens chimed, his foot with an encircling anklet  
 lifted high surpassing the seven golden worlds,  
 while sturdy mountains ranges, *mārut* winds, and stars  
 revolved along with him, didn't she go there and embrace  
 the golden chest of that dancer in the ashes who whirled  
 with a murderous, three-pronged trident? 68-71  
 The time it takes for me to recite these is like the *Mahābhārata!*

[Parakāla Nāyaki describes seeing the image of Nārāiyūr Nampi.]

Wretched me! Listen as I tell of the sickness I felt. In Tirunārāiyūr 72  
 encircled by dark groves where dwell those of the eternal Vedas,  
 as I passed through the door of a great, mountain-like golden palace 73  
 and entered, I stared so my eyes rejoiced.  
 I saw the King's divine chest, mouth, his feet, his eyes, 74  
 and the palms of his praise-worthy hands producing a flashing radiance  
 like the blossoming of a golden garden of lotuses  
 on a jeweled mountain, 75  
 and his hanging waist-string, arm band,  
 earrings, necklace, tall crown, and crest jewel - 76  
 which emanates intense sunlight - all sparkled.

[Her surprise that he already has a consort, Vañculavaḷḷi.]

At the side of that enduring emerald hill, 77  
 a sweet, tender *vañci* creeper stayed - as a swan, as a deer,  
 as a lovely peacock, and the waist there was as lightning, 78  
 with two tender bamboos and a pair of copper pots,  
 in front - *toṇṭai* fruit and two fine *keṇṭai* fish.<sup>1</sup> 79  
 I hadn't known of such a divine form standing there!

<sup>1</sup> Metaphors describe the goddess at the side of the deity, with a lithe creeper-like body, a swan gait, doe-eyed glance, and peacock-feather tresses, as well as with a lightning-thin waist, bamboo-like arms, copper pot-like breasts, red-fruit lips, and fish-shaped eyes.

[Parakāla Nāyaki expresses her incurable suffering.]

For me, who then returned home as my heart, consciousness, 80  
 cluster of bangles, and golden girdle remained behind,  
 the eternal rolling sea roars; the gentle moonlight rays 81  
 which stream down from the moon, are hot to me.  
 Why does it renounce its own nature? 82  
 Mingling with rich sandalwood pollen  
 from the southerner's Potiyil Mountain,  
 coming to delight the minds of this eternal world, 83  
 the fresh southern breeze, which wafts sweet and tender,  
 blasts fire on me.  
 Even a little cooing from the beak of the *anril* hen that weaves 84  
 high in the nearby palmyra in a nest of thorny branches  
 is a jagged sword to my heart. What can I do? 85  
 Kāma, with stone-like shoulders, bending his sugarcane bow,  
 notches a murderous flower arrow, then drawing it 86  
 back beyond his shoulder, so taut that it is gouged,  
 he shoots at lonely me with my heart as the target. 87  
 Moreover, you do not stop this! I may be a simple girl,  
 but no one enjoying the fine, sweet scent of a fragrant creeper-flower 88  
 growing in the midst of a rocky wilderness  
 is like someone vainly scattering seeds on permanently parched soil! 89  
 If I cannot clasp the golden chest of him  
 who stands like a gold mountain in Kaṇṇapuram,  
 groom of the eternal Lotus Lady,  
 then my womanhood, my beauty, and my breasts –  
 what are they for? They're a waste, just a burden to me. 90-91  
 They are aging right before my eyes! And you don't know  
 of a sure cure to keep them from aging!  
 The sound of the sweet music of the single bell,  
 its tongue swaying ceaselessly,  
 hung on the thick nape of the neck of a black bull  
 tied at dusk with a strong rope  
 so that the maidens' eyes leap with longing,  
 is a cruel murderous lance to only my ears 92-94  
 and is long-lasting. How am I to guard against this? Tell me!

[She blames the one who dispatched Rāhu and Ketu,  
and conquered Lanka and Rāvaṇa,]

The king who caused this is the cloud-colored Lord, 95  
he at whose chest fragrant *tulasī* flourishes,  
who long ago dispatched the great moon serpent, 96  
whose splendid hue is of tiny, fragrant *kāyā* buds,  
the king who, building a bridge by placing boulders  
in the sea of his own hue, 97  
who shot arrows at Rāvaṇa so his ten gold crowns rolled down  
on the hot battlefield crowded with beasts, 98  
that warrior who drove Rāvaṇa to the southern world.

[As a man-lion, he killed Hiraṇyakaśipu.]

Our hero, with a broad hand that bears the famed discus  
which glitters like lightning,  
having not killed on the murderous, hot battlefield the *dānava*  
who had captured by the strength of his arms  
the heaven of the thousand-eyed king and the golden  
world of the celestials,  
taking the form of a lion, glaring fire,  
grabbing that mighty one's jewel-filled hair tuft, dragged him  
and lay him on his leg, then cleaved that one's golden  
chest with his sharp claws. 99-102

[He lifted the earth as a boar and churned the Sea of Milk.]

When the great ancient waters swallowed this vast place,  
then as a boar, he entered the water and placing the earth 103  
on the murderous, sharp tips of his curved tusks,  
that trickster lifted it up. 104  
With the steady northern mountain as the rod,  
turning that mountain with a python rope,  
as the two shining luminaries, the heavens, and glittering lights  
whirled with it, that generous Lord fed the celestials sweet nectar 105-6  
and rid them of their persistent sorrows. Besides that,

[He measured the earth as Trīvikrama.]

without anyone recognizing his appearance 107  
in the form of a divine dwarf as a student,

he entered Māvali's gold-filled sacrifice, melting his heart, 108  
 duping that chief of battle kings to agree;  
 as he opened his mouth saying, "O King, 109  
 please give three steps of earth which I measure with my feet!"  
 as soon as the other said, "By me, it is granted," in that second, 110  
 his glittering, jeweled crown rose touching the heavens,  
 and his foot, with tinkling gold anklets raised high,  
     surpassed the seven worlds, 111  
 stretching beyond so that enemy demon trembled,  
 cheating Māvali of this broad eternal place; 112  
 his foot forced the world to be his.

[He dwells at these 36 divine abodes.]

He is the beloved

of the lightning-waisted Lady on the lotus,  
     the gold mountain in Viṇṇakar, 113  
 the battle bull of fertile Kuṭantai where the Poṇṇi River casts up jewels,  
 the rosy coral hill in Kuṛunkuṭi of the southerner, 114  
 generous Lord of ever cool Cērai, my sweet nectar of Āli  
 with fields of jeweled waters where swans rest 115  
 on huge blossoms, the great mountain of Evvuḷ,  
 the kalpaka tree of Kaṇamaṅkai encircled by impenetrable walls, 116  
 lightning, the two luminaries, the gold in caverns in Veḷḷarai,  
 an emerald, our battle bull of Puṭkuḷi, 117  
 our great jewel of eternal Araṅkam, in Vallavāḷ -  
 Piṇṇai's bridegroom, birthless in Tirupēr, 118  
 an indigo-jeweled radiance which lies in the ancient waters of the sea,  
 Māl ever in my mind, Lord of Iṭaventai, 119  
 Māyavaṇ of eternal Kaṭaṇmallai, the luminary  
 that is the crown jewel of the celestials, Taṅkāl's solid strength, 120  
 Reality as unknown to others, a pearl,  
 a swan, fish and lion, the rare Vedas, 121  
 the manifestation that consumed this world long ago,  
 our Māyavaṇ in Kōvalūr's enduring inner passageway, 122  
 the child who once sucked the demon's breast 'til she screamed,  
 a splendor rising in Aḷuntūr where scooped-beaked swans  
     search for prey, 123

our noble of southern Tillai on Citrakūṭam,  
our sage of Vēṅkaṭa where lightning flashes and clouds creep, 124  
the king, bridegroom of Māḷiruñcōlai,  
the one whose weapon is the murderous discus, 125  
in a lion form in Kōṭṭiyūr, a flood of sweet ambrosia  
in Tirumeyyam, brahmin of Intalūr, 126  
man-lion of Vēḷukkai in sturdy-walled Kacci,  
our youth of eternal Pāṭakam, in Veḷkka - 127  
in meditative yogic repose,  
the one in Ūrakam, our male bull of Aṭṭapuyakaram, 128  
lord who captured my mind, of the gods -  
the first, the lamp in Mūḷikkaḷam, 129  
such is he, lord of Āṭaṇūr who marks time:  
yesterday, today, and tomorrow; 130  
he who became the four eternal Vedas on Nīrmalai Mountain,  
the southerner's Tamil in Pullāṇi and the northern tongue, 131  
bridegroom of eternal Maṇimāṭakkōyil in Nānkūr,  
he of sweet-watered Talaiccaṅkanāṇmati, 132  
Kaṇṇaṇ whom I adore, he of Kaṇṇapuram,  
bridegroom of Maṇimāṭakkōyil of southern Naṛaiyūr, 133  
warrior with stone-like shoulders – while beholding him  
in all of these places,  
if, with hands pleading, I proclaim the whole of my situation 134  
and if my lord does not grant me his grace - and his chest – then  
in the quarters of lightning-waisted women, in places the  
Vedic scholars dwell,  
before his own devotees, in assemblies of murderous spear-bearing kings  
who rule the whole earth, and throughout the breadth of this land, 135-6

[Parakāla Nāyaki vows to censure god for his thefts.]

I will proclaim the whole of his situation: His conduct  
when one day previously in the quarters of  
lightning-waisted herder women 137  
with a thieving eye, he opened a closed door and entered,  
then as he gulped curds and ghee 'til his stomach filled, 138  
those simple ladies nearby, eyes curved like fat *kayal* fish, caught him



and then tied him to a mortar with a strong rope; 139  
 And his brazenness when, as some kind of goblin,  
 he consumed all that was before him of the large heaps of rice 140  
 which had come to the herders' festival on packed carts;

[For his reviled and vulgar behavior.]

His previous arrival as a messenger of the prosperous kings 141  
 in the great assembly of kings when they spoke scorning him;  
 His indecorum when, as sturdy drums thundered, 142  
 as a dancer who tormented the ladies so their eyes reeled,  
 when he danced with pots, so people asked, "Who is he?" 143

[For his attack on women.]

His so-called mighty strength when angered,  
 when he cut off the nose of a lady from Lanka of the South,  
 a maiden of the demon clan, dear sister of king Rāvaṇa, Śūrpaṇakhā -  
 she with sharp fangs and an oppressive burning rage -  
 who loved him, swooning, taking on a gold complexion  
 having paled due to her passion which rose for him; 144-6  
 And his staunch 'valor' when, for the sake of a great sage,  
 he drove Tāḍakā, who was without equal  
 like a well-formed mountain, to the southern world. 147

[She vows to reveal all, riding the *maṭal*.]

Thinking of these deeds while on procession, and so the world will know,  
 I will ride the stems of the beautiful palmyra that radiates splendor, 148  
 rising high, growing, spreading, and sprouting with spikes. 148 ½

## Appendix 2: Catalog of Myths and Names

from Tirumaṅkai Āḷvār's five shorter texts.<sup>6</sup>

Aniruddha	PMA_59-63
Arjuna	PMA_55-59
Bāṇāsura	CMA_60 TNT_20.2
Bhūdevi	CMA_1-2 PMA_4-7 TNT_18
Bhūta at Indra's festival	PMA_140
Bird banner	TNT_12.3
Bird rider	EKI_10 TNT_6.1 TNT_23.4
Bow, broken for Sītā	TNT_13.2
Brahmā	EKI_2 PMA_10 TKT_20 TNT_4.1
Bridge to Śrī Lanka	PMA_97 TNT_29.1
Bulls, controlled	EKI_32
Butter theft	CMA_27-37 PMA_137-9 (See also 'Tied to a mortar.')
Churning the ocean	CMA_27 CMA_48 PMA_105-106 TKT_3.2 TKT_16.2 TNT_3.2 TNT_29.1

<sup>6</sup> For specific names directly mentioned in the texts, see the Glossary. Unlike the Sanskrit epic and puranic material, Tirumaṅkai Āḷvār's works do not often present mythologies through continuous narration of a complete plot line but make passing references to what would have been names and narrative content known to the audience; to my knowledge, this list contains all of the citations for such content found in Tirumaṅkai Āḷvār's five shorter texts. Hardy (1983) demonstrated a direct link from the Sanskrit 4<sup>th</sup> c. CE *Harivaṁśa* (HV) to the *Periyāḷvār Tirumōḷi* (p. 407). Of interest is the fact that the episode of Kṛṣṇa returning the brāhmaṇa's children, found in HV ch. 258-61, but not found in the *Viṣṇu Purāna* (VP), is found in Tirumaṅkai Āḷvār's *Periya Tirumōḷi* 5.8.8, *Periyāḷvār Tirumōḷi* 1.5.7 and 4.8.2, and Nammāḷvār's *Tiruvāymoḷi* 3.10.5 and 6.4.9 per Narayanan (1987, p. 162). Thus, it is clear that the HV provided source material for several of the Āḷvārs. On the other hand, some of the Āḷvārs' favorite episodes are not found in the HV or VP: Kṛṣṇa's butter theft, his eating dirt, knocking down the *kuruntu* tree, the calf demon, the bird demon, stealing maidens' clothes, dancing with pots, and conquering seven bulls.

Consumed the world	CMA_27 TNT_20.3 TNT_24.3
Dances	Pot dance-CMA_12 PMA_143; Stilt dance-TNT_16.2
Deer, magic	TKT_16.1
Durgā	TNT_7.2
Fish incarnation	PMA_122
Five weapons	EKI_24
Gajendra Mokṣa	CMA_48-51 CMA_75 EKI_10-13
Govardhana Mountain	CMA_26 TNT_13.1 TNT_29.3
Haṁsāvātara	PMA_121 TNT_30.2
Hanumān	TKT_15.2
Harihara	TNT_9.2
Herder	CMA_27 TNT_16.1 TNT_29.1
Horse demon	TNT_13.3
Indra	PMA_19 PMA_60 PMA_99 TKT_20 TNT_4.1
Kāma	PMA_44 PMA_86-87
Kaṁsa	TKT_1.2
Kāliya	CMA_37-38
Kṛṣṇa	CMA_12.2 CMA_27-38 CMA_75.2 EKI_32 PMA_137-140 PMA_142-43 TKT_13.1 TNT_16.1 TNT_25.1 TNT_28.2 TNT_29.1
Kuvalayāpīḍa	CMA_75 TNT_25.1
Lanka, destroyed	CMA_26 EKI_3-5 TKT_2.1 TKT_15.1 TNT_20.1 TNT_28.1 (See also 'Rāvaṇa')
Lakṣmi	PMA_90 PMA_113 TNT_18
Lotus in navel	EKI_1 PMA_9 TKT_20.1
Mahābhārata War	PMA_72 TNT_28.2
Maruta trees	CMA_70 TKT_16.1
Messenger	PMA_141

Moon serpent	PMA_96
Murukaṅ, battle with	TNT_7.2
Narasimhāvatāra	CMA_43-45 PMA_99-102 PMA_122
One-thousand names	CMA_22 CMA_52 CMA_77
Paraśurāma	TNT_7.1
Pūtanā	PMA_122
Rāma's exile	PMA_47-51
Rāvaṇa	CMA_41 PMA_97-98 PMA_145 TKT_15.1 (See also 'Lanka, destroyed.')
Serpent bed	EKI_44 PMA_2 TNT_12.2
Śiva	EKI_19-21 PMA_68-71 TKT_6.1 TKT_19.2 TNT_2.3 TNT_9.2
Śūrpaṅkhā	CMA_39-40 PMA_144-6
Tāḍakā	PMA_147
Tied to a mortar	CMA_35-37 PMA_139 (See also 'Butter theft.')
Ulūpī	PMA_55-59 (See also 'Arjuna')
Umā	PMA_65-71
Uśa	PMA_59-63
Varāhāvatāra	EKI_22 PMA_103-104 TKT_4.1 TNT_20.3
Vāmanāvatāra	CMA_25 CMA_45-46 EKI_6-9 PMA_107-112 TNT_5 TNT_20.3 TNT_1
Vegavatī	PMA_52-55
Wrestlers	TNT_13.3

**Appendix 3: Some grammatical highlights from Tirumaṅkai Ālvār's Five Shorter Works.**

1. Absolutives of concurrent actions: root + ā: used primarily in the *Āṇṇīya Tirumaṅgal*

Text	Tamil	Root	Meaning	Citation
aṭiyā	அடியா	DEDR_74	while hitting	CMA_11.1
ārā	ஆரா	DEDR_367	while roaring	CMA_45.1
ārāyā	ஆராயா	DED(S) 306 TL 246	while exploring	TKT_22.1
īrā	ஈரா	DEDR_542	while cutting	CMA_40.2 CMA_51.2 CMA_56.1
eriyā	எறியா	DEDR_859	while tossing	CMA_21.1
ulavā	உலவா	TL 458	while parading	PMA_49.2 PMA_148.1
kaṭṭuraiyā	கட்டுரையா	TL 654	while prophesying	CMA_23.2
cilirā	சிலிரா	DEDR_2565	while bristling	CMA_21.2
cōrā	சோரா	DEDR_2884	while swooning	CMA_44.2 CMA_56.2
nōkkā	நோக்கா	DEDR_3794	while glancing	TNT_22.1
pitarrā	பிதற்று	TL 2663	while babbling	CMA_55.2
pērā	பேரா	DEDR_4409	while shaking	CMA_55.2 CMA_70.2
mōvā	மோவா	DEDR_4886	while smelling	CMA_21.2
vārā	வாரா	DEDR_5270	while coming	CMA_34.2
vērā	வேரா	DEDR_5486	while sweating	CMA_21.2

## 2. Negative Absolutives.

Text	Tamil	Neg. Abs.	Root	Meaning	Citation
ārā	ஆரா	ā	DEDR_368	without filling	CMA_7.2 CMA_37.1 TNT_19.1
uraṅkā	உறங்கா	ā	DEDR_707	without sleeping	CMA_63.2
mūvāmai	மூவாமை	āmai	DEDR_4954	without aging	PMA_92.1
pōkāmai	போகாமை	āmai	DEDR_4572	without going	TNT_28.3
ariyāmal	அறியாமல்	āmal	DEDR_314	without knowing	PMA_107.2
pērāmal	பேராமல்	āmal	DEDR_4409	without moving	CMA_48.1
vārāmal	வாராமல்	āmal	DEDR_5270	without coming	CMA_59.2
eytāme	எய்தாமே	āmē	DEDR_809	without experiencing	PMA_89.1
oliyāmē	ஒழியாமே	āmē	DEDR_1009	without ignoring	CMA_75.1
eṇṇātu	எண்ணாது	ātu	DEDR_793	without thinking	TNT_1.2
oliyātu	ஒழியாது	ātu	DEDR_1009	without stopping	PMA_94.1
kollātu	கொல்லாது	ātu	DEDR_2132	without killing	PMA_101.1
collātu	சொல்லாது	ātu	DEDR_2855	without saying	PMA_17.2
tārātu	தாராது	ātu	DEDR_3098	without giving	CMA_54.1
nōkkātu	நோக்காது	ātu	DEDR_3794	without glancing	PMA_54.1
pāviyātu	பாவியாது	ātu	<Skt. bhāva	without perceiving	TKT_14.4
maṛavātu	மறவாது	ātu	DEDR_4760	without forgetting	TNT_4.4
vārātu	வாராது	ātu	DEDR_5270	without coming	CMA_8.1 CMA_61.2

## 3. Conditionals

Text	Tamil	Root	Cond.	Part of Speech	Meaning	Citation
allāl	அல்லால்	DEDR_234	āl	cond.	if not, except for	CMA_35.1 PMA_15.1 TKT_9.4 TKT_10.4 TKT_19.4 TNT_3.3 TNT_10.2 TNT_20.4
arivittāl	அறிவித்தால்	DEDR_314	āl	cond.	if [one] makes known	PMA_134.2
ātalāl	ஆதலால்	DEDR_333	āl	cond.	therefore	PMA_37.2
tantāl	தந்தால்	DEDR_3098	āl	cond.	If [one] gives	TNT_27.3
kaṭṭuppaṭuttirēl	கட்டுப்படுத்திரேல்		ēl	cond.	if you consult omens	CMA_19.2]
vālutiyēl	வாழதியேல்	DEDR_5372	ēl	cond.	if you live	TNT_4.4
tārāṇēl	தாராணேல்	DEDR_3098	ēl	neg. cond.	if he does not give	PMA_135.1
tōyāvēl	தோயாவேல்	DEDR_3556	ēl	neg. cond.	if [one] does not embrace	PMA_91.1
ākil	ஆகில்	DEDR_333	il	cond.	if so	CMA_53.2 TNT_27.2
ārāyil	ஆராயில்	DED(S) 306	il	cond.	If [one] examines	CMA_3.2
eṇil	எனில்	DEDR_668	il	cond.	If [one] says	PMA_16.1

## 4. Finite verbs: classical, continuing, and developing

Text	Tamil	Root	Part of Speech	Meaning	Citation
āṭutum	ஆடுதும்	DEDR_347	old fin. i.a. 1pl.	we dance	TNT_12.3 TNT_19.2
tolutum	தொழுதும்	DEDR_3575	old fin. i.a. 1pl.	we worship	TNT_6.4 TNT_7.4
eṇpaṇ	என்பன்	DEDR_668	old fin. i.a. 1sg	I say	TNT_23.4
cūṭṭuvaṇ	சூட்டுவன்	DEDR_2721	old fin. i.a. 1sg	I crown	TKT_16.4
arivaṇ	அறிவன்	DEDR_314	old fin. i.a. 1sg.	I know	TNT_10.2
arivippan	அறிவிப்பன்	DEDR_314	old fin. i.a. 1sg.	I make known	PMA_137.1
āṭṭuvaṇ	ஆட்டுவன்	TL 216	old fin. i.a. 1sg.	I bathe	TKT_15.4
āvaṇ	ஆவன்	DEDR_333	old fin. i.a. 1sg.	I become	CMA_39.2
iruppan	இருப்பன்	DEDR_480	old fin. i.a. 1sg.	I am	TNT_28.4
ūrvaṇ	ஊர்வன்	DEDR_749	old fin. i.a. 1sg.	I ride	PMA_148.1
kāṇpaṇ	காண்பன்	DEDR_1443	old fin. i.a. 1sg.	I see	TNT_23.3
taruvaṇ	தருவன்	DEDR_3098	old fin. i.a. 1sg.	I give	CMA_55.2 TNT_27.3
tirittaruvaṇ	திரித்தருவன்		old fin. i.a. 1sg.	I wander	CMA_55.1
paṇivaṇ	பணிவன்	DEDR_3888	old fin. i.a. 1sg.	I bow	EKI_45
pitarruvaṇ	பிதற்றுவன்	TL 2663	old fin. i.a. 1sg.	I babble	CMA_64.1
uraitti	உரைத்தி	DEDR_648	old fin. i.a. 2sg.	you speak	TNT_27.2
kaṇṭuyilum	கண்டுயிலும்	DEDR_1159	old fin. i.a. 3pl.	they sleep	PMA_46.1
pukaḷvar	புகழ்வர்	DEDR_4245	old fin. i.a. 3pl.	they praise	TKT_6.4
āṭum	ஆடும்	DEDR_347	old fin. i.a. 3sg. m./f./n.	she dances	TNT_12.3



uṭukkum	உடுக்கும்	DEDR_587	old fin. i.a. 3sg. m./f./n.	she wears	TNT_11.1
uyirkkum	உயிர்க்கும்	DEDR_645	old fin. i.a. 3sg. m./f./n.	she sighs	TNT_12.1
oliyum	ஒழியும்	DEDR_1009	old fin. i.a. 3sg. m./f./n.	he will leave	CMA_54.1
cōrum	சோரும்	DEDR_2884	old fin. i.a. 3sg. m./f./n.	she swoons	TNT_12.1
nir̥kum	நிற்கும்	DEDR_3675	old fin. i.a. 3sg. m./f./n.	she remains	TNT_12.1
pāṭum	பாடும்	DEDR_4065	old fin. i.a. 3sg. m./f./n.	she sings	TNT_12.3
miḷarrum	மிழற்றும்	DEDR_4856	old fin. i.a. 3sg. m./f./n.	she prattles	TNT_15.4
añcal	அஞ்சல்	DEDR_55	old fin. neg. ipt.	fear not	TKT_12.3
vēṇṭiṇōm	வேண்டினோம்	DEDR_5528	old fin. p.a. 1pl.	we wanted	PMA_40.1
collīṇē	சொல்லினேன்	DEDR_2855	old fin. p.a. 1sg.	I said	TKT_12.2
amarntaṇai	அமர்ந்தனை	DEDR_161	old fin. p.a. 2sg	you rested	EKI_24 EKI_28
aṭṭaṇai	அட்டனை	DEDR_76	old fin. p.a. 2sg.	you roasted	EKI_6
aḷantaṇai	அளந்தனை	DEDR_295	old fin. p.a. 2sg.	you measured	EKI_9
āyiṇai	ஆயினை	DEDR_333	old fin. p.a. 2sg.	you became	EKI_23 EKI_29
iruttiṇai	இருத்தினை	DEDR_480	old fin. p.a. 2sg.	you placed	EKI_34
īṇraṇai	ஈன்றனை	DEDR_555	old fin. p.a. 2sg.	you bore	EKI_2
koṇṭaṇai	கொண்டனை	DEDR_2151	old fin. p.a. 2sg.	you took	EKI_22

cerraṇai	செற்றனை	DEDR_1980	old fin. p.a. 2sg.	you overcame	EKI_32
tīrttaṇai	தீர்த்தனை	DEDR_3278	old fin. p.a. 2sg.	you put an end to	EKI_13
pōyinār	போயினார்	DEDR_4572	old fin. p.a. 3sg. h.	he went	TNT_24.4 TNT_25.4
paravuvēṅ	பரவுவேன்	DEDR_3949	fin. future 1sg.	I will praise	TKT_11.4
ākum	ஆகும்	DEDR_333	fin. hab. fut.	it becomes	PMA_82.1 PMA_95.1
ārkkum	ஆர்க்கும்	DEDR_367	fin. hab. fut.	it roars	PMA_81.2
kaḷikkum	களிக்கும்	DEDR_1374	fin. hab. fut.	it rejoices	TKT_13.4
kākkum	காக்கும்	DEDR_1416	fin. hab. fut.	it protects	PMA_95.2
kuḷaiyum	குழையும்	DEDR_1822	fin. hab. fut.	it softens	TKT_9.2
pōtarum	போதரும்		fin. hab. fut.	it goes [aimlessly]	TKT_13.1
karpippōm	கற்பிப்போம்	DEDR_1297	fin. i.a. 1pl.	we command	PMA_18.2
uraikkēṅ	உரைக்கேன்	DEDR_648	fin. i.a. 1sg.	I speak	CMA_6.1 PMA_65.1
uruvēṅ	உறுவேன்	DEDR_710	fin. i.a. 1sg.	I feel	CMA_15.2
ūḷitarukēṅ	ஊழிதருகேன்		fin. i.a. 1sg.	I wander [aimlessly]	TNT_9.4
kūrukēṅ	கூறுகேன்	DEDR_1921	fin. i.a. 1sg.	I say	CMA_25.1
ceykēṅ	செய்கேன்	DEDR_1957	fin. i.a. 1sg.	I do	PMA_85.2 TKT_10.1
tolutēṅ	தொழுதேன்	DEDR_3575	fin. i.a. 1sg.	I beseech	TNT_26.2
pōvēṅ	போவேன்	DEDR_4572	fin. i.a. 1sg.	I go	TNT_18.4
arivīr	அறிவீர்	DEDR_314	fin. i.a. 2pl.	you know	PMA_92.2
eṅpār	என்பார்	DEDR_668	fin. i.a. 3pl.	they say	CMA_5.1
karpippār	கற்பிப்பார்	DEDR_1297	fin. i.a. 3pl.	they will command	CMA_68.2

kāṅkirpār	காண்கிற்பார்	DEDR_1443	fin. i.a. 3pl.	they are able to see	TKT_18.4 TNT_3.4
colluvār	சொல்லுவார்	DEDR_2855	fin. i.a. 3pl.	they say	CMA_19.1
maṅṅuvār	மன்னுவார்	DEDR_4778	fin. i.a. 3pl.	they are established	TKT_7.4
anru	அன்று	DEDR_234	fin. i.a. 3sg.	it is not	CMA_60.1
iruppāl	இருப்பாள்	DEDR_480	fin. i.a. 3sg. f.	she is	TNT_19.1
collappaṭuvāl	சொல்லப்படுவாள்	DEDR_2855	fin. i.a. 3sg. f.	she is discussed	CMA_66.2
pāṭuvāl	பாடுவாள்	DEDR_4065	fin. i.a. 3sg. f.	she sings	TNT_17.4
tīrppāṅ	தீர்ப்பான்	DEDR_3278	fin. i.a. 3sg. m.	he puts an end to	TKT_11.2
uḷatu	உள்து	DEDR_697	fin. i.a. 3sg. n.	it exists	PMA_16.1
oppatu	ஒப்பது	DEDR_924	fin. i.a. 3sg. n.	it resembles	TNT_27.2
tarum	தரும்	DEDR_3098	fin. i.a. 3sg. n.	it gives	CMA_59.1
aruḷāy	அருளாய்	DEDR_227	fin. ipt.	Be gracious!	TNT_30.1
kāṅ	காண்	DEDR_1443	fin. ipt.	See!	TNT_26.4
kāṅmiṅ	காண்மின்	DEDR_1443	fin. ipt.	See!	CMA_27.1
kūru	கூறு	DEDR_1921	fin. ipt.	Say!	TKT_2.4
kēṅmiṅ	கேண்மின்	DEDR_2017	fin. ipt.	Listen!	PMA_72.2
col	சொல்	DEDR_2855	fin. ipt.	Say!	TNT_13.4
tārāy	தாராய்	DEDR_3098	fin. ipt.	Give!	CMA_46.1
nīkkāy	நீக்காய்	DEDR_3685	fin. ipt.	Remove!	CMA_50.2
paṅiyāy	பணியாய்	DEDR_3887	fin. ipt.	Speak!	TKT_10.2 TKT_11.2
pōtu	போது	DEDR_4594	fin. ipt.	Go forth!	TNT_6.4 TNT_7.4

pōntiṭu	போந்திடு	DEDR_4594	fin. ipt.	Go!	CMA_60.2
mārru	மாற்று	DEDR_4834	fin. ipt.	Abolish!	EKI_46
varuka	வருக	DEDR_5270	fin. ipt.	Come!	TNT_14.4
vārāy	வாராய்	DEDR_5270	fin. ipt.	Come!	CMA_38.2 CMA_50.2 CMA_58.1
kāṇṭr	காணீர்	DEDR_1443	fin. ipt. h.	Please see!	CMA_65.2
collīr	சொல்லீர்	DEDR_2855	fin. ipt. h.	Please say!	PMA_95.2
collumiṅkaḷ	சொல்லுமின்கள்	DEDR_2855	fin. ipt. h. pl.	Please say!	PMA_95.2
teḷiyōm	தெளியோம்	DEDR_3433	fin. neg. 1pl.	we know not	PMA_39.2
arikelēṅ	அறிகிலேன்	DEDR_314	fin. neg. 1sg.	I am not able to know	TKT_10.4
oliyēṅ	ஒழியேன்	DEDR_1009	fin. neg. 1sg.	I stop not	CMA_77.2
kolḷēṅ	கொள்ளேன்	DEDR_2151	fin. neg. 1sg.	I take not	CMA_15.1
viṭukilēṅ	விடுகிலேன்	DEDR_5393	fin. neg. 1sg.	I am not able to leave	TKT_1.4
arivār	அறிவார்	DEDR_314	fin. neg. 3pl.	they know not	CMA_65.1
matikkilar	மதிக்கிலர்	TL 3056	fin. neg. 3pl.	they consider not	TKT_8.3
pōrātu	போராது	DEDR_4594	fin. neg. 3sg.	it suffices not	CMA_60.2
ariyāl	அறியாள்	DEDR_314	fin. neg. 3sg. f.	she knows not	TNT_12.1
kāṇāl	காணாள்	DEDR_1443	fin. neg. 3sg. f.	she sees not	CMA_34.2
killāl	கில்லாள்	DEDR_1570	fin. neg. 3sg. f.	she is not able	TNT_11.2
kēlāl	கேளாள்	DEDR_2017	fin. neg. 3sg. f.	she hears not	TNT_18.3 TNT_19.
pallikkolḷāl	பள்ளி கொள்ளாள்		fin. neg. 3sg. f.	she sleeps not	TNT_11.1

pēṇāl	பேணுள்	DEDR_4436	fin. neg. 3sg. f.	she cares not	TNT_11.1 TNT_12.1
ārrātāṇ	ஆற்றுதான்	DEDR_404	fin. neg. 3sg. m.	he comforts not	CMA_37.1
tārāṇ	தாரான்	DEDR_3098	fin. neg. 3sg. m.	he gives not	CMA_59.1
tīrātu	தீராது	DEDR_3278	fin. neg. 3sg. n.	it ends not	CMA_18.1
vārātu	வாராது	DEDR_5270	fin. neg. 3sg. n.	it comes not	CMA_8.1 CMA_18.2
nillā	நில்லா	DEDR_3675	fin. neg. 3sg. neut.	it remains not	TNT_24.1
nillātu	நில்லாது	DEDR_3675	fin. neg. 3sg. neut.	it remains not	TKT_9.1 TKT_10.1
añcātē	அஞ்சாதே	DEDR_55	fin. neg. ipt.	fear not	TNT_26.4
añcēlmiṇ	அஞ்சேல்மின்	DEDR_55	fin. neg. ipt. h.	fear not	CMA_24.1
koḷka	கொள்க	DEDR_2151	fin. opt.	may [one] take	TKT_8.3 TKT_13.1 TKT_17.4
taruka	தருக	DEDR_3098	fin. opt.	may [one] give	PMA_110.1
añciṇōm	அஞ்சினோம்	DEDR_55	fin. p.a. 1pl.	we feared	TNT_21.4
aṛintēṇ	அறிந்தேன்	DEDR_314	fin. p.a. 1sg.	I knew	CMA_24.2
āyiṇēṇ	ஆயினேன்	DEDR_333	fin. p.a. 1sg.	I became	CMA_62.1 TKT_14.4
oḷintēṇ	ஒழிந்தேன்	DEDR_1009	fin. p.a. 1sg.	I finished	CMA_57.2 TKT_14.2
kaṇṭēṇ	கண்டேன்	DEDR_1443	fin. p.a. 1sg.	I saw	TNT_22.3
ceytēṇ	செய்தேன்	DEDR_1957	fin. p.a. 1sg.	I did	TNT_18.2
ceṇrēṇ	சென்றேன்	DEDR_2781	fin. p.a. 1sg.	I went	CMA_14.1
niṇaintiṭṭēṇ	நினைந்திட்டேன்		fin. p.a. 1sg.	I decided	TNT_29.4
niṇrēṇ	நின்றேன்	DEDR_3675	fin. p.a. 1sg.	I remained	CMA_11.1
nōkkiṇēṇ	நோக்கினேன்	DEDR_3794	fin. p.a. 1sg.	I looked	PMA_74.1
paṭaittēṇ	படைத்தேன்	TL 2445	fin. p.a. 1sg.	I received	TNT_12.4

perrēn	பெற்றேன்	DEDR_4422	fin. p.a. 1sg.	I obtained	TNT_12.4 TNT_14.4 TNT_19.3
pēcinēn	பேசினேன்	DEDR_4430	fin. p.a. 1sg.	I spoke	TKT_17.3
pēṇēn	பேணினேன்	DEDR_4436	fin. p.a. 1sg.	I cherished	TNT_8.4
pōṇēn	போனேன்	DEDR_4572	fin. p.a. 1sg.	I went	TKT_5.2
vaṇaṅkiṇēn	வணங்கினேன்	DEDR_5236	fin. p.a. 1sg.	I bowed	TKT_3.4 TNT_5.4
kaṇṭirkaḷ	கண்டீர்கள்	DEDR_1443	fin. p.a. 2pl.	you saw	PMA_19.2
kēṭṭir	கேட்டீர்	DEDR_2017	fin. p.a. 2pl.	you heard	PMA_65.1
aṭṭāy	அட்டாய்	DEDR_77	fin. p.a. 2sg.	you destroyed	TNT_13.3
āṇāy	ஆனாய்	DEDR_333	fin. p.a. 2sg.	you became	TNT_10.1 TNT_10.1 TNT_10.2 TNT_10.2 TNT_10.3 TNT_10.3 TNT_10.3 TNT_10.4 TNT_10.4 TNT_10.4
urrāy	உற்றாய்	DEDR_710	fin. p.a. 2sg.	you appeared	TNT_9.4
ceytir	செய்தீர்	DEDR_1957	fin. p.a. 2sg. h.	you did	CMA_35.2
tōyntāy	தோந்தாய்	DEDR_3556	fin. p.a. 2sg.	you touched	TNT_13.2
enrār	என்றார்	DEDR_668	fin. p.a. 3pl.	they said	TNT_22.4
nittār	நீத்தார்	DEDR_3685	fin. p.a. 3pl.	they renounced	TKT_17.1
pōṇār	போனார்	DEDR_4572	fin. p.a. 3pl.	they went	TKT_17.2
vēṇṭinār	வேண்டினார்	DEDR_5528	fin. p.a. 3pl.	they wanted	TKT_8.4
akaṇraṇa	அகன்றன	DEDR_8	fin. p.a. 3pl. n.	they departed	TKT_13.2
kāttatu	காத்தது	DEDR_1416	fin. p.a. 3sg	it protected	CMA_26.2
conṇāḷ	சொன்னாள்	DEDR_2855	fin. p.a. 3sg.f.	she said	TNT_11.4

alintāḷ	அழிந்தாள்	DEDR_277	fin. p.a. 3sg. f.	she suffered	TNT_19.2
uraittāḷ	உரைத்தாள்	DEDR_648	fin. p.a. 3sg. f.	she spoke	CMA_52.2
eytināḷ	எய்தினாள்	DEDR_809	fin. p.a. 3sg. f.	she experienced	PMA_64.2
enrāḷ	என்றாள்	DEDR_668	fin. p.a. 3sg. f.	she said	CMA_23.1
olintāḷ	ஒழிந்தாள்	DEDR_1009	fin. p.a. 3sg. f.	she left	CMA_54.2
kaṭṭuraittāḷ	கட்டுரைத்தாள்	TL 654	fin. p.a. 3sg. f.	she prophesied	CMA_23.2
kāṭṭiṇāḷ	காட்டினாள்	DEDR_1443	fin. p.a. 3sg. f.	she showed	CMA_22.2
nayantāḷ	நயந்தாள்	DEDR_3602	fin. p.a. 3sg. f.	she longed	TNT_26.4
nērantāḷ	நேர்ந்தாள்	DEDR_3770	fin. p.a. 3sg. f.	she offered	CMA_17.2
paṭṭāḷ	பட்டாள்	DEDR_3853	fin. p.a. 3sg. f.	she felt	CMA_68.1
piṇṇōṇāḷ	பின்போனாள்		fin. p.a. 3sg. f.	she followed	CMA_67.2
pōṇāḷ	போனாள்	DEDR_4572	fin. p.a. 3sg. f.	she went	TNT_19.4
vaṇaṅkiṇāḷ	வணங்கினாள்	DEDR_5236	fin. p.a. 3sg. f.	she bowed	TNT_14.4
alintār	அழிந்தார்	DEDR_277	fin. p.a. 3sg. h.	they suffered	TNT_18.4
koṇṭār	கொண்டார்	DEDR_2151	fin. p.a. 3sg. h.	he took	TNT_23.1
ceytār	செய்தார்	DEDR_1957	fin. p.a. 3sg. h.	he did	TNT_11.3 TNT_11.4
tōṇriṇār	தோன்றினார்	DEDR_3566	fin. p.a. 3sg. h.	he appeared	TKT_12.4
nāṇiṇār	நாணினார்	DEDR_3639	fin. p.a. 3sg. h.	he was shy	TNT_22.1
perrār	பெற்றார்	DEDR_4422	fin. p.a. 3sg. h.	he obtained	PMA_15.2
vantār	வந்தார்	DEDR_5270	fin. p.a. 3sg. h.	he came	TNT_21.2
anrē	அன்றே	DEDR_234	fin. p.a. 3sg. inter.	was it not?	CMA_3.1 CMA_5.2 PMA_11.2 PMA_36.2
anrō	அன்றோ	DEDR_234	fin. p.a. 3sg. inter.	was it not?	TNT_18.4 TNT_22.4
aḷantāṇ	அளந்தான்	DEDR_295	fin. p.a. 3sg. m.	he measured	CMA_46.2

iṛuttān	இறுத்தான்	DEDR_520	fin. p.a. 3sg. m.	he broke	CMA_70.2
eḷuntān	எழுந்தான்	DEDR_851	fin. p.a. 3sg. m.	he rose	CMA_45.1
kaṭintān	கடிந்தான்	DEDR_1125	fin. p.a. 3sg. m.	he dispelled	CMA_51.2
kaṭaintān	கடைந்தான்	DEDR_1141	fin. p.a. 3sg. m.	he churned	CMA_48.1
kunittān	குனித்தான்	DEDR_1927	fin. p.a. 3sg. m.	he bent	CMA_41.1
koṇṭān	கொண்டான்	DEDR_2151	fin. p.a. 3sg. m.	he took	TNT_9.2
ceytān	செய்தான்	DEDR_1957	fin. p.a. 3sg. m.	he did	CMA_52.2
tikaḷntān	திகழ்ந்தான்	DEDR_3200	fin. p.a. 3sg. m.	he glittered	TNT_3.1
nōyceytān	நோய்சேய்தான்		fin. p.a. 3sg. m.	he made [her] sick	CMA_24.1
pāyntān	பாய்ந்தான்	DEDR_4087	fin. p.a. 3sg. m.	he leaped	CMA_39.1
uṇṭatu	உண்டது	DEDR_697	fin. p.a. 3sg. n.	it existed	CMA_25.2
urṛatu	உற்றது	DEDR_710	fin. p.a. 3sg. n.	it happened	CMA_9.1
kaṭaintu iṭappaṭṭatu	கடைந்திடப்பட்டது	DEDR_1141	fin. p.a. 3sg. n. passive completive	it was entirely churned	CMA_27.1
marantatu	மறந்தது	DEDR_4760	fin. p.a. 3sg. n.	it forgot	CMA_61.2
vīḷntatu	வீழ்ந்தது	DEDR_5430	fin. p.a. 3sg. n.	it fell	CMA_26.1
āvikiṇṛāḷ	ஆவிக்கின்றாள்	DEDR_393	fin. pr. 3sg. f.	she sighs	TNT_19.2
cōrkiṇṛāḷ	சோர்கின்றாள்	DEDR_2884	fin. pr. 3sg. f.	she swoons	TNT_13.4 TNT_16.4
navilkiṇṛāḷ	நவில்கின்றாள்	DEDR_3616	fin. pr. 3sg. f.	she says	TNT_17.4
eykiṇṛāḷ	எய்கின்றான்	DEDR_805	fin. pr. 3sg. m.	he shoots	PMA_87.2



## 5. Auxiliary verbs: root verb + auxiliary

Text	Tamil	Auxiliary Verb	Part of Speech	Meaning	Citation
ikaḷntiṭu	இகழ்ந்திடு	iṭu	aux. v. 6	to scorn [completely]	
ikaḷntiṭa	இகழ்ந்திட		inf.		CMA_68.1
ukkiṭu	உக்கிடு	iṭu	aux. v. 6	to rot [away]	
ukkiṭtu	உக்கிட்டு		abs.		TKT_15.3
kaṭaintiṭuppaṭu	கடைந்திடப்படு	iṭu	aux. passive completive v. 6	to be churned [completely]	
kaṭaintiṭappaṭṭatu	கடைந்திடப்பட்டது		fin. p.a. 3sg. n.	it was [completely] churned	CMA_27.1
niṇaintiṭu	நினைந்திடு	iṭu	aux. v. 6	to think [definitely]	
niṇaintiṭṭēṇ	நினைந்திட்டேன்		fin. p.a. 1sg.	I obsess	TNT_29.4
pukkiṭu	புக்கிடு	iṭu	aux. v. 6	to cause to enter, to place into	
pukkiṭtu	புக்கிட்டு		abs.		TKT_5.2
pōntiṭu	போந்திடு	iṭu	fin. aux. ipt.	Definitely go!	CMA_60.2
pāyiru	பாயிரு	iru	aux. v. 12	to be gushing out	
pāyirum	பாயிரும்		pey. i.a.	which is gushing out	TKT_3.1
kaṭṭuṇ	கட்டுண்	uṇ	aux. passive v. 7	to be tied	
kaṭṭuṇṭa	கட்டுண்ட		pey. p.a.	which was tied	PMA_139
tūkkuṇ	தூக்குண்	uṇ	aux. passive v.7	to be hung	
tūkkuṇṭu	தூக்குண்டு		abs.	having been hung	PMA_93.1

kaṇṭukoḷ	கண்டுகொள்	koḷ	aux. refl. v. 2	to see for oneself	
kaṇṭukoṇṭa	கண்டுகொண்ட		pey. p.a.		TKT_1.4
parrikkōḷ	பற்றிக்கொள்	koḷ	aux. refl. v. 2	to grasp to oneself	
parrikkōṇṭu	பற்றிக்கொண்டு		abs.		CMA_29.1
puṭṭikkōḷ	புட்டிக்கொள்	koḷ	aux. refl. v. 2	to clasp to oneself	
pūttikkōṇṭu	புட்டிக்கொண்டு		abs.		TNT_28.3
ūḷitā	ஊழிதா	tā	aux. v. 13	to wander [without self-impetus]	
ūḷitarukēṇ	ஊழிதருகேன்		fin. i.a. 1sg.	I wander aimlessly	TNT_9.4
tirittā	திரித்தா	tā	aux. v. 13	to wander [without self-impetus]	
tirittantu	திரித்தந்து		abs.	wandering aimlessly	TKT_19.1
tirittaruvaṇ	திரித்தருவன்		fin. i.a. 1sg.	I wander aimlessly	CMA_55.1
pōtā	போதா	tā	aux. v. 13	to go [without self-impetus]	
pōtara	போதர		inf.	to go aimlessly	TKT_4.2
pōtarum	போதரும்		fin. hab. fut.	it goes aimlessly	TKT_13.1
koṇṇavil	கொன்னவில்	navil	aux. v.3	to commit murder, to torture	
koṇṇavilum	கொன்னவிலும்		pey. i.a.	which (habitually) commits murder, i.e. murderous	PMA_50.1 PMA_56.1 PMA_71.1 PMA_86.2 PMA_95.1

					PMA_101.1 PMA_125.2 PMA_136.2 PMA_143.1
enṅappaṭu	என்னப்படு	paṭu	aux. passive v. 6	to be said	
enṅappaṭukinra	என்னப்படுகின்ற		pey. pr.	which is said	PMA_143.2
enappaṭu	எனப்படு	paṭu	aux. passive v. 6	to be said	
enappaṭum	எனப்படும்		pey. i.a.	which is said	PMA_15.1
kōṭpaṭu	கோட்படு	paṭu	aux. passive v. 6	to be captured	
kōṭpaṭṭu	கோட்பட்டது		abs.	having been captured	CMA_49.1
collappaṭu	சொல்லப்படு	paṭu	aux. passive v. 6	to be said	
colappaṭṭa	சொல்லப்பட்ட		pey. p.a.	which was said	CMA_3.1
colappaṭum	சொல்லப்படும்		pey. i.a.	which is said	CMA_19.2
collappaṭuvāl	சொல்லப்படுவாள்		fin. aux. i.a. 3sg. f.	she was discussed	CMA_66.2
tarappaṭu	தரப்படு	paṭu	aux. passive v. 6	to be given	
tarappaṭṭatu	தரப்பட்டது		part.n. p.a. 3sg. n.	that which was given	PMA_110.2
kaṭaintiṭuppaṭu	கடைந்திடப்படு	paṭu	aux. passive completive v. 6	to be churned completely	
kaṭaintiṭappaṭṭatu	கடைந்திடப்பட்டது		fin. p.a. 3sg. n.	it was entirely churned	CMA_27.1
koṇṭupō	கொண்டுபோ	pō	aux. v. 13	to take away, to carry	
koṇṭupōy	கொண்டுபோய்		abs.	taking away	PMA_63.2
ēcamāṭṭeṅ	ஏசமாட்டேன்	māṭṭu	aux. neg. fut. 1sg.	I will not scold	TKT_17.3

## 6. Compound verbs: noun + verb

Text	Tamil	Verb	Noun Root	Part of Speech	Meaning	CITATION
alarēcu	அலரேசு	ēcu	DEDR_247	compound v. 5	to spread gossip, to scorn	
alarēca	அலரேசு			inf.	to scorn	PMA_38.2
kaṭṭēru	கட்டேறு	ēru	TL 655	compound v. 5	to become possessed	
kaṭṭēri	கட்டேறி			abs.	having become possessed	CMA_20.2
kāppiṭu	காப்பிடு	iṭu	DEDR_1416	compound v. 6	to place a protective amulet	
kāppittu	காப்பிட்டிடு			abs.	having placed an amulet	CMA_16.2
kāṅkil	காண்கில்	kil	DEDR_1443	compound v. 10	to be able to see	
kāṅkirpār	காண்கிற்பார்			fin. i.a. 3pl.	they are able to see	TKT_18.4 TNT_3.4
kaṭalkiṭa	கடல்கிட	kiṭu	DEDR_1118	compound v. 12	to lie in the sea (Nārāyaṇa)	
kaṭalkiṭanta	கடல்கிடந்த			pey. p.a.	who lies in the sea	PMA_119.1
kaikkoḷ	கைக்கொள்	koḷ	DEDR_2023	compound v. 2	to grasp, to capture	
kaikkoṇṭa	கைக்கொண்ட			pey.p.a.	who grasped	PMA_100.1
paḷḷi koḷ	பள்ளி கொள்	koḷ	DEDR_4018	compound v. 2	to sleep	
paḷḷi koḷḷāḷ	பள்ளி கொள்ளாள்			fin. neg. 3sg. f.	she sleeps not	TNT_11.1

maṇaṅkoḷ	மனங்கொள்	koḷ	TL 3134	compound v. 2	to get consent	
maṇaṅkoḷḷa	மனங்கொள்ள			inf.	to get consent	PMA_109.1
pukaḷpaṭai	புகழ்படை	paṭai	DEDR_375	compound v. 11	to be praised	
pukaḷpaṭaitta	புகழ்படைத்த			pey. p.a.	which is praised	PMA_102.2
akappaṭu	அகப்படு	paṭu	TL s006	compound v. 11	to entrap	
akappaṭattu	அகப்படுத்து			abs.	having entrapped	TNT_5.4
kaṭṭuppaṭu	கட்டுப்படு	paṭu	TL 651	compound v. 11	to foretell the future	
kaṭṭuppaṭuttirēl	கட்டுப்படுத்தி ரேல்			cond.	if you consult a fortune teller	CMA_19.2
meypaṭu	மெய்ப்படு	paṭu	DEDR_5073	compound v. 6	to be revealed	
meypaṭuvan	மெய்ப்படுவன்			fin. i.a. 3sg. m.	he will be revealed	CMA_20.1
mēmpaṭu	மேம்படு	paṭu	DEDR_5086	compound v. 6	to be exalted	
mēmpaṭṭaṇa	மேம்பட்டன			pey. p.a.	which were exalted	PMA_11.2
veḷippaṭu	வெளிப்படு	paṭu	TL 3808	compound. v. 11	to reveal, to make public	
veḷippaṭutta	வெளிப்படுத்த			pey. p.a.	which revealed	TNT_30.2
piṇṇō	பின்போ	pō	DEDR_4205	compound v. 13	to follow	
piṇṇōṇa	பின்போன			pey. p.a.	which followed	CMA_61.1
piṇṇōṇāḷ	பின்போனாள்			fin. p.a. 3sg. f.	she followed	CMA_67.2
mē taku	மே தகு	taku	DEDR_5086	compound v. 4	to be eminent	
mē takum	மே தகும்			pey. i.a.	Which are eminent	EKI_30

kaito <u>l</u> u	கைதொழு	to <u>l</u> utu	DEDR_2023	compound v. 1	to join palms in worship	
kaito <u>l</u> utu	கைதொழுது			abs.	having joined the palms	PMA_134.1
ka <u>ṭṭ</u> urai	கட்டுரை	urai	TL 654	compound v. 11	to speak with certainty, to foretell	
ka <u>ṭṭ</u> uraittā <u>l</u>	கட்டுரைத்தாள்			fin. p.a. 3sg. f.	she prophesied	CMA_23.2
ka <u>ṭṭ</u> uraiyā	கட்டுரையா			abs.2	while prophesying	CMA_23.2
ariv <u>u</u> ru	அறிவுறு	u <u>r</u> u	TL 178	compound v. 6	to awaken	
ariv <u>u</u> rru	அறிவுற்று			abs.	having awakened	CMA_32.1
i <u>ṅ</u> puru	இன்புறு	u <u>r</u> u	DEDR_530	compound v. 6	to enjoy	
i <u>ṅ</u> pur <u>r</u> u	இன்புற்று			abs.	having enjoyed	PMA_28.2
a <u>ḷ</u> avi <u>ṭ</u> u	அளவிடு	vi <u>ṭ</u> u	TL 169	compound v. 6	to measure	
a <u>ḷ</u> avi <u>ṭ</u> ta	அளவிட்ட			pey.p.a.	which measured	PMA_5.1
kaiv <u>ṭ</u> u	கைவிடு	vi <u>ṭ</u> u	DEDR_2023	compound v. 6	to forsake, abandon	
kaiv <u>ṭ</u> tu	கைவிட்டு			abs.	having forsaken	PMA_48.1

## 7. Developing tenses:

Text	Tamil	Root	Part of Speech	Meaning	Citation
kil	கில்	DEDR_1570	aux. v. 10	to be able	
kāṅkirpār	காண்கிற்பார்		aux. fin. i.a. 3pl.	they are able to see	TKT_18.4
arīkilēṅ	அறிகிலேன்		aux. fin. neg. 1sg.	I am not able to know	TKT_10.4
viṭukilēṅ	விடுகிலேன்		aux. fin. neg. 1sg.	I am not able to leave	TKT_1.4
killāl	கில்லாள்		aux. fin. neg. 3sg. f.	she is not able	TNT_11.2
paravuvēṅ	பரவுவேன்	DEDR_3949	fin. fut. 1sg.	I will praise	TKT_11.4
karpippār	கற்பிப்பார்	DEDR_1297	fin. fut. 3pl.	they will command	CMA_68.2
kāṅminṅ	காண்மின்	DEDR_1443	fin. ipt. h.	See!	CMA_27.1
collumiṅkaḷ	சொல்லுமின்கள்	DEDR_2855	fin. ipt. h. pl.	Please say!	PMA_95.2
añcēlmiṅ	அஞ்சேல்மின்	DEDR_55	fin. neg. ipt. h.	fear not	CMA_24.1
eykinrāṅ	எய்கின்றான்	DEDR_805	fin. pr. 3 sg. m.	he shoots	PMA_87.2
āvikkiṅrāl	ஆவிக்கின்றாள்	DEDR_393	fin. pr. 3sg. f.	she sighs	TNT_19.2
cōrkinrāl	சோர்கின்றாள்	DEDR_2884	fin. pr. 3sg. f.	she swoons	TNT_13.4 TNT_16.4
navilkinrāl	நவில்கின்றாள்	DEDR_3616	fin. pr. 3sg. f.	she practices	TNT_17.4
mūkkinrum	மூக்கின்றும்	DEDR_4954	fin. pr. 3pl. n.	they are aging	PMA_92.1
ēcamāṭṭēṅ	ஏசமாட்டேன்	DEDR_4802	fin. aux. neg. fut. 1sg.	I will not scold	TKT_17.3
ennappaṭukinra	என்னப்படுகின்ற	DEDR_668	pey. pr.	which is said	PMA_143.2

## 8. Some noun formations

Text	Tamil	Root	Part of Speech	Meaning	Citation
taṅmaiyai	தன்மையை	DEDR_3196	pron. n. as denominative	you are reality	EKI_15 EKI_19
nilaiyṅai	நிலையினை	DEDR_3675	pron. n. as denominative	you are permanence	EKI_33
uṅ	உன்	DEDR_3684	gen. [modern]		TNT_8.4 TNT_26.1 TNT_27.4
uṅatu	உனது	DEDR_3684	pron. n. 3sg. n.	your thing	TNT_27.3
uṅṅai	உன்னை	DEDR_3684	acc. [modern]		TNT_9.4 TNT_26.2



## Appendix 4: Adaptation of the deep structure of the *nirai acai*.<sup>1</sup>

Some texts written during the Tamil devotional period, dating from the 6<sup>th</sup> to 10<sup>th</sup> centuries C.E., use *pāviṇam*, auxiliary meters, often characterized by repeated patterns of feet, i.e. *viruttam* meters. However, in some texts, scansion within such patterned verses may reveal numerous anomalous feet. My collection and analysis of data sets on such anomalies has shown that an adaptation of a classical metric structure was utilized during this period.<sup>2</sup>

The structure under discussion is the *nirai acai*, one of two metrical units from which a metric foot is constructed. As described in the *Yāpparuṅkalakkārikai*, a 10<sup>th</sup> c. C.E. treatise on Tamil prosody (Niklas, 1993, p. 20-21), *nēr* is one sound in speech with a long or short vowel (V) and with or without a closing consonant (C), i.e. (C)V(C) shown here as ‘-’; and *nirai* is two sounds: short + short or short + long, with or without a final closing consonant, i.e. (C)ṽCV(C) shown as ‘=’. The *nirai acai* often appears to occur in anomalous forms in numerous texts of the Bhakti Period.

In order to systematically investigate anomalies in the structure of the *nirai acai*, I scanned innumerable adequately sized but random samples of bhakti texts, predominantly from the *Nālāyira Tivviyappirapantam*, as well as some Śaiva texts.<sup>3</sup> I chose texts exhibiting very strong repeating patterns of feet, i.e. *viruttam* meters, so that I could easily predict where a *nirai acai* was meant to occur, then collect and observe any anomalies. I looked closely at two-*acai* feet ending in *nirai*, *karuṇiḷam* {= =} and *kūṇiḷam* {- =}, and three-*acai* feet which include a *nirai acai*, *kūṇiḷaṅkāy* {- = -} and *karuṇiḷaṅkāy* {= = -}. A brief summary of the findings and of analysis is presented below:

The early 7<sup>th</sup> c. Śaiva poet, Appar, was one of the initial poets to use auxiliary patterned meters in some of his texts. His *Tēvāram* 5.5 is written in the meter *kaliviruttam*: four lines of four feet, in this case, in the pattern *mā*

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<sup>1</sup> This appendix constitutes a summary of my article “An adapted metrical unit in Tamil Bhakti literature” which contains a full discussion of the research, collected data sets, and their analyses, the publication of which is currently in progress.

<sup>2</sup> For discussions of Tamil prosody, see Rajam (1992), Niklas (1988) or Zvelebil (1989).

<sup>3</sup> All *Tēvāram* texts were accessed from the *Digital Tēvāram*, [www.ifpindia.org](http://www.ifpindia.org) hereafter DT.

*viḷam viḷam viḷam*. Looking at a random sample of 5 verses of the text, one can see that several anomalies exist (highlighted below); while I have only provided scanned notation to the right of the first verse, the remaining samples are the same, and breaks between feet are correctly provided in the transliterations:

<i>paṭṭi yērukan tēriṭa layilam</i>	-- / - = / - = / - =
<i>iṭṭa māḱayi rantuṇṭu litarum</i>	-- / - = / - = / - =
<i>aṭṭa mūrṭṭiyaṇ ṇāmalai kaitoḷak</i>	-- / - = / - = / - =
<i>keṭṭup pōmviṇai kēṭillai kāṇmiṇē.</i>	-- / - = / - = / - =

*Tēv 5.5.1*

<i>pāṭic cenrupa likkenru niṇravar</i>	
<i>ōṭip pōyinar ceyvatoṇ reṅkolō</i>	
<i>āṭip pāṭiyaṇ ṇāmalai kaitoḷa</i>	
<i>ōṭip pōkunam mēlaivi ṇaikaḷē.</i>	<i>Tēv 5.5.4</i>

<i>tēṭic cenruti runtaṭi ēttumiṇ</i>	
<i>nāṭi vantavar nammaiyum āṭkolvar;</i>	
<i>āṭip pāṭiyaṇ ṇāmalai kaitoḷa</i>	
<i>ōṭip pōnama tullavi ṇaikaḷē.</i>	<i>Tēv 5.5.5</i>

<i>kōṇik koṇṭaiyar vēṭamuṇ koṇṭavar,</i>	
<i>pāṇi natṭaṅkaḷ āṭumpa ramaṇār,</i>	
<i>āṇip poṇṇiṇaṇ ṇāmalai kaitoḷap</i>	
<i>pēṇi niṇrape ruviṇai pōkumē.</i>	<i>Tēv 5.5.7</i>

<i>maṇaiyi ṇāṇoṭu māḷavaṇ kāṅkilā</i>	
<i>niṇriyam nūmaiṇuḷ niṇraruḷ ceytavaṇ</i>	
<i>uṇriyam māṇṇiṇaṇ ṇāmalai kaitoḷap</i>	
<i>paraṇiyum nāmceyta pāvaṅkaḷ āṇavē.</i>	<i>Tēv 5.5.10</i>

In each case of an anomalous *nirai acai*, its short vowel is of a structure that is classically defined as *nēr acai*, containing either the vowel *-ai* or a closed syllable.<sup>4</sup> However, with each closed syllable operating as ‘short,’ there is a semi-vowel or nasal after the short vowel of the *nirai acai*. Therefore, all of the

<sup>4</sup> For an in-depth discussion of the shortened *-ai*, see Chevillard, J-L. (2015) “On Tamil ‘Secondary Phones’ (Cārpeluttu-s) -1: the aikārak kuṇṅkam ‘reduced ai’” *Bulletin d’études indiennes* 32 (pp. 101-131). Paris: Association Française pour les études indiennes (AFEI)

anomalies above fall into the following groups: 1) use of a shortened *-ai* in *laivi*, *maiyum*, *ṭaiyar*, and *maiyuḷ*; 2) a semi-vowel following the short vowel in *illai*, *koḷvar*, and *ceyta*, or 3) a nasal following the short vowel in *tunṭu*, *kenru*, *taṅkaḷ*, *tumpa*, and *vaṅkaḷ*. This suggests that the structural description of the *nirai acai* was adapted to the following: (C)ṽ(C<sub>SN</sub>)CV(C) where the ṽ may be a shortened *-ai*, and where the optional medial consonant is not a hard consonant, i.e. is a semi-vowel or nasal (<sub>SN</sub>). This is to say that the measure of the clustered semi-vowel or nasal seems to be totally discounted or shortened so as to have minimal effect; the insertion of a semi-vowel or nasal after the short vowel does not significantly lengthen the overall syllable enough to alter the function of the *nirai acai*.

All anomalies in the sample above are reconciled using the adapted form of *nirai acai*. Many additional samples of Appar's verses which demonstrate strong patterned meters revealed a consistent use of the allowances provided by the adapted *nirai acai* in order to meet the requirements of the patterns. Also, a random survey of five verses each of 11 decades from Campantaṅ's *Tēvāram* Book I, being verses composed in *viruttam* meters, i.e. patterned meters, of varying line lengths, revealed a significant number of feet utilizing adapted *nirai acai*-s; in this sample also, there were no other anomalies that were not reconciled by the strategies allowed through the adaptation. Thus, it is clear that the phenomenon of adaptation of the *nirai acai* (C)ṽ(C<sub>SN</sub>)CV(C) to maintain a patterned meter is not restricted to a single poet.

Appearance of a patterned structure of feet, and departure from the *taḷai* or linkage-based line structure, was clearly influenced by the Sanskrit metric system based on repeated patterns of long {-} and short {U} syllables, rather than the *acais* of Tamil prosody.<sup>5</sup> Campantaṅ's Vaiṣṇava contemporary, Tirumaḷicai Āḷvār, in his *Tiruccantaviruttam* (TCV) demonstrated how Tamil could be adapted to this Sanskrit prosodic theory, with TCV #19 and #20 providing good examples of the resulting structure:

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<sup>5</sup> For notes on Sanskrit meter, refer to Apte (1965), Appendix 1.

*puḷḷatāki vētanāṅkum ṭiṅāya taṅriyūm,*

- ॐ - ॐ - ॐ - ॐ - ॐ -

*puḷḷiṅvāy piḷantu puṭkoṭip piṭitta piṅṅarum,*

- ॐ - ॐ - ॐ - ॐ - ॐ -

*puḷḷaiyūrṭi yātalāla teṅkolmiṅkoḷ nēmiyāy,*

- ॐ - ॐ - ॐ - ॐ - ॐ -

*puḷḷiṅmeyp pakaikkataḷ kiṭattal kātalittatē.*

TCV 19

- ॐ - ॐ - ॐ - ॐ - ॐ -

*kūcam oṅrum iṅri mācuṅam paṭuttu vēlainīr,*

- ॐ - ॐ - ॐ - ॐ - ॐ -

*pēca niṅra tēvar vantu pāṭam unki ṭantatum,*

- ॐ - ॐ - ॐ - ॐ - ॐ -

*pāca[m]niṅra nīril vāḷum āmaiyaṅa kēcavā,*

- ॐ - ॐ - ॐ - ॐ - ॐ -

*ēcavanru nī kiṭanta vārukūru tēravē.*

TCV 20

- ॐ - ॐ - ॐ - ॐ - ॐ -

Even in this text, we can note the allowance of the shortened *-ai* as a short syllable (*lai, lai, mai*), of a semi-vowel following a short vowel used as a short syllable (*kol, koḷ, tal, var, ril*), and of a nasal following a short vowel (*liṅ* twice). While other verses in the text may have fewer examples within a single quatrain, the sample is representative of the systematic usage of shortened *-ai* and shortened semi-vowels and nasals. Therefore, the use of the shortened *-ai*-s, semi-vowels, and nasals to meet the requirements of patterned meters also extended to this *cantam*-type meter modeled on Sanskrit prosody.

The survey so far has focused on meters in which a chosen pattern can be clearly observed in order to predict where a *nirai acai* should occur and to identify anomalies. Poets of the early Bhakti Period also produced verses in un-patterned meters; for contrast with *viruttam* meters, I chose to survey *nēricai veṅpā*, a neatly structured, classical form in which the line was based on

*veṅṭalai* ‘linkage’ of feet<sup>6</sup> and which was very productive during this period. The four earliest Vaiṣṇava poets, who lived between approximately 650 and 725 CE, each wrote a one hundred-verse *antāti* in *nēricai veṅṭā*. A random sample of 10 verses from each of the four texts revealed only one adaptation: a single instance in which Tirumaḷicai Āḷvār adapted a *nirai acai* by using a shortened *-ai* in order to maintain the meter; no shortened semi-vowels or nasals were found.

Tirumaḷicai Āḷvār’s two texts, *Tiruccantaviruttam* and *Nāṇmukan Tiruvantāti*, a *nēricai veṅṭā* discussed above, then deserve closer consideration: the first amply utilizes adaptations, while the second does not. To me, this demonstrates that this poet perceived the use of allowances for adaptation, limited and defined above, as a separate prosodic system associated with patterning in metric lines. He was not alone. With regard to poets utilizing two systems of prosody, Kāraikkāl Ammaiṅṅār’s *Iraṅṅaimaṅimālai* ‘Garland of Paired Jewels’ (DT) cannot be ignored. In this 20-quatrain text from the early Bhakti Period, all even-numbered verses are written in the classical *nēricai veṅṭā* meter discussed above; none of these ten verses contain any adapted *nirai acai*, in keeping with what was observed in the early *nēricai veṅṭās* of the Āḷvārs. The odd-numbered verses are composed in *kaṅṅalaik kalitturai*, an auxiliary bhakti meter in which each line has five feet linked in *veṅṭalai* (using *mā*, *viḷam*, or *kāy* feet) with the fifth foot ending in *-viḷankāy*, thus a later structure with a partially patterned line. In these ten odd-numbered verses (200 metric feet) are found five shortened nasals and one shortened semi-vowel in adapted *nirai acais*. These observations suggest that the poet was aware of additional allowances when composing a verse in an auxiliary meter, was facile in both classical and bhakti meters, and composed the text in a way that emphasized their separate features by alternating meters: the odd auxiliary meter, *kaṅṅalaik kalitturai*, and the even linkage-based meter, *nēricai veṅṭā*. There are no anomalies in the *Iraṅṅaimaṅimālai* which are not reconciled by the adaptation strategies under discussion.

Nammāḷvār’s voluminous writings also include both *viruttam* meters, i.e. pattern-based verses, and *nēricai veṅṭā*-s with *veṅṭalai* linkage. A random survey of a significant sample of these texts indicates that adaptation of the *nirai acai* in the *nēricai veṅṭā* is extremely rare, while more than one-eighth of

<sup>6</sup> *Veṅṭalai* linkage requires *nirai* to follow a *-mā* foot, *nēr* to follow a *-viḷam* foot, and *nēr* to follow a *-kāy* foot.

the metric feet in the lines with *viruttam* meters utilize strategies provided by the adapted *nirai acai* in order to meet the requirements of the meter. A similar number of adaptations was found in a random survey of Periyālvār's *viruttam* verses. However, Periyālvār also wrote 10 decades in *kalittālicai*, an auxiliary meter composed in classical *veṇṭalai*-linked feet; review of these verses reveals that absolutely no adaptations occur. Neither does the use of shortened semi-vowels or shortened nasals appear in Māṅikkavācakar's mid-9<sup>th</sup> century *kalittālicai* decade (Pope, 1970, p. 175-82), while survey of the same author's *viruttam* texts reveals his knowledge and significant use of the adapted metric unit. Thus again, separate prosodic treatments are used by the same authors according to line structure. And even though the *kalittālicai* verse form did not appear until after the classical period, its use of the *veṇṭalai*-linked line structure seems to place it outside the allowance for the adapted *nirai acai*.

Tirumaṅkai Ālvār's texts constitute approximately one-quarter of the Ālvār corpus, utilizing a large variety of patterned and linkage-based meters. Survey of a random sample of verses in *viruttam* meters demonstrates his consistent use of the adapted *nirai acai* as a strategy for meeting the requirements of the meter. A reading of his *Cīriya Tirumaṭal* and *Periya Tirumaṭal* written in *kaliveṇṭpā*, i.e. linking the feet in *veṇṭalai*, results in a finding of only three shortened *-ai*-s and no adaptations using the shortened semi-vowel or nasal; no other anomalies occur. The *kaliveṇṭpā* of Tirumaṅkai's *maṭal*-s is a late-classical development, and the *maṭal*-s themselves are a late 8<sup>th</sup> c. innovation of that poet, but they still do not exhibit use of adapted *nirai acai*. This suggests as we have seen in this discussion that the lack of adapted *nirai acai* is not particularly attached to verse form or date, but to the concept of linkage, and perhaps to *veṇṭalai* in particular, and that the need to allow adaptations is associated with *viruttam*, or patterned, lines.

In summary, of all surveyed feet in *viruttam* meters that would be considered anomalous according to classical Tamil prosody, very nearly every single one could be reconciled and scanned smoothly by applying the adapted definition of *nirai acai*, (C)ṽ(C<sub>SN</sub>)CV(C). Also, throughout this period, the surveyed verses composed in *nēricai veṇṭpā* or *kalittālicai* with linked feet in *veṇṭalai* consistently do not exhibit adaptation strategies used to maintain the meter. The results of this analysis continue to suggest that parallel systems of Tamil prosody existed from which authors could choose for their aesthetic expression: *veṇṭalai*-based prosody, in which few to no adaptations were needed, and patterned *viruttam*-based prosody which allowed for clearly

definable adaptations in the deeper structure of the *nirai acai*. Further study of the numerous other classical and auxiliary meters will be needed to determine if this dichotomy suffices to categorize similar developments in other Tamil meters during this period.

To my knowledge, no extant grammar has come to light that allows a shortened or discounted semi-vowel or nasal after the short vowel in a *nirai acai* to be inserted without effect on the metric unit's function. *Tolkāppiyam Eḷuttatikāram* (TE) #13 (Sastri, 1999, p. 3) allows for a shortened 'm' of less than one-half measure when clustered after another consonant; thus, we have an early indication that this nasal can conceptually lose some length in a cluster. But this has minimal implications for the observations made above, as the adapted *nirai acai* involves a medially clustered, optional consonant following the short vowel, not following another consonant: (C)ṽ(C<sub>SN</sub>)CV(C). Aside from this situation in TE #13, TE #11 already states 'the measure of a consonant is half' (Sastri, 1999, p. 2), the statement providing no distinction between nasals, semi-vowels, and hard consonants.

Also, with regard to nasals, there is an interesting point in the 10<sup>th</sup> c. *Yāpparunkalakkārikai* #5 (Niklas, 1993). After defining the classical structures of *nēr* and *nirai*, the *kārikai* states "The examples are *ā, li, veḷ, vēḷ, veri, curā, nīram, viṇṭōy viḷām.*"<sup>7</sup> Given this study, we may conjecture that the author, Amitacākarar, in the 10<sup>th</sup> century - with a full *corpus* of bhakti literature with *viruttam* meters to observe - intended for *viṇṭōy* to be provided as a separate example in the list of *nirai acais*, since it fits easily into the observed allowed adaptations to the *nirai acai* as used in patterned meters. This grammar, then, seems to have recognized the adapted type of *nirai acai* and provided *viṇṭōy* as an example, although modern scholars have not recognized it as such.

A *Yāpparunkalakkārikai* commentary (Vijayavenugopal, 1968) allows for semi-vowels to be ignored in rhyming, specifically in constructing *etukai*, second syllable rhyme, and they are sometimes dropped altogether in inscriptions (p. 51). Thus, there is post-Bhakti Period documentation that semi-vowels can lose their measure in some situations.

We must now recognize that, although earlier documentation may not be available, the bhakti poets included disregard of, or shortening of, semi-

<sup>7</sup> From *Yāpparunkalakkārikai* #5: *kuṟilē neṭilē kuṟiliṇai ēṇaik kuṟiṇēṭilē neṟiyē variṇum niraintor raṭuppinum nēr nirai eṇru ari ... utāraṇam ā, li, veḷ, vēḷ, veri, curā, nīram, viṇṭōy viḷām eṇru vēṇṭuvarē.* Niklas (1963) p. 40-42.

vowels and nasals as an important feature in adapting *nirai acai*-s to maintain the requirements of the auxiliary patterned meters and specifically targeted its short syllable as being a more important feature in delineating Tamil prosody than perhaps previously realized. This may have been described in a grammar now lost to history given that poets at the time clearly understood that adaptation of the *nirai acai* was proscribed in *veṇṭalai*-based forms having their origin in the prosodic system of the *Tolkāppiyam*, but allowed in order to maintain the pattern-based line structures which developed with the auxiliary bhakti meters, and that a central characteristic of this system focused on the structure of the short syllable of the *nirai acai* (C)ṽ(C<sub>SN</sub>)CV(C). In other words, bhakti poets have been shown to have had two parallel Tamil prosodies at their disposal. In what we might call ‘bhakti prosody,’ the use of auxiliary, patterned meters went hand in hand with additional allowances in the deeper structure of the *nirai acai*, based on the consistent use of the strategies discussed above. Poetry of the Bhakti Period also continued to be written in prosody based on linked feet, wherein adaptation of the *nirai acai* is virtually nonexistent, with a very rare use of shortened *-ai*. Analysis of data sets from the poetry demonstrates that these systems existed, side by side, and that the poets of the time understood their discrete features, in particular, the specific and limited allowances in the adaptation of the *nirai acai* when used in patterned meters. And while some bhakti texts have been described as having their origins in folk songs (Hardy, 1983 p. 388), recognition of the complexities involved in skillfully employing these two discrete prosodies indicates that their authors were anything but rustic folk singers. With careful, concise, and conscientious attention to the deep structure of each metric foot and its components, the Vaiṣṇava and Śaiva devotional poets produced works of significant literary merit and admiration.





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For further citations of specific lexical elements, names, and myths not listed here, refer to the Glossary, Appendix 2: Catalog of Myths and Names, or Appendix 3: Some Grammatical Highlights.

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