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Discourse Features in the Lyrics of the Tamil Song 'Annaiyin Karuvil'

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ABSTRACT

This study is an attempt to analyse the Tamil movie song, 'Annaiyin Karuvil', meaning 'mother's womb' from the Tamil movie 'Haridass'. This song is one of the popular motivational songs of a Tamil lyricist, called Annamalai. The texture discourse of this song will be analysed in terms of grammatical and lexical usages found by making use of discourse analysis.

Keywords : Texture discourse, Discourse analysis, Grammatical and Lexical usages, Eksophora, Coherence, Cohesive, Restatement, Cataphora and Reference

INTRODUCTION

Discourse is the use of language (Chithra, 2010) and discourse analysis forms part of the description of a language. The term discourse analysis was first coined by Harris in 1952. The tradition of linguistic discourse continued to grow in the West and a variety of theories and research methods have been developed in this field. According to Chithra (2010), discourse analysis focuses on people's actual utterances as it appears in a conversation.

In Malaysia, discourse analysis grew only in the 80s (Idris Aman, 2006a) and currently, it is taught in linguistics. However, in Malaysia until 2011, linguistic studies undertaken in the field of discourse was focused on at graduate level only. Therefore, the present research initiates an exploratory study in the area at PhD level.

Some discourse analyses of songs or a particular genre of music have been done by several experts as Dan and Plumble (2010), with the focus on discourse analysis evaluation method for expressive musical interfaces. Another study was conducted by Nhamdi (2011), who studied papers seeking hip-hop's contribution to entrepreneurship and place marketing literature and Nur Rini and Tribekti (2011), with a focus on cohesion and language features. Several other researchers (Ahmad Fachruddien Imam, 2012) analysed discourse critically using the Van Dijk theory. However, existing research intends to use the theory of cohesion put forward by Halliday and Hasan. This theoretical framework helps to describe grammatical and lexical devices that help to link the form and meaning of the data.

PROBLEM STATEMENT

Being a racially and/or socioeconomically minority, the Tamils need to be motivated to rise up in society. Since cinema plays a dominant role in Tamil social life, Tamil movies and songs have an undeniable power to leave an indelible impression on the minds of the Tamils (Istiak Mahmood, 2013). Unfortunately, motivational songs are relatively few compared to other genre. Lyrics of a song can have meaningful utterances that communicate different messages, transmitting feelings or ideas and creating different reactions from listeners and readers whenever the lyrics firmly bind with the presence of coherence and cohesion (Nur Rini & Tribekti, 2011). Therefore, this study analyses the features of the Tamil motivational song in respect of the textual context. Idris Aman (2010) states that language fragments containing more than one sentence are considered as discourse. According to him, in a discourse there are certain linguistic features that can be identified as contributing elements in the formation of a discourse. In order to express an intended communication, a discourse has features that are relevant and quite needed. This view has motivated us to analyse a Tamil movie song and to identify the aspects of cohesion and coherence reflected in Tamil poetical discourse.

METHODOLOGY

The approach used to analyse the song 'Annaiyin Karuvil' is a textual one. Textual analysis in discourse is that which looks internally for reviewing the text link that is (cohesion) focused in it. According to Halliday and Hasan (1976), there are grammatical and lexical devices that help to link the form and meaning in a given discourse. The theoretical framework used in this study was the theory of cohesion put forward by Halliday and Hasan in the book 'Cohesion in English' (1976). The song entitled 'Annaiyin Karuvil' was numbered in rows to facilitate the text analysis conducted here. This song was also written in the Roman alphabet (phonetic script) to facilitate understanding of the song.

OBJECTIVES OF THE STUDY

This study had two main objectives:
  a. To identify the linking aspects of the grammatical features and lexical features reflected in the song.

b. To analyse the type of linking features that are identified as relevant for achieving the needed 'cohesion' and 'coherence'.

Research Questions

The research questions pursued in this study were:

a. What are the various grammatical and lexical features that are used as linking devices?

b. How do these features used in the text help to achieve cohesion and coherence in the expression of thoughts (intended meaning)?

Rationale

The song 'Annaiyin Karuvil' was exclusively selected for poetical discourse analysis as it scored the highest rating in the year 2013 in Youtube with 68,119 likes, (https://www. youtube.com/watch?v=joGhFD5lPYQ). It is also the main choice of song in educational gatherings/trainings and in many other personal/job development trainings as well. However, the lyrics of this important song have not been analysed; this, it was believed, can now be addressed through discourse analysis (Veronica & Tomas, 2014). Lyrics of a song communicate certain ideas of society and convey different messages. Texture analysis of 'Annaiyin Karuvil' includes grammatical elements such as reference, removal, replacement and lexical aspects that cover the use of words and synonyms.

Discourse Text/Material

The lyrics of the song and the meaning are given in Appendix 1.

Analytical Framework

Below is the analytical framework adapted from Halliday and Hasan's theory (1976).
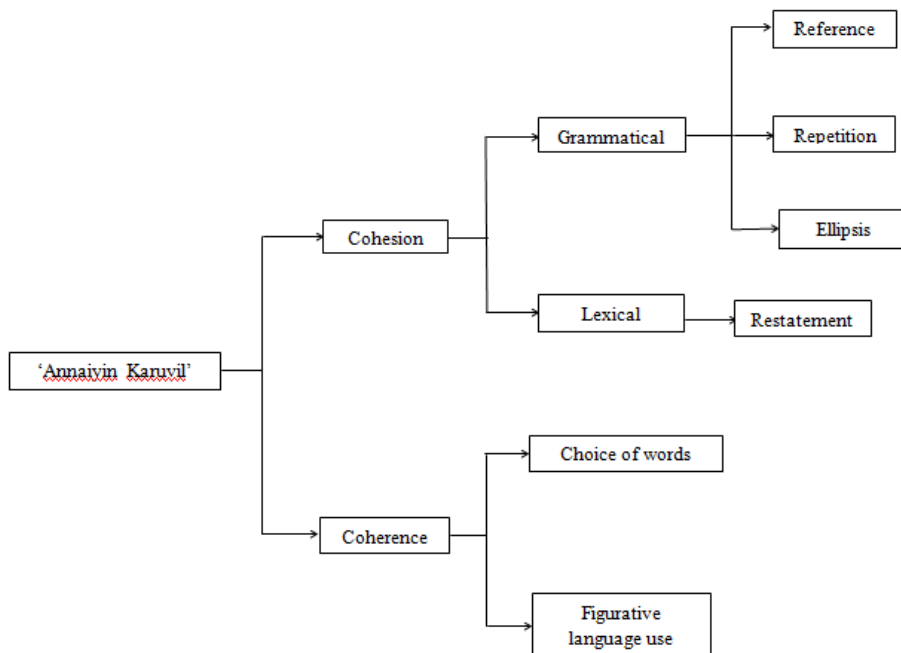
Reference. Reference is the relationship that exists between the meanings of a word or phrase that serves as a reference element to those words or phrases or clause referred to in a text. Cohesion exists when there is appropriate linkage between meaning of elements with an entity, a process or an entirely new matter said or written (Zamri Salleh, 2009). The function of the reference can be divided into two based on a situation and exophora (natured references) which refers to things that are identified in the context of human relations. It refers to something outside the text. References which are of exophora type associate language with situational context, but do not contribute to the production of fused sentences that result in a text. Therefore, exophora natured references do not function as a means of cohesion. Cohesion tool references are the elements before or after the relationship of meanings. References to elements that occur before are named as anaphora-type reference, while references to elements after are called cataphora.

In Tamil language reference is divided into four groups, namely conjunctions (connectors) as /aakavee/ (ஆகவே), /atanaal/ (அதனால்), /aanaal/ (ஆனால்), /appaTiyenRaal/ (அப்படியென்றால்), /atuvum/ (அதுவும்), atumaTTummallaamal (அதுமட்டுமல்லாமல்), pronouns first, second and third, particles as iṅku (இங்கு), /aṅku/ (அங்கு), /itu/ (இது), /atu/ (அது), /iṅkee/ (இங்கே), /aṅkee/ (அங்கே), /ivai/ (இவை), /avai/ (அவை), noun adjective (adjectival nouns) and particles like /mika/ (மிக), /paTu / (படு), etc. In the song

'Annaiyin Karuvil' reference pronouns (pronouns), demonstrative adverbial forms and adjectives nouns, repetitions and parables are frequently used (Karunakaran, 2009).

Pronoun reference. In this song, self-pronoun reference is made by using only second-person pronouns. For example:

{2} அப்போதே மனிதா நீ ஜெயித்தாயே /appotee manitaa nii jeyittaayee/

{20} நீ தேடும் சிகரம் தூரமில்லை /nii teeTum sikaram tuuramillai/

{26} முன்னால் வைத்த காலை நீயும்/ munnaal vaitta kaalai niiyum/

{30} உன் கை ரேகை தேய்ந்தாலும் / unkai reekai teeyntaalum/

{36} உன்னால் என்ன முடியுமென்று / unnaaL enna muTiyumenRu/

{37} உனக்கே தெரியாது /unakkee teriyaatu/

{38} உன் சக்தியை நீயும் புரிந்து கொண்டால்/un saktiyai niiyum purintu konTaal/

நீ /nii/ as used in the lines {2}, {20} and /neeyum/ in line {26} refer to the second-person singular pronoun. All the second-person pronouns are used as exophora because they refer to all who listen to the song. Next, in lines {30} and {38} the words உன் /un/ (you), line {36} உன்னால்/unnaal/ and line {37} உனக்கே /unakee/ also refer to the second-person pronoun, meaning 'belonging to you all'. Second-person pronouns also exist independently and function as anaphora. உன் pronoun (you belong) forms உன்

and உன்னால் /unnai/ (you) also refer to those who are outside the text as listeners of the song. Normally, in songs, 'you' is multi-exophoric, as it may refer to many people in the actual and fictional situation (Shanmugam, 2002).

{18}   அது மரமாய் வளரும் காலம் வரும் /atu maramaay vaLarum/

{19}   அது மண்ணுக்குள் உறங்காது / atu maNNukkul urankaatu/

அது /atu/ in lines {18} and {19} refer to the previous line {16} விதைக்குள் தூங்கும் ஆலமரம் (the tree which is invisible inside the seed.), and line {17} அது மண்ணுக்குள் உறங்காது (it (the seed) won't stay forever inside the earth). The word அது/atu/ (that) refers to the word 'seed' (விதை) in line {17} and tree (ஆலமரம்) in line {16}. /Atu/ in line {18} and {19} are anaphora because it refers to the banyan tree, which is referred to in previous line. For example:

{6}   மேடு பள்ளம் தானே வாழ்க்கை இங்கு / meeTu paLLam taanee vaazkai inku/

{22}   சிறு துளிதான் இங்கு கடலாகும் / siRu tuLitaan inku kaTalaakum/

In lines {6} and {22}, the word /inku/இங்கு means 'here' and refers to exophoric reference. In lingiustics exophora is reference to something extra-linguistic i.e. not in the same text. Exophora can be deitic, in which special words or grammatical markings are used to

make reference to something in the context (Halliday & Hasan, 1976). Although, the word /inku/இங்கு in this song seems not indicating anything in the text, the audience can understand the meaning through an understanding of the situation. In this situation the word /inku/இங்கு means 'the circle of life' that every individual must go through. Here, the writer pinpoints the nature of life to explain the real situation according to the theme of the song. All pronouns show linking to or serve as a means of cohesion and refer to an entity other than the person.

Repetition. Repetition refers to the language style used and it consists of repetition of sounds, words, phrases and sentences and also functions. In a poem or song repetition is common because through the proses of repetition a writer can focus on three things: Firstly, to create rhythm or musical ambience, especially when a song is played. Secondly it stresses the particular purpose as the central question for the songwriter. Finally, it draws the attention of listeners. Repetition works to raise a particular beauty to achieve intensity (Nur Fatiha Fadila, 2012). In this song there are phrases repeated more than once. A study of the meaning of these lines will make one realide that all the repeated sentences carry a deep meaning that requires careful understanding. Here are some of the lines that are repeated in this song.

அன்னையின் கருவில் கலையாமல் பிறந்தாயே
/annaiyin karuvil kalyaamal piRantaayee/

Repetition row of {1}, {3}, {32}, {34},{52}, {54}

அப்போதே மனிதா நீ ஜெயித்தாயே (2X)
/appootee manitaa nii jeyittaayee
Repetition row of {2},{4}.{33}, {35}, {53}, {55}

கஷ்டங்களைத் தாங்கு வெற்றி உண்டு
kasTankaL taankum veRRi uNTu/
Repetition row of {5}, {56}

மேடு பள்ளம் தானே வாழ்க்கை இங்கு
/meeTu paLLam taanee vaazkkai inku/
Repetition row of {6}, {57}

கனவுகள் காணு தூக்கம் கொண்டு
/kaNavukaL kaaNu tuukkam konTu/
Repetition row of {7}, {58}

நடந்திடும் என்று நம்பி இன்று
/naTantiTum enRu nambi inRu/
Repetition row of {8}, {59}

Considering this is a motivation song, all the lines are repeated to emphasise the meaning of the lyrics in depth so that the listener can truly appreciate and understand the intended meaning. According to Nur Fatiha Fadila (2012), usually in terms of the occurrence of usage, repetition of words and phrases in a song can occur at the beginning, middle and at the end and also at the beginning and end of the lines of the song. Repetition at the beginning of the lines is called anaphora and repetition at the end of each row is called epyphora. In each line of this song anaphora-style

elements can be seen in lines {1} and {3}, where the word 'அது' /atu/ (refer to tree) and இல்லை /illai/ (no) are repeated several times. Anaphora repetition in the lyrics gives emphasis to the question of natural elements such as the growth of a tree and the word 'no' has to disappear in everybody ones. Use of anaphora in a song serves rhythm as well.

Ellipsis. According to Idris Aman (2010), in a discourse, removal is the process of sentence transformation that results in aborting certain elements of the sentence construction. Despite the ellipsis found at the surface level, the internal structure of the sentence still has all the elements of a complete sentence. Despite the abortion or omission the original meaning is still clear in the sentences. This is because the elements dropped in the sentence concerned do not need to be restated. In the lyrics, although we find redundancy in several places, only a few instances are explained as given below. All the redundant elements (forms) are marked by using the symbol ( ).

{5}   கனவுகள் காணு தூக்கம் கொண்டு /kaNavukaL kaaNu tuukkam konTu/

{6}   (அந்த கனவுகள்) நடந்திடும் என்று நம்பி இன்று /naTantiTum enRu nambi inRu/

{20} நீ தேடும் சிகரம் தூரமில்லை /nii teeTum sikaram tuuramillai/

{21} (நீ) நடப்பதை நிறுத்தாதே /(nii) naTappatai niRuttaatee/

{23} (நீ) நம்பிக்கை தொலைக்காதே /(nii) nambikai tolaikaatee/

{30}   உன் கை ரேகை தேய்ந்தாலும்
        /un kai reekai teeyntaalum/
{31}   (நீ) உழைப்பதை நிறுத்தாதே!
        / (nii) uzaippatai niRuttaatee/

When we examine the content of the lyrics that were aborted, we are able to understand the exact meaning of the lyrics without any ambiguity. Poets usually use abortion to produce language that is more economical and rhythmic. The abortion process is a mechanism that not only produces more concise sentences, but also increases sentence variability of a language. Thus, a writer can manipulate various structures and sentences of a language to produce a more interesting song (poetical discourse). This is particularly relevant when one writes songs for tunes where comprising is demanded.

Substitution. Substitution as a relation within the text, which could be defined as a form of replacement used instead of repeating certain linguistic categories (Shanmugam, 2002). The relation of substitution is the relation between the pro-form and its antecedent, where a pro-form replaces an antecedent to avoid the repetition of the same antecedent (Halliday & Hasan, 1976). For example:

Line {21} உழைப்பதை நிறுத்தாதே!
(Don't stop working.)

Line {31} நடப்பதை நிறுத்தாதே !
(Don't stop walking.)

Line {51} முயற்சியை நிறுத்தாதே!
(Don't stop hard working.)

All these line means 'Don't stop trying'. The text which determines substitution implies the possibility of copying an antecedent to a place that takes a pro-form without any change in meaning. In this lyric, the writer uses several words to refer to the same situation to avoid repetition.

Lexical cohesion. Lexical cohesion is an important feature used as a link builder that would carry the issue or main idea in a discourse. Lexical cohesion involves restatements and lexical collocations (Idris Aman, 2010). The restatement occurs in three ways: Firstly, the use of the same words or similar word (word repetition); secondly, the use of synonyms or similar words; and finally, superordinate (word) usage. In the text of this song synonyms and antonyms are found. In this song the use of /jeyittaayee/ (ஜெயித்தாயே) is repeated several times. The phrase lines {2}, {4}, {33} and {35}, {53} and {55} are also repeated three times. Considering this song as a motivational one and if the words and phrases were not repeated, perhaps there would not have been the expected cohesion and coherence in poetical discourse. In addition to this kind of repetition of the same word or phrase in the lyrics, the poet makes use of another technique, namely, the use of synonyms for the expression of the same meaning. The use of synonyms such as /vetri/, /sikaram/, /jeyittal/ demonstrates this kind of occurrence. It is not easy because the diction chosen should be expressed and explained in the text according to the theme such as exposition of contents or performance. Use of synonyms can avoid repetition in the text and monotony in listening. In addition, use of synonyms reflects the writer's language competency in order to capture the attention of the audience. Beside synonyms,

antonyms are also used by the writer in this song such as /meeTu/ x /paLLam/ (high & low), /munnaal/ x /pinnaal/ (front & back), /vizuntu/ x /ezuntu/ (fell down x got up), /vetri/ x /toozvi/ (win & loose). The usage of the antonym in the correct place in the song is merely to maintain the coherence of the song and to enhance the rhythm as well.

Inversion sentence. The lyricist also used some sentence inversion. Sentence inversion is called "hyperbation", in which a normal grammatical word order is reversed (Shanmugam, 2002). It can be a single word or a group of words. Poets use inversion to force their poetry to rhyme, to make them fit into the meter, to emphasise their themes, to focus attention on specific elements such as characters or characters' motives (as in this poem), or to interrupt the flow of the narrative to grab the reader's attention. For example:

Line {7} கனவுகள் காணு தூக்கம் கொண்டு /kanavukal kaaNu thuukkam koNTu/

Meaning: dream while sleeping

Should be written – தூக்கம் கொண்டு கனவுகள் காணு

In line {7} poet gives emphasis to the idea of dreaming (கனவுகள்), and so he deliberately places this particular word in front to focus it.

Diction. There are words deliberately chosen by the lyricist for expressing deep meanings so that fans and other listeners are able to appreciate the literal and figurative meanings. Words or diction chosen sometimes give different meanings (contextual, social etc.) from those given in the dictionary i.e. lexical/grammatical meaning. It is customary for the lyricist to associate emotions with elements of the natural world to realise the actual theme of a song. Table 1 shows some of the diction used in this song where intended meaning is different from lexical meaning provided in the dictionary.

TABLE 1
Intended Meaning and Lexical Meaning of Words Used in 'Annaiyin Karuvil'

Words	Lexical meaning as provided in the dictionary	Intended meaning
/meedu paLLam/	High & low land	Happy & sadness
/sikaram/	mountain	achievement
/natappatu/	walk	afford
/veervai/	sweat	work out

Figurative language. Besides paying attention to vocabulary, song writers also focus on networking elements such as speech prosody and figurative language in the lyrics of their songs. Figurative language is the language aspect synonymous with the nation and to the Tamil language. Awang Hashim (1987) explained that figurative language is language that is evolved from the analogy of the comparison between two things or different things but could indeed show the availability of some features or

similarities. In short, figurative language is the language used to refer to a thing or to compare it with other things. The dictionary (1996) defines allegory as the consideration of a matter by comparing (similarity) with other matters, such as allegory, satire, teaching or example and symbol, the hidden meaning. Sandhya Nayak (2002) listed 16 types of figurative language in his study of Tamil language such as simile, metaphor, personification, hyperbole, litotes, antithesis, oxymoron, metanomy, interrogation, climax, duplication, repetition, onomatopoeia and idiomatic usages. In this song however, only similes and idioms are used. Apart from providing emphasis, figurative language is used to create effects that can be a compelling beauty of figurative usage. The layers of meaning provided by figurative language create a rich and extended imagery that is able to convey deeper meaning. In short, these two aspects of language are aimed to attract the listener to the song and its message as well as to convey the deep meaning of the song to the listener. Aspects of prosody and figurative language are widely used in the lyrics of this song. For example, lines {9 & 10}, {10 & 11}, {12 & 13} and {14 & 15} refer to 'thirukkural', which emphasises hard work, achievement and effort.

Line {9 & 10}
முயற்சி திருவினை ஆக்கும்
முயற்றின்மை இன்மை புகுத்தி விடும்
(Kural - 616)
Effort brings fortune's sure increase,
Its absence brings to nothingness

Explanation
Labour will produce wealth; idleness will bring poverty

Line {11 & 12}
இடுக்கண் வருங்கால் நகுக அதனை
அடுத்தூர்வது அஃதொப்ப தில்
(Kural - 621)
Laugh away troubles; there is
No other way to conquer woes.

Explanation
If troubles come, laugh; there is nothing like it, to press upon and drive away sorrow

Line {13 & 14}
வெள்ளத் தனைய மலர்நீட்டம்
மாந்தர்தம் உள்ளத் தனையது உயர்வு
(Kural - 595).
Water depth is lotus height
Mental strength is man's merit.

Explanation
The stalks of water-flowers are proportionate to the depth of water; so is man's greatness proportionate to his mind

Line {15 & 16}
தெய்வத்தான் ஆகா தெனினும்
முயற்சிதன் மெய்வருத்தக் கூலி தரும்
(619)
Though fate-divine should make your labour vain,
Effort its labour's sure reward will gain

Explanation
Although it be said that, through fate, it cannot be attained, yet labour, with bodily exertion, will yield its reward

These four 'thirukkurals' were particularly chosen to support the theme

of the song. The meaning is very deep and thought-provoking. By choosing the use of the 'thirukkural' the lyricist conveys effectively the motivation that he intends to build and add value to the already meaningful poetry.

Parable lines {16, 18, 19} explain that a very big banyan tree resides in a small seed and is invisible but will reveal itself one day. Until then it sleeps inside the small seed. These lines are figurative and motivational. The songwriter relates the banyan tree to the hidden potential of humanity. If a person realises his ability, surely he will achieve success in his life. The choice of this parable conveys clearly the meaning of the song.

Hyperbolic language is also used in the song so that the message can be communicated effectively and it can touch the hearts of the listeners. Hyperbolic language is normally used by the lyricist for exaggerating the elements or existing things. For example:

Line {24} மீண்டும் மீண்டும் பாதம் பட்டால் /meeNTum meeNTum paatam paTTaal/

Line {25} பாறைகூட பாதை ஆகும் /paarai kuuTa paatai aakum/

Line {30} உன் கை ரேகை தேய்ந்தாலும் / un kai reekai teeyntaalum/

Line {31} உழைப்பதை நிறுத்தாதே! / uzaippatai niRuttaatee/

Lines {25} and {30} employ stylistic hyperbole. The purpose of all the highlighted lyrics is to reflect the extremes of the common man. Songwriters use hyperbolic language to focus on the underlying message to be conveyed. Line {24} 'continue walking on hard surface (like on a rock) and that will one day create a walkable path,' which means that we must make every effort to continue moving forward no matter how hard the trial in order to succeed one day. Line {30} is considered stylistic hyperbole because a person cannot work until his finger print disappears. To focus on the efforts of songwriters one should use comparative language style reflecting the extravagance of things and situations. In effect, to make a song more mesmerising, earnest expressions in hyperbolic language are needed.

Besides hyperbolic language, personification is also found in this song. Personification is a figure of speech in which a thing, an idea or an animal is given human attributes. The non-human objects are portrayed in such a way that we feel that they have the ability to act like human beings. For example, when the writer says விதைக்குள் தூங்கும் ஆலமரம் (The banyan tree which sleeps inside the seeds), (Line 20) and அது மண்ணுக்குள் உறங்காது (It won't sleep inside the soil forever) (Line 19) he personifies the banyan tree with human ability such as being able to sleep.

CONCLUSION

It can be stated that the lyrics of 'Annaiyin Karuvil' has a well formatted texture of poetic discourse. This is because the song has the linguistic features that contribute to the formation of an idea or a meaning. In

addition, all these lines have cohesion in terms of grammatical or lexical features, structures and relating links with one another in sequences. Coherence and cohesion are specially emphasised here as these elements are incorporated in the Tamil language and regimentally in motivational songs in binding sentences to give a continuous text from various ideas and facts creating a proper arrangement of text in order to produce a complete logical and understandable idea/meaning (Halliday & Hasan, 1976). The lyricist has to be sensitive towards the selection of elements to maintain either grammatical or lexical order that produces a text with the intended idea and meaning to attract attention. In this case, this lyricist Annamalai has managed to attract the audience's attention by using elements such as coherence and cohesion. Incorporating coherence and cohesion is an art of the writer to bind information derived from various ideas and facts to form meaningful texts which by themselves attract target audience without any extent of persuasive elements needed (Nur Rini & Tribekti, 2011). Coherence and cohesion are specially emphasised here as these elements are incorporated in the Tamil language and regimentally in motivational songs to bind sentences, in order to give a continuous text from various ideas and facts. This will create a proper arrangement of text in order to produce a complete logical and understandable idea/meaning (Halliday & Hasan, 1976). This observation makes it clear that coherence and cohesion play a very important role in

a sentence for perfect communication to be achieved psychologically. Incidentally, in this case study persuasive act was brought to surface from the beautiful arrangement of elements of cohesion and coherence. It is obvious that in discourse analysis, the persuasive act is a product and not the means.

The song analysed in this study is one of the most popular motivational songs of Tamil cinema. In addition, all the phrases used in this song are structured well so that the rhythm of the song is not affected as the writer has chosen more appropriate vocabulary and grammatical forms in order to capture the attention of his listeners or readers. All the chosen lexical and the phrases (lines) have added value to make the song popular not only in India but also in Malaysia where Tamil schools use this song for motivational purposes.

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APPENDIX 1

Song Lyrics

Line 1   அன்னையின் கருவில் கலையாமல் பிறந்தாயே

                /annayin karuvil kalaiyaamal piRantaayee/

Line 2   அப்போதே மனிதா நீ ஜெயித்தாயே

                /appotee manitaa nii jeyittaayee/

Line 3   அன்னையின் கருவில் கலையாமல் பிறந்தாயே

                /annayin karuvil kalaiyaamal piRantaayee

Line 4   அப்போதே மனிதா நீ ஜெயித்தாயே

                /appotee manitaa nii jeyittaayee/

Line 5   கஷ்டங்களைத் தாங்கு வெற்றி உண்டு

                /kasTankaLait taangkum veRRi uNTu/

Line 6   மேடு பள்ளம் தானே வாழ்க்கை இங்கு

                /meeTu paLLam taanee vaazkkai inku/

Line 7   கனவுகள் காணு தூக்கம் கொண்டு

                /kanavukaL kaaNu thuukkam koNTu/

Line 8   நடந்திடும் என்று நம்பி இன்று

                /naTantiTum enRu nambi inRu/

Line {9 & 10}

முயற்சி திருவினை ஆக்கும் முயற்றின்மை

இன்மை புகுத்தி விடும் (Kural - 616)

Effort brings fortune's sure increase,

Its absence brings to nothingness

Explanation

Labour will produce wealth; idleness will bring poverty

Line {11 & 12}

இடுக்கண் வருங்கால் நகுக அதனை

அடுத்தூர்வது அஃதொப்ப தில் (Kural - 621)

Laugh away troubles; there is

No other way to conquer woes.

Explanation

If troubles come, laugh; there is nothing like it, to press upon and drive away sorrow

Line {13 & 14}

வெள்ளத் தனைய மலர்நீட்டம் மாந்தர்தம்

உள்ளத் தனையது உயர்வு (Kural - 595).

Water depth is lotus height

Mental strength is man's merit.

Explanation

The stalks of water-flowers are proportionate to the depth of water; so is man's greatness proportionate to his mind.

Line {15 & 16}

தெய்வத்தான் ஆகா தெனினும் முயற்சிதன்

மெய்வருத்தக் கூலி தரும் (619)

Though fate-divine should make your labour vain;

Effort its labour's sure reward will gain

Explanation

Although it be said that, through fate, it cannot be attained, yet labour, with bodily exertion, will yield its reward

Line 17	விதைக்குள் தூங்கும் ஆலமரம்
	/vitaikkuL tuunkum aalamaram/
Line 18	கண்ணுக்குத் தெரியாது
	/kaNNukkut teriyaatu/
Line 19	அது மரமாய் வளரும் காலம் வரும்
	/atu maramaay vaLarum kaalam varum/
Line 20	அது மண்ணுக்குள் உறங்காது
	/atu maNNukkuL uRankaatu/
Line 21	நீ தேடும் சிகரம் தூரமில்லை
	/nii teeTum sikaram tuuramillai/
Line 22	நடப்பதை நிறுத்தாதே
	/naTappatai niRuttaatee/
Line 23	சிறு துளிதான் இங்கு கடலாகும்
	/siRu tuLitaan inku kaTalaakum/
Line 24	நம்பிக்கை தொலைக்காதே
	/nambikkai tolaikkaatee/
Line 25	மீண்டும் மீண்டும் பாதம் பட்டால்
	/meeNum meeTum paatam paTTaal/
Line 26	பாறை கூட பாதை ஆகும்
	/paaRai kuuTa paatai aakum/
Line 27	முன்னால் வைத்த காலை நீயும்
	/munnaaL vaitta kaaLai niiyum/

Line 28   பின்னால் ஏடுக்காதே!
      /pinnaaL eT ukkaatee/

Line 29   பூக்கள் பூக்க வேர்கள் தேவை
      /pookkaL puukka veerkaL teevai/

Line 30   வெற்றிக்கிங்கே வேர்வை தேவை
      /veRRikkinkee veervai teevai/

Line 31   உன் கை ரேகை தேய்ந்தாலும்
      /un kai rekai teeyntaalum/

Line 32   உழைப்பதை நிறுத்தாதே!
      /uzaippatai niRuttaatee/

Line 33   அன்னையின் கருவில் கலையாமல் பிறந்தாயே
      /annayin karuvil kalaiyaamal piRantaayee/

Line 34   அப்போதே மனிதா நீ ஜெயித்தாயே
      /appotee manitaa nii jeyittaayee/

Line 35   அன்னையின் கருவில் கலையாமல் பிறந்தாயே
      /annayin karuvil kalaiyaamal piRantaayee/

 Line 36   அப்போதே மனிதா நீ ஜெயித்தாயே
      /appotee manitaa nii jeyittaayee/

Line 37   உன்னால் என்ன முடியுமென்று
      /unnaaL enna muTiyumenRu/

Line 38   உனக்கே தெரியாது
      /unakkee teriyaatu/

Line 39   உன் சக்தியை நீயும் புரிந்து கொண்டால்
      /un saktiyai niiyum purintu koNTaal/

Line 40   சாதிக்க தடையேது…
      /saatikka taTaiyeetu/

Line 41   முயற்சிகள் செய்து தோற்பதெல்லாம்
      muyaRsikaL seytu tooRpatel;laam/

Line 42   தோல்விகள் கிடையாது
      /toozvikaL kiTaiyaatu/

Line 43   விழுந்துவிடாமல் யாருமிங்கே
      /vizunviTaamal yaarumillai/

Line 44   எழுந்தது கிடையாது
      /ezuntatu kiTaiyaatu/

Line 45   இல்லை என்ற சொல்லைக் கூட
      /Illai enRa sollaik kuuTa/

Line 46   இல்லை என்று தூக்கிப் போடு
      /illai enRu tuukkip pooTu/

Line 47   நாளை உன்னை மேலே ஏற்றும்
      /naaLai unnai melee eeRRum/

Line 48   துணிச்சலை இழக்காதே
      /tuNissalai izakkaatee/

Line 49   விழுந்தால் கூட பந்தாய் மாறு
      /vizuntaal kuuTa pantaay maaRu/

Line 50   வேகம் கொண்டு மேலே ஏறு
      /veekam koNTu melee eeRu

Line 51   முண்டிக் கொண்டு முன்னால் ஓடு
      /muNTik konTu munnaal ooTu/

Line 52   முயற்சியை நிறுத்தாதே
      /muyaRsiyai niRuttaatee/

Line 53   அன்னையின் கருவில் கலையாமல் பிறந்தாயே
      /annayin karuvil kalaiyaamal piRantaayee/

Line 54   அப்போதே மனிதா நீ ஜெயித்தாயே
      /appotee manitaa nii jeyittaayee/

Line 55   அன்னையின் கருவில் கலையாமல் பிறந்தாயே
      /annayin karuvil kalaiyaamal piRantaayee/

Line 56   அப்போதே மனிதா நீ ஜெயித்தாயே
      /appotee manitaa nii jeyittaayee/

Line 57   கஷ்டங்களைத் தாங்கு வெற்றி உண்டு
      /kastankaLait taanku veRRi uNTu/

Line 58   மேடு பள்ளம் தானே வாழ்க்கை இங்கு
      /meeTu paLLam taanee vaazkkai inku/

Line 59   கனவுகள் காணு தூக்கம் கொண்டு
      kanvukaL kaaNu tuukkam koNTu/

Line 60   நடந்திடும் என்று நம்பி இன்று
      /naTantiTum enRu nambi inRu/