

இந்தியப் பல்கலைக்கழகத் தமிழாசிரியர் மன்ற இரண்டாம் கருத்தரங்கம்

# ஆய்வுக்கோவை

1970

3

பதிப்பாசிரியர்

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சுருத்தரங்க

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## ஓர் இலக்கிய வரலாற்றின் வரலாற்று நிகழ்வுகள்

இருபதாம் நூற்றாண்டு ஆராய்ச்சி வரலாற்றில் இந்தியப் பல்கலைக் கழகத் தமிழாசிரியர் மன்றத்திற்கெனத் தனித்த இடம் ஒன்று உண்டு. கடந்த முப்பதாண்டுகளில் இம்மன்றம் நிகழ்த்திய சாதனைகள் தமிழ் ஆராய்ச்சி வரலாற்றில் ஒரு புதுப்பாதையைச் சமைத்துள்ளன.

இந்தியாவெங்கும் பரந்துள்ள தமிழ்ப் பேராசிரியர்கள் ஆண்டு தோறும் ஒன்று கூடுவதும் ஆய்வுக்கட்டுரைகள் அளித்து விவாதிப்பதும் அக்கட்டுரைகள் அதுபோதே நூலாக்கம் பெற்றிருப்பதும் குறிக்கத்தக்க செயற்பாடுகள். இச்செயற்பாடுகள் தொடர்ந்து முப்பது ஆண்டுகளாய் நடைபெற்று வருவது மிகப் பெரும் சாதனையாகும்.

முப்பது ஆண்டுகளாய் ஒரு பெரும் தலைமுறையினர் உருவாகி உள்ளனர்; உருவாக்கப்பட்டுள்ளனர். பேரா.தெ.பொ. மீனாட்சி சுந்தரனார், பேரா. வ.சுப. மாணிக்கம் முதலான முதுபெரும் பேராசிரியர்கள் பங்குகொண்ட இக்கருத்தரங்குகள் அடுத்தடுத்து அவர்தம் மாணவர்களாலும் அவர்தம் வழித்தோன்றல்களாலும் வழிவழி நிகழ்த்தப்பெற்று வருவதும் இமயச் சாதனையாக மகிழ்த்தக்கதாகும்.

இந்தக் கருத்தரங்க வரிசையில் மன்றத்தின் முப்பதாம் மாநாட்டுக் கருத்தரங்கை உலகத் தமிழாராய்ச்சி நிறுவனம் கடந்த 21,22,23-05.99 ஆகிய மூன்று நாள்களில் நிகழ்த்தியது. இக்கருத்தரங்கை ஒட்டி மன்றத்தின் அறக்கட்டளைப் பொழிவுகள் அடங்கிய 'ஆளும் தமிழ்' என்ற நூலையும், கடந்த முப்பதாண்டுகளில் வெளிவந்த ஆய்வுக் கோவைகளில் இடம் பெற்ற கட்டுரைகளில் முப்பது அடங்கிய 'பொருள் புதிது' என்ற நூலையும் உலகத் தமிழாராய்ச்சி நிறுவனம் வெளியிட்டது.

இந்த நூல் வரிசையில் தற்போது முதலாம் கருத்தரங்க ஆய்வுக் கோவைகளையும், இரண்டாம் கருத்தரங்க ஆய்வுக்கோவைகளையும் நிறுவனம் வெளியிடுகின்றது.

1969-இல் இந்தியப் பல்கலைக் கழகத் தமிழாசிரியர் மன்றத்தின் முதல் மாநாட்டுக் கருத்தரங்கு மதுரைப் பல்கலைக் கழகத்தின் சார்பில்

மதுரையில் நிகழ்ந்தது. மன்றத்தின் இரண்டாம் மாநாட்டுக் கருத்தரங்கு 1970-இல் திருச்சியில் நிகழ்ந்தது. இவ்விரண்டு கருத்தரங்கக் கட்டுரைகளும் உருளச்சுச் செய்யப்பட்டு அப்போது பேராளர்களுக்குத் தரப்பட்டிருந்தன.

அதற்கு அடுத்தடுத்து நிகழ்ந்த கருத்தரங்கக் கட்டுரைகள் ஆய்வுக் கோவைகளாக அச்சாக்கம் பெற்று வெளிவந்தன.

முப்பது ஆண்டுகள் கழித்து முதலிரு கருத்தரங்கக் கட்டுரைகளும் இப்பொழுது வெளிவருகின்றன. முதுபெரும் பேராசிரியப் பெருமக்கள் பலர் எழுதிய கட்டுரைகள் இக்கோவைகளில் இடம் பெற்றிருப்பது சிறப்பிற்குரியது. இந்நூல்களை வெளியிடுவதில் நிறுவனம் மகிழ்ச்சி கொள்கிறது.

உருளச்சுச் செய்யப்பட்ட முதலாம் கருத்தரங்கக் கட்டுரைத் தொகுப்பினைப் பேராசிரியர் ச.வே. சுப்பிரமணியம் அவர்களிடம் இருந்து பெற்று இதுவரை பாதுகாத்து வைத்துத் தந்துதவிய உலகத் தமிழாராய்ச்சி நிறுவன நூலகர் திருமதி இரா. பார்வதி அவர்களுக்கும், இரண்டாம் கருத்தரங்கக் கட்டுரைத் தொகுதிகளைத் தந்துதவிய பேராசிரியர் இளவரசு அவர்களுக்கும் நன்றிகள். முதல் இரண்டாம் கருத்தரங்கக் கட்டுரைகளை அச்சிடுவதற்கு வாய்ப்பளித்த இந்தியப் பல்கலைக் கழகத் தமிழாசிரியர் மன்றத்தின் செயற்குழுவிற்கும் மன்றத்தின் தலைவர் பேராசிரியர் தமிழண்ணல் அவர்களுக்கும் செயலர் பொருளர் பேராசிரியர் சு.ப. அறவாணன் அவர்களுக்கும் நன்றி.

நிறுவன வளர்ச்சிக்கு ஆக்கமும் ஊக்கமும் தருகின்ற நிறுவனத் தலைவர் மாண்புமிகு தமிழ் ஆட்சிமொழி பண்பாடு மற்றும் இந்து சமய அறநிலையத் துறை அமைச்சர் முனைவர் மு. தமிழ்க்குடிமகன் அவர்களுக்கும், தமிழ் வளர்ச்சி பண்பாடு மற்றும் அறநிலையத் துறைச் செயலாளர் திருமிகு. சு. இராமகிருட்டிணன், இ.ஆ.ப. அவர்களுக்கும் நன்றி.

இந்நூல் வெளிவர உறுதுணையாக இருந்த உழைப்பதில் சலிக்காத, முனைவர் சிலம்பு நா. செல்வராசு, (புதுச்சேரி) அவர்களுக்கும், உடன் பதிப்பு பணி ஆற்றிய முனைவர் இரா. அறவேந்தன் அவர்களுக்கும், கவினுற அச்சிட்டுத் தந்த சென்னை யுனைடட் பைண்ட் கிராபிக்ஸ் அச்சகத்தார்க்கும் நன்றி.

ச.சு. இராமர் இளங்கோ  
இயக்குநர்



**முனைவர் க.ப. அறவாணன்**

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**மனோன்மனியம் சுந்தரனார் பல்கலைக்கழகம்**

**திருநெல்வேலி - 627 012**

**செயலர் & பொருள்**

**இந்தியப் பல்கலைக்கழகத் தமிழாசிரியர் மன்றம்**

**திருநெல்வேலி - 627 012**

## **அற்றைத் திங்கள்**

### **அத்தமிழ் நிலவில்.....**

இருபதாம் நூற்றாண்டுத் தமிழ் ஆராய்ச்சியின் வரலாற்று உருவாக்கத்தில் இந்தியப் பல்கலைக்கழகத் தமிழாசிரியர் மன்றம் தலைமையான இடத்தைப் பெறுகின்றது. மன்ற ஆய்வுக்கோவைகளில் இடம் பெற்றுள்ள ஏழாயிரத்திற்கும் மேற்பட்ட கட்டுரைகள் தமிழ் ஆராய்ச்சிக் களஞ்சியம் எனும் தலைமையைப் பெறுவன. முப்பதாண்டு மன்றத்தின் வரலாறு, மூத்த தமிழறிஞர் உள்ளிட்ட ஒரு பெரும் அறிஞர் தலைமுறையின் வரலாற்றோடு பின்னிப் பிணைந்துள்ளது.

சிறப்புமிக்க இந்த மன்றத்தின் வரலாறு இந்நூல்களின் வரவு மூலம் முழுமையை எய்துகின்றது. இந்தியப் பல்கலைக் கழகத் தமிழாசிரியர் மன்றம் தொடங்கப் பெற்ற 1969 ஆம் ஆண்டும் அதற்கடுத்த 1970 ஆம் ஆண்டும் ஆய்வுக்கோவைகள் வெளியிடப் பெறவில்லை. வெளியிடாத ஏக்கம் நிறைந்த குறைபாடு நீண்ட நாள்களாக அறிஞரிடையே இருந்து வந்தது. அந்த ஏக்கமும் குறையும் இந்நூல்களின் வரவோடு நிறைவு பெறுகின்றன.

இந்தியப் பல்கலைக்கழகத் தமிழாசிரியர் மன்றத்தின் முப்பதாம் கருத்தரங்கு உலகத்தமிழாராய்ச்சி நிறுவனத்தில் நிகழ்ந்தபோது மன்றத்தின் முதலாம் கருத்தரங்குக் கட்டுரைகளையும் இரண்டாம் கருத்தரங்குக் கட்டுரைகளையும் ஆய்வுக்கோவைகளாக வெளியிட முடிவு செய்யப் பெற்றது.

முதலாம் இரண்டாம் கருத்தரங்குக் கட்டுரைத் தொகுப்புகள் கிடைப்பது அரிதான சூழலில் அவற்றைத் தேடும் பணி முடுக்கி விடப் பட்டது. முப்பதாண்டுக் கால இடைவெளி, அத்தொகுப்புகளைத் திரை

போட்டு மறைத்திருந்தது. நீண்ட தேடலுக்குப் பின்னர் இரு தொகுப்புகளும் கிடைத்தன.

1. முதலாண்டுக் கட்டுரைத் தொகுப்பு "இந்தியப் பல்கலைக் கழகத் தமிழாசிரியர் மன்றம் - முதலாவது கருத்தரங்கு மாநாட்டுக் கட்டுரைகள் - மதுரையில் நடைபெற்றது" - என்ற முன்பக்கக் குறிப்போடு கிடைத்தது. இக்கட்டுரைத் தொகுப்பு பேராசிரியர் ச.வே. சுப்பிரமணியன் அவர்களுக்கு உரியது. அவருடைய கைச்சாத்தும் அதன் கீழே 11.6.69 என்ற நாளும் குறிக்கப்பட்டுள்ளன. பின்னர் இத்தொகுப்பு 15.1.79 நாளிட்ட பேராசிரியரின் குறிப்பின் படி உலகத்தமிழாராய்ச்சி நிறுவன நூல் நிலையத்திற்கு அன்பளிப்பாக அளிக்கப் பெற்றுள்ளது. இன்றைய நூலகர் திருமதி. இரா. பார்வதி அவர்களிடம் இருந்து இத் தொகுப்புப் பெறப்பட்டது.

2. இத்தொகுப்பில் எழுபத்து மூன்று கட்டுரைகள் இடம் பெற்றுள்ளன. எழுபத்து மூன்று கட்டுரைகளுள் திண்டுக்கல் ஜி.டி.என். கலைக் கல்லூரிக் கணிதப் பேராசிரியர் கோ. சண்முகசுந்தரம் அவர்களின் கட்டுரையில் மட்டும் பின்வரும் குறிப்புக் காணப்படுகிறது.

"மதுரைப் பல்கலைக் கழகச் சார்பில் நடைபெறும் இந்தியப் பல்கலைக் கழகத் தமிழாசிரியர் மன்றம் - முதல் கருத்தரங்கு மாநாடு - 01.06.69 ஞாயிற்றுக்கிழமை அறிவியல் பகுதி"

ஏனைய கட்டுரைகளில் இந்தியப் பல்கலைக்கழகத் தமிழாசிரியர் மன்றத்தைப் பற்றிய குறிப்பு ஏதும் காணப்பெறவில்லை.

3. 1970 இல் திருச்சியில் நடைபெற்ற இரண்டாம் கருத்தரங்கக் கட்டுரைத் தொகுப்புப் பேராசிரியர் இரா. இளவரசு அவர்களிடமிருந்து பெறப்பட்டது. இலக்கியக் கட்டுரைகள், இலக்கணக் கட்டுரைகள் என இரண்டு தொகுதிகளாக இக்கட்டுரைகள் வெளிவந்துள்ளன, எல்லாக் கட்டுரைகளிலும் "இந்தியப் பல்கலைக்கழகத் தமிழாசிரியர் மன்றம் இரண்டாம் கருத்தரங்க மாநாடு - திருச்சி - சூன் 1970" - என்ற குறிப்பு இடம் பெற்றுள்ளது.

4. பி. சரசு அவர்களின் கட்டுரையில் மட்டும் சூன், 5, 6, 7 - 1970 என நாள்கள் குறிப்பிடப்பட்டுள்ளன. இக்கட்டுரைத் தொகுப்புகளில் நூற்று மூன்று (103) கட்டுரைகள் இடம் பெற்றுள்ளன.

5. இரண்டு கருத்தரங்குகளிலும் படிக்கப்பெற்ற கட்டுரைகள் அனைத்தும் தொகுப்புருப் பெறவில்லை. கருத்தரங்கிற்கு முன்பே கட்டுரை எழுதி அனுப்பியோர் கட்டுரைகள் மட்டுமே உருளச்சுச்

செய்து தொகுப்பாக்கப் பெற்றுள்ளன. இவ்வாறு அனுப்பாதோர் கருத்தரங்கின் போது கட்டுரை படித்துச் சென்றனர். இவ்வாறு படித்தோர் கட்டுரைகளைத் தொகுக்கும் முயற்சி அப்போது மேற்கொள்ளப் பெறவில்லை.

6. தொகுப்புருவில் இடம் பெறாத கட்டுரைகளைத் தேடும் முயற்சியும் அண்மையில் மேற்கொள்ளப் பெற்றது. இத்தேடலில் கிடைத்ததே பேராசிரியர் சி. இலக்குவனாரின் 'திருவள்ளுவர் தமிழகத்தின் முதல் புரட்சியாளர்' - என்ற கட்டுரையாகும். இக்கட்டுரையைப் பேராசிரியர் இரா. இளவரசு கோவையிலிருந்து கொண்டு வந்தார்கள். இக்கட்டுரை இரண்டாம் கருத்தரங்க ஆய்வுக் கோவையில் இடம் பெற்றுள்ளது.
7. எல்லாத் தொகுப்புகளிலும் கட்டுரைகள் பொருள் அடிப்படையில் வகைப்படுத்தப்பட்டிருந்தன. தொல்காப்பியம், சங்க இலக்கியம், திருக்குறள், காப்பியங்கள் என இவ்வகைப்பாடு அமைந்திருந்தது.
8. இரண்டாம் கருத்தரங்கக் கட்டுரைகளுள் மொழியியல், இலக்கணம் குறித்து எழுதப்பெற்ற கட்டுரைகள் தனியே தொகுக்கப் பெற்றிருந்தன.
9. இரண்டு கருத்தரங்குகளிலும் ஒருவரே ஒன்றுக்கு மேற்பட்ட இரண்டு கட்டுரைகளை வழங்கி உள்ளனர். அனைத்துக் கட்டுரைகளும் இவ் ஆய்வுக்கோவையில் இடம் பெற்றுள்ளன.
10. இரண்டு கருத்தரங்குகளில் அறிவியல் பகுதி அமைக்கப்பட்டுத் தமிழில் அறிவியல் செய்திகள் ஆராயப்பட்டுள்ளன. கணிதப் பேராசிரியர், உயிரியல் பேராசிரியர், இயற்பியல் பேராசிரியர், சமூகவியல் பேராசிரியர் முதலியோர் கட்டுரை வழங்கி இருப்பது குறிக்க வேண்டிய ஒன்றாகும்.
11. முதல் இரண்டாம் கருத்தரங்கக் கட்டுரைகளின் ஆய்வுப்பொருள் வகைப்பாடும் விகிதாச்சாரமும் வருமாறு :

	1969	1970
சங்க இலக்கியம்	21.9 %	24.2 %
இலக்கணம், மொழி, மொழியியல், உரை	21.9 %	31 %
நீதி இலக்கியம்	6.8 %	4.8 %
காப்பியம்	8.2 %	14.5 %



பக்தி, சமயம், புராணம், தத்துவம்	6.8 %	7.9 %
சிற்றிலக்கியம்	1.36 %	0.97 %
கல்வெட்டு	--	0.97 %
நாட்டுப்புறவியல்	4.1 %	0.97 %
தற்காலக் கவிதை	5.4 %	5.8 %
சிறுகதை	1.36 %	0.97 %
குறுநாவல்	1.36 %	--
நாடகம், கூத்து	3.4 %	0.97 %
வாழ்க்கை வரலாறு	2.73 %	0.97 %
மக்கள் தொடர்பு	1.36 %	1.9 %
பாடத்திட்டம், பயிற்றுமொழி, ஆராய்ச்சி	3.4 %	1.9 %
அறிவியல்	5.4 %	1.9 %
மானுடவியல்	2.73 %	0.97 %

12. இந்தப் புள்ளிவிவரங்கள் முப்பது ஆண்டுகளுக்கு முன்னர் உள்ள தமிழ் ஆராய்ச்சியின் போக்குகளை வெளிப்படுத்துகின்றன.
13. இன்று மெலிந்து தேய்ந்திருக்கும் சங்க இலக்கிய ஆய்வு அன்று தலைமை இடத்தில் இருந்துள்ளது. அதுபோல் இன்று பேராதிக்கம் செலுத்தும் புதினம், சிறுகதை, நாட்டுப்புறவியல் ஆய்வுகள் அன்று மிக அருகியே காணப்படுகின்றன.
14. நீதி இலக்கியம் என்ற வகையில் திருக்குறள் மட்டுமே ஆராயப்பட்டுள்ளது. அதேபோல் சிறுகதை வகையில் புதுமைப்பித்தன் சிறுகதைகள் மட்டுமே ஆராயப்பட்டுள்ளன.
15. இலக்கணம், மொழியியல் வகைப்பாடு அன்று முதல் இன்றுவரை ஒரே சீராக இடம்பெற்றுள்ளமை குறிப்பிடத்தக்கது.

★ ★ ★ ★ ★

முதலாண்டுக் கருத்தரங்கக் கட்டுரைகள் இரண்டு தொகுதிகளாகவும் இரண்டாம் ஆண்டுக் கருத்தரங்கக் கட்டுரைகள் மூன்று தொகுதிகளாகவும் அச்சேற்றம் பெற்றுள்ளன.

இப்பொழுது கடைப்பிடிக்கப்படும் ஆய்வுக்கோவைப் பதிப்பு முறையாகிய ஆசிரியர் அகரவரிசை முறை மட்டும் இப்பதிப்பில் பின்பற்றப் பட்டுள்ளது. வரலாற்றுப்பதிவு என்பதால் கட்டுரைகளில் எவ்வகை மாற்றமும் செய்யப்பெறவில்லை. உள்ளவை உள்ளவாறே அச்சுருப் பெற்றுள்ளன. முதலிரு ஆண்டுகளில் பக்க வரையறை பின்பற்றப் பெற வில்லை. ஆதலின் இப்பதிப்பிலும் பக்க வரையறை மேற்கொள்ளப் பெற வில்லை.

உலகத்தமிழாராய்ச்சி நிறுவனம் இந்த ஆய்வுக்கோவைகளைத் தமது வெளியீடாக வெளியிட்டுள்ளது. வரலாற்றுச் சிறப்புமிக்க இப்பணியில் நிறுவனமும் நிறுவன இயக்குநர் முனைவர் இராமர் இளங்கோவும் பங்கேற்பதைப் பெருமையாக எண்ணவேண்டும். இயக்குநர் அவர்களுக்கு நெஞ்சம் நிறைந்த நன்றிகளைத் தெரிவித்துக் கொள்கிறேன்.

மன்றத்தின் முப்பதாம் கருத்தரங்கம் சிறப்புற நிகழவும் இந்நூல்கள் அச்சேறவும் நிதிஉதவி வழங்க முழுமுதல் காரணராகத் திகழ்ந்த மாண்புமிகு தமிழக முதல்வர் கலைஞர் அவர்களுக்கும் மாண்புமிகு தமிழ் ஆட்சிமொழி பண்பாடு மற்றும் இந்து சமய அறநிலையத்துறை அமைச்சர் முனைவர் மு. தமிழ்க்குடிமகனார் அவர்களுக்கும் மன்றம் தனது நெஞ்சார்ந்த நன்றிகளைப் படையல் ஆக்குகின்றது.

இவ்விரு தொகுதிக் கட்டுரைகளை ஒழுங்குபடுத்திச் செப்பம் செய்து, மெய்ப்புத் திருத்திப் பதித்தவர்கள் நம் மன்றத் துணைச் செயலர் முனைவர் சிலம்பு. நா. செல்வராசுவும், புதுக்கோட்டைக் கல்லூரி விரிவுரையாளர் முனைவர் இரா. அறவேந்தனும் ஆவர்.

முப்பதாண்டுகளுக்கு முன் தமிழியல் ஆய்வு, எவ்வண்ணம் இருந்தது என்பதனை இத் தொகுதிகள் விண்டு உரைக்கின்றன. தமிழ்க்கல்வி, முன்னைய நாள்களை விட, இன்றைய நாளில் விரிவடைந்திருக்கிறது. அகலம் கூடியிருக்கிறது. நிறைய பேர் தமிழ் பயிலுகிறார்கள்; நிறைய பேர், எம்.ஃபில், பி.எச்.டி ஆய்வு நிகழ்த்துகிறார்கள். நூல்களும் நிறைய வருகின்றன என்றாலும் இன்னும் செய்ய வேண்டுவன நிரம்ப உள்ளன. தமிழை அருளியல் மொழியாக மட்டும் அன்றி, அரசியல் மொழியாக மட்டும் அன்றிப் பொருளியல் மொழியாக வளர்க்க வேண்டிய கடப்பாடு நமக்குள்ளது. மெய்யாகவே இன்று தமிழ் உலகமொழியாகி வருகிறது. ஆனால் அதற்குரிய குணங்கள் தமிழுக்கு இருந்தாலும், வளங்கள் பெருகியாக வேண்டும்.

நாம் அதற்காகக் கடும்குயற்சிகள், திட்டங்கள், செயற்பாடுகள் ஆகியவற்றை நிகழ்த்தியாக வேண்டும்.

நிகழ்த்த விரும்புவோம்

நிகழ்த்த உழைத்திடுவோம்

நிகழ்த்தி வென்றிடுவோம்

இக்கோவைகள் வெளிவரக் காரணமாக இருந்த அனைவர்க்கும்  
பாராட்டுகள்.

09.08.1999

நெல்லை

அன்புடன்

க.ப. அறவாணன்

செயலர் & பொருளர்



உள்ளே... உள்ளே... உள்ளே...

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## **INTRANSITIVE AND TRANSITIVE IN TAMIL**

All Tamil verbs can be broadly classified into two main classes namely, intransitive and transitive. Transitive verbs are those verbs which are capable of taking object whereas intransitive verbs are not capable of taking it.<sup>1</sup>

Another important issue is whether the classification of verbs into *tan viṇai* and *pīra viṇai* is necessary for the description of Tamil. There are many scholars who hold the view that there are many verbs which morphologically show a two way contrast and this must be treated in the grammar. Their main objection to treat this contrast as intransitive and transitive is that verbs like *uṇṭa:n* 'ate-he' and *u:ṭṭiṇa:n* 'fed-he' *me:yntatu* and *me:yttatu*, *Kaṇṭa:n* and *ka:ṭṭiṇa:n* show *tan viṇai* and *pīra viṇai* though both the sets are transitive verbs. And also the relation that exists between the two sets are found to be the same as that of *aṭaṅku* Vs. *aṭakku*, *naṇainta:n* Vs. *naṇaitta:n* etc.,

There are some other scholars who consider that a few cases like *uṇṭa:n* Vs. *u:ṭṭiṇa:n* need not be taken seriously and therefore the contrast can be considered as intransitive and transitive. These forms can be taken as exceptions. This contrast is found only in a small number of verbs and "the classification of verbs into and is vague and unnecessary....." (Ilakkuvanar, p. 130). There are many verbs where the contrast is not found (for eg. *pati*, *pa:r* etc.) and therefore it is better to take them as intransitive Vs. transitive rather than *tan viṇai* vs. *pīra viṇai*.

Transitive verbs can be further classified into two: those verbs which are derived from corresponding intransitive verbs form one class and those which do not have any overt marker to denote

transitivity form another class. The former can be called DERIVED TRANSITIVE and the latter INHERENT TRANSITIVE.

Dr. Caldwell derives transitive from the corresponding intransitive in four modes.

(1) There is a set of intransitive verbs which end in stops like a:t(u) 'dance', a:ku 'become' and stops preceded by homorganic nasals like atank(u) 'be submissive', tirumpu 'turn' etc. These "intransitive themes become transitive by the hardening of the consonant of the appended formative".

a:ku 'become'	→ a:kku 'to make'
tirumpu 'turn (int.)'	→ tiruppu 'turn(tr.)'
tiruntu 'become correct'	→ tiruttu 'correct'

(2) There is another set of intransitive verbs like nanai 'become wet' ce:r 'join' kurai 'diminish'. These intransitive verbs become transitive by the doubling and hardening of the initial consonant of the signs of tense."

nanai-nt-e:n	'become wet-he'
----- nanai-tt-e:n	'wet-he'
kurai-nt-atu	'became diminished-it'
----- kurai-tt-atu	'diminished-it'
eri-nt-atu	'burnt-it(int.)'
----- eri-tt-atu	'burnt-it (tr.)'
nanai-v-a:n	'will become wet-he'
----- nanai-pp-a:n	'will wet-he (tr.)'

(3) There is still another set of verbs like naṭa 'walk' ti:r 'finish' aru 'cut' etc. which are converted into transitives "by adding a particle of transition to the theme or root".

naṭa 'walk'	→ naṭa-tt(u) 'conduct'
uyar 'rise'	→ uyar-tt(u) 'raise'
nimir 'become erect'	→ nimir-tt(u) 'erect'
ta:l 'become low'	→ ta:l-tt(u) 'lower'

Dr. Caldwell gives another set which is converted into transitives by “doubling and hardening the final consonant if d or r” which can be included in the first set itself as d and r can also be treated as steps in Tamil. Verbs like o:ḍu (o:tu) ‘run’ a:ru ‘become cool’ va:ḍu (va:tu) ‘wither’ etc. which behave exactly like those verbs can be included in the first set. Though Caldwell has set up four classes they can be brought under three classes on the basis of their derivation.

1. Those verbs which can be converted into transitive by hardening the homorganic nasal or duplicating the stop.

$$(N)P \rightarrow PP$$

2. Those verbs which can be converted into transitive according to Caldwell by “The doubling and hardening of the initial consonant of the signs of the tense.”

3. Those verbs which can be converted into transitive by “adding a particle of transition to the theme or root.”

Caldwell’s statement that class 2 verbs are converted into transitives by doubling and hardening the signs of tense is only partially true. Examples like

nanai-a → (nanaiya) Vs. nanaikka

kurai-a → (kuraiya) Vs. kuraikka

eri-a → (eriya) Vs. erikka

show that addition of a particle of transition is also involved. Now the question is whether transitive is made either by hardening and doubling, or by addition of any transitive marker or by both. It is possible to argue that in cases like nanai-nt-a:n Vs. nanai-tt-a:n, nanai-v-a:n Vs. nanai-pp-a:n transitive is made by the addition of a sign say-X (or, t or k can also be taken) which determines the allomorphs of the tense markers.

Simple rules like  $x - \underline{k} \rightarrow \underline{kk}$

$x - \underline{t} \rightarrow \underline{tt}$

$x - p \rightarrow \underline{pp}$

Will account for - tt - and -pp- -kk- in words like

nanaippa:n

nanaittā:n

nanaikkum etc.,

nanai-x-t-a:n → nanaittā:n

nanai-x-p-a:n → nanaippa:n

nanai-x-kum → nanaikkum

Similarly it is also possible to bring class i verbs too under the type which is converted into transitive by "adding a particle of transition to the theme or root" by bringing the change(N) p pp by a morphophonemic rule. -tt- which is considered to be the transitive marker in the case of class 3 verbs can also be taken and it can be added to the class 1 verbs and the transitive forms like alakku, tiruppu etc. can be derived by applying morphophonemic rules like

1. (N)P → pp / - & tt

2. tt → φ / PP & -- &

This makes it possible to derive all the derived transitive by "adding a particle of transition to the theme or root" and by making use of the above morphophonemic rules which will also be useful to derive certain verbal nouns.

There is also another important difference between the derived transitive and inherent transitive. Consider the following sentences.

1. avan aṭankina:n "He subdued(int.)"

2. na:n avanai aṭakkine:n "I subdued him"

3. avan nanainta:n "He got wet"

4. na:n avanai nanaitte:n "I wet him"

These sentences clearly show that the subjects in the intransitive sentences are converted into objects in the corresponding transitive sentences. But this is not the case in the case of inherent transitives. It is impossible (though in certain cases it is possible, which will be discussed latter) to have sentences like

5. \* puttakam paṭittatu

6. \* puttakam pa:rttatu

corresponding to sentences like

7. na:n puttakam paṭitte:n

8. na:n puttakam pa:rtte:n

It is worth mentioning that in Tamil there are certain verbs which can be used both as transitive and intransitive verbs like *velu* 'wash' may be used both as intransitive and transitive. In these cases also the subject of the intransitive is used as the object of the corresponding transitive verb. Sentences like

9. tuṇi Veluttatu 'The clothes became white'

10. avan tuṇiyai velutta:n 'He washed the clothes'

are found in Tamil

There is also another set of verbs like *tira*, *aṭai*, etc., which can be used both as intransitive and transitive. This is different from verbs like *velu*. In that the latter can take human nouns as subjects both as intransitive and transitive. But it is not possible with the verbs like *tira*, *aṭai*, etc. These verbs, when used as intransitive, can take neuter nouns only. In sentences like

9 tuṇi veluttatu 'The clothes became white'

11 avan velutta:n 'He became white'

*velu* is used as intransitive and both *tuṇi* (a neuter noun) and *avan* (a human pronoun) are used as subjects. But in the case of *tira*, *aṭai*, etc. this is not possible. In *katavu tiraṇtatu* 'The door opened' where *tira* is used as intransitive but *katavu* is used as subject.

12 avan tiraṇta:n

where *tira* is used as transitive, *avan* a human noun is used as subject.

This is the same case with

13 katavu aṭaittatu

14 avan katavai aṭaitta:n

15 ka:ykaṇi virratu

16 avan ka:ykaṇi virra:n



Though *katavu aṭaitatu*, *ka:ykari virratu* etc. are very often translated as "The door was closed." 'The vegetables were sold' and are therefore considered as passive by many, they are not passive. They are used only as intransitive. This can also be seen in many languages like English, Azerbaijani, etc. We find expressions like

17 The door closes well

18 He closes the door

19 The Vegetable sells well

20 She sells the vegetable

etc. and the verbs are considered to be both intransitive and transitive by English grammarians, not as passive. As the present author has shown elsewhere, *katavu aṭaitatu* is not the passive transformation of active sentences like

*avaṇ katavai aṭaita:n* '(14) he closed the door' Sentences 13, 15 etc. must be taken as intransitive sentences rather than passive. These sentences are the intransitive counter parts of sentences like 14,16 etc. Note that the nouns used as object in sentences 14,16,etc. are used as subject in sentences like 13, 15 etc. This is what exactly Tolkaappiyam speaks of in *cu:tram*.

*ceyappaṭu poruḷaic ceytatu po:lat*

*toḷir paṭak kiḷattalum vaḷakkiyal marape:*

In modern Tamil we find expressions like

21 *itu aḷaka:ka ceytirukkiratu*

22 *itu kallil ceytirukkiratu*

23 *itu nanra:ka kaṭṭiyirukkiratu*

24 *itu aḷaka:ka eḷutiyirukkiratu*

etc. These expressions are considered as passive by some and therefore they are translated as

It is done beautifully

It is made of stone

It is done well

It is written well

But these expressions will not take any instrumental expressions like

enna:l 'by me'

avaṇa:l 'by him'

etc. Which are the transformed forms of original subjects as in the case of enna:l, avaṇa:l etc. found in sentences like

25 enna:l aṭikkappatta:n 'He was beaten by me'

26 avaṇa:l aṭikkappatte:n 'I was beaten by me'

sentences like

27\* itu enna:l aḷaka:ka ceytirukkirat

28\* itu avaṇa:l kallil ceytirukkirat

are ungrammatical. I don't find any reason why these expressions should not be taken as intransitive as in the case of katavu tirāntatu and katavu aṭaittatu etc.

These sentences are the transformed forms of the sentences

29 ya:ro: itai aḷaka:ka ceytirukkira:rka

30 ya:ro itai kallil ceytirukkira:rka

31 ya:ro: itai nanra:kak kaṭṭiyirukkira:rka

32 ya:ro: itai nanra:ka eḷutiyirukkira:rka

Note that 'itai' which is used as object in all these sentences are converted into 'itu' (subject) in sentences 21, 22, 23, & 24 (and the subject 'ya:ro:' is deleted as two subjects cannot occur in a sentence. Again this is what Tolkaappiyam has said in cuutram 246 of collatika:ram. This kind of expression is peculiar to Tamil and it is praiseworthy to note that Tolkaappiyam has mentioned this peculiar feature of Tamil.

It is worth-mentioning to note expressions like

inta tuniye nalla: kiḷiccirukke

ite nalla: kulukkiyirukke

ite nalla: eḷutiyirukke

etc. Where we find tuniye, ite, etc. are used in accusative case.

These are found in colloquial Tamil and they are not very uncommon. These forms do not fail to show that *inta tuni nalla: kiliccirukke* etc. are to be connected with the expressions

*ya:ro: tuniye nalla: kiliccurukke:*

which is in transitivity.

### References

1. Robert caldwell, while dealing with "Transitives and Intransitives" says that "Dravidian grammarians divide all verbs into two classes, which are called in Tamil *pira vinni* and *tan vinai*, transitives and intransitives, literally outwardaction words and self-action words". This statement does not hold good as there are many transitive verbs which are, according to Tamil grammarians, only *tan vinai*, as the action expressed by the root of the verb is done by the subject itself.

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## **LYRIC POETRY IN TAMIL**

Scholars define poetry in their characteristic way as they conceive the matter. Various definitions have been thrown on poetry. Words can define what poetry is, but it is the mind that conceives. Hence poetry is that which is understood rather than told or defined. Some critics are of opinion that the true poetry can never be understood fully; and as long as there is some difficulty in understanding, then only the spirit of poetry is maintained.<sup>1</sup> But this is rather a peculiar view. Poetry lives when only fully understood. For understanding poetry the following aspects must be considered. (1) Imagination, (2) Emotion. (3) Matter. (4) Rhyme and metre. These aspects are common to all poetry.

Lyric poetry among the ancients was so called because it was sung or recited to the accompaniment of the musical instrument, 'Lyrie'. Lyre, an ancient stringed instrument, is probably of Asiatic Origin.<sup>2</sup> It was perhaps the instrument 'Kinnor' (கின்னரம்) Kinnor was a popular musical instrument of the ancient India. Mythological persons known as Kinnarar used this, hence the name Kinnor. Playing Kinnor had its influence from the age immemorial. From these facts we may ascertain that the concept of Lyric poetry had its origion from this part of Asia and the instrument lyre would have been a developement of Indian Kinnor, which again later on came into India or developed into the musical instrument 'Yal' which is used now as 'Veena'.

"Lyric poetry may perhaps be best described as that class of poetry which expressess emotion directly."<sup>3</sup> In short, Lyric poetry is 'subjective poetry', since epic and drama must indeed of their nature be largely objective.<sup>4</sup> Lyric peems are usually short, because they are

usually not narrative and are free from complications of plot and character.’

Let us now see the lyric poems in Tamil. In ancient henowmenon (புறம்) anothology called purananuru. We find poets singing their songs in accompaniment of stringed musical instrument called ‘Yal’ Small sized yal was named as ceriyal; big sized as periyal. Based on the difference of yal, two poems were named as cerupanarruppatai and perumpanarruppatai.<sup>6</sup> In later period the name yal gradually disappeared and Veenai is the new name given to it. In North India it is called citar; in the west violin or Guitar The term ‘Lyric’ however was to survive even after the disappearance of those ancient musical instruments. In other words, lyric songs were sung or recited even without lyre.

It is pretinent to note here, that though most of the Tamil lyrics are based on love, we find fine lyric poems based on other than love, i.e. war and death. We will be discussing this type in the later part of this essay.

Another point to be noted here is, that in lyric poetry, which is of subjective nature, is influenced by objective element, here and there. For instance ‘Kurincippattu’ is purely a subjective poetry. The commentator for this lyric at the end notes, that this is sung to teach special qualities of Tamil to an Aryan King Prahattan. In short poems also we come across some names other than characters. This indicates the poets intention for including a particular name in his poem, so that the person mentioned may be remembered as long as the poem has its life.

முட்டு வேன்கொல் தாக்கு வேன்கொல்  
ஒரேன் யானுமோர் பெற்றி மேலிட்டு  
ஆஅ ஒலெனக் கூவு வேன்கொல்  
அலமரம் அசைவளி அலைப்பவென்  
உயவுநோ யறியாது துஞ்சும் ஊர்க்கே’

This poem is a typical example for a lyric, where in we find the personal emotion and experience. An outcry of a lady, whose passionate love with a man was not noticed by anyone in her surroundings is the base for this poem. It is indecent to express her love feelings to others. It is through the change in outlook dress, food

etc. the maiden, the nurse and others will note her mental feelings. But there it so happens nobody noticed her feelings for a long time she managed to control; but there is a limit. Peaceful nights for others are painful and burning nights for those who are absorbed in love. It was one of these nights, the lady, who is unable to control her feelings of love which is not noticed by others, shouts herself "I know not what to do! The breeze from the north 'vadai' kindles my love-sickness. But the whole town not bothering about my sickness sleeps quietly; shall I still develop my sickness? or shall I hit them? or shall I shout 'Oh! alas.. and so on for a trivial reason. I know not what to do!" The emotion that we find here, is obvious, and the experience is, the love sickness (உயவு நோய்).

This short poem has nothing but emotion and experience and thus proves to be a good lyric poem.

In Tamil, anthologies were collected according to the number of lines of a poem. Poems with 3 to 5 lines, 4 to 8 lines, 9 to 12 lines and 13 to 31 lines are called respectively Ainkurunuru, Kuruntokai, Narrinai and Ahananuru. Though the songs of kalitokai are lengthy, there in we find dramatic elements. Another notable anthology called pattuppattu has five subjective poetries i.e. Mullaippattu, Kurincippattu, Pattinappalai, Maturaikanci and Netunalvadai. Though there is a dispute regarding the last one, whether it is subjective or objective, it has the dominant feature of subjective qualities.

Having dealt with the common aspects of lyric poetry in Tamil, we have to see the various types of lyric in Tamil. The critics say that lyric includes the ode, The Elegy, the Hymn and the Sonnet.

The word ode is derived from its Greek origin, means a song. It is rhymed or rarely unrhymed lyric, frequently in the form of an address usually exalted and stately in style.<sup>8</sup> Tolkapiyar classifies that this kind of poetry is called as Tol (தோல்).

இழுமென் மொழியான் விழுமியது நுவலினும்  
பரந்த மொழியா னடிநிமிர்ந் தொழுகினும்  
தோலென மொழிப் தொன்மொழிப் புலவர்

Commentators for Tolkapiyam did not bother to cite examples for Tol. But with the help of the definition we can venture to give some examples from the ancient anthology called kalitogai.

ஆரிடை யென்னாய்நீ அரவஞ்சாய் வந்தக்கால்  
நீரற்ற புலமேபோற் புல்லென்றாள் வைகறை  
கார்பெற்ற புலமேபோற் களின்பெறும் அக்கவின்  
தீராமற் காப்பதோர் திறனுண்டேல் உரைத்தைக்காண்.

இருளிடையென்னாய்நீ இரவஞ்சாய் வந்தக்கால்  
பொருளில்லான் இளமைபோற் புல்லென்றாள் வைகறை  
அருள்வல்லான் ஆக்கம்போல் அணிபெறும் அவ்வணி  
தெருளாமற் காப்பதோர் திறனுண்டேல் உரைத்தைக்காண்.

மறந்திருந்தா ரென்னாய்நீ மலையிடை வந்தக்கால்  
அறஞ்சாரன் மூப்பேபோல் அழிதக்கால் வைகறை  
திறஞ்சேர்ந்தான் ஆக்கம்போல் திருத்தகும் அத்திருப்  
புறங்கற்றுத் தீர்ப்பதோர் பொருளுண்டேல் உரைத்தைக் காண்.<sup>10</sup>

The rhythm in this poetry is very subtle, that can be discerned by the sensitive ears. Lady companion of the heroine addresses the hero and tells about the condition of the heroine before and after the meeting of the lovers. In this context she narrates some nobler examples to drive home her points to the hero. This narration is in the form of exalted and stately in style. We can also apply Tolkapiyar's definition of Tol to this poem.

Elegy is another variety of lyric poetry. "when the elegy appears in surviving Greek literature, we find it dedicated not to death, but to war and love"<sup>11</sup> In ancient Tamil poems we find, elegy is dedicated to death and war. 'Kaiyarunilai' (கையறுநிலை) is the word that gives similar meaning in Tamil.

இன்னனென் றிரங்கிய மன்னையானும்

.....  
கழிந்தோர் தேளத்து அழிபடர் உறீஇ

ஒழிந்தோர் புலம்பிய கையறு நிலையும்<sup>12</sup>

After the death of the beloved or a respected person, those who are attached to them become helpless. This helpless state of affairs is kaiyarunilai. The emotion and personal touch are vividly portrayed in kaiyarunilai (elegy) song in Tamil.

இளையோர் சூடார் வளையோர் கொய்யார்  
நல்லியாழ் மருப்பின் மெல்ல வாங்கிப்  
பாணன் சூடான் பாடினி யணியாள்

ஆண்மை தோன்ற வாடவர்க் கடந்த  
வல்வேற் சாத்தான் மாய்ந்த பின்றை  
முல்லையும் பூத்தியோ வொல்லையூர் நாட்டே<sup>13</sup>

Poet addresses a jasmine flower and expresses his sense of grief over the death of chieftain sattan (சாத்தன்). The death has its impact not only on human beings but also on flowers. Young people will not wear; Ladies will not pluck them; Neither the musician nor his lady use them. What happened to them? Sattan, who conquered many heroes, died. Death of sattan is the reason for their negligence of the jasmine flower. Yet the jasmine blossoms! The poet means "o! Jasmine! After the death of sattan I live in vain; You too want to blossom in vain?". The poet sees that there is no use of the flower, which is the part and parcel of their life.

The field of lyric did not confine only to the themes mentioned above. As the days go by, the broader the meaning it developed. During the medieval period Bhakthi cult took prominent place in literature. Poetry based on religion is called hymn. Alvars and Nayanmars expressed their personal experiences in the form of poetry. This kind of poetry can also be called lyric poetry. These have not only the personal touch but also the traditional methods. Great saints like Manickavasagar and Andal expressed their devotion with the tremendous influence of ancient tradition of love system. Saivaite anthology pannirutirumurai and Vaishnavaites anthology Nalayira Divyaprabandam have many lyric type of songs, based entirely on personal emotions and experiences.

நெக்கு நெக்குள் குருகி யறுகி நின்று மிருந்துங் கிடந்து மெழுந்தும்  
நக்கு மழுதும் தொழுதும் வாழ்த்தி நானா விதத்தாற் கூத்து நவிறிற்  
செக்கர் போலுந் திருமேனி திகழ நோக்கிச் சிலிர் விதிர்த்துப்  
புக்கு நிற்ப தென் றெகல்லோ என்பொல் லாமணி  
யைப்புணர்ந்தே<sup>14</sup>

எழிலுடைய வம்மனையீர்! என்னரங்கத் தின்னமுதர்  
குழலழகர் வாயழகர் கண்ணழகர் தொப்பூழில்  
எழுகமலப் பூவழகர் எம்மானார் என்னுடைய  
கழல்வ னையத் தாழும் கழல்வ னையே யாக்கினரே<sup>15</sup>

These two lyrics are samples of medieval period and are beautiful hymns. Hymns dominated the medieval lyric poetry.



Though individual expressions and feelings played key role in lyric poetry, group expressions and feelings cannot be ruled out. From earlier ages we come across, lyric poetry of group expression. In Cilapatikaram we find kuravai koothu (குரவைக்கூத்து) Aaichiyar Kuravai (ஆய்ச்சியர் குரவை) Vettuva Vari (வேட்டுவ வரி) These group songs later developed into various forms like Ammanai Pattu, Kummipattu, Kolattappattu, Mariamman Pattu. During the early renaissance period i.e. during the period of national freedom struggle, poets like Bharathiar sung some classical lyric songs. National poets not only reflected the public mind, but also they individually felt and gave vent to their own feelings.<sup>16</sup>

Sonnet is a different type of lyric poetry. Unlike other kinds of lyric it has specific and rigid nature. The characteristics which distinguish the sonnet from other short verse forms a serious, reflective tone, and great concentration of feeling and language. It is a poem of 14 lines with a definite rhyme scheme. This poetic form is peculiarly well suited to the following and melodious language of its native country.

In Tamil, though the poetry is controlled by set regulations and rules, we cannot point out identical poems to sonnets for a long period. Kattalai Kalithurai (கட்டளைக் கலித்துறை) is formed on the basis of number of letters in each line. If a line begins with the Nerasai (நேரசை) there should be 16 letters in that line; If it is Niraiyasai (நிரையசை) 17 letters should be there. Except for this, there is no number dominance.

The great Tamil scholar parithimarkalaigarnar is the first Tamil poet to pave new path in this direction, He ventured to write sonnets in Tamil with a great success. But it is indeed a painful, truth that later Tamil poets never bothered to follow his new path. "Thanippacura togai" (தனிப்பாசுரத் தொகை) of parithimarkalaigarnar is the only anthology of sonnets in Tamil which was appreciated and translated by Dr.G.U.Pope.

In summing up, we may say, that lyric poetry in Tamil had a gradual change in meaning. In earlier periods it was purely subjective; but later on the meaning took a wider range. Whether it is subjective or objective, emotion and personal touch played an important role in

lyric poetry in Tamil. Time changed and meaning developed but emotion and personal feelings never changed. Even group feelings were taken into account.

Whenever there is a mass outburst of feelings on political religious, and language problems, poets identified themselves with these problems and sing emotionally. In olden days individual emotions formed abase for lyric poetry. But now-a-days group emotion and rarely individual emotion is the fundamental of lyric poetry in Tamil. Even in poetry is a process of democratisation, and lyric poetry is a good example for that.

Among the four aspects mentioned at the outset of this essay, emotion is the only aspect that cannot have any change, and it has its life all through ages and hence the immortality of lyric is established.

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## **ELTERARY STUDIES; POETRY THE ARCHITECTONICS OF SILAPPATHIKARAM**

### **Introduction**

All art is a quest for order and meaning: in great art the quest is also a conquest. Each artist reshapes the universe in his own way and each work of art is a reorganisation of the universe in its own terms. These terms may be stated as its principles of organisation or architectonics and these can be derived by a study of the relationship between its various parts. Each work of art is an organic structure with an inner scheme or form of which the linguistic symbols or the other form is only a shell or the physical manifestation. The outer form is spatial; but the inner form exists not in space but in time and the vision of the artist can be said to be embodied in the structural relationship between these parts and this vision is the guiding principle of the work of art. The purpose of my short study is to derive the inner scheme or structure of Silappathikaram and bring out the vision which is embodied in and gives life to that complex structure.

### **Epic Versus Drama**

The first question one has to tackle while discussing the principles of organisations of a work of art should necessarily be on the choice of its genre. Is Silappathikaram an epic or a drama? Obviously it is an epic; but if it is so obvious, why should there be a question? Ilango simply called it **ஓர் பாட்டுடைச் செய்யுள்** or Paattudai Ceyyul and traditionally it has been designated as "Kappiam" which emphasises on its narrative structure. But of late there is a tendency to call it a drama with some sort of apology for the descriptive or narrative frame-work of which it is a part. A sort of humanist revival

in recent years in Tamizhakam combined with a renaissance of dramatic literature in the shakespearean or shavian model can explain this trend in our approach to Ilango. But are we fair to Silappathikaram? The trouble started with Aristotle who says that epic was only a phase, in the genesis of tragedy and "tragedy" having passed through many phases reached its natural form and there it stopped". With all respect for Aristotle one has to say that we cannot say categorically that tragedy is a higher form than an epic.

But it appears that with a certain theme and vision, it is impossible to write a tragedy and it is bound to evolve into an epic. It is not a question of superiority or inferiority, but of inner necessity. And here we can remember Milton's original idea to write a tragedy on the theme of paradise Lost and how he switched over to epic when he came into grips with the subject. Both Ilango and Milton are not 'tragic' in the shakespearean sense. Both 'tragedy' and 'epic' can be said to belong to the poetry of affirmation; in epic the affirmation is explicit as well as implicit. In Ilango and Milton the implicit affirmation itself is so effective that we tend to minimise the explicit affirmation and we prefer to call them dramas rather than epics. (It is more so in the case of Silappathikaram than Paradise Lost) Ilango's World seems to include both the tragic world of Hamlet or Lear and the serene world of Tempest and that is why it had to be an epic and not a tragedy. Both in great tragedies and epics, there is a division resulting in or symbolising spiritual unity. In the epic the emphasis on the order and the unity is relatively greater and let us remember the difference is very little. Hence it can be stated that the form indicates subordination of tension to order or the inclusion of tension within order.

The other reasons for the choice of the form in both the cases are the width and the duration in addition to the cyclic nature of the story. In one case a domestic drama evolves into a cosmic struggle which geographically sweeps over the entire range of தமிழ் கூறும் நல்லுலகம் Tamilzh Kuurum Nallulakam; in the other case it deals with Hell, Heaven and Earth which could better be described than dramatised. As for the duration also one is part of a national history and the other is the beginning of history itself.

There is no inner conflict as such, in the major characters in Silappathikaram and it is very difficult to have a drama without that. When the conflict is mainly external, it lacks the inner drama and it tends to become an epic. The epic dimension of Antony and Cleopatra is partly due to the lack of inner conflict. (to the extent which we find it in Hamlet or Othello) and partly due to the vastness of the scene and length of time.

The next reason is very important because in the case of Silappathikaram it is clearly part of the vision of the author. In drama the (human) Protagonists dominate and the background is subordinated but in the epic the background is as important as the protagonists. The emphasis is not merely on the individual but on the system or universe of which he or she is a part; the emphasis is not merely on the man but the machinery which operates him and through him. Both in tragedy and epic there is a portrayal of conflict between the individual and the universe. In the epic the emphasis is slightly more on the universe than on the individual. The difference is very slight, but it is there. Can we say then that the form indicates a conflict between the individual and the evolution of the theme and the Noorkatturai binds all the three together and it refers to the concept of one-ness of Tamizhakam (which is part of his vision of oneness of the Universe) whereas the other Katturais speak of only parts of Tamizhakam.

We should also notice the symmetrical relationship between the first Kathai (Mangalavaazhthu) and the last Kathai (Varanhtharu Kathai). The first Kathai starts from Heaven and then deals with the first stage in the evolution of Kannaki symbolised in marriage and the last deals with the last stage in her evolution when she blesses all and is worshipped by all and reaches her home in the heaven. The movement of the epic can be compared to a crescendo and it is in the context the indispensability of Vanchi Kandam can be appreciated.

We can see this symmetrical relationship between various Kathais and within individual Kathais themselves. We can see this clearly in the way in which Illango introduces to us Kannaki and Kovalan in the beginning and also in the song scene (Kanal Vari) where Madhavi and Kovalan are juxtaposed. We can also notice the symmetrical relationship between அந்திமாலை சிறப்புச் செய்த காதை

Anthimalai cirappu ceyta Kaathai and the வேனிற் காதை Venir Kaathai and the symmetry within the former itself, when he deals with the condition of both Kannaki and Madhavi. This is made clearer at the end of the next Kathai by the reference to the செங்கண் cengan and கருங்கண் Karungan. The suffering of one is the joy of the other; but there is something common between them and Kovalan's journey between the two only symbolises the search for unity between the apparently conflicting principles embodied in Kannaki and Madhavi.

### Divinity Versus Humanity

Ultimately everything boils down to this. Silappathikaram portrays an apparent conflict between order and tension, between symmetry(or harmony) and contrast, between macrocosm and microcosm, between Universe and the Individual. The conflict is only apparent and ultimately one includes the other, i.e., order includes tension and tension evolves into order. In Illango's conception of character also we see this apparent conflict of similar principles. Basically it is a conflict between humanity (Kannaki and divinity) (Faste or the Divine system) and her conflict with the State is only representation of the same conflict at the lower level . The State is macrocosm at a lower level and fate is only a extension of that at a higher level. The same conflict is seen Kannaki and Madhavi and now the process if reversed. Kannaki represents order and divinity whereas Madhavi represents revolt and humanity at this level. Now, Kannaki is Appollonian and Madhavi is Dinyasian.

X means conflict. It looks as though Kannaki represents the peak in the process of evolution and she is nearer to heaven than the others and that is why the conflict between the Divinity and Humanity are seen through her as a conflict of similar principles. Madhavi represents a slightly lower level in the system and her 'acceptance' in the end shows her evolution into an Apollonian being and her second letter is in close kinship with Kannaki's final blessing for all including 'the spotless Thennavan' (தென்னவன் தீதிலன்) Just as the Divine system is a larger unit of which Kannaki is a part and with she is in apparent conflict. Madhavi is the part of a larger principle embodied in Kannaki with which she is in apparent conflict. We can here compare Milton's hierarcky in which Adam represents a higher stage in the evolution than Eve. Whereas kannaki starts with 'acceptance' passes through

'revolt' and then attains a higher serenity or acceptance or blessedness, Madhavi starts as a rebel and end up with a similar serenity or blessedness. Fate is not opposed to kannaki — but it is a larger value and kannaki ultimately 'becomes' what she 'opposes'. porkollan is the lowest in the ladder — he is only an instrument and Fate works both through kannaki at one end and porkollan at the other end. It is surprising to note that in the system of our Tamil saint the highest point in the process of evolution is allotted to the humblest of the humble — a very modest woman. The reference to Moon (திங்கள்) in the first place in the 1st kathai can be noted here. We may also say that the three deities invoked in the prayer stand for the three concepts — Love (Moon) Justice or Fare (Sun) and Mercy (the rains).

### Justification of the title

This brings us to the last question how far does the title symbolise or signify this vision? There is a superficial similarity between the role of 'handkerchief' in othello' and of 'Silambu' in sillappathikaram'. But the former is not called a play in handkerchief, whereas the latter is called a work based on 'Silambu'. The reasons are obvious. Both in the evolution of the plot and the theme silambu plays a far more vital role than the handkerchief.

First of all it is the focal point in the cosmic struggle between Fate or Divinity and woman or Humanity and it represents both Kannaki and Fate which is the unified version of the spirit of the epic.

Both Fate and Kannaki work through it. Secondly the complication arises out of it and it is also united by it. The similarity in the two Silambus brings out the catastrophe but their difference brings out of the truth as well as consummation. The tragedy could not have happened had Kovalan gone with any thing else; it could not also have happened if the king had lost anything else.

Thirdly, had Kovalan gone with both of them also it might not have happened — and this brings another vital truth embodied in the work. The two together represent a sort of fulfilment symbolised in wedded life represented in the union of the husband and wife. Their separation signifies disruption. If there are two or four there is no trouble; the trouble is there only if there is one left alone, or three, and it also results in wrong 'coupling'. This separation of silambu

represents the division not only in the level of wedded life but of the universal life between the macrocosm and micracosm but it implies their ultimate possible unity. And it is significant that it is the silambu that silences the king. The symbolism in ஒற்றைச் சிலம்பு Otrai cilambu is further carried out in Kannaki's tearing of one of her breasts which again signifies the desruption in the life principle with reference to womanhood.

The next point is also significant — It belongs to the lowest point in the human body — it is of the earth but it soars upto the highest point and silences the great kind on the throne and for some time Fate also, This is the spirit of the work — the evolution of the humblest to the highest point in the laddar.

## Conclusion

In the preceding sections I have made a humble attempt to bring out the vision of silappathikaram in relation to its structure. To put it in a nutshell, I have stated that in silappathikaram there is an apparent, conflict between Epic and Drama, between Apollo and Dionysius, between Fate and Mankind, between order and tension and I have also proved that they are similar principles, though in collision and how one includes the other and one evolves into the other. In the epic we can see Madhavi evolving into kannaki and kannaki evolving into Fate. Correspondingly Dionysian tension in the structure is resolved in an Apollonian wisdom and serenity when we see a human drama evolving into a cosmic epic.

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## A NOTE ON THE SCOPE OF GRAMMAR

A grammar is defined as "a finite set of rules which enumerates (or generates) an infinite number of grammatical (or well formed) sentences of a language and no ungrammatical ones and assigns to each sentence generated its proper structural description"<sup>1</sup>. For many years, linguists have been trying to find an adequate grammatical theory to describe language. At present, generally, all agree that only a transformational generative grammar is capable of generating an infinite number of grammatical sentences and no ungrammatical ones, because "it purports to be a description of the ideal speaker-hearer's intrinsic competence"<sup>2</sup> or in other words "attempts to specify what the speaker actually knows ... about his language"<sup>3</sup>.

All grammatical theories consider language as a vehicle for human communication in which syntactically structured and acoustically realized objects transmit meaningful messages from speaker to listener. Grammatical term for this message is sentence which is the object of grammatical analysis. The transformational generative grammar (hereafter TG-grammar) which explicates what a fluent speaker knows about the messages or sentences, claims to be descriptively adequate in that it describes correctly the intrinsic competence of the speaker and assigns structural description to the sentences. My intention in this paper is to call attention to some relevant points where the present model of TG- grammar fails to provide structural description, and propose a theoretical remedy for this.

Let us consider the following utterances

- 1) Mary eats sweet, John.
- 2) John, I hit the ball

3) John, you hit the ball

4) John, he hit the ball

where Mary eats sweet, I hit the ball, you hit the ball and he hit the ball are sentences since according to the traditional grammatical theory these consist groups of words which contain subject and predicate and express a complete thought, or in the TG-grammatical point of view, these consist of structural strings of words having syntactic structure and acoustic features which transmit meaningful messages. Thus a TG-grammar of these sentences will contain a syntactic component whose rules will organise sounds into sentential structures of the type NP+VP, a semantic component which will assign semantic interpretations to make them meaningful and a phonological component to state their phonetic shape.

Bloomfield<sup>4</sup> consider John in exclamations as a linguistic form in absolute position, because it is not within any larger linguistic form as John is in included position in John ran away. According to him John is an exclamation sentence having the meaning of calling attention. Expressions like alas.\* or ayyo, because when a person says John he wants to convey some message to him, whereas alas and ayyo! are merely expressions of the speaker's feeling, not persons to whom message can be conveyed. For this reason the best term for expression like John as Hockett<sup>5</sup> uses, is vocative. Now the problem is whether vocative expression is a sentence. Or in other words, is it a message? If a person says John what message he conveys to John? In fact, vocative expression John. Itself does not convey any real message to John unless it is followed or preceded by speaker's gesture or utterance. For instance, if x calls John for two or three times and stops with it, John does not know what X wants to say to him. So his immediate response would be to say Did you call me?, why do you call me?, What do you want? etc. It might be argued that by vocative expression John. X wants John to come to him. But John can grasp this meaning only when X says (you) come (to me). Otherwise John will not understand whether X wants him to go to him, or he wants to accompany him, or he warns him of any danger etc. Thus at best it can safely be presumed that the linguistic significance of a vocative expression is simply to call a person's attention, nothing more.

There is, however, another kind of expression where a person can be called with absolutely no intention to draw his attention. For instance, in the expressions I welcome you, Mr. President and I cannot admit your son Mr. John, there is no question of drawing the attention of Mr. President and Mr. John, since they are already attentive. These are merely the forms of address. Thus John in the expressions John I hit the ball, is vocative having the meaning of calling attention, whereas John in John, I hit the ball is a form of address, and the difference between these two expressions is that in the former expression John is not attentive to hear the speaker's message I hit the ball, whereas in the latter he is. In this paper we will be concerned with linguistic forms which are used as modes of addresses, not as vocatives, and although both of these are receivers of message, the terms hearer, listener or receiver of message refer to the former ones (addresses.)

The word John in the above (1), (2), (3) and (4) utterances is the receiver of the messages. Now the question arises whether or not it is a part of the speaker's message. As a matter of fact Mary eats sweet, I hit the ball, you hit the ball and he hit the ball are the speaker's messages conveyed to John, and John alone has no significance in these utterances. In this view point the word John in the above utterances is not the message. If we suppose that it is the part of the messages, then what kind of structural description a grammar would assign to it? Or can we derive it from any underlying sentence by means of any transformational process? There are no answers to these questions, nor are these kind of problems dealt with in grammatical theories. What is obvious is the fact that grammar is concerned only with the message speaker conveys to listener and it has no concern with speaker and listener outside the structure of the message. The phrase "outside the structure of the message" should be emphasized because speaker and hearer within the message, as I in (2) and you in (3) which stand for speaker and listener respectively, are within the scope of grammatical description. Notice that in (3) you stands for receiver of the message who is acoustically realized as John. But while we can assign structural description to you we cannot do so far John, because the former is the part of the message whereas the latter is not.

The question might arise whether speaker and listener outside the message are relevant to the grammatical analysis. There are many instances in natural languages where speaker and/or listener are grammatically relevant in that they influence the structure of the sentence. For instance in Nootka, usages of grammatical forms in sentences are correlated with the identity of the person spoken to or about. In this language separate grammatical forms are used in speaking to or about children, dwarf people and fat people etc. (Sapir, 1944). In Yana, different usages of identical grammatical elements are correlated simultaneously with the identity of the person spoken to and the identity of the person speaking. In this language so called female speech is used not only by women speaking among themselves but also by men speaking to women, and male speech is used only between men speaking to men (Sapir, 1929). In Koasati, there exist differences between men's speech and women's speech in the use of indicative and imperative forms of verbal paradigms (Haas, 1944). In Thai, difference is observed in the use of pronoun *phom* "I" used by man, and women use *dichan* "I". In the case of other pronouns, difference is maintained on the basis of relative ranks, degrees of intimacy or kinships between speaker and listener. In Japanese, Korean and Okinawa age difference, sex difference, social positions etc. of speaker and listener, influence speaker's choice of reference and address forms (Samuel E. Martin, 1964). In Tunica, a language of Louisiana, differences between men's and women's speech are observed in the use of different words, prefixes or suffixes (Haas, 1944). These differences are maintained in three numbers i.e. singular, dual and plural. In Tamil the differences in the use of *nii* "you", *niir* "you", first grade honorific, "*niinkal* "you, second grade honorific", *taankal* "you, third grade honorific", *avan* "he", *avar* "he, first grade honorific", *avarkal* "he, second grade honorific" and their corresponding particles in the inflected verb forms are determined by the relative social ranks of the speaker and the person spoken to or about. For instance, a grammatical sentence in Tamil will have the subject *nii* "you sg." only when speaker is superior to the person spoken to. On the contrary, if the speaker is inferior to the person spoken to, the second person singular pronominal subject of a Tamil sentence will be any of the *niir*, *niinkal*, or *taankal* depending upon his social rank. It is so in the use of *avan*, *avar* and *avarkal* also. This phenomenon is present in other Indian languages also. For instance, in

Hindi the social rank of speaker and the person spoken to or about determines the use of tum "you sg." ap "you sg. honorific", o or vah "he" and ve "he honorific".<sup>6</sup>

In Kūḍux<sup>7</sup> the sex of the speaker and hearer is of grammatical importance. Among the following kūḍux sentences

- |                  |            |
|------------------|------------|
| 5) een barcka    | "I Came"   |
| 6) een barc?an   | "I came"   |
| 7) een bardan    | "I come"   |
| 8) een bar?an    | "I come"   |
| 9) aalar barnar  | "men come" |
| 10) aalay barnay | "men come" |

(6) (8) and (10) are spoken when women speak among themselves whereas (5), (7) and (9) are spoken when men speak among themselves, men speak to women and women speak to men. A TG-grammar of (5)-(10) sentences will assign (other details omitted) two present tense markers d and e, two past tense markers k and ? and two plural number marker ar and ay; but it cannot explain as to how the present tense markers, past tense marker ? and plural marker ay are used when women speak among themselves since there is nothing within the syntactic structure of these sentences on which basis a sort of context-sensitive rule could be framed to account for their distribution. A competent Kūḍux speaker who has tacit knowledge of the structure of these sentences, knows when to use these grammatical elements and descriptively adequate grammar claiming to enumerate these grammatical sentences of Kūḍux language cannot do so without accounting for the sex of the speaker and hearer.

In English the plural element in brethren (in contrast with that of brothers) is used only when a speaker speaks to fellow lodge or church members. Other grammatical elements of the sentences remain uninfluenced by the identity of speaker and hearer. But consider the following utterances which, without commas, are ambiguous.

- |                                  |   |
|----------------------------------|---|
| (11) John and Mary, go to School | (Somebody commands<br>John and Mary to go to<br>school) |
|----------------------------------|---|

- |   |  |
|---|--|
| (12) John and Mary go to school         | (John and Mary both go to school)                      |
| (13) John, the son of Mathew is coming  | (Somebody tells John that the son of Mathew is coming) |
| (14) John, the son of Mathew, is coming | (John who is the son of Mathew is coming)              |

In (11) John and Mary are the receivers of the message go to school whereas in (12) John and Mary both are the subject of the sentence. Likewise, in (13) John is the receiver of the message the son of Mathew is coming of which the son of Mathew is the subject; whereas in (14) John, the son of Mathew as a whole is the nominalized subject of the sentence. A TG-grammar will be able to assign structural descriptions to (12) and (14), but not to (11) and (13) since these two utterances contain John and Mary and John (receivers of the messages) which are not within the scope of grammar. This implies that it is incapable of accounting for the differences between (11) and (12) or between (14) and (15). In order to make this matter more clear let us consider the following sentences

(15) X told that he was absent

(16) X told that I was absent

which are derived from identical source-sentences by means of nominalization transformation. The underlying source-sentences for both (15) and (16) are

Matrix sentence ( $S_1$ ) : X told

Constituent sentence ( $S_2$ ) : I was absent

These source-sentences will give us (15) when X himself is the speaker of  $S_2$  while  $S_1$  is spoken by somebody else. For (16)  $S_1$  and  $S_2$  is spoken by same person. A TG-grammar cannot explain how (15) and (16) can be derived from these identical underlying source-sentences, since it cannot account for the differences between the speakers.

These handicaps of the TG-grammar can be easily overcome by expanding the scope of grammar to include speaker, his message i.e. sentence, and listener who receives the message. Thus in linguistic

communication meaningful utterance will be composed of three components, such as a speaker who utters a Sentence to a Listener. This theory receiver support from the universal characteristic of human communication by natural languages, which necessarily consists of a speaker who delivers a message and a listener who receives it. By this conception we consider utterance (U) as consisting of speaker (SP), sentence (s) and listener (LR) which can be represented by a rewriting rule as

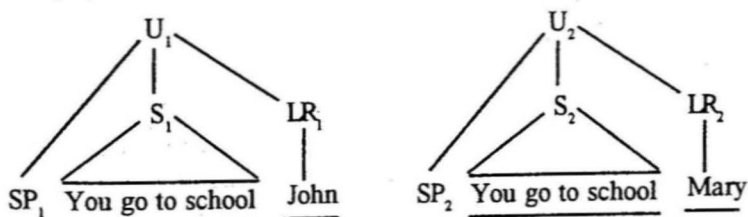
$$U \rightarrow SP+S+LR$$

S can be further expanded as usual as  $S \rightarrow Np+VP$ . Sp and LR can also be expanded into various constituents depending upon those factors which are grammatically relevant in that they influence the structure of S. Notice that SP will be highly abstract since its constituents are actually never represented in the surface structure of U. However, this can be taken care of by an obligatory transformation rule which will delete SP in the surface structure. Constituents of LR may consist of nouns such as proper-names, kinship terms etc. This too is an optional constituent in the surface structure and an optional transformational rule can take care of this. We will need one more optional (permutation) transformational rule to shift LR before S to get U similar to (2), (3) and (4). It is interesting to note that LR can optionally contain U which can be embedded behind any noun of a constituent U, as in

(17) John, the son of Mathew, your sister is coming where LR  
John, the son of Mathew is actually Noun+U.

In the light of this theory, let us now explain differences between (11) and (12), (13) and (14), or (15) and (16). In all these cases differences are actually in the deep-structure levels. The underlying P-marker for (11) would be

(18)





where  $SP_1 = SP_2$

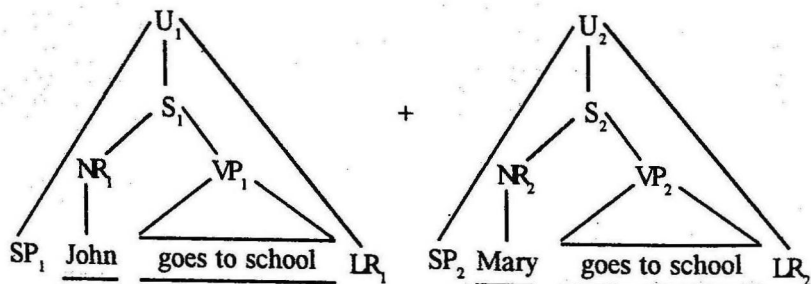
$S_1 = S_2$

$LR_1 \neq LR_2$

then conjunction transformation will conjoin  $LR_1$  and  $LR_2$  as John and Mary and an identical S deletion transformation will delete any of  $S_1$  and  $S_2$  and give the utterance (11). Although SP does not appear in the surface structure of (11), its presence is required in the deep structure in order to show that  $SP_1$  is identical with  $SP_2$ . This requirement is essential because if  $SP_1$  is not identical with  $SP_2$ , that is, if  $S_1$  is spoken by  $SP_1$  and  $S_2$  is spoken by a person other than  $SP_1$ , then we cannot conjoin  $U_1$  with  $U_2$ . It is also necessary that  $S_1$  should be identical with  $S_2$ . Suppose is something like you go to market, then we cannot conjoin John and Mary and in such case, instead of (11), the conjoined  $U_1$  and  $U_2$  will give us John, (you) go to school and Mary, (you) go to market. If  $LR_1 = LR_2$ , then there is no difference between  $U_1$  and  $U_2$ , nor there is any need of conjoining them.

On the other hand the underlying P-marker for (12) would be

(19)



where  $SP_1 = SP_2$

$LR_1 = LR_2$

$NP_1 \neq NP_2$

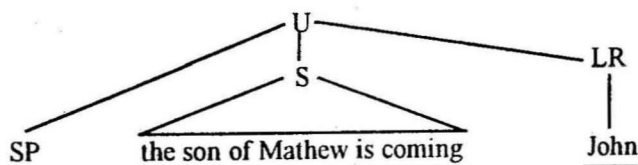
$VP_1 = VP_2$

then conjunction transformation will conjoin  $NP_1$  and  $NP_2$  as John and Mary and an identical VP deletion transformation will delete any of the  $VP_1$  and  $VP_2$  to give (12). Here too  $SP_1$  should be identical with  $SP_2$  and similarly  $LR_1$  should be identical with  $LR_2$ . If  $NP_1$  is identical

with  $NP_2$ , then there is no difference between  $U_1$  and  $U_2$ , hence conjoining is not needed. If  $VP_1$  is different from  $VP_2$  that is, if  $VP_2$  is goes to market, then we cannot conjoin  $NP_1$  and  $NP_2$ , and instead of (12) we will have John goes to school and Mary (goes) to market. In a situation where  $SP_1 \neq SP_2$ , and suppose A is both  $LR_1$  and  $LR_2$ , then A receives  $S_1$  and  $S_2$  from  $SP_1$  and  $SP_2$  respectively. In other words, listener A receives the messages John goes to school from  $SP_1$  and Mary goes to school from  $SP_2$ , and having received these two messages he can conjoin both of these ideas in his mind as John and Mary go to school. But since A does this conjoining in his mind it is acoustically unrealized, hence outside the scope of grammatical analysis. On the other hand suppose if A intends to convey this conjoined message to B, then he would utter acoustically observable message John and Mary go to school which is ultimately the combination of the two underlying source - sentences John goes to school and Mary goes to school, in which case A is SP for both  $S_1$  and  $S_2$ . Again, if  $LR_1$  is not identical with  $LR_2$  then it means that the listener of  $S_1$  is different from that of  $S_2$ , and in such case we cannot conjoin  $U_1$  and  $U_2$ .

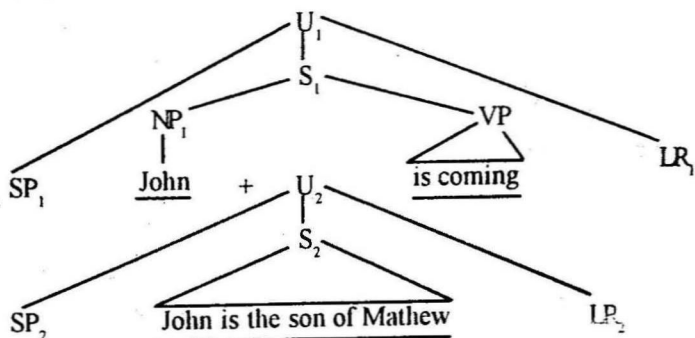
The underlying P-marker for (13) would be

(20)



whereas for (14) it will be

(21)

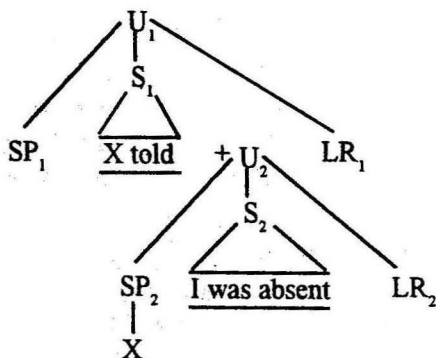


Where  $SP_1 = SP_2$

$LR_1 = LR_2$

The underlying P-marker for (15) would be

(22)

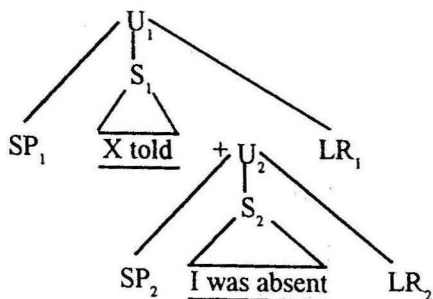


Where  $SP_1 = SP_2$

$LR_1 = LR_2$

For (16) the P-marker would be

(23)



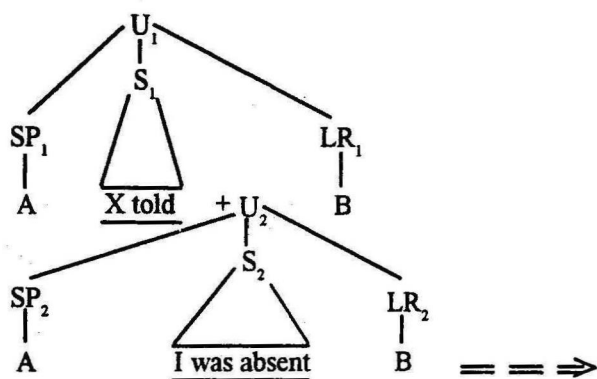
where  $SP_1 = SP_2$

$LR_1 = LR_2$

These underlying P-markers demonstrate that while the source sentences for both (15) and (16) are identical, their SP and LR constituents are different, and actually these differences are responsible for the derivation of different (15) and (16) sentences. The underlying P-marker for (15) contains  $SP_1$  which is not identical with

$SP_2$ . Here  $X$  is the subject of  $S_1$  who is again the speaker of  $S_2$ . This follows that  $LR_1 \neq LR_2$ . On the other hand  $SP$  and  $LR$  constituents of  $U_1$  and  $U_2$  are same in the underlying P-marker for (16) which means that the speaker and hearer of  $S_1$  and  $S_2$  are identical. It is interesting to note that (15) can also be derived from an underlying source-sentence different from (22) in which  $SP$  and  $LR$  constituents of  $U_1$  and  $U_2$  are identical and  $S_2$  differs from the  $S_2$  of (22). This would be

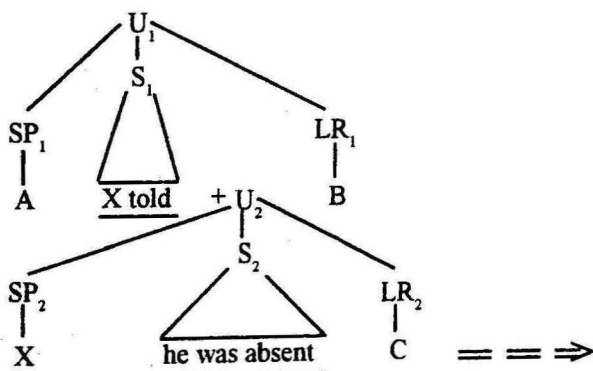
(24)



X told that he was absent

Here  $X$  is the subject of both the source-sentence  $S_1$  and  $S_2$ . Again, two more sentences can be derived which, in the surface level, are identical with (15) but different in deep structure level. Consider P-markers (25) and (27):

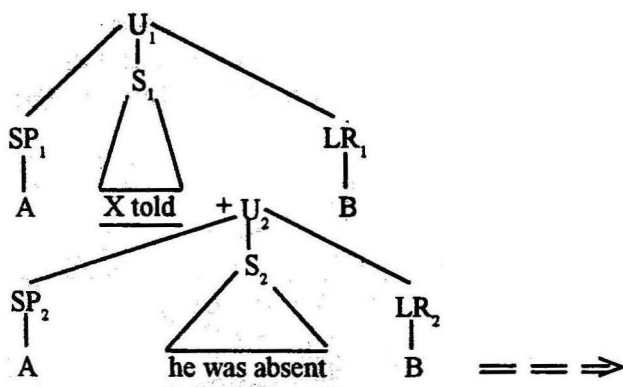
(25)



(26) X told that he was absent.

Here X speaks  $S_1$ , hence he of  $S_2$  does not refer to X. Thus the sentence (26) gives the meaning that somebody other than X was absent.

(27)

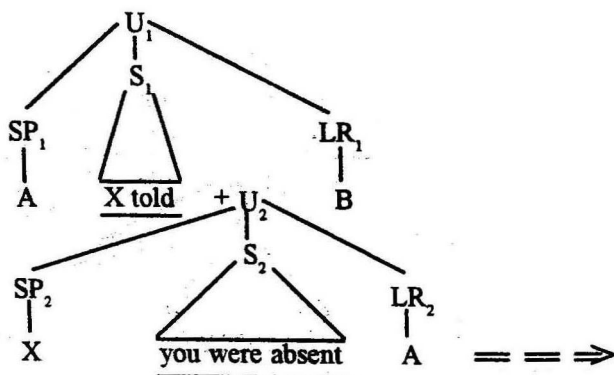


(28) X told that he was absent

(28) has the meaning similar to (26). It may also seem that he in  $S_2$  of (27) refers to X in  $S_1$ . Then (23) and (15) become identical. However the P-marker (24) seems to be more appropriate to give the meaning that X was absent. The P-marker (27) gives the meaning that somebody other than X was absent.

Similarly (16) can be derived from two more underlying source sentences, of which the matrix sentence is same as in (23) but constituent sentences are different. Consider the following P-markers

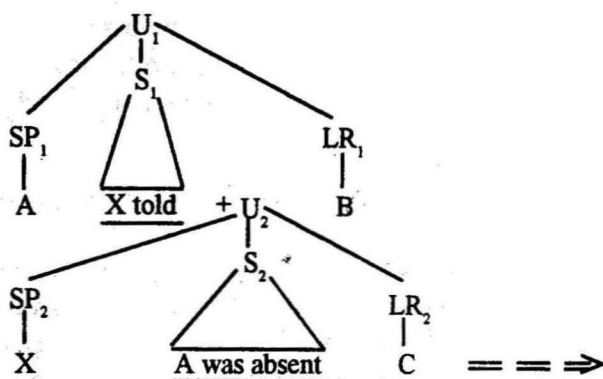
(29)



(30) X told that I was absent

Here  $S_2$  is spoken by X and the listener is A, who in turn, is the speaker of  $S_1$ . In  $S_2$  you refers to A. Thus the embedding of  $U_1$  and  $U_2$  gives us (30). Again, let us see the following P-marker

(31)



(32) X told that I was absent.

Here the subject of  $S_1$  is the speaker of  $S_2$  and the subject of  $S_2$  is the speaker of  $S_1$ .

Above illustrations demonstrate how SP and LR constituents are responsible for the derivation of different sentences from identical underlying source-sentences, and identical sentences from different underlying source-sentences. These illustrations also support the need for postulating SP and LR constituents in the syntactic component of English grammar. As a matter of fact, English grammar without these constituents will be virtually incapable of accounting for those factors which are responsible for the generation of different sentences from identical underlying source-sentences, and identical sentences from different underlying source-sentences. Nor can it account for the differences between (11) and (12) or (13) and (14) or between (15) and (26) or (28).

The problem pertaining to kũdux sentences (5) - (10) can be easily solved with the help of SP and LR constituents. SP can be expanded as

$$SP \rightarrow \begin{cases} SPm \\ SPw \end{cases} \quad \begin{array}{l} (SPm = \text{speaker is man}) \\ (SPw = \text{speaker is woman}) \end{array}$$

and similarly LR as

$$LR \rightarrow \begin{cases} LRm \\ LRw \end{cases} \quad \begin{array}{l} (LRm = \text{listener is man}) \\ (LRw = \text{listener is woman}) \end{array}$$

This gives several speech-contexts as SPm—LRm, SPm—LRw, SPw—LRm etc. Where kũḍux S can be spoken. Thus those past, present and plural elements which are used by women when speaking among themselves can be shown as occurring in SPw—LRw.<sup>8</sup> Similar grammar can be written for the above languages where SP and LR constituents are grammatically relevant.

The validity of including sociological factors in the grammatical analysis of the languages where expression of SP and LR constituents is based on the relative social ranks, sex of the people etc. might be questioned. However, these factors are linguistically so relevant that a speaker's tacit knowledge about his language also includes the knowledge about such situations which determine the type of grammatical elements to be used in given situation. It follows that his linguistic competence which includes his knowledge about the relevant sociological factors remains unaffected by linguistically irrelevant factors as distraction, false start, intelligence etc.<sup>9</sup>

This grammatical concept is merely an expansion of the scope of the present TG-grammar, because while the latter is concerned with S alone the former is concerned with U which includes S also. There will be no difficulty in incorporating this concept with the present TG-grammar, since it does not affect basic concepts as deep and surface structure, conventions and operations etc. Prevalent in TG-grammar. If it is done so, TG-grammar can be descriptively more adequate than it claims to be now.

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- 4. Bloomfield, L: Language, London, p.170, 1961.
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- \* and its tamil equivalent ayyo. also are considered as exclamations. But there exists basic difference between John and alas.
- 6. It may be noted that the identity of the person in the vocative expression also influences the grammatical structure of the sentence that follows it. Such as in Tamil.

Amma (niin̄kal) vaaruṅkal "mother, come (with respect)

Tampi (nii) vaa "younger brother" come.

This suggests that the vocative expression does not itself constitute separate sentence and vocative expression together with the following sentence constitute an unit utterance.

- 7. Kūḍux is a Dravidian language spoken in the adjoining districts of Bihar, West - Bengal, Orissa and Madhya Pradesh.
- 8. I have not applied this theory in my (forthcoming) paper entitled, "Men's and Women's speech in Kūḍux"
- 9. According to Katz and Postal "non-linguistic features" such as "information about the speaker's identity, age, sex, emotional state, health, presence of food in the mouth" do not determine the features of real utterances. This explanation is for linguistic performance, not for competence.

See Katz and Postal : An Integrated Theory of Linguistic Description, Introduction, Note, 3, p. 4., 1964.



## THOLKAAPPIYAR'S LITERARY TECHNIQUES

### Vowels

அ - a; ஆ - aa; இ - i; ஈ - ii; உ - u; ஊ - uu; எ - e; ஏ - ee; ஐ - ai;  
ஒ - o; ஓ - oo; ஔ - au; ஃ - x.

### Consonants

க - k;ங - ng; ச - c; ஞ - nj; ட - T; ண - N; த - th; ந - nh; ப - p;  
ம - m; ய - y; ர - r; ல - l; வ - v; ழ - zh; ள - lh; ற - t; ன - n.

Many critics have attempted to define literature, but none of the definitions explains adequately the full implications of it. Every truth that the author or the poet experiences, gets into his heart where it is vitalised by his emotions and issued forth in a literary form. Hence the literature is essentially the expression of feeling. Feeling cannot be defined. For instance we know the feeling of love or hatred; but can we define it? We know it by its attributes and by its effects upon us. Similarly since the literature is the expression of emotion it is difficult to define it. Therefore Tholkaappiyar has not attempted it. On the other hand he deals with the elements that constitute literature, and thereby makes us feel what is literature.

His Porulhathikaaram comprises all elements that are requisite for good literature. The intellectual element, the emotional element and the formal element that are essential for a standard literature have been dealt with by Tholkaappiyar in a vivid and clear manner.

According to him both the content and form are essential for literature. The content is the subject matter of the literature which has its power over our imagination. Through content Tholkaappiyar aims to impart man the eternal values that will lead him to his ultimate goal. The form is the vehicle by which the matter is conveyed

Tholkaappiyar prescribes the metrical form for all literature which has he classified into seven kinds.

The value of literature depends upon the human truths it contains. According to Tholkaappiyar *atam* (virtue), *porulh* (wealth) and *Inpam* (love) are the essential human values that mankind should cherish and promote for its higher attainments. Tholkaappiyar lays down that it should be the ultimate purpose of literature to stress and teach these values.<sup>1</sup>

He has treated these values under two main heads - *Akam* and *putam*. He includes *Atam* and *Porulh* in *Putam*, and *Inpam* in *Akam*. *Akam* denotes the conduct of love between man and woman and *Putam* denotes the conduct of life other than love. *Akam* is treated elaborately in four chapters - *Akaththinaiyal*, *kalhaviyal*, *karpial*. and *Porulhiyal*. *Putam* is dealt with in one chapter-*Putaththinaiyal*.

It is worth considering why Tholkaappiyar gives so much prominence for the theme of love. Love is the most powerful force which is basically required for the peaceful, happy and prosperous life of the mankind. It is the only force which has the infinite power to unite the community which is full of discord and dissensions Above all it supplies motive for ultimately blossoming itself into grace or mercy which leads man to the goal of higher or spiritual attainments.

Tholkaappiyar holds that all truths of human nature are best illustrated in the normal and common experience of every day life. He gives an idealised picture of the life of the people. It is obvious that this idealistic picture is the outcome of his deep study of the life of the people of his age. He divides the whole land into five regions viz., *Mullai* or the region of forest, *Kurinji* or the mountainous region *Marutham* or the plains with fields, *Neythal* or the coastal region and *paalai* or the waste tracts of rocks and lands scattered about in all regions. Each region has its own particular conduct and ways of life. *Mullai* denotes the staying of lady-love expecting anxiously the return of her lover. *Kurinji* denotes the union of the lovers. *Marutham* indicates the feigned quarrel between the lover and the beloved. The pining of the wife in the absence of her husband is called *Neythal*. *Paalai* is separation of the lovers. Tholkaappiyar has prescribed particular season, time, God, vocation, food, birds animals etc., for

each region. Since the climate, environment etc., of the particular region are most conducive to the particular conduct of love. Tholkaappiyar thus lays down the codes of conduct with reference to the various regions. It does not mean that the conduct of life typical of one region did not take place in another region in actual day to day life in his days. This only an idealised version.

These five aspects of love called AinhthiNai by Tholkaappiyar refer to the themes of perfect or ideal love. Besides AinhthiNai he mentions two other themes of love. They are Kaikkilhai and perunthiNai. Kaikkilhai refers to one sided love and PerunhthiNai to unequal love.

Tholkaappiyar has termed the themes of ideal love as a whole as Kaikkoolh, which has two major divisions. They are Kalhavu and Karpu. Kalhavu refers to the conduct of the lovers prior to their marriage, and Katpu to the conduct of their wedded life. Tholkappiyar lays down that the name of a particular person should not find place in Akam poems<sup>2</sup>. It is his intention, that love poems should be of general nature and it should not refer to any particular individual.

Corresponding to the seven kinds of love themes there are seven themes of Putam or the conduct of life other than love. They are VeTci, Vanji, Uzhinjai, Thumpai, Vaakai, Kaanji and PaaTaan.

VeTci refers to the cattle raiding which is the first act of war. It involves fourteen stages.<sup>3</sup> Vanji denotes the theme of conquering a king who is bent upon annexing the land of others. It has thirteen stages.<sup>4</sup> Uzhinjai comprising of twenty stages, relates to the besieging and conquering a well-guarded fort of a city<sup>5</sup> Thumpai is the theme of destroying a king who comes to fight with a view to exhibit his might. It has twelve stages.<sup>6</sup> Vaakai, consisting of eighteen themes, refers to the success in war and in other walks of life as well.<sup>7</sup> Kaanji deals with the ephemeral nature of the world. It consists twenty sub-divisions.<sup>8</sup> PaaTaan relates to the poems composed in praise of the kings, heroes, patrons and others. It is divided into eight divisions.<sup>9</sup>

Through this idealisation, Tholkaappiyar represents the life of the people. Obviously, it is his view that literature should adopt the representation of every day life as a means to enforce its end viz., the eternal verities of life. This technique contributes realism to literature.

One of the distinctive features of Tholkaappiyar's literary techniques is his prescription of typical characters with their respective specific traits. These characters are, Thalaivan (the hero), Thalaivi (the heroine,) Paangkan (the companion to the hero) Thoozhi (the female companion to the heroine), Cevili (the foster mother of the heroine), Nattaay (the mother of the heroine), Kaamakizhaththi (the paramour of the hero), Ativar (the men of knowledge), Kuuththar (the dancers), Vitaliyar (the woman dancers), PaaNan (the musician), PaaTTi (the wife of paanan) Ilhaiyar (those who do service), and paarppaar (the learned men),

The hero must be a man of noble nature and wisdom.<sup>10</sup> To be meek (accam) shy (nhaaN) and innocent (MaTam) must be the predominant qualities of the heroine.<sup>11</sup> Tholkaappiyar then states the qualities that are common to the four principal lady characters viz.<sup>12</sup>, Thalaivi, Thoozhi, Nattaay, and Cevili. They must love each other so intensely and be so intimate in their conduct that they appear like four persons with one soul. They should also be self-restrained (cetivu), be calm (nitaivu) and unperverted (Cemmai) be able to reply fittingly (ceppu), be so clever as not to divulge their real intentions (arumai).<sup>13</sup> Paangkan the hero's companion will reprove the hero at first for his clandestine love affairs and disapprove of his habit of frequenting the abode of courtesans.<sup>14</sup> The Ilhaiyars are the men who guard and do personnal service mainly to the hero and heroine. The companion of the heroine (Thoozhi), the mother (Nattaay), the learned man (paarppaar), the companion of the hero (Paangkan), the musician (PaaNan), the wife of the musician (PaaTTi), the men who do service<sup>15</sup> (Ilhaiyar) the guests (Virunthinar), the dancers (kuuththar), the wives of dancers (Vitaliyar) and men of wisdom (Ativar) are those who dediate and offer council and service.<sup>16</sup>

The epic poets who have basically followed the principles of Tholkaappiyam in their epics, have created male and female characteristics thus prescribed by Tholkaappiyar.

What distinguishes true literature from other kinds of book is its power to appeal to our emotions. The other works are devoid of that element. "It is the power to appeal to the emotions that gives a book permanent interest, and consequently literary quality."<sup>17</sup> Therefore the greatness of literature depends upon the amount and quality of the

emotion the work excites besides the importance of the truth it embodies. Tholkaappiyar deals with the literary emotions in the chapter MeyppaaTu. Since the internal feelings are exhibited by overt behaviour. Tholkaappiyar calls the experience of the emotions as MeyppaaTu. It means that which appears in the body. the chief emotions that Tholkaappiyar mentions are eight in number. They are humour or *nhakai*, pathos or *azhukai* abasement or *ilhivaral*, wonder or *maruTkai*, fear or *accam*, heroism or *perumitham*, anger or *vekulhi* and joy or *uvakai*.<sup>18</sup> He also point out four sources for each of these eight emotions Mockery (*elhlhal*), youth (*Ilhamai*), ignorance (*peethamai*) and conservatism (*maTan*) are sources of humour. <sup>19</sup> Disgrace (*ilhivu*), bereavement (*izhavu*) losing one's status or position (*acaivu*), poverty (*vatumai*) are the sources of pathos. <sup>20</sup> The sources of the emotion of abasement are old age (*muuppu*), disease (*piNi*), sorrow (*varuttam*) and weakness (*menmai*)<sup>21</sup>. The sources of wonder are novelty (*puthumai*), magnificence (*perumai*) littleness (*citumai*) and fortune (*aakkam*)<sup>22</sup>. The emotion of fear is chiefly aroused by a God (*Anangu*) animal (*vilangu*) robbers (*kalthar*), and king (*itai*)<sup>23</sup>. The chief causes for an emotion of heroism are intensive learning (*Kalvi*), undaunted spirit (*tatukēN*), reputation (*icaimai*) and benevolence (*KoTai*)<sup>24</sup>. Anger is aroused by the maiming of limbs. (*Utuppatai*), illtreatment of the subordinates (*KuTikool*), rebuking and attacking physically (*alai*), and killing (*kolai*) <sup>25</sup> Joy is caused by wealth (*celvam*), knowledge (*pulan*), love (*Punarvu*) and games (*vilhaiyaaTTu*)<sup>26</sup>. Besides the thirty two kinds of emotions, Tholkaappiyar mentions another group of emotional themes such as possession, equity, restraint, harming others, hating etc. The fact that Tholkaappiyar devotes one full chapter on the emotional element speaks of its importance in literature.

We must know literature derives the power to arouse our emotions. It is usually effected by presenting to contemplation concrete objects or persons or particular actions. The faculty by which this is done is called imagination. The use of figures of speech is a device to arouse the imagination of the reader.

Tholkaappiyar has dealt with the figures of speech of simile in the chapter called *Uvamaiyal*. The chapter expounds in detail the various kinds of simile that are used in literature. The other figures of speech do not find place in Tholkaappiyam. The reason may be that

the other kind of figures of speech have their base in simile, and that they are in fact the different forms of it; or it may be that simile was the only figure of speech that was in vogue during the age of Tholkaappiyar, and that other kinds of figures of speech had not been developed then.

Tholkaappiyar mentions four chief kinds of similes related to action (vinai) result (payan), body (mey) and colour (uru). It is pointed out that comparison is made to denote either excellence (citappu) or goodness (Nhalan), or love (kaathal), or strength (Vali). He then gives the list of words of comparison to be used for particular kind of simile.

Another kind of comparison called Uhlhulai is also dealt with in Tholkaappiyam. It is a subtle comparison used in Akam poems. It is intertwined with the subject matter with implied meaning in depth. This device enhances the literary beauty and value of the poem.

As for the literary forms, Tholkappiyar explains seven kinds of composition or Ceyyulh. <sup>27</sup> They are (1) poem or paaTTu (2) Prose or urai. (3) grammar or nuul (4) Manhthiram or vaaymozhi (5) literature of riddly or pici (6) satire or angkatham and (7) literature based on proverbes or muthucol. He also enumerates thirty four elements of composition or ceyyulh that are common to all the seven compositions. <sup>28</sup> Of the thirty four elements the first twenty six apply to all the verses in general, the other eight to any work or treatise taken as a whole. The first twenty six elements are as follows: (1) maaththirai or time beat (2) ezhuttiyal vakai or letter (3) acaivakai or syllable (4) ciir or foot (5) aTi or line (6) yaappu or connection, (7) marapu or practice (8) tuokku or note (9) thoTai or rhyme (10) nookku or grace (11) paa or verse form (12) alhavu or limits (13) thiNai or genus (14) Kaikoolh or conduct (15) kuuttuvakai or speaker (16) keeTpooor or auditor (17) kalhan or place (18) kaalam or time (19) payan or effect (20) meyappaaTu or expression (21) eccam or ommission (22) munnam or clue (23) Porulh or general nature (24) thutai or species (25) maaTTu or a kind syntax (26) VaNNam or melody.

The last eight elements are known as VaNappu. They are (1) ammai (2) azhaku (3) thonmai (4) thool (5) virunthu (6) Iyaipu (7) pulan and (8) izhaipu.

**Ammai** signifies the work where each stanza is formed with a few sweet words not running beyond five or six lines. **Azhaku** relates to the work which should be without any dialective expression, but is abundant with poetic expressions. **Thonmai** indicates the work where prose and verse are interspersed and in which traditional legend constitutes its subject. **Thool** is the name for the composition which deals with a noble subject with sweet sounding words running to any number of lines, **Virunthu** relates to the work of novel nature. **Iyaipu** is the work where every verse ends with any of the consonants - nj, N, nh, m, y, r, l, v, zh, lh. **Pulan** relates to the work which is composed with words in common usage indicating the meaning very plainly. **Izhaipu** is the work which is of musical nature without having the combination of surd consonant with surd.<sup>29</sup>

It is evident from the enumeration of these thirty four elements that metrical form and proper expression of the subject are essential for every composition.

Of the seven kinds of composition mentioned above, poetry or **paaTTu** is the foremost. **Tholkaappiyar** places **PaaTTu** first in his enumeration of the compositions of his days. The major portion of his treatise on **ceyyulhial** deals with **paaTTu** only, explaining the elements and various kinds of it in detail.

**Tholkaappiyar** says that poetry is that which possesses excellence of lines which are defined very specifically by him.<sup>30</sup> A line should according to him, have four feet.<sup>31</sup> Each line is denominated according to the number of letters it contains. **Tholkaappiyar** says that the lines containing four to six letters are short lines or **KutalaTi**, seven to nine letters are medium lines or **cinthathi**, ten to fourteen letters are standard lines or **alhavaTi**, fifteen to seventeen letters are long lines or **NeTilaTi**, and eighteen to twenty letters are overlong lines or **kazhinheTilaTi**<sup>32</sup>. The lines conforming to these rules are in the opinion of **Tholkaappiyar** excellent ones, and the verse composed of such lines is poetry. **Akaval**, **VeNpaa**, **Kali** and **Vanji** are mentioned by **Tholkaappiyar** as the four chief kinds of poetry.<sup>33</sup> He lays down the number of lines that each of them should have and other principles of their composition.

The other six compositions have no limit of lines.<sup>34</sup> Since the form is the vehicle to convey the meaning, form changes with the



change of substance. Tholkaappiyar lays down the principle that the verses - Akaval, Vanji, VeNpaa, and Kali are used to express thoughts relating to virtue (atam), wealth (porulh), and love (inpam).<sup>35</sup> The mode of benediction (Vaazhththiyai vakai) also belongs to these verses.<sup>36</sup> Blessing with an invocation (Putanhilai vaazhththu) belongs to Akaval and VeNpaa verses only.<sup>37</sup> Also giving salutary advice (Vaayutai Vaazhththu), the professed modesty of an author (avaiyaTakkiyal) and moral or spiritual advice (Ceviytivutuu) belong to Akaval and VeNpaa.

The music of verse has the power to heighten the emotion. Thuukku (note), Thotai (rhyme), VaNNam (melody) described by Tholkaappiyar are devices in literature to produce musical effect to heighten the emotion. The Akaval note belongs to Aaciriyappa.<sup>38</sup> The VeNpaa verse should have the note different from Akaval.<sup>39</sup> The later grammarians have termed the VeNpaa note as ceppaloocai. The note of Kalippaa is thulhlhal<sup>40</sup>. The vanji verse has the thuungkal note.<sup>41</sup>

Various kinds of rhymes (Thotai) which lend musical charm to poetry are described by Tholkaappiyar in detail. The chief kinds of rhymes are moonai, ethukai, muraN, iyaipu and alapeTai.<sup>42</sup> Pozhippu, Oruu, CenhthoTai, Nhiralnitai, IraTTaiyaappu are the kinds of rhymes.

Moonai is that which has the same letter at the beginning of each line; for ethukai the second letter of each line should be the same. MuraN is that which differs in words and meanings. Iyaipu is that which has the same letter or syllable or word at the end of each line. The prolongation of the sound is called alapeTai. If ethukai occurs alternatively in a line it is called pozhippu; if, two feet intervene it is called Oruu. That which is different from these rhymes is called centhoTai. Nhiralnitai is the mode of arranging words in different sets so that each term of one set may qualify or govern the corresponding term in another set. Occurrence of the same word throughout the line is called IraTTaiyaappu.<sup>43</sup>

Twenty kinds of melody (VaNNam) which lend tone and colour in accordance with the theme of the poem, are described in Tholkaappiyam.

This brief study of Tholkaappiyam reveals the standard literary principles, and techniques that had been followed by the savants of



the past in their compositions. Many of its literary principles, in spite of its high antiquity, hold good in this modernage, in which the literary study has become highly critical.

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## **JAINA SYSTEM OF LEARNING IN SOUTH INDIA AS GLEANED FROM INSCRIPTIONS**

Numerous Jaina and non-Jaina inscriptions have brought to light a volume of information which helps the historian to estimate the contribution made by Jainism for the progress of South Indian culture. But most of them do not give sufficient information on the Jaina system of learning in South India, unlike the epigraphical records which refer to the existence of Temple-Colleges in medieval times. The inscriptions provide us with knowledge of the existence of Jaina monasteries, teachers and their activities throughout the land and the amount of royal patronage and public support extended for the maintenance of the same.

### **Palhhiccandam**

Palhhiccandam is generally taken to mean a grant of tax free land to either a Jaina establishment or a Buddhist monastery.<sup>1</sup> Palhlhi in the Tamil country may be taken to mean a school, but in the Jaina or Buddhist order, it may stand for a temple or a monastery (which was a school or a college). There are hundreds of inscriptions which record the grant of lands as Palhhiccandam made to a number of Jaina institutions ranging from the beginning of the Christian Era down to the end of the Vijayanagar rule in the South.

### **Jaina Palhlhis**

As in the case of Buddhist education, here too in the Jaina system, the Jaina Palhlhis played a prominent role as centres of education consisting of a large number of monks, nuns and students. The Jaina monasteries were residential colleges, the members of which were provided with food, clothes, medicine and other facilities that were needed in their way to day life. The number of monks residing in the

monasteries sometimes runs to hundreds and even thousands. For example in an inscription from ThirunarungoNtai (South Arcot District) it is found that the Jaina temple in the place was called NarpatteN Naayirapperumpalhlhi which may refer to the 48,000 monks residing in the Palhlhi.<sup>2</sup> We also hear of the Jaina Mata at Sittamur (South Arcot District)<sup>3</sup> which had a valuable collection of palm-leave manuscripts which clearly indivate the educative value of the Janina matas. In this connection, it may well be pointed out that "numerous Jaina establishment were veritable centres of learining and served as great VidyaapiiTas from which emanated the light of knowledge which contributed to mass education and also gave specialised instruction persons of royal families and of higher classes"<sup>4</sup>

### Jaina Monks

The Jaina Monks were tne pivots of the Jaina system of education. The Jaina nuns also took equal share and served as great spiritual guides.<sup>5</sup> The spread of Jainism and the promotion of eudcation were entirely in the hands of these monks and nuns, who were all highly educated and versed in many lores. The monk was regarded as a symbol of learning and "a scholar par excellance P.B. Desai, has observed "more than anything else, the role played by the Jaina Monks in the realm of learning is supreme and ever shining. He educate the rising generations from the rudimentary knowledge of three Rs to the highest levels of literary and scientific studies. He initiated the intellegenetsia into the mysteries of literary art and inspired their creative genius. All this produced epich-making results as witnessed by the posterity. Some of the best and earliest literary productions in South India are from the Janina poets and authors. The torth of learning ones lit was inecessantly held a loft and radiant"<sup>6</sup> What the author has observed may well be proved in the light of some of the descriptive passages occuring in some of the Jaina inscriptions, which are highly in praise of the educational qualifications of the Jaina teachers of the South. In some of the inscriptions individual teachers are alone mentioned, while in others, detail of their spiritual lineage are narrated to some extent. Though there are numerous records which describe the learining of the Jaina teachers, let us take one or two of them to serve our purpose and study. In an inscription of 1024 A.D.<sup>7</sup> from Marol, the learning of the Jaina teacher Anantaviira-muni is described as having comprised all VyaakaraNa, NaighaNTu, (lexcon),

GaNita (Mathematics) Vaatsyaayana (erotics) Jyotisa Sakuna (augury) Ccanda (Prosody) Manu (law) Gaandharva (music); alankaara (rhetoric), Mahaakaavya nayanaaTaka (poetry and drama), Adhyaatmika (philosophy) Arthasaastra (politics), Siddhaanta and PramaaNaa. Another inscription assignable to the middle of the 11th century A.D.<sup>8</sup> from Mulgand mentions two Jaina Grammarians Nareendraseena and his pupil Neyaseena, both of whom were proficient in many systems of gra. Candra, Kaatanatra, Jainendra, Sabdaanusaasana of SakaTaayana PaaNiyiyya Aindra and Kamara. The kind Kuloottunga III bestowed the honour of the title Cakravarti on a certain Jaina aacaarya of KooTTaiyur as a token of his appreciation of the Guru's learning and work.<sup>9</sup> Thus, the intellectual attainment of these aacaaryas as gleaned from inscriptions bear out the statement made with regard to the qualifications prescribed for teachers in the Jaina canonical literature. They were all selfless, possessionless and real servants of religion. Sarasvati and humanity. They acted as spiritual guides, confessors, teachers, advisers, physicians and even astrologers. The main reason for the successful spread of Jainism in the South was the attitude of the monks who moved so freely with the common people, mastered the languages of the regions in which they dwelt and believed in the teaching of their doctrines in the vernacular languages. They had completely identified themselves with the local population of various regions. The numerous Sanghas and other Church units of the Digambaras were in fact named after place names. The names of the DraaviTa, Kaanjel Kolhuttuura Sanghas themselves suggest that they were all named after place names.<sup>10</sup>

### System of learning

"Supplying food and other necessities of life to Guru, food and protection to the destitute, protection of life of all beings, medicine and medical aid to the need and means of education and knowledge in the form of scriptures, books, schools, colleges and scholarships to all"<sup>11</sup> — are some of the salient features of Jainism, which made the creed popular with all classes of people. This system also fulfilled all the higher philanthropic humanitarian, moral and intellectual needs of society. It is true that Jainism and its men strove hard for the promotion of educational activities among the masses and for the uplift of the poor in the country. Regarding their contribution to education Altekar observes "that before the beginning of the alphabet proper the children

should be required to pay homage to GaNesa by reciting the formula, Sri GaNeesaaya namah is natural in Hindu Society, but that in the Deccan even today it should be followed by the Jaina formula Om namossiddhayah shows that the Jaina teachers of that age had so completely controlled the mass education that the Hindus continued to teach their children their original Jaina formula even after the decline of Jainism".<sup>12</sup> It may be noted that the same formula in its corrupt form 'Omna-masi-dhaana' has been in similar use in many parts of North India.<sup>13</sup>

### System of Co-education

Numerous inscriptions from the South point to one of the most salient features of Jaina system of education, i.e. the system of co-education run by the monasteries. The Jaina monachism gave all support and encouragement to the promotion of women's education in the country. Women were highly respected and allowed to occupy high positions in the monastic order. Besides being students and teachers they also took part in the administration of the Jaina establishments. In one of the KarnaaTaka inscriptions, there is a mention of a certain Jaina nun by name Huliyabhajjike, who was the disciple of Sirinhanthi, who was in charge of the Jaina temple constructed by Baaladeevayya at Saratravura (modern Soratur).<sup>14</sup> As a rule, the male members of the monastic order were alone allowed to occupy such a position hence this is an interesting information which throws light on the role of women in the Jaina monastic life. Both men and women were allowed to stay and study the Jaina scriptures in the monasteries. There were also both men and women teachers who gave instruction, in which male students studying under a female teacher and a female student studying under an aacaarya are met with in the inscriptions mostly coming from the Tamil country. Jaina inscriptions from Kazhgumalai<sup>15</sup> a famous centre of Jainism, are the best examples in which we find references to teachers and taught belonging to the both sexes, which bear testimony to the system of co-education prevalent in the monastic order in South India. In the monastery at Vedaal,<sup>16</sup> there were about 500 students studying under a lady teacher, Kanakaviira Kuraththithyaar, who has been a student of Gunakirtti BhaTaara. In the KarnaaTaka country also we hear of the Jaina nuns entertaining men as their disciples as in the Tamil country.<sup>17</sup>

## Nunnery

Apart from the institutions consisting of men and women it seems, there were also separate institutions specially meant for the promotion of women's education. They are called in the records PeNpalhlhis which simply meant school for women students. We hear of one such institutions which flourished during the first half of the tenth century A.D. at Vilhaapaakkam.<sup>18</sup>

## Teachers and Students

The Jaina male teacher was called bhaTaara<sup>19</sup> and sometimes aacaarya which meant that he was a great scholar. The lady teacher was known by the term Kuraththi.<sup>20</sup> The male students were called maaNaakkar.<sup>21</sup> The women students were called MaaNaakkiyar and pilhlhaikalh.<sup>22</sup>

## Strenght of students

It seems that there was no rule regarding the number of students studying under one teacher. In the monastery at Vedaal about 500 students are said to have studied under one teacher and in Velapaakkam Palhlhi there were about 24 students who were kept under the control of a single teacher. It seems, therefore, that teacher could keep as many students as he or she was able to conveniently manage.

## Important Jaina Centres of Education in Tamil Nadu Kaanjci

Kaanjci, flourished not only as a great centre of Sanskrit learning, but also as a seat of Jaina culture and learning from very early times. According to the Sthalapurana of the Kaanjci temple, Kaanjci for ages, was a Buddhist and afterwards, Jaina city.<sup>23</sup> A regular colony of Jains is said to have flourished in the locality known by the name Jina Kaanjci, about two miles from this place. This Jina Kaanjci is identified with Tirupparuththikkunram<sup>24</sup> situated on the right bank of Vegavathi river. It is being described as one of the four seats of learning (Catus - Simhaasanas) of the Diagambara Jainas, the other three being, Kollaapura, PenukoNTa, and Delhi.<sup>25</sup> An early inscription from Kazhugumalai<sup>26</sup> refers to Jaina nuns hailing from this place as Thirupparuththikkurattikalh which clearly bears evidence to the fact that Thirupparuththikkundram was a famous centre of Jaina culture. A

large number of Jaina scholars seems to have been mentioned in a palm leaf manuscript from this place.<sup>27</sup> To mention a few of them, Samanthabhadra (2nd century A.D.) and Akalanka (8th century A.D.) deserve mention. Malliseena Vaamana, the author of MeerumaNTaarapuraaNam, (a Tamil work), also figures in one of the inscriptions from this place.<sup>28</sup> He was the author of several works in Sanskrit, Praskrt and Tamil. He was conferred the title of Ubhayabhasha kavi Cakravarthi or the poet-monarch" of the languages.<sup>29</sup> He might have lived in the early part of the 14 th century. A.D.<sup>30</sup>

### **Veddal (North Arcot District)**

An inscription of Nandivarman<sup>31</sup> dated in his 14th year, refers to this village as Vidaal and Vidaarpalhlhi. As earlier mentioned the monastery at Vedaal seems to have existed as an important Jaina institution consisting of a large number of student and runs. It was evidently a nuunery. An inscription from this place dated in the 14th year of Auditya,<sup>32</sup> records that there were about 500 students (pilhlhaikalh) studying under a lady teacher Kanakaviira Kuraththiyaar, who was the disciple of GuNakiirthi BhaTaara. Along with these students, it seems, there were also about 400 nuns living in the nunnery. According to the inscription, there seems to have arisen misunderstanding between the teacher and her students on the one hand and the 400 nuns on the other. We do not know, the cause for their quarrel, but later, it was put to an end by the intervention of the Jains of the locality, who undertook the responsibility of giving food and protection to the teacher and her pupils. The nuunery was also called Kooyil in the inscription. The record runs as follows:

GuNakiirthi - bhaTaara vazhi MaaNaakkiyaar Kanakaviira (kk)  
kurattiyaaraiyum - avar vazhi MaaNaakkiyaaraiyum tapasi (k) alh  
naanuuttuvarkkum kolhlhaatamaiyal ik - kooyit pilhlhaikalh -  
Inuttuvarkkum vazhi - illarum kaattuuTTa voomaanoom.

### **Karandai (Cingleput District)**

Karandai is said to have been the seat of the famous sage Akalanka. A big stone mortar in the temple here is explained by the temple priests as the one employed by Akalanka to pound the vanquished aliens (other religionsists).<sup>33</sup> There is also sculptural representation of a Jaina ascetic in the attitude of preaching which may be taken to illustrate the propaganda work done by the ascetic.<sup>34</sup>



## Vilhaapaakkam (North Arcot District)

It is situated very near PanjcapaaNdavamalai and once flourished as a great centre of Jainism. An endowment of a house and well, made by a nune, named PattiNikkuraththi adigalh, a disciple of ArishTaneemabha Taarar of Tiruppaanmalai, towards the formation of a nunnery (peNpalhlhi) in that place, is seen recorded in an inscription dated 945 A.D. during the reign of Parantaka I.<sup>35</sup> It also refers to the supervision of the endowment by the committee of "twenty - four" which may be taken - to mean either the 'village-committee' or 'the local Jaina Committee' which supervised the Jaina temple and the Palhlhi. But, it is evident that just as seen in Vedaal, here also provision was made for the education of female students.

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## **CONVENTION AND DEVIATION IN CIRU-PĀN-ĀRRUPATAI**

### **An explanation not definition**

The concepts convention and deviation are relative aspects. The deviation of one age may well become the convention of the succed Sing age. That means convention is historical ie the end product or the finished stage of the historial process whereas deviation is historic ie the new product or the first stage of the historic feature. Or simply that which precedes or prevails is convention and that which proceeds further party in a different line is deviation. When the deviation is totally or wholly complete, it may be called "invention". Generally speaking, in the world of arts, the first two are the recuring processes. They stand in the relationship of the container and the contained. Because the matrix of the process 'deviation' is convention, as deviation is dependent in nature.

At the outset, a difference or deviation has to be made between the Ār ruppatais of Puram and Patir rupattu and that of Pattupattu. As to length, the former are the shorter Ār rupatais and the latter, the longer Ār nuppatais. In essence, the former are lyrical in expression whereas the latter are idyllic in quality. The point is that in Pattupattu, the lengthened form or the elaboration of the theme, basically, has the idyllic content but not the lyrical content. So the longer Ār rus deviate from the shorter Ār rus with the above two difference at the broader level.

One may ask where the poet is in a poem. The simple but meaningful answer is that deviation is the very POET in that poem. Again it explains that the individuality, the distinguished, charactersitic side of the poet with reference to that poem is reflected

through deviation. Therefore deviation is the life-flame of the poetry. This life-flame is an important factor in deciding the contribution of the poet to the field of poetry. (In the following pages, to get a clear picture, the column-way of presentation has been followed),

I like to study this problem under two divisions in this paper at the levels of structure and approach. They are:

1. Minor deviation or partial type of deviation.
2. Major deviation or extreme type of deviation.

### Minor deviation

In minor deviation, the convontional items are present but they are presented in a different way with a motivated artistic basis. A re-arrangement of the items and the notion of context in relation to the theme at the level of structure involve in this process. Arrangement and context are the work of the motivated artistic basis.

### Minor deviation at the level of structure

CONVENTION - I	DEVIATION - I
(1) It is customary in Āṛṇus to show the wandering, poverty stricken artists in a desert tract. The tract will be mentioned but will not be described in detail. Here man and environment correspond with each other with the feature 'want' or 'poverty'. It is primarily a technique of love-poems of Tamil used mainly to reflect the mind of the character with the murror of land or nature. That technique is introduced in these non-love poems just as a correspondence at the external level to show the	The Conventional item 'Soil under Sun' is present in Cīrupān., but how it is presented is the problem. First it is presented in detail inabout ten lines with the technical term "pālai". The second as well as the important point is the assignment of place to this item in this poem. The theme is 'the Road towards Fertility' ie. from poverty to riches. As these poems abound with the descriptions of fertile lands and as they end with the happy note of relief from poverty a beginning with a sad note is highly appropriate from the points of proper structure and the

status or the position of the character. The tree-bird imagery as a simile also serves the same purpose. That is the use of the tract is limited as usual to one single event and thereby it may satisfy one of the parts of the poem.	contract to the whole. This artistic drive or force that guides the poet to place it in the first position in the structure. So the desert as an opening item not only furnished a satisfactory contract to the whole poem with reference to theme but also stands as a benefitting contract to the other landscape descriptions.
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The deviation in structure may be due to different approaches to the same thing. But while in others it is a conventional view, it is, in *Cirupān*., an individual view. In the above columns, it is pointed out that the placing of an item is artistically significant and aesthetically valuable in that poem.

In these poems, the people who are moving with all sufferings in search of a 'tree; in fruits' are artists. That which strikes one with an impressive hit is their musical instruments. Properly speaking, the artist, especially, the male artist, happily disappears behind the instrument rich' in music. As it has a they-role in these idylls, in a study, a special stress on this item with reference to its placement in highly important.

Of all instruments, an exalted position in a reverential attitude has been accorded to the stringed instrument 'yāl' the lute. The lute is shown resting beautifully in the left hand of the artist.

C - 2	D - 2
It may appear in more than one place. But its appearance in two places is full of significance. They are before the artist in riches on the first part of the poem and then before the king in the final part of the poem.	In <i>Cirupān</i> , exactly in those two places, a reference to the instrument has been made. But in what manner? Exactly in a reverse manner. Because the context - difference is very sharp and pointed in those two places.
In the first part of the poem that deals with the address, the first	In the first part of the poem, the artist is in a poor, miserable and

item is the description of the lute. Before the eyes it emerges gloriously with all its beauties enhanced by the faithful description of part by part in similes with accuracy of detail. That suggests the importance of an artist as an artist depends upon the knowledge and the manner he plays on it. He is artist because he is master in that art.

In the final part of the poem, that deals with the royal hospitality, again the lute has been referred to but not described. Only in that instrument, they play the praise of the king.

helpless condition. He is a creature without hope. He is stripped of everything and stands in naked poverty. But he holds in his hand the lute which is perfect, sweet and in one single word, rich. A divinely perfect thing is found in the cruel hand of poverty. Note the depth of the contrast and hence the unbearability of the scene. So not the physical side of the lute but the spirit of the lute, the sweet notes of the instrument is mentioned.

The final part of the poem is the full bloom of the hope and the smile of the fortune. Therefore both the body and the spirit of the lute appear in full description.

In this case also, the view of the 'Convention' is restricted to the narrow context of the artist and the art instrument. It never considers other aspects like the exact correspondence between two things, the visual side of the context etc. Both the aspects are found in the angle of 'Deviation'.

The following items are not as deeply rooted as the above. Though they are not intrinsically significant, they too subscribe to the above view in their own way and point out how the poet deviates even in smaller details in his treatment of them.

(a) The description of virali, the female danger, the dansens:

The object of description is one thing; the manner of description is another thing; the method employed in the manner of description is a

third thing. This item is found only in Porunar and Cirupan. Besides the object, they agree fully in the manner of description too. In both of them the manner of description is from feet to head-patah kecavarunani or vice versa. Even they agree in the matter of tool used for a pictures description. In both of them, the hand that concretises the object is simile.

C - 3	D - 3
<p>The description of Virali is a portrayal with an ordered basis. The order is from head to foot. It begins with the dark tresses and ends with the soft feet of smaller size. In this description the ordinary style is followed. That is the content is expressed in soure form or (say) in the ordinary form.</p> <p>Paranthenetically it seems to be important to make a note about the following:</p> <ol style="list-style-type: none"> <li>1) In Mulaipatu, Virali has been referred to in a few lines in the first part of the poem. As usual, the emphasis is on the feet and the dark tresses of the dancer.</li> <li>2) It is interesting to note that even Muruku too seems to reflect the tradition in the same place but in a little different way. The difference is this. As in that poem, the manificent lord is God, the women-folk are the celestial maidens but not luman dancers. It is merely a substitute to justify the theme. That the</li> </ol>	<p>Not in one point but in many points, Cirupan deviates from the other.</p> <ol style="list-style-type: none"> <li>a) The first simple deviation is found in the ordered basis. The order is from feet to head - the fore - head.</li> <li>b) The description does begin with the dark tresses glistening due to the oil applied and it is followed by the gracefulness or the total beauty ie. cayal. Therein ends the first part. Then immediately blossoms the upward figuration of tender beauty of feminine features part by part set in the conventional totality. Therein ends the second part. In both parts, the method, employed, fully evinces the poets' types of deviation. What that types is. The uninterrupted continuity or the continuous chain is the main factor in the content. The content can be housed in some form. Some form is not the point, but, the point is an</li> </ol>

theme. That the description of the divine damsels is on the same lines is additional support to confirm the above view.

3) Not only in the first part but in the final part also, Viraliyar, in a different mood, have been mentioned.

essentially parallel form should come forth to absorb the content with its contents. That means the form should exhibit fully the factor 'uninterrupted-ness'. That is a perfect and complete identity between the content and the form is the mark of success. That success has been achieved by the poet with the help of the immediate repetition of words.

In Ciṛupān, along with the above, the third part begins with a reference to the internal aspect, the chastity - the very strength and the quintessence of feminine according to the Tamilian conception. It is a water - mark of the poet's deviation. Above all, this particular technique to that particular piece touches the very nerve of the content. The fine sweep of the total beauty of that mysterious halo of the extremely delicate gracefulness which is in soft but swift motion in and around the tenderness - ingrained physique is the heart of the content. The method, if perceived from this angle, will prove the success of the process. Again it explains that the poet is not only sharply conscious of the content but also equally conscious of the form.

b) The deviation with reference to the end - phrase: Though it is a very very minor one, just for the purpose of showing the range of deviation of the poet, the case of the end phrase has been taken for consideration.

C - 4	D - 4
All the Arrupatais end with the word Kilavone preceded by malai "mountain" or nāṭu "country". That means "the lord of mountain/land". Such a convention in the end phrase is found only in the Paryer Ar rus.	In Ciṛupān, the end phrase is nayantinir Celinē "If you proceed with love". Though a conventionalised ending is not found in the lyrical, shorter Ārrus, of them, three terminate with the word Celine (Pur. 68.105 Pati, 67) To the author of Ciṛupān, perhaps, these three may be the source.



Can this be accounted with a reason? Undoubtedly it is difficult. But that needs not thwart an attempt. The word *nayanta* is very emphatic and also is found only in *Cirupāṇ*. So the emphasis is on 'the inner, sincere love'. The object of the verb is the king *Nalliyakkōṭaṇ*. So the inner desire of the poet is to stress the love toward the king and thereby it reveals the other fact i.e. the gratefulness of the poet to the King. The point is that it is explicitly expressed. Other point is the parallelisation of structure. Just before the passage that deals with how artist in riches has been regarded, a line with the very same words *Nalliyakkōṭaṇai nayanta* occurs. In structure, to match this line, as a parallel the final line has been set up. In other words, this again attempts to show how for the organic structure of the poem is within the perspective or simply view of the poet.

Summing up, the minor deviation is the index of the poet's close acquaintance with the convention and at the same time his range and power of proper cognizance of a different design for his poem.

### Major deviation

When certain parts or same items after analysis prove to be new flanged or newly introduced elements, then the term 'major deviation' is used to denote them. The artistic activity involved in the process is more or less a venture in that direction. The success consists in the delicate business of incorporating thoroughly the new features into the old landscape in such a way so that one should not feel its presence separately and disturbingly. Or simply, easy recognition of those features should be almost impossible or at least difficult. In other words a harmony between the innovation and the convention is a must. Hereafter, the word 'innovation' will be used as a term to denote major deviation.

#### 1. The item 'poverty' and its place

C - 1	In - 1
The poor artist and the royal patron are the two poles of the <i>Ār̥ rus</i> . It is the rule that neither the cruel poverty nor the	In <i>Cirupāṇ</i> the poverty is described. It is described in merciless colours. In about ten lines the gruesome poverty

enormous wealth have the significant place in *Ārruś*. The art of the poor artist and the heart of the magnificent king are of central importance on both ends. Between these two ends lie the art of nature and the heart of people in bright colours with variety. That is why, neither the pomp of palace nor the wealthy possessions of the king or nor any thing that concerns mainly with the material wealth are described. Then a direct and explicit description of poverty is absolutely out of question and an intolerable thing. But poverty may be hinted. The hint is used only to the extent of highlighting the greatness of liberality. Because the main basis is that the artist is honoured but not helped. Not the ordinary sympathy but the respect perhaps a better word is reference is the core of the theme. Therefore one has to be very cautious with the features "poverty". Even a negligible breach or a little inattentiveness will tilt the balance greatly. The same underlying conception is responsible and will justify the exclusion of the desert tract, the land of poverty, from the description of the route.

grins ghastly. Especially the very place where the cooking is done has been taken by the poet to bring forth to the fore front the sharpness of the poverty. Similarly the line that reads that there is no salt is the most excruciating tip of poverty. There the poet holds the poverty by its neck and shows how the poverty stabbed the artist. So the poet seems to dare to deal with the poverty not only in the aspect of description but in the aspects of selection of place and selection of detail. That means the undertook to transgress the line, the golden rule. Due to the by each of rule whether the poet collapsed or triumphed.

1. The description enters into the fabric of the poem as a back-flash through the artist in riches.
2. It is immediately followed by the lines that state the large quantity of wealth they received from the patron.
3. It is narrated by the artist in riches as a past event. So it is introduced as a contrast to the present status.

Note also the reference to the dirty, torn clothes of the artists in the scene of hospitality. From there the poet took the clue and used it successfully. The context selected keeps the balance.

The temporal factor contributes much to the effect of a scene. The very fact that the event is in present time is sufficient to produce a direct, powerful effect. But an event is past is dead. It is only an inactive memory or remembrance but not the actual happening. The success of the poet is his awareness of this temporal aspect and its contrastive relationship with the present position. That is the description of the poverty in present is destructive but the same in past is constructive. And hence the construction of the poem with that element is a success.

## 2. The item 'the way of approach to the description of region'

Though the area description is an important common feature shared by all the ten poems, it is THE IMPORTANT OF the Ār ru. Idylls; because it is the flesh and blood of the basic theme. Moreover as the monologue is in the narrative style, it contains that touch of attachment that is found in love-poems. As this item is significantly absent in the shorter Ār rus, it should be considered as a significant item of the deviative development at the physical stratum.

The kind of area description depends upon the kind of area. The area and its description seem to be inter-related. The application of two different approaches is diserenable in the area-bound description. The two types of area differentiated in the poems are the rural area or the country side and the urban area or the city region. The two different approaches are the scenic description of the pure natural beauty and the detailed description of the life or the people. If the area is rural, the second is the way of approach. But if the area is urban, the first is the way of approach. (This is really a paradox. The poets see the pure scenic beauty of the nature in the crowded city region built by the man. On the other hand though the nature is in its pristive stage in the rural area, the poets describe the rural life developd by the hand of the country man). As the rural area deals with the life of the people, only in that part of the poem, the hospitality of the folk will be described. That means the item 'the hospitality' will not finda place in the description of the city region. But if it is a capital city, it is described on the lines of the second is the kind is the detail - description. The same trend is also found in Madurai - k-kāñci and in Paṭṭinap-pālai. In otherwords nature - description and region - description are in complementary distribution. If the area is one, only one kind of description is possible.

The type 'one area with two kinds of descriptions' is not found. That means in the types or the way of approaches also, a convention has been established and followed, whether consciously or unconsciously. Now tabulate the wholething in columns.

C - 2	In - 2
<p>Comparatively a major part should be assigned to the description of the route. In that description, most of the part should be devoted to the rural-area description. It will bear the imprint of the five-fold classification of the region of the love-poems.</p> <p>In the end the capital city should be given a prominent place. The names of the cities but not that of the villages should be mentioned. The description of other cities if any, is very limited.</p>	<p>In <i>Cirupān</i>, the rural area is absent. Therefore there is no scope for the description of the rural life in that poem. The poet seemed to be obsessed with the city region. The mention about the capital cities of the three great kings of Tamil land as a contrast to his own capital can be looked upon as a symptom of this tendency. The innovation is very conspicuous when the poet utilizes the conception of the five fold classification in his description of the cities.</p>

So the absence of the rural area as a separate item is negatively unique, but the city region alone is highly unique positively. There are altogether three city descriptions, All of them have the same structural unity. They are: First comes the scenic beauty of pure nature, then the explicit mention of the region with the terms neyl-al etc., thirdly the mention of the city, and fourthly comes the final part of the item 'hospitality'. In the fourth part of the rural people fisher-folk, hunters etc. are mentioned. The scenic beauty primarily belongs to the city region and similarly the item 'hospitality' to the rural region. But in *Cirupan*, both of them have been combined together. Rather it is better to explain that the idea of city has been enlarged and the rural part has been fused into the city part. This type of blending in *Āṛ ru* literature is certainly a significant departure.

There is one more major deviation. But it is doubtful whether the poet is successful in that venture. In *Āṛ rus*, the artist and the patron are

the two human characters and the land or the route is the third character, though non-human the third character is the bridge between them and therefore it is the topos of the poet. However important are the things other than this, it should be strictly avoided. But the fallacy of the introduction of the irrelevant things under the illusion of contrastive comparison entered distressingly into the poem. The elaborate description of the three capitals of the three great kings and the lengthy account of the seven munificent patrons are the unfortunate misfits and the irrelevant, loose additions and therefore they become repulsive from the artistic point of view. It is a black spot on the otherwise beautifully designed artistic creation.

### Conclusion

In the above passages, an attempt in a modest way has been taken to give an answer to the question 'Where the poet is. When a poet commits himself to try his hand in new lines, he has to face the resultant consequences as 'new' means a basic departure from the convention, not just a change in the surface. A change in the interior suggests at once that it is a serious type of artistic activity. So it needs both the analytic and the synthetic powers of imagination. The analytic will help the poet to perceive the parts closely fully and the synthetic will provide him with the vision of how they, the parts, can be incorporated into one single artistic whole. The result may be a success or failure. Whatever it may be, this type of study will push out sufficient clues necessary to arrive at the corners of the individuality of the poet. In that undertaking what I have done is nothing but simply the business of analysis and interpretation but not that of evaluation and grading.

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## **TAMIL DIALECTS - A CLASSIFICATION**

Tamil dialects are distributed both horizontally and vertically. That is the study of Tamil dialects is two fold, viz., the study of regional dialects and social dialects. Also in Tamil dialectology we study the local differences in a speech area i.e., the study of different dialects and variations and relation between them.

Tamil is a rich language of highest traditions. Unlike other languages Tamil has a literary tradition starting from early centuries of B.C. Both the written and spoken forms are existing side by side through the ages. The spoken language is handed over to the mass and is going on changing from time to time whereas the written language was in the hands of pandits and experienced regorous sensor allowing little change. That is why the most difference between the spoken and written forms are found.

In Tamil dialects isoglosses are found mainly in the following three levels viz., phonological, grammatical and lexical. That is there are a number of phonemic isoglosses, grammatical isoglosses and lexical isoglosses.

In the phonological level the following isoglosses are found in various Tamil dialects.

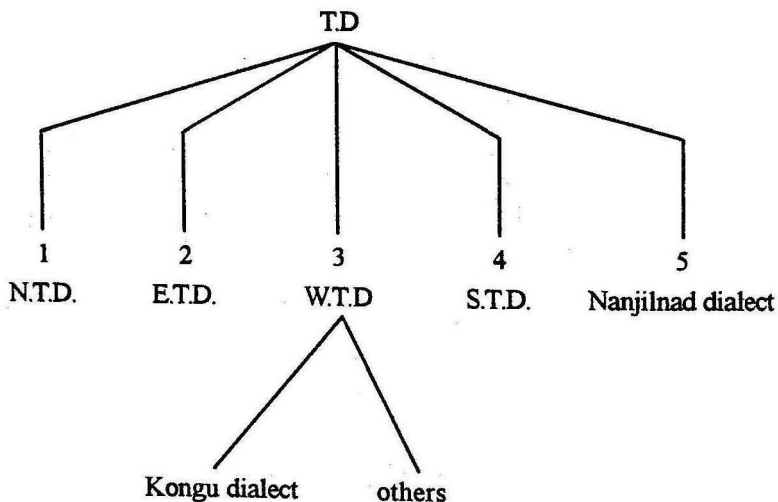
1. The existence of R (n) in Nanjilnad dialect
2. The occurrence of  $\epsilon$  in ceylon dialect
3. The merget of  $\left\{ \frac{1}{1} \right\} > 1$  in the southern dialect
4. The existence of ( $\mu$ ) in the Eastern dialect (Trichy, Tanjore and a part of South Arcot) and
5. The  $1 \rightarrow y$  correspondence in the northern dialect.

In the grammatical and lexical levels also there are a good number of isoglosses. On the basis of these isoglosses which are found in the above three levels the Tamil dialects are classified.

The data for the present study have been elicited directly from the informants from the fourteen districts of Tamil nadu. Only for certain grammatical categories like tense, case etc. and lexical items like kinship terms, household articles etc., the data have been elicited exhaustively. For other items it is to be admitted that the data are limited. However it has been tried to work out with this limited data. This study is restricted for the continented Tamilnad regional dialects only.

On the basis of the isoglosses drawn here it has been tried to give a preliminary evaluation of the Tamil dialects. As we all know that the dialect study of Tamilnad (both regional and social dialects) has been not yet completed. It is in progress now.

### Classification



- T.D. - Tamil dialects
- N.T.D. - Northern Tamil dialect
- E.T.D. - Eastern Tamil dialect
- W.T.D. - Western Tamil dialect
- S.T.D. - Southern Tamil dialect

## 1. Northern Tamil dialect (N.T.D)

This includes the dialect areas viz., Chingleput, Madras and North Arcot. The followings are some of the isoglosses which distinguish this dialect from other dialects.

### 1. Phonological level

The **l @ y** Correspondence

Eg. **palam** > **payam** "fruit"

**kelavan** > **Keyavan** "old man"

**kelavi** > **keyavi** "old lady"

### 2. Grammatical level

(a) Locative case -**a:nte**

**enna:nte** "with me"

(b) Purposive case - **ko:caram**

**enakko:caram** "for my sake"

(c) **ki:tu** "it is"

(d) **kinu** (v.p. of **kol**)

Eg. **collikinu** "having said"

(e) -**mka:tti** (conditional). This occurs after the negative -**a:**

Eg. **var-a: -mka:tti** "if doesn't come"

(f) -**si** (feminine singular marker)

Eg. **cakkili - si** "female of the cakkiliar caste"

### 3. Lexical level

<b>duḍḍu</b>	"money"
<b>tunnu</b>	"eat"
<b>nayna:</b>	"father"
<b>kayte</b>	"donkey"
<b>va:ttiya:ru</b>	"friend"
<b>co:ma:ri</b>	"rogue"
<b>ḍaba:yi</b>	"cheat"
<b>be:ja:ru</b>	"trouble"



In all the above three levels these isoglosses are found and these isoglosses distinguish this dialect from other dialects.

## 2. Eastern dialect (E.T.D.)

### Phonological level

The 1 isogloss is the striking one that distinguishes this E.T.D. from other dialects of Tamil.

### Grammatical level

There are many grammatical features which are common to the eastern dialects.

#### Lexical level

emḷatu	"eighty"	a:tta:	"mother"
imma:m	"this much"	a:cci	"elder sister"
oruvatu	"ten"	kuccukka:ri	"prostitute"
keḷuvi	"old woman"	te:vaṭiya:	"dancer"
ayya:	"father"	vayyi	"scold"
mallaṭṭe	"groundnut"	pu:cani	"white pumpkin"

The above mentioned isoglosses are responsible for separating eastern Tamil dialect from other dialects of Tamil.

## 3. Western Tamil dialect (W.T.D)

This may be divided into sub groups viz., kongu dialect and other dialects.

Kongu dialect is the one that is being spoken in the coimbatore Area.

### Phonological level

The correspondence of 1>1

### Grammatical level

(a) Genitive case - ra

Eg. enra "my"; unra "your"

(b) Accusative case - eye

Eg. enneye "I" (obj.); unneye "you" (obj)

(c) -ye Honorific singular and Epicene plural suffix

Eg. aviye "he" (hon); "she" chon; they (N.hon.)

### Lexical level

ap̥le	"then"	a:tta:	"grand mother"
ip̥le	"now"	pul̥le	"girl"
ep̥le	"when"	paye	"boy"
a:ya:	"mother"		

### Other dialects

#### Grammatical level

Genitive case: -o:ṭe Eg. enno:ṭe "my"

#### Lexical level

ka:ṭu	"field"
ca:lu	"furrow in ploughing"
kaṇṭakam	"a measure"
vallam	"a measure"
poti	"a measure"
moṭa:	"a measure"
a:riyam	"Ragi"
kanna:lam	"marriage"

### 4. Southern Tamil dialect (S.T.D)

In the Southern dialect of Tamil there are some common isoglosses. They are as follows.

1. -ka (3rd person. Hon.sg. and Ep.pl. suffix)

Eg. avuka "he/she" (ho)

"they" (n.neu)

2. -mka is found only in imperative forms and not after statements like avan vanta:n etc.

3. Instrumental case suffix: -e+ vacci

Eg. kattiye vacci "with the knife"

### Lexical level

Ve:ṇṭa:m	"is not needed"
appa:cci	"a reference term"
i:rulli/i:ramka:yam	"onion"

## 5. Nanjilnad dialect

In this dialect there are number of isoglosses.

### Phonological level

The most striking phonemic isogloss is R isogloss. This phoneme R is found only in this dialect of Tamil.

### Grammatical level

In the grammatical level also many isoglosses are found.

#### (a) Instrumental case:

- vacci	Eg. katti vacci	"with knife"
- koṇṭu	katti koṇṭu	"with knife"
- iṭṭu	katti iṭṭu	"with knife"

#### (b) Genitive case: -akke

Eg. enakke makan "my son"

#### (c) Present tense: -kk-, -k- -Ø-

Eg. kuḷi -kku- aan "bathes -he"

aḷu-k-aan "weeps -he"

tiri -Ø- aan "wanders-he"

#### (d) loss of third person neuter pronominal termination.

atu vantutu ® atu vantu "it came"

#### (e) -aakkum an emphatic marker

Eg. avan -aakkum vanta:n "it is he who came"

#### (f) -aamate an ordinal suffix

Eg. naal -aamate "fourth"

### Lexical level

a:cce	"day"
cemma:n	"cobbler"

koravan	“basket maker”
me:ni	“a measure”
mu:te	“a measure”
m̥la:	“a wild animal”
katampe	“coconut husk”
iru	“sit”
a:cci	“grand mother”
paṭikkam	“spittoon”

The Nanjilnad region is bounded by many isoglosses which are concentric (which have a common centre). So this area is called a focal area. So this dialect is separated from the other dialects of Tamil.

Dr. K. Zvelebil in his paper on “The Spoken language of Tamilnad” has classified the Tamil dialects. He has included Ceylon area also with continental Tamilnad. Also he has mentioned about caste dialects. Dr. RM. Subbaih also follows Dr. Zvelebil’s approach, but he has taken into consideration on lexical isoglosses in his study.

The classification of Tamil dialects in this way would help linguists to draw dialect maps which will in turn constitute dialect atlas for Tamil language.

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1. I am indebted to my Professor Dr. S. Agesthialingam for having permitted me to use his grammar (A Generative Grammar of Tamil.)

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### A NOTE ON SUBJECT

Generally it is believed that a grammatically complete sentence must have a subject and a predicate. This paper critically examines how far that belief is real. As far as the predicate is concerned there is no point of disagreement. Our main concern is subject. The problem of subject is there in many Indian languages. The present discussion is confined to Tamil (Ta), Malayalam (Ma) and Telugu (Te)

Consider the following sentences.

1. (Ta) Kaṇṇan vantaan

'Kannan 'came-he'

'Kannan came'

2. (Ta) vaarunkal

'come-you (hon)'

'come'

3. (Ta) avaraik kaanoom

'him' 'not seen'

'He is not seen'

Kaṇṇan is the subject in sentences (1). niṇkaḷ which is hidden or understood is the subject in sentence (2) what is the subject then in sentence (3) avaraikkaanoom is a complete sentence where avarai is an objective or accusative construction and kaanoom is a verb. If the belief that a grammatically complete sentence must have a subject is real what is the subject in this sentence? This is not the only sentence where we face the problem of subject. Consider the following sentences.

4. (Ta) ennaal naṭakka muṭiyaatu  
'by me' 'to walk' 'cannot it'  
'I cannot walk'

5. (Ta) enakkut teriyum  
'to me' 'is known'  
'I know'

6. (Ta) avar varuvaarpool irukkiratu  
'he' 'will come-he like' 'is-it'  
'It seems he will come'

en naal is an agentive construction in sentence (4) enakku is a dative construction in sentence (5) and avar is the subject of the verb varuvaar in sentence (6) what are the subjects of the sentences (4) and (5) and what is the subject of the verb irukkiratu in sentence (6) some scholars state that en naal (sentence 4) and enakku (sentence 5) can be taken as logical subjects.

3. Let us examine the logical subject. Look into the following sentences.

- (a) John ran away
- (b) What John did was run away
- (c) It was John who ran away
- (d) The one who ran away was John

In all these four sentences the actor is none but John. Here John is known as true subject or logical subject. But there are four different grammatical subjects in all the four sentences. In the first sentence the grammatical subject and the logical subject are one and the same, whereas in the other cases they are different. Here we understand that the grammatical subject is different from logical subject.

4. A grammarian's concern is only grammatical subject and he need not bother about logical subject. We are interested only in grammatical subject. When we give up the notion of logical subject there is no basis for treating enakku and ennaal as subjects. Grammatically enakku is dative and ennaal is agentive and they must

not be taken for subjects. Coming to the sentences (6) *avar* is the subject of the verb *varuvaar* and what is the subject of the verb *irukkiratu*? In all the six sentences for far the problem of subject is not convincingly solved. Though a similar problem exists in many of the Indian languages only Tamil, Malayalam and Telugu are taken for discussion. Let us see the situation in Malayalam.

7 (Ma) *enikka avane veenam*

'to me' 'him' 'is needed'

'I want him'

8. (Ma) *enikka natakkaan kaliyilla*

'to me' 'to walk' 'cannot-it'

'I cannot walk'

9 (Ma) *enikka avare kaananam ennu toonnunnu*

'to me' 'them' should see 'that' 'appears'

'I feel like seeing them'

In sentence (7) *enikka* is dative, *avane* is accusative and *veenam* is verb. In the next sentence *enikka* is dative, *natakkaan* is infinitive and *kaliyilla* is a verb. In sentence (9) *enikka* is dative, *avare* is accusative, *kaananam* is a verb, *ennu* is a connector and *toonnunnu* is a verb. What are the subjects of the sentences 7, 8 and 9? Let us see the problem in Telugu.

10. (Te) *naaku aakaligaa undi*

'to me' 'hungrily' 'is-it'

'I am hungry'

11. (Te) *aayana ostaaqulaa undi*

'he' 'will come like' 'is-it'

'It seems he will come'

12. (Te) *nanaku aayanani cuudaalani undi*

'to me' 'him' 'should see that' 'is-it'

'I feel like seeing him'

In sentence (10) *naaku* is dative, *aakaligaa* is an adverbial and *undi* is a verb. In sentence (11) *aayana* is the subject of the verb *ostaaqu*, -*laa* is

an adverbial marker and *undi* is a verb. In sentence (12) *naaku* is dative *aayanani* is accusative *cuuḍaali* is a verb, *-ani* is a connector and *undi* is a verb. What are the subjects of these sentences? How to account for all these sentences?

5. There are three possibilities to account for the sentences given above. Let us examine the possibilities one after the other.

(a) Accusative (sentence 3), Agentive (sentence 4) Dative (sentences 5, 7, 8) and certain adverbials (sentence 6, 9, 10, 11 and 12) function as subjects in the surface structure.

This treatment is misleading one and it is full of confusion. If *enakku* be a subject in *enakku avarait teriyum*, this sentence must yield passivization. But it is impossible to passivize the sentence *enakku avarait teriyum*. Then why should we call it a subject? When we look into the syntactic behaviour of those items we will understand that they are not subjects. Accusative is only accusative and never a subject. Agentive and adverbial are always what they are. Never can they be subjects. We therefore rule out this treatment.

(b) We can set up a dummy or zero element in the subject slot. This treatment is some what ingenious, but still the problem is not satisfactorily solved. In Tamil and Telugu the concord element is found in the predicate. The dummy or zero subject can account for the concord element. So this treatment is more useful for Tamil and Telugu than for Malayalam. This choice cannot be ruled out.

(c) The third treatment makes a drastic departure from the usual way of analysis, but it seems to be more valuable and nearer to reality. There are sentences in language without subject. The problematic sentences cited above are subjectless sentences. The verbs that occur in the predicate slot determines the constraints that can occur before or after them. There are verbs which do not take object; there are verbs which do not take oblique. So also there are verbs which do not take subject. The verbs which do not take subject can be grouped into a class and a statement can be made that this particular class of verbs do not take subject. This treatment suggests that the nuclear part of a sentence is only verb. Consequently the paramount importance so far given to the binary cut is reduced. A careful and exhaustive study of the whole nature of all verbs in a language is the real study of that language.



6. Once scholars were interested in trinary cut of a sentence and they talked about subject, object and predicate. Later on binary cut was preferred and now it is well established and widely accepted. It is true that most of the sentence yield binary cut and they can be analysed in terms of subject, predicate or topic, comment or NP, VP. But the binary cut need not and should not be imposed everywhere.

7. There are sentences where subjects and predicates are present, also there are sentences where subjects are hidden or understood and there are certain sentences where subject is absent. The last type of sentences can be called subjectless sentences. The binary cut should not be imposed on subjectless sentences.

8. If there is enough reason to set up a dummy element in the subject slot we can set up and thus we can maintain the binary division of a sentence. If there is no reason to set up a dummy subject, we need not give undue importance to the notion of subject. In order to account for the concord items it is preferable to set up dummy subjects for Tamil and Telugu sentences, but it is not necessary for Malayalam, for it has no subject predicate concord.

9. Though the subject problem exists in many Indian languages I have restricted this study to Tamil, Malayalam and Telugu due to my poverty of knowledge in other languages see the scholars are aware of the fact that those sentences cited above are problematic. They are also aware of the fact that the problem is not satisfactorily solved. Many scholars tried to solve this problem with the belief that every grammatically complete sentence must have a subject and a predicate and that belief has kept the problem obscure to us. Finally what all I would like to say is this: The problem is presented and the possible suggestions are given. I do not claim that this is the solution to the problem I will be happier in receiving better solution as any enthusiasts linguistic student does.

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## **SOME PHILOSOPHIC CONCEPTS OF THE ANCIENT TAMILS**

An attempt is made in this paper to analyse and list a few of the philosophic concepts that prevailed among the ancient Tamils. It is gratifying that the Tamils were aware of and conversant with philosophic concepts from the ancient phase of their cultural history. Ettuttokai, Pattuppaattu, Tirukkural and Cilappatikaaram contain information about the concepts and ideals that were commonly accepted and adhered to by the ancient Tamils. The scope of this paper is limited; it deals only with a few of the concepts and hence not a comprehensive analysis.

In our analysis of the Philosophic concepts and motifs, we have to remember the fact that the ancient Tamils were practical in their outlook. Theoretical speculations seem to have not all a place in their every day life. As such their philosophic concepts also developed in accordance with their mode of life. They varied from materialism to transmigration and the karman theory.

Righteousness or aRam was the basis of their activities. Hospitality and generosity were considered as the guidelines of their daily life. Their ideal was a righteous life and righteousness was stressed not only in leading a sumptuous life, but also in acquiring the means to lead such a life.

It is asserted that 'one should lead a righteous life but at the same time he should restrain himself from approaching others for wealth. He should earn wealth by his own efforts'.<sup>1</sup> In other words self-respect and self-reliance should be observed by all. The gist this AKam verse is that the means employed to achieve noble ends should also be noble. The verses of the paalai region contain information about the hazards to be encountered by those who proceeded to distant lands in search of fortune.<sup>2</sup> But in each case, stress was made on righteousness.

Righteousness was stressed not only in the sphere of social activities, but also in the sphere of political activities like administration, management of war and conduct and peace.<sup>3</sup>

The ancient Tamils were generous and hospitable. They entertained guests and gift-seekers without hesitation. The gift-seekers were also not idle and they received gifts from their patrons only after making them happy and gay by their skill in the arts of music and dance.<sup>4</sup>

So much so, it can be concluded that the materialistic motif of the ancient Tamils was based on their determination to lead a righteous life.

The concept of transmigration or metempsychosis was believed by the ancient Tamils. This concept was in vogue among most of the ancient peoples. The Greeks believed in this concept and Plato mentions this in his Republic. Most of the religious orders also believe in this concept. Buddhism stresses this concept and considers that Buddha had many births before his avatar as the Buddha. Jainism also accepts this concept. The ancient Tamils did believe in transmigration of the soul. Verses in Ettuttokai mention the life after death.<sup>5</sup> If a belief about the life after death is to exist, then it should presuppose the concept of transmigration of the soul from one body to the other. So it can be inferred that the ancient Tamils were aware of this doctrine.

In contrast to the doctrine of transmigration, nihilism also was in existence. Though there were people who believed in fate and destiny, there were some who considered that the future could never be predicted.<sup>6</sup> Fate or uul was considered as the force which destined the life of persons. The incidents in the Epic of the Anklet are explained as examples to substantiate this view.<sup>7</sup>

Transmigration and fate are metaphysical concept that form the basis for the development of the theory of Karma. This theory in scientific language is that 'every action has an equal and opposite reaction'. As few verses in PuRanaanuuru refer that the nature of the life after death is determined by the deeds done in this world: those who did beneficial deeds could secure a place in heaven and those who did evil would enter hell.<sup>8</sup>

Kaniyan puunguuRan's verse (192) PuRanaanuuRu is a laudable piece which can be used to explain the belief of the ancient Tamils in the theory of karman.<sup>9</sup> He considers 'all places are ours and all are our kith and kin'. He continues that "good and evil come, not caused by others; pain and relief are brought likewise, not by others". He goes on to explain that happiness and sorrow, pain and relief, disease and death are determined by ones own destiny and not by others. Here we come across the doctrine of 'Predestination'. This is the key note of the doctrine of karma theory.

Tiruvalluvar puts it in a simple and clear terms when he says,

*'Perumaikku meenaic ciRumaikkum tattam  
karumamee kattalaikkal'* *KuRal: 505*

The touch-stone for evaluating the good and evil aspects in a person is his own activities and nothing else. Here we find the gist of the doctrine of karma, in simple put effective terms.

In the foregoing paragraphs, an attempt is made to show that the ancient Tamils were conversant with some philosophic concepts, which are generally considered as Aryan and Buddhistic traditions. It is hoped that a comprehensive analysis of the early Tamil verses could throw more light on the subject and will help us to distinguish the Tamilian elements from the non-Tamilian ones. Such a study may help us to decide the connecting link between the two elements.

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## **VIAGGIO ALLE INDIE ORIENTALI**

Viaggie alle Indie Orientali is the title of an Italian book on travel and description. This was published at Rome in the year 1796. The author of this book is a barefooted carmelite who had the advantage of residing in different parts of South India between 1776 and 1789. A keen observer of people society and institutions he renders a graphic account of the manners customs of the Tamils and Malayalees with whom he had come into close contact. He gives a vivid description of our country without mutilating the names of person and places. His travels were chiefly among the coramendal coast. He is surely well acquainted with the subject which he treats and his treatment has the distinct mark of understanding.

Fra Paolino Da San Bartolomeo, the author of this book has some other studies about India to his credit: India Christiana, Systema Brahmanicum with 362 pages and 32 plates. Malabar English Portuguese Grammar, Sanskrit Grammar, Devasya Shashta Cinha Ganam i.e. A Hymn on the six attributes of God and a life of St. Theresa in verse. He has compiled a bibliography of works about India which was published at Rome in 1792.

Paoline was born at Hof in the Austrian Dominions in 1748 John Philip Wesdin was his name before he oined the religious order. He was a member of the Academy of Velitri. He was for seven years Professor of Oriental Languages in the Propaganda College at Rome.

A German Edition of Viaggio was published in 1798 at Berlin by Dr. John Reinhold Forster with copious notes. From the German edition we have an English translation by William Johnston. This was published in 1800 at London by J. Davies with a geographic index towards the end.

"Viaggio" says Dr. Forster is the most valuable, as the author understood the Tamulic or common Malabar language... It appears from some of his quotations that he understood English and French. His knowledge of the Indian languages has enabled him to rectify our orthography, in regard to the names of countries, cities mountains and rivers. The first European travellers, who visited India, were, for the most part, merchants soldiers or sailors; very few of them were men of learning or had enjoyed the advantage of liberal education. These people wrote down the names of places merely as they struck their ear, and for that reason different names have been given to the same place." He adds that the Dutch, the French and the English each following their own orthography rendered the confusion still greater with regard to Indian names. Paolino thought it of importance to correct these errors. Thus for example he changes the common, but improper appellation Coramandel into Ciolamandala Pondicherry into Puduceri.

There are two sections in the English Version of Viaggio; Book One and Book Two. Book I deals mainly with the authors itinerary namely his arrival at Puduceri on the 26th of June 1776 after a tedious voyage of six months and six days, visiting Virapatnam observations on Tanjavur Marava, Madura and Carnada, Journey to Covalam, Mailapuri and Madraspatnam and the audience with the king of Travancor. This section has chapters on Indian weights coins and merchandise, Topographical descriptions of Malabar, Missionary Affairs, Quadrupeds Birds and Amphibious animals on the coast of Malabar, Seas, Rivers, Vessels used for Navigation, Fish, Shellfish and Serpents in India. The chapter on Manners, customs and insustry of the inhabitants, political state of the country has a deeply personal tone revealing the mutual cordiality and regard of the missionary from Austria and the king at Tiruvanandapuram.

Paolino records "After the king had asked us some questions respecting the naval war between the English and Frenchy he enquired of me, in particular, how long I had been in Malabar and how i had learnt to speak the language of the country with so much fluency. I have often observed 'added he that other Europeans are either unacquainted with it or for want of proper pronunciation expressed themselves so badly that they can scarcely be understood.' I immediately replied that I had carefully studied the Brahman book Amarasinha. The king on this answer seemed highly pleased. What 'said he do you read our books?'

This is the real and principal cause why the king during the whole time of my residence in Malabar behaved to me with so much kindness.”

Book II has general topics such as Birth and Education of children—State of marriage among Indians—Laws of the country—classes or Families of Indians—their Administration of Justice—Languages Religion and Deities—Division of Time, Festivals Calendar—Music, Poetry, Architecture and other Arts and Sciences—Medicine and Botany. There is a chapter on Hieroglyphical Marks of Distinction among the Indians with appropriate illustrations. The last two chapters narrate his voyage to Europe and give an account of Ceylon France Bourbon, the Cape of Good Hope and Island of Ascension.

In the first chapter of Book I on page 6 a reference is made to Father Julius Caesar Polenza at the Jesuit college at Puduker. This learned Neapolitan has been celebrated an account of his political talents, but still more on account of his knowledge of the Tamil language.

In chapter II the reader is presented with an etymological list of the principal places and towns in South India. The author points out that he adheres as much as possible to the orthography of the Indians with regard to the names. A few names with their meanings as understood by him are reproduced here.

### **In Carnada and Ciolamandal**

<b>Pondamala or Pondamaley</b>	= a high mountains from Pundu, high; and Mala or Malai which in Tamil and Malayalam signifies a mountain.
<b>Madraspatnam</b>	= Patnam, the city; Madraspatnam, the city of Madras.
<b>Mailapuri or Mailapuram</b>	= the city of peacocks.
<b>Tirupathi</b>	= a sacred place, a sacred temple.
<b>Mangalur</b>	= a fortunate city
<b>Vehur</b>	= a town of the lance
<b>Villanur</b>	= a town of the arrow
<b>Puduker</b>	= the new town



### **In the kingdom of Tanjaur**

- Tanjaur = a low situation
- Turangaburam or Turangaburi = the water city or the horse city
- Carincala = the black stone or rock. It is the carical of the Europeans.
- Nagapatnam = the city of shake, of the elephant.
- Cirangam = the city of the beautiful limbs from Cir, beautiful, Auga, a limb.

### **In the kingdom of Madura**

- Madura, Matura and Madhura = a lovely, the mild city or the city of the hero Madhu
- Tiruchinnapalli = from Tri, three Chinna, small and palli - a temple or school.
- Manelur = the town on the sand
- Tindacalla = a dirty stone or rock.
- Mantopa = the garden on good soil.
- Uttamapaleam = from uttama, the best and paleam, the house of government.

### **On the coast of Pescaria**

- Ramanathapuram = the city of Rama, the Lord.
- Vaiparra = the three large rocks, a town which is situated near these rocks.
- Tutucuri or Tuducudi, a town or place where lien is washed
- Vadakencolam = a pond or bath towards the north, at present a city.
- Govalam = the circuit of the cow, at present a town.

According to Paolino Tamil is spoken in Tanjavur, Madurai Maissur Cancao, in some places on the coast of Malabar as far as the neighbour hood of Collam and also in the Gauts. It is harmonious, uncommonly well adapted for poetry and can be easily learnt because its elements are very simple.

Speaking on the art of printing in India Paolino makes mention of the first book Printed in the country. He writes the first book printed in this country was the *Doctrina Christiana* of Geovani Gonsalvz a Jesuit lay brother who as far as I know first cast the Tamulic characters in the year 1577. After this period the book entitled *Flos Sanotorum* which was followed by *Tamulic Dictionary* of Father Antonio Proenza printed in 1679 at Ambalakate, on the coast of Malabar. From that period the Danish Missionaries at Tranquebar have printed many works, a vatalogue of which may be found in *Alberti Fabricii Salutaris Lux Evangeli*.

Paolino subjoins seven slogans as indicative of the construction in Sanskrit language and its emphatic mode of expression. Five of these slogans are similar to Kural maxims in words, in ideas or in both; and they are :

1. The wounds occasioned by a slanderous tongue are much more difficult to be healed, than those which proceed from fire and the sword.

2. Of what use it is to the to shut the door of thy house? It is necessary in order that thy wife may learn to be upon her guard.

3. He who revenges an injury enjoys a pleasure which endures only a day; but he who forgives receives a satisfaction which will accompany him through life.

4. Modesty becomes everyone, but it is a particular ornament to the learned and the rich.

5. The state of a married pair, who never deviate from the path of honour, virtue and mutual duty, is as difficult as that of those who impose on themselves the severest penances.

This precious delightful and revealing voyage to the East Indies could be made available to the students of language and history in an up to date edition. A fresh edition would be the right step towards an eventual Tamil Translation of this Travelogue which will make us all realise how greatly we are indebted to the pioneer missionary author who with vision and courage began spreading Tamil message in the West.

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## **MODERN INSTRUMENTAL ANALYSIS OF THE PHONEME**

### **Introduction**

The modern scientific advancements contributed various new techniques and instruments to analyse speech sounds which are hitherto inferred by the phoneticians with the subjective feelings. The advanced techniques developed in this century help us to make objective statements even regarding the most observe sounds. Palatagraphy, kymography and spectrography are the chief technique employed in the analysis of speech sounds.

Palatagraphic techniques are used to find out the various types of articulations made by the tongue contacting against the teeth and the palate. Dynomic palatagraphy is used to find out the order and process in co-articulation.

Kymographic techniques provide us a neat graphical representation of various types of air movements in Larynx, and cavity and nasal cavity. Electro-kymograph give the pressure curves even for the implosive sounds.

Spectrograph, which is known as sonagraph in the linguistic field, is the most sophisticated electronic instrument. The graphical representation of the speech sounds which we get with the help of this instrument is called sonagram. To sonagram neatly represents the various physical components of speech sounds. It analyses speech into sound spectrums ie. frequency and intensity against time or frequencies against intensity. The levels of intonation will be represented in the decible scale.

## Description

Each language has some peculiarities which may even be unique in its hierarchy. Tamil has several such peculiarities among which the sound l̥ is one. Of course this sound is found in Malayalam also. But there is difference between the l̥ of Malayalam and the l̥ of Tamil. l̥ is not only peculiar to Tamil but also peculiar even to the domain of speech sounds. It is the result of a complex articulation. It is an emerald fladling the multi colours as looked at from different angles.

l̥ is a phoneme in Proto Dravidian. It was born with different shapes to the various sisters of that family. Even in Tamil it has different quite as it occurs in the various dialects It various as l, l̥, y and ɣ.

## Articulatory description

The Palatogram reveals that l̥ is a lateralised retroflex approximant. It is produced like the voiced of voiced variety, having the whole tongue as the achieve articulator and the aral cavity as the resonator. The whole mass of tongue is drawn back and shaped like a spoon having the tip of the tongue raised and bend slightly back. The side edges of the tongue also rise and make contact against the ridge of the upper molars. A groove like opening is formed at the slightly left side of the central line of the mouth. It is released through a narrow approximation just shifted from the centre, as a frictionless continuant.

## Sonagraphic Investigation

The physical characteristics of l̥ shares some of the features of i. The first two formants of l̥ resume the first two formants of i. The third formant of l̥ appears closure to the second formant showing the flat quality of that phoneme.

l̥ differs from vowel as '± consonantal' from consonant as '+ vocalic' from till as '+ continuant', from alveolar lateral as '+ flat' and from retroflex lateral as '+ sharp'.

## Dialectal Variation

In the Tamil speaking world l̥ is represented by different sounds. In Ceylon it is l̥. It has five different pronunciation in Tamilnadu. It is realised as the lateralised retroflex approximant which is considered to be the original pronunciation of l̥ in the east and the North Tanjore and in the south eastern part of South Arcot. Investigation proves that l̥ is

maintained in its original form on either sides of River Coleroon, having concentrated at the tail end and gradually fading away on all denizens.

In Madurai, Ramnad, Tinnaveli and Kanyakumari it is pronounced as *l*. It is confused with *l* and *l* in Coimbatore, Salem and some parts of Tiruchy. In some parts of Trichy, Chengulput and Madras it is *Y*. In some parts of South Arcot, Chengalpet, Madras and North Arcot it is pronounced as *ṣ*. In the rest of the region it is pronounced as *l*.

### Conclusion

As it is seen *l* is a lateralised retroflex approximant it is the product of complex articulation of having lateralization, retroflexion and groove frictionless releasing. That is why, it is actualised as *l* sharing the lateral quality, *l* sharing the lateral and retroflex qualities, *ṣ* sharing the fricative and retroflex qualities and *y* sharing the frictionless continuant quality. In other Dravidian languages also the different forms of *l* came into existence only by sharing the phonetic qualities of *l*.

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## **ATTRIBUTES AS THE STYLISTIC MARKERS**

Style is often defined as a system of coherent ways or pattern of presenting a subject. If then, it may be said to be characterised by a pattern of recurrent selection from the inventory of optional features of language. This selection or the choice of the optional features are necessarily bound to the context in and around the texts, concerned. The choice of the linguistic features in a particular context is the stylistic choice which, according to Prof. Enkvist, is simply the style markers.<sup>1</sup> These stylistic markers will be found at different levels of linguistic features and the present paper is an attempt to explicate and analyse the nature and function of the attributes, which I consider, are the stylistic markers in the appropriate contexts, found in the classical cankam poems, with a special reference to the Akam classification. This analysis is apparently primarily classificatory rather than predictive. Then, the aim of this stylistic analysis, is to indicate a typology of the relevant<sup>2</sup> features of attributes, shared by a class of messages in the Cankam poems, which, according to Prof. T.P.M., are the occasional poems,<sup>3</sup> of course having relatedness with a strong thread of poetic convention-

By an attribute, I mean any adjectival or adverbial expression with one or more morphemes or with a large clause-construction which could be assigned to characterize, qualifying or modifying, nominal and verbal constructions respectively in the same total structure or the text. The attributes are taken into consideration only on the basis of this distinguished and characteristic functional role as stylistic markers in the poems which might be interrelated by their shared features of some specific contexts. On this basis, we may hypothesise three major, classifications or categories which may not be claimed as exhaustive

and sharply demarcated but they will elucidate the prevailing characters of attributes, as would be deduced from the Cankam poems.

The First category is that type of attribute which will occur with the discrete elements followed or preceded by a noun or verb, not necessarily existing in the central core of the poem. His characteristic function is the direct reference of a specific quality of a thing or action that which is attributed. Having such a referential character in a direct method, it does not have the value of the imaginative aspect. Hence, the degrees of the aesthetic aspect is also comparatively lower, when it may be compared with the other two categories. But, as already told, it has a distinguished role in giving the specification of reference to a thing and on that account this category could be rightly called as the attribute of reference. Itai-c-col<sup>4</sup> and Uri-c-col<sup>5</sup> as defined and explained by Tolkappiyar-a part from the relative and verbal participle and such other constructions-may very well be assumed as occurring in the attributive constructions functioning as the stylistic features.

For example there is an elegy of the poetess Avvaiyar on the death of her patron, the Chieftain Atiyaman where she regrets that everything of patronage is gone with his death x and only those who will die as misers are left in this world-and they are plenty.<sup>6</sup> In this context, the utterance 'tavappalavē' is used, where 'tave' is an attributed also a uriccol-to the immediate head word 'pala', 'pala' itself conveys the meaning of 'plenty' or 'many'. But the sentiments expressed in the context and the emphasis on the differences between the patron Atiyaman and others who are left in the world in the view of the addresser of the poem, are marked with attribute 'tave' which refers to the multiplicity of the things.<sup>7</sup> This category of the reference could be seen in plenty especially in the poems of Puram classification where in the Kings, Chieftains and warriors and their characters and actions will be mostly attributed with one thing or other. As these attributes are of very much limited number of morphemes, they may occur together with other attributes in the same text. But as pointed out earlier, they are direct, specific and referential with a low degree of imaginative and aesthetic values. It serves mainly the rhetorical purpose and in that sense it is more prosaic than poetic.

The second category of the attributes is that which has a tendency to overlap with the first one. The distinctions could be

brought out by the 'length' of the construction and the 'role' of description. It is interested in giving an explicit picturesque statement of the natural or similar surroundings with the necessary details. Thus we could attribute descriptivism to this category and by this character, it would be called as 'the attribute of description'. There, the description is generally based on the objects of nature. But, in some poems particularly in the longer poems, we could also notice the diversification of the subjects of description from the objects of nature to the personality of man, the beauty of the lady, the fragrance of the air and the fragments of the seasons etc.<sup>8</sup> In Puram poems we could also notice the descriptions to the actions of the patrons and the warriors. In Akam poems, the attributes are generally nominal i.e., of noun-constructions.

This category in its function of description has the value of the aspect of imagination and in its method of describing the things, it has also an aesthetic value. When compared with the first category, the function of this category of the attribute of description is poetic. But it stops with the description. the details in the description are not suggestive, by which we mean that they do not have the one to one correspondence with the things exterior to them. For example, we could see such an attribute of description in Akannūru 109, where the hero on the way of his journey after departing his beloved lady, speaks to himself about the hurdles in the wayfare. There one can find a long attribute, attributed to the desert path; it gives an account of the details about the ruthless murderous behaviour of the highway robbers. These details stop with the description of the things; they do not represent any correspondence with the deeper layers of meaning. The description explicitly indicates the horror of the journey, which may of course indicate the hesitation in the journey of the hero. But this inference lies on the total effect of the poem not on the individual details of the attributes.

This is where the third category is distinguished from other categories. In the surface level of poetry, that is to say, in the exterior 'visible' plane of the meaning of the poem, the third category would also appear to give a descriptive expression to the thing attributed. But it does not stop with that. In the deep level, that is, in the interior layers of the plane, it gives a suggestive sense in relevance with the immediate context and the motif of the poem. Here, the details of the description themselves play the suggestive role, having one to one correspondence



with the aspects revealed in the motify of the poem. Thus, this particular category is a stylistic marker of suggestion and because of this distinctive function, this category can be rightly called as the 'attribute of suggestion'. Here, the obliquity and the depth of the poem endow simultaneously an aesthetic and intellectual appeal. It is then, very much poetic, also in the sense that it is more deviant from the casual utterance.

The details of description which give spontaneously the suggestion, according to Tolkāppiyam, are based on the objects of nature (=Karupporul) but for the gods.<sup>9</sup> But this description should be pertinent to the spatial and the temporal planes (=Mutarporul)<sup>10</sup> For the intelligibility and the interpretation, this attribute of suggestion is essentially relied on the interdependency of both the 'internal' situations within the particular poem, or what can be here called as the 'micro context' of the poem, and the 'external' situations around the concerned poem, or what is called here the 'macro context' of the poem. In addition to this, being an attributive statement, it has another kind of interdependency, among the function of the attribute itself and that of the resultant statement of the text, which will conclude the poem.<sup>11</sup> This independency is well constituted as not to be disturbed on any account. This interdependency is not an essential character for the second category viz., the attribute of description, where the actual attribute and the resultant statement might be functionally autonomous and they can be 'meaningful' even if their integration might be disturbed.<sup>12</sup>

Since suggestiveness is a dominant trend in the classical Akam poems, Tolkāppiyar speaks about it in different occasions.<sup>13</sup> Though, this suggestion exists with or without the attributes, the former, which can be equated with 'Ullurai Uvamam',<sup>14</sup> is more essential in the interpretation of the deep layers of poetry. Also when compared with other two categories of attributes, this category of the attributes of suggestion has a unique function in the deeper layers of meanings, going along with the details in the attribute. Hence, it required a special attention of a 'scientific' enquiry. To facilitate such an enquiry, we may here hypothesize some of the generalizations as could be deduced from the specific character and function of this attribute of suggestion in the classical Akam poems. For that, we could subcategorise this third major category and set up two types and three modes.

The types of the attributes of suggestion would be made on the basis of the significance of the headwords, because these headwords are generally 'constants' and their concerned attributes are the 'variables'. By this observations, we could set up two types; the first is that which is assigned to the domicile of the hero and the second to the path or wayfare. The first type has its currency more in Kurinci classification of the poems, that is to say, the objects of hills are the described things with suggestiveness. The second type could be seen mostly in Palai as well as in Kurinci poems. In these two types, particularly in the second type, the addressess are generally the heroes and the addressers are generally either the lady companion or the lady herself. The attribute to the path describes the particular wayfare through which the hero might either come to meet the heroine (mostly, Kurinci) or go off to a distant place away from her (mostly, Palai). Both these types have in them the poetic sentiments, generally of pain and fear, interfused. And this carries the messages with a deep suggestive sense of an insistence either for an early marriage or for no-separation or a quick come back, in the total effect of the poem.

These two types of attributes of suggestion normally occur individually in separate poems; only in a very few cases they occur together in a poem. Such a cluster could be seen, for example in Narriani, 336, of Kapilar. There, in the first six lines, is a description of the hills attributed to the domicile of the hero and in the latter five lines, there is a description of the path, through which he used to come to meet her. The first attribute suggests the revealing of the concealed love to the public and the miseries therewith. The second one suggests an indictment on him for his carefree attitude towards the marriage. Both the attributes together have the common resultant statement a single morpheme: varatime<sup>15</sup> "please be gracious on us, by not coming on that path." If effect, they suggest an insistence of early marriage.

The suggestion existing in these types are generally explored by the prevailing manners of the attributes functioning in relation with the resultant statement concerned. And these prevailing manners are otherwise called here as the 'modes' of the attributes of suggestion. There are three modes. Among them, the first is that in which the assumption or the eduction of suggestion has become 'simplified' by the resultant statement, following or preceeding the concerned attribute. For example, in Kuruntokai 213, there is an attribute to the 'desert pat'

through which the hero goes to a distant place, departure his lady. To the moaning lady, her companion describes the path as that in which one could see the male deer, standing under the hot sun accomodating in its shadow the female deer so that the female deer may get protected from the sun. The details in this description, might themselves have, through their associative meanings, the one to one correspondence with the conducts of the man's love. But, here the suggestion is simplified and directed towards a particular thing as it is 'imposed' by the resultant statment which has a direct reference to the hero; 'nacai nankutaiyar... neror.' It conveys that he is a man with Keeness and fondness over her and would not stay far off for a longtime. This statement, which by itself explicitly communicates the motify of the poem, imposes and directs the attribute to be interpreted in terms of the overt reference. As such, it could said that the suggestion in this mode of attribute has become just a background and subsidiary to the overt reference of the resultant statement, which simplifies the suggestion.

In the second mode, there is no such direct 'imposition' of the resultant statement over the attribute concerned, though they are not independent. Here, suggestiveness has become a complex phenomenon which would lead one to propose the layers of meanings. We may take the poem 241 of Kuruntokai to explicate this second mode. In that poem, two different situations are shown in the surface of the attribute and the resultant statement. In the attribute, the hill of the hero if described as having an echo of the outcry of the way faring young shephards, on seeing the newly blossoming venkai flowers. In the resultant statement. It is stated that the lady sheds tears on seeing her lover. These two statements as such, have no direct linking; it may just mean that she weeps on hearing the loudness of the echo in the hills. But we can anticipate that one (even, if a lady) need not weep on hearing just an echo. Hence the cluster of the two 'unrelated' statements gives a complexity to the poem. If one takes, the lady's shedding of tears on seeing her lover as the background, the echo of the outcry of the wayfaring boys will suggest something else. It leads to assume that the reference like the blossoming of the Venkar flowers, the outcry of the wayfaring shepherds, and its echo on the high hills of the hero are not were details of some description, but the probable symbols representing something in the life of the participants in this particular communication. However, this needs further elucidation, of course, in the light of the

macro context. The macro context provides factors like the behaviour of the lovers (because, it belongs to the Kurinci aspect of love, since it speaks about the objects of love), the modest of the lady, the concealment of the love and the lady's ever increasing anticipation of an early marriage. When these factors in the macro context are set up in a background to enlighten the foreground, in the interrelation and the interaction of the macro and micro contexts, the details in the description would reveal a suggestive sense, having one to one correspondence with the effects of 'alar' or the gossiping of the concealed love by the public and the miseries it gives. On this, we assume, she weeps. But she weeps not in loneliness. She weeps only on seeing her man, with whom she had the erstwhile concealed love. The statement about the hill with the echo of the outcry, is now attributed to the hero. This may very well suggest that she wants him-in a modest way to set the things right, of course, not by quarrelling with the gossiping public but by marrying her soon in the presence of them.

Thus, the second mode of the attribute of suggestion is a complex phenomenon evolved as well as resolved by the indirect but close linkage of the description in the attribute and the reference in the resultant statement, and the inter actions of the micro and macro contexts. This second mode and the earlier first mode are the dominant modes prevailing in the suggestive poems of the Cankam classics. There is also a third mode of the attribute of suggestion, where there might be no explicit resultant statement. There might be only attributes and their concerned headwords. Hence, it is a 'complete' attribute covering the whole text of the poem. It is then still more complex than the second one. However, it is very rare.

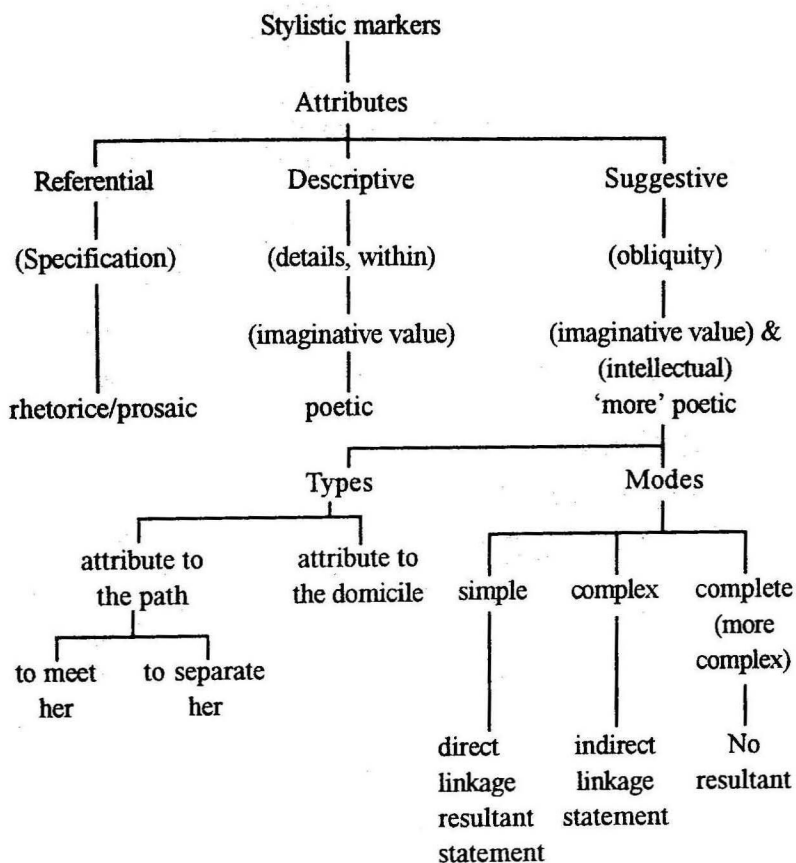
The occurrence of this mode could be shown in the first poem of Kuruntokai, which is unique in its idiosyncrasy of style. There, Kunram is the headword, preceeded by a long nominal attribute and followed by a short predicative attribute. In the surface level, the description in the attribute would only mean that the hill of the mighty armed Lord Ceyon, who has smashed the avunars in the bloodshed battle, is full of Cankantal flowers. There is no such resultant statement in the text to impose of complement the probable obliquity in the attributes. But, the macro context of the poem, here Cankam literary tradition as well as of Tolkappiyam will never lead to conclude that the poem describes only a natural scenery; but the intrapersonal or the transindividual human

aspect is the central core of the Cankam poetry. This makes the micro context, a complex one and it is led to have deeper layers of meanings. The complexity is added by the absence of an indication of the addresses of the poem even in the colophon and the absence of a finite verb.

This, an almost complete complexity leads the intelligibility and the interpretation to depend heavily upon the "contexts of situations" in and around the poem, like those of the 'relevant feathers of participants', here the objects of description, and 'the effect of the verbal action', or here the total effect or the motif of the poem.<sup>16</sup> The complexity leads also to concentrate upon each and every details, linguistics or otherwise, in the whole text, like the sound pattern, the combination of the words, the chain of images the project, the mood of the poem, the significance of the allusion and so on. Apart from this, when micro and macro contexts are correlated together in relevance with each other, the complexity and the riddle of the poem would be resolved and in that process one could explore the layers of meanings as may be found in this poem. But this may all together require a detailed study.<sup>17</sup> Anyhow, we could say here that these meanings as such are centred round either the forwardness or the arrangement of the meeting place for the concealed love or the insistence for an early marriage.

To sum up the findings and the classifications of the attributes which are otherwise, the stylistic markers of the Cankam poems, a comprehensive chart could be given, as below :

All these attributes, classified and explicated so far on the basis of their functional characters as found in the Tamil classical poems, on their very nature of distinction may fall into different 'sets'. As Enkvist says, 'the style markers that are shared by a large number of texts within a range of related but different contexts form a major stylistic set. Those texts that share a major stylistic set belong to the same major style.'<sup>18</sup> Here, we can propose that this kind of analysis may be extended to a sufficiently large number of texts covering the entire contextual spectrum which will result in an exhaustive definition of the major styles of Tamil. Though this present paper has its own insight and intuition, it might also have a limitation; but, as Stankiewicz has put it, "since the object of our analysis is broader than our descriptions, which are always of a provisional character, no analysis can be fully



exhaustive. Nor can it replace the aesthetic and emotional impact produced by a work of art itself.”<sup>19</sup> This categorical statement will take care of the proposition and limitation of this present paper.

## References

1. Nils Erik Enkvist, 'On defining style: an Essat in Applied Linguistics,' *Linguistics and style*, London 1963. pp 34-35.
2. Cf., Sol Saporta, 'The application of Linguistics to the Study of Poetic Language', *Style in Language*, Mass, 1960, P. 86.
3. Prof. T.P. Meenakshisundaran, 'The Theory of Poetry in Tolkappiyam', *The Tamil Culture*, Vol. 1 No. 2, Madras 1952 (Reproduced in his Sixty-First Commemoration Volume, Annamalai University, 1961.)
4. Cf., Tol., (col.) Itai-y-iyal, 1-3 etc.,
5. Cf., Tol., (col.) Uri-y-iyal, 1, 91 etc.,

6. Purananūru, 235.
7. Cf., Tol., (col.) Uri-y-iyal, 3.
8. We may notice its developments in Pattuppāṭṭu and in the post Caṅkam works like cilampu and Manimēkalai. It will be an interesting study to trace the growth of narrativism in the latter Tamil works, on the background of the development of descriptivism in the Caṅkam Poetry, itself.
9. Tol. Akattinai-y-iyal, 47.
10. Cf., Tol.; Akatt., 3-19.
11. Note : If the poems have attributives (along with the headwords), they would generally have other statements in the same texts, which will end the poems and these statements are here known as resultant statements.
12. for e.g., see Akanānūru, 5 etc.
13. Cf., Tol., Akatt., 46-48, Porul Iyal, 35-37; 48; Uvama., 23-31
14. "Ulluruttu itanotu ottupporul mutikena Ullurūt tiruvatai Yulluru vuvamam". - Tol., Akatt., 48.
15. note, all the vowels are long.
16. 'Context of situation' was proposed by J.R. Firth, for the linguistic analysis. Cf., Firth, 'Personality and language in society' Papers in Linguistics, London, 1957.
17. This is attempted already by the author of this present paper,
  1. Stylistic Analysis of a classical Tamil Poem (to be pubd. soon)
  2. Caṅkappāṭal onrin paṭikapporūl-oruceymurai Āyvu, (submitted to this same seminar).
18. Nils Erik Enkvist, Op.Cot., p43.
19. Edward S ankiewicz, 'Linguistics and the study of Poetic Langage', Style in Language, Mass., 1960, p.81.



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## **AREA FEATURES FOUND IN KANAURI**

### **Introduction**

The 1961 census of India brought to light the interesting fact about the speakers of the Tibeto-Burmese languages in India as constituting a meagre 0.73 per cent of the total population of India and yet speak numerically a larger number of languages when compared with other major language families.<sup>1</sup> Unfortunately the study of this family in India is still in its infant stage, though the scope is very wide. Starting from Lahan in North-west to Manipur in the East, these languages are spoken in a large, geographically contiguous area in the Himalayas. Since inter-communication is at its minimum we have a number of dialects which are often listed as separate languages.

There were two eminent personalities in this field: B.H. Hodgson and Sten Konow. It was Hodgson who classified the Himalayan languages of the Tibetan Family into two groups, viz: Pronominalized Group and Non-Pronominalized Group. Sten Konow picked out certain characteristic features of the Himalayan languages which were not attested in other Tibetan languages and opined that they were due to the influence "Mundas or tribes speaking a language connected with those now in among the Mundas, who once lived in the Himalayas and left their stamp on the dialects spoken at the present day"<sup>2</sup>

The intention of this paper is to investigate whether these features are really there and if so, whether they are due to Munda influence and if not found in Munda to find out whether those feature are found in any other language family in India. This paper results from some of the interesting observations made by this author while he was working on some of the Himalayan languages.



Kanauri (spoken in the Kinnaur district of Himachal Pradesh, bordering Tibet), a language of the Western sub-group of the Pronominalized Himalayan Group is described by Konow as "the characteristic dialect" of that Group where in he found "more traces of the influence of a non-Tibeto-Burman substratum than in any other Himalayan dialect". We discuss the materials mostly from this language. It is found that there are some more non-Tibetan sustrating in this language shared with the Dravidian languages and this is the main thesis of this paper. It is not aim of this author to swear that they are definitely Dravidian features. They are shared by both Dravidian and Kanauri and may as well be area features.

### Shared Features at Phonological Level

At the phonological level the presence of the so-called semiconsonants is, according to Konow, the result of the Munda languages. This characteristic set of consonants is said to be very common in Munda languages. From the recent investigation that this writer had, one has to conclude that no such sound is present in Kanauri. The author did not come across this sound at anytime during his field work. It is a fact that while an informant is asked to repeat certain words, it is quite natural for him to slow down his speech and try to make a pause forcibly after the word final position. If another word follows immediately it is possible to hear a glottal sound. Perhaps it was this sound which was reported by those investigators of Konow as Semi-consonants. Moreover, it has been suggested by Rev.T.G. Bailey that those "semi-consonants were apt to be replaced by the corresponding soft-sounds when their pronuciation was emphasized."<sup>3</sup> Konow himself has recorded the following after describing these semi-consonants as a very characteristic feature of the Munda languages.

"..... The materials for the purpose of this Survey have not however been prepared by scholars with a phonetic training. We can't therefore expect to find these peculiarly difficult sounds noted accurate correctness in the specimens printed in the volume."<sup>4</sup>

As such there is not ample evidence to establish a Munda influence at the phonological level in the presence of a Semi-consonant. It is quite useful to note here the remarks made by Prof. T.P. Meenakshi sundaranar regarding the presence of glottal stops in Dravidian languages.

“..... The glottal stop is not a phoneme in any Dravidian language except in Kui and Naiki. But during the study of the various dialects of Tamil and also Kolami and Gondi, the glottal stop has been found to occur in word-final position, especially of numbers. I have observed the glottal stop preceding and initial vowel in some Tamil speakers and also following a final vowel.”<sup>5</sup>

It is reported that Modern Kurukh also has this glottal stop as a phoneme.<sup>6</sup> Most of the consonant ending words in Kanauri are pronounced with a central vowel (i) acting as an euphonic vowel. This feature is found in almost all the South Dravidian languages and Telugu. In Malayalam it is sometimes a short (a); otherwise (i). In Telugu and Kannada it is (u). In modern spoken Tamil it is always (i). There is hardly a consonant ending word in Modern spoken Tamil; Kanauri too doesn't have any consonantal ending word.

e.g.

id ~ iddi “one”

doyan ~ doyani “second”

The characteristic feature of the Tibetan languages is the presence of tones. Whenever this feature is absent in a language in question, the language has an extensive use of prefixes. But, in Kanauri and in other neighbouring Himalayan languages there is neither a tone nor a prefix. Here again, Kanauri is different from other Tibetan languages, when we find that some of the other Eastern Himalayan languages like Lepcha and Gurung are preserving the prefixes still. According to Konow, the absence of this feature should be ascribed to Munda languages. But the absence of a feature is not usually ascribed to external influence. If we have to accept Konow's view, then that particular influence could have very well come from some other source also.

The large frequency of nasalised vowels is striking in Kanauri. Whenever a word ends with a diphthong it is mostly nasalised. The large frequency of nasal vowels in some Dravidian languages is worth the comparison. Vowel clusters are not found in Kanauri. Whenever stem with an initial vowel is added to a vowel ending stem a semi-vowel is always introduced in between, a process found in many Dravidian languages

(e.g.)

(Kanauri)

ti + o tiyo "to the water"

Voiced stops are found only in a very few limited items as in the Dravidian languages. In many places there is a free variation between the voiced and voiceless stops.

e.g.

ḍames ~ ṭames "bull"

Similar to the vowel alternations in South Dravidian there is another type of alteration between /o/ and /a/ in Kanauri

e.g.

hodoganu ~ hodaganu "they"

### Grammatical Level

Konow repeatedly points out that a difference is often made between such things as animate beings and inanimate things in the Himalayan languages which according to him is due to the Munda influence. This distinction is very similar to that of Dravidian. In Tamil we have "uyartinai" and "axrinai" and in Telugu we have "mahab" and "amahat". There are various modes of indicating gender:

1. Denoted by periphrastic constructions using words corresponding to "she" and "he" before the nouns.

e.g.

kyō ran "she-horse"

manṭ ran "he-horse"

2. Using different words for different sexes.

ṭames "bull"

lan "cow"

This sort of distinction is found in Dravidian also.

Another important feature which Konow lists as due to the Munda influence is the feature of distinguishing the person by using pronominal ending for the finite verbs in concordance with the subject.

Indeed, Hodgson classified the entire group of the Himalayan languages into two, only on this basis. This feature is found in almost all the South Dravidian languages except Malayalam. It is generally believed that Malayalam represents the older stage. There are certain other dialects of Kanauri wherein we don't find the pronominal terminations.

e.g.

(Kanam dialect)

i	ka <u>jeu</u>	"you (sg) went"
	gira <u>jeu</u>	"you (pl) went"
	ono <u>jeu</u>	"she/he/it went"
	nopa <u>jeu</u>	"they went"
ii	hun lis <u>du</u>	"it is cold now"
	dexretc moṭes <u>du</u>	"the boy is fat"
	ceces patles <u>du</u>	"the girl is slim"
	boṭan tēg <u>du</u>	"the tree is big"

Since the data is insufficient it was not possible for this author to come to a definite conclusion whether Kanauri is developing a system as in Munda or is discarding that system as it was in Proto Dravidian.

Himalayan languages have another feature not found in other Tibetan languages; two forms for the first personal pronoun, one inclusive and another exclusive of the addressee. This is also supposed to be a Munda feature. But it is a fact that this feature is found over a wide area in different language families. This, according to Caldwell, is found in Mangolian, Northern dialect of Chinese and some Polynesian languages apart from some Dravidian languages.<sup>8</sup> Though this could not be treated as a Dravidian feature, this could not be taken as a Munda feature either, considering the wide spread of this feature cutting across language families. This could very well be an area feature covering South - East Asia.

Another characteristic feature of the Tibeto-Burman languages is the tendency towards individual conception of all objects and at the same time avoiding the use of common words like "hand" "foot" etc. They speak only of "my hand" "my foot" etc. But, this feature is not

found in Kanauri. Here it agrees with other language families in India, differing from other Tibetan languages.

There is one instance, however, where other Tibetan languages share a feature with Dravidian while Kanauri differs from them. In Tibeto-Burman languages the use of the genitive case suffix is *al* and in most instances it is left out.

e.g.

(Tibetan)

mi-i khyim

man-one house

“a man’s house”

As in some Dravidian and Aryan languages the accusative case suffering is very often left out in Kanauri.

e.g.

ama khāmu

mother to-see

“to see the mother”

The Plural suffix in Kanauri is */-ga/*; after a consonant ending stem it is */-a/*. Though it could be a accidental similarity, we can count this with the Dravidian plural marker.

The dative suffix in another Himalayan language. Lepcha, is also similar to Dravidian and Aryan forms.

e.g.

(Lepcha)

Pano ka

King to

“to the king”

The formation of higher numerals is effected by suffixing the multiplier in the languages of Bodo, Naga and Kuki-chin groups. But Kanauri prefixes the multiplier as in Dravidian.

e.g.

za	"ten"
pɪ	"four"
pɪ za	"forty"

Post positions are extensively used in Kanauri while prepositions are used in many other Himalayan languages.

In Kanauri noun stems occurring before nouns are used as noun attributes as in Dravidian languages while in Eastern Himalayan languages they follow the noun they qualify.

Passive voice is not used in Himalayan languages, commonly it is expressed through the Instrumental case suffix on sometimes by an auxiliary verb. Otherwise the active or passive signification of a verb is indicated by the context. This resembles the modern Dravidian dialects.

No morphological distinction is made between the simple present and present continuous of an action, as in the spoken forms of many Dravidian languages.

e.g.

ka tu ɽon	"you come/are coming"
nopa tu ɽas	"they come/are coming"

In some dialects, Kanauri has no gender distinction in the III person singular pronouns as in Toda.

e.g.

ono "he/she/it"

### Syntactic Level

The usual word order in the Tibeto-Burman languages is S+P+O. But, in the Himalayan languages the order is S+O+P as in Dravidian and other Indian languages.

### Conclusion

As has been demonstrated, Kanauri, a language of the Tibeto-Burman Family shares many a common feature with other Indian languages. Konow's contention that these are due to Munda influence need not necessarily be taken seriously due to two important

considerations. (1) As Prof. Emeneau has pointed out, "extensive prefixing infixing and suffixing make both description and comparison of the (Munda) languages very difficult and until we have competent descriptions of several of them, comparisons concerned with borrowing or with genetic relationships within the family and outside it will be hazardous"<sup>9</sup> (2) Since most of these features are shared by languages belonging to different families there is every reason to believe that they could very well be area features - diffusion of linguistic traits across genetic boundaries.

It is also worth mentioning here that Robert Shafer discarded the theory of pronominalisation while he attempted a fresh classification of Tibeto-Burman languages. Indeed, he kept Kanauri under different group - West Himalayan section of the Bodic Division<sup>10</sup> and yet he lamented that "due to the presence of the very great number of languages or quite distinct dialects (of Tibeto-Burman Family) one person could not satisfactorily accomplish the objective in a lifetime"<sup>11</sup>

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## **SOME ASPECTS OF THE ANCIENT TAMIL SOCIETY**

### **Introduction**

It is an acknowledged fact that the Tamil Society is noted for its high antiquity. The historical, linguistic, archeological, literary, numismatic and other evidences corroborate beyond a shadow of doubt the high antiquity of the Tamil Society and its many-sided excellence. The very fact that there are 260 references (16% of the total aphorisms) to ancient literatures in Tholkappiam, confirm in an unambiguous language the existence of great literary treatises on various branches of knowledge. Unfortunately, all these literatures have been lost due to serious natural calamity. The ancient Tamil Literature extant which is popularly known as the Sangam Literature, consists of Tholkappiam (Grammar), pathuppattu (ten Idylls), Ettuthogai (eight anthologies), Thirukkural (Ethics), Silappathikaram and Manimekalai (twin epics). On the basis of the various relevant evidences available, the Sangam Literature can be assigned to the period ranging from 500 B.C. to 200 A.D. This period is generally known as the Sangam Age as the Tamil Sangam (Academy) which was patronised by the Pandyan Kings at Madurai has played a very significant role in the literary and cultural fields of Tamilnad. The sangam Literature besides throwing an appreciable flood of light on different branches of knowledge reflects each and every aspect of the Tamil Society. The ancient Tamilians distinguished themselves in various healthy activities and led a very useful life of a high order. A deep analysis of the Sangam Literature and other relevant sources and records reveals the fact that the ancient Tamil Society was in a very advanced state of culture. It was a Society of well-balanced development in Titanic proportions. The great encomiums paid to ancient Tamilnad by foreign personalities are not

hyperbolical in character but naked truth. An attempt is made in this paper to study analytically the Tamil Society of the Sangam Age with a deep sense of impartiality.

## Literature

Tholkappiam is not only a grammar in the ordinary sense of the term but a great treatise which deals with almost all the aspects of human activity. Tholkappiar has clarified each and every point with logical precision and aphoristic brevity. For instance, he points out that one can legitimately feel proud owing to four reasons, viz. learning, valour, fame and charity.

‘கல்வி தறுகண் இசைமை கொடையெனச்  
சொல்லப்பட்ட பெருமிதம் நான்கே’.

(Tholkappiam : Porulathikaram)

Tholkappiam is the grammatical and literary charter, serving as a beacon light throughout the ages of literary history of Tamilnad. The Pathuppattu describes every aspect of the Tamil Society in a picturesque language. The eight anthologies (Ettuthogai) were compiled and classified on the basis of metre length and subject matter. It is needless to mention that the classification was done in an apple pie order according to the principles of logical division. Among the eight anthologies Natrinai, Kurunthogai, Ainkurunooru, Kalithogai and Agananooru are amatory poetry. Purananooru mainly deals with warfare, statecraft, charity and ethics Pathitirupathu gives an account of the Chera Kings and throws a light in fixing the chronological position of the ancient Chera Monarchs. Pariapadal is a miscellany which deals with love, religion and nature. Thiruvalluvar has given the quintessence of advanced wisdom in his immortal ethics, Thirukkural. Silappathikaram, a dramatic epic (tragedy) and Manimekalai, a religious epic are treated as twin epics. The former has a greater appeal as “our sweetest songs are those which tell of saddest thought” (Shelley). The Sangam Literature is a mirror which reflects all the aspects of the ancient Tamil Society. The Sangam Poets, who were about 500 in number, touched every branch of knowledge in their pen portraits. Beauty of expression, clarity of thought, brevity in diction, intelligibility of theme, sublimity of idea, nobility of purpose, effectiveness of appeal, catholicity of character and universality of outlook are the special

characteristics of Sangam Literature. It is almost free from Sanskrit words, hybrid style, pedantic phrase and fantastic imagination. The Sangam Poets sincerely considered Nature as their Teacher. They received inspiration from Nature and described her beauty in a melifluous language with aesthetic excellence.

## Education

From time immemorial education is considered to be the infallible wealth. The very fact that Thiruvalluvar, who was very brief in his treatment, has allotted many chapters dealing with various aspects of education, corroborates the sublime values of education. Thiruvalluvar has divided the entire faculties into two main divisions, viz. arts and science. Mathematics - the queen of sciences, and letters the basis of arts, are the two faculties pointed out by Thiruvalluvar. He has indicated in an unerring language the Universality of education. In other words, mathematics and letters are the two eyes for each and every human being under the sun.

‘எண்ணென்ப ஏனை எழுத்தென்ப இவ்விரண்டும்  
கண்ணென்ப வாழும் உயிர்க்கு’. (Kural 392)

The learned author has indicated briefly but very clearly the various aims of education. Knowledge aim (Kural 396), social aim (Kural 140), moral aim (Kural 134), philosophical aim (Kural 354), spiritual aim (Kural 2), cultural aim (Kural 997) and living aim (Kural 391) are some of the important aims of education dealt with in Thirukkural. According to Thiruvalluvar, teaching has four stages, viz. feeling the pulse of the students, grasping the subject to be taught, simplifying the subject, and appealing and inspiring presentation (Kural 424, 711). To all intents and purposes an uneducated man is no better than an animal (Kural 410). Tholkappiar mentions general education and technical education in one of his aphorisms in Tholkappiam.

‘வாயினும் கையினும் வகுத்த பக்கமோடு’

(Tholkappiam, Porulathikaram (Kazagam Edition June 1953) Agathinai iyal - Aphorism No.44). Pandyan Neducheian, the King poet, gives a vivid pen portrait of the glory of learning. The sum and substance of his Poem (Purananooru 183) is that an educated man, however low may be his social position, will be respected even by the ruler of the land. The poets of the Sangam Age have educated the

Kings as well as the ordinary people. They gave the Rulers sound advice on various matters at the appropriate occasions and played a remarkable rôle in the education field of ancient Tamilnad. Teaching was considered as the noblest and the most respectable profession. In short, the ancient Tamils did not consider education as a means to earn bread and butter but realized that it was for life, through life and throughout life.

## Society

Society consists of men, women and children. According to Tamil, the word "man" has various shades of meaning. Though generally it refers to the masculine gender among human beings, it specially connotes a person who has the power of control. Spiritually speaking man is expected to control his senses and attain spiritual mastery. The term "woman" apart from its primary meaning, has a special connotation. The word "penn" which means woman, had derived from the root "petpu" signifying "Love", "desire" etc. The implication is, woman is a possessor of all the amicable qualities, and hence she is lovable. Children are considered to be the wealth of the parents and a source of enjoyment (Kural 61, 65, 66 : Purananooru 188).

The ancient Tamil Society was classified into many divisions. The divisions were made not to create any disparity or inequality among the people but to direct them to embrace different occupations for the smooth sailing of the Society. As a matter of fact, the classification was made on the principle of division of labour. The ancient Tamils have realized and recognized the dignity of labour.

There was perfect social equality between man and woman. In certain respects woman was respected to a greater degree. A chaste woman was not only paid social respects but viewed with a deep sense of divine veneration. She was placed on a par with God.

‘உரைசால் பத்தினிக்கு உயர்ந்தோர் ஏத்தலும்’.

(Silappathikaram: Padhigam: 156)

The milk of human kindness was considered as a fundamental social affinity and there was a perfect harmonious co-existence. Man without social culture was placed among the dead (Kural 214). "Divide and consume" was the social ethics envisaged and actualised by the

Tamils of the Sangam Age (Puram 163). The temples served the purpose of social institutions and people assembled and mixed with each other with perfect social liberty, equality and fraternity. The purpose of friendship is to help each other says Thiruvalluvar. Give and take policy was considered as one of the main social principles on which smooth social intercourse could be made. Unity in diversity and social catholicity are the special features of the society of the Sangam Age.

### Matrimonial

Marriage was considered as a sacred rite of the union of two hearts. Matrimonial process had two stages, viz. premarital and postmarital, and sanctity was maintained throughout the process. There was complete identification of husband and wife in their walk of life. The purpose of marriage is not only to enjoy sensual pleasure but also to do charity with a deep sense of fellow feeling (Kurunthogai 63, Kural 81). Woman was given the highest place in society in general and at home in particular. The Tamil word "illal" (இல்லாள்) which ordinarily means wife has a special connotation. The word can be split conveniently into two distinct units, viz. "il" and "al" meaning thereby the ruler of the home. So, it is crystal clear that the wife was not only treated as a partner of the man but the ruler of the home and the better half in the real sense of the term. The love experienced by the married couple was not a lust or sensual craving but a tender feeling of a high order. Thiruvalluvar has rightly pointed out that such a love is tenderer than the flower (Kural 1289). Various aspects of harmony between husband and wife were indicated by Tholkappiar.

"பிறப்பே குடிமை ஆண்மை ஆண்டோ  
டுருவு நிறுத்த காம வாயில்  
நிறையே அருளே உணர்வொடு திருவென  
முறையறக் கிளந்த ஒப்பினது வகையே"

(Tholkappiam : Porulathikaram)

Monogamy was the only moral code accepted by the society, (Kural 1315, Kurunthogai 49). Though prostitution existed, it was looked upon with contempt by every cultured Tamilian (Purananooru 73). The marriage functions celebrated during the earlier stage of the Sangam Age were practically free from Aryan influences (Agananooru 86, 136). "It will be noticed that in the ancient Tamil rites of marriage there is absolutely nothing Aryan, no lighting of fire, no circumambulation of

fire and no priest to receive dakshina" observes P.T. Srinivasa Iyengar (History of Tamils P. 30). the matrimonial union was very natural which was based on mutual understanding, mutual consent, mutual help and mutual love.

## Morality

Morality was considered as the foundation stone on which the entire human virtues were based. Though the Sangam Literature (except kural) are not ethical in character, they have moral view and have the force to inculcate moral sense among the readers. Morality is the right conduct in conformity with all virtues. As morality makes the man great, it is his duty to maintain a very high moral standard. Maintaining morality is more important than preserving life (Kural 131). Morality as envisaged by the Sangam Poets has a deeper significance than it is generally understood. Even the thinking of evil thought was considered a serious moral offence. Morality is not only a code of behaviour but a code of life. It is a virtue among virtues and embraces all the sublime ethical maxims. To cite an example, sense of gratitude was considered as an essential quality that should be possessed by every cultured man on the globe. Ingratitude was not only a more immoral act but an unpardonable sin (Kural 110; Purananooru 34). The same moral sentiments were voiced by no less a person than Shakespeare:

*"Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude" (As you like it, II, 7)*

*How sharper than a serpen's tooth it is  
To have a thankless child. (King Lear, I, 4)*

The term morality which was defined logically and understood precisely by the ancient Tamil savants has a tripartite connotation, viz. purity of thought, word and deed. In short, according to the Sangam Literature, morality is not only a view of life but a way of life.

To conclude, the ancient Tamil Society was the best from various points of view.

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## **A DISCUSSION ON EPITOME OF THE INFORMATION OF 'MALAIPATUKATAM'**

The idyll Malaipatukatam, sung by perunkancikanar of Iraniyamuttattup perunkunram, deals with a poverty-sicken dancer, who is accompanied by a group of dancer and minstrels, carrying a variety of musical instruments, meeting another dancer who has received gifts from the Philanthropic Nannan-Cey-Nannan.

The benefited dancer, who comforts the need dancer-chief, presents an epitome of the information, which he is going to describe later.

Thus fourteen pieces of information are given. In the idyll these fourteen pieces alone are elaborated. Thus the earlier epitome reflects the salient contents of the idyll. This unique feature is not found in any other Arruppatai. But the poet in his later elaboration of the earlier epitome changing the earlier order of the pieces of information.

The famous commentator Naccinarkkiniyar in his commentary records the positions of the epitomised information in the idyll. They are given below with its line number:

I The dimension of the route:

1. The extent of the good in the route - 94-144
2. The extent of the bad in the route - 192-224
3. The oddities of the route - 225-241
- \* 4. The quantity of the route - 270-383
- \*\* 5. The good of the forest route - 398-448

\* In this section, Perunkancikanar describes not only the features of the mountain but also those of the route.

**\*\* In these lines the poet, in addition to describing the forest and the good of the forest-tract, describes a resting place and the foods.**

II Resting Place1.	145-191
III Food2.	242-255
	*3. 398-448
	4. 449-470

**\* In these lines the poet, in addition to describing the forest and the good of the forest-tract, describes a resting place and the food.**

IV Mountain	270-383
V Woods	259-267
VI Beast-inferted forest	398-448
VII The torrents of clarity	550-577
VIII Punishes the foes	397-398
IX The assembly Hall ever full with springs of charity	*541-549

**\* In this section also deals with the behaviour of the members of Nannan's family.**

X Behaviours of his relatives	541-549
XI The nature of the diety Kariyunti	—
XII The spotless splendour	—
XIII The description of ancestors	539-540
XIV Old Town	478-487.

Naccinarkkiniyar does not point out the selections dealing with

1. The nature of the Diety Kariyunti and
2. The spotless splendour.

Naccinarkkiniyar finds a meaning for the nature of the Diety Kariyunti as follows: "நஞ்சை ஊனாகவுடைய இறைவனது இயல்பும்" in this idyll, but for this initial hint on the nature of Kariyunti, there is not further mention about this. According to Naccinarkkiniyar, the temple of Kariyunti has been built as per lines 225-230 in this idyll. In these lines no mention is made about the quality of kariyunti. But these lines describe the structure of the temple and its equipment. Therefore it can be assumed that something has been said about Kariyunti later in the idyll.



Naccinarkkiniyar feels that the idyll does not deal with the spotless splendour of Nannan-Cey-Nannan. It is due to his own interpretation of this passage-'. 'பாயிருள் நீங்கப் பகல் செய்யா சுமுதரும் ஞாயிரு அன்ன அவன் வகையில் சிறப்பும்'. He interpreted this passage as follows.....

The sun dispels darkness by creating a bright day. In the same way the sun, Nannan dispels darkness his foes, revaling his spotless leadership. The identification of darkness with the foes is entirely the invention of the commentator, as no such reference can be found in the lines of the idyll under study. But in Kalittokai and Purananuru, the act of dispelling. The foes is redered analogous to dispelling darkness. Probably Naccinarkkiniyar could have formed his opinion on the basis of the simile found in this passage. There is no elaboration, in this idyll, of the spotless leadership of Nannan, dispelling the darkness, the foes. If the analogy of sun, is considered merely an epithet to depict Nannan's greatness, the spotless splendour burn out of Nannan's Valour can be found in lines 423-424 and the one that spirings from his charity in lines 550-560-. Such an assumption may be held valid.

According to Naccinarkkiniyar it should be held that the lines 423-424 deal with the forest. He has stated that the lines 398-448 deal with the forest. Though the forest finds a place in these lines, in lines 423-424- the valour of Nannaqn receives special treatment. As a matter of fact, in Naccinarkkiniyar's view, these lines deal with the forest but also with the spotless splendour of the king.

Lines 550-577, according to Naccinarkkiniyar, deal with the corrents of charity. There is a possibility of assuming that lines 550-560 deal with the spotless splendour of Nannan's charity and lines 561-581 the torrented nature of his charity.

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## **THE CHORUS IN CHILAPPATHIKARAM**

Chilappathikaram, the earliest dramatic epic relates to this tragic story of Kovalan and his wife Kannaki. The three famous divisions of the Tamil literature, Prose, Poetry and Drama are harmoniously knitted in this unique work. Since it is inter-woven here and there with dramatic elements, it is called a dramatic epic.

The major elements of a drama are charectar, Plot, Dialogue, Thought or Ientiment, Time, Place and Action should also find a place. We must also add the chorus, a dramatic technique which was a prominent element in the Greek dramas.

The characters found in Chilappathikaram are KANNAKI, KOVALAN, MATHAVI, KAUUNTHI, MADALAN, DEVANTHI, VASANTHAMALAI, KAUSIKA, MATHARI, AYYAI, MANGATTU, MARAIYAVA, MASATHUVA, MANAYKA, the king CHOLA, the king PANDIYA, the king CHERA, the COURT JEWELLOR, VEERY-VEL-CHELIYAN, GAYABAHUH PERUN KILLI, KANAHA, VISAYA etc., Among them KANNAKI, KOVALAN, MATHAVI, KAUUNTHI and MADALAN are considered to be the major characters and the rest are the minor characters.

The citizens of the three famous countries Chera, Chola and Pandya can also be deemed to be minor characters. We find in Chilappathikaram that the major characters, Kannaki, Kovalan and Mathari are the victims of the fate. The king Pandya and his Queen are the other two victims of the heavenly will. The characters maintained above are co-ordinated with the main plot and action. They are so vital that we cannot remove them from the play.

We must now consider the part played by the women in VETTUVAVARAI, AAYYCHİYAR KURAVAI and KUNRAK KURAVAI. Are they essential to the story? Do they relate to the main plot? Why are the VETTUVAVARI, AAYYCHİYAR KURAVAI and KUNRAK KURAVAI introduced in this epic? Can we consider them as Chorus, resembling those found in ancient Greek dramas! If so, what is chours? Its dictionary meaning is (i) a band of singers (ii) thing sung or said be many at once (OXFORD DICTIONARY). In English Tamil Dictionary its maning is found as follows:

"கிரேக்க நாடகங்களிலும் சமய விழாக்களிலும் பங்கு கொள்ளும் ஆடல் பாடல் குழு; எலிசபெத்து அரசி கால ஆங்கில நாடகங்களில் முகப்புரையும் இடை நிகழ்வுரையும் ஆற்றியவர்; பலர் கூடிப் பாடும் பாடல்; பலர் குரல் பேச்சு; பல கதிக் குரலினைவு; கேட்போரும் கலந்து கொள்ளும் பல்லவிப் பகுதி; சூத்திரர்.

The ENCYCLOPAEDIA BRITANNICA explains Chorus as a transliteration of the Greek word X'OPO'S - Probably a dance: and especially the sacred dance accompanied by a song of ancient Greece at the festivals of the gods. The word X'OPO's seems originally to have referred to a dance in an enclosure; and is therefore usually connected with the root appearing in Greek X'OPO's - enclosure, and (LATIN) HORTUS - garden, and (English) Chorulls - garden.

The ancient Greek drama has its genesis in the Chorus sung in honour of Dionysus. From the Chorus of the winter festival, consisiting of a band of revellers, chanting the phallic songs with ribald dialogue between the leader and his band, sprang 'comedy' while from the dithyrambio chorus of the spring festival came tragedy. A Chorus is found in Milton's 'Samson Agonistes'. The Elizabethan dramatists applied the name to a single character employed for the recitation of prologues or Epilogues. Besides drama, the term Chorus has been employed in music also. It is used for an organised body of singers in opera, Oratio, Cantata, etc., and in the form of a 'Choir' of the trained body of singers of the musical portions of a religious service in a Cathedral or church.

### Literary Men on Chorus

Let us now consider the various definitions given by Western Scholars.

1. WITZCHEL says, the action of the drama was carried on from beginning to end in the presence of chorus, a band of witness, always the same and remaining in the same place, the poet - had sacrecely any choice but to limit the scene to one spot, and the time to one day.' This was one of the functions of chorus at its dveloped stage.

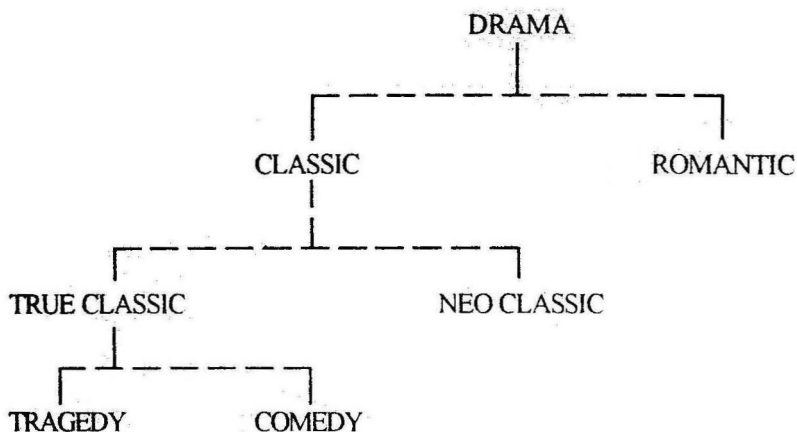
2. According to Prof. BLACKIE, 'It was the prominence of the chorus, with its elaborate odes and solemn dancing which gave to Greek tragedy its pre-eminently lyrical and operative character.' By this we mean that this was also another function of chorus at it developed stage.

3. Artistotle remarks, "The chorus should be considered as one of the persons of the drama, it should be a part of the whole, and a sharer in the action not as in Euripides but as in Sophocles." This too is only the developed stage of chorus.

4. To Prof. William Henry Hudson, chorus is a curious element. He explains it as "a certain character in a play who seems to stand a little apart from the rest and speaks with somewhat greater authority." Such a character is sometimes described as the chorus of the drama in which he appears because to a limited of Hudson it seems that the chorus is only a character which stands out from the main plot. He cites the role of Enabarbus who is commonly regarded as a kind of chorus in Antony and Cleopatra; among those who came into personal contact with the queen, he alone remains untouched by the spell of her marvellous fascination, his pungent criticisms thus help very greatly to set her under the proper light." To Hudson, Enabarbus is a kind of chorus and we know "Antony and Cleopatra" is an Elizabethan drama otherwise called, a drama of developed nature.

### **History of Drama and Chorus**

Historically we may classify dramas into three catogeries the classical, medieval and modern. We are only concerned with the classical drama, the divisions of which are as follows:



Fortunately a larger and more representative body of Greek Tragedy had come down to us; We possess thirty two plays of the three great tragic poets, AESCHYLUS, SOPHOCLES and EURIPIDES. One of the salient features of the Greek tragedy is chorus, which plays a good role in the Greek comedy also.

The origin of chorus has been further explained by Hudson: "We find in every play such a chorus, a body of persons forming, as it were a multiple individuality, moving, singing and dancing together continually interrupting the dialogue and the progress of the action with their odes.

----- It was simply a necessary result of the conditions out of which the Greek tragedy arose. The genesis of tragedy is to be found in the dithyramb or choral human, which was chanted by the village worshippers around the altar of DIONYSUS; the individual actor and the dialogue were later developments out of this." Thus we see that the Greek tragedy is the off-shoot of chorus. In the tragedies of Aeschylus, the tendency of artistic evolution, from the beginning was consistently towards the subordination of the choral element to that of the individual actors, who correspondingly brought to the front. In his plays, about one half is occupied by choral odes. In the plays of Euripides the chorus occupies a quarter to a ninth part. It remains close and organic in Sophocles; but in Euripides it has no connection with the play. Thus we see that the element of chorus had been eliminated from the powerful art, drama.

So far we have seen a precise account of the chorus, its possible origin and its applications in Elizabethan dramas in the developed stage. We know that the Greek drama occupied a prominent place during 2nd.

3rd and 4th centuries A.D. It is the general view of the Tamil scholars that the age of Chilappathikaram is also 2nd century A.D. We find a historical coincidence between the Greek dramas and Chilappathikaram. In Chilappathikaram we come across AAYYCHİYAR KURAVAI; VETTUVAVARI and KUNARAK KURAVAI. The functional aspect of these parts in this great dramatic epic to a certain extent resembles the Chorus in ancient Greek mythology.

There are enough evidence to show that there was oversea trade between ancient Tamilnadu and Greece. As a result of this there must have been exchange of arts and culture between the two countries. Therefore we may say that there were many common factors in the literature of both the countries. One among them is the element Chorus in the epic to give. Now, let us consider the dramatic effect of the Vettuva Vari, Ayychiyar Kuravai and Kunarak Kuravai in Chilappathikaram.

### Vettuvavari

VETTUVAVARI of Mathurai Kandan is placed next to the Kadukan Kadhai. it reveals the social life of the Vettuvvars or Maravars. Kovalan, Kannaki and Kavanthi are taking rest at a corner in Ayyai Kottam in the land of Pandya. Here they witness the dance of the priestess of Kali who has dressed like the Goddess, Kali. She declares that Goddess kali is incensed, as they had failed to offer here sacrifice for sometime past. She also warns that if the maravars fail to offer the sacrifice any more, the community would be reduced to poverty. This is the first part of Calini's utterance under the spell of Kali. This rather acts as foretelling the untoward events to follow, namely the execution of Kovalan and the death of their king and queen, resulting their country losing all its past splendour and glory.

கல்லென் பேரூர்க் கணநிறை சிறந்தன  
வல்வில் எயினர் மன்றுபாழ் பட்டன  
.....  
கலையமர் செல்வி கடனுணரின் அல்லது  
சிலையமர் வென்றி கொடுப்போ எல்லன்  
மட்டுண் வாழ்க்கை வேண்டுதி ராயின்

வேட்டுவ வரி 12-19

The second part of her utterance relates to the comment on Kannaki.

இவளோ, கொங்கச் செல்வி குடமலை யாட்டி  
தென்றமிழ் பாவை செய் தவக்கொழுந்து  
ஒருமாமணியாய் உலகிற் கோங்கிய  
திருமா மணி.....”

In the above lines Elango tries to raise the image of Kannaki in the minds of the reader hinting that she would be defied as a Goddess in the near future. Then the entire community of maravars sing together the praise of Kali, their Goddess and dance in joy.

“கொற்றவை கொண்ட வணிகொண்டு நன்றவிப்  
பொற்றொடி மாதர் தவமென்னை கொல்லோ  
பொற்றொடி மாதர் பிறந்த குடிப்பிறந்த  
விற்தொழில் வேடர் குலனே குலனும்

5

.....  
.....  
.....  
மறைமுது முதல்வன் பின்னர் மேய  
பொறையுயர் பொதியிற் பொருப்பன் பிறர்நாட்டுக்  
கட்சியுங் கரந்தையும் பாழ்பட  
வெட்சி குடுக விறல்வெய் யோனே.

24

Thus, they finally sing in praise of their king Neduncheuzian. Their group song resembles the Greek chorus having the religious bias.

### Ayyachiyar Kuravai

Ayyachiyar Kuravai in Mathurai Kandam is immediately followed by Kolaikala Kadhai. Kovalan the hero is executed with out his case being legally examined by the King. Mathari, under whose care Kannaki is entrusted does not know Kovalan's tragic end. Some ill omens take place in Ayarcheri, which according to the Ayars, portend - some untoward happenings. To ward off the evils, the Ayar maidens set up sacred dance in the presence of Kannaki. Seven girls take part in the dance, representing Krishna, Baladeva, Nappinnai and four other maidens (Gobiars) in love with Krishna. The seven maidens represent also the seven tunes (Ragas) viz., Kural, Ili, Thuttam, Ulai, Kaikkilai, Vilari and Tharam. They stand in a ring clasping each others hand and dance as they sing.

Here again we find a dramatic irony suggested by the song. The suggestion is the impending sorrow that Kannaki is going to have due

to the death of Kovalan and the destruction of Matharai by fire. Thus Aychiyar Kuravai proves to be a chorus inconformity to the principle explained before.

### **Kunrak Kuravai**

The Kunrak Kuravai in Vanchi Kandam is the final chorus in this epic. In the Chorus, mention is made about both the past and the future incidents. The hill tribes witness Kannaki going to Heaven with Kovalan. They rejoice dancing and singing. They hold Kannaki to be a Goddess and pray to Lord Muruga. As they dance they happen to see Cenguttuva Chera the King strolling along the hilly region in the company of his consort and his brother Elango and the poet Sathanar. They immediately run to the king and report to him the devine sight that they witnessed, viz., Kannaki going to heaven with Kovalan in Deiva Vimanam.

**\*\*This results in the construction of a temple for Kannaki by the Chera King. The king conquers Kanaha and Visaya, the rulers of northern India and brings a stone to his capital Vanchi, after purifying it in the river Ganges. The stone is carved into a beautiful image of Kannaki and installed in a temple.**

Ten to eighteen songs in Kunrak Kuravai bear some love aspects also. The last portion of Kunrak Kuravai pays tribute to their king.

### **Murder in the Cathedral and Chillappathikaram**

It is worth mentioning here that T.S. Eliot the English poet of the 20th Century in his dramatic epic 'The murder in the cathderal' has used different chorus in different places. It is generally accepted by historians that Chilappathikaram belongs to 2nd Century A.D. We find in it a Chorus technique resembling the Chorus adopted by T.S. Eliot in his dramatic epic. Here we have to remember that "The Murder in the Cathedral" is also a tragedy like Chilappathikaram and the Murdered Bishop is held to be a God as Kannaki.

### **Conclusion**

In the 18th Century English epics, we find a technique or an element just as in Chilappathikaram being used to serve the purpose of Chorus. It is evident that techniques of Tamil literature, as early as 2nd



Century A.D., were far advanced and even excelled in certain respects the literary works, of modern age.

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\*\* இவள் போலும் நங்குலக்கோர்  
இருந் தெய்வம் இல்லை .

## CAN ADJECTIVES BE GROUPED UNDER VERBALS IN TAMIL?

1. In Tamil we have constructions like

- (1) vanta paiyan 'the boy who came'
- (2) aaciriyar aarumukam 'teacher Arumugam'
- (3) nalla paiyan 'the good boy'

Only a superficial examination of the above sentences do not show any difference that underlies at the deep level of these sentences. For example we face no problem as far as constructions (1) and (2) are concerned. However construction (3) poses a real problem to those who attempt to explain the derivational history of this superficial structure. It is clear that underlying construction (1) there is a sentence like

- (4) paiyan vantaan 'the boy came'

The nominal construction.

- (5) paiyan vantavan

is derived from (4) construction (2) is similarly derived from

- (6) aarumukam oru aaciriyar

when a set of transformational rules are applied to this underlying sentence.

2. My aim in this paper is to determine the derivational history of nalla in (3). Without any exception, the traditional grammarians treat this nalla along with other items such as ciriya 'small', ketta 'bad', etc as adjectives derived from the verbal category. Varadarasan, M (1959) who questions the validity of this derivation, comes to the conclusion that adjectives like nalla are derived from the noun category rather than from verbal category. He implies that nallan and other items such as kettan,

periyān, etc are of noun category and not of verbal category. Subramoniam, V. I. (1960), it seems, argues in favour of the traditional grammarians' conclusion i.e. he groups these adjectives under verbal category. As I could not get hold of subramoniam's paper, I will not make any reference hereafter to the arguments and evidence he has put forward to support his conclusion.

I would like to approach the whole issue from the point of view of transformational generative grammarians. First I want to examine all the four points on the basis of which Varadarasan comes to the above conclusion. I shall try to refute his arguments one by one and give my own interpretation based on transformational approach.

Varadarasan says that the derivation of a verb from the nominal root without adding any auxiliary is unacceptable to the genius to Tamil. For example *muyatci* is a noun. If we want to derive the verb from this nominal root, we have to add first the auxiliary *cey* and then only the tense and personal suffixes.

*muyatci + cey + th +aan — muyarciceytaan*

According to Varadarasan, *muyarcittaa* 'he tried' is not acceptable to the genius of Tamil. If this thesis is accepted *nallan* should be treated as a noun and not a verb. *nal* is a nominal root and therefore *nallan* should be a noun. If *nallan* is grouped under verbal category, then it would mean that a verb has been derived from the nominal root *nal* without adding any auxiliary, a fact that is unacceptable to Tamil. But he has not given any evidence to assume that *nal* is a nominal root. The problem rests not only on *nallan* but on *nal* also. We are not in a position to accept Varadarasan's conclusion unless *nal* is established as a nominal root. The argument that *nallan* is a noun because it is derived from the nominal root *nal* is untenable.

Secondly he raises the objection to group these items under verbal category on the ground that there is no explicit tense marker.

(7) *raaman nallan* 'Raman is good'

(8) *lalitaa ciriyaal* 'Lalitha is small'

In *nallan* and *ciriyaal* we find no explicit tense marker, and so these should be grouped under noun category. But this argument is weak because we have sentences like

(9) naan varavillai 'I didn't come'

(10) kannan pookamaattaa 'Kannan Won't go'

(11) inke vaa 'come, here'

in which we don't find any explicit tense marker even though the sense of time is implicitly conveyed. It is therefore evident that we cannot determine the verbal category on the basis of the presence of explicit marker only.

Thirdly he prefers the form to the function in determining the categorical nature of an item. He proposes that on the basis of substitution frame we have to group the items like nalla with anta because we have

(12) anta pustakam 'that book'

(13) nalla pustakam 'good book'

He argues further that we cannot group nalla with the verbal category for the only reason that nalla can be substituted for paartta, patitta etc in.

(14) paartta pustakam 'the book someone saw'

(15) patitta pustakam 'the book someone read'

(16) nalla pustakam 'good book'

He fails to see the wider contexts while he is discussing the substitution frame. Constructions (12) and (13) cannot be taken as a proper frame to group nalla and anta under a single category because we have.

(17) anta nalla pustakam

we should not give preference for form over function on the basis of inadequate examples only. And moreover here we are not in a position to make these distinctions clearly.

The fourth point he raises is the attempt of grouping these items under verbal on the basis of concord relation. He argues that concord relation is found not only between the subject NP and the verb of the sentence but also between the subject NP and the predicate NP of the sentence. For example we find the concord relation not only in

(18) avan periyān 'He is big'

(19) aval periyāl 'She is big'

but also in

(20) avan talaivan 'He is a leader'

(21) aval talaivi 'She is a leader'

Varadarasan concludes from these examples that periyān and periyāl need not be grouped under verbals just because there is concord relation. However, here is a total confusion between selectional restrictions and concord relation. By concord relation we mean, in terms of transformation, a set of features which are syntactically derived from the NP of the sentence. In other words, a set of transformational rules derive these features from the subject NP. But while we are dealing with selectional restrictions, there is no question of deriving syntactic features from any other category. In (18) and (19), features such as (+ human), (+ masculine) and (- masculine) are derived from avan and aval. But this is not the case with (20) and (21) because features, like (+ human), (+ masculine) and (- masculine) in talaivan and talaivi are not derived from avan and aval. These features are inherent and the grammar generates the strings in such a way that features of subject NP and predicate NP are compatible. The phenomenon that takes place here is selectional and not derivational. Compare the following examples.

(22) naan talaivan 'I am a leader'

(23) nii talaivan 'You are a leader'

(24) avan talaivan 'He is a leader'

with

(25) naan nallan 'I am good'

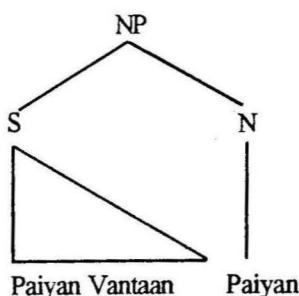
(26) nii nallai 'You are good'

(27) aval nallal 'She is good'

In (25-27) we find different suffixes depending on the person of the subject i.e. the concord relation is found not only with the gender of the subject but also with the person. But in (22-24) the same noun is occurring whether the subject is first person or second person or third person. The grammar requires selectional rules while it generates sentences like (22-24) whereas the concord rules operate while deriving

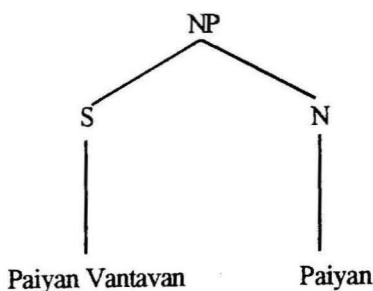
sentences like (25-27). Therefore the items such as kettal, nallan, etc. have to be grouped under verbal category.

4. Now, in this section, I shall try to explain the derivational history of nallan from the transformational point of view. In this model, the categorical nature of an item is determined on the basis of the rules that are required when it enters into various constructions. Following this approach, we will now take up sentence (1) and see what are the rules that are involved in deriving the superficial structure. The deep structure of (1) would be



(fig. 1)

when the nominalizing transformation operates on this deep structure, we get



(fig. 2)

The deletion rules delete both paiyan of the nominalized construction and an in vantavan

paiyan vantavan paiyan	—
vantavan paiyan	—
vanta paiyan	—

Thus, there are two types of rules that are necessary when the modifier of the superficial construction is a verb in the deep structure i.e. both nominalizing and deletion rules are needed for deriving the surface structure.

Now we will take up (2) to find out the nature of rules that are necessary to derive. The deep structure of (2) would be

aarumukam oru acciriyar aarumukam.

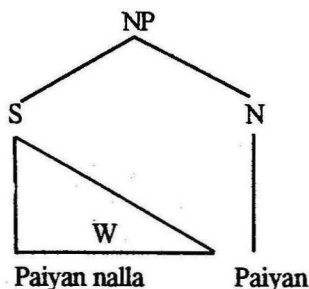
Here the deletion rules will delete the identical noun aarumukam and oru of the embedded sentence and finally we get

aarumukam oru aaciriyar aarumukam —

oru aaciriyar aarumukam —

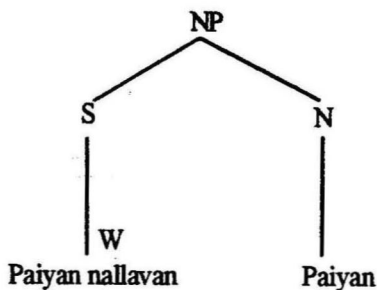
aaciriyar aarumukam

For the derivation (2) we need only a set of deletion rules whereas for (1) we need both the deletion and nominalizing rules. From this analysis, atleast one thing is emerging clearly. If the modifier of the superficial construction is derived from the verbal category of the deep structure, then both nominalizing and deletion rules are required. Only deletion rules are needed when the modifier belongs to the noun category in the deep structure. On this basis we can attempt to determine the categorical nature of the modifier in (3). The deep structure of (3) would be



(fig.3)

The nominalizing rule operates on this deep structure and the resultant string would be



(fig. 4)

The deletion rules delete paiyan of the nominalized construction and an in nallavan.

paiyan nallavan paiyan —

nallavan paiyan

nalla paiyan —

compelled to arrive at the conclusion of..... we define the categorical nature of an item on the basis of the nature of rules that are required to derive the surface. We know very well from the analysis, we have done that the modifier know very well from the analysis, we have done that the modifier belongs to the verbal category at the deeper level, if both nominalizing and deletion rules are applied. If it belongs to the noun category, we need deletion rules only. In the case (3), both nominalizing and deletion rules are required and therefore it is apparent that items like nalla belong to the verbal category in the deep - structure.

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## **HISTORICAL REFERENCES IN PERUNHTHEEVANAAR'S COMMENTARY ON VIIRACOOZHİYAM**

### **Introduction**

D.D. Kosambi wonders "how is a history of India to be written when so little documentation is available?" Literary sources", he says "are now regarded as trustworthy only to the extent that they can be substantiated by archaeological methods".<sup>1</sup> In this respect, the commentaries in Tamil literature written by celebrated scholars have been treated as the mile stones in the history of Tamil Prose Literature. They give information about many authors works, historical and social facts along with the history of Tamil Language. Among the commentaries, mention must be made of Perunhtheevanaar's commentary on Viiracoozhiyam. The aim of this paper is to bring out the historical references in Perunhtheevanaar's commentary on Viiracoolzhiyam.

From immemorial times, Tamizh NaaTu has been the meeting place of conflicting races and civilisations. Conflicting cultures have struggled for supremacy in Tamilzh Literature and its tradition. She has created grounds and modelled them to suit her own likeness. It is a story of the unity and synthesis, of reconciliation of old traditions and new values.<sup>2</sup> These kinds of trends have reached the climax in the rise of the coolzha power from a long period after the end of cangkam age. Viiracoozhiyam of Puththamiththiranaar and its commentary by Perunhtheevanaar are planned on the basis of synthesis between Tamizh and sanskrit grammatical systems. The titles and the headings of the chapters in the work itself show the author's notion in introducing Sanskrit grammatical systems into Tamizh. This will be clearly explained by the author and the commentator in many place.<sup>3</sup>

## Rise of Grammatical Works

The dawn of the later coozhas from 900 to 1300 A.D., was a landmark not only in the field of philosophy, but also in the many sides of arts. The rules took interest in the controversies of the different faiths. They patronized some scholars to some extent and granted liberal assignments of territory. Side by side with Naayanmaars and Aazhvaars, Jains and Buddhists were still active in writing grammars. Here one thing is to be remembered that the commentators of the grammars in the later coozhas period may also belong to the same period or a little later coozhas period, author's age. Among the grammars arose in the later period of the Viiracoozhiyam alone treats the five-partite divisions of Tamil grammar namely ezhuththu, col, porulh, yaappu and alangkaaram. In this circumstances, it was quite natural for Perunhtheevanaar to write a commentary on Viiracoozhiyam in many aspect of Tamizh grammatical system and so his commentary is the rich store - house, full of valuable materials for writing the development of Tamizh grammatical system from Tholkaappiyar age to Viiracoozhiyam period with historical background.

### Perunhtheevanaar's Commentary

Coming to the commentary, Perunhtheevanaar has given a very good explanation of the grammatical system of that age. His description about the people and their land, their culture and civilisation, their kings and their valour, love and munificence, their religion, and faith, historical explanation of the word origin and comparison between Tamizh and Sanskrit grammatical systems is vivid. The stories about the miraculous deeds of Buddha, and the way of salvation through his citation and quotation from old poems which were available during his days deserve our appreciation. These poems will help us in presenting the history of Tamizh NaaTu during the period of later coozhas.

### Historical References

#### (i) Chronology of Coozhas

In the commentary on Verse, 181 (p. 277-8) Perunhtheevanaar has given the chronological order of coozhas. He has mentioned the names of the coozhas as follows. 1. Kayilakulakkaaran. 2. Kaaveeri Vallavan. 3. KaNNumunativaan. 4. Karikaalakkannan. 5. Vikkirama coozhan. 6. ValhavanaaraayaNan. 7. Viiraraaceenhthiran. 8. Paraniropakaalan, In this chronological order, Kayilakulakaaran, Kaaveeri vallavan and

KaNNumativaan may belong to the mythical period. The name Karikaalakkannan is similar to the name of Karikaalan and poses a problem of identification with Karikaalan or Kannaratheevan, one of the sons of Aathiththa Coozhan I. As T.V. Sadasiva Pandarathar has pointed out, Kannaratheevan is a Kannerese form of KrishNatheevan and so Karikaala kannan may be the son of Aathiththa coozhan I (871-907 A.D.)<sup>4</sup> ValhavanaaraayaNan may be one of the names of Paraanhthaka coozhan I (907-953 A.D.). Vikkirama coozhan may be identified with the one of the names of Uththama coozhan (970 - 985 A.D.)<sup>5</sup> Viiraraaceenhthiran is the patron of Puththamiththiranaar. However the identity of Paraniropakaalan is not clearly made now.

### Story of CIPi

While commenting on Verse 104, Perunhtheevanaar quotes a poem which gives the story of Cipi, a coozha king who is said to have offered his own flesh to a kite in order to save a life of a dove<sup>6</sup>. This kind of tracing the geneology from puranic kings seems to be the tradition of Tamizhs. A similar tracing is also found in cilappathikaaram. As such, it is very doubtful to take this as a historical fact.

### (ii) References about other coozha kings

#### 1. Paraanhthaka coozhan II

There are two places where references about Paraanhthaka Coozhan II (957 - 970 A.D) are seen in his commentary.<sup>7</sup>

#### 2. Akalhangkan or vikkirama coozhan

Akalhangkan is one of the names of vikkirama coozhan (1118-1136 A.D.) mentioned in one poem quoted by Perunhtheevanaar.<sup>8</sup>

#### 3. Pukazhc Coozhar

Perunhtheevanaar quotes one poem which is in praise of Pukalzhoozhar, a coozha king. The name of this king is also found TiruththoNtathokai by cunhtharar. The king is believed to have lived in 6th century. A.D.<sup>9</sup>

Perunhtheevanaar has also quoted two poems which mentions the two battle fields, koppam and kalingkam. Raaceenhthiran II led an expedition against Coomeesvara, Caalhukkiya king and a battle was fought at koppam (1053 - 4 A.D.) The other battle of Kalingkam took place in the year 1966 A.D. as the students of history know.<sup>10</sup>

### (iii) References about the titles of coozha king

In many places he quotes a number of poems which mention the Coozha kings simply as Valhavan, ponnivalhanaatan, kaaveerinaatan and koozhianupamanan and so on.<sup>11</sup> But these titles were not found amongs titles available now for the various coozha kings. Perhaps future research with new materials may throw some light on this.

The imperial coozhas have earned "pride and Prejudice" by building temples and towns to establish their supremacy as a mark of remembrance of their glorious period. The temples and towns, they had built were called by their names. One such reference made by Perunhtheevanaar is about Arumozhi, which is one of the famous titles of Raacaraaca coozhan the great, (985-1014 A.D.).<sup>12</sup> This a rumozhi later was used as the name of one of the nine division of the coozha country formed by Raacaraaca coozhan.

### Viiraraaceenhthiran

Since Viiraraaceenhthiran is the patron of Puththamiththiranaar, there is no wonder that frequent references were made by the commentator. There are nine poems mentioned about Viiraraaceenhthiran (1063-1070 A.D.) in the commentary. Among them, two prefatory verses and one verse which refer to Viiraraaceenhthiran were sung by Puththamiththiranaar himself. The rest of them were quoted by Perunhtheevanaar in his commentary. According to K.A. Nilakanta Sastri, Sômesvaras forces were defeated with heavy loss on the banks of river, perhaps Tungababhadra, in 1066. But he soon reorganized his forces and sent a message to Virarajendra challenging him to another contest, fixing kudal-sangamam as its venue.<sup>13</sup> The fixing of kuatal cangkamam as the battle field and the victory the battle by viiraraaceenhthiran, the evils of the war and the valour shown in the battle field are clearly depicted in the three verses respectively quoted by Perunhtheevanaar in his commentary on Viiracoozhiyam verse 181 (p. 276).

Perunhtheevanaar gives a verse as an example to Ezhuththu varuththanai - "a kind of versification (parhaps a riddle)" where the result of the riddle will be the river running in Viiraraaceenhthirans territory, probably the river, kaaviri.<sup>14</sup>

#### (iv) References about other Kings

There is a verse quoted by the commentator which mentions about the Ceera kings who ruled Karuvuur (as their capital). We know that another group of Ceera king ruled from Vanjci (as their capital). A pun upon the word Vanjci is made in the quoted verse, for Vanjici means both "to cheat" and "the name of the town". Obviously the verse praises the Ceera of Karuvuur.<sup>15</sup>

#### (v) References about chieftains under coozha kings

(i) Mention about Vaalhtthirath thatakkai vaththavar koovee- "the king whose hand was well - trained in handling sword", is made in the commentary.<sup>16</sup> Vaththavar koo, may refer to kanjcatan Panjcanati Mutikontaanaana Vaththaraayan, who is one of the chieftains of Kuloththungka coozhan I (1070 - 1120 A.D.). He is called as Vathsaraacan and Vaccaraayan. During his early days he might have been called as Vaccaththu Ilhangkoo, a corrupted form of Vaththan Ilhangkoo- "the prince of vaththan". It is said that nine hundred verses were sung in praise of him and the collection of these verses is known as Vaccaththolhlhaayiram. A few verses are available now and the verse quoted by Perunhtheevanaar may be one among them.<sup>17</sup>

(ii) Another reference about a chieftain during Viiraraaceenhtthiran's period is found in the commentary, who is said to have conquered one cinglalha king and a ceera king who goes by the title villavan.<sup>18</sup> Cingkalhaththaraiyan may be identified as the ceylon king Vicayapaaku. I<sup>19</sup>. The chieftain's name as politharu ceenhtthan ponpatti kaavalan may be referred to Puththamiththiranaar, the author of Viiracoozhiyam. He may be a buddhist king or feudatory chief in the Viiraraaceenhtthiran period.<sup>20</sup>

#### (vi) Perunhtheevanaar's Period

Special mention must be made about the age of Perunhtheevanaar, the commentator of Viiracoozhiyam. Some scholars opine that the commentary and viiracoozhiyam were written during reign of viiraraaceenhtthiran. This cannot be true, because the commentator quotes a number of verses from TaNTiyalangkaaram. The date of the composition of TaNTiyalangkaaram is assigned to the period of Kuloththungka coozhan II (1133 - 1150 A.D.) So the actual writing of the commentary might have taken place, about 80 years after

Viiracoozhiyam was written. It is a fairly accepted view that the commentator is a disciple of the author. This is clearly expressed in the penultimate verses found in the last portion of the commentary.<sup>21</sup>

## Conclusion

Now the Historians are more concerned about the development of "man and Society" rather than the history of the rise and fall of empires. More importance is, nowadays, being attached to the social development than to the political events. In this regard, the available sources have not been fully utilised in the aspect of historical study of people. The historical references in the commentary may be utilised as the sources for writing the history of Tamizh NaaTu during the later coozhas period and it will be a new addition to the systematic historical study.

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## **SOME LANGUAGE PECULIARITIES IN APPAR TĒVĀRAM**

The paper attempts to present certain linguistic features found in the poems of Appar. Appar is one among the 63 saints (Nāyanmārs) of Saivism. He lived in the second half of the 6th and in the first half of the 7th centuries. First, he adopted Jainism, and later embraced Saivism. He and saints like him, visited holy places in Tamil Nadu, singing in praise of their presiding deities. Appar has thus sung numerous songs, which form the famous anthology called 'Tēvāram'. In this paper, the language of Appar is studied at the Phonological and Morphological levels, dialect influences, individuality of metres, epithets and cultural influence as revealed by the vocabulary.

### **Phonological**

This is discussed under three heads. It is usually stated that deviation from regular morphology syntax, is poetry. The traditional grammarians have laid down a number of rules for the composition of poems. Appar, in his poems, has given two forms in which he has deviated from the rules of the traditional grammarians.

The metre he had chosen to felicitate, Lord Siva, is encir viruttam or arucir viruttam, in which he has broken the fetters of tradition and has fathered a unique form which was not freely followed either by his predecessors or by his successors, and the forms were forbidden in poems as well as in prose. Traditional grammar demands the following syllabic pattern repeated in each line of a stanza of encir viruttam : Kāy-Kāy - tema/pulima - tema. Traditional grammar demands 'tema' in the fourth and eighth 'Cir' (சீர்) of the encir viruttam. 'Tema' is the doubling or a combination of the following patterns: CV, CVC, CVCC, CVC, CVCC, V, VC, VCC. Appar changes the accepted forms of words to fit into the traditional requirements of encir viruttam



## Accepted form of words

## Appar's pattern

1.	ākā	samum	ākā	sammum (305:7)
	v̄c̄v̄	c̄vc̄vc̄	v̄c̄v̄	c̄v̄c̄v̄c̄
2.	kāpā	liyai	kāpā	liyyai (300:1)
	c̄vc̄v̄	c̄vc̄v̄v̄	c̄vc̄v̄	c̄v̄cc̄v̄v̄

In these two examples, Appar has infixed the phonemes 'm' and 'y' in "samum" and "liyar" respectively and thus satisfied the traditional demand. One single syllable (அனை) like 'samum' or 'liyal' will not come in the medial position in any type of verse. After making 'sammum' into 'sammmum' and 'liyai' into 'liyyai' Appar has satisfied the demand.

The second item is the borrowing of sanskrit words. Here also in Appar, we see various phonological changes. The Sanskrit word "pralaya" will become 'pralayam' or piralayam in Tamil. But in Appar 'pralayam' becomes 'pilayam';

SKT	Tamilisation	As in Appar
Pralaya	pralayam/piralayam	pilayam (50:1)
pra > pi		
la > la		

stottam Sanskrit beocmes sottam; (50:2)

Sto > So

tr > tt

Kashmi of Sanskrit becomes Kami; (14:7)

The initial ksh > k

and pratiupakar of Sanskrit becomes pitikaram. 'ra' and (14:1) 'upa' of Sanskrit are lost in the pitikaram of Appar's innovation.

The third item is the change of phonemes.

## i) Assimilation

arittu > ariccu ..... t > c (115:3)

nittam > niccam ..... t > c (174:2)

## ii) Free Variation

ayirppu ~ acirppu ..... y > c (45:2)

## II. Morphological

Analogical creation is very common in his poems. The words which he has created on analogy are not found in prose, even now.

‘āṇ’ and ‘peṇ’ are the words respectively for man and women. ‘āṇ’ can be replaced as ‘oruṇan’ in any place. ‘Oruṇan’ becomes ‘oruṇar’ when ‘āṇ’ is honoured. Appar on the basis of the honorific form ‘oruṇar’ has innovated a number of words in his poems.

āṇ > āṇar (72:1)

peṇ > peṇṇar (231:3)

nāṇ > nāṇar ( )

Again, ‘oruṇan’ has a feminine equivalent “oruṇi”. ‘oruṇi’ also gets a peculiar form in his poems. A woman wants to have the vision of Lord Siva. So she always thinks of him. Even though she is a woman, she has in mind a highly religious desire, that is, to have the vision of the Lord. So she is elevated to a higher plane and oruṇi becomes (154:5) oruṇiyār. Oruṇiyār also is thus formed on analogy. For this, we have ample examples in our literature.

avvai > avvaiyār

pasalai > pasalaiyār

Traditional grammar gives rules for ‘Oruṇan’ corresponding to ‘Oruṇar’. But forms like ‘iruṇan’, ‘muṇan’ have no grammatical justification in our grammar. Tolkappiyar clearly frames the rule as,

ஒருமை எண்ணின் பொதுப்பிரி பார்சொல்  
ஒருமைக் கல்லது எண்ணுமுறை நில்லாது.

(Tol-Col-)

Our commentators on tolkāppiyam have also strictly followed the rule:

இளம்பூரணர் : அப்பொதுமையில் பிரிந்த பார்சொல் ஒருவன் ஒருத்தி  
என்பது

அவை தத்தம் ஒருமை விளங்கி நிற்கும் துணையல்லது  
அப்பால் மேல் எண்ணுமுறையோடா என்பது.

சேனாவரையர் : ஒருவன், ஒருத்தி என ஒருமைக்கண் நின்றலும்;  
 இருவன், மூவன், இருத்தி, முத்தி என எண்ணுமுறை  
 மைக்கண்  
 நில்லாமையும் கண்டு கொள்க.

But, when Appar looks at Lord Siva, he finds in him the images of Sivan, Māl, and Piraman. Thus, in one figure he finds three visions, and therefore, he praises the Lord as, “மூவன்கான் மூவர்க்கும் முதலா னான்கான்” ..... and this ‘mūvan’ is nothing but an innovation on analogy.

Doubling the consonant which is not permissible in prose or poetry is also seen in Appar’s poems:

வெள்ளை மதி becomes வெள்ளைமதி. But Appar makes it வெள்ளைம்மதி (புனிற்றுப் பிள்ளை வெள்ளைம்மதி)

Nannūl says: “உடல்மேல் உயிர்வந் தொன்றுவ தியல்பே”. According to the rule of Nannūl, நாடன் அடி becomes நாடனடி. But Appar makes it நாடன்னடி for which there is no provision in grammar, and this is not preferred even today.

Perhaps, all these forms might have been then in use in Spoken Tamil, which Appar could have used in his poems. There is another possibility. Appar could have formed these words just for the music, in his poems.

### III. Dialect influence

Saints like Appar have travelled all over Tamil Nadu and wherever they saw temples, they began to sing devotional songs, Appar has also travelled widely. In addition to his travels, he might also have had the chance of meeting quite a large number of devotees speaking different dialects which Appar might have heard. Perhaps he uses these forms in his poems. The followings are a few examples.

Std.	dialect	
pōkāṭatāl	pōkāṭāl	(32:10)
alaiyāmē	alaisāmē	(247:2)
tuyaram	tuyakkam	(67:5)
pōmārrai	pōmāttai	(158 :3)

And Spoken words like pottal, sarakku, nalu, payal, are used immensely in his poems.

When the hero is away from the heroine it is believed, that the heroine will grow pale. This paleness is called 'passlai' in Akapporul literature. When Appar finds the moon in such paleness, he uses this word. But he uses 'payalai' instead of 'pasalai' and this change may be due to dialect influence ilankatirp payalait tinkaḷ. Again, he uses the word, 'tēmpal' which is common in Spoken Tamil. When he finds the moon waning, he uses, 'tēmpal venṇaṭi'.

IV. Appar's individuality in creating new metres cannot be missed. There are a few peculiar types of versification found in his poems, 'Tiruttantakam, Tirukkuraṇṭokai' etc., 'Tantakam' abounds in his poems and it has earned him an immortal name .... tantakaventar. Certain characteristic endings are peculiar for him and add poetic charm and strike a significant personality. Endings like tōṇṇum, pōḷum, kaṇṭāy, etc. are a few examples. We can say that he has selected these to emphasise his spiritual feelings.

V The use of epithets also shows the rich vocabulary of Appar. This may come under lexical level. Appar went to Tiruvaiaṇṇu and praised Lord Aiyarappan in eleven songs. When he looked at Lord Aiyāraṇ, he immediately thought of the Konraikkanni on his head and the Goddess who has shared His body. So, without forgetting, in each and every song, in the very first line itself, he referred to the kanni and the Goddess in different epithets.

mātar piraikkanni	-	malaiyan makal
pōzilankanni	-	puntukilal
crippiraikkanni	-	entizaliyal
ētumalikkanni	-	entizaiyal
taṇmatikkanni	-	taiyalnallal
piraiyilankanni	-	peyvalaiyal
Kaṭimatikkanni	-	karikaiyal
virumpu matikkanni	-	melliyalal
murpiraikkanni	-	moykuzalal
tinkamatikkanni	-	temoziyal
valarmatikkanni	-	varkuzalal

Words used by Appar reveal the culture influence on language. At one place, he asks every part of the body to obey and praise Lord Siva. He asks the Head, the Hand, the Nose to praise the Lord. In referring to the nose perhaps unconsciously, he has given a reference of his previous religion, Jainism.

It is said that in Jainism they chant the mantras by nose. Appar, in his earlier life, used to chant the Jaina mantras. Even after he had left Jainism and adopted Saivism, he had never forgotten the chanting of mantras through the nose. Thus, he asks the nose to hum in praise of God.

mukke ni muralay.

- bee can hum, whereas a human nose cannot. Thus the word nose reveals the 'Cultural (or religious) influence in his language.

From the above study, we can conclude that Appar has innovated a number of forms of analogy and introduced them in his poems. He has also given importance to the Spoken forms of words, common during his time and never hesitated to use them in his poems.

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## COMPOUND VERBAL PARTICIPLES IN OLD TAMIL

The expressions like *atinthapin* 'after knowing' *nhuvalungkaalai* 'when telling', *pettuzhi* 'when getting' etc. are named by the term 'compound verbal participles' (CVP) because they are generally considered to be formed by the addition of particles like *pin*, *kaalai*, *uzhi*, etc., to the relative participles. Arden has called them 'adverbial clause' (1954 : 209).

*Tholkaappiyam*, in the *sutra* 229, has mentioned that the particles like *pin*, *mun*, *kaalkaTai*, *Vazhi*, *iTaththu* and such other items indicating time are of the same nature (i.e) verbal participle. the phrase *kaalangkaNNiya* found in that *sutra* is interpreted by Prof. *Agesthialingam* (1970 : 4) as referring to the relative participle (RP) with which those particles occur. But the expressions like *centuzhi* 'while going' *ceytaangu* 'as did' etc. found in Old Tamil (OT) which includes *Tholkaappiyam* and *Sangam* classics, *kutalh*, *cilampu* and *maNimeekalai* (*MaNi*) are considered by Dr. P. Arunachalam (1967 : 123 f) as idiomatic usages of participle nouns plus locative suffixes and interpreted descriptively as RP plus location both of which undergo the sandhi change of

$$V_1 + V_2 = V_2$$

This (RP plus locative) will not hold good in other expressions like *kaaNpuzhi* 'while seeing', *celluzhi* 'while going' *peyarkaalai* 'while removing', *cithaiviTaththu* 'while spoiled' *vilhaivayin* 'while growing' etc. found in OT. The particles *uzhi*, *kaalai*, *iTaththu* and *vayin* are also used as locative particles (*Shanmugam*, 1969:10) in OT. So, the forms *ceypu* and *cey* patterns can be taken as verbal nouns. It should be pointed out here that in Middle and Modern Tamil, there are verbal

nouns of ceykai pattern occurring always with the case suffixes il and aal. Similarly ceypu and cey have to be productive verbal nouns<sup>1</sup> occurring always with the locative suffixes noted above. Therefore CVP are formed by adding the locating suffixes to the relative participles and verbal nouns.

As noted above, Tholkaappiyar has listed six particles and there are totally nine particles, (Arunachalam, 1967:128 f), found in Tholkaappiyam text. They are aangku, aatu, uzhi and pozhuthu in addition to the particles listed by him except mun. In the whole Old Tamil texts, there are twenty four particles<sup>2</sup> viz., alhavu (alhavai), aangku, aatu, iTaththu, uzhi, uungku, kaTai (kaTaiththu), kaN,<sup>3</sup> kaal, kaalai,<sup>4</sup> kaatum, njaangku, njaantu (njaantai), thuNai, thotum, paTi, maatu, mun (munnar, munnar) vaNNam, vayin and vazhi. The alternant forms are given within bracket. These particles are used to express four major meaning viz. (1) time (general and specific), (2) manner, (3) comparison and (4) causative.

KaN, kaal, kaalai, kaTai, pozhuthu, njaantu, iTaththu, vazhi, uzhi and vayin are employed to denote the time i.e. 'when'

*aakiyakaNNum, 'even when became' Putam 223*

*vaaTiyakkaalum 'even when grieved' Thol.1149*

*varukaalai 'when coming' Thol.166*

*muuntalangkaTai 'when three not (included) Thol.1*

*izhinhthakkaTai 'when fell' Kutalh.964*

*varunhthiya pozhuthu 'when suffered' Thol.1177*

*eythiya njaantu 'when got' Putam.364.13*

*varumiTaththu 'when coming' Thol.423*

*mikkuzhi 'when doubling' Thol.340.*

*pettuzhi 'when got' Thol.1148*

*tuumgkuvayin 'when sleeping' Nat.222.11*

The particle kaal can also be used in the conditional sense and both the meanings are possible in a sentence when the verb with which CVP is in immediate constituent relationship is in non-past tense.

*uTampum uyirum vaaTiyakkaalum*

*kizhavoolh ceerthal kizhaththikillai - Thol.1149*

'it is not custom for the heroine to go with the hero even when or if the body and the soul grieved'. But, if the verb is in past tense, the conditional meaning is not possible.

*thaniyeey irunhuthu nhinaiththakkaal ennai*  
*thiniyavirunhthathu en nenjcu - kutalh 1296*

'my heart was to eat me when I was thinking in loneliness'.

pin denoted after and mun before.

*atinhthapin 'after knowing' Tol.1061*

*unarnhthapintai 'after understanding' Thol.1060*

*thoontiya pinnar 'after appearing' Thol. 1091*

*vaaraamunnee 'before coming' Putam. 363.16*

*koyyaamunnum 'before plucking' Akam 28.3.*

*thoontaa munnar 'before appearing' Mani 25.54*

*varumunnar 'before coming' kutalth 435*

Except in kutalh, mun occurs before ceyyaa pattern only. The idea 'before' is also conveyed by the addition of two other particles. alhavai and uungku both of which are found only before ceyyaa pattern.

*varaavalthavai 'before coming' kutun 250.3*

*ennaavalthavai 'before saying' Nat.267.11*

*nhakaavungku 'before langhing' kutun.226.7*

*kaaNaaviungka 'before seeing' Nat.101.9*

The idea of 'limit' is expressed by the particles alhavai, alhavum, varai, kaatum and thuNaiyum. All of them are added to the non-post relative participle.

*aNiyumalthavai 'till wearing' Aingk.396*

*aarumalthavai 'till eating' Putam.376.5.*

*kaaNumalthavum 'till seeing' Kutalh.224*

*pukumalthavum 'till entering' Cilampu 15.129*

*thoontumalthavum 'till appearing; MaNi 22.36*

*varuunmarai 'till coming' Nat. 129.3*

*varungakaatum 'id.' Cilampu 14.22*

*thoontungkaatum 'till appearing' Mani. 21.162*

*caanhthunaiyum 'till dying' kutalh. 396.*



alhavum, kaatum and thuNaiyum are found in Late Old Tamil (LOT) and varay in Middle OT (MOT). It is to be noted that Kaatum is found once after noun in paripaaTal (eezhkaatum 'till seven' 11.120).

The idea 'immediately' is conveyed by the particle maaththirai and this is found only once in putam.

*vizhiththua maaththirai 'as soon as (someone) got up' Putam 376.7*

The idea 'whenever' is denoted by the combination of the verbal noun cey type plus thotum.

*ulhlhu thotum 'whenever thinking' Akam.29.8 Aingka.322.4*

*iiththotum 'whenever giving' Pathit.61*

CVP of ceythaangu, ceyyumaatu, ceythavaNNam

ceyyumaNNam, ceyyumpaTi and ceyyaathapaTi patterns are used to denote adverb of manner.

*paTTaangu 'naturally' Thol.889*

*paTTaangu 'as desired' Paththu.2.156*

*nhikizhumaatu 'so as to happen' Thol.1096.27*

*nhikazhnhavaNNam 'as happened' Paththu.8:33*

*colliyavaNNam 'as said' Kutalh.664*

*poonhthavaNNam 'as gone' MaNi. 12.10*

*eecumpaTi 'so as to insult' Cilampu.9.16*

*miilhaathapaTi 'so as not return' MaNi. 29.431*

Here vaNNam is found from MOT and paTi from LOT.

The comparative sense is expressed by adding the particles anna and aangu to the past RP and the sandhi change  $V_1 + V_2 = V^2$  takes place here.

*Kilhaangu 'as said (before)' Thol.540*

*kilharnhthaangu 'as risen' Akam.201.9*

*ezhuthiyanna 'as written' Akam.311.3*

There are a few instances where aangu is used as an empty item also.

*nhintaangku 'having stood' Thol.542*

denote the causative

*vanhthamaatu 'by coming' Akam.262.18*

*ulrlhaamaatu 'by not thinking' Not. 164.11*

*'Pattaamaatu 'by not involving' Kutalh. 1140*

It can be noted in this connection that in OT, the finite verb plus aayin or eel are also employed as CVP. The expressions of finite verb plus aayin is more common in MOT and the expressions of finite verb plus eel in LOT. Both of them express the conditional mood.

*itakkuvaiyaayin 'if you die' Aingk.301.3*

*akantanaraayin 'if he (hon) left' Akam.69.12*

*uNTeel 'if existed' Kali.38*

*ativeeneel 'if I know' Cilampu 7-10-4*

*azhutanaiyeel 'if you weep' MaNi 23-74*

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1. Tholkaapiya sutra number is based on Balasundaram, 1967.

The forms of the types ceythuzhi, ceypuzhi and ceyyuzhi can also be taken to occur after past tense, future tense and aorist tense (for which suffix is  $\phi$ ) suffixes i.e. directly after tense suffix.

2. Dr. P. Arunachalam has listed only sixteen particles from eTTuththokai and paththuppaTTu (pp.457-59)

3. Eventhough Dr. Arunchalam mentions the particle kaN as occurring in Tholkaappiyam, it is not found in the sutra 1149 as he noted.
4. Kaal and kaalai are not taken as alternant forms because the latter can occur with the verbal noun of cey pattern and not the former. Exx. peyarkaalai 'when separating' Aingk.445.
5. There is instance of munnam after the verbal noun of ceyyathu pattern. Exx. varuvathan munnam, 'before coming' MaNi.25-49.

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## **UMAPATHI - AN ASSESSMENT**

Umapati Sivacaryar, the fourth and the last Master of the Saiva Tradition (Santanacaryar) was a scholar both in Sanskrit and Tamil. His knowledge of the Vedas and the Agames and the Tiru murais was remarkable. He had the unique honour of being one of the Dikshitaras, who have the right to participate in the workshop of Lord Nataraja at Chidambaram. He was a great devotee. And Lord Nataraja was pleased with his devotion. This has been vindicated by the anecdote of the falg-hoisting by Umapati with his poems (Kodikkavi) Likewise his spiritual attainment was proved beyond doubt by the incident in which Pettan Samban and the tree in the compound of the math, where Umapati lived, received final release.

Umapati as an employee of the temple came into contact with the public and could know the psychology of the mass. He wanted to do something for them, to educate and elevate them. He utilised his knowledge of Sanskrit and Tamil for this. He began with the glory of Chidambaram, of which he was a resident. The Koyirpuranam speaks of the glory of Chidambaram, the importance of the dance of Siva etc.

Next came the study of the Tirumurais. He enlisted the holy centres (Tiruppadikkovai) for he wanted the people to visit these centres and be benefitted by the visit. For the sake of the devotees he listed the hymns (Tiruppadikakkovai) for many of them were lost between the time of Cekkilar and his own. The same thing happened between the periods of Nambi Andar Nambi and Cekkilar.

Umapati was already deep in devotion to God. The further study of the Tirumurais increased his love and devotion to the devotees of Siva and to Cekkilar, the greatest biographer of Tamil literature. This

resulted in his writing the biography of Cekkilar himself (Cekkilar puranam or Tiruttondar purana varalaru) and the history of the recovery of the Tirumurais (Tirumuraikanda puranam) St. Sundaramurti listed the Saivaite saints and indicated their acts and methods of worship, individually. Nambi Andar Nambi elaborated it further. On the basis of these two Cekkilar developed a full biographical sketch on each devotee. In spite of this Umapati could find something more to say in his work, Tiruttondar purana saram, and this amply proved his devotion to the devotees of Siva.<sup>1</sup>

A devotee of this order has been initiated by St. Marainanasam bandar. From that moment we find a more ardent and evenge list Umapati. His devotion to Siva and the devotees of Siva in general gets concretised and focalised in his devotion to his preceptor. The respect he had for the religion and the religious practices (like visiting the shrines etc.) made him the author of the works mentioned above. Now his attachment to his preceptor made him the fourth and the last of the Saiva Siddhanta Masters and the eminent expoundent expounding the end of ends, i.e. Saiva Siddhanata His knowledge of the Vedas and the Agamas was fully and aptly utilised in the expounding the tents of the Saiva Siddhanata philosophy and condemning the other systems.

Umapati was conscious of breaking new ground. Inspired by the legacy of Meykandar bequeathed to him by his own immediate preceptor he could see new vist as and in turn leave for posterity new trials. It was Umapati who expressly labels the system that he expounds by the name Saiva Siddhanta, and also clearly implies that the name is applicable in contra-distinction to Vedanta.<sup>2</sup> It can be said that Sivappirakasam is an exegetical interpretation of this system and an attempt at understanding in the depth, and Tiruvarutpayan and other works are outpouring of personal experience.

Umapati was acquainted with the classic Tamil also. He calls Tiruvalluvar a sage,<sup>3</sup> and quotes Tirukkural verbatim.<sup>4</sup> And this work, Nencuridutudu, proves beyond doubt that Umapati was a real poet and the language has become a tool in the hands of the master who sings with real devotion and passion. Umapati was not only a philosopher but a writer of great merit. He had arranged his works in an order. He expounded many theories in his first work, Sivappirakasam. and

elaborated them in his later works. He spoke of Grace<sup>5</sup> and the holy pancakshara<sup>6</sup> in Sivappirakasam and they were elaborated in the Tiruvarutpayan. He mentioned the grace and the greatness of the preceptor in his first work,<sup>7</sup> and they were fully developed in the Porrippahroadai and Nencuvidutudu. He indicated the Dasakaryan in the Sivappirakasam<sup>8</sup> and they were detailed in the Unmaineri vilakkam in six stanzas. The Sankarpanirakaranam propounds the tenets of nine schools of philosophy and condemns them, thus forming the complimentary to the Sivappirakasam. Umapati, a past master in philosophy, has shown in this work his ingenuity; he has arranged these systems in such a way that one school does not only condemn the previous one but also is an improvement upon the other.

In short it was Umapati who gave the label to the siddhanta school, it was he who essayed with great clarity to define the position of Siddhanta in relation to advaita' bringing it into relation with, while also distinguishing its approach from classical and contemporary approaches of the different schools of Vedanta. It was he who posited two approaches (podu and urmai) general and specific which enabled the later writers to look at the whole system in a new light and comment upon earlier works like Sivananabodam<sup>9</sup>. It was given only to Umapati to posit six realities<sup>10</sup> which form the basis of the Saiva Siddhanta, and the acceptance of which alone qualifies a system to be called an inner school. Grace which is the basic concept of the Siddhanta school, was developed fully in and explained in detail by Umapati alone in his works.<sup>11</sup> It was Umapati who gave in detail the Dasakaryam.<sup>12</sup> His is the major contribution to the Sastra literature (eight out of fourteen works) and they are called the Siddhanata ashtakam:

So it will not be an exaggeration to say that Umapati occupies an enviable position among the galaxy of the authors of the Saiva Siddhanta works.

## References

1. His poem on the samayacaryars, Puliarkon veppolitta (Cekkilar puranam, 6.) has become a prayer.
2. Vedantat telivam Saiva Siddhantam - Sivappirakasam, 7.
3. Teyvappulavar Tiruvalluvar - Nencuvidutudu, 25.
4. Ibid, 24 (Tirukkural, 35.8).

5. Verse.18.
6. Verses 90-92.
7. Verse 68.
8. Mapadiyam, p.8. (kazhagam, 1936)
9. Mapadiyam, p.8. (kazhagam, 1936)
10. Tiruvarutpayan, 6.2.
11. Whole of Tiruvarutpayan, Porrippahrodai and Nencuvidutudu, and Koyirpuranam and Tiruttondar puranasaram speak of this.
12. Sivappirakasam, 71 ad the Unmainerivilakkam.

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## **CHARACTERISATION IN EPIC WITH A NOTE ON PRACHOTANAN'S CHARACTER**

Literature offers an admirable opportunity of watching national characteristics, developed under the influence of culture and it is also an unfailing source of inspiration and refinement. The classics once stood for all that the spirit and intellect of man required. They were considered to offer the complete and perfect type of literary culture. Since ethical and aesthetic elements are inseparable in a work of art especially in an epic, it gives stress where ever possible to the ethical concepts of the people and soil from where and when the epic flower has blossomed. Epic excellence may rest on style and theme, but above all the essential excellence of the epic is found neither in its style nor in its theme, but in something which inspires them both. They are the living elements, characters from where various echoes of life are broadcasted. As the reader goes through the Akaval rhythm of Perumkatai the Tamil epic it seems to grow into distinctive figures of men, women, and animals, full of passions and energies in a world of bright colours and tints. Towards the end one becomes conscious of the dominating theme, the glory and pride which surround human beings.

Epic poetry is considered to reveal the impulses and promptings of the human spirit in perhaps the most intensified forms. The Tamil epic poems are not the involuntary expression of a primitive civilisation. They are part of a mature effort to realise the grandeur of man they are the utterances of prudent men. The modern world has to smell the sense of pride and mastery which the human race - tamil race once had, only by reading the good old epics of the Pallava age.



Lascelles Abercrombes looks on the epic poet "as accepting and with his genius transfiguring the general circumstances of his time.....symbolizing in some appropriate form whatever sense of the significance of the life he feels acting as the accepting unconscious metaphysic of the time". That is, the epic must communicate the feelings of what it was like to be alive at that time but that feeling must include the condition that behind the epic the author is a big multitude of men whose most serious convictions and dear habits he is the mouth piece. Each poet selected a particular norm and worked upon it with an ever absorbing super expanding plot mechanism and spread out his methods.

The Epic writer achieves his mission by inventing so many tracks. Of them his peculiar greatness and success are not to be found in the subject nor in the style but first and foremost in the characters of the heroes and warriors. Generally as a rule epic characters are egocentric "Yaan enetu ennum cherukku" always seem to predominate them. Self confidence and their enthusiasm for what all they achieved and possessed was ever vibrating in the minds of the epic heroes. Shouts of victory, Order, Justice and mercy on the one side is heard and on the other the cries of despair and misery their fall and the weakness and the wrong moral choice which brought them down towards that disposition can be echoed in every great and noble epics.

To light these feelings and kindle their interest characters are the lamps (takali). Their good and evil in their conscience (unarvu) are the (இரு) wick and the flame is the result of their actions.

Without dramatic representation of characters epic is merely a history of romance. The variety and life of epic are to be found in the drama that springs forth at every encounter of the personages. Aristotle on the art of poetry makes the characters all important. Tolkaappiyam also dealt with the characteristic requirements of characters in his treatment of Porulatikaaram<sup>1</sup>.

Epic success in characterisation depends in part upon the authors faculty for graphic description. Skilled artist selects, accumulates and accounts significant detail. In the epic Perunkatai and we see two opposed method to reveal the character. (1) the direct or analytical that is what we commonly call as narrative. (2) the indirect or otherwise called the dramatic way of presentation.

In his narrative freedom the author portrays his characters from the outside dissects their passions, motives, thoughts and feelings, explains and comments, and often pronounces authoritative judgements upon them. In the other case the Epic writer stands apart allows his characters to reveal themselves through speech and actions, and reinforces their self delineation by the comments and judgement of other character in the story. i.e. the direct self portrayal through a person's speech and the comments on him by other characters keeps the disk on movement. They are of great importance in the assessment of characterisation in an epic poetry. The utterances of men and women in the epic furnish as a continual running commentary upon his or her conduct and character. In them their real scent of passions, motives, feelings, of the reaction of the speakers to the events in which they were taking part are most precisely and dramatically sparked out.

Thirdly action connotes character and implies it. The reciprocal relation of character and action - of action produced by character and character issuing action is emphasised by Aristotle. Since tragic characters assume ethos on the basis of their actions Aristotle quite logically insists "Plot then is the first principle and as it is the soul of tragedy. So it is highly essential that the tragic character must be exhibited through the medium of a plot, which has the capacity of giving full satisfaction to these emotions".

On these lines from the architect onics of Perunkatai we will pick up certain utterances as a test case and try to evolve the character and understand what exactly is or what exactly is the motivating force, whether timeless or not the great poet konkuvel wanted to communicate to us through a particular character "Prachotanan."

Parchotannan's first utterance

“இணைத்தோர் இளமையொடு எனைப்பல் கேள்வியும்  
தவத்தது பெருமையில் தங்கின இவற்கு” - என

(What is the state of mind in which these words have sprung out? The author gives the guide he dives into his mind makes us understand by his comment “மருட்கையுற்ற தன் மனம் புரிந்தருளி”

This is the first (உட்கோள்) mental conception of Prochatanan”

“தகைசால் சிறப்பிற்றன்னோடு நம்மிடைப்  
 பகைமுதலாகப் பழிதர வந்த  
 செற்ற நம்வயிற்கொள்ளான் சிறந்த  
 சுற்றமாகச் சூழ்ச்சியின் விளக்கி  
 நன்றுகொல் விச்சை நம்பியர்க்கருளி  
 அன்புவழிப்படுத்த வரசுமரற்குக்  
 கைம்மாறிதுவெனக் கடவதின்றையும்  
 ஒன்பதின் கோடியொன்பொருள் கொடுப்பினும்  
 பண்பெனக்கொண்டு இவன் பண்டர்செய்யான்  
 நங்குடித்தலைமை யிங்கிவற்கியற்றி  
 நாமிவன்குடைக்கீழ்க் காமுறக்கலந்தவன்  
 வேண்டியது செய்யுமாண்பலதிலமென  
 மண்முதல் இழந்தோர்க்கு மறுமனமழித்து  
 தன்பதி புகுந்து தான் மணம்படுக”  
 (என குறையுறு கிளவி முறைபல இயற்றி)

I:37:56-70

These are the utterances which emerged out of the mind after witnessing the great chivalrous feats performed by his sons which they were able to accomplish due to the instructions of Utayanān. In this context Prochantanan has no repentance for his action of imprisoning the king Utayanān, but only he feels for his action to a considerable extent.

### The third utterance of Prochantanan

தாமுயல் வேட்கையின் மாநிலதிதுறையுநர்  
 மரமுதல் சாய மருந்து கொண்டாஅங்கு  
 நங்குடிவலித்தல் வேண்டி நம்பி  
 தன்குடிகெடுத்த தகவிலாளனேன்  
 என்மனம் புகலவேண்டின் இவனைத்தன்  
 மண்மிசை நிறுக்கும் மந்திரம் இருக்கென  
 மதிவலாளர் விதிவசை இதுவென  
 தண்ணுஞ்சேனையும் தகைக்கோசாம்பியும்  
 பண்டுண்ணழிந்த பகையினை நீக்கிப்  
 பொன்னும்நெல்லும் புரிவின் வழங்குகென்  
 றொன்றெனப்பயிற்றி யுருமிடித்தன்ன  
 வென்றிமுரசம் வீதிதோறெருக்கி  
 முன்யான் இவனை முருக்கலம் வேண்டினென்

I:37:187-199

Here the author make us to understand Prochatanan's line of thought and self judgement about the king Utaayan who was his great enemy-  
 "பண்டு கண்ணழிந்த பகை"

Then we go across the fourth utterance of Prochatanan:-

"பிரச்சோதனன் என்னும் பெரும்பெயர் விளக்கம்  
 மகிழ்ச்சியெய்தி வந்தவற்றெளிந்த  
 இகழ்ச்சியளற்றுளிறங்கிறின்று" - என

I:47:101-103

Thus we see here the proud king,

"எறிநீர்வரைப்பின் எப்பொருளாயினும்  
 என்னின் அறிவோர் இலர் என மதிக்கும்  
 மன்னருள் மன்னன்"

I:47:147-149.

in a dwarfed stage. After witnessing this great fall of a highly great personality who was once a lion among monarchs who owned army, people, wealth, Counsel, friends, forts, the reader will be anxious to know the cause for the great fall. All along we were witnessing as patient observers to the self free will of Prachotanan and the different types of vibrations and utterances in the character of Prachotanan. What exactly are the real reasons for these different vibrations. To know the cause we have to get out of this environment and study him from the point of view of other people, the on-lookers from ignorant to the learned. What estimate they had for the king's behaviour, will form a clue to the exact character of the king which brought him to the fall. In the very outset of the epic when Prochatanan was much satisfied and astonished at the great talents of Utaayan, his captured enemy by foul means in controlling the elephant "Nalagiri", his character persuaded him to request Utaayan to teach his daughter yall about this action of the king from the learned to the uneducated criticised.

"என்னலர் நுழையாவுரிமை நாணகர்த்  
 தன்மகனொருத்தியைத் தாயை ----  
 ஏதின் மன்னனை எண்ணுன்றெளிந்த

பேதை மன்னன் பின்னுங்காண்பான்  
 சென்றேயாயினுஞ் சிதையினல்லது  
 நன்றொருவாராதொன்றறிந்தோர்க்கென”  
 (கல்லாச்சனத்தொடு பல்லோர் சொல்ல)

The author makes us know certain public talks outside the palace on the conduct of Prochatanan. Since we have seen the end of events regarding Prochatanan we are now able to note that, what these people were able to see or foresee the king was not able to see. In the chapter உழைச்சனவிலாவனை we hear the cries of காஞ்சுகிமுதியர் deploring the king.

“கற்ற மந்திரி காட்டவுங்காணுது  
 பெட்டாங்கொழுகும் பெருமகன்போலவும்  
 முறைமையிற்றேயு நிறைமதி நீர்மை  
 நண்புகொள் ஒழுக்கின் நஞ்சுபொதி தீஞ்சொல்  
 வளைஇய மடந்தையைத் தெளிவனன் ஒழுகி  
 வெறுக்கையின்மையிற் றுக்கப்பட்ட  
 இளையவன் போலவும் கிளைஞரும் பிறரும்  
 கண்டவரெல்லாங் கையறிந்து நகடம்  
 கம்பலைப்பெரும்பழியெய்திய காவலன்  
 வம்பமன்னனைத் தெளிந்தனன்” -

I:46:307-307

In this context the padding of epic similies are the different revolving lights focussed on the character which caused him to action and down fall.

A few stray touches in all these dialogues if we minutely observe will speak to themselves that he was not a king who was born evil to meet evil. He was not always acting according to his free-will before and after his fall. If so what was the great tragic flaw for his down fall. How it creeped in him and acted on him. The red signals are posted by the author in all these dialogues. We will discuss the first and the last signals and end our discussion. The first introduction of the King Prochatanan with Utayanan and the last farewell with Yuuki “நவில்தொறும் இனிய ஞானம்போலப் பயில்தொறும் இனிய நின் பண்புடைக்கிழமை” -

V: 7:148-149

Projects him as a great personality who can appreciate and honour learning and knowledge. This is no doubt a virtue but seeing the talents

of even his captured enemy and getting himself astonished due to his desire for knowledge is commented by author as the actioing of the 'மருட்கையுற்ற தன் மனம்' form marutkai he was lead to marutci - false understanding and bewilderment which is called mayakkam' which lead him to pochappu' - negligence - i.e. deviation from the normal mean state of mind. Our Tamil MaRan' insisted Pochavaamai (பொச்சவொமை) and gave deep explanations for the cause of it. Valluvar said negligence kills renown even a perpetual poverty kills wisdom.

பொச்சாப்பூப் கொல்லும் புகழை அறிவினை  
நிச்ச நிரப்புக் கொன்றாஅங்கு - 532

Valluvar pronounced his dictum Glory is not for the unwatchful that is the conclusion of every school of thinkers in the world and we see the character Prochatanan sinking down from his fame eventhough he was portrayed by Konkuveel as the abode of modesty. Who fears his own and others guilt as told by Valluvar. The free will which drives one to wrong moral choice and ultimately make the character repent is portrayed through the character Prochatanan. In this context we have to refer to a great literary principle. As a rule tragedy cannot lack some of the imprints of its age. But its nature is to be timeless. It deals with recurrent human passions and it presents them in their bare elements with the least local circumstantiation. But as far as epic is considered the choric elements ie. the order of the day is very essential and at best adventitious in tragedy. The chroic element does not exclude from epic the presentation of timeless feelings. If they are employed the greatness of the epic is elevated. Indeed the greatness of the epic will partly depend upon the inclusion of such feelings. It is when the tragic intensity co-exists with the group consciousness of an age when the narrowly timeless is combined with the varigatedly temporal the epic attains its full growth.

As far as a king is concerned 'பொச்சாவாமை' is of immense importance. Parimelalakar said அஃதாவது உருவும், திருவும் அறனும் ஆற்றலும் முதலியவற்றான் மகிழ்ந்து தற்காத்தலினும் பகையழித்தல் முதலிய காரியங்களிலும் சோர்தலைச் செய்யாமை. மேற்சொல்லிய சுற்றத்தாரால் பயனுள்ளது இச்சோர்வு இவ்வுழியாகலின் இது சுற்றந்தழாலின் பின் வைக்கப்பட்டது.

“பொச்சாப்பு” can be noted as a timeless element throughout the centuries in the history of the Tamil thought. Valluvar also said இகழ்ச்சியிற் கெட்டாரை உள்ளாக, தாம் தம் மகிழ்ச்சியின் மைந்துறும்போழ்து let a king think of those who have been ruined by neglect when his mind is elevated with joy.

The author of Perunkatai applied this great tragic flaw பொச்சாப்பு to his character Prochatanan and this timeless element was shown as the cause for the down fall of Prochatanan.

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## **THE TIRUMURAI AND THE NĀLĀYIRAM: THEIR CODIFICATION**

The Bhakti movement of Tamil land which lasted from the sixth century till about the end of the eighth century was a popular movement. The generality of the masses took a keen interest in the religious controversies and philosophical dialectics and polemics. Challenges to public debates, competition in the performance of miracles, tests of truth of doctrines by means of ordeal, become the order of the day. Popular feeling became a powerful weapon. It was during this movement that the Tamil language itself had received a strong impact. The language of the masses and their racial idiom got into the very texture of the literary language, and made an appeal to the people at once direct, clear and forceful. The sanskritic diction of the religious leaders was another element which added to the richness of the diction. The hymns of Ālvārs and Nayanmars are clothed in this new language. These saints who figured prominently in this period may be said to have left a precious heritage in the form of popular hymns of high literary quality and religious fervour. The hymns are also marked by great philosophical insight and they reflect the spiritual exaltation experienced by these saints as they stood worshipping in the shrines of their favourite deities.

### **The Tirumurais**

The Tirumurais (or the Śaivite canon) consists of nearly 18,000 hymns by twenty seven saints and poets from Tirumūlar, the earliest saint of time and Cēkkaḷār the latest, their periods covering roughly the period from fifth century A.D. to the twelfth century A.D. The Tirumurais are twelve in number, as they stand at present; for their number must have evidently been growing from time to time. The word "Tirumurai" means a Sacred Book.<sup>1</sup> The first seven Tirumurais contain



the hymns of the three great Saivite saints. Tirugnacampantar, Tirunvukkarasar (lit. King of the holy tongue) otherwise known as Appar and Nampiyurar otherwise known as Cuntarar. These three saints occupy a pre-eminent position in the Tamilian Saivite world and therefore they are known as "Muvar Mutalikal" (the three great lords of Saivism) and their hymns form the Tevāram<sup>2</sup> (lit. songs of praise of God). It is their hymns that were probably first collected by Nampiyāntar Nampi. These hymns were the best musical compositions of their age and it is on the basis of their music, that the hymns of compantar were grouped as three different books, the first, the second and the third Tirumurais in the same manner the hymns of Appar were compiled in to three different books, the fourth, the fifth and the sixth Tirumurais. Though there was a variety of musical compositions in Cuntarar's poems as well, his poems were collected, into one single book alone, as the Seventh Tirumurai, because of the lesser number of his poems then available. The hymns that comprise the Eighth Tirumurai are Tiruvacakam and Tirukkovaier, by Mānikkavacakar (one whose speech is ruby). The signing of these hymns set to music became a regular part of temple worship and because of thier importance, even members of the Royal families composed a few hymns. These musical compositions of kings and others numbering nine poets viz. Tirumalikai Tevar, Centanar, Karuvurā tevar, Punturttinampi, Katanampi, Kantaratittar, Venattatikal, Tiruvaliyamutanar, Purutottamanampi and Cetirayar were collected together under the name Tiruvicapi-pa (holy song of music) as the Ninth Tirumurai somewhere in the eleventh century, perhaps after the construction of the great temples of Thanjavur and Gangaikonda Cholapuram which are referred to in this collection of hymns. Sometime between Cuntarar and Manikkavacakar came the mysterious Tirumular whose popular and eclectic poems were collected under the name of Tirumantiram (the sacred mantra) as the Tenth Tirumurai. Other Saivite poems belonging to different periods by twelve poets, viz., Tiruvalavayutaiyar, Karaikkal Ammaiyar, Ayyatikal Katavarkon Nayanar, Ceraman Perumaal Nayanar, Nakkirateva Nayanar, Kallatateva Nayanar, Kapilateva Nayanar, Paranateva Nayanar, Ilamperuman Atikal, Atiravatika, Pattinattu-p-pillaiyar, and Nampiyantar Nampi (the author of the saivite canons) were redacted into a miscellaneous collection as the Eleventh Tirumurai. The Tiruttontar-puranam otherwise called Periyapuramam by Cekkilar, a long hagiology in epic style, was placed as the Twelfth Tirumurai somewhere about the twelfth or the thirteenth

century. Thus it is seen that the first seven books were the compilations that took place at one and the same time and the other five were later additions progressively made at different times.

### The story of Canonical arrangement

The Tirumuraikaṇṭa-purāṇam<sup>3</sup>, a later work of the fourteenth century gives the story of collection and miraculous restoration of the Sāivite hymns said to have been lost irretrievably.<sup>4</sup> The Purāṇam gives the account of the recovery of the sacred hymns by a king named Rājarāja who happened to listen to the recitation of a few Tiruppatikams of Muvar by the devotees in front of the deity of Śiva at Tiruvārūr. The king very much attracted by the devotional fervour of these starīy hymns and was inspired by the desire of listening to all the hymns. This desire he realised with the help of Nampiyantar Nampi whose fame as a young Brahmin boy physically feeding the sacred image of Vinayaka (called Pollā-p-pillaiyār) at Tirunaraiyar, a small town near Chidambaram reached his ears. The existence of the authentic manuscript copy of the hymns being stored in a vault behind the shrine of Naṭarāja at Chidambaram was revealed to Nampiyāṇṭar Nampi by the God Viṇāyaka of Tirunārāiyār. On enquiry, the priests of Chidambaram offered to open the vault, only on the three saints who had left the hymns arriving together. There upon, on the suggestion of Nampi, the king arranged for the celebration of a sacred procession of the images of the three Saints and thus the Saints were physically brought before the old receptacle of the hymns. When the vault was opened, it was found that the palm leaves in which those hymns had been written were mostly eaten up by the termites and it was possible to recover only a small fraction. The king and others who were present there were very sorry. A divine voice was heard to say that all that was necessary for the age had been preserved and this consoled all. Then the hymns were arranged into seven books, and the number seven (Tirumurai's) was, it is said, suggested by the seven groups or coores of mantras-for mantras end in seven different ways. All these are told in twenty-four verses of eight feet lines in the Purāṇam.

The Collection now comprises 795 humna (Jñāeampantar 384, Appar 311, and Cuntaramūrti 100); they are, however, only the survivals of a much larger original whose number tradition, with the usual exaggeration, puts at 103,000 (16,000 + 49,000 + 38,000). One may

not believe the legend or the figure it gives; but not all hymns entered the canon, as we have it established when some years ago the Epigraphical Department discovered an entire hymns of Campantar engraved on the wall of a Siva temple Tiruvitaivāyil, a small town in the Nannilam Taluk in the Thanjavūr District, but not found in the printed collection. The hymn was recovered from an inscription of the twelfth century.<sup>5</sup> The style of the hymn is ornate and the language picturesque but the emotional appeal there is only a moderate quantum. The original mode of the hymn had been lost irretrievably.<sup>6</sup> Whenever the incompleteness is felt it is very common in India to invent a legend to cover up the deficiency of the collection.

Next, in the Puranam follow twenty-one verses in a different metre. The previous part gives no information about the compilation or of the Saivite literature other than the hymns of the three Saints, not even a whisper of it. The twenty-sixth verse starts abruptly to mention in the most summary way the other hymns and poems of other Saivite saints and poets without any explanation about them. From the verses of the second part one is led to understand that the compilation into ten parts was done not by one person but by many as suggested by the plural verb "Pāṭṭāka vaitarkāl."<sup>7</sup> which unfortunately has no subject. The Eleventh Tirumurai is said here to have been collected by Nampi at the request of the king.<sup>8</sup> A verse in this part refers to the settlement of the musical modes of the hymns with the help of a lady descendant of Tirunilakanta Yālpānar, the great contemporary of Campantar, who originally set the hymns of Campantar to music. From these remarks one may not be wrong if one concludes that the second group of verses of the Puranam was a later addition. Again, from Cekkilar-Puranam, a work by Nampi himself, one learns that the compilation of the Saivite literature into Twelve Books inclusive of Periyapuranam<sup>10</sup> was completed on the day when it was inaugurated in the assembly which gathered in the Thousand-Pillared Hall at Chidambaram. A close examination of the tradition strengthens one's conclusion that these twelve books were compiled as such in different stages and at different periods. Again the fact that the arrangement is chronological, confirms one's conclusion that they were arranged as and when a gap was felt by the Saivite world getting to know the stages, the significance and importance of the Saivite works not included in the earlier compilation.

## The Nalāyiram

The anthology consists of the works of twelve devotees of Visnu called Alvars or the divers in divinity. The Alvars were no doubt intellectually able persons, but their hymns were more the promptings of the heart than intellectual performances. Their spiritual experience which they have conveyed through their hymns which are their effortless outpourings of the heart, constitutes a very important phase in the development of religion in general. Twelve Alvars share between themselves the three thousand and odd hymns (the number 4000 is not meant to be arithmetical) comprising of the Nalayira Tivya Pirapantam. They are the First Three Alvars (Poykaiyar, Putattar, Peyar), Tirumalicaivalvar, Tiruppanalvar, Tontarati-p-potiyarivar, Kulacekaralvar, Periyalvar, Antal, Tirumankaiyalvar, Nammalvar and Maturakaviyarivar.

The following is the pattern of arrangement of the Four Books of the Nalayiram by Nathamuni called Mutalaviram (First Book), Periya Tirumoli (Second Book), Tiruvaymoli (Third Book) and Iyar-pa (Fourth Book). The First Book consists of nine Pirapantams<sup>11</sup> comprising of 974 verses by seven Alvars. The Second Book contains three Pirapantams consisting of 1134 verses exclusively by Tirumankaiyalvar. The Third Book is Tiruvaymoli, one-long Pirapantam, containing 1102 verses exclusively by Nammalvar. Iyar-pa is the Fourth Book which contains eleven Pirapantams of 701 verses by six Alvars and one later day poet Tiruvarankattamutanar, the author of Ramanuca-nurrantati. Among the four canons the First Book contains the hymns on Lord Visnu except one poem, Kanninun Cirut-tampu, which is on Nammalvar by his disciple Maturakavi who is also an Alvar. The Second and Third Books consist of hymns exclusively on the Lord alone. But the Fourth Book, in addition to hymns on the Lord, contains a poem, Ramanuca-nurrantati, about Ramanuja.

### The story of redaction

The legend regarding the Vaisnavite canon proceeds on similar lines. Nathamuni takes on himself the credit for having collected the hymns of all the twelve Alvars and codified them into Four Books. The circumstances under which he started his work on the anthology are, as usual, strange. During his time, the hymns of the Alvars had gone into oblivion. Infact, he does not appear to have heard of their existence before he had that experience which prompted his quest for the hymns.

He had not heard of Nammalvar reputed to be the most intellectual among the Alvars.

The exact circumstances under which Nathamuni commenced his quest of the hymns are as follows: He once heard some visitors to his place Kattumannarkoyil, a small town near Chidambaram, from Kurukur (now known as Alvar Tirunakari) in the Tirunelveli District recite a hymn from Tiruvaymoli beginning "aravamute".<sup>12</sup> He was captivated by the melody and the religious fervour of the hymn. The word "aravamute" (insatiable nectar) which constitutes the address to God attracted his soul. The great Acarya noticed the expression "ayirattul ippattum" (one out of a thousand verses) and understood that the author had composed one thousand verses. He asked the worshippers about the authorship of the verses and also about the thousand verses. The worshippers directed him to Kurukur, where he could obtain the thousand verses of Nammalvar, portions of which they had themselves memorised for their own contemplation, and worship. Nathamuni set out his journey to Kurukur, the birth place of Nammalvar, and after worshipping the deity of the place and at the direction of Parangusadasa, a disciple of Maturakaviyalvar, went to the sacred spot under the tamarind tree in the temple in the hope of meeting the spirit of the Alvar. He was greatly disappointed when he found his yogic powers unequal to the task of invoking a vision of Nammalvar. He then hit upon a plan of reciting the decad "Kanniinun ciruttaampu" of Maturakavi (lit. sweet poet) 12,000 times in front of the tree where the idol of Nammalvar had been installed. Pleased with Nathamuni's devotion, Nammalvar appeared before him along with his disciple Maturakavi and taught him all his four Pirapantams with their full meaning.

According to a slightly different account of the same tradition preserved in the Divvasuri Caritam<sup>13</sup> all the four thousand verses were revealed to Nathamuni during this extra-ordinary interview. There is a third version according to which Nathamuni met Maturakavi from whom he learnt that Nammalvar, after composing a big book of hymns in Tamil and instructing the hymns to him, had attained salvation. The people of the locality had the misconception that the study of the work would be detrimental to the Vedic religion and so they threw it into the river Tampraparani. Only one page of the book Viz., Kanninun Ciruttampu was saved. Nathamuni recited this poem 12,000 items, as a result of

which Nammalvar revealed the purport of the whole work to him. But when Nathamuni wanted to know all the verses, he was advised to approach an artisan of the place who was inspired by Nammalvar to reveal all these verses to him. So Nathamuni received the entire work from the artisan.<sup>14</sup> Thereafter Nathamuni stayed at Kurukur meditating upon the new knowledge he had acquired.

One night Viranarayana Krisna the presiding deity of his native place appeared in his dream and summoned to go back to his place. Nathamuni, according to the Divine Command, returned to his place and arranged the hymns into Four Books in the manner of four Vedas arranged by Vyasa and named it Tivya Pirapāntam. The musical modes of the hymns were settled with the help of his cousins known Melaiakattar and Kilai akattar. Ramanucā-nurrantati is a later addition to the collection at the time of Ramanuja. All this is, of course, legend, but typical of the Indian way of keeping fresh the memory of great men and their deeds. One may infer surely that the Vaisnavite canon was arranged and its musical modes settled by the great Acarya of the second great division in the history of Vaisnavism in South India, the one that falls between the creative age when the hymns were sung and that of the great commentators who came long after Ramanuja.

### **Parallelism in the two canons:**

In the History of Saivite hymnology the idea of collecting all the hymns on hearing the stray hymns occurs first to the great king and not to the Nampiyantar Nampi, the saint, whereas in that of Vaisnavite hymnology the idea strikes Nathamuni the saint. In the former case, the task might have been comparatively easy with the royal influence and in the latter it must have been a herculean task as it had to be undertaken with individual effort. Further, in the one case the collection was not complete, but in the other it was complete fortunately. In other details both are more or less similar.

It may be remarked here, in passing, that the sacred literature of the Saivites in Tamil poetry is nearly thrice to that of Vaisnavites, the hymns of Campantar alone being nearly as voluminous as all the works of the twelve Alvars put together. This may prove in a way the greater popularity of Saivism than Vaisnavism among the Tamil people of South Indian. Another feature of striking contrast in both the canons is that while the poems of Nathamuni, the redactor of Vaisnavite canon (who,

perhaps, had no Tamil works at his credit), had not found a place in the canon, the poems of Nampiyantar Nampi, the codifier of Saivite canon, on the other hand, had been included in the Eleventh Tirumurai.

### **The hymns in worship**

The age of the Imperial Colas saw the construction of stone temples, great and small, in almost every town and village in their extensive empire and for this purpose temples which were celebrated by the hymnists alone have been selected. The practice of reciting the Tevaram hymns in temples had come into vogue long before the time of Rajaraja, as early as the Pallava period when the inscriptions begin to include the reciters among the regular employees of the temple. The inference is clear that the hymns had gained the status of divine literature by that time. From the time of Parantaka I (907-55 A.D) Cola there is a regular series of endowments recorded in the epigraphs of the Cola for the recitation of these hymns in temples to the accompaniment of instrumental music. The mention of a Srikaryak-kankani Nayakam, Superintendent of temple pujas etc. in the inscriptions implies a State Department regulating this work and securing its proper performance; the mention of Tevara Nayakam in the inscriptions, again, confirms that the recitation of Tevaram was in vogue in the temples. Further, there is epigraphic evidence that at least from the time of Rajaraja I Cola the hymns of Nalayiram were recited in Visnu temples during worship and in festivals. One inscription of A.D. 1242 mentions a choir of fifty eight Brahmins reciting Tiruvaymoli in Kancipuram. The very fact that these hymns were collected and arranged in canonical forms shows the importance attached to them in public and private worship.



S. SWAMINATHAN

## SYMBOL OF CHILDHOOD IN BLAKE AND KAVIMANI

Like Blake, Kavimani was also prone to the beauty of Nature and its creations. Season, Moon, Parrot, Flowers, Sea, Child, Human Hand and River were objects of his attraction. Both the poets had almost a common idea of childhood as a symbol of God-send power to unify the torn world with the band of love and merriment. "A glance of insight has passed into a sense sublime"

Of something far more deeply interfused in nature a feeling of the mystery of things."<sup>1</sup> They possessed profound sympathy for all that is simple and innocent, with the echoing green, little animals, a flower's blossom with an emmet" wildered and forlorn." For Blake "childhood is both itself and a symbol of a state of soul which may exist in maturity. His subject is the childlike vision of existence. For him all human beings are in some sense and at some times the children of a divine father, but experience destroys their innocence and makes them follow spectres and illusions."<sup>2</sup> Therefore, he has given the sub-title "two contrary states of soul" for his "songs of Innocence and Experience." Though Kavimani has not composed his poems to expose the contrary states he has a special adoration for the innocent children who occupy the central place in almost all his songs. Even high thoughts are expressed in simple tongue so that the experience can grow from innocence of the childhood. Both had felt that 'sick, hurry and divided world;' the elderly tolerance and endeavour to correct was more conspicuous in Pillai than the revolutionary vision and hasty of the younger poet of an early Age.

An excellent parody of the attitudes of the English and the Tamil poets can be struck from their notes in the songs 'Tyger' and 'Auguries of Innocence' of Blake and 'Pulikkuudu' and 'Muuntu Vishayangai' of Kavimani. From addressing the child the poets, by a transition not



infrequent with them, pass out of themselves into the child's person, showing a chameleon sympathy, with childlike feelings. 'Ah! Sunflower' of Blake and 'Surriya Kanthi' of Kavimani have striking similarity tempting one to think of the latter poem as influenced by the former though there is no explicit footnote available in the edition of Kavimani's Poems as in the case of the other two songs mentioned above. But obviously the feeling with which the poets allure our minds is individually recognisable. The intensely vocal poem, 'Spring' of Blake is masterly original but has a corresponding equal in the iridescent verse 'Sarath Kaalam' which has sprouted from the Bengali mind to pass into the Tamil with a native skill. The lovely sympathy and piety which irradiate the 'Laughing Song', the 'Nurse Song' and 'A Cradle Song' of the Songs of Innocence have captured the oriental mind equally successfully in the soothingly sweet and simple song, 'Thalaattu (of Kavimani).'

The latter's piety is shown in twelve of the twenty four couplets by lending the sleeping child the names of Gods, Sages and Saints one after the other. For the refrain, of course, the poet is indebted to the traditional domestic song. The distilled quality derived from the prophetic and visionary Blake, the sense of every thing in its proper place and the contents of order and spontaneity ruling together rises from the English Poem. But Pillai has not chosen the nobler depth of religious beauty with the accordant grandeur of sentiment and language of 'The Little Black Boy' and the remarkable and daring choice of homely subject in 'The Blind Boy' for its astonishing satisfaction in the present happy lot of the blind boys who have felt the warmth of the day and the coldness of the night but not seen their brightness and darkness respectively.

The line from 'The Little Black Boy', 'And I am black, but O' my soul is white' moves one to heave a sigh for the depth of grief in the little boy. But the poor shepherd boy of Kavimani hesitates to quench the thirst of Buddha by giving some sheep's milk, voluntarily voiling himself behind the social taboo of untouchability. The arguments to prove that all men are equal by birth and that fame comes always to the benevolent and shame to the malevolent squeeze out the poet's felt moments of life. He then generalises

*pirappinaal evarkum — ulahil*  
*Perumai vaaraathappaa*  
*cirappu veendumenil - nalla*  
*ceyhai veendumappa*

But the happy chimney-sweeper is longing for the true recognition. On his agony by his parents. The School boy's Summer rejoice in the songs of Experience is antagonistic to the worried chimney sweeper. This contrast of the praying parents and crying boy one side and the jolly jolts of the wealthy school-boy on the other might have overwhelmed Kavimani whose two sets of girls, rich and poor, exhilarate and exhaust themselves in their different surroundings. Wealth and mirth vie with weal and woe. Sly humour taht runs throughout exploits the ignorance of the poor girls about the delicious South Indian dish 'Iddali' in his 'celvamum circumaiyum'.

'Innocence provides Experience with its ideals of Justice, love, charity, and so on, but innocence itself knows no ideals, needs no constraint of that sort. Experience, with some sense of the loves and sympathies it once knew and may know again, sets up its substitute; and orderly structure of aims, an it does well to make these consistent, and soundly based on 'Nature' and the understanding....<sup>3</sup>. D.G. Gillham asserts, 'The Tyger' is a song of Innocence rather than of Experience, for though the speaker does not, on a first reading seem to know God through the virtues of delight, his knowledge does come through his breathless wonder at the tiger. He shows smazed reverence, which is love of a sort... The theology is an accident that must not only be forgiven but accepted... in the songs of Innocence... In 'The Tyger' an experienced speaker has been startled into Innocence.<sup>4</sup> 'The Tyger' for its strange old Hobrew like grandeur, its oriental latitude, its force of eloquence, is a 'glorious' sweep song. One critic even notes Blake's spelling for the word 'Tiger' worth relating for its symptomatic meaning of the power and breathtaking impress on the analogy of the world tyrant. 'The Lamb' of Innocence and 'The Tyger' of Experience have been made to meet in this strangely forceful poem seemingly striking an evidence for the worthy title of the compilation setting forth the "two contrary states of the human soul". As Gillham says even this song of Experience can be interpreted as a Song of Innocence. Kavimani might have been drawn towards this poem not merely by the experienced theology but by the mainly innocent question of wonder. Kavimani raises this question in other songs like 'Kilhi'. The lines

*'Tyger, Tyger, burning bright  
Thro' the desarts of the night'*

Have kept their power and weight in the Tamil rendering.

*'Pantham eriyuthoodi — KaNkalai  
parkka nadunguthadi'*

But the overwhelmingly passionate note of the poem that hideously roars to echo the whole world of the readers' mind set to a fear occurs in the line:

*"Did he who made the lamb make thee?"*

transmuted into the Tamil lines:

*"maanai padaitha deivam — Puliyaiyum  
valharthu vidalaamoodi"*

of Kavimani. "The innocence of the lamb is impossible in the world of experience, and the way to regeneration lies past the tiger". the chief reason for changing lamb into deer and for considering the Tamil songster and the hearer as two little girls when the originator himself has addressed the tiger in his poem is to set the poem in its natural background of Tamil literary atmosphere. In Tamil, we won't use the lamb as often as the deer for symbolizing sheer innocence. The religious significance of the lamb also does not suit. Again, the poignant sympathy for the innocent creature is heightened and exemplified by making the hearer a girl mainly in cognizance of her freak pathos and startling sympathy. The wonder of God's creation by placing ice and fire side by side, the divided phases of mental activity, good and bad, posing as the Siamese twins and by providing types and anti-types in each other's close proximity has caused the egregious perplexity of both the poets. There is thus both beauty and terror in the elemental forces of nature. "The tiger is Blake's symbol for the fierce forces in the soul which are needed to break the bonds of experience... The lamb and tiger are symbols for two different states of the human soul. When the lamb is destroyed by experience, the tiger is needed to restore the world".<sup>5</sup>

When Blake visualizes the whole creation at peace in his poem 'Night' Kavimani resorts to the motherly affection with which he wakes up the sleeping child in his "Kaajai "Kaalai paattu". May we take it as a stimulating trend for the embryonic mankind to be smart and punctual to look bright into worldly wisdom? "A childlike directness and a sense

of controlled joy in the human and natural world” pervade the whole poem.

Kavimani has chosen from Blake’s “Auguries of Innocence” only three evidence “to see the world in a grain of sand and a Heaven in a wild flower” and to “hold Infinity in the palm of your hand and Eternity in an hour”. While the skylark is retained as Kayil, the robin redbreast and the wren have been naturalised by Kavimani as “Kilhi” and “Chittukkuruvi” There is a wonderful parallelism in Elake’s:

*Where Mercy, Love and Pity dwell  
There God’s is dwelling too.*

— *The Divine Image.*

The proper place is innocent childhood, the key which unlooks the whole gamut of human thought.

The impact of “The sick rose” of Blake is powerful and immediate and the theme — the search for redemption from frustrated desire, which destroys — clear enough even to the reader who has not worked out the symbolic pattern in any detail.<sup>6</sup> While Blake addresses the worm-eaten and withering rose Kavimani makes the rose itself pine for its being plucked off the plant but the grief is made to be overcome soon in the enjoyment of its own part in decorating the Feet of the Lord.

Both Blake and kavimani have drawn different sources for themes of their many poems but while Blake has abstracted the ideals to emerge as an almost original thinker Kavimani considered it better to take the symbols and characters also of his sources for better exposition in his language. This difference in treatment of the sources has caused the former obscure not only in his days but even now whereas it has gone a long way in getting the latter cheered and prized with his title even in his own day, a rare achievement indeed. The receptive minds of the people do not often indulge in poetical works to painstakingly gather principles eluding behind the reconstituted symbols as in Blake but do unhesitatingly accept the first symbols of the original sources, relied upon by the Kavimani. Further the day and dreamy ideals were not an attraction for the Tamil poet who always enjoyed the concepts merged with the symbols of the first works. If Blake is a great English Poet not yet emerged in his deserved public recognition, Kavimani is a nice Tamil Poet acclaimed by one and all for his titillating and living poems to

dance on the tongues of big and small alike. Even in some of his lyrics of the "Poetical Sketches" Blake has shown his religious thinking and hence desisted from the beaten track of child-including songs. But Kavimani though sung religious songs at the same early age has not mingled deep thoughts with nice images to embarrass the bearers or readers but remained a children's poet in songs meant for children allowing the grown-ups to have something fishy for their taste even themes if they would like to look at them with searching eyes. In the matter of childhood both the poets remained securely fastened for they understood that all the seeds sown in the stage would grow into sturdy oaks of later years. They, therefore, tilled the soil properly, selected germinating seeds and sowed them with a view to have a society sans thought - lessness, unnatural distinctions based on caste, colour, creed and wealth and fissiparous tendency so that it may have Mercy, Love and Pity hewn every where to maintain cohesion and co-existence. This social aim was top-most in their minds whether they sang songs of life. Blake's method of treating one and the same ideal in two different ways so as to lend the titles "Innocence" and "Experience" had not helped to control his mind in eddying round the simple symbols to reach abstractions even in his songs of Innocence. But Kavimani has handled this craftily and deliberately to tread complacently on the path of success.

Both the childless poets were full of passionate sympathy towards children and of joy in singing of and for children who stand as symbols of an untarnished innocence exemplified in simple and rustic songs. In both the poets the child is a symbol of a fresh awakening, growing awareness, vision of existence, sign of adult response to the world, uncontrollable and sensitive impulses, and an ideal balanced state of soul. Songs of Innocence could well have been dedicated to the children as Malarum Maalayum was done.

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## **PERSONA IN TAMIL LITERATURE**

Man has to make so many adjustments in life in order to have peace in society. So, he tries to make compromise between himself and society.

In order to compromise between himself and society, he has to put on a mask and Jung calls this mask as the persona. Persona was the name given to the masks once worn by the actors in ancient times, to signify the role they played. According to Jung, the Persona is a collective phenomenon.

We shall review the examples of the same from 'ettuththokai'. In 'Kaliththokai' a heroine tells her confidante what happened one day. She narrates, "O, friend! do you remember the mischievous boy who used to dismantle the mud play house we would make, who would sunder the flower garland on my hair and who would grab our ball and thereby cause us a lot of trouble? He came the other day and requested us to give him some water. Mother asked me that I could carry water in a gold vessel and quench his thirst. When I went to him with water, he dragged me by my hand in which I wear bangles. Immediately I screamed out alarmingly. 'Look out what he does!'. Hearing this mother got a fright and rushed to the place where we were. Quickly I lied to her that he got choked with the water while he drank. Mother stroked his back to ease him that young man stealthily looked at me with the corner of his eyes and smiled too"<sup>1</sup>

In the above example, the heroine does not want to betray the hero to her mother, but to save him so this is a persona of the heroine

We can see a hero admiring his heroine by saying, "O, heart my heroine is a double-dealer. At night when I go to meet her, she, smelling

like the sweet mulhlhuur forest. comes to me. In the morning, she removes all the flowers on her tresses of hair and is a friend with her relatives"<sup>2</sup> Here he admires here cleverness and this is another example for the heroine persona.

We see the housewife being angry with her husband because he is friendly with prostitutes. When such a husband returns home, he tactfully brings home guests. In front of guests she cannot betray her husband. On such an occasion she receives the guests gladly and behaves as though nothing has happened.<sup>3</sup> This is the persona of his wife.

A confidence tells the kunrinjee here "o, lord! our lady is sad because of your unkindness to her; but yet she hides the fact even from me because I might speak low of you in front of others and she does not like that. she refrains from letting out here love-sickness to her neighbours because I shall reveal your fickle mindedness. Again she hides her suffering from her friends because she shrinks from hearing unkind talk from others about you"<sup>4</sup> The heroines love for her lord makes her wear this persona.

The above are a few examples from the ancient Tamil poetry. We shall analyse some of the modern prose literature again for similar occurrence of persona

In the short story 'akkinippiraveecam' of Jeyakanthan, we meet an innocent college girl who is defiled by a rich youngman. When she returns home late in a deplorable condition, the poor mother comes to know of what had happened to her daughter. She wants to shelter her daughter and so pours water over the head of the daughter and makes her neighbours believe that nothing serious has happened to the girl. Here the mother has to wear a persona for the benefit of her daughter and makes a compromise with the society.

Again in Jayakanthan's 'kookilaa enna ceyth Vittaalh' the husband and wife both do not permit others know that they don't get along well with each other. Their persona make others believe that they are a happy couple.

In akilan's 'ponmalar' we come across a lady doctor. She has an illegitimate child. But she hides the fact to the society and the world at large. So her persona helps others trust her as a single chaste woman.

In Lakshmi's novel 'peNmanam' we come to know of a couple chandra and Jagannathan who were persona. The girl chandra takes a cup of coffee of Jagannathan. He asks her since when she had become kind enough to offer him coffee. She answers him back saying that not out of kindness had she brought him coffee but to oblige her mother-in-law. Then Jagannathan expressing his mothers longfelt desire to see him happily married requests chandra to help his mother realise her dream. So both chandra and Jagannathan were personae to satisfy the elderly woman.

Peeratinjar aNNa's novel gives example for personae In that novel 'rangoom raatha' Mudaliar, the hero kills an old woman for his selfish interest. His wife rangkan finds this out, but she wants to save her husband for the same of her son. So she disguises herself as an ascetic and makes all believe that rangkam is dead. This is the persona of the mother.

Another able writer coo in one of his plays makes his hero puts on many a persona to marry his cousin. He has to tell ever so many lies in order to get her hand in marriage.

We may go through one more illustration of persona. Honourable Chief Minister of Tamil Nadu Kalaingar KaruNanithi presents aanhanthi in his novel 'velhlhikkizhamai'. In that novel, azakappan wants to marry cinthaamaNi but another fellow called Tiger also is equally interested in getting her for his bride. Just before azhakappan comes to propose to cinthaamaNi, she meets with an accident planned out by Tiger. A lady doctor aanhanthi whose blot in her private life is known to Tiger, on threatening joins hands with him in impersonating cinthaamaNi as a mother of a new born infant. So aanhanthi has to put on a persona to be peaceful with the society.

Like these, we may see many more examples but I have taken only a few from Tamil poetry and prose literature.



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**A CRITICAL ESTIMATE OF THE  
BUDDHIST VERSION OF THE INDIAN  
PHILOSOPHICAL SYSTEMS IN THE  
MANIMEKHALAI**

Ciiththalaiccaaththanaar the author of the poem Manimeekalai, devotes the twenty seventh chapter to the treatment of the account of the Indian systems of thought. Manimeekalai, the chief character of the poem, takes to the Buddhist way of life and thinking by donning the robes of the run. She meets in Vanci city the chief exponents of the various schools of thought and ascertains from them the doctrines which they were following. The information, that is available here, is very interesting as it gives a vivid picture of the schools of thought which were in vogue during the period when the poem Manimeekhalai was written.

The chapter begins with an account of the pramanas admitted in general by all the schools whose exponents Manimeekalai met there. Then are treated the principles of thought which were held by nine schools namely Saiva, Brahma, Vaisnava, Veda, Ajivaka, Niganta, Samkhya, Vaisesika and Bhuta.

At the outset, a reference is made to the number of pramanas admitted by those who follow the path prescribed by the Vedas. Veda Vyasa, Krtakoti and Jaimini are mentioned here as the exponents who admitted the number of pramanas as ten, eight and six respectively. The definition of pramana is not given and the ten pramanas enumerated here are perception, Inference, Analogy, Agama, Presumption, Nature, Aithihya, Non-existence, Parisesa and Sambhava. The name VedaVyasa must be a reference to Vyasa who was Krsna Dvaidipayana, son of Parasara and who obtained this title through the work of classifying and

arranging the Vedas. His identity with Badarayana, the author of the Brahmasutras is not admitted by all the exponents of the vedantic tradition. If identity is admitted, he must be taken to have admitted the number of pramanas as three or six and not as ten. From the poem, it is not clear what the source could be for the reference to the pramanas as ten in number, if Veda Vyasa is not identical with Badarayana. This reference can not therefore be admitted till further information is made available in support of it.

Krtakoti is then mentioned as admitted eight pramanas. What those pramanas are is not indicated. He is identified with upavarsa whose disciples brought him one crore of gold coins. He got the name Krtakoti, as he refused to receive this amount as the fee due to the teacher. Upavarsa and Krtakoti are identified in Dandin's Avantisundari. They are kept different in the Prapancahrdaya, which states that Upavasarsa condensed the work called Krtakoti written by Krtakoti on the twenty chapters of the Mimamsa system. Neither the Mimamsa school nor any school of Vedanta recognises eight pramanas.

Jaimini, who is stated to be faultless, is told to have admitted six pramanas which may perhaps be the same as those recognised by the Bhatta school of Mimamsakas. Curiously enough, Jaimini does not anywhere speak of the number of pramanas. According to him, the sastra or Agama is the only pramana for ascertaining the nature of dharma and other pramanas beginning with perception have no role to play in the system. It is only from the Bhasya of Sabara that we learn that the Mimamsa school recognises six pramanas. Perhaps, the author refers Sabara's Bhasya here while mentioning Jainism as an authority on the Mimamsa system.

While dealing with perception, it is said that the self, senses and the objects should be free from defects. The objects and their substrata also must be flawless. The lights received from the sun, moon and fire aid in the rise of perceptual cognition. Doubt, non-apprehension, taking one thing as another and apprehending bare existence are to be avoided. It is interesting to note here that there is no mention of the division of perception into determinate and indeterminate. Nor is there a reference to the six kinds of contacts.

Inference is divided into three kinds, namely samanyato dusta, sesa and Purva, the illustrations of which are almost similar to these given in the Nyayabhasya of Vatsyayana.

The illustration given for presumption is rather out of the way. From the statement "there is the hamlet of herds men in Ganga", there arises the knowledge that the hamlet is situated on the banks of Ganga. Sabara illustrates thus: when it is said, a man, whom we know as living is not in his house, it is presumed that he is elsewhere, for he must be alive then. From the illustration given in the poem, it may be said that the existence of the hamlet of the herdsmen on the stream of Ganga cannot be admitted. It is therefore presumed that the word Ganga shall be taken to mean the banks of Ganga where the existence of the hamlet is justified. However, there is the difficulty in admitting this illustration. The meaning here for the word Ganga gets sublated and so the metaphorical sense is admitted. It does not yield another sense on account of incompatibility, which is the basis for presumption.

Among these pramanas, Nature and Parisesa are not pramanas at all. The latter is only an inference of the eliminative type.

The eight pramanabhasas are not fallacious pramanas but only factors which have to be avoided while employing the pramanas. Among them, one is apprehending the bare nature, which is perception according to the Buddhists and the other is apprehending what is already apprehended which is the defect in the definition according to the Bhatta school of Mimamsakas.

While enumerating the names of pramanas admitted in the schools of thought, the author refers to arthapatti as a pramana recognised by the Vaisesika school. This reference is wrong, since this school, like that of the Buddhists recognises two pramanas only, namely pratyaksa and anumana.

The mention of the Visnupurana as a work held authoritative by the Vaisnavas is valuable, as it throws light on the date and antiquity of it. The account given about the Vedavidins is accurate agreeing with the information available in the Paniniyasiksa.

The Ajivakas, who were also called as Ajivikas, were prominent during the days of the Buddha and Mahavira. It is said that Makkali

Gosala, who was perhaps the leading exponent of this school, was originally a disciple of Mahavira with whom he picked up a quarrel and found later a different school. The Ajivakas were naked and carried a stick with them to protect themselves from those who ridiculed and attacked them. In the later days, they were named Ekadanadins. They did not practice continence. They believed in the atomic theory and held that the atoms of the first four elements formed the source for the rise of hills and trees. This school believed in the theory of Karma. It was held that the karmas are divisible into six groups, each identified by designating them with the psychic colour. The colours are black, blue, green, red, yellow and white in the ascending order on the road for salvation. This sect thought it was similar to the school of the digambara Jains in wearing no cloth, was distinct from it in most other respects.

While giving an account of the Samkhya school, the author species of the evolution of ether from matter, air from ether fire from air, water from fire and earth from water. Mind is produced from a group of all these. This account is more akin to the upanisadic mode of tracing the process of evolution than to that of the classical Samkhya. Perhaps, this author followed the teachings of the Samkhya teachers who preceded Isvarya Krsna.

A school called Bhutavadin is stated to have admitted five elements. Either this must be distinct from the Lokayata school or the latter school must have originally admitted the five elements. or, this has no reference to the Carvaka school.

Elsewhere, the poem refers to Mahavrata, a subsect of Saivism, which was known as Pasupata and to the Kapalikas another sect of Saivism, whose members lived in the cremation ground for obtaining miraculous powers.

In chapter XXIX, the five members of syllogism are enumerated and it is shown that application (upanaya) and conclusion (nigamna) are brought under the example (drstanta). This information is strange, for these are shown to be superfluous by the Mimamsa and other schools of thought. Besides, Dinnaga held the number of syllogisms to be the first three, while Dharmakirti reduced it to two, namely reason and example.

In the treatment of the fallacies of reason, minor term and example, the author's account agrees closely with that of Samkarasvamin in the Nyaya pravesa. There is no need to treat the poem as having borrowed the matter from the Nyayapravesa. The close resemblance between the contents of the poem on the one hand and those of the Nyayabhasya and Sabara's Bhasya and the fact that Dinnaga was a native of Kanci a strong hold of Buddhism and as such could have been influenced in the matter of logic by the principles preached by the then Buddhists and recorded in works like the present poem lend support to fixing the poem in the 2nd or 3rd century A.D.

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## **THOLKAAPPIYAR'S THEORY OF LINGUISTIC DESCRIPTION\***

### **Aim**

The aim of this paper is to trace and reconstruct the theory of language description on which basis Tholkaappiyar has given us a "grammar". In the absence of an explicit theory it becomes necessary to make inferences from the implicit statements made by Tholkaappiyar in his grammar - Tholkaappiyam itself. This work belongs to the Pre cangkam period<sup>1</sup> and is genrally assigned to the third century B.C.

### **Background**

It will be useful to present a very brief account of the activities of the ancient people elsewhere in the world at the time Tholkaappiyar has written his grammar so that a useful comparison can be made between Tholkaappiyar's and other's attempts to describe language.<sup>2</sup>

1. Whilst the ancient Greeks (before 5th century B.C) speculated about the origin and history of language and divided into two groups viz., analogists and anamolists, one can say that Tholkaappiyar did not indulge in the study of word-origins or language origins but interested only in describing the language as it is used. His statement on the meaning of words makes one to believe that he recognised the arbitrary/conventional relationship between words and their meaning.<sup>3</sup> Besides he recognised the denotative and symbolic meaning of words.<sup>4</sup>

2. Another characteristic feature of the ancient Greeks is that they have studied their own language and not others. This led them to believe that whatever they observe in their language should be "universal features". subsequently the observations they made about the language are stated in philosophical form. They discovered parts of

speech of their language, the inflexional categories and “defined these not in terms of recognizable linguistic forms but in abstract terms which were to tell the meaning of the linguistic class”.<sup>5</sup> Contrary to this Tholkaappiyar has not only studied his language but also Sanskrit and other forms of linguistic descriptions. This is evidently clear from his statements like “alhapit kooTal ananthaNar mataiththee, axthu iva Nuvalaathu ezhunthu puthththicaikkum meytheri valhiyicai alhavunhuvanticinee,<sup>6</sup> veettumai thaamee eezhena mozhipa; vilhi kolhvathankaN vilhiyoo TeTTee,<sup>7</sup> and muuvalhapicaiththal oorezhuththintee.<sup>8</sup> The first statement in I person quoted above, explains this position very clearly. This reveals that at the time of Tholkaappiyar there were scholars in Tamilnad who have followed other schools of linguistic description including Sanskrit school to explain Tamil language. This is further strengthened by the observation made by Yaapparungala viruththi. It refers to several schools of prosody of which one group of scholars are called “VaTanhuul vazhith thamizhaaciriyar”, “the Tamil scholars who followed the Sanskrit school”.<sup>9</sup> Students of Tamil grammatical theories will know that even in the later period that there were attempts to prove that the grammar is one and the same for Tamil and Sanskrit.<sup>10</sup> These types of attempt to construct grammars on Sanskrit model resemble the works of Romans who constructed Latin grammars on the Greek model.<sup>11</sup> Perhaps this kind of writing grammars on other models was not liked by Tholkaappiyar who wanted to write an independent grammar based on his own analysis. In this one can say probably Tholkaappiyar is the first who has recognised that Tamil grammatical system is quite different from Sanskrit and there cannot be a single grammar which can explain both these languages. Mention must be made here about P.S. Subrahmanya Sastri’s claim (or his thesis) that the first and second sections in ezhuththathikaaram which deal with the initial and final vowels and consonants and the medial consonants in Tamil words and the third section which deals with the point of articulation of consonants like k, ng, c...etc., were written by Tholkaappiyar on the model of Rg Veda Praatisaakhya and Taittiriya Praatisaakhya respectively. Similarly iTai iyal and Uriyiyal in collathikaaram are written on the model of Yaaska’s Nirukta according to him. He also points out some similarities with certain verses in PaaNiNi Siksha regarding the origin of speech sounds. Here he even claims that it is not even written on the model but a translation.<sup>12</sup> The failure to show similar

models for other chapter by him proves that this is not true. Besides claims based on accidental similarities cannot be taken as historical facts. The similarities in the pronunciation of certain sounds in both these languages may be the reason for the identical description. This may be true to all languages. Perhaps Tholkaappiyar and these people attempted to write universal grammars. Especially the first suutra in Tholkaappiyam pitappiyal may very well be explained, as such, applicable to all languages.

It will be appropriate here to quote Bloomfield's remarks on the ancient Indian grammar (i.e. Sanskrit grammar.) He writes that "the Indian grammar presented to European eyes, for the first time, a complete and accurate description of a language, based not upon theory but upon observation."<sup>13</sup> Perhaps this may be true to Sanskrit. But as far as Tamil is concerned at the time of Tholkaappiyar there were several theories which were followed by different scholars. Among these one can recognise broadly two schools, one headed by Tholkaappiyar himself and the other one followed by Avinnayanaar who in turn followed by several Jain grammarians including PavaNanhthi of the 13th century A.D.<sup>14</sup>

### **Tholkaappiyar's concept of grammar**

With this brief introductory remarks one may pass on to consider the theory followed by Tholkaappiyar. Before going into the details of Tholkaappiyar's theory of linguistic description it is worth to consider his concept of "grammar" first. Anyone who has carefully read the suutras of Tholkaappiyam will naturally conclude that his grammar is historical in nature and it is purely a descriptive grammar. It is neither normative like that of the 18th century grammars which favoured speculative notions, nor prescriptive as some of the Tholkaappiyam commentators and later day scholars interpreted it. His grammar includes poetry and the language used in it. Hence one sees three parts in Tholkaappiyam, part one dealing with Phonology (description of sound units, both individually and in combination), part two dealing with morphology and syntax and part three dealing with poetics and prosody. In the last part he extensively analysed the themes employed in literature and the different ""forms" in which these themes are described which goes by the name "ceyyulhiyal". This classification of the themes is claimed by the later day scholars as unique.



## Are all the three parts written by Tholkaappiyar?

Dr. T.P. Meenakshisundaran once remarked in a meeting that he thinks that Tholkappiyar might have written only the I part i.e. ezhuththathikaaram. For this he pointed out the title of the first chapter in ezhuththathikaaram, nuunmarapu which means "conventions of the book". His argument is that the word "nhuul" "book" refers only to the portion ezhuththathikaaram and not any other part/parts of the book. There is another statement found in the introductory verse to this book which may support the position taken by him. The statement is: "vazhakkunjeeyulhu maayiru muthalin ezhuththum collum porulhum naaTi... mayangkaa marapin ezhuththu mutai kaaTTi".<sup>15</sup> The reference to "ezhuththu" alone in this verse is noteworthy. However this point of view must be considered in detail with further researches. But for our present purpose we take that all the three parts were written by Tholkaappiyar himself.

### Data for the analysis

The introductory verse, however, gives us a clue as to how this grammar was written, on what basis, and how many points of view of language were taken into consideration in writing this grammar. It states "vazhakkum ceeyulhum aayiru muthalin" which means "on the basis of usage (which includes colloquial and grammatical usage) and literature or poetry. (i.e. poetic usages). It further adds "ezhuththum collum porulhum naaTi". Here the word "naati" is important because it means "having analysed". The whole phrase gives the meaning "having analysed the letters (sounds), words and "content". Here the translation "content" should not be confused with the term "content" often used in the sense of "meaning" in linguistics. Here content means the themes employed in literature. The data used for this analysis is the "usage" and "poetry" already referred to. Another important statement found in this verse is "munhthu nhuul kaNTu" "having seen and analysed the previous books".<sup>16</sup> These books may be the grammars on descriptions of Tamil Language.

### Will poetic language come under linguistic analysis

Students of linguistics will know that the present day linguistic theories will not take into account the language used in poetry. However recently there are interesting discussions going on regarding the right of the linguist to explain poetic language also. The importance

of the role of linguist in the study of poetry is clearly brought out by Winifred Nowotny and Sol Saporta.<sup>17</sup> It is further emphasized by Edward Stankiewicz who states that "the linguist is best qualified to solve the matter and so reveal the essence of poetic language" because "the study of verbal art is intimately connected with and must be based on the study of language - the linguists' discipline".<sup>18</sup>

### Ordinary language Vs Poetic language

Now comes the problem of explaining "poetic language". One may ask whether the ordinary language and the poetic language are really different or the same. Also we have to explain the difference between what is called the "casual" language and the poetic language. To quote sol saporta "that all poetry is language but not all language is poetry. Some linguists argue that the difference between "casual" language and poetic language lies in the former's being subject to systematic and rigorous description whereas the latter deviates or rather shows various degrees of deviation from the linguistic norm. There are theorists who contend that poetry is the realm of individual creativity of freedom from binding rules achieved through "violence of language". Edward Stankiewicz does not agree with this view and he states that "poetic language takes full cognizance of the rules of the linguistic system and if it admits "deviations" they themselves are conditioned by the language or by given poetic tradition."<sup>19</sup> As we all know Tholkaappiyar points out several poetic deviations or usages found only in poetry, in the phonological, morphological and syntactical levels, in his ezhuthathikaaram and collathikaaram. These deviations are in full cognizance of the rules of the ordinary language and hence they are rightly included in his "grammar".

### To whom the "Grammar" is written

One can easily answer this question by saying that it is for students of Tamil. But a close study of this grammar will reveal that it is not intended for beginners but for those who want to pursue higher studies in Tamil. There is every possibility of taking this as a grammar to those who know already about Tamil language and its basic features and perhaps to those who know other descriptions of Tamil language on the model of Sanskrit grammars including those who know Sanskrit. This is further strengthened by the statement found in the introductory verse "that this grammar was explained in length by Tholkaappiyar to one AthangkootTaacaan who is well versed in the four Vedas".<sup>20</sup>

## The chapters of Tholkaappiyam: Ezhuththathikaaram

Since we are concerned here only with the theory of linguistic description no explanation is given for porulhathikaaram. Here too for want of space concentration is made only on the description of phonology. A detailed explanation of the chapters and the suutras found under those chapters of ezhuththathikaaram has been given by me elsewhere.<sup>21</sup> Hence only essential explanations alone are given here as far as ezhuththu is concerned. Ezhuththathikaaram consists of nine chapters. The first one is called nhuun marapu which deals with "the technical terms and conventions followed in the book". The second chapter is called mozhimarapu which deals with the distribution of sounds; the third chapter "pitappiyal deals with the articulation of sounds. The remaining six chapters deal with sandhi or coming together of sounds. In short one can describe this first part as dealing with sounds, individuality and in combination. (Combination includes clustering and sandhi).

### Description of sounds: individually

A. The description of individual sounds starts with the classification of sounds into primary and secondary sounds.<sup>22</sup> The classification is based on the distribution, contrast, and duration of the sounds. Taking into account the distribution of these secondary one can say that they are positional variants. Thus there is no difference in meaning and hence they do not contrast. The duration of these secondary sounds are half maattirai whereas the primary sounds. i.e., Vowels get one maattirai.<sup>23</sup> But consonants also get half maattirai but they are called primary sounds because they contrast.

The individual sounds are set up in turn on the basis of i) the duration or maaththirai,<sup>24</sup> ii) quality<sup>25</sup> and iii) script form<sup>26</sup>. The sounds called kuttelhuththu, neTTlhuththu, caarpu letters, pulhlhis, uyirmey are all based on maaththirai. The terms valleshuththu, mellethuththu, iTaiyezhuththu are based on quality.

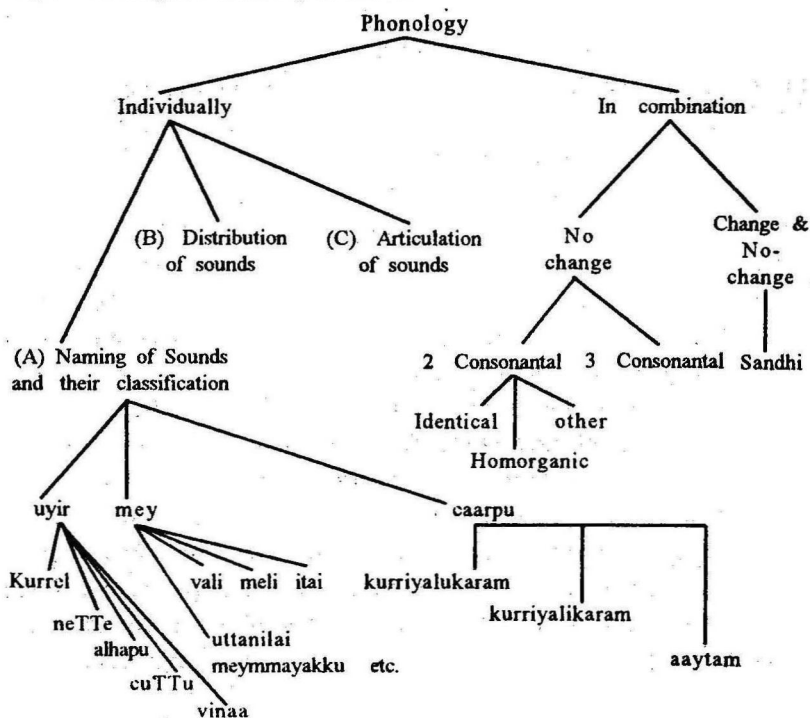
Regarding the third criteria, the terms pulhihi is again given on the basis of maaththirai. Those sounds which get half maaththirai get a dot above the letter.<sup>27</sup> Those sounds which get this dot are called pulhlhi perhaps this is the reason why the caarpu letters also get a dot above them. because they get half maaththirai. But aaytham is not the shortening of any primary sound and hence it is said that it will have three dots obviously to distinguish it from the other two caarpu letters

which get a single dot as consonants on the basis of the maaththirai they have.

B. The second major kind of description of individual sounds is made on their distribution: initial, medial and final.

C. The third major kind of description of individual sounds is made on the basis of their articulation. This again is based on several criteria. Criteria on which basis the vowels are described are: (1) Tongue advancement<sup>28</sup> (2) Position of the lips<sup>29</sup> and (3) Height of the tongue<sup>30</sup>. Criteria on which basis the consonants are explained are (1) Points of articulation<sup>31</sup> (2) articulator or the tongue<sup>32</sup> (different areas of tongue) and (3) Manners of articulation.<sup>33</sup> Further three kinds of breath are also assigned for the sounds.

All these above explanations are made again on the basis of the following: (1) from the point of view of spoken medium<sup>34</sup> (2) from the point of view of written medium<sup>35</sup> and (3) from the point of view of poetry<sup>36</sup>. Whilst section (C) is described only in terms of spoken medium (i.e. criterial (1)) sections (A) and (B) are made on the basis of criteria (1), (2) and (3). Thus the description of individual sounds can be explained diagrammatically as below:



## **Description of sounds: In combination**

### **(i) Clustering**

Two types of clustering are recognised. One is two consonantal clusters and the other is that of three consonantal. Again the two consonantal clusters are sub-divided into identical or geminated consonants and homorganic nasal and plosive clusters.<sup>37</sup> These clusters include both vowel and consonantal clusters.

### **(ii) Sandhi**

Chapters 4 to 9 in Tholkaappiyam deal with Sandhi. Sandhi or junction is the coming together of two words. All words in sandhi have to be considered in terms of their initial and final sounds. Thus there will be four kinds of sandhis viz. (1) -V±V- (2) -V+C- (3) -C+V and (4) -c+c.<sup>38</sup> (V=vowel, c=consonant). This is from the point of view of phonology. But when words come together they are grammatically related and therefore morphological and syntactic considerations arise. It is possible to speak of the first word and the subsequent word when two words are in sandhi. But this will not bring out the full force of sandhi. Therefore Tholkaappiyar speaks of *nituththa col* "the word which is first put forward" and of *kutiththu varu kilhavi*,<sup>39</sup> "the word which comes as having morphological and syntactic relationship with the first word". Therefore in sandhi is contemplated this binary division. It is for consideration whether he is thinking in terms of the immediate constituents. When such units are brought together the final sound of the first commingles with the initial sound of the second. The author speaks of these two units being either noun or verb;<sup>40</sup> probably he refers to "the topic and comment". Thus one can have (1) noun+noun (2) noun+verb, (3) verb+noun and (4) verb+verb. When these units come together in this way the ending of the first unit and the initial of the second unit may undergo change or remain without any change. Remaining without change is called *iyalpu*. The change is called "*tiripu*".<sup>41</sup> This is of three kinds. Therefore in any sandhi there will be only any one of these four viz., three changes and one no-change. The three changes are (i) *meypiritaatal* "one consonant becoming another" (ii) *mikutal* "coming in of a new consonant and (iii) *kunral* "disappearance of an existing consonant". The word used is *mey* which means consonant. It may also mean the form of any sound in which case the disappearance etc. of a vowel also can be brought under these

categories. But in the age of Tholkaappiyar vowel clusters occurred and that is probably why he is referring to the consonants in this suutra as the main category of sounds undergoing change.

When the binary division alone is taken into consideration the sentence or the phrase should have only two words. But this is rarely the case. Even when there are more than words, still the binary division could be recognised where the final word in each of the binary division could be recognised as the head word preceded by an attributive word or phrases. Therefore Tholkaappiyar states that the words respectively preceded by their attributes can come together as two units of a sandhi. In this way he reveals to us the characteristic feature of Tamil syntax. Thus the chapter 4, punariyal gives us a general idea about two words coming together phonologically and syntactically.

One will be puzzled to see in this chapter morphological information like the enumeration of case signs, and caariyais. Tholkaappiyar points out certain changes which happen when words come together in casal or non-casal relation. In this type of sandhi either a sound or caariyai emerge. Tholkaappiyar considers this casal/non-casal relation in as very vital to explain the Tamil syntax. That is why he gives three chapters to explain his concept of case in collatikaaram. The transformationalist bring out this casal relation only at the surface structure level and not at the deep structure level which was rightly criticised by Fillmore. It is heartening to note that Tholkaappiyar rightly recognises the importance of this relationship. Explanation should be given here for the inclusion of caarigai, case signs, etc., (1) when these are added to words phonological changes happen. These changes can be discussed only in sandhi. (2) These cannot be taken as along with stems or the following morphemes, because they are segmentable. (3) caariyais are neither come under nouns nor verbs, they do not have independent meaning and their nature is purely functional and they come only when two words come in casal/non-casal relation. Hence this chapter is the right place to introduce and discuss them. (4) As for case signs (even though they are explained in collatikaaram separately, because as caariyais they too are neither come under nouns non verbs) because of the changes they undergo when they are added to nouns they have to be discussed under sandhi. Besides the explanation of case signs become necessary to point out the emergence of caariyais and the changes happen in them.

The fifth chapter, tokai marapu "usage of a group" deals with certain endings which behave alike on the basis of some principle or other. The sixth chapter is called urupiyal. In puNariyal itself it was stated that case signs or urupu come after the nouns to form one unit. It was also stated there in that the caariyai will come in between the nouns and the case signs.<sup>42</sup> This chapter deals with the distribution of caariyais and also the changes the nouns undergo when taking these caariyais and case signs. The last three chapters, 7, 8 and 9 deal with sandhi for individual endings like vowel, consonant and kuttiyalukaram.

In short one can say that sandhi is treated in the following ways: (i) from the phonological point of view, (ii) from the syllabic point of view, (iii) from the morphological point of view (iv) from the syntactic point of view (casal and non-casal relation etc.) (v) from the point of view of poetry (vi) from the point of view of writing system and (vii) from the point of view of meaning. Thus Tholkaappiyar's description of phonological structure is not only based on "phonetic properties" but also on non-phonetic properties such as categorical properties (noun, verb etc) and selectional properties (like animate, human) of grammar.

In structural linguistics the section "phonology" normally ends with the discovery of the phonemes of a language and an explanation about the distribution of them. Linguists, especially the structuralists argued that this phonological level is described quite independent from other levels and no information regarding grammar or syntax is necessary.<sup>43</sup> However some discussions have taken place as to whether grammatical prerequisites are necessary to determine phonology.<sup>44</sup> Omitting this stray discussion one can say that phonology in structural linguistics is an independent study and it is autonomous in nature. The usage "autonomous phonology" is suggested by C.F. Ferguson and Chomsky uses the term "taxonomic phonemics".<sup>45</sup> Since the advent of the Transformational Generative grammar this part of linguistic description which is claimed as "autonomous" came in for severe criticism. (A sum up of these could be found in Paul Posta's "Aspects of the Phonological theory") This theory of grammar which is syntax based looks phonology as a component of grammar which is interpretive in nature and takes into account not only phonetic properties but also other non-phonetic properties such as syntactic



(categorical and selectional features) and morphological features. In the light of these modern developments one should reinterpret Tholkaappiyar. Otherwise it will be very difficult to explain Tholkaappiyar's treatment of sandhi under ezhuththathikaaram. As such Tholkaappiyar's treatment of phonology is based on a well integrated theory of linguistic description which takes into accounts all aspects of phonology as far as Tamil is concerned. Perhaps this may be true to all languages. Thus even though Tholkaappiyar's theory of description is applicable to Tamil this may very well be utilised for the description of other languages as well.

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