Poetical Discourse Analysis of a Tamil Song *Ovvoru PuukkaLumee*

Thanalachime Perumal
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Abstract

This study is an attempt to analyze the Tamil movie song **'Ovvoru PuukkaLumee** ' meaning '**every flower'** from the Tamil movie '**Autograph**'. This song is one of the popular songs of P. Vijay, a Tamil lyricist. The texture discourse of this song will be analyzed in terms of grammatical and lexical usages found by making use of discourse analysis.

Keywords: discourse, texture, grammatical, lexical, cohesion, coherence

Introduction

Discourse analysis forms part of the description of a language. The term *discourse analysis* was first used by Zellig S. Harris in 1952. Later on, in the western countries, the tradition of linguistic discourse continued to grow and got the attention of linguists to develop a variety of theories and research methods in this field.

In Malaysia, discourse analysis grew in the 80s and onwards (Idris Aman, 2006a). Currently it is taught as one of the subjects within the linguistics discipline to encourage students to explore poetic discourse further and understand the content and intent of poems better. However, in Malaysia until 2011, linguistic studies undertaken in the field of discourse focused at the graduate level only. Therefore, this research initiates an exploratory study in the concerned area in a small way.

Problem Statement

Idris Aman (2010) states that language fragments contain more than one sentence are accepted 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 also add that the text or discourse is something that has features that are relevant and quite needed. This kind of view and explanation given to discourse motivated us to analyze the Tamil movie song to identify the aspects of **cohesion** and **coherence** as reflected in the Tamil poetical discourse.

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Methodology Review

The approach used to analyze the song **'Ovvoru PuukkaLumee'** is a textual one. Textual analysis in discourse is that which looks internally for reviewing the text link (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. Theoretical framework used in this study is the theory of cohesion put forward by Halliday and Hasan in the book *Cohesion in English* (1976).

The song entitled "Ovvoru PuukkaLumee' has been numbered in rows to facilitate the text analysis conducted here. This song is also written in the roman (phonetic script) to facilitate the understanding of the reader.

Objectives of the Study

This study has two main objectives:

  a. To identify the linking aspects of the grammatical features and lexical features reflected in *Ovvoru PuukkaLumee*
  b. To analyze the type of linking features that are identified as relevant ones for achieving the needed 'cohesion' and 'coherence'.
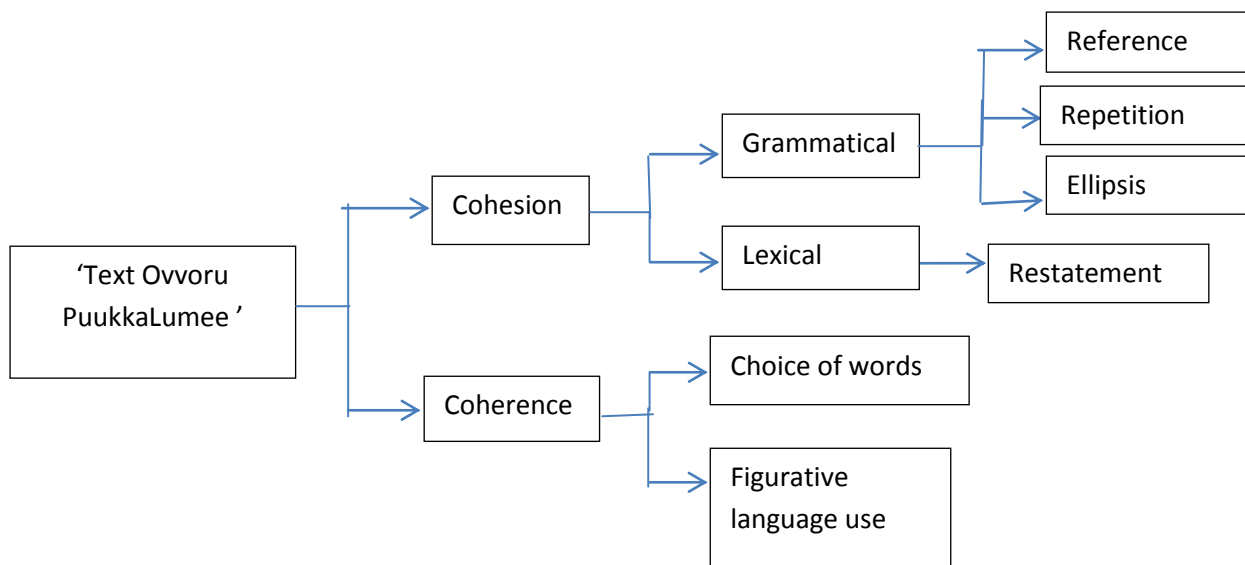
Research Questions

  a. What are the various grammatical and lexical features used as linking devices?
  b. How are these features used in the text to achieve cohesion and coherence in the expression of thoughts (intended meaning)?

Rationale

   P. Vijay is a young popular lyric writer in Tamil movie from the beginning of this century. He was awarded the 'best lyric writer' title in 2001, 2002 and 2003. The song *Ovvoru PuukkaLumee* was particularly selected for the poetical discourse analysis based on the theme and the in-depth meaning conveyed. Eventually, Vijay was awarded as the best lyric writer national award in the year 2004. This song became a trigger motivation and was always played in most of the Tamil schools during recess to inspire motivation among the students. Texture analysis of '*Ovvoru PuukaLumee'* includes grammatical elements such as **reference, removal, replacement,** and **lexical aspect** covers the use of words and synonyms.

Analytical Framework

Below is the analytical frame work adapted from Halliday and Hasan Theory.

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'Text Ovvoru PuukkaLumee'
→ Cohesion
  → Grammatical
    → Reference
    → Repetition
    → Ellipsis
  → Lexical
    → Restatement
→ Coherence
  → Choice of words
  → Figurative language use

a. 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 eksofora (natured references) which refers to things that are identified in the context of human relations. It refers to something outside of the text. References which are of eksophora type associate language with situational context, but do not contribute for the production of fused sentences resulting in a text. Therefore, eksophora 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), atumaTTumallaamal (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 *'ovvoru puukkaLumee'* reference pronouns (pronouns), demonstrative adverbial forms and adjectives nouns, repetitions and parables are frequently used (Karunakaran, 2009).

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b. Pronoun Reference

In this song, self-pronoun reference is made by using first and second person pronouns.
Example:

{7} நம்பிக்கை என்பது வேண்டும் *நம்* வாழ்வில்,
 / nampikkai enpatu veeNTum nam vaalvil/
 We should have confidence in our life.

{9} மனமே ஓ! மனமே! *நீ* மாறிவிடு!
 /manamee oo manamee nii maaRiviTu/
 Mind, oh mind you get transformed (change your mind).

{38*} உன்னை* வெல்ல யாரும் இல்லை
 /unnai vella yaarum illai/
 There is no one to defeat you.

{40} மனிதா! *உன்* மனதைக் கீறி
 /manithaa un manatai kiiRi/
 Oh man!, tear your heart.

{45} துக்கம் என்ன *என்* தோழா!
 / tukkam enna en tooLaa/
 Oh my friend!, Why are you so sad?

நீ /nii/ as used in the lines {7}, {9}, {28} refers to the second person singular pronoun. All the second person pronouns are used as anaphora because they refer to the previous line in the text which is a reference to personal referrals. Next, lines {40} and {38} words உன் /un/ (you) உன்னை/unnai/ also refer to the second person pronoun that means belonging to you. Second person pronouns also exist independently and function as anafora. உன் pronouns (you belong) forms உன் and உன்னை /unnai/ (you) also refer to those who are outside the text as listeners of the song. Words found in line {45} என் /en/, (my) and line {7} நம் /nam/, 'us' refer to the first person pronouns (in possessive case form) என்/en/ (my) line {40}.

Interrogative pronouns also find place in this song.

{13} என்ன இந்த வாழ்க்கை என்ற
 /enna inta vaalkai enRa/
 One should not feel frustrated and start thinking that 'what this life is'.

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{15} எந்த மனிதன் நெஞ்சுக்குள்

  /eṉta manitan nenjcukkuL/

  in whose mind

/enna/ (என்ன-what) and /eṉta/ (எந்த, which) are the words normally used to ask questions (வினாச் சொற்கள்). But this lyric writer has used these words in different form. Although the words /enna/ (என்ன-what) and/ eṉta/ (எந்த, which) in lines 13 and line 15, are interrogative form and the lyricist does not use it for the purpose of asking questions instead he has used them to convey a message namely everyone is bound to have sorrow in their life in some form or other. Next in line {25}, {26}, {46}, {47}, and {48} the following:

{25} ஒரு கனவு கண்டால்

  /oru kanavu kaNTaal/.

  if you aspire/dream of…..

{26} அதை தினம் முயன்றால்

  / atai tinam muyanRaal/

  and if (one) goes on trying/making due effort

{46} ஒரு முடிவிருந்தால்

  /oru muTiviruntaal /

  if you have the determination

{47} அதில் தெளிவிருந்தால்

  /atil teliviruntaal/

  and if we are clear about it

அதை /atai/ in line {26} and {47} அதில் /atil/ in line {47} refer to the previous sentence கனவு கண்டால் (if you dream of …), "ஒரு முடிவிருந்தால்" (decision). While the word அந்த /aṉta/ (that) refers to the word that lays behind the word itself which means the sky. All pronouns show linking to or serve as a means of cohesion and refer to an entity other than the person.

c. Repetition

Repetition refers to the language style used and it consists of repetition of sounds, words, phrases, sentences and also functions. In a poem or song recurrence phenomenon is found to be common because through the process 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 song writer. Finally, it draws the focus of attention. Repetition works to raise particular beauty to achieve intensity (Nur Fatiha Fadila, 2012). In this song, there are phrases repeated more than once. A study of meaning of

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these lines will make us realize that all those sentences repeated carry heavy meanings that we want the audience to focus on. Here are some of the lines that are always repeated in this song.

{1} ஒவ்வொரு பூக்களுமே சொல்கிறதே   repetition of the line - {3}, {30}, {51}
   /ovvoru puukkaLumee colkiRatee/
   every flower says (something),

{2} வாழ்வென்றால் போராடும் போர்க்களமே!   Repetition row - {4}, {31}, {52}
   /vaalvenRaal pooraaTum poorkkaLamee/
   life is a battle ground of struggles

{9} மனமே ஓ! மனமே! நீ மாறிவிடு!   Repetition row - {28}, {4}, {57}
   /manamee oo manamee nii maaRiviTu/
   mind, Oh Mind you get transtformed (change your thoughts)

{10} மலையோ! அது பனியோ! நீ மோதிவிடு! Repetition row - {29}, {50}, {58}
    / malaiyoo! atu paniyoo! nii mootiviTu/
     whether it's rainy or snowy! you should face it boldly!

Considering this as a song-oriented motivation, all the lines are repeated to emphasize the meaning of the lyric in depth so that the listeners can really appreciate and understand the intended meaning. According to Fatiha Fadila (2012), usually in terms of the occurrence of usage like repetition of words and phrases in a song can occur at the beginning, middle and 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 'ஒவ்வொரு' is repeated several times. Anaphora repetition in the lyric gives emphasis to the question of natural elements such as florescence and morning phenomenon that marks a new beginning. Use of anaphora in a song also can serve to add rhythm to it

d.   Ellipsis

In a discourse, removal is the process of sentence transformation that results in aborting certain elements of the sentence construction (Idris Aman, 2010). 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 have been dropped in the sentence concerned do not need to be restated. In the lyric, although we find redundancy in several places but only a few instances are explained as given below. All the redundant elements (forms) are marked by using the symbol ( ).

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{27} ஒரு நாளில் (கனவு) நிஜமாகும்!
/ oruNaaLil (kanavu) nijamaakum/
you will get there one day!

{35} (நம்) மூச்சு போல சுவாசிப்போம்!
/(nam) muuccu poola cuvaacippoom!/
'let us consider it as our (normal) breath'

{39} (நீ) உறுதியோடு போராடு!
/ (nii) uRutiyooTu pooraaTu/
so with confidence, you struggle/fight

{41} (அதில்) விதை போடு மரமாகும்
/ (atil) vitai pooTu maramaakum/
and if you seed, it will grow as a tree

{43} (அவை) எல்லாமே உரமாகும்!
/avai/ ellaamee uramaakum
(it) will be a source of success

When we examine the content of the lyrics that are aborted, we are able to understand the exact meaning of the lyrics without any ambiguity. Poets usually use abortion to the language used in their compositions to make these more economical and rhythmic. Abortion process is a mechanism that not only produces more concise sentences, but also increases the sentence variability characteristics of a language. Thus, a writer can manipulate various structures and sentences of a language to produce a more interesting song (poetical discourse).

e. 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) usages. In the text of this song there are only synonyms found. In this song the use of /*man am/* (மனம்) is repeated several times.

The phrase lines {1}, {2}, {9} and {10} 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 coherency in poetical discourse.

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Besides, this kind of repetition of the same word or phrase in the lyrics, the poet makes use of another technic namely the use of synonyms for the expression of the same meaning. Use of synonyms such as மனம் /manam/ (heart), உள்ளம் /uLLam/ (heart/mind) துக்கம் /tukkam/ (sorrow), சோகம் /cookam/ (sadness) demonstrates this kind of occurrence. Use of such repetition 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 writers' language competency in order to capture the attention of the audience.

f. The Choice of Diction

There are words deliberately chosen by the lyricist for expressing deep meanings so that the listeners (including fans) are able to appreciate the actual or sometimes the inner meaning delivered. Words or diction chosen sometimes give different meanings (contextual, social etc.) against those given in the dictionary or lexical/grammatical meaning. It is normal for the author to associate with the emotional elements with nature to realize the actual theme of a song. The table given below shows some of the dictions used in this song meaning different from the meaning given in the dictionary (lexical meaning).

Words	Meaning in the dictionary	Meaning Conveyed
வானம் /vaanam/	(Sky) which appears blue	success
இரவு /iravu/	(night)	the tribulation day
பகல் /pakal/	day time	brightness
உரம் /uram/	(fertile) materials for teaching	encouragement
காயங்கள் /kaayangkaL/	hurt/wound	grief
உடைந்து /uTaintu/	rupture- divided into small pieces	give up

g. 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. Awang Hashim (1987) explains that the figurative language is a 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 comparing it with other things. *Hall Dictionary* (1996: 676) 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.

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Sandhya Nayak (2002: 58) has listed sixteen types of figurative language in his study of Tamil language. Examples: **simile**, **metaphor, personification, hyperbola, lilotes, antithesis, oxymoron, metanomy, interrogation, climax, duplication, repetition, onomatopoeia and idiomatic** usages.

In this song, however, there are similes and idioms only. Apart from emphasizing, figurative language is used to create effects that can be a compelling beauty of figurative language. The two aspects of language are used to create additional image and increased feelings of well-meaning focused by the writer or lyricist. In short, these two aspects of language aim to attract and keep the in-depth meaning in the memory of the listener. Aspects of prosody and figurative language are widely used in the lyrics of this song. For example, lines {19}, {20}, {21} and {22} present the following:

{19} உளி தாங்கும் கற்கள் தானே

    /uLi thaaṅkum kaRkaL taanee/

    Only those stones which were carved

   (which are strong enough for carving)

{20} மண் மீது சிலையாகும்,

    /maN miitu cilaiyaakum/

    (They) only become statues erected

{21} வலி தாங்கும் உள்ளம் தானே

    /vali taaṅkum uLLam taanee/

    Only the mind that could bear the sufferings and hardships

{22} நிலையான சுகம் காணும்!

    /nilaiyaana cukam kaaNum!/

    Find everlasting joy

Parable lines {19, 20, 21, 22} explain that only those stones that could withstand the art of sculpting will become statues as well as perseverance to face future trials will enjoy the pleasure and that pleasure will be permanent. Lines {19} and {20} of the Tamil song explain the figurative meaning for the purpose of motivation. The song writer relates rock with the human heart. The hard rock can be carved. The choice of this parable brings out the expertise of the song writers in selecting this type of motivational songs.

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 in lines {33}, {34}, {35} and {41} we find this.

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{33} வானம் அளவு யோசிப்போம்

    /vaanam aLavu yoocippoom/

    Let us think high.

{34} முயற்சி என்ற ஒன்றை மட்டும்

    /muyarci enRa onRai maTTum/

    Try your best/make effort to achieve.

{35} மூச்சு போல சுவாசிப்போம்!

    /muucu poola cuvaacippoom/

    as our breath

{41} விதை போடு மரமாகும்

    /vitai pooTu maramaakum/

    Plant the seed and it will grow as a tree.

Lines {33}, {34}, {40} and {41} consist of stylistic hyperbole. The purpose of all the highlighted lyrics which reflect the extremes of the common man. Song writers use hyperbolic language style to show deep focus on the message to be conveyed. Both of these lines '**Hi, Human! Scratch your heart and infuse seeds, seedlings would definitely be a tree,'** ask us we must make every effort and continue with our trial so that we will succeed one day. Structure {40} and {41} are considered stylistic hyperbole because we are not able to plant seeds in our hearts. To focus on the efforts of song writers one should use comparative language style reflecting the extravagance of things and situations. In effect, to make a song more mesmerizing, earnest expressions in hyperbolic language are needed.

h. Conclusion

In conclusion one can say that the lyric of *Ovvoru PuukkaLumee* poetical discourse has a well formatted texture. This is because the song has the linguistic features that contribute to the formation of an idea or meaning. In addition, all these lines have cohesion in terms of grammatical or lexical features, structures and relating links with one another in sequences.

A lyricist has to be sensitive towards the selection of elements to maintain either grammatical or lexical cohesion that produces a text with the intended idea and meaning to attract readers. In this case, the lyricist P. Vijay attracts the audience because of the elements that form the text help to achieve coherence. Thus, with these features and the motivational content, the song has become one of the popular motivational songs. In addition, all phrases are also 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 items and the use of such forms and phrases (lines) have added advantages which make this song quite popular not only among the masses

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(Tamil community) but also used in the Tamil schools in Malaysia in order to motivate young students, as the theme of the song has a constructive and positive motivation.

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Zamri Salleh. (2009). Saranan Kohesi Rujukan. *Pelita Bahasa, 21*(6), 36-38.
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Appendix 1
Song Lyrics (Tamil / English)

{1} ஒவ்வொரு பூக்களுமே சொல்கிறதே
  ovvoru puukkalumee colkiRatee
  Each flower saying

{2} வாழ்வென்றால் போராடும் போர்க்களமே!
  vaalvenTraal pooraaTum Poorkkalamee!
  life means a battle field

{3} ஒவ்வொரு பூக்களுமே சொல்கிறதே
  ovvoru pookkalumee colkiRathee
  Each flower saying,

{4} வாழ்வென்றால் போராடும் போர்க்களமே!
  vaalvenRaal poraaTum poorkkalamee
  life means a battle field

{5} ஒவ்வொரு விடியலுமே சொல்கிறதே
  ovvoru viTiyalumee colkiRathee
  Every morning That said,

{6} இரவானால் பகலொன்று வந்திடுமே!
  iravaanal pakalonRu vanthiTumee
  Day will be followed by dinner

{7} நம்பிக்கை என்பது வேண்டும் நம் வாழ்வில்,
  nampikkai enpathu veeNTum nam vaaLvil
  We should have confidence in our

{8} இலட்சியம் நிச்சயம் வெல்லும் ஒரு நாளில்!
  vellum nichayam lachiyam oru naalil
  We will succeed one day

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{9} மனமே ஒ! மனமே! நீ மாறிவிடு!

    manamee manamee nii MaaRiviTu

    Mind, Oh Mind you transforme

{10} மலையோ! அது பனியோ! நீ மோதிவிடு!

    athu malaiyoo paniyoo nii motiviTu

    Whether it's rainy or snowy! You should

{11} உள்ளம் என்பது எப்போதும்

    ullam enthu eppotum

    your heart always

{12} உடைந்து போகக்கூடாது,

    uTaintu pookak kuuTaatu

    cannot give up

{13} என்ன இந்த வாழ்க்கை என்ற

    enna inta vaaLkai enRa

    We should not have tangapan

{14} எண்ணம் தோன்றக்கூடாது!

    eNNam thoonRa kkuuTaatu

    "What is this life?"

{15} எந்த மனிதன் நெஞ்சுக்குள்

    entha manitan nenjukkul

    Tell me, in the human heart does

{16} காயமில்லை சொல்லுங்கள்!

    kaayamilai collungkal

    not have scars / disappointed

{17} காலப் போக்கில் காயமெல்லாம்

    kaalap pokkil kaayamellaam

    the injury will

{18} மறைந்து போகும் மாயங்கள்!

    maRainthu pookum maayangkal

    be lost in the passage of time

{19} உளி தாங்கும் கற்கள் தானே

    uLi thaangkum kaRkal thaanee

    The bear just a stone chisel

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{20} மண் மீது சிலையாகும்,
    maN miithu cilaiyaakum
    be carved in the earth ..

{21} வலி தாங்கும் உள்ளம் தானே
    vali thaangkum ullam thaanee
    Heart to bear the pain alone

{22} நிலையான சுகம் காணும்!
    nilaiyaana cukam kaaNum!
    Find lasting joy

{23} யாருக்கில்லைப் போராட்டம்!
    yaarukkillaip pooraaTTam
    Who does not have a fight

{24} கண்ணில் என்ன நீரோட்டம்!
    kannil enna niirooTTam
    Why the tears flow!

{25} ஒரு கனவு கண்டால்
    oru kanavu kanTaal.
    if you aspire

{26} அதை தினம் முயன்றால்
    athai tinam muyanRaal
    and if the day-to-day efforts

{27} ஒரு நாளில் நிஜமாகும்!
    oru naalil nijamaakum
    you will get there one day!

{28} மனமே ஓ! மனமே! நீ மாறிவிடு!
    manamee oo manamee nii maaRiviTu!
    Mind, Oh Mind you transform (change your mind) ..

{29} மலையோ! அது பனியோ! நீ மோதிவிடு!
    malaiyoo! athu paniyoo nii moothiviTu
    Whether it's rainy or snowy! You should transforme

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{30} ஒவ்வொரு பூக்களுமே சொல்கிறதே
   ovvoru pookkalumee colkiRathee
   Each flower said,

{31} வாழ்வென்றால் போராடும் போர்க்களமே!
   vaaLvenRaal pooraaTum Porkkalamee!
   life means a battle field

{32} வாழ்க்கைக் கவிதை வாசிப்போம்
   vaaLkai kavithai vaasippom
   Let us all read the poem life

{33} வானம் அளவு யோசிப்போம்
   vaanam alavu yoosippoom
   Thinking skies

{34} முயற்சி என்ற ஒன்றை மட்டும்
   muyarci enRa onRai maTTum
   Let's assume joint

{35} மூச்சு போல சுவாசிப்போம்!
   muucu poola cuvaacippoom
   as our breath

{36} இலட்சம் கனவு கண்ணோடு
   ilacam kanavu kaNNoTu
   Have a dream in the eyes

{37} இலட்சியங்கள் நெஞ்சோடு,
   ilaTciyangkal nenjcooTu
   Hearts dream

{38} உன்னை வெல்ல யாரும் இல்லை
   unnai vella yaarum illai
   There is no one to compete with you

{39} உறுதியோடு போராடு!
   Urutiyoda Poraadu
   so with confidence

{40} மனிதா! உன் மனதைக் கீறி
   manithaa un manathai kiiRi

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Oh man!, Tear your heart.

{41} விதை போடு மரமாகும்
    vithai pooTu maramaakum
    and plant the seed and it will be a tree

{42} அவமானம் படு தோல்வி
    avamaanam paTuthoolvi
    Humiliation and defeat.

{43} எல்லாமே உரமாகும்!
    ellamee uravaakum
    will be a source of success

{44} தோல்வியின்றி வரலாறா!
    toolvi inRi varalaaRaa.
    Is there a history without defeat?

{45} துக்கம் என்ன என் தோழா!
    tukkam enna en tooLaa
    Oh my friend!, Why are you sad?

{46} ஒரு முடிவிருந்தால்
    oru mudiviruntaal ..
    If you have a decision (determination)

{47} அதில் தெளிவிருந்தால்
    atil teliviruntaal
    and if it is clear,

{48} அந்த வானம் வசமாகும்!
    anta vaanam vasamaakum!
    Then heaven will be yours.

{49} மனமே! ஓ! மனமே! நீ மாறிவிடு!
    manamee oo manamee nee maariviTu
    Mind, Oh Mind you transform (change your mind) ..

{50} மலையோ அது பனியோ நீ மோதிவிடு!
    malaiyoo athu paniyoo nee mothiviTu
    Whether it's rainy or snowy! You should face it

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{51} ஒவ்வொரு பூக்களுமே சொல்கிறதே
    ovvoru puukkalumee colkiRathee
    Each flower said,

{52} வாழ்வென்றால் போராடும் போர்க்களமே!
    vaalvenRaal pooraaTum pooorkkalamee
    Life means a battle field

{53} ஒவ்வொரு விடியலுமே சொல்கிறதே
    ovvoru viTiyalumee colkiRathee
    Every morning That said,

{54} இரவானால் பகலொன்று வந்திடுமே!
    iravaanaal pakalonRu vanthiTumee!
    Day will be followed by dinner

{55} நம்பிக்கை என்பது வேண்டும் நம் வாழ்வில்
    nambikkai enpatu veenTum ... nam vaalvil
    We should have confidence in our

{56} இலட்சியம் நிச்சயம் வெல்லும் ஒரு நாளில்!
    laciyam nicayam vellum oru naalil
    We will succeed one day

{57} மனமே ஓ! மனமே! நீ மாறிவிடு!
    manamee manamee nee maaRiviTu.
    Mind, Oh Mind you transform (change your mind) ..

{58} மலையோ அது பனியோ? நீ மோதிவிடு!
    malaiyoo athu paniyoo nee mootiviTu
    Whether it's rainy or snowy! You should face it

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