

**TIRUKKURĀL**  
**IN MANIPURI**

*Text, Transliteration and Translation*



# TIRUKKURĀL IN MANIPURĪ

*Text, Transliteration and Translation*

*Translated by*

**SOIBAM REBIKA DEVI**



**CENTRAL INSTITUTE OF CLASSICAL TAMIL  
CHENNAI**

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*Text, Transliteration and Translation*

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## FOREWORD

The Tamils may be justly proud of the fact that Tamil has won the status of a Classical language, the status it richly deserves and should have got long, long ago. The *Central Institute of Classical Tamil (CICT)*, established in Chennai, has mapped out various plans including preparation of definitive editions of forty-one Classical Tamil texts and translation of these works into English and other major European languages as well as into major Indian languages and writing of a historical grammar of Tamil. Language being the autobiography of a people, our objective is to preserve and safeguard the invaluable treasure of the literary compositions in our language. If only we could delve into our past and recover the riches and wealth of the mighty treasure trove of Classical Tamil poetry, we will be amply rewarded by its lofty poetry, the poetry that strengthens and purifies the holiness of heart's affection and enlarges our imagination. Apart from these, reading the ancient Tamil texts such as *Tolkāppiyam*, *Eṭṭuttokai*, *Pattuppāṭṭu*, *Tirukkuraḷ* etc., provides a foundation for scholarship for the present and in this sense they do provide enlightened education.

It is heartening to write this foreword to the series of publications brought out by CICT, which I am sure, will do full justice to the masterpieces in Tamil without compromising on the quality of production. The *Caṅkam* corpus being a repository of our glorious culture, it behoves our present and future generations to study them and to convey their message and the vision of life embodied in them to the public at large. Let me, therefore, commend the series to the enlightened beings the world over.

Sd/-

(D. PURANDESWARI)



## PREFACE

*Tirukkural*, an immortal work of which the Tamils can be justly proud, is the most widely translated literary work in the world, probably next only to the Bible. As a philosophical treatise it is a treasure trove of wisdom. No wonder generation after generation has learnt valuable lessons for life from this great book of all time!

The present volume is the first translation of the celebrated work into Manipuri by Ms Soibam Rebika Devi, who learnt Tamil in the Southern Regional Language Centre of the Central Institute of Indian Languages, Mysore.

I am pleased to thank her for coming forward to undertake this project and bringing it to a successful completion with so much of devotion for the task on hand. In her case it was a labour of love. I am quite sure that her faithful translation captures the spirit and the grace of the original. I am thankful to the Department of Translation of the Institute and the Publication Division for their ready help in bringing out this precious volume.

Dr Purandeswari, Minister of State for Human Resource Development has been kind enough to write the foreword to this book. We feel privileged to have her foreword for this volume for which we express our sincere thanks and gratitude.

Chennai

R. GNANAMOORTHY

*Director*



## TRANSLATOR'S ACKNOWLEDGEMENT

When I got an opportunity to learn Tamil in the Southern Regional Language Centre of the Central Institute of Indian Languages, Mysore, Karnataka I read some *kuraḷs*. The expressions and meanings of the *kuraḷs* attracted me so much that I wanted to translate this moral treatise *Tirukkuraḷ* into my mother tongue Manipuri (Meiteilon).

I would like to express my gratitude to Prof. Udaya Narayana Singh, former Director, Central Institute of Indian Languages, Mysore for the encouragement.

When I decided to translate *Tirukkuraḷ* into Manipuri I approached Prof. K. Ramasamy, the then Head, Centre of Excellence for Classical Tamil, Central Institute of Indian Languages, Mysore with a request to provide an opportunity for fulfilling my wish. I would like to thank him for offering me the translation-assignment.

Whenever I had problems while translating the *kuraḷs*, Dr. N. Nadaraja Pillai, the then Controller of Examinations and Head of the Faculty of Tamil, Central Institute of Indian Languages, Mysore helped me in solving them and finally editing the Tamil portion. I am greatly indebted to him for finding enough time for discussions.

I express my sincere thanks to Dr. Soibam Imoba Singh, Associate Professor, Linguistics Department, Manipur University and Dr. Hodam Nirendra Singha, Core Consultant, National Translation Mission, Central Institute of Indian Languages, Mysore, for editing and reviewing the Manipuri portion of this book.

I thank Kumari Jayanthi and Mrs. Swarnali Choudhuri for typing the Tamil and Manipuri portions respectively.

I am grateful to the Publication Department of the Central Institute of Classical Tamil, Chennai for publishing this cherished work of mine.

SOIBAM REBIKA DEVI



## TRANSLATOR'S NOTE

This attempt to present the translation of *Tirukkural* into Manipuri is not in the poetic form but is a simple rendering in the language of common usage, more in prose form. This work aims at conveying the message of *Tirukkural* to the Manipuri society which has no such book in Manipuri. It was a stupendous task to translate the rich content words, the rhythm, brevity, etc. of *Tirukkural* into Manipuri. However, much care has been taken to convey the message in simple words. Words and concepts which are related to Tamil culture mostly in the third section *inpam* could not be translated into Manipuri fruitfully. Hence necessary notes appropriate to the context have been given to facilitate understanding of the message better, like 'anicham' flower, *maDal*, etc. Messages like 'When there is no food to the ears, little food will be given to the stomach' are difficult to understand in the Manipuri context.

Certain Manipuri grammar related problems were encountered and overcome while translating *kural* into Manipuri. For example, the third person singular pronoun *avan* 'he', *avaḷ* 'she' in Tamil could not be translated because Manipuri has a single word 'māhak' to represent both. Hence I have used *nungshibi* 'female lover' and *nungshiba* 'male lover'. Looking for lexical equivalences, corresponding syntactic strategies, letting the content be as undistorted as possible, making the context come alive, making compromises by providing enough warnings in the form of notes to convey that it was a poor replacement in the Manipuri text, etc. are some of the strategies employed while translating the text.

To facilitate reading the Tamil texts to enjoy the rhythm, the crispness, etc., a transliteration is provided in Manipuri. Further guidelines for reading the text are also given in Manipuri since Tamil has a distinctive allophonic system. It is hoped that these will be of much use to understand the sound system of the Tamil language also.



## TIRUKKURAL: AN INTRODUCTION

*Tirukkural*, a classic of 1330 rhymed couplets in 133 sections of 10 distiches each, composed in the first century BC is a philosophic poem dealing with the most elemental themes that govern human life: ethics, polity and love. The poem is in three distinguishable parts, *Aram*, *Porul* and *Inpam*. Part I *Aram* in thirty-eight chapters deals with virtue, moral and cosmic order. Beginning with a prologue in praise of the Almighty, this section expatiates on moral code of conduct, righteousness in private and public life and defines the virtues associated with family life and asceticism. Part II *Porul* in seventy chapters handles the theme of wealth, social life and political skill. This section is a comprehensive discourse on the rights and duties of the king, laws of good governance, duties of an able administrator and ways and means of protecting and guarding one's nation. Part III in twenty-five chapters, divided into two broad subdivisions, discusses secret courtship and the joys of wedded love. This short section presents a number of captivating dramatic scenes, each of which is a brief analysis of the varying moods of lovers.

*Tirukkural* is at once a moral treatise and a work of art of the highest order. Music married to immortal verse, the poem employs a single metre, the *Kuralvenpā*, most appropriate to gnomic poetry. The first line of each couplet consists of four feet and the second line, three. This tight structure does not exercise any restraint on Valluvar's imagination. Each couplet "snatches a grace beyond the reach of art."

Brevity, it is said, is the soul of wit. The wealth and richness of poet-prophet Thiruvalluvar's concise expressions can be seen in the manifold ways these lyrics have been interpreted by scholars and commentators from time immemorial.



## তামিল ময়েকশিংবু মণিপুরী ময়েকতা মান্না ওস্তোভুন্না ইথোকপা

ভারল/স্বর ময়েক:

কোন্সনন্ট/ব্যঞ্জন ময়েক 'ক' গা তপশিন্নরগা ইরবা

চৈতপশিং:

ঐ	অ	কঁ + ঐ	=	ক	ক
ঐ	আ	কঁ + ঐ	=	কা	কা
ঐ	ই	কঁ + ঐ	=	কী	কি
ঐ	ঈ	কঁ + ঐ	=	কী	কী
ঐ	উ	কঁ + ঐ	=	কু	কু
ঐ	ঊ	কঁ + ঐ	=	কু	কু
ঐ	এ	কঁ + ঐ	=	কে	কে
ঐ	এঃ	কঁ + ঐ	=	কে	কে
ঐ	ই	কঁ + ঐ	=	কৈ	কৈ
ঐ	ও	কঁ + ঐ	=	কো	কো
ঐ	ওঃ	কঁ + ঐ	=	কো	কো
ঐ	ঔ	কঁ + ঐ	=	কো	কো

কোন্সনন্ট/ব্যঞ্জন ময়েক:

ক	চ	চ	চে
ক/গ/হ	ঙ	চ/জ/স	ঞ
ল	ণ	ত	ত
ট/ড	ণ	ত/দ	ন
প	ম	য়	র
ব	ম	য়	র
ল	ব	গা	প
ল	ব	ল.	ল
ল	ণ	ঃ	
ল	ন	হ	

## পাবগী নিয়মশিং

তামিল ময়েকশিংবু মণিপূরী ময়েকতা মান্না ওস্বোক্তুনা ইথোকপা মতমদা ময়েক খরা অমদি মখোয়গী অচুস্বা থোস্বোকতু চাউরাক্কা পীবা ওম্বনবা ময়েকশিং অদুনা অহেনবা সিস্বোল/খুদম খরা তপশিঞ্জরে। তামিল ময়েক খরদি মণিপূরীগী লৈজেরিবা ময়েকশিং অসিগী মনুং চন্দে। তামিল লোনদদি ‘এ’ অমসুং ‘ও’ হায়রিবা অতেনবা নিংশা/স্বর থোস্বোক অসিগী অশাংবা নিংশা/স্বর থোস্বোকসু ফংই। মরম অদুনা ‘এঃ’ অমসুং ‘ওঃ’ হায়রিবা ময়েকশিং অসিনা হায়রিবা অশাংবা নিংশা/স্বর থোস্বোকশিং অসিগী মহতশিন্দুনা লাইরিকসিদা শীজিন্নজরি; চৈতপশিংগীসু হায়রিবসিগুন্না ইজরি। খুদম ওইনা পল্লবদা,

কে অমসুং ক্কে

কো অমসুং ক্কা

কোন্সনন্ট/ব্যঞ্জন থোস্বোক খরদসু খেল্লাবা খরা অদুম্মক ফংই।

১) তামিলদা ‘ল’ অসি ‘ல’, গা অমসুং ‘ਲ’ হায়না তোঙান তোঙানবা থোস্বোক অহম থোকা লৈ। হায়রিবা থোস্বোকশিং অসি মণিপূরীদা ইথোকপা মতমদা ল, ল্। অমসুং ল্ হায়বা সিস্বোলগা লোয়নবা ময়েকশিং অসিনা মহত শিন্দুনা লাইরিক অসিদা শিজিন্নজরি। অনিশুবা ময়েকসি রেত্রোফ্লেক্স থোস্বোকনি অদুগা অহমশুবগীসিনা লেটরেল কন্টিনুয়েন্টনি।

২) তামিলদা ‘র’ সু ‘ர’ অমসুং ‘ᱚ’ হায়না থোস্বোক অনি থোকা লৈ। হায়রিবা থোস্বোকশিং অসি মণিপূরীদা ‘র’ অমসুং ‘ᱚ’ হায়বা সিস্বোলগা লোয়নবা ময়েকশিং অসিনা মহত শিন্দুনা লাইরিক অসিদা শিজিন্নজরি। অনিশুবা থোস্বোক অসিদি ‘ত্রিল’ হায়বদি লৈ খপ্পগা থোকহনবা থোস্বোকনি অমসুং মসিনা তুমা ওইনা লৈরবা মতমদা ‘ৎত্র’ ওইনা পাগনি।

নিংশা সোর থিংলগা খংহায় হায়দোকপা থোস্বোকশিং (ষ্টোপ সাউণ্ডস) ‘ক’, ‘চ’, ‘ট’, ‘ত’, অমসুং ‘প’ হায়রিবশিং অসি তামিল লোনদদি রাহে অমগী মনুংদা মখোয় মখোয়গী যাওফমদুগী মতুং ইন্না তোঙান তোঙানবা থোস্বোক লৈগনি। মরম অদুনা ঐথোয়না মখাদা পীরিবা অহোংবশিং অসি উবা ফংগনি।

ક ક.... অহৌবদা অমসুং মরক্তা তুমা ওইনা লৈরবা মতমদা

ગ.... নাতোনদনী থোরকপা থোস্বোককী মতুংদা

હ.... নিংশা/স্বর থোস্বোক অনীগী মরক্তা নাইতোম ওইনা লৈরবা মতমদা

૪ ચ.... অহৌবদা অমসুং মরক্তা তুমা ওইনা লৈরবা মতমদা

જ... নাতোনদনী থোরকপা থোস্বোককী মতুংদা

સ.... নিংশা/স্বর থোস্বোক অনীগী মরক্তা নাইতোম ওইনা লৈরবা মতমদা

૬ ટ.... મરજા તુમા ઓઈના લૈરબા મતમદા અમસુং નિંશા સોર થિંલગા ખંહાય-હાયદોરકપા  
થોસ্বોક અમગી મમાঙદા

ড.... নাতোনন্দী থোরকপা খোস্বোককী মতুংদা অমসুং নিংশা/স্বর খোস্বোক অনীগী মরজ্জা  
নাইতোম ওইনা লৈরবা মতমদা

ধ ত.... অহৌবদা অমসুং মরজ্জা তুমা ওইনা লৈরবা মতমদা

দ.... নাতোনন্দী থোরকপা খোস্বোককী মতুংদা অমসুং নিংশা/স্বর খোস্বোক অনীগী মরজ্জা  
নাইতোম ওইনা লৈরবা মতমদা

ঢ প.... অহৌবদা অমসুং মরজ্জা তুমা ওইনা লৈরবা মতমদা

ব.... নাতোনন্দী থোরকপা খোস্বোককী মতুংদা অমসুং নিংশা/স্বর খোস্বোক অনীগী মরজ্জা  
নাইতোম ওইনা লৈরবা মতমদা

০. আইদম হায়বা তামিল ময়েক অসি ঙ্ডোনী থোরকপা ফ্রিকোটব খোস্বোক অমনি। হায়রিবা  
খোস্বোক অসি ‘হ’ না মছত শিন্দুনা লাইরিক অসিদা শীজিন্নজরি।

খোস্বোকতা খেল্লা খরা লৈবা মরন্না লাইরিক অসিবু পাবীরিবা মীওইশিংনা মপিপুরীদা মান্ননা  
ইথোল্লাবা তামিলগী শৈরেংশিং অসিবু পাবীবা মতমদা চেকশিনবীবা ফগনি।



## உள்ளுறை – ஹிரம்

### 1. அறத்துப்பால்

#### அரதுப்பால்

#### அஹனவா ஶரகஃ ஶம்

1. கடவுள் வாழ்த்து	கடவுல் ரால்து	ஶஸ்ரவ் லைஸீ-லைஹனவா	3
2. வான் சிறப்பு	வான் சிரப்பூ	னாஸீ ஶோஜால	5
3. நீத்தார் பெருமை	நீதார் பெருமை	ஸாஶு-ஸந்யாஸீஸிஙீ ஶோஶீடாகபா ஶுநஸிஙீ	7
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15. பிறனில் விழையாமை	பிறனில் விழையாமை	அஶோஸ்பஸீ நுஸீஶு மிஶாரஸுஶவா	34
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17. அழுக்காறாமை	அழுக்காறாமை	கஸுஸக-மிஶீஶீஶீ லாஸுஶாகபா	39
18. வெஃகாமை	வெஃகாமை	கஸுஸக-மிஶீஶீ ஶாஶுஶவா	41
19. புறங்கூறாமை	புறங்கூறாமை	ஸீஸீ துஸ்தா தாஶீரஶ ஶுஸுஶவா	43
20. பயனில் சொல்லாமை	பயனில் சொல்லாமை	ரஶஸும ஶுஸுஶவா	45
21. தீவினையச்சம்	தீவினையச்சம்	பாஸுஸகீ ஶவகபு கிஸுஸவா	48
22. ஒப்புரவறிதல்	ஒப்புரவறிதல்	ஸமாஸுஸதா ஶீஶுஶீ அமஸீ மஶீஶீஶா	50
23. ஈகை	ஈகை	கஶுஶாகபா (ஶாந)	52
24. புகழ்	புகழ்	மிஸுஸஶத	54
25. அருளுடைமை	அருளுடைமை	நுஸிஸிஸவா	57
26. புலால் மறுத்தல்	புலால் மறுத்தல்	ஸா ஶாஶா ஶாஶுஶாகபா	59
27. தவம்	தவம்	தபஸ்யா (அஶஶுஸபா லஶீஸீஶு)	61

28.	கூடா ஒழுக்கம்	கூடா ஒலூக்஠ம்	அஃவா மீ ஶாஷி஠்஠ர஠ா லீ஠்஠	63
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## 2. ஠ா஠ு஠஠஠

### ஠ா஠ு஠஠஠

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## **ABOUT THE TRANSLATOR**

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