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Ākkañceppal to Ilaiyutir Kālattu Iravukaḷ

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ĀKKAÑCEPPAL, is a term in *akam* convention of ancient *Caṅkam* literature.

The *talaivaṇ*, who is by nature upright, righteous and wise (*Kaḷaviyal*-7), and the *talaivi*, who is a timorous, coy maiden of intrinsic purity, (*Kaḷaviyal*-8), meet and fall in love with each other. First there is a union of hearts (*uḷḷappuṇarcci*) and before long they yearn for physical union (*meyyuru puṇarcci*). As prelude to the coitus the lovers eagerly anticipate, they experience, according to Tolkāppiyar, certain unmistakable bodily manifestations called *avattaikaḷ* (distresses) (*Kaḷaviyal*-9). One of the nine *avattaikaḷ* is called *ākkañceppal*. Commentator ḷampūraṇar expounding this sign says : *uraṅkāmai* (sleeplessness) and *uruva ōtal* (giving free vent to one's distress) and expressions of such agonising experiences distinguish *ākkañceppal* and cites the following verse from *Aiṅkuṇūru* (172) :

*oṇṭoti arivai koṇṇaḷ neñcē
vaṇṭimir paṇitturait toṇṭi āṅkaṇ
uravukkaṭal olittirai pōla
iraviṇāṇun tuyilarī yēṇē*

A wench sporting a golden bracelet
Has stolen my heart; much like
Waves upon the wide sea nestling cool Toṇṭi
Whence bees drone,
Sleepless I also remain at night.

Nacciṇārkkiniyar is seen interpreting this differently. He states that when faced with hindrances, the afflicted should gain heart instead of feeling sad and dispirited, and regard the hindrances as but good auguries, as preludes to some felicity in store. While interpreting the term under discussion (*viz. ākkañceppal*), ḷampūraṇar dwells on the various physical and mental discomforts which plague the lovelorn hero and heroine when they are consumed by carnal appetite during their courting. However, their prenuptial chastity is scrupulously preserved by the gallant *talaivaṇ* and the demure *talaivi*. The usual discomforts enumerated are sleeplessness, losing one's relish for even sweet milk which tastes sour to a lovelorn lad, and lass, the downy bed chafing them, the cool aromatic sandal paste far from assuaging the heat of the person, having the opposite effect. ḷampūraṇar also includes the intimate confessions of piercing frustration by the *talaivaṇ* and the *talaivi* to their respective alter ego and their demoaning of the external obsta-

cles which hinder their union. ḷampūraṇar's commentary reveals two things : 1. The secret lovers who pine for sexual union may experience obstacles and distress from their own persons and / or from external sources. 2. They may bewail their fate to themselves or confide their pangs to somebody else. Nacciṇārkkiniyar is of the view that obstacles to lover's longing for coitus emanate only from external sources that they ought not to be flustered by them but regard the hindrances as the vanguard of joy that is in store and that the lovers do not resort to unburdening their hearts to anybody else.

Works on grammar such as **Akapporuḷ Viḷakkam** (36), **Ilakkaṇa Viḷakkam** (*Akattiṇaiyiyal* - 405), **Muttuvīriyam** (*Kaḷaviyal*-5), which came after **Tolkāppiyam**, do mention *ākkañceppal*. The commentators of these works are seen in consonance with ḷampūraṇar as far as the understanding of the term *ākkañceppal*, to mean, *tanṇeñciṇkaṇ varutta mikukiṇṇa paṭiyaip piṇarkkuraittal* (baring one's anguished heart to others), is concerned.

The *avattaikaḷ* that flay the lovers preceding the coitus have been held by Tolkāppiyar, and the grammarians who succeeded him to be peculiar to clandestine amour of *kaḷaviyal*. They do not regard them to be *meypṇātukaḷ* (physical expression of emotions). ḷampūraṇar is the only commentator to have dissented from this view.

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M.M.

ĀKKUVAI, is the 35th part of the verses by the poet Tāyumaṇava Cuvāmikaḷ. This verse praises God as the Ultimate Reality :

*ākkuvai māyai yāvum notiyiṇil avarrai māla
nīkkuvai nīkka millā niṇaippōṭu maṇappu
māṇṇip*

*pōkkoṭu varavu miṇṇip puṇitanal laruḷā ṇantan
tākkavuṇ ceyvā yaṇṇō cacciṭā ṇanta vāḷvē*

O Lord, the Supreme being, with real wisdom and happiness, you bestowed thy grace on all the souls, with the creation of unreal things like food,

flesh and world. You destroy these creations in a fraction of a second. You change all the memories and forgetfulness, difficult to get rid of. You, rich with grace, as sure the higher life, annihilating forgetfulness, difficult to get rid of her. You, rich with grace, assure the higher life, annihilating birth and death, the comings and goings by acceptance at thy sacred feet.

Tāyumāṇavar has thus eulogized the grace of the Lord in this part of his poetic composition.

C.S.

ĀKKŪR, a Caivite shrine in the Cōḷa land, exalted by both Campantar and Appar. With the customary honorific prefix *tiru* this shrine called Tiruvākkūr, situated between Tarāṅkampāṭi and Mayilāṭuṭurai, is also known as Tāntōṅṛi Mātam (meaning self-born), the Tamil word for the Sanskrit term *svayambhū*.

This is one of the 64 temples artistically embellished by the famous Cōḷa king Kōccekkaṇ Cōḷaṇ. It is assumed that this temple had been in existence even before the time of Kōccekkaṇāṇ and the Cōḷa monarch, a great Caivite devotee, renovated this temple.

The Lord here is known as Tāntōṅṛi Appar and Svayambhūnātar in Sanskrit. His consort is called Vālṇeṭuṅkaṇṇi. The holy tank is called *Kumuta Tīrttam*.

This place has the distinction of having been the birth place of one of the 63 grand Caivite saints (Nāyaṁmārs) by name Cīṟappuli.

There is an interesting legend attached to this place. Once a Cōḷa king is said to have taken a resolve to feed one thousand Brahmins and acted accordingly. The king personally stood outside the big dining hall and counted the heads of the guests. He could count only 999 persons (and not 1000). He kept quiet because he reckoned that he may have erred in his calculation. On their exit, the eager king again counted and found them to be one less than 1000. This perplexed the Cōḷaṇ. And the Lord graced him with an *acarīri* (ethereal voice) which proclaimed the fact that, "We (great personages refer to themselves in the plural) were a part of the 1000 who had dined; We assumed the form of an aged Brahmin". The king rejoiced over the Lord's grace.

The metal icon of the Lord named Cantira-

Cēkarar (literally Crescent Adorned), Who blessed the Cōḷa king by appearing in person as an aged Brahmin, is however seen to mirror the elegance of a handsome youth. He ports a cane in His hand that is seen to be artistically fashioned with a pair of parrots beautifying it. Campantar extols the Lord of Ākkūr thus:

...the Lord ash besmeared,

Ensconced at hoary Ākkūr teeming with Brahmins

Wedded to the true path, free of falsehood.

(II.42.1)

The boy saint pays a compliment to the local peasantry when he says that the Vēḷāḷas of the place, though they were generous, did not lack the virtues of hardwork and perseverance (Ibid., 3). Ākkūr, says Campantar, consisted of persons who never said 'no' to those who lacked and sought their help, but reached out benignantly (Ibid., 9).

Appar has also devoted a decad of *Tiruttaṇṭa-kam* verses with the refrain concluding each song: *ākkūrīl tāntōṅṛi appaṇārē* (the self-born Sire of Ākkūr Who has no father or mother).

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ĀKAMA NERĪYAKAVAL, is a work written by the Kannada king Kumāra Tēvar, who was a Vīra Caiva, a staunch Caivite sect, and who gave up his throne and led a life of renunciation.

This work is datable to the 18th c., as king Kumāra Tēvar belonged to the 18th c. Pi. Ārumuka Mutaliyār has edited this work. Comprising 54 stanzas, this work helps the readers acquire a thorough knowledge of Caivism. Showing how *pati*, *pacu*, *āṇavam*, *māyai* and *kaṇmam* operate, the author shows what among those should be given up. This work was brought to the reading public in 1904.

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ĀKAMA MALAIVU, is one of the rhetorical flaws mentioned in works on rhetorics such as *Taṇṭiyalaṅkāram* (124,125), *Māraṇalaṅkāram*

wheel), *pūmiyākāyac cakkaram* (global and sky wheel), *vaṭṭac cakkaram* (round wheel), *puruṭac cakkaram* (masculine wheel), *caturac cakkaram* (square wheel), *kūrmac cakkaram* (tortoise wheel), *mantāc cakkaram* (benumbing wheel) and *aravuc cakkaram* (serpent wheel). *Yāpparuṅkalam* refers to *Puṇarppāvai*, *Pōkkiyam*, *Irāṇiyam*, and *Vatuviccai* as containing information on these compositions. But these works are extinct.

It is also believed that these *cakkarams* are composed to contain necromantic powers and are sung to curse others.

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ĀKĀYAT TĀMARAI, a novel by *Acōkamitraṇ* a writer of considerable reputation and cosmopolitan outlook.

This novel, using the stream-of-consciousness technique, depicts the middle class society of the early 70s of Madras. *Acōkamitraṇ* is quite at home in both Tamil and English and his style is lucid enough to convey the writer's intended message.

The novel unfolds the aims and probes the psyche of S. Rakunātaṇ, the central character. This 25 years old art enthusiast, supporting his widow mother, is persuaded by a foreign diplomat to work as the manager for an art exhibition. Finding the invitation irresistible he yields. In the party hosted by the diplomat he meets Rājappā, an industrialist, who while in his cups promises help when needed.

The private firm, where Rakunātaṇ is working, temporarily suspends him, for breach of contract. He seeks the help of Rājappā but is ignored and slighted. He returns home in utter despair but meets Mālati, his classmate who helps him to meet Rājappā. He is not only reinstated but also given a better assignment involving cultural activities like art, music, drama, literature, etc.

A faithful reflection of the Madras middle class society of the 1970's, the novel stresses the related problems and values. Without proper planning a young man is likely to be rootless and will find himself alienated from life. Muṇucāmi, the libertine rickshaw puller wrecks himself by his extra marital indulgence. He is a slave to his passions. He is held up as an ex-

ample to be avoided. It was published in 1980.

See also: **ACŌKAMITRAṆ** in Vol. II

S.N.

ĀKĀRA NIYAMAM, a poem dealing with food prescribed and proscribed for a person in the devotional path.

The author *Srī Vētānta Tēcikar*, a 14th c. polymath of the *Srī Vaiṣṇava* faith, here speaks of wrong and right food in the context of instructions for religious living. It is an axiom that wholesomeness in food promotes wholesome physique and lofty thought.

There are 21 verses : the first 11 list the types of food one may take; verses 12 to 16 describe the appropriate food habits to be adopted. The next two verses, 17 and 18, deal with the kinds of milk and water which one should avoid. Verse 19 gives some prescriptions on the use of betel leaves and arecanut. The concluding verses - 20 and 21 say that good or bad food is related to time, country, class, nature and pursuit of men and that the advice of mature, learned men may be sought. The instructions given by the author himself are themselves learned by him from holy men propounding the *Vaiṣṇava Ākamas*; and he exhorts men not to be beguiled by material minded men and cultivate the purities of devotion to the merciful Lord of the lady of the lotus (*Viṣṇu*).

The taboos regarding food arise in many cases from their pollution (e.g., milk which is from a newly delivered cow, is believed to become fit for human consumption eleven days after the delivery and fit for *abiṣekam* or ritual bath of icons only after 21 days or from a calfless cow or which is stored in a copper container, stale muddy or stagnant water, rice with flies, insects, human hair, etc.) or their unsuitability for human consumption (e.g., milk of single hoofed animals like horses and asses) or their unfitness in a religious context as not having been offered first to *Tirumāl*, the paramount Deity of the *Vaiṣṇava* faith. Certain substances like *ghee* and *honey* are said to purify foods; the oceans on the full and new moon days and the running water of the rivers are also held to be pure.

The poem is in *eṇcīr āciriya viruttam* and is a beautiful example of how even prescriptions of a dry nature - religious regimen can be fitted into a pattern of cogent statement in tuneful numbers, easy to memorise. It is included in the collection of *Tēcikar's Tamil*

works under the title of *Tēcikap Pirapantam*. It was published in Madras, in 1890.

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T.V.G.

ĀKĀRAPUVAṆAM (CITAMPARA RAKACIYAM), is the 14th part in the collection of Tāyumāṇavar hymns of the 18th c. This part contains 33 hymns in the metre *enṇīrk kaḷiṇṇīlaṭi ācīriya viruttam*.

Citamparam means the great space of high wisdom. They also call this *cit-ākācam*, (*cit*-wisdom and *ākācam*-sky). *Citamparam* signifies the assimilation of all beings. This denotes the universe in the physical form. But *citākācam* is revealed only to the wise men. Others cannot realize this. Hence *cit-ākācam* is called *Citampara Rakaciyam*.

Tāyumāṇavar, believes that, the doctrines of all religions are enshrined in Caiva Philosophy. He sings of the divine principles of Civaṇ and the involvement of *āṇmā* with God in the first part of *Ākārapuvaṇam*.

All those who have attained *citti-mukti* such as *viṇṇavar*, *muṇivar*, Manu, etc. are Caivites. Caiva religion is so great that all other religions respect it - *yātu camayamum vaṇaṅkum iyalpatāki*, says Tāyumāṇavar.

Caivism has a completeness, as it accommodates the doctrines of all religions, irrespective of time. It is the motherland of the *Cittars* who are skilful in *cittis* like *aṇimā*, for the sages and hermits who are in the state of solitude, and for Gods like Intiraṇ who have attained the stage of Godly happiness i.e., *iraipōkam*. Caivism is the path for *caṇmāṛkkam* - the path of goodness, for it never fights with any other religion but renders all goodness to a man who follows it.

Tāyumāṇavar says, "God is compassionate. His kindness knows no measures. The coming of luminous bodies, the Sun and the Moon in day and night, the arrival of monsoons according to the seasons are all at the commands of the great God. The Godly state stands apart from the five basic elements of earth.

The immense waters of the ocean stands by the shore, because of His words. Parrot, beetle, *aṇṇam*, etc., can never talk to the Almighty. But from the day of creation till now, people are suffering in this false world and have not attained *mukti*". In this *Ākārapuvaṇam*, Tāyumāṇavar brings out the greatness of Caivism and the supremacy of Lord Civaṇ, the ultimate reality and the absolute monarch. Caiva philosophy is found in plenty in these songs.

See also : **ĀNANTAKKAḶIPPU**²

C.S.

ĀKUPEYAR, is a grammatical term. The traditional practice of using the name of one thing to indicate another connected with it, is known as *ākupeyar* (metonymy). e.g., 'the town laughed', the town in this sentence stands for the people of the town. Thus the name of one thing (town) denotes another (people). *Ākupeyar* literally means 'name (that is) used for a different thing.'

The method of employing one word to denote another is of two types: 1. The word without abandoning its sense, may denote another facet of the thing mentioned. e.g., 'ate tamarind'. The tamarind here denotes the sourness of the tamarind flesh. The word here without relinquishing its meaning viz., sourness, also signifies the flesh of the tamarind fruit; it is known as *viṭāta ākupeyar*. 2. The word abandoning its sense signifies something closely connected with it. e.g., *Kāñṇipuram-naṇṇu* (*Kāñṇipuram* is good). *Kāñṇipuram*, which is a place name, denotes the silk that is produced in the town. It is known as *viṭṭa ākupeyar*.

There are two different views as to whether the word in the *ākupeyar* undergoes change when employed metonymically or not. **Tolkāppiyam**, **Naṇṇūl**, **Toṇṇūl Viḷakkam**, **Muttuvīriyam** and **Ilakkaṇa Viḷakkam**, are of the view that it does not disintegrate and lose its structure. But a lone work, **Nēminātam**, says that when the noun becomes a metonym, it may change; for instance, the name **Tolkāppiyam** for the book written by Tolkāppiyar. Here the *ar* suffix in Tolkāppiyar is replaced by *am*.

Of these schools of thought, the Tamil grammatical tradition adopts the first one. According to the Sanskrit school, when a noun denotes another, it is known as *tattitappeyar* (**Vīracōḷiyam** : *Tattitap-*

paṭalam). Hence, the widely accepted view is that the noun should denote another without any formal change. It is worth noting here that except *Nēminātam*, all other Tamil grammars accept this view.

Ākupeyar is used to achieve the following effects: 1. *curuṅkac collal* (brevity), 2. *viraintu veḷippaṭuttal* (rapidity), 3. *maṟaimukamākak kūṟa virumpuṭal* (indirectness), and 4. *onṟaṅ taṇmaiyaḷ veḷippaṭuttal* (bringing out the real nature of a thing). Ākupeyarkaḷ are classified as : 1. *poruḷākupeyar* (*mutalākupeyar* which means the whole used for its part) 2. *iṭavākupeyar* (names of places), 3. *kālavākupeyar* (names of periods and times), 4. *ciṇaiyākupeyar* (names of parts), 5. *paṇpākupeyar* (names of Characteristic features), 6. *toḷilākupeyar* (names of occupations), 7. *cṇṇalaḷavai ākupeyar* (words indicating numbers), 8. *ṭuttalaḷavai ākupeyar* (words indicating weights), 9. *mukattalaḷavai ākupeyar* (words indicating measures), 10. *nittalaḷavai ākupeyar* (words indicating length), 11. *collākupeyar* (names of words), 12. *tāṇiyākupeyar* (names of objects), 13. *karuvi ākupeyar* (names of instruments), 14. *kāriya ākupeyar* (names of works), 15. *karuttā ākupeyar* (names of authors), 16. *uvamai ākupeyar* (names of comparisons), 17. *irumaṭi ākupeyar* (names of double multiples), 18. *mummaṭi ākupeyar* (names of triple multiples), 19. *irupearoḷṭu ākupeyar* (names of noun compounds), 20. *aṭaiyaṭutta ākupeyar* (names with attributes). Examples of the usage of all these kinds of *ākupeyar* may be found in *Naṇṇūl* commentary.

There are different views on the question whether the *ākupeyar* and *aṇmoḷit tokai* are the same or not. *Cēṇāvaraiyar*, *Vaitṭiyanāta Tēcikar* and *Kallāṭar* say that these two are the same, while the author of *Pirayōka Vivēkam* and *Civaṇāṇa Muṇivar* feel, that these two are different. Both the arguments have been substantiated with ample illustrations.

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M.M.

ĀKUḶI, a leather musical instrument which belongs to the *ciṟupaṟai* (small drum) group. It is played with the finger, and the musical note produced by this is very melodious. *Puṟaṇāṇūṟu* (64.1, 152.16, 371.18), *Malaipaṭukaṭām* (3.140), *Maturaik Kāñci* (606), *Kamparāmāyaṇam* (*Yuttakāṇṭam* 810, 990, 2883) and *Cūḷāmaṇi* (872) have references to this instrument. Since this instrument is spoken of in association with the other instruments it might be surmised that it is a supporting drum in the ensemble.

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K.G.

ĀKŌḷ, a *tuṟai* of *veṭcit tiṇai*. It deals with the capture of enemy's cows. Ancient Tamil kings waged wars frequently among themselves much like the ancient Greek rulers. Before the actual start of the war, they would plunder the valuables of their enemy countries. The ancients set much store by their cattle and the agricultural products. They correctly reckoned that by seizing them they could weaken and subjugate their foes. Hence at the beginning of the war they aimed at the capture of cows.

To *Nacciṇārkkīṇiyar*, *ākoḷ* meant both the capture and the retrieval of the cows from the enemies. The term *ākōḷ* has been in usage since the time of *Tolkāppiyar*. *Tolkāppiyar* speaks of it as a *tuṟai* of *veṭcit tiṇai*. But *Vīracōḷiyam* refers to *nirai kavartal* (capture of cows) as *veṭci* and *nirai mīṭtal* (recapturing the cows) as *karantai*. In *Vīracōḷiyam*, the term *nirai koḷḷal* is used to refer to the act of capturing the cows.

Puṟapporuḷ Venṇpāmālai considers it in *veṭcit tiṇai*.

veṇṇrārttu viṇaṇmaṟavar
kaṇṇōḷu mātaḷiṇiyaṇru

A common explanation of *ākōḷ* is provided by the preceding two lines in **Puṟapporuḷ Venṇpāmālai**. It speaks of the cattle brought after winning over the enemy.

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P.U.K.

ĀṆKILIYAR ANTĀTI, is a verse composition by Vaṇṇaccarapam Taṇṭapāṇi Cuvāmikaḷ of the 19th c.

This work consists of 100 *kaṭṭalaik kalittuṟai* verses apart from the invocatory verse and the *kīrtanai* piece which concludes the poem.

Taṇṭapaṇi Cuvāmikaḷ has sung vibrantly attacking the imperialistic British. The English are styled usually as Āṅkilēyar in Tamil, while we find him using a slightly different term of his own, Āṅkiliyar. This work's main purpose is to protest against the foreign yoke. He finds the practice of slaughtering the cow with her calf and eating their flesh particularly abhorrent and he considers the cow as a God.

Taṇṭapāṇi Cuvāmikaḷ, who has found the British colonialism utterly repellent, is seen mounting a withering invective on the British. He ferociously denounces the British as gundas, and fiends; likens them to Yama, the god of death, notorious for his mercilessness; arrant knaves devoid of the sense of shame; blackguards battenning on dog meal; as iniquitous; the rapacious tribe fixing cess on dogs which bite. He prays ardently to the Hindu Pantheon for the country's liberation.

However, he is seen denouncing the Jains and the Buddhists. He also deplors the condition of Brahmins neglecting the study of sacred Vedas and engaging in the job hunt for means of livelihood; he is anguished at the laurels heaped on poetasters and the indifference to true poets seized with lofty themes; the pettifogging lawyers earning many times more than the diligent peasants wedded to the soil; toddy and liquor reigning supreme over the salubrious items such as honey and butter milk; the angry poet levels these sordid anomalies at the doors of the British

despotism. It was published in 1985.

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C.S. & V.G.S.

ĀCCĀPURAT TALAPURĀṆAM, a *talapurāṇam* (legend of the shrine) of Āccāpuram, made famous by the great saint Campantar who got married there and is stated to have merged with *Civa Cōti* (Civa lustre) with all the countless guests who were privileged to attend his wedding. Consequently, Āccāpuram is also known as Tirumaṇanallūr. This *talapurāṇam* was written by Civakkoḷuntu Tēcikar of Kōṭṭaiyūr and published by Pu. Appucāmi Mutaliyār and I. Vēlumutaliyār under the supervision of Kalyāṇacuntara Mutaliyār.

Beginning with a *kāppu* song, it consists of 211 stanzas composed in various kinds of *viruttam* and has an invocation and *purāṇic* history. The work is divided into twelve *carukkams* (chapters) such as *Naimicāranya Carukkam*, *Talamakimaic Carukkam*, *Tīrttamakimaic Carukkam* etc.

Rich tributes are paid to the author, supervisor and the donor of the manuscript and a decad from Tēvāram in praise of this holy shrine is added at the beginning. It was published in 1888.

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T.A.

ĀCĀRYAP PIRAPĀVAM, is a biography of the great Caivite saint poet Cuntaramūrtti Cuvāmika! by Kā. Ē. Ālāla Cuntaram Pillai.

It is divided into four major parts - *Taṭṭatāḥkōṇṭa Purāṇam*, *Ēyarkōṇ Kalikkāma Nāyaṇār Purāṇam*, *Cēramāṇ Perumāl Nāyaṇār Purāṇam* and *Vellaiyāṇaic Carukkam*. *Ācāryar* means one who has a sound knowledge of the scriptures and *Pirapāvam* means glory, when compounded with the above becomes *Ācāryap Pirapāvam*, the title which refers to the glorious philosophy that is believed to lead one out of material,

physical illusions to the luminous world of perennial bliss.

Taṭuttāṭkoṇṭa Purāṇam, with 202 verses, describes Cuntarar's birth, his adoption by a wealthy chieftain by name Naraciṅka Muṇaiyaraigar and Cuntarar's adolescence; the Lord's intercession at the psychological moment when Cuntarar is all but married to Caṭaṅkavi Civāccāriyār's daughter, Cuntarar falling in love with Paravai at Tiruvārūr, Civaṇ's help to Cuntarar to wed his love by acting as a mediator; how Viṇamṇiṇṭa Nāyaṇār's hatred for Cuntarar turned into love; Cuntarar's stay in Tiruvorriyūr (in modern Madras) and his marrying Caṅkili, the daughter of Nāyiru Kiḷār.

The second part *Ēyarkōṇ Kalikkāma Nāyaṇār Purāṇam*, with 409 verses, records Civaṇ's benevolent act of gifting paddy to Cuntarar and how it was carried to Tiruvārūr by the Lord's legions, the meeting of Kōṭpuli Nāyaṇār and Cuntarar; how Civaṇ of *Pāccilāccirāmam* gifted gold to Cuntarar; Kalikkāma Nāyaṇār's wrath at Cuntarar's temerity in making Civaṇ a go between in his love feud with his wife Paravai. It narrates how Civaṇ turned bricks into gold and gave them to Cuntarar along with the privilege to see His dance; Kalikkāma Nāyaṇār's attempted suicide on hearing Cuntarar's voluntary and noble gesture to cure his rheumatism and later their reunion made possible by Civaṇ.

The penultimate section *Cēramāṇ Perumāḷ Nāyaṇār Purāṇam*, with 70 blank verses, portrays the Cēra monarch Cēramāṇ's homage to Cuntarar and his pilgrimage to Civaṇ's shrines with him; it mentions the astounding event when river Kāviri split and yielded them passage near Tiruvaiyāru and Cuntarar's visit to Perumāḷ Nāyaṇār's country.

A sequel, *Vellaiyāṇa Carukkam*, the last section with 37 blank verses, deals with the last phase of Cuntarar's sublime life. It shows how Cuntarar, on his way to Nāyaṇār's country, resurrected, by God's grace, a Brahmin boy who was swallowed up by a crocodile two years earlier at Tirupukkoliyūr and also his most transcendent ascension to Kayilai on a white elephant accompanied rapturously by Civaṇ's legions after meeting Perumāḷ Nāyaṇār.

The work is rendered easy thanks to the paraphrasing of the difficult parts and it contains allusions

to various myths and to shrines glorified by Cuntarar. This was published in 1918, Madras.

S.N.

ĀCĀRA ATṬAVANAI, is a prose work on the daily routine of the Caivites. Peruvāyīṇ Muḷḷiyār's *Ācārak kōvai* deals with the regimen like getting up, brushing the teeth, bathing, etc. emphasizing the religious import of such banal activities. Like the above work, the present text also gives advices to youngsters to follow the day-to-day activities and observe them. The method of cataloguing the activities is maintained from the Caivite point of view. The author is not known.

This is an unpublished palm-leaf manuscript available at the U.Vē. Cāminātaiyar Library, accession No. 587-F.

T.S.P.

ĀCĀRAK KŌVAI¹, means 'code of moral behaviour'. It is one of the 18 didactic works in Tamil, called **Paṭiṇeṇ Kiḷkkaṇakku**. It expresses the moral codes through maxims and precepts in poetic form. Its author is Peruvāyīṇ Muḷḷiyār. It consists of 100 *veṇpās*. The *pāyiram* (prologue) conveys the religion of the poet to be Caivism and the text is an adaptation of Sanskrit *smritis*.

The commentator of **Ilakkaṇa Viḷakkam**, cites this text as an example for translation. The publisher of this text, Tirumaṇam Celvak Kēcavarāya Mutaliyār also confirms the statement in the prologue in his editorial note. He says that the source for *Ācārak kōvai* is *Cukrasmṛiti*.

S. Vaiyāpurip Pillai gives the names of a number of *smritis*, which were the sources, namely, *Āpastampa Kruhya Sūtram*, *Āpastampa Tarma Sūtram*, *Pōtāyaṇa Tarma Sūtram*, *Kautama Sūtram*, *Viṣṇu Sūtram*, *Vasiṣṭa Tarma Sūtram*, *Manusmṛiti*, *Ucasai Samhitā*, *Caṅka Samhitā* and *Lahu Hārta Smṛiti*. Mu. Aruṇācalam and S. Vaiyāpurip Pillai differ in fixing the period of this book. The former has fixed it as 8th c., and the latter as 825 A.D.

This book has codified certain moral values for the humanity. It insists on getting up early in the morning, brushing the teeth, taking bath, wearing fresh clothes, having nutritious food, having concern for others and other human activities. It speaks about the virtues of a pure mind and body. It lists out the do's

and don't's of one's moral code of behaviour.

Gratitude, patience, speaking flawless words, not hurting any creature, education, consideration, knowledge, friendship with the great men are told as the eight roots of moral life. Those who practice these in their lives are blessed with noble birth, long life, wealth, beauty, land, word power, learning and health.

It relaxes these moral codes for the following giving no reasons : foreigners, poor ones, old men, boys, dead ones, fearful ones, one who relishes eating, a government or a King's servant and a bridegroom.

It advises men to be away from their mother, daughter and sister as they are women, though relatives. It is because men could not control their sensory organs, when they are alone. This book is loaded with literary similes and alliterations, which any reader would really enjoy.

The author says that, these codes are told by the elders. This is explicit by the following phrases used in the text, *yāvaruṅkaṇṭa neṛi* (codes, that every one knew), *nūlarivāḷar tuṇivu* (conclusions of the wise men), *pēraṇivāḷar tuṇivu* (conclusions of great wise men), *mikkavar kaṇṭa neṛi* (code as followed by the excellent ones), *nūl muṇaiyāḷar tuṇivu* (conclusions of those who have written books).

A commentary is available for this text without the commentator's name. It has undergone many reprints. Pāḷaiyaṅkōṭṭai Cīntāmaṇi Press has published this book in 1883. Tirumaṇam Celvak Kēcavarāya Mutaliyār published the same in 1893 in Madras. In 1939, with the commentary (*viruttiyurai*) of Pu.Ci. Puṇṇaivaṇaṇāta Mutaliyār, the Caiva Cittānta Nūṛpatippuk Kaḷakam published it and a reprint came in 1992. Murrē S. Rājam published it in 1957 under the title *Patineṇ Kīlkkāṇakku*, without any commentary, and it was reprinted in 1981, M.Nārāyaṇavēḷup Piḷḷai, with a commentary (*teḷivurai*) published this in 1985, under the name *Ilakkiyak Kaḷaṇciyam* (Vol. 2).

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M.M.

ĀCĀRAK KŌVAI², a book based on the Islamic tenets by Mu.Cu.Ka. Aptul Majītu. This work has 100 *veṇpās*. It has as its contents, the appealing traits of a patron (of arts) adhering to the Islamic tenets faithfully.

In Tamil literature, there are two Ācārak Kōvai works. The first of these Ācārak Kōvais comes under the category of *Patineṇ Kīlkkāṇakku*. This does not belong to any particular religion but deals with the virtues and the right conduct one has to practise in life.

Aptul Majītu, the author of this work containing Islamic tenets, hails from Kīḷakkarai, Irāmaṇāta-puram district. Eleven persons, including Nākūr Makā Vittuvāṇ Kulām Kāṭiṟu Nāvalar and Ilakkaṇak Kaṭal Piccāiyipūṛākim Pulavar have rendered *Ciṟappup Pāyiram* to this work.

A munificent patron from Sri Lanka by name Mukammatu Tampi Maraikkāyar, who has supported the poet and whose benefaction has resulted in this work, has been fondly remembered at the end of each verse thus : *mukammatu tampi māmaraik kāyac cakāyaṇē*. This work was published in 1902.

See also : ĀCĀRAK KŌVAI¹

M.M.

ĀCĀRIYARKAḶ, the preceptors of the *Cāttiram* movement. Caivism and Vaiṣṇavism are two significant branches of the Hindu religion. These are the two streams of the same river of Hinduism,

Ācāriyars of Caiva religion are known as *Cantāṇak Kuvarkaḥ* which means those who had the exalted distinction of being instructed directly by Civaṇ. Nantiyatikaḥ, Caṇakumārār, Parañcōti, Cattiyañāṇa Taricaṇikaḥ, Meykaṇṭatēvar, Aruṇaṇti Civāccāriyār, Maṛaiñāṇa Campantar, Umāpati Civāccāriyār are known as the Ācāriyars of Caivism.

In Vaiṣṇava religion, the Ācāriyar tradition which began in the latter half of the 9th c., has had a long history and solidarity. So much so, in due course, the term Ācāriyarkaḷ has come to denote the Vaiṣṇava tradition. This tradition was started by Śrī Nātamuniḷ who adored Nammālvār and regarded Nammālvār, his most illustrious predecessor, as his guru (though the master and the disciple were separated by some one hundred years). All Vaiṣṇava Acāriyars consider the Ālvārs as their teachers and the collection of all their works as their supreme *Veda*m or Gospel. Śrī Nātamuniḷ had eight disciples who after the life time of their master, passed on their glorious tradition to their numerous disciples.

Though the Vaiṣṇava persuasion has given rise to hundreds of eminent Ācāriyars, a few of them have left their indelible imprints in the sands of time. ŚRĪ Nāṭamuṇikaḥ (9-10th c.), the founder of the Vaiṣṇava Ācāriya tradition, his grandson Āḷavantār, and his celebrated disciple Irāmāṇucar (11th c.), who disseminated the gospel of *pirapatti* or surrender among the masses and made it a vital living faith, stand out among Ācāriyars.

Srī Vētaṅṭa Tēcikar (14th c.) is another great name in the roll call of honour ; he was the exponent of the *vaṭakalai* (Northern) School of Vaiṣṇavism. Maṇavāla Māmūṇikaḷ (15th c.), in the foot steps of Irāmānucar, is among the most revered names of Vaiṣṇava teachers and it was he who founded the *teṅkalai* (Southern) School of Vaisnavism.

Most of the Vaiṣṇava teachers have been only Brahmins. Only a few among them have been non-brahmins. Their main service consists of analysing the *Nāḷayira Tivvīyap Pirapantam*, expounding their salient features and fostering them among the believers.

rized in this work in capsular *cūttiram* form bearing the impression of *ñāṇam* or divine wisdom. The formulas are arranged, as per content, as follows :

1-16 they state that God in His Grace evolved the *ñāṇa māṙkkam* (the path of divine wisdom) to rescue mankind steeped in primeval darkness that militates against a soul's understanding of divinity ; and He awarded the *sāsthras* (tenets or doctrines) to help and guide in the pursuit of this path of divine wisdom.

17-38 the nature of *sāsthras* and the characteristics which distinguish a person adhering to them.

39-74 they dwell on the greatness of *Tiruvāymoḷi*.

75-93 : extol the greatness of Nammālvār.

94-117 : dwell on the transcendent communion that bound Nammālvār and his God-head, Tirumāl.

118-158 : discuss *bhakti* in general, with special reference to Nammālvār's.

159-186 : discuss the sublimity of Tirumāl and the peculiar characteristics of the various shrines where He is seen in consecrated icon form.

187-188 : dwells on the apotheosis or final exaltation of the saint psalmist.

189-194 : these six *cūttirams* compare *Tiruvāymoḷi* with the *Bhagavat Gīta* and arrive at the conclusion that the sacred outpourings of Nammālvār are superior to the *Gīta*.

195-207 : discuss the nature of pupils and the method to be adopted to impart knowledge of *Tiruvāymoḷi*.

208-212 : postulate that *Tiruvāymoḷi* is the basis for the famous Vaiṣṇavite tenets known as *Irakaciyat Tirayam*.

213-218 : dwells on the structure of *Tiruvāymoḷi*

219-228 : strike a parallel between the ten *avatārs* of Tirumāl and the bunches of ten songs (which make a grand whole) of Nammālvār which avow the supremacy of Tirumāl.

229-233 : afford the reason why God delayed the ultimate exaltation or *mukṭi* of Nammālvār and protracted the great saint's stay here on earth ; they shed light on *para bhakti* (transcendental devotion devoid of any craving for personal gratification), *para ñāṇam* (ultimate grasp of things with a cosmic eye where God is perceived through the entire creation both animate and inanimate), and *parama bhakti*, and as to how Tirumāl blessed Nammālvār with these most exalted spiritual gifts.

The final *cūttiram* (234) is a peroration which peals out that the quintessential message of *Tiruvāymoḷi* is the affirmation, that only the Grace of Tirumāl, the Supreme Godhood, is capable of severing the earthly bonds of the souls and conferring everlasting bliss.

Maṇavāḷa Māmuṇikaḷ (15th c.), the great exponent of the Southern School of Vaiṣṇavism called *teṅkalai* had written a commentary for these *cūttirams* in a composite Sanskrit and Tamil diction known as *maṇippiravāḷam*. B.R. Puruṣōttama Nāyaṭu had translated this commentary in Tamil while retaining the original *cūttirams* (they are not translated) and published them through Madras University in 1965. A second edition appeared in 1987.

The original texts and commentaries of *Ācāriya Hirutayam* (without translation) have seen several prints. They are 1. Niraṇṇa Vilāca Acciyanṭira Cālai edn., *Ācāriya Hirutayam*, 1912. 2. Kīruṭṭiṇācāmi Ayyāṅkāṛ edn., *Ācāriya Irutayam*, Tirucci, 3. Aṇṇāṅkāṛācāriyar, Pirativāṭi Payaṅkāram U. Vē. ed. *Ācāriya*

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M.M.

ĀCI AṆI, is a term of rhetorics that points to a class of figure of speech relating to sense as different from *collaṇi* that signifies verbal embellishment. *Āci aṇi* is known as *arttalaṅkāram* in Sanskrit.

Āci aṇi is described as *vālttaṇi* by *Taṇṭiyalaṅkāram* (88), *Māraṇalaṅkāram* (247, 248), *Ilakkaṇa Viḷakkam* (Aṇiyiḷ-681) and *Muttuvīriyam* (1257). *Vīracōḷiyam* (153, 173) calls this as *āci aṇi*. These works are seen defining *vālttaṇi* as occurring when a verse is devoted to praise a thing or a person. *Māraṇalaṅkāram* mentions that this rhetorical decoration may be divided into two types; the pacan on God and Divinities is one which goes under the denomination *kāṭavuḷ vālttu aṇi*; the other type deals with the eulogizing of Brahmins, hermits, rain, country, cows and kings. The pacans on these six categories of persons and objects are known as *aṟumuṟai vālttu aṇi*.

The celebrated words of Māṇikkavācakar in his cascading pacan known as *Civapurāṇam*:

namaccivāya vāḷka nātaṇ tāḷ vāḷka
imaippoḷutum eṇṇēncil nīṅkāṭāṇ tāḷ vāḷka
kōkaḷi āṇṭa kurumaṇitaṇ tāḷ vāḷka
ākamam ākiniṇṟu aṇṇippāṇ tāḷ vāḷka
ēkaṇ anēkaṇ iṟaivaṇ aṭi vāḷka

is a good instance of *kāṭavuḷ vālttu aṇi*. The following verse of encomium illustrates the other type *aṟumuṟai vālttu aṇi*:

mūvāt tamīḷpayanta muṇṇūḷ muṇivāḷi
āvāḷi vāḷi aṟumaṟaiyōr - kāvirināttu

aṇṇal anapāyaṇ vāḷi avaṇ kuṭaikkīḷ
maṇṇulakil vāḷi maḷai

Hail the sage (Akattiyar)

Who bestowed the work primal (**Akattiyam**).

Upon the immortal Tamil! long live cows!

And may the Brahmins exalt flourish!

Long live Anapāyaṇ, king of a land blessed

By Kāviri and under his (blessed) parasol!

And so may the rains drenching his realm.

M.M.

ĀCIṬAI NĒRICAI VENPĀ, a type of *iru-kuṟaḷ nēricai venpā* or rather a slightly modified version of it. *Ācu* here refers to *paṟṟācu*, an easily melted alloy used, when melted, to join harder metals. So *ācu* is a component comprising an *acai* or two, connecting a *taṇiccol* with the last *cīr* of the first *kuṟaḷ*, thus bringing both the *kuṟaḷ*s together in an *iru kuṟaḷ nēricai venpā*. So the *nēricai venpā* that has the *ācu* in it, is called *āciṭai nēricai venpā*.

Yāpparuṅkalak Kārikai (24) refers to this with a word, *cīriyavāṇ taṇiccol*. Its commentator Kuṇacākarar says that when in an *irukuṟaḷ nēricai venpā* (that has two *kuṟaḷ*s in it), the last *cīr* of the first *kuṟaḷ* does not metrically go with the *taṇiccol* that follows, the last *cīr* of the first *kuṟaḷ* adds to itself an *acai* or two so that the gap between the two *kuṟaḷ*s is bridged. Now, this *venpā* that has the *ācu*, which acts like *paṟṟācu* is what is called *āciṭai nēricai venpā*.

ārta aṟivinaṇ āṇṭilaiṇar āyiṇum
kāttōmpit tammai aṭakkupa - mūttoṟūm
tūttolilē kaṇṇit tiritan teruvaipōḷ
pōttaṟār pullaṟivī ṇār

Though young, the men of wisdom would prevent themselves from going astray by checking their feelings/emotions, whereas the men of folly by their very inability to check themselves would yield to evil ways.

The above poem is a *nēricai venpā* that has two *kuṟaḷ*s in it. According to *venpā* tradition, the first *kuṟaḷ*'s last *cīr* in the above *venpā* must have been *aṭakku*. But *aṭakku* does not go with the *taṇiccol*, *mūttoṟūm*. Now, if an *acai pa* is added to *aṭakku*, the resulting word *aṭakkupa* metrically goes with *mūttoṟūm* to form the *venpā*'s *iyarcīr veṇṭalai*. So the *acai pa* here acts like a *paṟṟācu* combining the two *cīr*s here: *aṭakkupa mūttoṟūm*. So the *venpā* that has an

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

the *taḷai* meant for *āciriyaṭpā* has been mentioned in *Tolkāppiyam*. According to *Tolkāppiyar*, if the same kind of syllables are found at the juncture of metric disyllabic feet, it is to be termed *āciriyaṭ taḷai*. *Āciriyaṭ taḷai* is described to be a combination of two *iyarcir* without any conspicuous difference (*Kākaipāṭiṇiyam*).

Yāpparuṅkalam (19), in its description says that in a metric disyllabic foot, if the first syllable of a foot and the final syllable of the preceding foot happen to be *nēracai*, then it is another kind in *āciriyaṭ taḷai*. Similarly, if both of them happen to be *niraiyacai*, that will also be known as another kind in *āciriyaṭ taḷai*. Later works such as *Citamparap Pāṭṭiyal* (24), *Ilakkaṇa Viḷakkam* (718), *Toṇṇūl Viḷakkam* (207), *Muttuvīriyam* (9) and *Cuvāminātam* (53) accept the formula postulated by the earlier works. *Vīracōḷiyam* does not refer to *taḷai*.

a metric disyllabic feet (<i>iyarcir</i>)	+	the succeeding metric disyllabic feet (<i>iyarcir</i>)
<i>nēr</i>	<i>nēr</i>	<i>nēr</i> <i>nirai/nēr</i>
	<i>nēr</i>	<i>muṇ</i> <i>nēr</i>
	<i>nēr</i>	<i>onru</i> <i>āciriyaṭ taḷai</i> (or)
	<i>nēr</i>	<i>onriya</i> <i>āciriyaṭ taḷai</i>
<i>nēr</i>	<i>nēr</i>	<i>nēr</i> <i>nirai/nēr</i>
	<i>nirai</i>	<i>muṇ</i> <i>nirai</i>
	<i>nirai</i>	<i>onriya</i> <i>āciriyaṭ taḷai</i> (or)
	<i>nirai</i>	<i>onru</i> <i>āciriyaṭ taḷai</i> .

In the *āciriyaṭpā*, *uḷḷār kollō tōli muḷḷutai*

<i>uḷḷār</i>	+	<i>kollō</i>
<i>nēr nēr</i>	+	<i>nēr nēr</i>
<i>tē mā</i>	+	<i>nērr mā muṇ nēr</i>

The identical syllabic correspondence between the feet is known as *mā muṇ nēr* and this metrical pattern is called *nēr onriya āciriyaṭ taḷai* or *nēr onru āciriyaṭ taḷai*.

tirumaḷai talaiyiya iruṇiṇa vicumpin

In this *āciriyaṭpā* the *cīrs* are

<i>tiru maḷai</i>	+	<i>taḷai yiya</i>
<i>nirai nirai</i>	+	<i>nirai nirai</i>
<i>karu viḷam</i>	+	<i>nirai = viḷam muṇ nirai</i>

The syllabic correspondence between *nirai* in both the feet is known as *nirai onriya āciriyaṭ taḷai* or *nirai onru āciriyaṭ taḷai*. *Āciriyaṭ taḷai* is widely used in *āciriyaṭpā* with four or five metric disyllabic feet (*Tolkāppiyam*-369).

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P.U.K.

ĀCIRIYAT TĀḷICAI

See : *AKAVAL TĀḷICAI* in Vol. II

ĀCIRIYAT TULḷAL

See : *AKAVAL TULḷAL* in Vol. II

ĀCIRIYAT TURAI

See : *AKAVAL TURAI* in Vol. II

ĀCIRIYAT TŪŅKAL

See : *AKAVAL TŪŅKAL* in Vol. II

ĀCIRIYA NIKANṬU, is a thesaurus-like verse lexicon by Āṇṭip Pulavar of the 17th c. The metre of this *nikaṇṭu* is *āciriya viruttam*, after which it is named.

The author has mentioned in its *pāyiram* (introduction) that he has collected and edited entries from other *nikaṇṭus*, namely, *Tivākaram*, *Piṅkalam*, *Kayātaram*, *Akarāti Nikaṇṭu* and *Uriccol Nikaṇṭu*. This book consists of more than 10,000 entries. It has 263 poems classified under 11 chapters as follows : 1. *Teyvappcyart Tokuti* (catalogue of celestial names), 2. *Makkalpeyart Tokuti* (catalogue of human names), 3. *Vilaṅkiṇappcyart Tokuti* (catalogue of the names of animals), 4. *Marappcyart Tokuti* (catalogue of the names of plants), 5. *Itappcyart Tokuti* (catalogue of the names of places), 6. *Palporuḷpeyart Tokuti* (catalogue of the names of various objects), 7. *Ceyarkai Vaṭivappcyart Tokuti* (Catalogue of the names of artificial materials), 8. *Paṇṇuparriyapcyart Tokuti* (catalogue of the names of characteristics), 9. *Ceyal Parriya Peyart Tokuti* (catalogue of the names of functions), 10. *Oliparriya Peyart Tokuti* (catalogue of the names of voices) and 11. *Orucol Palporuḷ Peyart Tokuti* (catalogue of synonyms). Only eight chapters are available at present.

Grammarians, while stating rules and regulations, attribute them to their predecessors adding the terms *cnpa*, *cṇmaṇār pulavar*. This *nikaṇṭu*, also follows this pattern but with an emphasis on Akattiyar,

as he is the forerunner in Tamil grammar. *Centamīlai āṛayntu malaiyattu iruntavan iyaṁpiṇāṇṇē* (50), *māmuṇi iyaṁpiṇāṇṇē* (86) and *kuṛumuṇi uraiṭta peyaṛē* (158) are some of the epithets given to Akattiyar, which is a salient feature of this text.

The available eight chapters are published by Vī. Cokkalīṅkam, from Carasvati Mahāl Library at Tañcāvūr in 1975.

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M.M.

ĀCIRIYANILAI VIRUTTAM, is a metre in Tamil prosody. It belongs to *āciriya viruttam*. It is related to *nilai maṇṭila āciriappā*.

Āciriya viruttam is classified into two, namely, *āciriya maṇṭila viruttam* and *āciriya nilai viruttam*. The first type is capable of producing the same meaning even if the lines are shuffled, but in the second type it is not possible. This classification is found in the commentaries of the grammatical texts like, *Vīracōḷiyam*, *Yāpparuṇkalam* and *Yāpparuṇkalak Kārikai*.

See also : **ĀCIRIYA VIRUTTAM**¹

T.A.

ĀCIRIYA MAṆṬILA VIRUTTAM, is a kind of *āciriya viruttam* metre.

Āciriya viruttam is classified into *āciriya maṇṭila viruttam* and *āciriya nilai viruttam*.

In *āciriya maṇṭila viruttam*, the meaning of the verse is achieved even if we shuffle the metrical lines, whereas in *āciriya nilai viruttam* the meaning will suf-

fer if we shuffle the metrical lines. The following verse is an example.

veṛi viravu puṇṇaṭaimēl veḷḷam parakkum
viṛal vicayaṇ ākattum veḷḷam parakkum
kaṛai viravu naṇṇuṇṭu kaṇṭam kaṛukkum
kaḷalaṭaintār tīviṇaiyaik kaṇṭam kaṛuk-
kum

poriviravu pūṇmulaiyāl pōkat taṇākum
potu nīṅkit taṇai ātaintār pōkat taṇākum
neṛi viravu kāṇci neṛik kāraik kātṭāṇ
niḷalaṭaintār tammai neṛik kāraik kātṭāṇ

In this verse if we remove any line from the first or in the middle or in the last or anywhere else and replace it by another, the meaning of that line will not suffer in the shuffling. Such a verse is called *āciriya maṇṭila viruttam*.

See also : **ĀCIRIYA VIRUTTAM**¹

T.A.

ĀCIRIYA MĀLAI, is a collection of poems which deal with *puṛam* themes. These poems were composed by different poets from various places at different periods. The names of these poets are unknown. Some poems are also lost.

This book is a collection of thirty verses from **Puṛattiraṭṭu** and poems from Nacciṇārkkiniyar's commentary on **Tolkāppiyam**. Ca. Pārtacāraṭi has edited this book and provided the *tiṇai*, *tuṛai* classifications. Vaiyāpurip Piḷḷai is of the view that some of these poems could have been composed prior to **Tolkāppiyam**.

The first poem is in praise of Lord Civaṇ. This book deals with the following themes : *avaiyarital* (15) (knowing the audience), *tavam* (17) (penance), *yākkai nilaiyāmai* (187) (mortality of body), *īlamai nilaiyāmai* (19) (mortality of youth), *celvam nilaiyāmai* (20) (mortality of wealth), *araṇ valiyuṛuttal* (22) (insisting on virtues), *pukaḷ* (28) (fame) and *koṭuṇkōṇmai* (cruel and tyrannic rule).

Seven poems explain the *puṛam* themes found in **Irāmāyaṇam** and five poems narrate the *puṛam* themes from **Makāpāratam**. Among the ancient *puṛam* texts, four poems are included from the last, first and tenth decads of **Patiruppaṭṭu** are included in **Āciriya Mālai**.

This book was published in 1977 at **Tiṇṭiṇaṇam**.
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tuous or heinous conduct in the transmigratory existence endured in earlier births. They believe in the supreme efficacy of the grace of God. It is all powerful, according to them, and is capable of blotting out all karma.

According to Buddhists and Jains, there is no God to regulate the fate or karma. They believe in the primacy of karma that is immutable and inescapable. But they believe in the logic behind it and are convinced of the inevitability of righteous conduct resulting in joy and vicious deeds producing bitter and painful experiences. The followers of the *Vedas*, though they fully subscribe to the inexorable law of karma, hold God as paramount, above the law of karma and regard His Grace to be all powerful, and as capable of nullifying the karmic debt.

The creed of *niyati* of Ācīvakas radically differs from both the creeds discussed above. According to them, if an act is destined to occur, it shall occur ; it shall occur as it is destined to occur ; it shall occur only within the predetermined periphery ; it shall take place only at a fixed time ; this is the basic philosophy of Ācīvakas. They have, as per *Nīlakēci* (704) condensed their concept of inevitability as definitions: *āvatu ām* (it shall take place, certain), *āmāṅku ām* (at the predetermined spot, certain) ; *āntuṇai ām* (under certain-predetermined-circumstances,certain); *āṅkālatu ām* (at the fixed time-certain).

They are called *catuvā niyataṅkaḷ* (four determinants). They do not subscribe to the axiom *muṇṇipakal ceyyiṇ piṇṇipakal viḷaiyum* (sow in the forenoon, reap it in the afternoon or as you sow you reap); nor do they subscribe to God as a supreme arbiter of a soul's experiences here as per its prenatal good and bad deeds. They are not *pūtavātis* in as much as they do not regard this world as a composition of *pūtam*s or elements ; they regard this planet as a huge conglomeration of atoms. According to their concept, this world is made up of atoms of earth, water, fire, air and life. They have not counted the sky among the composite parts making up the earth. They are seen to regard even life (soul) as an atom. Their philosophy is that nothing takes place because of human effort ; one's experience here of happiness and distress, one's deeds and their corollaries all have their roots in *niyati* ; all the animate and inanimate, life and lifeless, their numbers, life span, traits, change

in their characteristics - all these are determined by *niyati* : when a life is conceived, even in the womb is determined all its life experiences and impressions, and they coalesce with the foetus prenatally. In other words, Ācīvakas conceive this world to be nothing but the atomic activity (not as it is understood in the modern sense) that is characterized by reward, viz., gain and loss, joy and misery, birth and death (for in their light, all these happenings are but the manifestations of the functioning of conglomerate atoms). The epic *Manimēkalai* (27. 159-162) enunciates that concept succinctly :

perutalu miḷattalu miṭaiyū rūrutalum
uṇṇiṇṇat teytalum tukkacuka muṇṇutalum
peritavai nīṅkalum pirattaluṇ cātalum
karuviṇ paṭṭa polutē kalakkum

Securing a thing, losing it, obstacles which crop up, reaching a particular place, deriving misery and joy and being rid of them, birth and death and all these (experiences) are embedded upon a foetus in the womb, thereby pre-determined its life journey.

A soul is redeemed only at the end of 84 lakh births, a staggering cycle called *mahākālpam*. They also believe that all the existing atoms of this planet neither perish nor new atoms are born (*Civañāṇa Cittiyār-Parapakkam*-168).

Ācīvakas, though they commended renunciation, did not reprove married life. But they adhered to a very severe life style. They sought caves and the austerity of rock beds and willingly led a life of self-flagellation ; they scorned comfort, went from place to place and spread their teachings ; they were adept at knowing the past, present and the future and were also proficient in the study of space, geography and astrology.

Literary sources are more in number and more reliable to get at the doctrines and history of Ācīvakam. Of the Indian literature, only Tamil affords maximum information of this religious denomination. According to A.L. Basham though it had its origin in North India, Ācīvakam flourished only in the South, especially in the Tamil land ; Basham is of the view that Ācīvakam of the Tamil land could be rightly styled as Dravida Ācīvakam (p. 187).

There is direct attestation by the persons of this religious persuasion, as to Ācīvakam's growth and doc-

-trines. However, it is evident that it had made its impact even during the *Caṅkam* period and indeed its influence outweighed that of Buddhist and Jain religions. The Ācīvakas enjoyed in pre-eminent degree of adeptness to predict the future, to determine time, to unravel the mysteries of space and geography as well. *Nīlakēci* sheds light on their proclivities such as asceticism going hand in hand with aesthetism - they did their penance on beds hewn off rocks but garnished with flowers (*Nīlakēci*-667). The hoary Tamil work *Tolkāppiyam* and *Caṅkam* works also allude persons of such patent peculiarities and style them as *Aṟivar* or *Kaṇivar*. We come across a lengthy description of persons of such idiosyncrasies in *Maturaikkāñci* (475-488): "adored by *Cāvaka* monks performing penance with blossoms and aromatic incense ; persons commanding the expertise to reckon time on the basis of their intuitive grasp of past, present and future ; commanding ripe knowledge of the celestial bodies as well as terrestrial ; by astute austerities they spared harm to their physique and lives ; they were marked by lofty learning which went with humility ; they performed penance only for the general weal ; they performed their penance in spots distinguished by artistic skill". According to Ka. Neṭuñceḷiyaṇ, the above description that alludes to *Kaṇivar* or *Aṟivar* fit the Ācīvakas perfectly. Moreover, scholars are of the view, that the name Ācīvakas may have been given by others and in all probability, *Kaṇivar* or *Aṟivar* who shone radiantly in the Tamil land as attested by literature here, may have been the real Ācīvakas whose real name may have been *Kaṇivar* or *Aṟivar* (P. 214).

Kaṇiyāra, one of the *disācars*, was a staunch supporter of Maṅkali Kōcālar in the latter's enunciation of the doctrines. He is hailed as Pakuḍha Kaccāyana. There lived among the *Caṅkam* bards one by name Pakkuṭukkai Naṅkaṇiyār. Ka. Neṭuñceḷiyaṇ, is firmly of the opinion that only this Tamil poet was called Kaṇiyāra and Pakuḍha Kaccāyana in the North and reckoned among the *disācars* (p.219). If this surmise is true then Ācīvakam had strong links with the Tamil country and the Tamils played a significant role in shaping the doctrines of the Ācīvaka religion. The concepts such as *ūl* (fate), *pāl*, *muṟai*, *viṇai*, which are found referred to widely in the *Caṅkam* corpus, cor-

respond to the *niyati* doctrines of Ācīvakas. The celebrated song from *Puṟaṇāṇūru* (192) of Kaṇiyaṇ Pūṅkuṇraṇār, epitomizes the quintessence of Ācīvaka philosophy.

yātum ūrē yāvarum kēḷir
tītum naṇṇum pīrartara vārā
nōtalum taṇitalum avarrō raṇṇa
cātalum putuva taṇṇē vāḷtal
iṇiteṇa maḷiṇtanṇum ilamē muṇiviṇ
iṇṇā teṇṇalum ilamē miṇṇoṭu
vāṇam taṇṭuḷi talaii yāṇātu
kalporu tiraṅku mallar pēryāṇṇu
nīrvaḷip paṭūum puṇai pōl āruyir
muṇaivaḷip paṭūum eṇpatu tiṇavōr
kāṭciyil teḷintanṇam ākalin māṭiciyil
periyōrai viyattalum ilamē
cīriyōrai ikaḷtal ataṇṇum ilamē

The atoms which compose this world, the old ones do not disintegrate and the new ones do not find existence ; each soul is born for 84 lakh times ; and in each birth a particular soul is born in a new family, in a new place ; hence, at the end of the tremendous 84 lakh births, a soul is certain to be familiar with every spot that is populated on this planet ; and all the souls must have been related by birth to each other in one of their births, for this cosmos is composed of atoms which do not perish and which are not generated afresh. This concept is stated emphatically by the opening words of this famous verse *yātum ūrē yāvarum kēḷir* (all places are but one's native place and all persons are kith). Reward and loss, pleasure and pain, life and death, all these are preordained and determined prenatally even in a mother's womb. Hence one does not taste pleasure or pain at other's hand but experience only what has been preordained. Pleasure and pain, life and death are but natural phenomena. So it is unnecessary to rejoice at happy turn of events and be saddened by tragedies. The rain water that falls down to the accompaniment of crash of thunder and flashes of lightning from the hill tops, weave through boulders and surge away while the boats set upon it take the course taken by the gushing water. Similarly, a soul lives according to the *niyati* determining its courses as per wisemen. So it goes

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au ̐ ḳ ḳ ṅ c̣ ṇ̣ ṭ̣ ṇ̣ ṭ ṇ p̣ ṃ ỵ ṛ ḷ ṿ ḷ̣ ḷ̣ ṛ̣ ṇ̣

against the grain of *niyati* to praise someone as good and berate someone else as bad. This is the idea that emerges from this song.

Next to the *Caṅkam* works, we find the expression Ācīvakam mentioned explicitly in the twin epics and also some details about it. We are able to conclude for the first time from *Cilappatikāram* (2nd c.), a work that was not an organ of any single faith but shines uniquely by its utter dispassionate approach to all faiths, that Ācīvakam was one of the prevalent faiths of the age in the Tamil land. This work does not state any of the doctrines of this religious persuasion. However, it states (27.98-100) that Kaṇṇaki's parents, when they come to know of the greatness of Kaṇṇaki and Kōvalaṇ, gift all their possessions to the poor in front of the Ācīvaka, abnegate and embrace that faith. After this one find only *Maṇimēkalai* (6th c.), *Nīlakēci* (10th c.) and *Civañāṇa Cittiyār* (13th c.) dealing at length with the Ācīvaka doctrines. Only these works form the basis for deriving some knowledge of Ācīvakam. The reason they allude to Ācīvakam is to negate its doctrines and to establish their own religious doctrines as right and true. These works of Buddhist, Jain and Caivite persuasions allude to Ācīvakam activated only by the strategy of setting down a few dogmas of rival religions, to repudiate them. It is not their aim to reveal in full the doctrines of Ācīvakam. It is clear that these religions have deliberately pitched on some weak, untenable Ācīvakam doctrines and have dwelt on them, their aim being to establish their own superiority. In so doing, they have not revealed all the doctrines; in some cases, the doctrines which have been taken up by them are found distorted to suit their polemical vein. Still, only through their writings we are able to glean any information about this extinct faith that has once obviously shone with uncommon lustre.

There are evidences available to prove the survival of this religious denomination even in the Tamil middle period. The commentator of *Takkayākaparaṇi* (12th c.) mentions that Ācīvakas did penance in huge pots resembling urns (commentary on verse 376). Nacīṇārkkīṇiyar (14th c.), the famous commentator of *Tolkāppiyam*, has taken up one of the verses (*Purattinaiyiyal* commentary on 5th verse) and informs us of ascetics performing penance in massive urns. Mayilainātar (14th c.), the commentator

Nannūl (commentary on verse 158), affords the information *Ācīvakap paḷḷi*. All these go to show of the existence of Ācīvakam in the 14th c. in Tamil land.

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M.M.

ĀCUKAVI, a pattern of poetic composition. Poets are divided into four kinds on the basis of the mode and pattern of composition of poetry, of which the first is *ācukavi*. The other categories are *maturam*, *cittiram*, and *vittāram*.

Ācukavi is also called *kaṭuṅkavi*. These poets had the stunning flair for spontaneous unpremeditated verses. They were capable of composing in accordance with the theme, line, division, pattern, *pā* and *aṇi* as desired by those who request them to compose.

The trend of dividing poets on this basis, seems to be of later origin. *Oṭṭakkūttar*, *Kāḷamēkam* and the like, were called *ācukavis*. This tradition was in vogue upto the end of 19th c.

Before the advent of the printing press, poetry had only an oral tradition, and poets of this type who were capable of composing poetry on demand, were

held in high esteem. But in the modern times, the of growth of printing technology had considerably diminished the necessity for memory based poetic skill. Hence the decrease in the number of ācukavis as well.

Classical age, all over the world thought of poetry as a composition made possible by scholarship, talent and professional expertise. Later, the predominance of emotion in poetry and the rise in the status of poets from bards and minstrels to court poets, took poetry to an exalted realm beyond the reach of common man. Thus ācukavi can be seen as a concept born of the patronage system of poetry at its highest level.

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K.G.

ĀCURAM, is one of the eight kinds of marriage popular among the Āryans. It is also called *acuram*. Tolkāppiyam mentions ācuram in the context of describing kaḷavu, life before marriage.

Kaḷavu is similar to the *kantarva* marriage of the Āryans (*Kaḷaviyal*-89) which took place without the support or consent of the family or friends. *Irāiyaṇār Akapporuḻ* (1) and *Akapporuḻ Viḷakkam* (117) also give the same definition. These texts state only the number of the types of Āryan marriage, but it is the commentators who have elaborated them.

Commentators of Tolkāppiyam and *Irāiyaṇār Akapporuḻ* describe ācuram as giving a bride in marriage, to a man who is chivalrous and controls wild ox or bends a heavy bow or kills a rude pig. This kind of marriage is similar to *kaikkīlai* of Tamil tradition. *Kaikkīlai* is a term which denotes one sided love and marriage. The commentator of *Irāiyaṇār Akapporuḻ* translates ācuram as *arumporuḻ viṇai nilai* - a status of rare deeds.

The commentator of *Akapporuḻ Viḷakkam* contradicts the previous interpretations. He says ācuram is a kind of marriage in which the bride is accepted after decorating her with gold ornaments and giving her relatives all their demands. But most of the scholars disagree with this commentary.

In Tamil, *Caṅkam* literature speaks about the hero of *mullai* region, marrying a bride, after controlling a wild bull. This is known as *ēru taḷuvutal* or

embracing a bull. This may be similar to the ācuram type of marriage in the North.

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M.M.

ĀCETUKAI, a technical term in Tamil prosody. According to grammarians, occurrence of the same letter as the second one in each line is *etukai* (natural assonance). The following stanza is a sound illustration of this rule where the second letter in each line is *ka*.

akara mutala eḷuttellām āti
pakavaṇ muttarṇē ulaku

Deviations from this pattern are known as *etukai vikarpam* (unnatural assonance) of which ācetukai is one. Other deviations are *uyiretukai*, *itaiyiṭṭetukai*, *iraṇṭaṭi etukai*, and *mūnṛam eḷuttonru etukai*. The word ācetukai can be segmented as ācu + etukai. Though ācu has got several meanings, here it means deficiency. In some cases when the second letter is repeated, in another line, some consonants in *canti* may occur before that letter once to maintain the rhythm, which is a deviation from the natural *etukai*. This type of occurrence is called ācetukai-defective *etukai*.

Vikarpa etukai, of which ācetukai is one, is given only a secondary importance and is rarely in use (*Yāpparuṅkalak Kārikai Urai* p.164).

In this ācetukai *toṭai*, the four consonants /y/, /r/, /l/ and /ḷ/ occur and ācu, to glue or cement the *etukai* letter. Since ācu also has the meaning to glue, to join together, to cement, it can also be interpreted as the cementing *etukai*, cemented by these four letters. The following are a few examples to illustrate.

1. kāy mā ṇṭa teṅkiṇ paḷam viḷak kamuki
neṇrip

pū mā ṇṭa tīntēṇ toṭaikīri varukkai pōḷntu
In this ācetukai, the consonant y, a *canti* letter comes in between.

2. mā k koṭi māṇaiyu mavvaṇ pantarum
kār k koṭu mullaiyum kalantu mallikaip

In this, the consonant r comes in between

3. ā vē ruruviṇa vāyiṇu māpayanta
pāl vē ruruviṇa vallavām pālpōla

In this, the consonant *l* comes in between.

4. *vāl ki nrēmēṇṇu makīlaṇmiṇ vāṇāḷum*
pō ki nra pūlaiyē pōṇru

In this, consonant *l* comes in between.

Grammarians say that besides these four letters that are mentioned above, some other letters may also occur in between. But they have not given any example. *Yāpparuṅkalam* calls this *ācītai etukai*, *Yāpparuṅkalak Kārikai* as *ācetukai* and *Vīracōḷiyam* as *ācītaiyiṭṭa etukai*.

They are all different names for the same *ācetukai*.

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M.M.

ĀCAITTĪ, a 20th c. play by Kōrā. This drama shows vividly how passion for land in a feudal set-up could result in the break-up of basic human relationships.

The impact of Western dramatic techniques is evident in the construction of the play. Still, it projects a few incidents which bring to light the typical Tamil folk rituals, habits and customs such as *vaḷai kāppu*, a function in which a pregnant woman carrying her first child is decked with fineries and especially with bangles and fete, feasting, song and dance mark the joyous occasion and bangles are freely distributed to all the female invitees and participants. Another familiar occasion in the rural Tamil society that receives attention is the blithe singing among female, while their hands are engaged in the transplanting operation in the farms. The characterization in this play is commendable and suits the theme perfectly. The language, which is mainly colloquial, varies to suit the situation. The play has not yet been staged. It was first published in 1978, Aṇṇāmalainakar.

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G.S.

ĀCAIPPATTU, the 'decad of desire' forms the 25th chapter of saint Māṇikkavācakar's *Tiruvācakam*. Rendered at the famous Civa shrine Tirupperunturai, these verses are in six footed *kaḷineṭilati ācīriya viruttam*. The refrain *ācaippaṭṭēṇ* - 'I have desired' is found in the last foot of every one of the ten verses. The saint poet sings :

O flawless Gem, beyond the ken of eagle
banner'd Tirumāl,
Who bestowed on me mighty wealth - His feet
to rule me ;

My darkness (He) has scattered, most
solicitous He

Beckons me to His side, that grace to gain,
O Sire, my soul much yearns.

The saint voices his revulsion for the meat house
that a soul has to occupy on its earthly journey ;

I much too abhor to wear this flesh cloth made
of
Rope of nerves, brain and bones encased in
skin!

O king, call me! Men of every sort,
According to their desert you bless ;
Divine King !to behold you, O Sire, I yearn.

The saint dares Civaṇ to strip him of all earthly
delights and bless him instead with His roseate feet-
flowers ; the saint pants to have a glimpse of Civaṇ
flashing His ambrosial smile ; singling out the Lord
Civaṇ of Tiruvaīyāru (sacred scene of confluence of
five rivers in Tañcāvūr district), the saint yearns to
clasp the jewelled feet and bear them upon his crown
and melt much like wax before the flame with the
Lord's name, 'O king of Aiyāru', clamorous in his
throat. The saint concludes this decad esteemed to
reflect the soul's aspect with the piercing plea :

A mere cur, trammelled in the net of passion
fierce
of wenches of lustrous fish like eyes lovely,
...I yearn to hear thee say
With Coral lips bewitching : 'fear not'.

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See : **ACCAPPATTU** in Vol. II

C.S. & V.G.S.

ĀCAIYUM NĒCAMUM, is a social novel by
R. Caṇmuka Cuntaram. It narrates the story of one
orphan girl, who by utilizing the available opportuni-
ties properly, rises up in life, illustrating the proverb

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ḷ ḷ ḷ

footed *kaḷineṭilaṭi ācīriya viruttam*.

Ālvār concentrates here on the numerous pulls and desires that tug at the heart strings of a person in his death bed. This decad is an exhortation by Ālvār to the worldly persons to eschew the banal desires and begin the spiritual discipline earnestly, long before death knocks at one's door. *Ācaivāy* means toils of desire. Ālvār says :

Mind is enfeebled by fond ties (such as)
'Mother, father, my son, land'
Bewitched by scented locks (of spouses);
But lips are sealed at the threshold of
death ;

But they who chant
'Kēcavā, Puruṭōttamā' and
'Varākā - the flawless Boar !
Gain benefits which defy reckoning ;
If (we) hazard a talk (on their merits),
Sure are we vanquished.

(4 . 5 . 1)

For, says Ālvār, the gains of persons chanting the Lord's names are beyond praise.

Periyālvār who is often seen indulging in captivating pictures of Kaṇṇaṇ in myriads of engaging poses and moods, demonstrates that he can also graphically describe the revolting condition of a moribund man in all wretchedness and misery; He exhorts men : "with your arms upon your heads; Ye men chant *Namō-Nārāyaṇā* on your lips, you adore Him before you are confined to your death beds with your bodies a mass of hideous suppuration, whence maggots thrive, and hosts of flies harry you incessantly; your prayer, *Namō Nārāyaṇā* shall, not only spare you this extremely repulsive plight in old age but shall secure you a permanent place in the Heaven of *Vaikuṇṭam* conferring immortal bliss" (4 . 5 . 2).

The Ālvār piles on the intimidating torments of the death bed : "Ye men! (avoid the wretched plight) when you will be hemmed in by your greedy kith, eager in the extreme to know where you have hidden your wealth; long before they harry you with demands, 'tell, tell the spot where you have hoarded your secret wealth', you build a temple in your heart for *Mātavaṇ* to be enshrined therein, to be adored with bloom of love, so that you may escape the torments of the terrible anguish of death" (4 . 5 . 3).

Ālvār is very keen that a person should spare himself, 'the ten thousand natural shocks that flesh is heir to' by grasping in time the efficacy of chanting the many sweet names of *Tirumāl*. The Lord's name is the sovereign remedy, says the saint devotee, unfailingly effective against repulsive decrepitude and death, and sure means of salvation and the ultimate bliss. Man's gruesome deterioration and dreadful end are juxtaposed to the glory of praising *Tirumāl* at will. There are no woes, avers Ālvār, which the Lord's name cannot help conquer.

S.N.K.

*ĀCAUCA TĪPIKAI*¹, is a work of religious import by *Tamiḷākara Muṇivar* of the 17th c., who was the head of the *Araccālai Mutt* in *Tirunelvēli*. *Ācaucam* means *tīṭtu* (defilement or contamination). *Tīpikai* means explanation.

This work, as the title indicates, explains a custom among the *Caivites* which dictates that a birth or death in the family causes a period of defilement to its members. It gives a detailed account of the varying periods of defilement to the members of the family depending upon their closeness, the position of the different relatives during such an occasion, the necessary actions to be taken during the period and the steps to be taken after the stipulated period of defilement.

Born in the *Caiva Vēḷāḷa* community, *Tamiḷākara Muṇivar* was taught by *Kukai Nāṇappirākācar*. Since the latter was of a *Vedantic* faith aspiring for *kaivalya mōṭcam* (salvation), *Tamiḷākara Muṇivar* received *Civa tīṭcai* (initiation) from *Tiruṇāṇacampanta Tēcikar* of *Tarumai Atiṇam*. He refers to himself as *perumai perunāvalarkaḷ koṇṭāta ulakiṇil pēr kāppiyaṅkaḷ cey cīr koṇṭa tamiḷākaraṇ* (*Tamiḷākaraṇ*, the author of meritorious *Tamiḷ* works lauded and commended by great scholars). His other works are *Nīticāram*, *Pirāyac Citta Camuccayam*, *Kururāya Aṭṭakam*, and *Cantirakalā Mālai*.

T.V.G.

*ĀCAUCA TĪPIKAI*², is a *Sanskrit* work translated into *Tamiḷ*, found in palm-leaf manuscript. It does not seem to have been published yet. *Ācaucam* in *Sanskrit* means 'dirt' or 'error'. It is also called *ācūcam*. *Ācauca Tīpikai* and *Ācūca Tīpikai* are one and the same. This work deals with the errors and the

unlucky aspects of birth and death. It also deals with other events that cause defilement. It starts with a prayer to Lord Kaṇapati and has 175 verses in total.

It is found in the Government Oriental Manuscripts Library of Madras, No. R. 4104.

T.A.

ĀÑCANĒYARĀMA VAIPAVA PAÑKAM, a work of refutation in prose by Cōmacuntara Nāyaka to two works, **Āñcanēyar Avatāra Tīpikai** and **Rāmavaipava-Cintāmaṇi**. The author derives for his title, the word *Āñcanēya* from the former work and *Rāmavaipavam* from the latter work.

The author considers these two works by Ilakku-*maṇap Piḷḷai* to sully the reputation of Vaiṣṇava religion. So he gives the name **Āñcanēyarāma Vaipava Pañkam** and ruthlessly castigates the two.

The author has mastered three languages - Tamil, Telugu and Sanskrit. He gives Telugu phrases and Sanskrit incantations to prove the irrelevance of the arguments of *Ilakkumaṇap Piḷḷai*.

He strongly refutes the opinions of *Ilakkumaṇap Piḷḷai* that *Kampar* was a Caivite, and reprimands him for calling **Kamparāmāyaṇam** as *Tirut-toṇṭar Purāṇam* and comparing it to *Periya Purāṇam*. He also underlines the contradictions and blurred views embedded in his works. It was published in 1900, Madras.

T.A.

ĀÑCIK KĀÑCI, is one of the *tuṛais* (sub-situation) of *kāñcit tiṇai* (situation). **Tolkāppiyam** defines *āñcik kāñci* as the desperate suicidal act of the widow of the slain warrior, who, filled with apprehensions of cheerless widowhood entailing many chilling privations, makes away with herself with the very spear that killed her gallant spouse in action (*Purattiṇai Iyal-19*). **Puṛapporuḷ Venṇā Mālai**, too, is in consonance with this view. But it holds that even *sati*, where a desolate widow throws herself upon the burning pyre of her beloved husband, falls under the preview of *āñcik kāñci*. In support of this view it proffers the following example :

tāñkiya kēḷoṭu tāṇum eripukap
pūñkuḷai āyam pularkeṇṇum - nīñkā
vilālīp parittāṇai ventīralār cīṇṇ
pulālīt talaikkōṇṭa puṇ

He routed his foes before falling himself !

He who led (a phalanx of) chariots whose steeds
Foamed at the mouth and whose wheels stank of
flesh ;

His spouse, bidding adieu to her mates
of flower bedecked hair, plunged upon the blaze
Along with her husband.

There is a verse in **Takaṭūr Yāttirai** (40) which is found to have the characteristics of this sub-situation. It states : "The wife of a warrior, found dead by her, with his chest a mass of wounds, dreading her dreary existence in his absence, puts an end to her life with the same spear that accounted for her husband's life, and secured her bliss."

M.M.

ĀTKOLLI, a novel written by Ka. Nā. Cupra-*maṇiyam*, popularly known as Ka. Nā. Cu. He believes more in vivid characterization imparting vitality to his theme than, in mere narration of events and incidents. His great strength perhaps lies in his ability to narrate by making his characters reminisce. He focusses on the characters rather than on the plot. His novels carry an overtone of philosophical attitude towards life.

Rājā is the hero of this novel. He is brought up in his uncle's house. His uncle and aunt - *Veṅkaṭācalam* and *Jāṇaki* are portrayed as very stingy and greedy people without any concern even for their kith and kin. They resort to usury, accept bribes and amass wealth. But **Rājā** is not influenced by their advice to save money even after he becomes a family man.

Rājā recollects the forty years of his past life evaluating his strengths and weaknesses. His main concern is to find out the place and role of money and material things in one's life. His forty years have taught him the lesson that a Vedantic philosophical outlook, and not money, is the basis of life. As for him this is epitomized by his uncle *Veṅkaṭācalam*'s life.

Rājā finds that his uncle's lust for money has driven the relatives away from him. Money is the killer in his eyes. He grasps the impermanence of life and is willing to eke out a living, being contented with what he gets. He is quite willing to simply fade away when his time comes, unsung and even unmissed.

With this philosophic insight and natural proclivity to regard the very existence as illusory, 'an in-

substantial dream' or *māyāvātam*, he swears by idealism and not materialism. Sound finance, that is generally regarded to be the basis of sound social fabric, is shown by the author to be nothing more than collective cupidity of numerous individuals, the bane of society, harbouring the seeds of its ruin.

The author is very proud of the fact that this novel, like all of his other novels carries a structure which suits the content to his utter satisfaction. It was first published in Madras, 1957 and reprinted in 1985.

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M.M.

ĀṬṬANATTI, is a male character, mentioned in *Caṅkam* literature. There is no sufficient evidence to find out whether **ĀṬṬANATTI** is a historical or fictitious character. Most of the Tamil Scholars however consider and treat him as a historical personage. His original name was Atti and the prefix **Āṭṭan** which means 'dancer' indicates his proficiency in dancing. Hence, his full name **Āṭṭanatti** is a combination i.e., **Āṭṭan** + Atti.

Paraṇar, a *Caṅkam* poet refers to **Āṭṭanatti** in his poems in **Akanāṇūru** (76, 222, 236, 376, 396). The episode of **Āṭṭanatti** and his wife **Ātimanti** is revealed by way of comparison or simile in different contexts by Paraṇar. We learn from Paraṇar's poems that **Āṭṭanatti** was a handsome young man, quite proficient in the art of dancing. While he was once bathing in the Kāviri river at a place called Kaḷār, he was carried away by the turbulent floods of the river. His wife **Ātimanti** frantically searched for her husband running along the banks of the river and rescued him from a watery grave with the help of a girl by name Maruti. Paraṇar narrates the episode in his poems as follows :

In the 76th poem of Paraṇar, a *parattai* (courtesan) states that she has alienated a *talaivaṇ* (hero)

from his *talaivi* (heroine) as Kāviri has taken **Āṭṭanatti** away from his wife **Ātimanti**. The poem describes **Ātimanti** in her search for her husband querying the passers-by, whether they have seen her husband donning a vert, wearing anklets and well made garlands and sporting a curly beard. As she is unable to elicit any information regarding her husband she is quite grief-stricken. Kāviri flowing furiously eastwards destroying the dams in her course, has taken away her husband from her.

In the 222nd poem we come across the following reference. Here a *tōḷi* (maid or female companion) advises a *talaivi* suffering from the pangs of separation from her *talaivaṇ* to emulate Maruti who saved **Āṭṭanatti** from being drowned and restored him to his wife **Ātimanti**. When **Ātimanti** made her frantic and daily search for her husband along the banks of Kāviri, Maruti came to the help of **Ātimanti**. She could save **Āṭṭanatti** but lost her own life in the process. This act of selfless and supreme sacrifice was commended by many poets and Maruti became famous. In this poem it is alleged that Kāviri, enamoured of the good looks and dances of **Āṭṭanatti** has deliberately taken him away from his wife.

In the 236th poem a *talaivi* whose *talaivaṇ* has gone away leaving her to languish, compares her plight to that of **Ātimanti**. She states, "I shall relentlessly search for my missing *talaivaṇ* as **Ātimanti** searched for her husband in various places and countries".

In the 376th poem a *parattai* (courtesan) asks her handsome *talaivaṇ* not to go out as some other *parattaiyar* (courtesans) will take him away to their residence and conceal him there. This poem also brings in the comparison of Kāviri taking away **Āṭṭanatti** from his wife because of his handsomeness and expertise in dancing.

The 396th poem of Paraṇar also refers to the **Āṭṭanatti** episode in a similar vein.

In Paraṇar's poems in **Akanāṇūru**, **Āṭṭanatti** episode is artistically employed by way of illustration or comparison. No specific or historical details regarding the birth or parentage of the couple are available.

In a poem (44) by a different poet in **Akanāṇūru**, one Atti is referred to as a *kurunilamaṇṇaṇ* i.e., the ruler of a principality. There is a surmise that this Atti may be **Āṭṭanatti**.

After the *Caṅkam* period, in *Cilappatikāram* (21. 11-15), we find some hints and references to Āṭṭaṇatti and Ātimanti. When the bereaved and the agitated Kaṇṇaki presents her case at the Pāṇṭiya king's court in Maturai to point out the grave injustice done to her husband and establish his innocence, she introduces herself as a native of Pūmpukār, a city teeming with chaste women. She furnishes a list of such women of exemplary chastity and wifely fidelity and the list contains the name of Ātimanti. It has been stated in *Cilappatikāram* that Ātimanti by virtue of her supreme chastity saved her husband from drowning to death. It is to be noted that in *Cilappatikāram*, Āṭṭaṇatti is referred to as a descendant of a Cēra clan and Ātimanti as a native of the Cōla country.

Paraṇar highlights the dancing skill of Āṭṭaṇatti and does not claim any royal parentage or aristocratic links for him. *Cilappatikāram* however is silent about his proficiency in dancing and merely states that he is a member of a royal family and the husband of Ātimanti.

From what we learn about Āṭṭaṇatti and Ātimanti in *Akanāṇūru* and *Cilappatikāram*, we may conclude that these two characters are not sought to be projected as historical personages. The poignant episode of this couple is only employed figuratively to illustrate the pangs of separation suffered by a *talaivi* in the absence of her *talaivaṇ* and also to exact or emphasize the chastity and fidelity of women in general.

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M.M.

ĀṬṬAṆATTI ĀTIMANTI, a short narrative poem composed by Kaṇṇatācaṇ.

Kaṇṇatācaṇ has created some of his characters from *Akanāṇūru* (76, 135 and 222) and developed this poem with the objective of depicting the cultural heritage and grandeur of ancient Tamils to the 20th c. readers of Tamil poetry. The work is about the love story of Āṭṭaṇatti and Ātimanti. He wrote it in his

journal *Mullai* in 1956. He may have been influenced by the novel *Marutiyiṇ Kātal* which deals with the same story. This novel was written by Va. Vēṇukōpālaṇ, a disciple of U. Vē. Cāminātaiyar, and was published twenty years before the composition of Kaṇṇatācaṇ's poem.

The hero of the work, Āṭṭaṇatti was a chieftain of Cēra dynasty. A great warrior and a very good dancer, he was an efficient dance teacher as well. The title 'Āṭṭaṇ' (one who can make others dance well) is affixed to his original name 'Atti' as an exemplification of his talents in dance. The author portrays him as a contemporary of Karikāl Cōlaṇ.

The story begins with Atti's love for Maruti, the daughter of the chieftain of Nākappaṭṭiṇam, the *neytal* land. He teaches dance to her, which brings them together. Poet Irumpiṭarttalaiyār meets him and asks him to teach dance to Ātimanti, the Cōla princess. Accepting his request, Atti teaches dance to both Maruti and Ātimanti. Once Maruti is invited to give a performance in the Civa temple of Karuvūr. The king of that region is Ceṅkaṇāṇ-I, who rules from Uṇaiyūr. Nalliṭikkōṇ, Ceṅkaṇāṇ's son highly enamoured by Maruti's beauty, makes her stay in Uṇaiyūr. But she refuses to bow down to the wishes of the prince as she is in love with Atti. Nalliṭikkōṇ having failed in his attempt, begins to harbour jealous resentment against Atti and wages a war against him. With the help of Karikālaṇ, Atti defeats him and Nalliṭikkōṇ dies in the war.

Irumpiṭarttalaiyār, who comes to know of the love between Maruti and Āṭṭaṇatti, plots against it. He succeeds in his mission and makes Āṭṭaṇatti marry Ātimanti. Maruti begins to lead the life of a virgin upon hearing about this marriage.

Once the couple visit Karikālaṇ during the fresh water release in the Kāviri. Āṭṭaṇatti takes part in slow swimming during the course of which he is thoroughly exhausted. Sudden flood washes Āṭṭaṇatti away. The fishermen of Nākappaṭṭiṇam find him ashore and hand him over to Maruti's father. Maruti saves him. Ātimanti and the men of Karikālaṇ mount a vigorous search of Āṭṭaṇatti. Ātimanti vows not to return, until she finds her man and reaches Nākappaṭṭiṇam at last. She finds Atti and Maruti on the seashore and is moved to tears on finding him alive and safe. Maruti

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ க்ங் ச ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ

leaves them upto themselves. Meanwhile king Karikāḷaṇ and his poet also reach there. Realizing Maruti's absence, they search for her. To their shock and sorrow, they find her body being washed ashore on the sands. They cremate her in the *kaṇṇi māṭam* (the residence of virgin women) and offer her worship.

The author's simple lucid style pictures various scenes to us. His unique description of the love scene is exemplary. The alterations, according to the author, were carried out with the chief motive of giving some artistic texture to his narrative poem. The poem ends on a tragic note where the disillusioned Maruti becomes a Buddhist nun and finally commits suicide. Revival of classicism is a salient feature of modern literature and this poem is the result of such a resurgent spirit. Kaṇṇatācaṇ has interpreted the traditional plot in harmony with the spirit of his own milieu and created Nallitikkōṇ as the antagonist and Maruti as the first lady love of the protagonist.

The work has 127 *viruttappā* stanzas. He has employed the eight or six-footed lines for most of the part. He has named the chapters as *paṭalam* following *Kamparāmāyaṇam* as his model. It was published in 1976.

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J.S.

ĀṬAKAMĀṬAM, is Tiruvaṇantapuram (Tiruvandrum) of the present day, the capital city of the Kerala state, as was known in the past. Iravipuram of Kanyākumari district also lays claim to this name. *Cilappatikāram* talks of it in the following manner :

*āṭaka māṭat tarituyi lamartōṇ
cēṭaṇ koṇṭu cilarṇiṇ rēṭta*

(26. 62-63)

The Lord, who in his conscious sleep at Āṭakamāṭam, is praised by few with cēṭam, the holy foot (a symbol in Vaiṣṇavaite worship)

This makes us understand that the Lord Tirumāl rests on the snake in Āṭakamāṭam Tiruvaṇantapuram. Further, in another place, we see

*āṭaka māṭat taravaṇaik kiṭantōṇ
cēṭak kuṭumpiyiṇ ciṇumaka liṇkuḷaḷ*
(30.51-52)

the small daughter of the priest, Cēṭakkuṭumpi (who performs the worship for Tirumāl) who lies on the couch of snakes in Āṭakamāṭam.

These words of Tēvanti explain the same. The word *āṭakam* denotes a type of gold. This stresses the greatness and grandeur of the place, as we can surmise that it is a 'golden city'.

A.T.

ĀṬAL VENṬRI, a *tuṛai* described in *Puṛapporuḷ Venṇpā Mālai*, *Oḷipu* under *Vēṇṛip Peruntinaḷ*.

It speaks about the soldiers' ecstatic enjoyment of the victory through dancing.

*kaikaḷ puruvaṇ kaṇṇāṇi naṭai tūkkuk
koypūṇ kompaṇṇāḷ kuṛikkoṇṭu - peypūp
paṭukaḷivaṇ tārppap payilvaḷai niṇṛāṭum
toṭukaḷal maṇṇaṇ tuṭi*

Slender like a stalk bearing flowers and decked with wreaths humming with bees the *viṛali* dances before the king. She announces the king's victory using her hands, feet, eyebrows and eyes to the beat and rhythm of the music.

Viṛaliyar were the professional dancers of the *Caṅkam* period. *Puṛapporuḷ Venṇpā Mālai*, a later work also refers to them on the conventional lines.

Tolkāppiyam does not contain any basic references to this *tuṛai*. But Naccinārkkiniyār in his commentary on *Tolkāppiyam* (*Poruḷatikāram* - 75) says that though there is no opulent references to *āṭal vēṇṛi*, it is implicitly present in *Tolkāppiyam* itself. He quotes *Puṛapporuḷ Venṇpā Mālai* for it.

Among the later grammatical works, *Ilakkaṇa Viḷakkam* (619) alone refers to it on the lines prescribed in *Puṛapporuḷ Venṇpā Mālai*.

Though references to *āṭal vēṇṛi* are made only in later works, all of them refer to it only as the convention of victorious dances that existed in the heroic age.

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See : **ĀKŌḷ**

P.U.K.

ĀṬALAMUTAP PATTU, constitutes the 44th chapter of the second *Tirumurai* of Irāmaliṅka Cuvāmikaḷ (19th c.), also known as Vaḷḷalār.

The shrines of Tillai and Tiruvorriyūr are jointly exalted here after the model of Campantar and Appar who are seen fusing the glories of several shrines in their songs. This decad is called *Āṭalamutap Pattu* as all the ten songs have as their refrain; *ampalattil niṇṇu āṭalcey amutē* [Oh, ye (blissful) nectar that whirls in the (august) Hall at Citamparam]. The verses are couched in *ācīriya viruttam* metre of eight feet. Irāmaliṅkar, a perfervid devotee ravished by the love of Civaṇ, beseeches the wonderful grace of the Civaṇ of Orriyūr. The saint poet deplores his susceptibility to the allurements of lovely wenches; he yearns for constancy to his Civaṇ and a way out of the raging sea of illusions in which he is trapped in. Only the grace of God can save a soul. A mere spittle, a tiny drop of the ocean of grace is all that is needed to save a soul.

See also : ARUṬPĀ in Vol. II

C.S.

ĀṬĀṆAI, a Caivite shrine in the Pāṇṭiya country, exalted by Campantar. It is 40 kilometres away from Tēvakōṭṭai.

The legend has it that aeons back the Sun-god made a Civaliṅkam out of a sapphire and offered worship here. The Lord here is known as Āṭāṇai Nātar. He is known in Sanskrit as Ātirattiṇēcuvarar and the Goddess is known as Ampāyiravalli.

Varuṇi, the son of god Varuṇaṇ offended the sage Turuvācar who cursed him with a goat's head and an elephant's body. He expiated his insolence, adoring the Lord here and redeemed himself of the sage's curse and regained his former form. Consequently, the Civaṇ of this place has been known as Āṭāṇai Nātar (*āṭu* - goat + *yāṇai* - elephant + *nātar* - Lord). Campantar states in one of the songs of his decad exalting the Lord here :

As he goes round in homage each day,
Showering bloom beneficial on Āṭāṇai
Lord,

His axe resplendent, dishevelled locks
Floral wreaths adorned, *karmic* load
Of zealous devotee is quelled.

(2. 112. 7)

Campantar exalts the Lord as Ātiyān (the First), Āṭalān

(the Dancer), Āṅkaiyān (the elegant handed) and Aṇṇalān (the Supreme).

Four inscriptions in this temple recording the largesse of several rulers shed some light on this place. The inscriptions of sovereign extolled as Tiripuvaṇac Cakkaravartti (king of three realms meaning Heaven, Earth and the Nether world), Kōṇēriṇmai Koṇṭān in the 17th year of his reign and the Pāṇṭiya king Māravarmaṇ Cuntara Pāṇṭiyaṇ, in the 16th year of his reign, inform us about their gifts to this temple. The Lord is found mentioned here Āṭāṇai Nāyaṇār in these inscriptions.

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S.N.K. & V.G.S.

ĀṬIṬATTU UYTAL, one of the sub-situations in *kōvai* genre, under the major division of *iyarkaippuṇarcci*, an impromptu consummation and spontaneous sexual congress.

Tirukkōvaiyār (16) portrays this situation. The hero, is sending the heroine back to her play-mates. He says, "you are like a liana, sought by the bees, with your eyes resembling long bows, alluring lips as red as *kōvai* (the red edible fruit), with teeth excelling pearls and the bewitching face like a fullmoon, follow what I say (carefully); rejoin your old companions and play; I will hide myself in the slope of Kailas where dwells the one of endless effulgence, the peerless Lord of Tillai and be with you at your play-ground yonder, ere long".

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S.T.

ĀṬIṬAM PAṬARTAL, one of the sub-situations referred to in *kōvai* genres.

The confidant speaks out to the heroine, indirectly suggesting to the hero a tryst by day. She gives in picturesque terms, the beauty of the hill-side fields, and beckons her friend, the heroine, to play and rock in the cloud-piercing swing. She says that from there,

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க் க் ண் ச ஞ ட ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

they will move to the nearby hill and revel in the cascade.

The sagacity with which the confidant invites the heroine to move to the venue of play, *āṭiṭam paṭartal* - is also an indication of their move, and suggesting a tryst by day to the hero.

S.T.

ĀṬIṬAM PUKUTAL, a sub-situation mentioned in *kōvai* genres, particularly in *Tirukkōvaiyār*.

The verse 126, in **Tirukkōvaiyār**, portrays how the **tōli** (confidante) invites the **talavi** to join the rest of her associates, at play.

"Oh dear ! you resemble the Lord of Puliyūr, with his beautous feet, inaccessible to others, I have profusely bedecked your fragrant plaits, sought by bees ; tread slowly that your thin waist may not set her when you move towards your friendly throng."

This is a tryst by day, suggesting to the *talaivan*,
the changed rendezvous.

S.T.

ĀṬIPPERUKKU, is a festival celebrated on the banks of the river Kāviri on the 18th day of the Tamil month Āṭi (July 15th to August 15th).

The South-East monsoons bring heavy rains in this month and the rivers like Vaikai, Kāviri and Tāmiraparāṇi are flooded with water. People invite friends and kinsmen to rejoice at this new waters during the festival called *ātipperukku*, or *patiṇettāmpcrukku* (flow of water on the 18th).

Men and women with their kids go to these rivers and play in the waters. They swim and enjoy bathing in the floods. Then they have their lunch at the dense groves on the banks. Most probably, this lunch would be *citrāṅgam* (variety rices), rice mixed with curd or tamarind juice or coconut or jaggery, and they also have *cunṭal* or cooked bengal gram as their side-dish.

Ancient Tamil literature calls this festival as *putuppunaḷ viḷā* (carnival of new waters - playing in new waters). *Cilappatikāram* describes this carnival on the beach by the Cōḷa king Karikāl Peruvaḷattān in the *kataḷātu kātai* (155-165).

Karikāl Peruvaḷattān came with his retinue to Kaḷār, a city on the banks of the river Kāviri to attend the function - *tanpatam koḷḷum viḷā*. His retinue consisted of young princes, relatives, associates, *parata kumarar*, harlots and female singers, as enumerated in

the following lines :

araciḥaṇ kumararum urimaic curṭamum
parata kumararum palvērū āyamum
ātukaḷa makaḷirum pātukaḷa makaḷirum
(155 - 15)

It is, in one of these festivals that Ātimanti lost her husband Āṭtanatti in the sea-water. This incident is mentioned in **Akanāpūru** (376.11) as a simile.

Paripāṭal informs that women happily invite the new waters in the river Vaikai flowing in Maturai, (6. 11 - 13). This new water is known as *cempuṇal* (red water) (7.22).

In the olden days, men as strong as Cevvūḷ (Murukaṇ) and as handsome as Karuvūḷ (Kaṇṇaṇ), played in the waters with modest ladies and were happy (Paripāṭal - 22. 26 - 34). This fair is called *paṇiṇṇāṁperukku* in modern days.

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S.N.K.

ĀṬIYA PĀTAM, is the 68th part of the sixth *Tirumūrai* of Saint Irāmaliṅkar's **Aruṭpā**. The songs come under the class of *cintu*. As the title suggests this is a paean on the Feet of the Paragon Dancer.

"The Feet of the Divine Dancer is beyond even the most exalted scriptural concept but they generate ambrosial joy in the bosom of true devotees. The Feet which the Yogis of tremendous penance are intent upon, are beyond the all-pervasive philosophy of sound".

"They destroy sins galore ; they stay not in the heart of the wicked ; it is a manna that cannot be expe-

But I have not found him
Now, even I am
A common dancer turned
And my lord, in whose service
These bangles carved from gleaming conch
Slip from my hands worn thin
He is verily a dancer too

When some seek her alliance, she explains her position to her friend. She could not find her graceful hero among the festive crowd of soldiers nor among the spectators of the *tuṇaṅkaik kūttu* performed by the harlots. Though chaste, she too has now become an *āṭukaḷamakaḷ*, since she is searching for him in the place where prostitutes dance. Worn out in her sedulous search, her bangles slip from her arms. After all he has caused this hunt by his absence. Hence he too is an *āṭukaḷamakaṇ*.

The expression *āṭumakaḷ* can be seen in *Caṅkam* literature, in *Kuṟuntokai*, *Akanāṇūru*, *Kuṟiṇcippāṭṭu*, *Puṟaṇāṇūru*, etc. In the 105th verse of *Kuṟuntokai*, the term is used to mean dancing girl; in the 370th verse of *Akanāṇūru*, *āṭumakaḷ* means *tēvarāṭṭi*, one who dances ecstatically possessed by some divine spirit; in *Kuṟiṇcippāṭṭu* (line 193) she is interpreted as one who dances the *kūttu*; verse 128 in *Puṟaṇāṇūru* describes her as one who goes to dance; verse 243 and 354 refer to her as 'one who plays in water'; and verse 393 'a dancing girl'.

Perhaps the expressions *āṭukaḷamakaḷ* and *āṭumakaḷ* are synonymous. *Viṟali*, *tēvarāṭṭi*, *pāṭiṇi* are other expressions which are used for girls who dance in the *kaḷam* (stage).

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S.N.

ĀṬUKŌṬPĀṬṬUC CĒRALĀṬAN, a name known through the 6th decad of *Paṭirrupattu*. From the ten poems of the above work, we learn that he was born to Neṭuñcēralāṭaṇ, the king of Kuṭanāṭu and Vēḷāvik Kōmaṇ's daughter. Kākkai Pāṭiṇiyār Nacceḷḷaiyār pays glowing tributes to him. He had raided Taṇṭakāraṇyam and hauled the sheep of that place to Toṇṭi. He offered the sheep and a village of

his country to the Brahmins. He defeated his enemies and guarded his subjects like his own children.

The poet refers to the wealth of his country, the natural boundaries of his realm, his largesse to all those who asked for alms, his ability in maintaining a sound armed force, his valour in the battlefield and his patronage to the bards.

The laudatory songs on this king, throw light on some of the cultural aspects of tribal life such as cattle-lifting, methods of internecine fights as well as the patronage system of art.

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V.A.

ĀṬUM NĀRKĀLIKAḶ ĀṬUKINṚAṆA, a novelette by Jeyakāntaṇ. The story unfolds in the backdrop of the complications arising in the day-to-day life of Alaṅkāravalli who is excessively fond of her father. She simply adores him. This filial love of extraordinary intensity, where the father image gets permanently etched in her mind, proves to be the rift in the lute of her married life. She is not able to adjust to her role as a wife and daughter-in-law. Though she has become the mother of four children, Alaṅkāravalli's filial fixation robs her of her capacity to appreciate the legitimate needs of her lawfully wedded husband. She loathes him as a lecher. Repelled by his wife, the frustrated husband seeks solace in drinking and excitement in gambling. Finally he kills himself. But far from being saddened, she regards her husband's end as signifying her emancipation. She severs all her connections with her ex-husband's folks and begins to live by herself. In her eyes, all men are lechers, cheats and wicked. Only her father is venerable in her eyes. After her father's demise, Alaṅkāravalli insulates herself and her children; they are trapped in a cocoon of self-imposed values and stringent mores to protect themselves from the society in which they are a part of.

Muttumāṇikkam and Āṭalaracaṇ are the sons of Alaṅkāravalli and Cellam and Jāṇaki are her daugh-

ters. She dins into her children the 'evils' of sex and the 'nobility of their birth'. They are taught to shun the world which is full of wicked and dishonest people. Most of the males are lewd according to her. The children, thus brainwashed, study and in due course graduate. They land in good jobs too. They are taught to revere their mother and carry on with the idea, 'mother knows best'. Disobeying their mother would be unthinkable to them. And she is their macrocosm. They can not help going out in order to eke out their livelihood. But they scrupulously avoid any contact even with their colleagues. They are uncompromisingly aloof. The moment their professional hours in their respective offices for the day end they make a bee-line for their home. They are found in their own *āṭum nār̥kālikaḷ* (rocking chairs) after their evening snacks either to recapitulate the happenings in their places of work or indulge in reveries, or found browsing through books. And Alaṅkāravalli, the mother, never misses an opportunity to excite their sympathy by recalling the numerous slights and torments she had had to take at the hands of her husband's folks, and the battle she had to wage to bring them up when her husband made away with himself. Her litany of woes is not infrequent. And to cap it all, she impresses upon her docile children that she is their sole champion and dependable brick in a world, full of disloyal and selfish persons. Her children are physically mature, but are emotional infants. They dare not get out of their ruts. Frozen by the trammels of possessive maternity, like the oxen tied to the oil press that wheels monotonously round and round, they lead a humdrum existence. Like the rocking chair that keeps on rocking when set to rock, these children of Alaṅkāravalli lead a sterile, flat, unprofitable existence as orchestrated by their domineering and possessive mother. The title *āṭum nār̥kālikaḷ* here gains symbolical significance.

Their placid routine existence is rudely interfered with when the eldest son Muttumāṇikkam is married and his bride enters his life. The son, entirely under the thumb of his mother till now, deserts his bridal couch and seeks his mother's company. The bride suspects impotency on her spouse's part and accuses him as such. Alāṅkāravalli is furious with her daughter-in-law's charge, brands her as outrageously

immodest and drives her out of her house. Apprehending that her son might humbly go after his wife in order to patch up, she brands her son as insane and has him confined to a mental asylum.

The sepulchral calm of this crazy household is again dented when the youngest daughter Jāṇaki's youth gets the better of her steely self-restraint, and she falls in love with her college-mate Rāmanāṭan. When he proposes marriage, she timidly backs down. The idea of parting with her family is insupportable and she gives up her lover. After completing her education Jāṇaki lands in a job. Again she is in love with a man named Cuntaram. She takes her mother into confidence and seeks her consent for her marriage. But her mother's inveterate and psychopathic revulsion for males floods Jāṇaki and washes away her love and the idea of getting married.

The other two children are much too docile even to venture any flings at romance or entertain any such connubial aspirations. They are totally and abjectly subservient to their mother.

Alaṅkāravallī, in the initial stages of her life illustrates the Electra complex in her excessive fondness towards her father. In the later stages of her life her complex assumes the additional aspect of hatred against all men. In course of time she is so much obsessed by her own self that she becomes a dreaded monomaniac with an incurable possessive instinct, and a veritable nightmare to her own children. We generally say, that hell hath no fury like a woman scorned but here no fury on earth or hell or anywhere is comparable to Alaṅkāravallī's scorn for men.

The novelette reveals the cachet that Jeyakāntan is known and admired for. Ātum Nārkaḷikaḷ Ātukiṇṇa appeared in 1969 in Maturai along with another novelette titled Riṣimūlam. Several editions have appeared since then.

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ĀṬUM MĀṬUM, a novel with a serious so-

cial purpose by T.K. Cīṇivācaṇ. The author considers this work to be the result of his shattered dreams.

While dealing with the love-affair of the main characters, the novelist brings to focus the lopsided view taken by our society regarding a woman's love-affair. While a woman can live only with a man, the society has permitted her husband, to live with a woman approved by the society and also with an illegal woman (a woman holding a social stigma). The male gets away with extra-marital affairs.

The novel insists on the importance of one's self-respect that ought to go beyond one's lip-service. The author desires a society where men and women would tower above mere sheep and cattle ; in other words, a human being ought to look beyond food and procreation. He holds up eminent leaders of men to exemplify his vibrant ideals. The novelist handles his metaphors tellingly to highlight the abuse of women. This novel was published in 1952.

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G.S.

ĀṬŪ MUṆṆILAI, a form of versification. One form of address adopted by the poet is to address a second person (*muṇṇilai*-second person). In such an address, if the poet addresses a male it is known as *āṭū muṇṇilai* (*āṭū*-male) and when a woman is addressed it is known as *makaṭū muṇṇilai* (*makaṭū*-woman).

Such apostrophizing of a male or a female occurs in Tamil literature only in grammatical and gnomic works. This method of functioning is seen having its origin in the post *Caṅkam* period in the *Nāḷaṭiyār* and *Paḷamoḷi*. However, this method has not been adopted with any consistency but capriciously. In these works both *āṭū* and *makaṭū* forms are used indiscriminately. However the former is seen more often.

pulam mikkavaraip pulamai terital
pulam mikkavarkkē pulāṇām - nalam
mikka

pūmpuṇal ūra - potumakkaṭku ākāṭē
pāmpu ariyum pāmpina kāl
(*Paḷamoḷi* - 5)

O ye belonging to (*marutam* land) country fair

of copious water teeming with flowers!

'Serpent knows serpent's feet' goes the adage
Similarly only a scholar knows the expertise of
another

The common man knows not (the scholar's prowess).

In this above verse the expression *nalam mikkā pūmpuṇal ūra* is in the form *āṭū muṇṇilai*. In these works, addresses such as *malaināṭa* (O ye of hill country), *pūṅkuṇra nāṭa* (O ye of the land of flowery hills), *kaṭal taṇ cērppa* (O ye of coastal land), *nīrcērppe* (O ye of a country of ample water sources), *aruvi nāṭa* (O ye of a country of water falls), *vaḷavayal nāṭa* (ye of the land of fecund fields), *varai nāṭa* (of hilly region), *puṇal ūra* (of a land teeming with full ponds (the above mentioned such apostrophes) are not used to allude to any particular individual. Only general comprehensive terminologies such as the following are seen used : *kuṇiṇci* (which encompasses *malai nāṭa*, *pūṅkuṇra nāṭa*, *varai nāṭa*, *aruvi nāṭa*); *marutam* (*puṇal ūra*, *vaḷavayal nāṭa*); *neytal* (*kaṭal taṇ cērppa*). Such terms of address are comprehensive in nature and allude to the chieftains or heroes of the land in question. The mystical songs of *Cittars* too are in general seen to remark *pārappā* (O ye man! see), *kēḷappā* (O ye man, listen), *kōṇārē* (O ye cowherd-listen). All these are in the fashion of *āṭū muṇṇilai*.

A later gnomic work *Āṇputti Mālai* (Aruḷāṇanta Mūrṭti, 1873) is seen in its entirety to be in *āṭū muṇṇilai*

attaṇ tiruvaṭi maṇavātēyaṭā

atikālaiyil tuyilātēyaṭā

O ye man ! forget not the Lord's feet !

O ye man ! sleep not beyond dawn !

Similarly, *Kuvalayānantam* - 2 (*Caṅkaranārāyaṇa Cāstiri* and *Mīṇāṭcicutantam Kavirāyar*, 1895), a rhetorical work is also crafted in this pattern (of *āṭū muṇṇilai*). This work is a translation of the famous Sanskrit original of the same title. The chieftain of Eṭṭayapuram, Rāmakumāra Eṭṭappā under whose aegis this translation took shape is seen extolled at the end of each verse as follows : *tiruvaḷar eṭṭapuramvāḷ kumāreṭṭa cīṭaraṇē*. This tribute takes the shape of an apostrophe.

A poet may express his views indirectly instead of stating them as his own. He may resort to the pat-

tern whereby he addresses someone. This may not confirm to the pattern of a guru exhorting or instructing his disciple. Profound gnostic works such as *Nālatiyār* and *Paḷamoḷi* (discussed above) are observed to employ terms such as *nāṭa*, *ūra*, and alluring through them the elites of *kuriñci* and *marutam* regions which suggest that only persons of certain social standing and eminence were deemed fit to receive the morals these works advocate. *Kuvalayānantam* - 2 is dominated by the concern of the authors to show their gratitude to their generous patron and they have resorted to *āṭū muṇṇilai* to pay him tribute. Only in the *Cittar pātalkaḷ* and *Āṇpuṭi Mālai*, *āṭū muṇṇilai* is seen employed in the form of a guru instructing his disciple.

M.M.

ĀṆKAḶUKKU AṆUMATIYILLAI, a novel about the problems of innocent women in the hands of the evil ones of the same sex. *Tēvipālā* is the author of this novel.

Vācuki, a sincere and dedicated secretary to a state Assembly Member, *Cakuntalā*, is a convict of a murder. She has been blamed for killing *Kāntimati*, a lady who runs a brothel house. *Vācuki* could not prove herself innocent as the witnesses are against her, and she is sentenced to death.

Meantime, *Vācuki*'s sister *Cenpakam* contacts a lady advocate *Latā* to rescue her sister. With the help of this advocate, *Vācuki* is proved to be pregnant and the sentence on her is relaxed.

Very soon, *Cakuntalā*, M.L.A., is imprisoned for the murder of *Kāntimati* as the former's mother is the friend of the latter. *Kāntimati*, being a wicked lady has blackmailed that M.L.A., for a long period and misused her political powers. The M.L.A., is threatened, that she has to oblige in getting an M.P. seat for *Kāntimati*'s daughter, *Vacumati*, and if she fails or refuses to do so, her earlier days in that brothel house would be exposed. *Cakuntalā* is very much afraid of this threat, that *Kāntimati* would do anything she desires. *Cakuntalā* is unable to help *Kāntimati* because her name is recommended to the Chief Minister of the state for a ministership. So she plans to get rid of *Kāntimati* who has ruined her life to an intolerable extent.

A notable feature is that, all the characters of

this novel are women. And another is that, the two mothers and their daughters are portrayed here as contradictory in their characters. *Jānaki*, the innocent mother of the M.L.A., unfortunately turns out to be a prostitute. But *Cakuntalā*, M.L.A., is a murderer. *Kāntimati*, a born criminal is a paradigm of all social evils, but her daughter *Vacumati* is a real gem. The novel describes the problems of the poor, young women reluctantly involving themselves in prostitution and other social evils, and the innocent persons depending upon the criminals for their survival.

Thus it tries to highlight the mushroom growth of evils in state politics even among the women and the innocent subordinates becoming their scape-goat. It was published in Madras, in 1992.

P.T.

ĀṆKAḶŌṬU PENKAḶUM, is a novel from the pen of *Rājam Kuruṣṇaṇ* on the plight of women in the male dominated society. Some of the other novels of the writer also deal with the same problem. Though the message that she tries to drive home is very much on the surface, it does not mar the artistry of the novel. Thanks to her extraordinary ability in creating characters who are the stuff of life, the element of propaganda gets underplayed. Nevertheless, the reader wakes up with a vision of a new society where the woman is given her due respect and functions as a complement to man.

Cāru, the heroine of this novel, marries her aunt's son *Cuntaram*. She conceives even before the formal betrothal ceremony and gives birth to *Ramēṣ*. The connubial bliss of the couple is short lived. *Cuntaram*, in a state of intoxication meets with an accident and dies. Now it is the turn of a veterinary inspector *Katiravaṇ* to extend a helping hand to *Cāru*. *Cāru* and *Katiravaṇ* develop an intimacy that makes them live as man and woman under the same roof, without the sanction of matrimony. She bears *Katiravaṇ* a child called *Pānu*. A man calling himself *Katiravaṇ*'s father threatens her with dire consequences if she does not sever her connection with her son. *Cāru* is helpless since she is not the wedded wife of *Katiravaṇ*. She goes to Madras where again misfortune haunts her in the form of a malicious scandal. She runs to her sister *Caci*, who is working as a tourist guide, for help. *Caci* has been jilted by her lover and

has to fend on her own. On the advice of Caci, Cāru goes to the village of Katiravaṇ and meets his elder sister Rāji. From her she comes to know that Katiravaṇ was already married and was living away from his wife who was an illiterate. She is also told that the man who threatened her was not Katiravaṇ's father, but his father-in-law. Now Cāru's cup of bitterness is full. Thanks to the timely help of Jayanti, a professor, Cāru is able to wrest an allowance from Katiravaṇ for bringing up Pāṇu.

Though the novel does not suggest any concrete solution to the problem posed, in fact, it is not the job of the novelist to do that, Rājam Kirusṇaṇ has raised some vital questions and left them unanswered. This may create a climate of opinion favourable to the social changes hinted at in the novel.

It was published in Madras in 1988.

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P.T.

ANĀTARCAṆ, RĀPART (Robert Anderson, 19th c.), an officer of the East India Company and the author of a Tamil grammar.

He was one of the members of the English missionaries who visited South India during the early 19th c. He was educated at the Honourable East India Company's College, in Hurtfold, England and in 1806, he was appointed as a Civil Service Officer in Madras. Owing to ill-health, he relinquished his appointment and left for his native country. He wrote a grammar of Tamil in English entitled *Rudiments of Tamil Grammar Combining with the Rules of Kodum Tamil, or the Ordinary Dialect, an Introduction to Sentamil or the Elegant Dialect of the Language*. This book was printed in 1821, London.

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J.S.

ANĀTARUḶIYA ARUMAIYAI VIYATTAL, is the 50th decad of the sixth *Tirumurai* in Aruṭpā of the saint poet Irāmaliṅkar. It is in seven footed, *eḷucirk kaḷineṭilaṭi āciriya viruttam*.

Viyattal means to marvel. Vaḷḷalār marvels at the divine grace that afforded him the bliss of beatific vision. Regarding the ecstatic *Dancer* at Tillai

and suffusing his mind and limbs in the welling spring of ultimate rapture, the saint is putting himself in hardship to describe the Lord's love for the devotee. Civaṇ paragon's description even by the most eloquent. Like Appar before him, who voiced his inadequacy to describe Civaṇ,

enṇukēṇ en colli enṇukēṇō

contemplate Him indeed ! (but) how to voice

it, Oh how?

Vaḷḷalār is baffled by Civaṇ's exalted, ineffable splendour. The tenor of his voice in lines such as:

ampalat tātum amutē eṅkō

... aṭiyaṇēṇ āruyir eṅkō

Oh! the bliss ambrosial that whirls in Tillai

Oh! my dearest life

afford unmistakeable echoes of the well-known verse in *Cilappatikāram* (*Maṇaiyaṇam Paṭutta Kātai*)

malaiyiṭaip piṇavā maṇiyē eṅkō

alaiyiṭaip piṇavā amiḷtē eṅkō

yāḷiṭaip piṇavā icaiyē eṅkō

(77-79)

The gem exquisite quarried not from hills !

The nectar not born of waves (of sea)!

The melody not born of a harp!

Irāmaliṅkar's love for God gets exhibited most gladly in the immortal Tamil of Iḷaṅkō Aṭikaḷ which is rather delectably felt than seen.

See also : ARUṬPĀ in Vol. II

C.S.

ANĀLAIPPUḷ, a bird said to belong to the owl family. Considered to belong to *pālai* land, this bird's head is stated to resemble that of a man. Its body is however bird-like. We infer from *Caṅkam* literature where this bird is referred to along with *āntai*, *kūkai* and *kōṭṭāṇ*, that this bird belongs to the species of owl moving about in the battlefield and preying on human flesh. References to this bird can be found in works like *Paṭirruppattu* (25.6-8), *Paṭṭiṇappālai* (258), *Kalittokai* (94.6), *Maṇimēkalai* (6.77), *Nilakēci* (*Tarumavuraic Carukkam*-29), *Mūttatirupatikam* (3) and *Kaliṅkattupparaṇi* (*Kōyilpāṭiyatu*-16). Besides, *Cilappatikāram* too mentions a weapon used in warfare, by name *āṇṭalaiyatuppu* (15.21). It is a missile, shaped like the bird *āṇṭalaippuḷ* launched from a device mounted on a rampart. The missile will straightaway be targeted to peck the crown of an enemy's head and damage his brain.

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A.P.

ĀṆṬAVAR PĀṬAL, a collection of hymns of the Hindu pantheon. It explains various methods of worship to different Gods. It is in manuscript form and not published yet.

It deals with various aspects and kinds of worship like *Tirunellaiyamman* *Vaṇakkam* (worship of Tirunellaiyamman), *Kōppuṭaiyān* *Vaṇakkam* (worship of Kōppuṭaiyān), *Viṣṇu* *Vaṇakkam* (worship of Viṣṇu), *Corūpa* *Vaṇakkam* (image worship), *Arulīrai* *Vaṇakkam* (worship of the gracious God), *Kula Kuru* *Vaṇakkam* (worship of the mentor), *Mukti Niccayam* (affirmation of heavenly bliss), *Teyva Niccayam* (affirmation of God), *Maṇattirkaṇivuruttal* (edification of the mind), *Puttikkaṇivuruttal* (edification of the intellect), *Neñcōṭirāṇkal* (introvert penitence), *Teyvattai* *Viḷittatu* (invocation to God), *Kilippattu* (a decad in the form of an address to a parrot) and *Canta Viruttam* (a poem of viruttam metre set to music). The manuscript is in good condition. The author's name is not found.

Madras Government Oriental Manuscripts Library has it as No. R. 1918.

T.A.

ĀṆṬAVARĀYAT TONṬAIMĀN VANṆAM, a text of verses in *kalaivaṇṇam*, a literary genre under *pirapantam*. Author is not known. It is a panegyric on Āṇṭavarāyaṇ, the ruler of Putukkōṭṭai.

It styles king Āṇṭavarāyat Tonṭaimān as handsome, seated in his bedecked throne, a just and able ruler who never deviates from the royal code of justice, *maṇuṇīti*. He is paid tributes by the Chinese, Parattas and Gujaratis. Many kings would wait for his audience. In qualities of captainship, character and demeanour, he resembles Lord Kantaṇ. Such poetic hyperboles are common.

It also gives a glowing description of his country. It has got plenty of good water, abounding inaddy, plantain, ginger and fragrant sandal woods, monkeys revelling in the orchards and shady groves.

As is usual with this literary genre, in the *peṅkalai vaṇṇam*, the poet expatiates on the passion and pining of the heroine for the hero. Chapters five to eight called *peṅkalai*, form an artistic erotica.

This work may probably have been composed in the 17th or 18th c. It is not printed. The palm-leaf manuscript of this work can be found in the Oriental Manuscripts Library, Madras, No. R. 5139.

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ĀṆṬAVARĀYAN KŌVAI, a *kōvai* work on Āṇṭavarāyaṇ, a Zamindar (feudal lord) of Pālaivaṇam (a place near Makāpalipuram) by Mitilaippaṭṭi Citamparak Kavirāyar in the 17th c. The work available to us in palm-leaf manuscripts is incomplete and consists of only 513 poems. It deals with the *akam* theme in detail. The manuscripts are preserved in U.Vē.Cāminātaiyar Library, Madras (no. 378).

N.R.

ĀṆṬAVANIN ARUL, a novel by Vai.Mu.Kō-taināyaki Ammāl, the doyenne of women writers in Tamil. Credit goes to her for heralding the sentimental novel in Tamil though her pioneering attempts were crude and inartistic. A prolific writer, her novels are loaded heavily with homilies and sermons. The characters are mostly conventional and fall into a groove. The hero and heroine are invariably paragons of virtue. Their set-backs often constitute the theme of her novels. In all the novels, the virtue will triumph and the vice will get punished.

The present story also points out an obvious moral. It underscores the fact that honesty and goodness will ultimately get rewarded in spite of initial set-backs.

The protagonist Tāṇāji is a tailor who sets much store by the ancient verities. Being kind and generous, he hardly collects any tailoring charges from the poor and the downtrodden. This is resented by the fellow tailors. They not only dislike him, but feel extremely jealous of him as well. But there are many who appreciate the sterling qualities of the man and are favourably disposed towards him.

Tāṇāji has to support a very big family consisting of his wife, ten children and a sister. With his meagre income, he finds it difficult to make both ends meet. Being a staunch follower of principles, he never adopts any questionable means to become affluent. Like the proverbial job, Tāṇāji philosophically views his poverty as the will of the Almighty which should

not be questioned. He takes a resigned attitude towards life.

Tāṇāji borrows heavily to celebrate his sister's marriage. He thinks that he will be able to make up during the pongal festival and pay off his creditors. But unfortunately, the clothes entrusted to him by the customers are stolen and Tāṇāji is badly in a fix. He is forced to sell his sewing machine and a few jewels to meet the price of the stolen clothes. But he soon finds his 'Good Angel' in a jeweller who elevates him as the Manager of his shop. Since the earlier alliance fixed for his sister had been dropped, Tāṇāji is again on the look out for a suitable bridegroom. Fortunately, his new master again comes to his rescue. His brother's son marries Tāṇāji's sister. The novel ends with Tāṇāji foiling the attempts of some ruffians to plunder the jeweller's shop. Everybody extols his resourcefulness and integrity.

All the novels of the author, which were serialized in her own monthly **Jakaṇmōkiṇi**, have a similar plot. In spite of her repetitions, the author was very popular in the forties among women readers of the middle-class families. In fact, Lakshmi, who later on distinguished herself as a top-class woman novelist was only a deluxe edition of Kōtaināyaki Ammāl.

It was published in Madras, 1948.

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P.T.

AN̄TĀḶ (8th c.), one of the most important Tamil devotional hymnists of the Vaiṣṇavite persuasion.

Āṇṭāl, also known as *Kōtai*, is the most fascinating of the Āḷvārs, even though she was not originally included among them. Her devotional ardour is in no way inferior to that of any other devotional poet in the Tamil language. In poetic richness as well as in lyrical felicity, she is second to none. She blends rare daintiness with flaming incandescence in her expression of her feelings that makes her one of the best lyrical poets of the Tamil land. Āṇṭāl's superb ingenuity in verse craft communicates the lyrical rapture

of an extraordinary spirit that is divine love besotted. The stir in her is most profound as it is sacred ; her longing most intense. However, her love is not mute wistfulness. There is nothing platonic about Āṇṭāl's flaming love for Kaṇṇaṇ. She is passionate but not mundane, eloquently expressive without being prudent or lewd. She has imparted a highly sensuous colouring to her poems. They belong to that kind of mystical poetry that has come to be known as 'bridal mysticism'. Her passion for her divine lover is the torrid passion of a full-blooded, voluptuous lass for a virile youth, hardly the delicate, ethereal longing of a coy maiden for the man she is to wed. In this respect her poems challenge comparison to the *Songs of Solomon*, which also belongs to the oriental tradition of bridal mysticism. It is but natural that Āṇṭāl's songs have won perennial renown.

With full of womanly delicacy, Āṇṭāl asks the conch of Kaṇṇaṇ about the delicious scent of his mouth.

Does it smack of Camphor? Is it redolent of lotus?

Or does his coral lip taste delectable?

Āṇṭāl voices her anguish of separation and is irked that Kaṇṇaṇ has stood her up, failing to turn up as promised :

As feral elephants roam Māḷirum Cōlai woods

Jasmine blossoms smile dazzling white ;

Oh ! can't bear to behold the vernal

piṭavam blooming

Oh my mate ! to whom can I confide his tricks (maddening)?

According to tradition, Periyāḷvār found Āṇṭāl as an infant in his garden in his home-town Srī Villiputtūr. Regarding the child as a most precious divine present, Āḷvār lavished all his affections upon her and brought her up as his daughter, all the time nurturing her on the love of Kaṇṇaṇ. With concentrated exposure to kṛṣṇa lore and fostered by a pre-eminent devotee which Periyāḷvār was, Āṇṭāl refused to even entertain thoughts of marriage to any ordinary mortal ; she sublimely imagined herself the bride of her Kaṇṇaṇ. Finally, the legend has it, she was wedded to her divine lover and coalesced with Him at Tiruvaraṅkam.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஐ ஓ க் க் ன் ச் ஞ ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

Āṇṭāl has composed her pièce de résistance *Tiruppāvai* (30 stanzas) and *Nācciyār Tirumoli* (143 stanzas). In both the works, Kaṇṇaṇ is the hero and she is the heroine. The setting is either the Kōvar-ttaṇam where Kaṇṇaṇ romped among the cowherdresses, or the river Yamuṇai or Maturāpuri. *Tiruppāvai* owes its origin to a religious observance among nubile maidens. *Tiruppāvai* is widely known in South East Asian Countries, particularly in Thailand. In Tamil Nadu, these songs are sung in the month of Mārkaḷi (Mid-December to Mid-January). The poems of Āṇṭāl reveal a rare sense of nuances in words, a high sensitiveness to beauty and a deep and consuming passion. Verbal music is a quality in which she can be hardly surpassed. The devotion expressed in her poems can be described as *viraha-bhakti*, in which the theme of separation and the attendant anguish forms the dominant tone. Being a girl herself she achieves integration of the (mystic's) I, the poetic girl, the mythical *gopi*, and the actual speaker of a folk song of Kṛṣṇaṇ or the devotional poet. Many of her songs are individual expressions and they belong to the corpus of the world's early poetry. Yet, they are impersonal too. It is significant to note that even when she speaks directly about her personal emotions, she does it by resorting to certain typical traditional symbols. This enables her to remain an objective poet although she is noted for her lyrical flights.

Mirabai of Rajasthan (16th c.), a marvellous poet devotee of Kṛṣṇaṇ, resembles Āṇṭāl in her all-consuming, transcendent passion for Kṛṣṇaṇ.

The nonpareil Tamil lass of divine amour, is seen achieving her objective of union with her Kaṇṇaṇ in the full splendour of her youthful exuberance and bridal ecstasy. She dreams sweetly and extravagantly but they come true most gladly.

Morrow is fixed for bridal nuptials and under

Prized canopy of palm bough, areca palm dainty

A leonine youth virile named Mātavaṇ and Kōvintaṇ nips in - oh! so I dreamt.

As drums throbbed and serried conches blew lingering,

Under the canopy whence hung myriad strands of pearls,

Matucūtaṇaṇ, the bridegroom blithe

Did hold my hand oh dear! So I dreamt.

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J.S. & V.G.S.

ĀṆṬĀL KALYĀṆAK KUMMI, a poem of the *kummi* sub-class under *pirapantam*. The full title of this poem is **Āṇṭāl Kalyāṇam Eṇṇum Kōtai Parinayakkummi**. It was composed by Raṅkanāyaki Ammaḷ.

The theme is the sprouting, blossoming and flowering of the love of Āṇṭāl and Araṅkanātar (Tirumāl) which ends in their wedding; the authoress makes a complete departure from the traditional stories, choosing to depict, Āṇṭāl as a girl whose matchless beauty captivates even Lord Raṅkanātar at first sight. This happens as Araṅkanātar passes by when Āṇṭāl is found with her friends near her house. He expresses his love and offers to marry her. But the bashful Āṇṭāl not knowing who He is, rejects the offer. The Lord reveals His identity and asks her to go with Him to Tiruvaraṅkam. She requests Him to go over to her house and ask for her father's consent. This great happening rejoices the heart of everyone and the wedding is celebrated with great eclat. The poem concludes with auspicious benedictory verses.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ன் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ ḷ

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- M.M.**

It is customary to label the lyrics of *Tiruppāvai* and *Taiyoru Tiṅkaṭ Pāmālai* recited sometime during December (*Mārkaḷit Tiṅkaḷ*) as *Āṇṭāḷ Pāmālaikaḷ*. The latter is a collection of 142 hymns in 14 headings namely : 1. *Maṇivaṇṇarku Vakuttiṭak Kāmavēḷaip Paṇital* (worshipping the god of love for the favour of dedicating to Viṣṇu of emerald hue). 2. *Āyar Ciṟumiyar Ciṟil Citaikka Vēṇṭāvenru Kaṇṇapirāṇai Vēṇṭutal* (entreating Lord Kaṇṇan not to raze the sand-houses of Āyar lasses). 3. *Kariyapirāṇaik Kaṇṇiyar Kavarnta Kūraikaḷai Irattal* (girls imploring the Dusky Lord to return the stolen sarces). 4. *Kūṭaḷḷaittal* (drawing loops on sand to divine the safe arrival of the Lord). 5. *Kaṭal Vaṇṇaṇaik Kūvumāru Kuyilukkuk Kūṟutal* (instructing the cuckoo to invite the seagreen Lord). 6. *Kōvintaṇait Tirumaṇam Ceytukolvaṭākattāṇ Kaṇṭa Kaṇāviṇait Talaivi Tōḷikkuk Kūṟutal* (the heroine telling her crony of her marriage with Lord Kōvintaṇ in her dream). 7. *Pāñcacañṇiyattaip Paṟpanāpaṇōḷu Peruṇcuṟṟamākkutal* (to correlate the conch *Pāñcacañṇiyam* to the lotus navelled Viṣṇu). 8. *Mēkka- viṭutūtu* (deputing clouds as messengers). 9. *Tirumāliruñcōlai Cuntaraṇai Vaḷipaṭutal* (worshipping the comely Lord of Tirumāliruñcōlai). 10. *Talaivi Pirinta Nilaiyil Varuntik Kūṟutal* (the love heroine grieving over her separation from the Lord). 11. *Talaivi Māyavaṇ Ceykaikku Maṇam Poṟātu Tāymār Mutaliyōrai Nōkki Varuntik Kūṟutal* (the lady love addressing her mother and other relatives and expressing regret and anguish over the vagaries of the illusive Māyavaṇ). 12. *Talaivi Kannaṇullaviṭattil Tannaḷ*

This work begins with a *kāppuc ceyyu!* (a poem invoking the protection of God) and there are two *avaiyāttakkac ceyyu!ka!* (courteous poems indicating the modesty of the author in attempting the work). We also find eleven poems entitled *paḷiccinār paraval* (praising and praying for the favour and indulgence of Ālvārs and Vaiṣṇavite Āccāriyars). In conclusion there is one poem stating the benefits of perusing and reading this *piḷḷaittamiḷ* work. All these poems men-

Uyttiṭumāru Urrārai Vēṇṭutal (the heroine imploring her relatives to enable her to live in the company of Kaṇṇaṇ and thrive in His company). 13. *Talaivi Perumāl Aṇinta Ātai Mutaliyavarāḷ Taṇ Vāṭṭattait Taṇikka vēṇṭutal* (the heroine entreating the garments and accoutrements of Lord Tirumāl to alleviate her pangs of separation) and 14. *Piruntāvaṇattē Parantāmaṇaik Kaṇṭamai Kūṛal* (sighting the Lord at Piruntāvaṇam [Brindavanam] reported).

Aṇumantaṇpaṭṭi Maturakavi Srīnivā-saiyaṅkāṛ has translated *Kōtāstuti* in excellent Tamil verse. This is an adoration of Kōtai Nācciyār alias Āṇṭāl. This is made up of 29 verses.

This book contains the outline of *Tiruppāvai* and *Kōtāstuti*. Moreover, this work includes R. Kēcavayyaṅkāṛ's *Kōtaratattuvam* ; Tirumalai Ayyaṅkāṛ's *Āṇṭāl Vaipavam* ; R. Srīnivāca Tēcika-mayyaṅkāṛ's *Āṇṭāl Kavi* ; Veḷḷi Eḷuntatu, *Kōtaiyārum Pāñcacaṇṇiyamum* (in prose) and *Āṇṭāl Tirumaṇam*.

It was published in 1941 with the relevant notes by R. Tirumalai Ayyaṅkāṛ.

A.T.

ĀṆṬI (Vī. Rāma Cuppiramaṇiyam) (1897-1983), a dramatist and scholar in Tamil dramatics.

He was born in Pīmanakar near Nākarkōyil. He stayed in Nākarkōyil and Madras for the best part of his life. He did his schooling upto Matriculation in Nākarkōyil Maharājā High School from 1901-1912 and continued his studies in the Christian College of Nākarkōyil and Trivandrum Mahārājā College. He got specialized in English Literature.

He developed an interest in the field of drama right from his childhood. He was attracted by the plays of Caṅkaratās Cuvāmikaḷ and Pammal Cammanta Mutaliyār.

In 1914, he was attracted by the Indian freedom struggle. He discontinued his studies and participated in the freedom struggle. He wrote a letter to the journal, *New India*, comparing Madras Government to the demon Iraṇya Kacipu and Dr. Annie Besant to Pirakalātaṇ. The editor of the journal was arrested for publishing this letter but

Āṇṭi was not punished. He was then made the Trivandrum District Commissioner for Indian Scouts.

He formed an Amateur Dramatic Association in Nākarkōyil with three others and staged some English plays. From 1916, he started staging Tamil plays. Their first Tamil play was Pammal Cammanta Mutaliyār's Maṇōkarā. The credit goes to Āṇṭi for having introduced N. Sēṣācalam, N. Rāmaliṅkam and V. Civarāmakiruṣṇaṇ who were great singers like the famous Kiṭṭappā.

After staging many plays of this kind, he started Art Experimental Theatre in 1926. *Māṅkalyam*, won renown. The play portrays the social crime of bigamy and this was acclaimed by C.N. Aṇṇāturai who paid glowing tributes in his journal *Revolt*.

He reached Madras in 1936. He was one of the two editors of the bilingual journal *Stirī Tarmam*. After this, he became the Manager and Principal of the Institute of Social work, at the invitation of the Diwan of Travancore, Dr. C.P. Rāmacāmi Aiyar. During his stay there, his plays *Māṅkalyam* and *Puraṭci Muracu* were printed and published.

In 1949, he formed *Naṭakak Kaḷakam* (Drama Association) at Madras. He wrote a serial - article entitled *Navīṇat Tamiḷ Araṅkiṇ Puttuyirppum Varalārum Piṛkālac Carittiramum* (the revival of modern Tamil drama and its history) for 10 subsequent weeks in *Cutēca Mittiraṇ* in that period.

In 1950-51, he began to write the story and dialogue for the Tamil remake of the Malayalam movie *Cēcci* in Tamil under the title *Naṭikai*. K. Nīlakaṇṭha Cāstri, who came to know of his talents in a seminar conducted by the University of Madras requested him to preside over a seminar on "The Evolution of Indian Drama" during 1959-61.

He prepared a *Directory of Indian Cultural Institutions* with the aid of UNESCO. He also prepared an *Encyclopaedia of Theatre* with 60,000 entries at the Institute of Traditional Culture which is in the University of Madras. He then joined Kuppaswamy Sastri Research Institute-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஁ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṣ ṇ

of alphabets. If the protagonist is a male, then only *ānpāl* letters are chosen to begin the verse, as advocated by the Tamil rules of poetry. The following vowels *a, i, u, e, o* and the following vowel consonants viz, *ka, ca, ña, ta, na, pa, ma, ya, va* are regarded to be male letters. Long letters are considered to be *peñpāl* (female); *āytam* and *orreluttukaḷ* (consonants) fall under the class of *alippāl*.

The pertinent Tamil work *Poykaiyār Pāṭṭiyal* which is not extant now and which is regarded to be an early work, classifies vowels as male, vowel consonants as female and *āytam* and consonants as *alippāl*. But this method of identification of letters had been given up even during the 10th c., when *Panniru Pāṭṭiyal* had come into vogue.

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M.M.

ANPĀR KILĀVI, a *tuṛai*, sub-situation in *peruntinaḷ* according to *Puṛapporuḷ Venpā Mālai*.

The term refers to the expression of *talaivaṅ's* anxiety because of continued separation from his sweet-heart, whom he deeply loves. It is defined as
kāmuṟu kāmam talaiparin tēnki
ēmuṟ rirunta iṛaivaṅ uraittaṅṟu

Tolkāppiyam does not assign a separate *tuṛai* for this. But Ilampūraṇar suggests it in his interpretation of the phrase *mikka kāmattu miṭal* in the *nūrpā* 54 in *Tolkāppiyam*, *Akattiṇai Iyal*. According to him, *ānpār kilavi* includes giving up the idea of separation, expressing sorrow at absence and facing hardship as a result. From these we infer that *Tolkāppiyam* discusses it under *akattiṇai*. *Puṛapporuḷ Venpā Mālai* refers to it in *Peruntinaḷ Paṭalam*. It gives the following example :

kayarkūṭu vāṇmukattāṭ kaṇṇiya neñcam
muyarkūṭu muṇṇatāk kāṇiṇ-uyarkūṭum
kāṇā marapiṇ kaṭumpakalum kaṅkulum
nāṇālu mēyā nakai.

My heart desiring union with the girl having fish-like eyes would have survived, had it seen the moon before. I suffer day and night unable to

see her.

This expression of the lover longing to unite with his lady love whom he was unable to see is known as *ānpār kilavi*.

A.T.

ANPĀR PIḷLAIK KAVI, a term used to refer to the *piḷlaittamiḷ* genre dealing with the ten stages in the growth of a male child, beginning with the second month and ending with the fourth year of the child. Examples of this kind include *Cēkkiḷār Piḷlaittamiḷ* and *Tiruccentūr Piḷlaittamiḷ* etc. In *piḷlaittamiḷ* compositions on the female child, the last three phases of *ciṟupaṛai* (the beating of a tiny drum like tabor), *ciṟṟil citaittal* (prankful demolition of the sand house) and *ciṟutēruṟṟal* (riding a toy chariot) are replaced by those that go with characteristically feminine modes, viz., *ammāṇai* (a kind of game played with smooth stones), *nīrātal* (bathing) and *ūcal* (swing).

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A.T.

ANPIḷLAIT TĀLĀṬṬU, one of the *tālāṭṭu* *pirapantams* composed by Tiru Evvuḷūr Rāmasāmi Cēṭṭiyār (19th c.). A lullaby for a male child is called *Anpiḷlait Tālāṭṭu*.

The work is in the form of couplets with 58 songs. The songs are composed in *nīlāmpari rākam*. The work's *kāppuc ceyyul* is in *venpā* with an invocation to Vināyakar. The book begins and ends with the songs :

ārārō ārārō āṇaracē ārārō
cīrāru meṅkaḷ ciṟōmaṇiyē ārārō.

This book describes the cradle and the various ornaments of the male child. A series of similes highlight the preciousness of the child. It sheds light on a child's crying and the ways and means to pacify it. This is an old and a rare work.

S.N.

a ā i ī u ū c ċ ai o ō au k k n c ñ t ñ t n p m y r l v j l r n

to Modern Tamil Literature", **Proceedings of the Second International Conference Seminar of Tamil Studies** Vol. II. Ed. R.E. Asher. Madras, 1971. P.K.G.

ĀṆIP PONṆAMPALAK KĀṬCI, is the 109th chapter of the sixth *Tirumurai* of saint. Irāmaliṅkar's **Arutpā**. These songs are set in the verse form *cintu*.

It is a rhapsody of the rapturous vision of the Lord that Vaḷḷalār was treated to at the august, golden hall of Tillai.

"There was a shower of splendour wherein a path was seen ; there was a dais upon which there was a gorgeous hall which in turn supported a tower, seven storied ; this tower held the exalted marvel."

"Now, sparkling pearl and dazzling marble changed their hues into sapphire ; and this sapphire became coral, beheld from another angle ; the magnificent emerald became purple ruby ; the iridescent magic flares on and the coral turned into gleaming marble, rare gems changed into blazing nuggets of purest gold and then the gems galore changed into a heap of transparent sacred *spatīkam* (crystals)."

There stood a golden mast planted upon the seven storied mansion. As I hoisted myself up on the precious pole, I was faced with thousands of hypnotizingly beautiful female forms known as *caktis*; they would seduce my mind ; however, eventually, I had the better of them and established my hegemony of grace. I reached the top of the mast and lo! I saw a cliff soaring above the topmost mast. There I described an entrancing temple of purest gold ; I hastened to the temple gate uninhibitedly. There were crores of *caktis* and *caktimāns* (ethereals of great powers). They were seen to be of five bright colours such as white, red, green, black and blue ; they were curious of me but I went my way".

"There I was guided by *nātam*, *vintu*, *Catācivam*, *Makēcaṇ* and *Ruttiraṇ* so as to reach inside. There I beheld *Cakti* and *Civaṇ*".

"There I perceived the ultimate door of salvation. There was my mother, the rapturous creeper *Umai*, who fed me with her divine grace ; in the light of Her grace I could spot the sanctum of the Dancer Divine".

Vaḷḷalār expresses his inability to describe the indescribably supernal enlightenment he received over there.

See also : **ARUTPĀ** in Vol. II

C.S.

ĀṆUM PENṆUM, a novel by Vē. Kapilaṇ, exploits a typical domestic, conjugal theme and a situation of jealousy and suspicion, an archetypal one. Divided into four sections the story is narrated by the characters in a systematic way, accelerating the tempo gradually and finally, the problem is resolved in a masterly way. The novel can be seen as a plea for cordiality and rapport between the married.

Aracu, the hero, as a young boy runs away from his uncle and aunt, soon after his father's death. Out of compassion, on hearing his story, an old man entrusts the lad to the couple *Kalippakaiyār* and *Tilakavati*. Aracu grows up a literate with the family's help, becomes a professor and finally marries *Malarmukam*, the guardian's daughter.

Through *Caṇṇam*, Aracu's student, tragedy sets in the family leaving *Malarmukam* in turmoils. She suspects an affair between the professor and the student, since once, the professor, at the request of the student's father had to stay back home to teach. It is aggravated when *Malarmukam* eavesdrops a discussion pertaining to the subtle nuances of love, between them. To cap the climax, caught in the fold of the green-eyed monster, she mistakes *Ēkāmparam*'s letter to Aracu, to be *Caṇṇam*'s and sends the maid to fetch it from her husband. Aracu infuriated by this coarse behaviour beats his wife and goes to *Maturai* to stay with *Ēkāmparam*. After sorting out problems and issues, the couple is reunited by the elders.

Apart from its striking moral advice to weed out suspicion which may ruin the joy of a family - the characters which the novel houses are christened with Tamil names, with no trace of Sanskrit or other languages.

It was published in 1965, Madras.

S.N.

ĀṬṬICŪṬI¹, a didactic work by the poetess *Auvaīyār* of the 12th c. The laudatory verse praises Lord *Civaṇ* as *Āṭṭicūṭi*, the wearer of *āṭṭi* flowers and this became the title for this text. It is not known whether the author or others gave the name.

This is a collection of maxims in a line each insisting on the social values for children to follow and they are alphabetically ordered. It emphasizes the following values : virtuous deeds, obligation to the to

tal culture, helping others, respecting and taking care of one's parents, following the instructions of great men, never forgetting the Lord's grace, avoiding liquor, gambling and illicit cohabitation, overcoming laziness, living a healthy life, being free from pride and be impartial.

The style of the text is so simple that children can easily comprehend the contents. This is the first text to create the awareness of alphabetisation in Tamil. This method is helpful for the language beginners. According to Tamil grammar the initial letters of occurrence in words are the twelve vowels and *k, c, ñ, t, n, p, m, y, v* - each with specific vowels following them. But this method of arrangement is not adopted in Ātticūṭi. It gives the twelve vowels and the eighteen consonants in the Tamil alphabetic system initially and thereby it does not follow the grammar, according to which certain consonants cannot occur initially.

Maxims beginning with the 12 vowels are present in the alphabetic order, followed by the letter *k* and then the consonants in the order. As *k* does not occur initially in words, it is preceded by *a* (*aḱkam*). The consonants with vowels, vowels - consonants, are alphabetised as *ka, ṇa, ca, ṇa, ṭa, ṇa, ta, na, pa, ma, iya, ara, ṭa, va, aḱa, ṭa, ara* and *aṇa*. The letters which do not occur initially are given with their preceding vowels *a* or *i*.

As per the rules of phonetics (*Eḷuttatikāram*) *ṇa* never comes initially in words. But in Ātticūṭi, we find a maxim beginning with *ṇa*, as *ṇappōl vaḷai* - support your kith and kin as the letter *ṇa*. Here the letter is only used as a simile and a referent. No new word is coined breaking the rules. Tamil grammar permits *ya* initially in words. But Ātticūṭi has added a vowel *i* before *ya*, and begins the word as *iya*.

There are 12 maxims in *ka* series, 11 in *ca* series, 11 in *ta* series, 11 in *na* series, 11 in *pa* series, 11 in *ma* series and 7 in *va* series. *vu, vū, vo* and *vō* do not occur initially in written literature. They occur only in spoken Tamil. So in the recent editions these letters are replaced by the vowels *u, ū, o, ō*, leaving the consonant *v*. They are printed as follows :

1. *vuttamaṇāy iru* (be thou noble) as *uttamaṇāy iru*.
2. *vūruṭaṇ kūṭi vāl* (live in harmony with your fellow citizens) as *ūruṭaṇ kūṭi vāl*.

3. *vonṇārait tēṛēl* (never believe the enemies) as *onṇārait tēṛēl*.

4. *vōraṇ collēl* (avoid back-biting) as *ōraṇ collēl*. Only in the edition of Rā. Irākavaiyaṅkāra (1985) are the words beginning with *v* printed with a prefix *amma* as *amma vuttamaṇāy iru*.

Since Ātticūṭi is a children's poem, it is intended to teach not only morals but the use of alphabets also.

Next to Tirukkuraḷ, Ātticūṭi is widely read in Tamil Nadu. There are a number of variations in this text. In some editions, there are only 108 maxims. In others, there is one more maxim *kauvai akaru* and the number of maxims increases to 109.

Ātticūṭi expresses the desire of the poetess to bring out an alphabetised form of text replete with moral instructions. Since she could not find apt words beginning with letters *ō, tē, nā, ū* (*vu*), she has repeated the same idea in different forms such as *oppuravu oḷuku, tēcattōṭu ottu vāl, nāṭoppaṇa cey* and *ūruṭaṇ kūṭi vāl*.

Long before Auvaiyār, Tirunāvukkaracar has tried this alphabetisation in his *Tēvāram* (V.97). He has given first the vowels, then the āyṭam and lastly the vowel - consonants, as follows - *ka, ṇa, ca, ṇa, ṭa, ṇa, ta, na, pa, ma, iya, ara, ṭa, va, aḱa, ṭa, taṇ* (no verses beginning with *va* and *ra*). This endeavour has found an elaboration in Ātticūṭi.

Ātticūṭi has given birth to a new genre in Tamil literature. Books have been written, providing stories for each maxim and citing episodes or instances from epics and purāṇic legends.

They are :

TITLE	AUTHOR	PERIOD
Ātticūṭi Kataikaḷ	M.Nārāyaṇavēḷup Pillai	120th c.
Ātticūṭic Cintu	Rājarattiṇam	20th c.
Ātticūṭit Tiravukōl	Kurumuṇi	?
Ātticūṭi Nītik Kataikaḷ	Palarāmaiyar	19-20th c.
Ātticūṭi Nītik Kataikaḷ	Te.Po.Kiruttiṇa cāmp Pāvalar	20th c.
Ātticūṭip Purāṇam	Muttampala Vāttiyār	19th c.
Ātticūṭi Veṇpā	Irāmapārati	18-19th c.
Ātticūṭi Veṇpā	Acalāmpikai Ammaiyār	20th c.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ க்ங் ச ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

Ātticūṭi has been translated into English by many scholars and they are as follows :

1. Jōsapin Ṭōraṭi's **Auvaiyārin Ātticūṭi - Koṇrai Vēntaṇ** (Madras, 1990). 2. J. Winfred's **Tamil Minor Poets : Containing Ātticūṭi, Koṇraivēntaṇ, Verri-vēṅkai, Mūturai, Nalvaḷi, Nanṇeri and Nīti Neṇi Viḷakkam**, (Madras, 1892). 3. Percival, P. **Avvaiyār's Aphorisms** (1970) and 4. T. Sabhapati Mudaliyar. **Neetichcol : Athesoody, Konraiventhan** (Madras, 1875).

From the days printing facilities originated in Tamil Nadu, Ātticūṭi has been published by many, with or without commentaries. It is printed alone or along with other didactic works. Though it is written

in a simple style, for easy comprehension by youngsters, it is repeatedly published with so many varieties of commentaries viz., *viruttiyurai* (explanatory notes), *teḷivurai*, *polippurai* (paraphrase) and *kuṛip-purai* (notes). A palm-leaf manuscript is also available with the commentary of Parimēlaḷakar at Madras Oriental Manuscripts Library. It was printed in 1985. It is not clear whether this commentator and **Tirukkuraḷ**'s commentator are the same. Another *viruttiyurai* of more than thousand pages is also available for Ātticūṭi, still in paper manuscript form, written by Kō. Vaitṭiyalīṅkam Piḷḷai. The details about the publication of Ātticūṭi are given below. Where information is not available it is marked ?.

Editor/Commentator	With Commen- tary	Without Commentary	Separate	Anthology/Name of the Anthology	Date of publication
Āṟumuka Cuvāmikaḷ, Tiruvenṅkāṭu	✓		✓		1883
Āṟumuka Nayaṇṇār, Ti. Ca.	✓		✓		1931
Āṟumuka Nāvalar	✓		?	?	?
Intiya Kiriṭṭuvak Kalvi Vaḷarccic Caṅkam	?	?		Nīti Nūḷ Tiraṭṭu	1887
Irākavaiyaṅkāṛ, Rā.	✓		✓		1985
Irāmacāmip Pulavar, Cu.A.	✓			Nīti Nūḷkaḷ part I	1971
Irāmāṇucak Kavirāyar	✓		✓		1920
Īcuvarayyaṇ, Kī. Na.	✓		✓		1894
Kārttikēya Mutaliyār, Mākaral	✓		?	?	?
Kiruṣṇacāmi Nāyakkar, Pu.Pe.	✓			Nīti Nūḷ Tiraṭṭu	1879
Kumārācāmi Ayyar, Vē.	✓		✓		1879
Caṇpakam, Cu.	✓		✓	Nīti Nūḷ Kaḷañciyam	1993
Caṇmuka Cuvāmi	✓		✓		?

Caṇmuka Mutaliyār, Ko.	✓	✓	Viyava Varuṭam Paṇkuṇi mātam
Catyanārāyaṇaṇ, Pi.Ē.	✓	Nīti Nūlkaḷ Ēḷu	1993
Cāminātaiyar, Ariyūr, S.	✓	✓	1893
Cāmināta Paṇṭitar	✓	✓	1909
Ciṇṇacāmi, Tē.Pa.	✓	Avvaiyārin Nīti Nūlkaḷ	1989
Taṇkamaṇi	✓	Aṇivai Vaḷarkkum Ātticūṭi Mūturai	1992
Taṇikai Aracu, Pulavar	✓	✓	1969
Namaccivāya Mutaliyār, Ka.	✓	? ?	1931
Paccaiyappa Mutaliyār, Kā.	✓	? ?	Pirapava Varuṭam paṇkuṇi mātam
Pārttacāraṭi Nāyūṭu, Kiṭṭā	✓	✓	1902
Pālacuntara Mutaliyār, Ku.	✓	✓	1951
Puṣparatac Ceṭṭiyār, Ū.	✓	✓	1887 (5th edn.)
Māṇikkam, Va. Cupa.	✓	Nīti Nūlkaḷ	1991
Muttaiyā, Mullai	✓	Nīti Nūlkaḷ Nāṇku	1977
Murukēca Mutaliyār, Tirumayilai	✓	Nītimaṇicari Tiruppāṇam	1879
Murukēcaṇār, Ta.	✓	Nīti Nūlkaḷ	1988
Muṇucāmi Mutaliyār, Paramaciva Maṇkalam	✓	✓	1889
Meyyappaṇ, Ca.	✓	Putiya Ātticūṭikaḷ-12	1980
Rāmacāmi Nāyūṭu, Kāñcipuram	✓	Nīti Nūl Tirattu	1905
Rājam, Marrē S.	✓	Nītikkaḷaṇciyam	1957
Vēṇkaṭacāmi Nāṭṭār, Na.Mu.	✓	Nīti Nūl Nāṇku	1974

Director of Public Instruction	?	?	Nīti Nūl Mañcari	1873
The Christian Vernacular Education Society	✓	?	?	1886

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M.M.

ATTICŪṬI², a collection of maxims in Tamil, belonging to the didactic genre in Tamil literature. In its contents it seems to be a list of do's and don'ts regarding human behaviour in private and public life whereas in its tenor it reads like solemn commandments for general good. This literary genre has derived its origin from the **Ātticūṭi** of Auvaiyār (12th c.), the legendary poetess who has preached codes of conduct to kings and commoners alike. In Tamil poetics, **Ātticūṭi** has not been defined as a *pirapantam*, nor has it been assigned a specific genre with its related grammatical rules and requirements. It has evolved its own rules and emerged as a distinct genre.

Its uniqueness lies in its range of appeal and applicability to the young and the old of Homo sapiens.

For quite a long period after Auvaiyār's **Ātticūṭi**, there has been no such work in Tamil literature till Cuppiramaṇiya Pāratiyār revived the genre in his **Putiya Ātticūṭi** in the early 20th c. After Pāratiyār's attempt, several new **Ātticūṭi** works followed suit.

A general analysis of all the **Ātticūṭis** available in Tamil will help us in fixing the common norms and grammatical structure of the genre.

1. It begins with a laudatory verse to God as an invocation.
2. Each maxim contains a minimum of two and a maximum of three *cīrs* and is in the form of a sentence.
3. It has a metre of its own and a distinct poetic form.
4. There is no ceiling or limit on the number of maxims.
5. It contains imperative advice either by means of affirmation or prohibitive negation. The exhortation is of a general nature and not addressed to any particular individual.
6. The maxims are arranged alphabetically, based on the initial letters in the first words in the maxims.
7. In the case of such letters that do not occur initially in Tamil, they are preceded by suitable vowels (e.g) *ṭ* which does not occur initially is preceded by *i*.

The above mentioned general rules have been observed in all **Ātticūṭi** works with slight textual variations.

The Structure of Auvaiyār's Ātticūṭi

It has 4 units. The first unit consists of 12 maxims, one for each vowel in the alphabetic order.

Next comes a maxim for the *āyṭam* letter *k* (ஃ), which does not occur initially in Tamil and hence preceded by a vowel. The maxim *aḷḷam curukkēl* is an admonition of short measurement of corn.

The 18 primary vowel-consonants known as *uyirmey* in Tamil are taken up next with one maxim

for each letter. The conventional alphabetic order is followed with the vowels prefixed in the case of letters that do not occur initially. The order is as follows: *ka, ña, ca, ña, ña, ña, ta, na, pa, ma, iya, ara, ña, va, ala, ña, ara, ña*.

The fourth unit has 12 maxims for *ka* series and 11 maxims each for *ca, ta, na, pa* and *ma* series, with all the letters occurring initially in the first words of the maxims.

For the *va* series there are 7 maxims, one each for *va, vā, vi, vī, ve, vē, vai*. Four letters in that series *vu, vū, vo* and *vō* are omitted though in some *Ātticūṭi* editions *u, ū, o* and *ō* are used instead, under *va* series. In some other editions the maxims start with *amma*, a clitic and *v* appears in the *sandi* combination as in *amma vuttamaṇāy iru*.

The Structure of Pāratiyār's Putiya Ātticūṭi

Pāratiyār's *Ātticūṭi* comes with a prefix *Putiya* which gives the adjectival meaning 'new'. It comprises two units. The first unit has one maxim each for the 12 vowels and the second unit contains 12 maxims for *ka* series, 12 for *ca*, 5 for *ña*, 12 for *ta*, 11 for *na*, 10 for *pa*, 11 for *ma*, 3 of *ya*, 8 for *ra* and 4 for *la* directly and 2 with the preceding vowel *u* (*ulu, ulō*); 8 maxims in *va* series have such a similar preceding vowel occurrence. The letter *tau* is not found as in its place we come across *tava*. In Pāratiyār's work we find maxims beginning with *ra* and *la* though the letters are prohibited from occurring initially by traditional grammar. The *āy tam* (*k*) does not find place in Pāratiyār's work.

The Structure of Tamiḷcūṭi by Va. Cupa. Māṇikkam

It has 4 units. He has included *k* the *āy tam* letter usage in a maxim.

The letter-wise ordering and allocation of maxims in this work are as follows: 12 maxims for the twelve vowels arranged in the alphabetic order and 1 maxim for *āy tam-k*. The 18 consonants are used as such to occur as middle letters in the words of maxims. Then there are 12 maxims for *ka* series, 11 in *ca*, 6 in *ña*, 11 in *ta*, 12 in *na*, 12 in *pa*, 11 in *ma*, 4 in *ya* and 8 in *va*.

We are able to trace chronological and ideological changes in the structure and contents of *Ātticūṭi* genre, on a perusal and analysis of *Ātticūṭi* works beginning from that of Auvaiyār. The pattern varies in accordance with the changing contemporary trends and the authors.

The marked social awareness in the beginning

of the 20th c. is sought to be reflected in the later works of this genre. The evils of caste system and inequality of women and political and economic concepts such as secularism and communism were taken up for treatment by authors in their *Ātticūṭi* maxims, examples of which are given below:

uṭaimai potuvē (property ownership is common)

kaimmai akarru (remove the plight of widowhood)

penṇoṭu āṇ nikar (men and women are equal)

Pāratiṭaṇ Ātticūṭi contains the above mentioned maxims.

Korāṇ vaḷi nil - (follow the teachings of the Quran), *tiṇṭāmaiyoḷi* (eradicate untouchability), and *viviliyam paṭi* (read The Bible) are the maxims that we find in Va. Cupa. Māṇikkam's work. Vāṇitāṇ's *Putiya Ātticūṭi* also lays stress on socio-economic reforms, *uṭaimai potucey* (make ownership/property common), *cātippirivikaḷ* (deplore caste distinction). We have more such socio-economic maxims in the works of Na. Cañcivi and Ca. Meyyappaṇ: *celvam potucey* (make wealth common to all), *matamoru maṭamai* (religion is a folly), *mukamatu moḷi kēḷ* (listen to Mohammed's preachings), *cāti caḷakkōḷi* (eradicate the caste strife), *taṇiyuṭaimai tavir* (avoid private ownership), *potuvuṭaimai pōṇru* (cherish communism). In Cōma. Iḷavaracu's work we find the following maxims: *cīṭaṇam vaḷaṅkēḷ* (do not provide any dowry), *mārkiyam pōṇru* (cherish Marxism). Tamiḷaṇṇal has laid down in his *Āyvuṭuṭi* the rules and regulations to be followed by research scholars in language and literature.

The great and unique *Tirukkuraḷ* has also lent itself to adaptation in the *Ātticūṭi* genre. *Kuraḷ Tarum Ātticūṭi* (1980) and *Tiruvalluvar Ātticūṭi* (1990) derive for their oneline maxims the central idea of *Tirukkuraḷ* couplets. In some maxims the very lines of *Tirukkuraḷ* are just repeated as they are, if they serve the needed aphoristic purpose. Most of the maxims have 4 *cīrs* each and are alphabetically arranged though all of them are not imperatives.

Yet another literary development as regards this genre is the publication of short stories and didactic episodes illustrating *Ātticūṭi* maxims of the ancient Auvaiyār as well as the later day revolutionary poet Pāratiyār. Here is a list of the *Ātticūṭi* works published so far:

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க் கூ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ṅ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ ḷ

Title	Author	Period	Verses
Araviyalcūṭi	Ca. Meyyappaṇ	20th c.	108
Ariviyal Ātticūṭi	Mu. Cāyapu		
	Maraikkāyar	20th c.	135
Ātticūṭi	Auvaiyār	12th c.	109
Āyvucūṭi	Tamiḷaṇṇal	20th c.	122
Īlaiyār Ātticūṭi	Pāratitācaṇ	20th c.	88
Īnnoru Ātticūṭi	Na.Kiruttīṇamūrtti	20th c.	80
Islāmiya Ātticūṭi	H.A. Kāṇ	20th c.	80
Kuṛaḷ Tarum	Ku. Mōkaṇarācu	20th c.	365
Ātticūṭi			
Cirpi Tarum	Cirpi	20th c.	108
Ātticūṭi			
Tamiḷcūṭi	Va.Cupa.	20th c.	118
	Māṇikkam		
Tiruvalluvar	Cēyōṇ	20th c.	133
Ātticūṭi			
Nīticūṭi	Cōma. Īḷavaracu	20th c.	108
Nericūṭi	Nārā.		
	Nācciyappaṇ	20th c.	104
Pāratitācaṇ	Pāratitācaṇ	20th c.	84
Ātticūṭi			
Putiya Ātticūṭi	Cuppiramaṇiya	19-20thc.	110
	Pāratiyār		
Putiya Ātticūṭi	Vāṇitācaṇ	20th c.	95
Putuccūṭi	Cā.Kiruttīṇamūrtti	20th c.	80
Potuneri-Putiya	Cuttāṇanta	20th c.	110
Ātticūṭi	Pāratiyār		
Potuvuṭaimai	Na. Cañcīvi	20th c.	108
Ñāṇa			
Arivucūṭi			
Ātticūṭi			
Muttuccūṭi	Re.Muttukkaṇṇēcaṇ	20th c.	108
Varatarācaṇ	Pe. Ku.		
Ātticūṭi	Varatarācaṇ	20th c.	108

See also : ĀTTICUṬI ¹

M.M.

ĀTTICUṬI CINTU, a 20th c. didactic work by Rājaratṇam, composed after Auvaiyār's **Ātticūṭi**. It consists of 88 lines, each line embodying a maxim. These maxims are arranged in the alphabetical order with all the vowels and 75 of the consonants constituting the order. At the end of the vowel series and at

the end of each group of consonant series, there are ethical codes addressed to the mind. This work was brought out in print in the year 1953.

K.G.

ĀTTICUṬI PURĀṆAM, a book of verses, also known as **Kōparuvataṁmālai**. The author of this work, Muttampala Vāttiyār (18th c.) has also written the commentary for this in simple prose.

The phrase *ātticūṭi* was coined by Auvaiyār who under this title had compiled 109 maxims to teach morals to the children. Following this, Irāmapārati wrote **Ātticūṭi Vēṇṇpā** in which the end of every poem has a phrase from Auvaiyār's **Ātticūṭi** with relevant examples.

This work consists of 125 verses including its preface. Like its immediate predecessor, this book also picks up a maxim from **Ātticūṭi** like *aṛam ceya virumpu* (desire to give alms) and goes on to describe the life-history of persons who had distinguished themselves by adhering to the exemplary code of conduct put forth in this selected phrase. The author elucidates the maxims with the illustrious lives of **Nāyaṇmārs** (the Caivite saints) in a majority of verses.

This book was published in 1977 by Tañcāvur Carasvati Mahāl Library.

See also : **ĀTTICUṬI**

M.M.

ĀTTICUṬI VENṇPĀ, a poetical work by Irāmapārati of the 19th c. This work illustrates the gnomes of Auvaiyār's **Ātticūṭi** with apt examples from history and legend as well. Every song of this work ends with an **Ātticūṭi** verse. It contains 108 *nēricai venṇpās*. This work extols the protagonist **Puṇṇai-vaṇanātaṇ**. It was published in the year 1925 with a paraphrase and commentary by Cempūr Vittuvāṇ Vi.Ārumukam Cērvai.

K.G.

ĀTTUMA CUTTI, forms the fourth decad of the cento called **Tiruccatakam** of saint Māṇikkavācakar's **Tiruvācakam**. The verses are in six footed *ācīriya viruttam*, in *antāti* (anaphoric) form.

Āttuma cutti (from the Sanskrit compound *ātma* meaning soul and *suddhi* meaning purity) literally means purification of the soul. The advice given to one's heart and unwaveringly following the advice, results in the purification of the heart.

Rapture of Civa realization alternates in the saint with woes for a life ill spent as a voluptuary. Māṇikkavācakar reproves himself :

Thou dancest not ; thou has no love for the
Dancer's foot ; with melting thrill
Thou singest not ; thou throbbeest not ; thou
bowest not down ; the flower of His foot
Thou wearest not ; thou crownest it not with
flowers ; there's none like thee
Thou seekest Him not through every street ;
thou wailest not ; nothing know .
I thou dost !

(G.U. Pope's translation)

The saint lashes his heart as unworthy of trust and insensible to complaint, thus :

My stupid fickle heart that only causes me
havoc
Never again shall I trust you ' - Civan's mas-
sive shoulders
Ablaze with ash you did see, yet melt not ;
This body's bonds you slash not, - nor can I
bid

Restore the ruin you have wrought.

The saint is distressed by the fertile mind that does not retain the hold of Civan's fragrant flowery Foot ; a base mind that reneges all former bliss. The Lord, says the saint, is inscrutable to the heavenly ones while He is of easy access to saints. He can be gained by sincere love to His Feet but that love is rare indeed.

A saint's concentrated anguish of separation from his God is stated to resemble the intense sexual pangs of a chaste spouse to her husband, who is away, the desire of a miser for his gold, the intense affection of a mother for her child and the extreme homesickness of an exile (under a royal command of banishment) pining for his home. The sacred cento of Māṇikkavācakar (in which the decad finds a place) pulsates with all these thrills.

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C.S. & V.G.S.

ATTUMA TATTUVA TARICAṆAM, a work dealing with Caivite philosophy, available only in palm-leaf manuscript. It explains the 24 essential aspects of Caivite spiritualism. It is a complete work. It has not been published yet since colophons of the work are not available to shed light on the author.

Madras, Government Oriental Manuscripts Library has registered it as R. 2563.

T.A.

ATTUMA NIRṆAYAM, is a philosophical prose work by the famous Jesuit missionary Robert de Nobili (17th c.), who is known as Tattuvapōtakar.

This work discusses the relationship between the soul and the body. The three parts in this work are entitled : *Āṇmāvin Iyalpu* (the nature of the soul), *Āṇmāvin Tōṭṭam* (origin of the soul) and *Āṇmāvin Oṭukkam* (salvation of the soul). The 9, 13, 16 sub-headings, respectively dwell on the relationship between the soul and the body and the ultimate aim of achieving the heavenly bliss.

According to **The Bible**, there is no point in getting the universe after losing one's *āṇmā* (soul) and this work is based on this *biblical* postulation. It is also guessed that it is a translated version of a Sanskrit work.

The author has made liberal use of the informations from his *Nāṇōpatēca kāṇṭam* for illustrating his points in this work (pages 72, 149, 152, 176, 184, 307, 373, 399, 468, 495, 501, 541, 596). Similarly the present work is used while explaining his *Nāṇōpatēca kāṇṭam*. One can observe the influence of this work in his other writings also.

There are Latin paraphrases which carry English translations. It makes the reader's task easy. The author has also given English equivalents to his glossary.

This pioneer prose work of 600 pages makes difficult reading and includes many quaint expressions. There are many sentences which end with the phrase *marrapaṭiyalla* (not otherwise) and it is repeated

more than 200 times (in the first publication of 1889). The phrase *pattum pattāy*, then used to mean 'carefully', has more than 30 occurrences. Instead of the word *avvārē* (like that) which is in use now, he has used *attanmaiyāka*, *ammaruvātiyē*, *antaṭavāka*, *appērppaṭṭa* (like that quality). Examples of such expressions now fallen into disuse, can be multiplied.

One can notice that he has used Tamil expressions spoken such as *āccutu*, *ucanta* and *viṭattil* (in this place) in plenty. This work was first published in the year 1889.

Such features in his writing reflect the 17th c. prose style.

According to the present literary trend this work needs a lot of additions and deletions. After carrying out the corrections, Ca. Irācamāṇikkam published it in 1967, through *Tūttukkuṭi Tamil Ilakkiyak Kaḷakam*.

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T.A. & G.S.

ĀTMAK KURAL, a treatise on the doctrines of Christianity.

This work written by Muttucāmp Piḷḷai is an amalgam of prose and poetry. Written with an aim to indoctrinate the Indian Catholics, it incorporates the good tidings of *The Bible*, to be recited in daily prayers. The work is in a style, characteristic of the 19th c. Christian Tamil Prose. It was published in 1879.

M.M.

ĀTMA CINTANAI, is an anthology of eight short plays by Ku. Pa. Rājakōpāḷaṇ. Barring *Akaliyai* which consists of seven Acts, the rest are all one Act plays. *Akaliyai*, as the title itself proclaims, is based on that famous and controversial woman of Hindu mythology, the story of whose seduction by Intiraṇ has been dealt with elaborately by both Vālmiki and

Kampan in their *Irāmāyaṇam* epics.

It is germane to recall the treatment of *Akaliyai* earlier in Indian literature. According to Vālmiki, *Akaliyai* sleeps with Intiraṇ knowing full well who he is; Vālmiki however does not sit in judgement over her. In *Kamparāmāyaṇam*, *Akaliyai* is seduced by the disguised Intiraṇ under her mistaken belief that her sexual relationship is only with her lawful husband. Kampan portrays her as an innocent woman though she may have been physically tainted. Ve. Pa. Cuppiramaṇiya Mutaliyār in his *Akalikai Veṇṇpā* projects her as an innocent victim of rape. Ca.Tu. Cuppiramaṇiya Yōki in his verse *Akalyā* depicts Intiraṇ as having been summarily rejected by *Akaliyai* when he made amorous advances towards her. Subsequently, she became a helpless victim of his violent assault. The subject of *Akaliyai*'s fall, narrated originally without gloss or extenuation by the great poet Vālmiki, has become a much debated social issue. And all the Tamil writers right from Kampan to the present writer Ku. Pa. Rājakōpāḷaṇ are convinced of *Akaliyai*'s fidelity and innocence. According to them she is a victim of Intiraṇ's depravity. Her purity remains unquestioned and she has been sinned against rather than sinning.

The next play in this collection is called *Nikumpilai*. This too is based on *Irāmāyaṇam* theme. Intiracittu, the formidable son of Irāvaṇaṇ began to perform a great sacrifice at a place called Nikumpalai after disengaging himself from the titanic clash with Ilakkuvaṇ during the epic war. Intiracittu's quest was for an indestructible divine car, but it was not to be. The sacrifice was foiled by his foes on the advice of his uncle Viṭaṇaṇ. Thwarted thus in his effort the dejected giant prince returns to his palace knowing full well that his defeat is imminent and inevitable. However his wife Culōcāṇā is quite buoyant. She is bent on reviving the spirit of her husband and galvanizes him to battle by her stirring words. This fiery debate is the nucleus around which the play has been woven.

Peṇ Irutayam (woman's heart) is about Cakuntalai of Kāḷitācaṇ. Repudiated by King Dushyantaṇ, Cakuntalai languishes when her mother, the celestial Mēṇakai, takes her to Amarāvati, the world of Intiraṇ. Cakuntalai asks Mēṇakai, "who are you? and where are you taking me?". The celestial beauty, who succeeded in seducing the great sage Vicuvāmittirar engaged in great penance, and gave birth

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ க்ங் ச ஞ ட ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

The title of this work, meaning the testing of the soul, makes it plain that it is a candid admission of the author's spiritual quest. Writing it in his sixtieth year, Kaviyōki recalls the tremendous crises which he had had to pass through to achieve spiritual bliss. The poet, the seer and the patriot in him emerge vibrantly

in this autobiography.

His autobiography reveals the impetus behind his numerous achievements. He had the good fortune and privilege of learning Shakespeare from Zambro, Tamil literature from V.V.S. Aiyar and French from Aurobindo and the Mother. He had a high regard for poet Pārati and drank deeply his verses.

He also wrote many plays, short stories, novellettes and essays. In politics, he was a disciple of Lokamanya Tilak and Gandhiji. His autobiography is a very good historical document in so far as it throws light on the contemporary political scene.

His dislike for narrow domestic walls, personality cults, casteism and religiomania prompted him to advocate a synthesis of modern science and cosmic yoga. His close association with the various religious creeds, made him eclectic. Great men, leading a life of exaltation such as Ramana and Aurobindo, considerably influenced and moulded him. His spiritual quest went hand in hand with his predilection for literature. He records in his autobiography his ecstatic enjoyment of writers like Dante, Shakespeare, Anatole, Francis Thompson and Moliere. Being at home in French, he could enjoy and appreciate the French masters in their own tongue.

He travelled far and wide to spread his concepts of Yogic power. He began his career as an educationist, conducted residential schools for the young, edited eight journals and also took to rural reconstruction.

His letters, conversations and summary of the lectures found in this book enliven it. The style, though simple, reaches poetic heights at certain points. The book is divided into 76 chapters with many sub-divisions. Swāmi Sivāṇanda has given a preface and a concluding comment on the work.

This work for all its autobiographical revelation is a document of the author's spiritual quest. He looks within for enlightenment and finds it at the right time. All the banal struggles pale into insignificance before the inner light that fired and guided the Kaviyōki. And, significantly, autobiography which still remains a sparsely equipped genre in Tamil is certainly made richer by this work of a master spirit.

It was first published in 1893. It has gone through a second edition by the Yoga Samājam of Vatalūr in 1957.

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V.P.

ĀTMANĀTA TĒCIKAR (1650-1728), the author of *Cōḷamaṇṭala Catakam*, was born in Vēḷūr, north of Tirutturaippūṇṭi. He belonged to a family of Caivites. He had a proper education and was proficient in composing poems. He became a friend of Aruṇācalavēḷ of Cittāmūr, a rich man who requested Tēcikar to write a book exhibiting the glory of Cōḷamaṇṭalam. The poet responded with *Cōḷamaṇṭala Catakam* which made its debut in the presence of Aruṇācalavēḷ who honoured the poet with gifts.

K.G.

ĀTMA PURĀṆAM, a prose-work by Caṅka-rāṇanta Cuvāmikaḷ. Sṛī Cuppaiyā Cuvāmikaḷ and Sṛī Mūrtti Cuvāmikaḷ translated and published it in the year 1910. The work asserts that only by worshipping Lord Civaṇ, one could secure all the wordly desires; keep oneself pure and free from evil desires. There are 18 chapters in this work. The first 3 chapters explain the principles of *Rig Veda* and the remaining 15 chapters explain *Yajūr Veda*.

It is in prose and contains a mixture of both Tamil and Sanskrit words, known as *maṇippiravāḷam*.

T.A.

ĀTMA PŌTAM, is a Tamil version of Āti Caṅkarar's Sanskrit work on Advaita. Irāmānujak Kavirāyar, a student of Cōmacuntara Tēcikar of Irāmānātipuram, is the author of this Tamil version.

This work explains the qualities of the soul and the strict discipline that has to be observed for attaining salvation.

It was first published in 1840.

T.A.

ĀTMA VĒTAṆAI, a collection of poems in Verse Libre by Centālai Irāṇ. Many of the poems included in this anthology have already appeared in Tamil journals. As the title (the torment of the soul) itself suggests, the poems are the overflow of pathetic feelings and mental agony of a dejected heart. The frustration caused by failure in love finds vivid artistic

expression in most of these poems. Apart from the melancholic poems of the above kind, there are a few poems which can be cited as examples for modern Tamil satirical literature.

It was published in 1975.

J.S.

ĀTMĀNĀTMĀ VIVĒKAM, is a treatise on Advaita philosophy explaining the nature and character of the soul and the non-soul. Here *ātmā* means soul ; *anātmā* signifies non-soul, and *vivēkam* implies discerning knowledge. It deals at length with *stūla-carīram* (physical body) and *virāt* (physical manifestations of Godhood). The Sanskrit work *Ātma-bodha* has greatly influenced this author. Though an attempt has been made to explain Advaita philosophy in a lucid style, a complete mastery is possible only to those who know Sanskrit and the *Vedas*.

Two palm-leaf manuscripts are available. One is in the Government Oriental Manuscripts Library at Madras under No.D.1449 and the other is in U.Vē. Cāminātaiyar Library at Madras under No.599-B. Nothing about the author is known, but it is believed to be written by one Rāmanāṭaṇ. It is an unpublished work.

T.S.P.

ĀTMĀNĀM (1951-84), is the pen-name of the new generation poet S.K. Matucūṭaṇ. He was born in Madras to Kanarese parents. A commerce graduate, he held jobs in several private concerns till 1978 when he began his own business show as an exporter of readymade garments. Though his mother tongue was Kannada, he showed penchant for Tamil verse



composition. Even as a sophomore, he began to dabble at versification. He originally had his verses such as *Paṭikaḻ*, *Nikaḻ* and *Miṭṭeci* published in small magazines, loud in their views on the modern literature. In 1978, he began his own small

journal under the name *ṭṭ - la* - devoted to modern verses. He continued to publish it till in 1981. His unremitting toil in simultaneously attending to his export buisness and his publication combined with his verse production took a heavy toll on his body and he began to suffer an Affective Disorder of the mind. He was compelled to rest his raging brain. Thoroughly frustrated, he twice attempted suicide and was saved. In 1984 while staying with his brother in Bangalore, he had secured one hundred and twenty postcards and had written addresses of his friends thereon with the intention of informing them of his impending end. He passed away on the 6th of July, 1984. Suicide is suspected.

In 1981, during his life time, a collection of 39 verses by him was published under the title *Kākitattil Oru Kōṭu* (a line in a sheet). After his demise, all his verses numbering 148 (which includes the 39 published earlier) were published under the title *Ātmānām Kavitaikaḻ* (the verses of Ātmānām in 1989 by Pirammarājaṇ).

Ātmānām, even while writing verses as a college student, attracted the notice of the band of writers like Acōkamittiraṇ, Pirammarājaṇ, Nāṇakkūṭaṇ and Tamijavaṇ who were known for their profundity and concern for good literature. They hailed Ātmānām as a *tēmta putuk kaviṇaṇ* (ripe new poet). A gifted thinker endowed with wide knowledge, Ātmānām was rather indifferent to worldly matters. He does not regard verse as a vehicle of any profound thought or as a white hot manifestation of an inner itch. Obviously he considers that poetry can consist of even banal thoughts, the normal observations of a mundane life and the ordinary talk between persons. However, his verses are characterized by a deep serenity.

See also : ĀTMĀNĀM KAVITAİKAḻ,

M.M.

ĀTMĀNĀM KAVITAİKAḻ, is a collection of modern verses by Ātmānām. This collection consists of one hundred and forty - eight verses. They record the musings of the author and his personal struggles.

The poet, according to the author, need not convey any message to the reader nor transmit any knowledge. The poems are the outpourings of a mind surcharged by a certain ambience and a torrent of words

activated by a dominant mood and powerful emotion. The author, when he records his emotional stir, experiences a creative climax. The verses in this collection are the records of his emotive reflection.

There is a verse bearing the title *Nijam* (p. 120) meaning 'truth':

*nijam nijattai nijamāka
nijamāka nijam nijattai
nijattai nijamāka nijam
nijamē nijamō nijam
nijamum nijamum nijamāka
nijamō nijamē nijam
nijam nijam nijam*

This conglomeration of words, a meaningless rigmarole defy comprehension. But like the seed words of an incantation they produce a hypnotic effect though they do not say anything. Disgorging them, the author may have had some creative satisfaction; the readers reap nothing but of his effusions. Another verse that bears the title *Oru Nijakkatai* (a true story), (p.112) is as follows:

One night I began to count
The stars in a limpid sky;
Great I became to commence
A sacrifice unattempted by any.
eṇṇi eṇṇi eṇṇi (count count count)
ṇiṇṇe ṇiṇṇe ṇiṇṇe
ṇeṇi ṇeṇi ṇeṇi
When it was utterly appropriate
Suddenly there appeared a star
From nowhere; I counted that too,
Like this they kept popping up
Ōyntaṇāy Ōyntaṇāki Ōyntaṇāṇē
I tired, became tired to be exhausted
And tore up my note bearing
My calculation; the stars winked
In the clear sky and shimmered
And I curled up in a nook.

The author reminisces about his futile attempt at reckoning the number of stars which leave him frustrated and played out. There is nothing extraordinary about his experience. But the mass of words woven together such as *ṇiṇṇe, ṇiṇṇe ṇiṇṇe* and again as *ṇeṇi, ṇeṇi ṇeṇi* and presented in a convoluted form, confers a kind of jazzy euphony and bizarre effect upon the verse and this tends to grip the reader more than the meaning. Like Wordsworth who saw the extraordinary in the ordinary and laid emphasis more on

spontaneity than on elegance of diction and felicity of expression, the practitioners of verse in contemporary Tamil are seen to care more for recording the observations of the keyed up psyche than flights of eloquence. The modern verse negates the accepted traditional belief that 'poetry is for the readers'. It proclaims that any 'creation is for the creator' and the maker is under no obligation to edify and please the reader.

Some contemporary social shortcomings are depicted by the author. *Vakuppukku Varum Elumpuk-kūtu* (the skeleton that attends the class) (p.56) points out the futility of the present day education. *Ētāvatu Cey* (do something) (p.57) condemns the cruelty that exists in the society. *Nāṇ* (I) (p.32) exposes the insulation practised by persons of the same class enjoying equal status resulting in wide gap between them when they become total aliens to one another. The world is full of changes and full of events. We come across so many new faces. We forget them. A woman with a *tāli* (proclaiming her wedded status) becomes a widow. T.V. replaces Radio; ancient literature and the modern, vie with each other are printed; old (political) parties break up and new ones proliferate; old leaders die and are replaced by new ones; science forges ahead and so does wisdom that bores into the eternal; this world of ours has seen many; were there to be a nuclear war, then it might in all probability inaugurate a fresh era altogether. Still, the author confesses, he is yet to break ice with his neighbour. That is the way of this world, observes Ātmānām.

This alienation, says Ātmānām, is not confined to neighbours. Even brothers are alienated as observed in *Velīyēṭṭam* (expulsion) (p. 115).

The modern Tamil verses are known to be employed by their authors in general as vehicles for voicing their outrage and indignation at the existing social, political and economic evils with a pronouncedly propagandist slant. Ātmānām is uniquely different. He has no message to deliver. He has seen scouring for his own self and trying to manifest his own self through his writings.

I met God
Never occurred to me to ask
Him anything.
He smiled and left
Yet I felt certain peace

(*Taricaṇam*, p. 111)

For a person, whose lot it was to endure so much men-

protecting them.

Puṛaṇāṇūru (9) illustrates the point :

āvu māṇiyaṛ pārpapa mākaḷum
peṇṭirum piṇiyutai yīrum pēṇit
teṇpula vāḷnark karuṇkaṭa ṇiṛukkum
poṇ pōṛ putalvarp peṇāa tīrum
yem mampu kaṭiviṭutu nummaraṇ cērmiṇ
Cows, the meek
Women, sick ones and the childless !
Our arrows are coming
Save yourselves in protected places.

Obviously the proclamation meant nothing to the cows, they being incapable of saving themselves. Hence, the king and his men would round them up and drive them without the knowledge of the enemy king and keep them in safe spots far away from the fury of battle. This operation of cattle lifting preceded the actual battle and signalled the commencement of the conflict. The warriors who stole the cows wore *veṭci* flowers, to identify the different stages of the war. Since they wore *veṭci* wreaths, this stage of war came to be known as *veṭcip pōṛ*, (*veṭcit tiṇai*), and is dealt with in the grammars for *puṛattiṇai*.

There are two different views in the execution of stealing the cows like this. **Tolkāppiyam** (*Puṛattiṇai Iyal-60*) says that only on the orders of the *veṭci* king, the warriors would lift the cow. But the later works like **Panniru Paṭalam** and **Puṛapporuḷ Venpā Mālai**, etc., say that the soldiers may steal the cows with or even without the orders of the kings. Perhaps this was not in practice during the time of **Tolkāppiyam**.

See : **ĀKŌL**

M.M.

ĀTAMPŪRKKĀRARKAL, is a collection of seven short stories written by Irā. Murukaṇ. These stories emphasize humanism while portraying various social problems. The book is named after the title of the second story.

The first story *Ālvār* exposes the seamy side of poverty. Caṭakōpar, an old devotee of Lord Aṇumaṇ, drags compulsorily the passers-by to his house and forces them to part with some money for his worship. The title *Ālvār* is perhaps a sarcastic reference to an extortionist who exploits the unwary and gullible people.

Ātampūrkkārarkaḷ tries to wake up the people from their riotous imagination. Lālā, an auctioneer

by profession at Madras, is searching for his great grand-father's treasure supposedly got from an alien king and buried somewhere in the Himalayan ranges. But Lālā cannot find it and he passes away. The fourth generation tries to dismiss it as a figment of imagination. It takes three generations for those people to get rid of their foolish mania and treasure hunt and come to terms with reality.

Ītappeyarcci expresses the power of motherhood amidst all circumstances and in all places.

Viṇaittokai, the title of one of the stories, is a grammatical term in Tamil, a verbal compound with no tense. A young man, working in Bombay in a pickles shop comes to see his poor mother, after a long-time with some pickles. Unfortunately he falls ill with small-pox and his mother takes care of him. As soon as he gets cured, he returns to Bombay, forgetting completely the pickles brought by him. He thinks that he may not take his mother forever to his working place. He compares his plight to a *viṇaittokai* which is always incomplete.

Aluvalakam Pōkum Kaṭavuḷ is on the behaviour of the middle class people with their blind faiths, limitations and complexes.

Ampi gives a poignant picture of young girls suffering at the hands of their in-laws.

Oru Kōṭṭisvaraṇ, *Oru Tīpāvaḷi*, describes the disappointment of a rickshawala.

In each of these stories, the author poses a problem and tries to suggest a solution. This book was published in 1992, in Madras.

G.J.

ĀTARAṆKŪRAL, a *tuṛai* (sub-situation) in *kōvai* literature. The term *ātaram* connotes love, kindness and affection or more emphatically empathy. *Ātarāṇkūral* is an expression of the empathy that the *tōḷi* (confidante) conveys to the *talaivaṇ*.

In verse 202 of *Tirukkōvaiyār* and verse 68 of *Māraṇ Varukkak Kōvai* this sub-situation is well brought out as part of *uṭaṇpōkku* (elopement) of the lovers.

The *tōḷi* assuages the concern of the *talaivaṇ*, of the hardship that his fiancée has to subject herself during the elopement : "to my damsel, the gold-bangled, even the steep, rocky wilderness, where buck and doe run after mirage, driven by acute thirst, will be like a cool pond with fragrant herbs and plants,

making the *pālai* land look like *marutam*, on her elopement with the *talaivaṇ*, the incomparable Lord. Infinite, if only she can join you in the journey and entreats him not to decline the company of the pining *talaivi* during the journey".

S.T.

ĀTAVAN (1942-1987), one of the eminent literary personalities of contemporary Tamil literature. His real name is K.S. Sundaram. He was born in Kallīṭaikkuricci of Tirunelvēli district. He worked as the Assistant Editor of National Book Trust. He has written two novels and many short stories. His short story entitled *Oru Paḷaiya Kiḷavaṇ*, *Oru Putiya Ulakam* received the best short story award of 1973, from *Ilakkiyac Cintanai*. His short story collection, *Mutalil Iravu Varum* won him the Sahitya Akademy award in 1987.

He says that a writer is a restless being who lives in a constant sense of insatiability of his creations. Ātavan is quite articulate about his concept of a writer. He says: "it is the lot of a (creative) writer to contend with numerous frustrations, fatigues and situations apt to shatter self-confidence; every time he (writer) sits down to pen something, he has to grapple with such inimical currents and not infrequently, he is overwhelmed by such deleterious forces and ends up as a casualty" (*Tamiḷ Nāvalkaḷil Maṇita Urimaikaḷum Makkaḷ Pōrāṭṭamum*, p.139).

He goes on to declare as to what impels him to write and his objective. "The trammels of trite chat, physical necessities of life, dictates of undodgeable mutual obligations, hypocrisies and the unidentifiable (unidentified) rage within, which militate against the coherent expression of his thoughts, drive him seek refuge in letters."

In his preface to the collection of short stories *Putumaippittanin Turōkam* (pp. 7-8), Ātavan says that he is able to impersonate within himself the youthful ardours of a young man and also by an acute sense of philosophical resignation. "When the fancy strikes I put on as it were the face of a young girl or a middle-aged woman and ponder in my male heart the feelings of compassion, friendliness, indifference and aversion; I stand aside and tease myself (with such cogitations). Yes, I write in order to identify my own 'I'; I also take to writing as a means of recreation to put some distance between me and the 'I' in me, so as

to achieve some rest. This rest is not an escape from hard reality but only a gusto to indulge in the mysteries of the vastness of living".

His interest in the problems of life and his involvement suggest streaks of leftist ideology. But he denies any such ideological proclivity. Indeed he avers his fears to be entrapped in any such ideological prisons. For, he sets much store by his intellectual freedom. He regards the change of heart to be the greater need of the hour, than a change in the social fabric. He has also written a drama called *Puḷutiyaḷ Viṇai*. This drama deals with Cuppiramaṇiya Pāratiyār's life at Pondicherry.

His works have been translated into other Indian languages and also into English, French, Spanish, Russian, Arabic and Czech. He has established himself as a socially-conscious writer. His works are:

Novels:

1. *Kākita Malarkaḷ*, 1977. 2. *En Peyar Rāmacēṣaṇ*, 1980.

Short Stories:

1. *Iravukku Munpu Varuvatu Mālai*, 1974. 2. *Kaṇavuk Kumiḷikaḷ*, 1975. 3. *Kāl Vali*, 1975. 4. *Oru Araiyil Iraṇṭu Nārkaḷikaḷ*, 1980. 5. *Putumaippittanin Turōkam*, 1983. 6. *Mutalil Iravu Varum*, 1985.

Drama:

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A.T.N. & M.M.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ன் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṣ

ĀTAṆ AVIṆI, a Cēra monarch.

Kaṭuṅkō Vāliyaṭaṇ, a Cēra sovereign, has been extolled by Kapilar in **Paṭirruppattu**. A tribe bearing the name Ātaṇ existed. Eminent personages bearing names like *Ātaṇ Aviṇi*, *Ātaṇ Eḷiṇi*, and *Ātaṇ Aḷici*, having links with the above mentioned tribe, are seen to have distinguished themselves.

This king has been made the *talaivaṇ* and eulogized by the poet Ōrampōkiyār in the *Vēṭkaip Pattu* of **Aiṅkuṇūru** concerning *marutat tiṇai*. The poet praises Aviṇi's munificence. Every song hails him in words such as *vāli ātaṇ*, *vāliyaṇi* (long live Ātaṇ, long live Aviṇi). The poet is also seen addressing Aviṇi as *yāṇar ūraṇ* (1), *taṇṭurai ūraṇ* (2,6,7,9,10), *pūkkaṇal ūraṇ* (3,8). The poet pronounces the benediction in order that his land prospers as follows : "May there be abundant paddy and gold aplenty (1) ; may the fields crop well ; may the suppliants come (2) ; may the cattle thrive and yield plenty (3) ; may the foes eat grass (an idiomatic manner of saying - may the enemies be humbled), and may Brahmins (addicted to *Vēdas*) punctiliously chant (4) ; may there be no hunger and no disease (5) ; may the king enjoy peace and long live the king (6) ; may *aṛam* (righteousness) be dominant and down with the vile (7) ; let there be rule of law and may theft (and dishonesty) lose its hold (8) ; may the good flourish and bad be quelled (9) ; may there be rains aplenty and fertility follow (10).

The desires are enumerated as per the conventions of *Vēṭkaip Pattu* (the ten desires) in the *akam* convention. Aviṇi, the *talaivaṇ* of the encomium, has had extra-marital affairs though aware of their impropriety. However, he returns to his wedded wife. Reunited with his spouse, and with a mind to banter with *tōḷi* (the alter-ego of the *talaivi*), he is seen partly defying her as to what is amiss in his indulgence in carnal delights. The poet uses the *tōḷi* as his mouthpiece to sing in praise of Aviṇi.

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S.N.K.

ĀTAṆ AḷICI, a poet mentioned in **Puraṇā-nūru**, verse 71.

He was an intimate friend of Pūtaṇṭiyaṇ, a

Pāṇṭiya king having the appellation *Ollaiyūrtanta* (literally, presented by Ollaiyūr or who was born in Ollaiyūr). The king is seen swearing an oath (in the verse cited) that if he fails to rout his enemies and capture their chariots as well, he would forsake the delectable company of Ātaṇ Aḷici, Māvaṇ, Āntai, Antuvaṇcāttaṇ and Iyakkaṇ, who are precious as his eyes. Ātaṇ Aḷici does not figure elsewhere in the *Caṅkam* corpus. But one could assume from his name that he might have come from the Cēra lineage.

S.N.

ĀTAṆ UṆKAN, a name referred to in the songs-175 and 389-of **Puraṇānūru**. He might have been either a tribal leader or a chieftain.

The colophon of both the songs refer to Kaḷḷil Āttiraiyaṇār as having sung encomiums on him. In song 175, the poet says :

*entai vāli ātaṇuṅka eṇ
neṇcam tiṇappōr niṇkāṇkuvarē
niṇyāṇ maṇappiṇ maṇakkuṅkālai
eṇ uyir yākkaiyir piriyum poḷutum
eṇyāṇ maṇappiṇ maṇakkuveṇ - veṇvēl
viṇ poru neṇuṅkuṭaik koṭittērmōriyar
tiṇ katirt tikiri tiritarak kuṇaitta
ulaka iṭaikaḷi aṇaivāy nilaiiya
malarvāy maṇṭilattaṇṇa nāḷum
palarpuravu eṭirnta aṇatturai niṇṇē
My Lord, may you thrive! O Ātaṇuṅka!
If I venture to speak I but speak your praise
And those who open up my heart'll find you
(enshrined therein) ;*

Forget you? Indeed I should be either dead
To forget you or, right oblivious of my own self
(to have you erased from memory) !
(Your) triumphant javelin and parasol lofty
Soaring to the firmament (with) bannered
chariot

Your (mighty) sway over vast earth
Luminous Mawrian wheel Imperial, that
clips the sun,

The exalt orb, magnificent Phoebus!
And glowing constant (like sun)
For ever established in Fairness just.

Song 389 also speaks of his magnificent generosity. The poet says that the palmyra flesh might sear loosing its juice, the neem fruit might parch and the ponds dry up in the summer season ; but never does

Ātaṇuṅkaṇ turn dry to those who approach him (for help).

Through these songs, we come to know that he has been the ruler of a small tract of land and has been lavishly generous to poets.

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V.A. & V.G.S.

ĀTAṆ EḷIṆI, can be considered as a tribal leader known through *Akanāṇūru* (216).

The epithet, Eḷiṇi, which qualifies his name, reveals that he would have been a tribal-leader. The above poem refers to him as the leader of Cellūr. It also speaks of his talents in spear-throwing. From the reference made to Kōcar in the song, we can gauge that a clan by that name existed. Scholars like M.A. Turai Araṅkacāmi conclude that Ātaṇ Eḷiṇi belongs to the Kōcar clan. But there is no textual evidence supporting their claim.

References to Cellūr are found in *Akanāṇūru*-90 and 220 which speak of the riches in that place. A village named Cellūr is still found in Tañcāvūr district which could have been a part of the Cōḷa regime in ancient days.

On the basis of the above references, Ātaṇ Eḷiṇi can be regarded as a tribal-leader or a chieftain of the *Caṅkam* period.

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V.A.

ĀTAṆ ŌRI, a name known through *Pura-nāṇūru* (153).

U.Vē. Cāminātaiyar considers it to be another name for Ōri, referred to as one of the *kaṭaiyēḷu vaḷḷalkaḷ* (the last munificent seven) in his edition *Puraṇāṇūru Mūlamum Paḷaiya Uraiyum*.

Poet Vaṇparaṇar praises the king's largesse in

this song. He is portrayed as the king of the hilly land covered with clouds. He takes pleasure in giving gifts such as elephants almost on all days, to all those who look up to him for recognition and reward. He is also a great warrior adorned with the golden ornaments, like bracelets. The bards went to meet this king who showed copiously his gifts like the rains. When he presented them with gold chains and elephants, and also feasted them, they were overwhelmed with joy and responded with their arts of music and dance before him.

Ātaṇ Ōri's name is not found in any other song. Since the epithet Ātaṇ refers to the Cēra kings, he might have been considered as one among them.

On the basis of the available information, he can be seen as a chieftain with a fabulously generous nature.

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V.A.

ĀTAṆŪR, is a place hailed by Tirumaṅkai Āḷvar, in his pācuram, the divine song on Lord Tirumāl.

Ātaṇūr does not find any reference in *Caṅkam* works ; however, the word Ātaṇ does occur as referred to in *Aiṅkuṟunūru* and *Paṭirruppattu*, either as a family name of the Cēra kings or as a proper noun of a few local chieftains. The Cēra king, Celvakaṭuṅkō Vāḷiyātaṇ, mentioned in *Paṭirruppattu*, (seventh decad-*paṭikam*) Ātaṇ Aviṇi, a Cēra king, Ātaṇ Aḷici, and Ātaṇ Eḷiṇi referred to in *Aiṅkuṟunūru* (*Vēṭkaip Pattu*) are a few examples.

Ātaṇūr, is referred to in later works, like *Periyapurāṇam* and *Nālāyira Tivviyap Pirapantam* (Tirumaṅkai Āḷvār *Pācuram*). Ātaṇūr has been accredited as the birth place of the Tirunāḷaiappōvār (Nantaṇār). There is yet another view that Ātaṇūr is near Cuvāmi Malai.

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S.T.

ĀTĀM ĒVĀḷ VILĀCAM, a poetic drama by Irācēntiram Piḷḷai which depicts the fall of men as

pictured in **The Bible**. The scenes where Satan entices Eve into eating the forbidden fruit, who in turn induces Adam to eat it and their subsequent punishment for their sin, are presented in a masterly way. The play ends on the hopeful note that men will ultimately be redeemed by the mercy of Christ.

The play strictly adheres itself to the Tamil dramatic tradition. It is also set to the folk tune of the rural folks. There is nothing to prove that this play has ever been staged.

The date of the first publication of this play is not known. An edition of this drama was brought out in 1910.

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G.S.

ĀTĀRACAKTI ARCCAṆAI, the term *arccaṇai* means an offering to God. While performing *arccaṇai*, the numerous names of the particular deity will be intoned. This work is a litany of the names of Ampikai. It also catalogues the titles pointing to Her omnipotence. No information is available about its author.

This palm-leaf manuscript (number 1640) is preserved at the U. Vē. Cāminātaiyar library, Madras.

T.A.

ĀTIKĒCAVAP PERUMĀḷ ŪŇCAL, a genre of *pirapantam* called *ūñcal* - swing. The author of this work is not known. Some attribute it to A.Kumārācāmi Pulavar, author of many works of this type. Considering the style and theme of this book, it is supposed to be written in the 19th c.

The work contains 10 poems according to the *ūñcal* convention. The poems have been written in the metre called *āciriya viruttam*. The last line of each stanza has as its concluding phrase, *āṭīr ūñcal*. Written in a simple style, the poems relate the greatness of Lord Tirumāl, using many legends from Hindu *purāṇams*.

The work was published in 1926 at Madras.

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T.A.

ĀTICĒṬAṆ, is a mythical 1000 headed serpent which is believed to carry the earth on his hood. His role and functions are mentioned in Indian epics and legends. *Āticēṭaṇ* has a significant place in the Hindu pantheon.

Āticēṭaṇ is a derivative of Sanskrit *Ātiseṣā*. This name occurs first only in Nallāppiḷḷai's **Pāratam**. There are 8 snakes mentioned in Hindu *purāṇams*. It is believed that *Āticēṭaṇ* is one among them known as *Anantaṇ* and that it could remain alive, even after the entire destruction of the universe. In the collection of *Cittar* songs, this name is mentioned by Pāmpāṭṭic *Cittar*.

Irāmaliṅka Cuvāmikaḷ in his prose work describes the special qualities of *Āticēṭaṇ*. He says that *Āticēṭaṇ* is wise and great, with several accomplishments. The verses of **Pakta Makātmīyam** (24,96) tell us that *Āticēṭaṇ* has taken many incarnations in this world. When Lord Tirumāl incarnated as *Irāmaṇ* and *Kaṇṇaṇ*, *Āticēṭaṇ* descended to the earth as his brothers *Ilakkuvaṇ* and *Palarāmaṇ* respectively. These incarnations of *Āticēṭaṇ* are the result of a curse by *Pirukumūṇivar*, a sage.

Kulacēkara Āḷvār, in his *Perumāḷ Tirumōḷi* (1.1) gives an account of *Āticēṭaṇ*. He is the king of snakes, he is resplendent and serves as the couch for Lord Tirumāl.

Kampaṇ also in his **Irāmāyaṇam**, describes Tirumāl as 'the growing great cloud, who sleeps on the *Aṇantaṇ*, amidst the wavy seas' (*Pāla Kaṇṭam* - 1.5, 6). **Tiruvārāṅkak Kalampakam** (47) maintains that the serpent has five heads.

The posture of Lord Tirumāl lying on the couch of *Aṇantaṇ* or *Āticēṭaṇ* in his conscious sleep is known as *aṇanta cayaṇam*. **Takkayākap Paraṇi** (167) sings of this *aṇanta cayaṇam*. **Tiruvārāṅkak kalampakam** (13) also refers to the worship of *Māyaṇ* or *Araṅkaṇ* on the couch of serpents. **Cīvalamāraṇ Katai** (827) also mentions a similar form of worship.

Aṇanta cayaṇam is called *pāmpaṇaip paḷḷi* in the *Caṅkam* literature.

kāntaḷam cilampil kaḷirupaṭin tāṅku
pāmpaṇaip paḷḷi amarntōṇ...

says **Perumpāṇāruppaṭai** (372-373). These lines metaphorically compare Lord Tirumāl to an elephant, lying on the red mountains, i.e., the serpent. **Paripāṭal**, a later *Caṅkam* work describes this serpent as having

100 broad hoods and cleft tongues (13. 26-28) *Paripāṭal* (1.1, 1.79, 3.59) and *Kalittokai* (145. 64) confirm that Āticēṭaṇ has 1000 heads.

Paripāṭal Tiraṭṭu (1. 64-80) gives an elaborate description of Āticēṭaṇ. This snake was used as the rope round the Mantira mountain held by *tēvars* (heavenly beings) on one side and the *arakkars* (demons) on the other side to churn out the ambrosia from the *pārkaṭal* (the ocean of milk). It was strong enough to serve as a rope for a long time. The snake also served as the bow-string when Civaṇ destroyed the three flying cities of the *arakkars*, known as *Tripuram*. The snake's 1000 hoods provided shade for *Tirumāl*. This royal serpent has a multitude of kith and kin.

Āticēṭaṇ is the son of *Katturu*, one of the thirteen wives of *Kāciyappa Muṇivar*. He had 104 brothers and one sister by name *Jagatguru*. This story is found in **Kamparāmāyaṇam** (*Caṭāyu kāṇ paṭalam*-28) and in **Kaccālaiyār Makāpāratac Curukkam** (17).

His tongue got bifurcated on account of the curse of the divine kite *Karuṭaṇ*, as Āticēṭaṇ licked the *taruppai* (a kind of grass) in order to taste the ambrosia brought by the kite.

It carries the earth on its hood at the behest of *Piramaṇ*. It is the chief of the *Nākars* (serpent clan) and also a friend to the divine kite, *Karuṭaṇ*.

A myth about *Sri Lanka* has a bearing on Āticēṭaṇ. It is said that Āticēṭaṇ challenged *Vāyu* and invited him for a single combat. The celestials resented this. But Āticēṭaṇ was obstinate. He summoned *Vāyu* to the *Mēru* mountain and challenged him to uproot it. He then covered the peaks of the mountain with his hoods. *Vāyu*'s efforts proved futile. Seeing this, the celestials played a trick on the serpent to move its hood, and helped *Vāyu* to win. *Vāyu* uprooted *Mēru* and a part of it fell into the sea and that chunk is believed to be *Sri Lanka*.

Another story about Āticēṭaṇ goes as follows : Once Āticēṭaṇ enquired Lord *Tirumāl* about the perspiration on the couch. *Tirumāl* replied that he perspired when he played *mattaḷam* (a percussion instrument) to the dance of Lord *Civaṇ*. Āticēṭaṇ was now eager to witness the dance of *Civaṇ* and sought *Tirumāl*'s help. This resulted in the snake incarnating as sage *Patañcali*, at *Citamparam* to enjoy Lord *Civaṇ*'s dance. This episode is found in **Kōyil Purāṇam** and

Vaṭavāraṇya Purāṇam.

There is also a myth which accounts for his 1000 heads. Once Āticēṭaṇ adorning Lord *Civaṇ*'s head felt proud, that everybody worshipping the Lord, was also worshipping him. Knowing his pride, Lord *Civaṇ*, took him from his head and bashed him on the ground to punish him. His head shattered to 1000 pieces. Āticēṭaṇ pleaded for mercy and the Lord blessed him, and ordained that these 1000 pieces be changed into that many heads.

He serves *Tirumāl* as a couch when he lies, as a seat when he sits and as an umbrella when he walks.

Āticēṭaṇ married a snake called *Cuvati* and begot *Nāka Kaṇṇikai* whom he gave in marriage to *Arituvācaṇ*, says **Avinācit Talapurāṇam**.

Āticēṭaṇ thus finds a place in both *Caivism* and *Vaiṣṇavism*. His incarnation as *Palarāmaṇ* is significant. The ancient Tamils have built temples for him. He was praised as *karuṅkaṇ vellai* (*Paripāṭal*-3.81). **Cilappatikāram** describes the temple for *Palarāmaṇ* as the temple for the white spotted snake (*Kaṇṭiṭṭam Uraitta Kātai* - 10). *Palarāmaṇ* is considered to be a fair white God while his younger brother *Māyōṇ* or *Kaṇṇaṇ* is dark complexioned.

Āticēṭaṇ's counterparts are found in *Jainism* and *Buddhism* also, though not called Āticēṭaṇ, he is referred to as a five hooded serpent. The 23rd *Tīrttaṅkarar*, *Pārcuvanātar*, is linked with the symbol of a snake and in *Jaina* temples he is found sitting under this serpent. Similarly, one can see *Patumāvati*, a goddess of the *Jains* seated under a five-hooded snake. Later on, when *Hinduism* prevailed over the other religions, these icons were attributed to *Civaṇ* and *Pārvati*. The standing evidence for this religious transformation is the *Nākarāja* temple at *Nākarkōyil* in *South Tamil Nadu*.

In *Buddhism* it is believed that snakes protected the *Buddha* during his penance. *Cātavākaṇā* is one of the names of *Buddha*. *Cāstā* (*Cāṭṭaṇ* or *Aiyaṇār*) temples in the villages of *South Tamil Nadu* and *Kerala* are believed to have been originally the temples of *Cātavākaṇā* or *Gautama Buddha*.

We also have references in our legends to another *Cātavākaṇā* hailing from the *Telugu* country. His mother was a *Brahmin* lady, a refugee in a potter's house.

The father was Āticēṭaṇ. He was a valiant hero and defeated Vikramāṭityā of the North. He was the founder of Cātavākaṇā dynasty (230 B.C). Cātavākaṇā era is named after this great king.

In one of the Tamil epics, *Peruṅkatai*, a similar character called Cātakaṇ is found. He is a friend of the minister Yūki and a potter by birth (4. 4. 36, 4.9.47, 48). *Tīṭilā kēlvic cātakaṇ eppōṇ* (cātakaṇ of flawless erudition) is the introductory statement about him. This shows him as a flawless and a knowledgeable man. He served as a messenger from Yūki to Urumaṇṇuvā and he is honoured by an award *Peruṅkuyam* (the great potter).

In spite of the fact that serpent worship is considered to be one of the folk traditions, Āticēṭaṇ is as old as the *Vedic* or classic lore.

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S.N.K.

ĀTI CAIVAP PIRAPĀVAM, a 19th c. prose treatise on Caivites and Caivism.

The author Cōmacuntara Nāyakar, the guru of Maṛaimalai Aṭikaḷ, here speaks in Sanskritised Tamil prose about Caiva religion and its followers. He sets out the traditional classification of Caivas. Brahmins believed to have been born from the face of Civaṇ are known as *Āti caivas* and Brahmins born from the face of Piramaṇ are called *Makā caivas*. Cattiriyar (Kṣattiriyas) and Vaiciyar, born of Piramaṇ have come to be known as *Anu caivas*, while Cūttirar (Sudras) born of Piramaṇ are called *Avāntara caivas*, *Anulōma piravara caivas* and *Piratilōma anyacaivas*. The author points out that from *Vīra Tantra Vacaṇam*, a Caiva scriptural text, we come to know about the seven groups of Caivas : 1. *Anāti caivar*, 2. *Āti caivar*, 3. *Makā caivar*, 4. *Anu caivar*, 5. *Avāntara caivar*, 6. *Piravara caivar* and 7. *Anyā caivar*. Those who master one lakh granthas (units of 32 letters) of this text are called *Kurucirēṣṭaṇ* (gurus of the first class), those who

master half the number are called *Mattima kuru* (middle gurus) and those who master a quarter of this work are known as *Atama kuru* (gurus of lower status).

The second edition of this work, edited by Mayilai V.Cuntara Mutaliyār, was published in Madras, 1892.

S.N.

ĀTITTA TĒVAR (13th c.), the author of *Kāṇkēyaṇ Piḷḷaittamī*, a fact known from the Peruccikōyil Civaṇ Kōyil (Tiruppattūr taluk, Irāmānāpuram district) stone inscription of the year A.D. 1239 - the year which is considered to be the 14th year of the later Pāṇṭiya king, Mutalām Māṛavarmaṇ Cuntara Pāṇṭiyaṇ's reign. The inscription refers to Ātitta Tēvar as Cīruperucciyūrk Koṭikkōṇṭāṇ Periyāṇ Āticca Tēvaṇ. The inscription tells us that this person wrote *Kāṇkēyaṇ Piḷḷaittamī*, a *piḷḷaittamī* work in praise of Kaṇṭaṇ Utayaṇceyṭāṇ Kāṇkēyaṇ who was the chief of the village called Niyamam and an administrative officer of the Mutalām Māṛavarmaṇ Cuntara Pāṇṭiyaṇ ; and that in return of such a poetic gesture, the latter conferred some *iraiyili* lands (tax-free lands) in the village called Cāttaṇēri, to the former, for livelihood. Here it must be remembered that though Ātitta Tēvar's *piḷḷaittamī* is conjectured to have been written after Oṭṭakkūttar's *Kulōttuṅka Cōḷaṇ Piḷḷaittamī*, it is not available at present.

K.G.

ĀTITTANALLŪR, also known as Āticcannallūr, lies midway between Srī Vaikuṇṭam and Tiruccentūr in Va. U. Citamparaṇār district. Excavations at this place resulted in the unearthing of painted pots, brasswares, copper, skulls, and iron implements pointing to the antiquity of the place. Indian historians trace back the period of these excavations to 2000 B.C. The geologists suggest a period earlier to this. The noted historian, Vincent Smith has commented on the significance of these findings and their archaeological importance in reconstructing the life of the period. The findings suggest an interim period in the march of civilization when nomads and hunters decided to turn into settlers and tillers of the soil.

It is gratifying to know that historians are on the look out for epigraphical and numismatic evidence to support their claims.

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R.A.

ĀTITTAR, A.KU. (1901-1983), a poet proficient in both Tamil and English. His original name was Kumara Kuruparaṇ. He was born as the second son of Aḷakāṇanta Ātitta Nāṭār and Vaṭivāmpāl at Kāyāmoḷi near Tiruccentūr, Va. U. Citamparaṇār district. He had his school education at his native place and then at Meyññāṇapuram and Tirunelvēli. He began his college education at C.M. College, Tirunelvēli but soon discontinued his studies and joined the non-co-operation movement started by Gandhiji. Much against the wishes of his parents he started his career as a teacher at Aruppukkōṭṭai, Ceṅkalpaṭṭu and Madras. He concluded his span of service at Madras Christian College, Tambaram. Even after his retirement, he published many books and attended many literary gatherings in the city.

He considered education and literary creativity as precious as his sight. He did not become a prey to the modern method of education as a lucrative trade. To him, education was a progressive social service. Prof. Ca. Ta. Caṅkuṇar and Muttu Ṇāṇiyār, a mystic, were the inspiring source behind his noble aims.. He advocated religious belief and worship of one God. He studied in depth **Tirukkural**, **Kamparāmāyaṇam** and **Cīvaka Cintāmaṇi**.

He sang thousands of *viruttappās* in which Kampan was an indisputable master. He was called *Makākavi*, great poet, for his expertise in that metre.

He has more than 40 works to his credit. They are : **Ilaiñār Ilakkāṇa Kuru, Mānavar Ilakkāṇa Kuru,**

Cakuntalā Nāṭakam, Karpukkaṇaḷ, Kāntiyammāṇai, Uttamaṇ Vīracimmaṇ, Nāṇku Nāṭakaṇkaḷ, Kāmarācar Ulā, Pattuc Cuvaikaḷ, Kaṭavuḷ Anupūti, Kāmavalli, Tuṟaiyac Cellam, Uriccol Viḷakkam, Muppatu Kuṟaḷiṇ Meypporuḷ, Aṇṇāturaik Kōvai, Paramarakaciya Mālai, Ilakkaṇac Ceppam, Paḷli Eḷucci, Kampar 1000, Aruṇācala Cuvāmi Ammāṇai, Kampar Kavinayam, Tirukkūṟaḷ Kīrttaṇai, Iḷan-tamiḷ-Tirumurukāṇṟuppaṭai, Tolkaṇṇiyam-Collatikāram-Ātityam, Ātma Viḷakku, Kampar Kavittiraṇ, Elliyam, Kamparum Nāṭakak Kalaiyum, Kampar 1000 Urai, Piḷaiyaṟa Eḷutum Muṟai, Kaṭavuḷ Vaṇakkam, Toḷukai Muṟai, Māṇavar Kaṭavuḷ Vaṇakkam, Piṇi Tīrtta Pattu, Nallūr Ampikai Kītam, Yāṇaip Pattu, Karpakavalli Vārap Patikam, Tirukkūṟaḷ Aṟam and Kīṟistupirāṇ Kīrttaṇam.

There are some other unpublished works, entitled *Amalaṅ*, *Maṅṇaṁmāraṅ*. *Makapati*, *Nāṭakat Tirumaṇam*, *Uṛcāka Maṅṇar*, *Kapīr Tācar Pāṭalkaḷ*, *Tamiḷ Peruviruntu*, *Nāṭāṅkula Varalāru* and *Kampar 4000*. The major part of his work consists of verses.

He has also translated many plays of Shakespeare into Tamil. His translations clearly reveal not only his command over both the languages but also his grasp of both the cultures ; the plays are written in simple Tamil without deviating from the original in any form. Of his translations, Homer's *Iliad* translated into Tamil as **Elliyam** in verses deserves special credit. Kampan has exercised a special fascination on him and six of his creations are on the master. His contributions to Tamil literature have earned him an assured place in the history of Tamil literature.

K.G.

ĀTITTAN PŌRRI MĀLAI, is a work of encomium on **Ātittan** (sun). The lines are coherently arranged in alphabetical order. The colophon of this composition states that its author is Auvaiyār. It belongs to the *mālai pirapantam* genre. It concludes with the line *ātittan pōrri akaval mūrriiru*, which means, here ends the work **Ātittan Pōrri Akaval**. It is composed in *aru cīr akaval viruttam* metre.

This damaged palm-leaf manuscript (number 1777) is preserved at the U. Vē. Cāminātaiyar Library, Madras.

T.A.

ĀTITTANĀR, Cl. PĀ. (1905-1981), a popular Tamil journalist.

He was born in Kāyāmoḷi, Va. U. Citamparaṇār district. His parents were Civanti Ātittan and Kaṇakam Ammai. His family name was Ātittan and his original name was Pālacuppiramaṇiyaṇ. He united the names of his father, himself and the family and called himself Civanti Pālacuppiramaṇiyaṇ Ātittanār. It is this name which became popular among the people.



After taking his M.A. degree from a University in Tamil Nadu, he went to London in 1927 to become a Bar-at-law. He practised as a Lawyer in Singapore from 1934-1942. He returned to Tamil Nadu during the II World War. Back in Tamil Nadu, he became deeply involved in serving the language and the country.

There was a unique political situation in Tamil Nadu during the mid-decades of the 20th c. Along with freedom struggle, the fight between nationalism and regionalism had erupted even then. The notion that the South should be freed from the domination of the North became very strong. Ātittanār was a strong supporter of a separate nationality for Tamils. He started a movement called *Nām Tamiḷar* (we are Tamils) in 1942. It proposed that the foreign yoke should be cast aside; Tamil Nadu should be united and Tamils should be granted a separate independent sovereign state to enable Tamil Nadu to emerge as a powerful nation. Ātittanār strove to make Tamil prevail in all fields. He published a work entitled *Tamiḷp Pēraracu* (Tamil Empire) to explain his concepts. He also ran a weekly *Tamiḷaṇ* and *Maturai Muracu* which came out twice a week to propagate his ideas.

He tried to practise what he preached. He named the head-office of his movement as *Tamiḷaṇ Illam*; his publishing house as *Tamiḷttāy Patippakam* and the paper produced by him as *Tamiḷaṇ Tāl*. He encouraged native games and arts of Tamil Nadu and called them *Tamiḷar Viḷaiyāṭṭu* and *Tamiḷar Kaḷiyāṭṭam*. He even named his poultry and textile industry as *Tamiḷaṇ*

Kōḷip Paṇṇai and *Tamiḷaṇ Tuṇi Toḷiṇcālai*.

He was also a trade union leader for more than 15 years. To enable the common mass to learn the events of the day, he started the daily *Tanti* on 1.11.1942 which was renamed as *Tiṇattanti* (daily mail) from 1.1.1953. He shunned the pedantic style in Tamil and appreciated the use of common, colloquial language. *Mālai Muracu* is an evening daily started by him. Though his dailies may not entirely be free from the stain of sensationalism, they are inarguably very successful mass dailies catering to the needs of lakhs just above the poverty line.

He was imprisoned many a time for his participation in the freedom struggle, struggle for a separate state for Tamils, Anti-Hindi struggles and struggles for the cause of the workers. He had been an M.L.C., from 1952-'53; leader of the Legislative Assembly during 1967-69 and the Minister for Co-Operative undertakings in 1969. During these periods he fought for making Tamil the language of the Government. The political honorifics like *māṇpumiku* (Hon'ble) and *tīrmāṇam* (resolution) were brought into use by his efforts. He also published a book to explain the codes of the Legislative Assembly of Tamil Nadu entitled *Tamiḷ Nāṭṭuc Caṭṭap Pēravai Vitimuraikaḷ*. He played a major role in getting the name of the Madras state changed into Tamil Nadu.

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M.M.

ĀTI TIVĀKARAM, one of the works of the *nikaṇṭu* (thesaurus) genre lost for ever. *Cēntaṇ Tivākaram* is the first among the *nikaṇṭus* now available in Tamil. It was a compilation by Tivākaraṇ at the request of the king Cēntaṇ of the 8th c. Another poet of the same name Tivākaraṇ seems to have compiled a *nikaṇṭu* entitled *Tivākaram*, prior to Cēntaṇ Tivākaraṇ.

In order to differentiate the two, the first one came to be known as *Āti Tivākaram* and the second one on the name of the author and the king responsible for it. Not even a single stanza of *Āti Tivākaram* is available now.

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M.M.

ĀTINĀTAR, is the first Tīrttaṅkarar. It is a belief in Jainism that Tīrttaṅkarars (Prophets) appear in this world to propagate Jain principles. Tīrttaṅkarar means, one who has no births. So far 24 Tīrttaṅkarars have come to this world and another 24 have yet to come. Ātinātar's name is Rīṣapa Tēvar or Viruṣapa Tēvar. In Tamil, it is transliterated as Iṭapa Tēvar.

He was born at Ayodya and his parents were Nabhi and Marudevī. **Kalpacūtram**, a Jain text exaggerates the life span and the physical height of Ātinātar to be 84 lakh years and 500 bow-lengths. To show his greatness, they say, he had 100 children through two wives, Cumaṅkaḷā and Cunantā. He attained salvation (nirvāṇa) at Mount Kailās.

Ātinātar Piḷḷaittamiḷ is written in his name, in Tamil. Other than this, there is no other text, which could give the details about Ātinātar. But references are found in **Mērumantara Mālai**, as Āti Antaṇaṇ, and in **Aṭimatikkuṭi Ayyaṇār Piḷḷaittamiḷ** as Ātipakavaṇ and Ācīcuvaraṇ. In general, Jain monks have bald heads but Ātinātar is portrayed as having a long plaited hair. **Tirukkalampakam** also praises him as *tāḷcaṭai muṭik kaṭavuḷ* (God with a long-plaited hair).

See also : **ĀTINĀTAR PIḷḷAITTAMIL**

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M.M.

ĀTINĀTAR PIḷḷAITTAMIL, is a *piḷḷaittamiḷ* genre, composed on Ātinātar or Rīṣapa Tēvar, the first Tīrttaṅkarar of Jainism. The author of this text is left unknown. It may belong to the later part of the 15th c. or the first part of the 16th c. It has 100 poems, 10 in each division, as the tradition goes. These poems are in different rhymes.

It is a Jain tradition to address their Tīrttaṅkarars in the name of Trimūrttis (trio) namely Piramaṇ, Civaṇ and Tirumāl. This book also mentions Ātinātar attributing to him the duties and the actions of these Gods. For example :

aruviṇaiyai aḷittāṇai, piṇavi oḷittāṇai

aṇpark keḷiyāṇai ākamaṅkaḷ uraittāṇai

.....
kūrrai utaittāṇait tiruneṇi tantāṇai
tēvark kariyāṇai, tiruvula kaḷantāṇai
kāṭci koṭuttāṇaik karuṇai purintāṇai - 6

He wipes away the rare karma

He abolishes the human births ;

He is accessible to devotees,

He has narrated all the ākamās,

He kicked away the Yama - the God of death,

He showed us the sacred path ;

He is not accessible to celestials,

He has measured the world

He gives us vision, renders mercy.

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M.M.

ĀTIPARUVATTĀTIPARUVAM, a 17th c. literary work by Ampalattāṭummayyar. It is a collection of 569 verses in *viruttam* metre incorporating in it the 177 verses of Villiputtūrār from his work *Kurukula Carukkam*, the first chapter of *Villipāratam*, *Ātiparuvam*.

Along with the preludes *Kaṭavuḷ Vāḷttu* (invocation) and *pāyiram* (prologue), this book has ten chapters, viz., *Mukaṇuraic Carukkam*, *Viṇataic Carukkam*, *Caratkāraṇ Carukkam*, *Caruppayākac Carukkam*, *Kataic Carukkac Carukkam*, *Vētaviyācar Carukkam*, *Caka Uṇpattic Carukkam*, *Yayāṭic Carukkam*, *Tuṭṭiyantaṇ Carukkam* and *Cantaṇṇac Carukkam*. These verses are simple and beautiful.

It was published by the Government Oriental Manuscripts Library, Madras, in the year 1951.

C.S.

ĀTIPARUVAM¹, is the first chapter of the epic **Mahābhāratam** known as **Villipāratam**, in Tamil, by Villiputtūrār. *Ātiparuvam* consists of 8 *carukkams* (divisions).

The first *carukkam* is *Kurukulac Carukkam*, which narrates the life-history of the descendants of lunar race. Next comes *Campavac Carukkam*. It describes the various incidents in the life of Pāṇṭavas

Kauravas especially their birth and growth.

Vāraṇāvatam, the third *carukkam*, explains the events at a place called *Vāraṇāvatam*. Kauravas, headed by *Turiyōtaṇaṇ*, ordered his co-brothers *Pāṇṭavas* to go to *Vāraṇāvatam* and they obeyed his orders. *Vēttirakīyam*, the fourth *carukkam* enumerates the events at the place called *Vēttirakīyam*.

Mālaiyiṭṭa Carukkam is the fifth *carukkam*. It describes the winning of *Tiraupati*, by *Arccuṇaṇ* by his adept archery, and all the *Pāṇṭavas* marrying her as desired by their mother.

Intirapirattam, the sixth *carukkam*, tells the life of *Pāṇṭavas* at the city *Intirapirattam* constructed for them. The seventh chapter, *Tīrtta Yāttirai* speaks about the experiences of *Arccuṇaṇ*'s pilgrimage.

The final chapter *Kāṇṭava Takaṇac Carukkam*, describes the deforestation of *Kāṇṭavam* by fire, with the help of Lord *Kṛṣṇaṇ* and *Arccuṇaṇ*.

In the original text of *Ātiparuvam* in the *Mahābhārata*, Vyāsa has kept 15 *sargas* from *Nāṭṭuc Carukkam* to *Kāṇṭava Takaṇac Carukkam*, but the Tamil version has only 8 *carukkams*, as *Villiputtūrār* has abridged the original. The fifth and seventh *carukkams* have the names of the characters as *Tiraupati Mālaiyiṭṭa Carukkam* and *Arccuṇaṇ Tīrttayāttirai Carukkam* in the original.

Cantira Vaṅkicam Yayāti Carukkam in the original is named as *Kurukulac Carukkam* and *Tarumaput-tirar Paṭṭāpiṣēkac Carukkam* is renamed as *Intirapirattam*, in Tamil. The total number of verses in the original *Ātiparuvam* is 560, but in Tamil it is 822 (including the introductory prefaces *Cirappup Pāyiram* and *Tarçirappup Pāyiram*). Vyāsa has introduced a greater number of *carukkams*, whereas *Villiputtūrār* has increased the number of verses.

S.T.

ĀTIPARUVAM², is the first of the five *paruvams* (cantos) of the Christian verse narrative *Iraṭcaṇiya Yāttirikam* by H.A. Kuruṣa Piḷḷai, which is a Tamil adaptation of John Bunyan's immortal prose allegory, *The Pilgrim's Progress*.

Kirittavaṇ (Christian), the hero of this work, undertakes a journey to redeem himself from sin and experiences the blissful *iraṭcaṇiyam* or salvation. *Āti Paruvam* deals with the initial conflicts of *Kirittavaṇ* in his journey towards immortality. The hero is vari-

ously called *Āṇmīkaṇ*, *Vētiyaṇ*, *Kirittavaṇ*, *Mētiyaṇ*, *Peruvicāri*, (one who is concerned with the exalted), *Ātma Vicāri*, (one who is seized with the Soul's quest) and *Nivirtaṇ* (one made free from bondages). *Kirittavaṇ*, languishing in the hell of *Nācapuri* (a place of rack and ruin), groaning under the burden of heaps of sin, is found broken-hearted and in tears. He is harried by the dilemma as to whether to embark on his voyage towards Heaven or to continue his stay in *Nācapuri*. At this juncture, *Narceytiyāḷaṇ* (Gospeller) consols *Kirittavaṇ*, who longs to attain heavenly bliss through the redemption of the soul, by extolling the merits of the Divine God and the virtues of His kingdom.

Narceytiyāḷaṇ also explains the significance of the birth of Jesus Christ to save mankind from the temptations of Satan and to redeem mankind from the travails of the original sin and of Jesus's triumphant coronation as the king of the vast globe. He quotes a few teachings of Christ from The Bible (Matthew : 5:3-6, 10, 13-14, 37, 6 : 6). He presents him The Bible, which could alleviate him from his woes and worries and direct him towards the path of salvation.

On his way to *Muktipuri* (city of salvation) from *Nācapuri*, the pilgrim, having fallen a prey to the intimidation of *tīviṇai* (improper or reprehensible conduct) and the crushing weight of sins galore, finds himself in a slough of despair. *Cakāyam* (a helper) comes to *Kirittavaṇ*'s rescue. He helps him with a warning.

Two fellow travellers, *Vaṇṇeṇcaṇ* (hard-hearted person) and *Menṇeṇcaṇ* (soft-hearted person) begin their journey, intent on escorting *Āṇmīkaṇ* (Christian). *Vaṇṇeṇcaṇ*, after a while, drags his feet and then halts; *Menṇeṇcaṇ* also stays behind. On the way, the pious pilgrim is accosted by *Ilaukikaṇ* (a materialist) of *Iccāpuram* (town of desire), and as directed by him, he goes to *Tarumāpuri* (the town of *dharmam* or moral purity) and is baffled at the sight of the grand *Aramalai* (mountain of righteousness) over there. *Narceytiyāḷaṇ* too comes there and *Āṇmīkaṇ* gives due respect to him.

Kirittavaṇ, who found himself seduced by the beguiling words of *Ilaukikaṇ* and obfuscated, eventually succeeds in reaching the *iṭukka vāyil* (the narrow passage to Heaven). When he blends a crucifix on a

slope, he gets a vision of the sacred person of Jesus bleeding on the cross. At once, his burden of sin vanishes. He proceeds on his path to reach *tunpa malai* (hill of sorrow), where he comes across Pētai (ignorance), Cōmpan (sloth) and Tuṇikaraṇ (violence) who are found in deep slumber. He scales the stiff cliff with the belief that the Lord is there to help those who dare, with trust in the Almighty.

The *Ātiparuvam* deals with the first and one of the five steps that a Christian has to scale on his way up to redemption.

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S.T.

ĀTIPURAT TALAPURĀṆAM, a work which describes the greatness of Ātipuram, a shrine in Cōḷa country and also praises the lord of the place

called Ātipurattīcurar. The original Sanskrit version of the work was translated by Kacci Cāstiri and written in Tamil by Ti. Ka. Cupparāyac Ceṭṭiyār.

This *talapurāṇam* is sub-divided into nine chapters. The first chapter is called *Civattala Attiyāyam* (the chapter on the city of Civaṇ). In it we find that Ātipuram was also called Eyiṇaṇūr and Cantāṇapuri. There are nine holy-ponds around this city, and it is believed that those who take a holy-dip in these would reach the Feet of Lord Civaṇ.

This glorifies the Lord and His holy-dwelling together. It was written in the 19th c., and first published in 1896.

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R.V.

ĀTIPURA MĀNMIYAC CURUKKAM, a prose work written by Cāminātaiyar. It is an abridged version of *Ātipurat Talapurāṇam* written by Ti. Ka. Cupparāyac Ceṭṭiyār.

This prose work has 10 carukkams, namely : 1. *Ātipurac Carukkam*, 2. *Tiripuratakaṇac Carukkam*, 3. *Vālipūcaic Carukkam*, 4. *Ēṇātīnātanāyaṇār Carukkam*, 5. *Pirammacarman Carukkam*, 6. *Pirammattēvaṇ Carukkam*, 7. *Ātittaṇ Carukkam*, 8. *Carasvatīyār Civa Pūcā Carukkam*, 9. *Srī Patmataḷa Nāyaki Tirunāmac Carukkam* and 10. *Valamvaru Carukkam*. Each chapter glorifies a particular topic, for example, the fourth chapter glorifies Ēṇātīnātar, an ardent devotee of Lord Civaṇ. The story is given in the introductory part of *Ātipurat Talapurāṇam*. This helps one to know the history of the *purāṇam* in general.

It was published in 1896.

R.V.

ĀTIPURĀṆAT TIRUKKURUNTOKAI, constitutes the one hundredth chapter of the fifth *Tirumuṟai* (the Caivite cannons), authored by Appar (also known as Tirunāvukkaracar).

As these verses exalt the primacy of Civaṇ, the Paramount Godhood transcending Piraman and Tirumāl, they are called *Ātipurāṇat Tirukkuruntokai*.

Civaṇ, gurgles Appar, is the Master whom the *Vedas* praise the Lord of the Brahmins devoted to the *Vedic* chant, the Lord of Goddess Umai, the Lord Para-

mount, Master of the star *Tiruvātirai* and the Absolute Who personifies all good.

"He is the blaze who is adored by *Piramaṇ* and *Tirumāl*. And would my words anguish the great saint poet, would move the flint hearted, those who worship God with an eye on sensual delights of the paradise?" (as different from the sublime everlasting bliss awaiting the liberated in *Kayilai*-the celestial abode of *Civaṇ*).

This famous paean affords several famous, oft-quoted verses. For instance :

Piramaṇ (Maker) one hundred crores've perished!

And so've six crores of *Tirumāl* (the protector) !

Multitudinous *Intiraṇ*'s - more numeros than the sands of the *Ganges*'ve sunk(in the vale of time) !

Imperishable is the peerless *Civaṇ* alone!

Appar is emphatic in his exhortation : "O ye imbecile! You doubt and debate the supremacy of *Civaṇ* and are baffled. No matter what you say, only *Civaṇ* is the ultimate godhead. The tortoise of the well asks the tortoise of the sea as to whether the sea could match the well in size. The greatness of *Civaṇ* which is beyond the ken of the sinning humankind, is like the ludicrous poverty of understanding of the tortoise of the well.

Those given to fostering the *Vedic* sacrificial flame, are unable to appreciate the fact that the sacrificial blaze is only an aspect of Lord *Civaṇ* ; they despair of realizing *Civaṇ* Who defies the understanding of even *Piramaṇ* and *Tirumāl* and they are like the fox in the fable. This fable which is about a rapacious fox is as follows : A hunter intent on slaying an elephant had shot an arrow, and while watching its impact on the pachyderm, had kept a second one ready posed on the bow. Then he was stung by a serpent. He cut the reptile with his sword but the venom had its effect and he succumbed. A scavenging fox came by. It rejoiced at the sight of the carcasses. He reckoned like this. 'The snake would last for a day ; the hunter's corpse would suffice (for my hunger) for a week ; and the elephant's would hold for six months. The stingy fox thought the bow string (made of animal gut) would be enough to appease its present hun-

ger and bit off the bow string. The high strung bow when released by the fox bite tore off its mouth. The fox's greed was its ruin. This fable had been long in use and *Tiruttakkat Tēvar*, the author of *Cīvakacintāmaṇi*, has rendered it in *viruttappā* metre. *Appar* ridicules those who conduct sacrifices losing sight of the cardinal truth that *Akkiṇi* (fire) upon whom the sacred ablutions are rained with ghee to the chant of *Vedas* is but the visible form of the invisible *Civaṇ*.

At dusk they pay homage to the feet of the Sun god. And does not Sun mirror *Civaṇ* of ineffable radiance? Some of the stone hearted do not appreciate the fact that the most exalted *Vedas* such as *Rig* only exalt Lord *Civaṇ*.

The unintelligent and the depraved do not contemplate the magnanimity of *Civaṇ* Who blotted out the formidable wickedness of *Irāvaṇaṇ* and redeemed him by His Grace.

C.S.

ĀTIMANTI, according to Tamil literary tradition, *Ātimanti* is said to be a *Caṅkam* poetess and the daughter of the *Cōla* king *Karikālaṇ* who ruled from *Uṇṇaiyūr*. A poem is attributed to her in *Kuṇṇutokai* (31). References to *Ātimanti* occur in the poems of *Veḷḷivītiyār*, *Paraṇar*, *Iḷaṅkō Aṭikaḷ*, *Kaviṇar Kaṇṇatācaṇ* and also in a novel by *Vi. Vēṇukōpālaṇ*.

According to the information available in *Caṅkam* literature she was married to *Āṭṭaṇatti*, a general in the *Cēra* army who was also a great dancer. When the couple were bathing in the river *Kāviri* at a place called *Kaḷāar*, the husband was carried away by the strong current. The bereaved *Ātimanti*, frantically looking for her husband reached the spot where the river merges with the sea. One *Maruti* seeing *Āṭṭaṇatti* struggling in the sea plunged into the sea but only to be devoured along with him. Poem 222 of *Akanāṇūru* extols the sacrifice of *Maruti*. References to this episode in later literature offer a different version.

Cilappatikāram, including *Ātimanti* as one of the seven arch chaste women, states that the power of her chastity made the sea bring her lover to the shore. In the commentaries on *Kuṇṇutokai*, *Akanāṇūru* and *Cilappatikāram*, there are variations regarding the episode. Departing from the *Caṅkam* version, *Vi. Vēṇu-*

kōpāṇ presents Ātimanti's story in his novel **Marutiyaṇ Kātal**, which deals with the love of Maruti for **Āṭṭaṇatti**. Kaviṇār Kaṇṇatācaṇ in his short narrative poem **Āṭṭaṇatti Ātimanti**, treats the story on similar lines.

Akanāṇūru - 45 by Veḷḷivītiyār and 76, 222, 236, 376, 396 by Paraṇar contain references to this story. Paraṇar who has used a lot of historical incidents in his poems gives a more detailed account of the episode. Ātimantiyār's poem (**Kuṇṭokai**-31) captures authentically the mood of the wife in search of her lost husband. The basis for the inclusion of Ātimanti as one of the seven arch chaste women in **Cilappatikāram** needs to be researched.

See also : **ĀṬṬAṆATTI**

K.G.

ĀTIYANTA VIḶAKKAM, a work on *Vedānta* philosophy. It explains the origin (*āti*) and the end (*antam*) of the universe in 158 *viruttams* of eight feet.

It is in the form of a dialogue and it answers the questions of students. From a reference in the text, it is understood that this is a translation of a work by Āti Saṅkara.

A palm-leaf manuscript of this work is available in U.Vē. Cāminātaiyar Library at Madras (No. 331-A).

T.S.

ĀTIYAPPANĀR (17th c.), a poet of Toṇṭai Nāṭu. Apart from Ātiyappaṇār, he had a few other names like Ātiyappa Nāvalar and Ātiya Pātaṇār. He was well-versed in Sanskrit also. He was a contemporary of Aḷakiyaciṇṇampala Tēcikar, the eighth head of Tarumapuram Mutt. His works include **Tirukkalārp Purāṇam**, **Tirukkoḷḷampuṭūrp Purāṇam**, **Māyurat Talapurāṇam**, and **Parutivaṇat Talapurāṇam**. Among these, **Tirukkalārp Purāṇam** is a translation of a Sanskrit work.

K.G.

ĀTIYULĀ, also known as **Tirukkayilāya Nāṇa Ulā** on Lord Civaṇ by Cēramāṇ Perumāl Nāyaṇār, a Cēra sovereign of the 8th c.

This *ulā* poem by Cēramāṇ Perumāl, a great contemporary and intimate friend of Cuntaramūrtti Cuvāmikaḷ, is reputed to be the first of its kind. This *ulā* figures in the **Patiṇōrām Tirumuṇai** (the 11th of

the 12 Caivite canonical texts celebrated as **Tirumuṇai**). And this Cēra sovereign is counted among the 63 grand saints of Caivism known as Nāyaṇmārs.

Ulā means pageant ; *āti* means first or prime. Since this work has as its theme the divine procession of Lord Civaṇ in His supernal Abode Kayilai, this *ulā* is hailed as **Tirukkayilāya Nāṇa Ulā**. Its sublime content has earned it the title *Nāṇa Ulā* (*nāṇam* meaning divine wisdom).

The *ulā* genre concerns itself with the description of women in seven different age-groups known as : 1. *pētai*, 2. *petumpai*, 3. *maṅkai*, 4. *maṭantai*, 5. *arivai*, 6. *terivai* and 7. *pēriḷampeṇ*, who happen to behold the *talaivaṇ* and fall in love with him. The *talaivaṇ* of this *ulā* (panegyric) is the object of adoration and his ten attributes called *tacāṅkam* (*tacam*-ten: *aṅkam*-limbs) come in for praise. They are *malai* (hill or mountain as the case may be), *āru* (river), *nātu* (land), *nakar* (town), *yāṇai* (elephant), *kutirai* (horse), *mālai* (totemic floral garland), *muracu* (drum), *koṭi* (royal flag) and *āṇai* (royal decree or command).

The *ulā* verse consists of two distinct parts. The first part, termed as *muṇṇilai* deals with the renowned status of the *talaivaṇ*, his *nīrāṭal* (water sports), the *talaivaṇ* in the act of sprucing up, and the *talaivaṇ* as seen in a magnificent procession, followed by his adoring retinue - the *talaivaṇ* here is seen mounted in a vehicle of his choice ; it may be a horse, an elephant, a chariot or a palanquin borne by his men. *Piṇṇilai*, the second part of the *ulā*, concerns itself with the gushings of the seven types of girls entranced by the *talaivaṇ*'s loveliness and personality. This **Ātiyulā** also describes the pageant of Lord Civaṇ during festivals in His celestial abode Kayilai. This paean is set in *kaliveṇṇā* metre. Aruṇakiri Nātar in his **Tiruppukaḷ** alludes to this *ulā*: *āti anta ulā ācu pāṭiya cēraṇ koṅkuvai kāvūmaṇṇāṭil* (*Āvināṅkuṭit Tiruppukaḷ*). It was first published with a commentary in 1936.

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K.G.

ĀTIYŪR AVATĀṆI CARITAM, a verse genre written by the engineer-cum-professor Tū. Vī. Cēṣaiyaṅkāṛ, in the latter half of the 19th c. Though it is not known to the people now, it has a place in the history of modern Tamil literature. This has appeared a little before Cuppiramaṇiya Pārati, who started the trend of socialising Tamil literature, realising that the contemporary Tamil literature should be written in a style which every one could read and understand.

As stated by the author, this work depicts the realities of the middle-class Indian families. The names of most of the characters are allegorical and also folkloric. The *talaivaṇ* of this story is Viṇaiyālaṇ alias Ātiyūr Avatāṇi. He is the son of Uttamaṇ and Kāntāri, a Brahmin couple of Ātiyūr, in the Cōla country. Having lost his father at a very early age, he moves to Madras with his mother. With the help of several people, he pursues his studies to become a doctor. He becomes eminent soon having ascended the social ladder and comes to be known as Avatāṇi (a learned one), which appends with his native place Ātiyūr and he gets the anonym Ātiyūr Avatāṇi.

Tēvatattai, a Kshatriya woman is the *talaivaṇ*ine in this story. She is a student of Ātiyūr Avatāṇi. Avatāṇi, though married and the father of many children, is not in love with his wife Pālamuruṭu. In tastes and general outlook they are poles apart. And Tēvatattai's marriage to a person, thoroughly incompatible, stands dissolved. And Avatāṇi and Tēvatattai are drawn towards each other by a kindred spirit and they fall in love.

There are a whole host of characters who harass Avatāṇi all the time such as Kāntāri-Avatāṇi's mother, Pālamuruṭu-his first wife, other kith and kin -Veṭṭuṇi, Kuṇṭuṇi, Vīrappiṭāri, Aḷikaṇṭaṇ, Tāṇṭōṇri, Ākāvaḷi, and Pōkāvaḷi. They are the typical representatives of a society, highly superstitious, retrograde and full of worn-out shibboleths. Avatāṇi Tēvatattai's is not only an intercaste marriage but also a sensational one. Cutting off their ties with all their relatives, they start a new life blazing a social change in a traditional hidebound society.

As far as the structure of this work is concerned, the author, as per his wish, has achieved a simple style in easy folk metre. The strange names are symbolic of the traits of the characters in the story, a feature of

folk songs. The *talaivaṇ* transcends all troubles and hurdles and triumphs in the end which is true to the Tamil tradition of folk-lore.

The literary genre of this book became a subject of controversy. In form, it is like the folk songs but in content it resembles a modern Tamil novel. J.Pārttacāraṭi and Kamil V. Zvelebil, ignoring the structure, consider this as the first novel in Tamil based on its content.

Whether it is a folk song or a folk ballad or a modern novel, the theme explicates some of the problems in the modern Tamil society, where joint families crumble down due to different social values and their pulls and pushes. It was published in Madras, 1875.

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M.M.

ĀTIRAI, a character, famous for her chastity, in the epic *Maṇimēkalai*. Among the many episodes in the epic *Maṇimēkalai*, Ātirai's story strengthens the main plot and enlivens the main motif of the epic. Cāṭṭaṇār frames the story of Ātirai as a flashback episode recalled by Kāyacaṇṭikai to Maṇimēkalai who is bestowed with an *aṭcaya pāttiram* (the divine vessel of inexhaustible food) called *amuta curapi*.

The epics, *Cilappatikāram* and *Maṇimēkalai*, are the products of a social milieu in which the mercantile community occupied the highest strata in the social hierarchy. Hence, the majority of the epic personages in these two works are merchants. The episodes of these epics are also spun around sea trade, ships being sabotaged or floundered in rough waters and the merchants languishing for the lost riches. Ātirai is also introduced as belonging to the merchant class. Cātuvaṇ, the husband of Ātirai, is introduced as one of the merchant princes engaged in maritime trade. It should be borne in mind that the epic was written at a time when Tamil Nadu had flourishing trade relations with many foreign countries.

One part of this episode deals with how Cātuvaṇ is driven ashore to the island of *Nakka Cāraṇars* (probably Nicobar islands) as a result of the shipwreck during one of his voyages. In the island he elevates the

ruler of a cannibal tribe and succeeds in reforming them to give up meat and liquor. Enamoured by his shining goodness, the king of the island honours him with many valuable gifts and he reaches Tamil Nadu safely.

The other part of the story tells us how Ātirai gets ready to burn herself to death on hearing the rumour that her husband is drowned in sea. Astonishing however, the pyre does not scorch her and she bemoans her fate, repining that even fire does not give her relief from her wretched existence. She is consoled by a heavenly voice, *acarīri*, which conveys the glad news that Cātuvaṇ is still alive and will join her soon.

Cātuvaṇ and Ātirai, the ideal domestic couple, serve the society to their best by spreading the message of non-violence, and engaging in acts of kindness and love, fighting against poverty and sickness gallantly.

In the epic, the poet describes Maṇimēkalai standing like an unadorned painting at Ātirai's door to get her divine vessel filled with food from a chaste hand. Ātirai fills that vessel of charity with the heartfelt desire to eradicate poverty from this world. What Āputtiraṇ and Aṇavaṇa Aṭikaḷ did as Buddhist monks, and what Maṇimēkalai did as a celibate to the society, is done by Cātuvaṇ and Ātirai, remaining within the familial unit.

Cāttaṇār has used this episode to emphasize the greatness of chastity and goodness. It is symbolic of the support received from the domestic units to the noble aim of charity highlighted in the epic, the ideal that *uṇṭi koṭuttōr uyir koṭuttōrē* (feeding the needy is like giving them life). The sub-plot strengthens the socio-cultural norms of worshipping the chaste women also. Iṇāṅkō's epic tells us of how chaste women triumph over even elements such as fire while *Irāmāyaṇam* and Ātirai's story tell us how fire does not harm women of exceptional chastity.

See also : **ĀTIRAI PICCAIYIṬṬA KĀTAI**
J.S.

ĀTIRAI NĀL, the day of the *Ātirai* star sacred to Lord Civaṇ referred to in literature and celebrated with festivals surviving till today.

According to **Piṅkala Nikaṇṭu** (244), *Tiruvātirai* means the day of Araṇ (Civaṇ, besides two other meanings). A *purāṇic* story refers to this asterism in con-

nection with Piramaṇ, the God of creation.

This day is held particularly sacred to Civaṇ as envisaged in *Tēvāram*, *Ātiraiyāṇ* (Civaṇ, belonging to the *Ātirai* star), *Ātirai Mutalvaṇ* (the Lord of *Ātirai* star). **Kalittokai** (150.20) and **Paripāṭal** (8.6) have similar references. An indication of the celebration of a fast and bathing observed by virgins on the banks of the river Vaiyai (Vaikai) near Maturai on the full-moon day in the month of *Mārkaḷi* (December-January) under the sacred aster of *Ātirai*, is given in **Paripāṭal** (11); this observance which is meant to secure good husbands for the virgins as well as bring rains to the land, is called *tainīrāṭal* and is the same as the fast constituting the thematic base of both *Tirupāvai* of Āṇṭāl and *Tiruvempāvai* of Māṇickavācakar, as pointed out by Mu. Irākavaiyaṅkār.

So far as the festival celebrated in temples of Civaṇ in the month of *Mārkaḷi* in which *āruṭrā* (*Ātirai*) day figures prominently, we have evidence of its provenance in the traditional accounts of the lives of the Caiva saints. From the lives of *Tiruṇāṇacampantar* and *Appar* we learn that during their travels, *Campan-tar* had been staying in the Mutt of *Murukanāyaṇār* in *Tirunaḷlūr*, when the message reached him that *Appar* was approaching the place with his own devotees from *Tiruvārūr*. *Campan-tar* met him with his followers and enquired about the celebration of *Ātirai* at *Tiruvārūr*. *Appar* responded with a vivid account of the diversity of the congregation and the eclat with which the festival was celebrated and of his blissful experience at Ārūr during *Tiruvātirai* in a famous decad beginning with the words : *muttu vitāṇam maṇi porṅkavari* (pearl canopy and golden chowry punctilious aloft). In the fifth hymn of this decad, *Appar* paints an engaging picture with words beginning *nilaveṇ caṇkum* :

Glorious white conchs peal, drums throb,
kallavaṭam

Drums ceaseless roll as blithe peacocks
pretty,

Mistaking the din for rain are frustrated !

So *Ātirai* day at Ārūr is seen. (IV. 21. 5)

The boy saint, his interest inflamed by *Appar*'s pavan, travelled to *Tiruvārūr* and sang many hymns. One of them, beginning with *pāṭalaṇ nālmaṇaiyaṇ* celebrates Civaṇ as *ātiraiyaṇ ārūr amarntāṇc* (I-105.1) (the

Lord of the *Ātirai* star Who lives in *Ārūr*). Again, Campantar in his decad, believed to have resulted in the astounding resurrection of *Pūmpāvai*, in the ancient village of Mayilai (Mylapore, Madras), states in the fourth verse : (II. 47) : *ātiraināl kāṇātē pōtiyō Pūmpāvāy* (O *Pūmpāvāy*, would you go without witnessing the *Ātirai* day). The special holiness of the *Ātirai* star in relation to Lord *Civaṇ* is said to arise from His choosing the day of that asterism to perform *pañcakiruttiyam* : His five fold deeds ; five fold duties of *cirutti* (creation), *titi* (protection), *caṅkāram* (destruction), *tirōpavam* (concealment) and *aṇukkirakam* (blessing).

There is an interesting traditional account associated with *Tiruvātirai*. *Cēntāṇār*, a great devotee of *Civaṇ* is said to have sung his *Tiruppallāṇtu*, when the temple car at Citamparam got stuck and defied the tug of a big throng. *Cēntāṇār*'s outpourings are said to have activated the stationary car. The legend has it that *Civaṇ* appeared in the middle of the night to eat the *kaḷi* (pasty pudding) made by *Cēntāṇār*'s wife straining his slender resources, and in the process, proclaimed to the world, *Cēntāṇār*'s sterling devotion.

In all the *Civaṇ* temples of Tamil Nadu, *Tiruvātirai* is marked by a special, early morning *apicēkam* (ceremonial bathing) of the icon of *Naṭarācar* with plenty of milk, curd, honey, rosewater, coconut juice, holy ash, diluted sandal paste, etc., to the intonation of *Vedas* and *Tēvāram* hymns. This festival is of exceptional importance at Citamparam where several lakhs of devotees throng for the *taricaṇam* (glimpse) of the resplendent Dancing God. The devotees are offered a consecrated black paste called *mai* (collyrium) which they reverently apply to their foreheads. A special sweet pudding called *Kaḷi*, cooked by mixing rice, jaggery and ghee and a vegetable mélange made with seven vegetables called *ēlu kaṇi kūṭtu* is offered to *Naṭarācar* and partaken by devotees.

According to the *Caiva* hagiographical work *Periyapurāṇam*, six out of the sixty-three *Nāyaṇmārs* were born under this hallowed star as shown below.

NAME	MONTH	ASTERISM
1. <i>Vīraṇ Miṇṭa Nāyaṇār</i>	<i>Cittirai</i> (April-May)	<i>Tiruvātirai</i>
2. <i>Kūṟruva Nāyaṇār</i>	<i>Āṭi</i> (July-Aug.)	-do-

3. <i>Tiruṇāṇa Campantar</i>	<i>Tai</i> (Jan-Feb.)	-do-
4. <i>Arivāṭṭāya Nāyaṇār</i>	<i>Tai</i> (Jan-Feb)	-do-
5. <i>Caṭaiya Nāyaṇār</i>	<i>Mārkaḷi</i> (Dec. Jan.)	-do-
6. <i>Kaṇanāta Nāyaṇār</i>	<i>Paṅkuṇi</i> (Mar-April)	-do-

In Kerala, we have a popular festivity associated with the day of *ātirai*, called *Tiruvātirai kaḷi* surviving till date.

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V.G.S.

ĀTIRAI PICCAIYIṬṬA KĀTAI, the 16th chapter of the epic *Maṇimēkalai* delineates the story of *Ātirai* and *Cātuvaṇ* as an episode.

Maṇimēkalai's single-handed, magnificent mission of charity, is dealt with in this chapter.

After obtaining the divine vessel from *Kōmuki* pond (*Pāttiram Peṇṇa Kātai*), *Maṇimēkalai* meets *Araṇa Aṭikaḷ* (*Araṇanart Toḷuta Kātai*). The monk tells her the story of *Āputtiraṇ*, his previous birth and how he received the divine vessel with which he fed the people (*Āputtiraṇ Tīram Arivitta Kātai* and *Pāttira Marapu Kūṟiya Kātai*). With the blessings of *Araṇa Aṭikaḷ*, *Maṇimēkalai* begins her mission of feeding the needy and the afflicted. Before she begins, she is in search of a chaste woman from whom she has to receive the morsel of food and then to launch her benevolent mission. *Kāyaçaṇṭikai* elaborates on the exceptional chastity of *Ātirai* and her history and directs *Maṇimēkalai* to receive food first from *Ātirai*, a rare woman of immaculate purity.

Ātirai is a devoted wife of a merchant by name *Cātuvaṇ*. Bent on regaining the wealth lost in gambling and drunken orgies, he sails abroad in a ship. His vessel gets wrecked in storm. *Ātirai* is informed by a few survivors wrongly that her husband is no more. At once, she bravely decides to immolate herself in the cremation ground, in the presence of a vast throng. But the fire does not harm *Ātirai*. Meanwhile, an *acarīri* (ethereal voice) is heard : 'Your husband is still

alive and will return to you soon'. The peerless spouse, her singular purity certified by fire, continues to lead an austere life until her husband returns.

Maṇimēkalai pays her sincere tribute to Ātirai's chastity by choosing to receive alms from her before setting out on her mission of feeding the needy. Though she takes only a brief role, Ātirai's is a vital one, linking her with the main plot.

Apart from depicting the virtue of Ātirai, this chapter also sketches the character of Cātuvaṇ. After his escape from the wrecked ship, he is captured by a tribe of savages who are also cannibals, living in a jungle. Since Cātuvaṇ is familiar with the language of these men, he is not only spared but wins them over too. The leader of the tribe, much taken to Cātuvaṇ, is quite lavish in his offer of meat, alcohol and pretty girls. The wise merchant, no slave to the sensual pleasures, declines them all. He does not stop with his refusal but goes on to counsel the leader to avoid sensual indulgence and engage in benevolent acts which would make for a better life in a person's succeeding births. The tribal leader is convinced and promises to try his best to observe non-violence, abstaining as well from wine and dissoluteness. He also provides Cātuvaṇ with much wealth and bids him farewell to Pukār.

This particular episode is inserted into the epic with an express Buddhist slant; to disseminate the ideals of Buddhism like non-violence, refraining from alcoholic drinks, meat and debauchery while instilling faith in rebirth. Otherwise, the connection of this episode with the main story would not have gained significance.

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M.M.

ĀTIVAYALŪR VENPĀVANTĀTĪ, is a paean praise of Lord Murukaṇ of Vayalūr (near Tirucci) of Tirucirapuram Cuntaranāta Piḷḷai. Consisting of 103 *venpās*, this work is in the form of *antāti* (anaphora).

As Lord Murukaṇ is believed to have worshipping

ed Āti, meaning the original or Primal Godhead here, the place has come to be known as Ātivayalūr. The deity here is hailed as Ātivayalūrkkumaraṇ or Ātikkumaraṇ. The intense devotion of the author is quite manifest in many hymns. Some of the salient points of Murukaṇ legend such as the initiation of Civaṇ by His own child Murukaṇ, and His chastisement of Piraṇaṇ, when the Lord questioned Piraṇaṇ's competence to create without a perfect comprehension of the meaning of the great seed word *piraṇavam* (Ōm) are explained in this work. It was published in the year 1918.

A.T.

ĀTIVARĀKAK KAVIRĀYAR (18th c.), a poet of the Cōḷa land supposed to have translated the Sanskrit work *Kātampari Katācāram* into *Kātampari* in Tamil. The work narrates the love story of *Kātampari*, a Kāntaruva girl (Gandharvas - a group of celestials) with Cantirapīṭaṇ, the king of Avanti, and their subsequent marriage. Pāṇaṇ, (Bhāṇa) is believed to be the author of the original Sanskrit version.

The original Sanskrit work is in prose form. Many believe that *Kātampari* is a product of Apinantar (9th c.). Vāḷavanta Perumāl, some 500 years back, had translated this Sanskrit classic into Tamil in *viruttam* metre. The work acknowledges that it was written by Vāḷavanta Perumāl, son of Aruḷāḷaṇ Aḷitaruḷādivarākaṇ Nitip Poruḷākaraṇ. It may not be incorrect to surmise that the Sanskrit prose classic had been translated by Vāḷavanta Perumāl and Ātivarākak Kavi may have been the former's successor, who could have also produced his own Tamil version of the Sanskrit classic.

A.T.

ĀTIVĀYILĀR (12th c.), the author of a lost play *Paratacēṇāpatiṇam*. Aṭiyārkkku Nallār who gives this fact, also adds that this drama was written in *venpa* metre (*Cilappatikāram*, p.10). This work is not available at present.

S.R.P.

ĀTI VENPĀ, a Caivite religious work composed in *venpā* metre. It is an incomplete work in manuscript form. Government Oriental Manuscripts Library at Madras has numbered it as R. 4821.

T.A.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச ஞ ட ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

The great Āṭiṇams, once the repository of exalted scholars and nurseries of glorious Caivite writings and scholarship, have fallen on evil days and now confine themselves to minor literary activities.

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K.G.

ĀTONṬAIC CAKKARAVARTTI, a number of tribal chiefs who ruled certain parts of Tamil Nadu when it was under the reign of the renowned kings of the three dynasties of Cōḷa, Cēra and Pāṇṭiya. Some of these chiefs were called *Toṇṭaiyar*. Vaṭavēṅkaṭam and the places surrounding Pālāru were under the control of these *Toṇṭaiyar*. Early Tamil literary works like *Akanānūru* (213), *Kuṟuntokai* (260), and *Perumpāṇāṟruppaṭai* (454) have referred to *Toṇṭaiyar*.

Later, the place that was ruled by *Toṇṭaiyar* came to be known as *Toṇṭaināṭu*, for which Kāñcipuram was the capital. The term *Tiraiyar* is also used to refer to *Toṇṭaiyar*. The first or the eldest man of this set is called *Ātonṭaic Cakkaravartti*. Details regarding his life are found in Nacciṇārkkīṇiyar's commentary on *Perumpāṇāṟruppaṭai* (line 31), and in the epic *Maṇimēkalai* (24. 54-70 ; 25. 178-200 ; 29. 3-18). Together with the stories given in these works, the *talapurāṇam* of Tirumullaivāyil gives the following account of his life.

Once Karikāl Cōḷaṇ went out for hunting. In the forest, he fell in love with a Nāka Kaṇṇi, who accepted to yield to his desires only if he promised to make the son, born out of their union, a king. Karikāl Cōḷaṇ agreed to this condition. He handed over to her an *ātonṭai* flower asking her to send the boy with the flower after he attained maturity.

After union, the Nāka Kaṇṇi left for her world. She begot a son and brought him up till he attained manhood. She sent him with the *ātonṭai* flower to his father Karikāl Cōḷaṇ, who first refused to see him. But later, when he came to know of the *ātonṭai* flower which he had brought, he immediately recognized him as his son. He made him the king of Kāñci and it was

he who gave him the name *Ātonṭaic Cakkaravartti*.

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M.V.A.

ĀNTIRA NĀṬṬU AKANĀNŪRU, a Tamil translation of *Gāthā Sapta Satī*, a rare collection of an anthology in Prakrit language, compiled by Hala, the seventeenth king of Sātavāhaṇa dynasty of Andhra. This translation by Irā. Mativāṇaṇ, bringing out clearly the comparable concepts of *akam* poetry, attempts to transport the reader into the thralldom of poetic excellence in Prakrit language. No wonder, the German poet Weber, had long back, translated this work into German.

Gāthā Sapta Satī means seven hundred poems out of which the author of *Āntira Nāṭṭu Akanānūru* has selected only 400 poems and categorized them according to Tamil literary tradition, in *akam tiṇai* and *tuṟai*. The principles of rhetoric and prosody in *Tolkāppiyam*, if applied to *Gāthā Sapta Satī* reveal many similarities of Tamil classics of yore. The author employs 123 *tiṇais* in his work, placing 364 verses in *aintiṇai*, 15 in *kaikkīlai* and 21 in *peruntiṇai*.

Most of the verses of *Gāthā Sapta Satī*, are according to *aintiṇai* division, in *mullai* and *marutam tiṇais*, the work having originated in the backdrop of river Godāvāri.

The translator draws a good deal of analogies, mainly, from among the heroes and heroines of Tamil classics on *akam* work, in the expression of their love, behavioural patterns, pangs of separation, passions and patience, hopes and despair, and feigned anger, besides supplying picturesque narrations of life as gleaned from *Gāthā Sapta Satī*.

It was published in Madras, 1978.

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S.T.

ĀNTAI, a chieftain referred to in *Caṅkam* poetry (*Puṇaṇāṇūru*-71) and a very intimate friend of the Pāṇṭiya king, Ollaiyūrtanta Pūṭappāṇṭiyaṇ. It is understood that Āntai ruled over a place called Eyil. He is not the same person as Picirāntaiyār, who is referred to as a close friend of Kōpperuṇ Cōlaṇ in *Puṇaṇāṇūru* poems 67, 215, 218.

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P.U.K.

ĀNTAIP PĀṬṬU, is a work made of 520 *kaṇṇikaḷ* (couplets) by Taṅkappā. The title, meaning 'owl's song', makes one recall Pārati's *Kuyil Pāṭṭu* (cuckoo's song).

The owl, the most detested and scorned bird is considered as a bird of ill-omen and misfortune. Taṅkappā reproves this deep-rooted antipathy as but the exposure of human prejudice, shortcoming and sickening superstition. There is nothing loathsome in nature. Only coloured thinking makes it so. He exhorts men to go back to Nature. He faults man-

kind for turning its back on the simplicity, beauty and sweetness of nature, and clamours for a sensible reintegration with Nature.

The poet saunters down a stream taking in the alluring evening scenario. The proximity of the cremation and burial grounds startles him out of his aesthetic disposition. The ephemerality of life begins to weigh with him. And so also the numerous frauds and deceptions indulged in by the people assail his sensitive mind.

He happens to spot an owl in a tree-crevice in the burial ground. It hoots its intensely plaintive anthem even as it goggles its disproportionate eyes. This excites the profound sympathy of the poet for the shunned bird. He is sorry for the bird and angry with humankind for shunning the owl whose hoot is regarded wrongly as the harbinger of doom. He begins to pick up a chat with the bird. But the owl is at first startled. Then it voices its annoyance: "Thou vile man! Don't you ever talk to me. Only to escape you crooked humans, I have come here to find refuge in the burial ground, a place not frequented by you people. And I am up and about at night when you are asleep. But I am not left alone even here. How sickening!" So screaming its disgust, the bird flies off. The poet feels dejected. He craves for the bird's company. He goes to the same spot the following day after dusk. The bird shuns him. But the poet persists. He lets it know that he is a man who is utterly disgusted with man's selfishness, untenable prejudices and superstitions. And he is here in search of salubrious nature that delights the eye and enriches the mind. These words remove the owl's aversions and hostility. It is wheedled out of its sepulchral silence. It begins to narrate its previous birth in this bewildering transmigratory existence.

In its former birth, the bird had been an ill-favoured daughter of a poor peasant. Nobody came forward to marry her. But one man found her good enough to gratify his lust with and raped her. Shattered by this, the poor wench threw herself in a river and killed herself. She is now born as an owl. The savage trauma of a brutal rape survives her birth as a nocturnal bird and she studiously avoids contact with human beings. The deeply aggrieved owl screeches out a litany of the frightful human shortcoming:

Undone by intrigues of the powerful

Daily do the good languish frightful !
People drop in droves in hatred ethnic !
How many legions are the miseries
Whipped up by chasms of caste, faiths
And false creeds generating rancour intense ?
Is it possible to count the ravages of a cruel
war?

Travails! can they be reckoned ?

(873-880)

Having voiced its disgust, the bird flies away.
Its disappearance startles the poet out of his sleep.
Wide awake, the poet realizes that he was only dream-
ing.

Like Wordsworth, Taṅkappā is convinced about
the need and the clamour for the swing back to Na-
ture. Scientific advancement and technological pro-
gress have been, according to the poet, a greater bane
than a blessing. They have taken man far on the path
of self-annihilation. Communion with nature is a
must. For it washes off man's rapacity and selfish-
ness, replacing ferocity with sobriety, cruelty with
kindness. The poet appeals to mankind to surrender
to Mother Nature.

It is astonishing that Taṅkappā has written this
when he was just twenty one. He exhibits a remark-
able skill in his choice of words which flow like a
limpid stream of gurgling waters ; the descriptive
flights do not hamper the flow while cuphony im-
parts thrill. The characterization of the owl is a novel
effort in Tamil verse genre. The tradition of impart-
ing advice and edification through birds and animals
have not been a totally alien concept as far as Indian
literature is concerned. We find most eloquent use
of this in *Pañcatantra* tales. Here we find it imagin-
atively employed by the poet.

This verse, which was composed in 1955, was
published after a long gap in 1983 in Pondicherry.

M.M.

ĀPPANŪR, is a village referred to in **Tēvāram**
by Campantar, who has visited that place. This is a
small village in the city of Maturai, on the banks of
the river Vaikai.

The Civaṇ in this place is known as Āppaṇ and
hence the village also came to be known as Āppanūr.
Āppu is a dialectal expression in the Southern district
of Tamil Nadu, and also in Malayalam, referring to
an elderly person, leader, chief, etc., and Civaṇ in this

temple also came to be known as Āppaṇ, a dialectal
variant of Appaṇ.

Āppu also means a wedge, a peg and from this
meaning a legend has evolved that the Civaṇ of this
place has come from a wedge or a peg and this story
is found in the *talapurāṇam* of this place. Campantar
extols the Lord thus in *kṛiṇcippaṇ* :

Virtues incarnate, the Āppanūr Lord who is
wrath free!

Those who adore Him, have their *karmas*
rooted out (1.88. 1).

Lord of Lovely Āppanūr who is swayed by
congregational music

Those who for ever chant His glory have their
bondage annulled. (1.88. 7).

Cēkkiḷār lists Āppanūr as one of the places visited by
aṇi āppanūr aṇainta (885).

At present Āppanūr is known as Tiru-
vāpṇṭaiyār Kōyil. The presiding deity of this place
is called Aṇṇa Viṇōtaṇ, since the Lord converted the
sands of Vaikai put in a boiling pot, as well cooked
rice, to rescue the temple priest. Even today one can
see there beautiful icons as well as sculptures of
Ampalavāṇaṇ and Civakāmi Ammai.

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M.S.P.

ĀPPANŪRP PURĀṆAM, a *talapurāṇam*
(mythological account of a shrine) work in *viruttappā*
metre by Tiruppūvaṇam Kantacāmp Pulavar, extol-
ling Tiruvāppanūr, a Caivite shrine, situated north of
Maturai.

This shrine has the distinction of having been
exalted by Campantar in his **Tēvāram** verses. The
legend has it that the Lord blessed a Pāṇṭiya king with
His beatific vision by emerging from an āppu (a piece
of wood driven into the ground for tethering a horse
or cow, in this case the royal steed).

This work is divided into three parts, namely
Naimicāraṇiya Varuṇaṇai, *Cūtarai Viṇāya Kātai* and

Mūrtti Makimai - with 8 carukkams (chapters), namely: *Āppanūr Carukkam*, *Itavapurac Carukkam*, *Aṇṇaviṇōtac Carukkam*, *Cantiracēṇac Carukkam*, *Pāṭkaḷac Carukkam*, *Kupērac Carukkam*, *Cutaricaṇac Carukkam*, and *Ariccantiraṇ Tīrtta Yāttiraic Carukkam*. It has a prologue, *cāttukkavis* (verses of encomium) and invocatory verses in the beginning. The fact that the invocatory verse refers to the Pāṇṭiya king Cōlāntakaṇ, is an indication of this work being written during his period.

It was edited and published by Vaṇṇoṇṭac Ceṭṭiyār in Madras, *tātu varuṭam* (1935-36).

See also : **ĀPPANŪR**

A.T.

ĀPPĀṬI, is a Caivite shrine in the Cōḷa country, nearly two kilometres South West of Tiruppaṇantāl in Tañcāvūr district, which has been exalted by Appar in a decad of *Tiru Nēricai* (IV. 48).

This place is celebrated in the Caivite annals as having been witnessed by Caṇṭica Nāyaṇār, one of the grand 63 Caivite saints, who worshipped Civaṇ here to attain blissful consummation.

The fabulous exploit of Caṇṭi, who drastically punished his own father when he indulged in some grave profanity, has been rapturously extolled many times over by Campantar, Appar and Cuntarar in their hymns.

Appar commemorates Caṇṭi's noble exploit in the fourth verse of his *Nēricai* :

Swayed by Him, prime Lord of heaven and earth

Caṇṭi did adore the Feet of My Sire Divine.

He,

Āppāṭi Lord Supreme did bless him who cut off

His father's feet which profanely did bound. (IV. 48.4)

The legend of this place has it that a cowherd, who was carrying milk in a pot, floundered on a particular spot and milk got spilt. This tripping and spilling milk on that particular spot became a daily occurrence. Intrigued and annoyed, the cowherd set his knife to root out the obstructing stone. The stone began to bleed. Dismayed, he began to adore it with the milk he carried and hailed Him as Pālukkukanta Nātar (one who approved of milk offering). The Civaṇ of Āppāṭi has come to be known as Pālukkukanta Nātar

and His consort as Periya Nāyaki. *Ātti* (common mountain ebony) is the sacred tree of this place.

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V.G.S.

ĀPPIRIKKAK KAṆṬATTIL PALA ĀṆṬUKAḷ (many years in the African continent), an autobiographical piece, by Tiripura Cuntari (Lakṣmi) who lived in South Africa for 22 years. This book exhibits a graphic account of the author's experience. It highlights the distinctive traits of the people of South Africa as observed by the author.

It is obvious that 'Lakṣmi' was fascinated by what she saw in South Africa ; the peculiar likes and dislikes, habits and superstitions of black South Africans whom she had come to know intimately and about whom she writes with great insight. This is undoubtedly an absorbing travelogue describing an alien land. The Tamil novelist, distils her observations of a society with its unique traditions and conventions. The element of realism that runs through the work lends it authenticity. It lies midway between a well-documented travelogue and a socio-cultural history of an alien, contemporary society. What strikes one most about the book is the sense of objectivity maintained by the writer throughout the narration of the book.

The descriptions are matter-of-fact, marked by a sense of personal involvement and keen insight. The well-set markets of Durban, the flower arrangements by the enthusiastic house-wives, the joyous togetherness of people during festivals and excursions, the temple festivals and Kimberley diamond mines, all tumble out in gay succession. The author's involvement is real and is faithfully transferred to the reader. While reading about Durban and Kimberley, we find ourselves transported out there breathing the exotic air and savouring their rich ethos so well captured by the author. It was published in 1978.

G.S.

ĀPATTĀRAṆA MĀLAI, a garland of verses protecting one from all dangers, belongs to the *mālai* genre of minor literature and is believed to have

been composed in the 19th c., by Tarumai Civañña Tēcika Paramācāriyār. It eulogizes Lord Civaṇ, worshipped in the Cīrkālī temple under the name Caṭṭainātar and also catalogues the various methods that can be adopted to propitiate and attain Him. Besides, there is a fervent supplication by the author to save him from all sins. An important piece of information contained in the poem has a bearing on the distinct way in which the worship is offered to the deity in the Cīrkālī temple. Instead of the conventional six *pūjās*, only one worship is offered at midnight on Fridays with *vaṭai* and sweet pudding.

It was published in Tarumapuram, 1949.

P.T.

ĀPATTĀRAṆAR, MARUTŪR (16th c.), author of a book on geography, mythology and reality, called **Pūkōḷa Vilācam**. It has 899 poetic couplets in *kali venpā* metre.

He was born at Marutūr - now known as Nayiñār Kōyil - in the Cempī Nāṭu of Pāñṭiya Kingdom. He was a disciple of Kuruñña Campantar. Āpattāraṇar was a scholar well-read in literature, *purāṇas* and *Caiva Cīttānta Sāstras*. The only book he is known to have authored is **Pūkōḷa Vilācam**. It supplies a lot of information about different types of cosmos and the Gods of direction (*Ticaiḱ Kaṭavuḷ*), discusses the Indian sub-continent, its *Vedas*, *Āgamas*, *purāṇas*, the glory of the Caivite temples, the mountains, the upper world and the nether world. It has to be mentioned that this happens to be the first work in Tamil to deal with the cosmos. This work was followed by Muttu Vēnkaṭacuppaiyar's **Aṇṭakōḷa Vilācam**.

Sec : **AṆṬAKŌḶA VILĀCAM** in Vol. II

K.G.

ĀPATTUKKIṬAMĀṆA APAVĀTAM (also known as **Kamalāmpāl Carittiram**, the story of **Kamalāmpāl**), is one of the earliest Tamil novels written by P.R. Rājam Aiyar.

This novel by Rājam Aiyar, succeeded the first written Tamil novel **Pirātāpa Mutaliyār Carittiram** by Māyūram/Vētanāyakam Piḷḷai, after a gap of 16 years. This work exhibits the rapid progress made in the art of story-telling since the outcome of the first novel by the pioneer Piḷḷai.

The story is rooted in the Brahmin middle-class rural milieu of the late 19th c. Rājam Ayyar re-cre-

ates deftly and minutely the life of this community as it lived some 100 years ago. A reader is exposed to a panorama of the Brahmin middle-class, their norms and conventions, the taboos and caste etiquette, ceremonies and refinements of social intercourse. One could also notice the evils of child marriage as it was practised then.

The story takes place in a village called Cīrukuḷam near Maturai. Muttucāmi Aiyar, the hero, is married to Kamalāmpāl. Cuppiramaṇi Aiyar, brother of Muttucāmi, a henpecked husband is married to Poṇṇammāl, a vindictive termagant. Muttucāmi earns her displeasure by not marrying his daughter Laṭcumi to Poṇṇammāl's brother's son, as desired by her and marrying her to another man by name Cīñivācaṇ. Poṇṇammāl spins her wicked web of intrigue and drives a wedge between the brothers. Muttucāmi, who goes away to Bombay to earn a living, only happens to lose everything. On his way back to his native village, the agents engaged by the malicious Poṇṇammāl poison his mind about his wife's fidelity in his absence. The credulous Muttucāmi swallows the bait and is left disillusioned. He opts for a life of renunciation and proceeds to Kāci. Eventually, he is traced by the tireless effort of his wife Kamalāmpāl, daughter Laṭcumi and his son-in-law Cīñivācaṇ. The fairy tale ending shows Muttucāmi regaining the wealth he had lost and also his dear son Naṭarācaṇ whose whereabouts remained unknown for a spell. There is poetic justice in the malevolent Poṇṇammāl becoming mad in the end. It was first published in 1896.

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S.N. & M.M.

ĀPIRAKĀM ARUḷAPPAN (1903-1988), a

Tamil scholar born on 21.8.1903 at Rāmaṇputūr. He had his education in the Christian College, Nākarkōyil and St. Joseph's College, Tiruccirāppaḷli. His signal

service to the cause of pure Tamil, which he championed with the zeal of a crusader, won for him unqualified praise from many Tamil savants. He drew inspiration from eminent forebears like Vīramāmuṇivar, Maṇaimalai Aṭikaḷ and Paritimāṅkalaiṇar. Like the Anglo-Saxon

Movement in Eng-

land for preserving the homogenous character of English, the movement for pure Tamil had to face stiff opposition from linguists who swore that no language could survive as an effective medium of communication, unless it borrowed necessary words from other languages. They maintained that any attempt to jeal-

ously guard the purity of a language was bound to fail. These arguments were effectively countered by Āpirakām Aruḷappan who demonstrated the built-in strength of Tamil and its infinite potentialities.

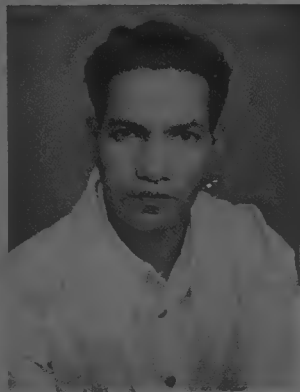
The profession of teaching which Aruḷappan chose for making a living, helped him to further the cause of pure Tamil. In fact, he influenced many bright students who became zealous converts to his way of thinking. As a teacher, first in the St. Xavier's college, Pālaiyaṅkōṭṭai and later on in the Hindu college, Nākarkōyil, he remained a source of inspiration to one and all who came into contact with him. It is said that to sit in his class is to love him. He simply cast a spell on the young wards entrusted to his care. He became something like a legend during his lifetime. Though he was a great scholar, he seldom wore his scholarship on his shirt sleeves. Easily accessible, he kept an open mind during academic discussions. Being their guide, philosopher and friend, the students sought his advice even after leaving the portals of the college. His integrity and sense of duty were exceptional. He had a quaint sense of humour, the index of an unorthodox mind.

He is the author of nearly half a dozen scholarly works which include *Ilakkaṇa Āyvuḷkaṭṭuraikaḷ*, *Tolkāppiyam Collatikāra Uraikkōvai* (co-editor), *Tirukkuṛaḷum Kīristavat Tirumaṇaiyum*, *Yāppu Uṇṇuppiyal Ārāycci*, *Tolkāppiyattil Pīḷaikāṭṭum Viyappu* and *Ilakkiyac Cittiraṅkaḷ*.

Credit goes to him for getting published a low-priced edition of *Tolkāppiyam Collatikāra Uraikkōvai* by the Kerala University. His authoritative articles on Tamil grammar stress the adequacy of the letters of the Tamil alphabet to convey any sound pattern.

His frequent contributions to monthlies like *MIKE* went on a long way to enrich the Tamil language. Some of his articles like those on *Kampar*, *Iḷaṅkō* and *Tiruvāḷḷuvar* were written with the layman in mind and are singularly free from academic fireworks. He has also written articles which have a utilitarian value. The advice that he gives to those interested in compiling a history of Tamil literature and to those planning to start new journals are highly pragmatic.

He was a member of many literary societies and associations. In recognition of his great serv-



ices to Tamil, the title *Tamiḷp Perum Pulavar* was conferred on him by the *Ceṇṇai Mākāṇat Tamiḷc Caṅkam*.

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P.V.

ĀPIRAKĀM PAṆṬITAR, MU. (1859-1919), a versatile research scholar in Tamil arts, particularly classical Carnatic Music, and the forerunner to the *Tamiḷ Icai* Movement of the 20th c. It was he who first revealed to the Tamil world that the so-called Carnatic Music of the present-day South India was not the music of the Aryan origin but the hoary Tamil system of music that had been dealt with marvellously,



giving meticulous attention to detail, by ḷḷaṅkō Aṭikaḷ in the great Tamil epic *Cilappatikaram*. It was Āpirakām Paṇṭitar again who first explained vividly the *modus operandi* for deriving various Tamil *paṇs* from the fundamental musical scales, called *pālais* in ancient Tamil literature.

Āpirakām Paṇṭitar was born as the first son of Muttu-cāmi and Aṇṇammāl who were Tamil Christians living in a small village called Cāmpavar Vaṭakarai near Tirukkurrālam. He had formal education only upto 8th standard. In his 14th year he joined the Teachers training School at Tiṇṭukkal. On completion of that course he joined as a teacher in the same school in 1876. In his leisure hours he studied advanced Tamil, English and Sanskrit. With that knowledge he chose to learn several arts including Tamil Citta Medicine and Carnatic Music. He studied all available literature on music and carried on research in ancient Tamil music.

When he went to Curuḷi hills in 1877, he happened to meet a Tamil Cittar Karuṇāṇantar and learned from him some secrets of preparing the Citta Medicines with several valuable herbs available in nature.

That was in fact the turning point in his life which resulted in a very lucrative practice of the Citta system of treatment.

He married Nāṇavaṭivu Poṇṇammāl on 27.12.1882. In the year 1883, he moved to Tañcāvūr and joined as a teacher in the Lady Napier School for Women. After two years, he gave up the teaching profession and established a hospital in Citta system of treatment called Karuṇāṇiti Medical Hall. His wife expired in the year 1911. He then married, on 5.2.1912, Pākkiyam Ammāl, who was also proficient in music. Āpirakām Paṇṭitar had 10 children, 4 boys and 6 girls.

He wrote a book *Naṇmarai Kāṭṭum Naṇṇeri* explaining the Christian ideals in Tamil. To popularize Tamil music he composed 96 songs in Tamil and published them in 1907 with the title *Karuṇāmirta Cākarat Tiraṭṭu*. He brought out in 1917 his famous treatise *Karuṇāmirta Cākaram* on Tamil music. In that he had postulated that Tamil music was the earliest music known to mankind and that all other systems of music were based on it. He had also asserted that the total number of quartertones in an octave now called *srutis* was in fact 24 and not 22 as stated now in Indian music.

He established a *Caṅkita Vittiyā Makājana Caṅkam* on 27.5.1912 at Tañcāvūr for the advancement of music, and had conducted eight music conferences from 1912 to 1919 at his own expense. He also attended the First All India Music Conference held at Baroda in 1916 along with his wife and two daughters and emphasized the fact that the South Indian music is only the Tamil system of music. His treatise *Karuṇāmirta Cākaram* is regarded to be the foremost one about Tamil music.

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P.D.P.

ĀPĪS MŌKIṆI, a novel by Cu. Camuttiram. It deals with the love between Cīṇivācaṇ and Mōkiṇi consummating in their marriage, and the problems confronted by the couple subsequently. There is no domestic felicity for Cīṇivācaṇ who is driven to the extreme of a life of renunciation. Mōkiṇi, in due course, falls sick. As advised by her medical counsel, she bares her heart to her husband who is now a hermit and of whose identity she is totally in the dark. This bears desirable result. Cīṇivācaṇ gets to know his wife better and the pair give a fresh try to their marital life.

The novel proves that incompatibility between the couple often leads to segregation in the family, through the characters Cīṇivācaṇ and Mōkiṇi. Their varied emotions, conflicts and mental tortures are all deftly exemplified in this novel.

The novel, spread over eleven chapters, is written in simple Tamil. Conversational pattern is adopted and the tale is presented through dialogue. Colloquial words are liberally used.

This novel first came in print in 1978, in the monthly *Mālaṁ* in its May issue.

G.S.

ĀPUTTIRAN, one of the three central characters in *Maṇimēkalai*, the other two being Maṇimēkalai and Aṇavaṇa Aṭikaḷ. Though the events revolving round Āputtiraṇ seem to constitute a sub-plot, they form an organic part of the narrative structure of the epic.

Cāli, the wife of Apaṇcikaṇ, a Brahmin living in Banaras, proves to be a frail woman, and gives birth to Āputtiraṇ, a product of adultery. She ruthlessly leaves this illegitimate child in a garden on her way to Cape Comorin, where she undertakes to have a holy bath and get herself absolved of her carnal sin. The abandoned child is being tended by a cow and fed on its milk for seven days. A childless Brahmin Ḥampūti of Vayaṇaṅkōṭu, who happens to pass by, is moved by this rare sight, takes the child home, names him Āputtiraṇ (son of the cow) and brings him up.

Āputtiraṇ grows into a man of rectitude and rare moral integrity. Once he abducts a cow which the Brahmins are about to kill as an oblation in a sacrifice. The cow gores the chief of the band of Brah-

mins and bolts him away. Frustrated, they take it out on Āputtiraṇ and beat him up; they deride and cast aspersions on his birth. They hound him out, and he goes to South Maturai. Goddess Cintātēvi showers her grace on the starving Āputtiraṇ and presents him with the *amuta curapi*, a divine food-bowl capable of inexhaustible supply of food. Āputtiraṇ goes about feeding the poor and the needy. Now, Lord Intiraṇ, the Chief of the celestials, appears before him and offers to grant any boon he may wish. Āputtiraṇ declines the boon. Intiraṇ is infuriated and concludes that Āputtiraṇ is insolent because of his commanding the divine vessel of inexhaustible plenty. Intending on humbling him, he blesses the land with copious rains and plenty so that Āputtiraṇ may have no opportunity to use his divine vessel. Thus thwarted, he then proceeds to Cāvaka country (Java) where there is famine and starvation. On the way, he is stranded at Maṇipallavam, and is in anguish over the disuse of his *amuta curapi*, throws it into the waters of *Kōmuki* pond and undertakes fast unto death.

All this occurs in the epic as a recapitulation of the events of Āputtiraṇ's previous birth; the events of his next birth are seen as contemporaneous with those of Maṇimēkalai's life. The cow which tended the infant Āputtiraṇ in the earlier birth is now reborn as one with golden horns and hoofs in Cāvaka Island and is under the custody of a hermit, Maṇmuka Muṇivar. Āputtiraṇ is born from a golden egg laid by this cow. Pūmicantiraṇ, a ruler, takes the child to his palace, names him Puṇṇiyarācaṇ (a holy prince) and brings him up. Having known of his birth by a cow through his foster-mother Amara Cuntari, he goes down in sorrow. On Maṇimēkalai's invitation, he goes to Maṇipallavam and is given to know of his previous birth and the meaning of the present one. Maṇimēkalai brings about a change in his saintly disposition, and he becomes the ruler of Cāvaka land.

Cāṭṭaṇār, the author of the epic, seems to have created this character so as to embody the essential tenets of Mahāyāna Buddhism, the adherents of which, unlike those committed to Hīnayāna sect, lived in the midst of the people dedicating their lives to the well-being and betterment of their fellow beings. While the other sect symbolized the individuation of the self, Mahāyāna Buddhism stands for charity and societal

consciousness. Cāttaṇār's epic is an artistic exposition and propaganda of the latter. Apart from representing the principles and teaching of this sect, Āputtiraṇ is portrayed as a deeply human character with heightened sense of righteousness, fortitude and humaneness. He could also be seen as the poet's ideal of Buddhism in particular and human perfection in general. His passionate commitment to the equality of men and the well-being of all things created, his fight against animal sacrifice, his preference of service to humanity than the blessedness of Heaven, his conception of the regal power, among others, render him a character of universal human significance. And by seeing him carry the burden of Buddhism, the poet succeeds in a large measure, in giving that religion an eternal social relevance.

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J.S. & S.N.

ĀPUTTIRAN ALLATU CAMŪKA ŪLIYAN, a dramatic composition in poetry by Cāmi Citamparaṇār.

The story of Āputtiraṇ is taken from *Maṇimēkalai*, one of the five great epics, and has been elaborated into a dramatic form in 11 scenes. The entire story is written in *akavaṇṇā*. The author has elaborated and dramatized only the stories found in the chapters, *Āputtiraṇ Tīraṇ Arivitta Kātai* and *Pāttira Marapu Kūriya Kātai* in *Maṇimēkalai*.

Providing food for the poor ones and that all

human beings are equal by birth are the two important things strongly emphasized in this drama. The author stresses that the earthly bliss in feeding the poor is more important than the heavenly bliss. By citing the life histories of many saints, Āputtiraṇ criticizes the discrimination based on one's birth.

In order to feed the poor, Āputtiraṇ gets the *amutacurapi* (a vessel supplying inexhaustible food) from Cīntātēvi. When its necessity is lost, due to plenty in the country, Āputtiraṇ throws it in the pond *Kōmuki* and prays that the *amutacurapi* should float on the water on the birthday of Buddha, and should get into the hands of virtuous people. He then fasts unto death in the island *Maṇipallavam* and here ends the story.

When a cow is tied down by a rope and kept ready for sacrifice, in a *yākam* undertaken by the Brahmins to get wealth and prosperity, Āputtiraṇ comes there secretly and saves the cow; and as a result there arises an argument between Āputtiraṇ and the Brahmins on *Vedam*, sacrifice, caste and life. Āputtiraṇ induces fear on those who question the Aryans' reason for not helping the non-Aryans, which is the author's addition. The author has added many things like this, not found in the original text, *Maṇimēkalai*. The author uses this story to bring in a social reformation in which he had strong belief.

The gist of the story in each scene is given separately under the title, *Kāṭcikaḷ* (scenes). A few lines from *Maṇimēkalai* have been incorporated in some of these verses.

The intention in writing this book, according to the author, is to educate the Tamils and to make them know more about the greatness of the Tamil Civilization through Tamil language and literature, and the virtues of the Tamils. Since the story revolves around Āputtiraṇ who helps to appease people's hunger and saves all living beings including animals being sacrificed, the title of the book, *Āputtiraṇ Allatu Camūka Ūliyan*, is justified.

This book was first published in Madras, 1940. See also : **ĀPUTTIRAN**

S.T.

ĀPUTTIRANṆĪRAM ARIVITTA KĀTAI, is the thirteenth *kātai* (chapter) of the epic *Maṇimēkalai* of Cāttaṇār.

Maṇimēkalai has numerous sub-plots and ramifications. In fact, the subsidiary episodes swamp the

main theme and are seen to dominate. One such sub-plot is the fascinating saga of Āputtiraṇ. However, this is seen to have received as much importance as the main story.

Maṇimēkalai, after having her prior birth revealed to her in the isle Maṇipallavam (narrated in the chapter *Pīṭikai Kaṇṭu Pīrappuṇarnta Kātai*), secures divine incantatory powers (*Mantiram Koṭutta Kātai*) ; she then gets hold of the divine inexhaustible vessel named *amuta curapī* that emerged out of the pond Kōmuki, and which was in the custody of Tīvatilakai (*Pāttiram Peṇra Kātai*) ; then Maṇimēkalai retires to the Tamil country and pays homage to the eminent monk Aṇavaṇa Aṭikaḷ (*Aṇavaṇa Toluta Kātai*) and confides to him of her coming to know of her previous birth and obtaining the peerless vessel *amuta curapī*. The monk then gives her his sage counsel and narrates the sage of Āputtiraṇ, the man to whom originally the celestial vessel that alleviated the hunger of the famished and disabled masses was given. The saga of Āputtiraṇ appears only as a piece of narration by Aṇavaṇa Aṭikaḷ. Āputtiraṇ, the illegitimate child of Cāli, is being fed by a cow for seven days and later adopted by a childless Brahmin couple, who gives him the early education fit for the best of Brahmins.

Many years pass and the boy has grown up. One day, chancing on a frightened cow, ear-marked to be slaughtered in a sacrifice by the Brahmins, the compassionate youth unties the poor animal in the dead of night and goes away with it. Eventually, the Brahmins track down the lad and their cow, give him a thrashing and upbraid him. The sacred cow runs amok, gores one of the throng, upāttiyāyar (the officiating priest) who tormented him most and bolts away into a wood.

The indignant lad now queries the enraged lot of Brahmins thus : "What sin has this mute cow committed? It feeds but on waste lands and does it not shower milk, feeding men from their cradles to their crematorium?" However, they angrily gag him, "You are ignorant of rules and (Vedic) rituals. You are fit to be called a 'son of a cow' indeed."

Āputtiraṇ is not fazed. Because he is quite at home in the matter of lineage of Brahmin sages known as *rishis* he could counter with. "The illustrious forebears of your families, Acalaṇ is born to a cow, Cīruṅki

is born of a deer, Viriñci, of a tiger and Kēcakampaḷaṇ, of a fox. So what is wrong to be born to a cow?"

Discomfitted, one of the opposing Brahmins now declares that he knows of Āputtiraṇ's birth and details as to how he was born and deserted by his fallen mother Cāli. 'He is verily polluted. Don't ever touch him'. The indignant lad then retorts : 'Can it be that you are not aware of the fact that the sons of the immoral Tilōttamai are your revered sages? Yet, you reproach Cāli '. Even Pūti, who fostered Āputtiraṇ, turns hostile and drives him away saying that he is polluted and an untouchable indeed who is not fit to be in the company of Brahmins.

Āputtiraṇ implores forgiveness but the Brahmins who are obdurate and impervious to his pleas, drop stones instead of rice in his begging bowl. He is filled with anguish at the bigotry of these men, at their apparent doublestandard which is obvious in their reverence for some of the offsprings of the divine courtesans like Tilōttamai who are regarded by them to be venerable sages.

Cāṭṭaṇār, the author of the epic, has used this section to underline the importance of tending to the poor, sick, invalids and the orphans. He also reproves animal sacrifice : ahimsa or non-violence being one of the bed rocks of Buddhism. Hinduism, the Vedic rituals and beliefs come in for some censure.

See also : ĀPUTTIRAN

M.M.

ĀPUTTIRANĀTATAINTA KĀTAI, is the twenty fourth chapter of the epic Maṇimēkalai. Maṇimēkalai is accused of the murder of the Cōḷa prince Uṭayakumaraṇ and is imprisoned by the Cōḷa Queen Irācamātēvi. But later the queen, on discovering Maṇimēkalai to be an exceptionally virtuous girl, rues her own rashness and sets her free. Maṇimēkalai leaves Pukār and reaches Nākapuram ruled by Puṇṇiyārācaṇ who is none other than the apostle of mercy and altruism-Āputtiraṇ reborn. This *kātai* narrates these events and its link with the main theme is rather nebulous.

To go back to the narrative, two persons who have no knowledge of Maṇimēkalai having been freed, try their hands independently to free her. One of them is Cittirāpati, the maternal grandmother of Maṇimēkalai and the other is Mātavi, the mother of

Maṇimēkalai. It is the grandmother Cittirāpati who sets about to free Maṇimēkalai first. She goes to the royal palace and entreats the queen Irācamātēvi to set her granddaughter free. She even risks the queen's wrath by fearlessly speaking her mind. She threatens her that if the queen does not free Maṇimēkalai, the Cōla capital Pukār would be confronted by some catastrophe and then she shall have to rue her decision. In the process, the old woman narrates a gripping story.

Once, Neṭumūṭikkīḷi, the Cōla monarch, met Pīlivaḷai, the lovely princess of Nākaland in one of the groves of Pukār washed by the sea and fell head over heels in love with her. The king soon lost track of his heart-throb. He frantically scoured for her without success. He came across a *Cāraṇa* (a type of celestials said to be capable of flying) hermit and enquired him of his lost love. The celestial replied that though he had not set his eyes on her, he knew enough about her to tell him this. "As per her horoscope, the Nāka princess would unite with you and then disappear; she will not come back to you; however, the child whom you have sired in her shall reach you. So stop worrying about her". The ethereal also said to Neṭumūṭikkīḷi, "the town of Pukār is under a curse of Intiraṇ, the celestial chief. If Intiraṇ is not appeased annually by the performance of a carnival named *Intira Viḷā* then the town would be flooded and be consumed by the sea. All these, I have been told by goddess Maṇimēkalā".

Cittirāpati, the grandmother of Maṇimēkalai, the incarcerated innocent lass, tells this story to Queen Irācamātēvi. She exhorts her to release Maṇimēkalai forthwith lest she should incur the wrath of goddess Maṇimēkalā after whom her granddaughter has been named. She desires of the queen that her granddaughter be sent with her. But the queen is not willing to entrust the immaculate virgin Maṇimēkalai, who had trodden a path of virtue by recoiling from the life of sin and deceit, of liquor and the intrigue-filled ways of a whore, with Cittirāpati, a veteran harlot notwithstanding her being the grandmother.

Next we find Maṇimēkalai's mother Mātavi approaching the queen in the company of Cutamati and the monk Aṟavaṇa Aṭikaḷ. The ripe old monk of immense penance and rare wisdom is greeted with becoming reverence and graciousness by the queen who falls at his feet and seeks his blessings. She

greet him pertinently when she hails him, as a man whose tongue does not quaver though his frame is much enfeebled by age. 'May you live long'. The monk is seen suitably reciprocating the greeting by wishing that, 'all may be enlightened'. He goes on and flashes a thought-provoking metaphor when he states that, "despite his having been endowed with a frame capable of great austerities, like sun that dips and sets when dusk approaches, he too is prone to sink and disappear; for all mortals are bound to decay and die". He also ventures to expand on the subject of morals: *nalviṇai* (virtuous and good acts) and *tīviṇai* (evil or sin). The following moral transgressions fall under *tīviṇai*. They are: 1. murder, 2. theft, 3. lust, 4. falsehood, 5. slander or denigration, 6. vituperation, 7. futile words, 8. desire, 9. anger and 10. stupor or obfuscation. *Aṟam* or good conduct results, says Aṟavaṇa Aṭikaḷ, when a person steers clear of the ten evils above enumerated and leads a clean life even while giving generously to the poor and the needy. Those who turn their back on *aṟam* and indulge in sins are bound to find themselves eventually in hell and suffer great torments, warns the austere sage.

This *kātai* also traces the rebirth of Āputtiraṇ. Āputtiraṇ, who dies in Maṇipallavam, is born again in Nākapuram as a child (in human form) to a cow. King Pūmicantiraṇ, who has no issue, takes hold of the child born of a cow, names him as Puṇṇiyārācaṇ and brings him up. Later he appoints him as his successor. Nākapuram which was gripped by a severe drought of a long duration of twelve years began to get copious rainfall since the rebirth of Āputtiraṇ. All his subjects lived happily while he ruled.

It is not the aim of the epic poet Cāttaṇār to weave a plot basing it on the main story and determine its growth through various stages such as its genesis, growth, climax, fall and the end by means of stimulating incidents. His explicit purpose was to trace the spiritual development of the heroine on the basis of the Buddhist ethics. In the spiritual ladder that the heroine Maṇimēkalai ascends, Mātavi, Cutamati and Irācamātēvi are only the rungs. Aṟavaṇa Aṭikaḷ is seen giving sage counsel and esoteric knowledge about past, present and future, and the innate drive of a person virtuous or vicious, which governs his conduct and results in one's experiences both sweet and bitter. So essentially the chapter is dominated by the moral

disquisition by the sapient monastic Aṟavaṇa Aṭikaḷ. But an epic must have a story too. This requirement is fulfilled by the inclusion of the episodes such as Neṭumuṭikkilḷi-Pīlivaḷai amour, and the reincarnation of Āputtiraṇ, a person of rare benevolence.

See also : ĀPUTTIRAN

M.M.

ĀPUTTIRANŌṬU MAṆIPALLAVAMA-ṬĀINTA KĀTAI, the 25th chapter in Maṇimēkalai. It narrates the arrival of Maṇimēkalai and Āputtiraṇ in the island Maṇipallavam and it is regarded as one of the significant chapters in the epic. This chapter reveals to Puṇṇiyarācaṇ, the king of Nākapuram, his previous birth. Maṇimēkalai, on her arrival at Nākapuram from Pukār, is distressed to observe that king Puṇṇiyarācaṇ is quite oblivious of his previous birth as Āputtiraṇ. She indicts him for having sunk in kindly enjoyments and forgotten all about his meritorious previous birth. She, later counsels king Puṇṇiyarācaṇ to visit Maṇipallavam and worship at the altar of the Buddha to get to know the history of his previous birth.

Puṇṇiyarācaṇ is confused after coming to know about the truth of his previous birth. He gets it confirmed through his foster-mother that he was born to a cow and brought up by a childless couple. He feels detached to the kingly powers and yearns for an ascetic life. The minister and royal counsellors say that the country which had been harried by drought and severe dearth has been prosperous, enjoying plentiful rains ever since he was born and is apprehensive that if he leaves, the land will become poor and suffer from famine, and therefore he should continue to be their king. He then leads a detached life but as a purposeful and benevolent ruler. Later he visits *Puttapīṭikai* (altar of Buddha) accompanied by Maṇimēkalai. There, the Goddess Tīvatilakai appears and tells him the history of his previous birth.

Maṇimēkalai impresses upon Puṇṇiyarācaṇ the enormous good that can proceed from a virtuous sovereign to his subjects and persuades him to continue his sway, as a source of comfort to the poor and the afflicted mass. She then leaves for Vañcimā Nakaram.

This chapter also throws up a conspicuous episode ; the story of Pīlivaḷai and Neṭumuṭikkilḷi continues here from the previous chapter (*Āputtiraṇā-ṭāinta Kātai*). They were happily married but were

suddenly separated after sometime. This chapter deals with their story after this. Pīlivaḷai, after a short period of separation from her husband, sends back his male child in a ship to Maṇipallavam. The vessel meets with an accident and Neṭumuṭikkilḷi comes to know about the ship-wreck. Harrowed, the Cōḷa king goes on scouting for his son through the coasts of Pukār, neglecting his kingly duties. He even fails to celebrate the annual Intiraṇ's Festival, and thereby incurs the wrath of the chief of the celestials. The angry sea swallows up Pukār in a deluge. Tīvatilakai tells this story to Maṇimēkalai, at Maṇipallavam. The heroine of the epic Maṇimēkalai plays a vital role in revealing Āputtiraṇ's previous birth and that is the only development in the story of the epic. Pīlivaḷai episode is a major one. But neither this nor other episodes in this chapter have any direct bearing on the main story. Cāttaṇār emphasizes the greatness of Āputtiraṇ and the divine *aṭcaya pāttiram*. Maṇimēkalai is shown to be the fittest and the worthiest successor of Āputtiraṇ in receiving the blessed vessel. Whether one is an ascetic like Maṇimēkalai, or a king like Puṇṇiyarācaṇ, one's low birth is no hindrance to one's charity. Maṇimēkalai, carrying the taint of her birth in a class of harlots and Āputtiraṇ, labouring under the stigma of having born out of wedlock, are shown to be persons of singular purity, all encompassing kindness and apostles of non-violence.

See also : ĀPUTTIRAN

M.M.

ĀPEYARTTUT TARUTAL, a technical term in *puṛam* convention. This refers to the recovery of the captured cattle from the enemies. It is a poetic theme in *karantait tiṇai*, a part of *veṭcit tiṇai* in *Tolkāppiyam's Puṛattiṇaiyiyal* (62). *Puṛaṇāṇūru* also adopts this theme in the verses 259-61, 263-64, 287 and 291.

It is the portrayal of the battle between the *karantai* (a flower) decked warriors (who have come to recover their captured cattle) and the *veṭci* (a flower) adorned enemies (who have captured the herd). It gained importance in *pillait telivu*, *pillaiyāṭtu*, *kaiyaru nilai*, *neṭumoḷi kūral*, *pillaipeyarcci*, *vēṭtiyaṇ malaivu* and *kuṭinilai* though it was not treated as a separate *tuṟai* in *Puṛapporuḷ Veṇpā Mālai*. It is to be noted that *Tonṇūḷ Viḷakkam* (131) incorporates the theme, with the title *āpeyarttal* into *veṭcit tiṇai*.

See also : ĀKŌḶ

S.N.

ĀMANTIRIKAI, a musical ensemble that was in vogue in the ancient Tamil land. Wind, string and percussion organs are the components which constitute this ensemble. Flute was used here as the drone organ while *yāl* (string instrument), *taṇṇumai* (what is now called *mirutaṅkam*) and *muḷavu* (drum of various sizes) followed to the pitch of flute. This ensemble pealed at the end of a vocal session which preceded a dance concert by Mātavi, is described elaborately by Iḷaṅkōvaṭikaḷ in *Cilappatikāram*. This vocal music by *tōriya maṭantaiyar* consisted of invocatory songs addressed to various deities at the end of which *āmantirikai* filled the air (*Araṅkēṟru Kātai* - 137-144).

Nacciṇārkkīṇiyar, while elucidating a verse (675) of *Cīvaka Cintāmaṇi*, *tōlpoli muḷavum yālum tuḷai payil kuḷalum ōṅka*, has expressed his view that *āmantirikai* results when *muḷavu*, *kuḷal* and *yāl* peal in unison.

This expression *āmantirikai* is seen alluded to in the illustration cited for the fortieth verse of *Iraiyāṇār Akapporuḷ Urai* (p.172) :

*kuḷal vaḷi yāl eḷi taṇṇumaip piṇṇar
kuḷaviyampal āmantirikai*

This verse is stated to be in **Kūṭta Nūḷ**.

Ām + *antirikai* = *āmantirikai*, *antirikai* means the end. The finale scored by the ensemble at the end of the vocal session is called so.

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S.N.K.

ĀMĀTTŪR, is one of the holy shrines of Lord Civaṇ that has the distinction of being exalted by the grand trio : Campantar, Appar and Cuntarar. It is one of the shrines in Naṭunāṭu, four kilometres west of Viḷuppuram in South Arcot district. The presiding deities here are Apirāmēcuvarar and Muttāmpikai.

The legend has it that long ago the cows were born without horns. In order to overcome this handicap, they undertook a penance in this shrine, pleased Lord Civaṇ and were blessed with horns. Hence the place had come to be known as Āmāttūr (*ā* meaning cow).

River Pampai, a stream of Peṇṇai, runs behind the temple ; *vaṇṇi* (Indian mesquit) and *konrai* (Indian laburnum) are the holy trees of this place and *Pacutīrttam* (cow pond) is the sacred water.

Apart from the exalted Caivite saints who sang their *Tēvāram* hymns celebrating this place, this shrine has been associated with later day poets such as Iraṭṭaiyar, Aruṇakiri Nātar and Taṇṭapāṇi Cuvāmikaḷ.

Tiruñāṇacampanar has sung two decads (180, 186) in his second *Tirumurai*. Appar has devoted one decad of *Tirukkuṟuntokai* (*patikam* 157) and ten pieces of *Tirutṭāṇṭakam* (*patikam*-222). Cuntarar has celebrated the shrine with his decad (45).

Campantar paints a vivid picture of Āmāttūr :

Lord Āmāttūr ensconced by the Peṇṇai
Luring flock of *aṇṇil* whence breeze waft
Along terraced mansions elegant

(II.50.1)

Appar chimes with Campantar when he states that Civaṇ, when Appar enquired Him as to which place He belonged, had told him that :

Āmāttūr where the bees drone over lotus blossoms

Is where I belong, He said (so) and went away.

(VI. 9. 2)

Cuntarar extols the Lord of Āmāttūr as :

Golden, golden, Who showered gold
And entrapped me ;
Dazzling He, quite dazzling :
Distilled essence of *Vedas* :
He is none own in my ardour captured,
He rejoices in my heart.

(VII. 45. 8)

After the Caivite trio, Iraṭṭaiyar (14th c.), the twin poets, have immortalized this shrine in their *kalampakam*. Aruṇakiri Nātar (15th c.) visited this place and has hymned on Lord Murukaṇ of Āmāttūr in four *Tiruppukal* songs. In Sanskrit, *Skānta Purāṇam* (in *Nākara Kāṇṭam*) in seven *carukkams* descendant on the glories of this ancient temple, which has been rendered into Tamil by Taṇṭapāṇi Cuvāmikaḷ (19th c.) as *Tiruvāmāttūr Purāṇam*. Apart from this, Taṇṭapāṇi Cuvāmikaḷ has also composed *Murukap Perumāṇ Vārat Tiruppukal* and *Apirāmēcuvarap Perumāṇ Navarattiṇat Tiruppukal*.

Iṛamaliṅka Aṭikaḷ (19th c.) in his third *Tirumurai* of *Tiruvārūṭpā*, *Viṇṇappaḷ Kalivenṇpā*, has mentioned

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஁ க்ங் ச ஞ ட ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ṅ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

all the 274 Caiva holy temples praising the glories of the Deities enshrined in each temple, as in the *Tēvāram* hymns.

... *cūrppuṭaitta*
tāmāttūr vīḷat taṭintōṇ kaṇēcaṇoṭum
āmāttūr vālmey aruṭṭiampē

The poet praises the exquisite disposition of Lord Apirāmēcuvavar accompanied by Lord Murukaṇ and Lord Kaṇēcaṇ enshrined at Āmāttūr. He explains in the above lines, the valour of Lord Murukaṇ in routing the ferocious Cūraṇ.

Some of the 20th c. poets like Cūntaramaiyar, Centināyaka Aṭikaḷ, Murukatāca Ayyā, Acalāmpikai Ammaiyaṛ, Cuntaracāmi and Kirupāṇanta Vāriyār have also composed poems in praise of Lord Civaṇ at Āmāttūr. More than 70 inscriptions found at Āmāttūr are spread over from 10th c. to 16th c.

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M.M. & V. G.S.

ĀMĀTTŪRK KALAMPAKAM, a medley of verses in various metres, composed by Iraṭṭaipulavar, Twin poets, one lame and the other blind. The Caivite shrine Āmāttūr which is found as a part in the title of this work is situated in the Naṭunāṭu.

This book begins with *kāppu* (invocation) and displays all the qualities of *kalampakam*, *taravu*, *tālicaḷ*, *arākam*, *ampōtaraṅkam*, *muccīr ōraṭi ampōtaraṅkam*, *irucīr ōraṭi ampōtaraṅkam*, *curitakam*, *veṇpā*, *kalitturai*, *kaṭṭaḷaiḷ kalitturai*, *kaliviruttam*, *viruttam*, *āciriyaḷ canta viruttam*, *maṭṭuviruttam*, *canta viruttam*, *maruṭpā* are the metres used in this work. Apart from being an eulogy of the hero, this work throws light on the daily lives of fisherwomen, āycciyar (dairy-maids), *korriyar* and such common folks.

There is a famous saying in Tamil *kalampakattirku irāṭṭaiyarkaḷ* (Twins for *kalampakam*) and this work is regarded to be the basis for this saying. It is believed that the Twins (not twins by birth but by constant association) visited Āmāttūr and sang this work at the request of the local ruler. The Twin poets are said to have been the contemporaries of the Koṅku

ruler Varapatiyāṭkoṇṭāṇ (14th c.).

Cuḷipuram Civappirakāca Paṇṭitar edited and published this work in 1884. Again, after many decades, in 1951 this rare work was published by Cē. Vai. Jampuliṅkam Piḷḷai.

See also : ĀMĀTTŪR

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A.T.

ĀMĀTTŪRP PURĀṆAM, a work under the category *talapurāṇam* (history of the shrine) by Taṇṭapāṇi Cuvāmikaḷ (19th c.), that extols the presiding deities of Āmāttūr, Civaṇ named Apirāmēcuvavar and Cakti, Muttāmpikai. It is said that the basis of this *purāṇam* is to be found in the *Nākara Kāṇṭam* of *Skānta Purāṇam*.

The present work consists of thirty two *paṭalams* which are presented in two books. The entire work is composed in *viruttam* metre. The work enumerates the many celestials who worshipped Civaṇ here like Ampikai, Ilakkumi, Caracuvati, Capta Irutikaḷ (seven arch sages), Vināyakar, Murukaṇ, Nāratar, Urōmacar, Piramaṇ and Irāmaṇ during his sojourn as an exile and the divine cow *kāmatēṇu*. The work also speaks of the visits of the great trio Campantar, Appar and Cuntarar, to this shrine and their hymns. It also alludes to the *kalampakam* rendered here by the twins known as Iraṭṭaiyarkaḷ. This was published in 1965.

See also : ĀMĀTTŪR

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A.T.

ĀMUKTAMĀLYATA (CŪṬIKKOṬUTTAVAL), written originally in Telugu by the emperor Krishna Devarayar of Vijayanagar has been translated into Tamil under the title *Cūṭikkoṭuttavaḷ* by Mu.Ku. Jakannāta Rājā, a multilingual scholar and a renowned translator at present. Telugu verses are transliterated in Tamil letters by G. Gunasekhar.

The main story of this work deals with Periyālvār, one of the twelve esteemed Vaiṣṇavite

Ālvārs and his more famous foster daughter Āṇṭāl, whose inspiring and soul-stirring lyrics and poems sing the glory and the greatness of Lord Tirumāl in his various manifestations. Besides the main story, two ancillary episodes deal with Āḷavāntār and Mālātācar of Tirukkuṟuṅkuṭi, a noted Vaiṣṇavite shrine. These episodes relate to the devotees of Tamil Nadu in respect of their story contents. The story of Cāṇṭikkiya Kēcittavaṇ found in this work owes its origin to the Sanskrit source of Viṣṇu Purāṇam. The other story of Pīramārākshasaṇ Cōmasarmā derives its source from Varākapurāṇam. Krishna Devarayar's work Āmuktamālyata is known as one of the great epics in Telugu literature. Legend has it that the Emperor took five years (1515-1520) to complete this work, commenced at Srikākuḷam Viṣṇu temple.

This epic consists of six āsvāsams or chapters in its original but the translation contains seven chapters perhaps because of its dedication to Lord Veṅkaṭēca of the Seven Hills. Jakannāta Rājā pays a rich tribute to the scholarship of Vētam Vēṅkaṭārāya Sāstri and Vāviḷla Rāmasvāmi Sāstri, whose annotations for the text of the rather tough Āmuktamālyata have rendered it easy for translation into Tamil.

The Āṇṭāl story in Āmuktamālyata differs from the conventional account of other versions. Perhaps Krishna Devarayar's fertile imagination made him portray Āṇṭāl as narcissistic in seeing her reflection in a well and also introduce the illusory replica of Āṇṭāl.

Strangely in this work, we come across an account of the royal lineage of Krishna Devarayar himself. Usually such autobiographical references to the author of the work will not be found in Tamil epics. Only the lineage of the hero of the epic is sought to be given in epics. This emperor's prowess in war and his descent from king Naracimmaṇ are mentioned in this epic. His victory over a Muslim king Adilsha, whose head was hung as a trophy to ward off evil and jealous eyes, is also mentioned.

Krishna Devarayar does not confine his picturesque descriptions to royal valour and aristocratic ways of life. He is quite observant of the simple joys, moods and manners of commoners. He waxes eloquent when he describes vividly the Tamilian girls, because the heroine of his work Āṇṭāl happens to be an illustrious daughter of that soil. The author's reference to the good looks and features of the Tamilian girls and their

proficiency in singing the songs of Nālāyira Tivviyap Pirapantam indicates Āṇṭāl and her friends at Tiruvilliputtūr.

Even the courtesans described by Krishna Devarayar observe certain principles of dignity and discernment. These young women are not mere lustful creatures who can be lured by money by all and sundry. They do not oblige the old, ugly and the low-caste people. In this context, the author refers to the word *Srī* which is shaped like an ear when written in Telugu. As the ears of the courtesans are shaped like *Srī*, which means Tirumakaḷ (the spouse of Tirumāl), they do not listen to the offers of money by worthless people. It is also to be noted here that in Vaiṣṇavite tradition, the prefix *tiru* is added in the description of human organs, to provide sanctity.

Krishna Devarayar depicts Periyālvār as a philanthropist of remarkable hospitality. He is said to have fed all the Vaiṣṇavite devotees whose pilgrimage ranged between the Himalayas in the North and Potikai mountain in the South.

Āṇṭāl is known as Cūṭikkoṭuttavaḷ because she wore the garland intended for Tirumāl, before offering it to Lord Tirumāl. The heroine's close association with flowers and garlands makes Krishna Devarayar describe the girls who sell flowers at Tiruvilliputtūr in exquisite pun and poetic nuance. In words of double-entendre (double meaning), men buying flowers throw hints of their lustful intentions to those girls but the latter retort and panter effectively (II. 19). The translator Jakannāta Rājā has done a wonderful job in rendering such dialogues in Tamil.

The description of Nature is quite facile and not all laboured in this work. The advent of seasons, especially summer, (II. 45) with its bursting silk-cotton fruits, mirages and blooming *pātiri* trees, is a notable example.

The translator has taken care to reveal the aesthetic sense of Krishna Devarayar. There are telling similes such as the one comparing the earth to one vast scorching pan during a hot summer day, where wafer-thin dosas (pancakes) are made by cakoram birds to feed their youngones. Jakannāta Rājā's wonderful translation makes the work a memorable prose epic and it is certainly a significant contribution to Tamil literature.

It was published in 1988 by Telugu University,

Hyderabad.

S.N.K.

ĀMŪR, a place in Cōla country referred to in *Caṅkam* verses.

Akanānūru (159) describes this town : "It nestles in a mountainous area with a pretty mantle of clouds ; the Cēra king triumphant over his foes, thanks to his superior prowess in archery, lives here like a celestial being ; the town boasts of such impregnable ramparts that the rutted elephants which attack them have their tuskers splintered". The author of this eulogy was Āmūr Kavutaman Cātēvaṇār, as gathered from the colophon.

Puṇanānūru (80) states that this town boasted of toddy whose sweetness vied with its piquancy. A chivalrous hero named Ārūr Mallan lived in that town.

"This town that belonged to Nalliyakkōṭan had numerous Brahmins ; it boasted of many godowns and large houses. Those visiting this town were treated by Vēlāla girls with a meal of heaps of pounded white rice laced with crabs of cloven claws" (*Cirupāṇāruppaṭai*-194-95). A warrior by name Koṭumuṭi defended the town by defeating the invading Cēra sovereign by breaking the tusk of his war-elephant.

Though possessing of such glorious town, observes Akanānūru (159, 14-21), the hero is unable to forget the bliss of the heroine's bosom and stay back in Āmūr. The night, at Āmūr, looks so bright because of the splendored illumination that it is difficult to differentiate the night from day. It belongs to the Cōlas. Ainkurunūru (56) describes thus : āmūr aṇṇa talaivi (the heroine finely endowed as Āmūr).

V.G.S.

ĀMŪR MALLAN, a chieftain of Āmūr country, framed as a wrestler and mentioned in *Caṅkam* poetry.

When Mallan was ruling over Āmūr, the Cōla kingdom was under the reign of Pōrvaik Kōpperunarkilli. This Cōla king in his prime of youth was praised by all for his exceptional strength. Unable to bear this, Āmūr Mallan engaged the former in a tremendous duel of wrestling. The angry Cōlan, his supremacy challenged, fought like a hungry elephant trying to devour bamboos. Āmūr Mallan was prevailed over by a superior opponent. The poet Cāttantaiyār who witnessed this valiant tussle is found lauding the

triumphant Cōlan (*Puṇanānūru*-80). The vibrant Cōla king Kōpperunarkilli planted one of his knees upon his prostrate foe and quelled his challenge. All the gallant attempts of Āmūr Mallan to disengage himself end futile. But the fight was to the finish. His legs and head broken, the challenger died achieving everlasting glory.

S.N.K.

ĀMAIYAMMĀṆAI KATAI, a folk tale in verse in palm-leaf manuscript.

The author is mentioned as Ārumukap Perumāi Nātār. The manuscript is stated to have been written in 1069 *kollam* era (1894 A.D.) for Ārumukap Perumāi Nātār by one Cuppiramaṇiyat Tēvar, son of Paḷaniyāṇṭit Tēvar.

The tale is told briefly, by way of introduction at the beginning of this poem. It runs as follows : Two women, while bathing in the river, promised to contract a marriage alliance of their future son and daughter. Lord Civaṇ, the witness of their vows, wished to test their sincerity ; the woman who had sworn to give her future daughter in marriage had a female child ; the one who had promised to take the girl to her son in marriage, was given a unique tortoise. As ordained by Him, the two women brought up their offspring to adulthood but their oaths sworn by God remained unfulfilled. The mother of the girl said she would never marry her daughter to a tortoise (the issue of the other woman), come what may and fixed up another groom for her. But when the girl heard of her mother's promise long back, she volunteered to marry the tortoise itself which then performed many miracles and proved itself to be a divine being.

This folk tale reminds us of the story in *Cilappatikāram* (II. 21), wherein a girl offers to fulfill the promises made by their parents by putting on the bridal dress and celebrating the marriage. The style of this verse tale is simple and contains dialectal peculiarities.

The manuscript is numbered 8423 of the Oriental Manuscripts Library, Trivandrum.

P.D.P.

ĀY, also known as Āay and Aṇṭiran, this petty, sovereign is classed among the seven grand patrons famous for their extreme liberality and hailed as *kaṭai ēlu vaḷḷalkaḷ*.

Paraṇar's poem (Akanāṇūru-208). Paraṇar's *Akanāṇūru* poems (148, 181, 208 and 396) contain detailed information on this chieftain. He had in his possession quick-footed horses (148). The poets would go to his palace even at midnight to sing in praise of his mountain country. The chieftain would honour them with elephants, with silver rings around their tusks as gifts (208). He was a lover of birds, which in turn, understood and reciprocated his love. Poem 208 informs that when the chieftain lay dead killed by Miṇḍi in battle, the birds perched on his body spreading their wings to form a protective umbrella against the hot rays of the sun.

Poem 396 dwells on the friendship of Āy Eyiṇaṇ with Naṇṇaṇ. So intimate was their friendship that Naṇṇaṇ renamed Pīrampu hills as Āyṇṇāmpu. From *Puṇṇāṇūru* (351), we come to know that Naṇṇaṇ handed over the right to rule over a place called Vākai to Āy Eyiṇaṇ.

Based on the information available in *Akanāṇūru* (396), researchers interpret his life history in two ways. According to one view, Āy Eyiṇaṇ defended Pāli, a place belonging to Naṇṇaṇ against Miṇḍi, while his friend was away fighting with the ruler of Puṇṇāṭu. But Āy Eyiṇaṇ's army was no match for Miṇḍi's which was far superior in strength. Āy Eyiṇaṇ fought heroically and finally died at noontime succumbing to his injuries (*Akanāṇūru*-208). Naṇṇaṇ out of shame for not having helped his friend, avoided the battlefield.

There is another view that the war was fought between Naṇṇaṇ and Āy Eyiṇaṇ. He gave asylum to the people of Puṇṇāṭu driven by Naṇṇaṇ's army. He also planned and prepared to fight Miṇḍi, a general in Naṇṇaṇ's army. Āy Eyiṇaṇ was killed in the battle.

There is an evidence in *Akanāṇūru* (208) to show that Miṇḍi fought for Naṇṇaṇ. But it is not known whether the battle in which Āy Eyiṇaṇ was killed, was fought on behalf of Naṇṇaṇ. Though there is a difference of opinion regarding his history, that he was a leader devoted to protecting his people and always stood by his word, is made clear in the poems.

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P.U.K.

ĀYCCIYAR, is a Vaiṣṇavite hymn composed on Lord Kṛṣṇaṇ. This is the tenth *Tirumōḷi* (sacred utterances) in the fourth decad of *Periya Tirumōḷi* (the great sacred utterances) of Tirumaṅkai Āḷvār in *Nālāyira Tivvīyap Pirapantam*.

Vaiṣṇavite hymns are called *pācurams* whereas Caivite hymns are known as *patikams*. Both have ten verses on a single theme. As *āycciyar* is the first word of this *pācuram*, it is called *Āycciyar Pācuram*. It is in the metre of *eḷucīrk kaḷineṭṭiḷaṭi ācīriya viruttam*. Every *pācuram* ends with the phrase *tiru veḷḷiyaṅkuṭi yatuvē*.

Tiruveḷḷiyaṅkuṭi is a sacred place located 8 km away from Aṇaikkarai, near Māyavaram - Kumpakōṇam. Since the royal poet Tirumaṅkai Āḷvār was unable to get the grace of God at Tiruvintaḷūr, his native town, he moved to Tiruveḷḷiyaṅkuṭi and worshipped the deity, Kōlavalvilli Irāmaṇ. He beckoned this poet to his place and bestowed his grace upon him, says a legend.

The underlying theme of these musings is that the Supreme God is incarnated as Kṛṣṇaṇ and Irāmaṇ to mingle with the ordinary human beings. These verses describe the rare and the grand deeds as well as the luring nature of Lord Kaṇṇaṇ.

Kaṇṇaṇ lived among the cowherds and was fed with butter, a simple but nutritious food of those groups. Cowherdess-*āycciyar* in Tamil, loved Kaṇṇaṇ along with his beneficiary mischief.

Though Kaṇṇaṇ is humble enough to steal their food, he is ferocious in killing Pūṭanaṭi, a demoness, who fed him with her poison smeared breasts. He set free the sons of Kupēraṇ namely Naḷakūparaṇ and Maṇikkriṇaṇ who were in the form of *marutam* trees by a curse. He begged for three feet land from the emperor Māpali and put him to death by placing the third foot on his head. Though he was only a cowherd, he wiped out the *acuras*, the evil forces.

In this manner, the poet describes the greatness of Tiruveḷḷiyaṅkuṭip Perumaṇ by narrating his incarnations and their divine purposes. Descriptions of

natural scenery of various sacred places are found in plenty. Those places are clad with dense groves, where plantains, betelnut and coconut palms grow in abundance. The river Maṇṇiyāru flows through these groves. To the South of this river, is located Tiruvelliyaṅkuṭi.

Finally, the poet affirms that one who sings these hymns will acquire the power to rule the world.

See also : ĀNIRAI MĒYKKA

S.N.K.

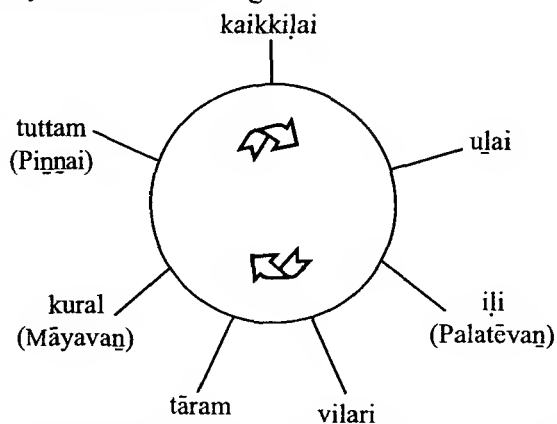
ĀYCCĪYAR KURAVAI, is one of the chapters in *Maturaik Kāṇṭam*, in *Cilappatikāram*. *Kuravai* is one of the folk dances performed in Tamil Nadu since *Caṅkam* period, and is mentioned both in the *akam* and *puṇam* poems, in all *tiṇais* except in *pālai*. Both men and women participate in it.

Āycciyar *Kuravai* was performed by the cowherd women. The songs exhibit the significance of this dance, the details about the movements of the characters in the performance, and the greatness of Māyavaṇ-Tirumāl.

When Kōvalaṇ was executed by the Pāṇṭiya king because of the intrigues of the vile goldsmith, many ill-omens were observed at Puṇācēri where Kaṇṇaki was staying. Milk didn't curd ; butter didn't melt ; the eyes of hefty bulls were seen shedding tears ; the lambs instead of frisking about lay spiritless ; tiny bells tied around the neck of the cows had fallen off. Mātari, on seeing these ill-omens, was afraid that something bad was going to befall her cattle. So she called her womenfolk and suggested that they had better dance the *kuravaik kūttu* of *vālaṇ itai*, which Kaṇṇaṇ performed in Āyarpāṭi in the company of his elder brother Palatēvaṇ and his love Piṇṇai, to ward off the evils that might befall their cattle. Obliging Mātari, the āyar women started dancing.

Seven young girls were chosen from the cowherd families. These were the lasses waiting to marry men who would tame the wild bulls they were rearing for that purpose. Following the ancient tradition these seven girls were given new names, the names of seven *pans*, (musical modes) *īli*, *viḷari*, *uḷai*, *kaikkīlai*, *tuttam*, *kural*, and *tāram* and made to stand in a circle. *Kural* was Māyavaṇ, *īli* was Palatēvaṇ and *tuttam* was Piṇṇai and the others were the āyar women, their pastoral mates. Taking their positions (as indicated below),

they would start moving :



Piṇṇai put *tuḷaci* wreath (sacred basil) round the neck of Māyavaṇ and started dancing in strict accordance with *Kūttunūl* text and dance.

The girls chose *mullaippan* and started singing. *Kural* (Māyavaṇ) in low, *īli* (Palatēvaṇ) in medium, *tuttam* (Piṇṇai) in high pitch, singing together, followed by others celebrating the sports of Māyavaṇ and the *kuravai* dance whirled at Tuvāraka Pati to be praised by Yacōtai.

The girls sang of the similarities between the three kings-Cēraṇ, Cōḷaṇ and Pāṇṭiyaṇ and Māyavaṇ. Then they prayed to Māyavaṇ eulogizing Him in the second person called *muṇṇilaip paraval*. They said "Oh! What a marvel ! Your hands which churned the milk ocean were tied by Yacōtai. You, considered to be the very end of everything by the *tēvars*, devoured the whole world without being hungry. The very same Feet which measured the three worlds carried the message from the meek Pāṇṭavars. Lo! what a marvel !" Then they engage in *paṭarkaipa paraval* (praise in the third person) :

"Oh! What use are the ears which do not hear the glory of the one Who, with His brother roamed the forest on aching Feet which yet measured the three worlds! What use are these eyes which do not see the Black One Who carries the whole world on the lotus on his navel : What is the tongue for, if it can not praise the One Who vaulted over a host of vile tricks of Kañcaṇ".

Thus praising Kaṇṇaṇ, they ended the dance, saying, "May the God Whom we prayed to in our *kuravai* so far, protect our cattle from the impen-

ding troubles ! May our king Pāṇṭiyaṇ be blessed with victories for ever !".

These songs carry in them the seeds of the bhakti movement which swept over Tamil Nadu later, from the 5th c. onwards, fostered by the Vaiṣṇava Saints (Ālvārs) and the Caivite Saints (Nāyaṇmārs).

Āycciyar Kuravai is connected with the story in that it precedes and portends the impending murder of Kōvalaṇ and the tribulations which are in store for Kaṇṇaki.

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M.M.

ĀYPPĀṬI, means the abode of the āyars. The āyars, who figure in Caṅkam literature, were the ancient Tamils who lived in the muḷḷai type of land. The areas, where there was a concentration of āyars, were called Āyppāṭi. In Cilappatikāram, there is a casual mention to Āyppāṭi. When Kaunti Aṭikaḷ entrusts Kōvalaṇ and Kaṇṇaki to the care of Mātari, the cowherds of that place are thrilled by the handsome features of Kōvalaṇ and

begin to wonder whether he was the lovely one that Yacōtai gave birth to in Āyarpāṭi, obviously referring to Lord Kṛṣṇa.

In the literature of the later period, the term Āyarpāṭi was always used to denote the birth place of Kṛṣṇa, Madurā, in North India. This town is on the banks of river Yamunā. It is replete with stories of young Kṛṣṇa's pranks with the kōpis. The Tamil devotional literature, particularly, Tivviyap Pirapantam contains many references to this place. Periyālvār, Āṇṭāl and Tirumaṅkai Ālvār have mentioned this place in thier hymns. Above all, there are 22 references to Āyarpāṭi in Tivviyap Pirapantam. Āyarpāṭi is also known as Kōkul or Kōkulam.

In a state of God-intoxication, the fervent Vaiṣṇavite devotees of Tamil Nadu began to assume that the very place in which they lived was Āyarpāṭi. Thus Periyālvār describes Tirukkōṭṭiyūr as Tiruvaippāṭi. To Āṇṭāl, Tiruvilliputtūr becomes the replica of Āyppāṭi.

There are many other references to Āyppāṭi in Tamil literature. Kūrma Purāṇam, Āṇṭāl Piḷḷaitamiḷ, Kōlācalat Talapurāṇam and Ceṇṇimalai Murukaṇ Pulavarāruppatai refer to this place. Āyarpāṭi figures even in modern Tamil poetry.

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S.N.K.

ĀYVUP PĒLAI, is a collection of 18 articles, written by Kā. Ma. Vēṇkaṭarāmaiyā, which were originally published in various monthlies.

The first article Kāñcik Kaṭikai states that, this kaṭikai is the western boundary of Kāñcipuram. Kaṭikā means 'sweet smelling grove'. Tiruṇāgacampantar, in his Tēvāram, sings in praise of Kāñcipuram which has a grove just as the peacock has multicoloured wings (tōkai). Toṇṭi has also spoken of this kaṭikā in Taṇṭiyalaṅkāram. Kaṭikai or kaṭikā adds beauty to Kāñcipuram with its flora and fauna.

Etta Nūl Enṇatu Lakṣam, a phrase in a stone inscription, is explained in this article, with literary emphasis. The antiquities of Kaṅkai Koṇṭa Cōlapurattār are described in the article, Kalleḷuttukkaḷil Kaṅkāpuriyinaṇ (the occupants of Kaṅkāpuri in stone inscriptions). Maṇucaritak Kalleḷuttu, is a collection of details about the life-history of the Cōla king Maṇu, from works like Makāvamcam, Cilappatikāram,

Periyapurāṇam, **Maṇimēkalai**, and from Cōḷa inscriptions and the statues in Tiruvārūr temple.

The author elucidates the historical richness of the Katval copperplates in the article, *Mutalām Vikkiramātittanṇ Katval Paṭṭayaṇkaḷ*. These inscriptions tell us that Vikkiramātittanṇ was first defeated by the Pāṇṭiya king at Nelvēli war and again by a Pallava king at the battle of Peruvaḷanallūr.

Iraṇṭām Nantivarmanṇ Kācākkuṭi Ceppēṭukaḷ (the Kācākkuṭi copper plates of Nantivarman II) informs us that the *Piracastī* was written by Tiriviḷkiranman. He was well-versed in three *Vedas* and followed these *Vedic* precepts in his practical life. This copperplate was engraved by Sṛī Paramēcuvara Makā Kāṣṭakāri. The article on *Nirupatuṇkavarmanṇ Vākūrc Ceppēṭukaḷ* tells us that these plates were engraved by Nirupatuṇkavarman. Also known as Utitōṭita Kula Tilakan, he belonged to the community of goldsmiths. He was skilful in many arts and served the Pallava dynasty. He lived in a city called Kaccip Pēṭṭuk Kīrppai Cāram. He was the son of Mātēvip Peruntaṭṭāṇ and the grandson of Utitōṭayap Peruntaṭṭāṇ. In his days, Vākūr college was established and as a result the Southern part of the Pallava kingdom flourished in art and education.

The article *Tanti Cakti Viṭaṇkiyār* describes the piety of Ulōka Mātēviyār, the queen of Rāja Rāja Cōḷa I. She, like her husband, involved herself earnestly in the construction of a number of temples.

Icaināṇi describes the life of Icaināṇi, mother of Cuntarar, based on the details collected from Cuntarar's *Tēvāram*, *Tiruttonṭar Tiruvantāti*, *Periyapurāṇam* and the inscriptions of Tiruvārūr temple.

The article *Iru Villikaḷ* analyses the character of Irāman and Ilakkuvan, the former Cuntara Villi (handsome archer) and the latter Uṇṇāka Villi (unsleeping and alert archer).

Eṇṇalaṇkāram elaborates the aesthetic nature of using numbers in poetry. This was not discussed by any commentators or grammarians of *aṇi*. But Civaṇṇa Yōkikaḷ in his commentary on the verse beginning with *oru kōṭṭāṇ* points out that it is *eṇṇalaṇkāram*. This technical term was first introduced by Civaṇṇa Yōkikaḷ.

In *Toṇi*, he explains the topic first with suitable examples. One of the examples quoted is *Carapēntira Pūpāḷa Kuṇavaṇci Nāṭakam* composed by Koṭṭaiyūrc

Civakkoḷuntu Tēcikar. This poet catalogues the names of 60 Tamil years starting from *Prabava*, in *toṇi*.

In *Tōṭṭimaiyuṭaiya Toṇṭar*, he differentiates *tōṭṭimai* from *toṭṭimai* giving apt evidences. In *Tirunelvāyil Arattuṇṭar*, he tries to prove that this city is the first among the twenty two, praised by the four Caiva poets. Tirunelvāyil Arattuṇṭar has been eulogized by Campantar, Appar and Cuntarar in their *Tēvāram* verses.

Vāraṇavāci discusses the names of the two places, *Vāraṇāci* and *Vāraṇavāci*. In literature and inscriptions, these two are different cities and they do not refer to the same place. Hence the author concludes accordingly that they are different places.

Kaṇkāl Kāpminṇkaḷō remembers the kings who have built huge and beautiful temples and also made icons and sculptural pieces to be installed in them. The author addresses his eyes to see those great builders or sculptors and their glorious works of art.

The data collected from metal plates and inscriptions about music are analysed in the article, *Kalvēṭṭukkaḷum Icaiyum*. *Iraṇṭām Irācāti Rācaṇatu Tiruvorriyūrk Kalleḷuttu* fixes the year of coronation of Rājāti Rāja Cōḷa II to be 1163 A.D.

This book reveals many historical facts and throws new light on previous research done on the basis of literature and inscriptions.

It was published in Madras, 1987.

S.T.

ĀYVU MUYARCIKAḶUM MUṬIVUKAḶUM, is a work by Mōkaṇarācu who, with a passion for Tamil Studies, has been doing research independently on a variety of literary topics. This book, his forty first one, is a self-assessment attempted at the age of forty. Here he looks back and evaluates his aspirations and achievements. The book is broadly divided into two sections, the first covering the investigations attempted and the second, the conclusions. *Tirukkuraḷ* is the nucleus around which the author has made his laborious studies. Some of the problems examined by the author are unusual and point to his unique unconventional approach.

A study of handicaps in the light of what is found in the *Tirukkuraḷ* on the subject, is the theme of his book *Tiruvalluvarum Ūṇamurōr Mēmpāṭum* (1987). He elaborates on three types of disabilities, physical, mental and those of the fully-limbed.

In another thought-provoking book, **Aṛam Enpatu Tirukkuṛaḷā?** (1987), the author tries to interpret the term *aṛam* figuring in the line *aṛam pāṭirre ... of Puṛaṇāṇūru* (34. 7). In **Tirukkuṛaḷ Marapukaḷ** (1981) the author examines the traditional factors: Righteousness, Wealth and Happiness (*aṛam, poruḷ, inṇam*).

The books which the author considers to be the turning points in literary studies are grouped together. **Tolkāppiyar Ōr Aṛavāṇar** (1987) contains a tribute to Tolkāppiyar for his pioneering attempt to castigate prostitution as a social evil. The book **Ulaka Amaitik-kut Tirukkuṛaḷ** (1987) has great relevance today, as the world is torn asunder by disruptive forces. Peaceful co-existence and its implications, as expounded by Tiruvaḷḷuvar, point to the saint's great foresight. Mōkaṇarācu's book contains the essence of Tiruvaḷḷuvar's teachings on corporate living. While **Tirukkuṛaḷ Marapukaḷ** distinguishes between the use of the word *atikāram* (chapter) in **Tolkāppiyam** and **Tirukkuṛaḷ**, **Oppumai Oḷiyil Vaḷḷuvar** (1980) contrasts the thoughts of Tiruvaḷḷuvar on friendship with those of the Chinese philosopher Confucius.

The author generates controversy in his **Tolkāppiya Viruntu** (1977), wherein he comments on Parimēlaḷakar's assertion that **Tirukkuṛaḷ** begins with the letter *a* and ends in *ṇ*. It may fit into Parimēlaḷakar's scheme, but to maintain that the order was evolved by Tiruvaḷḷuvar is to indulge in a travesty of facts.

The author's comparative study of the concept of God and his attributes as expounded in **Tolkāppiyam** and **Tirukkuṛaḷ** lends itself to an interesting reading (**Tolkāppiya Viruntu**). While **Tolkāppiyam** accepts pantheism or the worship of many Gods, **Tirukkuṛaḷ** stresses monotheism or the idea of a single God and paves the way for the unity of all religions.

While in China, Confucius set about studying the traits of great men and celebrities, it was given to Tiruvaḷḷuvar to attempt a similar mission on Tamil soil. This is the theme that has been elaborated in **Kaṇṇūciyacum Tiruvaḷḷuvarum Kaṇṭa Uyarntōr** (1987).

There is yet another book by the author on Confucius and Tiruvaḷḷuvar, **Kaṇṇūciyacum Tiruvaḷḷuvarum Kaṇṭa Kalvi** (1984), wherein he hails Tiruvaḷḷuvar as the first exponent of universal education and pays him a rich tribute.

Though one may not agree with the author on

many issues, none can deny the fact that he has a typical point of view to project and that his approach is marked by refreshing originality. A perusal of his books is richly rewarding.

It was published in Madras, in 1987.

S.T.

ĀYATTUYTTAL, one among the sub-situations referred to in *kōvai* works. This word means 'sending back the heroine to the bevy of her companions by the hero'.

This action of the hero, is handled as a part of *iyarkaip puṇarcci*, an impromptu consummation or spontaneous sexual congress of the heroin and the hero, after which the hero ushers his fiancée back to her play-mates. While in works like **Ampikāpati Kōvai**, **Āṇantaraṇkaṇ Kōvai**, **Kappar Kōvai**, **Tirukkalukunṇaramenṇum Urittira Kōṭikkōvai**, **Karavaivēlak Kōvai**, **Cirāmalaik Kōvai**, **Tiruvārūr Kōvai**, **Tiruveṇkaik Kōvai**, **Kalaicaik Kōvai**, etc., this is attributed as part of *ītantalaippātu*, in works like **Maturai Cokkanātar Varukkak Kōvai**, **Tirumakiḷ Māraṇ Varukkak Kōvai**, etc., this is referred to in *iyarkaip puṇarcci*. In **Tirukkōvaiyār**, this is mentioned in *pakarṇkuri* (tryst by day).

Taṇcaivāṇaṇ Kōvai elaborates the situation in verse 37: "Oh, beautiful swan, gaying in the lotus of my heart, you who have become part of my life and existence, behold in yonder pond the fish swim just like your sparkling eyes, may you join your cuckoo like friends, playing merrily on the mountains of Taṇcaivāṇaṇ".

Irrespective of the major divisions, the theme of the sub-situation *āyattuittal* remains the same.

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S.T.

ĀYAM, a term used in the *akam* convention, is a collective noun which means a group of *tōlis* (maids or girl friends) of a *talaivi* (heroine). According to **Maturaikkāñci** (line 264), **Kuṇṇutokai** (367) and **Akaṇāṇūru** (11), *āyam* is a noisy and a revelling group of maids. The maids are variously described as the wearers of rows of bangles (**Akaṇāṇūru**-190), wearers of ornaments, studded with precious stones, girls endowed with flower like eyes (**Narriṇai**-80, 90, 293), young and eligible girls (**Narriṇai**-300), damsels with

long and flowing black tresses of hair (Narriṇai-295), women with shinning foreheads (Aiṅkuruṇūru-123) and girls with teeth like tender shoots (Kalittokai-15).

The *tōlis* who constitute an *āyam* resemble their *talaivi*, who is as graceful as a peacock (Akanāṇūru-39). They wear shinning jewellery, *iruvāci* flowers and green leaves (Paṭirruppattu-18). The *āyam* girls are wide-eyed and sport mascara smeared hair (Narriṇai-140). They used to wear garments made of leaves, and adorned themselves with *vēṅkai* flowers (Akanāṇūru-188 and Narriṇai-123).

Caṅkam literature describes further the pastimes, games and the girlish sports of the *āyam* maids. The *talaivi* playing the game of *ōrai* with her *āyam* mates is mentioned in Akanāṇūru (100). This game also known as *vaṇṭal vīlaiyāṭṭu*, played on a patch covered with *vaṇṭal* (soil deposited by rivers), is mentioned in many other pieces of *Caṅkam* literature such as Perumpāṇāṇruppatai (311), Akanāṇūru (180), Kuruntokai (245) and Narriṇai (127). The *talaivi* also enjoyed swimming in the sea and playing on the seashore along with her *āyam* (Akanāṇūru-20, Kuruntokai-144 and Narriṇai-72, 123). They used to swim till they were exhausted. Many women in an *āyam* were married but they also participated in their group activities and games with zest and noisy revelry (Maturaikkāñci-264-66). The *āyam* girls usually built sandhouses, played dice, ball games and mock cooking. They played all day long, sowing *puṇṇai* seeds in sand, and plucked various flowers from gardens.

When *talaivi* attains puberty, she is forbidden by her mother to play and mingle with her *āyam* mates (Akanāṇūru-7).

Several examples may be cited for references to *āyam* in *Caṅkam* literature. Similies and figures of speech in *Caṅkam* poetry confirm this. A leafless silk cotton tree in bloom is compared to *āyam* girls, happily carrying lamps in an orderly row during the *Kārttikai* festival (Akanāṇūru-11). The close association of *āyam* girls with their *talaivi*, their grief at their separation from her, their admiration and adulation of their *talaivi*, their concern and prayers for the *talaivi*'s well being and happiness are all mentioned in *Caṅkam* literature. *Āyam* is referred to as a group consisting mostly of girls belonging to *neytal* (coastal region), since swimming in salt pans, seashore, boats

and fishing activities are mentioned (Narriṇai-331).

It is interesting to note that a *talaivi* use to confide to her *āyam* mates, her relationship with the *talaivaṇ* (hero). At times she would conceal the *talaivaṇ*'s gracelessness or rudeness from her *āyam* friends. From the references in *Caṅkam* literature, we come to know that an *āyam* was quite familiar with the love affairs and related incidents between the *talaivi* and her *talaivaṇ*.

That the *talaivi*'s mother had generally a close touch with her daughter's *āyam* is revealed. As the mother is concerned with the joys and sorrows of her daughter, her interaction with the *āyam* is described in various poems (Akanāṇūru-240, Narriṇai-203 and Paripāṭal-11).

Even *parattaiyar* (courtesans) had their own *āyam* groups. A *talaivaṇ* abandoning his *parattai* and her sad plight are taken note of and lamented over by her *āyam* (Akanāṇūru-146). Another *talaivaṇ* vowed not to have any truck with *parattaiyar* and this assurance was given in the presence of *āyam* (Aiṅkuruṇūru-31). A *talaivaṇ* being chided by the *talaivi* for his amorous relationship with a *parattai* was quite common (Aiṅkuruṇūru-83). Sometimes a *talaivaṇ* would give his *talaivi*'s ornaments to his *parattai* and this clandestine act would be detected by one of the *tōlis* of the *talaivi*'s *āyam* (Paripāṭal-26).

Even *pāṇars* (singers) had their own *āyam* and they were fed by *eyiṇamakalir* (women of *eyiṇa* clan) with tamarind sauce and hot meat (*Cirupāṇāṇruppatai*-74-77).

The later works of the *akapporuḷ* like *kōvai*, mention the existence of *āyam* and follow the related conventions such as *āyattuyttal*.

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S.N.K.

ĀYAR, a tribal clan. Also referred to as *Potuvar* and *Kōvalar* in Akanāṇūru, Kalittokai and Cilappatikāram.

Tolkāppiyar refers to Āyar as one of the *tiṇai peyar* (name of a person of a region) (*Akattiṇaiyiyal*-23).

for tracing the social evolution of this clan upto our days.

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V.A.

ĀYARPĀṬI, is a collection of twelve short stories by Ka. Cōmacuntaram. The first as well as the titular story, *Āyarpāṭi* (colony of cowherds) deals with the divine bond of love between Kaṇṇaṇ (Lord Kṛṣṇaṇ) and his foster mother Yacōtai and illustrates the sentiment with the felicitous songs of Ālvārs. The story seeks to convey this theme of love not only as a mythological or legendary one, but also as a perennial and continuing bond down the centuries and generations to the present day. The next story entitled *Nāṭṭiyam* (dance) exposes the hollowness and hypocrisy of the pseudo-connoisseurs of art, who with their power and pelf, only seek publicity for themselves as lovers of art and do nothing to develop or encourage genuine art or really talented artists. The story *Vāṇakkuyil* (the skylark) pictures an extraordinary experience of a person who had a vision of the Lord Himself at a temple where he had gone to attend a festival.

The next two stories *Aḷaippu* (invitation) and *Pūcaiyum Pūcalum* (worship and bickering) are interlinked stories of a serial type. The main characters of both the stories are the same persons. Kirijā, the heroine of the first story, orphaned while quite young, remains an unmarried loner till she is 30, when she resolves to remain a spinster. She is not prepared to give up her independence and espouse slavery under a malechauvinist. This misogynist, however, succumbs to the martial temptation, as she is unable to put up with the stifling loneliness for a long duration. The second story deals with this compromise of the heroine Kirijā and its consequences. Kirijā and her husband fall out soon on account of the incompatibility between the highly independent and self-willed Kirijā and her husband. The story entitled *Ciyāmaḷā* dwells, poignantly, on the mis-

ery and the wretchedness of a girl called Ciyāmaḷā who belongs to a lower-middle-class family.

The next two stories *Pūraṇi* and *Makiḷampū* (ape flower) also have a point-counterpoint link. The first story celebrates the well-known mythological account of Goddess Miṇāṭci of Maturai, Her celestial beauty, Her heroic exploits, Her love for Lord Civaṇ and Her glorious marital alliance with Lord Cuntarēcaṇ. In the next story, *Makiḷampū*, the main players are mortals with all the attendant frailties. The hero Cuntarēcaṇ and the heroine Miṇāṭci are man and wife and their earthly predicament and temperamental incompatibility make it difficult for them to emulate the divine couple of the same name.

Vairākkiam (stubborn resolve) is a story which beautifully brings out the difference that is found in life between precept and practice. A scholar in *Irāmāyaṇam*, in his discourses extols the fraternal bond between Irāmaṇ and Parataṇ and the spirit of sacrifice shown by both in respect of the ancestral throne. But in practical life, the same scholar proves himself to be an uncompromising litigant who goes to the court of law to settle the dispute with his own brother over the partition of their ancestral property.

Kaitiyiṇ Katai (the story of a convict) describes the circumstances that lead to the killing of a boy by his own mother, who poisons him, because according to the boy's horoscope if he were allowed to live, his father's life would be endangered.

The story, *Utiṛnta Pū* (fallen flower) exposes the vagaries of the society. If social norms are violated surreptitiously or circumvented cleverly, the defaulter can escape from the punishment of the society. If however a person openly goes against certain rigorous and unacceptable rules laid down by society, it comes down heavily on him who dares to breach its dictates. The protagonist of this story Cuntarēcaṇ is deemed a heretic and punished by the society, more for his frankness than for his misdemeanour.

The last story *Naṣṭa Ītu* (compensation) expounds the irony in human attitude and behaviour. A man who hates his wife utterly, while she is alive, is keen on collecting the compensation paid by the railway administration after her tragic death in a train accident.

Most of the stories in this collection deal with the paradoxes of human nature and the vagaries of

middle class society. Stoic endurance of injustice, a sense of fatalism, the line of least resistance adopted by the womenfolk on all domestic and matrimonial issues and the general tendency to solve problems patiently are all brought out vividly here as typical middle class virtues. Conventional adherence to the status quo and a general apathy to change are also shown as the middle class ethos here. The author adopts the technique of projecting himself as one of the characters in a few stories. The middle class life of the sixties, with the dialectal features appropriate to the themes and contexts of the stories, is portrayed effectively in these stories. The author also profusely quotes from the classics of Tamil literature such as *Tēvāram* and *Tivviyap Pirapantam*. A few Sanskrit *ślokas* (verses) and poems of the famous national poet Cuppiramaṇiya Pārati are also quoted. The quotations really enhance and embellish the narration.

This book was published in the year 1968 at Madras.

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M.M.

ĀYIRATTENŪRU ĀNTUKALUKKU MURPAṬṬA TAMILĀKAM, the Tamil version (Kā. Appātturai, 1956) of V. Kaṇakacapai Pillai's book *The Tamils 1800 years ago*. It represents the native awareness of the need to adapt the literary and historical scholarship in Tamil to the new academic environment of the West, as also to reassert the cultural greatness of one of the ancient races of the world.

The author, a well-informed academic critic, brings in the tools of objectivity and systematization to bear on his historical approach to the recreation of a cultural past. The evidences that go into the reconstruction of the history of the ancient Tamils spanning over a period of nearly one hundred years between 50 A.D. and 150 A.D. include the literature of the age, the accounts of the foreign scholars and travellers, the inscriptions and so on. The essays collected in this book were contributed by the author to the *Madras Review* between 1895 and 1901. Brought into the canvass of this book are the different cultural facets of the ancient Tamils : The geographical climate, the contemporary political system, the rulers vis-a-vis

the ruled, the linguistic composition of the people, their religious life and literary creativity, their trade and commerce and so on.

The introduction is a comparative historical survey of the life, political and social, obtaining in different parts of the world during the period under investigation. They include the major kingdoms and civilizations of Asia, Europe and Africa. He refers to Pliny, Ptolemy, Periplus and others to establish that the Tamils had a flourishing foreign trade through a mighty span that goes as far back as 1000 B.C. His study of the geography of the Tamil land could be of a valuable interest to the historians of South India.

The ethnic composition of Tamil Nadu, the genealogy of the Tamil kings and chieftains, the nuances and complexities of the social and religious lives of the Tamils of the day, the myths and rituals dear to them and their achievements in the realms of literature and language have been examined through a mass of evidence, intrinsic and external. Published in 1905, this book has gone through several reprints.

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A.T.

ĀYIRAPPĀṬAL, a book on Caiva religion which has been lost. Some consider this to be one of the *pirapantams* written by Kamalai Nāṇappirakācar. *Cōḷamaṇṭala Catakam* confirms that such a book did exist. The songs in it state that the author of *Āyirappāṭal* belonged to the Cōḷa land. That this book is an explanation of the Caiva religion can be understood from the line, *pakarṇta kamalaṭṭi tiyākēcar pañcākiram*. As *Cōḷamaṇṭala Catakam* belongs to the 16th c., this *Āyirappāṭal* can also be of the same period.

A.T.

ĀYIRAM TALAI NĀKAM, is a novel, originally written in Telugu by Visvanātha Sattiyanārāyaṇa and translated into Tamil by Callā Rātākirusṇa Carmā. The title denotes the name of a town and in it lives a Zamindar family.

The name of the village has a story behind it. In this village, a cow feeds a snake with its milk and it grows to be a 1000 headed cobra. Hence this village is named after this cobra. The villagers are astonished on knowing about the cobra. In due course, this village has been developed into a town by the British.

Kiruṣṇamma Nāyīṭu is the Zamindar there. Rāmēcuvara Sāstiri and his family are patronized by this Zamindar. After the expiry of Sāstiri, his son Tarmā Rāv gets the help of the Zamindar for continuing his studies. One day the Zamindar also passes away, and his wife continues to educate Tarmā Rāv. Unfortunately this lady also dies, so Tarmā Rāv discontinued his studies and returns to his birthplace.

The Zamindar's son Reṅkā Rāv, never invites Tarmā Rāv for any of the Zamin festivals. He is modern and hates his wife, for being a staunch conservative. After the death of his wife, Reṅkā Rāv marries a French lady, who is greedy and naughty.

One day, this French lady comes to know that her father's health is getting worse in her motherland, and she gets ready for her journey to France. Reṅkā Rāv accompanies her upto Ceylon and returns to his native place with an American lady. She claims her maintenance. Now he is in a dilemma as to decide who is his wife, the French or the American. The American lady also claims a lumpsum of money to leave him. Then both the affairs are settled amicably. But the French lady wants to carry away the traditional riches of the Zamindar's family.

At this time Reṅkā Rāv's son Hari gets back his mother's jewels from the French lady and sends her away. He donates these jewels to the Sanskrit school, started by Tarmā Rāv. Meantime Reṅkā Rāv is paralysed. He longs for his conservative wife Carōjiṇi. He is afraid of his death as he dreams of Kāṇācari, a woman whose coming is a prophecy of death to the great people in that village. His father and Sāstri die after her arrival in that place.

This novel portrays the change in social values in a village and the communication gap between the elders and the youngsters. It tells us that modernity without rationalism is of no use. Some traditional beliefs and superstitious thoughts are proved to be true. The novel is readable and interesting. It was published in 1963, at Madras.

G.J.

ĀYIRAM TĪVU AṆKAYARKAṆṆI, is a historical novel by Kaṇṇatācaṇ.

Aṇṇai (mother) is the benevolent despot of Āyiram Tīvu. Her head-quarters is at Cāmantit Tīvu. Aṇṇai showers her love and respect abundantly on her subjects.

This able queen is kidnapped by the evil king of Iṭaiturai. She tactfully escapes from his custody and wins the favour of two great kings, Cēraṇ and Pāṇṭiyaṇ, through her spies. With their support, she paves the path of victory for the emperor Irāca Irāca Cōlaṇ.

Being pressurised by the king of Iṭaiturai, she plans to be away from her husband and her daughter and volunteers to serve in the Cōla kingdom.

Irācēntira Cōlaṇ, the crown prince of Cōla kingdom wages war against the king of Iṭaiturai with Taḷanāyakaṇ, as his commander-in-chief. After his victory he puts the ruler of Iṭaiturai, in prison and empowers the chief guard of the security forces to be the ruler of that place.

When Irāca Irāca Cōlaṇ is executing his master plan of waging war on Sri Lanka, his crown-prince Irācēntira Cōlaṇ is left alone in Tamil Nadu. Iṭaituraiyāṇ (the former king of Iṭaiturai) who has escaped from prison, exploits the situation to attack the prince and wage a battle against the Cōla kingdom. He put the crown-prince in chains and declared himself emperor.

After the victorious return of Irāca Irāca Cōlaṇ, Iṭaituraiyāṇ is defeated and the kingdom is taken back.

Meanwhile, Aṇṇai puts an end to her life, feeling sorry for the desperate women who lost their honour while functioning as spies.

Aṇṇai's daughter Nantiṇi, is happily married to her lover, Taḷanāyakaṇ, a brave chief and the crown prince weds Iṇṇavalli whom he loves very much.

This novel has not chronicled events in the sequential order. The bravery and boldness of women who toiled as spies are poignantly brought out by the author. This adds to the credit of womanhood past and present.

The novel was published in 1977, Madras,

G.J.

ĀYIRAM MALARKAḷ, is a verse anthology in which the compiler Ceṅkai Aḷakaṇ has presented a floral catalogue culled from a wide range of Tamil poetry dealing with flowers.

The flowers are treated under various heads such as the special quality of a flower, its flowering season, its medicinal value etc. They are divided into four broad categories. Kōṭṭuppū (flower of a tree), koṭippū (flower of a creeper), nīrppū (water flower)

and *nilappū* (flower borne by a plant on earth).

Under the first type *kōṭṭuppū*, 42 flowers are dealt with and 21 varieties of blossoms are analysed under *koṭippū*; 10 flowers are treated under *nīrppū* and 61 under *nilappū*. There are only one hundred and thirty four verses in this anthology, while its title states *āyiram malarkaḷ* meaning one thousand flowers. We see more than one poet describing the same flower with the result that there are less flowers than verses describing them.

The compiler in his preface has stated that despite his best intention he has not succeeded in enumerating the one thousand flowers he had in mind in a single volume as he was balked by constraints of time and money. He also says that it is his desire to bring out further editions each devoted to one hundred flowers. This work was originally published in 1974 and the second edition came later in 1982.

S.N.

ĀYIRA MACALĀ, an Islamic devotional poem *macalā*, a *pirapantam*, is a distinct Islamic contribution, to Tamil literature. The Arabic term *masalā* which means 'to question', 'to inquire' is changed to *macalā* in Tamil. The formal structure of the work then is catechistic. The full name of this work is **Āyira Macalā Eṇa Valaṅkum Atijaya Purāṇam**.

Ceytu Ishāk alias Vaṇṇap Parimaḷap Pulavar is the author of **Āyira Macalā**, the first complete work of Islamic Tamil Literature. Born in 1537 at Kīḷakkarai of Tamil Nadu, he had an ardent Islamic consciousness in him. While the impelling force behind this work was Mullāmiyya Ceyyitu Mukutūm of Puḷiyaṅkuḷam, it was dedicated to the public at Maturai under the patronage of one Kaṟuppāru Kāvalar in the year 1572. It consists of 1095 verses in *viruttam* metre.

The questions by Abdullah Iṇunu Salam on behalf of the Jews who want to have an understanding of the Islamic creed, and the answers of the Prophet Mohammed to these questions (numbering a thousand) constitute the thematic structure of **Āyira Macalā**. As such, the whole content is based on the proverbial utterances of the Prophet. It comprises twenty seven divisions, starting from the stories of the message transmitted by the Islamization of Abdullah and others.

An exposition of the basic tenets of Islam seems to have been the central motif of this work. Neverthe-

less, one finds in it a happy synthesis of religious propaganda and artistic wholesomeness.

While the first edition of this work is datable to a time earlier than 1865, a revised edition has been brought out in 1984 by M. Saiyed Mohammed Hasan. There could have been a few other impressions also during the intervening period.

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M.I.A.M.

ĀYIṢĀ NĀCCİYĀR PIḷḷAITTAMIḷ, is an Islamic literature in Tamil by Kā. Mu. Serīp. *Piḷḷaittamiḷ* is a genre, which is composed on a hero or heroine assuming them as children. Islamic Tamil literature has only two *piḷḷaittamiḷ* texts on women. One is, **Āyiṣā Nācciyār Piḷḷaittamiḷ** and the other is **Pāttimā Nāyaki Piḷḷaittamiḷ** (1920).

Āyiṣā Pēkam is one of the wives of Mohammed, the Prophet. Pēkam (Begum), is culturally translated as Nācciyār. The salient features of her life are portrayed in this text.

The poetic metres used in this *piḷḷaittamiḷ* are as follows: *aṟu cīr* (six feet), *eḷu cīr* (seven feet), *eṇcīr* (eight feet), *oṇṇpatu cīr* (nine feet), *pattu cīr* (ten feet), *paṭiṇāṅku cīr* (fourteen feet) and *paṭiṇāru cīr* (sixteen feet) in *kaḷi neṭilaṭi viruttappā*. This text insists on many ethics such as the peity, giving alms to the poor, speaking good words, never telling lies, love and kindness, leading an Islamic way of life, learning, purity of mind, eating less food, never causing evil by accumulation of wealth, righteousness and kindness.

It was published in 1979 at Madras.

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M.M.

ĀYUTA PŪJAI, is a novel by Jeyakāntaṇ. It deals with the struggle between the police and the Naxalites.

An honest policeman is killed by a Naxalite. His son enters the department. He comes to know that the honour of the policeman is on the decline and that it is not desirable to continue in the same service. He resigns his job and begins an asylum named Vaḷḷalār Illam, for the orphans.

In his ashram, he happens to meet Poṇṇucāmi, a Naxalite who had been the main cause for his father's murder. Poṇṇucāmi helps him very much. They celebrate āyuta pūjai in their asylum, with the decorated sickle and hammer. A police officer enquires about this celebration, for he suspects them to be Naxalites.

In the meantime, four students from the asylum disappear. Among these four, three are shot down by the police and one returns to the asylum. He expresses his desire to surrender. The administrator of the orphanage asks him to wait there until he brings the police to the asylum.

When the police officer comes there, this fourth student after having killed the police officer, commits suicide. Here ends the story.

The author propagates his communist principles through the story. In his preface he says, "sickle and hammer are useful for mankind even to the modern and technological world. But the guns and other neutron ammunitions will serve as symbols of evil-god's worship in the future. This is the expanded scope of the novel" (Preface p. 4). It was published in 1982 at Madras.

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G.J.

ĀR, a *tuṛai* (sub-situation) of *puṛam* themes. *Tolkāppiyam*, the ancient Tamil grammar, classifies ār as a *tuṛai* of *veṭci* *tiṇai* (*Puṛattiṇaiyiyal*-5). Ār is a royal symbol for the Cōḷa kings. It is a flower worn by the Cōḷa warriors in the battlefield. When they

plan to wage a war against their enemies, they attack their cattle and capture them. Then, they wear their totemic symbols to identify themselves. Cēra kings wear palmyra flowers, Pāṇṭiya kings wear neem flowers and Cōḷas wear ār or ātti flowers (mountain ebony).

Porunarāṛruppaṭai, denotes the kings in the names of these flowers :

irumpanam pōntait tōṭum karuñciṇai
aravāy vēmpin āṅkuḷait teriyalum
ōṅkiruñ ceṇṇi mēmpaṭa milainta
iruperu vēntarum orukaḷat taviya
veṇṇit tākkiya veruvaru nōṇṛāḷ
kaṇ ār kaṇṇik karikāl vaḷavaṇ (143-148)

Karikāl Vaḷavaṇ with his garland of mountain ebony, so beautiful to look at, fought fearfully in the battlefield of Veṇṇi, so that, Cēraṇ wearing his palm flower which blossomed in its dark shoots and Pāṇṭiyaṇ wearing the neem flowers, which has black branches and saw-edged leaves, died together.

Puṛapporuḷ Venpā Mālai, classifies this *tuṛai*, as a section in *Potuviyal*. It says, "The Cōḷa king, with his warriors who are strong and able to fight ferociously and won the victory goes to war, wearing his garland of mountain ebony, when the war begins".

Veṭci is the first *tiṇai* in *puṛam* tradition. *Tolkāppiyam*, while defining this *veṭci*, gives some general details of *puṛam* tradition too. One among these general features is the identification of the kings by their royal symbols.

Nacciṇārkkīṇiyar, a commentator of this grammatical text, says that, 'kings and warriors, while waging war, wear their distinctive flowers' (*Puṛattiṇaiyiyal*, nūṛpā 5).

Hence, like **Puṛapporuḷ Venpā Mālai**, *Tolkāppiyam* groups this *tuṛai* under *Potuviyal*, the general category. **Ilakkaṇa Viḷakkam** agrees to this classification. But **Vīracōḷiyam** (98) classifies this *tuṛai*, under the second *tiṇai*, *karantai*, **Cuvāminātam** (*Puṛattiṇai Marapu*-145) gives a different name *tār ciṛappu*, the greatness of garland, and brings it under *pātāṇ tiṇai*.

See : ĀKŌḶ

M.M.

ĀR. ES. JĒKKAP CIRU KATAIKAḶ, a collection of short stories written by R.S. Jēkkap. This is the second volume of his collected stories. It has 25

stories among which 9 stories have been already published as *Eṅkiruntō Vantān* in 1986.

Akkā Viṭṭirkup Pōṇēṇ (I had been to my elder sister's house) is the first story, which underlines the want of recognition for a writer in his own circle of family and friends, though he is regarded, as a great writer, by the public.

Pēcāta Peruṇcirippu (the speechless loud laugh) conveys the silent sorrow of a retired teacher.

Māṇastam (dignity) satirically points out the double-standard sensitiveness of children, who refuse to feed their mother but feel ashamed at her begging.

Kiṛukkaṇ (the demented man) is a story about a sincere village teacher, who was put in prison for raising his voice, against the corrupt dealings of the feudal politicians.

Itu Karpaṇaiyā? (Is this a figment of imagination?) poses a question on the poverty of the society, as each member of the family, is employed in different departments.

Nalla Puttiyum Cippa Puttiyum (good sense and meanness) is a sarcastic story about a sincere education officer, who refuses to accept any bribe but forgetfully carries home his share of a Christmas feast.

Ciṅkappūr Tiruṭarkaḷ (robbers of Singapore) speaks well of the people, who return to their motherland with their earnings from Singapore.

One.....Two.....Three..... is a short story, which discloses the cheating and swindling nature of religious exploiters in the name of God. It comments on the anonymous offering of lakhs in Tiruppati, a rich temple in South India, and an American millionaire making an Indian, Brother Laurence, an affluent lakhier.

Teruvōrattu Lācarukkaḷ (street corner Lazaruses) pinpoints the generosity and human kindness of the pavement dwellers, who feed others, when they are hungry.

Oru Kaṇavu Kaṇṭēṇ (I had a dream) displays the late recognition accorded by Academics to a deserving writer. *Malar Makiṇtāl* (Malar was happy) conveys the fact that marriages based on love and kindness, will bring happiness to the brides.

Iḷanaṅkai Cārāl (Cārāl, the young woman) is a historical story which deals with the lives of Cārāl Takkar and her brother Jāṇ Takkar.

Aṇpukku Aḷavillai (there is no limit for love)

expresses the love of a grandma for her grandson. *Ippolutu Kīriyum Pāmpum* (a mongoose and a snake) is a story, which explains the evils of greed. *Carvar Appāturai*, describes the helping tendency of a hotel proprietor Appāturai. He had firm faith in the saying, 'live and let live'. *Pāram Iraṅkiyatu* (the burden gets relieved) insists on everyone to be merciful to the poor.

Alaivāyk Karaiyil (on the surfwashed shore) instructs the rich, not to put on gold ornaments for their children, while taking them to the beach or for shopping. Sometimes along with the jewels, one may lose the children as well. *Nālu Ciriṇṇupukal*, (four kinds of laughter) highlights the four attitudinal stages of a young flower maid.

Nāṇ Entak Kūṭṭam? (which group do I belong to?) wants the reader to analyse himself and decide whether he belongs to the group of Jesus Who gives him happiness, or to the group of King Herod who killed the male babies?

Orē Cāti (the same caste), is a story which vehemently opposes the rituals of Christianity, favourable for the inhuman, rich and the irreligious men.

Madras, Nalla Madras, ridicules the false values and snobbery of the metropolitan life. *Eṅkiruntō Vantān* (he came from somewhere else) contains echoes from one of Cuppiramaṇiya Pāratiyārs poems.

All these stories are told by the writer, in the hope of widening our sympathies and perspective. They accuse the rich, ignoring the beneficial aspect of their influence. The sincere teachers in the villages have been characterized in many stories, as unauthorized social workers. Many stories have a Christian bias.

The book was published in 1991 at Pālaiyaṅkōṭṭai.

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S.T.

ĀRKKĀṬU, is the name of a town in the present North Arcot Ambedkar district of Tamil Nadu.

It is 24 kilometres away from Vellore, the headquarters of that district. It is situated on the banks of

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண்த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ண்

a ā i ī u ū e ē ai o ō au k̥ k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḻ ḡ ṛ ṇ

haunted with a desire to test herself in the bed whether she is still young or not. His wife's words, a searing but refined castigation, leave Caṇmukam's guilty face blanched.

Atu Ēnkē Pōyirru? (where has it gone?) is about a lamb slaughtered for the feast of the Muslim festival Bhakrid. *Parōpakārārttam* (service to others) describes the ruses adopted by the old man Aruṇakiri to see a Hindi film. The old man is bent on seeing the film when he comes across an alluring scene of that film in a cine advertisement in a newspaper. *Skūl Pus* (school bus) narrates the sad story of an eight year old girl who is not able to pursue her study due to poverty. *Vilācatārār Rāmacāmi* (Rāmacāmi, the addressee) is about an extremely diligent but self-effacing old gardener who toils away without even an address to die unwept and unsung. The sprightly garden, a plethora of splendid blossoms, is a standing testimony to the gardener's unremitting toil. But his employer knows him only as a *tōṭṭakkāraṇ* (gardener) till his very end and does not bother to know even his name. They hazard a guess as to his name when a letter addressed 'Rāmacāmi' reaches them after his demise. *Iru Iruḷkaḷitai Oru Corkkam* (a paradise between two darkspots) captures the tribulations of a starving unemployed person who has nobody to turn to. *Arici Vilayil Tirumaṇaṅkaḷ* (marriages at the cost of rice) is about a poor vegetable vendor named *Aṇṇakkili*. She holds her independence dear. She shuns being married and completely losing her freedom to an unloving male. She equally scorns prostituting for the sake of money. She believes in sex but sex should be governed by love and according to her, there is nothing to sex beyond bodily gratification. But her poverty, the inescapable stark reality when all the essential commodities one by one are eaten up, makes her relent. She consents to marry the rickshaw man Citamparam who is in love with her and earnestly seeks her hand in marriage when she realizes that one cannot support oneself with one's own income when it is far from adequate.

The characters in all the stories are highly individualized.

The stories which appeared in various magazines in 1974 were published in a book form in 1978

in Madras.

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M.M.

ĀRTTI PIRAPANTAM, a Vaiṣṇava work of *pirapantam* kind by Maṇavāḷamāmuniḷ (15th c.). With *ārtti* meaning 'sad', 'glum', one may infer that it is reflective and melancholic in tone. There are sixty verses in it, composed in different metres like *venpā*, *kaḷineṭil āciriyaṇṇā*, *tāḷicai* and *kaṭṭalaik kalitturai*. With a glossary and commentary by Piḷḷailōkar, it was edited by Putuppaṭṭu Tiruvēṅkaṭāccāri.

This work is marked by a pervasive tone of pessimism. The poet looks for complete liberation from the fetters of the body, and entry into the other world. There is a fervent appeal for divine grace to achieve this. There are frequent references to the greatness of Lord Tirumāl, the hymns on Him and their spiritual significance. It was published by P.B. Aṇṇaṅkarāccāriyar (*Srīmat Varavara Munītra Kirantamālā* Vol. I) in Kāñcipuram, 1966.

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A.T.

ĀRMĪNIYA NĀṬŌṬIK KATAIKAḶ, is a compilation of Armenian Folk Tales by C.S. Cuppiramaṇiyam.

Eight stories are included in this anthology : 1. Friends, 2. The Clever Weaver, 3. The Merchant who chased the Charlatans, 4. The Able Daughter-in-laws, 5. The Giant liar, 6. The Diligent Lunatic, 7. The Ghost that Chased Everybody, and 8. Brother and Sister. Except the first and the last story, all the others are about people who have achieved success by their wit and resourcefulness. The first story highlights the triumph of an individual. The last story is about a brother and a sister who had to overcome many hurdles before they achieve success ; the sister ultimately marries a prince.

The anthology does not give details regarding the origin of the stories, the purpose with which they

were written or the date of composition. In fact, the folk tales read like modern short stories whose primary aim is to provide entertainment and delight.

It was published in Madras in 1978.

J.A.R.

ĀRVAMOLĪYAṆI, a kind of *aṇi*. It is also called *maḷiṭṭi aṇi*.

When a poet expresses his or his characters' inner feelings of love in such a way so as to absorb the reader into the emotion of the poem, it is called *ārvamoḷi*.

colla moḷi talarntu cōrun tuṇaimalarttōḷ
pulla virutōḷ puṭaipeyarā - mella
niṇaiṇō meṇilneṇ ciṭampōtā tempāl
vaṇaitārāy vantatarku māru.

Our replies can never match your words

Our arms suffice not to embrace you

Our hearts have no space to hold all your fame.

What reward have we in return for your coming
to us

Oh, garlanded hero.

In this song, *talaivi*, in order to express her love for *talaivaṇ*, speaks of failing replies, insufficient arms and lack of space in heart. This is an instance of *ārvamoḷi*. The works like *Taṇṭiyalaṅkāram* (68), *Vīracōḷiyam* (170), *Māraṇalaṅkāram* (211) and *Ilakkaṇa Viḷakkam* (*Aṇiyiyal* - 664) refer to this *aṇi*.

P.U.K.

ĀRVI, is the pen name of R. Veṅkaṭrāmaṇ, who had been for a long time the editor of the children's magazine *Kaṇṇaṇ*. He also writes under the assumed name *Jāmā*.

Though his contribution to children's literature is considerable, it is as a novelist and short story writer that he has distinguished himself. His anthology of short stories *Kuṅkumacciṇiḷ* bagged the award earmarked for the best short story collection by the Government of Tamil Nadu. He has won many other awards. His famous novels are *Coppaṇavāḷkkai*, *Aṇaiyā Viḷakku* and *Tiraikkuppiṇ*.

Arvi's novels and short stories are insightful studies, probing deep into the workings of the human mind. He interprets reality from an unusual angle with gentle humour and tolerance. The irony at the back of some of his short stories is enjoyable. He is a perfect craftsman whose workmanship amazes us by its artistry and variety. His narrative power triggers the

envy of even the best of writers. Originality marks all his writings.

G.S.B.

ĀRAṆYA KĀṆṬAM, a collection of twelve short stories written by Ko.Mā. Kōṭaṇṭam.

Almost all the short stories in this collection touch on the prevalent exploitation and the bureaucratic indifference that constitute a morbid syndrome in modern India. The title for this collection has been aptly chosen, as it rightly signifies an epic journey through the jungle.

Most of the stories deal with the tribal people and their habits, beliefs and taboos. The short story entitled *Oruvāyokkaṇci* (one swig of gruel) narrates an incident where we witness the common aspirations of the frustrated tribal people. The beehive in this story serves as an effective symbol. The story *Vitavai* (widow) exposes the feudal lords' exploitation upon the poor peasants' ignorance. In *Vāḷkkaiccamai* (the burden of life) the readers are called upon to listen to the conversation of two plantation workers who climb the hill with heavy load on their heads. Sporadic references to leech in the narration are significant as symbols.

The title-story *Āraṇya Kāṇṭam* (forest canto) which comes at the end of the volume is undoubtedly the best piece in this collection. The theme of initiation and the tribal community's identification with the landscape have been treated with an artistic fidelity. In this short story, *Kaṅkāṇi* takes his son and his son-in-law to the forest to get the progeny initiated into the wealth as well as the dangers synonymous with the forest. Eventually, his son-in-law is killed when an elephant tramples on him.

Other stories deserving mention are *Kalyāṇa Cāppāṭu*, (wedding feast) *Pukaḷukkup Pinnē* (behind fame), *Vēṭṭai* (hunt) and *Koṇratu Yār* (who murdered?). These stories have been published in various journals such as *Tāmarai*, *Tīpam* and *Cemmalār*.

It was published in 1976.

P.K.G.

ĀRAṆAM, is the nineteenth chapter of the hymns of the Caivite mystic poet Tāyumāṇavar (18th c.). The verses are set in the seven footed *kaḷiṇēṭṭilāṭi ācīriya viruttam* metre.

Mārai - the *Vedas* are the hallowed path leading to the Almighty while *murai* or method is ordained by

the Ākamas which as a reliable horse carries one on in the exalted path. Tāyumāṇavar marvels : "O my Lord God ! You conduct these in an astonishing manner. Your hallowed hand symbolizing divine wisdom, Your three eyes beaming love, wisdom and capacity respectively, Your golden person that personifies auspiciousness (the epithet Civam in Sanskrit literally means auspiciousness)-all these factors demonstrate the eternal, immutable truth behind creation and your Grace. They are not to be perceived by (one's) intellect. So I am eager to exalt you and adore Your feet till my last breath".

"O ye ocean of radiance ! Is it my fate to be bogged down in a stygian pit of darkness unable to gain shore? It is your *aruṭkaṭaṇ* (grace) to redeem me, foster me my fickle self, by stripping me of the ineradicable twin bane - the illusory curtain of memory and forgetfulness (memory or uncontrollable urge to dwell on sensory delights that makes a person to fantasize, and forgetfulness of the Lord's feet and His grace which one has to meditate perennially in order to secure salvation. It is your duty to save me from falling into the 'pit of illusion".

"You know how I have gone without sleep for a long, long time caused by profound anguish in not realizing You, despite intense prayer. Deign to dispel the primal darkness of ego".

"You deigned to bless me by approaching me as *Maṇḍa Guru* (the silent Master) and showered Your grace upon me by beaming Your blissful smile that proclaimed that a soul, in order to elude the grip of a raging psyche and the bewildering sea of *māyā*, ought to be steeped in bliss divine".

"Those acts of mine which I perform now and then, which appear to be mine own, are infact your own. Sometimes I am puffed up and filled with conceit about such acts. This is followed by a period when I do just nothing and am utterly indifferent to any act of anybody. My Lord ! bless me with constancy (of faith) and devotion".

Civaṇṇa Cittiyār, the celebrated disquisition on *Caiva Cittāntam* echoes the above sentiment (10. 2013)

Tāyumāṇavar goes on : "I am free of the kind of despicable karma that entails entry into yet another womb, namely another birth, and consequent miseries. I do not know whether I am privileged to experi-

ence the blessedness of the exalted devotees (who have preceded me), who have fully realized the transcendence of the mortal frame. However I am convinced that those who are constantly seized - at all times, awake or asleep - with the bliss of beatitude, the ultimate rapture of being eternally established at the Lord's feet, shall be steeped in grand silence that is divine. That is after all the summum bonum of a mystic's ceaseless endeavour".

Tāyumāṇavar beseeches Lord Civaṇ for such divine, Karma obliterating silence.

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C.S.

ĀRAṆĀTINTAM, a collection of a few Christian poems in various metres composed by Vētanāyaka Cāstiri. This poetical composition is meant for recitation before a congregation.

In spite of its diverse episodes, this work has a thematic unity and it allegorically deals with the mutual love of Christ, who is personified as a bridegroom and Zion, which is described as a beautiful damsel.

After glorifying the lovers, the poet gives a beautiful description of the Great Council of the Trinity, in which, the Father, after narrating the creation of Adam and Eve and their tragic fall, declares that grace cannot be extended towards man without the satisfaction of divine justice and hence man, who abused the mercy of God, is destined to death and must die unless someone can be found sufficient to atone for his offence and undergo his punishment. The son of God readily offers himself a ransom for man ; the Father was very happy and pronounces the exaltation of Messaiah above all names in heaven and earth. It is obvious that Vētanāyaka Cāstiri is highly influenced by Milton's *Paradise Lost* (Book III) and *The Bible* in presenting the Great Council.

The second section presents Christ as a valorous hero, vowing action against the evil spirit (Satan) by pronouncing that He will suppress his egotistic tem-

per and throw him into hell. The forthcoming section presents the hero, Christ, as an infant lying in a manger. The dramatic tempo and high seriousness of the antecedent episode loses its tenacity in the next section which treats the pure, sensuous, youthful and passionate love of the Messiaiah for Zion. The love episode is narrated in a romantic, and radiant language faithfully following the verses of the *Song of Solomon*. The poet, who is influenced by the tradition of bridal mysticism of **The Bible** as well as Tamil literature, presents the divine like a romantic lover. But, when Zion asserts her superiority over him by saying that she is a royal descendant of Solomon and she would not marry a man from Galilee, the frustrated lover gets angry and he narrates the abominations of Jerusalem that is expressed in *Ezekiel-16*.

The next section presents Zion in her apartment passing a sleepless night due to the pangs of separation from her Lord. When her Lord stretches his finger through the keyhole of the door, she tries to open the door. But her Lord disappears. She begins to search for him with a heavy heart and longs for a happy reunion with him till at last she meets and mingles with the son of David in the city of Jerusalem.

The final section is a slight digression though it is in tune with the main theme to a lesser degree than it could be. It presents Christ's parable of the maidens at the wedding.

The whole poem is couched in rhythmic language and it attains the level of sublime poetry. Yet, there is an unmistakable counterpoint of deep pathos that throbs and vibrates throughout this poem. There is something frustrating about their love for each other brought about by intense agony of separation, which is akin to the *Biblical* portrayal of God's love as a love of suffering. The author has used the simple language of the common man couched in newly coined terms for Christian concepts and typical Tamil Christian usages. It was composed in 1821. This work was published in Madras, 1964 along with **Petlakēṁ Kuravañci**.

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J.S.

ĀRAṆĪYA KĀṆṬAM, is the third section in **Kamparāmāyaṇam** which narrates the exile life of Irāmaṇ, Cītai and Ilakkuvaṇ at Tāṇṭakavaṇam. This *Kāṇṭam* (canto) has 12 *paṭalams* (chapters) namely 1. *Virāṭaṇ Vataip Paṭalam*, 2. *Carapaṇkar Piṇṇu Nīṇku Paṭalam*, 3. *Akattiyap Paṭalam*, 4. *Caṭāyukāṇ Paṭalam*, 5. *Cūrppaṇakai Paṭalam*, 6. *Karaṇ Vataip Paṭalam*, 7. *Cūrppaṇakai Cūlccip Paṭalam*, 8. *Mārīcaṇ Vataip Paṭalam*, 9. *Caṭāyu Uyir Nīṭta Paṭalam*, 10. *Ayōmukip Paṭalam*, 11. *Kavantaṇ Vataip Paṭalam* and 12. *Cavari Piṇṇu Nīṇku Paṭalam*. In the *Kampaṇ Kaḷakam* edition, there are 13 *paṭalams* and we find only 11 *paṭalams* in the Annamalai University edition. On the whole there are 1196 songs. In this *Kāṇṭam* one can find Kampaṇ's attempt in changing the incidents so as to suit the cultural traditions of the Tamils.

After leaving Ayōtti, Irāmaṇ worshipped the Saint Attiri and entered into Tāṇṭakavaṇam. He killed the cruel Virāṭaṇ and enjoyed the hospitality of the saints of Tāṇṭakavaṇam and stayed with them for ten years. Then Akattiya Muṇivar directed Irāmaṇ, Cītai and Ilakkuvaṇ to stay at Paṇcavaṭi. There they had to wage a war against Karaṇ and killed him due to the lustful attempt of Cūrppaṇakai to win the favour of Irāmaṇ. The enraged Cūrppaṇakai reported the matter to her brother Irāvaṇaṇ who asked Mārīcaṇ to tempt Cītai in the form of a beautiful deer. Mārīcaṇ acted accordingly and Irāvaṇaṇ came to the Ācīramaṇ, when Irāmaṇ and Ilakkuvaṇ were not there and kidnapped her. While he was taking her, Caṭāyu protested and so his feathers were cut off by Irāvaṇaṇ. Irāmaṇ and Ilakkuvaṇ on the way back in their search of Cītai, collected the information about the abduction of Cītai from Caṭāyu. After performing the funeral rites to Caṭāyu they proceeded further and killed Kavantaṇ. They met Cavari, a lady saint and collected the information regarding the route to their destination and reached the pond which was situated at the foot of the mountain called Iralaiyaṇkuṇṇam which was the place of Cukkiriṇaṇ, the king of the monkeys.

Kampaṇ opens his canto III, with the episode

of Virāṭaṇ with whom the brothers Irāmaṇ and Ilakkuvaṇ have an encounter. This by virtue of its thematic significance forms an appropriate introduction to the events that follow. It is here, that Kampan with his exquisite verse craft, introduces all the elements of epic characteristics. He beautifully unfolds the preparation for the main event of Irāmāyaṇam the annihilation of Irāvaṇaṇ, the aim of Irāmaṇ's birth according to Kampan. Through the introduction of Cūrppaṇakai's intrigue, he ensures that he presents the twin role of Irāmaṇ as the succour and refuge of the righteous and an annihilator of the wicked and the evil. He brings out a host of characters - of course not differing from his forerunner, Vālmiki - who are delineated to represent both his roles. While the wise, the learned, the devout and the serene, sagely persons like Attiri, Akattiyar, Carapaṇkar, Caṭāyu, Cavari, Kavantaṇ are illustrations to depict Irāmaṇ's greatness and equally so their assurances to stand him in good stead with all their strength of righteousness and spiritual heroism on one side and portraits of Cūrppaṇakai, Māricaṇ, Karaṇ and Ayōmuki, on the other, representing the evil forces, Kampan sets the base for the great conflict between the good and the evil. He takes care to assure us that ultimately the truth, the just and the right will prevail.

The way in which Irāvaṇaṇ is projected in book III is very masterly. Kampan sets Irāvaṇaṇ in the background of his fatal flaw which was responsible for his great fall - lust and infatuation - coveting other's wife.

It is in this canto, Kampan sets the base for a story full of tenderest pathos and the most moving emotions, making this canto a seedbed for the entire epic to unfold, introducing all the important characters of this epic.

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K.G.

ĀRAṆIYA PARUVAM¹, is the second *paruvam* (canto) of the epic *Pāratam* by Villiputtūrār.

Āraṇiyam means forest. As this portion deals with the exile of Pāṇṭavas in the forest, it is called *Āraṇiya Paruvam*. It has 723 verses and is divided into eight subdivisions known as *carukkams*.

The canto sets down the experiences of the royal exiles one by one. First, the severe penance of Arccuṇaṇ is taken up. The poet waxes eloquent on the hero's exceptional grit and single mindedness. This is followed by the saga of the demons Nivāta Kavacar and Kālakēyar, their hubris and the resultant punishment; Vīmaṇ's quest for the divine flower *caukantika* intensely desired by Tiraupati is set down in *Puṭṭa Yāttiraic Carukkam*. *Caṭācuraṇ Vataic Carukkam* narrates the abduction of Tiraupati by the giant Caṭācuraṇ and his death at the hands of Vīmaṇ. *Maṇimāṇ Vataic Carukkam* is about the slaying of Maṇimāṇ, a celestial commander of the god of wealth, Kupēraṇ. *Turu-vāca Muṇic Carukkam* dwells on the visit of the cholereric sage Turuvācar, who has been put up to harass and discomfit the Pāṇṭavas, by the malignant Turiyōtaṇaṇ. *Paḷam Poruntuc Carukkam* is the next chapter and *Naccup Poykaic Carukkam* is the concluding chapter wherein Tarumaṇ is seen shining in the full splendour of his famed impartiality and admirable calmness in the face of calamities.

The nineteen chapters of Vyāsa's *Bhāratham* stands abridged in the Tamil adaptation in just eight chapters. Villiputtūrār has made use of four of the chapters in the Sanskrit epic as it is, and they form the second, fifth, seventh and the eighth *carukkams* in the Tamil epic. There is some deviation from the original

in the chapters *Caṭācūraṇ Vataic Carukkam*, *Nivāta-kavacar Kālakēyar Vataic Carukkam*, *Puṭṭa Yāttiraic Carukkam* and *Turuvāca Muṇic Carukkam*. The narration however sustains and the tempo does not pall.

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S.T.

ĀRANĪYA PARUVAM², is the fourth of the five cantos forming the **Iraṭṭaṇiya Yāttirikam** of H.A. Kuruṣṣa Piḷḷai, a Tamil adaptation of John Bunyan's immortal allegorical masterpiece, **The Pilgrim's Progress**.

This allegorical poem, dealing with Kirittavan's (the Christian's) journey to the everlasting realm, through many tests and obstacles, describes here the pious hero meeting his boon companion named Nampikkai (confidence). *Āraṇiya Paruvam* is sandwiched between *Nitāṇa Paruvam* and *Iratcaniya Paruvam*.

Kiṛittavaṇ is blessed with the friendship of Nampikkai after Nīṭāṇi falls in fire and dies. Both of them stay together and march on righteous path towards Mukti Nakar (city of salvation). Their path is hindered by Poruḷācattiṭal (desire for wealth or cupidity). There is a mine near by. And a person standing near its mouth accosts the travellers. Aware of its hidden danger, Kiṛittavaṇ warns Nampikkai and saves him from the disaster that overtakes the four travellers who deviate from the right path and are struck by lightning to death. Nampikkai expresses his heartfelt gratitude to Kiṛittavaṇ for having spared him the fate of the wife of Lot of *The Old Testament*, who, fleeing with her husband and two daughters, the two twin and sinful cities of Sodom and Gomorrah, was supremely reluctant to part with her belongings, turned back to regard her home and was reduced to a pillar of salt. He says :

Mentor dear, focussing Grace Divine upon
me!

I do loath my stupid self ; but for your
warning,

My mind ensnared, rushing to meet surging
peril

Half way! Oh, we are apt to meet with the
fate

Of Lot's wife, turning to salt pillar sure.

When Kīṛittavaṇ accompanied by Nampikkai tramps on the path of salvation, he is gladdened by the beauty of groves and the constant flow of the perennial rivers. The fate that overtakes *Vīṇ Nampikkai* (false hope) causes disquiet among travellers tramping the path of *aruḷ neṇi* (path of grace). When they sojourn in a cave from the pouring rain, lashed by lightning and thunder claps, they are intimidated by Viṭāta Kaṇṭaṇ and are clapped in goal. However, Kīṛittavaṇ seeks the Throne of grace of the Almighty, sheds tears of penitence for his misdeeds and prays for His succour. His bosom is then filled with divine radiance. He is given a key that helps him open the prison gate. Kīṛittavaṇ and Nampikkai continue their pilgrimage celestially when they behold the Hill of joy. The male denizens there point out the Puṇṇiya Nakar (virtuous city) and the two pilgrims head that way when they run into Kārvaṇṇaṇ (Satan). Unaware of his true evil self, they follow him only to be trapped in a net of enticements when Vimalaṇ (pure one) rebukes them. They then step on to the right path.

The grim and relentless struggle that a man wages on earth, basing his faith on Jesus, and deriving his strength and inspiration from His Gospel for redeeming himself from the original taint and securing the life immortal, is the staple of this verse allegory. The pious pilgrim has to cross many hurdles and daunting traps. The *Āraṇiya Paruvam* forms the fourth chapter of the Kīrītavan's quest for Mukti Nakar (city of salvation).

See also : ĀTI PARUVAM²

S.T. & V.G.S.

ĀRAMPAM IPPAṬITTĀN, is a collection
of short stories by Uttama Cōlan.

Uttama Cōlaṇ, is a writer of great efficiency, can weave a gossamer out of the slender threads of everyday life. Even small incidents gain poetic beauty and depth under his magic touch. The relationship between man and woman is deftly handled by him. Particular mention must be made of *Kaṇkaḷ Āriyāta Imaikaḷ* (the eyelids the eyes know not) and *Ārampam Ippattittāṇ* (beginning is like this). Stories which are

cast in a different mould and are equally impressive include *Maṇitaṇ* (man) and *Paci Vanta Pōtum* (even when hungry). The germinal idea of *Uyir Kāppān Tōlaṇ* (friend will save) is good but the ending is contrived. *Imcaikaḷ Itamāṇavai* (soothing troubles) is an insightful study in adolescent psychology. *Pakkattu Vītu* (next house) will gain artistry if the last line is deleted. All stories are narrated with commendable ease and restraint and make for delightful reading.

It was published in Madras in 1990.

G.S.B.

ĀRAMARŌṬṬAL, is the 17th *tuṛai* (sub-situation) in *Tolkāppiyam*, *Purattiṇai Iyal* and it comes under the specific section of *veṭciṭ tiṇai*. In the sequential ordering this *tuṛai* comes after the *tuṛai* of *pūvāinilai* and before *āpeyarttut tarutal* (redemption of the stolen cows). *Puṛapporuḷ Venṇpā Mālai*, employs a different nomenclature to this *tuṛai* and calls it *pōrmalaṭal* (causing contention). The difference between *Tolkāppiyam* and *Puṛapporuḷ Venṇpā Mālai* lies only in the name of the *tuṛai*. The thematic content is the same i.e., the lifting of the cattle (cows) of the enemies surreptitiously and tending them. As a natural corollary, the redemption of stolen cattle (*āpeyarttut tarutal*) occurs later. It may also be noted in this context that both the stealing and redemption of cattle occurred at the *kuṛiñci* regions and hence *Tolkāppiyam* combined *karantai* and *veṭci* in a single and continuous process and brought the former *tiṇai* to come under the purview of the latter. *Puṛapporuḷ Venṇpā Mālai* however clearly brings this *tuṛai* under the *karantait tiṇai* as the 13th theme under the caption *pōrmalaṭal*. The lifting of cattle was done by *veṭci maṛavars* whereas the stolen cattle was redeemed in a counter-offensive by *karantai maṛavars*. Both the deeds could take place with or without the knowledge and sanction of the ruler of the land. Any such action taken with the cognizance and consent of the king was called *maṇṇuru toḷil* and action taken individually or collectively by the *maṛavars* without the involvement of the king was called *taṇṇuru toḷil*.

A *venṇpā* (poem) from *Puṛapporuḷ Venṇpā Mālai* glorifies the *karantai maṛavars*, attributing great martial prowess, fierce valour and indomitable pride to them. They are like tigers, lions and war elephants in this regard.

pulikkaṇamum ciyamum pōrkkaḷirum pōlvōr

valicciṇamum māṇamum tēcum ----

The term *āramarōṭṭal* may be translated as 'ending a difficult or complicated war' or 'ending a complicated warlike situation'. Among the commentators on this poetic theme there are differences of opinion. *Tolkāppiyar*, as mentioned earlier, combines *karantai* and *veṭciṭ tiṇais* for the purpose of his interpretation of this theme. *Īlampūraṇar* and *Cōmacuntara Pāratiyār* treat these two *tiṇais* as separate entities. *Īlampūraṇar* defines *āramarōṭṭal* as 'ending a precarious war'. *Nacciṇārkkiniyar* cites a verse from *Puṛaṇāṇūru* which states that warlike *maṛavars* of the forest fought against kings and chieftains and drove them away after defeating them. This is known as *maṛavar āramarōṭṭal*. This dual role performed by *maṛavars*, in fighting among themselves of their own accord and in joining to fight against hostile kings or chieftains, is brought out in *Caṅkam* poetry *Puṛaṇāṇūru*-324, *Kalittokai*-15 and *Akaṇāṇūru*-167.

Cōmacuntara Pāratiyār cites verses from *Puṛaṇāṇūru* (264 and 278) and defines *āramarōṭṭal* as defeating the *maṛava* cattle lifters in a battle. He avers that *karantait tiṇai* consists of subjects ranging from *āramarōṭṭal* to *neṭumoli taṇṇōtu puṇarttal* (lamentation).

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S.T.

ĀRAMUTAP PĒRU, is the 64th decad of the sixth *Tirumuṛai* of saint Irāmaliṅkar's *Aruṭpā*. The verses are set in *kaliviruttam* and the *paṇ* (*rāga* or mu-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல்வு ழ்ள் ற்ண்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ṇ ṇ

sical notations) called *naṭṭarākam* has been employed to musicalize this.

The saint exults that the God has bestowed upon him the inestimably precious nectar of His grace. Every word harps on this : *aru/āramutam tantaṇaiyē* ! (Oh! you granted (me) the rare divine ambrosia). He gurgles :

The fragrant bloom golden-the honey they
bear,

Juice delectable of luscious fruits three-
Their concentrated sweetness, Thou inner light
Scintillating with Civa-Cakti fused,

Dance on ! you king, who gave me
Manna of grace supernal

See also : *ARUṬPĀ* in Vol. II

C.S.

ĀRAVALLI CŪRAVALLI KATAI, a folk ballad, named after the two protagonists of the story, who are sisters.

These sisters were experts in magic and charms. Pīmaṇ (one of the Pāṇṭavas), who prided over his strength while he went to attack them, suffered a miserable defeat. Astrological sources suggested that Allirācaṇ, Pāṇṭavar's sister's son, could defeat the sisters. So he was sent to defeat them. He defeated them and married Palvaricai, the step daughter of Āravalli. However, on his way back, Āravalli killed him by her black magic. But Apimaṇyu spirited his life back to earth from the Heavens. After that, Pāṇṭavas won these sisters with the help of Kālī. The organs like ears, nose, mouth and upper-lips of these two sisters who tried to escape, were cut into pieces and thrown away by Allirācaṇ and Apimaṇyu.

The story seems to be an episode in *Makā-pāratam*. But neither *Viyāca Pāratam* nor *Villi Pāratam* has any reference to this event.

This story proves that the episodes and events found in epics or *purāṇas* are certainly found in folk-tales as well. And it may be that these folk-tales are incorporated in the epics. Perhaps this episode as a folk-tale was created after Viyācar and Villiputtūrār, and hence could not find a place in their creation. People of all ages and in all places have created secular literature centering around humans or other beings. *Āravalli Cūravalli Katai* might be one such. The poem is written in the folk-form and not in the style of *purāṇic* or traditional fable.

The matriarchal set-up has been observed to prevail at a particular stage of the social history of Man. That has resulted in the creation of heroic prototypes of women in legends, classical works and epics. The same trend is bound to echo in the folk literature and *Āravalli Cūravalli Katai* is one such work. There are many editions to this work like Poṇṇucāmi Mutaliyār's edition in Madras, 1878 and Irattina-nāyakkar and son's edition in Madras, 1972.

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A.S.

ĀRAVALLI CŪRAVALLI MĀTARA VALLI KATAIPPĀṬAL, the publisher of this folk song is Ca. Murukāṇantam. The text was obtained by Ta. Jēms Mariya Ārōkkiyam from A. Kālī, a cobbler working as an agricultural labourer at Mallaiyapuram, a suburb of Tiṇṭukkāl in Aṇṇā district.

Tarumarājā, the king of Tiṇṭimānakaram had three sons : Natarājā, Iḷaiyarājā and Muttuvīraṇ. Owing to acute famine, the family migrated to Amarāvati Paṭṭaṇam. While Muttuvīraṇ and Natarājā took to agriculture, Iḷaiyarājā started attending school. During the holidays, Iḷaiyarājā set right the angularities of a bund, which had been given up earlier as an impossible task. Then he went to Virāli hills for hunting. There a witch called Pūvāṇṭicci Kīḷavi insisted on his fulfilling two conditions before going for hunting. The first condition was the breaking of her water filled pot with an arrow. Iḷaiyarājā succeeded in doing that. The second condition was that he should overcome several hurdles and marry Mātaravalli, the sister of Āravalli and Cūravalli, who was living in the celestial regions beyond the seven hills and the seven seas. On the way Iḷaiyarājā rescued an ant, a fly and a beetle and with their help married Mātaravalli. While returning triumphantly with Mātaravalli, he was stopped by the Ūci king (the needle king) who had done penance standing on the tip of a needle to obtain the hand of Mātaravalli. Iḷaiyarājā killed him and reached Amarāvati Paṭṭaṇam. There, the wicked witch Pūvāṇṭicci Kīḷavi felt jealous of his bride Mātaravalli

and pushed her into an unused well. Disguised as Mātaravalli, she started living with Ilaiyarājā. Mātaravalli, on her part, assumed many forms, those of the lotus, the spinach, the mango sapling and the ram and tried to win back her husband. But thanks to the wicked witch, her attempts failed. In the end, Mātaravalli put on the disguise of a *mainā* bird and informed her husband of the treachery of the witch. The witch meted out severe punishment and Mātaravalli got united with her husband.

The work has great value in that it throws light on contemporary customs and manners, the prevailing superstitions, the beliefs and the mores of the people and their rituals. The songs are every now and then punctuated with proverbs and even terms of abuse. The theme of this folk song has very little to do with a similar theme which we find in the *Makā-pāratam*.

The introduction to the text leaves much to be desired. It would have been gratifying if the editor had referred to the occasions on which this folk song was sung. The annotations contain many errors.

It was published in Madras in 1991.

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J.A.R.

ĀRĀ AMUTĒ, the eighth *Tirumoli* of the fifth decad of Nammālvār's hymns, forming part of *Tiruvāymoli* in *Nālāyira Tivviyap Pirapantam*. The opening words of the decad - *ārā amutē* (manna divine that never stales) constitute the heading of this decad. The eleven songs here are set in six footed *kaḷineṭilaṭi āciriya viruttam*.

The renowned Vaiṣṇavite commentators on *Tiruvāymoli*, whose profound elucidations are a treasured branch of sacred literature of Vaiṣṇavism, are known to interpret the succeeding decads in the light of what have gone before. The decad immediately preceding the one under discussion viz., *ārā amutē*, describes Ālvār's frustration experienced at the shrine in Pāṇṭiya land called Cīrīvara Maṅkaḷa Nakar, popularly known as Vāṇamāmalai, where Tirumāl would not favour the saint poet by reciprocating his passion. The saint is however seen thriving on fond hope. He soothes himself with the thought that after all the

compassionate Lord might deign to favour him at Tirukkuṇṭantai (modern Kumpakōṇam). Nammālvār looses himself in sacred reveries much like Akrūrar, the pious minister of Kamcaṇ, whose famous divine day-dream is found rapturously described in the tenth canto of *Srīmad Bhāgavatham*. The saint poet is seen in divine anguish at the Lord, for not coming face to face to wipe out his acute pangs of separation. Nammālvār wails like a child longing for its mother :

Oh you Manna Ever Fresh ! O ye Tirumāl
stately!

You melt my person in love,
Rendering it a sweeping river !
Indeed have I seen you
Exceedingly lovely at Tirukkuṇṭantai
Of lovely river, rimmed by
Ears of red paddy fanned by breeze.

(5. 8. 1)

In the next song, Nammālvār uses an unparalleled epithet-unparalleled regarding Kṛṣṇaṇ who is described only as dark as cloud or azure like sky - *eṇ vellai mūrṭti eṇnai ālvāṇē* ! (white or fair Lord who rules me !). It is an unique description of the blue boy. The whiteness alluded to is not the colour of the skin but the utter purity that Kṛṣṇaṇ personifies to the saint in the throes of divine bliss.

In the next song (58.3), the Ālvār demonstrates his utter humility (as a Vaiṣṇavite) born of his cognizance of the fact that a man, no matter how great he is, is utterly insignificant before the Almighty. This is known as *ākīṇcaṇyam* or utter helplessness. Ālvār deplores : *eṇ nāṇ ceykēṇ* ? (what can I do?) ; *yārē kaḷaikaṇ*? (who can save me?) which exemplifies the principle of *ananya gatithvam*, or no refuge save god; *eṇnai eṇ ceykiṇṇāy*? (what are you doing with me?) proclaims the principle that *īśvaraṇē raṭcakaṇ* (only the Almighty is the protector) and a mortal ought not to seek protection from another mortal or even a celestial other than Tirumāl.

This verse *ārā amutē*, as the legend puts it, had played a decisive role in the life of the great Vaiṣṇavite devotee Lōkacāraṅka Muṇivar who had devoted his life to the service of Araṅkaṇ and who became very famous for bearing Tiruppāṇālvār - a born untouchable - upon his shoulder to the presence of Lord Araṅkaṇ. It is said that once Lōkacāraṅkar, earlier in his life, was living in the North. When he met some-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஁ க்ங் ச்ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

one from the Tamil land, he enquired as to what was new. The pilgrim spoke ecstatically about the discovery of the hymns of Ālvārs extolled as *Tiruvāymoḷi*. When he desired to hear a sample, the pilgrim is said to have sung this very verse of Nammālvār extolling Ārāvamutaṇ of Kuṭantai. The effect is said to be instantaneous. Lōkacāraṅkar was ravished by the song, longed to have more of it and at once retraced his steps to his native land. However this anecdote is only apocryphal.

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S.N.K. & V.G.S.

ĀRĀYCCIK KAṬṬURAIKAḶ, is a collection of essays by Irā. Irākavaiyaṅkār. This is a cluster of essays and notes contributed by him as the editor of the magazine *Centamiḷ* founded in 1902 by the *Maturait Tamiḷc Caṅkam*.

The first essay is titled *Centamiḷ Mukavurai* (preface to *Centamiḷ*). This is remembered with warmth as the one that has appeared in *Centamiḷ*'s inaugural issue. It traces the history of Tamil poets and patrons right from the *Caṅkam* age down to the modern rulers of Irāmaṇātapuram carrying the title Cētopati. It affords a bird's eye view of the stagnation periodically suffered in the progress of Tamil, and the impediments which caused them. It also states the objective of Pāṇṭitturai Tēvar in founding the (modern) *Maturait Tamiḷc Caṅkam* and its organ *Centamiḷ* with an eye on research.

The article entitled *Tamiḷar Vīram* (courage of the Tamils) is a collection of *puram* conventions as may be gleaned from the *Caṅkam* corpus and the *pirapantam* literature of the middle period. At the turn of the 20th c., when *Caṅkam* literature was dawning upon the Tamils, this article introduced the hoary *puram* convention in an easy, acceptable form to the reading public.

Today the study of *Caṅkam* literature has reached a stage where many have undertaken as the subject for their research the study of names found in the *Caṅkam* age. (e.g. V. I. Subramaniam. "A Study of Personal Names in Cankam Literature", *Indian Linguistics*. 16 (1955), 170-178). But all this was to

come much later. The essay entitled *Centamiḷc Cāṅrōr Tiruppeyar* (the names of Tamil literatti) was the original forerunner of this subsequent research into the litany of names of the *Caṅkam* poets. It shows the *Caṅkam* poets' name in the framework of reason behind the names. The names have been found categorized as follows : 1. Poets who bore *teyvap peyar* (divine name) such as Piramaṇār. 2. Those who bore the names of Rishis or sages, such as Kapilar. 3. Names determined by physical peculiarities e.g., Muṭavaṇār meaning a cripple. 4. Names after the place to which the poet belonged, e.g., Āvūrkkilār. 5. Names taking into account the family, for instance Kuṛamakaḷ Iḷaveyiṇi. 6. Names based on the individual's life style, Piramacāri (a bachelor etc.). 7. Those based on occupation, Peruṅkollaṇ etc. 8. Names based on the compositions a poet specialized in revealing his penchant for the type of *tiṇai* - conventional rules of conduct laid down - and *tuṛai* or genre e.g., Pālai Pāṭiya Peruṅkaṭuṅkō, Maṭal Pāṭiya Mātaṅkīraṇ. 9. Names risen due to certain conspicuous expression of the verse, e.g., Kuppaik Kōliyār.

The essay *Kuṇṭalakēci* is about one of the five great Tamil epics of that name which is not fully extant. This essay was written at a time when the scholarly Tamil reading public had been introduced to the annotated editions of three Tamil epics *Cīvaka Cintāmaṇi*, *Maṇimēkalai* and *Cilappatikāram* published by U. Vē. Cāminātaiyar. Of course, the other two epics *Vaḷaiyāpati* and *Kuṇṭalakēci* were also familiar ones but this essay makes a special and singular reference by way of illustration to *Nīlakēci*, a work hitherto neither printed nor published and hence unique in this respect.

Antātikaḷ (referring to the verse genre anaphora) explains the grammar, types, its genesis and development. *Āvinanḱuṭi* investigates the reason behind the name of this famous Murukaṇ shrine nestling at the foot of the Paḷani hills. The essay *Māntaiyum Marantaiyum* examines the question whether Māntai and Marantai were one and the same place or two different places. Even the learned could not decide at that time as to whether they were two names for the same spot or two different spots in the Cēra land. This dissertation determines that they were two different places. *Poyyāmai* (avoidance of falsehood) culls all the statements relating to *poyyāmai* in Tamil litera-

ture. Significantly, this is balanced with the gnomes in Sanskrit which proscribe mendacity. The essay *Tirutakkattēvarum Kamparum* is a pioneer attempt at literary comparison. Here the authors of the epic *Cīvaka Cintāmaṇi* and the Tamil *Irāmāyaṇam* are compared and contrasted. The impressions the *Caṅkam* literature and *Tirukkuṟaḷ* made upon these great authors and the influence exercised by *Tirutakkat Tēvar* upon his illustrious successor are discussed.

There are many notes in this maiden issue based on palm-leaf manuscripts. In those days there was a puzzle among the scholars that teased them. They could not decide whether the title *Cevvaic Cūtvār* and *Anatāri* alluded to the same poet or two different persons. *Irā. Irākavaiyaṅkāṛ*, the author of this learned dissertation, is emphatic that they refer to two different poets. Those were days when people were ignorant about the authorship of the commentaries on *Tolkāppiyam*. The essayist, based on his opinion on the peculiar style of the various commentators, has correctly inferred the authorship of the said commentaries. He has unravelled the commentaries of *Paripāṭal* and *Puṟapporuḷ Venpā Mālai* employing the same method.

Irā. Irākavaiyaṅkāṛ adopted a scientific method to Tamil research at a time when Tamil studies became utterly uninformed by scientific approach. He was truly a trail-blazer. He did not rely on conjectures to arrive at conclusions. He entirely relied on literary evidence, internal evidence for that. He exhibited sagacity in alluding to observations of foreign scholars such as Ptolemy while relying on them as external evidence. He revealed an admirable passion, and evolved the method to go about the research of the original text and a flair for the study of comparative literature. Of course the prose commanded by the erudite scholar reflects the times in which his essays were written. Tamil prose was in its incipient form. It lacked the modern glow, ease and verve, and suffered from pedantic reconditeness. But *Irākavaiyaṅkāṛ*'s effort was a pioneering one and has to be appreciated as such.

It was published for the first time in a book form in 1987, Madras.

See also : **IRĀKAVAIYAṅKĀR, RĀ.**

M.M.

ĀRĀVAMUTĀCCĀRIYĀR, is the author of *Tiruccuḷiyal Purāṇam*. Born in *Tiruccuḷiyal* of *Irāma-nātapuram* district, he was well-versed in Sanskrit too. That he was a student of *Cellūr Nampī*, the author of *Tiruvālavāyūṭaiyār Tiruviḷaiyāṭar Purāṇam* can be inferred from his work *Tiruccuḷiyal Purāṇam* which closely follows *Nampī*'s poems.

In 1895, *Vitvāṇ Cuppiramaṇiya Piḷḷai* edited and published for the first time *Tiruccuḷiyal Purāṇam*. It is this first editor's *pāyiram* which gives the information that *Ārāvamutāccāriyār* is the author of this work.

U. Vē. Cāminātaiyār in his preface to *Tiruviḷaiyāṭar Purāṇam* states that *Nampī* belonged to a period earlier than 1227 A.D., and this fact helps one to guess that his student *Ārāvamutāccāriyār* should have also belonged to the same age.

S.K.

ĀRIṬAP PŌLI, a technical term in *yāppiyal*-prosody, mentioned in *Yāpparuṅkala Virutti (nūrpā 93)*. *Āriṭar* refers to those who have the power to create and to destroy—who can realise the past, the present and the future, the *Iruṭikaḷ* or *Iricikaḷ* (Rishis) who have renounced everything. *Vākkukaḷ*, the utterance of the Rishis are known as *āriṭam* or *āriṭac ceyyūḷ*. These prophetic verses need not adhere to the prosodic rules such as *acai, cīr, etukai, mōṇai*, etc., as are expected of the composers of verses. These works are spontaneous rather than consciously created according to the rules of prosody. It may be a coincidence that these verses follow traditional metrical rules. Though they do not follow prosodic rules, they are accepted, and revered as *periyōr vākkū* - saying of the great or *teyvika vākkū* - divine words.

Āriṭap Pōli is written by people who are divine like saints, and ripe savants in their own right. They are concerned about the content and not about the metrical rules. They are called *āriṭac ceyyūḷ*. As an illustration we may cite the following verse from *Tirukkuṟaḷ* (118) :

*camaṇ ceytu cīr tūkkum kōlpōl amaintorupāl
kōṭāmai cāṇrōrk kaṇi.*

The couplet does not have alliteration of the second letter as is required by the metrical rules but in no way does it diminish its gnostic value.

It is a tradition in the history of Indian literature, to consider the poets of the Vedic and the *Upanishadic* periods as *Āriṭar* - *Iruṭikaḷ* or *Iricikaḷ* and

their sayings as *āriṭac ceyyul*.

Though it is not conventional to call later poets as *Āriṭar*, there is no doubt that their works are equally great, like the hoary *Vedas* and *Upanishads*. And they cannot be disregarded and hence they are referred to in *avaiaṭakkam*-in humility, as *āriṭap pōli* or counterfeited *āriṭam*.

Among the Tamil Laureates, Tiruvaḷḷuvar, Tirumūlar, Auvaiyār, Ālvārs and Nāyaṁmārs, are considered as equals to *Āriṭarkaḷ* and their lofty works are known as *āriṭap pōli*. *Āriṭap pōli* is also known as *āriṭa vācakam*.

M.M.

ĀRIPĪN MĀLAI, a Muslim devotional composition. The title of the work means : 'a garland of the Almighty praise of Ārip (Arif) Allah, the God in Muslim Theology'. Composed by Ma. Mu. Mukammatu Mukaiyaṭiṇ Mastān, it is divided into four major sections, whose contents are specified below :

In Section-I, there are 9 subdivisions: 1. *Mukaiyaṭiṇ Āṇṭavar Tuti* : praise of Allah, with reference to its benefits. 2. *Mukaiyaṭiṇ Muṇācāttu* : verses of four lines, extolling Allah with a profusion of Arabic terms ; the *rāgam* is indicated as *kāmpōti*. 3. *Uṭalaṇṇi Cintu* : six line verses descriptive of the person of Allah ; their *rāga* and *tāḷa* are *nāṭṭai* and *campai* (*jambai*). There is a free use of colloquial words and repetition of expressions. 4. *Islām Nilai* : sets out Islamic religious tenets, one for each line. 5. *Īmān Cīrappu* : treats of the beauty of Īmān or of Allah in one-line verses. 6. *Kaṇṇiṇ Vīparam* : speaks of the impact of Allah's eyes. 7. *Aiṅkalimāc Cittu*, 8. *Cintu* and 9. *Akaval* : these three sections revert to the poetic theme of extolling Allah using *cintu* and *akaval* metres.

In section-II, there are 6 subdivisions : 1. *Tauhiṭu Muṇācāttu* : four line verses on Allah's glories. 2. *Antarattiṇ Akaval* : code of worshipping Allah set out in *akaval* verses. 3. *Īncān Amaippu*, 4. *Irutaya Oḷivu*, 5. *Aiṇullāp Pāṭṭu*, 6. *Kātal Arivu*. These last four speak of the excellence of Allah.

Section-III is taken up by the composition *Meyññāṇak Kuṇavañci*, following the pattern of the sub-class *kuṇavañci* of the *pirapantam* class of Tamil poetry for celebrating the praise of Allah. The plentiful use of Arabic words has rendered the style technical and difficult.

Section-IV has 2 subdivisions : 1. *Maṇatiṇ Akaval*, 2. *Cintu*. These speak of the control of one's mind and its resultant fruits.

There are two commendatory verses (*cārruk-kavi*) by Cākul Hamīṭup Pulavar and Mastān Mukammatu Nayiṇār on this work, published in 1922.

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See : **ĀYIRA MACALĀ**

S.N.

ĀRIPU NĀYAKAM, is an Islamic epic, by Kulām Kāṭiṇ Nāvalar. *Ārip* denotes the men who knew the facts and secrets about God ; *nāyakam* means the chief. *Āripu Nāyakam* is known as Sultāṇul Āripīṇ Sayad Ahamad Kapīrur Rīpāyi, who is the chief of all *Ārips*.

The poet has composed this epic, as per the rules of composition of Tamil epics. Usually, epic poets assign a place for the preface or the praise of the Lord in the beginning of their work. This poet has both the forms in his epic. First, he praises Allah in 3 verses and then the others accordingly. Secondly in his preface, he informs that he is describing the life of a great man, who has been good in this earth and in the next, *irumaiyir cīrantār*. Muhammed Kācīm, has rendered his economic assistance for this epic.

The literary style of this epic is that of *Caṅkam* literature. Rīpāyi, the hero of this epic, starts his pilgrimage to the Holy Mecca. This event is described as,

nīṭu vāṇpukaḷ nīrmaiyaṇ aṇṇalār
āṭu kālīṇ alaippa viṇṇaḷṇṭaiṇ
tōṭu mānara vuṇṇelil vaṇṇelām
pāṭu cōlai patāyiku nīntiṇār

(Makkā Yāttiraip Paṭalam-19)

When Rīpāyi left the town Patāyiku, he crosses a grove where bees are seen buzzing after consuming the honey running from the comb, disturbed by the breeze. This citation shows the rich imagination of the poet.

Some dialect forms of Ceylon are also found in this epic. Similes and metaphors found in this epic are quite interesting. Rīpāyi is compared to a fruit bearing tree for all seasons. He saves people in this birth and in the next. But the trees found here are useful only for a particular season. Then the birds have to migrate elsewhere (*Ummul Kaṇāmāttup*

Pataalam-6l). Rhymes add to aesthetic beauty to many of the verses. The praise of Allah is composed with many *nāyakams*.

āti nāyaka anṇṇṇai nāyaka
cōti nāyaka tūykkūṇa nāyaka
nīti nāyaka nēṇṇai kāṭṭum
aṇṇai nāyaka nī nāni kēṭṭiyāl

(Makkā Yāttiraip Pataalam-30)

Oh, hear me my Lord
The Lord of the first
The Lord of love
The Lord of light
The Lord of good qualities
The Lord of justice - and
The Lord who directs the right path

This epic was written with the help of the patrons at Yālpāṇam in Sri Lanka and introduced in the year 1894 at Vaṇṇārpaṇṇai. It was published in 1896.

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C.R.

ĀRIYA ARACAN YĀLP PIRAMATATAN, is the author of the poem (184) in *Kuruntokai*, as indicated by the colophon. He is considered to be one of the Arya kings interested in Tamil language and literature. There is a traditional belief that Kapilar in his *Kuriṇcippāṭṭu* has demonstrated the greatness, intricacies and nuances of the Tamil language for the better understanding of one Āriya Aracan Pirakatattan. This prompts the idea that Pirakatattan and Piramatattan could be the same.

Some consider that the poem was originally composed as a reply by a *talaivaṇ* to his friend who chides him for some reason. But the existing poem does not confirm this. The poem deals with the frustration of the *talaivaṇ* who has been the victim of the wiles of a charming fisherwoman. He warns the other lads not to go near her house lest they too were bewitched by the spell of the *femme fatale*. Veracity is treated as a characteristic of noble men. A simile is used to good effect in comparing the braid pattern of the fisher - woman's hair to the spots in the tail-cover of a peacock.

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P.U.K.

ĀRIYAKKŪTTU, a kind of acrobatic entertainment mentioned in Tamil literature. This is also referred to as *Kalaikkūttu* and *Kampaikkūttu*.

U.Vē. Cāminātaiyar observes that the people from the Arya country were known as Aryans and that the shows performed by them came to be known as *āriyakkūttu* (*Kuruntokai-7*, commentary).

A description of *āriyakkūttu* in the song (7) of *Kuruntokai* tells us that the *kūttu* refers to a rope tied to bamboo poles (*kaḷai* means bamboo).

Cētam is one among the fourteen *vilakuruppu*. *Āriyakkūttu* is one of the two kinds of *cētam*, according to Aṭiyārkkū Nallār's commentary on *Cilappatikāram* (3.12, 25). Kampar too has referred to this *kūttu* in the *kārkālap paṭalam* (33) of *Kamparāmāyaṇam*.

An inscription of Ātittan II's regnal period at Tiruviṭaimarutūr (S.I.I. Vol. V, No. 18) informs that a person known by the name Tiruveḷḷāraic Cākkai performed this show annually in the court of the afore-said king.

Another inscription at Tiruvāvaṭuturai (120 of 1925) that belongs to the 9th year of the Cōḷa king Rāja Rājā's reign, tells us that cākkaikkāṇi performed this show. These inscriptions testify to the fact that there have been certain similarities between *āriyakkūttu* and *cākkāṇi kūttu*.

This *kūttu* is still being performed in the present folklore tradition and it is now popularly known as *kaḷaikkūttu*.

The proverb *āriyakkūttāṭiṇālum kāriyattil kaṇvai* is an indication of the familiarity of this *kūttu* among the people.

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N.C.

ĀRIYAPPAP PULAVAR (18th c.), the name

of a poet most probably fictitious. At the end of *Pākavata Purāṇam* also called *Srīmad Bhāgavatam* (a free translation of the *Bhāgavata Purāṇam* from Sanskrit with 4970 verses), a *venpā* extols the fame of Āriyappaṇ of Kuṭantai (Kumpakōṇam) to a great extent that at the time when he lived, no other poet could pride himself as Kampan, Kampan or Ottak-kūttan. On the strength of this *venpā* the *Srīmad Bhāgavatam*, the afore-mentioned work, was published as the work of Āriyappap Pulavar.

On examining the palmyra manuscripts of this work obtained by the *Maturai Tamilc Caṅkam*, Irā. Irākavaiyaṅkāṇ, the first editor of *Centamiḷ*, found that the author's name was clearly stated in all of them as Mātava Paṇṭitar, known as Cevvaic Cūṭuvār, a Brahmin of Nimpai (a literary name for Vēmpattūr, South of Maturai). He has pointed out that the distorted *venpā* giving rise to a fictitious name Āriyappaṇ, is probably a misreading of a familiar verse in *Toṇṭai-maṇṭala Catakam* mentioning Vāyal Anatāri (a poet belonging to the place Vāyal) but taken as Kuṭavāyal Anatāri (owing to indistinctness of the letters in the palm-leaves) and then interpreted as *anta* Āriyappaṇ (that Āriyappaṇ) leading to the coinage of the name Kuṭantai Āriyappaṇ, a fiction absolutely unconnected with the *Pākavatam* composition.

It is worth mentioning here that when U.Vē. Cāminātaiyar enquired Irācakōpālap Pillai, in whose name the *Srīmad Bhāgavatam* was published, whether the author of the book was Āriyappap Pulavar, the latter, a well-known Tamil savant of his days, admitted it to be a case of piracy, for he never published that book, but somebody else had published it under his name.

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S.N.

ĀRIYAP PORUNAN, was one of the chieftains of the *Caṅkam* age. He was a well-known wrestler, mentioned in *Akanāṇūru* (386). There was another chieftain who was also good at wrestling named

Pāṇaṇ. When there was a combat between them, Kaṇaiyaṇ, though aware of Pāṇaṇ's strength, predicted that only Āriyap Porunaṇ would win the combat. But he lost in this challenge. Āriyap Porunaṇ died of suffocation, being trapped in the hands of Pāṇaṇ.

This incident is narrated with an exquisite simile:

.....pāṇaṇ
mallatu mārpīṇ valiyūra varunti
etirtalaik koṇṭa āriyap porunaṇ
nirait tirai muḷavut tōḷ kaiyakattu oḷinta
tiraṇ vēru kiṭakkai nōkki naipōrk
kaṇaiyaṇ nāṇi yāṅku...

The passage means that when Āriyap Porunaṇ stood against the strong and wrestling chest of Pāṇaṇ, he was destroyed in the hands of Pāṇaṇ, whose well-built shoulders were like heavy drums. The sight of the dead Āriyap porunaṇ put Kaṇaiyaṇ to shame.

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S.N.K.

ĀRIYAPAṬALAM, is an ancient Tamil grammatical treatise, not available now. A reference to this work is found in the commentary of Mayilainātar for *Naṇṇūl*; *mutanūlār peyar perrāna āriyapaṭalam*, *pāratam mutalāyina* - Āriyapaṭalam and Pāratam happened to be the pioneering ventures and the primary texts.

P.T.

ĀRIYAPATTINĪ MĀRIṢAI, is one of the plays written by Pāratitācaṇ, a famous Tamil poet of the 20th c.

This play is based on the pronounced racial feelings and differences between the Aryans and the Dravidians, as conceived by the author. The play, comprising three sections, has love as its predominant theme. This theme of moral laxity covers the amours between 1. Pīramalōcai and Kaṇṭu Muṇivar (sage Kaṇṭu), 2. Māriṣai and the sage's disciple and 3. Māriṣai's orgies with ten lovers.

Pāratitācaṇ firmly believes that Tamil Culture and the sense of values have been spoilt and eroded by the Aryans, especially the Brahmin girls. The poet's avowed policy is to point out the degeneration of the Tamil race ensnared and ruined by the Aryan girls. (It is the contention of the poet that all Brahmins are Aryans and the Non-brahmins are Dravidians).

According to Pāratitācaṇ, Aryans were not strictly monogamous nor did they subscribe to the concept of fidelity in the relationship between men and women. Chastity was not followed by the Aryans as a cardinal principle. The Hindu mythological lore, with its trappings, comes in handy for the poet for his propagandist mission in this regard. In order to detract and disturb the rigorously austere penance of sage Kaṇṭu, Intiraṇ, the chief of the celestials, sends as is his wont, one of the celestial beauties, Pīramalōcai. On seeing her, and as desired by Intiraṇ, the serene sage loses his bearings, becomes infatuated and yields to the proverbial weakness of the flesh. The sage's disciples who happen to notice this moral lapse of their master, wash this dirty linen in public. Pīramalōcai conceives and begets a female child, brings it up and when the daughter comes of age both Pīramalōcai and her sage lover leave for undertaking a penance (of expiation) after entrusting their daughter to one of the disciples of the sage.

The daughter, Māriṣai by name, is no paragon of virtue and she is uninhibited in her lustful relationship with the sage's disciple. Many sages who visit the ashram of the sage Kaṇṭu are derided by the love-lorn disciple and one of the enraged sages beats the intoxicated disciple to death.

Māriṣai cries her heart out and loudly laments over the death of her lover. Lord Tirumāl ever ready to help such hopeless souls, appears before her but Māriṣai instead of seeking her lover back to life, craves the company of ten men for cohabitation. This request for ten lovers (with a vengeance for the loss of one) is graciously granted by Lord Tirumāl.

Māriṣai's mother Pīramalōcai who calls on the daughter at this juncture is extremely pained at the latter's promiscuity and remarks in despair and indignation, ' Oh, my daughter ! You had better die than lead this kind of despicable and deplorable life of sin and lust '.

The play ends with Pīramalōcai's admonition of her daughter. The intended message of this play is a virulent denunciation of the Aryan culture and its moral laxity as conceived by the playwright. It came out through the *Journal Kuyil* (1.8) in 1948.

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C.S. & R.R.

ĀRIYAI, a friend of Patumai alias Patmāvatī, wife of Uṭayaṇaṇ. While Uṭayaṇaṇ defeated and killed the Pāñcāla king, he captured his harem and divided all the thousand and eight women equally between his two wives Vācavatattai and Patumai. At this time Āriyai was given to Patumai. The soft-spoken Āriyai observed the inherent desires of her mistress and acted accordingly. Being an excellent ball player, she handled the ball so dexterously and tirelessly that once she hit the ball on the ground and made it bounce three thousand times. This was done to entertain her mistress. Āriyai's only competitor in this field had been Māṇaṇikāi and she too was defeated by Āriyai. *Vattava Kāṇṭam* of *Peruṅkatai* speaks about Āriyai and her capabilities.

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A.T.

ĀRŪṆIYARACAN, a character in *Peruṅkatai*. Ārūṇiyaracaṇ was the king of Pāñcālam. A man of extraordinary courage with a large military force, he defeated the king of Kōcalanāṭu and employed the vanquished king's daughter Vācavatattai and his other women as maid servants to his own women-folk. An arch foe of Ēyar dynasty, he defeated and imprisoned the Ēyar king Uṭayaṇaṇ and made the latter's capital as his own. It is said that he was helped by a spy called Kālamayintaṇ and a minister called Pūraṇakuṇṭalaṇ. Finally when he fought with Uṭayaṇaṇ again, he was killed by the latter. It could be noted here that Ārūṇiyaracaṇ's character is portrayed as an undaunted warrior even in the face of death.

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S.S.

ĀRŪṬA CĀTTIRAM, a manuscript work on astrology. It explains how to divine the destinies of

men with the help of palm history. It has not been published yet. The colophon gives another name for this work, *Nimitta Cūṭāmaṇi*. Madras, Government Oriental Manuscripts Library has numbered it as R. 3494.

T.A.

ĀRŪRAṆ, is one of the names of Cuntaramūrtti Cuvāmikaḷ. The great saint poet is seen winding up the final verses of his decades either with the colophon *Ārūraṇ* or *Vaṇ Toṇṇaṇ*. Instances can be cited in abundance : ... *ārūraṇ uraitaru mālaiyōr aṇciṇōṭaṇ-cum ulkuḷirntu ētta vallārkaḷ naraitirai mūppum nataḷaiyuminri naṇṇuvar viṇṇavarkku aracē* (VII. 69. 11) (those who extol Lord Civaṇ of Tirumullaivāyil with the ten songs of *Ārūraṇ* namely Cuntaramūrtti Nāyaṇār, with a yearning heart, shall ascend Heaven untouched by decay and decrepitude) and again : *ārūraṇ tamil mālaikaḷ pāṭum aṭittonṭar nīr ūr taru nilaṇōṭu uyar pukaḷ ākuvar tāmē* (VII. 71. 10) (servitors of those who sing the verses of *Ārūraṇ* are blessed with renown along with fertile land).

We find the colophon invariably going hand in hand with *nūl payaṇ* (benefit accruing out of reciting the said verses) where the saint poets aver the benefits that a person qualifies himself for by earnestly approaching his compositions. This practice is common to all the hymnists both Caivite and Vaiṣṇavite.

Cuntarar, like all staunch Caivites, was not enamoured of Gods other than Civaṇ and was constantly and absolutely seized with the ultimacy of Civaṇ. This is called *ēkānta bhakthi* or absolute and undivided attachment to one God. But Cuntarar's marvellous saga amply demonstrates his penchant for Tiyaṅkarācar, the Lord Civaṇ of Tiruvārūr. Cuntarar's love for Him was so consuming, and his anguish of separation from his Tiyaṅkarācar was so unbearable, that he broke his sacred word to his wife Caṅkili not to go beyond the pale of Orriyūr and began his momentous journey to Ārūr. He was struck by blindness. Though the Lord would grant him several palliatives, he got his full vision back only when he sang his celebrated verse beginning *mīlā aṭimai umakkē āḷāy* (VII. 95.1) (Your own thrall, I am for ever, never to be freed) standing before his peerless Tiyaṅkarācar. And, when Cuntarar's wife Paravai Nācciyār of Ārūr, came to know of Cuntarar's marriage to Caṅkili, she was livid and made

it known to her errant spouse. And again, it was Tiyaṅkarācar, as the legend has it, stooped as low as a go-between, even absorbing a few insults such as having the door shut on his face by the enraged Paravai before succeeding in mollifying her feelings and patching up the quarrel that left his devotee so shaken and sad. So Cuntarar's astounding attachment, devotion and love that was most abundantly reciprocated by Tiyaṅkarācar, may have been the reason behind the saint being hailed as *Ārūraṇ*.

It is also possible that he would have descended from the line that had been worshipping Civaṇ of Tiruvārūr or perhaps, his grandfather was named so. It was an old custom known as *tantaippeyaraṇ* in *Caṅkam* literature (see: *Aiṅkuṇunūru*-403), a custom which may be said to continue till date in some parts of the Tamil country to name one's child after the grand father.

See : CUNTARAR.

V.G.S.

ĀREYIL ULĪŪAI, is one of the *tuṛais* (subdivisions or branches) of *ulīṇait tiṇai*, in *puṇṇattai*. In the *ulīṇait tiṇai* a stock theme is the seize of a fort with the invaders wearing *ulīṇai* flowers and the defenders sporting *nocci* flowers as the respective symbols of their roles. *Purapporuḷ Venṇā Mālai* (105) cites an illustration to define this *tuṛai*.

*mayirkaṇat taṇṇār makiltēral ūṭṭak
kayirkaḷalār kaṇkaṇal pūppa-eyirkaṇṇār
viyappōr ceytālum veṇṇi yaritarō
māyappōr maṇṇaṇ matil
Knot of lasses gorgeous like a flock of peahen
Blithely priming dainty ankletted men
With liquor, (and quaffing it)
Their eyes blazing anger, (invaders)
Cut down gallant (nocci) defenders ;
Yet, lo ! Impregnable marvellous
Stays the king's citadel !*

In another poem *Poṇmutiyār*, a *Caṅkam* poet describes the *Takaṭūr* (modern Dharmapuri) fortification of his royal patron Atiyamāṇ.

*punkūr meyyiṇ urāyap pakaivar
pantalai eṇṇa maintumali taṭakkai
yāṇṭakai maravar malintu pīrar
tiṇṭarkākātu vēntuṭai araṇē*

The king's (Atiyamāṇ's) fort defies capture
(defended as it is)

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ க்ங் ச்ஞ் ட்ண்த் ந்ப் ம்ய் ர் ல்வழ் ள்ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḻ ḽ ḡ ṣ ṇ

a long life of pitiless slaughter of birds was ill and resting under a tree when a drop of water from a flying bittern that had bathed in the sacred tank fell on him. That drop was enough to confer salvation on him.

There is a very interesting tale attached to this place which has been alluded to by Campantar in his hymn rendered here (l. 45. 1). A trader who was heading for Paḷaiyaṇūr, situated very near Ālaṅkāṭu, was chased by a ghost that had taken the form of a girl. The trader, who had recognized her to be a vile ghost as such, bolted away and eluded the spirit. The wicked spirit, now appearing as a young woman, won the sympathy of the village *pañcāyat* (elder councillors) by lying artfully that she was the wife of the fleeing trader who had heartlessly abandoned her and her baby. The poor merchant vehemently denied this claim but to no avail. The respected Veḷḷāḷars of the village, fully believing the evil ghost, compelled him to take 'her' back. Watching his misgivings, they vowed that, 'if she is proved to be a ghost then we shall be corpses for sure'. On this, the trader went back with the baleful spirit much against his will. The spirit went with him to a lonely spot, smashed him to death and had drunk his blood and burnt his body. When the Veḷḷāḷars of the village numbering 70 discovered the foul play, true to their words, they dug up a pit, lit up a fire and threw themselves on the blaze and perished.

Umāpati Civaṁ, who sang the glory of the great hagiographer Cēkkiḷār, mentions this incident when he dwells on the glory of Veḷḷāḷars in which community Cēkkiḷār was born. A stray, Tamil verse commemorates the 70 Veḷḷāḷars who sacrificed their lives for the sake of truth thus :

The Veḷḷāḷar heeding the vampire wench
Did err ; indeed they live for ever !
For, they entered the conflagration
Beheld by one and all.

The great woman devotee of Civaṇ named Kāraikkāl Ammaiyaṛ - one of the 63 grand Caivite saints known as Nāyaṇmārs - had had such reverence for this shrine that she could not bring herself to tread on this sacred soil. Instead, she chose to travel here on her head. Having heard of her staggering devotion, Campantar, it is claimed, who had come for offering his homage to the Lord here, had second thoughts about setting his foot on this ground and chose

to spend the night in a nearby village. Tiruvālaṅkāṭu Lord appeared in the boy saint's dream with the query: 'Have you forgotten to extol Us?'. At once he woke up to sing His glory with a decad, beginning : *tuñcavaruvārum toḷuvippārum...* (l. 45. 1).

The story goes that at the Lord's bidding Kāraikkāl Ammaiyaṛ reached this shrine travelling all the way on her head and she was treated to His cosmic Dance by Him. The grim ambience of utter desolation of the *pālai* land that Civaṇ had selected for His Dance, which she paints, in *Tiruvālaṅkāṭu Mūṭta Tiruppatikam* corroborates Appar's statement : *kaḷli mutukāṭṭilāṭi kaṇṭāy* (one who dances on a blasted heath) (VI. 23. 4.)

*eṭṭi ilavam īkai cūrai kārāi paṭarṁtu eṇkum
cuṭṭa cuṭalai cūḷnta kaḷli cērnta kuṭar kauvap
paṭṭa piṇaṅkaḷ paraṇta kāṭṭil paraipōl
viḷikkaṇpēy*

kotta muḷavam kūlipāṭak kuḷakaṇ ātumē
In Crematorium grim, thick with trees (sombre)
Eṭṭi, ilavam, īkai, cūrai and kārāi, and
Abounding in burnt corpses disembowelled
Ghosts, their round eyes goggling out and
They thumping their drums !

Handsome Civaṇ whirls to demon music !

Cuntaramūrtti Cuvāmikal, it is said, held Kāraikkāl Ammaiyaṛ in such veneration that he could not bring himself to tread on the ground that she had covered on her head ; he stayed on the fringe of the town and sang his hymns beginning *muttā mutti taravalla* The stone inscription over there extols the Natarācar as *antamura nimirrtaruḷiya nāyaṇār* (the Lord who towered to the vault of heaven).

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V.G.S.

ĀLAṆKĀṆAM, a city mentioned in the *Caṅkam* classics, located in the Cōḷa kingdom, eight miles away from Tiruvārūr. It was also known as *Talaiyālaṅkāṇam*. It was one of the famous battle fields of the ancient Tamil Nadu. This battle has been referred to as *talaiyālaṅkāṇattuppōr*. A vivid descrip-

tion of the battle is found in *Caṅkam* verses.

Pāṇṭiyaṇ Neṭuñceḷiyaṇ was enthroned as a monarch in his young age (*Puṛaṇāṇūru*-77). Thinking that the youth will be unequal to the task of putting up a fight, the Cēra and the Cōḷa kings joined hands with Eḷiṇi, Titiyaṇ, Erumaḷiyūraṇ, Iruṅkōṇmāṇ and Porunaṇ to invade Maturai, the capital of the Pāṇṭiya kingdom (*Akaṇāṇūru*-36). The young monarch in fury took an oath-"Certainly I will defeat my enemies and capture their drums. If I fail in this task, let my subjects blame me as cruel and the poets under the president-ship of Māṅkuṭi Marutaṇ never sing the praise of my kingdom" (*Puṛaṇāṇūru*-72).

His maiden venture took place at Kūṭarpa-rantalai. The Cēra and Cōḷa kings fled from the field (*Akaṇāṇūru*-116). The young king Neṭuñceḷiyaṇ chased them till Talaiyālaṅkāṇam. There he killed many men and captured their victory drums (*Puṛaṇāṇūru*-25). As a result of this victory, he assumed the title Talaiyālaṅkāṇattuc Ceru Venra Neṭuñceḷiyaṇ. This war is praised by many poets in *Caṅkam* lore.

"Invasion and defeat are natural in the battle fields. But one packing a victory against seven is a wonder and not heard of anywhere other than here" - (the battle of Talaiyālaṅkāṇam) (*Puṛaṇāṇūru*-76). "The young king Neṭuñceḷiyaṇ prepared himself for battle discarding his jingling anklets and wearing the new anklet won by the warriors - *vīrakkaḷal*. He removed his tender locks and put on the wreath of neem-flowers. He let loose his childhood bangles and took the bow in his hand. He had not yet removed his *aimpaṭait tāli* - an ornament worn to get rid of the evil eye. Only today he consumed solid diet giving up his milk food. He neither felt fear in facing his enemies nor pride in defeating them," Itaiṅkunrūr Kiḷār thus praises his victory in *Puṛaṇāṇūru*-77.

The poet, Kallāṭaṇār provides rich data about this battle. "In the dreadful battle of Talaiyālaṅkāṇam, I heard about your valour similar to that of Yama (the god of death) and have come to see you" (*Puṛaṇāṇūru*-23); "Oh king Cēḷiya ! You put an end to the lives of the Cēra and the Cōḷa kings who waged war against you like the sun and moon attacking jointly. You also captured their victory drums. The spouses of those enemies beat on their breasts with a big hue and cry and removed the hair from their head. Thus began their widowhood" (*Puṛaṇāṇūru*-25).

This war has found a place in the love poems of *Caṅkam* classics in the form of similes. "The gossip that arose about the secret love of the lovers, is more than the victorious yell at the battle at Talaiyālaṅkāṇam" (*Akaṇāṇūru*-209).

Hyperbole is employed by the poet to describe the gruesome battlefield : The fearful goblin, garlanded by the intestines of the deceased warriors, eats the fatty flesh and praises the victorious monarch. She says, "Oh king Pāṇṭiya, you gave us heaps and heaps of corpses in this war. May you live for many years more than the number of stars in the sky" (*Puṛaṇāṇūru*-371). Similarly, Māṅkuṭi Kiḷār has also praised the valour of the king in this battle. This poet says that the goblins cooked a sumptuous meal with the corpses of the dead warriors and offered it to Korṇavai, the Goddess of victory (*Puṛaṇāṇūru*-372).

Kuṭapulaviyaṇār, embracing the Pāṇṭiya king in appreciation of his bravery before the seven kings, is mentioned in *Puṛaṇāṇūru*-19.

In *Akaṇāṇūru* (36, 175), we come across two more similes based on this war. Maturai Nakkīrar has said that the gossip on the hero's relationship with the prostitute is more widespread than that on the battle of Ālaṅkāṇam. Ālampēri Cāṭṭaṇār compares the sparkling of the javelins to the lightning in the winter season. This idea is also found in *Narriṇai*-387, composed by Potumpil Kiḷār Makaṇār.

Māṅkuṭi Marutaṇār has sung an idyll on this victory. In it he addresses the Pāṇṭiya king as, "Oh king with great skill and valour, you captured the victory drums of the enemies, by killing them in the dreadful battle at Ālaṅkāṇam" (*Maturaik Kāñci*-127-130).

This war waged in the 3rd c. has been mentioned in the Cīṇṇamaṇūr copper plates of the 10th c., which were written in the reign of Irājacimma Pāṇṭiyaṇ III (900-946 A.D.) (S.I.I., Vol. 3, No. 206).

Ālaṅkāṇam has also been a famous sacred spot for the Caivites. It has been referred to as Talaiyālaṅkāṭu in the Caivite hymns. Appar has composed a decad on this place (VI. 79). He has praised the enshrined deity as Talaiyālaṅkāṭaṇ after the name of this place.

tonṭarkkut tūṇeriyāy niṇṇāṇ taṇṇai
cūḷnarakil vīḷamē kāppāṇ taṇṇai
- aṇṭattukku appālaikku appālāṇai
ātiraiṇāḷ ātaritta ammaṇṭaṇṇai

*muṇṭattin muḷaittu eḷunta tīyāṇāṇai
mūvuvattu ōruruvāy mutalāy niṇṇa
taṇṭattil talayālaṅkāṇaṇ taṇṇai
cārātē cāla nāl pōkkiṇēṇē*

(VI. 79. 1)

Lord Civaṇ symbolizes the righteous path for his devotees to follow. He saves them from falling into hell. He is very far away from the existing universe. He is born on the day of the auspicious asterix *Ātirai*. He is the fire emitted from no origin. He stands as one, representing the three forms. I have wasted a number of days without contemplating this Lord of Talaiyālaṅkāṇu.

Peruṅkatai, a Tamil epic has mentioned two cities by the name of *Alaṅkāṇam* in *Ilāvāṇa Kāṇṭam* (*Avalan Tīrtatu*-58) and *Naravaṇa Kāṇṭam* (*Iyakkaṇ Pōṇatu*-65). But these have no bearing on the *Ālaṅkāṇam* mentioned here as they are located in the Northern part of India.

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M.M.

ĀLAṆKUṬI, is a village in Tañcāvūr district, some 14 kilometres off Kumpakōṇam, on Kumpakōṇam - Nīṭāmaṅkaḷam route. It is also a Caivite shrine that pass under the name *Irumpūlai*, exalted by saint Campantar. *Ālaṅkuṭi*, traditionally, is associated with the poet *Vaṅkaṇār* whose name is prefixed by the term *Ālaṅkuṭi* and is believed to have hailed from here. But there are several villages bearing the name *Ālaṅkuṭi* and it cannot be established for certain that the poet belonged to this *Ālaṅkuṭi*. He is the author of seven verses which have come down to us ; three in *Narriṇai* (230, 330, 400), two in *Kuṇṭokai* (8, 45), one in *Akanāṇūru* (106) and one in *Puraṇāṇūru* (319). It is

interesting that the poet has chosen *marutat tiṇai* for the situation of his theme in all his *akam* verses.

See also : *IRUMPŪLAI* and *VAṆKANĀR, ĀLAṆKUṬI*.

V.G.S.

ĀLAṆKUṬIT TALAPURĀṆAM, a *talapurāṇam* - a genre of medieval Tamil literature. It is a poetic legend, describing the miracles and the supernatural incidents connected with the sacred spots, *talam* means place, here sacred, and *purāṇam* means legend.

Ālaṅkuṭit Talapurāṇam was written by Ve. Veṅkaṭṭarāma Kaṇapāṭi. It describes the gracious deeds of Civaṇ at *Ālaṅkuṭi* to his celestial devotees. It is unique that, while all other *talapurāṇams* are in poetry, this *talapurāṇam* is in prose.

Ālaṅkuṭit Talapurāṇam is a translation of *Kāciyāraṇiya Makātmīyam*, a portion of *Paviṣyōthra Purāṇam*, in Sanskrit. *Kāciyāraṇiyam* is a place near Kumpakōṇam in Tañcāvūr district. It is otherwise known as *Irumpūlai Vaṇam*. It has been hailed by the Caivite poets in *Tēvāram* also. Here Civaṇ is enshrined as *Taṭciṇāmūrṭti*.

This text explains the grace, Lord Civaṇ showered upon his celestial devotees, Vināyakar, Cuppiramaṇiyar, Nanti, Aiyāṇār, Vīrapattiraṇ, etc., and their brave deeds. His miracles towards his earthly devotees like Cuntarar, His divine acts for the sake of Lord Tirumāl and Lord Piramaṇ and His mercy shown upon king Mucukuntaṇ, are also described.

Usually, all the *talapurāṇams* have been the narratives of Cūta Muṇivar to his fellow sages, and the same is followed here too. This *purāṇam* has 16 chapters. It has been written in the beginning of the 20th c. Its style is *maṇippiravālam*, a blend of Tamil and Sanskrit. This style is not too difficult as found in the texts of the pre-19th c. It is simple and elegant. It just precedes the period of the evolution of pure Tamil style discarding Sanskrit words.

It was published in 1915 at Tirunelvēli.

See also : *ĀLAṆKUṬI*

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M.M.

ĀLATTŪR KIḶĀR, the colophons of the exsisting anthology of Caṅkam poetry introduces him

as the author of seven poems. He is a *Caṅkam* poet who is considered to have adopted the name of his birthplace (Ālattūr) as his name. There are many villages by this name in Tamil Nadu and there is no evidence to pinpoint the poet's birthplace. Since the Cōla kings Kuḷamurṟattut Tuṇṇiya Kiḷliḷaḷavaṇ and Nalaṅkiḷli figure in his poems, scholars maintain that the poet should have belonged to Ālattūr on the banks of Kāviri in Cōla Nāṭu. His poems appear in *Kuṟuntokai* (112, 350) and *Puṛaṇāṇūru* (34, 36, 69, 225, 324).

The *akam* poems in *Kuṟuntokai* depict the inner conflict of *talaivi* through herself and her friend, *tōji*. The poem in the form of *talaivi*'s narration, deals with her dilemma between yearning and shyness (112). The other poem (350) in *tōji*'s narration reveals how she comforted *talaivi*. This poem talks of the bird *kaṇantuḷ*, which announces the presence of the highwaymen. The *Puṛaṇāṇūru* poems (34, 36 and 39) highlight Kiḷliḷaḷavaṇ's gratefulness, fairness in war and kind patronage. Poems 225 and 324 portray the might of Nalaṅkiḷli's army and how he encouraged and enlivened his soldiers and *Pāṇars* by his presence. They also depict the grieving poets at the death of the king. The depiction of the landscape functioning as an apt simile synchronizes with the subject of the poem. The fusion of the visual evocation and the central idea of the poem, an essential characteristic of *Caṅkam* poetry, is seen in these poems.

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K.G.

ĀLAMPĒRI, is the name of a village, found prefixed with the name of the poet Cāttaṇār.

The word *ālam* during *Caṅkam* period, meant water, though subsequently it has come to mean the banyan tree, and poison as well.

Ālampēri Cāttaṇār, is the author of two verses in *Narriṇai* (152, 255), and four verses in *Akaṇāṇūru* (47, 81, 143 and 175).

See also : CĀTTAṆĀR, ĀLAMPĒRI.

S.T.

ĀLAMAṆṬAPAM, is a novel by Anuttamā. The author excels in depicting the tragedies,

comedies and ironies that characterize life in a joint family. The characters are legion, but the author succeeds in endowing them with individuality. Though the story is traced to three generations, the basic unity of the plot does not suffer. This calls for an unusual talent which is verily Anuttamā's forte.

The patriarch of the family is Paṭṭāpirāmaṇ, who finds in Cētu a very able partner. She is the pivot around which the whole story is built. She is such a towering personality that the author compares her to a banyan tree. The solid banyan besides providing shade for those who rest under it, symbolizes strength and solidity. Though age shatters her health and reduces her to a hunchback, she does not try to run away from responsibility. She is always in the thick of things and tries to solve the many intricate problems that beset the family. Her help is always available at the hour of trial. In fact, all the members of the family look up to her for guidance and inspiration. Till her death, she serves the family with unusual affection.

Rātākirusṇaṇ, the only son of Paṭṭāpirāmaṇ has three sons and two daughters. After chronicling the events that happened during their life time, the author skips to the next generation. The connecting link is undoubtedly the great grand mother, Cētu. It is she who selects a suitable bride for Kaṇṇaṇ, one of her grandsons. Again it is given to her to effect a reconciliation between Rākavaṇ and Uṣā. She displays great resourcefulness in resolving knotty problems that threaten to break the family. She has in her armoury tricks ranging from subtle persuasion to feigned anger. No situation baffles her. To the very end, she is successful in maintaining the unity of the family. She sets much in store by family pride and traditions.

The novel is rightly titled after this memorable character.

The book was published in 1968 at Madras.

P.T.

ĀLAMAR TARICAṆAM, this work inscribed on palm-leaves, tells the truth about God attained through the propitiation of Taṭciṇāmūrtti, who is believed to have his abode under the banyan tree. The author of this work, classified as minor literature, is not known.

The full work is available, couched in *veṇṇā*. It is a pity that the palm leaves have begun to deteriorate.

rate.

Taricaṇam is one of the types of *pirapantams*. This type was used for communicating truths and ideas that have a pronouncedly philosophic bias. Mostly it was used for eulogizing God. Though the connotation of the word *taricaṇam* is wide, here it is used in the sense of perceiving God.

The style is simple and the restraint with which the ideas have been expressed, is admirable. The illustrations, the imagery and the symbols are easily intelligible.

God is omnipresent like the wide sky. He is free from egoism and other base instincts. He does not cherish any illusions. In fact, he is the embodiment of purity. He alone sees the blemishless nature of the soul and acts as its mentor.

This palm-leaf manuscript in the possession of the Tiruvāṇṭūrai Āṭiṇam, is yet to be printed.

P.T.

ĀLAMARATTU NIḶAL, is a novel written by Cucilā Kaṇakaturkā. It presents the life of a deserted lady and her devoted service to a money-minded family. Most of the main characters in this novel are women.

A young lady Intirā, with no support from her family or friends comes to Srī Turkā Cēvā Catanaṁ intended for the deserted. The lady in charge of that institution sends her to be the caretaker of Aṇṇapūraṇā Tēvi's house for 10 days. Aṇṇapūraṇā Tēvi, a widow and a social worker; has an aged, sick father, an insane brother and two daughters. To grab the properties of her father, she plans to get her first daughter married to her lunatic brother. At this stage, she leaves Madras in order to attend a function at Maturai.

Intirā finds it difficult to control Aṇṇapūraṇā Tēvi's daughters. The mad fellow in his fury beats her cruelly. Though she works in that house from dawn till late night, she couldn't earn a good name. But she wins the respect of the aged father by her sincere and voluntary service. The mad fellow also shows a remarkable change in him.

At that time, two orphan children come to that home for shelter. The two daughters send them away. But Intirā, with a humanitarian concern, makes them stay at an orphanage with the help of policemen.

One day Aṇṇapūraṇā Tēvi's father passes away.

The mad brother expresses his love for Intirā and wants to marry her as she only made him sane, by her selfless service. In due course, they come to know, that the children left at the orphanage are the mad brother's own children.

Finally, the story ends in a dramatic manner. Aṇṇapūraṇā Tēvi's brother marries Intirā and lives with his children. He gives a portion of his property to his sister and the rest to the orphanage.

This novel has not taken into account any of the present legal practices. Nowadays daughters too have equal rights to their father's property.

This book was published in Madras in 1989.

G.J.

ĀLAYAT TIRAPPUC CINTU, (*cintu* for opening the temple), is a literary piece in *cintu* genre written by Leṭcumaṇa Piḷḷai. The poem deals with the temple entry of the Harijans at Trivandrum. This *nonṭic cintu* has 101 stanzas. These verses describe the following : the prosperity of the king, Cittirait Tirunāl, the wounded feelings of the Harijans for not being allowed to enter the temples, this resentment becoming one of the reasons for their religious conversion, the glory of Hinduism, its decadence, entry of the Harijans into temples, the proclamation of the king which grants them the right to enter the temples, the significance of the king's order, the joy of the Harijans, appreciation of the king by Gandhiji and others, the entry of Gandhiji and others into the temple, Gandhiji's advice, and the life history of the poet.

This poem deals with Pālarāma Varmā, the king who permitted the Harijans to enter the temples at Trivandrum. Born in the month of *Cittirai*, he was endowed with good looks, character and talents. He recognised no caste distinction.

He was one of the sons of Ravi Varmā, a renowned painter and his mother was Cētu Pārvaṭi. His father's paintings are appreciated and admired all over the world.

In former days, the Harijans couldn't walk in the streets meant exclusively for the king and were not permitted to enter the temples to worship God. They were denied the opportunity to learn too.

God's temples allow

Dogs, bats, golden moths, snails

Dragon flies and crows

To enter it. But when a Harijan

enters, it becomes polluted

(17-18)

The author was much worried to see the Harijans getting converted to other religions because of the cruelty of caste Hindus.

When the Harijans approached the king to wipe out untouchability, he accepted their request and allowed them to enter the temples on his birthday that is 25th *Aippaci* (month) in the *kollam* year 1112.

By birth and belief, those who are Hindus,
Have the right to enter the temples
Without any hierarchical differences,
Said the Emperor

(53)

This work, in short, deals with the sufferings of the Harijans as a result of the discriminatory social hierarchy among the Hindus.

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C.S.

ĀLAYA TĪPAM, is a novel by Nāyakam wherein each character narrates his or her story. The author's skill lies in blending the scattered bits together without sacrificing the unity of the tale.

It all begins in the school when four girls develop an infatuation for their classmate Murukēcu. The girls hail from different backgrounds. Cutamati is the daughter of a priest while Ceṅkamalam's father is a doctor with a roaring practice. Painkoṭi is comparatively richer as her father owns a transport company. The novelist has not said anything about the parentage of Kalaiccelvi. Murukēcu's father is an agriculturist-cum-bus owner. Even as a student, Murukēcu has distinguished himself as a seasoned orator.

The novel recounts admirably the vicissitudes through which these characters pass and the unforeseen events which shape their destiny. Painkoṭi and Ceṅkamalam bow to the decision of their parents and submit themselves to 'arranged marriages'. Cutamati's initial infatuation for Murukēcu later on turns into sisterly affection. At the instance of Kalaiccelvi, Murukēcu enters politics and soon turns into a very powerful orator. Cutamati, who decides to become a teacher, feels relieved when she finds that Kalaiccelvi

at least is there to take care of Murukēcu. At the same time, she cannot reconcile herself to the grim reality that she alone has failed to come to terms with life. She is disturbed by a sense of loneliness. But being worldly wise, she conceals her frustration and continues to share the excitement and thrill that characterized the lives of her friends.

It was published in 1982 at Madras.

G.J.

ĀLAVĀY, is a name for Maturai, one of the 1008 places honoured as *Civat talams* (abodes of Lord Civaṇ).

The word *ālavāy* (literally poison-mouthed) means a serpent. It is said that Lord Civaṇ measured the extent of Maturai at the request of a Pāṇṭiya king, using a serpent as his measuring-rod; this happened when the king wished to rebuild the town after a deluge following the first *Caṅkam* period. The association of the serpent, *ālavāy*, with the town, has got for it by metonymy the name of the serpent itself.

In devotional and *purāṇic* literature, Ālavāy is freely used for Maturai. *Periyapurāṇam* mentions this name in its chapters entitled *Mūrttināyaṇār Purāṇam*-verse 43, and *Tiruṇāṇacampantar Purāṇam*-verses 861, 863 and 867. In *Tēvāram*, the saints Nāṇacampantar and Appar praise Ālavāy and the former has also mentioned Ālavāyaṇ (the Deity of the town Ālavāy). The third chapter of Paraṇcōti Muṇivar's *Tiruvilaiyāṭar Purāṇam* is entitled *Tiruvālavāy Kāṇṭam*, which treats, along with other things, the story of the accrual of a new name to Maturai; Vēmpattūrār's poem on the legends of Maturai is entitled *Tiruvālavāyūṭaiyār Purāṇam*, the *purāṇam* of the Lord of the sacred Ālavāy (town). *Cuntarapāṇṭiyam*, a long epic in *viruttam* verses, also deals with Tiruvālavāyūṭaiyār's sports of grace at Maturai. *Kaṭampavaṇa Purāṇam* also speaks of the same theme. The Sanskrit *Hālāsya Māhātmyam*, which is to be the original of the *purāṇas* on Maturai, has also referred to the word *Mādāsya*, the equivalent of Ālavāy.

Among later day devotional poems, Palapaṭṭaṭaia Cokkanāta Piḷḷai's *Maturai Mummaṇik Kōvai*, Kumarakuruparar's *Mīṇāṭci Ammai Piḷḷaittamil*, *Mīṇāṭci Ammai Kuṟam* and *Maturaik Kalampakam* speak of Ālavāy.

See also : **MATURAI.**

A.T.

ĀLAVĀY ARACI, a historical novel by Vikkīraman, besides tracing the youth of Cokkanātar, the ruler of Maturai, also extols the extraordinary administrative skill and the diplomacy of his wife Rāṇi Maṅkammāl.

Both the Nāyak kings of Maturai and Tañcāvūr were originally petty chieftains owing obeisance to the king of Vijayanakar. The king of Maturai, Cokkanātar, seeks the hand of the princess of Tañcāvūr, Mōkaṇāṅki. The emissaries, who carry the marriage proposal, are ill-treated by the king of Tañcāvūr. This provokes Cokkanātar who immediately declares war on Tañcāvūr. The fall of Tañcāvūr is followed by the mass suicide of the royal family, who blow themselves with strong explosives. This ingenious plan has been devised by the king of Tañcāvūr to escape humiliation at the hands of his rival. The death of Mōkaṇāṅki is a severe blow to Cokkanātar who has developed a warm corner for her. He decides to remain unmarried eternally, but gives up his 'vow' later and enters into wedlock with Maṅkammāl, the daughter of the king of Cantirakiri.

The story becomes complex when the foster mother of Cokkanātar insists on making her son Aḷakiri, the representative of the king at the Tañcāvūr court. In fact, the foster mother has deeper motives. She is hatching a plan to make her son the ruler of Tañcāvūr. Aḷakiri, in connivance with a court official called Veṅkaṇṇā, notorious for intrigues and scheming, conspires secretly to do away with Cokkanātar. But the plan is foiled, thanks to the diplomatic insight of his spouse, Maṅkammāl. The conspirators are, later on, pardoned by her. Aḷakiri and Veṅkaṇṇā are entrusted with the arduous task of locating the treasures of Tañcāvūr which is hidden in some mysterious place. Besides, Aḷakiri is conferred the right to rule over Tañcāvūr with Veṅkaṇṇā acting as his representative.

What strikes us most about this novel is the narrative skill of Vikkīraman. He can tell a tale supremely well even if the plot meanders into confusing labyrinths involving plots, counter-plots, intrigues, disguises and what not. That he consciously imitates Kalki, the doyen of historical novels will be evident to any discerning reader. But the breadth of vision, the

heartly humanity and the grandeur, which are the hallmarks of Kalki's novels, are sadly missing. However, it should be said to the credit of Vikkīraman that he does not unnecessarily deviate from facts and this astounding fidelity to truth lends his novel an authenticity which many contemporary historical novels lack.

It was published in Madras in 1977.

P.T.

ĀLAVĀY ALAKAN, a historical novel by Jekacirpiyan. Ālavāy Alakan is another name for Lord Cokkanātar of Maturai and the author has used this name metaphorically for his hero Māṇavarman Cuntara Pāṇṭiyan.

Historians claim that it was Māṇavarman Cuntara Pāṇṭiyan who redeemed the Pāṇṭiyas from the clutches of the Cōlas, and it was he who established the later Pāṇṭiya dynasty. His period was between 1216 and 1238 A.D. and during this period he proclaimed the Pāṇṭiyanātu as an independent country. He won over the Cōla king Irājarājan II and gave back the country to him. The present novel is based on these historical incidents. It is also woven around the cunning strategies adopted by the Hoysala Prince, the clever assistance rendered by Maḷavac Cakkaravartti, the political counsellor of the Pāṇṭiya king and the Buddhist monk Kausāmpi who helped the Cōla king. A few fictitious characters are included in order to make the story interesting.

The novel describes vividly the topography of the ancient Tamil Nadu, its harbours, mountains as well as the contributions of the three *Tamiḷc Caṅkams* for the growth of Tamil language and literature. It also speaks about the greatness of the Cēra, Cōla and Pāṇṭiya kings, their capitals as well as the keen interest evinced by the ancient kings on Tamil literature. There are detailed references to the Buddhist shrine constructed at Kōrkai by Maṅkalavarman of Kaṭāram during the reign of Cīmāra Cīpallavan, the composition of **Paṭṭinappālai** by Kaṭiyālūr Uruttiraṅkaṇṇaṇār on the Cōla king Karikāl Peruvalattān, the gifts received by this poet, and the inscriptions of the Pāṇṭiya king Māṇavarman Cuntara Pāṇṭiyan. The author has attained a notable success in the characterization of the protagonist as well as the minor characters. This is a valuable addition to the galaxy of the literary genre, to which it belongs, a historical novel. This was serialised first in **Āṇanta Vikaṭan**. This was first

published in 1960, Madras.

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A.T.

ĀLĀLA CUNTARAṆ CEṬṬIYĀR, PŪ.

(1907-1982), the great Tamil Scholar, was basically an educationist. He had the unique privilege of serving the Madras Christian College and its school in various capacities for a protracted period of forty six years. He fully utilized the times in serving the cause of Tamil language and literature. His contributions to Tamil studies are voluminous and significant. Though a Tamil teacher by profession, he had a good command over spoken and written English and a love of its literature.

Ceṭṭiyār was the sixth child of Pūrippākam Vēlu Ceṭṭiyār and Irājammāl who had virtually settled down in Muttiyālup Pēṭṭai, Madras and made it their home. He did his Intermediate in the Pachaiyappa's college, Madras and his B.A., and M.A., at the Annamalai University where his class fellows were A.C. Ceṭṭiyār and A.Ki. Parantāmaṇār, who also distinguished themselves as Tamil savants. As a student, he won many prizes in oratorical competitions and also acted in a few dramas.

Starting his career in the humble capacity of a Tamil teacher in the Madras Christian College School, he rose to the enviable position of the Head of the Department of Tamil in the Madras Christian College. After superannuation, he occupied many positions of importance. He had been for some time the Superintendent of Indian Language and a research professor under a U.G.C. Scheme. He had been a member of the Board of Studies of many Universities. He had served on many academic bodies like the Academic Council and the Senate. Besides being a member of many commissions appointed by the University of Madras, he had also been an active member of the Advisory Committee for the English-Tamil Dictionary. He had served as an examiner for M.Litt., at Annama-

lai and Madras University. He was also connected with the Madras Public Service Commission, besides the S.S.L.C. question paper Committee and the Hindu Religious Endowment Board.

Ceṭṭiyār had been a frequent contributor to standard Tamil Journals. He had also participated in several seminars and symposia. He had to his credit nearly eighty papers on literature and religion. He had also given many talks on the AIR on a variety of topics.

His books are : 1. *Kaṭṭurai Viruntu*, 1947, 2. *Iyarramiḷ*, 1963. 3. *Tōttirap Pākkaḷil Kāṇum Ilakkiya Nayam*, 1968. 4. *Ceṇṇai Kantakōṭṭat Tala Varalāṟum Tiruvaruṭ Pāṭalkaḷum*, 1980 and 5. *Cuntara Collōviyam*, 1983. Among these, *Kaṭṭurai Viruntu* and *Iyarramiḷ* contain essays which are prescribed as texts for students of Tamil in various universities.

As a man, he was very lovable and had helped many of his students to rise up to positions of eminence. A close associate of C.N. Aṇṇaturai, Ceṭṭiyār set much store by discipline and scholarship.

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M.M.

ĀLĀLA CUNTARAM PIḶḶAI (1853-1923),

a Caivite scholar, who has contributed to the later religious revivalism, which took place by the end of the 19th c., and the beginning of 20th c. He was born in Kāñcipuram, an ancient place which cherished many religions in Toṇṭaimaṇṭalam. His father was Amirtāṇantar. After his formal schooling, he studied Tamil literature and grammar under Accutāṇantar. Later he studied Sanskrit. He was attracted towards religious movement and he began to propagandize the Caivite religious doctrines. He founded the journal *Ṇāṇapāṇu* and continued to write essays on Caivite doctrines. He is believed to have lived at Vepery in Madras.

His contribution to Tamil literature includes works by him, translated works and religious works in prose. The books written by him are : 1. *Ācāriyap Pirapāvam*, 2. *Civaṇṇa Pōta Nuṭṭam*, 3. *Pakavat Kīṭā cāram*, 4. *Ṇāṇavācīṭṭattēḷivu*, 5. *Civaṇṇa Pōtak Karutturai*, 6. *Kāñci Cēttira Maṇcari*. His works of translation include : 1. *Tēvi Pākavatam*, 2. *Kāmāṭci Līlāp Pirapāvam* and 3. *Cātākkīyam*. He has also

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச் ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

written commentaries like 1. **Periyapurāṇa Viruttiyurai**, 2. **Kāñcippurāṇa Urai**, 3. **Tiruppōrūr Canniti Muṇai Urai**, 4. **Tiruvuntiyār Urai** and 5. **Tirukkaḷirup Paṭiyār Urai**.

He has made a significant contribution to the revival of Caivite religious movement. As a Caivite, who belongs to the age when there was a considerable growth in prose literature, he has written in prose the philosophy of Caiva religion and also commentaries for the benefit of Caivites.

K.G.

ĀLĀLA CUNTARAR, the third of the first three renowned Nāyaṇmārs variously called Ārūrar and Tampirāṇ Tōḷar, is also known by the name Ālālacuntarar. A mythical - *purāṇic*, background is there in Cuntarar being known as Ālālacuntarar. It is said that in his previous birth he served Lord Civaṇ in His abode Tirukkayilai. It was during this period that the war between *acurar* and *tēvar* and the consequent act of churning the *Pārkaṭal* (Milky Ocean) took place. Lord Civaṇ instead of doing it Himself, ordered Cuntarar to fetch the poison emitted by Vācuki and so did Cuntarar. Hence the *kāṭaṇappeyar* (a noun used for a specific reason), Ālālacuntarar, to Lord Civaṇ's devotee. The story is mentioned in **Periyapurāṇam** and various *talapurāṇams* like **Tirunāvalūrp Purāṇam**, **Pērūrp Purāṇam**, **Avinācip Purāṇam**, **Tuṭicaip Purāṇam** and **Tirumurukaṇ Pūṇṭip Purāṇam**.

See also : CUNTARAR

K.G.

ĀLI, is a Vaiṣṇavite shrine exalted by Tirumaṅkai Āḷvār, the great saint sovereign, who was born just three kilometres away from Āli.

Situated in the fertile Cōḷa land, approximately 10 kilometres South-East of the Railway Station at Cīrkāḷi in Tañcāvūr district, Tiruvāli is banded together with Tirunakari, and regarded as twin shrines or *iraṭṭait tiruppatikaḷ*. These twin spots are separated by some five kilometres. Whereas Tiruvāli is believed to have been the native place of Kumutavalli, the wife of the saint sovereign Tirumaṅkai Āḷvār, Tirunakari (Kūṇaiyalūr, a nearby hamlet to be precise) is credited with the honour of being the birth place of the Āḷvār.

The name by which this sacred village is known today, Āli, is but the debased misnomer of its pristine and apt form *āḷi*. Apt because, the Tamil word *āḷi*

means, among other things, *lion*. Lord Viṣṇu is seen here in His Man-Lion aspect ; He is seen hugging His Consort Tiru (Lakṣmi). The Lord is known by the Tamil name Vayalāḷi Maṇavāḷaṇ (Lakṣmi Narasimhar in Sans), who is seen in His *viṭṭirunta tirukkōḷam* (sitting posture) facing west. The *uṇcavar* (festive icon) is called Tiruvāli Nakarāḷaṇ and the Goddess as Amirta Kaṭavalli (Creeper of ambrosial pot).

The *mūlavar* of Tirunakari is called Vētarācaṇ, who is seen in a sitting posture. The festive icon is named Kalyāṇa Araṅkanāṭaṇ and the Goddess by the name Amirtavalli (Immortal Creeper).

Tiruvāli is rimmed by fertile sugarcane and paddy fields. Tirumaṅkai Āḷvār exults in the nectarine aroma of the bounteous harvest, where mills were busy crushing sugarcane. He says : *eṅkum ālaippukai kamaḷum aṇiyāli* (1189) (pretty Āli filled with [delicious] smoke of mills wherein boil the juice of sugarcane). He marvels at the abundant grace of the Lord Who, gurgles the Āḷvār, invaded his heart unbidden; and filled it with His blissful person. He rejoices in the Lord's supreme magnanimity and grace : *pukuntatarpin vaṇaṅkum eṇ cintaṇaik kiṇiyōy* (1188) (You Who sweeten my thoughts ! Your blessed entry did indeed precede my prayer !).

An icon of the Lord bearing the exceedingly sweet Tamil name *Cintaṇaikkiniyāṇ*, meaning 'sweet for speculation' graces the *sanctum* of Tirumaṅkai Āḷvār in the temple at Tirunakari.

Like Māṇikkavācakar, who dares his Civaṇ, *eṅku eḷuntaruḷuvatu iṇiyē?* (How You get out of my grasp? - Let me see), the God intoxicated Āḷvār states emphatically :

puntiyēṇ maṇattē pukuntāyaip pōka loṭṭēṇ
(1193)

I'll not let him go, Him who did enter my heart.

Kulacēkara Āḷvār also mentions this shrine in his hymn (725) like *ālinakark katipatiyē* (Oh ! the Lord of Āli).

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V.G.S.

ĀLIPPULAVAR, CEYKU (16th c.), a Muslim Tamil poet. From one of his poems, we come to know that he was the son of Ceyku Apūpakkar and that his birth place was Cevval Mānakar. Some are of

the opinion that he was born and brought up at Putup-pēṭṭai of Melappālayam division. His original name was Ceyku Ali. But Ālippulavar is his popular name.

His work *Mihraj Mālai* deals with the heavenward journey of Prophet Mohammed to meet God. It has twelve sections containing 743 poems. With the financial assistance offered by one Hindu merchant called Pāvātaic Cēṭṭiyār, his poems were recited publicly in Kōṭṭāru, 1581.

He died while he was praying at Pālayaṅkōṭṭai. His body was buried in the same place and a tomb was erected. Even today the tomb is found there and people call it Āliyappā Tarkā.

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M.I.A.M

ĀLIM, KĀRAI Ē.Ē. (1940 - 1991), a Muslim Tamil scholar, born at Kāraikkāl, to Akpar Ali Āsāt and Jeyṇampu Pīvi. His penname is Kārai Aḷakaṇ. He had his formal education upto the eleventh stand-ard.

He ran a magazine, *Makkaḷ Apimāni* (people's friend). *Kāraikkāl Ammaiyaṛ*, *Tiru Naḷḷāru*, *Napi Malar Mālai*, *Avviyākkaḷ Varalāru*, *Mastāṇ Cāhip*, *Kāraikkāl Vaḷikāṭṭi* (guide to Kāraikkāl), *Putuvai Vaḷikāṭṭi* (guide to Pondicherry) and *Islāmiya Inṇi-caip Pāṭalkaḷ* (Islamic musical compositions) are his works. He also translated some Arabic and Urdu treatises into Tamil.

He has been honoured with the titles *Kavimaṇi* (gem of the poets) and *Makkaḷ Celvam* (the wealth of the people).

P.R.

ĀLIYĀR, a poet of *Caṅkam* period. Colophon writers attribute *Puranānūru* poem 298 to him. Some manuscripts refer to him both as Āṇiyār, and Āviyār.

If Āliyār is his real name, he should have hailed from Āli, a part of Cōḷanāṭu, situated on the way to Tiruveṅkāṭu from Cīrkāli.

If Āviyār is his real name, the word Āvi refers to Potiṇi, now known as Paḷani, which was also known as Tiruvāvinanḱuṭi and was ruled by the Vēḷir commu-

nity, whose other name was Āviyār. There are evidences in *Puranānūru* to support this idea. Further, Āviyār and Naṅkuṭi Vēḷālar of Tenpāṇṭiṇāṭu are identical. Hence it may rightly be concluded that the poet belongs to this community.

His poem highlights the congenial relationship that existed between the king and a soldier. It reflects the valour of the soldier and indicates that a soldier could take liberties with the king in those days, thanks to his faith in the soldier.

The soldier says that he has always taken the king to be kind hearted since the king, while contented with the ordinary toddy lets him enjoy the well-fermented one. But then he laments for not being sent on any mission to fight the enemy. These words of the soldier are expressive of his loyalty and his war-like disposition.

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ĀLAI NĪĻKARUMPU, forms the first decad of the seventh *Tirumōḷi* of Kulacēkarāḷvār's hymns forming part of the great *Nālāyira Tivviyap Pirapantam*.

The eleven songs are set in eight footed *kaḷineṭilaṭi āciriya viruttam*. The decad under discussion is famous as *Tēvaki Pulampal* (Tēvaki's wail in *Perumāl Tirumōḷi*).

The saint poet, imbued with intense empathy, throws himself into the frame of mind of Tēvaki, the lady who actually gave birth to Kaṇṇaṇ but who was denied, by force of circumstances, the joy of bringing up her divine child. The supremely delectable duty of fostering the child fell on Yacōtai. The Āḷvār, in a desolate maternal mood of perfect identification with Tēvaki, laments over her sorry lot, voicing her intense envy of Yacōtai's peerless privilege. The verses are profoundly evocative as the saint juxtaposes Tēvaki's misery with Yacōtai's bliss. Kulacēkarar alternates between the two extreme moods of acute despondency and rapturous fulfillment. The decad is a splendid fusion of contrapuntal emotions of blighted motherhood and blissful maternity.

The decad begins with the words of Yacōtai jiggling her Kaṇṇaṇ in the cradle : *ālai nīḷkarumpannaṇaṇ tālō* (sleep, sleep ye long [nectarine] sugar-cane of the

mill). *Ālai* means mill.

Kaṇṇaṇ, after slaying Kamcaṇ, releases his beloved parents from long and harrowing captivity. Tēvaki, is utterly overwhelmed by clapping her eyes on her divine son after losing him as a baby of a few hours old ; she is desolate and wails her anguish at having been deprived by the cruel fate of the privilege of feasting her eyes on the infant Kaṇṇaṇ, in the divine child's manifold moods, stages of growth and attainments. The saint-mother Kulacēkarar poignantly relives the torment of wasted motherhood. In the third song he says :

My Lord ! bright flame of my lineage !
You robust bull that has grasped
The lovely azure of billowing clouds !
When pressed 'show, who is your dad?'
Indicate you'd with roseate fingers
And with arch glances bewitching ;
But it was given to Nantaṇ (to feast on this)
Alas, alas, not to poor Vacutēvaṇ,
my luckless spouse !

(7.3)

The surge of maternal love, the current of motherly rapture that thrills a model mother as she breast-feeds her baby, is most felicitously captured by the saint mother in the seventh song :

O Kuḷaka - a darling so obliging !
O Ye, ravishing fellow ! O Kōvintā !
A fount of entrancing beauty firm
And fondling a teat in my arms,
Shoot like, exceeding tender, and your lips
Upon the other breast, rejoicing me
With your gaze bewitching and
Smiles intermittent ! O ! alas, alas
Verily have I lost them.

(7.7)

Yacōtai, whose most blessed lot it was to behold the child/boy Kaṇṇaṇ in his numerous moods and pranks of surpassing loveliness and mirth, had seen the very limit of supernal bliss (*tollai inṭattiṇ iṛuti kaṇṭāḷē*-Ibid., 8). Tēvaki is seen styling her exalted rival as *teyva naṅkai Yacōtai* (Ibid., 5). There is also inherent in this statement a delicious paradox : *tollai* means torment and *inṭam*, pleasure or bliss. They are mutual contradictions. Kulacēkarar at once experiences and poignantly conveys the bliss of Yacōtai and the acute distress of Tēvaki.

In the ninth song, most longingly Tēvaki recalls

the divine boy's stunning exploits such as lifting the Kōvarttaṇam hill during the deluge, the dance with the dairy maids, the enchanting *kuṭakkūttu* (pot dance), the fascinating dancing on the great snake Kāḷiyaṇ. Recalling them Tēvaki sadly states that she has not had the goodluck of witnessing any of them. 'If there is a way, pray, let me see you enacting them', she importunates.

In the eleventh song, the saint poet stating the customary *nūr payaṇ* (benefits arising out of singing the hymns) observes : "those who sing the immortal lament of divine Tēvaki, crafted in mellifluous Tamil by Kulacēkaraṇ, the ruler of Kolli, who bears the Lord's Feet upon his head, shall reach heaven rapidly".

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ĀLĒCAM, is a rhetorical terminology. *Muttu-vīriyam* refers to *ālēcām* as one of the characteristics of poetry.

According to the Indian *alaṅkāra sāsthras* or works on style, there were two methods of verse composition. One was *vaitarppa neṇi* (from Vidharba, a province of ancient North India) and the other *kaṭṭa neṇi* (named after Gauṭa Desam also one of the North Indian kingdoms). Both these schools mention ten chief traits to be essential for verse composition. They are 1. *sleṣham*, 2. *prasādhām*, 3. *samādha*, 4. *mādhuryam*, 5. *sukumāradha*, 6. *arthavyahthi*, 7. *udhārathvam*, 8. *ojas*, 9. *kānthi* and 10. *samādhi*. The verses devoid of these virtues are regarded to be corpses sans vital force.

The Tamil works on style based on Sanskrit *alaṅkāra sāsthras* emphasize the importance of the above mentioned features. However, the Tamil works on style have understood and invested the above terms with different distinctive meanings which are dissimilar.

	Sanskrit	Vīracōliyam (nūrpā - 148)	Taṇṭiyalaṅkāram (nūrpā - 14) Ilakkaṇa Viḷakkam (Aniyiyal, nūrpā - 15)	Māraṇalaṅkāram (nūrpā - 80)	Muttuvīriyam (nūrpā - 1271)
1.	<i>Slesham</i> (cohesion)	<i>ciliṭṭam</i>	<i>ceṇivu</i>	<i>ceṇivu</i>	<i>ciliṭṭam</i>
2.	<i>Prasādam</i> (lucidity)	<i>poruṭṭeḷivu</i>	<i>teḷivu</i>	<i>teḷivu</i>	<i>poruṭṭeḷivu</i>
3.	<i>Samadha</i> (evenness)	<i>camatai</i>	<i>camanilai</i>	<i>camāṇ</i>	<i>camatai</i>
4.	<i>Māduryam</i> (felicity)	<i>inṇam</i>	<i>inṇam</i>	<i>inṇam</i>	<i>inṇam</i>
5.	<i>Sukumāradha</i> (tenderness)	<i>cukumāratai</i>	<i>oḷukicai</i>	<i>inṇicai</i>	<i>cukumāratai</i>
6.	<i>Arhavyahthi</i> (explicitness of meaning)	<i>pulaṇ</i>	<i>uyttaliṇ poruṇmai</i>	<i>uyttalil poruṇmai</i>	<i>pulaṇ</i>
7.	<i>Udhārathvam</i> (pregnancy of expression)	<i>utāratai</i>	<i>utāram</i>	<i>utāram</i>	<i>utāram</i>
8.	<i>Ojas</i> (floridity)	<i>ōkam</i>	<i>vali</i>	<i>vali</i>	<i>ālēcām</i>
9.	<i>Kānṭhi</i> (grace)	<i>kānti</i>	<i>kāntam</i>	<i>kāntam</i>	<i>kānti</i>
10.	<i>Samādhī</i> (transference)	<i>camāti</i>	<i>camāti</i>	<i>camāti</i>	<i>camāti</i>

The differences in the above table do not go beyond the names ; the various words employed by various authors signify the same meaning under different labels. For instance, *ālēcām* mentioned by *Muttuvīriyam* is the same as the *ōkam* mentioned in *Vīracōliyam* and the *vali* mentioned by *Taṇṭiyalaṅkāram*, *Ilakkaṇa Viḷakkam* and *Māraṇalaṅkāram*.

These works on rhetoric agree on *ālēcām* (same as *ōkam* or *vali*) arising on profuse use of *tokai* (compound words). But commentators interpreting these works of rhetoric differ as to what kind of *tokai* determines *ālēcām*. The commentators of *Vīracōliyam* and *Muttuvīriyam* hold up a verse which runs as follows :

cuvaiyoli yūrōcai nāṭṭam eṇṇaintiṇ
vakaṭerivāṇ kaṭṭē ulaku

and conclude that *tokai* results when *cuvai* (taste), *oli* (glow or lustre), *ūru* (sensation), *ōcai* (sound) and

nāṭṭam (odour or words likely to stimulate the sense of smell) occur.

However the commentator of *Taṇṭiyalaṅkāram* is of the view that *ālēcām* emerges when *uvamait tokai* (compounded simile), *paṇput tokai* (an appositional compound word in which the first member stands in adjectival relation to the second) and *vēṇṇumait tokai* (compounds in which case suffixes are covert) are liberally employed. He bases his conclusion on this following verse :

kāl nimirttāl kaṇṇaripa valliyo pullātār
māṇ aṇaiyār maṅkalanāṇ allavō - tāṇa
maḷaittaṭakkai vārkaḷalkāl māṇavēl kiḷli
puḷaittaṭakkai nālvāy poruppu

The (royal) elephant of Cōḷa king Kiḷli, possessing a hand like a rainy cloud, a feet decked with gallant anklets and a glorious spear! when (the behemoth) lifted its foot, not only the chains which fettered its feet snapped but also the bridal threads (*tāli*) of

fawn-eyed spouses of his foes.

Kāl nimirtāl, māṇ aṇaiyār are *iraṇṭām vērumait tokai* (the accusative case suffixes are covert in these compounds).

Pullātār māṇ aṇaiyār, māṇ aṇaiyār maṅkala nāṇ, these compounds are *ārām vērumait tokai* (the possessive case suffixes are covert) ; *maṅkala nāṇ* is *paṇput tokai* (the adjectival suffix [here relative participle suffix] is covert); *maḷaikkai* (simile); *tāṇakkai, kaḷarkāl, vērkilī, puḷaikkai, vāypporuppu* are *iraṇṭām vērumai urupum payaṇum uṭaṇ tokkat tokai* (accusative case suffix, and its secondary case suffixes are covert).

Thus all the above compounds are found created with covert suffixes or elliptical words.

nālvāy is a *viṇait tokai* - adverbial participle, verb noun compound without the tense markers.

Thus the composition of verses based on *eṇ* (number of words) and compounds - both these methods, result in *ālēcām*.

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M.M.

ĀVAṬUTURAI, is a famous Caivite shrine in the Cōḷa land which has the rare distinction of having extant the hymns rendered here by the three most exalted Caivite saints, Campantar (III.4), Appar (IV. 56, 57 ; V. 29 ; VI. 46, 47) and Cuntarar (VII. 66, 70). Situated on the Southern bank of the river Kāviri, this shrine is one and a half kilometre off the railway station Naracinkam Peṭṭai. With the prefix *tiru* it is better known as Tiruvāṇṭuturai.

Civaṇ of this place is known by the name Mācilāmaṇi Īcar and His consort Oppilā Mulai Ammai. The holy waters of the place consist of three tanks

variously known as *Kōmutti Tīrtam, Patuma Tīrtam*, and *Kaivalya Tīrtam*. The sacred tree of the temple is *aracu* (*ficus religiosa*).

Ā means cow. The legend has it that Pārvasi once indulged in a game of dice with Her Consort Lord Civaṇ and that resulted in her becoming an ā (a cow). She is said to have worshipped Civaṇ as a cow here and regained Her blissful reunion. The name Āvaṭuturai is said to derive its name from Pārvasi doing penance here as an ā .

The great saint Tirumūlar, reckoned among the 63 Nāyaṇmārs, is said to have been steeped in transcendental meditation under an *aracu* tree for some three thousand years. He is said to have periodically emerged from his exalted state of *camāti* to pour out his consummate Civa experience in the form of his *magnum opus Tirumantiram*, under four heads *nāṇam, yōkam, kiriyai* and *cariyai*.

During the month of *Puraṭṭāci* (Sep-Oct), the annual festival lasting seven days were celebrated grandly. The concluding day of the festival falling on the asterix *pūraṭṭāti* was marked by a drama on the life of Tirumūlar.

It is said that Campantar was, during his visit here, intrigued by Tamil aroma on approaching *Pattira Liṅkam* (*Bhadra Liṅgam*). He requested the Brahmins of the place to shift it and they obliged. And he found to his joy the palm-leaf manuscripts of Tirumūlar's great *Tirumantiram* and initiated its wide circulation.

When his father Civaṇpāta Irutayar approached him for money for performing *Vedic* sacrifice, the boy saint prodigy Campantar sang his famous hymn :

īṭariṇum taḷariṇum eṇatuṇ nōy
toṭariṇum uṇkaḷal toḷuteḷuvēṇ
(III. 4. 1)

By hurdles harried, enfeebled, and though
hounded

By my maladies, I'll keep adoring Thine Feet.

The legend states that the Lord responded to his immortal hymns with a bag of gold coins which a *pūtam* (a goblin) deposited on a *pīṭam* (altar). Appar, recalls this miracle in one of his *nēricai* verses... *kaḷumalavūrarkku ampoṇ koṭuppar pōlum āvaṭuturaiyaṇārē* (IV. 56. 1) (Āvaṭuturai Lord who grants one thousand gold coins to one belonging to

Kaḷumalam (Cīrkāli).

Cuntaramūrtti Cuvāmikaḷ came here, after gaining his vision which he lost totally when he left Orriyūr contrary to his vow, partially restored at Kāñcipuram. When he poured out his heart in melting hymns :

You Absolute Perfection sans flaws ! You virtuous Hill !

Am orphan but for you. Is it
Unbecoming of you to indulge my one flaw?
You Refulgent Gold of Tiruvārur
Ringed by groves haunted by winged bees,
O Lord of Tiruvāṭuturai - bless me
Saying Fear not ... (VII. 70.6)

The Lord is said to have blessed the saint here, in Āvaṭuturai, at once with a glorious vision of Tiyaṅkārācar as seen at Tiruvārūr.

Cēntaṇār extols this great shrine in his *Tiruvicaippā*. The Lord is believed to have blessed the great *Cittar* named Pōkar in this shrine with eight great supra-natural powers celebrated as *aṭṭamācittikaḷ*.

Legend has it, that, King Mucukuntaṇ was blessed with a vision of Tiyaṅkārācar of Tiruvārūr here and there is a special sanctum for Tiyaṅkārācar in this shrine too. He is believed to have blessed the king with an issue too. The *urcavar* (festive icon) of this place called Aṇaitteḷunta Nāyakar is seen (true to the word *aṇaittu* meaning embrace,) hugging His Consort Umai. The Lord is stated to have blessed Taruma Tēvatai (the Angel of Justice) who did penance here and accepted him as His Mount Iṭapam (Rikṣabam or Bull).

There are stone inscriptions to the effect that this shrine received extensive grants from Cōla kings at various times. The exceedingly pious Cōla sovereign Parāntakaṇ I, ruled from 907-948 A.D. In the 38th year of his reign, one of his nine inscriptions states, that he spent 500 golden *kaḷaṇcu* to renovate this temple.

Royalty lavished their love and largesse upon this temple which took the shape of many dainty ornaments and numerous huge vessels made of copper, gun metal and their alloys. The mother-in-law of king Irācēntira Cōlaṇ named Irāmaṇ Apimāṇatoṅkiyār presented a massive silver *pīṭam* weighing 70 *kaḷaṇcu*. She also donated *porḷokkai*, a solid gold weighing 4103¼ *kaḷaṇcu* by the standard weight *kuṭiṇai kal*, that obtained in the Cōla period.

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V.G.S.

ĀVAṬUTURAI VAITTIYALĪNKA TĒCIKA MĀLAI, a *mālai* work that comes under minor literature, composed during the first quarter of this century by Periyacāmiṇ Piḷḷai of Uṇaiyūr in the Tirucci district, glorifying Srīla Srī Vaittiyalīnka Tēcikar, the 19th Head of the famous Caiva Mutt at Tiruvāṭuturai.

A good scholar in *Caiva Cittāntam*, the author held responsible positions in a number of religious societies. Due to his poetic talent he also came to be respectfully called Uṇantai Peruntēvaṇār.

This *mālai* consists of 32 *viruttams*. It opens with a prayer to Lord Kaṇṇecaṇ followed by a song in praise of the Caivite saints. The work exhibits the author's extraordinary emotional attachment and devotion to the protagonist Tēcikar.

While the author pays a glowing tribute to the saint, he describes himself as a soul full of vices, a person devoid of all virtues. This work resembles in many respects the emotional outpourings of the saints like Irāmaliṅka Aṭikaḷ, Tāyumaṇavar and others. The author has also borrowed profusely from *Tirukkuraḷ* and Caivite canonical texts. This work was first published in 1925 at Tiruccirāppaḷli.

A.D.

ĀVINANKUṬI, a famous shrine of Lord Murukaṇ, one of the six *paṭai vīṭus*, nestling at the foot of Paḷani hills. With the customary honorific *tiru* it is called Tiruvāvinankuṭi.

The place derives its name from the exalted persons who are said to have paid homage to Murukaṇ here; Tiru (Tirumakaḷ or Goddess Lakṣmi), ā (the divine cow Kāmadhenu), Inaṇ (Sun god) and Kuṭi (Intiraṇ, the chief of celestials) were the most important of them who adored Lord Murukaṇ here. The icon of the Lord called Kuḷantai Vēlāyuta Cuvāmi, is seen seated on a stone peacock. There is a holy tank called Caravaṇap Poykai to the North-East side of the temple. It is customary among pilgrims to commence the pilgrimage of Paḷani hill by taking a holy dip in this tank. Nakkīrar in his *Tirumurukāṇṟuppaṭai* de-

votes some 50 verse lines as paeon to the Lord of Āvinankuṭi. He describes minutely the kind of exalted company Murukaṇ keeps there : "The ascetics steeped in austerities, their persons clad in barks of trees, their hair grey, their bodies emaciated by severe fast, their minds free of antipathy, anger, and sadness, commanding wisdom beyond the reach of scholars, shining as veritable limits of sapience ; such persons of admirable piety go in front of Murukaṇ. Angels called Kantaruvar celebrated for their divine music, play the *vīṇai* nonstop, while their chaste spouses sing enchanting hosanna ; Tirumāl, Civaṇ, and Intiraṇ mounted on the divine white tusker Airāvatam, and the vast host of celestials gaze at Him, as Murukaṇ with the company of His immaculate wife Teyvayāṇai, abides there".

The legend has it, that once the Maker Ayaṇ had been to Kayilai to have a darshan of Lord Civaṇ where he saw the boy Murukaṇ but ignored Him. Felt slighted, the Divine Boy demanded to know the meaning of *piraṇavam* from the Creator. When satisfactory explanation was not forthcoming, Murukaṇ had Ayaṇ imprisoned. Now, we see in the above description of Nakkīrar, how the whole host of Gods had been to Āvinankuṭi to entreat Murukaṇ to release Ayaṇ from captivity.

Naccinārkkinīyar, who wrote a commentary on *Tirumurukāṟruppaṭai*, mentions that originally this shrine went under the name Cittaṇ Vālvu. The word Cittaṇ is known to denote Murukaṇ.

Auvaīyār has also referred to this : *cittaṇ vālvu illantōrum mūṇru eriyuṭaiyatu* (Cittaṇ Vālvu boasts of houses wherein the three sacred fires are fostered [by Brahmins]).

A petty sovereign by name Pēkaṇ, famous for his generosity and hailed as one of the seven arch benefactors called *kaṭai ēlu vaḷḷals*, ruled the locality under which Āvinankuṭi was a part. This king, whose full name is Vaiyāvi Kōpperum Pēkaṇ belonged to āviyar class and āviyar capital came to be known as Āvinankuṭi.

Poet Māmūlāṇār extolling the chieftain Neṭuvēḷ Āvi sings (*Akanāṇūru*-6l. 15-16) :

*mūlavuṇḷai tiṇitōḷ neṭuvēḷ āvi
poṇṇuṭai neṭunakarp potiṇi*

Neṭuvēḷ Āvi of drum like shoulder robust
of Potiṇi, a town large with much gold endowed.

It is claimed that only this town Potiṇi has come to be known as the modern pilgrimage centre Paḷani.

Aruṇakiri Nātar exalting the Lord of Āvinankuṭi says that this shrine falling under the sway of Cēra kings under the Koṇku country, has had the distinction of having been ruled, among others, by the exalted Cēra saint king Cēramāṇ Perumāl Nāyaṇār, ardent admirer and bosom friend of Cuntarar. Legend has it, that as they ascended Kayilai, the heavenly abode of Civaṇ, the Cēra king sang his paeon *Āti Ulā*.

Addressing the Lord of Āvinankuṭi who, says Aruṇakiri, delighted His father Civaṇ with His grand initiation into the exalted spell *piraṇavam*.

*civaṇār maṇaṅkuḷira upatēca mantiram iru
cevimīṭilum pakar cēykurunāta*

Oh master Supreme ! you filled Civaṇ's heart
with joy

While filling His ears with the spell of
initiation exalt...

Aruṇakiri goes on :

O Kantā, you boon child of Civakāmacuntari!
As a pray to illusions, averse to your deeds
divine

Much have I roamed futile ; please come
And grant me refuge ; grant me
Bliss of wisdom informed with thy Grace
which

Augments knowledge divine and quells
obstacles.

He celebrates the fact that Intiraṇ, the chief of the celestials paid homage to Murukaṇ here.

*amarark kiraiyē vaṇaṅkiya
paḷanittiruvāvinankuṭi*

How fond the Lord is in sporting on the rocks and boulders of Āvinankuṭi may be gauged from his statement.

*tiruvāvinankuṭi kuṇrukaḷ eṅkilumē
vaḷarntaruḷ perumālē.*

See also : PAḶANI

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ments such as palanquins.

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M.M.

ĀVUṬAIYAMMAṆ PĒRIL ŪŪCAL PĀṬṬU, a kind of *ūncal pirapantam* and it consists of 33 songs which are in *āciriya viruttam* metre. The work can not be slotted as an encomium on the presiding Goddess Āvuṭaiyamman since a few *taṇippāṭalkaḷ* (songs which are not related to the subject matter) are also included in the midst of this composition.

This palm-leaf manuscript No. R. 5164 is preserved at the Government Oriental Manuscripts Library, Madras.

S.R.P.

ĀVUṬAIYĀR KŌYIL, an abode of Lord Civaṇ, which is situated about eight miles away from Aṇṭāṅki of Putukkōṭṭai district. Colloquially referred to as Āḷuṭaiyār kōyil, this place is named after its presiding deity Āḷuṭaiyār. It is now called Āvuṭaiyār kōyil. This is referred to as Tirupperunturai in the stone inscriptions and also in the works of Māṇikkavācakar. This shrine is under the control of Tiruvāvaṭuturai Āṭṭam. There is also a *talapurāṇam* on this holy place and it is known as *Tirupperunturai Purāṇam*.

See also : **TIRUPPERUNTURAI**

K.G.

ĀVUṬAIYĀR KŌYIL TALAPURĀṆAM, an anonymous prose work which runs upto 78 pages in palm-leaf manuscript. The date of this work precedes those of *Tirupperunturai Purāṇam*, a verse composition of the late 18th c., by Cuntaraliṅka Muṇivar which is preserved at the Carasvatimahāl Library of Tañcāvūr and the work of the same name by Makāvittuvāṇ Miṇāṭcicuntaram Piḷḷai. It belongs to a period later than that of *Tiruviḷaiyāṭar Purāṇam* by Parañcōti Muṇivar. This work includes episodes from the life of Māṇikkavācakar and from *Tiruviḷaiyāṭar Purāṇam*. They relate to the transformation of foxes into horses and the labour of Civaṇ for a reward of *piṭṭu*, a simple delicacy. In the form of *purāṇam*, it describes the place of Āvuṭaiyār kōyil.

Once upon a time the area around the temple was a wild jungle. The Goddess (Ampikai) chose that area to perform penance. Lord Civaṇ too left Citamparam and set up a school in Vaṭakkūḷūr, near Caṇaṇavaṇam. The Brahmins of that village requested him to teach them the *Vedas*. This is the opening of the *purāṇam*.

Spurred by the fame of Māṇikkavācakar, the Pāṇṭya king is said to have arranged for the worship of Civaṇ four times a day as well as the performance of special festivals. To this day, his orders are translated into reality. The work ends with the words, this is the history of the genesis of Āvuṭaiyār kōyil. The style of this work is marked by a combination of words from Tamil and Sanskrit.

T.V.G.

ĀVUṬAIYĀR PĒRIL KUMMI, a folk song in the *kummi* genre. This work found in a palm-leaf manuscript is an encomium on Goddess Āvuṭaiyāl, who is also known as Cakti. According to the colophon of this composition She is the presiding deity of Mitilaippaṭṭi and Her temple is situated on the banks of a water tank.

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S.R.P.

ĀVŪR, an ancient city of Tamil Nadu. There were many towns holding the same name. There were also many ancient poets with the prefix Āvūr. But we cannot conclude, with the prefix, that they all belong to the same Āvūr.

During the last *Caṅkam* period, the Cōḷa king Neṭuṅkiḷḷi ruled Āvūr and Uṇaiyūr (*Puraṇāṇūru* 44).

Some say that this town had been famous for cow worship and hence they had called it ā + ūr > Āvūr, and the God of that place being Pacupa-ticcurar.

Many poets like 1. Āvūr Kiḷār, 2. Āvūr Kiḷār's son Kaṇṇaṇār, 3. Āvūr Kāvitiḷaḷ Cātēvaṇār, 4. Āvūr Mūlaṅkiḷār and 5. Āvūr Mūlaṅkiḷār's son Peruntalaic Cātṭaṇār have prefixed Āvūr to their names.

Āvūr Kiḷār has composed a song in *Puraṇāṇūru* -322. He sings about the rough terrain of this Āvūr.

The branched thorns of the *kaḷḷi* trees (in this city) are compared to the horn of the tired plough bulls. We may infer from this, that Āvūr belongs to *mullai* and we may locate this city, near Tiruvaṇṇāmalai, a low mountain region where *mullai* and *kuṟiñci* blend.

Āvūr Kīlār's son Kaṇṇaṇār in his song (*Akanānūru* -202) describes the elephant, tiger and the *vēṅkai* flowers which belong to *kuṟiñci*. So one can infer that this Āvūr could be the one near Tiruvaṇṇāmalai. Moreover, Āvūr Pacupatīccuram is also located here.

Āvūr Kāvitaḷ Cātēvaṇār has composed only one song (*Narriṇai* -264) and in it he describes the mountaineous region. His song is about the elopement of the lovers in *pālai*, which has the simile, 'like the peacock with its gem like neck'. Peacock is a bird of *kuṟiñci*. Cātēvaṇār in his last line says, 'here you see the beautiful little city', *utukkāṇ tōṇṇum cīṟṇal ūrē* and this city though small, is full of riches and resources. Hence, we may conclude that Āvūr is the city, which is located near Tiruvaṇṇāmalai.

Among the poets mentioned above, Āvūr Mūlaṅkīlār is the one who has composed many songs (*Puraṇānūru* - 8 songs, *Akanānūru* - 3 songs). He describes his Āvūr in the *Puraṇānūru* (166) as a rich city flourishing with the waters of Kāviri, *kāviri purakkum, taṇṇuṇar paṭappai emmūr*.

This Āvūr referred to by Mūlaṅkīlār may be the one on the banks of river Kāviri near Ūṟaiyūr. Ūṟaiyūr and this Āvūr were ruled by the Cōḷa king Neṭuṅkiḷli. When Nalaṅkiḷli surrounded the fort Āvūr, Neṭuṅkiḷli closed its doors and stayed inside. At that time Kōvūr Kīlār in a song raised his spirits stating that elephants, inside the fort, are starving without rice mixed with ghee and elaborates the fertility of Cōḷa kingdom in *marutam* region. All these descriptions lead one to conclude that Āvūr mentioned by Mūlaṅkīlār is near Ūṟaiyūr.

From the above discussions we may conclude that there were two cities with the same name Āvūr, one near Tiruvaṇṇāmalai in *kuṟiñci-mullai* region, and the other near Ūṟaiyūr on the banks of Kāviri in the fertile *marutam* region.

See also : ĀVŪR KILĀR and ĀVŪR PACUPATĪCCURAM

S.N.K.

ĀVŪR KILĀR, a poet of the *Caṅkam* period, known by the place of his birth.

Since there are several places called Āvūr in Tamil Nadu, it is difficult to locate the place of his birth. In the poem 322 of *Puraṇānūru* attributed to the poet, there is a vivid description of *marutam* land. This led Ū.Vē. Cāminātaiyar to conclude that the poet hailed from Āvūr on the banks of the Kāviri in Cōḷa Nāṭu. Incidentally, the poetic situation exploited in the poem happens to be *vākaiṭ tiṇai*.

Auvai Turaicāmpil Pillai feels that the poet must have hailed from Āvūr in Tiruvaṇṇāmalai district. He bases his conclusion on a description of the *mullai* type of land mentioned in the poem 322 of *Puraṇānūru*. The relevant portions are reproduced below in a summary fashion :

There is in this country a mighty hero capable
of the toughest fights whose very name send
shivers down the spines of the rulers of the
cool *marutam* land... on the pastures of the
mullai land, the children hunt wild rats...

It is believed that Āvūr Kīlār had a son. Poem 202 of *Akanānūru* mentions the name of its author as Kaṇṇaṇār, son of Āvūr Kīlār.

S.N.K.

ĀVŪR PACUPATĪCCURAM, is a Caivite shrine nearly 14 kilometres S.West of Kumpakōṇam. It has the distinction of having been exalted by Campantar with a decad. The village is called Āvūr and the temple situated on a hillock is called Pacupatīccuram.

An inscription of the Cōḷa king Irācēntiraṇ III, made in the third year of his reign, informs us of his grant of land to this temple - *nitta vinōta vaḷanāṭṭu āvūr kūṟṟattu pacupatīccura muṭaiyārkkku* (to Pacupatīccuramuṭaiyār of Āvūrkkūṟam of Nittavinōta Vaḷanāṭṭu).

The Lord of this shrine is known as Pacupatīccurar. There are two sanctums in this shrine for Goddess Umai whose two forms are known as Maṅkaḷavalli (auspicious creeper) and Paṅkayavalli (lotus creeper).

Campantar exhorts the people to sing the glory of Civaṇ and get redeemed ; his refrain is *pāṭu nāvē* (O ye tongue ! sing His glory).

O ye tongue ! sing of Āvūr Pacupatīccuram of

Sky soaring mansions, thorough fares elegant,
Scented groves, flawless music unceasing
(I. 8. 1)

Again he states :

Ensnared He is on this spot with moon on
braided locks,
Astride the bull, who roots out my births ;
He holds dear them who staunch chant His
praise.
Thus Āvūr, its streets gay with knots of
wenches,
Their fingers adept at ball game, their tresses,
scented blossoms bedecked
(I.8.5)

Legend has it that long ago the seven arch sages
(Attiri, Piruku, Kuṭcar, Vacittar, Kautamar, Kāciyapar,
and Āṅkiracar), Itiran, the Lord of the celestials, and
cows paid their homage in this place and had their
wishes granted.

V.G.S.

ĀLKATĀL, a social novel by S. Raṅkanāyaki.

The novel describes a middle class family
centered round a unique woman Anṇam. Story and
plot take back seats. Anṇam bravely and with admirable
patience shoulders the responsibility of supporting
many of her deserted and orphaned kith and kin.
It is touching to see her taking back her husband who
wronged her badly but now, an enfeebled and impoverished
old man, mourning for his second wife. Compassionate
Anṇam who cannot say 'no' to poor relatives takes on the wife
and the son of her dead brother.

Anṇam is the mother of Kumār and Mīṇā. Her
husband deserts her to marry another young woman,
leaving her nothing except the two children to rear up.
Anṇam does not lose heart. She raises the two children,
marries Mīṇā off and gives her son good education and
settles him in a good job. Anṇam is shown as a kind,
patient and forgiving person.

Anṇam supports her brother's daughter Rātai,
who has lost both her parents. Her husband, Jakatīcar,
when his second wife dies comes back to her in his
old age with a boy through his second wife. In the
teeth of opposition from her children she accepts him
and the boy, without once reproaching her selfish
spouse. When her son Kumār misbehaves with Rātai,
she does not spare her son.

An Indian woman, devoted to her husband, and

treasuring the vermilion mark on her forehead and
floral wreaths, above anything else, would like to die
before her husband, and Anṇam is no exception.
When her husband is in sick-bed, and about to die,
she commits suicide.

The peroration with which the author concludes
her novel is a gleaming tribute to this exemplary
woman : "Anṇam is a deep sea, bearing many rare
gem like traits. An ideal mother, a model wife, she is
the refuge of orphans. But she can be a volcano when
faced with base immorality even from her son. Like
the limitless deep ocean she is a deep sea of kindness"
(p. 219).

Anṇam is at the zenith of the traditional Indian
woman, as conceived by the author, who adore their
husbands when they are straight or twisted, always
loving whether they are loved, tolerated or despised
and whose paramount aim is to pass away before their
husbands. Anṇam is unique, a luminous exception
amidst many ordinary womenfolk with their common
shortcomings. In this novel only the individual
traits of characters are highlighted, without any attempt
to define their relationship with the society. The
distinction between the practical world and the objective
world has not been brought out in the novel though
the theme warrants it.

The novel is written in chaste Tamil throughout.
Even, conversations are in literary Tamil, while many
other novelists today use spoken Tamil. Hence, there is
a certain amount of artificiality in this novel, on account
of its diction. It was published in Madras in 1965.

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Madras, 1977.

M.M.

ĀLVĀR AKAVĀL, a kind of *akaval* which
belongs to the *pirapantam* genre.

No information is available about the publication
of this palm-leaf manuscript and its author. It has
got the present title for two reasons. Firstly, for its
form and secondly, it is an encomium on Nammālvār.

This manuscript No. R. 462-b, is preserved at
the Government Oriental Manuscripts Library, Madras.

S.R.P.

ĀLVĀRKAḶ KĀLANILAI, has been written by Mu. Irākavaiyaṅkāṛ and it deals with the age of Ālvārs. Before dealing with the particular period of each Ālvār, he gives a general idea of the age of the Ālvārs, dividing the chapter into three, of which, the first part pictures the state of Vaiṣṇavite religion in South India before the Ālvārs, and the second part narrates its influence and impact during their period, and the third, that of the later period. He says that the first part commenced even before the **Tolkāppiyam** period and strongly opines that Vaiṣṇavite religion is the oldest. This chapter provides a proper introduction to the work.

Then he deals with the period of each Ālvār and concludes that all the Ālvārs have lived before 825 A.D.

He refers to literature, grammar, inscriptions, and historical works and in some places to others' opinions in order to provide evidences.

When these essays were published in the periodical **Tamiḷnēcaṅ**, it was not provided with footnotes. The footnotes in these work are self explanatory and give all details and evidence that were not included in the work.

He points out the ideas of others who relate the age of Ālvārs to a later period, but refutes their arguments.

He has the tendency, not to mention the names of those persons, whose ideas he employs and disagrees with.

This work is a collection of lectures delivered during the Seminar conducted by the Maturait Tamiḷ **Caṅkam** and YMCA. It was then published as separate lectures, and finally compiled and published by **Tamiḷk Kalvic Caṅkam** in 1929. This work is denoted as the first part, but there has been no news of a second part hitherto.

See also : **IRAKAVAIYAṅKĀR, MU.**

T.A.

ĀLVĀRKAḶ CARITTIRAM, an account of the lives of the 12 Ālvārs. This work, written by Vai. Mu. Caṭakōpa Rāmāṇuṇāc Cāriyar, is based on the evidences extracted from several books. In this respect it quotes *purāṇas*, *upapurāṇas*, Tamil *pirapantams*, folk traditions and historical works. The author claims that no part of the book is a figment of his imagination.

The lives of the 12 Ālvārs are related under sepa-

rate subtitles. Each part is followed by a preface in the name *avatārikai*. Hence, the work constitutes 13 sections with 102 pages.

The preface or *avatārikai* contains an invocation to God. The biographical details of each Ālvār are presented in a clear and concise manner.

The sources from which evidences are taken are given in the form of footnotes. These footnotes testify the author's wide scholarship. Details of publication are not to be found since the jacket of the book is missing.

T.A.

ĀLVĀRKAḶ VARALĀRU, a hagiology on the lives of the Vaiṣṇava Ālvārs by T.S. Rājakōpālāṇ in the form of verses, numbering 968.

It begins with a *kāppu* and a worship or homage to the twelve Ālvārs. Of the two following *pāyirams* (exordium), the first tells us that the only way to redeem oneself from worldly life is to indulge in single-minded devotion to God and the second states that the best way to receive the blessings of Lord Tirumāl is to sing the glories of His staunch devotees.

The work is divided into 10 parts with separate titles. The hagiologies of all the Ālvārs are treated individually. Maturakavi Ālvār's hagiology alone is coupled with that of Nammālvār but though Periyālvār's biography included that of Āṇṭāl, the latter is treated separately owing to its remarkable quality and special appeal. The last chapter *Matinalam* enlists the primary ideas of the Ālvārs. Some references in the work confirm that the author has learnt about various Vaiṣṇava works from his father, and some phrases in his work reveal that a few *pācurams* (hymns) of the Ālvārs have made a deep impact on him. The diction, theme, rhythm and style of these songs are unique.

As the commentary to the complete work is written by the author himself, the question of ambiguity in meaning, does not arise.

It was published in Madras, 1970.

T.A.

ĀLVĀRKAḶ VĀḶIT TIRUNĀMAM, a Vaiṣṇavite work by Appiḷaiyār of the 18th c. Composed in *viruttam* metre, it is a biographical-panegyric work on the Ālvārs, and the Vaiṣṇavite savants. It exhibits striking formal and thematic similarities with

Cuntarar's *Tiruttoṇṭattokai*. Besides *taṇiyaṇ* (a stray verse in praise of the work) and *nūrpayaṇ* (a precise statement of the significance of the work and its effects on the reader) there are twenty-six verses in it. The other works of Appiḷaiyār include *Tiruvantāti Urai* and *Tiruvirutta Urai*.

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P.S.

ĀḶVĀRKAL VAIPAVAM, is one of the Vaiṣṇavite *Kuruparamparai* works (traditional poetic accounts of Āḷvārs and Ācāriyars). It is attributed to Vaṭivaḷakiya Nampitācar.

Though this work purports to be a traditional account of Āḷvārs, the conventional and sequential order of Āḷvārs has not been strictly observed here.

In *Kuruvaṇakkam* (obeisance to the teacher), reverential reference is made to one Aḷakappaṇār of Āttāṇ family and generation.

The invocation to God (*Kaṭavuḷ Vāḷttu*) is one earnest prayer to Lord Nārāyaṇaṇ and the Āḷvārs.

In his *Avaiyaṭakkam* (modest apology to the listener and readers), the author modestly compares himself to a mere ant attempting, in greedy ambition, to drink the entire water of all the seven seas. Even the great Kampaṇ, the emperor among poets, has expressed a similar sentiment proclaiming his inadequacy by comparing himself to a cat attempting to drink *Tiruppārkaṭal* (the legendary ocean of milk where Tirumāl resides and rests on his serpent couch). In his *Pāyiram* (poetic preface), the author states that Tirumāl in his incarnations of Irāmaṇ and Kaṇṇaṇ had shown to the world how to live ideally and purposefully. Then Tirumāl created Āḷvārs and Ācāriyars to spread his messages and teachings to reform the incorrigible masses who did not care to derive the intended lessons from the incarnations of God and mend themselves.

In *Tirunāṭtuccirappu* (laudatory description of the country), the author describes the glory of Tirumāl's *paramapatam* and the magnificent spectacle of the Lord lying on his serpent couch (*Āticēṭaṇ*) flanked by his divine spouses *Srītēvi* and *Pūtēvi*.

In *Mutalāḷvār Pirapantam* we find the accounts of the first three Āḷvārs of the Vaiṣṇavite hierarchy. The author employs a simile *māṇ kāṭṭi māṇ piṭikkum*

matiyiṇar pōla (showing a tamed deer to trap a wild deer) in the 132nd verse to describe the reformatory role of the three Āḷvārs in trapping and transforming infidels into ardent devotees of Tirumāl.

In *Periyāḷvār Pirapantam* the author portrays *Periyāḷvār* as a venerable divine by describing the person *pātātikēcam* (from foot to head). This honour is reserved only for Gods and Goddesses and the author accords such a divine status to *Periyāḷvār*.

The account of *Tirumaṅkaiyāḷvār* which comes next, treats him as the fifth Āḷvār whereas other *Kuruparamparai* works treat him as the twelfth or the last one.

Tirumaḷicai Āḷvār who is given the fourth place in the order of precedence in Vaiṣṇavite hierarchy is given the sixth place in this work. Tirumāl is said to have left Kāñcipuram abruptly along with his spouse *Tirumaḷal* and his folded serpent couch as instructed by this Āḷvār. The author also informs us that *Tirumaḷicai* Āḷvār composed his *Nāṇkām Tiruvantāti* and *Tiruccanta Viruttam* in praise of Ārāvamuta *Perumāṇ*, the deity of *Kumpakoṇam* temple.

In the portrayal of *Toṇṭaraṭippoti* Āḷvār, who is said to be the seventh Āḷvār, the story of *Tēvatēvi* is not narrated. His original name, *Vipranārāyaṇaṇ* is also not mentioned. Through the verse *cūtaṇāykalvaṇāki* in his *Tirumālai*, he had been absolved from carnal indulgence and affinities, and absorbed by Tirumāl, by way of spiritual redemption. It is also said that Tirumāl had directed this Āḷvār to go over to *Tiruvaraṅkam* and perform certain rites and religious tasks over there (631, 645).

Kulacēkarāḷvār was a king and he is treated as the eighth Āḷvār in this work.

Tiruppaṇāḷvār was an inspired singer and as Tirumāl's spouse *Periyapirāṭṭi* wanted to listen to the Āḷvār's melodious and soul-stirring music, Tirumāl directed a saint *Lōkacāraṅka Muṇivar* by name, to bring this Āḷvār physically before *Periyapirāṭṭi*. While usually devotees should leave their mortal coils to unite with the Lord, this Āḷvār was exempted from that condition and allowed to mingle in divine communion with the Lord with his physical frame intact.

Nammāḷvār is the most revered and praised among the Āḷvārs. According to the author of this work, he is held in great esteem by the Vaiṣṇavites as the very incarnation of Tirumāl. In the eight beauti-

ful rhythmic poems (838-845), the divinely precocious infancy of Nammālvār who was not given importance to the usual feeding and other activities of a normal child but superhumanly acted like an earnest devotee of Lord Tirumāl, is revealed by the author.

In just five poems the story of Matura-kaviyālvār is narrated.

In the last account of Āṇṭāl, the author refers to the girlish act of Āṇṭāl in smelling the flowers and wearing the garlands intended for sacredly adorning Lord Tirumāl. Āṇṭāl's foster-father Periyālvār chided Āṇṭāl for what he considered a sacrilege on her part. But Lord Tirumāl himself told Periyālvār that Āṇṭāl is no ordinary mortal but the very incarnation of Pūmaṇtai or Pūṭēvi who is one of the spouses of the Lord.

This work consisting of lucid poems set to music in fine *cantams*, was published by R. Kaṇṇa Cuvāmi of Srīvilliputtūr in the year 1987.

S.N.K.

ĀLVĀR TIRUNAKARI

See : KURUKŪR

ĀLVĀR TIRUNAKARI ĀTINĀTAR ŪŇCAL,

a Vaiṣṇavite devotional poem of the ūṇcal genre of the *pirapantam* class. It eulogizes the presiding deity of the place, Ātināta Perumāṇ, in glowing terms. This work goes by two names Ālvār Ūṇcal and Ātinātar Ūṇcal Kavitaṭai in some of the available palm-leaf manuscripts. All the verses in this work are set to the metre *eṇcīr viruttam*. The author of this work is not known.

The ūṇcal (swing) consists of twenty seven verses. In the invocation, a tribute is paid to Nammālvār. Besides describing the standing posture of Lord Ātinātar (Tirumāl), there is a mention of the alternative name for Ālvār Tirunakari, Tirukkurukūr.

The next verse describes the majesty that characterizes the presiding deity. This is followed by a vivid description of the natural beauty of Ālvār Tirunakari.

The cuckoos hastening to eat the tender mangoes look verily like groups of clouds. The peacocks, mistaking the *kāntaḷ* flowers for snakes, dance in fury. This in turn, disturbs the beetles sucking honey from buds. The frogs have taken it into their head to sing the glory of the Porunai river. So runs the de-

scription of the place.

The next section assures fulfilment and *mokṣa* to those who worship Ātinātar. In fact, one can be sure of release from the eternal cycle of births and deaths. The elephant Kajēntiraṇ attained bliss, thanks to this deity. Civaṇ's state of beggarhood, with a *kapālam* (skull) as the begging bowl, ceased to be so. This God is credited with measuring the universe in three foot steps. Also, he has taken several incarnations, including that of a fish.

The description of the ūṇcal is a tribute to the author's poetic powers. The two peaks of the Mēru mountain are the two supports of the swing. Veḷḷimalai is the roof across the supports. The Himalayas serve the purpose of the plank or seat of the ūṇcal. The celestial snake, Āticēṣaṇ, on whom Viṣṇu rests, functions as the chain. Flowers function as the decorative canopy. And when the Lord moves up and down in the swing, the *tuḷaci* garland around his neck also oscillates. The golden anklet jingles musically. The scene is as sublime and beautiful as the verses of *Tiruvāymoḷi*.

Following the age old convention, the last verse of this work contains pious wishes.

This was included in a collection of ūṇcal literature under the title *Ūṇcal Ilakkiyam* and published in Madras, 1983.

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C.S.

ĀLVĀR TIRUNAKARI ĀTINĀTAR VĀKAṆA

KAVITAI, a work found in the palm-leaf manuscript, is an encomium on the different types of Tirumāl's mounts. Since the presiding deity of Ālvār Tirunakari is Ātinātar, this panegyric has got the present title *Ālvār Tirunakari Ātinātar Vākaṇa Kavitaṭai*. No information is available about its publication or printing history.

This composition is in the *veṇpā* metre and it sings the glory of the different types of conveyance used for the Lord during festivals. Its style is lucid.

It is worth noting that this palm-leaf manuscript was brought from Ālvār Tirunakari to the Government Oriental Manuscripts Library Madras, and its number is R. 459.

S.R.P.

ĀḶVĀR TIRUNAKARI YĀṆAIK KUMMI, belongs to the *kummi* class of the *pirapantam* genre. It is still in manuscript form. Unlike the usual *kummi*s on God, Goddess or Man, this is written on the elephant of the shrine at ĀḶvār Tirunakari. It is in *tāḷicaippā*, the chosen metre for *kummi* kind of poetry.

It is preserved in the Kerala University Oriental Manuscripts Library, numbered 8232.

T.A.

ĀḶVĀR TIRUVANANTAL, a kind of *tiru-vaṇantal* genre which belongs to the later period. It is an encomium on ĀḶvār Caṭakōpar who is also known as Nammāḷvār and it consists of 12 songs. The last line of each poem ends with the line *caṇpakac caṭakōpanētiru aṇantalō*. Its style is lucid. Information about its publication and its author is found missing.

This damaged palm-leaf manuscript (number R 428) is preserved at the Government Oriental Manuscripts Library, Madras and it was collected from ĀḶvār Tirunakari.

S.R.P.

ĀḶVĀR TUTI, is an encomium on Nammāḷvār. There are two palm-leaf manuscripts found with the same title. In this work, the author has attempted to compare the omnipotence of Tirumāl with that of Nammāḷvār. The first song describes the prosperity of Tirukkurukūr, the birth place of Nammāḷvār. The whole composition consists of 8 songs-the first three songs are in *kaṭṭalaik kalitturai* metre and the other five songs are in *veṇṇā* metre.

These palm-leaf manuscripts are preserved at the Government Oriental Manuscripts Library, Madras (numbers R. 428-o and R.462-c). Some *cittirakkavis* are included in this work.

The colophon of this palm-leaf manuscript states that this *nēricai āciriyaṇṇā* is found at the end of the composition entitled *Tirukkurukai Māṇmiyam*. This manuscript was brought from ĀḶvār Tirunakari to the Government Oriental Manuscripts Library, Madras.

S.R.P.

ĀḶVĀR TÓTTIRAM, an anonymous incomplete panegyric hymn consisting of ten poems in *viruttam* metre. It extols the sainthood of

Nammāḷvār. It is also referred to as *Vakuḷāparaṇa Mālāi*.

The author, here, points out the ways to achieve eternal bliss at the feet of Lord Viṣṇu. He stresses that one should at least bathe in the holy river Kāviri or recite a hymn whole-heartedly and follow the footsteps of those who engage themselves in giving discourses on *Tiruvāymoḷi*.

S.S.

ĀḶVĀR PATAM MUTALIYAṆA, is an encomium on Tirukkurukūr Pirāṇ who is also known as Nammāḷvār. It belongs to the *icaippāṭal* (musical songs) genre. No information is available about the author of this incomplete work.

This palm-leaf manuscript (number R-459-(0)) is preserved at the Government Oriental Manuscripts Library, Madras.

S.R.P.

ĀḶVĀR PIḶḶAI, J.S. (1891-1968), a notable Christian poet, has contributed to a variety of medieval genres in Christian Literature.

He was born at Kaṭṭaivēli in Jaffna. He hailed from the geneology of Ciṇṇampalam Piḷḷai, in the Caiva Cūriya Vēḷāḷar caste. He had his primary education at the Methodist Missionary School and from the age of 13 he started composing poems. He was converted to Christianity by his benefactor, a school teacher and was christened James.

He began his career as a Tamil pandit in the Central College of Jaffna. He taught Tamil language and literature to the Christian missionaries. Later he served as an Education officer, too.

Since he was an accomplished scholar in all the three forms of Tamil viz., *iyal*, *icai* and *nāṭakam*, he was honoured by the title *Muttamīḷ Pulavar*. He has to his credit a variety of works in the field of Christian literature namely, *Cattiya Vēta Ammāṇai*, *Nacarēyap Pāmālai*, *Nacarēyap Pāṭṭu*, *Nacarēya Iraṭṭai Maṇimālai*, *Nacarēya Mummaṇik Kōvai*, *Nacarēya Purāṇam*, *Nacarēya Antāti*, *Kiṇṇittava Paṇcāmirtam*, *Aṇṇu Nārpatu* and *Nāṭanta Maṇṇāṭṭu*.

He was well-versed in English and Singhalese. His *Singhalese Ācāṇ* is a rare contribution, which enabled the Tamils to learn Singhalese through their mother tongue.

Apart from these religious writings he had also

written books on Mathematics and Science, in Tamil.

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M.S.J.

ĀLVĀR PIḷḷAITTAMIL¹, also known as **Nammālvār Piḷḷaittamiḷ**, consists of 65 verses.

The last division which normally occurs in poems of this type is missing. The author of the work has not been identified. Nammālvār, the high priest of Vaiṣṇavite cult is eulogized in this work as a great saint who had seen the effluence of transcendent Piramaṇ and well understood the true path and as one who, having overpowered his senses, had rendered the Sanskrit *Vedas* into eternal Tamil. *Muttap Paruvam* and *Vārāṇip Paruvam* of this work seem to be impregnated with theological and ontological tenets of Vaiṣṇavism. It is to be noted here that the author seems to have been influenced by Rāmānuja's commentary on the *Brahma Sūtras*.

This work was serialized in a Tamil monthly magazine known as *Srīvaiṣṇavism*, during the years 1931 and 1932 by Ve.Na. Cīnivāca Aiyāṅkār, nicknamed Periyaṇ.

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S.S.

ĀLVĀR PIḷḷAITTAMIL², a work which remains unpublished. It consists of one verse for each *paruvam* (stages of growth). Nammālvār's spiritual vigour radiating with divine fragrance is vividly portrayed by the author in all the verses. It is understood from the colophon that this work has been preserved in the manuscript form by Tāyavalantīrtta Kavirāyar of Ālvār Tirunakari.

S.S.

ĀLVĀR VANṆAM, is an encomium on Nammālvār who is also known as Tirukkurukaip Pirāṇ. It belongs to the genre *vaṇṇam* and it is in palm-leaf manuscript. In order to support the religious preaching of Ālvār the author has made use of the puranic stories. The whole composition is noted for its rich melody.

This palm-leaf manuscript (No. 2082) is preserved at the U. Vē. Cāminātaiyar Library, Madras.

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S.R.P.

ĀLVĀRAPPA PIḷḷAI, KĪ. MU. (19th c.), a devotee of Lord Murukaṇ born in 1839 at Kīḷakkallūr in Tirunelvēli district. His father Muruka Uṭaiyā Piḷḷai was also a devotee of Lord Murukaṇ. Soon after completing his primary education, he got married at the age of 15. For the next two years he stayed with his elder brother at Tūttukkuṭi. During this time he learnt English and became well-versed in Tamil grammar and literature with the help of renowned Tamil scholars. In keeping with the family tradition, Ālvārappa Piḷḷai became a staunch devotee of Murukaṇ, composing songs on his favourite God. He joined the government service at the age of 28. After working at various places in different capacities, he retired as a Revenue Inspector, while working at Teṇṭiruppērai near Srī Vaikuṇṭam. He led a life of austerity and renunciation after his retirement. While in service and after retirement, he was engaged in composing songs and other works in verse on Murukaṇ.

He composed and published *Cumati Vilācam*, a verse drama dealing with the history and the greatness of the Civaṇyōki who appears in *Piramōttira Kāṇṭam*, in the year 1868 when he was working at Tirucentūr. While at Kulacēkaraṇ Paṭṭiṇam, he brought out *Kacci Koṇṭa Pāṇṭicar Ūcal* and *Araṇ Valartta Ammaṇ Naluṅku*. His other published works are *Kappal Cintu*, *Vaḷḷiyūrt Talapurāṇam*, *Murukak Kaṭavuḷ Icaippāṭal*, *Kantarantāti*, *Vaḷḷiyūrk Kāvaṭi Vaipavam*, *Ampācamuttiram Vaipavamālai*, *Makalir Ilakkaṇam* and *Cirakāccira Tarmam*. After retirement he travelled upto Kāci visiting the Civaṇ temples and based on his travel experiences he wrote *Kāciyāttiraik Kavikaḷ*. Among his works, only *Cirakāccira Tarmam* is in prose. This work prescribes ethical and moral codes of conduct for men and women separately. His songs reflect his devotion to Lord Murukaṇ.

K.G.

ĀḷVINAḌI, *viṇai* in Tamil denotes action or work. *Viṇaiyē āṭavarkkuyirē* says a *Caṅkam* poet in

Kuṟuntokai (135) underscoring its importance to a man. *Āḻvinai* means handling purposefully or pursuing an action assiduously and relentlessly. *Āḻvinai* is attributed as an inevitable prerequisite of the total personality of a man whose qualities of devotion, zealously and gumption are given to go on diligently, with a cheerful readiness in his attempt to achieve the desired result, in any walk of life, unmindful of odds or distractions.

In a man's life span, love-making and the subsequent wedlock are the inescapable phases and are also the main deterrents in a man's pursuit of his avocation. The poetic theme from the days of yonderyore has found an expression in alerting a man from being swayed away by his sweetheart with all her captivating beauty and seductive charm and on the converse many poets have also halted to advise the heroines not to deter their better halves from their *āḻvinai*, pursuit of their action, be it for earning money and wealth, or for scholastic purposes or for warfare at the decree of their ruler.

The word *āḻvinai*, has gained a popular parlance in *akam* and *puram* poems among the poets of *Caṅkam* age and in the subsequent literary periods.

The term *āḻvinai* is used in many contexts in *akam* poems, to console the heroine, who bemoans the separation of her hero, gone on his tasks, *āḻvinai*, assuring her that he would promptly return on completion of his tasks. The poet, Marutaṇ Iṇākaṇār, in *Narriṇai* (103), portrays the monologue of a hero, setting out in quest of wealth, becoming ambivalent in the middle of his journey, through an arid land, for he in body and mind is grieving, being away from home and his maid. Similar instances are pictured by many poets in *Akanāṇūru*, *Kalittokai*, mostly as expressions of the friend of the heroine consoling her from grieving over the separation of her lover gone on an inevitable task-his *āḻvinai*, or the hero consoling himself for the preference to *āḻvinai*, then staying away from work with his dear prize, the wife or the premarital company of his fiancée. Instances are many, in *puram* poems too, where the hero prefers to proceed with his duties zealously.

This term gains currency in a very comprehensive manner, in the hands of Tiruvalluvar. He devotes a chapter of ten couplets to elaborate this

inevitable trait of *Āḻvinai Uṭaimai*, to contribute to the total personality of any successful man, administrator, entrepreneur or a ruler.

He cautions that it is not becoming of any successful person, to refrain from attempting a task assuming it to be too much for him. One who likes to work ceaselessly, according to Tiruvalluvar, is like a pillar of towering strength to his friends and kith as well. He confirms that misfortune abides with sloth and hard labour is a very potent armour against fate, which is considered inexorable and adds that a tireless toiler is sure to overtake even the inscrutable fate and become a victor in life.

See also : **ĀḻVINAṬAI UṬAIMAI**

C.M.

ĀḻVINAṬAI UṬAIMAI, is the 62nd *atikāram* (chapter) of the *Poruṭpāl* division of *Tirukkuraḷ*. This chapter comes under *Araciyaḷ* (statecraft). The term *āḻvinai uṭaimai* means 'enterprise' or 'manly effort'. Parimēlaḷakar defines it as a ceaseless effort on the part of a man and hence a dominant trait of action. Even if laziness hampers progress, it can be overcome by manly effort. Therefore this chapter stressing concerted action, is rightly placed after the chapter *Maṭi Inmai* (absence of laziness), which is a negative virtue. It is interesting to note the sequential succession of negative and positive modes of emphasis in respect of human conduct.

The first three couplets bring out the indispensability of effort or enterprise. One should not deem any endeavour impossible and flinch from action on account of laziness. Manly effort will create the necessary conviction for ultimate success in the undertaken task. The world will abandon those who fail to take the indispensable effort. Lack of initiative should be eschewed. In the third *kuṟaḷ* (couplet) of this chapter it is stated that a spirit of enterprise has an ennobling and exalted aspect of altruism or innate tendency to help others. Thus the first three couplets extol enterprise.

This aspect of altruism without an enterprising spirit is like an emasculated coward wielding a sword in vain. Lack of enterprise is lashed out, thus, in the fourth couplet. An enterprising altruist is a veritable pillar of strength in alleviating the misery of his kith and kin. He does not seek his pleasure alone. Here the

fifth *kuṛaḷ* speaks of the beneficial role of the enterprising individuals in society. Enterprise increases prosperity and lack of it leads to adversity or poverty. Tirumakaḷ (Goddess of wealth) makes her presence prevail on the honest efforts of an enterprising man whereas Mukaṭi or Mūtēvi (the demon of adversity and sin as against Tirumakaḷ) clouds the existence of the slothful and the indolent. The sixth and seventh *kuṛaḷs* of this chapter thus celebrate the spirit of enterprise and denounce indolence. The virtue and vice are both ratiocinated here in beautiful metaphors from mythology. The great poet elaborates further the need for enterprise in one's life. According to the eighth couplet in the chapter, it is not ignominious to be star-crossed and be the victim of adverse fate; it is certainly disgraceful if one is not discerningly enterprising. Honest enterprise will certainly pay dividends adequately compensating one's painstaking labour even if one's destiny is unfavourable. Those who ceaselessly and relentlessly toil will defy and overcome adverse fate and succeed in their endeavours. The last three couplets thus extol the efficacy of genuine enterprise in spite of heavy odds and the manly effort needed to face up to one's destiny.

In this context an edifying comparison between the sentiments expressed in this regard by *Tirukkuraḷ* and *The Bible* will not be out of place.

muyarcittiruvinaḷ ākkum, muyarci iṇmai iṇmai pukuttiviṭum (626)

Manly effort makes one prosperous whereas the
Lack of it will lead to one's adversity.

The Bible (*Old Testament* : Proverbs:12.21) states that a diligent man will have an upper hand in the scheme of things and rule while a lazy one is constrained to pay tribute.

Though this *atikāram* (chapter) comes under *Araciyaḷ* and is supposed to contain homilies for the ruling class, the sage counsel therein applies to the commoners as well.

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S.T. & R.R.

ĀḻVINAḼ VĒḼVI, a *tuṛai* pertaining to *pāṭāṇ tiṇai* according to *Puṛapporuḷ Venṇā Mālai*.

ĀḻvinaḼ means effort and āḻvinaḼ vēḼvi stands for the domestic duties which the *talaivaṇ* should perform after having achieved victory in the battle. It is based on the conventional dictum that charity is the essential aspect of married life. Citing from the discussion of *paricil viṭai* in *Puṛapporuḷ Venṇā Mālai* (214), it is considered that āḻvinaḼ vēḼvi makes the king realize his domestic responsibilities. In the discussion of this *tuṛai*, *Puṛapporuḷ Venṇā Mālai* refers to it as *maṇai vēḼvi* (familial duties).

Maṇai vēḼvi is defined as the honouring of the dead ancestors, gods, guests, relatives and one-self.

*niṇṇa pukaḷoṭu niṭuvāḷ kivvulakil
onṇa uyirkalippa ōmpalāl - veṇṇamaruḷ
vāḷvinaḼ nikki varuka virunteṇṇum
āḻvinaḼ vēḼvi yavaṇ.*

Oh mighty king ! having won the battle you now stand welcoming the guests proving your munificence as a host. May you live for a long time with everlasting glory.

The poem reveals the hospitality shown by the king. *VēḼvi nilai* which dwells on the sacrifices performed to appease the *tēvas* is different from *āḻvinaḼ vēḼvi*. *Tolkāppiyam* does not refer to this *tuṛai*. *Vīracōḷiyam* also has omitted this. *Cuvāminātam* mentions it as *iḷvāḷkkai* and *Ilakkaṇa Viḷakkam* conforms to *Puṛapporuḷ Venṇā Mālai*.

P.U.K.

ĀLAVANTĀR¹, one among the Ācāriyars who helped the growth of the Viṣiṣṭātvaitam School

of Vaiṣṇavism. Also known as Yāmuṇācāriyar, he was born to Īcuvara Muni, son of Nāta Muṇikaḷ and Araṅka Nāyaki at Vīranārāyaṇapuram in Kāṭṭumaṇṇārkōyil taluk in the 10th c. On the twelfth day after his birth, Maṇakkāl Nampikaḷ performed the rituals and named him Yamuṇaitṭuraivar, as desired by his guru. He had his education from Māpāṭiya Paṭṭar. He began his rhetoric contests with Ākkiyālvān, the royal Priest and distinguished poet. The queen was quite sure of his powers, but the king declared that he would give away half of his country to ĀḶavantār if he defeated Ākkiyālvān. ĀḶavantār won the contests and the queen congratulated him as one who had come to rule over her (ĀḶavantār) and there after he was known as ĀḶavantār.

While he was thus ruling the country bequeathed on him by the king, Maṇakkāl Nampikaḷ gāve him religious instructions, took him to Tiruvaraṅkam and made him a devotee of Araṅkanātaṇ. Following this, ĀḶavantār became an ascetic and started preaching the Vaiṣṇavite philosophy. He spent the rest of his life in Tiruvaraṅkam.

Tirumalaiyāṇṭāṇ Tirukkōṭṭi Nampi, Tiruvaraṅkap Perumālaraiyar, Tirumalai Nampi and Periya Nampi were some of his significant disciples.

Nāṇa Cittī, Ātma Cittī, Īcuvara Cittī, Ākamappiramāṇiyam, Kītārtta Caṅkirakam, Makāpuruṭa Nirṇayam, Tōttira Rattiṇam and Catuc Culōki are considered to be his works. Most of his works were written in Sanskrit and 65 *tōttirams* called ĀḶavantār Tōttiram, was written in Tamil. These books explain the Viśiṣṭādvaitam Philosophy. There is a prevalent notion that these works served as the source for the works of Irāmānujar.

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K.G.

ĀḶAVANTĀR² (18th c.), was born in Vīracōḷaṇ of Pāṇṭiya Nāṭu. He has translated the Sanskrit work Nāṇavāciṭṭam into Tamil. It contains 2055 poems. It is in the form of a narration by Vālmiki to Parattu-vācar. It deals with the spiritual instruction imparted

by Vacīṭṭa Muṇivar to Irāmaṇ. Piraicai Aruṇācalacāmi has written a commentary and interpretation for this work, which is an erudite *Vedantic* treatise.

K.G.

ĀḶAVANTĀR TōTTIRAM, a hymnal work by ĀḶavantār. He extols the greatness of Lord Tirumāl (Viṣṇu) in 65 *slokās*. While the first three *slokās* are devoted to salutation to Nāta Muṇikaḷ, the next couple of *slokās*, are in praise of Parācaraṇ and Nammālvār respectively. In the next five *slokās*, ĀḶavantār expresses his apprehension in attempting a work on Tirumāl, and his pettiness and humility before Him.

After the 11th *slokā*, ĀḶavantār dwells upon the main import of his work, **ĀḶavantār Tōttiram** (*stotrams*), to sing in praise of Tirumāl, the supreme God. In his eyes, the creator Piramaṇ or Civaṇ appear insignificant, comparing the divine splendour, valour, and protective grace of Tirumāl. He tries to establish, quoting scriptural evidence, that Tirumāl is the primordial God. Finally, he sums up his work, with a request to Tirumāl to redeem him.

This work is purported to belong to the 10th c. Many scholars have written commentaries and annotations for this work. Of them, the one in *maṇipravāḷa* style by Periyavāccāṇ Piḷḷai and *Stotra Bāshyam* by Vētaṅta Tēcikar excel the rest and are often quoted in other works of Vaiṣṇava *sampratāyā*. The Tamil commentary for this by Kāñci Pirativāti Payaṅkaram Aṇṇāṅkarācāriyar, is also available.

ĀḶavantār Tōttiram is considered matchless among the *Vaiṣṇava Tōttirams*, as evidenced by the epithet attached to it, *Stotra Ratṇa* a gem among hymns. This work is acclaimed to be the precedant for the hymnal works of Emperumāṇār, and ĀḶvāṇ Paṭṭaṇ, held in high esteem by Vaiṣṇava commentators. The rich diction and the lucid exposition of ĀḶavantār Tōttiram, are its forte.

This work, by ĀḶavantār commands the same respect in a Vaiṣṇava home, as the works like *Tiruppallāṇṭu* and *Tiruppāvai*. It was published by M.R. Kōvintacāmi Nāyīṭu in Madras, 1927.

See also : ĀḶAVANTĀR¹.

C.M.

ĀḶUṬAIYA AṬIKAL ARUḶMĀLAI, is the 12th decad of the fifth *Tirumuṇai* of saint Irāmaliṅkar's *Aruṭpā*. The verses are set in *koccakak kalippā*. They bear ample testimony to Irāmaliṅkar's profound

admiration and fondness for the personality of the great saint Māṇikkavācakar and his magnum opus **Tiruvācakam**.

Vaḷḷalār appeals to the saint to bestow on him the kind of supernal bliss that he has freely given expression to in his immortal verses. He pleads Māṇikkavācakar, who hailed from Vātavūr and lived a staggering life of sublime Civa bhakthi and who has been permanently established in exaltation in the august Hall of wisdom in Tillai as an embodiment of *ñānam*, to wipe out his miseries and bless him. He also invites him to expound the ideas of *Tiruvāṇṭap-pakuti* which is in *akavaḷaṭi*.

Māṇikkavācakar had begun, according to the modern saint, his exalted life as a body of purest love that ripened into a body of grace which in turn got moulded into a body of Civa bliss. The rumination of his passionate songs pulsating with Civa bhakthi, confesses Vaḷḷalār, devours him wholly ; it never fails to induce in him the kind of passionate anticipatory rapture that floods a chaste wife pining for sexual congress with her virile spouse equally burning with desire for her. Vaḷḷalār's celebrated encomium, where he gurgles his intense delight in the heavenly magic of Māṇikkavācakar's outpourings, is enshrined only in this decad.

"Oh Māṇikkavācaka! While I sing your verses fusing myself (unto them) the resultant sweetness, like the crush of sugar-cane, mixed with honey, milk and luscious delectable fruits enrapture my body and very life with uncloying sweetness" (3263).

Even birds and brutes, claims the saint, when exposed to **Tiruvācakam**, are apt to reach up and aspire for Civa wisdom. Even a single statement from **Tiruvācakam** is capable of laying the bridge between a soul and Civaṇ ; there is no need for any mortification of the flesh and harsh penance for Civa realization. There is no need for even seeking out a guru or a master, opines Irāmaliṅkar. He also recalls the delectable feats of Civaṇ as Cōmacuntarar in ancient Pāṇṭiyaṇ capital, Maturai, where He as a *coolie* received *piṭtu* (a sweet flour meat) from an old orphan woman, heaved sand on His head and was caned by the angry Pāṇṭiyaṇ in the bargain. The self same Civaṇ again came in full, public view, as a trim horsegaurd to convey a band of charges to help Māṇikkavācakar

faced with the royal ire. The point that the saint makes clear is Civaṇ's profound compassion for His devotees. No job is too menial for Civaṇ in the cause of His devotees.

See also : **ARUṬPĀ** in Vol. II

C.S.

ĀḷUṬAIYA ARACUKAḷ ARUḷMĀLAI, is the 10th decad of the fifth *Tirumurai* of saint Irāmaliṅkar's **Aruṭpā**. The verses here are set in *enṇīrkaḷinetilaṭi ācīriya viruttam*.

Here the saint, instead of praising Lord Civaṇ, engages in exalting the saint Tirunāvukkaracar, also known as Appar. Vaḷḷalār full-throatedly extols the trumpet tongued, sacred eloquence of Appar who is believed to have been bestowed the title *Nāvukkaracar* (king of tongues) by Lord Civaṇ Himself in approbation of his unrivalled glory of composing songs. Vaḷḷalār expresses his longing to be endowed with the necessary qualities to serve the true devotees of the exalted saint Appar. He is lost in admiration of Appar's crossing the 'dangerous sea of wickedness' created by the bigoted Jain monks on the boat of Civaṇ's grace. He was a great servitor with his *uḷavārappaṭai* (an implement) with which he applied himself industriously for weeding the temples and the temple surroundings of unwanted and inconvenient vegetation. He praises Appar as the precious splendour of Caivism, the resplendent gem that scintillated the purest Caivite rays, the noblest apostle of the sacred cannons of *Civa ākamās*, who ensured their perpetuity and the noble patron who gave such bliss to the great devotee Appūti. He also singles out Appar's magnificent decad of *Tiruttāṇṭakams* believed to have been sung by him at Tiruppukalūr just before he merged with Civa bliss. Irāmaliṅkar beseeches Appar to bless him as his guru and dear family deity.

He says that he has not grasped the meaning of the most potent seed word *Ōm (Piraṇavam)*, and calls himself with saintly humility as a vain man roaming about like an elephant in rut.

See also : **ARUṬPĀ** in Vol. II

C.S.

ĀḷUṬAIYA NAMPIKAḷ ARUḷMĀLAI, is the 11th chapter of the fifth *Tirumurai* of saint Irāmaliṅkar's **Aruṭpā**. The verses here are set in a mode

stanzas from one to forty-nine are available at present. In a *kalampakam*, stanzas should be in *antāti* (ana-phora) order, with the first phrase of stanza as the last phrase of the previous stanza. In this particular *kalampakam* the first phrase of the first sentence does not agree with the last phrase of the 49th stanza, since *taravu*, the first poetic component, and the stanzas after the 49th stanza are missing. Considering these facts, it is obvious that many of the stanzas are lost due to the damaged condition of the palm-leaves.

Nantik Kalampakam is said to be the first *kalampakam* and the present work is the second one in the chronology of *kalampakam* genre.

The poem accounts the manifold religious services done by Āḷuṭaiya Nampi, and the excellence of the decads written by him. The *ācīriya viruttams* of his *kalampakam* resemble the *cantam* stanzas of **Kōyil Nānmaṇimālai** of Tiruveṅkaṭṭaṭikaḷ and excels in *iyal* and *icai*. The fervour which Nampiyāṇṭār Nampi displays in praising Āḷuṭaiya Piḷḷai shows the affection and the reverence he nourished for him. It is significant that this *kalampakam* is considered one among the works of **Patiṇōrān Tirumurai**.

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K.G.

ĀḷUṬAIYA PIḷḷAIYĀR TIRUCCANPAI VIRUTTAM, sings the glory of the place Canpai which is the birth place of Āḷuṭaiya Piḷḷaiyār (Tiruṇānacampantar). It has been composed in *kaṭṭalaik kalitturai* metre. The traditional *viruttam* consists of 10 verses, but this work has 11 verses. The eleventh verse precisely sums up what has been said in the previous ten verses. Canpai is one of the twelve sacred names of Cīkālī. The author of this work is Nampiyāṇṭār Nampi.

The work belongs to the eleventh *Tirumurai* and it elucidates many details such as, the breast

feeding of Tiruṇānacampantar by Goddess Umai Ammai, the pangs of a wife whose husband is a victim of a snake bite and the Almighty's power revealed in rescuing the victim, the transformation of a *pālai* land into a fertile *neytal* land, the purification of the soul, the divine power which forced the river Vaikai to go back, the defeat of the Jain fanatics and their impalement, the presence of Lord Civaṇ and his consort at the marriage of Tiruṇānacampantar and the eternal bliss attained by him in merging with the holy fire.

See also : **ĀḷUṬAIYA PIḷḷAIYĀR TIRUKKALAMPAKAM**

K.G.

ĀḷUṬAIYA PIḷḷAIYĀR TIRUTTOKAI, is a *pirapantam* work by Nampiyāṇṭār Nampi in praise of Tiruṇānacampantar known as Āḷuṭaiya Piḷḷaiyār. The prosody employed is not consistently uniform. Out of the sixty five lines, forty are set to the metre *kalivenpā* and the rest to a hybrid metre similar to *kalivenpā* and maintaining a single rhythmic pattern.

The life of Tiruṇānacampantar is replete with miracles. The *pirapantam* faithfully recounts every one of them. As a child, he was suckled by Goddess Umā Tēvi which resulted in his acquiring high knowledge normally denied to humans. Other miracles include his participation in the fiery debate, his pillorying the Jains, his making the temple doors at Tirumaraikkāṭu close by singing a song soaked in religious ecstasy, his converting a male pachyderm into female and his attaining supreme bliss in the company of those who attended his marriage.

Along with the other *pirapantams* of Nampiyāṇṭār Nampi, this is also included in the eleventh *Tirumurai* - **Patiṇōrān Tirumurai**.

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See : **ĀḷUṬAIYA PIḷḷAIYĀR TIRUKKALAMPAKAM**.

M.M.

ĀḷUṬAIYA PIḷḷAIYĀR TIRUMUMMANIKKŌVAI, a *pirapantam* work attributed to Nampiyāṇṭār Nampi.

It sings the glory of Tiruṇānacampantar who is also known as Āḷuṭaiya Piḷḷaiyār. This work is composed of three kinds of songs in *akaval*, *venpā* and *kaṭṭalaikkalitturai* metres respectively. Since these three kinds of songs are arranged in a way which could be compared with a string of gems this composition

has got the title *Āḷuṭaiya Piḷḷaiyār Tirumummaṇikkōvai*. It consists of 30 songs. Along with Nampiyanṭār Nampi's works, this work is also grouped under *Patiṇōrān Tirumuṟai*.

The whole work elucidates many matters such as, the incidents that happened in the life of Āḷuṭaiya Piḷḷaiyār, the glory of Tamil language and the *akam* theme, which narrates the pangs of the lady who loved him. Further, he is also treated as the protagonist of the love songs. It also describes the miraculous deeds performed by Ṇāṇacampanṭar with the blessings of Lord Civaṇ.

See also : **ĀḷUṬAIYA PIḷḷAIYĀR TIRUK-KALAMPAKAM**

K.G.

ĀḷUṬAIYA PIḷḷAIYĀR TIRUVANTĀTI, sings the glory of Tiruṇāṇacampanṭar who is also known as Āḷuṭaiya Piḷḷaiyār. Nampiyanṭār Nampi has composed this work. He has treated Āḷuṭaiya Piḷḷaiyār as his guru. This work consists of 100 verses which are in *kaṭṭalaik kalittuṟai* metre. It is worth mentioning here that prior to Nampiyanṭār Nampi's *Tiruttonṭar Tiruvantāti*, Tiruṇāṇacampanṭar himself had composed a *Tiruvantāti*.

In this work Nampiyanṭār Nampi has delineated many incidents that happened in the life of Tiruṇāṇacampanṭar-his personal qualities, his religious compositions and the miracles that happened in Tamil Nadu due to his recitation. Tiruṇāṇacampanṭar is treated as the protagonist of his work. Apart from these one can find the inclusion of the love theme also. It is mentioned in this work that Tiruṇāṇacampanṭar has had other titles such as Kauṇiyār Tīpaṇ, Paracamaya Kōḷari, Arukācaṇi, Tamiḷākaraṇ, Tamiḷ Virakaṇ, and Caivacikāmaṇi.

Nampiyanṭār is of the opinion that since he is an ardent devotee of Lord Civaṇ alone, it would be enough if one worships the holy feet of Tiruṇāṇacampanṭar and it could be equated with the worship of Lord Civaṇ. Further he has stated that those who praise Cīruttonṭa Nāyaṇār will get the blessings of Tiruṇāṇacampanṭar. In addition to these, the author says that Tiruṇāṇacampanṭar has seen Lord Civaṇ who has not been seen by Piramaṇ and Tirumāl and showed Him to his father. He feels that it has been a rare privilege for him to compose a work in praise of only Tiruṇāṇacampanṭar in his compositions and not

on anybody else, including kings of pomp and power.

This work belongs to one of the *Caivat Tirumuṟai* and it has been included in *Patiṇōrān Tirumuṟai*.

See also : **ĀḷUṬAIYA PIḷḷAIYĀR TIRUK-KALAMPAKAM**

K.G.

ĀḷUṬAIYA PIḷḷAIYĀR TIRUVULĀ MALAI, a work authored by Nampiyanṭār Nampi. Āḷuṭaiya Piḷḷai (Tiruṇāṇacampanṭar) has been treated as the protagonist of this work. It belongs to the *ulā* literary genre, hence it is called *ulāmālai*. This work has 143 couplets. This work has the popularity to be treated as one of the eleventh *Tirumuṟai* and it could be compared with *Tirukkailāya Ṇāṇa Ulā*.

This *ulāmālai* slightly deviates from the traditional pattern. The traditional *ulā* describes the visit of the protagonist at the street with all his glory and the individual love of the ladies of seven stages on him. But, the present work in general tells that all the ladies are in love after seeing the protagonist.

See also : **ĀḷUṬAIYA PIḷḷAIYĀR TIRUK-KALAMPAKAM**

K.G.

ĀḷUM PAṆIYUM, is the seventh decad of the sixth *Periya Tirumoli* by Tirumaṅkai Ālvār which is a part of the great Vaiṣṇavite work, *Nālāyira Tivviyaṇ Pirapantam*. The verses are set in six footed *kalineṭilāṭi ācīriya viruttam*.

Tirumaṅkai Ālvār, a petty sovereign-bandit, was transformed into an exalted bhaktha who completely lost his heart to Tirumāl. Here he is seen identifying all the ten *avatārs* of Viṣṇu with the Lord Nampi of Naraṇiyūr, a shrine nine kilometres North East of Kumpakōṇam. This famous shrine has the distinction of receiving the homage of Tirumaṅkai Ālvār in one hundred and ten verses.

Passionate devotion to Tirumāl is common to all the Ālvārs. Equally common is their passionate attachment to the *arccāvatāram* (the visible iconical stone and metal representation of Tirumāl enshrined and adored in temples). And to these God-besotted men, the icons were not mere representations, but the very bed rock of their faith, the source of their sustained and supreme rapture and the target of their full throated and impassioned eulogies. They saw their Irāmaṇ and Kṛṣṇaṇ, the Destroyer of Iraṇiyaṇ and

the Vanquisher of Pali (Bhali) in the temples called *tivviya tēcam*, meaning divine abodes, through the length and breath of India, but the majority of them concentrated in the Tamil land. And we find their hymns frequently alluding to the exploits of Tirumāl in all his ten *avatārs*, linking His exploits with deities housed in numerous temples which they adored. Every Ālvār had his own favourite shrine and in the case of Tirumaṅkai Ālvār, it is the Lords, enshrined at Tirunāraiyyūr and Tirukkannapuram, on whom he has sung 104 and 110 verses respectively.

The Ālvār identifying the Nāraiyyūr Lord with Irāmaṇ of the most lethal bow goes on to invest Him with the enthralling attributes and exploits of *avatārs* such as Paracurāmaṇ, Kṛṣṇaṇ, and Vāmaṇaṇ who approached Emperor Pali (Bhali) as a Brahmin celibate ; as the slayer of Kamcaṇ, as Pārttacāraṭi (the charioteer of Aruccuṇaṇ also named Pārttaṇ). He paints a fascinating picture of the butter-thief :

Concealed, He devoured butter (that He stole)
And the dairy woman did bind Him
To mortar with a rope dainty ;
When immobile He sobbed a lot !
(It is the self-same boy)
Who stands firm in Nāraiyyūr
Where bees blithe suck honey
Where breeze scatters petals and
Where bright mouthed jasmynes smile merrily!

(6. 7. 4)

In another song he recalls the prowess of Kaṇṇaṇ who applied His crimson lips to His conch, in the great *Pāratam* war, the peals of which struck terror into the hearts of kings, riding huge war elephants. And Kaṇṇaṇ's invaluable help to Pāṇṭavas, says the Ālvār, eventually helped Pāṇṭāli or Tiraupati to triumphantly plait her locks.

Tirumaṅkai Ālvār confidently avers that those who take to his wreath of Tamil songs and chant them with understanding are bound to have their hoary karmas liquidated ; they are bound to shine here on earth and eventually reach heaven to be adored even by the celestials.

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S.N.K. & V.G.S.

ĀḶERI PILLAI, one of the *turai*s of *karantai* mentioned in the *Purapporuḷ Venpā Mālai*, celebrates the daring of a *karantai* warrior resisting the *veṭci* warriors (so called because of the flower *veṭci* they wear) engaged in abducting the cattle herd. A *karantai* warrior undaunted by the fact that his comrades in arms are in flight before the host of *veṭci* warriors, and indignant at his comrades turning tail, carries on the challenge all by himself. A *karantai* warrior, however, exposes his immaturity in trying to take on a whole army single-handed and his courage is tainted by recklessness and borders on foolhardiness..

*pillai kaṭuppa piṇampiraṅka āḷerintu
kolḷaikoḷ āyam talaikkoṇṭār - eḷlip
porutaḷintu miḷavum pūṅkaḷalāṇ miḷāṇ
orutaṇiyē ninṇāṇ uḷaṇ*

Ā *karantai* warrior scoffs at the ineptness of his comrades who timidly turn back without redeeming the cattle robbed by the *veṭci* warriors and like a foolhardy boy, scoffing at dangers and oblivious of the repercussions, he slays many, while fighting gallantly all alone.

Tolkāppiyar mentions *pillainilai* (*Purattiṇai Iyal*-63) as belonging to *karantai tiṇai* and states that it falls under two categories : 1. *varutārt tāṅkaḷ* (standing off the aggressors) and 2. *vālvāyttuk kavīḷtal* (sabreing down the invaders). The former, viz., *varutārt tāṅkaḷ* is styled in *Purapporuḷ Venpā Mālai* as *āḷeri pillai*. *Vīracōḷiyam* (98), a later work names the same branch as *ōṭāppatai āṇmai* (manliness that does not flee before foes). Later work such as *Cuvāminātam* (130) and *Ilakkaṇa Viḷakkam* (604) follow the nomenclatures employed by *Purapporuḷ Venpā Mālai*.

There is no evidence available for this *turai* in literature except the *venpā* given in *Purapporuḷ Venpā Mālai*.

M.M.

ĀRRĀṆKARAI ĀLAI, is a Tamil rendering of George Eliot's famous novel *The Mill on the Floss*, by N.K. Vēlaṇ.

Mary Ann Evans, who wrote under the pen-

name George Eliot, has been the most outstanding woman novelist of the 19th c. F.R. Leavis, the greatest critic of the English novel, has given her a pride of place in 'The Great Tradition' extending from Jane Austen to D.H. Lawrence. For acute observation, insight and humour, she has no peer among her contemporaries. Under-rated earlier, she has been restored to her deservedly high place among the 19th c. novelists by modern writers and critics.

The Mill on the Floss is set on the English midlands. It is primarily the story of Maggie Tulliver and her brother Tom. The story is divided into six parts. The first three parts narrate the circumstances that led to the bankruptcy of Mr. Tulliver, the miller. Incidentally, it also contains pen pictures of the English rural life in the mid 19th c. This aspect has captured the imagination of some critics who describe **The Mill on the Floss** as a 'Wordsworth story told in prose'. The last three parts of the novel are virtually taken up by the love of Maggie for Philip Waken, the deformed son of the lawyer Wakem. In fact, lawyer Wakem was responsible for the fall and ruin of Mr. Tulliver. Another very pleasing character who figures in this section is Stephen Guest.

Like many Victorian novels this also has a melodramatic ending. The reconciliation between Maggie and her brother, who had alienated himself from her, is effected through a flood in which both are drowned. While the first half of the novel has found favour with many critics, the second half is viewed as a string of melodramatic events. It is also felt that the ending is contrived and artificial.

The saving grace, perhaps, lies in characterization. Maggie Tulliver is highly imaginative and mystical while Tom is a boy of average intelligence. The devotion of Maggie Tulliver to her brother is exceptional and in building up the climax, the author has abundantly exploited it. The 'notorious sentimentalism' and tendency to moralize can be exonerated since most of the novels published during the era contained these drawbacks. The 'breadth of vision and imaginative sweep which give the novel an unusual depth account for its popularity.

It was published in Madras in 1967.

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G.S.B.

ARRĀṆKARAI NĀCCİYĀR PĒRIL TŌT-TIRA MUṆĀJĀTTU, is an Islamic literary work written by Mēlappāḷaiyam Cākul Hamīṭup Pulavar, in *viruttappās*. It deals with the glory of Āṛraṅkarai Nācciyār in Caṅkaṇāpuram, South-West to Kuḷantai Nakar.

It was published in Madras in 1917.

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P.R.

ARRAMĀṬṬĀMAI, is the 16th chapter of the sixth *Tirumurai* of saint Irāmaliṅkar's **Aruṭpā**. The verses here are set in six footed *ācīriya viruttam*.

The saint voices his inability to endure the numerous hardships which are the common lot of a human being during his earthly journey. He says that Civaṅ has forgiven him of his many failings. It is only fair that he should save him from his miseries too. 'Lord God !', supplicates Vaḷḷalār, 'may it please you to rescue me from this vast sea of distress and help me gain the shore of Civa-world where I would swill from the sea of Civa bliss'.

Every song carries the plaintive burden, 'Look! I will not endure it (any) longer'.

See also : **ARUṬPĀ** in Vol. II

C.S.

ARRĀKKĀTALIN IRĀṆKAL, is the 89th chapter of the second *Tirumurai* of saint Irāmaliṅkar's **Aruṭpā**. These songs rendered at Orriyūr are in six footed *ācīriya viruttam*.

The saint-wench Irāmaliṅkar experiencing the pangs of separation from Civaṅ pours out her heart to her *tēḷi*-alter ego. "The Lord God of Orriyūr has inflamed me with his loveliest person ; my garlanded breasts pine for His shoulders divine, and if denied the joy of embrace I should be seared by the Cupid's amorous arrows floral. As He has not taken me in His arms I am being denigrated by girls ; even my

mother and kith and kin talk ill of me. The magnificent evening moon threatens me with torment". So goes on the Civaṇ besotted saint -wench.

All the man's libido is sublimated by a saint and canalized for his union with the Absolute with a most enchanting form. This is celebrated as *nāyaka-nāyaki* (love-lover) form of adoration.

See also : ARUṬPĀ in Vol. II

C.S.

ĀRRĀTU PULAMPAL, a sub-situation described in poetical works of *kōvai* strain, under *poruḷ vayirpirivu*.

This sub-situation is said to be the psychological frame of the heroine when she hears about the probable separation of her beloved one, through her confidant. She bemoans, in poignant terms being unable to acquiesce herself to this separation.

Tirukkōvaiyār (334) depicts such a pining heroine. She bursts out to curse her friend. Calling her a cruel damsel, the heroine goes on to add, "she knows that as my consort dwells ever in my eyes ; I dare not paint them with collyrium fearing the removal of his figure from them ; she has a cruel heart to aver that my lover would tread the bad way taken by those who hail not the Lord abiding in *ampalam*. She indeed is unleashing a sword to cut a lily, which will fall apart, should a small bright nail look at it".

S.T.

ĀRRĀTURAITTAL, a sub-situation in *kōvai* works. It depicts the oral expressions of a pining hero, usually a conversation with the confidante of the heroine, in the major division of *maṭaltīram* (the extreme resort to the palm-horse riding).

Māṇikkavācakar, in verse 73 of Tirukkōvaiyār, brings out the pathetic plight of the hero pining for his lady-love, who is yet to respond to him favourably. He seeks the intervention of the confidante of the heroine to help him in achieving his goal. The author draws out a beautiful simile, in presenting the condition of the hero. The hero calls, "Oh, you of dark locks, milky teeth and red lips ; *tuṭi* resembling your waist, you are like the light, of the One Who deemed me worthy and presides over my life, is dark to Intiraṇ, Ayaṇ and Māl ; if you refuse to grant me your grace, my life will annihilate itself".

S.T.

ĀRRĀMURAI, is the eighth decad of the first *Tirumurai* of saint Irāmaliṅkar's Aruṭpā. The verses here are in eight footed *ācīriya viruttam*.

The saint who addresses these verses to Lord Murukaṇ is in a mood of severe self-reproach. True, Murukaṇ always stayed in his heart ; but he was too full of falsehood to recognize Him ; he had been wandering aimlessly and is now plunged in a sea of troubles. "My Lord", screams the saint, "please let me know what I can do when faced with the pitiless god of death, Yamaṇ".

He frets about the hours of lust in the company of pretty wenches, feels sorry and seeks Murukaṇ's forgiveness and blessing.

Murukaṇ, observes the saint, has been his dearest father and mother and the host of kith and kin. He yearns to blend with him like milk with water. Though these liquids mix perfectly, they do not lose their individuality ; similarly souls even when they fuse with Civaṇ, only experience the bliss of Civaṇ but the Supreme Absolute Civaṇ while sharing His bliss stands perfectly apart.

This decad is addressed to Lord Murukaṇ of Tiruppōrūr, a famous shrine, 30 kilometres South of Madras.

See also : ARUṬPĀ in Vol. II

C.S.

ĀRRĀMAI¹, is the third chapter of the sixth *Tirumurai* of saint Irāmaliṅkar's Aruṭpā. The verses are set in seven footed *kaḷineṭilaṭi ācīriya viruttam*.

The saint is emphatic that a man, by dint of his efforts, can eliminate from his character flaws, and become pure and earn the divine grace.

He is full of reprobation for his conduct : ' I had false values, multiplied my follies, and was malicious ; delighted in sensual pleasures ; was a perfect stranger to the sense of justice and flourished as a venomous tree ; adored self and lovely wenches, did not commiserate with the suffering ; plundered the poor ; became the most vicious of the wicked. However, is it possible for such a reprobate as I am, to be blessed with the blessed longing for the feet of the Dancer Divine ?"

Most of the saints are seen lashing themselves for grievous sins they were absolutely innocent of. It is after all a vicarious exercise where, out of their rare

benignity, they bleed for the sins of the generality of mankind. We need not treat their self denunciations autobiographically.

See also : ARUṬPĀ in Vol. II

C.S. & V.G.S.

ARRĀMAI², is a collection of short stories by Ku. Pa. Rājākōpālan. These stories are social in themes and romantic in style.

The first story, *Cīṛitu Veliccam* (a flash of light) symbolically shows the erotic thirst of a woman and her recovery from falling a prey to that lust. Cāvitrī, opening her mind to a bachelor living near her house, is shown in this story, in a very subtle manner.

Muṇṇ Talaimuṇṇai (previous generation) points out the benefits of the joint family system of the previous generations. The congenial relationship among the family members and their patience are appreciated. Paradoxically, *Intat Talaimuṇṇai* (present generation) exposes the exchange of love, explicitly, by the younger generation violating the conservative traditional values.

Mūṇṇu Uḷḷaṅkaḷ (minds of the three) portrays the controversial thinkings in the minds of Cuntā, Cuntar and Mīṇāṭci.

Paṭutta Paṭukkaiyil (the bed-ridden) is a story which recalls the memories of an infant love, on Rājam, who is bed-ridden.

Pirāptam (destiny) is a story built upon the Hinduistic concept of fate. Elders, for their recreation, start talking of two little kids to get married in their future. These two then start loving each other, believing the words of their elders. Unfortunately, the horoscopes didn't match and the marriage proposal is dropped. This is similar to taking away a climber from its support, violently. The writer feels for these lovers, who have to change their minds all of a sudden. He also condemns the elders for their meaningless chats which would affect the future of the young.

Capariyṇ Pirēmai (the love of Capari) exhibits the love of Capari, a lady from hunting tribes, serving a hermit Mataṅka Rishi all his days. He in his death bed, recognizes her love and tells her, that his love for her is not yet fulfilled. To fulfill his love, Capari pours water in his mouth and he dies in peace. In this story, the writer pictures the long felt love of the sage for his servant-maid, controlled for years.

Another story *Vayatu Vantuvittatu* (age has come) recalls and enjoys the loving memories of the past in the elderly days. *Enṇa Attāṭci?* (what is the evidence) fights for blaming the young women going astray, for, the blamers are the rootcause of these evils.

Arrāmai (inability), the title of this book, is named after this short story. This story expresses the intolerance of a lonely lady to see a young couple enjoying their marital happiness. She, by her cruel thought, once let a stranger inside their apartment, to disturb their union. This story describes married womens' love for their departed husbands and their crooked behaviour, as an outcome of that longing.

Uṇmaik Katai (the real story) brings out the happy life of an young girl with an old man.

Pilkaṇaṇ Iyaṇṇiya Kāvīyam, (the epic composed by Pilkaṇaṇ) is an adaptation of Pāratitācaṇ's epic *Puraṭcik Kavi*. In this story, the dialogue and treatment is very interesting. *Evaṇ Pirantirukkiṇāṇō?* (who is born?) depicts the pathetic condition of a family in search of bridegrooms befitting the status of the family, education and money.

Tāyāriṇ Tiruṭṭi (the satisfaction of a mother) breaks the untouchability beliefs of the Brahmin community. Cuntarēca Aiyar, feeds a hungry gypsy and hence is outlawed by his people. He justifies his act of feeding her by saying that he felt as if his expired mother came in the form of that gypsy, as, all others believe, the ancestors will come in the form of crows, to take their food.

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S.T.

ARRĀMAI KŪRAL, a sub-situation in *kōvai* genre, under *poruḷ vayiṇ pirivu* (separation seeking wealth), portraying the lament of the heroine during the separation from her lover/husband, who is away for earning his livelihood.

Usually poets handling this situation, present the heroine sharing her melancholy with birds like swans, doves and cranes ; the mute becomes eloquent to her.

In verse 285 of *Ampikāpatikkōvai*, the heroine addressing herself, states that the one who thinks of separation from me can ill afford to forget coming back; however, Cupid had dexterously blended

shyness in the very breath of my existence ; how can I express this separation overtly, but to pine for it.

Tirukkōvaiyār speaks of a heroine behaving in an identical situation when she scents that her lover is setting out for earning wealth ; she passes this on to her companion, *tōli*, and shares her grief with her over this separation. At this, the confidant speaks to the hero, bringing out the heroine's inability to bear the separation and asks him , " what is it that you are after, in the land far away, forsaking her ; her breasts changed in hue turned into gold praise-worthy ; her flowery, sparkling eyes shower pearls plenty unabated; can you hope to get anything better? you are like those who hail not the Cosmic Dancer of Tillai on the encircling fortwalls on which the nimbus clouds rest."

S.T.

ĀRRĀ VINṆAPPAM, is the 47th decad of the second *Tirumurai* of saint Irāmaliṅkar's *Aruṭpā*. The verses set in seven footed *kaḷinetiḷaṭi āciriya viruttam* were sung in *Oṟriyūr* in North Madras.

Ārrā Vinṇappam means appealing out of despair (*ārrāmai* means inability or helplessness and *vinṇappam* is a petition to Lord Civaṇ to beam His grace on him and save him). He avers his unshakeable allegiance to Civaṇ and to only Civaṇ. Such is his fidelity to Civaṇ, he claims, that were Piramaṇ and Tirumāl to appear before him and threaten to hang themselves, he would still not sing their praise. He implores the Lord's mercy and admits that his mind is befuddled and in a stupor like a sot's. "My Lord is enshrined in my heart ; yet, he is apathetic to my misery. He drank up the tremendous poison *ālam* ; yet, He has not cared to help me out of the miseries which are more venomous than *ālam* from which He saved the gods".

He voices his dread of his final moments and also his apprehensions of losing the human status being ' the paragon of creations ' in the vortex of karmic cycle of transmigration. He implores His grace and redemption.

See also : **ARUṬPĀ** in Vol. II

C.S. & V.G.S.

ĀRRĀ VIRAKAM, constitutes the 20th section of the first *Tirumurai* and the 94th section of the second *Tirumurai* of *Aruṭpā* sung by the mystic-saint Irāmaliṅkar.

This is in keeping with the Indian tradition of

assuming God to be one's lover and pouring out unashamedly one's intense eagerness to become one with him. Apparently the sentiment may appear to be carnal love, of the earth, earthy ; of the flesh, fleshy. But as the commentators have pointed out, "it will be a travesty of truth if this love is equated with earthly love which is something sublime and is devoid of any grossness".

While the verses in the first *Tirumurai* are addressed to Murukaṇ of Tiruttaṇikai hill, the verses in the second *Tirumurai* have for their subject matter, *Tiyākapperumāṇ* (Civaṇ), the presiding deity of *Tiruvōṟriyūr*.

The craving in both the cases is not for mundane enjoyment, but for *nāṇam* or knowledge.

Most of the verses in the first *Tirumurai* are supposed to be the sad and anxious outpourings of a lovelorn lass, who is very eager to have total union with her lover, Lord Murukaṇ. In some of the verses, instead of the pining girl, it is Irāmaliṅkar who is addressing the Almighty. The gist of the verses follows:

"Oh Lord ! will I ever set eyes on Thee, residing in Tiruttaṇikai hills before I shed my mortal coils? Will I ever slake my thirst with the ambrosia of Bliss? Will I ever get the unique privilege of joining the devoted band of men who adore you eternally and for whom, that is the be-all and end-all of their lives? Will it so happen that Lord Murukaṇ will spurn me because I belong to the humble folk? Will he avoid me, branding me, a raving, mad fellow? Let me not fall a victim to sallowness because of my deep and bidding passion for Him. I wish Murukaṇ gives me his garland made up of *kaṭampa* flowers. Then, I shall feel really blessed and true knowledge and high philosophy will be of mine !"

In the second *Tirumurai* also similar sentiments are expressed except that the lover happens to be the Lord of *Tiruvōṟriyūr*.

Mystic poetry, all over the world, revels in such imaginary outpourings. They are the search of the finite self, represented often by a broken arc to find the infinite or the perfect round.

See also : **ARUṬPĀ** in Vol. II

C.S.

ĀRRILIRUNTU, forms the tenth decad of the second *Tirumoli* of Periyālvār's hymns. This decad is set in *kalittāḷicai* metre.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச் கு ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā ī ī u ū e ē ai o ō au k k n c ṅ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

The hymns are in the nature of complaints by shepherdesses to Yacōtai about Kaṇṇaṇ's pranks, though they incidentally enumerate the numerous feats of Kaṇṇaṇ such as his enthralling dance on the heads of the big venomous serpent Kāḷiyaṇ, his carrying the Kōvarttaṇam hill for days together to protect cowherds and their livestock from a deluge caused by Intiraṇ's fury and his sucking the life of the ogress Pūtaṇai along with her poisoned milk.

The Ālvār fondly recalls even the preceding incarnations of Tirumāl, such as Vāmaṇaṇ and Naraciṇkaṇ through the words of the milk-maids. He praises the timely succour afforded by Tirumāl to the great elephant king Kacēntiraṇ (Gajēndraṇ) who implored His aid when he was locked in a protracted but futile battle with an alligator of matching strength. The same Viṣṇu, who came to the rescue of so many meek and tormented persons beseeching His help, complain the maids to Yacōtai, has failed to show mercy on them. On the other hand, they aver, Kaṇṇaṇ has proved to be their despair, splashing them with mud and filching their bangles and garments while they are busy bathing, and ascending a soring *kurunta* tree (triclina) far beyond their reach.

In the fifth song of this decad, the Ālvār produces a delectable vignette of the butter thief trussed up by the much annoyed milk-maids.

āycciyar cēri aḷai tayir pālunṭu
pērttavār kaṇṭu piṭikkaṇ piṭiyunṭu
vēyṭṭaṭantōḷiṇār veṇṇeykoḷ mātṭātu aṅku
āppuṇ ṭiruntāṇā liṇru muṭṭum
aṭiyuṇ ṭalutāṇaliṇru muṭṭum
(2.10.5)

Roaming the habitat of dairy maids,
Swilling their curd and butter,
He stands ensnared, a captive
In her grasping hands
No more could he raid the butter of lasses
With bamboo like shoulders shapely.
And, tied to the mortar through the day,
He has sobbed from a beating, the whole day.

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S.N.K. & V.G.S.

ĀRRUNĪRP PORUḲKŌḶ, a term in grammatical works for exegesis of verse and prose.

This is variously known as *puṇal yārrup poruḷkōḷ*, *puṇal yārru varavup poruḷkōḷ* and *yārruḷkapp poruḷkōḷ*.

Nannūḷ (412) says that this way of exegetical ordering follows the straight sequence of words in lines for a verse like the flow of water, (unlike other methods requiring transpositions of words); the whole sequence, starting from the beginning to the end of the verse, may have pauses at the ending of the lines regulating the meaning as in the case of a subject noun placed in the first line having verbal participles relating to it in subsequent lines and the final predicate verb at the end. Caṅkaranamacciavāyar, the famous commentator on Nannūḷ, points out that another interpretation of the phrase in verse 412 of the work as stopping at each line, goes contrary to the concept of river like flow that should pervade the verse. The exegesis of such end - stopped lines will come under *aṭimaṇi mārru* method. Later Tamil grammatical works follow Nannūḷ in this regard.

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S.N.

ĀRRUPPĀṬALAM, is the third chapter in the *Uṇṭattik Kāṇṭam* in Kacciappa Civāccāriyār's *Kantapurāṇam*.

This part delineates the rain water that showers on the Nantimalai (Nanti mountain), which becomes a waterfall and flows as a river through the agricultural land.

The clouds absorb the sea water and go up overshadowing the big Nantimalai only to fall as rain for the seasonal months. The rain falls like the *pārkaṭal* (milk ocean) pouring from the sky. The sky with the rainbow looks like Intiraṇ's bow kept ready to shoot.

The rain water that falls from the sky on the mountain looks like the ceremonial bath given to Lord Civaṇ by his hunter devotee Tiṇṇaṇār (Kaṇṇappa Nāyaṇār).

The beautiful Nantimalai, praised by the poets as the residence of the great sage Vacittar, who has renounced worldly attachments, is covered by the watery clouds that pour cool water on all sides of this mountain and it looks like the milk bubbling over and spilling on all sides of the pot.

The rain that falls on the mountain spreads, forms into a river and flows on this earth as Pālāru (milk river), which looks as though Lord Civaṇ has dropped his beautiful long braided hair and let the Ganga water on the Himalayas to come down and cover the earth at the request of the great sage Pakīratāṇ. This Pālāru is considered famous because the good-natured, great sage Vacittar's cow's sweet milk is mixed into this river.

The flood in this river carries people, animals, trees and plants uprooting everything on its path. The flood that flows day and night, passes through the desert land pālai and brings down its heat.

Then it covers mullai, forest land uprooting trees and plants along with cattle. The cattle start swimming, but since the cows are descendants of Kāmatēṇu, the flood pushes them to the river banks.

It carries palā (jack fruit), īrappalā (bread fruit), kamuku (areca palm), mā (mango), flowing through marutam (agricultural tract) land.

The wide spread tālai (fragrant screw-pine) and paṇai (palm) are also washed away in this flood towards the ocean and that looks as if Āticēṭaṇ himself has opened his head and shaken his body.

The river passes through various kinds of lands and ponds. It makes the sounds from different drums, from different lands. This noise makes the tēvas wonder whether it is the echo of their own sound. This flow is likened to a drunkard's unsteady movements and to a mad elephant's frenzy in joining its group. This river covers everything like a ocean covering this world. The excess of water let out by the farmers from the farms starts flowing into the ocean.

This Āruppatalam consists of 39 beautiful and very descriptive verses.

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C.S.

ĀRUPPATAI, one of the various categories of Tamil literature, is a *tuṇai* of *pāṭaṇ tiṇai* in *puṇam* convention. The term *āruppatai* means directing the path or providing guidance. *Tolkāppiyam* calls this term a *tuṇai* in *pāṭaṇ tiṇai* but does not employ it in *Puṇattinaiyiyal*. Instead it is employed in *Collatikāram*, *Eccaviyal*. We have to identify *āruppatai* as a separate literary category or *tuṇai* only through certain footnotes occurring in *Puṇanāṇūru* and *Patirruppattu* and the headings of certain poems in *Pattuppāṭṭu*.

In the beginning of human civilization art had been its cultural form or manifestation. People engaged in various occupations, in order to dispel the monotony and distraction and help them concentrate in their respective trades or crafts, devised appropriate songs and dances to be interspersed with their work. At that time, art had not developed into a fully-fledged occupation recognized by the society. Nor was there a division of performers (entertainers) and spectators. But with the passage of time population increased considerably and therefore production of commodities and provision of services, to meet the needs of increasing population, had also to increase proportionately. The necessity of segregating art and pursuing it as a separate and independent occupation was felt. Thus a clear distinction arose between entertainers who became eventually recognized professional artistes and others who became spectators. The artistes came to be known as bards, and that period was called 'bardic age'. Naturally the bards who wanted to make a living had to sing the praise of kings, chieftains and aristocratic patrons of arts. The bardic age was also known as *vīrayukam* (heroic age). The bards had to be informed of the patrons, their preferences and whereabouts and the information thus provided or acquired enabled the artistes to approach the patrons, display their various artistic talents and obtain suitable rewards. This process of guiding the

artistes or poets towards patrons was called *ārruppaṭai*. *Tolkāppiyam* defines *ārruppaṭai* as a *tuṟai* under *pāṭaṇ tiṇai* as follows :

kūttarum pāṇarum porunarum viṇaliyum
āṟṟiṭaik kātci uṟaḷat tōṇrip
peṟra peruvaḷam peṟārkkū aṟivuṟiic
ceṇru payaṇ etirac coṇṇa pakkamum
(*Purattinaiyiyal*-30.3-6)

The musicians or singers were called *pāṇar*, dancers were known as *kūttar*, those who acted in plays were called *porunar* and women who expressed their various feelings through gestures were called *viṇaliyar*. Those who were engaged in literary pursuits were known as *pulavars*. These artistes and entertainers who having obtained rewards and gifts from various patrons, would on their way back home, guide and direct other indigent and needy artistes towards munificent patrons. This guidance is known as *ārruppaṭai*.

As prescribed by *Tolkāppiyam*, *ārruppaṭai* literary pattern is followed in a few poems in *Puranānūru* and *Patirruppattu* of the *Eṭṭuttokai* anthology and also in five fully-fledged *ārruppaṭai* works in *Pattuppāṭṭu* anthology. It is to be noted here that *Tolkāppiyam* lists only *pāṇar*, *kūttar*, *porunar* and *viṇaliyar* as the four categories of artistes in its definition of *ārruppaṭai*. Only in *Puranānūru*, the category of *pulavar* as an artiste is mentioned.

Ārruppaṭai is a general term which indicates a *tuṟai* originally, and now a literary genre. If a particular branch of art or entertainment is to be treated as the theme of an *ārruppaṭai* work that prefix will be added to the title of the work. Examples are, *kūttarārruppaṭai* (guiding *kūttars*), *pāṇarārruppaṭai* (directing *pāṇars*), *porunarārruppaṭai* (showing *porunaṇ* the way to their patron's places), *viṇaliyarārruppaṭai* (helping *viṇaliyars* towards their destination of patronage) and *pulavarārruppaṭai* (showing *pulavars* their path to the abodes of literary patrons).

In *Puranānūru* we come across *ārruppaṭai* works only on two categories of artistes i.e., *pāṇar* and *viṇaliyar*. But it contains an *ārruppaṭai* poem on the category of *pulavar* not mentioned in *Tolkāppiyam*.

The details of *ārruppaṭai* poems occurring in *Puranānūru* are as follows :

***Pāṇārruppaṭai* poems :**

POET	PATRON
1. Kōvūr Kiḷār (68)	- Nalaṅkiḷli
2. " (70)	- Kuḷamūṟattut Tuñciya Kiḷli Vaḷavaṇ
3. Ālattūr Kiḷār (69)	- "
4. Marutaṇ Iḷanākaṇār (138)	- Nāñcil Valluvaṇ
5. Paraṇar (141)	- Vaiyāvik Kōpperum Pēkaṇ
6. Mōci Kīraṇār (155)	- Koṅkāṇa Kiḷāṇ
7. Māṭalaṇ Maturaik Kumaraṇār (180)	- Īrntūr Kiḷāṇ Tōyaṇ Māraṇ

***Viṇaliyārruppaṭai* poems :**

POET	PATRON
1. Neṭumpalliyaṭtaṇār (64)	- Palyākacālai Mutukuṭumip Peruvaḷuti
2. Auvaiyār (103)	- Atiyamāṇ Neṭumāṇ Añci
3. Kapilar (105)	- Pāri
4. Muṭamōciyār (133)	- Āy Aṇṭiraṇ

***Pulavarārruppaṭai* poem :**

POET	PATRON
1. Poykaiyār (48)	- Cēramāṇ Kōkkōtai Mārpaṇ

In *Puranānūru* we do not come across poems of *porunarārruppaṭai* and *kūttarārruppaṭai* category. In respect of one poem in *Puranānūru* (141), the footnote therein mentions it as a *pāṇārruppaṭai* poem and adds confusingly that it also belongs to the *pulavarārruppaṭai* category.

The details of *ārruppaṭai* poems occurring in *Patirruppattu* are as follows :

***Pāṇārruppaṭai* poem :**

POET	PATRON
1. Kapilar (67)	- Celvakkatuṅkō Vāliyaṭaṇ

***Viṇaliyārruppaṭai* poems :**

POET	PATRON
1. Kāppiyārruk Kāppiyaṇār (40)	- Kaḷaṅkāy Kaṇṇi Nārmuṭic Cēral
2. Paraṇar (49)	- Ceṅkuṭtuvaṇ
3. Kākkaippāṭiṇiyār Nacellaiyār (57,60)	- Āṭukōṭpāṭṭuc Cēra- lāṭaṇ
4. Aricil Kiḷār (78)	- Takatūr ErintaPeruñ- cēral Irumporai
5. Peruṅkunrūr Kiḷār (87)	- Kutakkō Iḷaṅcēral Irumporai

We do not find *porunarāruppatai*, *kūttarāruppatai* and *pulavarāruppatai* poems in *Patiruppattu*. In *Puranānūru* and *Patiruppattu*, *āruppatai* poems occur as a *tuṟai* of *pāṭāṇ tiṇai* of *puṇam* convention as prescribed by *Tolkāppiyam*. In these *āruppatai* poems there are certain brief references to the status, social condition and other qualities of both bards and patrons. Bards were generally poverty stricken and they had musical instruments with them as they were singers. The *puravalars* (patrons) or *vaḷḷals* (donors) are generally portrayed as rich, heroic and philan-thropic. Their personal glory and the greatness of their land are also eulogized. In some poems the bards are mentioned first, whereas in some others the patrons are given priority.

Here is a typical *āruppatai* guidance : "Oh ! hungry, lean, dirtily clad *pāṇā* with a *yāl* in hand ! You and your emaciated relatives suffer for want of patrons and donors to provide you succour. I shall direct you to the proper patron. He is an exemplary warrior whose army can hack the elephants of his foes. He rules from *Uṟaiyūr*, city of palaces and multistoried bulidings. He is ever

ready for war and he wears glittering ornaments of pure gold. He is called *Kiḷḷivaḷavan* ; you better go to him as you need not wait for an opportunity to meet him. He will himself receive you hospitably and provide all that you need".

This is the *pāṇāruppatai* of *Ālattūr Kiḷār* in *Puranānūru* (69). Such *pāṇars* and other categories of artistes who have received munificent gifts, and prospered would, on their way back home, meet indigent and needy artistes. On such occasions the beneficiaries would guide the poor ones of their fraternity towards the patrons. Even the *pulavars* (poets) would direct *pāṇars* and *viḷaliyars* towards the patrons eulogized by them in their poems. Such *āruppatai* poems are found in *Puranānūru* and *Patiruppattu*. They follow the *pāṭāṇ tiṇai* technique of glorifying the *pāṭṭuṭait talaivaṇ* (the hero of the poem) by praising his valour, charitable disposition and other commendable qualities. The *āruppatai* poems occurring in *Pattuppāṭṭu* alone follow strictly the *āruppatai* norms laid down by *Tolkāppiyam*.

The following are the *āruppatai* poems in *Pattuppāṭṭu* :

Title	Author	Patron
1. <i>Porunarāruppatai</i>	<i>Muṭattāmakkanniyār</i>	<i>Karikāḷaṇ</i>
2. <i>Cirupāṇāruppatai</i>	<i>Itaikkālī Nāṭṭu Nallūr Nattattaṇār</i>	<i>Ōymānāṭṭu Nalliyakkōṭaṇ</i>
3. <i>Perumpāṇāruppatai</i>	<i>Kaṭiyālūr Uruttiraṇ Kaṇṇaṇār</i>	<i>Toṇṭaimāṇ ḷantiraiyaṇ</i>
4. <i>Kūttarāruppatai</i> (<i>Malaipaṭukaṭām</i>)	<i>Iraniyamuttattup Perunkuṇṇrūr</i>	<i>Nannan</i>
5. <i>Tirumurukāruppatai</i> (<i>Pulavarāruppatai</i>)	<i>Nakkīrar</i>	<i>Lord Murukaṇ</i>

The contents of the first four *āruppatai* poems are as follows :

The *porunar*, *kūttar*, *pāṇar* and other artistes and their relations suffer from dire poverty and hence are in search of munificent patrons for relief and succour. The musical instruments in possession of the above mentioned artistes are either described or referred to. The artistes who return home after receiving gifts from their patrons enjoy prosperity in contrast to their previous penury.

The valour, philanthropy and hospitality of the patrons as well as the quantity of gifts given to the artistes are also described elaborately. We also find the advice given to the needy poets and other artistes to approach such patrons and furnish information on the residence or whereabouts of the patrons. Such information includes landscape descriptions of *pālai* (desert), *kūṟiṇci* (mountain region), *mullai* (forests), and *neytal* (coastal region) as such different types of lands are to be passed through be-

fore-arriving at the place of the patrons. All the above statements in the *ārūppaṭai* poems are purported to be made by the artistes who return with gifts by way of information to this indigent fraternity. There is also an element of exclusiveness in the *ārūppaṭai* process since a *pāṇaṇ* or *kūṭṭaṇ* or *pūḷavaṇ* provided guidance and direction only to the members of their respective categories.

There are two kinds of *pāṇārūppaṭai* i.e., *ciṟupāṇārūppaṭai* (pertaining to the *pāṇars* who play on the small *yāl*) and *perumpāṇārūppaṭai* (about the *pāṇars* who handle the big *yāl*). This division is mentioned only in the *ārūppaṭai* poems of *Pattuppāṭṭu* anthology, whereas *Tolkāppiyam* and *Patirūppattu* use the term *pāṇārūppaṭai* only.

The first four *ārūppaṭai* poems in *Pattuppāṭṭu* follow a certain convention. They are temporal in their contents. Man's life in this world such as the penury of artistes, the affluence of the patrons and the poor man (artiste) being guided towards the rich man (patron) are the themes of these poems. Hence they are materialistic in nature. Even the titles of these poems such as *pāṇārūppaṭai* emphasize this aspect.

But the fifth poem *Tirumurukāṛūppaṭai* has a different theme and follows a new convention. It is neither mundane nor materialistic. The theme is spiritual as a *pulavar* who has received Lord Murukaṇ's grace directs another *pulavar* towards the same god's benign mercy. It is not however hence called a *pulavarārūppaṭai* for that reason. It bears the title of the divine patron Lord Murukaṇ and called *Tirumurukāṛūppaṭai*. Thus both in its form and theme it differs from the other four *ārūppaṭai* poems in *Pattuppāṭṭu*. Even *Tolkāppiyam* has laid down norms only for the materialistic *ārūppaṭai* process and convention and it also does not include *pulavar* in the category of artistes to be guided towards patrons. But *Tirumurukāṛūppaṭai* speaks of one *pulavar* directing another *pulavar* towards a divine patron for the attainment of a spiritual gift, i.e., Lord Murukaṇ's grace. This

spiritual aspect in an *ārūppaṭai* poem is a totally new concept, introduced here by Nakkīrar. In his commentary on *Tolkāppiyam*, *Purattiṇaiyiyal*, Naccīnārkkīṇiyar observes that a *pulavar* who has renounced family life of this mundane world seeks the grace of Lord Murukaṇ and, the attendant heavenly bliss. After obtaining that spiritual gift, he meets another *pulavar* steeped in worldly and family life and advises the latter to seek Lord Murukaṇ and his divine grace to attain bliss and salvation.

The grammatical works of the later period, such as *Purapporuḷ Venpā Mālai* (9th c.), *Panniru Pāṭṭiyal* (10th c.) and *Ilakkaṇa Viḷakkam* (17th c.) do not subscribe to the purely spiritualistic interpretation offered by Naccīnārkkīṇiyar's commentary on *Tolkāppiyam*. The authors of these grammar works of the later period do not wish to ascribe a *pulavarārūppaṭai* exclusively to the spiritual realm, and remove it from the worldly and mundane aspect. According to them *ārūppaṭai* works can be composed in respect of both human and divine beings and the theme is flexible to be either spiritual or temporal.

This thematic controversy has arisen only over *pulavarārūppaṭai* on account of *Tirumurukāṛūppaṭai*. Regarding the other *ārūppaṭai* categories for *pāṇar*, *porunar*, etc., there has been no such complication.

After the *ārūppaṭai* works of the *Caṅkam* period, no work of that kind appeared till the 17th c. But grammarians have continuously analysed and commented upon *ārūppaṭai* works. *Purapporuḷ Venpā Mālai* treats *ārūppaṭai* as a *tuṟai* of *pāṭāṇ ṭiṇai*. It agrees with *Tolkāppiyam* in this regard. *Ilakkaṇa Viḷakkam*, while agreeing with this definition goes further and states that *ārūppaṭai* belongs to the *pirapantam* class as well. Poetic works such as *Panniru Pāṭṭiyal* not only consider *ārūppaṭai* as a *pirapantam* genre but also prescribe *ācīriyappā* as metrically suitable for these poems. Grammar works starting from *Tolkāppiyam* do not use the same nomenclature for the various categories of artistes. It can be noted from the following table :

அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ	ஃ	க	ங	ச	ஞ	ட	ண்	த்	ந்	ப்	ம்	ய்	ர்	ல்	வ்	ழ்	ள்	ற்	ண்
a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	ḥ	k	ṅ	ca	ṇa	ṭa	ṇa	ta	na	pa	ma	ya	ra	la	va	ḷa	ḷa	ra	ṇa

Title	Author	Period
Accaka Āruppatai	Mu. Iḷaṅkōvaṇ	20th c.
Aṟiṇārāruppatai	Va. Kurunātaṇ	20th c.
Ācāṇāruppatai	Vēṇkaṭācalam Piḷḷai	20th c.
Iyarkai Āruppatai	Taṅkappā	20th c.
Iravalarāruppatai	Kō. Peru. Tiruvaraṅkaṇ	20th c.
Iraiyāṇārāruppatai	Piṇṇattū Nārāyaṇacāmi Aiyar	19-20th c.
Iraiyāruppatai	Pannīrcelvam	20th c.
Aiyappaṇārāruppatai	?	?
Caṅkappulavarāruppatai	?	?
Centamiḷ Āruppatai	Cuntara Caṇmukaṇār	20th c.
Ceṇṇimalai Murukaṇ Pulavarāruppatai	Ve. Rā. Teyvacikāmaṇik Kavunṭar	20th c.
Nāṇiyārāruppatai	Kavirāca Paṇṭitar Timmappaiyar	19th c.
Tamiḷ Makaṇ Āruppatai	A. Ki. Parantāmaṇār	20th c.
Tarumai Caṇmuka Tēcikar Āruppatai	Irāma. Kōvintacāmi Piḷḷai	20th c.
Tiruttaṇikai Āruppatai	Kacciyappa Muṇivar	18th c.
Tiruttonṭar Āruppatai	A. Ki. Parantāmaṇār	20th c.
Tiruppāṇārāruppatai	?	?
Neñcārāruppatai	Tirucciṛrampalat Tampirāṇ	19th c.
Neñcārāruppatai	Toḷuvūr Vēlāyuta Mutaliyār	19th c.
Pulavarāruppatai	Irattiṇak Kavirāyar	17th c.
Pulavarāruppatai	Kulām Kāṭiru Nāvalar	19th c.
Pulavarāruppatai	A. Vi. Mayilvākaṇaṇ	20th c.
Puṇita Antōṇiyār Āruppatai	Cūcai Māṇikkam	20th c.
Pūmpukār Āruppatai	Peri. Iḷakkumaṇaṇ Ceṭṭiyār	20th c.
Pettācci Ceṭṭiyār Mītu Pulavarāruppatai	Amirta Cuntaranātam Piḷḷai	19-20th c.
Maṇpatai Āruppatai	?	?
Māṇavar Āruppatai	Ci. Iḷakkuvaṇār	20th c.
Māṇavaṇārāruppatai	A. Citamparanātaṇ	20th c.
Māṇakkarāruppatai	Piṇṇattūr Nārāyaṇacāmi Aiyar	19-20th c.
Māṇakkarāruppatai	Vēṇkaṭācalam Piḷḷai	20th c.
Māṇakkarāruppatai	Kaṭavūr Maṇimāraṇ	20th c.
Vaṭa Araṅka Āruppatai	?	?
Sri Namacivāyamūrti Āruppatai	Tē. Ā. Ciṇivācaṇ	20th c.

? not known

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அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ ḷ

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M.M.

ĀRRUVARI, is a kind of paean on a river. A graphic picture of a scene or an object is known as a *varippāṭal*. Songs in praise of a river are called *ārruvari*.

Cikaṇṭiyār in his *Icai Nuṇukkam* states through a verse, the ten kinds of *icai pāṭals*.

centurai veṇṭurai tēvapāṇi iraṇṭum
vantaṇa muttakamē vaṇṇamē kntaruvat(tu)
ārruvari kāṇalvari muraṇmaṇ ṭilamāt
tōṛum icaippāc cuṭṭu

Ārruvari songs are seen in the epic *Cilappatikāram* in the portion known as *Kāṇalvari*.

Varippāṭals are divided into various types on the basis of their contents such as *kāṇalvari*, *ārruvari*, *ammāṇaivari*, *ūcalvari* and *kantukavari*. All the *varippāṭals* are characterized by *paṇ*, literary merit and *tālam* or beat. They are encomiastic of deities and persons.

Tēvāram hymns are good examples of *varippāṭals* eulogizing deities, according to S. Rāmanātaṇ, *makkaḷ cuṭṭippāṭal* or songs in praise of persons are found in *Cilappatikāram* under the division *Kāṇalvari*.

The famous song beginning with *tiṅkaḷ mālai veṅkuṭaiyāṇ* (*Kāṇalvari* -2) and songs sung by Kōvalaṇ beginning with *maṇṇumālai* and *uḷavarōtai* are instances of *ārruvari* songs (Ibid., 3, 4). And so are the songs of Mātavi such as *maruṅku vaṇṭu* and *pūvār cōlai* and *vāḷiyavanraṇ* (Ibid., - 25, 26, 27).

The song beginning with *tiṅkaḷ mālai veṅkuṭaiyāṇ* says :

Cōḷaṇ of snowy parasol moon like
Whose sceptered sway reaches far unto Ganges
Yet you sulk not Kāviri ! may you flourish !
O you fish-eyed Kāviri !
(You are truly magnanimous !)
For, though the Cōḷaṇ has taken to Ganges
You sulk not ; (and) your chastity
Is indeed *peruṅkarpu* (grand chastity)
(that willingly accommodates a rival)
Hail Kāviri ! May you flourish !

These *ārruvari* songs are composed in six footed *āciriya viruttam* metre wherein the object of praise, in this case the Kāviri, is the boon of the Tamil land - and certain expressions in the song are invariably seen being reiterated thrice. For instance, in the above song, we find the following refrain : *pulavāy vāḷi kāvēri pulavā toḷital kayaḷ kaṇṇāy... aṛintēṇ vāḷi kāvēri*. The songs are crafted in four lines. The middle lines are designed as a kind of refrain and are reiterative. And another peculiarity that is observed is a thread of inherent inner meaning that runs behind the apparent meaning that meets the eye. This particular song is allegorical where the Cōḷaṇ stands for Kōvalaṇ, and the Kāviri and the Ganges represent Kaṇṇaki and Mātavi respectively.

Pāṭaiippu vari is a structure where all the limbs are found embellished with one or in all the following verse patterns, namely *veṇṇpā*, *āciriappā* and *koccam*.

The verse *tiṅkaḷ mālai* comes under the type *mukamuṭai vari*. The song *tuṛaimēy valampuri* in the *Kāṇalvari* is illustrative of *mukamil vari*.

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S.N.K.

ĀRRŪRP PURĀṆAM, a *talapurāṇam* written by Miṇāṭcicuntaram Piḷḷai (19th c.) on Ārrūr, situated on the Southern bank of Maṇṇiyāru near Māyuram

in Nākappaṭṭiṇam Kāyitē - Millat district. Āmūr is one of the places being extolled in Tēvāram. The place was also known as Mantāra Vaṇam. Citamparam Piḷḷai, son of Kaṇapatip Piḷḷai, provided the support and encouragement for the writing of this work by the great scholar, who completed it in 1860. The work is divided into 17 *paṭalams* (subsections) and the total number of poems is 525.

In conformity with the standard form of *talapurāṇam*, the author sings in praise of Lord Civaṇ and Pārvati, the presiding deities of the place. The poems employ different kinds of *viruttams*. In keeping with the generic convention, *mūrtti* (presiding deity), *talam* (place) and *tīrttam* (river) are praised. The author uses *collaṇi* in the poems which are rich in meaning. It was published by U. Vē. Cāminātaiyar in Madras, 1910.

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K.G.

ĀRROLUKKU, (running smooth) means the most natural order of words which convey the meaning directly.

The author of *Naṇṇūl* (19) enumerates four grammatical formulae for a poetic style. They are : *ārrolukku* (running smooth), *arimānōkku* (lion's look), *tavaḷaippāyṭtu* (hopping of frog) and *parunṭiṇ vīlvu* (the diving of a kite).

Ārrolukku also means the concatenation (joining together like a chain) of ideas which link two related, but separate literary verses. This characteristic feature should constitute an essential part not only of grammatical works, but also of a good literary style.

S.R.

ĀRALAI KĀLVAR, a literary term of *pāḷait tinai*, for the highway robbers found in the dry areas of Tamil Nadu - (*āru*-way, *alai*-to deprive, *kalvar*-robbers). *Tolkāppiyam* (*Akattiṇaiyiyal* -20), has classified the land and its behaviour into five literary models. Among these five, *pālai* is the third classification. Commentators have given a list of the contents

for every land. *Āralai kalvar*, are the people living at *pālai* and their occupation is nothing but robbing the travellers passing through the wild forests.

Pālai is not found typically anywhere in Tamil Nadu. In the summer season, the hilly regions and the valleys get dried up and deserted. Due to draught, people living here turn out to be thieves, for their survival. Agriculture and cattle rearing are not possible in these places. Men living in hills do not have any permanent work and they indulge in robbery. Moreover, warriors and soldiers, when there were no wars, are left alone without any regular employment. They too involve in such ferocious deeds. So these people resort to highway robbery as their part time profession. They do not belong to any particular caste or tribe.

No evidence is available, to know about their life, in detail. Only random references are found here and there. *Porunarāruppaṭai* says, that these people forget their profession, while hearing the sweet music of *pālai yāl* (a kind of musical instrument similar to lyre found in the deserted land). *Cilappatikāram* refers to the musical instruments found among them as *āralaip paraḷ* or *āreṇi paraḷ* and *cūraic ciṇṇam* (2.12. 40-41).

Periyapurāṇam (10.6) says that Kaṇṇappa Nāyaṇār hailed from *āralai kalvar* tradition. *Kantapurāṇam* (*Āruppaṭalam*-14) and Nāṇavarōṭayar's *Upatēcak Kāṇṭam* (639) state that *āralai kalvar* are the inhabitants of *pālai* and *kuriñci*.

The friend of the heroine tells the dangers caused by these robbers on the way and requests the hero not to go that way, in quest of money and wealth.

*kōṭṭu amai valvil kolai piriya vaṇkaṇṇar
āṭṭivīṭṭu āru alaikkum attampala nīnti
vēṭṭa muṇaivayin cēṇirō-aiya - nīr
vāl taṭaṇkaṇ mātarai nīttu*

is a citation from *Aintinai Aimpatu* (34). The friend says to the hero : "Do you wish to earn the riches by travelling through the deserted areas, where the highway robbers, with their curved and strong bows, kill the passers-by and deprive them of their possession and leave your lady-love who has cool and sharp eyes?" The friend here hopes by explaining the treacherous highway, that she may stop the hero from going.

In the ancient anthology, *Eṭṭuttokai*, the heroine and her friend used many methods to stop

the journey of the hero, going away to earn money but none refers to these robbers. But in the *Paṇṇēṅkīlkaṇakku*, the later collection *Aintinai Aimpatu*, has made a reference to this robbery for the first time. This robbery, symbolically, stands for the sufferings and worries. It is found in Cuntarar's *Tēvāram* (VII. 92. 3) also.

Cīvaka Cintāmaṇi also symbolizes this robbery as worldly sufferings and says 'one who never pays his homage to Arukatēvaṇ, will definitely be grief-stricken by the highway robbers' (146). Kumarakuru-parar, in his *Nītinēri Viḷakkam* (92) compares the highway robbery with the misfortune. He says 'though men wish to involve themselves in good deeds, misfortune leads them in vicious activities, such as the highway robbers attacking the travellers, going for a profitable cause and depriving them of their properties.

Maṇṇmaṇiyam, a poetical play by Pe. Cuntaram Piḷḷai, compares the natural sufferings to those caused by *āralai kaḷvar*. *Kucēlōpākkīyāṇam*, while expounding the way that Kucēlar has to pass through to see Kaṇṇaṇ, describes it as being full of wild beasts and *āralai kaḷvar*.

The term, *āralai kaḷvar*, which developed into a concept, later came to be adopted as a literary technique, to symbolize sufferings and worries.

M.M.

ĀRĀTĀRAK KAṬṬALAI, a Caivite scriptural explanatory work. It does not seem to have been printed hitherto.

The work explains vividly the six *ātārams* : *mūlātāram*, *cuvāṭiṭṭāṇam*, *maṇipūrakam*, *anākatam*, *vicutti*, *ākkiṇai*. The six *cakkarams* or dynamic tatvic centres which are the nerve plexuses in the body, are called *ārātārams*. This work also explains the places in the body where *akkiṇi kuṇṭam* and *ātitta kuṇṭam* occur and their characteristics. The name of the author is not known.

The palm-leaf manuscript is in U. Vē. Cāminātaiyar Library, Madras, No. 1221.

T.A.

ĀRĀTĀRAM¹, a work on Caivite physiology. Basing the treatise on the five sacred letters (*pañcātaram*), it deals with the deities in charge of these letters and their colours and nature. There are *cakkarams* (mystical diagrams) drawn in between in the work. It is certainly different from the *ārātāram*

referred to by Tirumūlar. No mention of the authorship of this work is made. It is in manuscript form.

Madras Government Oriental Manuscripts Library has registered it as R-1486. Manuscript D-2137 of this library is almost like a replica of this work.

T.A.

ĀRĀTĀRAM², a work on Caivite philosophy. It deals with the six basic requirements of yogic practice. It elaborates upon the regions of the body (*ārātāram*) as explicated by Tirumūlar. Regions between the anus and the genitals (*mūlātāram*), in the genitals themselves (*cuvāṭiṭṭāṇam*), in the navel (*maṇipūrakam*), in the heart (*anākatam*), at the root of the tongue (*vicutti*) and on the forehead (*ākkiṇai*) are the six regions (*ārātāram*). The work is in manuscript form. It quotes some of the songs of *Tirumantiram* in support of its views.

Government Oriental Manuscripts Library, Madras has numbered this as R-1420.

T.A.

ĀRĀTĀRA VILĀCAM, a *vilācam* work on Caivite philosophy. The author of this work is Kaṇṇiputtūr Vētakiri Mutaliyār. Veṅkaṭācala Nāyaru has composed the *irākam* (tune) and *tālam* (beat) for it. A *kāppu* (invocation) on Kaṇapati and panegyrics on Civaṇ, Parācakti, Piramaṇ and Viṣṇu are followed by a tribute to the guru (master) and *avaiyaṭakkam* (obeisance to the scholars). As the poem is a mixture of poetry, prose and notes on music and as there is no proper enumeration, it is difficult to number the actual stanzas. The poem, as such, is in 163 pages. Explanations of the poem by others are appended at the beginning.

The poem explains the *ārātārams*. Different ways of performing the yoga are explained. The influence of *kuṛavañci nāṭakam* can be traced and in fact 15 pages are in *kuṛavañci* form (pages 13-27). This poem eludes easy understanding.

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T.A.

ĀRĀM PŌRC CARUKKAM, constitutes one of the chapters of *Vīṭṭuma Paruvam* (canto of Bhīṣmā) of *Pāratam* of Villiputtūrār. This chapter is devoted to the narration of the exploits of the sixth day's battle of the Kurukshetra war.

As per the instruction of Tarumaṇ, Tittattūymaṇ arranges the Pāṇṭava forces in the form of a *makara* or crocodile. This is met by a Kaurava retaliation masterminded by Viṭumaṇ in the form of a *krauñca* (heron). The conflict, mostly centres around Pīmaṇ, since eminent Kauravas such as Viṭumaṇ, Turiyōṭaṇaṇ, Tuccāṭaṇaṇ and Calliyaṇ draw him out for frontal attack. The action results in prodigious slaughter. The charioteer of Turōṇar is slain and the chariot is destroyed ; the venerable master is compelled to take up the reins himself. At this juncture, at Turiyōṭaṇaṇ's instance, Calliyaṇ, the peerless charioteer, whose prowess is next only to that of the divine Kṛṣṇaṇ, comes to Turōṇar's succour. But even Calliyaṇ is swept away by the tornado of Pīmaṇ's onslaught. Now, Turiyōṭaṇaṇ, supported by Cakuṇi and others, takes it upon himself to challenge his formidable cousin. The result is a tremendous duel between the cousins, fought with all their ferocity, extraordinary skill and accumulated hatred. It resembles a frightful battle between fire and air. Pīmaṇ, subdues Turiyōṭaṇaṇ and his cohort. Turiyōṭaṇaṇ, dejected and purged of his hubris, retreats to his camp while his men flee the field for their lives.

Now, Vikaṇṇaṇ (Vikarmaṇ), the righteous and the gallant brother of Turiyōṭaṇaṇ-the only person who had the sense of fairness and courage to protest against the monstrous wrong done to Tiraupati when she was disrobed in the presence of an entire royal assembly, joins battle with the prodigy Apimaṇyu, son of Arccuṇaṇ. Vikaṇṇaṇ is no match for Apimaṇyu who shatters his car before killing him. The Pāṇṭavas rejoice over Apimaṇyu's feat. They have reasons to be happy about the results of the sixth day's battle.

The scene of carnage is a ghastly sight. Ghouls devour the carcass of slaughtered elephants ; only their sable pelts survive the ghouls' voracity. At the sight of these elephants' hide, the epic poet is reminded of Lord Civaṇ, famous for donning the *karit tōl* (elephant hide).

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See : ĀTI PARUVAM¹

V.G.S.

ĀRĀYIRAPPAṬI, is the first elaborate commentary on the Vaiṣṇavite hymns. Tirukkurukaip Pirāṇ Pillāṇ of the 12th c. wrote this *viruttiyurai* - a detailed

commentary, in *maṇippiravāḷam* style (a blend of Tamil and Sanskrit) for *Tiruvāymoḷi*. Ārāyirappaṭi consists of 6000 *kirantams* (Sanskrit *granta*) like *Srī Viṣṇu Purāṇam* which also has 6000 *kirantams*. One *kirantam* constitutes 32 letters, excluding the consonants.

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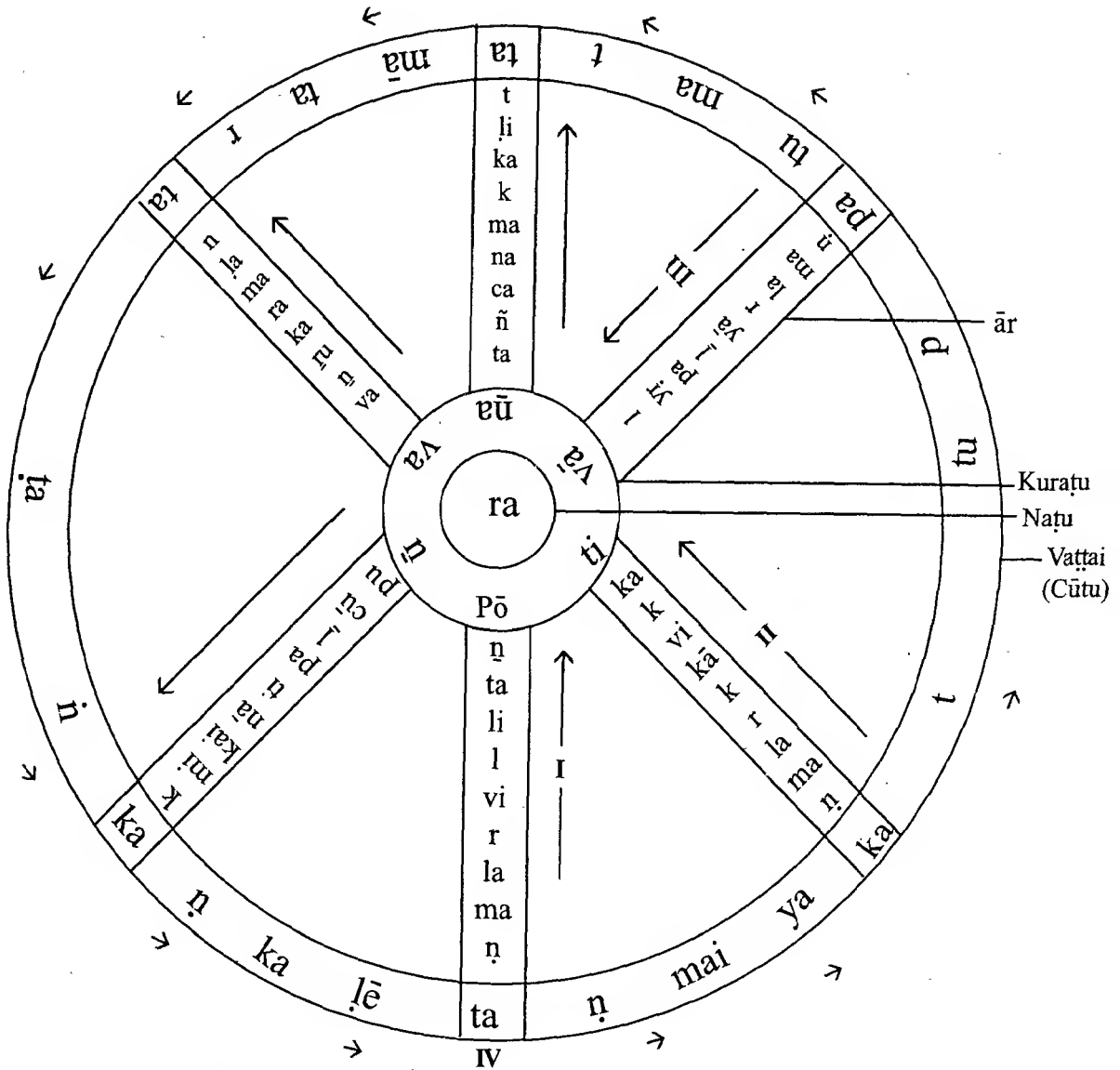
M.M.

ĀRĀRAIC CAKKARAM, a type of *cittirakavi* (pictographic poetry) in the form of a wheel with six spokes. Āru means six and ār - spoke. The first three lines of the poem are diametrically written across the circle so that two spokes will contain a line. The fourth line is written along the rim. The poem starts at the bottom of the circle and moves upward anti-clockwise. The fourth line also starts from the bottom of the circle with the same letter as that of the first line, also moving anticlockwise. The first and the last letters of the first three lines, which are written in the rim, form part of the fourth line. These letters at the meeting points serve two lines--the line written across and the one along the rim. At the centre of the hub, a letter common to the first three lines is placed. The letters at the spoke end at the junction of the hub along its edge and form a circle which contains the poet's name.

taṇmalar villitaṇ pōraṇa tañca namakkaḷitta
kaṇmalar kāvik katirvaṇa vaṇru karamaḷanta
paṇmalar yālpayil vāraṇṇu cūlpati nākaimikka
taṇmai Yakattup patumatta mātar taṇaṇkaṇkaḷē

In the above poem the letter *ra* is placed at the centre of the hub which for the second line is read as *r* and not as *ra*. Pōtivāṇavaṇ, the poet's name is given along the inner edge of the hub in a circle. The name starts with the end-letter of the spoke containing the first half of the first line. These multiple functions of letters are made possible by a perfect synchronization. In the poem each spoke contains nine letters and the rim twenty-four. The spokes combining with the meeting spokes form the lines. The rim contains the fourth line.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க்ங் ச்ஞ ட்ண த்ந் ப்ம் ய்ர ல்வ் ழ்ள ற்ன்
 a ā i ī u ū e ē ai o ō au k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ



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P.U.K.

ĀRĀVATU TĀKAM, is a novel by a contemporary writer Jekaciṇṇiyaṇ. This is about the money-making tendency of men, at the cost of love.

Kastūri, a traditional housewife becomes modern due to the compulsion of her husband. Her ultra-modern status, never allows her to come down and she continues to be alienated from the conventions of a

married life. This leads to a break in her life. Since her husband Mātavaṇ hates her modernity now, he leaves her alone and begins a new life with her friend Kirēci. Kirēci is a Christian lady who co-operates with him in his religious practices. Observing him to be a fanatic, she too plans to leave him.

Mātavaṇ then selects Nīlāmaṇi, a dancer, to be his life partner. She is a friend of his wife Kastūri. Since Nīlāmaṇi is beautiful and intelligent, she helps him in his business, meeting his friends in the parties.

Meantime, to get rid of some legal problems, Mātavaṇ brings home his wife and his son. Nīlāmaṇi, on knowing Mātavaṇ's tactics, feels that he has cheated her and so kills him.

This story elucidates the sixth thirst of women. Men have a thirst for knowledge, wealth, fame, power and lust but women have one more, the sixth thirst, to kill or destroy the man who cheats her, in the name of love. This thirst was felt by Kaṇṇaki, Cītai, Cūrppaṇakai, etc. History gets itself repeated and now Nīlāmaṇi kills Mātavaṇ who treated her as a commodity. He commercializes the weakness of ladies.

This novel was published in 1977 at Madras.

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G.J.

ARIL ORU PAṆKU, a novelette by the celebrated poet Pārati. This has been dedicated to the *Pallar* and *Paraiyar*, the people who are responsible for food production in the country. The authorial preface stresses the need for national integration and communal harmony.

The story is narrated in the first person in a powerful manner. Written in a racy style, the novelette sustains the reader's interest mainly through the intimacy it seeks to establish with the reader. At several points, in the course of the narration, the reader is addressed and told what he should not expect from the narrator.

Āril Oru Paṇku deals with a youth Kōvintarāṇ who wants to dedicate his life to the cause of the nation. He also finds himself in love with a girl Miṇāmpāl and a conflict arises as the protagonist has to make a choice. Kōvintarāṇ displays extraordinary determination under critical circumstances brought about by the divine interference. Presuming that his sweetheart is dead, he accepts sanyāsa and spends his life serving the victims of drought in Kōcala. Eventually, they are brought together.

This story was banned by the British government along with another poem by the author entitled *Kaṇavu*. This fact has been gathered from the author's letter to the editor of *The Hindu*, dated 8.10.1912.

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P.K.G.

ARUCEL PAṬALAM¹, forms the tenth chapter (*paṭalam*) among the 12 chapters in *Ayōttiya Kāṇṭam*. This chapter with 59 *viruttappā* verses is also known as *Parataṇ Eluccip Paṭalam* (Parataṇ's march to bring back his brother Irāmaṇ from the forest), *Āṇṇup Paṭalam* and *Kaṅkai Āṇṇup Paṭalam* (Parataṇ's entourage being conducted to the forest) in some of the manuscripts. However, the authentic editions of U.Vē.Cāminātaiyar, Vai. Mu. Kōpālakirūṇmāccāriyār, Annamalai University and Kampan Kaḷakam (Madras) term it as *Ārucel Paṭalam*. The word *āru* connotes route and indirectly the journey too. This chapter dwells, in all its poetic excellence and epic characteristics, on the magnificent march of Parataṇ to fetch Irāmaṇ from the forest.

The formalities and rituals of obsequies, having been completed, the council of senior citizens, sages, and the wise, the ministers and the commanders of fighting forces assembled to collectively persuade Parataṇ to ascend the throne soon, without leaving a vacuum in the monarchical machinery of the country. They unanimously wanted sage Vacīṭṭar to convey their request to Parataṇ. Vacīṭṭar, with all his mature bearing and deftness, put it across to Parataṇ, that he should no more delay the ascension of throne. For, a country without a monarch will be no better than a rudderless ship without a captain, sinking in a sea, or a day without a sun and a milkyway without a moon; it would be like a human corpse without life, losing all benefits of a well administered state.

Vaciṭṭar's words, though stood to reason and political ethos, fell on the deaf ears of Parataṇ, who has all admiration for his brother Irāmaṇ and who believed firmly that only the eldest in the family should hold the sceptre and crown. Parataṇ was not only reluctant to accept their request but burst out overtly, accusing all those assembled there of flouting the age-long ethical values, code of conduct and well cherished dharma of the land ; to him all of them just then looked no better than Kaikēyi, his mother, who had wrought with her request the fall of dharma in that land. He avidly resolved that he could never reconcile to their logic ; but would make an immediate and diligent effort to get back Irāmaṇ the eldest son, to the throne. He hastened to add that if Irāmaṇ declined their request he would also join Irāmaṇ in the forest, abdicating all his rights, to the surprise, agony and admiration of everyone. Parataṇ rose very high in their esteem by abnegating the royal pleasure in store for him, with an unquestionable title to the crown.

Parataṇ who would not allow any more time to be lost, beckoned Catturukkaṇaṇ and commanded him to announce his decision to fetch Irāmaṇ from his exile in the forest, and give him the royal due. Catturukkaṇaṇ, like a reflex, swung into action. The populace felt greatly relieved, the message of Parataṇ's departure with royal retinue to bring Irāmaṇ back from the forest, flowing as manna to their life. People of Ayōtti were so ecstatic that everybody bee-lined to form part of Parataṇ's entourage to Taṇṭaka woods. The city of Ayōtti looked empty, just like the ocean that dried up when sage Akattiyar drank all its waters; not one stayed back, says Kampaṇ except the infants and the old ; the weak and the disabled, thus, giving the city of Ayōtti a barren look and the forest bustling with human life, instead of the rustle of the wood. It looked like a vast sea of humanity moving, in the vanguard of which was the mighty army of Kōcalaṇ, roaring out like the surfs of a rough sea.

Kampaṇ, with his inimitable poetic craftsmanship, makes this *paṭalam* (chapter) so inextricably interwoven with the main theme and narration on one side and the epic excellence of the portrayal of characters on the other. He presents Parataṇ, through his master mind, in this chapter as one whom every one is made to venerate, for his steadfast adherence to dharma, self-abnegation and his identification with

Irāmaṇ. The pen picture that Kampaṇ paints of the sylvan setting as the backdrop of the great march of Parataṇ constantly reminding one of all the path Irāmaṇ treaded, along with his divine consort, Cītai and Ilakkuvaṇ an embodiment of brotherhood and love, takes one to the height of pathos.

Kampaṇ portrays the huge column of army, comprising the infantry, cavalry and live armoured corps of elephants, as a silent batch stepping itself out to a solemn beat ; there was absolute silence, not a whisper, with such a human agglomeration, reminding his readers of generations to come, of a mural of an army on the move.

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M.M.

ARUCEL PAṬALAM², is the fourteenth of the sixteen *paṭalams* (chapters) constituting *Kiṭkintā Kāṇṭam* of Kampaṇ's epic *Irāmāyaṇam*. *Āru* means path and *cel* means to go ; the chapter deals with the endeavour of the stalwart monkey warriors under Cukkirīvaṇ, restored to throne by Irāmaṇ, to discover Cītai abducted by the giant Irāvaṇaṇ.

The chapter dwells on the prowess of the great monkey cohort, headed by the twins Vāli and Cukkirīvaṇ. It also depicts the monkey warriors engaged in finding out the whereabouts of Cītai. The group led by the monkey crown prince Aṇkataṇ, the band that includes among its rank the grand old bear-warrior Cāmpavāṇ, and the peerless Aṇumaṇ, during their exploration, gain the shore of the Peṇṇai. They cross Tacanava and Vitarppa countries ; then they explore Taṇṭaka forest, Maṇṭakat Tuṇai, the soaring cliff of Pāṇṭu mount, Kulinta land, the mighty Kōṭāvari river. They cross hills like Aruntati, Marakatam, and Vēṇkatam and scour through Toṇṭai, Cōla, Pāṇṭiya, and Malai kingdoms before arriving at Mayēntira hill.

Vālmīki's *Kiṣkintā* canto is in six chapters, but Kampan expands it into 16 chapters. Because Cukkirīvaṇ dominates much of this canto, we find Vālmīki naming many of the chapters after the monkey king. However, in the Tamil epic we find that the various chapters are linked with the various personages who play several important roles. The chapter that is captioned, as Aṇumaṇ etc., exploring the Southern direction in Vālmīki's original in Sanskrit is seen divided into three *paṭalams* viz., 1. *Ārucel Paṭalam*, 2. *Campātip Paṭalam* and 3. *Mayēntirap Paṭalam*.

See also : *ĀRUCEL PAṬALAM*¹

S.T.

ĀRUPĀRTTURRA ACCAKKIḶAVI, bringing out the apprehension and fear of the heroine and her trusted companion, about the dangerous path that the hero traverses to reach them, through hazardous rivers and thorny footpaths haunted by fearsome gods, is one of the sub-situations in *iravukkuṛi* (tryst by night) according to *Tirukkōvaiyār* and one in *varaital vētkai* in other *kōvai* works.

This is but a subtly worded request to the hero not to delay the formal wedding. The clever companion, in her inimitably tactful manner, expresses her deep concern over the safety of the hero and wants him to put an end to this trying practice and set them at peace by hastening the ritual of formal wedding.

Tirukkōvaiyār (176), describes this situation very aptly :

"You, looking so handsome, like the wearer of *konrai* garlands, the Lord of Tillai with a crown of matted hair, come swimming across the spattering rivers flooding from His Kailas. May mighty lightnings with their wrath, stay in awe of you spear wielding and winning in many a war ; may your abstain from your visits to the groves overcast with dense clouds and haunted by fearsome gods ; we are frightfully scared of this !"

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S.T.

ĀRUMUKA AṬIKAL¹ (19-20th c.), a poet,

born at Irājapālaiyam Tōppuppatti in Irāmanātapuram district. His parents were Nellikkumāra Mūppaṇār and Civanāyaki Ammaiṃyār. Starting his education at an early age, he acquired the necessary talents for writing poetry and was drawn towards devotion to gods and involved himself in worshipping and conducting *pūjās*. At the age of 24, he married Pēccimuttu Ammai. But the married life did not give him any solace or happiness. Hence, at the age of 28, having renounced married life, he went to Kāñcipuram to meet Irāmāṇanta Cuvāmikaḷ who initiated him into the life of asceticism. Later he established a mutt at Tācarpuram, a village near Ārkkāṭu, where he spent the rest of his life. He died sometime in the early part of the 20th c.

He was the author of *Vaḷḷalār Purāṇam*, *Citāṇanta Cākaram* and *Kuruvaruṭ Pukaḷ*. All the three works are written in verse. *Vaḷḷalār Purāṇam* is the life history of Vaḷḷalār in 300 verses. *Citāṇanta Cākaram* consists of 3000 poems and dwells on *Vedāntic* ideas. *Kuruvaruṭ Pukaḷ* is a tribute to his guru Irāmāṇanta Cuvāmikaḷ. The works offer a philosophical and psychological perspective on human life. They are characterized by felicity of diction.

K.G.

ĀRUMUKA AṬIKAL² (19th c.), a *Vedāntic* poet born to Nākalīṅkam Piḷḷai, a policeman and Kāmāṭciyammāl at Marakkāttūr near Kāḷaiyārkōvil. His parents belonged to the Vēḷāḷar community. Since his father was a devotee of Lord Murugaṇ, he was named Ārumukam. Ārumukam's education began at Maturai. At the age of twelve he visited Civa temples at various places and learnt *Purāṇams*, *Itikācams* and *Vedāntam* with the help of scholars and sages. To fulfill the wish of his father, he married and joined the police department. But Ārumukam was not interested in married life and at the age of twenty-four chose a life of renunciation under the guidance of Muttukkaruppa Cuvāmikaḷ, Head of Kōvilūr Āṭiṇam who initiated him with the necessary guidance. From that time on he was known as Ārumuka Aṭikaḷ. He spent most of his time reading books on *Vedāntam* and visiting mutts to meet scholars well-versed in *Vedāntam*. He undertook a journey to the holy temples of India, during which period he learnt Sanskrit. After his return, he lived in Maturai teaching and explaining *Vedānta* and writing

commentaries.

He had written Kilik Kaṇṇi, and Attuvita Unmai, commentaries for Nāṇavācittam and Pañcātaca Pirakaraṇam.

K.G.

ĀRUMUKAK KATAVUḸ PATIKAṆKAḸ,
a collection of songs written in different
pirapantam types on Lord Murugaṇ.

Composed by Naṭarāja Cettīyār, this poem celebrates the glory of Lord Murugaṅ, instructs men to give up their worldly desires and exhorts them to seek the feet of the Lord through a confession of their failings and wrongdoings.

This work contains verses of different *mālai* *pirapantam* types like *viṇṇappa mālai*, *āṇanta mālai* and *arputa mālai*, of *tōttiram* types like *navanāma pukaḷcci* and *kīrttaṇai*. As such, the term *patikam* of the title indicates a work of *pirapantam* literature in general and not specifically the *patikam* kind. It could well be taken as a collection of songs of praise on Murukaṇ composed in different *pirapantam* modes. It was published in 1907.

M.M.

ĀRUMUKAK KAVACAM, *kavacam* is a minor literary genre which is not of ancient origin. This work celebrates the glory of Lord Ārumukam in 48 songs. It is in manuscript form.

Kerala University Oriental Manuscripts Library, Trivandrum, has numbered it as 8421-n.

T.A.

ĀRUMUKA CĀMIKAḶ (1672-1769), a Vīra Caiva poet born at Tirukkōvalūr in Toṇṭaināṭu. His parents were Cuppiramaṇiya Aiyar and Cuppammāl. He was a member of the Vīra Caivam sect and he was initiated into a life of renunciation by Kukai Namaccivāyar. The Tirukkōvalūr Ātīṇam, also known as Nāṇiyār Maṭam, was founded by Ārumuka Camikaḷ. Pūṅkōṭṭu Ampalavāṇa Cāmikaḷ, Campūraṇa Pirakāca Cāmikaḷ and Avinācināta Cāmikaḷ are the notable students of Ārumuka Cāmikaḷ. It is said that mutts founded by him existed in Civakuṇṇam, Ceñci, Tiruvaruṇai, Tirumutukuṇṇam, Cattiya Vijayanakaram, Āraṇi and Tiruppāppuliyūr. His other names were Paracivamakālīṅkēcuvarar, Paramācāriya Cāmikaḷ, Makākuru Cāmikaḷ, Caṇmukanāma Catyaṇṇa

Civāccāriya Cāmikaḷ, Ārumuka Meyñāṇa
Civāccāriya Cāmikaḷ, Ārumuka Meyñāṇa Tēcikar,
Caṇmuka Meyñāṇa Tēcikar, Ārumuka Meyñāṇa
Civakuru, Nāṇiyār Cāmikaḷ.

His works are : Niṭṭānupūti Cāram, Vīraçaiva Uṇmai Akaval, Caturliṅka Taca Kōttara Catakam, Iṣṭaliṅkat Tiruttala Mālai, Civacōṭaca Mālai, Ācaicōṭaca Mālai, Uyyappattu, Ōlappattu, Karatalapattu, Karatala Nāyaka Pañcakam, Iṣṭaliṅkat Patikam, Karatalat Tiruppukal, Ātuturaik Kuṛṭam Poṟuttār Tōttiram, Caṇmukarulā, Teṇpāṅku, Mācilāmaṇip Patikam, Civa Civap Patikam, Civa Civa Hara Harap Patikam, Vīraṭṭēcuvara Makākuru Aṇupava Tōttirak Kalittuṛai, Iliṅkappulampal, Arulvāma Uṇmai Viḷakkam, Piṛamatarckka Niccayam, Uṇmaiuray, Parama Upatēca Oḷukkam, Civātvaitak Kummi, Nāṇikaḷ Nilaimai, Mēṇmaip Patikam, Vīraṭṭēcuvara Tōttirakkalippā, Caṇmukar Akaval, Vīraṭṭēcuvara Makākuru Tōttira Maṅkaḷam and Civañāṇa Cittiyār Cupakka Urai. Niṭṭānupūti Cāram consisting of 500 poems is a translation of Niṣṭāṇupūti, a Sanskrit work and it is for this work that the poet is best remembered. This was done at the request of his teacher Kukai Namaccivāyar. Muttukkiruṣṇa Piramam has written a commentary on this work. All the works of Ārumuka Cāmikaḷ highlight the tenets and principles of Vīra Caivam. An avid Caivite scholar, he noticed the tremendous growth of Christianity with a watchful eye and wrote many *pirapantams* with the intention of inspiring the Caivites. He has also written a commentary on Civañāṇa Cittiyār Cupakkaṁ just to make it comprehensible to the common man. Obviously all his literary attempts are aimed and directed towards the growth and protection of Caivite religion.

K.G.

ĀRUMUKACĀMI CŪRACAMMĀRA
NĀṬAKAM, is a folk play, of the kind enacted in
street corners, called *terukkūttu*. It was written by
Ē. Turaicāmi Mutali.

This folk play deals with the titanic clash between Lord Murugaṅ, the Supreme Commander of the army of gods, and the formidable *acuraṅ*, Cūra Patumaṅ, who is destroyed with his legion. It employs all the conventional ingredients found in a

terukkūttu such as *taru* (music), *viruttam* (verses not set to music), and *vacanam* (prose).

Terukkūttu is the forerunner of the modern Tamil drama. Though it was meant to be enacted, towards the end of the 19th c., efforts were made to reduce it to writing so that it might be read and appreciated. The modern plays are clearly demarcated as 'meant to be read' and 'meant to be acted'. Still attempts are always taken to make a play, which is designed to be staged, readable. This play under discussion is an outcome of such an attempt. However we are unable to determine whether it was first staged and then reduced to writing or vice versa. It might have been written without ever being enacted.

It was published in 1909.

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M.M.

ĀRUMUKAÑ CĒRVAI, a journalist and a scholar of the 20th c., was born at Civakaṅkai in Iṛamanātapuram district.

He has written commentaries on Tamil literary works such as *Nāḷaṭiyār*, *Nariviruttam*, *Čiṛupaṇcamūlam*, *Naḷavenpā*, *Kumarēca Catakam*, *Kapilar Akaval* and *Vivēka Cintāmaṇi*. His prose works are *Ariccantira Purāṇa Vacanam*, *Aruṇācala Purāṇa Vacanam* and *Kucēḷopakkīyāṇa Vacanam*.

He has also served as an editor of the Tamil journal *Ānanta Pōṭiṇi* in Madras.

C.S.

ĀRUMUKAT TAMPIRĀṆ (19th c), a Tamil scholar born in Karuvūr in Cōḷanāṭu. He was a student of Ārumuka Nāvalar and served as a teacher in the educational institution established by the latter. He became well-known during the latter half of the 19th c. He stayed at Tiruvaṇṇāmalai Āṭiṇam learning *Caiva Cittāntam*. The title *Tarumapura Makā Vittuvāṇ* was conferred on him by *Tarumapura Āṭiṇam*.

He visited the important temples and shrines of Caivite denomination. However he embraced Christianity in the year 1836 and was named Wesley Abraham.

While being a Caivite he wrote a commentary on *Periyapurāṇam* which is considered the first among the various commentaries on this work. After con-

version, he wrote many books on Christian themes. It is known that his works *Aññāṇak Kummi*, *Aññāṇam*, *Iraṭcakar Avatāram*, *Ceka Uṛpatti*, *Narakam*, *Mōṭcam* and *Vāḷttu* were published in 1878 by Cēṇṇaik Kīṛittuvac Caṅkam.

P.U.K.

ĀRUMUKA NAYIṆĀRP PIḷḷAI, TA. (20th c.), a scholar and a writer on the subjects based on Caivite faith.

Born to *Tarumacivap Piḷḷai*, a *Caiva-Vēḷālar*, at Pēṭṭai in Tirunelvēli, he studied Tamil under *Kavimaṇi Tēcikavināyakam Piḷḷai* and *Caiva Cittāntam* works under *Civañāṇayōki*. He migrated to *Yāḷppāṇam* to promote the cause of Caivism in that land ; he served there as a speaker-cum-writer on Caivite religious subjects, and editor of a monthly journal on Caivism named *Meykaṇṭār*. Among his writings are *Nīraiṇavai* (prose) 1915, *Cāliyavantaṇar Eṇṇa Makācaivar Purāṇam : Tēvākirik Kāṇṭam-I* (verse) 1919 and *Tēḷivumatiṭ Tiravukōḷ* (verse) 1920.

In his works there are expositions of religious issues like *Caṇmārkkā Caṅkam* (company of the good for spiritual uplift), the excellence of the *Caiva Vēḷālar* community and the moral virtues stressed in the *Caiva* religion.

M.M.

ĀRUMUKA NĀVALAR (1822-1876), a Tamil savant, born at *Yāḷppāṇam*, Sri Lanka. His parents were *Kantappiḷḷai* and *Civakāmi Ammai*. He learnt Tamil and Sanskrit from *Cēṇṇatīrāya Mutaliyār* and *Caravaṇamuttup Pulavar*. Since the members of the family were conversant with English, he developed a

feel for the language even at a tender age. The early education that he had was in the school run by a missionary. Peter Percival, helped him strengthen his knowledge of English. In view of his proficiency in three languages, Peter Percival offered him a teaching position in his school. It was during his brief spell



Nāvalar's tirade against the proselytizing zeal of Christian missionaries and his untiring efforts to spread Caivism made him a public figure. The controversy with Irāmaliṅka Aṭiṅkaḷ generated heat in intellectual circles. Nāvalar denounced the divinity at-

1. Aṟuṇaiyaṉtāti, 2. Ilakkaṇakkottu Mūlamum Uraiym 3. Upaniṭatam Mūlamum Uraiym, 4. Kaṇṭapurāṇam, 5. Kantaṛalaṉkāram, 6. Kantaṛanupūti, 7. Ciṅkaic Cilētai Veṇṇā, 8. Vāḷḷiyammai Tirumaṇṇap Pāṭalam, 9. Civaṇṇāṇapōtamum Polippuraiym, 10. Civaṭattuva Vivēkam, 11. Citampara Mummaṇṇik-kōvai, 12. Cūṭamaṇi Nikaṇṭu Mūlamum Uraiym, 13. Cēṭupurāṇa Mūlam, 14. Tirukkuraḷ Mūlamum Paṛimēḷaḷakar Uraiym, 15. Cauntariya Lakari, 16. Tarukka Caṅkirakam, 17. Tarukka Caṅkiraka Tīpikai, 18. Ilakkaṇac Cūṛāvaḷi, 19. Tolkāppiyap Pāyira Mutar Cūttira Viṛutti, 20. Tirukkaruvai Veṇṇā Antāti, 21. Tirukkaruvai Paṭiṛruppattantāti, 22. Tirukkōvaiyār, 23. Tiruccentūr Akaval, 24. Tiruvācakam, 25. Upamāṇa Caṅkirakam,

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ண்

On hearing about his proficiency in *purāṇams* and his piety, the head of Tiruvāvatuṭurai Āṭiṇam, appointed him in his Āṭiṇam as a religious preacher. He was praised by learned scholars for his religious discourses.

He stayed in Cucintiram, a sacred place near Nākarkōyil, and from there carried on his religious and literary activities, teaching Tamil literature and grammar to the students who were interested in them and simultaneously handling classes in Hindu scriptures.

He mastered the *tacāvatāṇam* art : *ilāṭac caṅkili kaḷarṇal* (untying the iron chain), *ilakkiyam* (literature), *ilakkaṇam* (grammar), *kavipāṭal* (composing poems), *kiḷamai kūṛal* (citing the dates and days), *cōṭiṭam* (astrology), *kaṇṭat tokai* and *kaṇṭap pattirikkai*, which he learnt from Ceykutampip Pāvalar.

In *tacāvatāṇam*, the performer gives answers to questions on various topics put to him simultaneously while at the same time relieving himself from the chains tied around his body, and counts the stones thrown on his back. One has to have extraordinary memory and practice to perform this art.

His disciplined life, piety, intelligence and scholarship enabled him to achieve great success. He started his career as a Tacāvatāṇi on 8th July, 1921 in Ērvāṭi Kottuppappaḷli in the district of Tirunelvēli with the blessings of his guru Ceykutampip Pāvalar.

He has authored many literary works : *Cacivōttama Nāṇmaṇi Mālai*, *Kānti Venṇpā*, *Civa-ñāṇapōta Atikaraṇa Venṇpā*, *Tillai Vaḷākam Patirrup-pattantāṭi*, *Kucēla Venṇpā*, *Cēramaṇṭala Catakam*, *Tirukkuṛaḷ Pārata Venṇpā*, *Tiruppati Aimporuḷ Mālai* and *Maruṅkūr Iraṭṭai Maṇi Mālai*, which were published in a collection under the title *Tacāvatāṇiyār Teyvap Paṇuval Tiratṭu* in the year 1984.

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C.S.

ĀRUMUKAM PIḷḷAI, PU. (19th c.), a Tamil poet born at Mutukulattūr in Irāmanātapuram district as the son of Pūlāru Cāmiṇṇai. He did not give up writing even in his last stage. It has been said that while he was in death-bed, his house caught fire and then also he had only taken to writing poems to Paḷa. Ci. Caṇmukam Ceṭṭiyār, a Tamil

savant, seeking his help and that Ceṭṭiyār, too, had kindly met his timely needs.

His works : *Vināyakar Tiripu Antāṭi*, *Kuḷantāpurik Kumarēcar Mālai*, *Tāyumāṇa Cuvāmikaḷ Purāṇam*, *Tillai Naṭarācar Patikam*, *Maturai Yamaka Antāṭi*, *Tiruttonṭar Vantaṇaik Kōvai*, *Tiruvuttarakōcamaṅkaip Patikam*, *Kuḷantāpuri Patirrup Pattup Patikam*, *Koṭumaṇūr Patirrup Pattantāṭi*, *Citti Vināyakar Patikam*, *Mukavait Tiripura Cuntari Ammai Patikam*, *Ariccantira Vaṇṇam*, *Marutūr Iraṭṭai Maṇimālai*, *Paṇcatacat Tiruppukaḷ* and *Kāraikkuṭi Koppuṭaiyamman Patikam* were collected and published under the title *Cōṭacap Pirapantam* in the year 1899. His thirteen poems find a place in *Taṇic Ceyyuṭ Cintāmaṇi*.

C.S.

ĀRUMUKA MUTALIYĀR¹ (19th c.), the son of Vīrācāmi Mutaliyār of Puṅkattūr of Toṇṭai Nāṭu, is the author of *Viṇāyaka Māṇmiyacāram* (1877), a work combining prose and verse, based on Kacciappa Muṇivar's *Viṇāyaka Purāṇam*.

ĀRUMUKA MUTALIYĀR² (19th c.), a Tamil poet, who has authored *Cakastiramuka Irāvaṇaṇ Katai* (1875), *Catamuka Irāvaṇaṇ Katai* and *Mayilrāvaṇaṇ Katai* (1867).

ĀRUMUKA MUTALIYĀR, VARAKAVI (19th c.), a Tamil poet, born in Karuvampākai of Toṇṭai Nāṭu. He learnt Tamil grammar from Varatarāca Mutaliyār. He could well compose verses extemporaneously and was hence called Varakavi. His work entitled *Pūmpāvaiyār Vilācam*, a mixture of prose and verse, deals with one of the miracles attributed to Nāṇacampantar, viz, the skel-eton of a dead lady being given a new lease of life.

ĀREḷUTTANTĀTĪ, an *antāṭi* attributed to Akattiya Muṇivar. *Āreḷuttantāṭi* is the Tamil rendering of the Sanskrit phrase *caṭākṣra antāṭi* (*caṭam-āru*, six, *akṣara-eḷuttu*, letter).

It consists of 100 poems in the *antāṭi* (anaphora) form, composed in *kaṭṭalaik kalitturai*, and hence belongs to the *kaṭṭalaik kalitturai antāṭi* kind. The first foot of the first line and the last foot of the last line are similar. This rhetorical pattern is known as *maṇṭalittal*.

It is in praise of Ārumukaṇ. It glorifies Lord Civaṇ and His consort Umai. In one of the stanzas, it gives 1. ā, 2. ī, 3. u, 4. ē, 5. ai, 6. o, 7. ō as the six

அ ஐ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க்ங் ச ஞ ட ண த் ந ப் ம ய் ர ல் வ் ழ ள் ற் ண்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

sacred letters to be employed to praise God. Many *purāṇic* stories and Caivite doctrines are interpreted. This work, originally available in palm-leaf manuscripts, was published in 1881.

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T.A.

ĀRELUṬTUNMAI, constitutes the 14th section of the first *Tirumuṟai* of **Aruṭpā** composed by the mystic saint, Irāmaliṅka Aṭikaḷār. All the verses in this section are set to the metre *arucīrk kaḷineṭilaṭi ācīriya viruttam*.

The efficacy of the five lettered incantation (mantra) *Civāya Nama* is known to all Caivites ; similarly, the six lettered mantra *Kumārāya Nama* will confer on the devotee the choicest blessings of God, so avers saint Irāmaliṅkar.

While commenting on the word *āreḷuttu* figuring in *Tirumuruḷāṟruppaṭai*, Nakkīrar observes that it is a reference to the sacred uttering *Namō Kumārāya*. Subsequent critics equate the expression with *Caravaṇapava*. This six lettered word will dispel gloom, bestow boons, protect sacrifices, confer knowledge and help one to distinguish oneself in the battlefield. Thus six concrete benefits accrue from the chanting of the six lettered word.

If one utters the holy word and wears the sacred ash, he is sure to achieve blemishless fame. Lack of compassion will cease to be. Wealth will accumulate. Above all, there will be an end to all sufferings. One will be able to lead a happy and fruitful life, free from cares and worries.

This is Irāmaliṅka Aṭikaḷār's antidote to human misery.

See also : **ARUṬPĀ** in Vol. II

C.S.

ĀRAI ALAKAPPA MUTALIYĀR VIRALI VIṬU TŪTU, an incomplete poem in palm-leaf manuscript.

This anonymous poem is about a patron Ārai Alakappaṅ, brother of Kumārācuvāmi, of the place Ārai. It follows the convention of a *tūtu* (message) poem, in which human beings are sent as

love-messengers. The poem takes the form of a message sent by a *Viṇali*.

There are 501 *kaṇṇis* (couplets) covering such situations as the sulking of Ārai Alakappaṅ's wife, his leaving home in an angry state, the life of a prostitute, the life of the *tāykkilavi* (mother of the prostitute), the activities of lustful men lured by the prostitute, the quarrel between the mother and the daughter and the mother's exit. The narration breaks off inconclusively.

The language is simple and forceful. The manuscript (number 11574) is found at the Kerala University Oriental Manuscripts Library, Trivandrum.

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P.P.T.

ĀRAIK KIḶĀR (11th c.), a Tamil poet who lived in Ārai Nāṭu, a place near Avināci in Koṅku land. He belonged to the Koṅkumaṇṭala Kārkāṭta Vēḷāḷar sect. As his proper name is not known, the name of the place and the name of the sect (*Kiḷār*) were clubbed together as *Āraik Kiḷār*.

Āraik Kiḷār is the person who authored the first *catakam* **Kārmāṇṭala Catakam**. From this text, one will be able to know a lot about Koṅkumaṇṭala Kārkāṭta Vēḷāḷar's history, their habits, qualities, the greatness of *maṇṭalam*, and about the writers, wise men and philanthropists who lived in that place. The writer has dealt elaborately with the boundaries of the land, the emperors who ruled over that country, the petty chieftains and the temples of the land. As this speaks of the historical facts, it has been labelled *varalāṟṟuc catakam*.

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M.M.

ĀṆMA TARICAṆAM, is the 55th chapter of the sixth *Tirumuṟai* of saint Irāmaliṅkar's **Aruṭpā**. The verses here are in seven footed *ācīriya viruttam*.

The title (of this chapter) *Āṇma Taricaṇam* (the

vision of the soul) suggests that the soul is not touched by her actions, good or bad, and that this can be perceived only by the lofty insight into the nature of the soul.

The saint admits of having surrendered his self - body, possessions, and his very life-to God ; the diverse sensations that throb in him get coalesced with the divine sensation ; his joys are but the reflections of the divine rapture. His suffering only brought him to dwell on divine benevolence and shed tears ; when any one sought his solace all that he ever gave was to acquaint them with the power of divine grace.

Only divine grace informed his feeding, sleeping, waking, his learning, teaching, and savouring varied delectations.

"Only Civaṇ knows, says Vaḷḷalār, whether the grand true path of *Caṇmārkkam* that proclaims the oneness of Godhood that encompasses all good, would triumph and flourish for ever".

The songs here are memorable for they refute robustly his often heard self-flagellations where he is seen reproaching himself for acts of sexual lust and other allied nefarious acts. He says here he has not even dreamt of girls, let alone mixing with them. He stresses the oneness of God and the purity of conduct ; he condemns the division of mankind on the basis of caste and religion as pure folly.

See also : ARUṬPĀ in Vol. II

C.S.

ĀṆMA PIRAKĀCAM, this work found in a palm-leaf manuscript discusses *Vedāntam*. It is a prose piece, which, in some places follows the question and answer pattern. It is surmised from the colophon that Irāmanātap Piḷḷai might have been the author of this composition.

This palm-leaf manuscript (number R. 990) is preserved at the Government Oriental Manuscripts Library, Madras.

S.R.P.

ĀṆMA PIRAKĀCA VACAṆAM, a prose work dealing with the philosophical category of Advaitam as analysed from the Caivite point of view. It explains in detail the enlightenment of the soul to obtain salvation. One Irāmanātap Piḷḷai, who seems to be a disciple of guru Citamparatēvar,

is the author of this work. The soul and its nature as well as its relationship with cosmos and God are explicated. The author claims that Civaṇ is eternal and that all the pleasures of our present life are transient. Concepts such as *ātmāṇantam* and *vicayāṇantam* are described. This work is in the form of questions and answers. Many Sanskrit words are transliterated.

For this particular work, two palm-leaf manuscripts are available in Madras : one in the Government Oriental Manuscripts Library (R. 592 B) and the other in U. Vē. Cāminātaiyar Library (599-C). It is an unpublished work.

T.S.P.

ĀṆMALIṆKA MĀLAI, is a poetical text on Caivite philosophy. It has 11 songs, composed in 14 *cīr āciriya viruttappā* metre. The author of this text, is guessed to be one of the students of Kamalai Nāṇappirakācar, of the 16th c.

This text explains the multitude of purity, to be maintained in the worship of Civaṇ i.e., *Civapūcai*. The five kinds of purity to be maintained are known as *Pañcacuttis*. They are :

1. *Pūṭa cutti* : cleaning the body by uttering mantras
2. *Ātma cutti* : mental purity by invocations
3. *Tiraviya cutti* : cleaning the vessels to be used for *pūcai*, worship
4. *Iiṅka cutti* : changing the flowers, incense, etc., before the idol, thus making it purified.
5. *Mantra cutti* : praising the Lord by chanting mantras like the mystic *Ōm* and *Namacivāya*.

Other than these, this book also gives a detailed account on visiting Civaṇ temples, religious practices, *cīvaṇ mukti* and *paramukti* salvation through God and paying homage to the servitudes of Civaṇ. Every song, in it, ends with the following lines :

.....kaṭāṭcam vaittaruḷ
civalōkamāyirukkac citamparaṇē
kamalai vāḷ tiyākā kācivicuvēcā
kayilāya patiyeṇum kuruvē

I bow before thee my guru, living at Kamalai, known as Kamalai Nāṇappirakācar, Citamparaṇ, Kācivicuvēcaṇ, and Kayilāyapati to bestow your

grace upon me, to keep me always in the trance of Lord Civan.

This book was published in 1879 as the fourth edition.

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M.M.

ĀNMA VICĀRATTALUNKAL, is the eighth chapter of the sixth *Tirumurai* of Irāmaliṅkar's *Aruṭpā*. The verses are set in seven footed *ācīriya viruttam*.

Repentance and earnest wish to guard against the repetition of follies are stated to be the objectives of self-analysis. Such is the saint's benevolence that he dares to take upon himself vicariously, the sins of his countless fellow men, suffer for their moral transgressions, and intercede for their redemption.

He expresses candidly his revulsion for many vile deeds of lust, of ease, and sloth, indulgence in delectable food and fine clothes. He loathes the days when he would roam the shops striking a favourable bargain sedulously. The saint says his sins defy enumeration ; impelled by rapacity, he racked interest from the gullible, all the time coveting mortgaged properties. He envied even the cracked mean pots of the poor, denied the poor wretch even a morsel of food ; worse still, never felt like reaching out a helping hand.

"I am a mean mass of enormities ; but I have reposed my faith in you my Lord God ; so save me, Oh! save me", pleads Vallālār.

We must not forget while reading this self-flagellation that *Irāmaliṅkar* is only enumerating the disgusting flaws of the common mankind.

See also : **ARUTPĀ** in Vol. II

C.S.

ĀṆMĀ CĀKAVILLAI, a realistic novel by Ta. Murukēcaṇ. The story centres around the life of Pālacuppiramaṇiyam, who belongs to a lower middle class family. How he manages his family, with the assistance of his wife Miṇāṭci, with the meagre income of his, forms the theme of the story. The desires, the illusions, the building of castles in the air by such small salaried men are well brought out. Pālacuppiramaṇiyam strives hard to put his children on a pedestal. His valiant attempts which prove terribly tortuous, ultimately, bear fruits. The children

attain to good positions but, unfortunately, take to the wrong path, since they are carried away by the pomp of modern life. Pālacuppīraṇiṇi watching the change in his children, experiences intense agony and this worry is portrayed well by the novelist.

The style adopted is lucid and colloquial. The stream of consciousness technique is adopted for narration. It was published in Madras, 1974.

G.S.

ĀṆMĀ MARAṆAVITYALPU, a work, available in palm-leaf manuscript, discusses the last stage of *āṇmā* (soul) and its qualities. A teacher clarifies the doubts regarding the soul to a student who raises questions about the existence of *āṇmā*. Since the colophon of this work is missing, information about its author and the total number of songs remains unknown.

This damaged palm-leaf manuscript No. 623-4 is preserved at U.Vē. Cāminātaiyar Library, Madras.

T.A.

ĀNANTA UVAMAI

See : ALAṆKĀRAK KURRAM in Vol. II.

ĀṆANTA ŌTTU, an extinct Tamil grammatical work, believed to have been authored by Akattiyar. It deals with verse composition and its fallacies (*āṇantam*). Though not a single verse survives, we have to assume that such a work composed by Akattiyar, as stated in *Yāpparuṅkalam* (*viruttiyurai*) and the commentary of Pēṛāciriyar on *Tolkāppiyam* (*Uvamaviyal*-37), has existed.

M.M.

ĀṆANTAKKAḶIPPU¹, is one of the literary genres known as *pirapantam*. Passionately committed men of religious faith in quest of godhead, have employed this kind of *pirapantam* as an organ to peal their fascinating experience of exaltation marked by ecstasy and a sense of music. The title *āṇantakkaḷippu* means 'ecstasy of delight'.

This work authored by Kaṭuveḷic Cittar, who belonged to the 15th c., is the earliest in this class of works which have come down to us. This work is characterized by a *pallavi* (refrain) in the form of a *kaṇṇi* (couplet) followed by *caraṇam* (34 *tāḷicaḥs*).

Let us examine a song :

Pallavi

pāpañceyyātiru maṇamē - nālaik
kōpañceytē yamaṇ koṇṭōṭippōvāṇ

O mind ! sin not - (for) tomorrow in anger the
angel of death,

Yamaṇ'll seize you to sprint off.

Caranam

cāpaṇkoṭuttitalāmō -viti

taṇṇai nammālē taṭuttitalāmō

kōpaṇtoṭuttitalāmō -iccai

kollak karuttaik koṭuttita lāmō (pāpaṇ..)

Does it behove to rail curses? - can we

Baulk the buffeting of fate?

It ill behoves (one) to be angry - ought not one

To curb the mind from being smitten with desire?

Works on poetics have not classified this under *pirapantam* works, nor have they defined its grammar.

When Tāyumāṇavar (18th c.), the famous Caivite mystic (who succeeded Kaṭuvelic Cīttar) produced a work of this genre, this *pirapantam* became well known. After him Civaṇāṇa Muṇivar, Irāmaliṅka Aṭikalār, Tiricirapuram Mīnāṭci Cuntaram Piḷḷai, Kuṇaṅkuṭi Maṣṭāṇ Cākip and Cuppiramaṇiya Pāratīyār some of the finest names in the annals of Tamil letters have composed works in this genre. It is not possible to recognize the form of this *pirapantam* work by applying the rules of traditional grammar ; however, it is quite discernible that all these Tamil works, which can be garnered under the class under discussion, have a distinct form that is unmistakably common to all of them.

This form consists of a *pallavi* (refrain) made of *kaṇṇi* (couplet) that is succeeded by several *caranams* (development of the theme of the song)

couched in verse form styled *tāḷicai*. The *pallavi*'s first foot has three *cīrs* and one single word that is deliberately and conspicuously crafted (to remain) solitary ; the second foot is distinguished by four *cīrs* and *etukai* (assonance) :

nalla maruntim maruntu - *cukam*

nalkum vayittiya nāta maruntu

the *caranam* is made of two feet. Each foot has three *cīrs* at the beginning which is succeeded by a luminous single word, which in turn, is succeeded by four *cīrs* and distinguished by assonance :

aruḷ vaṭivāṇa maruntu - *nammuḷ*

aṟputamāka amarnta maruntu

iruḷaṇa oṇku maruntu - *appark*

kiṇṇuru vāka irunta maruntu

(Tiruvārūṭpā)

Grace is the form of this medicine - within us
marvellous sits this medicine !

Dispelling darkness soars this medicine ! To them
who love

pure bliss proves this medicine.

This song is set in a metre called *cintu yāppu*.

Most of the works of this class prove to be vehicles conveying spiritual exaltation by seers. We find the glorious exception of Cuppiramaṇiya Pāratī who has seized this genre to peal his patriotic rhetoric, to exalt the national flag. But even here we can not help observing that bhakti - either religious devotion or passionate devotion for one's mother land - imbues this class of verse. These verses make for lovely singing and there are no limitations to the number of *caranams* ; these are the other salient features of this genre.

Following is the catalogue of *āṇantakkaḷippu*, the literary genre discussed here.

Title	Author	Period
AmpalavāṇaTēcikar Mītu Āṇantakkaḷippu	Toṭṭikkalai Cuppiramaṇiya Muṇivar	18th c.
Amuṭāṇantakkaḷippu	Amuṭāṇantac Cīttar	?
Āṇantakkaḷippu	Kaṭuvelic Cīttar	15th c.
Āṇantakkaḷippu	Tāyumāṇavar	18th c.
Āṇantakkaḷippu (Nalla Maruntu)	Irāmaliṅka Aṭikal	19th c.
Āṇantakkaḷippu	Kuṇaṅkuṭi Maṣṭāṇ Cākip	19th c.
Āṇantakkaḷippu	Murukēcak Kavirāyar	19th c.
Āṇantakkaḷippu	Cinṇa Ceṭṭi	19th c.
Āṇantakkaḷippu	Allāpiccaip Pulavar	19th c.
Āṇantakkaḷippu	M.A. Aptulkaṇi Cākip	19th c.

? not known

Title	Author	Period
Āṇantakkaḷippu (Tāyiṇ Maṇikkōṭi)	Cuppiramaṇiya Pāratīyār	19th-20th c.
Āṇantakkaḷippu	Maḷavai Ci. Irāmaliṅkak Kavirāyar	20th c.
Ēkāmparanāta Cāmi Āṇantakkaḷippu	?	18th c.
Civacuppiramaṇiyar Āṇantakkaḷippu	Citamparam Ēkāmpara Paratēci	19th c.
Civañāṇa Cāmikaḷ Āṇantakkaḷippu	Irāmaliṅkam Piḷḷai	19th c.
Civāṇantakkaḷippu	?	?
Ñāṇāṇantakkaḷippu	Pīrmukammatu Appā	?
Tiruñāṇacampanta Mūrtti Nāyaṇār Āṇantakkaḷippu	Tiricirapuram Mīṇāṭci Cuntaram Piḷḷai	19th c.
Tiruttonṭar Āṇantakkaḷippu	A. Caṅkaranārāyaṇa Piḷḷai	19th-20th c.
Tiruvurumālaic Cuppiramaṇiyar Āṇantakkaḷippu	Ca. Cuppiramaṇiya Piḷḷai	19th-20th c.
Tiruvēkampar Āṇantakkaḷippu	Civañāṇa Muṇivar	18th c.
Nītineri Āṇantakkaḷippu	Kātar Mukaitiṇ	19th c.
Paripūraṇāṇantakkaḷippu	?	?
Paḷaniyāṇṭavar Āṇantakkaḷippu	?	?
Purōmpu Nakaril Eḷuntaruḷiya Civa Cuppiramaṇiya	Civañāṇap Piḷḷai	20th c.
Kaṭavul Pēril Āṇantakkaḷippu		
Meyñāṇa Āṇantakkaḷippu	Ceyku Paṣīr Appā	?
Vātavūrar Āṇantakkaḷippu	Āṇṭippulavar	?
Vivēka Āṇantakkaḷippu	Cuntara Mutaliyār	20th c.

? not known

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M.M.

ĀṆANTAKKAḶIPPU², a *piṇapantam*, by Tāyumāṇavar.

Āṇantakkaḷippu is one of the types of *piṇapantam* and here the work carries it as its title. The *pacu* here is Tāyumāṇavar and *pati* is Civaṇ. The *pacu* when is rid of the *malams* or cardinal flaws gets to realize *pati* and is entranced by bliss. The ultimate rapture is the subject matter of this genre.

Tāyumāṇavar visualizes the Lord in each and every blossom and voices his inability to bring himself to pluck the flowers even for his God. Such was his God-intoxication.

Convinced with the divine grace and the mortal's incapacity to dwell on the everlasting without His grace, Tāyumāṇavar, in complete control of the

beastly mind and the five raging senses, was steeped in the higher self. In response to his pining for His guidance for emancipation, the Lord appeared to him as light to enlighten him by means of esoteric symbols known as *cinṇamūrtirai*. In these verses, he pours out his ecstasy caused by the revelation.

He sings of the divine grace that stilled his salacious tongue and routed the wish demons by helping him fix his mind on his supernal feet (verse 4).

"Of the Lord's deliquescent touch that melts him, thrilling his body with horripilations and opening up the sluices of the sea of love dammed up in him" (7).

"Of the Lord deigning to visit him as the silent Teacher Supreme Who communicated without speaking, instructing him on the essentials, helping him stew in divine rapture" (12).

Tāyumāṇavar waltzes in bliss musing the Lord's grace in helping him to regard *pacu* and *pati* as one single, inseparable entity. It is the illusion of *māyai* that causes the duality- the fount of all our woes. He lets us in on the sacred fact that the Lord in His boundless mercy edified him on the panacea of silent medi-

tation that ensures a man freedom from the hideous cycle of rebirths and blissful merger with God.

Tāyumāṇavar is a firm believer in the sovereignty of wisdom and its Godhood. He claims that the Lord in one of his revelations, had made him appreciate kindness or charity as superior even to wisdom. And how a man is not perceived among the five elements, sky, water, earth, air, and fire but is enshrined in the sixth sense of discriminating reason.

He confesses to having, at one time, disobeyed the Lord's bid to view all things through the all-pervading grace, and consequently, how the eyes of reason, as opposed to the eyes of divine grace, made him see only total darkness.

He also denounces weakness for women and other debilitating desires in some of his verses, while others are in praise of *camāti* (transcendental meditation) soaring over likes and dislikes.

This comprises 30 verses addressing women in anaphora genre.

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M.M.

ĀṆANTAKKAḶIPPU³, a bunch of carols by the Sufi poet Kuṇaṅkuṭi Mastāṇ Cākip (19th c.). This Muslim mystic rejoices in the divine grace that materialized as 'Master', in response to his pleas to tell him the means to get rid of his demerits. He was instructed

to analyse himself through *pirāṇāyāmam* (the yoga which involves the vital breath control technique).

Two of Mastāṇ's *pirapantams* under the common title of *Āṇantakkaḷippu* are included in his poetic collection. One comprises 38 verses and the other 28. Though the central theme of both is the same, the former deals with his fervent appeals to God, the divine response as master and His guidance. The latter concerns itself with *pirāṇāyāmam* proper.

He dwells on the fleeting nature of the flesh and its ways. He deplores man amassing crores, bedecking himself in silken fineries and dainty jewels and dissipating the precious life in lecherous company. He advocates total subjugation of sex desire and is all for achieving the life everlasting, by stirring up the immanent Almighty in him through the vital breath control technique. He styles this human body as an evanescent house standing on five sensory pillars which has to contend with nine distracting holes, and exhorts man to utilize this impermanent house to secure the imperishable divine mansion.

He emphasizes that death is unavoidable. Who is there to help a person when his inevitable end arrives? He deprecates the use of narcotics. A mortal, according to Mastāṇ Cākip, ought to aspire for immortality by winning Allah's grace, by scorning sensual pleasures, focussing on the omnipotent God Who has no peer and Whose bounty is measureless.

The language is simple generally and is free of Arabic Tamil words, an admixture that was commonly used by Muslim divines and writers dealing with Islamic literature in Tamil.

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M.M.

works *ānantam* or *ānantakkurram* is not mentioned. *Yāpparuṅkalam* (11th c.), a noted work on Tamil prosody, mentions many poetic errors but omits this defect. Only the commentator of that work refers in a detailed manner to *ānantakkurram*.

He observes that the term occurs in *Akattiyaṇār Ānanta Ōttu*. It is not known whether this work forms part of *Akattiyam* the earliest but extinct grammar work in Tamil or a different treatise in Tamil grammar. It is generally held that *Akattiyar* was the president of the first Tamil *Caṅkam* and also had *Tolkāppiyar* as his disciple. Had *Akattiyar* mentioned the defect *ānantakkurram* in his treatise, *Tolkāppiyar*, believed to be the former's disciple, would not have failed to mention it in *Tolkāppiyam*. Hence the error and the term denoting it should have originated during the beginning of the medieval period of Tamil literature.

The commentator of *Yāpparuṅkalam* mentions six kinds of *ānantakkurram* as laid down in *Akattiyaṇār Ānanta Ōttu*.

1. In a poem if the name of the *pāttutait talaivaṇ* (hero of the poem) is spelt as an *alapetai* in an exclamatory context of addressing the *talaivaṇ*, it is called *eḷuttānantam* (defect in the letter). Example : the name *Tiraiyaṇ* while addressed normally as *Tiraiyavō* becomes *Tiraiyavōo* as an *alapetai*.
2. Using an inauspicious or unpleasant word to follow or be suffixed to the name of *pāttutait talaivaṇ* is known as *collānantam* (defect in the word). Example : the name *Vicayaṇ* followed by the word *eri* (means fire and hence not auspicious).
3. *Poruḷānantam* (defect in comparison and reference to the subject matter) occurs when the poet mentions the death or mutilation of any human beings, animals, birds or plants while extolling the country of the *talaivaṇ*. Comparison of an auspicious object with an inauspicious one or matchless objects by way of incongruous comparison will also come under *poruḷānantam*.
4. An intermittent eulogy of the *talaivaṇ*'s merits and greatness without cogency is called *yāppānantam* (prosodic defect).
5. When poems are set to music to the accompaniment of musical instruments, the name of *pāttutait talaivaṇ* is likely to be divided, and pronounced in revised or lowered modulation. In consequence the name will not be properly pro-

nounced. This defect is known as *tūkkānantam* (the defect of modulation).

6. If the name of the *talaivaṇ* is made to follow *alapetai* words in a poem it is called *totaiyānantam*. Example : *vāam puravi Vajuti* (*Vajuti* who owns or rides a fast paced horse).

Besides the six kinds of *ānantakkurram* mentioned by the commentator of *Yāpparuṅkalam* as listed in *Akattiyaṇār Ānanta Ōttu*, he refers to another defect of that category i.e., *icaiyānantam* (musical defect). If the description of a certain object in poetry is set to music in a *paṇ* (*rāga*) other than the proper and appropriate one, it comes under *icaiyānantam*. This defect differs from the other six defects mentioned earlier as *ānantakkurram*. Those defects pertain to the *talaivaṇ* of the poem whereas *icaiyānantam* is related to the themes. Hence *icaiyānantam* does not come under the category of *ānantakkurram* if we go by the norms laid down by *Akattiyaṇār Ānanta Ōttu*.

Navanītap Pāṭṭiyal (105) of the 14th c., and *Aṇiyiyal* an extinct grammar work concur with the view that *ānantakkurram* pertains only to the *pāttutait talaivaṇ*.

The commentator of *Yāpparuṅkalakkārikai* (11th c.) has concisely stated in the section on *Ōḷipiyal* what the commentator of *Yāpparuṅkalam* has stated elaborately regarding *ānantakkurram*. An improper comparison comes under *poruḷānantam* according to the commentator of *Yāpparuṅkalam*. But the commentator of *Yāpparuṅkalakkārikai* mentions two kinds of incongruity in comparison. *Irappa uyamta ānanta uvamai* (improperly exalting a lowly person). Example : comparing a mean and low person to *Intiraṇ*, the chief of heavenly beings. *Irappa ilinta ānanta uvamai* (degrading a person of exalted status). Example : comparing a *talaivaṇ* of tiger like valour and ferocity to a lowly dog.

A grammar treatise of the later period (17th c.), *Ilakkaṇa Viḷakkam* (*Pāṭṭiyal*-887), has fully endorsed the definition and views of *Akattiyaṇār Ānanta Ōttu* as expounded by the commentator of *Yāpparuṅkalam* regarding the six defects listed as *ānantakkurram*. *Muttuvīriyam* (*Yāppatikāram*-1006-1010) of the 18th c. mentions five defects as *ānantakkurram*. They are : *eḷuttānantam*, *collānantam*, *poruḷānantam*, *yāppānantam* and *aṇiyānantam*. *Muttuvīriyam* leaves out *tūkkānantam* and *totaiyānantam* mentioned in

Akattiyaṇār Āṇanta Ōṭṭu and gives a separate place to *aṇiyāṇantam* instead of clubbing it with *poruḷāṇantam* as in Akattiyaṇār Āṇanta Ōṭṭu.

Cuvāminātam (202), a grammar work of the 19th c., has not extensively dealt with *āṇantakkurram* but casually states that defects like *āṇantam* should not occur in poetic works.

The commentator of Yāpparuṅkalam has cited some example of *āṇantakkurram* from Malai-paṭukaṭām, which forms part of the Pattuppāṭṭu anthology of Caṅkam poetry. In Malaipatuṇṭāṁ (145), a *ceṅkānta! malar* (red-hued flower) is compared to *tī* (fire). This comparison of a tender flower to the destructive fire by employing the inauspicious word *tī* comes under the defect of *collāṇantam*. In the same work in another place (313-314), we come across the description of an infant monkey which has fallen into a pit and its mother as well as other monkeys wailing over the mishap helplessly. This lamentation occurring amidst the laudatory description of the *talai-vaṇ*'s country is quite discordant and inauspicious and hence termed as *poruḷāṇantam*.

Scholars and grammarians have debated over the propriety of applying the medieval concept of *āṇantakkurram* to the earlier Caṅkam poetry. Commentators like Naccinārkkinīyar (Malaipatuṇṭāṁ commentary on line 145) and Pēraciriyar (commentary on Tolkappiyam, Uvamaviyal-37, Marapiyal-108), have made it clear that *āṇantakkurram* concept of medieval Tamil grammar is not applicable to Caṅkam literature.

M.M.

ĀṆANTAKKŪTTAR (16th c.), the author of Tirukkālattip Purāṇam was born in Vīraṇallūr on the banks of Porunai river, in Tirunelvēli Kaṭṭa-pommaṇ district. He learnt the art of verse from Cattiyaṇāṇi (Kamalai Nāṇappirakācar) and spent most of his time visiting the Civa temples and singing the praise of the God. He arrived at Tirukkālatti and stayed there for sometime. Important people of that place, who had by then befriended Āṇantakkūttar, requested him to translate the Sanskrit work Kālatti Māṇmiyam into Tamil. The poet agreed and with the assistance of Caṅkaraṇārāyaṇa Aiyar, duly completed the work. In appreciation of that work he was given the title arimaḷak Kavirāyar.

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K.G.

ĀṆANTAKKŪTTAR MĀLAI, an incomplete poem in manuscript.

This is in praise of Paramāṇantak Kūṭta Kuru Tēcikaṇ, obviously, the Lord of the supremely blissful dance, Natarācar, as the guru. That He is the guru of the Ceṅkuntar community is clear from a verse in the manuscript, which details an incident of planting a flag staff (*koṭimaram*) for the temple of the Goddess Vaṭivammai of Tirunelvēli. This flag hoisting function was held by the then king reigning from Maturai. Tennavaṇ in the Southern region in the Pāṇṭiya country, many elders, learned men of eloquence, celestials, Civacamaya Tēcikar, priests, monastery inmates, and holy Vedic experts were present at the assembly on the occasion. Two flag staffs were brought of which it would appear that one staff proved worthy as the sandal paste with which it was anointed, decreased in consistency at the nod after exposure to the sun for a *kaṭikai* (a unit of time). The other staff was defective.

It is said that all except Tēcikar (probably Civa Camaya Tēcikar) hung their heads in shame. The Pāṇṭiyaṇ of the lunar dynasty praised Āṇantakkūttar and endowed lands for His daily worship and provided for the position of a monastery headship in his name.

The palm-leaf manuscript is in the Kerala University Oriental Manuscripts Library, Trivandrum, numbered 9203 A.

P.P.T.

ĀṆANTAK KOMMI, a book of verse by Muttuṇāmi Muṇivar.

This belongs to the genre called *kummi* which falls under the broad classification *pirapantam*. In 232 verses, the author has attempted to condense the philosophy behind *Vedānta*. If only one gives up mundane pleasures and worldly attachments, one can surely experience bliss and beatification. The title of the book *Āṇantak Kommi* obviously reflects its form and content. Divine Bliss is here personified as a woman. Naturally all the verses contain the refrain *āṇantappennē* (Oh, blessed damsel !).

It was published in 1884.

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M.M.

ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க் க் ண் ஞ த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

ĀṆANTA KUMĀRACĀMI (Ananda Kentish Coomaraswamy 1877-1947), was a great art critic who

taught the Western world to appreciate the excellence of Oriental Sculpture.

He was born on 22nd August 1877 of an eminent Ceylonese legislator Muttukumārācāmi, the first Barrister to emerge out of Asia and his English wife, Elizabeth Clay Beeby. The death of his father when he was only a few



years old left his mother little reason to return to Ceylon. So his early education was in England. He took his degrees in Biology and Geology in 1900. In his early twenties, (after studying geology) he went to Ceylon with the intention of surveying its mineral resources. His work prospered and gained government sponsorship, and his published findings served as a portion of the doctoral dissertation in geology entitled *Contributions to the Geology of Ceylon* that won him D.Sc., at the University of London in 1905. "Just at this point, however, he passed through one of the changes that occurred periodically in his life", says Roger Lipsey, in his introduction to *Coomaraswamy I : Selected Papers Traditional Art and Symbolism*. p. xxx. Lipsey continues :

Extensive travel in Ceylon on his geological mission convinced him that its traditional culture had been unjustifiably weakened by the English and Western culture exported to it by the British (Ceylon had been a colony since the early nineteenth century). He accordingly started a movement for cultural revival, similar in character to the nationalist movement in India known as *swadeshi*, but less political. He also found himself drawn toward study of the traditional arts and crafts of Ceylon, then still practised to some extent, and evident in objects of art that had survived from the precolonial Kandyan Kingdom. Coomaraswamy's inclination toward art had been prepared in youth by the influence of William Morris, the craftsman, poet, and humanitarian socialist Who dominated an

entire sector of Victorian intellectual life ; as soon as Coomaraswamy began to write about art and its social setting, he seemed an Eastern William Morris.

...The next significant phase in Coomaraswamy's life occurred in Calcutta and North India, to which he was drawn by the extremely active *swadeshi* movement. Coomaraswamy lived in Calcutta for several years and achieved independent stature as a spokesman for Indian values.

Throughout the years prior to World War I, Coomaraswamy lived effortlessly between England and India : an English country gentleman in England, radical but not subversive ; an Indian cultural leader in India. This harmonious movement was broken by the war. Coomaraswamy, now forty years old, emerged with a brilliant new opportunity to continue his work in the young field of Indian art : Denman W. Ross, a patron of the Museum of Fine Arts in Boston, arranged for Coomaraswamy to come there with his entire art collection to found the first Subdepartment of Indian art in the American museum.

Coomaraswamy settled in Boston and became a great art historian ...He outgrew the nineteenth century, *amateur* mode of art historiography and forged the study series of books, articles, and catalogues that make him still a principal figure and acknowledged founding father of this branch of scholarship...He was a central figure in world scholarship, with an erudition and keenness that required no alteration.

...In addition to the Indian religious tradition, to which Coomaraswamy had never turned his back, there was a second influence at work : the writings of the Western metaphysician René Guénon, whom Coomaraswamy began to read in this period. In Guénon's study of the Vedānta and his powerful analysis of the spiritual emptiness of the West, Coomaraswamy came in touch with a "Universe of discourse,".....abandoning none of his scholarly discipline and breadth of reading, he acquired a new dimension, religious and metaphysical Coomaraswamy constructed what can without exaggeration be described as a new world of ideas regarding art his gifts were extraordinary.

Ibid., pp. xxx - xxxiii

His first book on art, *Medieval Sinkalese Art* was published in 1908. In 1913, he published *Arts and Crafts of India and Ceylon* and he fol-

lowed it up in 1916 with his **Rajput Painting, and Buddha and Gospel of Buddhism**. **Dance of Siva**, published two years later in 1918, revealed his remarkable perceptiveness and attachment to Oriental Art. Regarded rightly as his tour de force, it mirrors his fine grasp of the Hindu ethos that nurtured the superb iconography. The figure of the Divine Dancer Supremo Natarācar, whirling in the *ampalam* (hall), and performing the duties of *paṭaittal* (creation), *kāttal* (protection) and *alittal* (dissolution), made its way deep into the hearts of the whole world and became a symbol of Hindu philosophy through this enduring work. He was an eloquent and uncommonly discerning emissary of Indian culture in particular and Oriental culture in general.

His **History of Indian and Indonesian Art** appeared in 1927. Kumāracāmi spent the rest of his life in the Museum of Fine Arts, Boston.

He was the one who defined the shape of *yāl* (stringed organ) from the statues excavated at Amarāvati.

Coomaraswamy had intended to devote his years of retirement to contemplative discipline as well as to translating anew certain Indian scriptures. However, he died shortly before retiring from the Museum of Fine Arts. He passed away on 9th September 1947.

He is known to the world as an exponent who gave life to the Indian sculptural art. His versatility as a linguist helped him to understand and express the many nuances of this art. He showed to the world by his vivid writing, how the ultimate truth of the Hindu philosophy is expressed through its sculpture. He wrote his work with the unquenchable desire of publicizing and propagating to the world the beauty and the meaning in Indian sculpture. His works attracted many foreigners to this art, and thus the investigation of this art secured its strong foothold in international art criticism.

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S.R.G. & V.G.S.

ĀṆANTA KÜTTAN KARUṆĀKARA VILĀCAM, a manuscript work which belongs to the genre, *vilācam*. Lord Civaṇ is referred to in this work as Āṇantakküṭṭan and Karuṇākaran. No information about the author of this work is available.

The manuscript is preserved in the Kerala University Oriental Manuscripts Library, Trivandrum, numbered 9178-a.

T.A.

ĀṆANTA CĀHITTIIYAM, a collection of prayer songs on prophet Mohammed and his devotees, edited by poet Šāhul Hamītu.

The songs found in this collection are : **Rakuman Pēril Muṇājattu, Napi Nāyakattiṇ Pēril Muṇājattu, Napi Nāyakattiṇ Pēril Pataṇkaḷ, Muhiyatiṇ Āṇṭakai Pēril Tirunāmap Patikam, Pataṇkaḷ and Varukai Patikam, Cultāṇullāripu Ceyyitakumatul Kapīru Pēril Muṇājattu and Pataṇkaḷ, Kājā Muiyuttuṇ Pēril Muṇājattu, Pataṇkaḷ and Tirunāmap Patikam, Šeyku Cintā Šaku Matāroli Pēril Muṇājattu, Kājā Pantē Navācu Pēril Muṇājattu and Pataṇkaḷ, Nākūr Mīraṇ Cākipāṇṭakai Pēril Muṇājattup Patikam and Pataṇkaḷ, Toḷukai Āṇantak Kaḷippu, Acar Toḷukai Aṭikāṇakku Pattu, Ceyyitu Muhammatu Pukārittaṇkaḷ Pēril Tirukkāraṇak Kummi, Ceyyitu Hūcain Taṇkaḷ Pēril Muṇājattu, Halarat Mastāṇ Cāhip Pēril Muṇājattu and Pataṇkaḷ, Āṇṭakarai Nācciyār Pēril Muṇājattu and Pataṇkaḷ, Muttup Pēṭṭai Šeyku Tāvūtoliyullā Pēril Muṇājattu and Pataṇkaḷ, Ceyyitu Mavūcūtu Cākip Pēril Mōṭcap Patikam, Šeykutumāṇ Leppai Cākip Pēril Muṇājattu and Pataṇkaḷ, Utumāṇ Mukiyittuṇ Ālim Cākip Pēril Muṇājattu and Pataṇkaḷ. There are songs composed in *veṇpā*, *viruttappā* and *kalitturai* metres and also musical pieces in this collection. The first edition was published in 1886.**

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M.I.A.M.

ĀṆANTATTALUNTAL, forms the eighth decad of the sacred canto called *Tiruccatakam* in

Tiruvācakam. The entire canto of 100 songs, is in sevenfooted *ācīriya viruttam*.

Ānantattaṭuntal literally means sinking in rapture or to be stewed in Civa bliss. Says Māṇikkavācakar :

Sire, in union intense You blended to make me
your own

Fixing your eyes on me, You drew me near ;
When it seemed I could never fuse with you,
when

Nothing of Yours mine, and nothing of mine
Yours-

I, Your love, to your feet in mystic union joined,
Indeed, it is consummate blessedness.

(283)

The saint avers that Civaṇ is all bliss. He disdains the heavenly delights of Intiraṇ, the chief of the celestials.

Tears cascade from my eyes as my heart is riven
With passion, (my frame) seized with trembling,
My hands in adoration unite;

I can't bear to live without your Feet twain !

(288)

The saint appeals to Civaṇ to cleanse him of falsehood, compassionately forgive his numerous shortcomings and enslave him in His infinite mercy. He states his firm resolve to dedicate himself wholeheartedly to divine service, with the Lord's name on his lips in birth after birth. He characterizes Civaṇ as the sole actuality that transcends speech and even thought ; Māṇikkavācakar beseeches Civaṇ's grace ; he is filled with remorse for having neglected Him even when Civaṇ, out of His lofty benevolence, sought him out and made him the target of His grace. He is devoted to Civaṇ and shuns even the very idea of accepting any one else as his Master Supreme.

BIBLIOGRAPHY

See : ACCAPPATTU in Vol. II

C.S. & V.G.S.

ĀṆANTA NAṬARĀJAR PĒRIL ALAKIYA KĪRTTAṆAṆKAḻ, a devotional composition of *kīrttaṇai* songs.

The author Ci. Aṇṇācāmi Aiyar, eulogizes Lord Civaṇ in the *kīrttaṇais*, verses meant for singing, which are further classifiable under different musical song-types called *patam*, *jāvaḷi*, *taṅkac cintu*, *lāli* and *ūñcal* etc.

As indicated in the title of the work, the deity prayed to is Āṇanta Naṭarājar (the Blissful God Naṭarājar) the songs are inspired by devotional adoration of several aspects of this deity, and a humble surrender of the singer at His feet, crying for His help. This poetical composition was published in 1890.

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ĀṆANTA NAṬAṆAP PATIKAM, is the fourth decad of the fourth *Tirumurai* of saint Irāmaliṅkar's *Aruṭpā*. The verses are in 12 footed *ācīriya viruttam*.

This is a paeon on Civaṇ's dance at Citamparam. Vaḷḷalār exalts Naṭarācar as "the paragon ruby that whirls in the Hall of Enlightenment, the most precious gem of utmost joy, the primeval gem that antedates other gems in creation".

When Civaṇ dances, His *ghaṇas* (spirits) follow suit and the ensemble is complete with Vināyakar and Murukaṇ and the host of seraphs joining in the jubilant dance.

The saint pleads for the immortal *Civa Yōkam*, for spiritual enlightenment and for Civa exaltation and the attendant ultimate rapture. He yearns to melt in the vast ocean of Civa bliss.

See also : ARUṬPĀ in Vol. II

C.S.

ĀṆANTAP PATIKAM, is the 33rd decad of the second *Tirumurai* of saint Irāmaliṅkar's *Aruṭpā*. Addressed to the Lord of Oṟriyūr, the verses are in the six footed *kaḷineṭilaṭi ācīriya viruttam*. *Āṇantap Patikam* or 'jubilant decad' is widely held to be an expatiation on the subject of divine ecstasy experienced and expressed by the great saint Māṇikkavācakar who sang 'I secured endless bliss'.

Irāmaliṅkar states that he can never thank the Lord adequately for having enabled him to reach Oṟriyūr and stay there gaining exceptional spiritual insight.

He decries the human body in keeping with the Caivite convention; he styles it a huge bag of sins, a noisome meat pot with nine orifices, a potential feast for dogs and scavenging ravens.

The Lord, says the saint, had made him realise the wretched limitations of his flesh and benevolently helped him concentrate on his soul and redeem himself. 'Oh how can I ever thank Him enough, Oh! how? chants Irāmaliṅkar.

See also : ARUṬPĀ in Vol. II

C.S.

ĀṆANTAP PARIVU, is the 77th chapter of the sixth *Tirumurai* of saint Irāmaliṅkar's Aruṭpā. The verses are set in *tālicai* metre.

The saint is jubilant on his being blessed with the divine enlightenment ; he melts in gratitude and exults :

"Civaṇ, who dances ecstatically and thereby helps the souls to graduate up towards salvation, gave me the manna of wisdom ; He dances only to ensure the happiness of the people without being riven by caste and religious disputes. He accorded me a lofty place the nature of which He Himself has not defined. He subjected saints like Kaṇṇappaṇ (who offered his own eye to repair the damage sustained by the Lord's image) and Ciṟuttuṇṇaṇ (who killed his own son to feed a Civa devotee) to very severe tests whereas, in his case, the Lord has chosen to be exceedingly benevolent easily granting him bliss. "I have been saved from the darkest sea of primal ignorance ; I have fused with Civaṇ ; Oh, how mightily lucky I am!" rejoices Irāmaliṅkar.

See also : ARUṬPĀ in Vol. II

C.S.

ĀṆANTAP PIḶḶAI VAṆṆAM, a *Vaṇṇap-pāṭal*, which comes under the sub-group *kalai vaṇṇam*. The author is not known.

The hero of this poem is Āṇantap PiḶḶai. From this text one may infer that Āṇantap PiḶḶai had been a chieftain in the Pāṇṭiya country during the 17th or 18th c. Generally, Tamil texts begin with an invocation to Lord Vināyakar. But this text begins unusually with an invocation to Tirumāl.

Āṇantap PiḶḶai is described as one who ruled so well as to enhance the glory of the Pāṇṭiya country, with whom Lakṣmi (Goddess of Prosperity) stayed, and who was a kind-hearted and perfect gentleman, and whose excellence rivalled that of Intiraṇ, the Lord of the celestials. The poem tends to be rather explicit about the sexual behaviour of the hero and the heroine.

This work written in the 17th or 18th c., is yet to

be printed. The manuscript is found in Oriental Manuscripts Library, Madras (No. R. 5139).

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M.M.

ĀṆANTAP PAIYUḶ, is one of the sections of *puṟapporuḷ*. *Āṇantap paiyuḷ* means misery of the graveyard.

The term *paiyuḷ* occurs in stanza 19 of *Poruḷa-tikāram Puṟattiṇaiyiyal* in *Tolkāppiyam* : *tāmē eytiya tāṅkarum paiyuḷ* (the unbearable pain suffered by oneself). In this line, *paiyuḷ* means suffering, pain, misery. But, while the line reads as quoted in Rajam edition, in the commentary of Nacciṇārkkīṇiyar and Cōmacuntara Pāṟatiyār it reads as : *tāmē ēṇkiya tāṅkiya tāṅkarum paiyuḷ* (the unbearable suffering felt by oneself). Thus, though the word *paiyuḷ* is taken to mean the same in different editions, the editors interpret the occasion for misery variously. Iḷampūraṇar explains the situation as that of the person imprisoned in solitary confinement suffering the ignominy alone and cites *Tirukkuraḷ* couplet No. 1299 to prove his meaning. On the other hand, Nacciṇārkkīṇiyar takes it to mean the misery of the wife, unaided by relatives, wailing over the death of her husband. He quotes poem No. 74 of *Puṟaṇāṇūru* to strengthen his case. The third interpretation comes from Cōmacuntara Pāṟatiyār who refers it to the sad plight and the unbearable physical agony of the wounded in the battle. All these different interpretations are based on the different readings of the text as *eytiya* or *ēṇkiya*.

Later-day author Aiyaṇārītaṇār in his *Puṟapporuḷ Venṇpā Mālai* used the phrase *āṇantap paiyuḷ* since the suffering discussed therein is related to the graveyard (*āṇantam* - the grave yard). The phrase was especially used to refer to the cruel fate of a woman who happens to lose her dear husband. In the male-oriented Tamil society, females have to be totally dependent on their husbands for everything, as the popular proverbs (eg., Either be a stone or grass, a husband is a husband) state. *Cilappatikāram* also highlights the sufferings of a woman who has lost her husband. The beautiful woman grows thin on losing her husband and wails over her pitiable condition with her husband having reached Heaven after his death. Her misery is described as *āṇantap paiyuḷ*.

But, later, the 11th c. work called *Yāpparuṅkalak*

content of *āṇantam* (koḷu 264, 265) :

vēntārppa veṇcamattu vēlaḷuvan tāṅkinān
cāntā rakalattut tālvaṭuppuṇ - tāntaṇiyā
maṇṇā cokiṇa mayāṅkiṇa vāyppuḷum
eṇṇāṅkol pētai iṇi.

talaivaṇ, who is in the thick of the battle, fights with a spear. The wounds on his chest have not healed fully. The omens do not forebode well. *Talaivi* does not know all these and I cannot even guess the suffering that is imminent.

The poem is in the form of narration by the *tōḷi*. *Tolkāppiyam* and *Vīracōḷiyam* do not mention it. *Cuvāminātam* refers to it as *vituppāṇantam*. *Ilakkaṇa Viḷakkam* includes it under the section *Oḷipu* and treats it in conformity with *Puṇṇapporūḷ Venṇā Mālai*.

P.U.K.

ĀṆANTA MAṬAM, is a competent translation of the famous Bengali novel by Bankim Chandra Chatterjee, into Tamil.

The novel is based on the Cantānar rebellion that erupted in North Bengal in 1773 against British authority. The book, which runs into four parts, has a clumsy plot lacking in unity. What made the book very famous was the song *Vantē Mātaram* figuring in it. This song inspired many young men to involve in activities which had a political and quite often a religious bias. Some even felt that the germinal ideas contained in the novel were indirectly responsible for the outbreak of the terrorist movement in Bengal in the first decade of the 20th c.

The story contained in the novel is too complex to be narrated in a few words. The year was 1774 and North Bengal was in the grip of a famine. Taxes had already shot up, thanks to the recurring expenditure on the maintenance of the army. Many prosperous people were reduced to abject poverty and some of them unashamedly took to begging. Others sold their women and children to keep body and soul together. The novel traces the fortunes of Makēntira Varmaṇ's family which had fallen on evil days. How the family migrated to the city during the famine in the hope of making a living and how misfortune overtook them have been poignantly described in the first few chapters. The separation of Makēntiraṇ from his wife and child sets the story moving. Their falling into the hands of a cannibalistic gang and their rescue by a Caṇyāciṇ are details which push the story, to the central theme, namely, the

uprising of the Caṇyāciṇs against the British rule. The Caṇyāciṇs are inspired by the doctrines of disinterested action (*niṣkāmya karma*) and the suppression of evil (*tuṣṭa tamana*) mentioned in the *Gīta*. Whether the ultimate failure of the Caṇyāciṇ movement was due to the weakness of the Āṇantās or to the ingenuity of the British is anybody's guess. But none can deny the view that the incidents of the novel foreshadow what was to happen later, namely, the struggle for independence under the leadership of Mahatma Gandhi whose approach was basically different from that of the Āṇantās.

As a literary work, the novel has few merits. The plot is complex and unwieldy. None of the characters possess any individuality as all are virtually the mouthpieces of the author.

This novel has been translated into Tamil under the same title by many authors like 1. Makēca Kumāra Carmā, 2. Ci. Tirucciṇṇampalam Piḷḷai (1908), 3. V.S. Veṅkaṭēcaṇ (1959), 4. A.Ki. Jayarāmaṇ (1972) and 5. Ta. Nā. Kumārācāmi (reprinted in 1988).

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S.T.

ĀṆANTA MĀLAI¹, a *pirapantam* said to have been written by Vīrai Kavirāca Paṇṭitar.

It consists of 26 *kaliviruttams* that contain in them numerous *veṇṭalai*. The last poem of this work asserts that those who study and recite the poems contained in this book would receive mystic wisdom from the Lord Almighty. It is essentially a book on the Goddess Ampikai professing that it is by the grace of Ampikai that all the three Gods, the Trinity of the Hindu religion - Civaṇ, Tirumāl and Piramaṇ - act, as She is the incomparable possessor of all knowledge, wisdom, erudition and spirituality, and the Creator of all things and beings. In short, *Āṇanta Mālai* is a book of prayer for Ampikai devotees.

It is preserved in palm-leaf manuscript at the Govt. Oriental Manuscripts Library, Madras (No R.250h) and the Kerala Oriental Manuscripts Library (No. 11154-C).

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T.V.G.

ĀṆANTA MĀLAI², is the fourth chapter of the fifth *Tirumurai* of saint Irāmaliṅkar's Aruṭpā. The verses here are in eight footed *ācīriya viruttam*.

The saint exalts the Dancer Supremo Naṭarācar whose dance enthralls His Consort Umai and the great sages Patañjali and the Vyākra Pātar. Vaḷḷalār says Civaṅ's superlative benevolence is such that He transmutes flaws into virtues, and demerits into merits. Because he has been singing Civaṅ's glory, the scholars who listen to his verses do conclude that he has ripened fully in grace ; the divine grace has so informed his outpourings that the spotless pure Civa devotees do regard him as the latest entrant to the hall of devotees ; and the divine grace has ensured flawlessness to his songs.

The saint has chosen to extol Umai Who is thrilled utterly to see Her husband dance : "Umai is seated on the cliff of the paramount *Vedas*. Tirumakaḷ (Lakṣmī), the Goddess of Prosperity and Kalaimakaḷ (Sarasvatī), the Goddess of wisdom dance attendance on Her ; the bewitchingly golden hued Umai suckled Campantar ; the Lady nonpareil, the ultimate embodiment of Grace, the Mother Who produced the vast universe, the very paragon of captivatingly beautiful women, the one who possesses the divine Feet which gave forth the four great *Vedas*, this divine consort of Civaṅ, commands the Civa *yōkam* and the Civa bliss too".

The saint says that Umai granted him Her blessings too.

See also : ARUṬPĀ in vol. II

C.S.

ĀṆANTAMĀṆAPARAM, constitutes the eighth part of *Tiruppāṭal*, composed by saint Tāyumāṇavar, who lived in the 18th c.

All the ten songs belonging to this section end with the word *āṇantamāṇaparamē*.

'Holding this universe and the other universes within Himself, the Lord Almighty projects himself as an omniscient Being, the very quintessence of Supreme Bliss' observes saint Tāyumāṇavar.

Non-killing is a potent virtue acting as an antidote against many vices. The author has succeeded in cultivating this. But the pity is, that many bad traits

such as cruelty, partiality, lack of compassion and culture, pride, indifference to homilies and lack of receptivity to words of wisdom co-exist with this single virtue. The author fervently prays that all these negative traits should leave him forthwith as he has totally surrendered himself to the will of God.

Men are good at idle ratiocination and indulge in wordy wars. They are good at assuming attractive poses. They mechanically repeat holy incantations without any true involvement. But can they hope to realise You who is capable of several manifestations, as is evident from the six approaches to God?.

The idea is that the realization of God is a remote possibility for the insincere hypocrite who sets much store by externals and is not really devout. The same idea is echoed elsewhere by Civavākkiyar.

It is not unusual for God to manifest Himself in several forms according to the conception of the individual devotees. This is evident to any one who has made a study of the Six Religions.

Tāyumāṇavar uses figurative language when he urges God to make him one with the finite : Let the hard stone called ego be broken to pieces. Let the landscape of the mind be profitably used to plant the seed of peace and tranquillity, quite alien to the earth. This is actually the silence that passeth understanding. Let the land be watered with compassion and protected against the pirate bird called illusion (*māyai*) given to destroying fertile crops. May God's grace fall upon the supplicant so that he can join the coterie of the Blessed !

Again, he fervently appeals to God to forget his immaturity and overlook his shortcomings. He had at least one redeeming feature, namely the humility to acknowledge before God all his defects. This plus point should turn God in his favour and make him the recipient of perennial Grace !

The author craves God's pardon for having wasted his time reading books on material wealth and mundane possessions. He regrets his unfamiliarity with the wealth of literature that deal with the spirit. This accounts for his angularities.

Total surrender of one's body, spirit and possessions to God will help man to wean himself from worldly pleasures.

Thus Tāyumāṇavar appeals to Lord Civaṅ, the embodiment of Bliss, to make him one with Him.

C.S.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க்ங் ச ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ

ĀṆANTA RAKACIYAM, an adaptation of Āticaṅkarar's *Pajakōvintām* in Tamil, by the late poet laureate Kaṇṇatācaṇ. The 8th c., Sanskrit original text has been commented upon by many. Having acquainted himself with the text as well as the commentaries, poet Kaṇṇatācaṇ has written this book, *Āṇanta Rakaciyam*. When the life of Āticaṅkarar was filmed in Malayāḷam, the poet was requested to write songs for it and it started with *kōvintāṇip pātuka*. These were the same words used by Āticaṅkarar while advising and admonishing men who loved earthly life too much.

This book, which consists of 31 songs, constitutes 3 divisions. The four lined *Pajakōvintam* song is followed by its Tamil version and then comes Kaṇṇatācaṇ's creative adaptation. The poet says that the first song can be taken as *pallavi* and the rest as *caraṇam* (homage).

The poet claims that the philosophy of Āticaṅkarar which speaks of the difficulties in life and the aftermath of a non-existent search resembles the philosophy of *Cittars* and the profound thoughts found in the works of Paṭṭiṇattār and Civavākkiyar. Even the songs of this poet glow with the same enchantment and profundity. He contends that this beautiful body would rot one day and that all the things longed for would be destroyed. Even the so-called dear and near ones would depart. Only the search for the Supreme Ātmaṛai Mūlaṇ would lead to enlightenment and salvation. This is the secret of bliss - *āṇanta rakaciyam*. The first edition was published in 1977.

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A.T.

ĀṆANTA RAṆKAP PIḷḷAI (1709-1761), a savant, whose fame rests primarily on his *Nāṭkuripukaḷ* or diary which is rated as a source book of great value by historians dealing with the period 1736-1761. It reflects faithfully the socio-political conditions that obtained in Tamil Nadu in the latter half of the 18th c. It is as valuable as the diary of Samuel Pepys in reconstructing the history of the period. Like Pepys, Piḷḷai has recorded the day-to-day events with punctillious care and authenticity. Even small details

have not escaped his observation or comment.

Piḷḷai was born at Perampūr in Madras, in the Yātava Community.



His father Tiruvēṅkaṭam Piḷḷai was a mirasdar engaged in some small business. The family later migrated to Pondicherry at the invitation of a relative of Tiruvēṅkaṭam who was holding a responsible position in government.

Āṇanta Raṅkap Piḷḷai started his career in the French East

India Company as the chief *dubash* or the chief agent. Soon he won the confidence of the Governor Joseph Francois Dupleix (1742-1754) and was elevated to an enviable position of the confidential advisor. In fact Dupleix owed his sound administration substantially to Piḷḷai's prudence and tact.

Piḷḷai had a passion for diary-writing which he took to seriously in 1736. Since then, no day passed without his recording important events in his diary. The diary is a *pot-pouri* of miscellaneous information on a variety of subjects. It has been aptly described as a dossier containing information on trade transactions, Piḷḷai's discussions with the governor, his relationship with the Nawabs of Karnataka; the narrow outlook of the native rulers and the characteristic features of important company officials, besides day-to-day events of a humdrum nature.

Āṇanta Raṅkap Piḷḷai was a polyglot who had a working knowledge of English, French and Portuguese. His scholarship in Tamil was unimpeachable. The fact that he chose to make his day-to-day notings in Tamil, points to his inordinate passion for Tamil. The Tamil, that he has employed in his diary, is simple and unpretentious.

Piḷḷai was also a philanthropist. He patronized many poets including Namaccivāya Pulavar, Paṭikkācup Pulavar, Javvātup Pulavar, Matura Kavirāyar and Irāma Kavirāyar. Kaḷvaṇ Nonṭiccinu speaks of his extreme popularity among the common folk. It is

There are nine *kāṇṭams* (cantos) in this work namely *Cāraṁkāṇṭam*, *Yātrāṁkāṇṭam*, *Yākaṁkāṇṭam*, *Vilāca Kāṇṭam*, *Jaṇma Kāṇṭam*, *Vivāka Kāṇṭam*, *Irāṇiya Kāṇṭam*, *Maṇōkara Kāṇṭam* and *Pūrāṇa Kāṇṭam*. The inner divisions of the cantos are named as *carukkams*. The cantos 2, 3, 4, 5, 6 and 9 have nine *carukkams* each. The first *kāṇṭam* has 13 *carukkams*. The seventh and the eighth *kāṇṭams* have 24 and 18 *carukkams* respectively. Tamil explanations are given to the San-

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ǣ k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

skrit glossary. The title *Āṇanta Rāmāyaṇam* means the *Irāmāyaṇam* for pleasure.

This was published in ten volumes at Madras in 1910.

ĀṆANTA LAKARI

See : CAUNTĀRYA LAKARI

ĀṆANTAVALLI TĀYĀR PATIKAM, belongs to the *patikam* genre. This composition found in the palm-leaf manuscript is in praise of *Āṇantavalli Tāyār*, the presiding deity of a temple in *Taṇcāvūr*. It is a work on *Vaiṣṇavism*. No information either about its author or its publication in a book form is available.

This palm-leaf manuscript (number R. 2963) is preserved at the Government Oriental Manuscripts Library, Madras.

T.A.

T.A.

ĀṆANTA VIKĀṬAṆ, a long-standing, popular Tamil weekly.

Āṇanta Vikaṭaṇ, which has regaled and edified three generations of readers ever since its inception in February, 1926, has been more than a journal. It is part of Tamil ethos, particularly redolent of the Madras of the 30s, 40s, and the golden 50s.

Pūtūr Vaittiyanāta Aiyar, a well-known exponent of mimicry, was the founder-editor of *Āṇanta Vikaṭaṇ*. True to its name - *āṇantam* means joy and *vikaṭam* means humour - the magazine was characterized by plenty of mirth and humorous sallies. However, commitment to social needs and societal awakening persisted. Even the maiden issue contained a serious article on the importance of women's education.

In February 1928, just two years after its establishment, *S.S. Vācaṇ*, who subsequently was to play a decisive role as a giant producer of Tamil cinema, bought *Āṇanta Vikaṭaṇ* and revolutionized it. From November 1933 the magazine started hitting the stands every week. The popular logos, the smiling bespectacled man with a tuft, the shining symbol of *Āṇanta Vikaṭaṇ* created by the renowned cartoonist *Māli*, began appearing from January 1939 onwards.

Illustrious Tamil novelist *R. Kuruṣṇamūrtti*, popularly known as *Kalki*, served the institution for many years. His astute political commentaries, during the momentous phase in India's political history, when the nation was waging a fierce struggle for its independence, was as much respected and feared as his exhilarating wit and humour was loved and ea-

gerly looked forward to. He was also a resourceful and incisive music critic who expressed his opinions candidly and charmingly.

Almost all well-known Tamil scholars and eminent personalities have contributed to this journal at one time or other. The list includes such savants as *U.Vē. Cāminātaiyar* who serialized his auto-biography in *Vikaṭaṇ*.

Among the illustrious line of persons who adorned the editorial section of the magazine was the popular novelist *Tēvaṇ*.

Among the crop of distinguished contemporary Tamil writers, *Jeyakāntaṇ* reached the apex of fame through the publication of his short stories in *Āṇanta Vikaṭaṇ*. *Akilaṇ* was awarded the *Gnana Pita* award for his novel *Cittirap Pāvai*. *Ki. Rājnarāyaṇaṇ* was given the *Sahitya Academy* award 1991 for his *Kōpallapurattu Makkaḷ* which was first serialized in *Āṇanta Vikaṭaṇ*. Eminent writers like *Ti. Jānakirāmaṇ*, *B.S. Rāmaiya* and *Nā. Pārtacārati* have all written for this prestigious magazine.

Vikaṭaṇ takes pride in introducing women writers to the Tamil literary world. It enjoys the distinction of paying the highest remuneration for short stories among Tamil periodicals.

For several decades the front cover of *Vikaṭaṇ* carried a timely joke piquantly illustrated. *Kōpulu's* drawing's especially the unfailingly hilarious cover pieces, were the rage of the 50s and the 60s. *Kōpulu* immortalized himself by his scintillating drawings of characters such as the ravishing danseuse *Tillāṇā Mōkaṇāmpāl*, and *Cikkal Caṇmukacuntaram* in *Kottamaṅkalam Cuppu's* classic *Tillāṇā Mōkaṇāmpāl* which entranced thousands of the readers of *Āṇanta Vikaṭaṇ* in the late 50s.

The eminent weekly celebrated its *Diamond Jubilee* (60 years) in 1992. To commemorate the occasion *Vikaṭaṇ* conducted several competitions for its vast readers and the prize money amounted to million rupees. The novel competition in league with various advertising agencies is something unique in the history of journalism. The jubilee also marked *Vikaṭaṇ* launching another short-story competition inviting entries on various social problems that confront the nation. Topics such as environmental hazards, fuel economy, conservation of forest, the evils of dowry, dealt with in the short-stories were a sensation among *Vikaṭaṇ's* readers.

S. Pālacuppiramaṇiyaṇ, son of *S.S. Vācaṇ*, is

the present editor of *Vikāṭan*. Maṭaṇ, the joint editor, is a resourceful journalist who is also a cartoonist of note.

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V.G.S.

ĀNANTA VĪLAKKAM, a work which treats human physiology as its subject matter, comprises 100 verses in *viruttappā* metre.

It also discusses the philosophy of Caivism. The colophon of this palm-leaf manuscript states that it has been composed by Ānanta Nāṭaṇ.

This palm-leaf manuscript (number R. 3685) is preserved at the Government Oriental Manuscripts Library, Madras.

T.A.

ĀNANTĀTĪTAM, is the 10th decad of the sacred canto of *Tiruccatakam* of saint Māṇrik-kavācakaṛ's *Tiruvācakam*. The verses are in 8 footed *kaḷineṭiḷai āciriya viruttam* metre.

Ānantaṭitām literally means surpassing rapture. The saint addressing Civaṇ states :

Flood of mighty changeless grace ! devotee true
Who gained before now the changeless bloom
Of your twin-feet, have reached you-Truth Eternal;
You, endless one, - benignly manifest, - lustre,
As man, I saw you come ! yet I, a dog
Of obdurate heart, lie in wretchedness abject.

The saint continues eloquently :

You came and with your ' rainy arm ' benevolent
Ladling out of your golden chalice, you
Made me Your own ; so I do not deem
You inaccessible ;
Abandon me not in falsehood (to wallow)
It does not become (your grace).

Māṇikkavācakaṛ begs Civaṇ to hear his plaint and come to his rescue from a perplexing mass of illusions. He styles himself as a *vampaṇēṇ* (a mischievous knave) who stews in his unending welter of sins.

The saint concludes the canto with his earnest

desire to sing the glory of Civaṇ.

V.G.S.

ĀNANTĀYI, a novel by Civaḷāmi handles the theme of the ruthless exploitation of woman by man.

The story traces the slow evolution of a village into a town and the impact it has on the life and the outlook of a family which is committed to agriculture and the traditional way of living. The replacement of old values by new ones results in an identity crisis.

How affluence changes the attitude of Periyaṇṇaṇ and how it seriously affects the members of his family have been described with unusual dexterity and skill. From humble beginnings, Periyaṇṇaṇ, over the years, becomes a rich contractor. Wealth turns him into a selfish brute and he does not hesitate to exploit even the members of his own family who lean on him for support and sustenance. In the three different roles that he plays, as the head of the family, husband and father, he proves himself to be a representative of the male-dominated society. He becomes totally irresponsible and a stranger to his own kith and kin. The worst victim is his wife. Being a male-chauvinist, Periyaṇṇaṇ verily lords it over her. Even Laṭcumi, the run-away, is not spared.

But Ānantāyi remains to the very end a typical village housewife pinning her faith on old values like the stability of the family, the love of her husband and the welfare of the children. She emerges as a very powerful character.

The novel has great relevance to modern times. It was published in Madras in 1992.

G.J.

ĀNANTĀNUPAVAM, is the 40th chapter of the 6th *Tirumurai* of saint Irāmalinkaṛ's *Arūṭpā*. The verses are in *nēricai veṇpā*.

The title means ' the experience of divine joy '. This divine joy is the state of bliss experienced on attaining the knowledge of the Supreme reality that is Civaṇ.

The saint states that by virtue of being a thrall of Civaṇ, his heart has been wholly purified ; and having partaken of the rapturous spate of grace of Civaṇ, he has been treated to a panorama of blissful spectacles undreamt of. He has derived his profound joy while being anchored to the righteous path of *Caṇmārkkam*. The Lord, claims the saint, has blessed him with stupendous powers which are beyond even Piramaṇ and other heavenly hosts. He is able to exercise these powers in full view of men and gods;

he has earned the boon of deathlessness ; he has feasted his eyes on the most blissful person of Civaṇ and having tasted the ambrosia of divine grace, Vaḷḷalār claims, he has attained the supreme bliss that is Civaṇ. He says that he derives all his manifold comforts and bliss only from the Feet of Civaṇ.

See also : ARUṬPĀ in Vol. II

C.S.

ĀṆĀYA NĀYAṆĀR, is one of the 63 committed Caivite saints hailed as Nāyaṇmārs, whose glory is celebrated by the hagiographer Cēkkiḷār in his magnum opus Periyapurāṇam.

Cuntaramūrti Cuvāmikaḷ's concise catalogue of the saints, called Tiruṭṭonṭat Tokai supplied the nucleus for the subsequent amplifications by Nampiyāṇṭār Nampi in his Tiruṭṭonṭar Tiruvantāti, which in turn became the basis for the hagiography of Cēkkiḷār. Cuntarar, as is his wont, states pithily : *alaimalinta puṇalmaṅkai āṇāyarkku aṭiyēṇ* (I am the servitor of Āṇāyaṇ of the village Tirumaṅkalam rimmed by wavy springs).

The name of the saint Āṇāyaṇ itself speaks of his social background. Ā means cow and āyaṇ means cowherd. We do not know the real name of the saint. A cowherd by birth, born in the village Tirumaṅkalam of Cōḷa land, he was as devoted to Lord Civaṇ as he was to his herd on which he lavished all his care, affection and tenderness. Being a cowherd, he took to playing on the flute very naturally. Intoxicated by Civa bhakti, and engrossed in a state of exaltation, the cowherd saint blended consummate musical skill with intense devotion as he would pour out his pious heart in rapturous strains on the flute. The exalted spell hailed as *ainteḷuttu* (the five letters-*Na, Ma, Cī, Vā, Ya*) believed to be the quintessence of Lord Civaṇ's Supreme Being, became the staple of Āṇāyar's divine spate of melody which would suffuse the entire atmosphere with devotion.

One fine morn, the divine cowherd set off with his herd and a band of cowherds. He had dressed himself up exquisitely ; his arms, chest and forehead gleaming with the sacred ash of the Lord ; his crown of locks topped by a dainty chaplet, ears decked with a fine floral medley of sebesten plum shoots, red and white *kāntaḷ* bloom, an elegant jasmine wreath around his robust chest, a dainty piece of cascading silk upon a layer of tree bark wound around his waist, his feet shod, a pastoral staff in one hand, and a flute, the fount of divine melody, completing the accou-

trements. He happened to see a fully laden *konrai* tree (red Indian labernum) bristling with blossoms and fruits. To the eyes of the cowherd in the throes of Civa love, the *konrai* tree vanished and instead stood the form of Lord Civaṇ, the gorgeous bloom decorating the massive tree, upright like the Ganges Bearer. Āṇāyar stood entranced, his eyes sluicing tears of piety. Concentrating on the exalted spell *Namacivāya* he piped out a flood of ecstatic strains. The divine rapture that gushed from the flute enveloped the entire globe and thrilled the high canopy above, and reached the ears of the Supreme Civaṇ. He appeared mounted on His divine bull with His consort Umai before the grand Āyaṇ. He pronounced the beatific decree : 'You come to my side in your present (exalted) state'. A host of angels rained flowers and sages adored him, as the peerless Āyaṇ piped his way on to the blissful, everlasting proximity of Civaṇ.

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V.G.S.

ĀṆĀVĀLVINĒ ALAICAL, is the 35th Chapter of the second *Tirumuṇṭai* of saint Irāmaliṅkar's Aruṭpā. Rendered by the saint at Orriyūr, these verses are set in seven-footed *kaḷineṭiḷaṭi āciriya viruttam*.

The title refers to the searing repentance of a saintly soul for having wasted its precious days in dissolute ways instead of following the straight path of heaven. The saint is seen indulging in a withering self-vilification for having been an easy prey to the female charms. He styles lascivious wenches as formidable will-o'-the-wisp who trapped him and scorns himself as 'a mean cur who roamed the streets seeking after sensual gratification'. He implores God to save him out of His infinite grace ; he reminds Civaṇ of His marvellous benevolence when He deigned to mediate between Cuntarar and his wife Paravai in their love-feud.

The entire heading is devoted to self-denunciation by the saint which, however, need not be taken as purely autobiographical.

See also : ARUṬPĀ in Vol. II

C.S.

ĀṆIRAI MĒYKKA, is the seventh decad of Periyālvār's second *Tirumōḷi*, which forms the bulk of the sacred Tamil hymns known as *Nālāyira Tivviyaṭ Pirapantam*.

The decad is set in six footed *kaḷinetilaṭi āciriya viruttam*. The opening word is seen customarily used as the title of the decad. The verses begin with the words : *āṇirai mēykka nīpōti* (you go to pasture the cows).

Periyālvār is seen engaging his sacred muse to conceptualize Tirumāl as child Kaṇṇaṇ of infinite variety and inexhaustible wealth of delights. The same transcendent fancy helps him become Yacōtai the supremely blissful mother of the divine child.

Āṇirai means cattle. The decad graphically recreates the scene of the mother imploring her blissful boy to deck his lovely person with a variety of flowers, a medley of fascinating hues and heady fragrance, before venturing out to pasture his cattle in the company of numerous cowherds. Ālvār melts and makes the readers melt, as he visualizes the ravishing person of the blue-complexioned boy wither under the hot sky in the pastures : *kāṇakamellām tirintu uṇ kariya tirumēṇi vāta... tēṇilīṇiya pirāṇē ceṇṇapakap pūccūṭṭa vārāy* (O my dearest lord ! sweeter far than honey ! do come to deck [yourself] with champak blooms). Again , he entreats : ' do come to prank yourself out with blooming jasmine spreading its scent all over '.

The saint-poet catalogues the supernatural feats of the divine child such as cleaving the demon Pakaṇ in the form of a crane ; breaking the tusks of Kamcaṇ's royal elephant Kuvalayāpīṭam ; destroying the ogress Pūtaṇai who specialized in infanticide. This list includes the slaying of a friend turned foe of Kaṇṇaṇ named Cīmāli, which is not found in any other work.

Ālvār recalls the punitive feats of Ilakkuvaṇ (who mutilated the ogress Cūrppanakai) and Irāmaṇ (who beheaded the mighty Irāvaṇaṇ) and the incarnation of Man-Lion Who ripped off Iraṇiyaṇ. All these feats are fused in Ālvār's mind intoxicated with Kaṇṇaṇ's love. Kaṇṇaṇ, Irāmaṇ, Naraciṇkam, Tiruvēṇkaṭattāṇ, Tiruvarāṇkattāṇ, Tirukkuṭantaiaiyāṇ all coalesce, and what emerges, towering above, is the form of the enchanting cowherd, a fascinating boy of tender years who is about to go out pasturing (*āṇirai*

mēyttal).

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S.N.K. & V.G.S.

ĀṆAIKKĀ, is a famous Caivite shrine situated in the town Tiruccirāppaḷli (Tirucci). This ancient shrine enjoys the rather uncommon distinction of having extant the hymns rendered here by the great trio, Campantar, Appar and Cuntarar.

Āṇai means elephant and *Kā* means grove. This spot is said to have had numerous elephants long ago. Tiruvāṇaikkā, with the customary honorific prefix *tiru*, chalice as it were between the rivers Kāviri and Kolliṭam, is regarded as *apputtalam* (water shrine), representing water among the five elements. *Āṇaikkā* is also known variously as *Tiruvāṇaikkāval*, *Tantivaṇam* and *Ipavaṇam*. In Sanskrit this shrine is also known as *Jampukēśvaram* as *jampu* (*nāval* in Tamil, *Engonia Jambolana*) is the sacred tree of the place. Lord Civaṇ of this temple is named as *Jampukēśvarar* and *Jampunātar*. His divine consort Umai goes by the name *Akilāṇṭēcuvāri*, *Akilāṇtanāyaki* and *Akilāṇtavalli*.

The holy water of this shrine consists of *Nava-tīrttaṅkaḷ* (nine waters or tanks). One of them is *Irāma Tīrttam*, believed to have been made by Irāmaṇ, when he visited this place on his return from his successful war against Irāvaṇaṇ. This tank is distinguished for the annual *teppat tiruviḷā* (float festival) in the month of *Tai* (January-February) under the asterisk *pūṇar-pūcam*. Another important tank is the *Cūriya Tīrttam* (sun tank) where in the Tamil month *Āṭi* (June-July) another annual float festival is conducted with great eclat under the star *pūram*.

Āṇaikkā is seen beautifully situated in the midst of verdant groves fed by the Kāviri, the boon of the Tamil land. Lord Civaṇ's *sanctum* faces West, while

His consort's faces East. The temple occupies a vast area, 2,500 feet long and 1,500 feet wide. It boasts of five *pirakāraṅkaḷ* (corridors). There are walls separating each corridor. The fourth one called *tirunīru maṭil* (rampart of sacred ash) is a celebrated one. It soars to a height of 35 feet and 6 feet thick. It measures 2,436' East-West and 1,493' North-South. The temple is as architecturally rich as it is hoary and sacred. Among the architectural splendours are a 800 pillared *maṇṭapam*, the massive columns supporting the hall exhibiting exquisite carvings and decorations.

One of the legends speaks of the tussle between Māliyavāṇ and Puṭṭatantaṇ (Pushpadandhan), a pair of Civa *kaṇas* who served the Lord in Kayilai. But their intense devotion was not free of mutual envy. One longed to outdo the other. Envy resulted in enmity and enmity in degradation. Māliyavāṇ cursed his rival to be born as an elephant and Puṭṭatantaṇ, thus cursed, retaliated by cursing Māliyavāṇ to be born as a spider. Both of them humbly sought the intercession of the Lord who directed them to go to *ñāṇattalam* (the shrine of divine wisdom-Āṇaikkā) and worship Him and be rid of their mutual curse. Though degenerated now, the celestial antagonists carried on their devotion even as they sustained their hostility. The elephant would carry river water in its trunk and bathe the Lord before showering fresh blossoms upon Him each day unfailingly. And the spider too adored the Lord in its own fashion, weaving a web of canopy above the Liṅkam thereby sheltering Him from the hail of dry leaves. The elephant regarded the spider-web with distaste and would tear it away. The spider was harried to observe his efforts becoming a waste. One day it hid itself and saw the elephant on the rampage. Furious, it crawled up the trunk of the animal and stung the elephant. And both of them perished. They were purged of their long standing enmity. They were blessed instantly with divine forms. The Lord appeared before their ecstatic selves to tell them : "because of your exceptional bhakti you are redeemed. He who has got rid of his elephant form shall resume his place as the leader of my *kaṇas* ; further this place shall be known after his birth here as an elephant. He who has left behind his cursed spider frame shall be born in the Cōla lineage to perform many brave

deeds before regaining his seat in Civalōkam". The spider was born as the son of the Cōla king Cupatēvaṇ and his consort Kamalāvati. He became famous as Kōccenkaḷ Cōlaṇ (Cōlaṇ of red eye or blood-shot eye). This transformation of the pious spider is seen celebrated by the great trio in their Tēvāram hymns in many places.

Campantar who has rendered three decads here (II. 23 ; III. 53, 109), observes in one of his hymns :

Cempiyar sovereign, hailed as 'the Red Eyed'

Much indeed is Your benignity for him ;
(II. 23. 5)

Appar recalls the fabulous reincarnation of the pious spider in one of his *Tirunēricai* verses :

At Āṇaikkā the spider spun
A sacred canopy shady ; in distress
It perished when (Civaṇ) did grant it
A birth in the Cōla dynasty (exalted)

IV. 49.4

Appar has sung one decad of *Tirukkūṇṭokai* (V. 141) and two decads of *Tiruttāṇṭakam* (VI. 316 ; and VI. 318) in praise of Tiruvāṇaikkā Civaṇ. The *sanctum sanctorum* here is seen spouting water perennially and the Liṅkam is seen to be constantly flooded. In fact, the high priest can't perform daily service without sedulously removing the water.

According to *Tiruvāṇaikkāp Purāṇam* by Kacciappa Muṇivar (18th c.), Umai wanted to get a doubt cleared and questioned her consort. Civaṇ told Her : "You seek out the *ñāṇattalam* on earth and engage in penance. I shall come there and clear Your doubt". Umai reached here. She gathered water in Her palms by meditating on Her Supreme Lord's Feet. She got a Liṅkam out of water and this is believed to explain the status of this shrine as *apputtalam* representing water out of the five elements. Appar rapturously records this in all the ten verses of his *Tiruttāṇṭakam* sung here :

Bathed I've in the quintessence
Of water ambrosial that springs
In Tiruvāṇaikkā.

VI. 63

Cuntarar (VII. 75) rapturously recalls, in his hymn rendered at Āvaṭuturai, the dainty web of the sacred spider that resulted in his exalted birth as a king of the Cōla dynasty. He marvels at the link (VII.

66. 2) that with such wonderful finesse elevates a webbing spider to a munificent monarch addicted to *Civattoṇṭu* (service to the Lord Civaṇ).

O You curly Red Head! You

Did transform the spider

That wove a dainty canopy with a web translucent
Into a scion of Cōla dynasty !

The legend has it that a Cōla king who ruled from Uṛaiyūr as his capital, wanted to have darshan of the Āṇaikkā Lord. It was summer and his kingdom was reeling under torrid tropical sun. The pious king sent many presents used for cooling such as fans, cooling herbs to the Lord. His eyes caught the gorgeous pearl-wreath decorating his consort's throat and he made up his mind to present it to Civaṇ. Presently the king and the queen took a bath in the river. As ill-luck would have it, the queen's pearl-wreath fell off and sank into the river. The pious ruler was very sad. He beseeched the Lord to appropriate the precious wreath. Presently the temple priests bathed the Lord with water brought from the Kaviri in pots. To the surprise of one and all, and to the utter jubilation of the Cōlaṇ, the pearl-wreath (that had been lost in the surge) fell down along with water and settled on the crest of the Makāliṅkam. Cuntarar commemorates this miracle in the seventh song of his decad (VII. 75).

Aiyatikāḷ Kātavarkōṇ is seen extolling Āṇaikkā in his *Cēttīrat Tīruvenpā*-(*Patinōraṇ Tirumurai*).

Aruṇakiri Nātar (15th c.) has praised Lord Murukaṇ of this shrine in his *Tiruppukal* hymns:

Exalted by bards and poets of Tamil chaste

To the peal of conches and (stringed) yāl,

You are enthroned in Āṇaikkā southern !

Poet Kāḷamēkam (15th c.) has extolled this shrine with an *ulā* (pageant) poem called *Tiruvāṇaikkā Ulā* consisting of 460 *kaṇṇis* (couplets).

Kamalā Nānappirakācar (16th c.) has composed a *talapurāṇam* (legend of the shrine) called *Tantivaṇap Purāṇam*.

Tiruvāṇaikkā Tiruppaṇimālai of unknown authorship consists of forty verses. It sheds light on the renovation carried out down the ages by zealous devotees. Makāvittuvāṇ Mīṇāṭcicuntaram Piḷḷai of Tiricirapuram (19th c.) has authored *Tiruvāṇaikkā Akilāṇṭanāyaki Mālai* and *Akilāṇṭanāyaki Piḷḷait-*

tamiḷ both moving panegyrics on Goddess Akilāṇṭēcuvāri of this shrine.

Āṭicaṇkarar (9th c.) has devoted his *Srī Mathruka Puṣpamālasthuthy* in praise of this Goddess while Sṛidhara Veṅkaṭēswara Aiyāvāl has extolled Civaṇ of Āṇaikkā in *Srī Jampunāthashtaham* a moving poetic eulogy of eight verses.

It is said that Āṭicaṇkarar played a crucial role during his sojourn here by abating the ferocity of the Goddess who had been causing havoc among the populace. The great saint bhaktha is reported to have distilled the fury of the Goddess in *srīchakram*, esoteric metal discs, had ear rings crafted out of them and decked Her earlobes with them. This pacified and rendered Her far less stern. The story goes that he planted an icon of Her son Vināyakar right in front of Akilāṇṭēcuvāri, which rendered Her quite amiable to Her devotees.

Tiruvāṇaikkā temple presents of information by way of stone inscriptions spread through the second, third and fourth corridors. A list of laudatory works on Tiruvāṇaikkā and the deities therein, is given below :

1. Taṇṭapāṇi Cāmikaḷ's (19th c.) a. *Campuliṅkar Patikam*, b. *Akilāṇṭa Nāyaki Patikam*, c. *Kaṇēcar Patikam*, d. *Tiruvāṇaikkā Yamaka Antāti*, e. *Tiruvāṇaikkā Vaṇṇap Pāmālai*, f. *Caṇmukat Tiruppukal*; 2. Maṇōṇmaṇi Ammaiyaṛ's (19-20 c.) *Tiruvāṇaikkā Akilāṇṭa Nāyaki Antāti*; 3. Kē. Vi. Cuppaiyaṛ's (20th c.) *Tiruvāṇaikkāp Patirruppattantāti*; 4. Cīṅkāra-vaṭivēḷ Vaṇṇiya Muṇṭār's (20th c.) *Tiruvāṇaikkā Antāti*; 5. Vēlāyuta Cāmikaḷ's (20th c.) a. *Akilāṇṭa Nāyaki Patikam*, b. *Tiruvāṇaikkā Akilāṇṭa Nāyaki Pirārttaṇaip Patikam*, c. *Akilāṇṭa Nāyaki Nēricai Veṇpā*; 6. Appuliṅkam's (20th c.) *Kāvai Murukaṇ Piḷḷait Tamiḷ*; 7. *Akilāṇṭa Nāyaki Viruttam* (author not known); 8. Ma.Vī. Irāmānujāccār's (20th c.) *Tiruvāṇaikkā Māṇmiyam*; 9. Pa. Pañcāpakēca Cāstiriyār's (20th c.) *Tiruvāṇaikkāval Makātmiyam*; 10. G. Varatarājaṇ's (20th c.) *Tiruvāṇaikkā Purāṇa Urainaṭai* and I l. Pañcanatam Piḷḷai's (20th c.) *Tiruvāṇaikkāt Tala Varalāru* are some other works on Āṇaikkā.

One of the most ancient springs of Caivism, Āṇaikkā has history, magnificent architecture, and sacred literature that energizes and ennobles the de-

vout, and lovely scenario. Āṇaikkā is a sure refuge that affords cool current of delight to the harried man and woman seeking peace and happiness.

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V.G.S. & M.M.

ĀṆAIC CANTAM, is a collection of stories by Ā.Mātavaṇ. It includes two novelettes and five short stories and this collection carries the title of the first tale, *Āṇaic Cantam*.

Āṇai means elephant and *cantam* means to parse. An elephant, when viewed as a whole, may not strike one as a very pretty sight ; but its numerous limbs, regarded in isolation, appear to be attractive. This condition (of parts appearing more attractive than the whole) is known as *āṇaic cantam* in Malaiyāḷam.

Tamayanti, a Tamil girl, living in Trivandrum, falls in love with Pāskaraṇ, a dashing and eloquent Nair youth, who is a member of the labour union. She marries him in defiance of her parents' opposition and she is in for a frightful shock. He is not what he appears to be. To her dismay she realizes the blunder she had committed in marrying a man who is only handsome in appearance. His cruelty, cant, selfishness and salacity, fill her with disgust. While she, for his sake, has sacrificed the love and affection of her own parents, he would not forego even meat, which Tamayanti finds so abhorrent. He adds insult to injury as it were, in engaging a Kerala wench named Paṅkajāṭci, who not only cooks him his meat dishes but also hops into his bed as and when he wants. Her husband's conduct leaves her seething. However, when she comes to know of her superior at the typewriting institute, where she is employed,

and whom she has held in high esteem, who too is as false and depraved as her spouse, she is somewhat pacified ; she has come to regard the entire race of males with suspicion. But the story ends with the disillusioned heroine willing herself into concentrating on her husband's merits instead of allowing herself to be repelled by his shortcomings. Though, like an elephant, the hero may not be a man of character, he is not devoid of accomplishments and desirable traits. Like *āṇaic cantam*, is it not better to dwell on the hero's better traits than on the sum total of his personality that is disagreeable?, the author suggests. The story is a sad commentary on the cant that lurks behind the hypocritical mouthings of lofty terms such as 'equality' and 'brotherhood' ; it exposes the naivete of girls who are trapped by males sporting such slick slogans, males who are objectionably drunk with their own chauvinism, and gullible females submitting to such irrationality and indignities. It also sheds light on the hero's famed pragmatism and utilitarianism.

The second novelette in this collection is titled *Kālai* (bull). This is about a poor woman named Pāppi, daughter of an impoverished man named Kōpāl Paṭṭar. Though she is twenty-five years old, and in the prime of her youth, she has known nothing but sexual repression, being a virtual prisoner of her poverty and chillingly conservative ambience. Once she happens to witness a stud bull copulating with a cow in her backyard that whips up her pent-up libido. Pāppi is shown as making love with a blacksmith engaged in her backyard. Her sexual fulfillment has been subtly handled by the author. She is shown to have been introduced to the delights of sexual congress in a reverie ; the frustrated woman, for all her repressed sexuality, is not shown as having aggressively sought out and achieved carnal gratification. The latent sex urge, that has not been properly vented at the right time, and is repressed due to societal sanction and taboos, has a way of mutinying at the first available opportunity. This clandestine escapade is shown to take the form of *iyarkaip puṇarcci* (spontaneous love-making) in the *akam mode*.

Māṇacikam (desires of the inner-mind) is one of the five short stories in this collection. It is about a man who is mentally ill. *Vēṣam* (disguise) is about a young man Civatās who has no permanent job, whose income is far from adequate, and who bluffs

The bird is referred to by various names like *kāri*, *pillai*, *kapilam*, *kāñcaṇam*, *kayavāy*, *karikkuruvi*, *kiccukkuruvi* or *kariccāṅkuruvi* and is supposed to give the clarion call of the day and to protect many of the weaker birds.

Madras, 1976.

A.T.

ĀNAIT TOḶIL, a *pirapantam* kind, called elephantology or elephant lore, is a study of elephants - its salient features, qualities, catching, training etc. Generally in *vañcippā* or *akavaṛpā* it is dealt with in *Navanītap Pāṭṭiyal* and *Panniru Pāṭṭiyal*.

The animal's nature, temperament, size, growth, longevity, its destructive tendencies in a fit of rage and as a result, getting chained by the king-all these details are discussed in *Navanītap Pāṭṭiyal* (verse 49).

Panniru Pāṭṭiyal (282) charts out the different features as follows :

- | | |
|--|---|
| 1. Three pertinent regions | mountain, river, ocean. |
| 2. Three physiological traits | height, length, circumference. |
| 3. Geospatial regions (<i>tēyam</i>) | born in different regions. |
| 4. Seven organs | trunk, tail, four legs and phallus (<i>kōcam</i>). various. |
| 5. Caste (Breed) | the glory of its life. |
| 6. Longevity | using trunk, tusks, forelegs and hind legs. |
| 7. Five types of attack | a. <i>tōraṇam</i> : following its own footsteps.
b. <i>vakkiram</i> : random erratic walk. |
| 8. Gait : Two types | to think good,
to think evil,
to do good
to do evil
to pine for set. |
| 9. Five typical emotions | faithful submission to the master. |
| 10. Servility | |

According to *Venpā Pāṭṭiyal* (33), if *ānait toḷil* is composed in *vañcippās*, it is called *āṇai vañci*. It is also known as *āṇaitoḷil mālai*. *Panniru Pāṭṭiyal* elucidates that it is also written in *akavaṛpās*. If it consists of ten verses of *āciriya viruttam*, it must be a small book called *āṇai viruttam* says *Navanītap Pāṭṭiyal* (41).

S.N.

ĀNAI VIRUTTAM, a poetical composition of the *pirapantam* class.

In keeping with *pattu* (ten) composition of ten verses on a subject, it has ten verses in praise of elephants attached to the king's army ; the verse-form is

specified as *āciriya viruttam* by all theoretical works on versification (*pāṭṭiyal*) except *Ilakkana Viḷakkam*; however, *Tonnūl Viḷakkam* says that *vannappāṭal* may also be used for this purpose.

The praise of elephants in 10 *viruttam* verses either with or without *antāti* linkage is one of such compositions on the various types of a king's weapons like bow, sword, lance, sceptre, horse, country, town, and bounty to suppliants.

See also : ĀNAIT TOḶIL

T.V.G.

ĀṢṬIṆ ILLAM, is a novel by Cujātā written in a new style.

Āṣṭiṇ Periyappā is the head of the family. He was very much attached to his old Āṣṭiṇ car, and his house was known as Āṣṭiṇ Illam. He rose in status by perseverance and sincerity. When his wife passed away, he married her sister to maintain his huge family. He had a son Mukuntaṇ by this second wife.

The story begins with the farewell party of Nikil, son of Mukuntaṇ, who is planning a tour abroad. At the party Nikil's brother Nantu reads a verse, to his grandpa's satisfaction and faints immediately. He is struck by a nervous disease and may even die before his 20th year. Nikil is worried about his foreign trip but Nantu is unaware of his problem.

Mukuntaṇ approaches a magician to get his son cured. Magician says that his family has been cursed by a woman, in the past. Believing this statement, Mukuntaṇ shouts at his dad. Meantime a man from Pondicherry comes to Mukuntaṇ telling that he is also a son of Āṣṭiṇ Periyappā and that his mother has been cheated by this Āṣṭiṇ Periyappā.

Mukuntaṇ believes that the curse on his family has come from this lady of Pondicherry. He, then, comes to know that his dad had cheated that lady, and got hold of this house Āṣṭiṇ Illam from her, paying a small amount, and also killed her first husband by throwing him into the drainage of that house. Mukuntaṇ enquires into his father's crime.

But his father tells him a different story. He says that he did not cheat the lady or kill her husband. Instead he gave her life. Her husband was a drunkard and cheat. He compelled his wife to involve herself in vicious deeds. One day he died of large consumption of liquor. This lady sold a part of her house to Āṣṭiṇ Periyappā and then she lived peacefully. But

this explanation did not satisfy Mukuntaṇ. He did not believe his father. On knowing this Āṣṭiṇ Periyappā committed suicide.

On knowing everything, the family vacated that house and occupied separate flats. Mukuntaṇ went to the doctor and told him that thereafter there would be no worse happenings in his family, as they had quitted the 'cursed residence', Āṣṭiṇ Illam. The doctor laughed at him and said that the sickness of Nantu was not due to the curse and that it had been only a superstitious belief, which no one could prove. Instead, it was due to the marriages between the close relatives of one's family, as Mukuntaṇ's father had married his wife's sister and Mukuntaṇ, his father's sister's daughter. Marriages between blood relatives cause their children to develop many diseases. Mukuntaṇ felt ashamed of himself.

This story is based upon the findings of medical sciences. It knocks the bottom out of the foolish beliefs of even learned men in this present era.

It was published in 1992 at Madras.

P.T.

ĀṢṬĀṆA MĀLAI, a 19th c. didactic work in palm-leaf manuscript, listing objects, events, features, etc., deprecated as of no worth.

There are 88 lines in 44 groups of two-line units, which have six *cīrs* (feet) for the most part and four *cīrs* to a lesser extent. There is no *etukai* (agreement of the second letter of the first *cīrs* in each line) but assonances occur in the 3rd and 6th on 2nd and 4th *cīrs*; alliteration of the first with the fourth *cīr* occurs occasionally. Without being assignable to any specific verse-form these lines have an *ācīriyam*-like rhythmic flow. The title *mālai* (garland) is given to the work because its lines begin with letters of the alphabet, the vowels and the vowel-consonants - in the alphabetic order, omitting a few of the rare vowel-consonant combinations. The work is meant as a 'garland' presented in an *āṣṭāṇam* (royal court). Details of authorship, date, etc., are not available.

Two disapproved things in each line are listed so that in 88 lines we have 176 averments; the language is close to the colloquial form using proverbs that circulate among common people. There is a lot of sound common sense in the enumeration of things in this work; it speaks of the 'uselessness' of many things such as: 'gifts without the love of the giver' (*aṇṇillāta koṭai*), song without rhythm (*icaiyillāta*),

pāttu), the arithmetic of the unlettered (*eḷuttariyātavaṇ kaṇakku*), learning with doubts uncleared (*aiyam niṅkāta kalvi*), heirless fortune (*cantati yillāta pākkiyam*), assembly without mature elders (*cāṇrōrillāta capai*), knowledge that knows not the self (*taṇṇai aṇiyāta ṇāṇam*), medicine that does not help to cure (*nōyaṇintu utavāta maruntu*), etc.

The palm-leaf manuscript is preserved at the Institute of Indology, Pondicherry No. 10968.

T.V.G.

ĀṢṬIKAN, is an anthology of V.S. Kandheker's short stories, rendered into Tamil from Marathi, by Kā.Srī.Srī. The translation has much to commend itself as it makes easy and interesting reading. The stories, which touch on the myriad aspects of life, have a distinct lyrical quality. In fact, the author quite often trembles on the brink of poetry. *Cāpa Nīkkam*, *Tōlvi*, *Patumai*, and *Nēca Nēicam* though short in length, belong to a separate category while the longer stories amaze us by their range and variety and deal with the glories, triumphs and disasters of the work-a-day world.

The title story *Āṣṭikaṇ* (a theist) has for its theme the conflict between Faith and Atheism which has been dealt with by writers from time immemorial. But at the hands of Kandheker, the theme touches unexplored depths and dimensions. The artistry with which the theme has been exploited lends distinction to the story. The scene is set in *Mīraj*. It traces the college days of *Aṇṇā* and *Pālu*, two intimate friends.

Cāpa Nīkkam (the removal of a curse) draws inspiration from an incident which motivated *Vālmīki* to write the *Rāmāyaṇam*. It is the merciless killing of one of a pair of love-birds by a hunter, allowing the other bird to bemoan the loss. The hunter suggests to *Vālmīki* to end his epic with grief-stricken *Cītai* exchanging notes with the bird. This was bound to heighten the effect.

Cuvar (the wall) has for its theme the relationship between a husband and a wife.

Tōlvi (defeat) is an unusual story with rather an obvious message. It is about a king who is struck by the extraordinary beauty of a statue. He had defeated another king recently and made him flee for his life. When he comes to know from the sculptor that the statue is of the vanquished king, his anger knows no bounds.

of low people sought.

Ṇpamum Tuṇṇamum deals with the two contrasting emotions that constitute the scheme of life. A balanced mind will view both dispassionately. A sane life presupposes such a right attitude.

The last essay *Kālamum Kaṭavuḷum* is on Time which is in one sense more potent than God Himself. In fact time which is fleeting presents a striking contrast to God who is immanent. One even wonders whether time occasionally has a dig at God!

All the essays point to the author's scholarship and sanity. The formative ideals presented here will be helpful to those who are on the threshold of life.

The book was published in Putukkōṭṭai in 1962.

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M.M.

IKKĀLAK KAVITAIKAḶ MARAPUM PUTUMAIYUM (convention and novelty in present day poems), is a critical evaluation of the contribution of six Tamil poets, of the 20th c. Its author, Tu. Mūrṭti, employing the Marxist approach, comes to the following conclusions:

1. *Pāratiyiṇ Kaṇṇaṇ Eṇ Cēvakaṇ* (Pāraṭi's Kaṇṇaṇ my servant): Even though Pāraṭi supports the Russian revolution, he does not hold a Marxist view of the society.
2. *Pāratitācaṇiṇ Aḷakiṇ Ciṟippu* (Pāratitācaṇ's the laughter of beauty): The poems are not mere lyrical effusions but reveal the poet's awareness of social problems and his love for Tamil.
3. *Paṭṭukkōṭṭai Kalyāṇa Cuntarattiṇ Pāṭalkaḷ* (the songs of Paṭṭukkōṭṭai Kalyāṇacuntaram): He uses poetry as a weapon and his poems are at once propagandist and artistic.
4. *Nā. Kāmarācaṇiṇ Karuppu Malar* (Nā. Kāmarācaṇ's black flower): He has faith in rationalism and socialism but fails to convey those principles through poetry.
5. *Mu. Mēttāviṇ Kaṇṇiṇ Pūkkaḷ* (Mu. Mēttā's blossoms of tear): All his songs are reformist in nature but not revolutionary.
6. *Ē. Te. Cuppaiyaṇiṇ Muṟaiyīṭu* (Ē. Te. Cuppaiyaṇ's complaint): His poems are called *makkaḷ Kavitaikaḷ* (songs of the people) be-

cause they describe the problems of the people and the remedial measures that are to be taken by them.

This book was published in the year 1978 in Madras.

M.M.

IKKĀLAT TAMIL (modern Tamil), is a collection of 20 articles written by Muttuc Caṇmukaṇ (M. Shanmugam Pillai) and published in various journals. It deals with modern Tamil usage and the innovative linguistic approach. The articles in the book can be subdivided on the basis of their contents such as grammar, nouns and linguistics (phonemic level, word level and semantic level).

Vēṭṭumai (case), *Viṇaiyālaṇaiyum Peyar* (participial noun), *Etirmaṇaikaḷ* (negatives), *Viṇā* (interrogative), *Ummaikaḷ* (um particles), *Tolkāppiyar Kūrum Kuṟṟiyaluyirkaḷ* (short vowels mentioned by Tolkāppiyar), and *Kuṟṟiyalukaramum Aṟreṇa Molipa* (kuṟṟiyalukaram, one of the ten dependent letters in Tamil) and others come under the section of grammar.

Cātip Pēccum Uṟavumuṟaip Peyarum (caste dialect and kinship term) and *Ākkaṇ Peyar* (derivative noun) come under the section dealing with nouns. The article *Cātip Pēccum Uṟavumuṟaip Peyarum* arrives at the conclusion that the percentage of proper nouns in castes is mostly dependent upon the caste hierarchy of the society.

Makkaḷ Tamilum Ilakkiyat Tamilum (popular Tamil and literary Tamil), *Yāḷppāṇat Tamil* (Jaffna Tamil), *Tiruvācakat Tamil* (the Tamil of Tiruvācakam), *Tamiḷā Āṅkilamā?* (Tamil or English?), *Tamiḷiṇ Oliyaṇiyal* (Tamil phonemes), *Iraṭṭaik-kiḷaviyum Aṭukkuttōtarum* (repetitive morphemes and reduplicatives), *Tolkāppiyarṇiṇ Piṟappiyal Kōṭpātu* (articulatory phonetics, Tolkāppiyar's theory), *Ṇanamā, Aṇamā?* (is it *ṇanam* or *aṇam*?), and *Varreṇ Cāriyai* (inflectional increment *varru*), come under the category of linguistics. The article *Aṭukkuttōtar* remodels the grammar of *aṭukkuttōtar* according to the usage in modern Tamil. The article *Ṇanamā, Aṇamā?* describes that *aṇam* is the correct as well as the old form in the language. The article *Varreṇ Cāriyai* proves that *arū* is not an inflectional increment but it is a neutral plural morph. It emphasizes that *arū* is the correct form.

These articles not only examine the general and modern linguistic theories and concepts but also specifically analyse Tamil language.

This book was published at Maturai, in 1971.

P.T.

IKPĀL ILAKKIYAMUM VĀLVUM, a selected Tamil rendering of the poems of Dr. Iqbal, a famous Persian Poet, by Ta. Kōvēṭaṇ. The translator has added an essay under the title **Ikpāl Ilakkiyamum Vālvum** (Iqbal, his life and works) by Jīvāṇantam as prologue to this work.

The Tamil version is very pleasing and the Tamil titles of the lyrics are very attractive. The poems deal with many subjects, varying from patriotism to alienation. Some are tinged with rich ethical content whereas some make a clarion call for the abolition of private property. One poem glorifies the Russian Revolution and quite a few eulogize the creative skill and labour power of the proletariat. According to Iqbal, the quest of man forms the central theme of all his poems. This work can be deemed as one of the many channels through which some of the trends of Socialist Realism penetrated into the arena of Tamil poetry and gave a new dimension to modern Tamil Literature.

This was published in 1977.

J.S.

IKAL, the 86th chapter of Saint Tiruvaḷḷuvar's **Tirukkuraḷ** deals with hostility.

In ten neat couplets, Tiruvaḷḷuvar has suggested that happiness and hatred cannot co-exist. While shrinking from hostility promotes happiness and welfare, revelling in it bespeaks doom and destruction.

All wise people would agree that hostility is a vice which is to be shunned at all costs as it fosters the evil of disunion. Disunion, in turn, results in disagreeable action. Prudence demands that nothing painful should be done from a feeling of hatred. If only one could triumph over the distressing disease called hatred, one could definitely achieve imperishable fame. The total destruction or annihilation of hatred is sure to yield great delight. This is an ideal worth aspiring for, who would ever think of conquering those who shy away from hatred? If anybody foolishly cherishes hatred as something dear, woe unto him. Ruin and destruc-

tion are sure to overtake him. Those whose judgement is clouded by hatred are sure to become victims of misery. They would never comprehend the triumphant nature of truth. Shrinking from hostility is sure to endow one with wealth whereas indulgence in it would spell ruin and disaster. All calamities have their origin in hatred. On the other hand, friendship bestows on the individual, who cultivates it, infinite wealth and happiness.

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S.T.

IKALCCI ANI, a figure of speech, mentioned in **Muttuvīriyam** (1207) and **Cantirālōkam** (96). The word *ikaḷcci* does not have the normal denotation of derision in this context. Instead it refers to influence or impact. In Sanskrit rhetoric, this is called *avaññālāṅkāram*.

The absence of influence of any kind of an object on another with which it has some relation is known as *ikaḷcciyāṇi*. The two kinds of this are the absence of corrective influence and the absence of evil influence.

āḷa amukki mukakkiṇu māḷkaṭaṇṭir
nāḷi mukavātu nāṇāḷi.....

However much one dips a pail into the sea, one *nāḷi* (a measure of capacity) cannot contain water equal to four *nāḷis*. Even though the sea has abundant water, the measure of *nāḷi* can draw only the quantity that it can hold. The abundance of the sea has not in any way affected the *nāḷi*'s capacity. This is an instance of absence of corrective influence, a kind of *ikaḷcci aṇi*.

kamalamalar tāṇkaṇṭu kūmputalār kāmār
amutakira nāṇkeṇ kuṇaivu.

When the lotus folds back as the moon rises, it does not, in any way, affect the moon which sheds its light as if it were nectar. In this song the botanical

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச் ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au ʔ k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

phenomenon of the lotus is said to have little influence on the moon. This is an instance of absence of evil influence, a kind of *ikalcci ani*.

T.S.S.

IKALCCI UVAMAI, though Tolkāppiyam has earmarked a separate chapter for the figure of speech called *uvamai* (simile) and has exhaustively dealt with it, it seldom mentions *ikalcci uvamai*. **Vīracōliyam** (156) alone among Tamil books or rhetorics, mentions this. In **Taṇṭiyalaṅkāram** (32), this goes by the name *nintai uvamai*, whereas **Māraṇalaṅkāram** (101), **Muttuvīriyam** (10) and **Ilakkaṇa Viḷakkam** (640) refer to this device as *ikalcci uvamai*.

Ikalcci uvamai consists in comparing an object with another and then roundly denouncing the original object. For example, the lotus is compared to a woman's face, it is then said that the lotus cannot put up with the appearance of the moon.

In an ancient Sanskrit work, the red rose is compared to Ushas (the rising sun which is red) followed by the statement that the rose shuns the colour of blood.

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M.M.

IKALCCI VILAKKU ANI, is a literary device allied to *munṇa vilakku ani* which is classified as a *poruḷaṇi* by **Taṇṭiyalaṅkāram** (45), **Vīracōliyam** (163), **Māraṇalaṅkāram** (222) and **Ilakkaṇa Viḷakkam** (*Aṇiyiyal*) (650). *Munṇa vilakku* means the denial of a general theory at a particular context. *Ikalcci vilakku* is the abuse of an object which is to be ignored or discarded.

ācai peritūṭaiyē māruyirmēl apporuḷmēl
ācai ciṟitu maṭaivilamāl - tēcu
vaḷuvā neṟiyiṇ varuporuḷmē laṇṇal
eluvā yolivā yiṇi

Lord, our love is centred on you as a person, and the wealth which we possess now or might amass in future is of no significance to us. When we venture into the world to acquire wealth through fair means, we should keep this in mind. We can either stay with our lady love or go in search of material wealth. The decision is ours.

Here the confidante issues an explicit statement expressing the heroine's and her own dis-

regard for wealth. By abusing the object of the hero's journey, she indirectly dissuades his plans and entreats him to stay with the heroine. Here the object of the hero's journey, namely, material wealth is derided, while the journey itself is to be abandoned. This is a classic example of *ikalcci vilakku ani*.

T.S.S.

INKITAPPATTU, is the 47th chapter of the first *Tirumurai* of the saint-poet Irāmalīṅkar's **Aruṭpā**. The songs are in *kali nilai vaṇṇatturai*.

The twelve songs in this chapter are seen spun with a judicious blend of common words and formal expressions confined to the elite which achieve semantic peculiarity known as *iṅkitam* or amorous insinuation. Ideas or situations which might be deemed indecent or rather lewd are discreetly and appropriately masked with the use of *iṅkitam*. The songs assume the form of a debate. It is called *uraiyāṭal muṟaṭ* (conversational pattern) wherein, the speaker is seen referring to one thing while the listener understands it differently.

Lord **Murukaṇ**, the son of Lord **Ciṇṇa**, adorned with *kuvaḷai* wreath (blue nalumbo), and ensconced at **Taṇikai** hill capped by dark clouds, rides a gorgeous peacock; the bevy of lasses who behold Him are smitten with love for Him. The heroine is one of them. She voices her love for **Murukaṇ** in the form of the songs under discussion. She speaks out her mind:

"I saw the Lord upon His mount peacock in the lovely grove silhouetted by the Mantara hill range; my person (ravished by His exceeding good looks and in the grip of passion) has lost weight heavily and consequently my bangles slithered down. He did favour me with His wreath at **Taṇikai**, the dear wreath that bedecked His noble chest. When I had it in my arms I felt as though I had hugged Him. Lord **Murukaṇ** bestows on His devotees fame, wealth, and land, and finally, the kind of birth that is conducive to gaining the everlasting other world too. O my dearest mate, my blessed company! do tell me the route He takes on His peacock. I, Who beheld Him soaring on His peacock on the **Taṇikai** street, have withered much like a red lotus on a moonlit night. My garments slip indeed (from my body in the throes of passion)".

The *talaivi* now goes on to dwell on her intimacy with the Lord.

She is sad that she could not comprehend the meaning behind the Lord's statement when He appeared before her to say : "Why should you send me a messenger? ; I am here all alone but I shall not come again". There is a telling double entendre, loaded in the expression, *vār ēṇ?* It needs to be explained. *Vār ēṇ* when read as a single word, *vārēṇ*, means 'won't come', while, when it is split as *vār* and *ēṇ?*, it means as follows : *vār* - the bodice (upon bosom), *ēṇ* - why? (why do you bother to conceal your breasts, while I am here in person, all by myself, to take part of your charms?). The amorous heroine is sad and frustrated that his expression *vār ēṇ?*, dovetailing with her own burning wish, had gone ununderstood by her. This oblique reference of *mulaimītavvurai* (innuendo of the heroine's bosom) is the salient feature of this exchange between the divine hero and the heroine.

The divine eroticism of the saint Irāmaliṅkar has a rich Tamil tradition behind it in the outpourings of Māṇikkavācakar and Āṇṭāl. The sexual congress is not something humanity is to be ashamed of or disgusted with. However, the yearning of a saint, filled with visions of divine romance and yearning for union with the personal God is more than the seething eroticism that meets the eye.

See also : ARUṬPĀ in Vol. II

C.S. & V.G.S.

INKITAMĀLAI, forms the ninety-eighth chapter of the second *Tirumurai* of Aruṭpā of the saint-poet Irāmaliṅkar. The songs are in six footed *kaḷinetilaṭi āciriya viruttam*.

Inkitam is a mode of communication wherein double entendre is freely employed for delectable insinuations. Common Tamil words are mixed with formal expressions confined to the elite, to achieve charming wit that discreetly conceals sentiment bordering on lewdness. What is to be appreciated is the delicacy with which the saint-poet handles his erotic subject.

This portion shows the girls chatting among themselves praising the Lord Civaṇ of Tiruvorriyūr, and marvelling at His rapturous conversation. Aiyāṇṛitaṇār states the rules that govern the songs of women eulogizing Divinities in his *Purapporuḷ Venpā Mālai* (237), *mukkaṇāṇ muyakkam vēṭṭa, makkaṭ peṇṭir malivuraittaṇru* (the girls, of this

planet earth, who are smitten with Civaṇ and pine for His embrace).

There prevailed a view among some of Vaḷḷalār's contemporaries that the saint poet was adept at only composing devotional poems and not capable of endowing his verses with the *onpāṇ cuvai* (nava rasas or nine sentiments such as mirth, grief, disgust, enchantment, fear, pride, anger, joy and equanimity).

The exchange in 165 songs, in the mode of question and answer, is loaded with very engaging double entendre and lambent eroticism. The key words in this exchange need explanation. The *talaivi* states : *kaṭitaṭam nīr kaṇṭīr* (*kaṭi* - guarded ; *taṭam*-tank ; *nīr* - you ; *kaṇṭīr* - you saw). Deliberately, the amorous mendicant Divine, takes it to mean as per His fancy as *kaṭitaṭam* which also means expansive hip, while the *tākam* or thirst He is plagued with is the *viraka tākam* or carnal thirst. His audacity is seen mounting when we find Him suggesting amorously : *iṭam cūḷntiṭum* (worn around the waist), *kalaiyai* (garb) *eṭuttāl* (if removed) *kānpēṇ* (I shall behold), (if you remove your saree that covers your waist I should be delighted to behold your nude person).

However, the perceptive, who are capable of seeing through the obvious, may be able to grasp the divine eroticism of Vaḷḷalār, the *nāyaka nāyaki bhāvam* being exploited faithfully and energetically. It is also argued that a person who yearns for divine insight, is accorded the vision of His immanence, when aesthetics loses its hold upon a brain and is replaced by divine rage.

The songs herein may be included under *kaikkilai* under *akam* convention and *pāṭāṇ tiṇai* under *puṇam* convention.

See also : ARUṬPĀ in Vol. II

C.S. & V.G.S.

INKIRUPPATUM ITUTĀN, is a novel by N.R. Tācaṇ. Though N. R. Tācaṇ's name does not often figure in the magazines, he has to his credit some very good books which include fiction, poetry and criticism. Discerning critics seldom make good writers, but Tācaṇ is an exception. His writings are always marked by great perception and insight.

The present novel can be described as the saga of a family. The span covered is roughly 75

years. The author recounts the sad story of a woman, which is not an isolated slice of life, but is intertwined closely with the emotional lives and fortunes of her kith and kin. The narrator of the story is her seventh son Kuruṣṇa Tās. But what lends poignancy and pathos to the tale are the speeches and monologues of the central character herself. Apart from her, the other character who gains upon us and leaves an indelible impression in our minds is her husband. In spite of his weaknesses, moral and otherwise, he emerges as a very lovable character and in some places, even overshadows the protagonist.

The dialect abounding in wise saws and proverbs, in which the woman pours out her heart, is consistently appealing and adds to the distinct flavour of the novel. Some of the small details on which the author concentrates go a long way in lending verisimilitude to the story. The observations of the author on some of the disturbing questions of life blend beautifully with the narration without marring the artistry. Legends, myths and superstitions which form part of the scheme of the lives of the village folk lie cheek by jowl and help in evoking the atmosphere. There are chapters where the author really touches dizzy heights. Witness, as an example, the chapter where he points out that the soil at Rāmāvaram is not any the better or more sacred than the soil elsewhere, incidentally justifying the title of the novel. The chapters describe the sad end of Cilampāyi and her funeral are charged with emotion and point to the author's unerring insight into the workings of the human mind.

If the acid test applied to a work of art is the total effect, the novel answers the test quite admirably, for as we close the book, we get the feeling that we have been sharing the feelings and memories of a family and actively watching the many vicissitudes that overtook it. We are left the richer for the experience.

In his dedication of the book to his parents, the author lets us into the secret that they too have been metamorphosed into characters figuring in the novel. This would have been evident even otherwise as there are many speeches and situations in the novel which ring true, too true to have been drawn from imagination!

It was published in Madras, in 1988.

G.S.B.

**IN̄KUK KŌLAN̄KAḶ ALAN̄KŌLAN̄KAḶ
ĀKIRAPOLUTU** (when beautiful designs get distorted here), an anthology of poems by 13 poets, compiled by Piḷāraṅṣ (Florence), Svīṭṭiṇ (Sweetlin) and Piriya.

The first poem *Namatu Kural* (our voice) signifies the meaning of the title of this book. The poet Tayā, in this poem, stresses the need for a revolutionary change, effected by God, in the dispensation of life. In the poem *Tasamapākam* (tithe), the poet lashes out at the payment of tithe by unscrupulous hypocrites among the rich who pretend piety and magnanimity to conceal their guilt. The poem, *Takuti Illaiyā* (is it not a qualification?) is written in praise of revivalists who are in no way inferior to political leaders and film stars. The poem, *Kaṭ Veṭṭukaḷ* (cut-outs) satirizes the installation of huge cut-outs of political leaders and their publicity during elections. In *Ārāṭaṇai* (worship), the poet Jāṇ Ācīrvātam finds scope in proper worship on Sundays exclusively for infants, elders and for the poor. Piḷāraṅṣ Villiyam's (Florence William) poem *Ārāṭaṇai Āyattam* (preparation for worship) exposes vividly the preponderance of mundane affairs and temporal atmosphere in churches. In the poem *Col Ūṇāka Vēṇṭum* (word should become flesh), the poet, Piḷāraṅṣ Villiyam wants human beings to follow the path of Jesus, his sacrifice, service, love and compassion. The poet Jōrā in *Maṇupakka Maṇitaṇ* (the other side of man) condemns the dehumanization of man owing to the impact of modern science with its destructive missiles and bombs. Tēṇ Malar's poem *Ūḷiyakkāraṇ* (God's servant) specifies the essential qualities needed for those who choose to serve Jesus truly and faithfully. Irattinaḱāmi in his poem, *Pōṭaṇaiyum Cāṭaṇaiyum* (preachings and achievements) brings out the various preachings that are against the teachings of Christ. Patmāvati Keṇṇat's *Iru Kuralkaḷ* (two voices) is a piece of comparison between the rich who are restless and sleepless in spite of their luxury and the poor who are peaceful and grateful to God amidst their sufferings. The poem, *Veyiltarum Vēṭaṇai* (the plight caused by summer) by Taṇarāj is a symbolic attack on the evils of the dowry system. *Nāṅkaḷ* (we), by Piriya Jayacīlaṇ, points out the wide disparity between the rich and the poor in our society. The poem *Irupuṇamum* (both sides) by Svīṭṭiṇ exposes

the hypocrites, whose words belie their real intentions. The poem *Polutu Viṭiyumpōtu* (at the time of dawn) by Svīṭṭiṇ criticizes those who go to church only to participate in diocese elections rather than to hear the message of the gospel and praise God. Kōyilvaram's *Maṇṇiṇ Maintaṇ* (son of the soil) describes the plight of one who has left his native soil to earn riches abroad and who is finally caught in poverty and misery. The poet Eṭviṇ Tāmcaṇ (Edwin Thomson) in *Eṇkaḷāl Muṭintatu* (what we could) ridicules the caste-ridden society and claims that education should be imparted to all irrespective of caste and creed. The poem *Aṇṇukkōlam* (the pattern of love) by Eṭviṇ Tāmcaṇ dwells on the importance of love and compassion and proclaims the infinite mercy of God and calls him the embodiment of love.

In all these poems the message of The Bible and the moral order stressed therein are brought out with telling effect. The poems lash out at the unchristian actions and attitudes of those who profess Christianity.

It was published in Madras, 1991.

S.T.

IN̄KĒ CILA ITAYAṆKAḷ, a novel by Irāma Rākavēntiraṇ is a tirade against the evils of the caste system.

The story is built around a landlord, notorious for his cruel and callous deeds. His accountant acts as his henchman.

The plot gains momentum when Mālati, the daughter of the landlord, returns to the village after completing her studies in the city. Endowed with liberal views, she decides to marry Cellamuttu, a cowherd, from a low caste. The landlord, who outwardly puts on the appearance of a magnanimous person, frowns on this relationship. The accountant fondly hopes that Mālati would marry his son Irāmaṇ and uses all the Machiavellian tactics at his command to achieve this end. Another suitor for the hand of Mālati is Rājēṣ. He views it as an affront to his self-respect when the land-lord offers to get him a good position if he comes forward to marry his daughter. Mālati too resents the idea of marrying Rājēṣ as she knows that he does not bear her any love.

Meanwhile, Cellamuttu's sister Aṇcalai returns to the village since her employers at Bombay have gone abroad. The landlord with evil intentions gains

upon her. He promises to marry her and later on lets her down. When she reveals that she is bearing his child, he coolly advises her to abort it. At this juncture, Mālati, who always stands for high ideals, shoots him dead.

Though the story makes interesting reading, the writing is not realistic. The propaganda element often obtrudes and spoils the artistry. The author assumes that human nature can be divided into two watertight compartments, the good and the bad. The grey areas are ignored. Though the ending may produce strong and excited feelings, it is highly laboured and inartistic.

It was published in Maturai, 1982.

P.T

IN̄KĒ MAṆITARKAḷ IRUKKIṆṚĀRKAḷ, is a novel by Pa.Mu. Iṇāṇkumaraṇ.

This novel has for its backdrop the filming of a movie. A troupe of cine artistes led by a director descend on the village Tōppūr near Maturai. Poṇṇuraṇkam, a cardamom merchant and producer, actress Jīvakaḷā, actor Mōkaṇaravi, Pāpu who plays the villain and Mēkalaṭā who dons the 'mother role' are the important members of the party. Naṭarācaṇ, the benevolent and much liked President of the local Panchayat (municipal) Board, extends them a warm welcome assuring them of all help. His wife Pākkiyam and son Pālakuru join Naṭarācaṇ in his hospitality.

The cine artistes discover to their surprise that Naṭarācaṇ is simply adored by the local folks. They worship the ground he walks. The artistes are, as irony would have it, engaged in the production of a movie about a president of a Panchayat Union, a downright scoundrel who masquerades as an exceptionally benevolent man. Naturally, they keep their fingers crossed about Naṭarācaṇ, the actual president before them in flesh and blood. They are relieved and glad that Naṭarācaṇ has none of the skeletons as in the cupboard of his counterpart in the film. On the other hand, he richly deserves the reputation he enjoys for indeed Naṭarācaṇ is a real jewel.

The troupe runs into hassels. Mōkaṇaravi, the amorously disposed leading man makes passes at the actress Jīvakaḷā and also at a village belle and gets rebuked. Jīvakaḷā and Naṭarācaṇ's son Pālakuru are drawn towards each other and fall in love. Pāpu, the

film-villain, is smitten with love for the village school teacher Vaṭivu who reciprocates it. 'Wounded pride', they say, 'is a ferocious beast'. Mōkaṇaravi, frustrated in his amorous advances and ticked off, nurses vindictive resentment and springs on the love-birds Pālakuru and Jīvakaḻā with the intention of murdering them. Instead Pālakuru's father Naṭarācaṇ gets killed. When he tries to run away, the culprit Mōkaṇaravi is killed by a village girl. The pair of lovers have the solace of being blessed by the dying gentleman Naṭarācaṇ.

The producer pays the departed leader the heart felt tribute of cancelling the picture so far produced, unmindful of the costs involved, and instead begins filming a fresh movie basing it on the life of the sterling gentleman Naṭarācaṇ. This represents a complete volte-face in their thinking in the light of their heartening experience. The title *InĒ Manitarkaḻ IrukkiṇṚarkaḻ* (there are men here) echoes that this world is not a complete jungle and that there are still some good people left.

This was published in Madras, 1985.

P.T.

INĒ VĀ INTUJĀ, a detective novel by Jē. Ṭi. Ār., dealing with the history of Pāṇṭiyas and the invasion of the Muslims.

During the reign of Māravarma Kulacēkara Pāṇṭiyaṇ, the Mogals waged a war against the Pāṇṭiya country. The Pāṇṭiyas immediately hid their wealth in the Ellai Ammaṇ temple of Tērikkāṭṭūr near Tiruccentūr. In the war, the Pāṇṭiyas were defeated and killed, but then, nobody knew where the wealth was hidden. But some details about it were available in palm-leaf manuscripts and in copper plates.

The story begins here. The Department of Archaeological Survey of India, under the leadership of Misra, goes searching for the treasure. Knowing this, some smugglers, enter his camp and kill him after getting from him a signed letter, that there is no treasure in the place.

After his death, one of the members of the crew, proclaims himself as Misra and sets the ball rolling. With the consent of the Archaeological Survey of India, he appoints six persons with diplomas in archacology. They are appointed for the project on the condition that they should not contact others and if at all necessary only through the proper channel.

In the mean time, Maitili and Pirēmkuṁār, the co-workers who know the secret, are killed. The smugglers complain to the police that Maitili and Pirēmkuṁār had flown away with the palm-leaf manuscripts and copper plates that were used in the project. But soon their bodies are found, in the place where the bomb, kept for research excavation, exploded. Luckily, Maitili remains alive. The police try to get a *vākkumūlam* (oral deposition) from her. But before that she is killed by the crew. At last, a detector, Aruṇ, finds out the smugglers to be the culprits. They accept their guilt. The police confiscate the treasure.

It was published in Madras in 1991.

G.J.

INĒ SRĪRĀMAṆ TĪKKUḻIKKIRĀṆ, a book that contains three novelettes by Pūvai S. Ārumukam.

Though in the title story *InĒ Srīrāmaṇ Tīkkuḻikkirāṇ*, two pairs of lovers figure, it is essentially the story of Vēlāyutam and Valli. To start with, Muttayyaṇ is in love with Tēvāṇai and Vēlāyutam with Valli. While Muttayyaṇ, once given to drinking, has given up the evil habit, Vēlāyutam is a new convert. In a state of intoxication, Vēlāyutam misbehaves with Tēvāṇai which results in their marriage. On the suggestion of Tēvāṇai, Muttayyaṇ marries Valli.

Tēvāṇai's high hopes that she would be able to persuade her husband to give up drinking, prove futile. She now pins her faith on God and continues with her prayers and vows which she had started before her marriage. Vēlāyutam happens to overhear her conversation with the priest of the temple that the severe austerities practised by her aimed at long standing married bliss with her husband. This moves him so much that he forthwith gives up drinking, pledging to lead a sane life.

Maḷaiyil Nāṇaiyāta Mēkaṇkaḻ tells the story of two lovers Muttuliṅkam and Annakkili. Before marriage, they enter into a bizarre deal which amounts to a test of their faithfulness to each other. If both resist temptations that come their way during a particular night, they are free to marry. Unfortunately, Muttuliṅkam fails in the test since he outrages the modesty of a girl. Later on, it is revealed that the victim is his own fiancée Annakkili. Though both marry, they commit suicide as an act of expiation for their moral lapse.

Ūrvaci is the story of an actress. She discloses to Ampalattaraṇ, her critic, that her plight is similar to that of the heroine of the play who loses her virginity to an unscrupulous man. She also expresses her love for him which she has been cherishing ever since he began writing glowingly about her. It later on turns out that the villain is Ampalattaraṇ's close friend Pūmināṭaṇ. Pūmināṭaṇ feels sorry for his misdeed and offers to marry Ūrvaci. He threatens to commit suicide if Ūrvaci rejects his proposal. Magnanimous as she is, Ūrvaci forgives Pūmināṭaṇ. The mysterious death of Pūmināṭaṇ before the temple points to the inexorable workings of divine justice.

All the three novelettes underline the sturdy faith of the village folk in the values that lend meaning to their otherwise humdrum lives. Some of their beliefs may smack of irrationality. But none can deny that they point to the desire for harmonious living under very trying circumstances. The principal episodes may appear overdrawn and melodramatic to readers unaccustomed to rural life and its emotional moorings. But the primal innocence that runs as an undercurrent in all the stories is sure to have a wider appeal.

It was published in Madras, 1991.

P.T.

ICARAYĒL, MŌ., was born on 24 December, 1932, at a village near Kuḻaccal in Kaṇyākumari district. He received his early education in the districts of Tirunelvēli, Kaṇyākumari and North Arcot and started his career as a school teacher in Tirunelvēli district in 1952 and continued his profession as a Tamil Pandit in High School. Subsequently,



he took his B.A. degree in 1958 and M.A. in 1961 and then registered as a doctoral researcher at the University of Madras under Mu. Varatarāṇ and secured the Degree of Doctor of Philosophy in 1965 for his work entitled *The Treatment of Morphology*

in *Tolkappiyam*. He served in a few colleges as Lecturer and then joined the Department of Tamil at Maturai Kamaraj University in 1968 and was elevated to the position of a Reader in Tamil in 1971. Later he specialized in Linguistics and became Professor of Linguistics and was then made the Head of the new Department of Linguistics at the Maturai Kamaraj University.

He has secured advance training in the centres of international reputation. He has had the opportunities to be trained in various centres in the country. He has also had the privilege to participate in the International Conferences held at Hamburg in West Germany (1974) and at Strassbourg in France (1984).

He has published nearly 170 research articles in the journals of standing recognition. His works have been well received in the academic circles and his views have been referred to or cited in international reviews, *Encyclopaedia Britannica*, standard books and journals. He has also served on the editorial committees of few journals.

He has been involved in research programmes since 1962 and has successfully completed a few research projects.

He has received a number of prestigious awards, certificates of merit and fellowships.

He has prepared a dictionary for the Kui language and is now writing the grammar for the same language. He knows Hindi, Telugu, Malayalam, Kuvi, Kui, German and Russian besides Tamil and English. His specializations include grammatical theories in Tamil, general linguistics, ancient Tamil literature, typology, comparative Dravidian and tribal language studies.

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P.R.

ICUNĀPAKA CAṆCUVĀM AMMĀṆAI, a poem in the genre of *ammāṇai* by Puvi Maṇṇa Ciṅka Mutaliyār of Jaffna in Ceylon. This appeared as one of the Christian literary works in the 19th c. It celebrates the glory of John the Baptist, his birth, growth and

achievement. This is a traditional lullaby in praise of St. John, set to beautiful rhyme. Many Christians treat it as a prayer book. It was published in Jaffna, Sri Lanka, in 1892.

M.S.J.

ICUPĀLTINKU (Rev. Levi Spaulding) (1791-1874), a missionary who came from the United States of America to spread the gospel.

He graduated himself from the Dartmouth College in 1810. Later on, he took a degree in divinity from the Andover College. In 1820, he was sent to Ceylon to do missionary work. Making Mānippāy, his headquarters, he did yeoman service to the poor and the needy. He followed this up with another assignment at Uṭuvil as the administrator of a woman's college. In 1833 his wife joined him and assisted him in his work. In 1844, he returned to America, but was back again in Ceylon in 1846.

Rev. Levi Spaulding's services to Tamil are commendable. He has authored nearly twenty books in Tamil. He has also composed many religious songs which can be easily set to tune. One of his achievements has been the translation of John Bunyan's masterpiece *The Pilgrim's Progress* into Tamil. Incidentally, the narrative has for its hero a Christian, who after overcoming many hurdles, reaches Heaven and is assured of everlasting Bliss. He has also completed the work on the Tamil Dictionary which had been begun by Rev. Nite. In this, he had been ably assisted by a team led by the poet Cantiracēkaraṇ.

This book called *Yālpṇānam Akarāti* or *Mānippāy Akarāti* was brought out in 1842, and was favourably received by the discerning public. Also he compiled a dictionary of proper names figuring in *The Bible*.

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M.S.J.

ICULĀMIYA ILAKKIYAC CINTAŇAI, is a collection of essays on Islamic literature published by various authors in the journal *Pirai*, edited by Atirai Ahamat. This book throws light on the Islamic savants who composed literary works in Tamil. They involved themselves in this service, strictly conditioned by the code of conduct prescribed by their religion.

Aptul Kātiru has authored a laudable composition on Allah, in 50 verses. It has the title *Āṭaikkala Mālai* based on the last line of each of the verses, *allā uṇ pakkal āṭaikkalamē ! Calāvattuc Catakam* is a minor work composed by Mīraṇ Nayaṇār. This book expresses the fervent devotion of the poet. Corṇa Kavirāyar Nayaṇā-Mukammatu prays to God for rain in his *Malaippāṭṭu. Irājamaṇi Mālai*, by Pakkīr Matārup Pulavar reveals the 'bravery and sacrifice.

Maturap Piracaṅki Nayaṇār Mukammatu Pulavar has written *Naiṇa Moḷi Mālai* in the metre *eḷucīr viruttam*. It consists of 99 verses most of them ending in *eṇṇu kṇṇkuvāṇē* (when will I see?).

Maraikkāyar Pulavar exposes the love of the mother in his *Eṇṇeyc Cintu*. Jivarattināḱ Kavirācar is the author of *Matināḱ Kalampakam*, a minor work of literature of Islamic lore, replete with literary beauty. *Āyiram Masalā* is composed by Maturai Vaṇṇap Parimalap Pulavar in the question-answer form. The answers are full of information about the practices and precepts propagated by the Prophet.

Mukammatu Nūrttiṇ has composed *Mūcā Napi Purāṇam*, an epic on Moses, the Prophet. Ceyyat Mukammatu Aptul. Rahmāṇ Ālim Pulavar is the author of *Maṇōraṇcitāt Tiruppukal*, a laudatory verse. Utumāṇ Nayaṇār Pulavar, calls for the prayer in his devotional composition *Toḷukaikku Vārīr*. *Mirōj Mālai* describes the ascending of the Prophet to Heaven in 744 verses by Ālip Pulavar. *Iṣātu Nāmā* by Šamu Naiṇā Leppai, insists that the non-dutiful and non-religious are punished in the hell.

Ňāṇap Pukaḷcci by Pīr Mukammatu Appā is a collection of 687 hymns, praising the Almighty. *Kuṇamātu* also known as *Mātukuṇam* and *Corkkak*

Kuṛam, gives a detailed account on the religious aims. This is authored by Mīraṇ Kavi Aṇṇāvi.

Maturai Minṇā Nūruttiṇ Pulavar has composed **Ponṇariya Mālai**. This is replete with the golden sayings of the Prophet. Kulām Kāṭiru Nāvalar is the creator of **Nākūṛppurāṇam**, a minor piece of literature composed on Śakul Hamitu Valiyullāh, a notable wise man of Islam.

Nāṇa Rattiṇa Mālai, by Maṇṇi Mastāṇ is a collection of verses in *patikams* (decads) and *kaṇṇi* (couplets). **Cīrāk Kīrttaṇam** by Ceyyitapūpakkar is a musical composition of devotion. It has adopted **Cīrāppurāṇam** and created 565 verses and 263 *kīrttaṇams*. The main theme of these devotional songs is the life of Muhammed, the Prophet.

Ceyyitattup Paṭaippōr is an Islamic minor work composed by Kuṇcumūcup Pulavar. It describes beautifully, the heroics of the Prophet on the battle-fronts.

Islamic minor works of literature and the poets are remembered and respected in this text. It gives a lot of information about Islamic lore.

It was published in Madras, in 1974.

C.S.

ICUVATTU NĀCCİYĀR KISSĀ, is an Islamic literary work in *kissā* genre written by Kāyal Makutūm Mukammatup Pulavar. It deals with the history of a woman Icuṇvā, who fought and died in defence of her honour. But generally *kissā* works deal with the historical incidents which happened in the Islamic states.

This book was published in the year 1953.

P.R.

ICUVĀ AMMĀṆAI, is a minor Islamic literary work in *ammāṇai* genre written by Kāttāṇkuṭi Akamatuk Kuṭṭip Pulavar in 1839. It has 1700 lines dealing with the Islamic tenets and the history of a woman, Icuṇvā, who belonged to Icukantiriya city and who fought and died in defence of her honour.

This work is still in manuscript and not yet published.

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P.R.

ICURĀKĀṆ PAṬĀLAM, is one of the *paṭālam*s of the first *kāṇṭam* in **Cīrāppurāṇam**.

When Muhammed (the Prophet) and his men were on the way to Syria, they met the old wise man Icuṛā. Icuṛā was capable of knowing the past, the present and the future. He was a reputed scholar in religion and philosophy. He was kind and righteous.

One fine morning, he saw the dust of a caravan at a long distance. He remembered the words of 'Īcā Napi (Jesus). He confirmed that the caravan was led by Muhammed, the last Prophet. So he ordered his attendants to invite the caravan traders for a dinner with Icuṛā.

The traders felt happy at the invitation. They entered the shady grove of Icuṛā and unleashed their bulls and camels. They unloaded their goods and kept them safe. Apujakil, an evil doer to Muhammed, got envious of the invitation. He did not want Muhammed to attend the feast. So he told the men that someone must take care of their goods and he suggested Muhammed to be the care-taker. Everyone agreed and left for the dinner. Muhammed was left alone with the goods and the animals.

Icuṛā was astonished at the absence of Muhammed. He sent word to the Prophet and brought him to the dinner. As soon as the Prophet entered his castle, water bubbled over from a dry well and a dead tree turned green and bore fruits.

These signs foretold the noble cause for which the Prophet had taken a birth on earth. Icuṛā told him that Īcā, the Prophet had foretold that one more Prophet was yet to come and it would be Muhammed. Īcā also blessed Icuṛā with long life for he wished to live till the arrival of that last Prophet. It would take 600 years for that. On the arrival of the last Prophet the dry wells would bubble over with water and the dead trees would bear fruits. Now Icuṛā has witnessed, all that Īcā had foretold.

Icuṛā, after reminding Muhammed of the words of Īcā requested him to stay a while as he would die soon. Muhammed complied with the wise man's wish. Then, the dinner was served in a grand manner. Icuṛā called Muhammed's friend Apupakkar (Abu Baks) closer to him and advised him not to leave the Prophet alone under any circumstances.

After the dinner was over, Icuṛā bowed before the Prophet and went to bed. He expired that night. Muhammed entombed him and performed all the rites, as the old man had desired. Then he continued his

journey to Syria with his men.

The poet enriches this *paṭalam* with figurative language. The gentle movement of the branches of fruit bearing trees seem to him like the worship and service for the Prophet. The style is unique in Tamil poetry. The verse follows :

maṛai teri icurā eṇṇōṇ
mukammatu tamakku aṇṇāka
muṛai viruntu aḷikkum muṇṇam
mukilṇaṇi tarukkaḷ ellām
niṛaimalart talaikaḷ cāyttu
nīṇṭa meṇṭaḷirkkai taṇṇāl
veṇiṇārāk kaṇikaḷ cinti
viruntaḷit tiṭṭa taṇṇē !

(verse-16)

The trees served the Prophet, a feast before Icurā did it in a formal way. All the trees bent their flowered heads before him. They shed sweet nectar-fed fruits as a feast with their long, soft branched hands.

Similarly we see verses composed in simple but elegant language, rich with literary niceties.

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C.R.

ICAI URICCOL, is a grammatical classification under the major category *uriccol*. *Uriccol* is a morpheme which occurs as an attribute to a noun or a verb. It occurs mostly in poetry and in literary writings. They serve as synonyms and homonyms in Tamil. *Icai uriccol* is onomatopoeic, connotative and

qualitative, in its nature and function.

Icai uriccol refers to words denoting musical sound on any special phones. In the history of Tamil language we notice a steady increase in the number of these onomatopoeic referents. The ancient grammarians have also collected them and analysed them.

The early treatise on grammar, *Tolkāppiyam* mentions 8 words as *icai uriccol*. They are : *kampalai*, *cummai*, *kali*, *aḷuṅkal*, *tuvaittal*, *cilaittal*, *iyampal* and *iraṅkal*. The medieval Tamil grammar *Naṇṇūḷ* (13thc.) has added another 14 words to this list. Those are : *muḷakku*, *iraṭṭu*, *oli*, *icai*, *pīḷiru*, *irai*, *imil*, *kuḷiru*, *atir*, *kurai*, *kaṇai*, *kavvai*, *aravam* and *ārppu* (*Collatikāram-459*). *Icai* and *aravam* are mentioned in *Tolkāppiyam* as the reference to sounds in *nūṇpā* 299 and 349, but not specifically to *uriccol* anyway. Some poetic citations to comprehend these usages are:

1. *kampalai mūtūr* (*Puṛaṇāṇūru* -54.1) (the vociferous old city)
2. *kalic cummai viyal āṇkaṇ* (*Puṛaṇāṇūru*- 22.19) (the wider place with a happy yell)
3. *kali koḷ āyam* (*Akaṇāṇūru*-11.4) (the friends circle shouting happily)
4. *veṇ maṇar paṭappai em aḷuṅkal ūrē* (*Narriṇai*-38.10) (my vociferous city situated in the white sands)
5. *tuvaṭṭu eḷu tumpi* (*Akaṇāṇūru* -317.12) (the bee start to fly with a bustle)
6. *entiraṇ cilaikkum turucāk kampalai* (*Perumpāṇāruppaṭai* line 260) (the roar of [sugarcane] wringers functioning)
7. *taḷaṇ kural muracaṇ kālai iyampa* (*Aiṅkuṇūru* -448.1) (the sweet voice of trumpet heralds the morn)
8. *imil muracu iraṅka* (*Maturaikkāñci*, line 672) (the blow of a louder drum)
9. *peruṅkaṭal muḷakkiru āki* (*Akaṇāṇūru*-90.10) (like the roar of great ocean)
10. *paṭumaṇi iraṭṭum maruṅkiṇ* (*Tirumuru-kāruppaṭai*-80) (the jingling of beads worn on the waist)
11. *ollenru olikkum oli puṇal ūrarkku* (*Aintiṇai Aimpatu*-28) (to the man of the city, which shouts rejoicing)
12. *neṭu nā oṇmaṇi pāṭu ciraṇtu icaippa* (*Narriṇai* 361.5) (the bright bell with its very long tongue rings musically)

13. *pēyk kaṇ aṇṇa pīḷiru kaṭi muracam* (Paṭṭinap-pālai-236) (the drum looking like the demon's eye with a loud sound and protection)
14. *immeṇa iraikkum vāṭai* (Narriṇai-109.5) (the cold wind blow with a bustle)
15. *puḷ imiḷ peruṅkaṭal cērppaṇ* (Kuruntokai-249.4) (the hero of the coast where birds chirp and titter)
16. *kuḷiru muraciṇṇaṇ* (Puṇṇapporuḷ Venpāmālai-107) (one who has a triumphant and vibrant drum)
17. *kaḷirum kaḷittu atirum kār* (Puṇṇapporuḷ Venpāmālai-37) (like the thunder cloud, the tusker trumpets aloud)
18. *kurai puṇal kaṇṇi* (Cīvakacintāmaṇi-39) (the torrenting lady of water)
19. *kaṇai kaṭal taṇ cērppa*. (Nālaṭiyār-138) (the lord of cool and roaring sea-coast)
20. *kavvai nīr vēli* (Puṇṇapporuḷ Venpāmālai-83) (the land surrounded by the blaring waters)
21. *maḷai muḷaiṅku aravam* (Akanāṇūru-232.2) (the sound of the downpour)
22. *vaḷam keḷu mucirī āṛppu eḷaḷalai* (Akanāṇūru-149.1) (toured around the prosperous Mucirī with din and bustle)

Among these onomatopoeic forms, many words have more than one meaning. For example, *kali* refers to pride, *aḷuṅkal* refers to mercy and ruin, *iraṅkal* refers to the state of being griefstricken due to the loss of something or somebody very dear, and *kavvai* refers to *alar* (love-gossip) and sorrow.

Other grammar texts which refer to *icai uriccol* are *Nēminātam* (12th c.) (56), *Ilakkaṇa Viḷakkam* (17th c.) (*Collatikāram*, 285, 286) and *Muttuvīriyam* (18th c.) (*Collatikāram*, 686). These texts have not included any new word other than those found in *Naṇṇūl* and *Tolkāppiyam*.

In modern times, we do not see many of these *icai uriccols* in use. Some have different or specific meanings now. E.g. : *pīḷiru*, *kurai*, *kaṇai* and *aravam* refer to the sounds made by elephant, dog, horse and snake respectively.

From the ancient days we find the word *ōcai*, referring to sound. But this was not included in the list of *icai uriccol*. Now *cattam*, a Tamilised form of Sanskrit *śapta* refers to sound, but *śapta* is now used as a *icai uriccol* in Tamil.

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M.M.

ICAIK KARUVIKAḸ, the musical instruments of Tamil Nadu were used either as primary melody instruments in classical music or as secondary melody or rhythmic instruments to accompany vocal music, or as drone instruments. These instruments have been so designed as to serve fully the needs of the highly developed melodic system of Tamil Music. In the course of her long history of music, Tamil Nadu has evolved as many as 250 musical instruments, each with a distinct name, shape, construction and technique of playing.

Indus Valley Civilization

The Indus Valley Civilization of the Dravidians was rich in music culture. Some musical instruments such as the *yāl* and the drums have been identified from the small terra-cotta figures and the pictographs on the seals. The ancient Tamil classics also reveal that the Tamils have been using a great number of musical instruments of all categories from very early times.

The artistes of Tamil Nadu have also sculptured several types of musical instruments in temples with an astounding wealth of details. Some other varieties of instruments have been shown in various scenes of the paintings found in a few caves and temples. The study of the historical evolution of the 250 musical

instruments of Tamil Nadu will show how the instrument maker applied his genius and kept pace with the developments of the art of music in various spheres of cultural activities.

During the past several centuries, a great number of musical instruments have gone into oblivion. Several others have gained in glory and importance, and got developed into modern classical instruments. A few instruments have for generations stubbornly refused to be improved. They continue to be used by village-folk and tribals.

Evolution

The first musical instrument to come into existence was the bamboo flute. The early man living in the *mullai* region-forests and adjoining areas - in his quest for the necessities of life came across bamboo forests, where he had the opportunity of hearing sweet, melodious sounds, created by the hollow bamboo stems when the wind passed through them. That led to making his first wind instrument, the flute.

The bamboo flute called *vēyñkuḷal* in Tamil is the most ancient musical instrument of the Tamils as has been brought out by U. Vē. Cāminātaiyar in his work *Caṅka Kālat Tamiḻum Piṅkālat Tamiḻum*.

Similarly, when the primitive hunter in the *mullai* region pulled his bow-string to shoot the arrow, he must have heard the delightful humming sound produced by the string of the bow. He must have also found that if he twanged the bowstring the sound was amplified and if he rested the bow on some hollow object the resonance increased still further. He worked on it further tying strings of different sizes to the bow and discovered that the pitch of the note varied with the length and the thickness of the string and also of the tension. Thus came into being the first string instrument called *vil yāl*.

When the early man killed animals for his food, he tied the cleansed skins to the trees for drying them for his daily wear. It is possible that the sounds produced by the wind-swept branches striking against the stretched membranes first gave the Tamils the idea of covering up an open frame with a stretched skin and thus developing a musical drum.

Thus the basic principles underlying the construction of the wind, string and percussion instruments had been revealed to the early Tamils by Nature at the very dawn of history. It was the

art of instrumental music that had in fact played a major part in the development and sophistication of Tamil music at large ; and it was the science of the musical instrument *yāl* that had helped man to get a clear grasp of all the subtleties of the tone-system.

Classification

The great Tamil epic *Cilappatikāram* written by *Ilāṅkōvaṭikaḻ* describes the musical instruments of Tamil Nadu in detail. In *Cilappatikāram* the musical instruments have been classified into 5 groups, namely 1. *tuḷaik karuvi*, 2. *narampuk karuvi*, 3. *tōl karuvi*, 4. *kaṅcak karuvi* and 5. *miṭaṅṅuk karuvi*. *Tuḷaik karuvi* is the hollowed wind instrument called aerophone. The *kuḷal* or flute, *mukaviṇṇai*, *nāyaṅam* or *nātasvaram*, *ekkāḷam*, *kompu*, *caṅku* (conch), *makuṭi*, *tiruccinṇam* etc., belong to this category. *Narampuk karuvi* is the stringed instrument called chordophone. The *yāl*, *viṇṇai*, *kiṇṇari*, *tampuru*, *cāraṅki*, *tuntiṇā*, etc., belong to this group. *Tōl karuvi* is the percussion instrument called membranophone. The *muracu*, *muḷavu*, *kuṭamuḷā*, *tavil*, *mattāḷam* or *mirutaṅkam*, *iṭakkai*, *taṇṇumai*, *uṭukkai*, *urumi*, *pampai*, *pēri*, *timilai*, *tamarukam*, *arikiṇṇai*, *paṇai*, *tampaṭṭam*, *cūriyapirai*, *paṅcamuka vāṭṭiyam*, etc., belong to this class. *Kaṅcak karuvi* is cymbal and castanet called autophone or idiophone. The metallic *kaittāḷam*, *kuḷi tāḷam*, *pirama tāḷam*, etc., made of bell-metal belong to this category. *Miṭaṅṅuk karuvi* is the human vocal chord. The human voice mechanism has also been treated for the purpose of this classification as a musical instrument.

The musical instruments can also be classified as monophonous instruments which can produce only one note at a time like the flute, and polyphonous instruments which can play more than one note at a time like the *yāl*.

Tuḷaik karuvi

The *kuḷal* or flute made of bamboo is the earliest of all the musical instruments. The ancient Tamils had rightly called it *pullāṅkuḷal* meaning a grass pipe, as the bamboo really belongs to the family of grass according to the modern classification. The earlier flutes were direct vertical ones with a mouth-piece and a few finger holes arranged in a straight line, and the side-blown horizontal flutes were developed in due course with an orifice for the mouth-hole on the surface of the bamboo stem.

Initially the *kuḷal* had only five holes producing the first five musical notes. Afterwards it was remodelled with seven holes to produce the seven basic musical notes as arrived at the *yāl*. In course of time, the technique of finger-playing on the *kuḷal* developed further.

The *tuḷaik karuvikal* may be classified into two groups, those wherein the wind is blown by the mouth across the orifice in the wall of the instrument like the *kuḷal* and those which are mouth-blown through the vibrating reeds of mouth-pieces like the *nāyaṇam* or *nātasvaram* and the *mukaviṇai*. Again there are mouth-blown instruments which have finger-holes like the *kuḷal* and the *nāyaṇam* and those which have no finger-holes like the *ekkāḷam*, *kompū*, *caṅku* (conch), *tiruccinṇam*, etc. There are also combined musical and drone instruments like the *maṭuṭi* and *neṭuṅkuḷai*, and the woodwind types such as the metallic *kompū* and the *tiruccinṇam*.

The *nāyaṇam* or *nātasvaram* is just about 800 years old and temple-bred. It is now perhaps the most widely heard musical instrument not in Tamil Nadu alone but the whole of South India.

Narampuk karuvi

The construction of an instrument, its musical potentialities, tone and colour suggest certain definite lines of musical development. The appearance of a new instrument heralds the beginning of a new musical style. The evolution of its shape and constitution makes it possible for a musician to obtain new forms of sound. The musical instrument *yāl* is a concrete example of this. The stringed instrument is capable of producing more notes than the human voice.

The Tamils originally tied five different strings to the *vil yāl* to produce the first five musical notes similar to those produced by the original *kuḷal* instrument. The string of the *yāl* was called *narampū* in Tamil. Even after fixing five *narampūs*, there was some more space at the curved bottom portion of it. They attached more *narampūs* to produce more musical notes, and ultimately arrived at the seven basic notes system that had formed the basis of Tamil Music, Carnatic Music and the Hindustani Music of North India.

The *Yāl* was tuned to a particular scale, the

cuttamēlam cempālai of Tamil Music. Other scales were played on it by the shift of the tonic note or by returning the particular *narampūs*.

The *yāl* was, in fact, the precursor of *viṇai*. They found in due course that dividing a string into two equal parts created the octave and dividing it into three equal parts produced a note a fifth higher and so on. Since then the original *yāl* has passed into oblivion giving place to the *viṇai*. However, the original *yāl* can be seen in Burma where it is known as *sāwn*. It has been adopted as the national instrument of the country there, and is represented in its national emblem. It is found in a modified form in Japan and is called *biwā*, despite the nature of the traditional Japanese Music. The *yāl* is also found in China where it is called *pipā*. Archaeologists have discovered in Egypt and Ur in Babylon musical instruments quite similar to the *yāl*. It is also interesting to note that it was originally called *paṇ* throughout Western Asia in the early days.

The *narampuk karuvi* category comprises instruments of three kinds, the plucked instruments where the strings are plucked by fingers like the *yāl*, *viṇai*, *kōṭṭu vāṭṭiyam*, *tampuru*, etc., the bowed instruments which are performed on, by friction, with a bow called *vil* like the *cāraṅki*, *irāvaṇāṭiram*, etc., and the struck instruments wherein the strings are struck with a hammer or a pair of sticks like the *kōṭṭu vāṭṭiyam*. This category of instruments may also be classified as those played on open strings like the *yāl*, *tampuru*, *tuntinā*, *kōṭṭu vāṭṭiyam*, etc., and those played on stopped strings like the *viṇai*. It is possible that the origin of the violin can also be traced to Tamil Nadu.

In the *kōṭṭu vāṭṭiyam*, which has no frets, a cylindrical piece of stick is held in the left hand and is glibed over the strings. It has been in vogue in Tamil Nadu for the past 100 years only.

Tōl karuvi

The basic impulse of rhythm in man led him to standardize the various forms of emotional expression he was familiar with and to create and design rhythmic instruments for time-measures.

This category of percussion instruments is generally time-keeping. Those that may be classified as providing regular cross-rhythmical accom-

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a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṛ

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṇ ṭ ṇa ta na pa ma ya ra la va ṛ ṣ ṛ

important to the student of Indian Music, but no Sanskrit work refers to it. The *tampuru* which is such a simple instrument is for the first time mentioned in *Kallāṭam*. The word *tampuru* itself is a Tamil word and it is not met with in Sanskrit works. The importance of the *tampuru* lies in the fact that it came to be used as *curuti* instrument, as an accompaniment for singing and also as an accompaniment for instrumental music. Only after the advent of this dorne instrument, had all *paṇs* or *irākams* came to be sung to the same keynote. *Pañca Marapu* (9th c.), the ancient treatise on Tamil music and dance, also describes in detail the various types of musical instruments and their classification.

The great respect paid by the ancient Tamils to *yāl* is revealed by the *Kāṇalvari* of *Cilappatikāram* which says that Mātavi took the *yāl* from Kōvalaṇ after saluting it with both hands folded. *Cilappatikāram* also reveals that the education of the dancers comprised playing on the flute too, and that they all knew how to play the musical instruments without any flaw. It also says that the dances were all performed with suitable accompaniments such as the flute, the *yāl* and the *taṇṇumai* and that the *tālam* of the drum, dancing and singing combined in unison with each other making it very pleasant both to the eye and the ear. *Kamparāmāyaṇam* (9th c.) says that the apartments of ladies in the palace of the mighty king Irāvaṇaṇ were always filled with musical air. It also gives the details of musical instruments adorning that palace.

References to the *yāl* and other musical instruments are made in the Tamil lexicons *Piṅkala Nikanṭu* and *Tivākaram*, and also in *Tēvāram* and *Tiruvācakam*. From these it can be ascertained now that the musical instrument *yāl* in its original form was in vogue in the Tamil country even until 9th c., and only then had it, somehow fell into disuse.

The great Tamil scholar Vipulāṇanta Aṭikaḷ of this century came to India from Ḹam, toured throughout Tamil Nadu and gathered a lot of valuable information about the musical instrument *yāl*. In 1947 he wrote a big treatise *Yāl Nūl* in Tamil in which he had reconstructed the structure of the *yāl* instrument and the pristine Tamil Music based on it.

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P.D.P. & M.M.

ICAICCAṆ, a Brahmin character appearing

in the Tamil epic *Peruṅkatai*. He was a friend of *Utayaṇaṇ* and probably his minister too. He lost his parents in his early age.

He consoled *Utayaṇaṇ* who was going down in health with grief on account of the loss of *Vācavatattai*. He took him to *Rājakerikam* along with other friends to find out her birthplace. There, when *Utayaṇaṇ* fell in love with *Patumāpati* who was at the entrance to *Kāmaṇ Kōṭṭam*, *Icaiccaṇ* explained to him about the virtues of the women of *Magata* land and safeguarded him.

At that time the enemies of *Magata* invaded that country. When *Utayaṇaṇ* went to the help of the king *Tarucakaṇ* against the invaders, *Icaiccaṇ* also accompanied him. He married a Brahmin girl called *Āppiyāyiṇi*. He got as gift from *Utayaṇaṇ* several places with huge sources of income.

See also : **ĀPPIYĀYIṆI**

P.D.P.

ICAIÑĀṆIYĀR, is one of the 63 great Caivite saints hailed as *Nāyaṇmārs*. She is the mother of *Cuntaramūrtti Cuvāmikaḷ*. *Tiruttoṇṭat Tokai* that catalogues the 63 *Nāyaṇmārs* includes in the list, the mother of *Cuntarar*. Sublimely concise *Tiruttoṇṭat Tokai* names the 63 saints with captivatingly appropriate epithets; with rare exceptions, each saint is immortalized in just one line. This is seen amplified in *Tiruttoṇṭar Tiruvantāti* which gives one verse to each of the 63 saints. *Periyapurāṇam*, the hagiography by *Cēkkiḷār*, extols *Icaināṇiyār* as 'Icaināṇiyār, the spouse of spotless purity' (*Taṭuttātkaṇṭa Purāṇam*-3). Moreover, in *Maṇṇiyācīrc Carukkam*, a separate chapter titled *Icaināṇiyār Purāṇam* has been devoted to this venerable mother of *Cuntarar*. It contains a verse

olīyāp perumaic caṭaiyaṇā rurimaic celvat
tirumaṇaiyār
aḷiyāp purāṅka leyaḷittā rāṇṭa nampi taṇaiṇ
payantār
ilīyāk kulatti nīcaināṇiṇ pirāṭṭiyārai yencirupun
moḷiyār pukaḷa muṭiyumō muṭiyā tevarkku
muṭiyātāl

Precious spouse of *Caṭaiyaṇār* of imperishable glory
Who gave birth to *Cuntarar* redeemed by *Civaṇ*,
Destroyer Supreme of Triple Towns impregnable!
A pedigreed faultless *Icaināṇi*'s glory
Beggars description! praise her I can't
And who else can?

So describes the immensely eloquent author of *Periyapurāṇam*.

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M.M.

ICAIT TAMIL, is a research work on musicology by the late Nāmakkaḷ Irāmaliñkam Piḷḷai. The Movement of Tamil Music had its inception in Tamil Nadu in the early forties. The book reveals the poet's deep involvement.

The first two articles, besides stressing the urgency for a movement to foster Tamil music, enumerate the musical components available in Tamil. This is a fitting answer to those who maintain that Tamil lacks musical components.

The author, then, refers to the musical components found in the Tamil classics, particularly Cilappatikāram. The subsequent articles deal with musical components in Sanskrit, the origin of Carnatic music and the concept of musical language.

It was published in Madras 1943.

V.A.

ICAITTAMIL IYAKKAM, is a movement founded by the lovers of Tamil to restore the former glory of Tamil music. The Tamils have given the central place to the art of music in their classification of Tamil literature into *muttamil* and the influence of Tamil music has been all-pervading in every sphere of life. There are hundreds of musical forms and innumerable compositions in Tamil.

Decline of Tamil Music

However such an advanced classical system of Tamil music with a glorious past gradually lost ground in Tamil Nadu in the recent past due to historic reasons-foreign invasions, and the establishment of their kingdoms and the consequent domination of alien languages in the fields of art. Mostly Telugu, Maratti and Sanskrit songs, not even comprehensible to masses, occupied the whole of music concerts in Tamil Nadu during the past two centuries. At a public music performance running for a number of hours, if at all Tamil compositions were ever rendered it was only at the fag end of the performance, when one or two small Tamil pieces were sung for a mere couple

of minutes, as *tukkaṭā*. For the simple pleasure of hearing this meagre portion the sons of the soil had to impatiently wait for three or four long hours. A natural consequence of the human thirst and craving for the aesthetic pleasure of music in the mother tongue is the *Icattamil Iyakkam*.

First attempt

In fact this awakening first appeared during the middle of the 19th c., when songs in Telugu, Sanskrit, Maratti and Hindustani were alone rendered in the music concerts and dance performances in Tamil Nadu. Irācavallipuram Muttucāmiyā Piḷḷai, a great Tamil scholar from Tirunelvēli district, who was also well-versed in music, wished to rectify the prevailing situation. He patronized Aḷakiya Cokkanāta Piḷḷai, a famous composer and Ciñkakuṭṭi Ciñivācarāyar, a prominent musician and they took concrete steps to compose suitable new songs in Tamil and popularize them in music concerts in Tamil Nadu. Of course those compositions were sung for some time between 1877 and 1885, but they couldn't have a permanent foot-hold in their native land. They proved an abortive attempt.

Āpirakām Paṇṭitar

After a long break, a new fillip was given to the *Icattamil Iyakkam* in the beginning years of this century by the great research scholar in Tamil music Āpirakām Paṇṭitar. He raised his voice boldly against some vested interests which suppressed native music. To popularize Tamil music he had written 96 compositions, which were published in 1907 in the form of a book *Karuṇāmirta Cākarattiraṭṭu*. He tried his level best to replace the Sanskrit kīṭams and Telugu kīrtanams by equivalent Tamil compositions. He brought out in 1917 *Karuṇāmirta Cākaram*, an exhaustive treatise on Tamil music. On account of his ceaseless efforts the Tamils were jolted out of their deep slumber.

Tamil Poets

Later on the great national poet Cuppiramañiya Pāratiyār felt aggrieved in his article *Cañkita Viṣayam* that the musicians in Tamil Nadu were still singing repeatedly the same old *kīrtanams* in alien languages and criticized them for not giving the due place to Tamil compositions. He vehemently warned them that, if such a pitiable state would continue, our people would lose their very sense of appreciation of music. Kavimañi Tēcikaṇṭayakam Piḷḷai stressed the dire

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க்ங் ச ஞ ட ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

For and Against

However, some music associations like the Music Academy, Madras and few individuals continued to exhibit their misconceived opposition to *Tamil Icai Iyakkam*. But the majority of newspapers and journals such as *Indian Express*, *Tinamani*, *Cutēcamittiraṇ*, *Aṇanta Vikaṭaṇ*, *Kalki*, *Viṭutalai*, *Tirāviṭa Nāṭu*, *Cetti Nāṭu*, *Nāratar*, *Kumaraṇ* and *Tēvi* representing public opinion came out in full support of the *Tamilicai Iyakkam*. In those English and Tamil issues great intellectuals of Tamil Nadu like Kā. Cuppiramaṇiya Piḷḷai, A. Citamparaṇāta Ceṭṭiyār, G. Cuppiramaṇiya Piḷḷai, Ve. Pa. Cuppiramaṇiya Mutaliyār, Paṇṇirukaip Perumāl Mutaliyār, Ma. Po. Civaṇāṇa Kirāmaṇiyār, Kirupāṇanta Vāriyār, V.R.M. Ceṭṭiyār, C.R. Mailēru, T.M. Pāskarat Tonṭaimāṇ, S. Cattiyaṁṁṁṁṁṁ, Na. Mu. Vēṅkaṭacāmi Nāṭṭār, Irāma Cuppiramaṇiyam, M. Marakatavalli Ammaḷ, P. Kōṭantaṛamaṇ, T.S. Tirumūrtti, A. Pālāmpāḷ, T.M. Kuruṣṇacāmi Aiyar, T.K. Caṇmukam, C. Carasvati Pāy, V.V. Srīṇivāca Aiyāṅkāṛ, Nīlāvati Irāma Cuppiramaṇiyam, S. Murukappā and A.A. Varakuṇa Pāṇṭiyaṇ had written convincing articles substantiating the need for Tamil music in Tamil Nadu. Kalki Kuruṣṇamūrtti alone had written 27 articles in support of the movement which were published later on by *Cinna Annamalai* in the form of a book named *Caṅkita Yōkam*. **Periyār Enters**

Then another conference was convened by the then Kumāra Irājā Sir Muttaiyā Ceṭṭiyār at Tiruccirāppalli on 4th September, 1941 under the presidency of Periyār Ī. Vē. Irāmacāmi, wherein all the supporters of *Tamilicai Iyakkam* assembled and extended their full support to the cause of Tamil music and condemning the opposing interests. Following the conference, Periyār and the great orator of the Dravidian Movement C.N. Anṇāṭurai gave public speeches spreading the message of *Tamilicai Iyakkam* to every nook and corner of Tamil Nadu.

Musicians Manifesto

As a consequence of these continued steps the music world was encouraged, and several prominent musicians and artistes of Tamil Nadu joined together and issued on the 15th September, 1941, a manifesto promising to carry out faithfully the noble ideals of the *Tamilicai Iyakkam*. Those who had signed the manifesto included T.N. Irājarattiṇam Piḷḷai, Maturai

Māriyappa Cuvāmikaḷ, M.M. Taṇṭapāṇi Tēcikar, N.S. Kuruṣṇaṇ, T.A. Maturam, V.V. Kōpāla Carmā and Maturai Pālacuntara Kavi.

Victoria Hall Meeting

On 16th September, 1941, a public meeting was held at Victoria Hall, Madras to encourage the *Tamil Icai Iyakkam* and to lend support to the resolutions adopted by the first Tamil music conference held at Anṇāmalainakar. Irāv Pakatūr P. Campanta Mutaliyār presided over the meeting. Those who took part in it included C.N. Anṇāṭurai, T. Ceṅkalvarāyaṇ, Kumāra Irājā Sir Muttaiyā Ceṭṭiyār, Tirumūrtti Aiyar, M.M. Taṇṭapāṇi Tēcikar, K. Poṇṇaiyā Piḷḷai, M.K. Tiyaṅkarāja Pākavatar and T.N. Irājarattiṇam Piḷḷai.

Tamil Music Competitions

To encourage those who composed new songs in Tamil and those who rendered the Tamil compositions properly in music concerts, two competitions were held by the Annamalai University, the first one from 22nd September, 1941 to 24th September, 1941 and the second from 20th February, 1942 to 22nd February, 1942, and prizes were awarded to T. Ilakṣmaṇa Piḷḷai, Pāpaṇācam Civaṇ, K. Poṇṇaiyā Piḷḷai, Māriyappa Cuvāmikaḷ and Kīlvēḷūr Miṇāksicuntaram Piḷḷai. Further, the songs composed by them were all published. Later on several compositions in Tamil by Ma. Pa. Periyacāmit Tūraṇ were also published.

Second Donation

On Irājā Sir Anṇāmalai Ceṭṭiyār's 60th birth anniversary which fell on 30th September, 1941, he donated to the Annamalai University a second instalment of Rs. 15,000 towards the development of Tamil music, to aid Tamil Music Associations in the country and for organizing music concerts for the propagation of new Tamil compositions in addition to other works.

The birthday celebrations at the Irājā's palace at Ceṭṭināḷu were held on a grand scale for several days more or less as a festival of Tamil music.

Annamalai University

The academic institution, Annamalai University also played a leading role in the advancement of Tamil music. An *Icaittamil Kaḷakam* consisting of the teachers and students was started under the auspices of the University to conduct regularly music concerts in Tamil. In addition a Tamil Music Advisory Committee was constituted by the University under the chair-

manship of the great Tamil scholar Paṇṭitamaṇi Mu. Katirēcaṇ Cēṭṭiyār to devise ways and means for the implementation of the ideals of *Tamīlicaī Iyakkam*. Professor L.P.K. Irāmaṇātaṇ Cēṭṭiyār was the dynamic secretary of the committee. Several prominent musicians from all parts of Tamil Nadu, famous composers of Tamil songs, teachers of the Music Department and the staff of the Tamil Department, particularly the great Tamil scholar Mu. Aruṇācalam Piḷḷai, were all associated with the deliberations of the Tamil Music Advisory Committee.

As a result of their tireless efforts and efficient work, 20 volumes of Tamil compositions were published by the University. The volumes covered nearly 1300 compositions in about 230 *paṇs* or *irākams* which had been set by experts in the field. Books on music and dance like *Pārata Caṅkirakam*, *Curamēḷa Kalāṇiti* and one on the musical instruments of Tamil Nadu were also published by the University.

To give the students of music intensive coaching and training in Tamil compositions the University offered a special one-year course in Tamil music. Tamil students from foreign countries also joined in large numbers to this course.

Tēvakōṭṭai Conference

Apart from this a Tamil music conference was held at Tēvakōṭṭai for 2 days on 25th October, 1941. The great Tamil scholar T.K. Citamparanāta Mutaliyār presided over the conference and Irājā Sir Aṇṇāmalaic Cēṭṭiyār inaugurated it, and Kumāra Irājā Sir Muttaiyā Cēṭṭiyār also took active part in it. Several prominent musicians and Tamil scholars including the national poet Nāmakkaḷ Ve. Irāmaliṅkam Piḷḷai attended the conference. As an aftermath, a school for Tamil music was started at Tēvakōṭṭai.

Conferences and Colleges

Then another Tamil music conference was convened by T.P. Mānikkavācakam Piḷḷai on the 20th December, 1941, at Tiruccirāppalli under the Presidency of K. Poṇṇaiyā Piḷḷai. The great composer T. Ilakṣmaṇa Piḷḷai hoisted the Tamil flag. Irājā Sir Aṇṇāmalaic Cēṭṭiyār inaugurated the conference and the great musician M.K. Tiyākarāja Pākavataṛ read the welcome address. Great Tamil scholars like Nāvalar Ca. Cōmacuntara Pāratiyār, Ki.Ā. Pe. Vicuvanātamaṇ and S. Murukappā took part in it. Consequently, a college for Tamil music was started at Tiruccirāppalli.

Several regional conferences also were held at different places and Tamil music associations were instituted at places like Ātaṅkuṭi, Tiruppattūr, Tintukkal, Taṇcāvūr, Tirunelvēli, Irōṭu, Vēlūr, Kōyamputtūr, Kāṇāṭukāttāṇ and Valampuri. The Tamil music association at Taṇcāvūr was inaugurated by Sir R.K. Caṇmukam Cēṭṭiyār. Colleges for Tamil music were established at Tirunelvēli, Taṇcāvūr, Tiruppattūr and Vēlūr.

Radio

As it was found that the Madras and Tirucci Radio stations in Tamil Nadu did not allow enough time for Tamil music, a committee of 9 scholars addressed a statement on this issue on 1st August, 1943 to the Government of India for necessary action. Several prominent persons represented this to make the concerned authorities allot more time for Tamil programmes in the broadcasting.

Tamīl Icaic Caṅkam

Irājā Sir Aṇṇāmalaic Cēṭṭiyār finally decided to establish a permanent Central Institution at Madras to coordinate the activities of the various organisations, and associations to spread Tamil music at a greater pace. With the active support of Sir R.K. Caṇmukam Cēṭṭiyār he took concrete steps in this regard. They finally founded a *Tamīlicaic Caṅkam* at Madras in May, 1943 with Irājā Sir Aṇṇāmalaic Cēṭṭiyār as the president and Sir. R.K. Caṇmukam Cēṭṭiyār, the secretary and T.V. Kamalacāmi, the deputy secretary. C.S. Irattiṇacāpāti Mutaliyār, P.S. Cāttappac Cēṭṭiyār, V.S. Tiyākarāja Mutliyār, P.V.R.M. Kuḷantaiyaṇ Cēṭṭiyār and A.M.A. Murukappac Cēṭṭiyār were members of the executive committee of the *Caṅkam*.

The *Caṅkam* conducted the First Tamil Music Festival for 12 days from 23rd December, 1943 to 4th January, 1944 at St. Mary's hall, Madras. It was inaugurated by Irājā Sir Aṇṇāmalaic Cēṭṭiyār and presided over by T.K. Citamparanāta Mutaliyār, Sir. R.K. Caṇmukam Cēṭṭiyār, C. Irājakōpālaccāriyār, C.N. Aṇṇaturai, Kalki Kīruṣṇamūrtti, P. Campanta Mutaliyār, P. Cāmpamūrtti, T. P. Mīṇāṭcicuntaraṇ and several others spoke at the Tamil music conference held in connection with that festival. Music concerts in Tamil were rendered daily by the top artistes of Tamil Nadu such as M.M. Taṇṭapāṇi Tēcikar, M.K. Tiyākarāja Pākavataṛ, Citamparaṇ S. Jeyarāmaṇ, G.N. Pālacuppiramaṇiyam, T.N. Irājarattiṇam Piḷḷai, P.S.

Vīrācāmi Piḷḷai, K.P. Cuntarāmpāl, N.C. Vacanta Kōkilam and D.K. Paṭṭammāl.

The following far-reaching resolutions were adopted unanimously by the conference :

1. a. This conference requests the authorities of the All India Radio to allot at least 40% of the broadcasting by the Madras Station to programmes in Tamil and 60% to those in other languages.
- b. This conference requests the authorities to broadcast in Tamil 80% of the music from Tiruṭṭirappallī Radio Station meant for the Tamil region.
2. a. This conference requests all the musicians in Tamil Nadu to render in Tamil compositions mostly at any music concert and to begin and end their concerts only with Tamil songs.
- b. This conference requests the Tamil community to patronize and support such of those musicians who support the cause of *Tamiḷ Icai Iyakkam*.
3. This conference requests all the music associations in Tamil Nadu to arrange to render in Tamil the majority of songs in any musical concert meant for the Tamils.
4. This conference requests the University of Madras to earmark at least 40% of the music course syllabus for Tamil compositions and allot the balance 60% to other languages.

Tamiḷ Music College

On behalf of the *Tamiḷ Icaic Caṅkam*, a Tamil Music College was established at Madras on 23rd January, 1944. This college conducts regularly evening classes in Tamil music leading to the award of *Icaic Celvam* and *Icai Maṇi* diplomas to the successful candidates in the examinations held every year in vocal and in instrumental music. Competitions are also held in several fields of Tamil music and various prizes instituted in the names of great personalities are awarded to the successful candidates. The *Caṅkam* also honours a prominent person in the field of Tamil music every year with the renowned title *Icaip Pēraṇiṇar*, a gold medal and a silver plate.

The *Tamiḷicaic Caṅkam* has also some useful Tamil publications on music to its credit. In addition,

the *Caṅkam* has set up a museum of rare and ancient musical instruments of Tamil Nadu. The music college and the museum are now housed in the spacious new building named *Irājā Aṇṇāmalai Maṇṇam* which was subsequently declared open on 31st October, 1952. There is also an auditorium in it for performing music and dance concerts and dramas and for conducting conferences. A library for the music college was also opened on 24th March, 1962, for the benefit of the students of music.

Paṇ Research

Every year by the end of December the *Tamiḷ Icaic Caṅkam* Madras, conducts the annual Tamil music conference and festival for a number of days with daily programmes in Tamil arts. In addition during the annual conferences research on *Tamiḷ paṇs* has also been done regularly since 1949 in which many *Ōtuvārs*, the traditional singers of *Tēvāram* music, take part and give demonstrations in Tamil music. At the 26th Paṇ Research Conference on 25th December, 1975, the Tamil musician and research scholar Salem S. Jeyalakṣmi read an interesting paper in Tamil on the subject of 103 *paṇs* and their corresponding *irākams*. The proceedings of all the *paṇ* research sessions are also being published periodically.

After the sad demise of Irājā Sir Aṇṇāmalāic Ceṭṭiyār, great personalities like Sir R.K. Caṇmukam Ceṭṭiyār, C.S. Irattina Capāpati Mutaliyār, T.M. Nārāyaṇacāmi Piḷḷai and Irājā Sir Muttaiyā Ceṭṭiyār assumed the presidentship of the *Tamiḷicaic Caṅkam* Madras and guided well the *Tamiḷicaic Iyakkam* Irājā Sir Muttaiyā Ceṭṭiyār subsequently established a *Tamiḷ Icaic Caṅkam* at Maturai and under its auspices another Tamil music college to cater to the specific needs of the Southern districts.

Finally the State Government has given its official seal of approval to the cause of the popular *Icait Tamiḷ Iyakkam*. Till 1982 the syllabus of the Government music colleges in Tamil Nadu provided for only about 30% of Tamil music and the rest comprised of compositions in other languages such as Telugu, Kannada, Sanskrit, etc. Thanks to the efforts and perseverance of the Director of Music College, Citamparam S. Jeyarāmaṇ, the syllabus for the music colleges of the states has since been revised with the approval of the Government of Tamil Nadu providing for about 70% of compositions in Tamil and

the rest in other languages, which is being followed from the academic year 1983-84.

Thus there has been a renaissance of Tamil music during the past 40 years, which is gradually regaining its lost ground with the advent of the *Icattamil Iyakkam*. The dream of such lovers of Tamil music and scholars as Āpirakāṁ Paṇṭitar has been fulfilled.

See also : TAMIL MUSIC : A SURVEY in Vol. I and ICAIK KARUVIKAL.

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P.D.P.

ICAITTAMIL C CEYYUL TURAIKKŌVAI, one of the extinct works in Tamil. Kuṇacākarar's commentary on Yāpparuṅkalak Kārikai *Uraip-pāyiram* contains a reference to this work. From this, it is inferred that this work deals with the basic principles of composing musical works in Tamil. The period of this work is not known.

V.A.

ICAI NUṆUKKAM, is one of the extinct treatise on music in Tamil. It has come to be known only through the references made by the commentators.

Aṭiyārkkū Nallār, the commentator of *Cilappatikāram* reports that the author of this work is Cikantī Muṇivar and explores the contents of the work.

According to Aṭiyārkkū Nallār, this work is said to have been composed to serve as a guide to Cāra-kumārāṇ, the son of the Pāṇṭiya king Anākulaṇ and the divine damsel, Tilōttamai.

*vēṅkaṭaṇ kumari tūmpuṇar pauvameṇ
rinnāṇ kellaṭi tamilaṭu vaḷakkē*

Vēṅkaṭam, Kumari and the islanded shores together form the territory of Tamil Nadu.

The above-cited lines which describe the territorial limits of the Tamil land are said to be found in *Icai Nuṇukkam* and this information is provided as part of the commentary on *Vēṇṭikātai* by Aṭiyārkkū Nallār.

Three of the songs in *Icai Nuṇukkam* have been cited in *Araṅkēru Kātai* (11.26) of *Cilappatikāram*.

The commentary of *Kaṭalātu Kātai* (11.35) has also extracted a quotation from *Icai Nuṇukkam*.

Reference to this book is also made *Iraiyāṇār's Akapporuḷ, Uraippāyiram*.

There are episodes relating to the life of *Cikantī* in Buddhist religious works. Whether it refers to the same poet or not remains to be probed into.

V.A.

ICAIPPĀ, one of the two sections in *Nālayira Tivviyap Pirapantam*, which is a collection of the *pirapantams* sung by the twelve Ālvārs. The other section is *Iyarpā*. Those *pācurams* (hymns) which have been set to music constitute the *Icaippā*.

The section called *Icaippā* includes : *Mutalāyiram, Periya Tirumōḷi* and *Tiruvāymoḷi*. In the book called *Kōyil Oluku*, it is said, that Nātamūṇikaḷ has set to celestial tunes the following works : *Tirumōḷi, Mutalāyiram, Periya Tirumōḷi* and *Tiruvāymoḷi*. This speaks volumes for the mellifluous quality of the poetry enshrined in them. The *pirapantams* grouped under *Icaippā* and the Ālvārs who have authored them are given below :

Name of the pirapantam	Author	Number of verses
<i>Periyālvār Tirumōḷi</i>	<i>Periyālvār</i>	473
<i>Tiruppāvai</i>	<i>Āṇṭāl</i>	30
<i>Nācciyār Tirumōḷi</i>	"	143
<i>Perumāḷ Tirumōḷi</i>	<i>Kulacēkara Ālvār</i>	105
<i>Tiruccanta Viruttam</i>	<i>Tirumāllicai Ālvār</i>	120
<i>Tirumālai</i>	<i>Toṇṭaratiṭṭopōṭi</i>	45
	<i>Ālvār</i>	
<i>Tiruppaḷḷi Eḷucci</i>	"	10
<i>Amalaṇṭi Pirāṇ</i>	<i>Tiruppāṇālvār</i>	10
<i>Kaṇṇi Nuṇ Cīruttāmpu</i>	<i>Matarakavi Ālvār</i>	11
<i>Periya Tirumōḷi</i>	<i>Tirumaṅkai Ālvār</i>	1084
<i>Tirukkuruntāṇṭakam</i>	"	20
<i>Tiruneṭuntāṇṭakam</i>	"	30
<i>Tiruvāymoḷi</i>	<i>Nammālvār</i>	1102
		3183

The custom of singing these songs in *Perumāḷ* temples prevails to date. Though they are not sung in the original *paṇ* style, the songs never fail to enthral us and ennoble our thoughts spiritually.

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S.N.K.

ICAIPPĀṬAR KOTTU, is a compilation of many *icaippāṭals* which are in praise of Lord Perumā, the presiding deity of Tirukkaṇṇāṅkuṭi. Moreover, this compilation includes *Ūñcal Pāṭal*, *Mañkaḷap Pāṭal* and *Tāy Maḷalēcal*. From the colophon of this palm-leaf manuscript it could be assumed that one Kirusṇaṇ might have been the composer of this work. This poet was honoured with the title *Pālakavi* (young poet) and thus came to be known as *Pālakavi Kirusṇaṇ*.

This palm-leaf manuscript (number D 2444) is preserved at the Government Oriental Manuscripts Library, Madras.

T.A.

ICAIYAMUTU, is an anthology of poems by Pāratitācaṇ. Pāratitācaṇ was a votary of Tamil supremacy. Passionately attached to Tamil, he believed and advocated that Tamil ought to be the very life of every person of the Tamil race, nay, dearer than even one's own life. Pāratitācaṇ dedicated his life to propagating this cherished ideal and did his best to inculcate this fierce, uncompromising love of his mother tongue in every Tamil. He wanted the Tamil language to occupy the pride of place in Tamil Nadu.

Though Tamil literature boasts of *iyal* (literature), *icai* (music) and *nāṭakam* (drama), in practice, musicians performing here, were known to turn up their noses at the Tamil compositions, questioning their very fitness to be classed as good music, and strongly favouring Sanskrit and Telugu compositions. This was strongly opposed by the lovers of Tamil music and their protest took the shape of *Tamiḷicai Iyakkam*. A Movement for Tamil Music that established the indisputable standard of Tamil music, passed a resolution to the effect that only Tamil compositions were to be sung and carried out their resolve. In furtherance of this, Pāratitācaṇ himself composed many songs and this collection contains many of his compositions.

The songs in this collection are in simple folk tunes such as *temmāṅku*, *paḷḷu*, *kīrttaṇam*, *cintu*, *tālāṭṭu* and *pantāṭal*. The themes of these songs are love, children, girl, Tamil, Dravidian race and Dravidian

to the lower strata of society are the subjects around whom these simple but pretty lyrics have been spun. Men like the driver of a bullock cart, cowherd, weaver, farmhand, industrial labourer, wood cutter, the man and woman who weave baskets and winnows, the woman who weaves flower wreaths, gypsies, postman, the vendor of *iṭiyāppam* (rice noodle) etc., constitute the themes in his compositions.

Pāratitācaṇ has adapted three songs from the ancient collection *Kuṟuntokai* (16. 37, 40) and has rendered their contents in simple, modern Tamil and has included them in this collection.

*nacai peritu uṭaiyar nalkalum nalkuvar
piṭi paci kaḷaiya peruṅkai vēḷam
meṇ ciṇai yāam poḷikkum
aṇṇiṇa tōli avar ceṇṇa āṛē* (37).

is the original *Kuṟuntokai* verse. This has been rendered in today's version :

*Eṭuppu (pallavi)
ammā uṇmēl - avar
aṭi viruppam uṭaiyava*

ammā

Lady ! For you - he
Bears immense love

Lady.....

*Uṭaṇeṭuppu (aṇupallavi)
cemmaiṇyā viraiṇil
tirumpiṇum tirumpuvār
tirumpi vantaṇṇam
nalkiṇum nalkuvār*

ammā.....

Righteous and quick
He might return, and
On return might
grant you delight

Lady.....

*Aṭikaḷ (caraṇaṅkaḷ)
aṇṇavar ceṇṇa vaḷiyil
āṇyāṇai peṇyāṇaiyil paciyai
niṇṇa yā maram urittūṭṭal kāṇpār
niṇṇilai eṇṇi iṇṇē tirumpuvār*

ammā.....

That day as he trod on, he saw
A male elephant appeasing his female's hunger
By feeding her with peeled barks of yā tree
(this spectacle exciting your memory)

The well-known and popular film song *tupam nērkaiyil yāl eṭuttu nī iṇṇam cērka māṭṭāyā*... (when misery befalls won't you take up the *yāl* and pluck joy out of it?), that was pure joy to thousands of cinema buffs, is included in this collection.

The description of a scene in which a father sends his daughter to school is poignant and evocative:

Adorning your head with flowers
She bade you go to school Your mother !

Like a statue why'd you stand rooted ? you !
Unspilt tears, o dear ! why are you shedding ?
Can a price be fixed (on it) and can knowledge be bought ?

It settles (when a body) attends classes regularly.
Sweet as Hill-plantain is education, and you
Shall eat your fill, go my darling !
Study if you don't you'll evoke jibe
I'd become the derision of the neighbourhood
Run ahead of the clock ! O my eye precious
Run with your mates from the neighbourhood
(Learning) is tough now (I grant) ; as you
Keep learning, then you'll realize (its fruit)
This lofty Tamil land rimmed by triple sea-it coos
'Women's education, women's education' with much love.

Originally, the songs in this collection were published in two phases.

The first appeared in 1947 and the second followed in 1952. Both these parts were fused in one and this publication came in 1991, in Madras.

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M.M. & V.G.S.

ICAIYĀYIRAM, is one of the Tamil works now extinct.

Reference to this work is made in Tamil Nāvalar Caritai. This work is said to have been composed on the Ceṭṭi community, attributed to Ceyāṅkoṇṭār. It is uncertain whether this Ceyāṅkoṇṭār is the one who composed Kaliṅkattupparaṇi. If Ceyāṅkoṇṭār is the author of this work, then it belongs to the 12th c.

V.A.

ICAIYĀNANTAM, is a poetic blemish caused by infusing the tune suitable to an elegiac poem with an eulogistic poem. We find the first reference to this being made by the commentator of Yāpparuṅkalam. He says :

avalam eṇṇataṇ kicaiyeṇaṇ paṭuvatu
kuṇiṇci puranilai piyantai yeṇṇā
paranta vikaṇṇiṇ pālai yālē
karutiya kaṇṇiṇ kāntāra paṇcamam
icaiyānāntam eṇṇaṇṇāṇ pulavar
Theme of desolation being tuned to paṇcamam,
kuṇiṇci, piyantai, pālai yāl and kāntāra paṇcamam
and piyantai yāl tuned to the pāṭāṇ theme of praising
the tālaivaṇ would be icaiyānāntam.

See also: ĀNANTAKKURRAM

S.V. .

ICAIYIYAL, is a research work written by Veṇṇicelvaṇ on the nature, tradition and the kinds of Tamil music. Significant details about music have been culled out and presented by the author.

The first chapter, titled *Icayin Tōṇam* (the origin of music) explains the birth of music and after tracing its history, argues that music now enjoys a favourable and high status. That Tamil music is an ancient art is established with quotes from classical Tamil literature. The next chapter *Icay Marapu* (music traditions) discusses various traditions maintained by the singer, the composer, the artistes who play on instruments, the dancer, the dance-teacher, the errors committed while singing/playing etc. Profuse illustrations from the Tamil classic *Cilappatikāram* have been provided in the chapter *Icay Vakai* (kinds of music).

The chapter called *Icay Paṇṇukaḷ* (nature of music) shows that the word *icay* in Tamil itself indicates the nature of music and goes on to argue that music can remove hatred and cure people of their illness. Presenting facts about the efforts in mental hospitals to make effective use of music in psychiatric treatment, the author cites the research that has been going on for 19 years now in America in this field. The next chapter, *Icay Neṇṇi* (music conventions) initially details the various kinds of musical instruments used in ancient Tamil Nadu. The musicians of today still follow many musical traditions of the olden age. *Icay Iṇṇam* (joys of music) lists the incidents from classical Tamil poetry, especially from *Cilappatikāram*, showing the functional aspects of

music. The next chapter, *Icaik kalaiñarkaḷ* (musical artistes) presents a list of musicians down the ages. *Nuṇkalaiyuḷ Icaikkalai* (music as fine art) argues the significance of music in establishing a relationship between God and man, and maintains with quotes from literature, that God and Music are indistinguishable. A list of books on music in Tamil is presented in the next chapter. The remarkable contribution of *Tirukkuraḷ* to the Tamil music tradition is discussed in the following chapter. The last chapter on contemporary musical conventions presents the names of modern *rāgas*, their forms, sounds and a glossary of terms used in modern music.

It was published at Citamparam, in 1986.

S.T.

ICAI VAḤARTTA TIYĀKARĀJAR, (Tiyākaraḷar who nurtured music), is a biography of Saint Tiyākaraḷar. He is one of the celebrated trinity of Carnatic music, the other two being Muttucāmi Tīkṣitar and Ciyāmā Cāstri. It is indeed an interesting and remarkable coincidence to be noted by all those who are interested in music that all the three illustrious composers of Carnatic music were born in Tiruvārūr, the famous Caivite shrine glorified by the immortal *Tēvāram* hymns. The author of this aptly entitled biographical work on Tiyākaraḷar is, Āli. Vē. Rāmacāmi.

This biography sums up the unparalleled contribution of Tiyākaraḷar to Carnatic music. The saint-composer was certainly responsible for a renaissance of the classical music of our country. He inherited a musical tradition and his innate gift enabled him to shine as a lodestar in the realm of classical music. His versatility was simply amazing. He could compose songs, set them to harmonious music and sing them melodiously too. In Tiyākaraḷar we find a happy and harmonious blend of ardent devotion, technical perfection and divine inspiration. Apart from the excellence of their musical quality and devotional ardour Tiyākaraḷar *kritis* are prolific too. His songs have been set to *rāgas* numbering more than 200 and there are 30 songs set to *tōṭi rāga* alone. He was pre-eminently a musicologist but he was as well proficient in mathematics, *Vedas* (scriptures), *purāṇas* (mythologies), astrology, esoteric incantation and epics. At a time when musicians and *Pākavatars* (those who conducted musical discourses) were at loggerheads it was Tiyākaraḷar who brought about a

compromise and camaraderie between the two warring groups of musical fraternity.

This biographical work is not quite a critical treatise or analytical dissertation on the technical excellence or the intricacies of the saint-composer's classical and musical treasure trove. The book traces elaborately the background and circumstance that had shaped the great musicologist and made him unique in his propagation of the Irāmaṇ cult by musical worship. He poured his heart and soul into what he composed, set to music and sang. Lord Irāmaṇ is the invariably celebrated and exalted hero of all his songs. Classical music combined with ardent devotion to God in Tiyākaraḷar's *kritis* has always been and will ever be a delight to all those who love and practise music. In Tiyākaraḷar's music one can find Irāmaṇ's plenty.

This book which bagged the first prize for biographies meant for children was published at Vēṭaraṇiyam in the year 1982. As this work is intended mainly for the edification of children on the life of a great man, Tiyākaraḷar, the legendary aspect of his life is given more importance than the technical aspect of his musical talent.

S.T.

ICAI VĀTU VENṚA PAṬALAM, is the forty fourth saga in the anthology of Lord Civaṇ's divine sports entitled *Tiruvilaiyāṭar Purāṇam* by Parañcōti Muṇivar (17th c.).

The words *icai vātu venṇra* means winning a music contest. This describes the sport of the Lord Cōmacuntarar (Civaṇ, presiding at the Pāṇṭiya capital Maturai) helping the wife of Pāṇapattiraṇ, to overcome the fierce enmity of one of the concubines of the reigning Pāṇṭiyaṇ, who is out to disgrace her. The Pāṇṭiya ruler Varakuṇaṇ had recognized the greatness of Pāṇapattiraṇ and had suitably honoured him. He was succeeded by his son Irācarāca Pāṇṭiyaṇ who was very fond of one of his mistresses who was as beautiful as she was an accomplished musician. She was envious of Pāṇapattiraṇ's wife and there rose professional enmity between them. The royal mistress who had meditated the ruin of Pāṇapattiraṇ's wife, had made the king invite an outstanding singer from Īlam (Sri Lanka). The uxorious king, on whom the concubine exercised complete control instructed the Īlam

singer to dare the wife of Pāṇapattiraṇ to music contest in his royal presence, and provoke the latter to accept the challenge. Having set her on her course, the ruler then spoke to Pāṇapattiraṇ's wife affecting deep solicitude. He told her that he had been facing a threat to his prestige in the form of a singer, who had challenged his court to match her excellence in a music contest. "Would you accept her challenge and give her a fitting reply by singing by her side, answering her expertise and melody"? Thus enquired, Pāṇapattiraṇ's spouse agreed to face the music (literally and figuratively) as she relied on the grace of Lord Cōmacuntarar.

The following day, the two musicians arrived at the Pāṇṭiya's court to begin the contest. The Īlam musician set the ball rolling by testing her opponent with a volley of penetrative questions on music. However she indulged in slandering her most cultured opponent. Stung by her invective, Pāṇapattiraṇ's wife of rare purity disdained to answer her opponent's jibes. She retorted sharply with stern rejoinder.

The king, finding the situation hotting up, defused it by suggesting that they might commence the contest in right earnest. The insolent Īlam musician, set her yāl upon her left shoulder, and facilely plucked out enthralling notes to the rapture of the Pāṇṭiyaṇ. When she had finished her challenge, Pāṇapattiraṇ's wife executed her scintillating rejoinder by caressing the yāl with her tender fingers of rare cunning; the spate of melody she authored, as she sang and played her yāl, put to shame the celestial iyakkar (yakṣhaṣ) celebrated for their divine diapason. The thrilled courtiers commended freely her effort while the presiding king lauded the Īlam virtuoso. When the courtiers saw which side the royal favours lay, they too began to extol the alien. The king, his impartiality impaired by his infatuation for his mistress, declared his inability to come to any conclusion and postponed the contest for the next day.

The Īlam artiste, very happy, and basking in the approbation of her adoring retinue, retired to her quarters. And Pāṇapattiraṇ's wife, her heart heavy and saddened by the king's partiality, repaired to the altar of Cōmacuntarar. Tears brimming her eyes, she prayed for the intervention of the Lord for ensuring fairness and justice in the contest. Thus beseeched, the Lord acceded to her prayer. She heard an acariri

(oracle) announcing to her profound relief: "Fear not! you radiant like lightning! You shall emerge the winner tomorrow".

The contest that was renewed the next day proved to be a stalemate just as the previous one in a biased atmosphere. But Pāṇapattiraṇ's spirited spouse courageously stood up to the king and told him that since he had acted partially the contest should be held only in the temple of Lord Cōmacuntarar. Irācarāca Pāṇṭiyaṇ gave his assent. When the contest was continued in the famous temple of Maturai of Lord Civaṇ, the insolent Īlam maestro was supremely confident of defeating her rival, and enslaving her as per the terms of the agreement between them. She came dashing. And her courageous but modest opponent, gently walked in. And the Lord, took the form of a musician and mingled with the throng. The Īlam musician, resumed the contest by singing the varuṇa vālttu-extolling the four kinds of varuṇa pūtam (the four kinds of guardian spirits governing the four varṇas or castes, viz, the Brahmins, the Kṣatriyas, the Vaiciyas and Vēlālas). After extolling the deities with cīru tēva pāṇi, she eulogized by means of three footed venṇpās the garlands, costumes and pennants of the gods. When she had finished, Pāṇapattiraṇ's wife began her mellifluous rejoinder. She praised very movingly the matchless grace of Lord Civaṇ. The tēva kantaruvam (divine melody) she produced enraptured one and all. Her divine melody had such an impact upon the king who, till then swayed by infatuation for his bewitching concubine, had recovered his wonted impartiality and fairmindedness and declared Pāṇapattiraṇ's wife as the winner in the protracted contest. The king who had regained his equilibrium had also decreed that the victorious artiste should be borne on her neck by the loser, the intriguing pāṭiṇi from Īlam. Cōmacuntarar, Who appeared as a musician in the assembly, whole heartedly rejoiced in the king's verdict. Thundering his approval 'well done', the Lord disappeared in a blaze of glory to the astonishment of one and all. The king trembled. By and by they realized that it was a miraculous sport of the Lord. The king entreated the winner to get off the back of the loser and presented her with rare pearl wreaths and choice jewels studded with blazing rubies. He discreetly awarded a consolation prize to the loser too who, was a great singer in her own right, despite

her hubris. The king, pure and penitent, made amends by his largesse to the Temple that housed Civaṇ who deigned to be among them as a common musician.

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V.G.S.

ICAI VIRALAC CENTOṬAI, a kind of *centoṭai* (versification without a rhyme scheme which is ironically called as Centoṭai-beautiful foot). When the rhyme of the verse varies from line to line it would be *icaiviraḷac centoṭai*. In it, the second line would not rhyme with the first one.

Though Tolkāppiyar refers to *centoṭai*, the different kinds of *centoṭai*, *acaiviraḷac centoṭai*, *cīrviraḷac centoṭai*, *icaiviraḷac centoṭai* and *muḷuviraḷac centoṭai* are dealt with in *Yāpparūṅkalam* and other later grammatical works.

Grammarians refer to rhythm as *vaṇṇam*. The letters in the syllable of a foot in a line should be repeated in the next line to create *vaṇṇam*. Unlike that, if the rhythm is purposely violated in a composition it is called *icaiviraḷac centoṭai*.

The following verse is an illustration to the point :

*cēyirā mukanta nuraipitirp paṭutiraip
parāraip pūṇṇai vāṅkuciṇait toṭutta
kāṇalam peruntuṭai nōkki yivaḷē*

Here,

The first foot of the first line is *neṭil + kuṛil + neṭil*

The first foot of the second line is *kuṛil + neṭil
+ kuṛil + consonant*

The first foot of the third line is *neṭil + kuṛil +
kuṛil + consonant*

The second foot of the first line is *kuṛil + kuṛil +
consonant + kuṛil*

The second foot of the second line is *kuṛil +
consonant + kuṛil*

The second foot of the third line is *kuṛil + kuṛil +
consonant + kuṛil + kuṛil*

The third foot of the first line is *kuṛil + kuṛil +
kuṛil + kuṛil + consonant*

The third foot of the second line is *neṭil + consonant
+ kuṛil + kuṛil + kuṛil + consonant*

The third foot of the third line is *neṭil + consonant
+ kuṛil*

Because of the varied rhyme scheme, the verse is called *icaiviraḷac centoṭai*.

See also : **ACAIVIRAḶAC CENTOṬAI**
in Vol. II

S.S.A.

IṬṬACITTI, one of the three sacred ponds, as stated in *Cilappatikāram*, the other two being *pūṇṇiya caravaṇam* and *pavakāraṇi*, at Aḷakarmalai where Tirumāl's temple is situated. This Aḷakarmalai is also known as Tirumāliruñcōlai, Cōlaimalai, Māliruṇ Kunṇam and Tirumāl Kunṇam. The Sanskrit word *iṣṭam* (in Tamil *iṭṭam*) means *viruppam* - desire and in Tamil it is a *taṇpavac col* (loan word from Sanskrit, Tamilized) and the Sanskrit word *citti* means *kaikūṭṭal* - within one's possession and it is a *taṇcamac col* (loan word from Sanskrit occurring in Tamil without any change in sound), *Cilappatikāram* gives the information that one's desires will be fulfilled if one worships Lord Tirumāl after his bath in the *Iṭṭacitti*, the sacred pond. In *Kāṭukāṇ kātai* (lines 91-103) which is the first *kātai* in *Maturaik Kāṇṭam* of *Cilappatikāram*, one Bhramin priest glorifies this sacred pond.

In *Cilappatikāram*, Kōvalaṇ, Kaṇṇaki and Kavunti Aṭikaḷ - a lady Jain saint, while leaving for Maturai, asks a Brahmin priest the route for Maturai. This priest tells them of three routes. Of which, he says that the one on the left will take them all to the three sacred ponds. The priest speaks high of the *iṭṭacitti* pond by stating that all the desires will be fulfilled if one takes bath in this pond, praying to Tirumāl. Būt Kavunti Aṭikaḷ says that the austere people of Jainism don't expect the benefits of these ponds. This means that they are already chaste.

The description of the sacred pond by the Brahmin priest could be considered as a preface. It reveals the Vedic tradition on mythological stories and his stern belief in it.

The author of *Cilappatikāram* elevates the sublimity of the principles of Jainism through Kavunti Aṭikaḷ by objecting to the priest's statement on the sacred pond. Again he has very carefully exhibited his own religious austerity when Kavunti Aṭikaḷ asked the way for Maturai. Through their lengthy conversation one can understand the prevalent religious attitudes during the author's period.

At present there is no such sacred pond at Aḷakarmalai. But there is a river namely *Cilampāru* which still flows and people with immense reverence

call it Nūpura Kaṅkai. Even now people follow the Vedic tradition of worshipping with reverence, the ponds and rivers which are associated with the temples. One can notice that almost all *talapurāṇas* glorify such ponds and rivers. The worship of these is considered as a continuation of the worship of nature.

T.S.S.

Iṭṭa Paṇi, is a collection of eleven thought-provoking articles by A.K. Ceṭṭiyār. Most of them appeared in periodicals, while a few were delivered as talks on the A.I.R.

In the forties, Ceṭṭiyār wrote the first travelogue ever, in Tamil and came to be known as *Uḷakam Curriya Tamiḷaṇ*. He was running a monthly called **Kumari Malar** which used to carry interesting articles on a variety of subjects. A fervent Gandhian, Ceṭṭiyār published a number of useful articles on Gandhiji's work and philosophy. Himself a fervent Gandhian and a prolific writer, his writings were marked by a depth of thought, whimsical humour and a tendency to sermonize.

The present collection contains articles on subjects as varied as Telegraphic Messages and the beauty of Paḷani hills. The title article tells us the troubles that he experienced in sending a picture of Mahatma Gandhi from Trinidad to the Dutch island settlement at Arupa. How he was helped by a number of diplomatic services is vividly recounted. Another article gives details of philately or stamp collection in various parts of the world. (Incidentally, the author himself was a well-known philatelist). The origin of wall posters and their value for propagandists is the theme of another scintillating article. The author's sojourn in Austria with Netaji Subhas Chandra Bose for about a week makes interesting reading and throws light on the personality of Netaji. Old books have a charm of their own and many writers have written on this theme. Ceṭṭiyār's article furnishes unusual details regarding the collection and the sale of old books. Some new facts about Paḷani hills single out Ceṭṭiyār's article from similar articles on the same subject. Equally fascinating is the description of the Tirucci Rock Fort. Here again, the author shows his ingenuity in collecting less known facts. The visit to South Africa is described vividly in yet another readable article. The most interesting article in the collection is the one on people who are hard of hearing. The

subject provides the author plenty of scope to make humorous quips. The last article can be called 'a summing up'. It touches on many incidents in the author's life, tragic, comic and ironical.

Though apparently there is no connection between the various articles figuring in the book, the discerning reader can easily build up the figure of the author as a benevolent, sympathetic and god-fearing soul. Ceṭṭiyār's style is singularly free of embellishments of any kind and makes for easy and facile reading.

It was published in Madras, 1961.

P.T.

Iṭṭup Pirivu, is one of the *turai*s that occurs in the premarital - clandestine love of the *akam* tradition.

Tolkāppiyam that speaks of the various heightened emotions of the heroine who is in love with the hero, who visits her furtively and also their favourite haunts, where the amorous pair meet (*Kaḷaviyal-21*), also mentions *iṭṭup pirivu*. The hero, unknown to anybody else, secretly courts the heroine; the courting is passionate and protracted and may include pre-nuptial coitus; however, the love may not be sanctified by immediate marriage and during the course courting, the hero may have to go away on an unavoidable errand - it may be war front, a pressing business venture involving either sea or land voyage. May be the hero, though separated from the lovelorn lass, may not have been far away from where she lives. Yet, says **Tolkāppiyam**, the lovelorn heroine languishes in her lover's absence

yāṇē iṇṭai yēṇē eṇṇalaṇē
āṇā nōyoṭu kāṇa laṭṭē
tuṇaiyaṇ tammū rāṇē
maṇaiyala rāki maṇrat taṭṭē

(**Kuruntokai-97**)

My Womanhood (laments the lovelorn lass), a victim of the malady acute pallidness, has stayed behind in the park on the beach-the favourite love nest where we've met often; the hero has stayed off in his own village and our clandestine love affair which has become a public knowledge has attracted their attention; but I languish alone not knowing how to assuage my distress.

Through **Tolkāppiyam**, it is learnt that in the

akam convention, separation was possible and it did exist not only between married couple in *karpu* but between a hero and a heroine entwined in a state of *kaḷavu* (clandestine amour) that preceded marriage. But *Tolkāppiyam* does not state the reason for the separation. Nor have the commentators shed any light on the point. Later day works of *akam* convention such as *Tirukkōvaiyār*, and *Akapporuḷ Viḷakkam* follow *Tolkāppiyam* and point out the existence of separation between lovers in the *kaḷavu* stage. However, they do not use the terminology *itṭup pirivu* that is used by *Tolkāppiyam*. They discuss the same situation under the two headings *oruvalittanattal* and *varaiviṭai vaitṭup poruḷvayir pirivu*.

See also : *ORUVALITTANATTAL*

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M.M.

ITAṆKALĪ NĀYANĀR, is one of the 63 great *Caivite* saints called *Nāyanmārs*. Cēkkiḷār narrates this saint's life very briefly in just eleven verses in his *Periyapurāṇam*.

Itaṅkali was a petty king of *Kōṇātu* with his capital at *Koṭumpālūr*. He traced his lineage to the great *Cōla* monarch *Ātittan*.

Itaṅkali was a fair ruler, very fond of *Civaṇ*; under him *Caiva neri* (*Caivite* path) and *vaiṭika neri* (*Vedic* dispensation) flourished. Once a devotee of *Civaṇ* whose mission in life was to feed *Civaṇaṭiyārs*, did something daring and culpable when he ran out of food grains. He raided the granary of *Itaṅkali* at the dead of night. He was caught in the act by the guards and handed over to the king. The pious ruler asked the culprit : 'Why have you stolen from my granary ?' The pious 'thief' unflinchingly told the truth : 'I did this as I have no money left to buy grain to feed the *Civaṇaṭiyārs*'. *Itaṅkali* was much touched by the *aṭiyār's* sacred zeal and exclaimed aloud, 'He

indeed is my true granary'. Then he issued proclamation to the effect that all the *Civaṇaṭiyārs* could have (for the asking) not only grains but all the things they wished. Cēkkiḷār states that by scattering largesse thus among the deserving *aṭiyārs*, *Itaṅkali* derived the full benefit of his riches. For long the pious sovereign continued serving *Civaṇaṭiyārs*, before finally ascending the Lord's world.

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V.G.S.

ITATTUYTTAL, is one of the themes in the love poems of Tamil literature. In the *akattiṇai* tradition, *itattuyttal* comes in the fourth stage of the pre-marital love. *Pāṅkiyirḱūṭṭam* refers to the union of the lovers with the help of the heroine's friend. *Itattuyttal* denotes the action of the heroine's friend, helping (*uyttal*) the heroine to meet the hero at the tryst or meeting place (*iṭam*). A poem from *Taṇcaivāṇaṇ Kōvai* throws light on this:

nāmāvi mūlki naṇumalar kurrūnan tāvaṇattut
tēmā viḷantalir cevvaṇṇaṇ koytu cilampetirkūy
vāmā neṭuṇkaṇ maṭantainal lāytaṇcai
vāṇaṇverpīr
pūmā tavippantar vāyviḷai yātukam pōtukavē
Oh lady, the doe-eyed beauty you are
Come along, we shall go,
To the hills of *Taṇcaivāṇaṇ*
To enjoy diving in the waters of the streams
Gathering flowers and shoots afresh.
And playing beneath the coolest shade
Of *kurukkatti* woven roof.

In this, the friend of the heroine tempts her by describing the beauty of the place where the hero has planned to meet his love.

Itattuyttal is not mentioned in ancient grammatical texts like *Tolkāppiyam* and *Iraiyānār Akapporuḷ*. It is found only in the *akapporuḷ kōvai* texts and the grammatical texts of the later period. These texts mention this event only as the daytime tryst (*pakar kūr*). This event holds different names in different texts.

Kaḷaviyar Kārikai names it as *itattuyttal*; Tirukkōvaiyār refers to it as *kuṛiyittattuk koṇṭu cēral*, Tañcaivāṇaṇ Kōvai calls it *pāṅki kuṛiyittattu iṛaiyiyaik koṇṭu cēral*; Akapporuḷ Viḷakkam (149) and Ilakkaṇa Viḷakkam (Akattiṇaiyiyal -137) refer to it as *kuṛiyittattu iṛaiyiyaik koṇṭu cēral*; Māraṇ Akapporuḷ (41) calls it *kuṛiyittam koṇṭu cēral* and Cuvāminātam (96) *kuṛikkaṇ koṇṭu ēkal*

M.M.

ITATTUYTTU AKARAL, is one of the *akam* themes. It comes under *pāṅkiyir kūttam*, the fourth stage of *kaḷavu*, the pre-marital love. *Itattuyttu akaral* refers to the narration of the friend after leaving her heroine at the meeting place. This narration occurs at the time of the friend's departure. The stanza illustrating this is from Tañcaivāṇaṇ Kōvai :

kaṇcāyal kaiyuruk koṇṭutan vēlmayil kāntaḷ
valli
eṇcāya venṇaṇai yenrucev vēliṇa rumpavaḷam
vaṇcā yocikkum vayarraṇcai vāṇaṇ
malayamarāt
taṇcāyai ninṇaṇaṇ kuntaiya niniṇka cāralilē
Oh lady prettier than Valli
Whom Cevvēḷ marvels at
The incomparable charm
Of your eyes spear-sharp
The peacock grace of your girth
The Kāntaḷ-tender fingers
Never go with me,
To the hills of Tañcaivāṇaṇ
Where corals scattered everywhere,
And reeds densely grown around
With *vayalai* creepers abound.
Stay here under the cool shade of *marā* tree.

In this verse, the friend insists the heroine to stay back at the *marā* tree (as it was the place fixed to meet the hero). She threatens the heroine by hinting that if she disobeys, the wrath of Murukaṇ may fall on her. The friend then departs. There is no mention of this in the ancient texts like *Tolkāppiyam* and *Iraiyānār Akapporuḷ*. Later texts refer to this by different names. Kaḷaviyar Kārikai refers to it as *itattuyttu akaral*, Tirukkōvaiyār and Māraṇ Akapporuḷ (41) refer to it as *itattuyttu nīṅkal*; Tañcaivāṇaṇ Kōvai describes it as *pāṅki talaimakaḷaik kuṛiyittattu uyttu nīṅkal*, Akapporuḷ

Viḷakkam (149) and Ilakkaṇa Viḷakkam (Akattiṇaiyiyal -137) describes it as *kuṛiyittattu uyttu nīṅkal* and Cuvāminātam (96) as *kuṛiyuttu akaral*.

M.M.

ITANTALAIPPĀṬU, the second meet of the lovers that occurs by chance at the same place of their first meet. It is an *akam* convention and a situation cited in *kaḷavu* or pre-marital love in the love poems of the *Caṅkam* age.

Among the four stages of the pre-marital love, *itantalaippāṭu* marks the second. The prime stage is that of the lovers meeting each other by destiny leading to their union. This union which eventuates naturally without any outward inducement is called *iyarkaip puṇarcci*. If this pair happens to meet again in the same place, for the second time, it is known as *itantalaippāṭu* (*Tolkāppiyam*, *Ceyyūḷiyal* -178). The third and fourth stages are described as the union with the help of the lover's friends (*pāṅkar kūttam*) and the lady-love's friends (*pāṅkiyir kūttam*).

Iraiyānār Akapporuḷ (nūrpā. 3) defines this stage as a natural meeting or even through his friends. It's commentator explains that either *itantalaippāṭu* or *pāṅkar kūttam* will happen. Both will not eventuate, one after the next, as felt by *Tolkāppiyar*.

The same comment, we find in Naccinārkkiniyar's commentary also. But the first commentator, Iḷampūraṇar contradicts this (*Kaḷaviyal*, nūrpā 11).

Pēraciriyar in his commentary for *Ceyyūḷiyal* (173) states that *itantalaippāṭu* gains its credit only if it happens to be natural and without any extra forces.

Akapporuḷ Viḷakkam (134), Māraṇ Akapporuḷ (216), Ilakkaṇa Viḷakkam (Akattiṇaiyiyal-130) consider *itantalaippāṭu* and *pāṅkar kūttam* as separate stages. The commentator on *Tirukkōvaiyār*, has followed the commentary *Iraiyānār Akapporuḷ* and stated that if there is *itantalaippāṭu* there will be no *pāṅkar kūttam*. *Muttuvīriyam* also endorses this.

Tolkāppiyam while listing the situations of the lovers (*Kaḷaviyal*-1 1), speaks of two situations where the lover speaks in *itantalaippāṭu*. One is

colliya nikaḷcci vallē perutal (mating as in their first meeting) and the other is *tīrāt tēram* (unconsummated love). The lover promises not to leave her without marrying.

Ilampūraṇar in his commentary adds two more situations - *peravaḷi maḷiḷcci* and *pirintavaḷik kalaṅkal*. These two refer to the happiness of the lover when he makes love to her and the sorrow when he leaves her. These are common for the other two stages where union takes place with the help of their friends - (*pāṅkar* and *pāṅkiyirkūṭṭam*).

Naccinārkkinīyar in his commentary adds six more situations where the lover narrates his feelings. They are : *meytoṭṭup payīral* (he speaks to her while touching her), *iṭam perut talāl* (embracing her and getting close to her), *poy pāraṭtal* (he offers some false reasons for touching her), *iṭaiyūru kiḷattal* (speaking of the inborn qualities like *nāṇam* [shyness], *accam* [fear], etc., which are the obstacles that came in the way of their love making), *niṭu nipaṇtu iraṅkal* (feeling sorrow for his lady who has not allowed him to make love) and *kūṭutalutal* (making love to her).

Iraiyānār Akapporuḷ has not mentioned any situation or thematic sub-section for relating this. But the commentator has (*nūpā*. 3) mentioned two themes or *tuṟais* namely, *poliḷitaic cēral* (the lover going to the same grove where he met his lady before) and *polil kaṇṭu uvattal* (the lover feels happy on seeing the grove as if having seen this lady again).

Among the *Caṅkam* classics only three poems are identified with *iṭantalaippātu* as its theme according to their footnotes. Only *Aiṅkuṟunūru* (197) explicitly states it in its footnote that it is the narration by the hero about the position of the heroine when he meets her for the second time at the same place. Two poems in *Narriṇai* (39, 155) have footnotes as to what the hero said when he met the heroine at the second meeting (39). Here, the term 'second meeting' (*iraṇṭām kūṭṭam*) may refer to *iṭantalaippātu* or *pāṅkar kūṭṭam*.

ilāṅku vaḷai telirppa alāvaṇ āṭṭi
mukamputai katuppināl iraiṇci ninṟālē
pulampukoḷ mālai maraiya
nalām kēl ākam nalkuval eṇakkē

(*Aiṅkuṟunūru*-197)

'The heroine who scares the crabs by the jingling of her bangles blushes at my sight and covers her face

with her locks. At the departure of the woe-stricken evening, she will offer her beautiful breasts to me,' says the hero to himself and feels glad at the sight of his lady-love being alone at the same place where he met her the previous time.

The later grammatical texts like *Akapporuḷ Viḷakkam* (135), *Māraṇ Akapporuḷ* (27), *Ilakkaṇa Viḷakkam* (*Akattiṇaiyiyal*-131) and *Cuvāminātam* (89) have classified five *tuṟais* for *iṭantalaippātu*. They are : *tanta teyvam tarum eṇac cēral* (the hero believes that destiny will be in favour of him and will bring the heroine to the same place where he has met her the previous time and give her unto himself in union), *munturak kāṇṭal* (he sees the lady present there before his arrival), *muyāṅkal* (he unites with her), *pukaḷtal* (he praises his lady for her grace) and *āyattu uyital* (he leaves her with her friends).

These later texts also follow the tradition of *Tolkāppiyam*. *Tirukkōvaiyār*, expands the *pāṅkar kūṭṭam* but restricts *iṭantalaippātu* to a single situation that of the lover reaching the grove of the previous meeting. *Muttuvīriyam* also follows the same treatment (*Poruḷatikāram*-837).

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M.M.

ITAPATĒVAR

See : *ĀTINĀTAR*

ITAM KITAITTATU, is an anthology of seven short stories by S. Vaittīyanātaṇ.

The title story is about a headmaster who owes his position in life to a rich man. How the headmaster is able to do a good turn to the benefactor's family, making a great sacrifice, has been narrated with great skill and artistry.

The second story *Uyirukku Miṇcittāṇ* (nothing counts than ones life) is about a doctor who transcends personal loyalties to do good to a poor man.

Uyamta Tolil (prestigious work) is about Rājāṅkam, who initially refuses to manage his father's beedi

See also : ITANTALAIPPĀTU and
IYARKAIPPUNARCCI

M.M.

ITAMALAIVU ANI, one of the figures of speech. *Malaivu ani* is a type of *collaṇi*. *Itam* refers to places such as land, hill and river. *Malaivu* refers to change. When a substance that belongs to one place is wrongly attributed to some other place, the resulting figure of speech is called *itamalaivu ani*.

It is exemplified through the following example :

teṇṇamāliyiṇ māṇṇmatamum cāmaraiyūm
kāmarucīrp
poṇṇamāliyiṇ cantaṇṇamum āramum-
paṇṇmuṇṇaiyūm
poṇṇi vaḷanāṭaṇ munṇil potuḷumē
maṇṇar tīraikoṇara vantu

The musk of the Southern hills (Potikai), sandal and flowers of the Mēru hills are found in the courtyard of the Cōla king, as tributes

The poem praises the Cōla king employing the *īṭamaivaṇi* *aṇi*. Here the wealth of the hills is transmitted. Sandal and flowers are from Potikai hills and musk and *cāmarai* are from Mēru hills.

Yet another example can be cited. The riches from the land and the perennial rivers in the Cōḷa kingdom are transplanted.

tanporunaic ceṅkaṇakam mātaṅ kirittaraḷam
vaṅkalinṅkam tanta vayappuravi - paṇṇu
maruvum yavaṇattu mālyāṇai, ceṇṇi
porunarukku viṇum poruḷ

The Cōḷa king rewards the bards with the gold from the river Porunai, the pearls from the river Mātānkiri, the horses from Kalinkam and the elephants from the land of *yavaṇars*.

Here, the poet has exchanged the pearls of the Porunai river for Mātāṅkiri river and the gold of Mātāṅkiri for Porunai. Again he has attributed the horses of the *yavaṇars* to Kalīṅkam and the elephants of Kalīṅkam to the land of the *yavaṇars*.

This *ṭamalaivu aṇi* is found only in *Taṇṭiyalaṇ-kāram* (l 19) and *Māraṇalaṇkāram* (321).

P.T.

İTAVAKANş one of the fictitious characters in **Perunkatai** written by **Konku Vēḷir**. He is also called **Itapakan**.

He is an intimate friend of the hero of

Perunkatai i.e., **Utayanān**. A reference to him in the work reads,

āṭaiyārkkatānta vutayanān
 mantiri iṭapakan enpōn

(*Uñ. Kā. Ven̄. 249-250*)

Itapakan the minister of Utayanan, who conquered his enemies.

Itavakaṇ was a minister and was quite helpful to Utayaṇaṇ. He was an excellent warrior. He had in abundance, the virtues of truth and gratitude. He had also acted effectively as a periodical and a timely guide to another good minister by name Yūki. When Yūki arrived incognito from the city of Uñcai to meet Itavakaṇ, the latter apprised him of all the details regarding Utayaṇaṇ and urged him to proceed further in a planned manner. When Utayaṇaṇ accompanied Tarucakaṇ to engage himself in a battle on the latter's behalf, Itavakaṇ also had gone along with a band of soldiers and ensured victory for Utayaṇaṇ.

Utayanaṇṇ gifted a town called Puṭpakam and fifty villages to Itavakaṇṇ in return for and recognition of his unstinting loyalty and valuable service. Itavakaṇṇ became thus the ruler of a principality with Puṭpakam as its capital city. When Utayanaṇṇ was on a countrywide tour along with his consort Vācavatattai, Itavakaṇṇ also accompanied them in their flying vehicle. He remained a friend, philosopher and guide to the hero Utayanaṇṇ.

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C.S.

ITĀVENTAI, is a Tirumāl shrine, 25 kilometres South of Madras on the way to Makāpalipuram.

This **Toṇṭai** **Nāṭu** shrine, extolled by **Tirumaṅkai Ālvār** is presided over by **Viṣṇu**, in His **Varāka** (Boar) **Avatār**. This shrine is known as **Itantai** or **Tiruvitantai**.

Here, Tirumāl is known by the name Nitya Kalyāṇar and His consort by the name Kōmaḷa Valli. The sacred water of the shrine consists of *Kalyāṇa Tīrttam* and *Varāka Tīrttam*. The boar-faced Deity is seen in His *ninra tirukkōlam* (standing posture) fac-

The possible first step in achieving victory is the selection of place, and this careful selection may help one to defeat even the most powerful enemy. For example, a crocodile in the water may be powerful but when it is taken out of the water it loses its powers. Everything in the universe has its function in its assigned place. A ship which can sail in the water cannot sail on the ground. A chariot which can run in the street cannot run in the water.

Fearlessness and the appropriate selection of place can lead to victory. In *Tirukkural*, Tiruvalluvar has highlighted the importance and the necessity of *iṭanarital* and also the destructive power of one who does not consider its importance.

See also : ARACIYAL in Vol II

T.A.

IṬĀKINI, is a mythical character described as a ghost in the form of a woman which eats the dead bodies found in the burial ground.

The Sanskrit word *ḍākini* is rendered as *Iṭākini* in Tamil.

The character comes along with the character of Mālātī in *Cilappatikāram*, *Kaṇṭittirām Uraitta Kātai* (21). Once when Mālātī was feeding milk to her (*cakkaḷatti*-co-wife's) child, it was choked to death by a hiccup. Grieved, she visited many temples, appealing to the deities to save the child. When she reached Cakkaravāḷak Kōttam, *Iṭākini* appeared before her as a young girl and grabbed the dead child from her hands and ate it.

This myth is in accordance with the ghosts appearing in the form of women, and eating the dead bodies.

V.A.

IṬINTA KŌPURAM (the broken tower), is a novel by Ku. Rājavēlu. The novel emphasizes the idea that the main purpose of any religion is to promote the welfare of a society without militating against the progress of an individual.

The story revolves round a pair of brothers. The elder brother is married and has three children. The younger brother *Cēvaṛkoṭiyōṇ* leads a life of renunciation. Puṇyakōṭi, *Cēvaṛkoṭiyōṇ*'s schoolmate and a kindred soul, is yet another character in the novel. They had studied philosophy under one Aṇavāli who has illicit connection with Pārati, wife of one Maṇavālap Pillai. But this association, dates

back to Pārati's college days. And we find Aṇavāli's wife Poṛkoṭi coming under the tutelage of the elder brother of *Cēvaṛkoṭiyōṇ*.

All of them proceed to Tiruvaiyāru where *Cēvaṛkoṭiyōṇ*, poised to become the head of a mutt there (a Caivite religious institution), is scheduled to be invested with the headship of the mutt. Pārati, remorseful and intending to turn a new leaf, accompanies her husband Maṇavālap Pillai. *Cēvaṛkoṭiyōṇ* discloses the startling development that Poṛkoṭi intends to embrace a life of renunciation. Pārati makes her candid admissions which reveal that Poṛkoṭi was a classmate of Pārati, and Aṇavāli was responsible for the tragic events of her life. And Pārati was an accomplice in the crime. But the divine retribution is round the corner. Aṇavāli who goes to America and engages himself in contraband smuggling is caught and punished by the customs. His car, on its way to his native place, meets with an accident and he loses both his arms. *Cēvaṛkoṭiyōṇ* becomes an exemplary servitor of the Lord, devoted to the service of the Lord's devotees, while Poṛkoṭi, under the title 'Mācīlā Aṭikaḷ' (flawless devotee), becomes co-head of the mutt along with *Cēvaṛkoṭiyōṇ*.

Poṛkoṭi's life that might have shone as a temple tower, is seen reduced to a majestic temple tower broken into pieces (*iṭinta kōpuram*) because of Aṇavāli's libidinous rampancy. Just as the tumble-down temple tower when renovated regains its splendour, Poṛkoṭi presents a picture of purity and nobility in her renunciation.

This novel was published in Madras, in 1968.

P.T.

IṬIMULAKKAM, is a collection of poems by Centamīl Celīyan. The basic inspiration for these poems is the poet's nostalgic attachment to Tamil language and his sense of pride in its hoary past. Consequently, the poet vehemently attacks the people who lack devotion to Tamil and who imitate the foreign way of life. His love for Tamil finds expression in his poems in the same way in which the devotional sentiments are expressed in the poems of the Tamil mystics and devotional poets. Most of his poems are propagandist in nature and they ridicule Western type of education and Western way of life. They also insist that the readers speak pure Tamil. Some poems are addressed to Tamil whereas some others are desi-

gued in the form of panegyrics on Tamil. One of his poems is designed on the traditional pattern of *Pulavar āruppatai*. Some poems which glorify Jesus as well as Gandhi also find places in this anthology.

It was published in 1974, in Madras.

J.S.

ITUKKAN ALIYĀMAI, the 63rd chapter of Tiruvalluvar's *Kuraḷ* deals with the topic 'Hopefulness in Trouble'. The ten couplets which elaborate the theme, contain a philosophy that is pragmatic and down-to-earth. The need for maintaining one's equanimity at the hour of trial is stressed. The cultivation of courageous and positive thoughts will go a long way in banishing grief and misery.

Tiruvalluvar's antidote to sorrow is laughter. Nothing is more potent to vanquish grief than a down-right cheerful outlook. Even a flood of troubles can be easily overcome by courageous thoughts. In fact, one can give 'sorrow to sorrow' if one has an ungiving heart. A steadfast mind can alleviate misery and grief.

Troubles cease to be when one challenges them and struggles with them ('Welcome each rebuff' says Robert Browning). The ox drawing a cart through the deep mire has to struggle necessarily, but it does not give up. A defeatist mentality is sure to spell disaster. Whereas an iron will to overcome disaster will help one emerge victorious.

No man, who has a sense of proportion and right attitudes, will ever bemoan the loss of his wealth even if he is reduced to acute poverty by force of circumstances. It is only when one has an unhealthy obsession with wealth, that sorrow sets in.

Any wise man knows that the body is always the butt of all trouble. So it is foolish to give in to grief when there is any set back. A realistic outlook precludes all sorrow. The knowledge that distress is natural to man, will help man to view adversity in the right perspective.

So, then, a philosophic outlook which does not look for pleasure in pleasure, sorrow in sorrow happens to be a prerequisite for equanimity and poise. Viewing pain itself as pleasure is a state that will boost man's self esteem and image even among his enemies.

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S.T.

ITUMPAṆ KAVACAM, a prayer song. *kavacam* (armour) is one among the media of the devotees to pray to God. In such prayer poems, God is described as *kavacam*. Devotees request God to protect themselves as a *kavacam* from troubles. This *Itumpan kavacam* is one among the prayer songs and it belongs to the *pirapantam* genre.

The tradition of worshipping deities of high estimation leads to the worship of minor deities. Because of this, *Itumpan* who belongs to the group of minor deities is worshipped. This present work is a prayer book on *Itumpan*.

The author of this work is unknown. This is one among the compilation of the 93 prayer songs edited in 1902 by Va. Caravaṇamuttup Piḷḷai.

Very similar to the prayer on Lord Murugaṇ, this work glorifies *Itumpan*.

The topic of this work is nothing but requesting *Itumpan* to protect one from the evil forces that of the devils etc., and also to grant pardon for the errors committed by the devotees.

S.P.

ITUMPĀVAṆAM, is a Caivite shrine in Tañcāvūr district sixteen kilometres South West of Tirutturaippuṇṭi. One decad of Campantar (I. 17) hymned in praise of the Lord here, has come down to us.

Here Civaṇ is called Caṇkuṇanātēcūrar and Umai as Maṅkaḷa Nāyaki. The holy water goes by the name *Kucuma Tīrtam*.

Itumpan (who was killed in a duel by the mighty Pīmaṇ—one of the Pāṇṭavas) is said to have worshipped Civaṇ here. According to the legend it was here that Pīmaṇ ran into *Itumpai*, the giantess sister of *Itumpan*, when Pīmaṇ had rescued his brothers and mother Kunti from the house of wax, wickedly designed by Turiyōtaṇaṇ. *Itumpai* fell in love with Pīmaṇ. But her appearance as an ogress was much too repulsive for any human acceptance. She was directed by sage Viyā-

car to take a holy dip in the Cītaputkaraṇi - a holy tank believed to have been founded by Piramaṇ. When she bathed here as directed, she became beautiful and acceptable to Pīmaṇ. The son of their union was Kaṭōtkacaṇ (Gaṭothgajaṇ) who was to play an important role in the Pāratam war.

Campantar lovingly describes the bountiful crops and fragrant groves surrounding Iṭumpāvaṇam. *ēlam kamaḷ poḷil cūḷtarum iṭumpāvaṇam* (I. 17. 3) (Iṭumpāvaṇam surrounded by plantations with fragrant cardamom); *poḷil ārtaru kulai vāḷaikaḷ eḷil ārtikaḷ* (Ibid.4) (lovely plantain bunches and groves mark); *kontu ār malarp puṇṇai makiḷ kuravam kamaḷ* (Ibid. 5) (fragrant with bunch of mast wood blossoms, common battle flower and heady *makiḷam* flower).

There is a *talapurāṇam* on this shrine, called *Iṭumpāvaṇap Purāṇam*, by Piṇṇattūr Nārāyaṇacāmi Aiyar (19-20th c.), which is yet to be published.

V.G.S.

IṬAIKKAṆṆUM IRUTIKKAṆṆUM MURURU MAṬAKKU, is a literary device, where, a particular word gets repeated in the middle and at the end of each line in a four feet verse. For instance,

*varukam puḷiṇam puḷiṇam payil vēlai vēlai
orukā lulavā vulavāvaru mōta mōta
varukē takaikē takaicērtaru maṇṇa maṇṇa
perukā taṇavē taṇavēracai mātar mātar*

The word, *kampuḷ iṇam* at the middle of the first line refers to *kampaṇkōḷik kūṭṭam* (a variety of hen) and the next word *puḷiṇam* payilum means *kūvi aḷaikkum* (invites by crowing). The repeated word *vēlai* at the end denote *nēram* (time) and *kurai* (shore) respectively.

The word *ulavā* at the middle of the second line means *kuraiyāmal* (without decreasing) and the next *ulavā varum* means *ulavum* (wander). At the end of this line, *ōtam* signifies the sea-water and the next stands for the gushing, i.e., the gushing of the sea-water towards the shore.

The first *takai* of the third line means *taṭuttal* (blockade) and the second *kētakai* denotes *tāḷai* (pandanus odoratissimus, a fragrant screw-pine). The final word, *maṇṇa* gives two meanings, the first *cērtarum aṇṇam* (the swan that approaches the screw-pine) and the second, a vocative used to address or call the king in proximity.

The repeated word at the middle of the fourth

line, if split becomes *perukātaṇavē* meaning, 'will not women's love prosper', and *taṇavēr acai* meaning 'will not the beauty of the breast diminish'. 'Women' and 'beauty' are the respective meanings ascribed to the final word, *mātar*, signifying the beauty of women.

Such verbal embellishments are the stock-in-trade of classical poetry.

C.S.

IṬAIKKALINĀṬU, is the birth place of the *Caṅkam* poet Nattattaṇār, credited with the work *Cirupāṇāṇṟuppaṭai*.

The Ōymānāṭu mentioned in *Caṅkam* literature included the Southern part of the Ceyyūr circle in Cenkalpaṭṭu M.G.R. district and the Tiṇṭivaṇam circle of South Arcot district. On the Eastern side of Ōymānāṭu lay the Iṭaikkalīnāṭu of the *Caṅkam* period, very close to the sea. For a long time, the place retained its name. But later, Iṭaikkalīnāṭu got corrupted into Eṭakanāṭu.

Iṭaikkalīnāṭu owed its name to its geographical position. As it lies between the Bay of Bengal and the adjoining backwaters and helps in the import and export of commodities, it is called Iṭaikkalīnāṭu that is the *nāṭu* (town) which lies in between.

To be more exact, this is the piece of land which extends into the sea in the South West of Madras, near Puḷikkāṭu.

The place was once very fertile. There is very little evidence, literary or otherwise, to support this contention. The whole thing is based on conjecture.

See also : **NATTATTANĀR, IṬAIKKALINĀṬU NALLŪR**.

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P.T.

IṬAIKKĀṬṬUC CITTAR (15th c.), is one of the Tamil *Cittars* who had composed mystical poetry. The term of Iṭaikkāṭu affixed to his name gives us a clue to his native place, that it might have been Iṭaikkāṭu. His songs are replete with recurring images of cowherd, cow, milking the cow, and making the herd stay in a particular field. The two characters in his poems are Kōṇārs, a title for the cowherds.

From these recurrent images it can be surmised that he belonged to the community of herdsmen. However there is no authentic evidence for this inference.

There are 130 songs available in his name. They are all composed in the form of the author's dialogue with nature or people around or in the form of a soliloquy.

Many poems are composed in the form of dialogue with two characters named Tāntavarāyak Kōṇār and Nārāyaṇak Kōṇār. He talks in praise of Lord Civaṇ and the magnitude of happiness on reaching his Holy feet, to Tāntavarāyak Kōṇār. To Nārāyaṇak Kōṇār he talks of the functions of the human mind, the dampening effect of senses, attachment and anger and the necessity to avoid these aspects of earthly living.

He had written some poems in the form of dialogue with several people instead of selective individuals. Some of his poems are his talk with his own intellect, mind and will. In addition to these, he shares his joy playing flute with the singing cuckoo, the dancing peacock and the parading swan.

Apart from these latent expressions of his philosophy he also sings symbolically. For example, the song entitled *Pāl Kāṛattal* (milking the cow) is an imagist rendering of his conversation with his mind the cow. Just as the cows should be sheltered after milking them, the turbulent mind of man also should be controlled.

Thus he has used the symbols of herdsman, cow, milking it and sheltering it to elucidate his philosophic outlook. He has also sung of Lord Civaṇ like many other *Cittars*. It is indeed to his great credit that he has achieved artistic excellence in form and content.

His is a cherished name in the history of Tamil mystic poetry

See also : THE CITTAR MOVEMENT IN
TAMIL LITERATURE in Vol. I

V.A.

ITAİKKĀṬAR, is considered to be the author of *Ūcimuri*. The period of his life-time is not yet known for certain.

Yāpparuṅkala Virutti refers to the *Ūcimuri* which has been written in the 'shorthand technique', as it is commonly known in these days.

The work contains fifty-four poems and there

is also a commentary for this work.

Two more compositions named *Mūvaṭi Muppattu* and, *Aṟupatu Varuṭa Veṇpā* are ascribed to him. *Mūvaṭi Muppattu* had been published by Maturaic Cuntarapāṇṭiyaṇ Ōṭuvār. There had been a commentary to this work also. There are *purāṇic* anecdotes relating this work to the Pāṇṭiya king in *Tiruviḷaiyāṭar Purāṇam*.

V.A.

ITAİKKĀṬAṆ PIṆAKKUT TĪRTTA PAṬALAM, is the fifty sixth episode in the catalogue of the sports of Lord Civaṇ in the work known as *Tiruviḷaiyāṭar Purāṇam* by Parañcōti Muṇivar.

The *paṭalam* tells the story of a poet named *Itaikkāṭaṇ* whose grievance against the arrogant Pāṇṭiya ruler Kulēcaṇ was redressed by Lord *Cōmacuntarar*.

Kulēca Pāṇṭiyaṇ's consummate scholarship in Tamil earned for him a coveted seat in the *Caṅkap Palakai*, a seat given only to those who possessed flawless and unimpeachable erudition. On coming to know of the king's extraordinary scholarship and attainments, a poet called *Itaikkāṭaṇ*, an admirer and friend of the poet *Kapilar*, composed a *veṇpā* panegyric and took it to the Pāṇṭiyaṇ's court.

When he read out his composition, the king was filled with envy. So he sat mute without showing any signs of approval or disapproval. The poet, who had come with high hopes, was sadly disappointed. Frustrated and crest fallen, he traced his steps to the temple of *Cōmacuntarar*, his eternal solace and refuge. He paid salutations to the image of Civaṇ and vented his anguish at having been insulted in the assembly of scholars by the self-opinionated king. His appeal to the Almighty ran as follows : O great master of Tamil ! The Pāṇṭiya king was indifferent when I read out my verse composed after relentless toil. I stand rebuffed. He totally ignored my effort and gave me as much comfort as a searing desert. His disrespectful and offensive behaviour is as much an insult to me as it is to you, who is never separated from Pārvaṭi. After expressing his disgust, the poet left the place.

The Lord took the insult to his devotee as an insult to himself. He forthwith left the precincts of the Maturai temple along with his spouse and took his seat in a temple of his own making which lay

near the original temple. The poets of the Tamil *Caṅkam* also left the *Mīṇāṭci* temple and sought asylum in the new one.

Next morning, the Pāṇṭiya king was informed that the idols in the *Mīṇāṭci* temple were found missing and soon the city of Maturai got plunged in grief, resembling a woman who had lost her husband.

On hearing the dismal tidings, the Pāṇṭiya king was drowned in sorrow. He tumbled from the throne and became unconscious.

When he regained consciousness, he supplicated before the Lord and wept copiously. Filled with great sorrow he wailed : 'Revered Lord ! How have I offended you? Where have you gone, leaving me desperate?'

As he was wailing, news reached him about the new temple, located on the Southern side of the river Vaikai. The king lost no time in rushing to the new abode of the Lord. He was moved to tears when he saw Lord Civaṇ with his consort. He became so ecstatic that he could not utter a single word. Collecting his wits, he addressed the Almighty : "My revered sire, what made you leave the Pāṇṭiya kingdom so abruptly? How grievously have I wronged in my realm ! Hail my supreme Lord, fond of the *konrai* flowers ! Hail the embodiment of goodness ! Hail, the Lord of Umai with a forehead resembling the moon ! Hail terrible blaze which destroyed the sacrifice of arrogant Takkaṇ with a knit of the eyebrows".

The Lord took pity on the king and communicated a message by means of an *acarīri* (ethereal voice) : "Great king, we are pleased with your tributes. The new shrine shall hereafter be known as North Ālavāy. Be happy to know that We would not forsake Kaṭampavaṇam with its typical ambience. We left because of your slight to poet Iṭaikkāṭaṇ".

When the king heard this, he was filled with remorse. He hastened to do amends for the mistake that he had committed. Iṭaikkāṭaṇ was taken to the fold of the *Caṅkam* with great honours. The king also gifted many valuable things to the bard. The other poets of *Caṅkam* were deeply moved when the king tendered an open apology. They blessed the king with long life and prosperity.

The benedictions took the form of a child who was named Arimarttaṇaṇ. The name can be interpreted in two ways. It may mean either one who tames a

lion or one who humbles his enemies. When the son grew up, Kulēcaṇ abdicated in his favour and by leading a life of relentless penance became one with Lord Cōmacuntarar.

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S.N.K.

IṬAIKKĀṬAṆĀR, is a poet of the *Caṅkam* age. His name is derived from his habitat Iṭaikkāṭu. At present, there are two cities by the name Iṭaikkāṭu, one in the Tañcāvūr district near Pattukkōṭtai of Tamil Nadu and the other in Kerala state. As his poetical compositions are love-based with *mullai* themes, his native place could have been the Iṭaikkāṭu (forest area) of Pattukkōṭtai taluk.

His poems are found in the *Caṅkam* anthology namely *Eṭṭuttokai*. Ten songs have love as their themes and one has a *puṇam* theme. Six poems on *akam* conventions are in *Akanāṇūru* (139, 194, 274, 284, 304, 374), one in *Kuṇṭtokai* (251) and three in *Narriṇai* (142, 221, 316). Nine of the love poems deal with *mullai* themes and only one has a *pālai* theme.

These poems can be classified under the following conventional divisions - *tuṇais* : 1. The heroine, who has grown thin due to separation, speaks to her friend (139, 194). 2. The hero, who has fulfilled his military exploits, speaks to his chariot-driver (142, 221, 274, 284, 374). 3. The hero speaks to his heart, when he is in his military camp (304). 4. The friend (of the heroine) consoles the heroine who has grown weak due to separation from her love saying that the hero will be back at the promised time (251, 316).

His *puṇam* song is composed on royal victory, the *vākaiṭ tiṇai*, and *araca vākaiṭ tuṇai* (*Puṇanāṇūru* - 42).

Iṭaikkāṭaṇ, has limited scope for poetic embellishments in the composition on *mullai* theme. His description of *mutal poruḷ* (the land and season) and *karupporuḷ* (the flora and fauna) is aesthetically very pleasing. His descriptions about the downpour in *mullai* land is quite appealing.

"The clouds now shed the waters of the previous winter with a desire to take in new waters. Ignorant of this fact, the peacocks dance and *pīṭava* flowers bloom inviting the new winter" (*Kuṇṭtokai* - 351).

"The sky (cloud) is dark like the slumber of souls and it lights like the souls winking their eyes. The cloud takes the seawaters and rises with a thud, it spreads in all directions and pours down unceasingly, making the heart of the earth, stunned by its fall" (Akanāṇṭūru-139).

"In the winter season, it thunders loudly so that the entire sky trembles. The rain pours down and also makes the snakes feel sad" (Ibid., 274).

"The black clouds scattered all over the big sky, entwines with the lightning and shed showers, like the eyes of the watery palm-nut. These clouds also drop the cool hailstones which cause shivering. In the early morning of this winter season, a couple of deer rest under the *kurunta* tree with kids, after drinking the clear stagnant waters in the red-soil, which looks as if made by an adept sculptor" (Ibid., 304).

Iṭaikkāṭaṇār has shown his genius in portraying the lives of the shepherds. He picturizes a shepherd in his night service as follows. "A shepherd, in order to protect his herd makes a whistling sound to scare the cunning foxes. He has a *uri* (hoop or a network of rope for placing pots) with vessel, suspended on ropes hanging from his shoulders, a *curukkup pai* (a purse made of leather, which can be enlarged by pulling both ends away) tied to his waist and a mat made of palmyra leaf hanging on his back. In the drizzling of the midnight, in this winter he has lighted his fire with the little sparks he got from his *tikkataikkōl* (a piece of wood used to make fire). Near that fire, he stands warm by placing one foot on his staff and whistles to scare the foxes. On hearing this whistling these foxes which are alert carry away the goats; run and hide themselves in the forests which are full of thorny shrubs" (Akanāṇṭūru - 274 and Narriṇai -142).

His *puram* poem praises the valour and patronage of Kuḷamurattat Tuñciya Kiḷi Vaḷavaṇ. He protects his subjects as the tiger safeguards its cubs. Poets approach him for gifts like the rivers which flow towards the ocean. The figurative style of Iṭaikkāṭaṇār's poems are lucid and commendable.

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M.M.

IṬAIKKUNṬŪR KILĀR, is considered to be the author of some of the poems of *Puranāṇṭūru* (76-79). The poet is named after his birth place.

The colophons to verses 76-79 of *Puranāṇṭūru* claim that this poet has written songs in praise of Pāṇṭiyaṇ Talaiyālaṅkāṇattuc Ceruveṇṇra Neṭuñceliyaṇ. But the verses lack direct clues to the claim. Overt references to the name of Celīyaṇ occur only in two of the verses (76 and 79). A further clarification, namely that these songs have been couched in *vākai tṇai* and *araca vākai tṇai* is also provided in the colophons.

Vākai indicates the differences between things and the superiority of one over the others. These verses relate how the victories of Celīyaṇ established his uniqueness and supremacy over others.

A number of vivid and precise descriptions of the nature of Celīyaṇ's activities in the battlefield are also contained in the verses of this poet. Wearing the garland of *vēmpu* and *uḷiṇai*, he fought bravely and valiantly, to win a sweeping victory over his enemies, the seven kings (76). On the way to the battlefield, his gait, which kept rhythm with the sounds of battle drums, was like that of an arrogant elephant (79). Because of his custom of limiting the battle to the short period of a day, the opportunity of leaving the battle alive befell some of his opponents.

In the battlefield, Celīyaṇ stood ready in a chariot to face his enemies, wearing the anklets of valour (*vīrakkalal*), *vēmpu* (neem) garland and a bow. Sure destruction awaited the kings who fought against him. Yet he did not feel heady with pride, nor did he consider this victory a great one (77). The intended point of the poet here is of course that the equanimity and mental balance of Celīyaṇ complement his bravery and courage.

The subject of *Puranāṇṭūru* - 78, is his bravado and brazenness. Instead of killing his enemies in the battlefield, the king drove them to their native lands. The purpose of this manoeuvre, according to the poet, is to make the women folk of the defeated land feel ashamed of the men who were killed in their own home land.

Gruesome deaths and bloodshed are common features of battles; this is the central statement of the verse (76). Such verses with similar bold statements contain the heroic element.

Symbolic representation of an event is a char-

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S.N.K. & M.M.

IṬAICCURAM, is a sacred Caivite spot, praised by Tiruñānacampantar, a poet and a devotee of Civaṇ. It is located in Ceikalpaṭṭu M.G.R. district.

The poet has described Iṭaiccuram as a beautiful mountainous region - *ēḷil tikaḷ cāral* (I. 78. 2,3,4, 5, 8). The deity of this place is Iṭaiccuranātar and his spouse is Imaya Maṭakkoṭi. The bright *Marakata Liṅkam* is the unique feature of Iṭaiccuram. The personality and divine appearance of Lord Civaṇ is praised extensively in the decad of Iṭaiccuram.

Lord Civaṇ has worn ear-rings in his ears ; his body is smeared with sacred ash ; he dances at the graveyard ; he has clothed himself with elephant's and tiger's skin ; he is mighty and supreme ; he dances along with the celestial goblins. With these exquisite cherishable qualities, he resides in Iṭaiccuram, a holy spot on the slopes full of fragrant, sweet, fresh flowers in the dense forest of *kuravam* and *maravam* shrubs where the honey-bees hum and honey drips from the white *kāntaḷ* blossoms (I. 78.6).

Finally, this decad blesses the reciters with the sound healthy lives (I. 78. 11).

S.N.K.

IṬAICCUVAR IRUPURAMUM, a play written by Pammal Cammanta Mutaliyār.

It deals with two families which lived in adjacent houses.

Cakrapāṇi Mutaliyār, who occupied the portion on the left of the house, was fabulously wealthy. He took for his wife Naḷiṇi who was equally rich, but physically handicapped. His servants Vīrācāmi and Ammaṇiyammāl ridiculed him for marrying a woman who was not a suitable match for him. But it was Mutaliyār's cupidity that had initiated him to marry Naḷiṇi. Since he did not love her, their conjugal bliss was short-lived. Mutaliyār started ill-treating her. And when she lost her money, he began openly expressing his resentment in the presence of servants and others. Noble woman that Naḷiṇi was, she refused to utter even a single unkind word about her husband. Like a typical Hindu wife, she reconciled herself to her

lot and put on a cheerful appearance. When Vīrācāmi asked her about the bad treatment at the hands of her husband, she blamed only her fate.

Naṭarājan Aiyar, who lived in the portion on the right always ran short of money. But there was plenty of love in his family which made up for the lack of money and material comforts. He was able to come to terms with life in spite of his limited financial resources.

By contrasting the lives of two families, Cammanta Mutaliyār tries to drive home the point that it is love and not money that contributes to conjugal bliss.

This stage drama was published in book form in 1929, Madras.

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G.J.

IṬAICCERUKAL, means interpolation. When lines or poems which appear to be in unison with the works of the earlier poets are added to those works by later poets, such unauthorized addition is known as *iṭaiccerukal*. It might be due to the misguided zeal of the later poets to imitate their predecessors or because of the intention to intersperse their own thoughts with those of the original writer.

People, for a long time, have believed that there are a lot of interpolations in Tamil poetry, especially in the works of famous poets like Pukaḷēnti, Auvaiyār, Akattiyar and Kampan and even today certain books are being published in their names. Perhaps these people wanted to share stealthily the reputation that the original authors enjoyed or in the hope that their ideas might be better appreciated in association with the works of the earlier writers.

All the ancient works in Tamil were only recently printed from the palm-leaf manuscripts. When the works were transferred from one palm-leaf manuscript to another, certain lines were added to them so as to equalize their length. This might have happened in earliest anthologies like *Aiṅkuruṇūru*, etc., which were compiled on the basis of the length of poems.

Interpolations are identified when they do not agree in style or subject matter with the rest of the poems or lines. Sometimes the poems which really harmonize in meaning and style may really be an interpolation and hence this method of identification is not always safe. *Iṭaiccerukal* had been most prevalent in Tamil after the 16th c. and it continued till the beginning of the 20th c.

There is a notion that there are *iṭaiccerukal* in *Kamparāmāyaṇam* and *Tēvāram*. Many books in circulation which now bear the names of Akattiyar and Pukaḷēnti were really written by some later authors. Though they should not be considered as interpolations in a particular work, they are to be treated as interpolations among the creations of the particular authors. Veḷḷiyampalaṭampirāṇ and Kantiyār are considered to be the two common interpolators in Tamil. Their poems are known as Veḷḷippāṭal and Kantiyār Pāṭal. There are oral traditions that Kamalai Veḷḷiyampala Vāṇar, one of the devotees of the Taruṇapura Āṭiṇam, has interpolated many lines and verses in *Tēvāram* and in *Periyapurāṇam*.

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K.G.

IṭAIC CELLI KATAI, belongs to the genre of folk-tale. It is in manuscript form. The title superscribed on the leaf is *Vaḷḷiyūr Kōṭṭaiyai Aḷitta Katai*. It is not known whether it was ever published.

Kerala University Oriental Manuscripts Library, Trivandrum, has it numbered as 8016.

T.A.

IṭAICCOL, words in Tamil have been divided into four kinds, taking into consideration mainly the semantic value of a word and its distribution in the syntax.

1. *peyarccol* - noun, 2. *viṇaiccol* - verb, 3. *iṭaiccol* - particle and 4. *uriccol* - qualifier of a verb or a noun.

The classification of *iṭaiccol* and *uriccol* is unique in Tamil grammar.

Iṭaiccol can be defined as a particle which has no independent meaning in isolation. But it has grammatical meaning in syntax in relation to

the verb or noun with which it occurs. In combination with nouns and verbs it functions as an inflectional or conjugational suffix, adverb, preposition, expletive, conjunction, interjection etc.

The two major works which expound Tamil grammar, namely *Tolkāppiyam* and *Nannūḷ*, give their own interpretations. Different views exist regarding the definition of *iṭaiccol* (particle). Some grammarians hold the view that since it is placed in the middle of a word, it is called *iṭaiccol* (the medial word). Commentary on *Nannūḷ* tells us that since it is an anomalous word which does not come under the category of either a noun or a verb, it is called *iṭaiccol*. This is neither a free morpheme nor a bound morpheme. Descriptive linguists call this 'clitic'. Recent researchers in Tamil grammar tell us that *iṭaiccol* is a distortion of *iṭaccol* and since this operates together with both nouns and verbs, it is called so.

Tamil grammarians do not consider *iṭaiccol* as clitic as described by linguists. *Iṭaiccol* and *uriccol* have been given the status of a word and classified together with nouns and verbs. They have also clearly stated how they (*iṭaiccol* and *uriccol*) functionally differ from nouns and verbs. *Tolkāppiyam* defines *iṭaiccol* as a morpheme which does not have any independent meaning and which cannot operate in isolation. This view has been upheld by later grammarians also.

Tolkāppiyar classifies *iṭaiccol* into seven types according to their semantic variations.

1. In certain collections, particles are used in the medial position in order to make the meaning more obvious.

- i. *ellāvargaiyum* - *ellā + varḡu + ai + um* (all of them - III p. non-human plural).
- ii. *ellā nammaiym* - *ellā + nam + ai + um* (all of us - I p. human plural).

The word *ellā* mentioned above is derived from the stem *ellām* (meaning all). In the first instance, the *ellām* is followed by a particle which indicates that the subject is in the third person, non-human plural (*akṛiṇai ellām*) whereas it is first person human plural (*taṇmaip paṇmai ellām*) in the second example. This subtle difference is conveyed by the particles *varḡu* and *nam*.

2. Particles are used also to mark tense differ-

ence in verbs.

pārttāṇ - *pār* + *t* + *tt* + *āṇ* - he saw

pārkkirāṇ - *pār* + *k* + *kir* + *āṇ* - he sees

pārppāṇ - *pār* + *p* + *p* + *āṇ* - he will see

In the examples given above, the particles *t*, *kir* and *p* indicate respectively past, present and future.

3. When the particles collocate with nouns, they are likely to indicate the case.

rāmaṇ

rāmaṇ ai - accusative case

rāmaṇ āl - instrumental case

rāmaṇu (k) ku - dative case

rāmaṇ iṇ - comparative and possessive case

rāmaṇ atu - possessive case

rāmaṇ iṭam - locative case

When the particles *ai*, *āl*, *ku*, *iṇ*, *atu*, and *iṭam* are suffixed to the noun, they bring about a semantic change.

4. In literary usage, certain particles, even when they collocate with nouns and verbs, do not bring about any semantic change and they remain as empty morphs.

uraittōrē - they said is found in literary works as *uraitticiṇōrē* - *urai* + *t* + *t* + *iciṇ* + *ōr* + *ē* - they said. The particle - *iciṇ* is an empty morph having no semantic value. Some linguists believe that these particles should have been once used for semantic distinction and later they have become empty morphs.

5. In poetry, *ītaiccol* is used at times to achieve the euphonic effect and this is known as *icainiṇai ītaiccol*.

ēē iṇai orutti - Oh she is great

The particle *ē* gets elongated only for the purpose of sonority and apart from that it does not have any special function.

6. There are certain particles which have connotative meaning. These particles, along with the speaker's gestures, tend to give a contextual meaning that is quite different from the text as such.

kūriyatōr vāl - a sharp sword

kūriyatōr vāl maṇ - (is it) a sharp sword!

7. Particles such as *pōla*, *puraiya*, *aṇṇa*, *ēyppa* which are used in similes can also be considered as *ītaiccol*.

Naṇṇūl makes a further classification of what *Tolkāppiyar* described as "meaning by implication". *Naṇṇūl* describes them as semantically self-sufficient.

As the language changes, new particles may come into use or the old ones may disappear. As we compare the later works on Tamil grammar, we find them listing new particles which have not been mentioned so far in *Tolkāppiyam* and they have also skipped a few particles enumerated in *Tolkāppiyam*. For instance, particles such as *manṇa* and *tañcam* which have been mentioned in *Tolkāppiyam* have not been listed in *Naṇṇūl*. Similarly, *attai*, *ittai*, *vāliya*, *māla*, *ī*, *yāla* are not mentioned in *Tolkāppiyam* as *muṇṇilai acaic coṟkaḷ* (II person - expletive) but are mentioned in *Naṇṇūl*.

Particles such as *anti*, *ikum*, *cin*, *puraiya* are found only in ancient literary works. They are not used either in contemporary literature or in colloquial language.

On the other hand, we find many new particles being used in spoken language.

eṇ kūṭa - along with me

eṇ kiṭṭa - with me or near me

eṇṇuṭaiya - mine

eṇṇaiṇ parri - about me

eṇṇai viṭa - in comparison with me

viṭu varai - up to the house

The morphemes *kūṭa*, *kiṭṭa*, *uṭaiya*, *parri*, *viṭa*, and *varai* function as particles in the phrases given above.

Furthermore, there are independent verbs and nouns which have been derived from dependent particles.

eṇṇa - *eṇṇāṇ* (verb)

piṇa - *piṇāṇ* (noun)

An indepth study into the Tamil particles enumerated by the grammarians and the varied particles used in colloquial language is yet to be made.

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- See also : ICAI URICCOL.

T.S.S.

IṬAI CURUŪKU PARAI, is a musical instrument spoken about in Tamil literature. A kind of percussion instrument, it is otherwise called *tuṭi* or *uṭukkai*. The word *iṭai curuŷku parai* refers to a small drum tapering in the middle like an hour glass. The contracted centre and its gradual expansion would be the body of the instrument while the piece of calf's skin covering the edges in a round shape on both sides would be called the face (*mukam*). The body would be made of wood, mud or copper. There would be small holes in the edges or the mouth of the instrument. Strings would be tied through these holes and tied together. There will be a strap in the centre tying down all these strings. This strap would be tightened or loosened as per the requirement of the music by the player.

Purānānūru (335.7) says that *Pāṇaṇ*, *Paraiyaṇ*, *Tuṭiyaṇ*, and *Kaṭampaṇ* are the only clans who played this instrument. From this we come to know that the instrument was being played in the olden days as well.

Paripāṭal (7.28) has a reference that *tuṭi* was played to warn the people about imminent floods in the river.

Uṭayaṇakumāra Kāvīyam (*Uñcaik Kāṇṭam*) has a reference to *uṭukkai*. The later stone epigraphs (S.I.I. II. 254) have references to the people who played *uṭukkai*. The musical instrument of such literary inheritance is also one of the symbols of Lord Civaṇ who holds this in His right hand. Commentary on **Pañca Marapu** refers to it as the symbol of Lord Murukaṇ too.

In the contemporary period, this instrument is used by street-singers, fortune-tellers, magicians who treat spirits and devils, and the priests of village deities like *Māriyammaṇ* or *Aṇkāḷammaṇ*.

The instrument which was used by people belonging to a particular caste in the beginning was gradually associated with God. Now-a-days, the instrument has become a part of the people's various cultural activities.

See also : ICAIK KARUVIKAḷ

S.V.

IṬAINILAIC KUṆATTĪVAKAM, is described as one kind of *tīvaka aṇi* in **Taṇṭiyalaṇkāram** (*nūrpā* 40). In this metrical scheme, the predicate so occurs in the middle of a verse that it can be applied to other subjects in the poem even when they do not have formal syntactical relationship. For example :

eṭutta nirai koṇā eṇṇalumē veṇṇi
vaṭittilaṇku vaivāḷai vāṇkat - tuṭittaṇavē
taṇṇāra mārpun taṭantōḷum vēlvīliyum
eṇṇāta maṇṇark kiṭam

The king sends orders to the captain of his army to besiege the cows of his rivals. Abiding by his orders the captain takes the well-smithed sword and on seeing this, the garlanded chests, the broad shoulders and the spear like eyes of the rival kings begin to twitch on the left. (Twitching on the left is believed to be a bad omen for men).

eṭutta

.....*tutittāṇavē*
taṇṇāra mārpun taṭantōḷum vēlvīliyum

The verb *tutittāṇavē* (twitched) succeeds three subjects viz., *mārpū* (chest), *tōḷ* (shoulders) and *vīḷi* (eye). The poetic syntax can be restructured and interpreted thus :

mārpukaḷ tutittāṇa
tōḷkaḷ tutittāṇa
vīḷikaḷ tutittāṇa

This is a perfect example of *iṭainilait tīvakam*. Since twitching is characteristic of the subjects mentioned here, this is classified as *kuṇanilait tīvakam*. The rhetorical device employed in the poem quoted above is hence called *iṭainilaik kuṇattīvakam*.

T.S.S.

IṬAINILAIC CĀTIT TĪVAKAM, has been described as a kind of *tīvaka aṇi* in **Taṇṭiyalaṇkāram** (*nūrpā* 40).

Iṭainilaic cātīt tīvaka aṇi is a metrical arrangement where a class noun (referring to a genus, here the Sanskrit word *jāti* means species) placed in the middle of a verse can be meaningfully collocated with other lexical items in the verse.

For example :

kāmaruvu porroṭiyāṇ kāliṇ kaḷalālām

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ ஸ ஹ ன் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṇ ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

poruṭṭiṭ puyavalaya māḱum - aravu araimēl
nāṇā maraṅku nakaimaṇicēr tāḷkuḷaiyām
pūṇām puṇaimālai yām

The snake adorns Lord Civaṇ variously, it looks like a bangle on his hands and also serves as a unique ornament on His shoulders. It appears like a waist-chord, it is the Lord's ear-ring studded with sparkling precious stones and ultimately it is a beautiful garland.

.....porroṭṭiyāṇ.....kaḷalām
.....puyavalaya māḱum.....aravu.
nāṇām.....tāḷkuḷaiyām

The class noun *aravu* which refers to the species of snakes, can be collocated with other lexical items scattered over the other lines of the verse. The multiple readings would be.

aravu toṭiyām
aravu kaḷalām
aravu puyavalayamāḱum
aravu nāṇām
aravu kuḷaiyām
aravu pūṇām
aravu mālaiyām

An arrangement that facilitates such multiple readings is known as *itaṇilaic cātittivaka aṇi*.

T.S.S.

ITAİNILAIT TĪVAKAM, is a literary device in which a word that occurs at a particular place moves forward or backward in order to explain the meaning. This word refers to either *kuṇam* (nature) or *tolil* (function) or *cāti* (class) or *poruḷ* (meaning) and maintains a relationship with the other words. Just as a stationary lamp throws light around, this word lends meaning to words around it. *Tīvakam* is also known as *viḷakkāṇi* which is classified into three types. They are : 1. *mutal ni'ait tīvakam*, 2. *itai nilait tīvakam* and 3. *kaṭai nilait tīvakam*. *Itai nilait tīvakam* is illustrated in the following *kuṇaḷ* (225).

uṇṇāmai uḷḷatu uyir *nilai* uṇ uṇṇa
aṇṇattal ceyyātu *alaṇu*

In the above poem the word *uṇ* moves forward and backward. While moving forward it gives the meaning that giving up eating meat leaves the creatures alive. While moving backward it explains that one who eats flesh will reach hell and he will never be allowed to come out of it, its gates being closed for him. This poem is an example for *itai nilait tīvakam*. It belongs to *tāppicaip poruḷkōḷ* which is a kind of collocation of words in poetry for inter-

pretation.

See also : **TĀPICAIP PORUḷKŌḷ**

T.V.G.

ITAİNILAIT TOLIRRĪVAKAM, a kind of *tīvaka aṇi*, described in **Taṇṭiyalaṅkāram** (*nūṇpā* 40). *Itai nilait tolirrīvakam* is a metrical arrangement where a verb placed in the middle of a verse can be collocated meaningfully to other lexical items in the verse.

eṭukkum cilaiṇiṇ retirntavaruṇ kēḷum
vaṭuk koṇ ṭurantūṇiya vāli-toṭukkum
koṭaiyūṇ tiruvaruḷum kōṭāta ceṅkōḷ
nataiyūṇ perumpulavar nā

The king overpowers and kills all his rivals and their supporters with his bow. Appreciating the king's bravery, the poets begin to recall the king's philanthropy, grace and his just government in their verses.
eṭukkum -

.....toṭukkum
koṭaiyūṇ tiruvaruḷum kōṭāta ceṅkōḷ nataiyūṇ

In this song, the appellative verb *toṭukkum* can be collocated with other lexical items such as *kotai*, *aruḷ* and *ceṅkōḷ*. Its possible readings would be :

toṭukkum koṭaiyai
toṭukkum tiruvaruḷai
toṭukkum ceṅkōḷ nataiyai

This kind of multiple metrical arrangement which the verb makes possible is known as *itai nilait tolirrīvakam*.

T.S.S.

ITAİNILAIṬ PĀṬṬU, a component of *kalippā*. *Pāṭṭu*, *nilai*, *itaṇilai*, *itaṇilaip pāṭṭu* and *tāḷicai* are its synonyms.

See: **TĀḷICAI**

ITAİNILAIṬ PORUḷ TĪVAKAM, is described as a kind of *tīvaka aṇi* in treatises on *aṇi*.

Itai nilaip poruḷ tīvakam is a metrical arrangement in which a noun referring to a person or an object is placed in the middle of a verse, thereby, allowing multiple readings when collocated with other lexical items in the verse.

māṇamaruṇ kaṇṇāḷ maṇivayirṇil vantutittāṇ
tāṇavarai yeṇṇuṇ talaiaḷittāṇ - yāṇaimukaṇ
ōṭṭiṇāṇ veṅkaliyai yuḷḷat tiṇitamarnṭu
viṭṭiṇāṇ nammēl viṇai

Lord Viṇāyakaṇ - elephant-headed was born to Pārvaṭi Whose eyes resemble the deers ; He decimated all the demons and abolished poverty; seated in our

hearts, He saves us from all earthly miseries.

The nominal *yāṇaimukaṇ* in the middle of the verse can be collocated with *vantutittāṇ*, *talaiyaḷittāṇ*, *ōṭṭiṇāṇ* and *viṭṭiṇāṇ*.

The possible readings would be :

yāṇaimukaṇ vantutittāṇ

yāṇaimukaṇ talaiyaḷittāṇ

yāṇaimukaṇ oṭṭiṇāṇ

yāṇaimukaṇ viṭṭiṇāṇ

This is a perfect example of *iṭai nilaip poruḻ tīvakaṁ*.

T.S.S.

IṬAIPPUNAR MURAN, is essentially a feature of prosody, which is generally classified as *mutal toṭai* and *vikarpat toṭai*. *Iṭaippunar muraṇ* occurs in the second category. *Muraṇ toṭai* denotes an antithetical concatenation in word and meaning. When the medial feet in a line, mostly in the second and third position are antithetically composed, it offers an instance of *iṭaippunar muraṇ* as in *kōtaiyiḷ tāḷnta ōṇkuveḷ ɻaruvi*, where *tāḷnta*-low and *ōṇku*-high are antithetical in meaning.

The use of this feature in verse is to enhance its excellence both in terms of technique and content. For *toṭai* lends both melody and rhythm as well as density of content to the verses. Tolkāppiyam considers *etukai*, *mōṇai*, *muraṇ*, *iyaipu*, *alaṭetai* as *mutal toṭai*. *Inai*, *polippu*, *orūu*, *kūḷai*, *mēṛkatuvāy*, *kīḷkkatuvāy*, *muruḷkkaṭai*, *kaṭaiyiṇai*, *piṇ*, *kaṭaikkūḷai*, *iṭaippunar* fall under *toṭai.vikarpatam*.

The feature known as *toṭai vikarpatam* occurs in lines with four metrical feet (*cīrkaḷ*). Among the different kinds of verses, *ācīriyam*, *venṇā* and *kali* are marked by lines with four *cīrs*. To narrow the field further, *kocckak kalippā* and *kaliviruttam* are characterized by lines with four metrical feet. These are the favourite places of occurrence for *toṭai vikarpatam* and *iṭaippunar muraṇ*.

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T.V.G.

IṬAIMARUTŪR, is a great Caivite shrine situated eight kilometres North-East of Kumpakōṇam in Tañcāvūr district. This is one of the few shrines which have had the good fortune of having been adorned with the hymns rendered by the illustrious trio,

Campantar, Appar and Cuntarar.

The Lord here is called Makālīṅkēcurar and Marutavāṇar while His consort goes by the name Perunala Māmulai Nāyaki. The holy water of the place consists of numerous tanks and one of them is named *Kalyāṇa Tīrttam*. It is part of the Southern bank of the Kāviri. It is also called Pauṣya Tīrttam. The huge temple and the large tanks occupy an area of twenty acres. The story stresses that great kings like Pariccit, Palarāmaṇ, Naḷaṇ and Pakīrataṇ bathed at this spot and were blessed. Marutu is the holy tree of this shrine.

There are several explanations to the name of the shrine Iṭaimarutūr. It is said that once Lord Civaṇ and Umai came down from Kayilai to stay here. The Mount Kayilai languishing in the absence of the divine pair is said to have taken the form of a *marutam* tree and come down to live in proximity of Civaṇ. *Iṭai* means middle. Heart occupies the middle of human anatomy. This shrine is said to illustrate the fact that Umai has been bearing Her Lord in Her heart and meditating on His sublime personality. It is also stated that in response to sage Ulōmacar's plea Civaṇ gave him darshan amidst *marutam* wood here.

Iṭaimarutūr, called Tiruviṭaimarutūr with the honorific *tīru*, is found between another famous Caivite shrine Mallikārjunam (also known as Sṛisailam) in the Karnul district of Andhra Pradesh in the North and the holy place called Tiruppuṭai Marutūr near Ampācamuttiram in Tirunelvēli district in the South. All these three shrines have one thing in common, *marutam* is the sacred tree in all these and Iṭaimarutūr is called so because it happens to command the *iṭai* or middle *marutam* tree. *Marutam* is called *arjunam* in Sanskrit and the word *madhyam* signifies middle. So this shrine is called Madhyārjunam in Sanskrit.

Campantar must have held this shrine in very great esteem. Six decads in praise of this shrine have been left to posterity. Lyrical charm and bhakti blend exquisitely in his hymns (I. 32, 95, 110, 121, 122 ; II. 56).

Tirunāvukkaracar's attachment to this great shrine is obvious. He has extolled Civaṇ here with five decads (IV. 35 ; V. 14, 15 ; VI. 16, 17). He too, like Campantar, emphasizes the extraordinary merit of a bath in the holy *tīrttam* here under the asterix *pūcam*

in the month of *Tai* (January- February).

Only one decad of Cuntaramūrti Nāyaṇār (VII. 60) in praise of Iṭaimarutūr has survived. He beseeches Civaṇ *uyvakai arulāy* - grant (me) a way for salvation and this supplication runs through all the songs of the decad .

Māṇikkavācakar alludes to Iṭaimarutū Lord at several places. Māṇikkavācakar is stated to have stayed here and lived in a state of Grace. The Ātmanāpar temple also called Āvuṭaiyār Kōyil after the great shrine Tirupperum Tuṟai (also called Āvuṭaiyār Kōyil) which is even today seen in the South street of Iṭaimarutūr, is believed to have been built by Māṇikkavācakar.

Iṭaimarutūr is associated with the great saint Paṭṭiṇattār who is said to have stayed here for a considerable period of time steeped in a life of sublime devotion and utter self-abnegation. One of his hymns, which has been included in the eleventh *Tirumuṟai* (the Caivite canonical literature) is *Mummaṇikkōvai*, a portion of which is devoted to the praise of Iṭaimarutūr. Here too the glory of the *pūcam* bath comes in for eulogy.

The rest of this hymn of Paṭṭiṇattār chronicles the fabulous legend linked with this hoary shrine. Varakuṇa Pāṇṭiyan, the king of Maturai, inadvertently killed a Brahmin and the cursed sin of *Pirama atti* (killing Brahmin) clung to him. The king got rid of that ever following curse by entering the Iṭaimarutūr temple through the Eastern gate and leaving by the Western gate as the *Pirama atti* waited outside the Eastern gate hoping to cling to the king on his return. It is an endless wait and even today worshippers who enter the temple through the Eastern gate take care to leave by the Western gate. Such was Varakuṇa Pāṇṭiyan's relief and joy at having been redeemed, that he chose to stay on here for a spell. He built himself a palace and went on with his daily worship. He renovated the Western tower of the temple. He also built a temple for his beloved Civaṇ of Maturai, Cōmacuntarar, to the North of the local temple and a huge rampart to the temple of Marutavāṇar.

Paṭṭiṇattār has immortalized this most extraordinary king Varakuṇa Pāṇṭiyan in his panegyric. Paṭṭiṇattār used to occupy the floor at one gate while his disciple Pattirakiri, used to sit near the other gate.

Paṭṭiṇattār has his niche at the Eastern gate of the temple while Pattirakiriyār has his at the Western gate. Karuvūrt Tēvar, a Caivite mystic, a contemporary of Irācarāca Cōḷaṇ (10th c.) extols Iṭaimarutūr lovingly in his *Tiruvicaippā*. The saint-poet marvels at Civaṇ's enthralling incongruity, the God of gods roaming as a mean mendicant.

Civakkoḷuntu Tēcikar, translated a Sanskrit work on Iṭaimarutūr into Tamil. It is called *Marutavaṇa Purāṇam* . One of the verses extols Tiruviṭaimarutūr as grandeur than Kayilai, and states that the persons who could experience the rapture of the Caivite devotees settled in Iṭaimarutūr would not find even Kayilai so alluring and would not long for it.

Makāvittuvāṇ Miṇātcicuntaram Piḷḷai, has composed a panegyric called *Tiruviṭaimarutūr Ulā*. Another man of letters Ātiṇa Vittuvāṇ Cikāmaṇi Capāpati Nāvalar has extolled the shrine in his *Paṭiruppattantāti*.

This temple is rather unique in that it boasts of a library as found mentioned in the *Tiruviṭaimarutūr Talavaralāru* published by the temple in 1954. This library has a collection of more than four hundred palm-leaf manuscripts on matters of *shastras*, *āgamas*, and *purāṇas* and also rare Tamil works in a good condition.

There are numerous stone inscriptions on the North and South walls of the central shrine.

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V.G.S.

IṬAI MURRU MATAKKU, is a literary device mentioned in rhetorical treatises.

Iṭai murru maṭakku means the ingenious repetition of a word in a verse. The reiteration is done so skilfully that different meanings are connoted when read differently. In fact, the same word when cleverly split and joined to the next word would suggest a totally different meaning. The technique of grouping words in a skilful manner to connote different meanings is termed as *maṭakku*.

In the following verse, a group of words are interspersed with disparate letters. The poet has designed the verse in such a way that the repetition of

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ன் ச ஞ ட ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

18

iranku kuyiḷ muḷavā inṇicaiyāl tēṇā araṇka
maṇi poḷilā vātupṇōlu miḷavēṇil
araṇka maṇi poḷilā vātumāyiṇ
maraṇkoḷ maṇantakaṇṇār neṇcameṇceyta
tiḷavēṇil.

If the koel does not sing and the sweet music is not heard, the grove that is a stage would look deserted. If in the *iḷavēṇil* (the mild hot season of April and May) the grove itself would suffer, however, this *iḷavēṇil* would affect the heart of my *talaivaṇ* who enjoyed himself by being with me under some tree.

In the above poem the second line is repeated in the third, which is called *antāti*. But in the third line the *cīr*, *iḷavēṇil* is left out, and so this *antāti* becomes the *cīr*, *ītaiyiṭtantāti*, meaning the *cīr*-absent *ītaiyiṭtantāti*.

kaḷimalarnta kāvik kaḷivaṇṭu pāṭak
kuḷimalarnta nīlaṇ kuṇumuruval koḷḷuṇ
kuḷimalarnta nīlaṇ kuṇumuruval koḷḷap
poḷiṇmalarnta pūmpuṇṇai nuṇṭātu cintum
In the grove of plentiful flowers where the beetles sing happily, the blue lotus flowers blossom. And when these blue lotus flowers smile, the Alexandrian laurels would shed fine filaments.

Here the second line becomes an *antāti* in the third line. But the *cīr*, *koḷḷuṇ* in the second line becomes *koḷḷa* in the third. Thus in the third line the letters *uṇ* is dropped. And so it is called *eḷuttu ītaiyiṭtantāti*.

See also : *ANTĀTI* in Vol. II

S.S.A.

ITAIYITTUM ITAIYITĀTUM VANTA
ITAIYUM IRUTİYUM MURRUMATAKKU,
is a verbal device which results when a particular word is employed in the middle as well as at the end of a line in a verse. The following verse illustrates this *aṇi*.

verumaṇai palamuṇai vacaiyaṇap paṇintē
matiyōṭu caṭaimuṭi maruvumap paṇintē
arunaṭa navilvatu maḷakupēṇ ramaṇṇē
yaruḷoṭu kaṭavuva taṇikoḷ perramaṇṇē
tīruvṇi malareṇa tikaḷolic cilampē
telivuṭaṇ uraivatu tirumaṇaic cilampē
viviṇai kaḷaipava raṭaipatat taṇaṇṇē
yimaiyavar pukalirai yeṇaṇiṇait taṇaṇṇē

In the above verse, the word *paṇintē* is used in the middle as well as at the end of the first line ; and the words *perramaṇṇē*, *cilampē* and *taṇaṇṇē* are found repeated in the second, third and fourth lines respectively. Another verse can be cited to illustrate the same.

aṇaiya kāvalar kāvalar kāvalar
iṇaiya mālaiya mālaiya mālaiya
eṇaiya vāviya vāviya vāviya
viṇaiya mātara mātara mātaram

In the above verse, words are seen repeating themselves thrice in succession in each of the four lines.

C.S.

ITAIYITTU VANTA IRUTI MURRU
MATAKKU, is a term that refers to the poetic style when a particular word is employed at the end of the four lines in a verse, the same word distinguishing all the four lines.

coṇṇa nāḷitu curumpimi ritaḷipoṇ kāla
minṇu vāḷviṭa vilvaḷait tūṇriya kāla
iṇṇa kārmuki liṇamirunt teḷutaru kāla
maṇṇar vāralartāṇ varu mayiṇmaruṇ kāla
This indeed is the day-fair, fair day
When he said he'd be here !
The season is at hand, for *koṇṇai* bloom
Shower pollen gold !
Lightning scintillate, spitting much light !
Dusky cloud pregnant of (rainy) season,
Flaming with bow (celestial) of Intiraṇ,
Surge up (inflaming) peacocks who dance !
Only, (my lord), the hero has not turned up.

In this poem, *kāla* is repeated at the end of each of the four lines in the verse, illustrating this figure of speech.

C.S.

ITAIYITTU VANTA MUTAN MURRU
MATAKKU, is a figure of speech which arises when a word gets reiterated at the beginning of each foot (in a verse), even when the particular word is interspersed with various other words elsewhere in the verse. The following verse illustrates this *aṇi*.

tōṭu koṇṭali muraṇṇelak kuṭaipavar kuḷal cōṇṭa
tōṭu koṇṭatē malarcuman takilkamaḷṇ tavartam
tōṭutaintaceṇ cāṇṭaṇi tiraṇmulai itaitōyat
tōṭu taṇpuṇa nittilan turaṭorūṇ coriyum
Swarm of bees drone as damsels, their locks
Scented with *akil* aromatic

And honeyed blossoms tricked, sport in water ;
The cool stream, trapped between their
Anointed with (saffroned) sandal paste russet,
Heaps pearls aplenty upon banks.

The initial word *tōtu* is common to all the four lines of the Tamil verse illustrating this *anī*.

C.S.

ITAIYITṬETUKAI, the intermittent occurrence of *etukai* is described as *itaiyitṭetukai*. Instead of recurring in each line, letters may recur in alternate lines and this phenomenon is defined as *itaiyitṭetukai* according to Yāpparuṅkalak Kārikai (56). Tolkāppiyam (Ceyyūliyal - 207) considering *itaiyitṭetukai* as a kind of *vaṇṇam* describes it as *tāa vaṇṇam*. The word *tāa* (literally meaning jump) refers to the intermittent recurrence of feet which go to make *etukai*.

tōtā relvaḷai nekiḷa nāḷum
neytā luṅkaṇ paital kaluḷa
vātā vavvari putaiya pacalaiyum
vaikal tōrum paiyap perukiṇa
nīṭā rivaṇṇa nīmaṇaṇ koṇṭār
kēḷār kollō kātalar tōli
vātāp pauvam aṇamukan teḷili
paruvam poyyātu valaṇērpū vaḷaii
ōtā malaiyaṇ vēliṛ
kaṭitu miṇṇumik kārmaḷaik kuralē

The poem is in the form of *tōli*'s address to *talaivi* who is lovesick. Even the signs of the rainy season are evident, but still the *talaivaṇ* has not returned. In the absence of the *talaivaṇ* the bangles begin to drop from her wrists and her eyes become pale. As the condition worsens day by day, *talaivi* hopefully looks for the return of *talaivaṇ*. *Tōli* asks whether the *talaivaṇ* would not listen to the thunder of the rain clouds which perform their duty in time by absorbing water from the sea.

Since this poem has intermittent repetition of rhyming feet, it is known as *itaiyitṭetukai*.

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T.S.S.

ITAIYIṆA ETUKAI, is one of the rhyme pat-

terns in Tamil. It is a variety of *etukai*, where the second consonant of each line is of the same class, like semi-vowels, stops, nasals, liquids, etc. For example, in the following verse the second letters *y* and *v*, which are semi vowels, or liquids constitute *itaiyiṇa etukai*.

tiyiṇār cuṭṭapuṇ uḷḷārum āṛātē
nāviṇār cuṭṭa vaṭu

In the above couplet, *y* and *v* which are medial consonants rhyme as *itaiyiṇa etukai*. Though Tolkāppiyam does not mention this rhyme, it is referred to in Kākkaipāṭiṇiyam, Yāpparuṅkalam and in later treatises too. The principle of *itaiyiṇa etukai* shows that there is much flexibility, among the poets, in creating the rhyme patterns.

A.P.

ITAIYINATTĀN VANTA MATAKKU, is one of the poetic styles under the group called *maṭakku*. In this particular category one particular word is seen occupying the middle of all the lines in a four-lined verse. The following poem illustrates this *anī*.

yāliyal vāya viyalaḷa vāyavoli
yēliya lollāvā lēlaiyurai - vāli
yūlaiyē liyalā vayilviḷi yaiyō
vilaiyē loḷiyā lirul

Strains of yāl plucked expertly
(in consonance with music treatise)
Rival not music of her voice !
Eyes of fawn match not this belle's
Lance-eyes (enchanting) !

Even superb jewels sparkling are robbed of their sparkle

By this lady refulgent

This verse is characterized by *itaiyiṇaṇṇeluttu*, all the words using only *y*, *r*, *l*, *v*, *ḷ* and *ḷ* and hence it is termed as *itaiyiṇattān vanta maṭakku*.

C.S.

ITAIYINAP PĀṬAL, is a kind of *collaṇi*, under the group called *maṭakku*.

Tamil has six medial consonants or liquids as they are called. They are *y*, *r*, *l*, *v*, *ḷ*, *ḷ*. Along with these six, if they are combined with the twelve vowels to form 72 medial vowel-consonants, we get 78 (72 + 6) medial letters.

Tamil phonemes are classified as vowels, *vallinam*-stops, hard consonants, *mellinam*-nasals, and *itaiyinam*-liquids, consonants in between vowels and consonants.

he also expresses his inability. This act of the *talaivaṇ* is called *itaiyūru kiḷattal* - reporting the difficulties.

In his address to the *talaivi* in the following poem in *Narriṇai* (39), the *talaivaṇ* asks whether it is possible to restrain one's sexual instincts thereby implying that it is not possible.

colliṇ colletir kollāy yālanin
tirumukam iraiñci nānuti katumeṇak
kāmañ kaimmikiṇ tāṇkutaḷ eḷitō
koṭuñkēḷ irumpuṇa naṭuñkak kuttip
puliviḷai yāṭiya pulavunāru vēḷattin
talaimaruṇ pēyppak kaṭaimaṇi civantanin
kaṇṇē kaṭava alla naṇṇār
araṇṭalai matila rākavum muracu koṇṭu
ōmparaṇ kaṭanta aṭupōrc celiyaṇ
perumpeyark kūṭal aṇṇanin
karumputait tōlum uṭaiyavā laṇaṇkē

The *talaivaṇ* tells her, oh my love, you remain overcome by your shyness despite my requests. One cannot restrain one's instincts when making love. Besides your eyes which are as reddish as the pointed tusks of the elephant that kills even a tiger, your beautiful shoulders which can be analogized to the city of Pāṇṭiya who conquered rivals and their fort, also put me to great stress.

Nampiyakapporuḷ (12th c.) mentions another intermittent event *valipātu maṇuttal* (verse 127) which is said to take place between *iṭam perut taluvutal* and *itaiyūru kiḷattal*. *Valipātu maṇuttal* refers to the *talaivi*'s act of not allowing the *talaivaṇ* to embrace her and trying to keep herself away from him. This is included in *itaiyūru kiḷattal* in *Tolkāppiyam*. This 'event' later came to be known as *nāṇik kaṇ putaittal* - closing the eyes with hands in shyness in *kōvai* works which succeeded **Nampiyakapporuḷ**. An alluring motif for poems, *nāṇik kaṇ putaittal* became a common theme in *oru turaik kōvai* which consists of many songs being oriented by a single motif.

Itaiyūru kiḷattal precisely marks the differences in sexual behaviour of men and women. Though the instinct is common, the behavioural differences persist as the *talaivi* is morally forced by other considerations.

See also : **ITAMPERRUT TALĀĀL**

T.S.S.

ITAIYEN, is a part of *ampōtarāṅkam* with either eight lines or 4 lines endowed with three metrical

feet. A line with three metrical feet is placed amidst *aḷaveṇ* (line with 4 metrical feet) and *cirreṇ* (line with two metrical feet) and is therefore termed *itaiyeṇ*.

Tolkāppiyam classifies *tēvapāṇi* as a kind of *ottāḷicaikkali*. *Tēvapāṇi* is further classified into *vaṇṇakam* and *orupōku*. There are two types of *orupōku* namely *koccaka orupōku* and *ampōtarāṅka orupōku*. *Vaṇṇakam* and *ampōtarāṅka orupōku* were later named as *vaṇṇaka ottāḷicaik kalippā* and *ampōtarāṅka ottāḷicaik kalippā*.

Ampōtarāṅkam means a wave in water. Even a huge wave shrinks in size as it nears the shore. In *kalippā*, lines with four, three and two metrical feet which occur between *tāḷicai* and *taṇiccol* are known as *ampōtarāṅkam*.

This feature also occurs in *ampōtarāṅka ottāḷicaikkali* and *vaṇṇaka ottāḷicaikkali*. *Ampōtarāṅkam* usually takes two couplets with four metrical feet, four lines with four metrical feet, eight lines with three metrical feet and 14 lines with two metrical feet.

An instance of *itaiyeṇ* is as follows :

aḷaliṇāl acaintatu nakai ;
aṇiyiṇāl ocintatu iṭai ;
kuḷaliṇāl avirntatu muṭi ;
kuṇaiyiṇāl kōṭiṇu niṇai.

See also : **AMPŌTARAṆKA OTTĀḶICAİK KALIPPĀ** in Vol. II

T.V.G.

ITAI VAṆṆAM, a specialized term in Tamil poetics. Rhythm can be considered the body of any verse. Where rhythm ceases, prose begins. Tamil grammarians have classified two features of poetry which contribute to the rhythmic flow. One is called *tūkku* and the other *vaṇṇam*. All these would come under the components of poetry according to the prosodists.

Tolkāppiyar classifies twenty kinds of *vaṇṇam*. The later commentators expanded its scope and gave 100 varieties of *vaṇṇam*. *Itai vaṇṇam* is one of the twenty kinds mentioned in *Tolkāppiyam*, where it is called *iyaiṇu vaṇṇam*. In this, we find many medial consonants being employed :

vālveḷ ḷaruvi varaimicai iḷiyavum
kōḷvāl uḷuvai viṭaritai iyampavum
yārō tōḷi vāḷkiṇ pōrē

Here, the medial consonants *ya, ra, la, va, ja, la* occur

often. This rhythmic sequence is effected by the use of *itai vanṇam*.

Yāpparuṅkalak Kārikai's commentator enumerates twenty kinds :

1. *itaiyakaval tūṅkicai vanṇam*, 2. *itaiyoḷukal tūṅkicai vanṇam*, 3. *itai vallicait tūṅkicai vanṇam*, 4. *itai mellicait tūṅkicai vanṇam*, 5. *itaiyakaval ēṅticai vanṇam*, 6. *itaiyoḷukal ēṅticai vanṇam*, 7. *itai vallicai ēṅticai vanṇam*, 8. *itaimellicai ēṅticai vanṇam*, 9. *itaiyakaval aṭukkicai vanṇam*, 10. *itaiyoḷukal aṭukkicai vanṇam*, 11. *itai vallicai aṭukkicai vanṇam*, 12. *itai mellicai aṭukkicai vanṇam*, 13. *itaiyakaval pirinticai vanṇam*, 14. *itaiyoḷukal pirinticai vanṇam*, 15. *itai vallicaip pirinticai vanṇam*, 16. *itai mellicaip pirinticai vanṇam*, 17. *itaiyakaval mayaṅkicai vanṇam*, 18. *itaiyoḷukal mayaṅkicai vanṇam*, 19. *itai vallicai mayaṅkicai vanṇam* and 20. *itai mellicai mayaṅkicai vanṇam*.

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M.M.

ITAIVELI, is a novel by S. Campat. The author exploits the subconscious and the conflicts that lash the inner recesses of the hero's heart to unfold his tale.

Tinakaran, the hero, is subjected to traumatic effect when he witnesses his moribund uncle within an ace of death. The imminent death loosens in him a spate of metaphysical cogitation. He speculates intensely and is bound up in his own thoughts. Death is a mystery and its baffling mysteriousness upsets his equipoise. He is sucked up in a dark vortex where he is not able to see anything to begin with. By and by, he is able to orient himself to the Stygian darkness and is able to perceive flickering forms on the walls of the psychogenic cave. They induce certain opinions and experiences. The whirling pattern of psychedelia, when he is lobbed in and out of the cave, culminates in death assuming inchoate shape; death trumpets its invincibility and demands genuflection. The whipped psyche accepts defeat and kneels down.

The psychedelic upsurge keeps pounding us right through the work. A fleet of images crop up and zip through - sand, boulder, tree, the jugular of the moribund uncle, the dried up cherries, stars peeping through palm fronds, the horse that shoots

past the winning post and gallops on - all these phrenetically fleet across the mental radar sowing the seeds of speculation. One powerful idea that grips Tinakaran's psyche, excites a whole train of ideas and images which are interrelated.

Tinakaran wonders if Kalpanā (a character who jets out abruptly) is behind his suicidal tendency. He attempts suicide by flinging himself from a top floor. His wife Patmā who is a witness to his abnormal state, jerks him out of his condition and back to normality. He sets down Kalpanā as the cause of his attempted suicide. His wife is baffled by his disclosure. 'Who is Kalpanā?' she asks. He says : "She is my love, and destiny has parted us". Patmā is exasperated by Kalpanā and the books which tend to divert his mind.

When the news of his uncle's death reaches him, he vacillates between going and not going there. Finally he drags himself to visit the scene of demise. On his return he is assailed by thoughts on the following lines : "Death minds its job and performs faithfully. What about your self? Your son Mōkaṇ weeps for lack of a shirt and drawers. Your daughter Jeyasrī is desolate at not having a silk skirt for two years now. Stop mulling over death and begin to get set and attend to your business. Why not approach a firm, offering a set of sofas on instalment and grab them? Your home would be a more comfortable place. Instead of doing something worthwhile and forging ahead, you have been turning your spleen of frustration on your innocent mother and heckling her : 'Why did you conceive me at all?' "

Tinakaran's psyche is not able to defeat the grim spectre of death. The battle that rages in the mind of the hero cannot be termed to be unique. Every person, one time or the other, has to contend with a raging, even an inferno of a mind, attacked by doubts, acute disappointments, fears, and worries. But the author patterns his narration on the psychedelic tumult and succeeds in suggesting solution to the feverishly excited psyche. Though 'death' disorients Tinakaran for a spell, it does not paralyse him for ever. 'Man may die. But Men have to get on' would seem to be the unspoken message.

This novel was published in Madras, 1988.

G.J. & V.G.S.

INAI ALAPETAİ, a kind of *toṭai*.

Alapeṭai is one of the five basic subdivisions of *toṭai* which lends rhythm and melody to a verse, thereby enriching its content. Tolkāppiyar observes that *alapeṭai* is a homorganic short vowel (*kuṛiḷ*) which occurs next to a long vowel of the same kind. This is used for the purpose of elongation of sound (*ōcai nīṭci*). This is not a case of natural elongation of *alapeṭai neṭil* with three *māttirais* symptomatic of a class or category (*kuṛi ataiyāḷam*). If this *alapeṭait toṭai* occurs in the beginning of a line it is known as *aṭiyalapeṭai*. If it occurs in a *cīr* in a four foot line, it is *cīr alapeṭai*. *Cīr alapeṭai* is of 7 kinds. Of these, the variety which occurs in the first and second metrical feet is *inaī alapeṭai*.

Alapeṭai commonly refers to *uyiralapeṭai*. Very rarely does *orralapeṭait toṭai* occurs in *cīrs*.

tāaṭ tāamarai malaru ḷakki

kaṇṇ ṭaṇṇ uṟutaliṇ makiṇtu

Inaī alapeṭai or *alapeṭait toṭai* which occurs in the first two metrical feet is a kind of *cīr alapeṭai vikaṇṇam* - variation of *cīr alapeṭai*. In prosodical works like *Yāpparuṅkalam* and *Yāpparuṅkalak kārikai*, it is mentioned. But Tolkāppiyam does not refer to it.

See also : **ALAPETAİ** in Vol. II

T.V.G.

INAI IYAIPU, a kind of *iyaiput toṭai*.

Rhythm and cadence are essential components of verse. These are achieved by means of metre (*toṭai*). There are five kinds of metre. One of them is *iyaiput toṭai*. It occurs in lines with four metrical feet. If this device is found in each line, it is known as *aṭi iyaipu* and if it occurs in a metrical foot, it is termed *cīr iyaipu*. *Aṭi iyaipu* is normally featured at the end of a line. If *iyaiput toṭai* occurs in two consecutive feet, usually in the last and penultimate *cīrs*, it is called *inaī iyaipu*. This phenomenon is akin to the rhyme of English verse tradition. The occurrence of this feature in metrical feet is based on a calculation of the latter from the end :

moyttuṭaṇ tavaḷum mukilē polilē

Here *iyaiput toṭai* is manifest in *ē*, present in the last and penultimate metrical feet. This is an instance of *inaī iyaipu*.

T.V.G.

INAI ETUKAI, a kind of *etukait toṭai*.

Rhyme is an integral part of metrical verse. Among the five techniques used to create rhythm in Tamil verse, *etukai* (assonance) is the important and the basic one.

Etukai is the rhyming of the second letter of every line in the stanza ; for instance, *paṭṭu* goes with *kaṭṭu*. However, *pāṭṭu* coincides with *kāṭṭu*, and not with *kaṭṭu*. Thus there are certain restrictions regarding the similar occurrence of the first two letters. Usually *etukai* occurs in every line in *kalitturai* and *viruttam*. This is known as *aṭi etukai*, i.e., rhyming of the second letter of the first foot in each line. When *etukai* occurs in all the four metrical feet, it is called *cīretukai*. This is of seven kinds. *Inaī etukai* demands rhyming in the second letter of the two consecutive feet, for instance *poṇṇiṇ aṇṇa poṛicuṇaṅku ēnti*, '*poṇṇiṇ aṇṇa*' contains an example of *inaī etukai*. *Māraṇa-laṅkāram* (180) gives special importance to it owing to its great rhythmic effect. It is called *inaī etukai aṇi*. No other treatise of *aṇi* speaks of this as a separate entity. It is known as *anuprācam* in Sanskrit.

See also : **ETUKAI**

T.V.G.

INAI ELUTTUP PĀṬAL, a kind of *collaṇi*.

Consonants are of three kinds namely hard, soft and medial. Vowels are divided into long and short, based on their phonemic duration. These vowels and consonants together would make 95 short vowel-consonants (18 x 5 + 5) and 133 long vowel-consonants (18 x 7 + 7). These 95 and 133 letters are called *inaī eluttukkaḷ* (related letters belonging to the same class-long or short).

Songs composed with strict adherence to the rule that long or short letters alone should be used, would be called *inaī eluttup pāṭalkaḷ*. These songs, concentrating fully on this compositional feature are naturally liable to have no serious thought-content in them.

numatu puṇali laḷiyi varivai
yamuta vitaḷi ṇikalu - kumuta
maruvi naṟavu paruka vaḷaru
maruva muṭaiya turai

O, Beetle! you live sucking nectar from the water flowers in the ponds. Tell me if there is anything sweeter than the honey drunk from the *kumutam* flowers whose petals resemble the nectarine lips of this lady.

Here, only short vowel-consonants are used. Hence it is an *inai eḷuttup pāṭal*.

māvā nītā tānī vāmā
vāyā vāmē mēvā yāvā
nīvā rāmā mārā vānī
tāmē mārā rāmā mētā

O, Irāmā ! Mārā ! Justice personified ! you are a great being endowed with never-decreasing wealth and a philanthropic spirit. If you don't come to me what will be my state? If I get you, is there anything that I may lack? Come and bless me with your *ātti* garland !

This would be an example of an *inai eḷuttu* stanza with long vowel-consonants.

T.V.G.

INAIKKURAI ĀCIRIYAPPĀ, is one of the varieties of *āciriyaṅṅam*. **Yāpparuṅkalak Kārikai** categorizes *āciriyaṅṅam* as 1. *nēricai āciriyaṅṅam*, 2. *inaikkuraḷ āciriyaṅṅam*, 3. *atimaṇi maṇṭila āciriyaṅṅam* and 4. *nilaimaṇṭila āciriyaṅṅam*.

This classification is not seen in **Tolkāppiyam**. But all the four categories are illustrated in the commentary of **Ilampuraṇar**. To illustrate *inaikkuraḷ āciriyaṅṅam*, he used the same example found in **Yāpparuṅkalak Kārikai**. Hence it may be said that *inaikkuraḷ āciriyaṅṅam* came into existence after **Tolkāppiyam**.

Resembling *nēricai āciriyaṅṅam* in certain ways, *inaikkuraḷ āciriyaṅṅam* might have been a development from the former. Following the basic principles of *āciriyaṅṅam*, *inaikkuraḷ āciriyaṅṅam* like *nēricai āciriyaṅṅam* has its first and last line as an *aḷavaṭi* (four feet). Its penultimate line is a *cintaṭi* (three feet). The rest of the poem consists of *kuṇḷaṭi* (two feet) and *cintaṭi*. In *nēricai āciriyaṅṅam*, all the lines except the penultimate one are *aḷavaṭis*.

(e.g.)

niriṇ taṇmaiṇu tiyīṇ vemmaiyum
cārac cārmu
tīrat tīrum
cāral nāṭaṇ kēṇmai
cārac cārac cārmu
tīrat tīrat tīrpōl lātē

The properties of the water and the fire can be realised only when one comes into contact with them. Once we lose the contact, we lose it for ever. Unlike this, the acquaintance of the *talaivaṇ* who belongs to the hilly region grows more intimate when

one is with him and it remains the same even when one is away from him - thus says the *talaivi*.

In the above stanza, the first and last lines have *aḷavaṭi*, the second and third, *kuṇḷaṭi* and the fourth and fifth, *cintaṭi*.

See also : **AKAVARPĀ** in Vol. II

T.S.S.

INAIKKURAI NĒRICAI VENPĀ, is a kind of *nēricai venpā*. It has *ceppalōcai* or declarative rhythm and is of four lines. The first three lines have four feet, whereas the last line has three feet, of which the last foot is monosyllabic. It admits only *iyarcir*, *veṇṇir* and *veṇṇalai*. A characteristic feature of *nēricai venpā* is that the last foot of the second line is *taṇiccol* or a detached foot.

If *kuṇḷa venpās* are composed without the detached linking foot, then metricians call them *nēricai venpā*. *Inaikkuraḷ venpā* has two such *nēricai venpās*

ariya varaikiṇṭu kātṭuvār yārē.

*periya varaivayiraṇ koṇṭu - teriyiṇ
kariya varainilaiyār kāyntāleṇ ceyvār
periya varaivayiraṇ koṇṭu*

Is there anyone possessed with great strength to make cleavage among strong mountains? Can anyone - even who is as strong as a mountain - bear the wrath of the One who resides in huge mountains? No one could !

In the above stanza, if *teriyiṇ* is deleted, the first and second lines make a *kuṇḷa venpā* and the third and last lines form another distinct *kuṇḷa venpā*. As these *kuṇḷa venpās* make one *nēricai venpā*, with the linking detached word, prosodists call this *inaikkuraḷ nēricai venpā*.

Tolkāppiyam has not mentioned this *venpā*, but **Kākkaiṇṭaiyāy** and **Yāpparuṅkalam** enumerate *nēricai venpā* as one of the five types of *venpās*. Only commentators of **Yāpparuṅkalam** and other later prosodic treatises, describe *inaikkuraḷ nēricai venpā*, and is now considered as one of the two types under *nēricai venpā*.

See also : **VENPĀ**

A.P.

INAIT TOṬAI, is a pattern of rhymes. It is a concatenation in which a sound pattern links the first two feet in a line of four feet. It is of five types such as *inai mōṇai*, *inai etukai*, *inai aḷapeṭai*, *inai iyaipu* and *inai muraṇ*.

Tolkāppiyar has not referred to this sort of rhyme scheme. Nevertheless, Kākkaipāṇiyār, Amuta-cākarar and other metrists have included *inait totai* in the description of rhyme patterns.

See also : **INAI ALAPETAḌAI**, **INAI IYAIPU**, **INAI ETUKAI**, **INAI MURAN** and **INAI MŌNAI**.

A.P.

INAINTA UḶḶAṆKAḶ, a novel by Ellār. It tells the story of two men who happened to transcend their inequality in status and unite in everlasting friendship.

Mukuntaṇ and Pāṇṭiyaṇ are class mates, the former hailing from a very wealthy family. The parents of Mukuntaṇ spare no opportunity to look down on the family of Pāṇṭiyaṇ and spurn it all the time with a false sense of superiority. This does not upset the mental equilibrium of Pāṇṭiyaṇ who always shows great tolerance. He continues to be close and friendly with Mukuntaṇ.

The civilized and refined behaviour of the members of Pāṇṭiyaṇ family, in spite of their being ill-treated, impress the Mukuntaṇs so much that they turn over a new leaf. Besides Mukuntaṇ and Pāṇṭiyaṇ coming closer, their families are also knit by a strong bond of friendship. It reads like a tale for children.

It was published at Tirucci in 1982.

P.T.

INAI PALAMOLIKAI, is a book of parallel proverbs in Tamil and English. It is a collection by Ti. Celvakkēcavarāya Mutaliyār.

This book is divided into two sections. The first section contains 1841 Tamil proverbs, with their parallel English proverbs. The second section has 2059 English proverbs arranged alphabetically with their corresponding Tamil proverbs. In both the sections many proverbs have more than one parallel form in the other language.

The book seldom explains in what way the proverbs are considered as parallel to each other or in which contexts they are considered as parallels. For example, proverb No. 1062, found in the II section is, 'joy and sorrows are next door neighbours'. The parallel Tamil proverb is *ākuṇkālam ākum*, *pōkuṇkālam pōkum*. The author of this book could have explained the parallel nature of such proverbs.

In the end, the author has given nine English

proverbs and their parallel Tamil forms, under the heading 'One more Cup'.

This book was published in 1974, at Madras.

J.A.R.

INAIMANI MĀLAI, is the common name of one of the poetic categories of *pirapantam*, according to the classification in Tamil *pāṭṭiyal* (poetics) works. There are different and conflicting views regarding this poetic category.

1. Poetics such as **Panniru Pāṭṭiyal** (150), **Veṇṇāp Pāṭṭiyal** (*Ceyyūḷiyal*-17), **Navanītap Pāṭṭiyal** (37) and **Pirapanta Marapiyal** (12) define *inaimani mālai* as a poetic work consisting of *veṇṇā* and *kalitturai* poems composed in *antātit totai* placed one after the other making a total of 100.

2. **Citamparap Pāṭṭiyal** (13) states that *inaimani mālai* is a combination of *akavarṇā* and *kalitturai* poems.

3. **Tonnūḷ Viḷakkam** (282) holds the view that *inaimani mālai* is a poetic work of 100 songs either by way of combining *veṇṇā* and *kalitturai* or *akavarṇā* and *viruttam*.

4. **Ilakkaṇa Viḷakkam** (*Pāṭṭiyal*-818), **Pirapanta Tīpam** (10) and **Muttuvīriyam** (*Yāppatikāram* -89) state that *inaimani mālai* consists of 100 poems composed in *antātit totai* either as a combination of *veṇṇā* and *akaval* or *veṇṇā* and *kalitturai*.

All the above mentioned poetic works are of the same view regarding the *antātit totai* having a total number of 100 poems prescribed for this category. They only differ in the combination of poetic categories occurring in *inaimani mālai*.

The annotators of poetics have opined that *inaimani mālai* that combines *veṇṇā* and *kalitturai* should be called *veṇṇāk kalitturai inaimani mālai* and works combining *veṇṇā* and *akaval* be termed as *veṇṇā akaval inaimani mālai*.

Differences of opinion prevail not only among original authors but also among their annotators regarding this poetic category. Whether *veṇṇā* and *kalitturai* or *akaval* poems should be placed one after the other or in two poems of each pattern still remains an unsettled problem. Except **Navanītap Pāṭṭiyal**, the grammarians prescribe the placement of poems in succession of one in each category.

The annotator of **Tonnūḷ Viḷakkam** gives yet another definition for this category. He states that

inaimani mālai is a pair of combinations i.e., *venpā - kalitturai* and *akaval - viruttam*.

It is strange as well as interesting to note that not even a single work is available in this poetic category which has given rise to such differing and conflicting views among grammarians.

M.M.

INAI MURAN, a kind of paradoxical rhyming. It comes under *cīr muraṇ*. If there is a metrical succession of feet in which an antithesis is found in the first two feet of a line then it is known as *inai muraṇ*. For instance *netuñcevik kurumuyal pōkkaṛa vaḷai* (a short rabbit with long ears).

In the above mentioned line, *neṭu* (long) and *kuru* (short) are juxtaposed to contrast sharply in the first two feet of a line. This kind of paradoxical rhyming is not mentioned in *Tolkāppiyam*, even though it is found in *Caṅkam* poetry. Later metrical treatises like *Yāpparuṅkalam* mention the classification of paradoxical rhyming.

A.P.

INAI MŌṆAI, a kind of alliteration. It can be either an assonance or a consonance. It is an alliteration in which the first two feet of a line in a verse begin with the same or similar sounds. For instance, *ulakam uvappa valaṇēṛpu tiritaru* (he shines in splendour like the light that's shed).

In the above cited line, the vowel *u* comes in the first and second feet of the line in the initial position. Hence it is a case of *inai mōṇai*. No mention regarding *inai mōṇai* is made in *Tolkāppiyam*, but *Kāḷkaipāṭṇiyam*, *Yāpparuṅkalam* and other prosodial treatises include it as another type of alliteration.

A.P.

INAIYATĪ, is that in which all the four lines of the stanzas in *kalitturai*, *veḷi viruttam*, *ācīriya viruttam*, *kali viruttam* and *vañci viruttam* run parallel to each other. That is, the number of *cīrs* in the lines should be the same and they should also have the same rhyme scheme. At times, the number of letters in these lines may vary and the lines may not be parallel to each other. But these do not count. Only when the letters of the lines are the same, they are called *inaiyaṭi*.

tiruvīṭkōr karpakat teriyal mālaiyār

uruvīṭkōr viḷakkamām onpor pūṅkoti

In this *kali viruttam*, there are 13 letters in each and

are therefore parallel lines-*inaiyaṭi*. In the counting of letters, the consonants *orru* are not taken into consideration. Another example of the same would be :

murukaṅkum aṇaṅkaṅkum eṇakkum moycaṭai
oruvaṅkum pakaittiyāl orutti vaṇṇamē

Here the lines have 14 letters each.

T.V.G.

INAIYILĀ ĀRKKĀṬU IRATṬAIYAR VĀḤKKAI VARALĀRU, is a biography by Pe. Irācārāmaṇ. It traces the life history of the famous twins-A. Irāmacāmi Mutaliyār and A. Ilaṭcumaṇacāmi Mutaliyār of Ārkkāṭu.

The first part of the book speaks of the achievements of the eldest brother Dr. A. Irāmacāmi Mutaliyār in glowing terms. He was an excellent lawyer, a significant pillar of the Justice party, a journalist with remarkable insight and acumen and an active member of the Legislative Assembly. As Vice-Chancellor of the Tiruvancore University, he was responsible for many academic reforms which put the infant university on a sound footing. He was also a powerful speaker on the platform and a writer of no mean abilities.

Part II depicts the life story of the younger brother A. Laṭcumaṇacāmi Mutaliyār and his significant achievements in various fields. To start with, he was a dedicated doctor whose speciality was gynaecology. He was also an eminent professor with a penchant for administration. He had the unique distinction of holding the principalship of the Madras Medical College, which had been till then the coveted privilege of Englishmen. An academician, he was the president of the Pachaiyappa's trust for a considerably long period and the Vice-Chancellor of the Madras University for 27 years. He was also a member of the Legislative Assembly.

This famous twins looked alike in their structure, dress and even in their walk and talk. Both academicians were adept in oratory and involved themselves in social service. The former was an expert in law and the latter, in medicine.

This biography tells us that both distinguished themselves in their area of specialization and adorned whatever they touched.

This book was published in 1987, in Madras.

P.T.

ITTĀLIYAṆ TANTA ILAKKIYATTĒṆ, a book of essays written by Nāvaṇṇaṇ. The speeches delivered by him on **Tēmpāvaṇi** at the school of Maṇṇār in Yaḷppāṇam have been published as a book of 10 essays. The first essay **Tēmpāvaṇi** covers Vīramāmuṇivar's (Constantius Joseph Beschi, S. J) visit to India (1711), his poetic excellences and the significant place assigned to **Tēmpāvaṇi** in World Literature. The author of this book has ascribed two meanings to the word *tēmpāvaṇi*, i.e., when segmented as *tēṇ + pā + aṇi*, meaning *mālai* (garland) made of sweet songs like honey, and when split as *tēmpāta + aṇi*, meaning the *mālai* that never fades. The unique distinction of **Tēmpāvaṇi** and Vīramāmuṇivar's patriotism for Italy are also exemplified in this essay. The next essay **Tēmpāvaṇiyil Nāṭu** (country in **Tēmpāvaṇi**) glorifies its country which resembles Tiruvaḷḷuvar's description of an ideal country. In the essay, **Kaṭṭāyak Kaliyāṇam** (forced marriage), the author explicates the life of renunciation led by Vaḷaṇ (Joseph) and Mariyāl (Mary), despite their marriage, which was actually intended to fulfil God's will. The author also finds that this part of the narration echoes the influence of Vīramāmuṇivar's ascetic life. This influence is also reflected in the next essay, **Īraṇam Eṇum Pēraṇam** (the two great virtues). The peaceful marital life led by Vaḷaṇ and Mariyāl, as underscored in the chapter, **Ilḷaviyāl** of **Tirukkuraḷ** is highlighted in the essay, **Ṇiya Ilḷaṇam** (pleasant family life). The next essay **Uruvilāṇ Karuvāki Uruvāṇāṇ** (the formless Holy spirit took a human form) describes the greatness of the genesis of the son of God in the womb of Mariyāl. **Vaḷaṇ Kalakkam** (the worries of Vaḷaṇ) and **Mariyāl Kalakkam** (the worries of Mariyāl) - the next two essays, present their inner conflicts and struggle respectively owing to the secrecy of Mariyāl's conception without their union. The essay **Tāḷcci** (submissiveness) brings out the attempts of Mariyāl to serve her husband by being a humble and submissive wife and the efforts of Vaḷaṇ to humble himself before Mariyāl, as she has been carrying the Son of God and to serve her, and who after the birth of Jesus, falls in sick-bed for a long period and dies finally with the blessings of his Son. The last essay **Turavu** (renunciation) stresses the need to practise and to do service to the society by leading a life of renunciation in family life, rather

than wandering in the forests.

Thus, the book evaluates **Tēmpāvaṇi**, wherein it tries to establish the influences of Vīramāmuṇivar's life of renunciation on **Tēmpāvaṇi**. It also reminds one that it is the coincidence between the ethics enumerated in **Tirukkuraḷ** for an ideal country, reign and family and that in **Tēmpāvaṇi**, that has instigated Vīramāmuṇivar to read **Tirukkuraḷ** and attempt at its translation. Each essay of this book has documented the needed poetic lines from **Tēmpāvaṇi**.

It was published in 1989, in Ceylon.

N.C.S.

ITAYA OLI, a collection of essays written by T.K.Citamparanāta Mutaliyār during the period from 1932 to 1940.

The first essay is on the fifteen songs found in **Caracuvati Antāti**. He brings out the psychological features of these songs.

The second essay classifies the ways in which poets have used the image of flowers in their works. There are individual essays devoted to U. Vē. Cāminātaiyar, Pāratiyār, Ve. Pa. Cuppiramaṇiya Mutaliyār, Vaḷḷuvar, Kavimaṇi Tēcika Vināyakam Piḷḷai, Pāla Carasvati and Kuruṇṇamāccāriyar. The characteristics of these scholars are highlighted with a high sense of objectivity.

He claims that the greatness of Tamil was recognized as a result of the contributions of U. Vē. Cā., and the Āciya Jōti of Kavimaṇi is a very good example of praiseworthy translations.

He writes of the women characters portrayed in Tamil epics especially in Kampan's work and critically deals with the life of the bards of the **Caṅkam** period. His essay on **Kurṛālak Kuṇavaṇci** deserves special mention.

He has condemned the overt interest in English in an essay and in another has referred to the mother tongue as the very heartbeat. He highlights the need for education through mother tongue and the negligence of it in the present day education.

His essays speak of the growth of superstitions like palm-reading and astrology as well as of the contribution of *purāṇic* lectures, religious discourses and musical recitals to the growth of Tamil.

His last essay on the poets of Tirunelvēli region deals with Nammālvār, Aruṇakiri Nātar, Kaṭikai Muttup Pulavar, Aḷakiya Cokkanātap Piḷḷai, Palapaṭṭai

Cokkanāṭap Pulavar, Cīṭakkāṭi, Piḷḷaiparumāḷ Aiyankār, Pārati and Kavimaṇi. With a high poetic sense, T.K.C., eulogizes these poets who have spoken about their native language.

The work is a masterpiece by T. K. C., who is considered to have pioneered impressionistic criticism in Tamil, a type of criticism that is mainly based on the feelings evoked by a work of art.

The book was published in 1958.

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V.A.

ITAYAK KŌYIL, a social novel by Laṭcumi Rājarattiṇam.

It won the first prize in the Nārāyaṇacāmi Aiyar novel competition of **Kalaimakaḷ** and was serialized in that magazine from October 1977 to March 1979.

The novel tells the story of Cupattirai, a sweet tempered girl, who has been brought up in the orthodox way by her parents, kind and benevolent by nature. Cupattirai looks forward to her marriage to a young man who values the traditional culture and the traditional way of life. Unfortunately, she is married to a Westernized Turai who does not respond to her affectionate advances. In fact, Turai, who has had his higher education in medicine in America, has lost his heart to an American girl named Elisa. He marries Cupattirai to please his parents who think that it would help to wean their son from the 'pernicious' influence of the foreign girl. Though everybody in the family appreciates the sweet behaviour of Cupattirai, Turai treats her with contempt and indifference. All the attempts of Cupattirai to render a helping hand to her husband in his profession fail and she feels terribly frustrated. Meanwhile, Turai goes to America under the pretext of pursuing his research work. He is anxious to meet Elisa with whom he has planned to have carnival of pleasure. But Turai is disappointed to hear that Elisa is already married and is actively assisting her husband in a scientific project. She has lost all interest in Turai. Wisdom dawns rather late on Turai who now wants to make up with Cupattirai, his 'wedded wife'. But much to his dismay he receives a message from India that

Cupattirai is seriously ill and is hanging between life and death. The over anxious Turai rushes to India, showers his affection on Cupattirai and nurses her tenderly. But Cupattirai dies leaving a void in his heart.

This is a slow moving sentimental novel which has little appeal to adult readers. The plot contains stereotyped situations which have been worn threadbare times without number. The heroine, who is a paragon of virtues, is set against a hero who is unscrupulous and treacherous. The sudden change that comes over the hero fails to convince, as the novelist has not prepared the reader for it. The twists and turns in the novel are too obvious to create any suspense. The ending is pale and melodramatic. The novelist's style abounds in repetitions.

The novel was brought out in book form in 1981, Madras.

G.S.B.

ITAYANKAḶ, is a novel written by Ārvi, a novelist and short story writer of distinction. Many of his short stories and novels have been serialized in popular Tamil magazines.

The plot of this novel revolves round a trio, their complex relationship with one another and the consequent complications. The trio consists of Cumati, Rāmacuntaram and Raku. Cumati, a young woman has to take care of her elder sister's child which was orphaned. Being young and alone she was forced to live with her deceased elder sister's father-in-law by name Rāmacuntaram and has to look after her sister's child. The relationship between Cumati and Rāmacuntaram is quite innocuous like that of a father and daughter. But Raku a young man who has known Cumati as a friend for quite sometime, is shocked at Cumati's decision to live with Rāmacuntaram. Rāmacuntaram is glib tongued and worldly wise and manages not only to earn a livelihood for himself but also to arrange for the maintenance of Cumati and her sister's child. Raku and Cumati are only friends and Cumati is in need of such a companion to share her thoughts and sentiments. Their frequent meetings and discussions are opposed by Rāmacuntaram who dreads the prospect of their getting married since he is likely to lose Cumati, who is his prop financially and socially. Cumati leaves the company and custody of Rāmacuntaram and Raku

tries to dissuade her from leaving. Rāmacuntaram informs Raku of a secret as yet unknown to him, i.e., that Cumati is a married woman. Cumati however explains to Raku the circumstances of her first marriage with a confidence trickster, an alliance which flopped as quickly as it was contracted. Raku quite satisfied with Cumati's convincing explanation and honest frankness decides to marry her. The story ends on a happy note of two harmonious hearts getting united.

In a convention-ridden society women are supposed to live only with their parents or husbands. Any other kind of custodianship or guardianship is likely to be suspected as improper and frowned upon by society. Viewed from that conventional angle, Cumati's stay in the custody of Rāmacuntaram is considered strange. Similarly the friendship between a young woman like Cumati with a young man like Raku, is an unconventional one without their heartstrings attached to it. Only circumstances unite them at the end. This novel thus treats the theme of complex relationships leading to complicated situations and their resolution at the end. The author employs the Brahminical dialect in this story as it deals with a family of that community. The style suits the subject very naturally and the treatment is artistic and laced with humour and irony of a subtle kind. As conflicting emotions and mental struggles are treated, the title of this novel is perfectly justified.

This novel was published in Madras, in the year 1977.

G.J.

ITAYAC CURANĀKAM, is a social novel by a well known writer Maṇiyaṇ.

This story deals with the various emotions of the members of a middle class family with four unmarried girls, an indifferent father and a mother, each looking at life differently. The head of the household Rāmanātaṇ works in a private company for small wages. His wife Pākīratiyammāl, help her husband and daughters in getting ready for office in time. The first daughter Kamalā, who is in her early thirties, is working in a private office. Kalā, Jayanti and Maṅkaḷam are her younger sisters. Kalā and Jayanti are also employed while Maṅkaḷam is still in school, with no interest in education, but loves to gossip and watch T.V., in neighbour's houses.

Rāmanātaṇ rents a room to Muraḷi to get a little more money. Muraḷi works in an office and also writes novels and short stories. Maṅkaḷam becomes friendly with Muraḷi who falls for her innocent, extrovert behaviour but keeps his feelings to himself since she is only a school going child.

Kamalā works for the family and encourages her sisters to study or work as they like. Kalā writes short stories and also prepares for I.A.S., exams. Jayanti worries about her dress, looks and enjoys singing at office functions. She wants to get married and settle down but does not want to break the family tradition and go with a colleague who shows interest in her. Maṅkaḷam discontinues her studies. With no qualification she ends up with jobs that is given for one's good looks which encourages the employers to make passes at her. After a couple of incidents, she quits the idea of looking out for jobs and she stays at home asking Muraḷi to teach her Hindi.

Mālāti works in Muraḷi's office and is in love with him, but she is aware of his lack of interest. Pākīratī indirectly tells Muraḷi that he can marry one of her four daughters. She keeps reminding Rāmanātaṇ of their age but he is only interested in their income, not ready to give up that money. He decides to leave everything to destiny and avoid looking for suitable grooms. Maṅkaḷam falls in love with a boy who visits the house where she watches T.V., and quietly runs away to marry him for a better life, since the marriages of her elder sisters will not take place in the near future. This incident opens the father's eyes, who finds a middle-aged widower with a child for Kamalā. Unfortunately, he is attracted towards Jayanti's beauty. Kamalā willingly gives away everything bought for her and Jayanti agrees happily as it would be better than what she has here.

Kalā passes her I.A.S., and gets a posting in Uttar Pradesh. She takes her parents with her who agree to this idea with no concern for Kamalā who has sacrificed her life to bring up the family. She rents the house and moves to a hostel. She realizes the futility of living for others who only live for themselves. The ungrateful, inconsiderate behaviour of her parents depresses her so much that she falls sick with no one to take care of her. Muraḷi finds her and takes her to a hospital and nurtures

her back to health. He has been observing Kamalā's selfless love and devotion towards her family with great admiration. They both decide to marry and there ends the story.

The parents' lack of responsibility towards their children gets exposed in this novel. Each girl in the family enjoys a dream life of her own. Their desires and wishes take them to the path they choose in life, and this is beautifully brought out by the author. The *Itayac Curaṇkam* (the heart is a mine) signifies the depth of the heart that conceals the various feelings and emotions like the mine that conceals natural resources.

The novel adopts Brahminical dialect for conversations. The author himself states that the theme of this story is based on what he has witnessed in some middle class families. He has also written scripts for movies and this story too holds a plot suitable for movie.

This was first published in 1980 and in 1985 in Madras.

N.C.S.

ITAYACCUVAṬI, is a collection of poems written at various intervals by Ra. Ayyācāmi who is popularly known by the pseudonym Vānoli Aṇṇā. Most of the poems glorify deities of the Hindu pantheon whereas some others glorify the Prophet Mohammed and St. Mary. There are panegyric poems on Gandhi too. This volume also consists of poems describing natural objects such as moon, wind, parrot, etc. Under the head *Kavitai Nāṭakak-kaṇikaḷ*, he presents small plays in verse whereas under the title *Ciru Kāppiyac Celvam*, he presents a narrative poem designed in epic pattern.

It was published in 1975.

J.S.

ITAYAT TĀMARAI, is an Islamic poetic work. It is written by the Malaysian poet Paṭṭarvort S.N. Jainuttīṇ. He offers his poems as lotus flowers to the emissary of God, Mohammed Nabi. The title symbolically echoes this idea. It contains 53 *viruttappā* stanzas with variegated rhythm.

It was published in Madras, in 1961.

M.M.

ITAYA NĀTAM, is a novel by Na. Citam-para Cupramaṇiyam who was a contributor to the periodical called *Maṇikkōṭi*.

Kiruṣṇa Pākavataṛ whose name is fondly abbreviated as Kiṭṭu is a born singer gifted with a fruity voice and an excellent musical brain. Even as a boy of six, Kiṭṭu evinces keen interest in music. His heart is not in the study of scriptures. When it is time for him to leave for his maternal uncle's home and devote himself completely to the study of *Vedas*, he finds the prospects so disagreeable, and his native call of music so insistent, that he runs away from home and his beloved mother. He is fortunate to find himself under the roof of Capēcaṇ, a seasoned music teacher. He adores his guru and plunges himself heart and soul into the study and practice of music. Passion and tenderness, colour of contrasting moods and emotions are found united in Kiṭṭu to a delicious voice and a good command of the compositions of the great masters of Carnatic music. He has imbibed all that his resourceful master could give. It is ten years since he has been with him and one day his guru passes away. Desolate at his guru's death, Kiṭṭu returns to his native village to seek solace in the company of his mother. It has been six years since she had died and only sepulchral silence and empty space greet his eyes where once stood his house. Too pained to stand this, Kiṭṭu rushes off and reaches Tiruvaiyāru, the small town that has been made famous by the great saint-composer Tiyākaraṇar's stay there, and which also houses his *samadhi* (tomb).

Kiṭṭu's singing cuts across all sections of society. He is popular with the educated as well as with the rude unlettered. His voice enchants one and all. He is hired to sing at a wedding party and he delays his concert because of his evening prayer. The rich man who has engaged him berates him. Kiṭṭu is mortified. He vows never to sing for a payment. He is determined to devote his music, offer his precious possession at the altar of his personal God. However his sublime resolve runs into rough weather when his wife Nīlāmpāl, though a good woman, has a liking for high living and wants to cut a dash with fineries and jewels. Frustrated, they squabble. Kiṭṭu despairs and wants to retire from the strife-filled life. Kantacāmi Pākavataṛ, a fellow musician and a close friend of Kiṭṭu, corners Kiṭṭu and speaks a few timely words

of counsel and solace. Kiṭṭu is made to see the need to be less rigid in his stand and appreciate others' point of view. Originally, when Kiṭṭu has shown some conceit during his inaugural concert, it was the same Kantacāmi who had pointed out his shortcoming and had talked him out of his youthful hauteur.

Kiṭṭu is somewhat distraught at having had a blazing row with his wife and returns home with a heavy heart sick with anxiety. Nīlāmpāl is equally gripped with worry and penitence. Kiṭṭu buries the hatchet by stating: "Fate's buffeting is bad enough. Let us not cut into each other".

Time passes inexorably. Kiṭṭu loses his rich voice. He is not anymore the draw he used to be. The free musical discourses he has been giving without being remunerated grind to a halt. Again Kantacāmi comes to Kiṭṭu's rescue. He impresses upon Kiṭṭu that loss of mellifluous voice may result in diminishing acclaim but that does not signal the extinction of culture cultivated by a lifetime of devotion, sacrifice and passionate assimilation of musical values.

Kiṭṭu's blemishless saga has a subsidiary plot that only serves to heighten his purity. Pālāmpāl, a *tācī* (a woman belonging to a community of dancing girls) takes music lessons from Kiṭṭu. Initially he is worried about the stigma which might stick to him for having truck with a woman belonging to a community of marked disrepute. But her ability and interest erase his inhibitions. Pālāmpāl is smitten with love for Kiṭṭu and the moment he realizes this, Kiṭṭu does not hesitate to sever his connections with her. Though a person of extraordinary aesthetic sensitivity, Kiṭṭu is shown by the novelist to be a person of impeccable conduct.

Na. Citampara Cupramaniyam, the author, reveals his knowledge of Carnatic music and more importantly, the milieu that has resulted in the birth and triumph of numerous musicians in the 19th and 20th centuries in Tamil Nadu, the period which has been rightly acclaimed as the 'golden age', of the Carnatic music. The author goes about deftly when he exhibits the ineptitude of Kiṭṭu who, for all his rare capacity to dazzle a vast audience time and again and send them into transports of delights, is simply out of his depth in dealing with the grievances of his frustrated spouse. The author does not resort to vile machina-

tions (of malignant villains) and traumatic tests for effect. He relies on trivial occurrences of daily life, tender wistfulness and disappointments of an ingenuous housewife, the pathetic inadequacies of a lopsided maestro who is a champion when it comes to an *ālāpaṇai* (expatiation) of a *kāmpōti* or *kalyāṇi* but is woefully inadequate when facing life. The author's obsession with purity, an almost golden standard of deportment that Kiṭṭu is seen to observe, testifies to the author's own values. But life throws up all kinds of personalities, a compound of virtues and vices. But again, life throws up persons like Kiṭṭu too. So, one need not find fault with the author for creating a Kiṭṭu.

Itaya Nātam was originally published in 1952. Later in 1960 it saw the second print and in '89 again was published for the third time.

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G.J. & V.G.S.

ITAYA NIĻAL, a collection of poems by P. Irāḷēsvaraṇ. The entire collection is tinged with a kind of romantic agony. The author himself says that, during the composition of these poems, he has been in a half-conscious state of mind. His heart has become his lamp and he has become the flame. The visions that appeared in the light of this mystic flame have found expression in this anthology. He also maintains that these poems have originated from his sense of beauty.

His poems mainly glorify Tamil, Nature, the spring season and human desires. Some of them are imbued with love sentiments which are treated in a traditional way. There are poems which are tributes

to great men of this soil such as Buddha and Gandhi. One of the poems is in the form of an elegy which mourns the death of C.N. Annāturai. Many of the poems can be described as occasional pieces. They provide the reader with many topical allusions. Although most of them are lyrical, there are some that are narrative, one of the examples being *Kataiyā Muṭintatē* in which the mental agony is expressed in the narrative pattern.

It was published in 1970, in Madras.

J.S.

ITAYAP PARAVAI, is a collection of poems by Tamiḷ Ōviyaṇ written under different circumstances. The anthology is named after the first poem.

The author has arranged the poems in such a way that they begin with the birth of man and end with his death. The intervening poems deal with his life, mental development and so on.

The poet is verily obsessed with man's mortality. This finds an echo in almost all the poems.

The author is a conventional poet conforming to the rules of prosody. He acknowledges his indebtedness to Tagore, Pārati and Tēcika Vināyakam Pillai.

The book speaks volumes for his ability as a traditional poet.

It was published in Madras, 1964.

V.A.

ITAYA PĪTAM, a social novel by Vikkīraṇ, tells the story of Sṛikaṇṭaṇ and the women who threaten to enter his life. He is supposed to wed his sister's daughter but that does not materialize as the girl contracts tuberculosis and the arduous task of attending on her falls on him. He does not wed his friend Cantiracēkaraṇ's sister either. Cantiracēkaraṇ is his benefactor who secures for him, first, a job in a publishing house and later on, in a bank. The story of his meeting with Sṛīraṇṇi has something cinematic about it. Sṛīraṇṇi is a talented girl with pronounced aesthetic leanings. A school teacher by profession, she goes to meet Sṛikaṇṭaṇ who has distinguished himself as a poet in the columns of *Mullai*. She wants to set to tune one of his celebrated poems and use it in the drama to be staged in the school. Her first meeting with him itself kindles in her the thoughts of love. She even shells out money and starts a literary magazine *Cēnkumutam*, to foster

and nourish his creative genius. In spite of her sincere endeavour, Sṛikaṇṭaṇ refuses to acknowledge or accept her love. In sheer disgust, she goes to Bombay. She assumes the name Prēmalaṭā and becomes famous as a play back singer. Now it is the turn of Sṛikaṇṭaṇ to propose to her. But she has not lived down the bitter experience that she had at his hands and so coldly spurns his love. Sṛikaṇṭaṇ spends the rest of his life in disgust and frustration.

Unlike Kalki, Vikkīraṇ lacks the genius to make even an incident-packed novel vibrate with life. Nor has he the talent to create memorable characters. A string of events cannot go to make a novel. The art calls for acute observation, insight and empathy.

It was published in Madras, in 1957.

P.T.

ITAYAM ĀYIRAM VITAM, this anthology contains eight short stories and a novella by Ra. Cu. Nallaperumāl.

The first short story *Yārukku yār Tuṇai* has for its theme 'loneliness'. Culoṇa Mutaliyār gives up the ghost on the day of his retirement as he feels that there is not even a single soul with whom he can hereafter share his joys and sorrows. His sons had alienated themselves from him.

Citainta Ōviyam holds an unusual theme. Artist Tiṇakaraṇ wants Cāratā to model for him as a woman of divine charm and grace. When she approaches him after posing as a bathing beauty for some other artist, Tiṇakaraṇ refuses to entertain her as she had lost her original grace.

Tiruppam is the story of a mother who refuses to approve of her daughter's love affair in spite of the fact that she herself has had a love-marriage. Her husband's sage counsel brings about a change in her attitude, obviously, a change in favour of her daughter's romance.

Nonṭikkatai is a fantasy on the lines of the well-known Vikramātittāṇ fable.

Yārukku Ulakam Teriyātu is the story of the imbecile Ciṇu who is believed to have no knowledge of the so-called facts of life. His mentor, Catakōpaṇ wakes up to reality only when he comes to know that Ciṇu has outraged the modesty of Patnā. The obvious solution, no doubt, lies in marriage.

Veḷiyiṭṭu Viḷā describes the nightmare of the

judge Anantaraman who has authored a book which is about to be released.

In *Kalai Vālka* the author makes a dig at modern art. Ravintiran's masterpiece, a painting, remains unsold. He is so depressed that he throws it in the dustbin after smearing it with a plethora of odd colours. Somebody picks it up and submits it as an entry for a modern art competition. The irony is, it wins the first prize !

Taippūca Maṇṭapam describes the quest of Pūṇalīnkam for Truth. By the time he finds the answer, his soul has fled to bliss.

Tiranta Vītu has for its theme a sociological problem. It is about an enlightened sub-inspector who goes into the 'why' of crime. Instead of blindly meting out barbarous punishments, he forgives criminals who are victims of circumstance.

Uyir Oru Turumpu is a story with a sting in the tail. It is about a frustrated lover who sustains an injury when he attempts to commit suicide. He goes to a doctor for treatment. He has not yet given up the idea of suicide. He proposes to put an end to his life after his wound heals !

Itayam Āyiram Vitam is a novella telling the tale of Kaṇṇaṇ. Gifted with a pair of attractive eyes, he seduces a number of girls. Intirakumāri, who really loves him, retreats when she knows that he is a reckless play boy. One of the girls whom Kaṇṇaṇ seduced, commits suicide. Ramaṇi, Kaṇṇaṇ's bosom friend marries Intirakumāri. In the absence of Ramaṇi who had implicit faith in Kaṇṇaṇ, Kaṇṇaṇ tries to overpower Intirakumāri. He meets with an accident and loses his eyesight. This is a turning point in his life. He sincerely repents for his past. When Ramaṇi suggests an operation that would restore his eyesight, Kaṇṇaṇ turns down the proposal. He apologizes to Intirakumāri and decides to spend the rest of his days in a village. He does not want to set his eyes on girls any more and so chooses to remain blind. This self-inflicted punishment redeems the otherwise reckless voluptuary.

The writings of Ra. Cu. Nallaperumāḷ are marked by an urbanity which is highly pleasing. He concentrates on small details which lend verisimilitude to his writings. His gentle humour and satire provide an under current to his serious writings. Even his fantasies are firmly rooted in reality.

It was published in Madras, 1970.

M.M. & P.T.

ITAYAM PERUM INPAM, a collection of articles written by Irā. Neṭuñceḷiyaṇ. These articles were formerly published in journals like *Maṇṇam*. They describe the literary pleasure in reading poems from *Kalittokai*, *Kuruntokai*, *Akanāṇṇūru* and *Puranāṇṇūru*, etc. The articles are titled after 'catchy' phrases in *Caṅkam* poetry.

The author confines himself to all the genres speaking of love and war which give happiness to the reader. In the article *Palliyum Icaittatu*, *Kaṇṇum Tuṭittatu* (the lizard sang and the eye twitched) he speaks of the pleasure that the heroine's friend derives from folk beliefs. This friend consoles the lovely, lovelorn heroine whose lover has gone in search of wealth. He is also participating in a war.

Pōkkaru Veñcuram (the unvisited white expanse) projects the picture of hot, dry, barren lands through which the hero has to pass through. The article *Valamaiyum Ilamaiyum* (prosperity and youth) expresses the friend's concern for the heroine. She praises the heroine's youth and beauty to the hero who is about to depart to a new place. Pālai pāṭiya Peruṅkaṭuṅkō says that, "we never get our youth back, once we lost it". The author explains this in detail.

The article, *Maruntu Pōl Maruntākiya Col* (the word which acted like veritable medicine) narrates the power of words of the heroine's friend, which acted as a cure to the craziness of the hero hurrying for the war. The role of the heroine's friend is also elaborated clearly in the article *Ippan Tarum Ilavēṇil* (the spring which bestows happiness) as she describes the spring and its charm with beautiful similes. Her description is so powerful as to change the mind of the departing hero.

A fisherman, good at catching fish with his nets, is once ensnared by the eyes of a young lady. He expresses his love for that lady, the love at first sight, to his friend. He refers to his lover as *Kaṇṇvalai Vīciya Kaṇṇi* (the maid who cast the net of her eyes) and this is the title of this article.

Kalvaṇukkēra Kaḷli (the right mate for the robber) states the characteristic feature of the marriage of choice in ancient Tamil Nadu as the best and suitable form of marriage. This title is taken from

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ன் ச ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

what the right gives'. This noble ideal is stressed in the story under the heading *Itatum Valatum* (left and right).

Irunatikaḻ (two rivers) is a story that contains rare allegory. It is different from the run of the mill stuff. Though a short story, it is a splendid verbal vignette of lofty truths which are found to be emphasized. *Uṟavu* (relationship) highlights the greatness of human relationship. The next story *Tīrmāṇam* (resolution) is about the noble resolve that burns in conscientious Jāṇ (John). He wants to serve his fellow men. He is influential and affluent, all earned by impeccable means. And he longs to use his influence to better the condition of his fellow beings by contesting a legislative election. He supplicates divine guidance with this resolve.

Malatṭu Urimai (sterile right) is about an issueless woman who hankers in vain for a child for a long while before choosing to adopt one of the children of her younger sister. She showers all her affection upon the child. Yet, folks, none too considerate, do not regard her affection for her adopted child as something legitimate but as something tainted by her barrenness.

This collection of short stories focuses attention on the social maladies that affect men and women in various spheres of lives such as politics, economics, caste, religion, etc. The stories bear the imprint of writers who manifest a longing for eradicating social foibles.

S.T.

ITAYA RĀṆIKAḻUM ISPĒṬU RĀJĀKKALUM, is a novelette by Jeyakāntaṇ, one of the most popular and powerful writers in Tamil.

The story of *Itaya Rāṇikaḻum Ispēṭu Rājākkalum* (the queens of hearts and the kings of spades) centres round a home for destitute women. A media man (an employee of the All India Radio) by name Cōmanātaṇ calls on the inmates of the home to interview them and probe their past and the circumstances that compelled them to seek shelter at that rehabilitation centre. There he meets one Puṇita Mēri, an educated young Keralite woman. He comes to know of her miserable past which drove her to prostitution much against her will. The clarity of mind and composure of that young woman, 'more sinned against than sinning', are remarkable. Impressed by her character and moved by her plight, Cōmanātaṇ marries

her. The indignities and insults heaped upon Puṇita Mēri during her shady past have been vividly and poignantly brought out in the story. In a society of conventional moral codes and conservative values, Cōmanātaṇ is a refreshing contrast with his progressive views and broad outlook. One such individual practises what one thousand revolutionary social reformers preach. An ounce of practice is better than a ton of lip-service. Cōmanātaṇ's determination in this respect is laudable indeed, as Puṇita Mēri finds in him a veritable Good Samaritan.

Jeyakāntaṇ's style is always vigorous and packed with punch. He is a writer who believes more in sledge hammer blows than stiletto thrusts; he is not much for niceties or nuances of expression in conveying his strong opinions. He has the knack of delineating the characters in their perfectly natural setting. He is always able to make an indelible impact on the readers, intellectually or emotionally, without verbal embellishment. In this novelette, Jeyakāntaṇ's style is journalistic, which serves the thematic purpose aptly.

This book, which also contains another novelette entitled, *Oru Kuṭumpattil Naṭakkīratu*, was published in 1983, in Maturai.

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P.T. & R.R.

ITAYA VĀCAL, is a novel written in the traditional style by Nāncil P.T. Cāmi.

Nāḷiṇi, the heroine, is the only daughter of Cuntaramūrti, a leading industrialist. She is Cantiraṇ's uncle's daughter. Cantiraṇ returns from London in the hope of marrying her. But she is in love with her classmate in the medical college, Vācu. When Cantiraṇ comes to know of this, he wisely withdraws. But Vācu's brother and his wife are perturbed because they are aware of Vācu's addiction to drink. He was something of a dipsomaniac and used to lose his balance under the influence of liquor. He would verily turn into a beast. But Vācu assures them that he would forthwith give up his evil habit. The brother agrees to the marriage. Prudence dictates that he withhold the unpleasant truth from the bride.

But Nāḷiṇi soon comes to know that Vācu was in the habit of taking sedatives. A rough handling of her, under the influence of drink, brings her to the

verge of despair. She asks for an explanation from Vācu's brother and his wife who were virtually his guardians and had brought him up. They apologize for having withheld the truth from her. Thereafter, Naḷiṇi strives hard to reform her husband. Fortunately, he is also co-operative. He owed all these bad habits to his evil companion Lāl.

Soon, Cantiraṇ weds a friend of Naḷiṇi, Cāntā. Vācu's sister Mīṇā also marries. When Lāl tries to ruin her life by writing an anonymous letter, Vācu gets provoked. He fights with Lāl and soon Lāl dies. Vācu defends himself by maintaining that he is not guilty of murder. But circumstantial evidence is so strong and unassailable that he is sentenced to a period of imprisonment. Thanks to the investigative genius of Cantiraṇ, it is proved conclusively that Lāl was murdered by another man and not by Vācu.

The short period that he spent in prison makes Vācu a better man. He gives up drinking. He is once again united with Naḷiṇi, his spouse. Meanwhile, Vācu's sister-in-law dies leaving behind a girl. Naḷiṇi takes upon herself the arduous task of bringing up the girl.

The novel has an old world charm. It glorifies all the varieties. Sermons lie cheek by jowl. The author utilizes every opportunity to catalogue the virtues that go to make a good housewife. His vitriolic pen does not spare 'evil doers and bad livers'.

P.T.

ITAYA JŌPITAM, is a novel by S. Pukāri. The author says that this novel is based on a news item, the marriage of a Brahmin girl to a Muslim youth, in 1949. But this story is not dealing with inter-religious marriage, but only with the problems arising out of an inter-caste marriage.

Patmāciṇi is the heroine of this novel. She is a Brahmin girl. She is the only surviving child of her parents Ārāvamūta Aiyāṅkār and Alamu. She is their eleventh child and the only one alive. Patmāciṇi is very good at studies. She acts as a queen in a drama, directed by a non-Brahmin, Jeyarataṇ. He falls in love with her. He is also loved by his maternal cousin Māṇikkavalli, daughter of his mother's brother.

Māṇikkavalli, knowing Jeyarataṇ's love for Patmāciṇi, approaches her and advises her to forget her cousin. Patmāciṇi now starts disliking Jeyarataṇ, and views him as a cheat.

Meanwhile, Māṇikkavalli commits suicide. Jeyarataṇ is looked upon with disdain. But the police enquiry reveals the truth that Māṇikkavalli is a drug addict. She had killed herself, because she had been cheated by a doctor. Patmāciṇi again expresses her desire to marry Jeyarataṇ. Her parents were not for it. But she is stubborn and gets married to him.

Marriages between brahmins and non-brahmins were unknown in those days. The problems arising out of this type of inter-caste marriages are spelt out in the work.

This novel was published in 1951, in Salem.

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P.T.

ITAYĀŅCAL, a collection of eighteen poetical forms of Tayāṇantaṇ Pirāṇcis (Dayanandan Francis). Thoughts arising during his meditation in the mornings have been cast in literary form. They have been classified into three types as *Iṛaiṇṇaḷ* (poetical flowers praising God), *Iṛai Vēṇṭalkaḷ* (prayers to God) and *Kiṛustu Uṇavu Nāṭaṅkaḷ* (songs related to Christ). There is one translation of a prayer by St. Francis Assisi entitled *Upayōkiyūm Eṇṇai* (make use of me).

The author treats Christ as a lover, imagining himself to be the male and the female alternately. *Kiṛistu Yeṇ Kātalar*, means Christ is my lover (male) and *Kiṛistu Yeṇ Kātali*, means Christ is my lover (female).

It was published in Madras, 1987.

S.I.

ITARAVITARA UVAMAI, is a kind of figure of speech, one of the varieties of *uvamai aṇi* (simile). When the subject that is compared, and the object to which the former is compared are seen to reciprocally interact and impart significance, then this poetic style is known as *itaravitarā uvamai*.

taḷiperru vaiḷiya taṇcuṇai nīlam
aliperrār kaṇpōl alarum - aliperrā
nallār tirumukat tāṇṇa naḷiperrā
kallāram pōṇmalaruṇ kaṇ

The blue flower of the pond drinking up the cooling rain blossoms much like the eyes of the heroine, praised by the hero.

Here the blue flower is a piece of *uvamai* subject, praised by being compared to the lovely eyes of the heroine. We at once also see her eyes, which are used as a lofty standard to emphasize the beauty of the blue flower, becoming in turn the subject or *uvami* whose loveliness is highlighted by the radiant blue bloom. The comparison is latent, reciprocal and inescapable as much as it is lovely.

The cool, enormous eyes of the heroine, admired by the hero, which constitute the *poruḷ* or substance of the eulogistic simile is said to bloom like the blue flower. The eyes (of the heroine) which are seen employed in the first part of the verse as means to emphasize the beauty of the blue blossom are interchanged and become in turn the substance or *uvamai* in the next part of the verse. Similarly, the blue flower which, to begin with, is presented as *uvamai* is shown to act vividly as *uvamēyam* to the bewitching eyes of the heroine.

In other words, when two objects are likened to each other, the subject of comparison and the object to which the former is compared, effect lustre mutually and each is seen gaining from the other, then it results in what is known as *itaravitara uvamai*.

C.S.

ITALAKAḸ, is a collection of eight short stories from the veteran writer Lā. Ca. Rāmāmirtam.

All the short stories that we find in this collection have the same title, *itaḷkaḷ* (petals) as they are apparently thematically oriented. As an experimenter in the literary form viz., the short story, Lā. Ca. Rāmāmirtam has made a radical departure from the conventional use of the form. It has been mainly achieved by his masterly and powerful use of language which is capable of evoking immediate responses in the reader.

The 'petals' as a symbol operates at various levels. It is the delicate tactile experience with a chubby child that makes the author analogize a child to a petal. At another level, 'petals', signifying different layers of consciousness can also function as a symbol for the process of gnosis which culminates when one rediscovers the child in oneself.

The archetypal pattern of search and reunion is evident in the very first short story where the

separated parents search for their missing child. Eventually the child becomes responsible for the family reunion. In a skilful retrospective narration, the author has presented a simple story in an unconventional style.

The third short story in this collection is a remarkable achievement in that it brings out successfully the emotional crisis and the conflict within the parents and the child who is totally blind. The story begins with the little boy asking his mother very elementary yet profound questions. He does not see any practical difference between day and night, between life and death. For people who are trapped within certain established contours, the indivisible nature of every human reality is something never perceived. But the boy in this story, enlightened by the very reason that he is blind, is shown as being capable of that ultimate perception.

The seventh short story is a story with a difference in that it is told from the point of view of a man who has been affected by tuberculosis.

Almost all of his short stories are concerned with some serious metaphysical questions. The use of synaesthetic images, anthropomorphic metaphors characterizes his style.

This collection was published in 1960.

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P.K.G.

ITALAKAL ANTĀTI, is an *antāti* (anaphora) genre of the *pirapantam* type in Tamil literature. This genre belongs to the category of *nirōṭṭaka antāti* which is not mentioned in Tamil poetics. *Nirōṭṭakam* is a Sanskrit word which means not pouting or partly closing one's lips. There are certain letters in Tamil such as *u, ū, o, ō, ou, pa, ma* and *va* that make us pout or partly close our lips in their pronunciation. In *nirōṭṭaka antātis* words with such initially occurring letters are not employed and hence pouting too is avoided. The Sanskrit word *nirōṭṭakam* was freely used as a prefix to Tamil *antātis* of that category till the 19th c. Vaṇṇacarapam Aṟuḷmiku Taṇṭapāṇi Cuvāmikaḷ, a patriotic poet and a powerful satirist coined the word *itaḷakal*, as a translation of *nirōṭṭakam* and used it as a prefix

to a few of his *antāti* works such as Tillai Italaḷal Antāti, Araṅkattu Italaḷal Antāti, Nellai Italaḷal Antāti, Cennaik Kantar Italaḷal Antāti and Ēkattāḷ Italaḷal Antāti. *Italaḷal*, literally means widening or partly opening one's lips and this labial exercise is necessary in the pronunciation of certain letters in Tamil.

Following the example of Taṇṭapāṇi Cuvāmikaḷ, a few others came out with *itaḷakal antāti* works. **Kaccī Italaḷakal Antāti** (1907) by Tirumākaḷ Kārttikēya Mutaliyār is one such work. The prefix *itaḷakal* instead of *nirōṭṭakam* is found only in such exceptional use for that category of *antāti* works whereas the traditionally accepted and commonly used prefix has been *nirōṭṭaka yamakam* in *pirapantam* genre.

See also: **NIRŌṬṬAKA YAMAKA ANTĀTI**
M.M.

ITALĀLAR PĀRATI, a book by Pā. Irāy-aracan, evaluates the life and experience of Pāratiyār as a journalist.

It has five chapters. The first chapter entitled *Pāratiyār Paṅkāṛṇṇiya Italkaḷ* (the journals edited by Pāratiyār), furnishes details about Pāratiyār's service as an editor in various journals like *Cuṭēcāmittiraṇ*, *Cakkaravarttiṇi*, *Intiyā*, *Vijayā*, *Karmayōki*, *Tarmam*, *Cūryōṭayam*, *Pālapāratā*, and *Our Young India*, and the way chosen by him to express himself, the price of these journals, their subscription and sale. The titles of the other journals in which Pāratiyār's essays and verses have been published, and the details regarding them, are appended at the end of this chapter. This chapter also establishes the differences of opinion that existed between Pāratiyār and the proprietors of the journals, which has been the reason behind his frequent shift of editorship.

In the second chapter, *Pāratīyārīṇ Itāḷiyal Naṭai* (Pāratīyār's journalistic style), the author, by referring to the style of prose-writing and journalistic writing before Pāratīyār's age, states that Pāratīyār's style of writing is rather unique and individualistic. Again, this chapter which extols the greatness of Pāratīyār's easy version of Tamil with an admixture of many well-known English and Sanskrit words, also points out that his style has been underestimated by some critics. Pāratīyār's new-coinages of Tamil words, with the help of loan

words are exemplified here. Moreover, this chapter also states that Pāratiyār's style, despite its individualistic nature, has also lend itself to modifications according to the change of times and that it also constitutes many subdivisions. The fact that Pāratiyār's writings are in the style of the language accepted and understood by the common people is also stressed here.

The third chapter titled *Ācīriyavuraikaḷum Cīrappuk Kaṭṭuraikaḷum* (editorial notes and special essays), describes first the significance of the various sections in the journal, the part assigned for special essays, the editorial part which takes the editor close to the reading public and the various pattern adopted for it. Further, it underscores the revolutionary ideas against the British rule that have got published in the editorials. The common themes found in Pāratiyār's writings such as the British rule, Nationalism, patriotic songs, Independent rule, integration of caste, creed and religion, women's freedom and the Tamil language are exemplified by the author. It also underlines Pāratiyār's constant modifications in his principles throughout the years. Pāratiyār's humanism that has ever remained unchanged amidst his paradoxical and progressive views is also highlighted in this chapter.

The fourth chapter *Pāratīyārai Vaḷarṭta Itaiyaal* (journalism that encouraged Pāratīyār) provides authentic evidence for the evolution of Pāratīyār, through the journals, as a patriot, who has triggered the spirit of freedom in the minds of the people, from his state of being a poet, praising the king of Eṭṭayapuram. That Pāratīyār has earned a renowned status in the society only through the verses composed during his period of editorship is emphasized in this chapter. It also exposes Pāratīyār's wide knowledge gathered from various journals in Tamil and foreign languages that have got exhibited in the journals edited by him. It further explicates that the journals have not only enriched his mind but has also earned him the intimacy of many great leaders. This chapter never fails to regard Pāratīyār's magnanimity in correcting his mistakes and the demerits that stems from the paradox between his principles and practice.

Pāratiyār Valartta Itāḷiyal (the art of journalism patronized by Pāratiyār), is the concluding chapter which exhibits the sources

regarding the form, content, title, the method of selecting the new-matter and the allotment of time for the journals edited by Pāratīyār. This chapter also holds Pāratīyār as a pioneer in the field of journalism with special mention to his unique style of writing which has been employed by his contemporaries and also by modern writers.

Since the author has took to evaluate Pāratīyār as a journalist, this book happens to be a research work, revealing the sound knowledge of the author on journalism. The instances cited throughout the book and the 28 appendices included at the end of the book testify the author's tireless efforts in undertaking this research.

A few samples of the first pages of the journals edited by Pāratīyār are also appended at the end of this text. Since this book happens to be a treatise, it would have been better if the author had presented his hypotheses and the research methodology in the introductory part, and his critical views on Pāratīyār as a great journalist in the concluding part of the book. This book will be of immense help for those who undertake research projects on Pāratīyār.

It was published in Madras, 1995.

See also : INTIYĀ

N.C.S.

ITAḻIYAL ULAKIL TAMILARACU, sets out to trace the growth and achievements of the magazine *Tamilaracu* over a period of twenty years. The author is Tamil Pittaṇ who has lived laborious days in the Maṇivācakar Library to achieve his laudable objective.

Pulavar Tamil Pittaṇ thus comes in the glorious line of writers who have endeavoured to view the history of journalism in the scientific perspective. A sense of objectivity is what lends this book distinction. *Tamilaracu*, a fortnightly publication of the Government of Tamil Nadu has registered considerable growth and change in its features since its inception in July 1970. By and large, the emphasis is on Tamil culture and its ramifications. Articles appearing in the magazine, be they political, social or literary, measure up to a very high standard. Particular mention is made of the poems and the profiles of Tamil celebrities. Tamil savants who are honoured by the Government of Tamil Nadu figure in the columns

of this magazine with a write-up on their achievements. Information on Tamil culture, culled out from various sources, invariably finds a place in the periodical.

It was published in Madras, in 1991.

G.J.

ITAḻIYAL NŌKKU, is a book on journalism by Mā. Rā. Iḷaṅkōvaṇ. In this book, the author gives an impressive Catalogue of old Tamil journals and periodicals and their contribution to the enrichment of the language. The painstaking effort has to be commended because it helps us to visualize and re-create the past. The seven articles appended to this book lend it an additional dimension. The appeal of the book is not restricted to professional journalists. Even the layman finds plenty of information on men and matters which are quite unknown or partially unknown. The scientific approach of the writer in sorting out facts and interpreting them deserves a word of praise.

The wide spectrum includes journals as varied as *Kalaikkatir* devoted to science, and *Tāmarai* and *Kaṇaiyāḷi* with a pronounced literary bias. The contributions of the old journals touch on the myriad aspects of life, social, political, psychological to mention a few. Even articles of an 'escape type', ephemeral by nature, have not been excluded. The rich panorama impresses us by its variety and range. In fact, one has 'God's plenty' here !

A few outstanding journals of the past that have rendered signal service are referred to : Pāratīyār's *Intiyā*, *Viṇōtiṇi* of Carmā brothers and V.V.S. Iyer's *Tēca Paktaṇ*. These magazines and periodicals are significant milestones in the history of journalism since the trends and traditions set up by them still inspire budding journalists. Particular mention must be made of the streak of idealism that lay at the back of many of these publications.

The author also elaborately discusses the contents of some of these journals which point to the rich fare they offered. Parali Cu. Nellaiyappar's weekly magazine, *Lōkōpakāri*, contained verses, essays and articles on a variety of subjects, by Pāratīyār, Cuttāṇanta Pāratīyār, etc., besides pen portraits and thumb nail sketches of contemporary celebrities. Similarly, the many magazines edited by Ma. Po. Civaṇāṇam offered a sumptuous fare to discerning readers.

Altogether, it happens to be a good reference work for those who are interested in journalism.

It was published in Madras, in 1981.

S.T.

ITIKĀCA PĀKAVATAM, a work in verse form, is a translation, from Sanskrit, of one of the seven *Pākavatams* which tells the story of Lord Kṛṣṇa. The Vaiṣṇavites invariably use the expression *Pakavaṇ* to denote Kṛṣṇa. Hence, the book claiming to narrate his story, is called *Pākavatam*. The original in Sanskrit was authored by Vyāsa and consisted of 18 thousand *slokas*. This was rendered into Tamil by Cevvaic Cūṭuvār.

Cevvaic Cūṭuvār (16th c.), a Brahmin by birth, hailed from Vēmpattūr, also known as Nimpainakar. There is a reference to the place of his birth in an old poem. He was also known as Mātava Paṇṭitar. There is a belief that Vyāsa himself appeared as Cevvaic Cūṭuvār to render the classic into Tamil.

This book comprises 12 cantos and 155 chapters, the total number of verses being 4973. The book also goes by the name, **Viṇṭu Pākavatam**. Though the author was a Vaiṣṇavite, he has large and liberal views. In other words, he had a truly catholic outlook. This is evident from his encomiums to Lord Civaṇ, Murukaṇ and a host of other Gods, besides Viṣṇu, who happened to be his family deity.

The author has followed the conventional pattern in arranging the contents of the book. He begins with the traditional invocation, followed by the praise of Goddess Caracuvati before proper plunging into the text. The story of Kṛṣṇa was originally narrated by Vyāsa to his son Cukar, who in turn, narrated it to Parikṣit. Parikṣit tells the story to sage Cūtā who passes on the thread of the narrative to the saint of Naimicāraṇyam.

The first canto alludes to the ten *avatārs* of Lord Viṣṇu. The next two cantos deal with the origin and nature of philosophic concepts. The fourth canto refers to Civaṇ destroying the *acura* Takkaṇ and the birth of Lord Murukaṇ. The sixth canto is exclusively devoted to Nārāyaṇa and is called *Nārāyaṇa Kavacam*. One of the subsequent chapters narrates the story of Irāmaṇ in detail. The longest canto which consists of 1682 verses, speaks vividly of the glories of Kṛṣṇa and his attributes. The

canto describing the pilgrimage of Palarāmaṇ contains references to the holy shrines of Tamil Nadu.

This book was originally published by Kōmaḷavallipuram Irācakōpāl Piḷḷai in 1881. The author's name had been given as Tirukkūṭantai Āriyappap Pulavar. Subsequent research has thrown light on the author's real name which is Cevvaic Cūṭuvār. U. Vē. Cāminātaiyar has exhaustively annotated this book with his copious commentary. It was given to his son to publish the first eight cantos in 1949 and the rest containing three cantos in 1953. Both the volumes have seen the light of day, thanks to the munificence of Tirumalai Tiruppati Tēvastānam.

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G.J.

ITU CATTIYAM, a novel by Rā. Ki. Raṅka-rājaṇ. The plot of the novel revolves round Kaṇakam, a woman of inner strength and poise who stands like a rock against human meanness which in its various manifestations threatens to disintegrate her very being. The separation of the husband, the afflictions of poverty and the indisciplined ways of her son - all pose a serious challenge to her integrity. She transcends, if not overcomes, them all by her forbearance and her unfailing sense of humour. She moves on through an uncharted course with the future of her son keeping her in anguished concern and hope.

The characters move far above the common run of humanity, marked as they are by a larger-than-life dimension. It is this quality that sustains the imaginative credibility of the novel. The various characters-Kaṇakam, Kauri, Kastūri, Rācalaṭcumī, Citrā and Kōpālcāmi - are seen as the personifications of different human emotions, both positive and negative, thereby rendering them with a distinct individual identity. The significance of the title lies in its marking the good from the bad, in its demonstrating what is just and what goes against it, what makes for life and what goes with anti-life. In this sense, it could be called a novel of ideas.

This was published in Madras, 1963.

T.A.

ITU CUTANTIRA NĀṬU (this is an independent country), is a novel written by one Kaviṇār Paittiyam, which is his pen name. This novel contains the author's angry and satirical outbursts against the undesirable and harmful trends that have set in after the attainment of independence from the British rule. The author is one of those millions of right thinking citizens of our country who expected the Garden of Eden to usher in after its freedom from foreign shackles but was shocked and sadly disillusioned to find the fruits of independence turning out to be apples of corruption, enabling satanic politicians to make the lives of gullible and innocent Adams and Eves miserable. The theme lending itself to a powerful satire is further sharpened by the style of the author, which is laconic and of a lambasting nature. During the days of our freedom struggle, there were great expectations in the minds of the enslaved Indians that political freedom would be the panacea for all the ills that beset our nation.

Cuppiramaṇiya Pārati, the great and patriotic national poet dreamt of a glorious future for free India. A truly democratic and egalitarian order was envisaged with the exit of the foreign rulers and the end of exploitation. However, contrary to expectations, a new breed of exploiters emerged and the real beneficiaries of independence were politicians, people of status and top-level bureaucrats. It was status quo for the common man and his woes only increased in the years that followed independence. He could see all around him only frantic seekers of the loaves and fishes of office, while genuine patriots who fought for freedom and laid down their lives at that sacred altar of sacrifice and those who survived were made to languish in oblivion and utter poverty. Mahatma Gandhi mobilized millions of Indians to adopt the novel method of non-violent resistance to the foreign rule and succeeded in winning independence for our country. But he himself dreaded the possible struggle for power and pelf that would divide the Indians who stood united against their common enemy i.e., the British. The author who adores and adulates Gandhiji lays great stress on the role played by the Father of our nation in our freedom struggle. He almost swears by

Gandhiji at every stage and denounces all the scoundrels to whom politics became the first refuge in independent India.

The author introduces in the novel a character by name *Paittiyam* (a nutty person), which is incidentally his pseudonym, to make his appearance now and then to comment upon men and matters in free India and deride the all-round degeneration and corruption of our society. Our national ethos, a matter of legitimate pride, seemed to have crumbled as a result of rank selfishness, political chicanery, religious intolerance, linguistic chauvinism, vandalism, desire to accumulate riches and lack of integrity and honesty in public life. Mahatma Gandhi gave priority to the means adopted to achieve one's ends. Good men and women who imbibed that Gandhian philosophy, formed only a minority in free India and they were simply overpowered by unscrupulous politicians. Gandhiji fortunately did not live long to see his values crumbling to pieces as he became a victim of communal frenzy. India became one vast den of double-dealing trade union leaders who shamelessly received bribes from the capitalists, lawyers who ably held the brief for cold-blooded murderers and obtained their acquittal in courts of law, damagogues who specialized in creating chaos and fished in troubled waters, drunkards left free to prattle on contemporary politics, hypocrites of both theistic and atheistic labels and denominations, brokers who arranged for spurious (benami) and seemingly legal transactions to acquire landed property for the ministers, heads of religious mutts who engaged themselves in temporal manipulations and bargains and the perpetrations of bloody killings who boasted of their murderous prowess on the one hand and on the other managed to project themselves as popular leaders among the masses as glorious fighters. It is indeed a mind boggling list of undesirables which the author parades in sequence after sequence. The baneful influence of the cinema medium with its powerful impact on the masses of our country is also vividly brought out by the novelist. In some parts of our country the film world celebrities have been either seated or unseated as ruling chiefs in the electoral process. Shadows on the silver screen were

projected as symbols of virtue and illusions prevailed over commonsense and reality. According to the author it was a sorry state of affair - a disenchanting spectacle in all walks of life.

The author seeks to drive home in this novel the message that the attainment of political independence has not led to the solution of the economic and social problems of our country. He pays glowing tributes to Mahatma Gandhi and denounces our demagogues and unprincipled politicians for propagating so many *isms* in the country without any knowledge of the meanings of those terms. The drawback in this novel is the completely negative approach of the author in his assessment of the post independent period. He has either failed to mention or deliberately omitted any reference to the progress achieved in many spheres in our country after independence. There is an element of exaggeration in the author's comments, whether he chooses to compliment or censure.

This book was published in 1985 at Madras.

G.J. & R.R.

ITUTĀN ULAKAM, is a collection of 28 short stories by Jeyaletcumī Carmā who writes under the pen-name Ampulū.

The first story *Itutān Ulakam* (this is the world) has been selected as the title of the whole bunch. The other stories in this collection are : 2. *Peṛṛamaṇam* (maternal mind), 3. *Katampam* (mélange), 4. *Avaḷonṟu Niṇaikka* (she thought one thing), 5. *Tāykkulam Vāḷka* (may mothers live long), 6. *Cintu Pairavi* (name of a raga in Carnatic music), 7. *Nantaṇār*, 8. *Namakkum Atuvētān* (same fate for us), 9. *Catiyā? Vitiyā?* (is it conspiracy or fate?), 10. *Kaḷaṇkam Camūkattiltān* (stigma only in society), 11. *Peṛrālān Piḷḷaiyā?* (child only if given birth to?), 12. *Nīramtān Vēru* (only the colour is different), 13. *Yārē yārkuttuṇai?* (who supports whom?), 14. *Aṇṇukku Vaṭikāl* (outlet for love), 15. *Maṇaivi vēru Makaan Vēru* (wife and son are different), 16. *Tēcikan Kāṭṭiya Vālī* (the path shown by the guru), 17. *Tāy Onṟu Niṇaikka* (mother thought one thing), 18. *Maṇam Muṭitta Vicā* (Vicā who was married), 19. *Murattu Nilā* (the moon in the foyer), 20. *Pas Tanta Paricu* (gift of the bus), 21. *Ūmaikkāyam* (bruises), 22. *Cuvētā Ceyta Cōṭaṇai*

(Cuvētā's experiment), 23. *Nallavaṇ* (good man), 24. *Kōmatī Caṇkaraṇ*, 25. *Pirammaccāri* (bachelor), 26. *Vipattil Viṭintatu* (accident solved the problem) 27. *Nīraja* and 28. *Kānta Cakti* (magnetism).

The collection distils the essentially domestic flavour. It examines the attitude of each in the relationships like mother, father, son, daughter, wife, husband, sister-in-law and brother-in-law in the available ambience. And also analyses the mentality and the motives of a capitalist, and a proletariat, a friend, a foe and the students of both the sexes.

This collection was published in Madras, in 1989.

P.T.

ITU NALLA TARUṆAM, forms the seventy-sixth chapter of the sixth *Tirumurai* of saint Irāmaliṅkar's *Tiruvārūpā*.

Couched in the musical mode known as *pallavi* with accent on refrain, the songs reveal the personal experiences of the saint, being a *talaivi*, who longs for the divine Civa wisdom. *Nalla taruṇam* literally means ripe or propitious moment. The saint-wench is convinced that the time for his being granted the divine blessing is quite ripe, for his longing for the bliss of the exalted wisdom or *nāṇam* is whole hearted and complete.

All the conventional 'virtues', held aloft by the manifold faiths, and believed to result in salvation have perished, rejoices the saint. "The stupor of *varuṇācīramam* (*Varnāshrama Dharma* or caste system) that has riven the society apart and endangered the integrity and weal of the society, has worn out ; the worldliness has lost its vicious hold ; heinous crimes such as murder, theft, consumption of meat have stopped. So the moment is ripe and may it please you to bestow your grace on me", pleads the saint-wench.

"The thunderings of the *Vedantins* and *Cittāntins*, swearing by the *Vedas* and *Cittāntas* respectively, and their polemical clamour, have ceased ; the capricious ape, the tumultuous psyche remains still ! Sins galore have been burnt up ; the din of illusory banalities has faded ; the time is ripe for your grace ", contends Vaḷḷalār.

"Wrath, lust and malice have gone ; pride is

quelled ; the entire gamut of philosophy from *nilam* to *nātam* (from mean earth to lofty logos) are in my grasp ; even my hard heart is full of sweet human kindness and my bosom bubbles with love that is free of falsehood. O! time indeed is quite ripe for your grace", states Vaḷḷalār.

See also : ARUṬPĀ in Vol. II

C.S.

ITUMĀTIRI NĒCAṆKAḻ, is a social drama, written by N.R. Tācaṇ. The theme of the play is that every woman aspires for motherhood and finds fulfilment in that.

The play begins with, Mātavaṇ quarrelling with Cantirā, a concubine of his father. But she looks at him as her own son and showers affection on him. Convinced of her love, Mātavaṇ changes his attitude towards her and calls her his mother. He often goes to her house to see her. But his own mother does not like his meeting Cantirā often. So she rebukes him. Resenting his son meeting Cantirā, Cāraṇkaṇ, the father, spreads a rumour questioning their relationship.

On knowing this Cantirā is very much distressed. Even though she wants to be a mother, to her paramour's son; the world doubts their relationship since she hails from the red light district. Her 'motherhood' is not recognised either by her lover or by the society at large. Finding no alternative, she blames her own fate and lives with Cāraṇkaṇ.

This book was published in Madras, in 1989.

G.J.

ITU MUTAL ATTIYĀYAM (this is the first chapter) is a novel by Kārttikā Rājkumār.

This novel exposes the evil designs of politically powerful men directed against idealistic young men. Though these deeds may create setbacks in the lives of the young people, the novelist feels, that the idealists have to necessarily face them. As the young men have just begun their lives, they should not feel vexed over political pressures and should strive to realize their ideals and objectives.

The main character of this story is Āṇant, an ideal school teacher, who has been recruited for a village school. He has the ambition of collecting a battalion of youths to do constructive work. He

works towards his goal unostentatiously. He is a committed teacher who always aims at excellence. He is praised by the village folk for being a good teacher.

Āṇant also wishes to act according to his words and starts opposing the social evils in that village. This offends an important wealthy man Cokkaliṇkam. This man, with his political influence acts against Āṇant. He separates Āṇant from his lover Rāṇi. Slowly, the headmaster, friends and the villagers desert Āṇant, fearing Cokkaliṇkam's power.

Cokkaliṇkam by his violence and cruel behaviour ruins the life of Rāṇi to provoke Āṇant. But Āṇant, never yields. He feels that these incidents should not make him a coward, as he is still in the first chapter of his life. He gets reassurance from his friends and continues with his ideal life.

This story conveys that the blooming idealists need not be afraid of political pressure but face them with equanimity.

This novel was published in 1982 at Madras.

S.T.

ITUVĀ NĀKARĪKAM?, a novel translated by Carasvati Rāmnāt, from the Hindi original of Rangeya Rakav.

The plot is unravelled in the form of nine letters by heroine Cucilā. She is living an ultra modern life with her husband, a gazetted officer, at Delhi. Her friend is married to a doctor and she lives with her in-laws.

Cucilā, in her first letter enquires her friend about her position in the joint family. Her friend seems to be happy. Cucilā, continuously writes to her about her independence and about the modernity that characterizes life in Delhi. She confirms that her husband accepts cheerfully her social behaviour and modern outlook. Cucilā has also taken up social work, to help the down-trodden women.

She then exposes her husband's immoral attitude. He wants her to be free with Civakiri, an unmarried superior, so that Civakiri would be pleased to offer him a promotion. Cucilā, though very modern in her outlook, sticks to the traditional values and refuses to budge. She does not comply

with her husband's demands. This results in some petty quarrels in the family. Later on Cucīlā's husband realises her good qualities and praises her for restoring his self-respect among his supervisors. She has helped him to project a better image.

She concludes her letters expressing her fear for Civakiri who may give trouble to her husband. Her letters portray the changing social values of the present day. The novel makes us think afresh about the male-female friendly relationship in the modern world. This novel repeatedly stresses the greatness of our traditions and conventions.

This book was published in 1961 at Maturai.

P.T.

ITU VĀḶKKAIYILLAI, is a novelette by Pāvāṇṇaṇ.

Kēcavaṇ, employed in Goa, returns to his native place along with his wife Cucīlā and their child. He plans to visit his wife's village Villiyaṇūr and from there proceed to his village Kaṇṭamaṅkalam and look up his mother there. His plans go haywire when his wife spends two days in having their child vaccinated and her X-Ray taken. Kēcavaṇ is frustrated but endures the delay calmly. The third day his wife has her period. She tells him, 'Go first and meet your mother and I shall follow suit later'. He agrees reluctantly and proceeds to Kaṇṭamaṅkalam. When asked about his wife's absence, he explains the position to his mother. He stays for two days with her. Then he goes to bring his wife to his mother's place. He is unhappy to observe that his wife and mother are not drawn towards each other. Their mutual antipathy weighs heavily on him as he returns from his native village.

As individuals both the wife and mother of Kēcavaṇ are not bad persons. Their hearts are in the right place. But misunderstandings crop up; and they distrust each other. This dissension as well as the consequent uneasiness and mental turmoil of Kēcavaṇ is found well-delineated.

This book was published along with **Vitikaḻ...Vitikaḻ** in 1988, in Viḷuppuram.

P.T.

ITUVUM TĀJMAKĀLTĀṆ, is a social novel by Civacaṅkari, whose theme is the love of Kumarēcaṇ for his classmate Cumati.

Even though his father does not show any interest in his studies, Kumarēcaṇ continues with his degree course at a college in Madras and gives an assurance to his father that he would help him in his work in the farm after he completes his studies. Observing his love for Cumati, his friend advises him to reveal his love to her, but he does not do so. Meanwhile, he receives a telegram from his village, that his father is very serious. So he rushes to his village, but only to find his father dead.

After his father's obsequies he returns to Madras, and there he is informed that his love, Cumati has left the college. He tries to trace her. But it is not that easy for him in a big city. During his search a rickshaw-man informs him that she died of jaundice. This totally upsets him.

In his village, he arranges the marriage of his sisters. Because of his deep love for Cumati, he refuses to marry in spite of the persuasion of his family members. He names his house Cumati and celebrates her birthday every year.

In the mean time, one day, he hears through his friend, that his lady-love is living in Bangalore. He rushes to the city. But he is not even recognized by her. She tells them that she has been married to a doctor and has a daughter too. The story ends with his death.

Kumarēsaṇ's one-sided love got shattered into pieces after 30 years, when Cumati fails even to recognize him. The unconsummated love of Kumarēsaṇ has been realistically and artistically portrayed by the author.

It was published in Madras, in 1984.

G.J.

ITŌ ORU MAKKAḻ PIRATINĪTĪ (here is a representative of the people), is a collection of eight short stories by Vintaṇ, a writer of distinction.

The first story entitled *Itō Oru Makkaḻ Piratinīti* brings out the true colours of the elected representatives in a democratic form of government. The members of Legislative Assemblies who are supposed to represent the people of their constituencies and redress their grievances are quite indifferent and apathetic in situations that call for their attention. The protagonist of this story is an M.L.A., who remains totally indifferent to the killing of his car driver

by a gang of bandits. While the man in him is somewhat compassionate, it is the politician in him who gains the upper hand and tries to make political capital out of the incident. This story reveals the callousness and opportunism of politicians.

The next story bears the title *Antak Kuṭicaiyai Avarkaḷ Tāṇṭiyapōṭu* (when they passed that hut). It describes the wretched plight of slum-dwellers, especially the womenfolk who have to put up with their drunken husbands, and their brutality or indifference. This story also reveals how even loafers show a remarkable sense of decency at times.

The third story entitled *Naṇparkaḷ* (friends) tells us how many people who call themselves friends pay mutual lip-service when they are together and resort to backbiting in the absence of one or the other. Partly sarcastic and partly serious, this story has a message for those who want to be true friends.

The next story's title is rather intriguing i.e., *Oru Kaḷutai, Oru Kuṭṭiccuvar, Oru Maṇitaṇ* (a donkey, a dilapidated wall and a man). It is an imaginary conversation between a donkey and its favourite haunt, a dilapidated wall. They discuss the lapses of the human race and the evils found in their lives. Man's meanness, deceit and cunning are the topics thrashed out in the conversation. The third party in the story, a man, is a mentally deranged one whose story also is revealed in the edifying conversation. The lunatic's constant refrain 'Justice laughs within myself' sounds like a message based on his own experience.

The fifth story *Niyū Vēv Nimmi* (new wave Nimmi) is about a nurse with a shady past, who is appointed to attend on a heart patient who is the daughter of a very rich man. The nurse happens to meet a young and dynamic entrepreneur who is on the look out for matrimonial alliance with a rich girl so that he can expand his business interests with the help of that girl's father. The nurse suggests her sick mistress to the young man as an obviously lucrative choice. The young man eagerly grabs the opportunity, but at the end, the nurse who pines for the love of the young man, dies broken hearted. This tragic twist at the end lends poignancy to the story.

The sixth story in the collection is entitled *Cintaṇaiyāḷar Civappirakācam* (Civappirakācam the thinker). Thinkers need not always reflect over profound philosophy and abstract tenets. One who pores over day-to-day occurrences or incidents in one's own or others' lives is also a thinker in his own right. In two encounters in his life Civappirakācam learns that his real goodness is doubted and his misplaced trust lands him in trouble. To trust or not to trust is the unanswered question before this vacillating Hamlet of a thinker.

The penultimate story entitled *Nālāvatu Katai* (the fourth story) deals with a short story writer who is on the look out for themes for four stories to be written by him. His wife comes to his rescue and furnishes themes for three stories involving the scandalous gossip in the personal lives of their neighbours. When the writer wants the 'grist for the mill' for his forth story his wife not only presents the theme but also a rude shock to the writer by informing him of her decision to leave him and his child in order to live with her second husband. The jolted writer who has gained themes for his four stories loses his wife. An ironic twist at the end, as in this story, marks many of Vintaṇ's stories, reminding us of the famous American short story writer O'Henry.

The last story entitled *Ciṇimā Nirupar Ciṅkāram* (Ciṅkāram, the film world reporter) is a satire on the unscrupulous journalists and reporters who thrive on film-land gossip with its lucrative possibility of black-mailing. The trapper is at last trapped and paid on his own coin.

In all the stories of Vintaṇ, we find the seamy side of life represented in all its hypocrisy, selfishness, double standards, deceit and injustice. Vintaṇ is a powerful crusader in this regard and employs irony and humour to spice realism. The surprise endings of several stories add pep to the treatment. His style suits the theme and treatment admirably.

This book was published in the year 1977, at Madras.

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G.J. & R.R.

ITŌ TAMIL ITAḷKAḷ, a publication of Vīramāmuniyar Tamil Research Institute, is a collection of 12 articles on Tamil magazines which were published between 1969 and 1970.

The first article analyses the short stories, essays, poems, titbits and puns in magazines like **Āṇanta Vikāṭaṇ**, **Kalki**, **Kumutam**, **Kalkaṇṭu**, **Tiṇamaṇikkatir**, **Kalaimakaḷ**, **Tīpam**, **Kalaik Katir**, **Mañcari** and **Kaṇṇatācaṇ** of the year 1969. The journalistic style of the magazines published in 1970 is dealt with in the second article. The third article examines the classification of the short stories of the magazines **Tiṇamaṇik Katir**, **Kalki**, **Kumutam**, **Āṇanta Vikāṭaṇ**, **Kalaimakaḷ**, **Mañcari** and **Tīpam**. Articles on religion, news, politics and the literary meets in the magazines **Tiṇamaṇik Katir**, **Kalki**, **Āṇanta Vikāṭaṇ**, **Mañcari**, **Tīpam** and **Kalaik Katir** are discussed in the fourth article. The fifth article deals with the poems in the magazines **Tiṇamaṇik Katir**, **Āṇanta Vikāṭaṇ**, **Kumutam** and **Tukḷak**. The sixth with the editorial notes of **Kalki**, **Āṇanta Vikāṭaṇ**, **Kumutam** and **Tukḷak**. The seventh article evaluates the nature of interviews in **Kalkaṇṭu**, **Tiṇamaṇik Katir**, **Tukḷak** and **Kalaik Katir**. The eighth article treats with the puns in the magazines, **Tiṇamaṇik Katir**, **Kalki** and **Āṇanta Vikāṭaṇ**. The ninth article covers the titbits published in the magazines **Kalkaṇṭu**, **Tiṇamaṇik Katir**, **Kalki**, **Kumutam** and **Āṇanta Vikāṭaṇ**. The tenth article analysis the advertisements in **Tiṇamaṇik Katir**, **Āṇanta Vikāṭaṇ**, **Tukḷak** and **Kalaik Katir**. The eleventh article deals with the cover (front) pictures of **Tiṇamaṇik Katir**, **Āṇanta Vikāṭaṇ**, **Kumutam**, **Kalki** and **Tukḷak**. The twelfth article examines the general concepts and views of the magazines of the year 1970.

The book happens to be an analysis of the contents of the Tamil magazines during a definite period. Such an analysis has not been attempted earlier.

It was published in the year 1972.

P.T.

ITŌ TĒVAṆ, a collection of stories, essays and titbits written on various occasions, at different times, by Tēvaṇ, one of the notable journalistic writers of Tamiḷ.

Tēvaṇ has treated the various aspects of life with humour in many magazines, specially **Kalki** and **Āṇanta vikāṭaṇ**. In his series on **Tuppariyum Cāmpu** (detective Cāmpu), he has dealt with many events. He has incorporated child psychology, problems of middle-class families and so on.

The work contains 25 selected stories and essays. Though the author does not exhibit any specific social commitment, his writings display his social responsibility which has made him criticize the social events.

Since the author has humour as his forte, the content, the reactions on the part of the readers are all made secondary. His regular features in the weeklies would also have given this quality to his writing.

This work compiled by Tampi Cīṇivācaṇ was published at Madras, in 1968.

V.A.

INTA NĒRATTIL IVAḷ (she at this juncture), is a social novel by Jeyakāṇṭaṇ, one of the most talented and powerful writers in contemporary Tamil literature. The story is set in a feudal joint family background. The entire atmosphere in which a vibrant and volatile human drama takes place, is sought to be conveyed to the readers in all its vagaries, conventions, generation gaps, social interactions and reactions.

The protagonist of the novel is a patriarch, a rich landlord **Makuṭēcaṇ Piḷḷai**, of Tañcāvūr district. He has nine children, two sons and seven daughters. The difference in age between the youngest and the oldest of his children is 35 years, more than a generation gap. **Makuṭēcaṇ Piḷḷai**'s daughters can be divided into three categories. Those who have been widowed, those who would not live with their sick husbands and those who have quarrelled with their husbands and left them. His daughter-in-law too belongs to the quarrellsome category since her husband (the eldest son of **Makuṭēcaṇ Piḷḷai**) lives in a house nearby with a mistress of his choice. The daughters and the daughter-in-law of **Piḷḷai** who live with him, do not step out of their house if they

can help it. In their exclusive living quarters at the rear portion of the house, they hold their councils, wage (domestic) wars, work out truces, eat fish with relish without the knowledge of the purely vegetarian patriarch and run an *Allirājiyam* (evocracy) of sorts. Thus it devolves on Makuṭēcaṇ Piḷḷai to feed, clothe, shelter and control (if possible) this prickly and noisy crowd of women within the four walls of his convention ridden ancestral home. His wife, who has patiently borne all the children and their tantrums to boot, is a worried old woman. She feels genuinely sorry for her husband's plight in being the head of such a family. She recalls several painful occurrences and incidents that have rocked her family in the past and dreads the future that lies in store for her old husband. She is the only woman in the family who appreciates his difficulties and when she passes away Makuṭēcaṇ Piḷḷai feels a void which cannot be filled. He has to derive comfort in the company of his longtime and trusted friend called Viḷakkuc Cāmiyār. It is the abiding friendship between the protagonist Makuṭēcaṇ Piḷḷai and the deuteragonist Viḷakkuc Cāmiyār that is described in detail and depth in this novel. Despite the differences of opinion and demeanour between both, they get on very well. Viḷakkuc Cāmiyār, an ascetic given to an austere way of living, is drawn into this big family circle on account of Makuṭēcaṇ Piḷḷai's good natured, helpful and tolerant attitude. It was Piḷḷai who secured for his friend the assignment of lighting the lamp at the street and hence the appellation 'Viḷakkuc Cāmiyār'. Cāmiyār is presented in the novel as a friend, philosopher and guide. Piḷḷai in course of time prepares a will, reads it out to Cāmiyār and tries to elicit the latter's opinion on it.

Meanwhile, the fifty year old Piḷḷai at the instance of his eldest daughter and to maintain his social status as the head of a rich family marries a twenty year old girl called Kōtai and brings her into his family fold. Kōtai, with great patience and perseverance not only adjusts herself to the vagaries of the womenfolk who are already there but also makes herself a source of great solace and help to Piḷḷai in all respects. She proves herself an ideal wife to him, a useful member of the

conventional household which has many drawbacks, and an affectionate mother to Piḷḷai's youngest son by his first wife. Kōtai is a refreshingly different character amidst the other women of that family. She is an angel in comparison with the shrews of Piḷḷai's family. Piḷḷai comes to know that his daughter-in-law is in the family way on account of his son's temporary stay at his house when he was away. He feels pained over that development and Kōtai consoles him.

In such a maze and medley of events in that family, Piḷḷai's end comes a few days after he has completed writing his will. He dies with his head resting on the lap of his close confidant and friend, Viḷakkuc Cāmiyār. At such a juncture Kōtai stands dazed and shocked, simply unable to think, speak or act. The novel ends at such a crucial, poignant and emotionally surcharged sequence. The writer leaves up to the reader to imagine the rest.

Jeyakāntaṇ is capable of creating memorable characters out of slum-dwellers and middle-class families. He always succeeds in creating the atmosphere appropriate to the social stratum attributed to his characters in his stories. His racy style makes the narration always powerful. His characters will either sermonize or shock the reader as the situation demands. This novel also is an example of the author's remarkable craftsmanship. Set in a feudal background, it contains references to the British exploitation of our country and the deplorable treachery of the self-seeking natives of our country, who were the stooges and accomplices of the whites.

Jeyakāntaṇ states in his preface that he owes his inspiration, for writing this novel, to *Fathers and Sons*, a novel written by Ivan Turgenev. Jeyakāntaṇ also observes that he even thought of giving the same title to this novel too.

This novel was published at Maturai in the year 1977.

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G.J. & R.R.

INTA YUKAM PŪTTUK KULUŅKUMAṬI, is a collection of short stories by Kōmakal. The book is titled after the first story which

commends the change that is coming over the present generation with regard to the application of double standards to the remarriages of man and woman.

In *Oru Talaimurai Uruvākiratu*, (the evolution of a generation) the author mercilessly lambasts some of our marriage customs.

Uṇarvin Tākam (longing for luxury) is the wishful thinking of an orphan that the occasional happiness enjoyed by him should become eternal and everlasting.

Pāl Maṇam (innocent mind) is the psychological study of a child's mind. How there is a gravitation from innocence to worldly wisdom is described with great insight and subtlety.

Pātiyil Muṭiyum Payaṇkaḷ (journeys that end in the middle) is about an ineffectual husband who doubts the chastity of his wife. This strikes at the root of their conjugal happiness and results in their parting.

Maṇattin Karaikaḷ (the shores of silence) underlines the idea that from time immemorial, a woman's worst enemy had been a woman.

Maṇanāl (wedding day) is about the happiness felt by a husband in a joint family at the remarkable refinement displayed by his spouse.

Aṇṇi Tuṇai (the companion of love) points to the urgency of both the husband and the wife seeking employment, thanks to the cost of living that is forbidding.

Maṇamō Māyamō (mind or illusion?) is highly philosophical. Time will help us to reconcile ourselves even to serious losses.

Maṇṇikkum Maṇaṅkaḷ (minds that forgive) is about our poor brethren who are magnanimous enough to forgive the politicians for not keeping up their election promises!

Kēvalam Maṇitarkaḷ stresses the idea that one's vocation has nothing to do with one's personal beliefs about God or its intensity. Devotion and work rest on two different planes.

Kālākkiṇi shows how the pangs of hunger are rated by the poor as more urgent than even life itself!

That pranks and practical jokes of college life would look puerile when one faces grim reality forms the theme of *Iḷamaikaḷ Cirikkiṇṇa* (youths

laugh).

Reality is far beyond our wild dreams is the central idea developed in *Kāṇavukaḷukku Appāl* (beyond the dreams).

The story *Oru Māṇavaṇ Kaṇṭakṭar Ākinṇāṇ* (a student becomes a conductor) bristles with idealism. How an imaginative young man holding the position of a conductor in a bus is able to gain upon unruly students, is a theme that has great contemporary relevance.

In *Maṇattuṭippu* (anxiety of the mind) the author drives home the idea that poverty is not a bar to genuine happiness. Right attitudes would help a man to enjoy bliss even if he does not have many material comforts.

Pantam (bondage) underlines the idea that marital bliss is a two-way traffic. The wife alone is not to blame whenever there is a set back to conjugal harmony. Cordiality and rapport could exist only when both contribute.

Ammā Oru Piracciṇai (mother is a problem) is about ungrateful sons who illtreat their old mothers.

'Gentleman's Agreement' is on the worn-out theme of dowry.

Oru Nilākkāla Naṭcattiram (a star on the full-moon day) is built around a character who used to look down with contempt the physically weak and handicapped. His eyes are opened when his own loving wife becomes deformed!

The last story is about an old couple who attempt to remain outrageously young. They lose their sense of responsibility with regard to their progeny and create unwanted problems.

Kōmaḷa's stories mostly centre round the problems of women. Her stories are well-made and have a rounded ending. Unfortunately they lack depth and 'are limited to the surface'.

This was published in Madras, 1984.

P.T.

INTAḶŪR, is a Vaiṣṇavite shrine, five kilometres North East of the Railway Station of the town Mayilāṭuturai in the present Nāikai-Kāyṭē Millāt district. With the honorific prefix *tiru*, this place is called Tiruvintaḷūr. This shrine has the distinction of being extolled in ten songs of Tirumaṅkai Āḷvār (*Periya Tirumoli* -4.9). The verses are set in six

footed *kaḷineṭilaṭi āciriya viruttam*. In addition to this decad, he also makes a passing mention of this in his *Periya Tirumaṭal* (verse 126).

Tirumāl of this shrine who is observed in His *cayaṇat tirukkōlam* (slumber posture) on His serpentine couch is known by the name Parimaḷa Raṅkar in Sanskrit, and in chaste Tamil as *Maruviṇiya Maintaṇ*. His consort is known by the name Parimaḷa Raṅkanāyaki. This place boasts of the holy *tīrttam* (water regarded to be particularly sacred) named *Intu Puṣkarṇi*. Intu means moon. According to the legend of this temple, the Moon god is said to have been rid of a curse aeons back by bathing in this well. This place takes its name after Intu.

The Lord is seen to be adored by the Sun god (who adores the Lord's face), by the Moon god (who adores His feet) and Piraṁaṇ who is seen adoring the lotus navel of Tirumāl. Two most sacred rivers of the North and the South, the Ganges and the Kāviri, are here seen paying homage to the Lord respectively at the feet and crown of Viṣṇu. According to the sacred tradition of the place called *aitikam*, the Lord is stated to have conferred here upon the devout Kāviri the ascendancy over the heaven-born Ganges.

Legend has it that Tirumaṅkai Āḷvār arrived at this shrine and found the temple closed to his utter disappointment. Immense was his anguish when he could not behold the Lord he had sought out with much love. Love was replaced with flaming anger.

The fourth song of the decad fully reflects Āḷvār's seething fury at being denied darshan. He concludes this song with a stroke of stabbing irony: *vāci vallīr intaḷūrīrē vāḷntē pōm nīrē* (*Periya Tirumoli*. 4.9.4)- O ye ! Lord of Intaḷūr, of great discriminating judgement, may you thrive, live long!

In the eighth song, the Āḷvār goes into raptures over the Lord's complexion as it manifested in the various divine time cycles called *yugas*. He traces the varied hues assumed by the Lord in His various *avatārs* in *kirutha*, *tirēta* and *tuvāpara* ages, that of milk white, golden and the colour of sapphire, respectively. However cloud colour has stuck to Him enchantingly for ever. The original

Tamil of Tirumaṅkai Āḷvār is exquisite and any attempt at translation could only be frustrating. The word *vaṇṇam* that punctuates the verse eight times dazzles like zari of the purest gold on a shimmering silk saree.

*muṇṇai vaṇṇam pāliṇ vaṇṇam muḷutum
nilainiṇṇa*

*piṇṇai vaṇṇam koṇṭal vaṇṇam vaṇṇa-
menṇuṇ kāl
ponṇiṇ vaṇṇam maṇiyiṇ vaṇṇam puraiyum
tirumēṇi*

iṇṇa vaṇṇam eṇru kāṭṭīr intaḷūrīrē

Your former glow was milk white ; later
Your hue was that of glittering gold ! then,
Like sapphire Your frame did glow!
And (amidst these myriad hues)

Thy enduring colour is that of dense cloud.

Āḷvār's bhakti and Tamil, blend superbly to produce delectable verse in praise of Parimaḷa Raṅkar of Tiruvintaḷūr.

V.G.S.

INTIP PARAṆI, is a laudatory poem celebrating the patriotism and sacrifice of the Tamilians who participated in the anti-Hindi agitations of 1937 and 1965. Those who laid down their lives either by means of self-immolation or as victims of police-firing are the heroes of this poem. The author of this poem is Iḷantēvaṇ, one of the leading lights of the new wave poetry in Tamil. In this work, he has chosen the conventional *paraṇi* genre in view of the racial, political and social importance of the chosen theme. This work also serves as a historical document for two distinct phases of the anti-Hindi agitation in Tamil Nadu, the first, a decade before the attainment of Indian independence from the British rule and the second in a far different post-independence political atmosphere prevalent in Tamil Nadu after nearly a generation. The opposition to learning Hindi has been there for long in Tamil Nadu. Its propagation by the government as a national language has always been considered an unwarranted imposition. The anti-Hindi agitations in Tamil Nadu always have two aspects. Thousands of Tamil people emotionally involve themselves in the agitations to protect their mother tongue from the encroachment by Hindi with its political implications of

அ ஆ இ ஈ உ ஊ ஏ எ ஐ ஒ ஓ ஔ ஁ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வ் ழ்ள்ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

North Indian domination over the South. There is an intellectual side of the agitations in the attempts of several Tamil scholars to maintain the purity of Tamil language. The political leadership for channelising the emotional opposition to Hindi, was first given in 1937 by Periyār Ī. Vē. Rāmacāmi, an atheist and a social reformer, who projected himself as an upholder of the Dravidian Movement against Brahmins supposed to belong to the Aryan race and their preference of Hindi to Tamil. The intellectual leadership at that time was provided by scholars like Maṛaimalai Aṭikaḷ, Tiru.Vi. Ka. and Ci. Ilakkuvanār who vigorously advocated pure Tamil. Subsequently, the political leadership passed on to the leaders of the *Tirāviṭa Munṇēṭṭrak Kaḷakam* such as Aṇṇāturai (popularly known as Aṇṇā) and Karuṇāniti who by their speeches, writings and administrative measures taken while they were Chief Ministers of Tamil Nadu gave Tamil a pride of place as the language of prime importance in Tamil Nadu.

This *paraṇi* covers all the above mentioned circumstances and aspects of the anti-Hindi agitations in Tamil Nadu. It depicts Aṇṇāturai as the king and hero of this poem and Karuṇāniti as his trusted lieutenant. The poem following the conventions of *paraṇi* genre is divided into 13 sections as follows : *Vāḷttu* (invocation), *Kaṭaitṭirappu* (exhorting the womenfolk to open the doors and to have a look at the king), *Kāṭu Pāṭiyatu* (elegiac treatment of the cremation ground), *Korṟavai Pāṭiyatu* (praying Goddess *Korṟavai* for victory), *Kāḷi Kūṟiyatu* (what Goddess *Kāḷi* said), *Tirumuṭi Aṭaiṇu* (attainment of the Crown of glory), *Paṭai Pāṭiyatu* (poetic description of the army), *Vaṇciṇām Pāṭiyatu* (swearing), *Maṛam Pāṭiyatu* (glorifying valour), *Kāḷam Pāṭiyatu* (description of the battlefield), *Pēykaḷaip Pāṭiyatu* (description of the ghouls), *Kūḷi Kūṟiyatu* (what *Kūḷi*, the ghost said) and *Irutimoḷi* (epilogue).

In these sections the topics eulogized by the poet are the greatness of Tamil, the leadership qualities of the chief propounders of the anti-Hindi agitation, the urge to get rid of Hindi domination and Karuṇāniti's competent leadership. In the section entitled *Korṟavai Pāṭiyatu*, Tamil is personified as Goddess *Korṟavai* and the glory of Tamil language comes in for praise.

Karuṇāniti in his preface to this work describes the author as a poetic representative of the promising and powerful younger generation. He also refers to Iṇantēvaṇ's ideological association with the D.M.K., party as the source of inspiration for his crusade against Hindi.

This work was published in the year 1974, at Madras.

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G.J. & R.R.

INTIYA CARITTIRAK KUMMI, is one of the 20th c., literary works in the *kummi* genre. Cuttāṇanta Pāratīyār is the author of this work.

V.V.S. Aiyar has requested Cuttāṇanta Pāratīyār to write the history of India in the *kummi* genre. We understand from the publisher's note that Cuttāṇanta Pāratīyār has accepted his request and has written it accordingly in 1922.

It comprises 20 sections tracing the history of India from the early period till the present day and gives detailed accounts of the Vedic age, Buddhist age, the reigns of Cantirakuptaṇ, Acōkaṇ, Kaṇiṣka and Gupta, the British rule, and of the Gandhian era.

The author was the first to make use of the *kummi* genre to narrate historical events. For every song, at the end of each title, the author has given the relative *rākam*, *tāḷam* and *meṭtu*. In some places, the gist of the historical event is also given in prose.

As the author was intimately connected with the freedom struggle, many parts of this book express anti-British ideas.

Although the first version of this book was written as early as 1922, it portrays the free India and the Indo-China war. This shows that most of the incidents included in this work were added on later.

This book was reprinted in Madras, 1964.

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A.R.

INTIYA TALA YĀTTIRAI MĀṆMIYAM, is a prose travelogue. Caste Hindus have a tradition of going on a holy pilgrimage from Kāci in the North to Irāmēsvaram in the South. T.B. Tās Rāv, the Tasildar of Tañcāvūr, has recorded his experiences of the pilgrimage from Irāmēsvaram to Ceylon and to the Himalayas in his *Intiyat Tala Yāttirai Māṇmiyam*. The work tells us of the many temples he has visited and the modes of prayer in those temples. The route to those temples, the lodging houses on the way, the nature of the path and other details about train and road transport facilities are given in the work. Thus the work has almost become a handbook of guidance to the new pilgrims or travellers. It was published in Maṇṇārkuṭi in 1931.

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M.M.

INTIYAP PAṆPĀṬṬIL TAMILUM TAMILAKAMUM, contains six essays by Ka. Neṭuñceḷiyaṇ.

The first one entitled *Mayaṅkā Marapu* is on the evolution of the Tamil alphabet. The vowels and consonants in Tamil owe their genesis to *Tolkāppiyam*, the *Caṅkam* works and the inscriptions. Their gradual growth and development was not arbitrary, but was backed and conditioned by sound principles of linguistics.

Kaṇiyarum Kaṇātarum outlines the distinct contribution of the Tamils to Indian philosophy. *Kaṇātar* is credited with finding the atomization. He belonged to Pakkuṭukkai Naṅkaṇiyār's school of thought. Incidentally, Pakkuṭukkai Naṅkaṇiyār was a poet of the *Caṅkam* age. He is believed to be a contemporary of Lord Buddha. It was given to him to head the *Caṅkam* or assembly of the learned which had writs all over India. The speciality of the scholars of this school was atomization. This essay will be useful to those who wish to study the *Caṅkam* age in depth, about which there exists many controversies.

Imayam Venṇa Karikāḷaṇ and *Mōriyar Tikiri* are historical essays. The first one examines the reasons that prompted Karikāḷaṇ to invade the North. It also faithfully mirrors the conditions of

life that obtained during the period. The second one is on Acōkaṇ's war with Kalīṅkam and its after effects, based on Tamil literature and inscriptions. Acōkaṇ, who got converted to Buddhism, strove hard to spread its tenets. He was called *Cakravartti*, *cakra* being a reference to the wheel of righteousness of Buddha and *vartti*, meaning the wearer. When he toured the South with the intention of spreading the message of the Buddha he was attacked by the Cātavākaṇas which culminated in the Kalīṅkam war. Thus the Kalīṅkam war was an unexpected outbreak, an aberration. This piece of information is not found elsewhere. The article is bound to be useful to those who want to widen their knowledge of the Acōkaṇ period in Indian History.

In the scintillating essay on *Kaṇṇaki - Kōvalaṇ Tirumaṇam*, it is averred that it was an example of child marriage, quite revolting to Tamil sensibility and alien to its culture.

Intiya Nāttikattil Tantai Periyār traces the history of atheism which has its roots on humanism. The denial of God and the revolt against orthodoxy have a time-honoured tradition. Periyār's contribution lay in reviving it and infusing it with a new vigour.

The author of this book Neṭuñceḷiyaṇ has lived laborious days collecting information from various sources as varied as the report on the Indus Valley Civilization by Soviet scholars and the archaeological findings unearthed sometime back in Andhra Pradesh. Perhaps this book marks the humble beginning to the mammoth task of writing an authentic history of South India covering the political, sociological, philosophical and literary aspects.

This was published in Tirucci, 1989.

G.J.

INTIYA VIṬUTALAI IYAKKATTIL PĀRATITĀCAN, a research work on Pāratitācaṇ by Irā. Iḷavaracu. It explains the involvement of the Tamil poet Pāratitācaṇ in the Indian Freedom Movement.

The primary source for this book is the songs by Pāratitācaṇ. They are quoted frequently all over this book. In some places, quotations form part of his sentences in the body of the text itself.

Many instances, from Pāratitācan's life, unknown till now, are incorporated in this work.

In the beginning, the elite literates formed the Indian National Congress. As they all were well-versed in English, they failed to popularize this movement among the public at large. And it was Tilak who did it, with the stress on building up the nativity spirit. Next to him, Gandhiji gave importance to vernacular languages and regional culture. So, along with the growth of Congress these languages also developed. Many orators, writers and journalists appeared on the scene and propagated the ideals of Indian National Congress, in their own languages.

Regional art and literature improved and motivated the laymen to unite in the struggle against the British. The struggle for freedom gained momentum along with the development of vernacular languages and literature. Here in Tamil Nadu, scholars like Va.U. Citamparam Piḷḷai, Pāratiyār, V.V.S. Aiyar, Cuppiramaṇiya Civā and others popularized the freedom movement through their writings in Tamil.

Pāratitācan, as a poet and a writer supporting the development of Tamil language and its people, was known to all, in Tamil Nadu. But his participation in the freedom struggle was a little known hidden fact which is brought to light, in this book. He had written many songs to kindle the freedom fire in the minds of the Tamil readers. This is highlighted in the book with enough supporting evidence from his life history and writings. The struggle for raising the Indian flag is explained with evidence from Tiru. Vi. Ka.'s journal *Navacakti*.

This book emphasizes that the poet's role in Indian Freedom Struggle was memorable. This book was published in 1990, in Tirucci.

S.T.

INTIYAṆUM HIṬLARUM, is a play by Pa. Campanta Mutaliyār.

The renaissance of modern Tamil drama owed its inspiration to the pioneering attempts of Pa. Campanta Mutaliyār at writing and staging plays which had relevance to contemporary social problems. Himself a versatile actor, Mutaliyār also

successfully adapted some of the Shakespearian masterpieces to suit the Tamil stage.

Intiyaṇum Hiṭlarum was written during the second world war. The play was not much of a success on the stage. But the dialogue was as scintillating as it was forceful, particularly the passages where Mutaliyār is having a dig at the controversial race theories of Hitler found in his book **Mein Kampf**. That Mutaliyār was capable of irony and sarcasm (with an astringent quality) will be evident to any discerning reader. The well-made plot pointed to Mutaliyār's conviction that in any drama, the wheel should cover a full circle. He was against leaving the play with loose ends.

The action of this play is confined to the house of Visvanātaṇ, a scientist preoccupied with the making of a powerful bomb and the interior of a submarine. Visvanātaṇ has given up a lucrative government job to devote all his time for the research work on bomb. The attempt of Hitler to wrest the secret of the bomb from Visvanātaṇ through a clever ruse, constitutes the nucleus of the plot. How the resourceful scientist is able to outwit Hitler and bring about his discomfiture are details packed with high drama and thrill. Equivocal situations, disguise and the other stock-in-trade tricks of the professional dramatist are exploited to the full. The ending lacks punch.

The only character in the play who is memorable is the protagonist Visvanātaṇ. His fiery idealism and patriotic fervour, coupled with his acute common sense, help him emerge as an unforgettable character. The supporting characters are shadowy.

It was published in Madras, in 1947.

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G.J.

INTIYĀ, is considered to be a pioneer in the history of Tamil journalism. Edited by the renowned poet Pāratitācan, this journal was first published on the 12th of May 1906 as a weekly featuring commentaries on contemporary political atmosphere.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ண்
a ā i ī u ū e ē ai o ō au k k n ṇ ñ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

Intiyā carried editorials, special reports, articles, weekly reports and Reuter telegrams. Articles were written on wide-ranging topics such as education, national integration, music and women's participation in the Freedom struggle.

The political context which gave birth to this journal deserves mention. There was a faction in the Indian National Congress advocating new and fierce strategies in the struggle for independence. Tilakar leading the extremist faction started mobilizing support for vigorous action against the British regime. **Intiyā** declared itself as the sole representative of the new party of extremists in Tamil Nadu in the issue dated 22.12.1906. Right from its inception, **Intiyā** had been a staunch supporter of the policies and actions of the new party.

The office of this journal was raided by the police on 21st August 1908. Following this, Pārati had to abscond from Madras and leave for Pondicherry from where he resumed the publication of the journal on the 10th October 1908. But then the circulation of the journal was banned in India by the British government. The last issue published from Pondicherry came out on 12th March 1910.

All the issues of **Intiyā** are not available. The articles written by Pārati appearing in the issues published during the period 23 June 1906 - 2 June 1907 have been collected and included by Iḷacai Maṇiyaṇ in his **Pārati Taricaṇam** (Vol. 1 and 2) and in Rā. A. Patmanāpaṇ's **Pārati Putaiyal**, the articles of Pārati in **Intiyā** that appeared in the latter half of 1906 and in 1910 have been included. Apart from these two authors, A.K. Ceṭṭiyār had also collected the issues of the years 1906, 1907 and 1908 and published them in his periodical **Kumari Malar**.

Pārati, joined as an editor of this journal, **Intiyā**, in April 1906. The proprietors of **Intiyā** had been close associates of Pārati and this allowed him to express his ideas without any restrictions. The official editor of the journal was Mr. Srinivāsaṇ. Pārati's name remained unpublished in the journal. Maṇṭayam Ciṇivācāccāriyār and Tirumālāccāriyār are the two noted personalities among the founders of **Intiyā**.

Despite the British censorship, **Intiyā** relentlessly censured the government for its violations of democratic principles. Though explicit propaganda against the British was not possible, the revolutionary ideas were disseminated through a subtle language of implications. **Intiyā** was by all means a standard political magazine reporting national as well as international events of importance along with comments. From the middle of the year 1906, Pārati wrote profusely on the Russian politics. Pārati is said to have prefigured the October Revolution in 1918. In the issue dated 30th June 1906, we find an editorial entitled, "Russia in the Throes (of) Revolution Again", which presages the fall of the Czar regime in Russia. Articles of this kind were written with a view to creating an awareness among people.

The riots and upheavals against the British were given the top priority in reporting. Investigative reports and those based on other regional journals were regular features in **Intiyā**. When Tirunelvēli was in turmoil in the year 1908, Pārati himself visited the place as a reporter of **Intiyā**.

The issue dated October 27, 1906 announces the inception of another journal in English **Pāla Pārati** which was intended to be the only party magazine in English in the then Madras State. The manifesto of the new party appeared in the issue of December 22, 1906.

A couple of cartoons were also published in the issues dated 8.9.1906 and 29.9.1906. A number of editorials on Hindu-Muslim communal relation such as "The Mohammadan Brothers" (23.6.1906), "The Hindu-Muslim Inter Dining" (23.9.1906), "A Hindu-Muslim Conference" (22.6.1907) also appeared. Articles of this kind reveal the fact that **Intiyā** was denominational and worked for forging amicable relations between the people of different sects. Editorials on Industries like "Industrial Schools in Mysore" (06.07.1906), "Indian Industrial Exhibition" (15.12.1906) were written analytically. **Intiyā** published excerpts from and comments on articles published in other journals such as **Vantēmātaram**, **Call**, **Kēcari**, **The Hindu**, **The Mail**, **Swadesamitran**, **Punjabes**, **London Times**, etc.

Intiyā was a competent journal giving an impetus to the freedom movement in the South.

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P.K.G. & M.M.

INTIYĀ MĪṆṬUM VĪṬṬELUM, is authored by Kōmakaḷ. It has 21 short stories whose titles are designed to promote self-confidence.

Intiyā Mīṇṭum Vīṭṭelum (India will wake up again) the title of the first story has been used as the title of the whole collection. The passion for social service imbues the selfless pair, Kōpālaṅ and Nityā who follow the lofty path advocated by Vivekananda, placing service above their personal problems.

Kāḷkaic Cīraṇiḷē (in a crow's feather) is about the dark complexion that proves a handicap to Ārtti and puts off her suitors. The poor spinster, blessed cerebrally has had to contend with a colour bias, survives on fond hopes of matrimony.

Tavippiṅ Kaṇṇaṅkaḷ (the moments of anxiety) depicts the diffident, timid housewife Vimalā who is abjectly dependent on her husband. She,

however, pulls herself up by observing another housēwife, Maitili who is quite resourceful and courageous.

Cila Mūṭanampikkaikaḷ Muṭamāṇṇaṅa (some superstitions become lame) is spun around the age-old social stigma and aversion attached to barrenness in the Hindu society.

Maṇita Nēyaṅkaḷ (human relationship) is about a working girl who happens to have a stint as a model.

Tāmpatyam Ōru Anurākam (husband-wife relationship is a matter of heart) shows Raku, a jealous husband suffering from an inferiority complex as his wife earns more than him. Unable to put up with his mean and harassing attitude she just leaves him one day. Raku, who feels sorry for his callous outbursts, goes after her, apologizes and brings her back.

Pācam Itamāṇaṭu (affection is comforting) provides the message that affection is more important than money.

Niṇaituppārka Nēramillai (no time for retrospection) is about a couple Mōkaṅ and Citrā. Their married life is quarrelsome and unhappy. Time educates them that arguments do not make for a happy married life.

In *Makaṇukku Vilai* (the price of a son), Pārvati and her husband lavish their love and resources on their only son and bring him up. On his marriage, the parents realize to their dismay that he is not what he used to be. It is obvious that his in-laws have bought him, by piling on him all the material comforts, along with the beautiful wife.

Āṇantakkaṇṇīr (tears of joy) is about Kaṅkā a rich girl, who marries Ramaṇaṅ against her parents' wish. They shun her and virtually ostracize her and even insult her during her younger sister's marriage. However Ramaṇaṅ saves his father-in-law's life and gains the respect and affection of his in-laws.

Inraiya Naṭaimurai (today's vogue) deals with the problem of dowry in matrimony.

Mēṭ Pār Īc Atar (made for each other) is again on the theme of marital harmony.

Kaṇṇīrum Kāviriye (tear too is Kāviri) depicts Mālā, who concealing her being a victim of

leukaemia informs her husband Caṅkar and visits her sister-in-law, a patient of leukaemia. When he discovers her fatal malady, it breaks his heart and they die hand in hand.

Kauravamāṇavaṇ (respectable man) is about the cant and hypocrisy that shroud an eligible bachelor bent on a fat dowry but passes off as an honourable man of unimpeachable credentials.

Camutāyap Pārvai (social outlook) reveals a writer who happens to observe the plight of young impoverished lad who has not acquired the wherewithal to marry, falling in love with a girl.

Veṭkappatukiṛēṇ Mīrā, (Mīrā I am ashamed) is the word of apology invoked from her penitent husband by Mīrā, a woman who believes in the equality of sex.

Nīlālāṭṭam (shadow dance) tells the sad tale of Nirmalā. When she returns home from hospital after getting treated for her mental disorder, her husband affects relief and happiness. But in fact, insidiously he is planning a second marriage with Piriya to whom he has lost his heart and goes about reinforcing the belief that Nirmalā is far from normal, an instance of aggressively selfish pursuit of self-gratification.

Most of the stories here revolve around men and women. Though none can be said to have plumbed the depth of human emotions, the stories are eminently readable as Kōmakaḷ commands a facile pen and good narrative skill. But her range is limited and she quite often repeats herself. Her limpid style and superb narrative skill however, come to her rescue.

This collection was published in 1988, in Madras.

P.T.

INTIYĀVIN KATAI, is a translation of Mulk Raj Anand's *The Story of India* (1948) by Mullai Muttaiyā. It traces the history of India from Indus Valley Civilization to the murder of Gandhiji.

It was published in 1956, in Madras.

M.M.

INTIRAKĀḸIYAM¹, is one of the extinct works in Tamil. Reference to this work is found in *Panniru Pāṭṭiyal*, *Vaccaṇanti Mālai* and *Navanītap Pāṭṭiyal*. From these, we can say that it

is a treatise on poetic composition. It is however different from the *IntirakāḸiyam* referred to by Aṭiyārkkku Nallār.

Pāṭṭiyal works (treatises on poetic composition) in Tamil trace their origin to the necessity of prescribing grammatical rules to the *pirapantams* which began to occupy a distinct place in Tamil literature in the 8th and 9th centuries. There were two trends in the treatise on the *pirapantam* compositions namely *Akattiyar Neṛi* and *IntirakāḸiyar Neṛi*. The work mentioned here might have been the fountain head of the *IntirakāḸiyar* School. Ka. Pa. Aṟavāṇaṇ is of the opinion that *IntirakāḸiyam* is the original source material for various *Pāṭṭiyal* works and *Vaccaṇanti Mālai* is the first of such secondary works (*vaḷinūl*).

This work is cited in 34 places in *Panniru Pāṭṭiyal*. From those citations we learn that the work has dealt with the four *varuṇams* (*cūtram* 7), *maṅkalaccol* (the auspicious utterance) - (*cūtram* 68) and *piḷḷaittamiḷ* (76, 77, 82).

In *Veṇpā Pāṭṭiyal* and *Vaccaṇanti Mālai* there are six citations from *IntirakāḸiyam*. They are about *maṅkalam*, *nañceḷuttu*, etc.

Navanītap Pāṭṭiyal (14th c.) cites it in 5 places. This work makes references to *IntirakāḸiyam* (22-23), *IntirakāḸiyaṇār* (92) and *IntirakāḸi* (6).

On the basis of this information, we can conclude that *IntirakāḸiyar* must have authored *IntirakāḸiyam* in keeping with the convention of the work's name imbibing with that of the author.

IntirakāḸiyam must have been produced in the 9th c. Ka. Pa. Aṟavāṇaṇ considers that the author of this work could have been a Jain.

Ka. Pa. Aṟavāṇaṇ compiled this work and wrote a critical introduction and commentary and published it in Madras in 1974.

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V.A.

INTIRAKĀLIYAM², is one of the extinct works in Tamil. Aṭiyārkkū Nallār's commentary on *Cilappatikāram* has a reference to this work. According to Mayilai Cīṇi.Vēṅkatacāmi, this work must be a treatise on music and his conclusion is based on the information found in Aṭiyārkkū Nallār's commentary.

Mu. Aruṇācalam considers this work and the one referred to in *Pāṭṭiyal* works to be the same. However, this inference could not be conclusively proved. They are distinct, and of different periods. Ka. Pa. Aṇvāṇṇ substantiates it.

From Aṭiyārkkū Nallār we learn that the author of this work is Yāmaḷēntirar. *Yāmaḷanūl* is a book on female deity. Those who worship her are called *Yāmaḷēntirars* and they belong to the community of Parācava. **Takkayākap Paraṇi** : *Tēviyaip Pāṭiyatu* (sung in praise of Tēvi), commentary - 15 ; *Kōvilai Pāṭiyatu* (sung in praise of the Temple, commentary-1). On the basis of this information, Mayilai Cīṇi.Vēṅkatacāmi adjudges that the author belongs to Parācava community and Yāmaḷēntirar is his pseudonym.

This work belongs to the period prior to Aṭiyārkkū Nallār. So it might belong to the 12th c. U.Vē.Cāminātaiyar and Mayilai Cīṇi.Vēṅkatacāmi appraise that this work might have been of great help to Aṭiyārkkū Nallār in commenting on the music in *Cilappatikāram*, 1970.

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V.A.

INTIRACĀLAM, is the seventh part of Ceyāṅkoṇṭār's (12th c.) **Kaliṅkattup Paraṇi**. *Intiracālam* means magic.

The chapter opens with Kāḷi, a ferocious war goddess in her royal court surrounded by the Itākiṇi demonesses. A demoness, who fled from Kāḷi's anger and lived in the Himalayas returned to her native place as she became old. This news was conveyed to Kāḷi by another demoness. Kāḷi ordered to bring that old demoness, to her presence.

This demoness demonstrated the magic which she had learnt in the Himalayan region. This chapter vividly describes the magical prowess of the old demoness and the battle scenes exhibited by her.

Some of the tricks performed by the old demoness included the magical appearance of an elephant's trunk and elephants' heads. On seeing this, the demonesses wanted to have a swill of the blood flowing from the tusker's mouth, shouted wildly and roamed about hither and thither in a frenzy.

The old demoness exhibited the other battle field scenes too by her magic. The decapitated heads of the dead warriors floated on the blood flowing in the field ; injured horses tumbled down ; the mutilated corpses shivered ; tuskers trumpeted in pain and their blood flowed like streams ; intestines of the disembowelled warriors floated on the blood streams ; the foxes carried away the amputated legs of the deceased soldier treading on the brains of the dead.

The other demonesses in the mistaken belief that the illusory magic was true ran to eat and relish the flesh and blood of the carcasses. They were totally disappointed and felt irritated. Everyone of them shouted in agony and disappointment.

Yōkiṇi ladies, who were able to distinguish between the real and the magical, laughed at these excited demonesses. Their cry made the Yōkiṇi ladies laugh incessantly till their nails broke, faces got twisted and the hip bones split. The demonesses prayed to Kāḷi to stop the magic and dispel the illusion. Kāḷi accordingly ordered the old demoness to bring her orgy to an end.

This chapter portends the victory of the Cōḷa king. It is replete with hyperbolic expressions and rich humour.

See also : **KALIṅKATTUP PARAṇI**

C.S.

INTIRACITTU, a character in *Irāmāyaṇam*, the eldest son of Irāvaṇaṇ. He was christened Mēkanātaṇ (the leader of clouds, named so on account of the thunderous cries he made in his infancy). He was called *Intiracittaṇ* since he overpowered *Intiraṇ* in the war.

Kamparāmāyaṇam speaks in wondrous

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ ḷ

INTIRA NĪLAPPARUPPATAM, is one of the holy places in the North immortalized in the *Tēvāram* (II. 27) songs of saint Tiruñānacampantar. After visiting many shrines and singing their glory, Nānacampantar went to Tirukkālatti hills to offer worship. There, he eulogized in verse the presiding Deity, Kālatti Nātar. Stationing himself on the Tirukkālatti hills, the saint looked around and mentally worshipped Five Gods whose abode lay in different directions. Thereby, he sanctified those five places. They were Vatakkailai, Tirukkēṭāram, Kōkaṇam, Tirupparuppatam and Intira Nīlapparuppatam.

The presiding Lord at Intira Nīlapparuppatam is known as Nīlācala Nātar. His spouse is known as Nīlāmpikai. Incidentally, Nīlācalam denotes the blue hills, Nānacampantar worshipped the Lord and His spouse from a distance. The songs in which he celebrated the glory of the deities - who are believed to confer on you their blessings at a mere request or gesture of devotion came to be known as Intira Nīlapparuppatam.

The name Nīlapparuppatam can be traced to the fact that Intiraṇ worshipped the God here in the past. This anecdote is mentioned in the last stanza of the *patikam*.

The holy place is not easily accessible. From Madras one should go to Calcutta and then take a train to Bagalpur in Bihar, via Tarpanka. One has to reach Kathmandu, the capital of Nepal. The place is another hundred miles away from Kathmandu and lies deep in the hills. It is 13 meters above the sea level and is always enveloped in snow.

There is no temple as such here. Devotees pay obeisance to the *liṅkam* that has come up of its own accord, which the devout people call *Cuyampu*. The natural convexity in the hill serves as a pedestal for the *liṅkam*. This is believed to be blue in colour. The river, which flows nearby, is known as Nīla Kaṅkai, the green rock which lies on the North-Eastern side, is considered to be a symbolic representation of the Mother or Pārvati. There is yet another rock by the side of the Civa idol. Devotees believe that it is a representation of Intiraṇ. Thus the temple lies in a beauty spot, high on the Himalayan hills.

G.J.

INTIRAPPIRATTAC CARUKKAM, constitutes the sixth section of the *Āti Paruvam* of *Villipāratam*. There are 48 verses including the invocation, set to the metre *ācirīya viruttam*. The theme elaborated is the establishment of a city called Intirappirattam by the Pāṇṭavas for their sojourn.

King Tirutarāṭṭiraṇ, in deference to the wishes of Piṣmar and Vīturaṇ, handed over the land that belonged to the Pāṇṭavas to the five brothers and they lived in a place called Astiṇāpuram for a considerably long time. The blind king then consulted his ministers and advisers and decided to crown Tarumar as king. Tarumar went round the country meeting people before he took over the reins of administration.

Thanks to the conspiracy of Turiyōtaṇaṇ, Tirutarāṭṭiraṇ ordered the Pāṇṭavas to go and live in a God forsaken place. It was once a prosperous city, but had fallen into ruins. Nothing remained in the devastation except wild trees and animals. The place was called Kāṇṭavappirattam.

Kṛṣṇaṇ wondered how it would be possible to live in such a bad place. Intiraṇ, who understood the miserable plight of the Pāṇṭavas, ordered Viṣvakarumaṇ, the divine architect to build a city at Kāṇṭavappirattam to be named as Intirappirattam. When the Pāṇṭavas entered the city, it appeared as if they were accompanied by not only Tiraupati, but the Goddess of the earth as well. Later on Kṛṣṇaṇ also joined them. Tarumaṇ, as the king, ruled with an iron hand sticking scrupulously to the principles of righteousness as enunciated in our *sāstras*.

Sage Nāratar once visited the Pāṇṭavas at Intirappirattam. He advised them to draw a code of conduct in conjugal relations with their common spouse Tiraupati. Otherwise, there would be every chance of misunderstandings cropping up.

The highlight of this section is the description of Intirappirattam.

aṭukkura nilaṇcey mātat taniyuru perum patākai
miṭukkiṇā laṇila neṇri vicaiyūta neṭuttu
uṭukkaḷu nāḷuṇ kōlu mullam mōta muṭaluṇ cēra
naṭukkuṇ kiṇra vinta nakarvaḷi pōka veṇṇār
Above the multi-storeyed buildings which looked

like block piled on block, flew many flags. When the wind blew, the celestial bodies like the sun, the star and the planets hesitated to move about the city lest they should be hit by the flags.

This section, in fact, provides us with a clue to what is going to happen in the future. How Lord Kṛṣṇaṇ was ordained to distribute the whole world to the Pāṇtavas is suggested. Above all, we come to know that the sky was overcast with clouds of war. The holocaust was in the offing !

P.T.

INTIRAPPIRATTAM, or *Kāṇṭavappirattam* is a town constructed by Viṣvakarma, the architect-of the celestials, as ordered by Intiraṇ. This is the town owned by the Pāṇṭavar, with the help of Lord Kaṇṇaṇ. *Intirappirattac Carukkam* in *Villipāratam* explains the origin and the history of this town.

See also: **INTIRAPPIRATTAC CARUKKAM**
S.N.K.

INTIRAPURIP PAṬALAM, in the *Kantapurāṇam*, authored by Kacciyappa Civāccāriyār, figures in the fifth section of *Tēva Kāṇṭam*.

Fed up with the untold misery caused to him, the fellow Gods and his son Cayantaṇ, Intiraṇ decided to renounce heavenly life, and direct his thought to Civaṇ so that he could obtain *mōkṣa* or release from bondage. Lord Viyāḷaṇ who was very anxious that Intiraṇ should continue in his present office, sermonized on the pleasures of celestial life. After all, what great benefit would Intiraṇ reap if he did rigorous penance attuning his mind to Civaṇ ?

Among the celestials, sages and other celebrities who had done penance in the past, none had ever shunned the sensual pleasures and practised mortification of the flesh. By controlling the senses and denying the body of its natural cravings, what they have achieved boiled down to *pōkam* or carnal enjoyment.

Much has been said of the higher pleasure called *pēriṇṇam*. The mind with its functions such as thinking, willing and feeling would cease to be. Obviously, actions would also come to an end. This state of suspended animation is equated with the so-called higher pleasure. But who can vouch for it ? Who has experienced it ? It would be more prudent to believe what you see and enjoy rather than something unknown and unfelt. The seeking after higher pleasure is at best a wild goose chase.

It is unfortunate that the pleasure of the flesh are considered inferior to the higher pleasure that accrues from an austere life. This notion would erode when one experiences the thrill and excitement that is characteristic of robust physical enjoyment. Lord Viyāḷaṇ chose to speak at length on sensual pleasures at the specific request of Intiraṇ. He goes to the extent of describing the pursuit of physical pleasure as a typical way of life with a philosophy of its own. It was obligatory on the part of man to uphold the merits of a life devoted to the pleasures of the flesh. Of course, women contribute to the aesthetics.

The art of love (associated with Lord Cupid or Maṇmataṇ) implied many subtleties including the psychology of the woman, the methods of approach and the sanity of the man seeking enjoyment. This science also alluded to the several stages to be touched before one can experience the acme of pleasure. Lord Viyāḷaṇ also got down to brass tacks before he completed his sermon.

Intiraṇ was much impressed with the speech of Viyāḷaṇ that he forthwith gave up his penance. Handing over the reins of the celestial kingdom to his son Cayantaṇ, he went to enjoy an unending carnival of pleasure under the presidency of his spouse, Intirāṇi.

Cayantaṇ one day raised a pertinent doubt as to why all the Gods became victims of Cūrapatmaṇ's wrath and lost their glory. Viyāḷaṇ attributed it to their participating in the ritual sacrifice of Takkaṇ who had antagonized his son-in-law Civaṇ. Thereafter Viyāḷaṇ chose to give the details.

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C.S.

INTIRA VIKĀRAM, a temple constructed by Intiraṇ. *Vikāram* is said to be the name for Buddhist temples. We find information about this in *Cilappatikāram* (*Intira Viḷavūreṭutta Kātai*). Intira Vikārams are also said to be the boarding place of Buddhist monks called *Cāraṇars*. They are said to have propagated Buddhism from this place. Mayilai Cīṇi.Vēṇkaṭacāmi argues that *Cilappatikāram*

speaks of the *vikārams* built by Mahendirar, who was sent as an emissary of king Acōkaṇ to propagate Buddhism in Ceylon. On his way, he had halted at Kāviriṇṇipattinam and built seven *vikārams* there. These are the ones which are mentioned in *Cilappatikāram*. Mayilai Cīṇi. Vēṇkaṭacāmi logically counters the mythical argument that these were built by Intiraṇ. Maṇimēkalai (26. 55) also speaks of Intira Vikāram.

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V.A.

INTIRA VIḶAVÜREṬUTTA KĀTAI, is the fifth *kātai* (chapter) in *Pukārk Kāṇṭam*, the first of the three major sections in *Cilappatikāram*, by Iḷaṅkōvaṭikal.

This section describes the festival celebrated in the name of Lord Intiraṇ, at the city of Pukār.

Pukār was divided into two parts, namely Maruvūrp Pākkam and Paṭṭiṇap Pākkam. The former was the portion where the merchants and *yavaṇas* resided mostly. The latter was occupied by the royal palaces, roads broad enough for the chariots to ride and the crowded market places.

This *kātai* starts with the rising sun and explains the festive mood of the city.

In the broadways of the town, flower vendors were selling their flowers. Men selling sandal paste and colour powders were also there. On one side of the road, there were shops selling cereals and on the other side, textiles. Cāliyar, who weave silk materials, also lived there. The best places in Maruvūrp Pākkam were the residential areas of the *Pāṇars*, skilled in playing flute and those of the goldsmiths, blacksmiths, bronzesmiths and the carpenters.

In Paṭṭiṇap Pākkam, mansions belonging to noble merchants and the residence of Brahmins, well-versed in *Vedic* hymns were located. The roads were long and wide and people of royal

connections lived there with their chariots. The other side of Paṭṭiṇap Pākkam was full of the houses of farmers, medicine men and astrologers.

Cūtar, Mākatar, Kūttar (dancers), Nāḷikaik Kaṇakkar (time keeper) and Kaṇikaiyar (harlots) also lived there along with horsemen, and drivers of elephants and chariots.

The place in between these two *pākkams* was rich with groves. Under the shades of these trees, day markets (*nāḷaṅkāṭi*) were busy with the shouting of the buyers and sellers endlessly.

This famous Pukār got its festive mood on the fullmoon day of the first Tamil month *Cittirai*. Long before Intiraṇ sent *Kāvaṇpūtam* (demon for guarding) to Pukār, the women belonging to the warrior race, worshipped it with rice mixed with blood, balls of gingelly seeds with jaggery, flowers, cooked rice and incense. Then they danced *tuṇaṅkaik kūttu* and *kuravaik kūttu* as rituals for riches and peace, driving away hunger, disease and enmity.

paciyum piṇiyum pakaiyum nīṅki
vaciyum vaḷaṇum curakkeṇa vāḷtti

These women also offered sacrifices at this festival.

Soldiers from the two portions of the city came there to cut off their heads in sacrifice, praying for the success and prosperity of the sovereignty - *veṇṇi vēṇṭaṇ koṭṭam koḷka*.

Once when there was no enemy to wage war in the South, a Cōḷa king, Tirumāvaḷavaṇ, started his war expedition to the North. As he got victory over those kings he engraved his tiger symbol on the peaks of the Himalayas. On his return he received *muttup pantal*, decorated with pearls, from the king of Vacciranāṭu, *paṭṭi maṇṭapam* (debating hall) from Magatha king and *vāyir tōraṇam* (door curtains) from the king of Avanti. He fixed all these three in his *cittira maṇṭapam* hall of paintings, to display his victory to all.

People gave their prayers along with sacrifices in five public places-*maṇṭrams* namely *veḷḷitai maṇṭram*, *ilaṅci maṇṭram*, *neṭūṅkal maṇṭram*, *pūṭac catukkam* and *pāvai maṇṭram*.

Then they started to announce the festival of Intiraṇ to be celebrated there by trumpeting and flag hoisting. This was done by a procession starting

from *Vaccirak Kōṭṭam* from where an elephant was decorated and on it a trumpet was placed to announce the beginning of the festival. The trumpet was brought from *Vaccirak Kōṭṭam* and placed on the elephant at *Veḷyāṇaik Kōṭṭam*. The flag hoisting took place at *Tarunilai Kōṭṭam*.

Then roads were beautified with *pūraṇa kumpam* (decorated pot, full of water), *poṇpālikai* (golden pot for sowing the *nava tāṇiyam*), *pāvai viḷakku* (damsel - shaped lamp), *poṇkoṭi* (golden flag), *veṇ cāmaram* (royal fly-whisk), etc. All the big shots of the town were present there. *Aimperuṅkuḷu*, *eṇpērāyam* and princes gathered there with their horses and chariots. They all wished their king happiness and victory. The holy waters from the flower covered Kāviri river, were taken in 1008 golden pots and used for a sacred bath of Lord Intiraṇ.

In the temples of Civaṇ and in others, *yāgas* were conducted. Festivals were celebrated for all other gods. Ethical speeches, music and dance programmes added colour to this festival.

Men who spent their time happily with the prostitutes, were roaming about in the wide streets of the city, because if they went home, their wives would be angry and would refuse to let them in. They were planning to take some strangers with them for feast in their homes and thereby hoped to appease their angry wives.

As the hero of this epic Kōvalaṇ was residing with Mātavi, the dancer, her eyes were red with happiness. His wife Kaṇṇaki's eyes were dark due to loneliness. And it happened that, Mātavi had a throb in her right eye and Kaṇṇaki in her left, predicting happiness in the union with her husband for Kaṇṇaki and sadness for Mātavi due to separation from Kōvalaṇ, which later on proved true.

This festival is also described in *Maṇimēkalai*, the other of the twin epics. This epic portrays the life of Maṇimēkalai. In *Cilappatikāram*, this festival is described in the 5th *kātai* in 240 lines, but in *Maṇimēkalai*, it is described in *Viḷāvurai Kātai* in the first 72 lines.

Tirumāvalaṇ's victory was elaborately given in *Cilappatikāram* but very much condensed in *Maṇimēkalai*. Many incidents of the festival and the desires of the people are identical in both

the epics. Even many poetic phrases are repeated.

pūraṇa kumpattup polinta pālikai

pāvai viḷakku

(*Cilappatikāram* - 153-154)

pūraṇa kumpamum polampālikaikaḷum

pāvai viḷakkum

(*Maṇimēkalai* 44-45)

Maṇimēkalai has not spoken of the sacrifices at the altar of *catukkappūtam* and the prayers of women, presenting flowers, incense, cooked rice, rice mixed with blood, etc. This points to the fact that Cāttaṇār, the author of *Maṇimēkalai*, being a Buddhist, was against life sacrifices.

C.S.

INTIRAVIḶĀ, was a very big festival celebrated to honour Intiraṇ in ancient Tamil Nadu particularly in Pūmpukār, the famed coastal city mentioned in Tamil literature. There is no historical evidence to confirm the celebration of *Intiraviḷā* (also known as *Intirakōṭaṇai*) and only on the basis of the available literary evidence we have to acquire information on this festival. References to *intiraviḷā* occur almost exclusively in the famous *iraṭṭaik kāppiyaṇkaḷ* (twin epics) i.e., *Cilappatikāram* and *Maṇimēkalai*. The only other reference found in earlier Tamil literature occurs in *Aiṅkuṇūru* which belongs to the *Eṭṭuttokai* anthology of *Caṅkam* period. That reference describes a congregation of *parattaiyar* (courtesan) proficient in dancing and singing on the arrival of the chariot of a *talaivaṇ* who might have been a chieftain or a distinguished man. The congregation is compared to such a spontaneous gathering of dancing and singing women during the celebration of *Intiraviḷā*. In no other piece of Tamil literature we find references to *Intiraviḷā*.

In early *Caṅkam* literature, Intiraṇ was accorded only the status of a minor deity, worshipped only by the inhabitants of *maruta nilam* or agricultural region. Later the twin epics of *Cilappatikāram* and *Maṇimēkalai* have exalted Intiraṇ to the status of the chief of *tēvars* (celestials) and in this respect the epics followed the *purāṇic* (mythological) tradition. Hence the *Intiraviḷā* mentioned in these epics is not confined to *maruta nilam* (agricultural region) but is reported to have been cel-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

ebrated in the capital and coastal city of Pūmpukār which comes under the *neytal* (coastal) region according to the geographical denomination of the *Caṅkam* period. As Pūmpukār was once the capital city of Cōḷa kingdom, *Intiraviḷā* was deemed as a festival observed in honour of the Chief of heavenly *tēvars* by the temporal chief i.e., an earthly king. There is no other reference to the development of the *Intiraṇ* concept in Tamil literature. It is learnt that this festival was celebrated in the Tamil month of *Cittirai* (commencing around the middle of April), on the auspicious day of the configuration of the *cittirai* star and the full moon. The duration of the festival was twenty eight days. **Maṇimēkalai** tells us when, why, and by whom *Intiraviḷā* was started, organized and conducted. The great sage Akattiyar, who wanted to make Pūmpukār prosperous, instructed a Cōḷa king by name Tūnkeyil Eṇṇinta Toṭitōṭ Cempiyaṇ to seek the divine assistance of *Intiraṇ* for that purpose. The king accordingly prayed and sought the permission of *Intiraṇ* to celebrate a festival by way of homage to the latter. It was thus that *Intiraviḷā* came into vogue in ancient Tamil Nadu.

There is another legend regarding the origin of *Intiraviḷā*. The Cōḷa king Toṭitōḷ Cempiyaṇ rendered valuable help and valiant service on the side of Intiraṇ and his followers (*tēvars*) in their war with *acuras* (demons). Intiraṇ in recognition of the Cōḷa king's help sent a *kāvalpūtam* (sentinel demon) to Pūmpukār. The *Pūtam* was installed in the *nāḷaṅkāṭi catukkam* (day market square) and every year during *Intiraviḷā* the king and his subjects used to make offerings to the *Pūtam*. This practice continued during the periods of the king's successors also.

Cilappatikāram furnishes detailed information on the conduct and the step by step proceedings of *Intiraviḷā*. The description of the festival is laced with poetic grace and epic grandeur.

- I. The womenfolk of warrior clan-*maṛakkuṭi* *makaḷir* used to go to the temple of *Nāḷaṅkāṭi Pūtam* at the commencement of the festival and make their offerings of meat, flowers, incense, sesame balls and cooked rice to the *Pūtam*. Then they would perform *kuravaik-*

kūttu and *tuṇaṅkaikkūttu* dances to please the deity. While dancing they would go into a frenzied trance and bless the Cōḷa king's domain with prosperity and eradication of hunger, disease and hostility.

2. The brave men of *maṛava* clan used to chop off their own heads by way of human sacrifice to ensure continuous victory to the ever victorious king of their land.
3. Various kinds of sacrifices were offered at *aruperal marapiṇ maṇṭapam, vellīṭai maṇṭram, ilāṇci maṇṭram, nīlalkāl neṭuṇkal niṇṇa maṇṭram, pūtac catukka maṇṭram* and *pāvai maṇṭram*.
4. A flag was hoisted at *Intiraṇ's Vaccirak Kōṭṭam* for the festival. A festive drum from that *Kōṭṭam* was mounted on an elephant and the drumbeat heralded the announcement of the beginning of the festival, its conduct and conclusion.
5. In the streets decorated with the nine kinds of gems and precious stones, womenfolk carried holy pots, germinated seeds, female figurine lamps and lotus flowers. The Citizens who belonged to *aimperuṅkuḷu* and *eṇṇērāyam* accompanied by princes and the four kinds of army units, walked in a procession to the tentile and flower bed-decked river *Kāviri* and brought water from there in golden pots to bathe *Intiraṇ* auspiciously for the festival.
6. Proper worship was done to propitiate other Gods like *Piṇṇavāyākkaiṇṇeriyōṇ* (the birthless and great Lord *Civaṇ*), *Cevvēḷ* (*Murukaṇ*), *Vālvaḷaimēṇi Vāliyōṇ* (*Palatēvaṇ*) and *Nīlamēṇi Neṭiyōṇ* (the blue coloured *Tirumāl* of rising stature).
7. Lectures were delivered at all places of charity and places where philanthropists lived.
8. Enemies of the *Cōḷa* king who were imprisoned during wars were released.
9. Singers and dancers continuously entertained the people with their artistic performances.
10. Lovers and married couples were steeped in the festival spirit and spent their time in mating or lovers' tiffs. Those who were separated from their dear ones languished in loneliness.

Maṇimēkalai describes the *Intiraviḷā* in a succinct summary of the details furnished by **Cilappatikāram**. In **Maṇimekalai**, *Intiraviḷā* is described as a *cāntiviḷā* (a festival of salvation) celebrated to ward off evils and bring about peace and harmony. The spirit of appeasing the God whom they worshipped was evident in the celebration of *Intiraviḷā* according to **Maṇimēkalai**.

The calamities that would occur in the event of the non-celebration of *Intiraviḷā* are listed in **Maṇimēkalai** :

1. *Nālaṅkāṭi Pūtam* instead of its ordained sentry duty would harm the people ; the *Catukka Pūtam* would not destroy the evildoers (*Viḷavarai Kātai* - 20 -25).
2. Campāpati Teyvam performed *Intiraviḷā* as a *cāntiviḷā* in order to prevent harm for the inhabitants of Nāvalantīvu (*Ūalaruraitta Kātai* - 1 -3).
3. A divine scout warning *Vativēr Kiḷli* that *Pūmpukār* would be washed away by the sea if he failed to celebrate *Intiraviḷā* (*Āputtiraṇ Nāṭaṭainta Kātai* - 62 -69).
4. The washing away of *Pūmpukār* by the sea since *Vativēr Kiḷli* failed to celebrate the festival (*Tavattiraṇ Pūṇṭu Tarumam Kēṭṭa Kātai* - 34- 36). **Maṇimēkalai** refers to this festival as *tīvacānti* and *tīpa cānti* in several places, and the festival is not linked with the *purāṇic* (mythological) tradition.

Though *Intiraviḷā* apparently refers to a festival in honour of a particular God i.e., *Intiraṇ*, the chief of *tēvars*, during that festival many Gods and deities such as *Civaṇ*, *Tirumāl*, *Murukaṇ*, *Palatēvaṇ* and Gods of other religions were also worshipped. Jains and Buddhists performed worship in their respective shrines and participated in the festival. Even the heavenly beings and angels of various denominations such as *tēvars*, *vacus*, *viṇcaiyars* and *cāraṇars* graced the festival with their divine presence.

Thus *Intiraviḷā* was conducted as a universal cultural festival by all, irrespective of religious or regional affinity or consideration.

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M.M.

INTIRAN ARUCCANAIP PAṬALAM, is the 29th *paṭalam* of the *Acura Kāṇṭam* in **Kanta-purāṇam**, by **Kacciappa Civāccāriyār**.

Intiraṇ and his queen *Intirāṇi* worshipped Lord *Civaṇ* staying in the flower gardens of *Cīkāḷi*. Due to the atrocities of the *acuras* (demons) clouds stopped raining, and the garden began to dry up due to a drought. *Intiraṇ* prayed to God to rectify this.

By the grace of Lord *Civaṇ*, *Akattiyar* poured water from his *kamaṇṭalam* and made *Kāviri* flow into the garden, and the garden became green and fresh. *Intiraṇ* felt happy. He collected the fresh flowers from this garden, even before the flies could reach them in the morning, to offer to *Civaṇ*. This worship by *Intiraṇ* with flowers is described in this *paṭalam*.

This *paṭalam* has a lot of poetic descriptions and exaggerations with a philosophic bias.

Kāviri ran fast like a snake, released from a magician's pot. The waters of *Kāviri* look like the seven seas mixed together and it flowed at great speed, entangling each and every part of this earth.

The waters of the ocean being afraid, believing that *Akattiya Muṇivar*, who drank the whole of it once, had come now, hid themselves in the earth, and was flowing as *Kāviri* hidden under the green branches of trees.

Kāviri brought not only the waters but also the sandal wood trees, conches, pearls, tusks of elephants and the valuable gems along its way as if carrying presents from *Varuṇaṇ* to *Intiraṇ*.

In its rapid flow, *Kāviri* also brought, huge chariots, wild tuskers, tide like horses and groups of people as if *Cūrapaṇmaṇ* had sent his army to wage a war against *Intiraṇ*.

Civākamam condemns immoral behaviour. The ancient *Vedas* teach us the moral values to be followed. Those who follow these two, will attain *mukti*. Such persons attain to wise behaviour or *ñāṇa oḷukkam* and ultimately Civaṇ's abode of grace, which is like the waters of Kāviri.

One cannot easily get rid of his worldly bondage (*pācam*). To attain this stage, one has to pray for God's immense grace. This is expressed through a simile.

viṭalaruṇ taḷaiyiṇ ṇiṅki viyaṇerip paṭutta lōṭum
aṭikaḷiṇ aṟuḷār cellum āruyir pōṇra taṇrē (3137)

The poet explains certain moral practices, to be followed through which grace is attained, like the arrival of Kāviri, as a result of the prayers of Intiraṇ to Civaṇ to enrich Cīkālī.

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C.S.

INTIRAṆ KAYILAI CEL PAṬALAM, is the 33rd *paṭalam* or subsection in *Acura Kāṇṭam* in *Kantapurāṇam*, composed by Kacciappa Civāccāriyār.

After the arrival of Kāviri to the earth, at the request of Intiraṇ (to enrich the garden at Cīkālī), Intiraṇ along with his depressed *tēvars* went to Mount Kailās to acknowledge their indebtedness to Civaṇ. The pilgrimage is described in this *paṭalam*. He left Intirāṇi, his spouse at Cīkālī itself.

Intiraṇ, with his *tēvars*, reached the first gate of Kailās. Nanti Tēvar, who was there for security, asked him why he wanted to see Civaṇ. Intiraṇ spoke at length of the destructions caused by Cūrapaṇmaṇ.

Nanti Tēvar asked them to wait since Civaṇ was preoccupied in teaching *yōka mārkkam* to Caṇaka Muṇivar.

Meanwhile, Tirumāl, the God of protection was also waiting to get some help from Civaṇ. Tirumāl had lost his *cakkaram* (discus), the powerful weapon, and was unable to protect himself and others from Cūrapaṇmaṇ, the evil demon.

There is also a note on the famous penance of Cilāta Muṇivar, the father of Nanti Tēvar.

Civaṇ's preaching of *ñāṇayōkam* to the four sages namely Caṇakar, Caṇantaṇar, Caṇar Kumārār

and Caṇātaṇar (3285) is also mentioned here.

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See : INTIRAṆ ARUCCAṆAIP PAṬALAM
C.S.

INTIRAṆ KARANTURAIP PAṬALAM, is the 21st *paṭalam* in *Acura Kāṇṭam* in *Kantapurāṇam* by Kacciappa Civāccāriyār.

Cūrapaṇmaṇ, son of Māyai, was a demon-king, having Vīramakēntiram, as his capital. His co-demons gave a lot of troubles and destroyed the *tēvars*, sages and human beings. Among them, Villavaṇ and Vātāvi, the two evil demons, were killing the sages daily.

Cūrapaṇmaṇ, wanted to have Intirāṇi as his spouse and Intiraṇ in chains. He sent his army to Cuvarkkalōkam. Intiraṇ knowing this, through his spies, descended to the earth with his wife. As they left that place, it became dark. Intiraṇ's brother Upēntiraṇ also went away to Vaikuṇṭam, and his son Cayantaṇ accompanied him. There they met Nāratar, who consoled them.

Intiraṇ and Intirāṇi stayed at Cīkālī doing penance and worshipping Lord Civaṇ in a flower garden. Cūrapaṇmaṇ's army found them at Cīkālī forest in the form of bamboo trees doing penance.

At that time, due to the atrocities of these demons, clouds failed to rain. Intiraṇ's garden at Cīkālī dried. On seeing this Intiraṇ felt sad and he prayed to God for water. He heard a low voice from the sky informing that he would get water and the garden will flourish again. Intiraṇ thanked Civaṇ for his boundless grace showered upon him.

There are five songs (2918-2922) that describe, how Nāratar consoled Cayantaṇ, when he was grief-stricken, not knowing where his parents were. He says:

tīṅkuvan taṭaiyu māṇum naṇmai tāṇ
cērumāṇum tāṅkaḷcey viṇaiyi ṇālē
(2918)

the sufferings and the good things in life are due to one's own deeds.

Cīkālī, the birth place of Tiruṇānacampantar and one of the holy cities, praised by many Caiva poets, is described in great detail.

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See : INTIRAṆ ARUCCAṆAIP PAṬALAM
C.S.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au ʔ k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ḷ ḷ ḷ

INTIRAṆ PAḻI TĪRTTA PAṬALAM, is the first of sixty four fabulous sagas of Lord Civaṇ as Cōmacuntarar, in the Pāṇṭiya capital Maturai, constituting the *purāṇic* anthology known as *Tiruvilaiyāṭar Purāṇam* of Parañcōti Muṇivar.

This sets down the taint that stuck to Intiraṇ, the Lord of the celestials, when he perfidiously killed Viruttirācuraṇ, and how he redeemed himself by his devout worship of Cōmacuntarar or Cokkaṇ as Civaṇ is endearingly addressed at Maturai.

Once, aeons back, in the *yukam* called *tirēṭayukam*, the Lord of celestials was completely entranced by the dance and music of the celestial courtesans and ignored the presence of his venerable master Brahaspathi who came to his court. The master felt insulted and stormed out. The master's disaffection began to cast a gloom on Intiraṇ's fortunes which began to ebb. Intent on repairing it by mollifying Brahaspathi, he went to his place. He could not find him. He sought Piramaṇ - the Maker and his help. Piramaṇ, fully aware of the graveness of Intiraṇ's misdemeanor, however, suggested, "till such time as you meet your exalted guru, you treat Viccuva Varuṇaṇ of *acura* lineage, as your master and do his biddings". Intiraṇ thanked the Maker and began to adore Viccuva Varuṇaṇ as advised.

By and by, Intiraṇ requested his new master to conduct a sacrifice with a view to adding to his general weal. But the treacherous guru, desired to promote the might and weal of the *acuras*.

Though his tongue uttered benediction to the gods, his mind prayed for their ruin. The celestial chief, who could perceive his master's perfidy, cut off his three heads with his mighty weapon *vacciram* (*vajrāyudham*). The evil master was rid off. But the grave sin of killing a person steeped in *Vedas*, called *piramma atti* (*bhramma hatthi*, literally, slaying a Brahmin), attached itself, curse like, to Intiraṇ, afflicting him much. The *tēvars*, concerned for their leader, astutely transferred their leader's blight on to water, earth, women and trees. Intiraṇ was thereby restored to his original grandeur. But Tuvattā, the father of the slain Viccuva Varuṇaṇ, boiling for vengeance on his son's killer, conducted a sacrifice aiming to destroy him. There rose up

from the sacrificial blaze a divine warrior of terrifying aspect. The nemesis (of Intiraṇ) conceived by Tuvattā came to be called Viruttikācuraṇ. Tuvattā set the baleful warrior on Intiraṇ with the instruction to destroy the chief of the celestials. There ensued a frightful battle and Intiraṇ stood defeated. He went to Cattiyaḷōkam and sought Piramaṇ's succour. Piramaṇ in turn took him to Tirumāl, who advised him to approach the great sage Tatiṇi for help." If sought, the great sage, who personified compassion, would readily part even with his life. The way to quell the formidable foe is to fashion a mighty *vacciram* out of the sage's peerless backbone and set about the demon", said Viṣṇu.

Thus favourably enlightened by the Lord, Intiraṇ approached the sage and humbly entreated Tatiṇi's help.

Sage Tatiṇi culminated a life of penance and exaltation by shuffling off his mortal coil by a process of Civa Yoga. The divine smith fashioned a magnificent missile out of his backbone. Thus armed, Intiraṇ joined battle with his arch enemy. After waging a tremendous battle with Intiraṇ, the Acuraṇ had to yield before the superior might of the celestial chief. He bolted away from the field and hid himself in the ocean. Intiraṇ reached the Potiyil hills full of aromatic sandal wood and greeted Akattiyar who drank up the ocean and obliged the Lord of the gods. Now bared (for lack of water), the Acuraṇ, was found by the *tēvar* chief, in a state of intense penance whom Intiraṇ slew with his fabulous *vacciram* (a weapon sharp-edged at both ends and held in the middle). Again, he slew one monster only to become a victim of another; he was harried by the atrocious sin of *piramma atti*. Intiraṇ concealed himself in a lotus stem in a tank. The *tēvars*, now leaderless, chose one Nakucaṇ to succeed Intiraṇ. Nakucaṇ, in his new found glory sought to win over Intiraṇ's wife Intirāṇi. That lust turned out to be his ruin as sage Akattiyar cursed him to become a serpent.

The *tēvas* were again sad at the loss of a chief and appealed in unison to the great guru Brahaspathi. He approached the tank wherein Intiraṇ had found refuge and called aloud the name of Intiraṇ who responded from the lotus reed.

Intiraṇ, harried and disgraced, beseeched his great master's grace and a way to be rid of the big blight of *piramma atti* that had been plaguing him. Brahaspathi took pity upon his penitent ward and mentioned the means of his redemption. As advised, Intiraṇ visited many lovely shrines and he was redeemed when he reached Maturai known as Kaṭampavaṇam. What met his eyes were improbable sights. A truly astonishing sight where deadly natural enemies among animals and birds are seen in incredible amity ! Cuckoos warbled the sacred *piraṇavam* (Ōm) and young parrots chattered the exalted five letters. Much intrigued and astonished by what he beheld, and by the reports of his diligent retinue, the celestial sovereign was informed of the presence of a resplendent *Civaliṅkam* by the side of tank under the shade of a *kaṭampa* tree. Devotion surging through him, Intiraṇ plunged into the pond of golden lotus and entered Kaṭampavaṇam. He was overjoyed to see the *Civaliṅkam*. He bade his divine sculptor to craft a fitting temple for the God of gods. He sent some of his men to fetch divine blossoms to shower upon the Lord. He could not bear to wait till they return. Civaṇ obliged the impatient devotee with blooming golden lotus then and there. Intiraṇ hailed the tank as *porrāmaraiḱ kuḷam* (tank with a golden lotus) and pronounced the benediction that henceforth the tank would bear the name for ever in all the seven worlds (It is known by this name till date in Maturai). Intiraṇ felled the trees with a view to building a temple to the Lord God.

Adorned with the vast lot of his celestial resources, which supplemented his extremely pious disposition and humility, Cōmacuntarar appeared before Intiraṇ and granted him a boon of his choice. Intiraṇ replied that having been rid of the fell curse of *piramma atti*, even when he set foot on the fringes of Kaṭampa woods, what was there for him to wish save to be granted the privilege of worshipping the Lord everyday of his remaining days ? Civaṇ granted him that once a year, if he performed *pūcai* to Him in the month of *Cittirai* (April-May) under the asterisk *cittirai*, he would be deemed to have adored Him each and every day of the year, and appropriately rewarded. The Lord

bade the celestial chief to return to his capital Amarāvati and enjoy all the splendour of his paradise till such time as he desired ; when sated, he could turn to the supernal bliss of Civaṇ which would be given as and when wished.

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V.G.S.

INTIRAṆ MĪṬCIP PAḌALAM, is the 38th *paḍalam* - subdivision found in *Acura Kāṇṭam* in Kacciyappa Civāccāriyār's *Kantapurāṇam*. It describes the descending of Lord Intiraṇ from mount Kailās to Cīkālī.

Intirāṇi, wife of Lord Intiraṇ, was carried away by Acamuki. On hearing the cry of Intirāṇi, Vīramākāḷar came and rescued her. Then she started her penance for the fulfilment of her husband's ventures. Saint Nāratar came to know of it. He went to Kailās. There he met Lord Intiraṇ, who was waiting for an audience with Civaṇ. Nāratar explained everything that happened to Intirāṇi and also about her penance.

Intiraṇ sought Nāratar's help to save his people (*tēvar*) from the demons (*acurar*). Nāratar obliged him. Intiraṇ returned to Cīkālī with his people. There Vīramākāḷar received him with joy. Then he sent Vīramākāḷar to Aiyaṇār and wiped off the tears of his wife Intirāṇi who was doing severe penance.

She told her husband about the vow taken by Acamuki when Vīramākāḷar cut off her hands. Intiraṇ decided to escape in disguise and fled to the Mēru hills with his wife and others.

C.S.

INTIRAṆ MUṬIMĒL VAḷAI ERINTA PAḌALAM, is the fourteenth of the sixty four odd sagas forming the fabulous sports of Cōmacuntarar in *Tiruviḷaiyāṭar Purāṇam*.

This fable sets down the triumph of Ukkira Kumāra Pāṇṭiyaṇ, also known as Ukkira Varumaṇ, over the celestial sovereign Intiraṇ. Ukkira Kumāraṇ was no less than the son and successor of the most exalted Lord Civaṇ reigning under the name Cuntara

Pāṇṭiyan and His divine Consort Mīnāṭci under the name Taṭātakai Pirāṭṭi, the daughter of Malayatuvaca Pāṇṭiyan and Kāñcaṇa Mālai.

Vaḷai (discus) is what the protagonist of this story had victoriously employed to humble the chief of the celestials. Once there was no rain for a long time, and the three Tamil kingdoms Cēra, Cōḷa and Pāṇṭiya suffered much. All the three reigning monarchs sought out the grand old Akattiyar and appealed to him for help. The venerable sage advised them to go to the rain god Intiraṇ for redress. When they prayed for the means to reach Intiraṇ, involving aerial journey, the sage counselled them to undertake the most efficacious penance called *cōma vāra viratam*, to be observed on *cōma vāram* or Monday, a day regarded to be especially dear to Lord Civaṇ. The ritual adoration, was most punctiliously gone through by the dedicated trio of Tamil kings. Lord Cōmacuntarar pleased with their penance, granted them their wish, and they flew to the celestial court of Intiraṇ. Informed of their arrival, Intiraṇ had haughtily ordered three thrones for his human visitors below his august seat. While the Cēra king sporting honeyed palmyrah blossoms and his Cōḷa counterpart decked with *ātti* flowers (mountain ebony) accepted the lowly seats allotted to them, Ukkira Pāṇṭiyan of most imperious deportment, sporting a margosa wreath, ascended Intiraṇ's throne to sit by his side, to his shock and chagrin. The *tēvar* chief greeted the two kings sitting in front of him and enquired their wish. When they desired copious rainfall in their realms he acceded to their plea at once and they retired. Then, when the two had gone, he turned to gaze approvingly at the grand Pāṇṭiyan, and bestowed on him a marvellous pearl wreath. The Pāṇṭiyan sovereign, accepted the supernal wreath nonchalantly. Intiraṇ pronounced the benediction on the Ukkira Kumāraṇ : 'from today you'd be hailed as *āram tāṅkiya Pāṇṭiyan* (a Pāṇṭiyan who sported a wreath)'. Impervious to his blandishment, the leonine Pāṇṭiyan coolly walked out of the celestial court and reached his capital.

The Pāṇṭiyan realm was still in the grip of drought. However, in his kingly discharge of duties,

he was not wanting. Presently, he had gone on a hunt around the lofty Potiyil hills. When he saw clouds settled thick on the hills, he was infuriated. He imprisoned the whole range of clouds. The news reached Intiraṇ who was nonplussed by a mortal's capacity to seize his cloud *putkala varuttam*. He wanted to teach a lesson to the mean mortal and invaded Maturai with his army. A fierce battle ensued. After trading superior missiles reinforced with divine spells, for long, the Pāṇṭiyan hurled his *vaḷai* (discus). The missile pulverized Intiraṇ's diadem and filled him with dread. Routed, the celestial chief fled for his dear life. Back in his celestial court, he sent a herald expressing his willingness to rain copiously and beseeched his victorious foe to release his cherished clouds. But the livid king, whose fury had scarcely abated, would not trust Intiraṇ's words. Then *Vellāḷaṇ*, who was a fast friend of the celestial chief, took it upon himself to be a guarantee to Intiraṇ in carrying out his promise.

Ukkira Kumāra Pāṇṭiyan took the *Vellāḷaṇ*'s word unhesitatingly as if it was *Vedic* truth emanating from Civaṇ, for the community was known for its probity even when faced with dire poverty and even when one's life was in peril, and set free the clouds. Intiraṇ kept his word and the Pāṇṭiyan's land received copious rains and regained its prosperity.

See also : INTIRAN PAḷI TĪRTTA
PAṬALAM

V.G.S.

INTIRANŌṬU, is the eighth *Tirumōḷi* of the second *pattu* (decad) of Periyālvār's hymns in *Nālāyira Tivviyaṇ Pirapantam*.

This decad is set in the six footed *kaḷineṭiḷaṭi āciriya viruttam*.

Periyālvār, a God-intoxicated saint-poet, exhibits felicitous empathy in imagining himself to be Acōtai, Acōtai the mother of the divine child Kaṇṇaṇ. He relives the maternal role in many fascinating moods and disparate and piquant situations which Acōtai, the supremely blessed dairy woman, did actually experience as the foster mother of Kaṇṇaṇ in *Āyarpāṭi* (cowherd settlement).

The Ālvār mother, has finished bathing and

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஁ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ண்
a ā i ī u ū e ē ai o ō au k k 'n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ

dressing up her blissful child. She has attended to his toilet with all the care and affection she can lavish upon the handsomest boy, sparing neither effort nor ingredients ; now she settles down to do the necessity to spare her precious child the danger of 'evil eye'. The saint mother is worried about her son's safety from supernatural forces such as spirits and goblins which are believed to harry children. She is anxious to shield her child by performing the rites known as *kāppīṭtal*.

Periyālvār's supreme devotion for Tirumāl, (now incarnate as child Kaṇṇaṇ, whom he regards to be the Paramount Lord above Piramaṇ and Civaṇ), is seen wrestling with touchingly delicate maternal tenderness and motherly anxiety for the child's welfare. To Ālvār, Tirumāl is the almighty Omnipotent, Omnipresent and Omniscient ; Tirumāl is eternal and imperishable. Yet, when Ālvār assumes the persona and role of the mother, just as Acōtai was immensely concerned with Kaṇṇaṇ's safety, we find the Ālvār worried to distraction. The juxtaposition of Kaṇṇaṇ's Omnipotence with his assumed vulnerability, assumed and apprehended by the anxious saint mother, invest these vignettes with delectable insights into mother love, and solicitude characteristically maternal.

Periyālvār identifies the Kaṇṇaṇ of *Āyarpāṭi*, as is his wont, with Tirumāl of a particular shrine of the Tamil land. The shrine chosen here is Tiruvellaṇai. The Lord here who is seen in the *ninra tirukkōlam* (standing posture) is named Puṇṭarīkāṭcaṇ (meaning Lotus-eyed in Sanskrit). In the *Śhrīmad Bhāgavatam*, canto X, where we find the Kṛṣṇaṇ incarnation being expansively dealt with, Acōtai is seen cooing over her divine infant : "Kṛṣṇā! time is gloaming. The whole lot of celestials are here waiting to see you and pay their regards. You don't go and stand there where roads meet. The fierce deities are known to haunt these junctions - do stay away from such dangerous spots? Come and accept my protective measures". Periyālvār models himself on Acōtai and exhorts, cajoles and beseeches alternately the divine child to come and accept his protective *kāppu*.

S.N.K. & V. G. S.

INTIRĀ, is a novel by V.S. Veṅkaṭēcaṇ.

Intirā is born into a family of Devadācīs. Her mother, following a long lost tradition, is living

as the concubine of a Zamindar. She is of a very pious disposition. She goes to the rescue of Kōpālaṇ who is unable to pursue his studies because of grinding poverty. She also develops a great affection for him. Intirā and Kōpālaṇ love each other. Their love suffers a serious setback when Kōpālaṇ, bowing to the wishes of his parents, marries Ramaṇi. In due course, Ramaṇi gives birth to a male child. Even after his marriage, Kōpālaṇ has a warm corner for Intirā. When Intirā loses her parents, it is given to Kōpālaṇ to stand by her. He is a source of consolation to her in her helpless state. As fate would have it, Kōpālaṇ soon sheds his mortal coils. Before his death, he requests Intirā to look after his family. The devoted woman that Intirā is, she helps Kōpālaṇ's brother to pursue his studies and later on take up a career. Intirā also arranges the marriage of Kōpālaṇ's sister. She also educated Kōpālaṇ's son. The responsibilities that she shoulders are too heavy for her slender resources and in due course, she is reduced to poverty. Again, there is a crisis. Ramaṇi urgently writes for Rs.10,000 which she has to deposit as security for her son's job.

This time Intirā does something very unusual to raise the money. She agrees to surrender herself to a rich man, who had eyes on her, in exchange for Rs. 10,000. The affluent person, who hears her story, has second thoughts and forthwith adopts her as his sister. The goodness of Intirā touches a tender chord in him. Kōpālaṇ's son, who come to know of Intirā's great sacrifice is moved beyond words and elevates her to the high and revered position of his mother.

More than the story, it is the character of Intirā that lends depth and distinction to this novel. Though hailing from a family practising the oldest profession, Intirā has her own loyalties and duties. Though her love for Kōpālaṇ did not consummate in marriage, it remained alive to the very end.

The narration of the story in the first person accounts for the haunting quality of the novel and its wide appeal.

It was published in Madras in 1962.

P.T.

INTIRĀṆI MARUTALAIP PAṬALAM, is the 35th *paṭalam* in Acura Kāṇṭam of Kacciappa Civāccāriyār's *Kantapurāṇam*. It describes the in-

difference of Intirāṇi to Acamuki, when she tries to mislead her.

Intiraṇ left his wife Intirāṇi in the gardens of Cīkāḷi, when he went to see Civaṇ. Acamuki, sister of Cūrapaṇmaṇ, an immoral demoness saw Intirāṇi and planned to take her to her brother. She expressed her desire to Intirāṇi, but Intirāṇi refused. This refusal is spelt out in this *paṭalam*.

While refusing Acamuki, Intirāṇi narrated the noble heredity of Acamuki and advised her not to indulge in evil activities. As Acamuki was born to Kāciyappa Muṇivar, son of Lord Piraṇmaṇ, it was unfair for her even to think of immoral and unethical activities.

She advised, "Only those who invite evil on themselves do the same to others. You do not think of the great family you come from, and you utter things unworthy of your family. You don't think of virtuous deeds, your family and you talk of things bad".

Acamuki, on hearing this advice, got angry, pulled Intirāṇi by her hands and dragged her. On realizing her inability to get rid of Acamuki, Intirāṇi cried for help in all the four direction.

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See: INTIRAṆ ARUCCAṆAIP PAṬALAM

C.S.

INTIRĀ PĀRTTACĀRATI (1930 -), one of the leading Tamil writers. Though his father was an efficient Sanskrit scholar, Intira Pārtta-cārati took to studying Tamil. After his graduation, he got his M.A. degree in Tamil from Annamalai University and then, worked for 3 years as a Tamil Lecturer in the National College, Tirucci. In 1955, accepting the invitation of R. Veṅkaṭarāmaṇ, the former President of India, he went to Delhi and taught Tamil in one of the schools of the Madras Education Association. In 1962, he moved to



the Dayal Singh College and in 1971, to the Department of Tamil, Delhi University. While in Delhi, he happened to go to Warsaw, Poland, as visiting Professor to teach in the Indology department till 1986. Back in India, he continued in Delhi University for 2 years and retired in 1988, thenceforth he became the Director in the Department of Culture, Central University, Pondicherry.

On academic grounds, he has also had the privilege to visit Canada and the United Kingdom and has delivered a speech on "Bhakti - A Movement of Dissent" at the Nehru Centre, London. His Ph.D. research work is on "Vaiṣṇavism in Tamil Literature during the period from the 7th-9th c". According to him, the Ālvārs were not just 'saints' but those who strove to unite people for a common goal and those who protested against the vigorous caste-consciousness.

His creative impulse has instigated him to write. Moreover, for the question, "why do I write?", he himself has acknowledged elsewhere that, "it is my responsibility to myself and to the society". He also holds the view that a creative work of art will have the touch of originality if it comes from the authentic 'I' and he is convinced that he would do what he thinks is right. He passionately loves English Literature and has widely read Shelley, Aldous Huxley and Balzac. But he admires Putumaippittan, one of the eminent Tamil writers. He also greatly respects Bernard Shaw's rationalistic view that "God is the noblest creation of Man". He believes in the dictum that character is destiny and is full of praise for Shakespeare's Hamlet. However, he admits that he has never sought anyone as his model for his writings. He has to his credit many novels, short stories and plays.

One of his novels has been translated into English and many of his dramas have been rendered into other Indian languages such as Hindi, Marathi and Urdu.

In the initial stages of his literary career, his approach was conventional as exemplified in his collection of short stories entitled *Maṇita Teyvaṅkaḷ* (1967). In due course, he began to probe deep into the unconscious mind. He also experimented with new techniques. His *Ucci Veyyil* (1968) and *Ūṇaṇ* (1970) belong to this category.

His novel *Kālaveḷḷam* (1968) depicts the conflict between the values of feudalism and capitalism.

Tantira Pūmi (1969) set in Delhi, pictures the vulgarity, despair, and disillusion to which the intellectuals of the middle class families fall a prey in this competitive economic set-up.

He has also ingeniously applied the theories of Western thinkers like Freud and Nietzsche. Oedipus Complex and Escapism find a place in works like *Vēṣaṅkaḷ* (1970), *Maṇak Kukai* (1970) and *Maḷai* (1970).

In *Kāṇal Nīr* (1970), he portrays the conflicts within the moneyed classes, where members of the same families become alien to each other and consequently victims of mental crisis and depression and lack of interest in the social life.

Works like *Nācakkāra Kumpal* (1971) and *Puṇitaṅkaḷ* deal with the sufferings of the middle class people in the modern society.

His novel *Nilameṇum Nallāl* (1978) deals with characters who obstinately cling to their own judgement, without due consideration to others' ideas, and who alienate themselves from society. His novels *Cutantira Pūmi* (1973) and *Tiraikaḷukku Appāl* (1973) reveal him as a critical realist. *Cutantira Pūmi*, set in Delhi, highlights the anti-social activities that plague the life of the average man.

His novel *Kurutip Puṇal* (1975) shows a degenerating trend from critical realism. Though the novel bagged a Sahitya Akademi Award, it cannot be denied that the theme distorts a historical event. The book which could have attained to the status of a good historical novel failed because of his subjective idealism. The Freudian overtones lend the work an additional dimension.

His contribution to modern drama is also notable. His dramas like *Maḷai*, *Pōrvai Pōrttiya Uṭalkaḷ* and *Auraṅkacīp* are staged many a time in Tamil Nadu. *Auraṅkacīp* had won the Tamil Nadu Government prize. His Works :

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V.A. & M.M.

INTIRĀYAṆ PAṬAIPPŌR, is one among the Islamic *paṭaippōr* works and the last in the *Aintu Paṭaippōr*. The author of this work is Acaṇ Alip Pulavar.

The poems in this work are in *kaṇṇis*. This work gives a graphic account of the battle in a question and answer form. Two persons are involved in a conversation. One is a Muslim and the other a non-Muslim, who asks questions and receives answers.

During the 18th and 19th centuries this method of Catechism was used for religious propaganda and this work is an example of that.

It was first published in 1871.

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R.G.

INTU EṆUM PENṆORUTTI, (a woman named Intu) a novelette by Avināci Murukēcaṇ.

The novel (though named after Intu) tells the sad story of Cantāṇam, a schoolmaster with a sense of fiery idealism. Upright and hardworking, he is always up against tyranny and injustice. His meeting with Intu, who is also on the same wave length, marks a turning point in his life. It is during the release of one of his poetic works that Cantāṇam makes the acquaintance of Intu. She is also gifted with a highly artistic temperament. Besides being interested in Western art and music, she is a great lover of literature. Her favourites among Tamil writers include Akilaṇ, Aḷakiricāmi and a host of others. She is also very familiar with the works of writers in other Indian languages such as Kāṇṭēkar, Tagore and Takāḷi Civacaṅkara Piḷḷai. Her knowledge of English literature is the envy of everybody. Cantāṇam is greatly impressed with her multifaceted talents. In fact, she is better equipped intellectually than he.

The author mentions a few significant incidents in the life of Cantāṇam to show that he would not put up with injustice of any kind. When a heavy sum is demanded as dowry for the marriage of his sister, Cantāṇam not only stops the alliance, but gives a piece of his mind to the bridegroom's parents. His campaign against vulgar film posters near the school campus costs him his job. Vested interests accuse him of instigating the young students against the authority of the school. Meanwhile, Intu's parents, who do not want her to marry Cantāṇam, succeed in sowing the seeds of dissension. This results in Cantāṇam developing a deep hatred for Intu. The sudden change in the attitude of Cantāṇam verily upsets Intu who falls ill seriously. Later on, her disease is diagnosed as a mortal one. By the time Cantāṇam wakes up to truth and reality, it is too late. No doubt he meets

Intu before her death. The tragic end of Intu upsets Cantāṇam so deeply that he goes out of his mind.

The story is written in a crisp style which makes for quick reading. The author's strong point is characterization. But for the melodramatic incidents which are highly theatrical, the novel is blemishless.

It was published with the other novel : *Kataikaḷ Muṭiyum* in Madras in 1985.

G.J.

INTUMATI ALLATU KARPARACI, is a stage drama written at the end of the 19th c., by Carukkai Irāmacāmi Aiyāṅkār. *Kiruṣṇa Vilāca Capai* staged this play in Madras.

This play stresses the greatness of chastity and futility of suspicion. The play seems to discuss the need to distinguish between friendship and love, the supremacy of intrinsic love, the hurdles in the life of lovers and the need for the invocation to God. The play commences with an introduction by Cūttiratāraṇ, who gives in short the story and introduce the characters as in *terukkūttu*. It has six acts and 13 scenes and chastity is its main theme. The story is about the Pāṇṭiya king Kulacēkaraṇ and his wife Intumati. Cōḷa king Parākkiramaṇ visits them, and during his stay he develops friendship with Intumati. The king Kulacēkaraṇ suspects the friendship, and decides to kill his friend the Cōḷa king, who comes to know of this plot and runs away. Kulacēkaraṇ gets angry and punishes his wife Intumati, by putting her in prison. Intumati delivers a girl baby in the prison but the king arranges the baby to be killed in the forest. But his brother-in-law leaves the baby alive in the forest. A shepherd family raises the baby with the name Kumutiṇi. Pāṇṭiya king puts his wife Intumati on public trial when an *acarīri* (ethereal voice) says that Intumati is a chaste woman but the king refuses to listen to it and his son who witnessed this public humiliation of his mother dies of broken heart. The growth of the girl child covering a period of 12 years is shown in *kūttu*. Cōḷa king's son Puṣpōtpavaṇ falls in love with Kumutiṇi. The king who thinks that she is the daughter of a shepherd family refuses to give his consent. The lovers rush to the Pāṇṭiya kingdom and request the king to unite them in matrimony. Cōḷa comes to know of the real identity

of Kumutiṇi, but the lovers have left infuriating the king. He decides to start a war with Paṇṭiyaṇ, but his council convince him not to go for a war. In the meantime Kulacēkaraṇ joins with his daughter and also takes his wife Intumati back. Cōḷa king also accepts this matrimony and the play ends happily.

The entire drama portrays various kings of different dynasties to give a historical touch, but in fact none of the events are really historical. The story, revolves around the kings and the queens so that extravagant stage sets, clothes and jewellery can be used to impress the audience. All the characters are fictitious and the names are just borrowed from history, to give a historical touch.

This play was published by Ci. Perumāl Nāṭar in 1907.

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M.M.

INTUMATI ĒṆ ALUKIRĀḸ, (why is Intumati weeping) a novel by P.L. Rājēntiraṇ is on the eternal theme of man-woman relationship.

Intumati and Āṇant fall in love with each other and are united in wedlock, thanks to a common friend Uṣā. Āṇant, a journalist by profession, is a workaholic and seldom finds time to spend with his wife. Intumati, who is a doctor, takes this to heart and this is the beginning of their sorrows. Though Āṇant's love for Intumati is deep and abiding, a communication gap between husband and wife develops and it does not take much time for Intumati to interpret her husband's preoccupation with work as being indifferent to marital commitments. She seeks a divorce from her husband which is granted. Āṇant continues to have the same regard for her which he had when he first set eyes on her.

Meanwhile, an extremist with a gunshot wound seeks refuge in Intumati's house. While doctoring for him, Intumati is carried away by his unreasoning keenness and mistaken zeal to achieve political objectives. This soon takes the form of an infatuation. But for the timely interference of

her faithful servant Yacōtā, Intumati would have ventured to marry him. The aberrant behaviour does not last and Intumati once again becomes her old self when the extremist gets arrested. Slowly wisdom dawns on her and she begins to realise the true nature of love.

It calls for considerable insight and artistry to handle the delicate theme of man-woman relationship. Earlier masters like Ku. Pa. Rājakōpālaṇ have done it with consummate skill and subtlety, which the present writer seems to lack. The situations and the dialogue are inadequate to produce the desired effect.

It was published in Madras in 1975.

G.J.

INTUVIṆ CONTA VICAYAM (Intu's own problem), is a social novel written by Piratipā Rāja-kōpālaṇ.

This novel deals with the plight of Intu, a young widow. She loses her husband within six months of her marriage. After her husband's death, she goes to her uncle's village, Caṇpakattūr. Her uncle and his two wives i.e., her aunts, welcome her and treat her with sympathy and affection. Intu derives some consolation by their kind treatment. She meets an engineer, Mātēsvaraṇ there. On seeing Mātēsvaraṇ at first, she is quite astonished because he resembles her husband. Through Mātēsvaraṇ, she learns that her uncle's first wife had a premarital relationship with a man in the village of Rākkipālaiyam, as a result of which her aunt begot a daughter. She was also christened Intu. But her aunt at the instance of her husband handed over the illegitimate child to someone with instructions to kill it. Intu offers to bring up the child and Mātēsvaraṇ welcomes the idea. Intu has a brother, who is not averse to the friendship between Intu and Mātēsvaraṇ as long as it does not progress towards matrimony. Intu's brother and his wife do not like such an alliance, because in that event their ancestral property is likely to be divided and Intu's share therein claimed. Intu hates her brother for his utterly selfish attitude. She earmarks her property, with the help of Mātēsvaraṇ to start a school. After these developments, she feels that she has no reason at all to postpone her marriage. Mātēsvaraṇ too is willing to marry her even though

she is a widow. She courageously resists the social stigma attached to the remarriage of a widow. When she expresses her strong views to Mātēsvaram, he is pleasantly surprised at her strong will and agrees to her proposals.

Through this novel, the author expounds the view that the young widows have a right to take their own decisions regarding their remarriages and social rehabilitation. They should be allowed to determine their own future without any social compulsion, hurdle or pressure.

This book was published in 1985.

G.J.

IPPAṬIKKU UNKAḻ YATĀRTTAMUḻḻa (thus yours realistically), is a collection of ten short stories written by Nityā.

The first story entitled *Innumoru Viḷippu* (yet another awakening) deals with the misery and hardship experienced by a marginal farmer who depends on well irrigation for raising crops.

The second story bears the title *Yukacakti* (the force of the aeons) quite appropriately. It describes how the statue of Kaṇṇaki (the heroine of the famous Tamil epic *Cilappatikāram*) in the South beach road (called Marina) at Madras transforms a timid young woman into a stoutly courageous defender of her honour and dignity against a drunken bully who talks obscenely, behaves indecently and harasses her near that statue.

The next story *Mālaiyai Takarkkum Cuṇṭeli* (the mouse that chips away a mountain) reveals the problems of the workers engaged in quarrying blue metal or granite pieces at a mountain site.

Kōṭukaḻ (lines) is the symbolic title of the fourth story which describes the dilemma of a research scholar, Ceṇṇpakam, who is unable to define the so called poverty line and also finds it difficult to draw that line exactly among the various strata of poor people whom she comes across in her native village.

The next story *Oru Viṭiyarkālaip Poḻutil* (at a particular dawn) is an outspoken commentary on the sordid state of affairs and the deplorable irregularities that are commonly found in the police stations of our country.

The next story entitled *Ammāvāl Muṭintatu* (what mother could achieve) reveals the mental tur-

moil of a solicitous mother who is anxious to prevent her children's minds from being poisoned by undesirable divisive tendencies on the basis of colour, caste, social status, etc.

Aṭimēl Aṭiyaṭittāl (if given blow after blow), the title of the next story, is the first half of the Tamil proverb. *Aṭimēl aṭiyaṭittāl ammiyum nakarum* which means figuratively that even the toughest problem can be solved by determined and repeatedly strong attempts.

Nilāvai Maraikkum Mēkaṇkaḻ (the clouds that conceal the moon) is the title of the next story which ruthlessly exposes the deceit and double standards of the hypocrites whom we come across in all walks of life. Power, pelf and pomp are what everyone is after in society and no holds are barred and no means spared to attain those ends. As long as there are gullible and ignorant people in large numbers in a society, it is a happy hunting ground for crooks and cheats.

The story *Āṭṭukkuṭṭi Kattukiratu* (a lamb bleats) is a tender and humanistic account of a shepherd lad who identifies himself with the flock of sheep which he looks after and herds at night in the paddy fields for manuring.

Nityā, the authoress of the short stories in this collection proves her individuality and uniqueness among the average writers of conventional run of the mill stories. Her art is employed for life's sake and her genuine concern for the unlettered and down-trodden rural folk, is revealed in her stories. In many stories she adopts the dialectal peculiarities of the Tamil spoken in the particular region where the story is set. In unequivocally condemning exploitation of any kind or denominating, she impresses the readers as a committed socialist. In all, Nityā is a writer who can be rated high. We are fed with (not fed up with) realism right through the collection and hence the appropriate title.

It was published in 1988.

G.J. & R.R.

IPPOLITTUC CĀMIYĀR (19th c.), a learned scholar from Ceylon, was educated in Europe. His *Cattiya Vēta Tarppaṇam* is a translation and *Māruti Maṭutta Tiruppaṭi Mālai* is in *antātit toṭai* (anaphora).

S.N.K.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ண் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṇ ṭ ṇ t t p m y r l v ḷ ḷ ṛ ṛ

P.R.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ க் க் ந் ச் கு ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ñ t ṇ t n p m y r l v ḷ ḻ ḡ ṛ ṅ

IPUṆIYAṆ PAṬAIPPŌR, a work belonging to the genre called *paṭaippōr* by Acaṇ Alip Pulavar. This happens to be the first work in the **Aintu Paṭaippōr**.

The work is based on the battle waged between Ali, the son-in-law of Prophet Mohammed and Ipuṇiyaṇ, the king of Kuṛācāṇ. The work is named after the antagonist.

Ipuṇiyaṇ, who was a dictator declared himself the lord of the world. Prophet Mohammed sent his emissaries to him advising him to accept Islam and become its devotee. Outraged by this, Ipuṇiyaṇ fought a war with the Prophet Mohammed. Ali lead the troop of Muslims who defeated and killed Ipuṇiyaṇ. After his death his wife and son embraced Islam.

This work has a total of 922 *ammāṇaikaṇṇikaḷ* (couplets) out of which 48 are devoted to invocation and the rest 874 *kaṇṇikaḷ* (couplets) to the actual story. It was first recited in 1737 at the city of *Teṇṇpūvai*.

The work is almost like the *paraṇi* genre which sings of the scenes of war. It can be also called a war ballad. Its simple lucid style, intelligible even to the common mass, deserves special mention.

The first edition appeared in 1971.

M.I.A.M.

IPUṆU JAMĀLUTTĪṆ (J.M. Apūpakkar), a Muslim Tamil Scholar born at Iravāñcēri near Kuṭantai, Tañcāvūr district, to Jamāluttīṇ Rāvuttar and Sāttūṇ Pīvi on 15th June 1925. He had his formal education upto the eleventh standard. He was a businessman. He was honoured with the title *Aruṭkaviṇṇar* for his Tamil poems by *Piṇāṇku Vaṭamalēyā Tamil Eḷuttāḷar Caṅkam* (Penang and North Malaysia Tamil Writers Association).

Ipuṇu Jamāluttīṇ Kavitaikaḷ, **Haj Niraivēru-kiratu** and **Kutpu Jamāṇ Kājā Pasīr** (a history of a spiritual scholar) are his works. He translated **Parnapās Cuvicēsam** in Tamil from English.

P.R.

IMMĀNUVĒL MĀLAI, is a work on Christianity by Cāmiyātiyāṇ Pērupeṇṇā Ayyar, which praises Immānuvēl in 50 *viruttappās*.

The second edition was published in 1887 in Pālaiyaṅkōṭṭai.

M.M.

IMAYATTIL NĀM, a Tamil play by Rā.

Vēṅkaṭācalam.

When *Caṅkam* works were published in book form, from the palm-leaf manuscripts, they verily created a sensation in Tamil literary circles. The 1940s saw the hey-day of this trend, which was an offshoot of Dravidian and National Movements.

Drawing inspiration from *Caṅkam* poetry, many creative works, especially plays, were written with love and chivalry as the dominant themes. **Imayattil Nām** is one such play.

This play is based on the scattered references to Cēraṇ Ceṅkuṭṭuvaṇ found in *Caṅkam* literature and **Cilappatikāram**. It talks about a Cēra king who invaded North India and persuaded the kings there to fetch a stone from the Himalayas to make the statue of Kaṇṇaki. The author says that the play is written with the age of **Cilappatikāram** as its backdrop.

The author admits that he has drawn freely from literary sources. Except three imaginative characters, namely Porroṭi, Karumpu and Cevvēḷ, all the other characters are taken from classical literature.

There is no exaggeration in the portrayal of character. Avvai.T. K. Caṇmukam group has staged the play many times.

The tendency to glorify the past, has sharpened linguistic and racial conflicts in Tamil Nadu. The play is a product of such a tendency since it portrays the Aryan-Dravidian conflict.

The play was first published in 1949 at Madras.

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V.A.

IMAYATTUKKU APPĀL, Jeyakāntaṇ's work about Leo Tolstoy, the great Russian writer. It was written as a commemorative work to celebrate the 150th Birthday of Tolstoy. The author in his own inimitable style gives a brief biographical sketch of Tolstoy's life, his ideas on India, the influences of Buddha, Sankara and Ramakrishna on him, his impact on Vivekananda and Gandhi and also his personal relations with his wife Sonia. Jeyakāntaṇ has also compiled the praises showered on him by the scholars of international repute.

It was published in Madras, 1979.

M.M.

IMAYATTAI VĪḷṭṭiya ḷaval, is a novel on a Christian theme by Ārtar Jēms (Arthur James) of Kāvalkiṇaru. He calls his work 'a novel with a purpose'. To what extent this satisfies the technical requirements of a novel is a moot point. The narrative, based on a *Biblical* story, runs as follows :

In Bethlehem lived Īcāyi with his sons. God Almighty, in his infinite mercy, decided to remove Cavul (Saul) from the kingship of Bethlehem. With this end in view, he despatched Cāmuvel (Samuel) to the earth. The avowed object was to find a worthy successor for Cavul. Cāmuvel summoned the sons of Īcāyi. Except the last-born, all the others turned up. Again, a message was sent to fetch the missing son.

Tāvītu (David), the last son of Īcāyi was gifted with handsome features and looked verily a king. God hinted to Cāmuvel that he should be chosen as the successor of Cavul. He was also ordered to anoint him. Thereafter, the spirit of the Lord began to live in Tāvītu and guide his actions on the right path. Though Tāvītu continued to be a shepherd, the spirit of God motivated him to do many good things unconnected with his profession.

King Cavul, who was mentally ill, revelled in luxury. When Tāvītu played on the harp, the king felt immense relief and forgot his moodiness and depression. He wanted Tāvītu to live with him. He offered one of his daughters in marriage to Tāvītu soon, the feeling gained on him that Tāvītu was a potential rival to the throne. Being mentally unbalanced, Cavul devised devious ways and means to get rid of his son-in-law. Though Cavul treated Tāvītu abominably badly, Tāvītu was seldom vindictive. He was always kind to the king and respected him. This very much impressed the king, who ultimately offered him his kingdom !

Tāvītu was so valorous that he succeeded in annexing the neighbouring kingdoms. These, later on, came to be known as Jerusalem. He built magnificent buildings with an eye on the future when he envisaged people speaking eloquently of him as a saviour, master-builder and administrator. He wanted everyone to sing the glories of Jerusalem. Soon, Tāvītu's fame spread far and wide

and the neighbouring kings vied with each other in sending him costly presents and gifts.

But Tāvītu fell from grace and became a sinner when he chose to fall in love with another man's wife and outrage her modesty. This great sin was followed by many other sins. When the husband of the woman, with whom Tāvītu had sexual relationship died, Tāvītu coolly married her. This provoked God very much. He wanted to teach Tāvītu a bitter lesson. The slur cast on womanhood affected the cities of Jerusalem and Israel so much that a shadow fell on them. Tāvītu's position as king became weak and shaky. But prudent that he was, he soon realized the gravity of his sins and sought God's forgiveness. God absolved him of all his sins when he sincerely prayed and offered sacrifices of animals. The country was rid of all virulent diseases. The warning Angel, who stood guard with a drawn sword, disappeared and there was a return to prosperity and plenty.

The author, while winding up, stresses the need to continue with one's good and virtuous actions and uphold steadily the moral life. These alone will win for one God's mercy and the kingdom of Heaven.

It was published in 1987 at Kāvalkiṇaru.

M.S.J.

IMAYAM ENKAḷ ITAYAM, a novel by Aptul Camatu which centres round the Chinese invasion of 1962. The patriotic fervour of the hero to defend India constitutes the theme. The hero, a sick man, sojourns in the various hill stations of India and develops a liking for the magnificent Himalayas. He fears that the Chinese invasion may destroy the beauty of the Himalayas, which he views as the soul of the Indians. In his desire to protect the Himalayas at any cost, he donates half of his wealth to the army, makes his son a jawan, and sends his second wife to the army hospital as a nurse.

The hero is nameless. The story is narrated by the characters themselves. Instead of being a dull record of incidents, the novel adopts the form of 'recollection' by various characters.

The book was published in 1963 at Madras.

M.M.

IMAYAMALAI ALLATU TIYĀṆAM, is a summary of the three lectures delivered by Tiru. Vi. Kaliyāṇacuntaraṇār, the doyen of Tamil letters, under the auspices of the *Caiva Cittānta Makā Camājam* in the year 1930.

In the course of his lectures, Tiru. Vi. Ka., suggested ways and means to overcome the tension and the frustration that are the lot of the common man. How *tiyāṇam* (meditation), done under the guidances of a good teacher, will go a long way in restoring mental peace and harmony is stressed in more than one place.

The rest of the lecture is on the mighty Himalayas. Several ideas which have a bearing on the Himalayas lie scattered in the lectures. Here again, the author reverts to his main theme of finding inner peace and elaborates on the sane and happy life led by the *saṇyācins* who have made the Himalayas their permanent abode. As it may not be possible for everyone to go to the Himalayas, the author suggests the simulation of similar conditions at home while practising meditation. He is not referring to the vegetation and beauty of the Himalayas when he talks about 'similar conditions' but the 'ambience' that will contribute a lot to the restoration of inner harmony.

Other topics touched upon by the author are: the glory of the mountains, the Tamils and their experience of Hill life, Nature and the poets of the West, the riches of the Himalayas, Nature and Godhead, the experience of pilots in high altitude flying, Gowrisankaram and the attitude of various religionists, the unity of religions, the oneness of God and the benefits of meditation.

Tiru. Vi. Ka.'s Tamil style has much to commend itself, particularly the choice of words. Though it may sound pedantic and highflown to the modern reader used to the Tamil of popular periodicals, none can deny the grandeur that characterizes it. The most admirable thing about his style is its clarity. The orderly way in which ideas are arranged has much to commend itself. Some of the ideas may sound commonplace today, but each writer has to be judged by the time in which he lived.

It was published at Madras, in 1941.

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S.T.

IMAIKAL, is a novel by Pūram.

The story centres round the family of a retired headmaster, Rākavaṇ, who lives in the village of Tirumayyam. Rākavaṇ is blessed with a daughter and a son. The son Naraciṁmaṇ steps into his father's shoes and becomes a teacher in the same school in which his father served. The daughter Kamali marries one Cattiyamūrṭti. Cattiyamūrṭti wears an innocent look and is quite unassuming. The initial good impression is spoiled when he borrows indiscriminately and runs away to escape from his creditors. He spends some time with his father in the parental love and returns to Tirumayyam as a 'reformed' young man. He invites Kamali to rejoin him at Madras and promises to begin on a clean slate. Though Kamali is able to make out that he continues to be a wastrel and spend thrift, she withholds the information from her parents. She does not want them to worry on her score. Meanwhile, Naraciṁmaṇ's son Maṇi seeks a job in Madras. He comes to know of Cattiyamūrṭti's profligacy. He goes out of the way and clears the debts that Cattiyamūrṭti had incurred. It remains a mystery to Naraciṁmaṇ as to why Cattiyamūrṭti is so carelessly and foolishly wasteful. When for a second time, Cattiyamūrṭti deserts Kamali, she gets fed up and returns to Tirumayyam. Noble wife that she is, she eagerly waits for the return of her husband!

The sentimental novel had its heyday in the seventies when magazines vied with one another in serializing stories that had for their theme the woes of women. In fact, many of the writers were unconsciously looking up to Laṭcumi for inspiration. It was she who heralded this type of writing in Tamil. But then, Laṭcumi was such a gifted story teller that some of the obvious defects of the sentimental novel were not apparent in her writings. But at the hands of mediocre writers, the novel degenerated into a tract on the sorry plight of women.

The present novel makes slow reading as the plot carries little or no suspense. The only character who stands out is Cattiyamūrtti. Here again, the novelist has failed to create credible situations which would help the character emerge with fullness and life. The others who figure in the novel are shadowy stereotypes who vex the discerning reader. Even the story-telling leaves much to be desired.

It was published in Madras in 1979.

P.T.

IYAKKAMUM ILAKKIYAP PÖKKUKAŁUM (movement and the literary trends), is a collection of three essays written by Kō. Kēcavaṇ. These essays deal with literary trends in a historical, sociological and Marxist perspective. As the author is a scholar with a pronounced Marxist bias, he brings to bear that ideological approach in his treatment of the topics taken up for discussion.

In the first essay entitled *Pāraṭi Ilakkiyam* (literature of Pāraṭi), the author analyses Pāraṭi's works, not as a laudatory admirer, but as a critic committed to the communist ideology of class struggle. From that standpoint, Pāraṭi's works do not contain a distinct proletarian bias though in his prolific writings he is devotional, nationalistic and humanistic. According to the author, Kaṇṇatācaṇ, a later day poet is a stronger proponent of the working class interests. In respect of the advocacy of the Marxist concept of class struggle, the author finds in Pāraṭi some irreconcilable contradictions. The leaders who participated in the Indian Freedom Struggle, their class differences and leanings and the fluctuating trends of the freedom struggle have all been discussed in a historical approach. The

author attempts a general assessment of the relationship that should exist between the writer and his literary creation and evaluates Pāraṭi and his work accordingly. The external and internal factors influencing or affecting Pāraṭi's poetry such as the political environment and philosophical creed have also been focussed for a fair and accurate judgement. Whatever be the ideological conviction of Pāraṭi, his frankness and courage are reflected in his messages, without any trace of hypocrisy. Pāraṭi's *Vedantic* predilections, his Gandhian outlook and his cultural heritage have been assessed objectively in this essay.

The second essay entitled *Kaṇṇatācaṇ Kavi-taikał* (Kaṇṇatācaṇ's poems) deals with the versatile thematic content, wide range and the social impact of the works of that modern Tamil poet. Kaṇṇatācaṇ was strongly conscious of the Marxist class struggle and was forthright in his advocacy of the proletariat cause. As a politician he was not quite steadfast in his leanings and switched loyalties quite often. Naturally the changed views are evident in the poems written by him from time to time. Hence we find progressive and rationalistic views in some of his early poems and strong religious and devotional sentiments in his later compositions. He advocated rationalism when he was in the *Tirāviṭar Kałakam* (D.K.) of Periyār Rāmacāmi and espoused nationalism when he joined the Indian National Congress later.

The third essay entitled *Kirāmiya Nāvalkałil Camutāya Caktikał* (the societal forces in rural novels) deals with the ageold feudal ethos in the villages of our country with the inevitable clashes between the farm labourers and the vested interests of the landowners. This essay deals with the far reaching reforms and changes introduced after 1967 by means of various acts and pieces of legislation governing land-ceiling, rights of tillers and tenants and farm wages, how the novels written after 1967 such as *Tākam* (thirst), *Kiṛaikał* (scratches), *Karical* (black soil), *Kurutippuṇał* (the bloodstream), and *Malarum Carukum* (flower and the dry leaf) describe poignantly and effectively the bloody clashes between the landed aristocracy and the agricultural labourers. It is to be noted in this context that these novels with specific socialistic

messages do not read like propaganda material as in "red books" but artistically woven to bring out the emotional impact of social and economic reforms on the lives of individuals steeped in feudal and rural traditions. The essayist, who is a Marxist, very learnedly and minutely discusses the artistic and intellectual aspects of these novels. The critical acumen of the essayist has been deservedly praised by Kailācapati who has written a preface to this book.

This book was first published in Madras in the year 1982.

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G.J. & R.R.

IYAKKAN, a chieftain or a tribal leader identified by a song in *Puṟaṇāṇūru*(71). This poem has for its subject matter the swearing of a king, according to *vañciṇakkāñcit tuṟai*. While taking the oath, the king refers to his friends Māvaṇ, Āntai, Antuvañcāttāṇ, Ātaṇaḷici and Iyakkaṇ. Since the reference is casual, it is inferred that Iyakkaṇ could be either a chieftain or a tribal chief. Nowhere else do we come across any reference to this name.

V.A.

IYAṆKUPAṬAI ARAVAM, a part of *puṟat-tiṇai*. It refers to the sound produced by the marching of the army. *Tolkāppiyam*, *Puṟapporuḷ Venṇā Mālai*, *Ilakkaṇa Viḷakkam* and *Cuyāminātam* speak about this *tuṟai*.

In *Tolkāppiyam*, references to it are made in *veṭcit tiṇai* and *vañcit tiṇai*. *Veṭcit tiṇai* refers to the sound created by the army when it marches to seize the cattle of the enemy or when it marches to recover the seized cattle from the enemy by the term *paṭaiyiyaṅku aravam*. In *vañcit tiṇai*, the term *iyaṅkupaṭai aravam* is used to refer to the sound of the army when the king wages war for the expansion of the contours of his kingdom or when the king confronts his enemy.

Puṟapporuḷ Venṇā Mālai does not use a common term to refer to the sound of the army but uses the name of the army itself. The march of a *veṭcip paṭai* is called *veṭci aravam* and the march

of *karantaip paṭai* is *karantai aravam* and that of *vañcip paṭai* is *vañci aravam*.

Ilakkaṇa Viḷakkam mentions this as one of the *tuṟais* of *vañcit tiṇai* and calls it by the term *ōṣā paṭaiyiyaṅku aravam*. *Cuyāminātam* refers to the sound created by the army when it marches to recover the seized cattle from the enemy by the term *cēyāpaṭaiyoli* and the sound produced by the marching of the *vañcip paṭai* as *paṭaiyoli* in *vañcit tiṇai*. The 20th c. commentator Kuḷantai mentions ten varieties of *vañcit tiṇai* but has not given concrete examples for many of these.

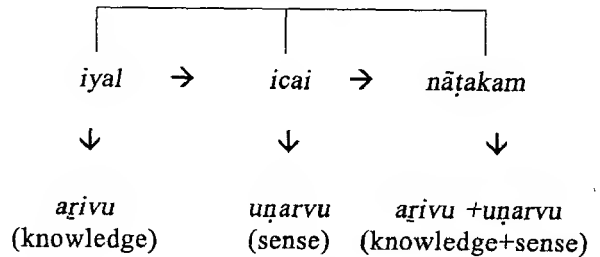
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See : ĀKŌḶ

K.M.

IYAL, the Tamil language has three divisions viz., *Iyal Tamiḷ* (*Iyaṟramiḷ*) (literature Tamil), *Icail Tamiḷ* (music Tamil) and *Nāṭakat Tamiḷ* (drama Tamil). The division is based on the basic human perceptions like knowledge and sense. While *iyal* caters to knowledge, *icai* caters to sense ; *nāṭakam* is the meeting point of both.

Tamiḷ Moḷi



iyal → *nāṭakam* ← *icai*
aṟivu + uṇarvu = *aṟivuṇarvu*

Commentators and grammarians like *Tolkāppiyar* have used *iyal* in the sense of grammar. *Iyal* is also an abbreviated form of *aṟiviyal* (science).

But in popular parlance, *iyal* (*iyaṟramiḷ*) connotes compositions in prose and verse.

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M.M.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

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- T.V.G.**

A.P.

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kaṭaiyāmē kūrtta karuṇeṭuṅkaṇ tēṭip
paṭaiyāmē yēyntataṇam pāvāy-kaṭaiñemirk
kōṭtāmē kōṭum puruvam kulikaccēru
āṭtāmē cēnta ati

Oh, woman resembling a great painting ! your long, dark eyes are sharp without their ever being sharpened ; your breasts are perfect without their ever being shaped ; your eye-brows show a beautiful and natural curve ; your feet are so reddish without their ever being applied the vermilion mixture.

The above poem says that the sharpness of a woman's eyes, the perfect shape of her breasts, the curve of eye-brows, the reddishness of her feet are nature's gift. Since here it negates the commonly-held belief that sharpness, shape, curve and reddishness are born out of painstaking effort,

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ள்

a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṣ

kācu pirappu varivalai nūpuram

The sequence of foot in four cīrs as above is called *iyalaṭi*. *Iyalaṭi* may be found in two types of verses namely *ācīriyam* and *veṇṇpā*. An example of *ācīriyappā* with *iyalaṭi* runs thus ;

kuṇṛak kuṛavaṇ kātal maṭamakaḷ
varaiyara makaḷirp puraiyum cāyalāl
aiyeṇa arumpiya mulaiyāḷ
ceyya vāyiṇaḷ mārpiṇaḷ cunaṅkē

The following couplet is an instance of *kuraḷ venpā* with *iyalati* :

pālōtu tēnkalan tarre paṇimoli
vāleyi rūriya nīr.

T.V.G.

IYARKAI ALAPETAI, a grammatical concept to account for the elongation of sounds, a length more than the long vowels. It refers to the natural changes in the elongated forms, which are known as *alapetai*. It differs from the other elongated forms that have been used with a view to meeting certain requirements such as *icainirai alapetai*, *innicai alapetai* and *collicai alapetai*.

Elongation of sounds is evident in certain acts such as calling, selling and singing.

(e.g.) *kamalā* - *kamalāa* (calling) (a girl's name)

takkāli - takkālii (selling) (tomato)

vantāyō - vantāyōo (singing) (have you come)

such contextual phonetic variation, the elongation of sounds, which is a natural phenomenon in Tamil usage, is described as *iyarkai alaṭeṭai* in *Pirayōka Vivēkam* (5) commentary.

Nannūl Kāntikai Urai interprets it differently.

Some words have elongated forms in themselves. When pronounced in weak forms, such words undergo semantic changes. That is, the morpheme will be such that it cannot but be pronounced in elongated form.

(e.g.) *ātūu* male

ātu goat

Certain words, since they are used very often in elongated forms either in poetry or in spoken language, are likely to remain elongated forever.

kuruvi - kurii (sparrow)

Though we do not find any semantic change here, the elongated form has become the regular morpheme. This kind of phenomenon where the contextual elongation of sound becomes a regular

morpheme is what **Nannūl Kāṇṭikai Urai** (nūrpā 91) refers to as *iyarkai alapetai*.

Naming *alapetai* from this point of view is considered to be a later development.

See also : **ALAPETA** in Vol. II

T.S.S.

IYAR_KAIPPUNARCCI, the first phase in *kaḷavu* life as discussed in *akam* tradition. The grammatical treatises on *akam* tradition deal with this subject elaborately.

In **Tolkāppiyam** (*Ceyyūḷiyal* - 178), *kaḷavu* is classified under four major divisions. The first one is known as *iyarkaippuṇarcci* which is referred to as *kāmappuṇarcci* in **Tolkāppiyam**. The grammatical works on *akam* variously name it as *kāmappuṇarcci*, *muṇṇuru puṇarcci* and *teyvappuṇarcci*. The meeting of the *talaivaṇ* and *talaivi*, their mutual love and understanding and their physical union are termed *iyarkaippuṇarcci*.

In the description of the different phases of *iyārkaippuṇarcci*, **Tolkāppiyam** first mentions the meeting of the *talaivaṇ* and *talaivi* (*Kaḷaviyal*) and the *talaivaṇ*'s impressions on seeing *talaivi* whose extraordinary beauty makes him wonder whether she is a celestial being. Then, on closer examination of her jewels and the wink of her eyes, he decides that she must be a human being. And then it is through her suggestive looks that the *talaivaṇ* comes to know of her thoughts. These are the events that precede the *iyārkaippuṇarcci* as described in **Tolkāppiyam**. And then in order to make her submit herself to him, the *talaivaṇ* accosts the *talaivi*.

Though the *talaivi* has indicated her wish through her expressive eyes, her characteristic modesty forbids her to proceed and the *talaivan* tries to make her comfortable by talking to her. First he addresses the inanimate objects there and conveys his message through subtle suggestions to the *talaivi*. He begins to praise her extraordinary beauty and finds that she is pleased. Overcome by sensual impulses, the *talaivan* apprises the *talaivi* of his physical condition. He also convinces her that he is perfectly convinced about her personality and modesty. This conversation made by the *talaivan* to get the acceptance from the *talaivi* paves the way for *iyarkaippunarcci*.

What follows this conversation is the foreplay which has been described in different stages in **Tolkāppiyam** (*Kaḷaviyal* - II). According to *Iḷampūraṇar*, the act of *iyarkaippuṇarcci* constitutes *meytoṭṭuppayiḷal*, *poypārāṭṭal*, *iṭam perṟut taḷāal*, *iṭaiyūru kiḷattal*, *nīṭuninaintiraṅkal* and *kūṭutaluṟutal*. *Meytoṭṭuppayiḷal* is the act of touching the *talaivi* as he speaks to her. *Poypārāṭṭal* is *talaivaṇ*'s finding pretexts such as correcting her jewels to touch her and get closer. On finding no resistance from her, he embraces her and this is known as *iṭamperṟut taḷāal*. At this point, the *talaivi* withdraws herself, as her sense of modesty does not allow her to proceed. *Talaivaṇ* begins to inquire as to the reason why she has withdrawn or what made her withdraw, and this is called *iṭaiyūru kiḷattal*. *Nīṭuninaintiraṅkal* is the *talaivaṇ*'s confession of his restlessness and *kūṭutaluṟutal* is the physical union.

Iraiyaṇār Akapporuḷ which belongs to the post **Tolkāppiyam** period, briefly describes *iyarkaippuṇarcci* as the physical union of *talaivaṇ* and *talaivi* after understanding each other (*nūrpā* 2). And the phrase *kāmappuṇarcci* of **Tolkāppiyam** is used in this text also. The commentary of this work raises another question as to whether this *kāmappuṇarcci* refers to *uḷḷappuṇarcci* (a union of hearts) or *meyyuṟupuṇarcci* (physical union). During the period when fornication did not have any moral sanction, *kāmappuṇarcci* must have been euphemistically described as a union of hearts in order to conform to the changing values and beliefs in an evolving community. **Tolkāppiyam** which faithfully reflects the life style of the tribal community has described *iyarkaippuṇarcci* as something very natural and approved by the society. Later, as the ethical codes became rigid and forbade premarital sexual relations, *kaḷavu* became a literary concept. To justify the stand, it was maintained that *kaḷavu* in *akam* literature could be taken to mean premarital love-making. This is an instance where the interpretation of the behaviour of a primeval society is prejudiced by contemporary social taboos. Unlike **Iraiyaṇār Akapporuḷ**, which completely denies it, *Iḷampūraṇar* and *Nacīṇārkkīṇiyar* strive to prove that *meyyuṟupuṇarcci* presupposes *uḷḷappuṇarcci*.

Iraiyaṇār Akapporuḷ offers the explanation that *iyarkaippuṇarcci* is the sexual intercourse as described by the poets; the act of love-making by those who are married according to *kantarva* tradition. It shows the concept of *iyarkaippuṇarcci* as an alien literary concept and not a part of social life. Works such as **Nampiyakapporuḷ** and **Ilakkaṇa Viḷakkam**, which belong to a later period, describe both *iyarkaippuṇarcci* and *meyyuṟupuṇarcci* as belonging to the *kaḷavu* life.

Tamiḷneri Viḷakkam, a work believed to have been composed in the 9th c., describes *iyarkaippuṇarcci* under the term *teyvappuṇarcci* as an act consisting of seven phases (*nūrpā* 15) such as *talaivaṇ* coaxing *talaivi*, assuring, speaking to her of their separation, realizing *talaivi*'s pangs of separation, considering the *talaivi* as an ideal, describing *talaivi* as his life and parting from her after words of consolation. These acts of spotless love are said to be characteristic of *teyvappuṇarcci*. Further according to this work, *teyvappuṇarcci* implies a prior sexual union between *talaivaṇ* and *talaivi* as a result of their *karma*.

Nampiyakapporuḷ, said to have been written in the 13th c., enumerates four events as part of *kaḷavu* life. This work too has used the phrase *iyarkaippuṇarcci* and has further elaborated the concept. According to this work *iyarkaippuṇarcci* can be accomplished either by some divine power or by the *talaivi* (*nūrpā* 32).

Teyvappuṇarcci, occurred by the divine power, is said to be accomplished without any effort on *talaivaṇ*'s part (*nūrpā* 33). It states that *talaivaṇ*'s efforts are essential for the *teyvappuṇarcci* to be achieved by *talaivi* and adds that *uḷḷappuṇarcci* and *meyyuṟupuṇarcci* are part of *kaḷavu* life (*nūrpā* 34). This work contends that since the *talaivaṇ* is noted for his valour, elegance and majesty and the *talaivi* for modesty, it is natural that *uḷḷappuṇarcci* takes place first (*nūrpā* 35). Following *uḷḷappuṇarcci*, *talaivaṇ* is obsessed with the *talaivi*. His restlessness and deep distress are the result of unfulfilled *uḷḷappuṇarcci*; the desire to possess *talaivi* naturally leads to *meyyuṟupuṇarcci*. **Tolkāppiyam** too mentions these physical changes as synonymous with *kaḷavu* (*nūrpā* 9).

T.S.S.

previous <i>cīr</i>		next <i>cīr</i>
<i>nēr nēr</i>	x	<i>nirai nēr</i>
<i>nirai nēr</i>	x	<i>nirai nirai</i>
<i>nēr nirai</i>	x	<i>nēr nirai</i>
<i>nirai nirai</i>	x	<i>nēr nēr</i>

Generally *iyarc̄ir* itself should occur before *iyarc̄ir* to form *iyarc̄ir ventalai*. Even if any other *c̄ir*

(*mūvacaiṇṇ*) occurs before *iyārcīr*, with dissimilar *acais* that can also be considered as *iyārcīr veṇṭalai*. This is the view expressed by Kuṇacākarar, commentator of *Yāpparuṅkalak Kārikai* (10). In *veṇṭā* songs, *iyārcīr veṇṭalai* occurs in both ways.

iyārcīr *muccīr* *iyārcīr* *iyārcīr-*
ceyi riṇ x *talaippirin ta* *kāṭ ciyār* x *uṇ nār*
nēr x *nirai* *nirai* x *nēr*
iyārcīr veṇṭalai *iyārcīr veṇṭalai*

In the above *kuraḷ veṇṭā* line, the first *cīr* *ceyirīṇ* is an *iyārcīr* and the next *cīr-talaippirinta* is a *muccīr*. But as the dissimilar *acais* coalesce with each other (*nēr* x *nirai*), *iyārcīr veṇṭalai* is formed.

Iyārcīr veṇṭalai is different from *ācīriyattalai*. To form *ācīriyattalai*, the *acais* which coalesce should be similar. They must be *nēr* x *nēr* or *nirai* x *nirai*.

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T.S.S.

IYAṚPAKAI NĀYAṆĀR, one of the 63 Caiva devotees referred to in *Periyapurāṇam*.

Tiruttoṇṭat Tokai refers to him in a single sentence that he never refused anybody of anything in his hand (*illai eṇṇu kūṛāta paṇṇiṇai uṭaiya iyaṛpakai*). The third song of *Tiruttoṇṭar Tiruvantāti* sings of him in four lines. Cēkkiḷār elaborates his story in *Tiruttoṇṭar Purāṇam* which is known as *Periyapurāṇam (Tillaivāḷ Antaṇar Carukkam)*.

According to *Periyapurāṇam*, Iyaṛpakai lived in Pūmpukār. He hailed from the mercantile community. He was capable of performing wonders and also of overcoming the tests imposed by the Lord. He is depicted as one who entertained the utmost respect to the devotees of Civaṇ.

Civaṇ, who appears as a hermit, asks for Iyaṛpakai Nāyaṇār's wife. He offers her to him without any hesitation. This act of his angers his relatives and they begin to fight with him. Iyaṛpakai kills many of them with his sword and bestows his wife safely to the hermit.

When they reach Cāykkāṭu near Pūmpukār the hermit takes leave from Iyaṛpakai. When he turns back, Lord Civaṇ again calls him. Iyaṛpakai returns to find none in that place. A celestial voice directs him to watch the sky. Iyaṛpakai sees Lord Civaṇ along with his dead relatives and his wife.

When any particular religion has an upper hand in society, it is a convention to speak glowingly of its adherents and of its savants. Some of these eulogies assume the character of a legend. These apocryphal stories soon turn into *purāṇic* stories by hearsay or through literature. This tradition is true of Buddhism, Roman Catholicism and Vaiṣṇavism. *Tiruttoṇṭar Purāṇam* written with the aim of upholding Caivism contains these elements.

In the story of Iyaṛpakai Nāyaṇār, devotees of Civaṇ are depicted as greater than husbands. Classical Tamil literature equates chastity with divinity. But here, God transcends that value.

The city of Cāykkāṭu referred to in the story is still found near Pūmpukār by the name Cāyāvaṇam. We find the statues of this Nāyaṇār with his wife, obviously made by people of later ages, in the local temple.

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V.A.

IYAṚPAKAI NĀYAṆĀR CARITTIRAK KĪRTTAṆAI, is one of the *kīrttaṇai* works in Tamil by Kōpālakiruṣṇa Pāratīyār.

He has rendered the history of the Caiva devotees in folk forms like *kīrttaṇai*.

This work has achieved a harmonious blend of story and song. The story of the *nāyaṇār* is narrated briefly.

Since it follows the technique of *katākāḷaṭcēpam*, the songs are composed to suit the taste of the audience.

Among the popular works of this genre belonging to the 18th and 19th centuries, this one is distinct.

life caused by the departure of the *talaivaṇ* for distant lands to earn wealth after assuring the lady love of his serious intentions to marry her on return). The *tōḻi* accuses the lover as of entertaining no serious thoughts about the love in question. Such a provocation on the *tōḻi*'s part is only an intended attempt to console the *talaivi*, to remove her doubts, if any, about the love, to restore her earlier confidence in him and finally to make her sincerely feel that the lover would positively return to marry her. What is expected by the *tōḻi* does happen. The *talaivi* comes out impetuously, passionately espousing her lover's cause. An *Akanāṇūru* poem (22) presents such a situation:

The *tōḻi* begins by bitterly pointing out that the *talaivaṇ* was the hidden reason for the household women's insistence on *veriyāṭṭetuttal*, the bacchanalian dance by one of *Vēlaṇ* to find out what was wrong with the woman so that she can be cured and brought back to normality from the then mental, physical depressions. The *talaivi* remembers the occasion and recollects another incident too that took place on that terrible bacchanalian night. That is the incident that has taken deep roots into her heart. She answers the *tōḻi*: "Oh, *tōḻi*! I agree with you that the *talaivaṇ* became the reason for the *veriyāṭṭetuttal* incident. But have you forgotten another thing that had happened the same night? Like a tiger on its hunt for food, didn't he, not fearing all the protections surrounding me, come to see me, to give peace to me ... me who always longingly think of him? Does such an occurrence not reveal his courage, his great love for me?"

4. When the *talaivaṇ* and the *talaivi* lead *karpu* life, the *talaivaṇ* seeks a prostitute and this leads to the *tōḻi*'s disparaging remarks on the male lover. The *tōḻi* complains that this man, who promised to be a loving husband, has betrayed *talaivi*. Though the *talaivaṇ*'s behaviour pains the *talaivi*, she is unable to bear the *tōḻi*'s reprimand and reacts as an ideal wife should:

peruṇ kaṭarkaraiyatu ciṟuveṇ kākkai
iruṇkaḻi yiṇakkeṭi rārun tuṟaivaṇ
nalkuvaṇ pōlak kūri
nalkā ṇāyiṇum tolkē ḷaṇṇē

(*Aiṅkuṟunūru* - 167)

Though the chief, who belongs to the sea-port where the *ciṟuveṇ kākkai* prays on the *keṭiṟu* (a species of fish) of the marshes, failed in his promise to be an ideal lover, his relationship with me is agelong. The *talaivi* means to say that for the reason of their relationship being strengthened by a long-time factor, the prostitute for whom he now has taken a fascination cannot separate him from his wife.

Whereas *Caṅkam* literature thus presents four kinds of *iyarpaṭa moḻital*, *Tolkāppiyam* refers to only one. It's when the *tōḻi*, suspecting that the *talaivaṇ* has promiscuous sexual habits, condemns him, and the *talaivi*, in turn, responds with a passionate defence of him (*nūrpā* 21). *Nampiyakapporuḻ* considered to be a product of the 13th c., presents three kinds of *iyarpaṭa moḻital*:

1. When the *tōḻi* accusingly talks of the male lover to the *talaivi* who is waiting to meet him.
2. When the *tōḻi* talks of the person in an accusing vein after her learning of the *talaivi*'s love affair and the latter's petition to the former for help in materializing the *kaḷavu* life into a *karpu* life. Here the *tōḻi*'s accusation is, as usual, a pretext to know the real intentions of the male lover.
3. When the *talaivi* talks of the male in a bitter vein because of her knowledge of his promiscuous sexual behaviour.

(*nūrpā* 164, 176, 206)

Thus we can see the development of *iyarpaṭa moḻital* through *akappāṭal* and *Nampiyakapporuḻ*.

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See: IṬANTALAIPPĀṬU

T.S.S.

IYARPAḻITTURAITTAL, is one of the communicative conventions of the *akam* segment of ancient Tamil literature which deals with the various aspects of love, romance and related sentiments in the lives of ancient Tamils.

Kaḷavu oḻukkam (clandestine love affair) which seemed to have been in vogue in ancient Tamil society of the *Caṅkam* period, forms part of the *akam* literary convention. Therein we find a pleading process known as *varaital vēṭkaḷ* (the *talaivi*'s friend urging the hero to marry the heroine early). In that process of persuasion the *tōḻi*

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The article entitled *Iyarramil* is on *Poruḷatikāram* of *Tolkāppiyam*. It becomes the title of the work as well.

There is an article on the life of ancient Tamils; one about *kollippāvai* and another on the renaissance of Tamil prose.

The articles collected in this work have been written for various journals at different periods.

It was published in 1963, Madras.

See also : **ĀLĀLACUNTARAṆ Cēṭṭiyār. Pū.**

V.A.

IYAṆMOḻI VĀḻTTU, one of the thematic contexts (*tuṛai*) of *pāṭāṇ tiṇai*, a panegyric mode in *puṛam* tradition. It denotes the praise of a hero/ chieftain/king face to face.

Iyaṇmoḻi vāḻttu, which can be split as *iyal* (*pu*) + *moḻi* + *vāḻttu*, means 'praising through appropriate words'.

Grammarians and commentators differ in defining this term. Ḽampūraṇar, interprets *iyaṇmoḻi vāḻttu* under three sections.

1. *iyaṇmoḻi* : describing the characters of the king, the chieftain or the patron.
2. *vāḻttu* : praising the hero to live a long blessed life.
3. *iyaṇmoḻi vāḻttu* : describing the hero's qualities; he is hailed to live a long life, by the poet.

Nacciṇārkkīṇiyar also agrees to this classification and he has classified the third one under two heads:

1. comparing the qualities of the hero with the qualities of his ancestors.
2. describing the qualities of the hero only.

Purapporuḷ Venpā Mālai, a grammar for *puṛam* themes, does not agree with Ḽampūraṇar's

classification but accepts only the subdivisions of Nacciṇārkkīṇiyar.

Ilakkaṇa Viḷakkam, just like the **Purapporuḷ Venpā Mālai**, accepts these two divisions under different names.

1. *iyaṇmoḻi vāḻttu* : description of the hero's qualities along with his ancestor's.
2. *iyaṇmoḻi vāḻttup pakkam* : description of the hero's qualities only.

Cōmacuntara Pāratiyār, a modern commentator of a few sections in *Poruḷatikāram* of *Tolkāppiyam*, agrees with the former divisions. He also feels that this *iyaṇmoḻi vāḻttu* is the fore-runner of *meṃkkīrtti* in inscriptions. But in *meṃkkīrttis* we find themes other than *iyaṇmoḻi vāḻttu* and as such his comment is not relevant.

All these classifications and definitions reveal the development of this *tuṛai* through the ages.

Iyaṇmoḻi vāḻttu is used by the poets to get gifts from benevolent patrons. The poet sings of their good and benevolent qualities and his hereditary supremacy to win the hearts of the patrons. When they were pleased by these songs, they offer him money, gold, attire, land and even elephants.

Praising a patron describing his ancestor's qualities, coming under the first type.

*mullaikkut tērum mayilukkup pōrvaiyum
ellaiṇīr ṇālatticai viḷaṅkat - tollai
iravāmal itta iṇaiarpōḷ nīyum
karavāmal ikai kaṭaṇ*

A chariot for a mullai creeper,
And a shawl for a pretty peacock,
Without begging
They bestowed,
To vindicate their fame
In this water surrounded world.
Likewise, you also
Give the alms
Without hoarding

A poet asks the patron to contribute generously as his ancestors did for the flora and the fauna without reasoning. This belongs to the first type of *iyaṇmoḻi vāḻttu*.

Praising a patron describing his own qualities :

*oḻvāl amarul uyirōmpāṇ tāṇīyak
koḻvār naṭuvaṇ koṭaiyōmpāṇ - veḷvāl*

*kaḷiyāmē manṇar kataṅkārrum vēlāṇ
oḷiyāmē ōmpum ulaku*

He, who makes the foes tremble

Even when they think of him

Never minds his life

In the battlefield.

He never measures his wealth

In paying the need ;

The world flourishes, hence

With no destructing ends.

As this song praises the valour and generosity of the hero alone, it falls under the second type, the *iyāṇmoḷi vāḷttup pakkam*.

There are 58 songs in this theme in *Puranānūru* and five in *Paṭiruppattu* of *Caṅkam* literature.

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M.M.

ITYĀKŌPU CĀMUVĒL (Jacob Samuel)(19th c.), a Christian Tamil poet. He had published a treatise, *Ātām Ēvāḷiṇ Vilācam Allatu Pēriṇpa Līlā Cīṅkāri* in 1885. This book has 6 chapters, dealing with the life history of Adam and Eve, in both prose and verse forms. *Vilācam* is a dramatic form common in the last century.

M.S.J.

ITYĒCU KĀVIYAM, considered to be the magnum opus of Kaṇṇatācaṇ, is an epic with a grand theme: the Life of Jesus Christ. The work traces the life of Christ from his humble birth in a manger to His crucifixion and the subsequent resurrection. The author touches upon the miracles performed by Christ and mentions a few episodes that throw light on His greatness and divinity. The teachings of Christ constitute the nucleus round which the whole epic has been spun. The need for universal love and catholicity of outlook has been particularly stressed.

The ingenious use of many traditional metres to suit the different contexts lends distinction to the work.

In the fourth part devoted to the betrayal of Christ by Judas, the author touches dizzy heights. The sufferings of Christ against many odds, the

sarcasm of the Jews and the ever forgiving nature of Jesus have been described with unusual dexterity. The Fifth and final part dealing with the resurrection of Christ is equally appealing. This contains many purple passages which will easily lend themselves to declamation.

The minor characters figuring in the epic are Virgin Mary, Joseph, the twelve disciples, King Herod, (who ordered the execution of boy babies born on that particular day which included baby Jesus also).

The work chronicles the events in the life of Christ which included the miraculous healing of diseases, restoring sight to the blind and resurrecting the dead. His teachings have been interpreted in the proper perspective. The epic is as great as Milton's *Paradise Lost* and H.A. Kuruṣṇa Piḷḷai's *Iraṭcaṇiya Yāttirikam*. It recaptures their grandeur and sublimity.

This epic speaks about the spiritual heroism rather than the martial and mental heroism which are beneficiary only for the material life. **ITYĒCU KĀVIYAM** leads the readers to spiritual purity and repentance to the Lord.

Epic features like the laudatory verse in praise of Gods and guardian spirits, the description of nature, country, town, dawn and dusk also add to the beauty of the epic. The poetry abounds in alliteration and other verbal conceits which are the stock in trade of the epic poet.

The work alludes to nineteen parables. Episodes are plenty and can be classified under three heads : 1. stories narrated to the disciples by the Lord ; 2. stories told to the public by the Lord and 3. episodes as answers to the spiritual doubts of the devout.

The incidents in the epic establish the superiority of Christ and confirm that He is verily the son of God.

ITYĒCU KĀVIYAM's appeal is not restricted to Christians. Its literary merits raise it to the level of a minor classic which can be enjoyed by all lovers of literature.

It was first published in Tirucci, 1982.

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S.T.

IYĒCU TANTA VARAM, a play by A.S. Pirāṅcis (Francis) who hailed from Malaysia.

Gifted with histrionic talents, Francis used to entertain the audience with his monoacting.

This play, offered him ample scope to do two different roles which were poles apart.

The play has an obvious message. It underlines the idea that God's infinite blessings are realized by man in myriad ways.

The story line centres round a woman of character who fights the fisperous tendencies sprouting in her family, and succeeds in restoring normalcy, much to the relief of the elders. It also points to the truth that faith in fellowmen alone will strengthen one's belief in God.

This book was published in Tañcāvūr in 1985.

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M.S.J.

IYĒCUNĀTAR TIRUCCATAKAM, a Christian Tamil literary work by Āṇal (original name Aruṇācalam Catācivam Piḷlai), who lived in the later part of the 19th c. Like all *catakams*, this work too consists of one hundred songs which sing the praise of Jesus Christ and define the moral code that ought to be adhered to by the Christians.

It was published in Jaffna, 1850.

M.M.

IYĒCUPIRĀṆ PIḷLAITTAMIL, a *pirapantam* genre, by Aruḷ. Cellatturai.

Iyēcupirāṇ Piḷlaittamiḷ is sung in *viruttappā* metre. The poet takes the role of a nursing mother, a play-mate and as a servant of infant Jesus. This poetry praises the Lord in 10

stages or *paruvams*.

The first *Kāppup Paruvam* pleads the Lord Father to take care of the infant baby so beautiful in each and every part of its body. The description of baby Jesus is very aesthetically done.

The second stage *Cenikīraip Paruvam* addresses the baby and asks him to nod his head up and down like a *kīrai* (green) plant, a small amedico nutritional herb. The poet addresses, "Oh Jesus, your face is as cool as the moon and your cheeks are so red and charming. You came here to be crucified and resurrected, thus redeeming us all from our sins. With your kind heart, you console us. Please, nod your head and dance for a second". Here the poet praises the immense love of God for mankind.

The third stage is the lullaby, in Tamil known as *Tālap Paruvam*. These poems end with a rhyme *tālō tālēlō*. Jesus is described as the Golden Tamil Lord of the Red Sun, the Mighty Lord, the Coolest Shade and the Fruitful grape. These epithets explain the nature of baby Jesus as the king, the patron and the Almighty.

In the fourth stage, the baby sits by itself without the support of the elders and enjoys clapping its hands. This is known as *Cappāṇip Paruvam*. The poet praises Jesus as the treasure to be opened when knocked, a *Biblical* adaptation. Jesus is the real richness in this world and in the next (Heaven).

In the fifth stage *Muttap Paruvam*, the poet requests baby Jesus to give a tender kiss. This kiss is the grace the Lord bestows upon the faithful followers. This grace is a salvation to the poor, in spiritual life.

Varukaip Paruvam, the sixth stage, encourages the child to walk with its tiny legs and come towards the poet, who sings of the Lord. The baby has to be born again, come here and rule this entire world. The poet invites the sacred infant, to be the absolute monarch of this world.

In the seventh stage, the *Ampulip Paruvam*, the nursing mother starts to feed her holy baby with rice at night, showing him the cool, bright full moon in the sky. Here the poet puns on many words. Jesus and the moon have some common qualities : both get their light from others, Jesus gets life from his Di-

vine Father and the moon gets its light from the sun ; Jesus was resurrected after the crucifixion, and the moon waxes after a new moon day ; Jesus is the light for the world dispelling spiritual darkness and the moon illumines the night and makes the world bright ; Jesus, the flawless took on Himself the world's sins and gave his life for that, the moon also has taken the stain in a rabbit's form (a common belief of the Tamils that there is a spot in the form of a rabbit in the moon) and lights the world. Likewise the poet has struck many similarities.

The other three stages are more *Biblical* and theological. They express many religious doctrines and spiritual ideas.

The style of this book is superb and classic. Conventional poetical forms are present in each piece. There is no mixing of alien technology anywhere in this work, though it brings forth the doctrines of a religion from an alien origin.

Arul. Cellatturai eulogizes Jesus as the sweet Tamil language, an object belonging to Tamil, a child of Tamil origin and the life of the Tamils. Similes, metaphors and alliterations are found in plenty. For example, the comparison of infant Jesus's teeth to the seeds of cucumber (*veḷḷarippaḷ*).

In this book, we find references to the many miracles of Jesus and the *Biblical* stories narrated in hints, at random. These reveal the greatness and the graciousness of the Lord. Notes about Tamil history and some scientific facts are also found.

This book was published in 1985 at Tirucci.

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S.T.

İYĒCUPERUMĀN PIḷAITTAMIL, a *piḷaittamil* work on a Christian theme by S. Irāmanāṭan.

The book narrates the life of Jesus Christ in verse form. Conforming to the conventions laid down for *piḷaittamil* the author divides the life into several distinct stages. These are further subdivided into small sections to accommodate less significant events. In all, there are ten stages.

In mellifluous verse the author first describes the birth of Christ who appeared on earth to redeem

mankind of its sins. This is followed by a description of Christ's childhood. The most heart-rending verses figure in the *Tālap Paruvam* where a lullaby is sung to infant Christ to inspire him with sublime and noble ideals. Though the author's verse is consistently good, he touches dizzy heights in the section entitled *Muttap Paruvam*. Here one hears faint echoes from *The Bible*.

The last few sections fail to maintain the tempo that is found in the earlier sections. When we expect the author to leave us at the height of an emotional experience, his poetry becomes banal and commonplace. But by and large, the book can claim to have achieved its aim of stirring the reader to depths of passion and poetry.

It was published in Madras, 1993.

M.S.J.

İYĒCUVIN ARUḷ PERRA MAṆKAI, is a novel by Pi. Ē. Tās, on a theme taken from *The Bible*. Some modifications have been made to suit the requirements of the fiction. But they are too minor to be noticed.

Mēri Maktalēṇāḷ is a danseuse who set much store by character. Unfortunately, her father sells her as a slave to Timitriyās. Timitriyās brings her up as his own daughter and gives her training in all the fine arts including dancing. She also learns philosophy and logic.

The nephew of Timitriyās, Kāyil Piḷāks tries to seduce her. But Jōcap saves her and falls in love with her. She also reciprocates his love. Jōcap is practising as doctor. Meanwhile, Kāyil Piḷāks outrages Mēri's modesty during a festival. She thirsts for revenge.

Jōcap is sent by the church authorities at Jerusalem to Alexandria for a period of five years to serve as a doctor for 'the lowly and the lost'.

In Alexandria, the festival of Dionysius was an annual event celebrated with great splendour and pomp. In the carnival, Kāyil Piḷāks donned the role of Dionysius. Mēri, wearing a mask to conceal her identity, played the role of the antagonist, Aphrodite. In the course of the play, Aphrodite has to stab Dinoysius. Mēri utilizes the opportunity to really stab her enemy Kāyal Piḷāks. But Piḷāks did not die. The timely intervention of Jōcap helped her to escape. But Jōcap was caught and

sentenced to death for going to the rescue of a criminal. Mēri surrenders all her earnings to Piḷāks and 'purchases' the liberty of Jōcap. She is also obliged to become the wife of Piḷāks. Six months later, Piḷāks falls ill and dies. Mēri becomes the unfortunate victim of people's wrath and they try to stone her to death. Thanks to Jesus, Mēri is saved. She becomes an ardent follower and devotee of Christ and derives great pleasure in propagating His ideals.

Meanwhile Jesus is crucified. Mēri shed copious tears along with the mother of Christ. When Jesus rose from the grave, He appeared first before Mēri.

Mēri and Jōcap again get reunited at Jerusalem. The novel ends with the couple bidding farewell to their friend Jīvakā who was leaving for India to undertake missionary work.

It was published in Madras, 1976.

M.S.J.

IYĒCUVIN ARPUTA UVAMAIP PĀṬṬU, is a poetic work by the Christian Tamil writer A. Iḷāṅkōvaṇ. He is also known as Nellaikkavi.

In this book, he elaborates on the thirty six miracles performed by Christ with striking similes to drive home points. His poetry is mellifluous and sweet.

This book was published in Madras in 1983.

M.S.J.

IYĒCUVIN TIRUPPUKAL, a collection of songs by Vi. Pa. Kā, Cuntaram modelled on Aruṇakiri's **Tiruppukal**. **Iyēcuvin Tiruppukal** has twenty four songs in praise of Jesus Christ. Each song is set to a *cantam*. It is written in *taṇittamiḷ* (pure Tamil). The lines are short, crisp and telling. There is no description of women.

It was published in 1976.

M.M.

IYAIPIL URUVAKAM, is a kind of metaphor in *aṇi* works. The word *iyaipil* refers to incompatibility. The metaphor in which two incompatible objects are analogized is called *iyaipil uruvakam*.

For instance,

tēṇak kalar koṇṇrai poṇṇākac ceṇṇātaiyē
kūṇar pavaḷak koṭiyākat - tāṇa
maḷaiyākak kōṭu matiyākat tōṇṇum
puḷaiyār tāṭakkaip poruppu.

In this poem, Lord Vināyakar has been analogized to a hill and his physique is described in terms of it. The *koṇṇrai* flower, with its abundant honey, is compared to gold and the plaited red hair to red coral, a marine plant. The rut of the elephant is compared to rain and the tusk to the moon. And ultimately the elephant is analogized to a hill.

While the comparison of Vināyakar to an elephant is apt, there is no compatibility between the piece meal analogies and the total picture. Such a descriptive device is called *iyaipil uruvakam*.

In *iyaipu uruvakam*, the tenor and the vehicle have some obvious relationship. Whereas in *iyaipil uruvakam* the tenors are related while the vehicles remain unrelated and incompatible.

T.S.S.

IYAIPINMAIYAṆI, a kind of *poruḷaṇi* mentioned in **Aṇiyilakkaṇam** a treatise on Tamil rhetoric by Vicākap Perumāḷaiyar. The phrase *iyaipinmai* generally refers to incompatibility. In this context, it refers to the absence of a possibility for analogy. This is called *anaṇvyālaṅkāram* in Sanskrit.

An object can be so unique that it cannot be analogized to any other object and in such cases, the rhetorical device used would be known as *iyaipinmaiyaṇi*. This is to a large extent a tautological description of an object.

The following couplet is cited as an example of *iyaipinmaiyaṇi* in **Aṇiyilakkaṇam**.

tēṇē yaṇaiya moḷic cēyīlaiyāl cevviyiṇāl
tāṇē uvamai taṇakku

Her words are as sweet as honey and she becomes her own simile by virtue of her extraordinary beauty.

Here the absence of any possibility to analogize her beauty is stressed thereby indicating the uniqueness of her beauty. Hence, this becomes an instance of *iyaipinmaiyaṇi*.

The *potunīṅkuvamai aṇi* mentioned in **Taṇṭiyalaṅkāram** (32) can be compared to *iyaipinmaiyaṇi*. In *potunīṅkuvamai aṇi*, an analogy is first made and then repudiated to say that the object itself is its own simile.

T.S.S.

IYAIPU, is one among the eight *vaṇappu* mentioned in **Tolkāppiyam** (*Ceyyūḷiyal* - 232).

It is associated with *iyaiput totai*, a form of prosody which is one of the five types of *totai* such as

mōṇai, etukai, iyaipu, muraṇ and aḷapetai.

If the stanzas in long poems end with one of the consonants (ñ, ṇ, n, m, ṇ, y, r, l, v, ḷ, ḷ), it is typified as *iyaipu*. For instance, thirty stanzas of **Maṇimēkalai** end with the consonant ṇ.

*ātirai iṭṭaṇaḷ āruyir marunteṇ
pavattiraṇ aṟukeṇaṇ pāvai nōṟra ṇaḷeṇ*

So is the case with the verses of **Peruṅkatai**. It is to be noted that at times, a consonant is added, even though it may be superfluous to the meaning, to maintain the symmetry. The addition of an *acai* to *maruntu* and *nōṟraṇaḷ*, making them *marunteṇ* and *nōṟraṇaḷeṇ* respectively may be cited as examples.

This technique allows the repeated use of a single consonant in all the stanzas.

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T.V.G.

IYAIPU URUVAKAM, is a kind of *uruvakam* (metaphor). The word *iyaipu* refers to relationship.

While using metaphors, it is most likely that we analogize two objects which have some conceptual proximity.

For instance,

*cevvāyt taḷirum nakaimukiḷum kaṇmalarum
maivā raḷaka matukaramum - cevvi
uṭaittām tirumukameṇ uḷḷattu vaittār
tuṭaittārē yaṇrō tuyar*

She left in me the image of the face with tender shoots of lips, the buds of smiles, the flowers of eyes and the long hair which is the black wasp. In doing so, has she redressed my grievances ?

In this song, the lips, the smile, the eyes and the long hair have been analogized respectively to tendershoots, buds, flowers and wasp. The objects of analogy such as the lips, smile, eyes and the long hair are related by virtue of their physical proximity and so are tendershoots, buds, flowers and wasp. This metaphor based on the conceptual proximity is called *iyaipu uruvakam*.

T.S.S.

IYAIPUT TOṬAI, is one of the modes of versification. The word *iyaipu* means unison or harmony. *Iyaiput toṭai* refers to a prosodic feature in which the endings of each line of a poem rhyme together.

Tolkāppiyam (*Ceyyūḷiyal* - 92) and **Yāp-paruṅkalak Kārikai** (16) describe *iyaiput toṭai* as the harmony of the ending of a line. ḷampūraṇar, the commentator of **Tolkāppiyam** describes, *iyaiput toṭai* as a composition in which the last letters - *īṟeḷuttu* of each line rhyme together.

Iyaiput toṭai can be defined as a metrical pattern in which either the last letters of the last words of each line rhyme together and it can be classified into *eḷuttati iyaipu* and *collati iyaipu*, according to Pēṛācīriyar, another commentator of **Tolkāppiyam**. As per Kuṇācākarar's version of **Yāpparuṅkalak Kārikai**, *iyaiput toṭai* can be defined as end rhymes of a syllable or a word or a letter.

In general, it is obvious that *iyaiput toṭai* refers to the end-rhyme pattern of the lines in a poem. Pēṛācīriyar clarifies that this unison is only a formal agreement and that semantically there is scarcely any agreement.

*iṇṇakait tuvarvāyk kiḷaviyum aṇaṅkē
naṇmā mēṇic cuṇaṅkumār aṇaṅkē
āṭamait tōḷi ūṭalum aṇaṅkē
arimatar maḷaikkaṇum aṇaṅkē
tiruṇṭar poritta tilakamum aṇaṅkē*

The words from her smiling lips torment me while her beautiful brownish complexion fascinates me. And her *ūṭal* (sulking) frightens me. Her big, graceful eyes torture me to the point of death and the *tilak* on her forehead lures me.

The word *aṇaṅkē* recurs at the end of each line, thereby forming a rhyme pattern which we call *iyaiput toṭai*. The word *aṇaṅku* is used in different senses such as one who tortures, one who fascinates, one who frightens or kills and one who is beautiful. This goes to prove that the unison is only a formal criterion and it does not have any semantic similarity.

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See: **IYAṚCĪR VENTALAḷAI**

T.S.S.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல்வு ழ்ள்ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

IYAIPU VAṆṆAM, the word *iyai* means harmony or synchrony. *Vaṇṇam* signifies many things and in this context, it refers to *ōcai-cantam* (harmony of sounds). And as a compound word *iyai* *vaṇṇam* means the harmony of compatible sounds. This also comes under *vaṇṇam* which is part of Tamil prosody.

In **Tolkāppiyam** (*Ceyyūḷiyal* - 210), *iyai* *vaṇṇam* is mentioned among other twenty kinds of *vaṇṇam*. **Tolkāppiyam** notes that the recurrence of medial consonants is what makes *iyai* *vaṇṇam*. When **Tolkāppiyam** describes the recurrence of soft consonants - nasals, as *mellicai vaṇṇam*, and of hard consonants - stops, as *vallicai vaṇṇam*, it does not refer to the recurrence of medial consonants. When medial consonants recur, a particular harmony of sounds is achieved and taking this mainly into consideration, **Tolkāppiyam** must have chosen to refer to it as *iyai* *vaṇṇam*.

vāḷveḷ ɻaruvi varaimicai ɻiyavum
kōḷval uḷuvai viṭariṭai iyampavum
vāḷukir uḷiyam varaiyakam icaippavum
vēḷoḷi viḷakki nī variṇē
yārō tōḷi vāḷkiṭ pōrē

Crossing the water-falls near the hills, which is inhabited by ferocious tigers and bears, comes the *talaivaṇ*. Considering the dangers involved in making nocturnal visits, the *talaivi* asks *talaivaṇ* not to take risks to meet her. This is conveyed to *talaivaṇ* by implication.

ɻampūraṇar the commentator of **Tolkāppiyam**, quotes the above song as an example of *iyai* *vaṇṇam*. In this song, there are forty-two medial consonants which lend singular musical effect to the song. The musical harmony achieved through recurring medial consonants in poems is called *iyai* *vaṇṇam*.

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T.S.S.

IRAKKAMINRI, is the second decad of Tirumaṅkai Āḷvār's tenth chapter of *Periya Tirumoli*. All the songs herein are set in eight footed *kaḷinetiḷaṭi āciriya viruttam* metre.

The victories and exploits of the Lord in the battles with his *acura* antagonists are commonly praised and hymned only by His devotees and grateful celestials rejoicing in the Lord's support. But uniquely we are treated to a decad where we see Irāmaṇ's victory being extolled by the *arakkar* legion who crave the Lord's amnesty.

The first of the ten songs begins with the word *irakkaminri* (without pity). The survivors on Irāvaṇaṇ's side, completely demoralized by the death of their very powerful leader, plead for amnesty. "The sins of Irāvaṇaṇ, indulged in by him without pity, have fallen on our heads ; the nemesis has visited us right here in this world itself ; O ye Lord of the apes; O ye junior Lord (Ilakkuvan) and O Ye Irāmaṇ porting a beautiful bow! we dread (You)" (*Periya Tirumoli*-10.2.1).

It is remarkable that each verse of this decad is rounded off with a catchy burden *taṭam poṇkattam poṇkō*. It is just a vigorous shout of joy and adoration indulged in by the vanquished forces which swear allegiance to the most fair, most invincible and compassionate of the conquerors viz., Irāmaṇ.

Viṭaṇaṇ ventured to open his brother's eyes to the utter disaster Cītai promised to Irāvaṇaṇ's whole race. Only he did not succeed. *Nañcutāṇ arakkar kuṭik keṇṇu naṅkaiyai avaṇ tampiyē conṇāṇ* 'she (Cītai) is a veritable poison' - so told his younger brother ...' Accept the wench of curly long locks bewitchingly dark and move hence. O we dread !' (Ibid., 4). Āḷvār says that god of death has taken the frame of a man (Irāmaṇ) and liquidates us with his arrow (Ibid., 5). Āḷvār's penchant for Tirumāl's prowess is evident when he says in the ninth verse that Irāmaṇ's shafts are deadlier than the arrows of Lord Civaṇ which burnt up the fabled three towns in a matter of seconds.

The routed followers of Irāvaṇaṇ are seen expressing their utter helplessness in the matter of making their slain leader see reason, fairness and even self-interest. Their pleas had fallen on the

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க் க் ங ச ஞ ட ண த் த் த் ப் ம் ய் ர் ல் வ் ழ ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ ḷ

deaf ears of their power drunk potentate. Now they should not be punished for their leader's sins.

In the concluding songs, Tirumaṅkai Ālvār exhorts men to dance chanting his verses with the merry refrain *poṅkattam poṅkō* upon their lips so that when they die eventually after a happy life here, they would be established in bliss in Vaikuṇṭam, the divine abode of Tirumāl.

S.N.K. & V.G.S.

IRAKĪMKĀN CĀYAPU, PA. (20th c.), is the son of Tūttukkuṭi Pākkarkāṇ Cāyapu. He is a scholar in Tamil and in English. He published **Tirumakkāp Paḷḷu**, after researching on it for sometime. In this composition, he acknowledges his respect to his guru Mukiyatīṇ Ali. He is also the author of a *kalampakam* which is not available.

S.N.K.

IRAKUNĀTA CĒTUPATI (1645-1670), known also as Tirumalai Cētopati, has been eulogized in **Taḷaciṅkamālai** by Aḷakiya Ciṅṅampalak Kavirāyar and in **Oruṭṭaikkōvai** by Amirtakavirāyar. The former was honoured by Irakunāta Cētopati with the grant of a village, Mītilaippaṭṭi. A verse in **Taḷaciṅkamālai** speaks of his suppressing the rebellion of Eṭṭappaṇ against Tirumalaināyakkār and wearing a design of Eṭṭappaṇ's head on his foot as a memento. He is also praised as a protector of Maturai and Taṇuṣkōṭi as well in the same poem. Maturai would have been ruined but for Irakunāta Cētopati's timely help in warding off the Mysore Invasion. Tirumalaināyakkār favoured him with territory and pearl fishery. He introduced the *Navarāttiri* festival in the Maṇava Country during his reign. The Cētopati kingdom during his period included parts of Taṇcāvūr and the Cētopati (Lord of the Causeway) became a rival to Maturai in point of territory and influence. Copper plate grants speak of him in glorious terms. He is credited with having built the second *pirakāram* in the Irāmanātar Temple at Irāmēsvaram. The statue of Irakunāta Cētopati alias Tirumalai Cētopati is honoured every Friday with flower garlands and betel nuts in a memorial service which is never omitted while carrying the goddess past the statue on her way to the *paḷliyaṇrai* of the sleeping apartment. It is done even today.

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K.C.K.

IRAKUNĀTA CĒTUPATI ORUTURAIK

KŌVAI, is a *kōvai* work with 400 stanzas sung on Irakunāta Cētopati, who ruled a small country in the 17th c., with Irāmanātapuram as his head-quarters. It is written by Amirtakavirāyar, one of the former's court poets. The theme of this work is *nāṇikkaṇ putaittal*, one of the 400 *tuṇais* of *akapporuḷṭurai*. It is called *oruṭṭaika kōvai*, as all the 400 stanzas treat a single idea. *Nāṇikkaṇ putaittal* is a situation, in which, when the *talaivaṇ* praises his *talaivi* to her face, the *talaivi* blushes and unable to look back at the *talaivaṇ* retires to a bush, with her eyes fixed to the ground. As *talaivaṇ* interrupts here and narrates his sufferings, it is also known as *ṭaiyūru kiḷattal*.

The tradition of *kōvai* which exemplifies the precept of *akapporuḷ* is to treat the theme according to the principles of *akapporuḷ* and all the 400 stanzas have to be in *kaṭṭaḷaika kalitturai*. In this particular work, here and there, there are some stanzas, which treat some of the other themes of *akapporuḷ* also. In some stanzas, the last two lines reveal the names of places, nations, etc. In general, the first two lines exhibit the greatness of Irakunāta Cētopati and the latter two lines are structured as *cilētai* with one layer of meaning from *akapporuḷ*. Vittuvāṇ Rāmācāmi Nāyṭu has written a commentary on this work.

It was published with the commentary by Vittuvāṇ Cokkaliṅkam Piḷḷai in 1942.

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K.G.

IRAKUNĀTAIYAR (19th c.), was a resident of Kāñcipuram in Ceṅkai - M.G.R. district. His fa-

ther was Ilakkumaṇa Aiyar. He was a scholar in all the three forms of Tamil, *iyal*, *icai* and *nātakam* and was compared to Akattiyar by Vallūr Tēvarācap Piḷḷai. He was an eminent orator, his discourse on **Makāpāratam** was well appreciated and that earned him the special name Pāratap Piracaṅkam Cāmiyār.

He has composed **Kāmāṭciyammai Patirupattantāti** and **Ēkāmpara Catakam**. Many scholars have written (special prefaces) **Cirappup Pāyiram** in appreciation of his works. In one of his works, he pleads Goddess Kāmāṭci to remove his sorrows with her grace.

S.N.K.

IRAKUVAMCAM, a poetic composition authored by Aracakēcari, a king of Sri Lanka. It is an adaptation of Kālitācar's **Raguvamsam**, a Sanskrit epic which glorifies Iraku, a king of the *cūriya kulam* (solar dynasty). This work was composed in the 16th c., and it has 1509 songs in 16 cantos. It gives a detailed history of the *cūriya kulam* with special reference to Irāmaṇ and his ancestors. King Aracakēcari first recited this composition in the presence of the king Pararācacēkaraṇ who is believed to be his uncle.

Vittuvāṇ Kaṇṇeca Aiyar has written a commentary for this work which was published in two parts, first in 1915 and the second in 1932,

J.P.

IRĀṆKAL, a distinct erotic mood - *uripporuḷ* of *neytal tiṇai* in *akam* concept referring to the anguish suffered by the *talaivi* after her separation from her *talaivaṇ* either during *kaḷavu* or *kaṇṇu* period. When the grief over separation was not overtly expressed, it was considered *iruttal*, a mood belonging to *mullai* land. Though separation and the consequent bewailment are common for both *talaivaṇ* and *talaivi*, it is the soft-natured *talaivi*'s grief which becomes the specific mood distinctively belonging to *neytal tiṇai*. Of course *talaivaṇ*'s sorrow, and the *tōḷi*'s grief as affected by the separation are also included in *irāṅkal*.

Tolkāppiyam (*Akattiṇaiyiyal* - 16) refers to *irāṅkal* and the successive activities as the erotic mood of *neytal tiṇai*.

Nampi Akapporuḷ, said to have been composed in the 13th c., and later grammatical works

on *akam* do not differ much from the definition of **Tolkāppiyam** for assigning respective *uripporuḷ* to the five tracts of land.

Since the sea and its surroundings proved to be a suitable backdrop to this *irāṅkal* mood, *neytal tiṇai* was chosen for this *uripporuḷ*.

Akanāṇūru (40), would be a fine illustration of this mood. It talks about the anguish of the *talaivi*, in her own words, over the separation of her *talaivaṇ* during their marital life. In this song, *talaivi* blames her own heart for having cheated her and having left for her *talaivaṇ*'s place. She says to her friend that when her own heart does not support her in times of anguish, how could she ever overcome her grief? She compares it to the bird *nārai* which leaves its own *marutam* land to *neytal* land, thus deceiving its native place. She further refers to nature, which aggravates her sorrow further.

Even the dusk brings its mate, the breeze with it, thus reminding her of her loneliness. As she is awaiting anxiously for the grace of her Lord, she feels that atleast her heart, which had already deserted her and had gone to the *talaivaṇ*, would win over his grace. But supposing it fails to win him over, she would not be ready to accept her heart again. She curses her heart to suffer the pangs of love in his abode itself.

The song exploits, to the maximum, the natural events to suit the erotic mood of the *talaivi*. The mood is enriched by its association with the *neytal* tract and objects belonging to that region (*karupporuḷ*), namely birds, flowers and trees.

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See also : **ITĀNTALAIPPĀTU**

T.S.S.

IRĀṆKAL VIṆṆAPPAM, is the 49th chapter of the second *Tirumurai* of Irāmaliṅkar's **Arutpā**.

This paean on the Lord Civaṇ, of Tiruvorriyūr in North Madras, a hoary Caivite shrine, consists of ten songs set in the seven footed *kaḷineṭiḷai āciriya viruttam* metre.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ ஸ ஹ ன் ஞ ண் த் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

the floral shafts of Cupid ; but I have not had the joy of tricking up my crown with His floral Feet ; I am a total stranger to the raptures of the bridal couch ; alas, He has but wedded me without uniting with me".

The longing of the saint-lass is for the bliss of *Civapōkam* ; the heightened divine zeal seeks a libidonic outlet.

See also : ARUṬPĀ in Vol. II

C.S.

IRANĪKĒCAR VENPĀ, a didactic work by Pīraicai Cāntak Kavirāyar glorifying Lord Tirumāl in *venpā* metre. From the prologue of this work, one can infer that *Nīticūṭāmaṇi* is the title given by its author. Every *venpā* in this work ends with a call to *IranĪkēcā*. It is believed that this work should have been composed in the 19th c.

Every poem of this work has four metrical lines. The author has selected one *Tirukkuraḷ* from every chapter and uses it as the last two lines of a *venpā*. In the first two lines he has given mythical and legendary references to explain the *kuraḷ*. Similar to the number of chapters on *Tirukkuraḷ*, this work also has 133 *venpās*.

In those days attempts were made to associate *Tirukkuraḷ* with some religion and that might have been the reason for writing *Tirukkuraḷ venpās* of this type.

It was published in 1883.

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P.M.

IRACAVĀTAṆ CEYTA PAṬALAM, is the 36th fable in the catalogue of sports of Civaṇ as Cōmacuntarar in the *Tiruviḷaiyāṭar Purāṇam* of Paraṇcōti Muṇivar.

Pūvaṇam, a Civaṇ's shrine of hoary antiquity, endowed with thick woods of fragrant blossoms watered by the Vaikai, had been adored by Intiraṇ, the chief of the celestials and Cūriyaṇ, the Sun god. There once lived a courtesan by name Poṇṇaṇaiyāl (gold-like) who belonged to the community of Tēvatācis (devadhasis, a community of girls who had dedicated themselves to the worship of the Lord by means of their adeptness at dance and music).

She was an adept at playing *vīṇai* and an exquisite danseuse. Poṇṇaṇaiyāl's conduct was as pure as she was exceedingly lovely. She would proceed to the temple of Lord Pūvaṇēcuvarar, and dance ecstatically before the icon. She would feed the devotees of the Lord most gladly with a savoury meal, and partake of the remnants. For a long time she had been carrying on like this, until Cōmacuntarar wished to test the rare devotion of the peerless courtesan. The Lord implanted in her pious heart a desire to have an icon of Pūvaṇanātar made with *maḷu* (a missile) in one hand and a hart in another. The desire became a consuming passion. However, as she had been expending most of her earnings on the servitors of the Lord, she was left with little money to make the icon she was pining for.

The pious courtesan meditated on Cōmacuntarar's boundless bounty that had bestowed on one of the Pāṇṭiya monarchs an inexhaustible golden sack. Thus fervently meditated by the devotee, the Lord assumed the form of a *Cittar* (a perfectly realized soul capable of eight supranatural feats called *cittis*). He approached the residence of Poṇṇaṇaiyāl and sat at a corner of her mansion. Many of her maids, most solicitously pounced on the insulated *Cittar*, entreating him to dine. He told them, 'tell your ambrosia like mistress to be here'. When informed of his presence, the hostess hastened there to greet her guest and prostrated herself before him. She said, 'I know not what great good acts I have done to merit a visit from you ; pray, tell me your wish'. Thus implored, the great *Cittar* addressed her thus : "O ye ! lass of enchanting eyes like tender mangoes, you strike me as trifle thinned down. May I know your problem, if any ?" When acquainted with her dearth of funds, he bade her bring him all her vessels made of baser metals such as lead and copper. She did as bidden. The great guest, the Lord God in disguise, sprinkled his ash upon them and said that if she melted them at night they would turn into gold which could be used for her cherished icon.

When requested to stay and perform the alchemy, he disclosed himself as the *Cittamūrtti* belonging to Maturai of lofty mansions, and at once vanished. Only then the pious dancer

realized the true identity of her erstwhile guest. The baser metals were rid of their baseness and turned into gold. Poṇṇaṇaiyāl of most delectable lisp, made Civaṇ's icon out of gold to a Lord Who is indeed the Formless Absolute. The icon proved to be absolutely enchanting in purest gold. She went on to worship it most fondly and elaborately. Absorbed in her devotion, she united with Civaṇ shortly. However, the icon Aḷakiya Pirāṇ (Handsome Lord), conceived, crafted and fondled by Poṇṇaṇaiyāl, for ever carried the exquisite nail marks of the ebullient danseuse devotee.

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V.G.S.

IRACAVĀTA NŪL, a work on medicine existing only in palm-leaf manuscript. This manuscript, remaining as it does in a mutilated state, is being preserved at the Government Oriental Manuscripts Library, Madras (No. D-2330).

Consisting of 100 pages, it deals with the occult science of alchemy, and the various characteristics of this ancient system of medicine. It also talks about the various mixtures and compounds that could be prepared by the alchemical process.

T.A.

IRACAVĀTANŪL CITTAR MAYAM, is a work, in palm-leaf manuscript, discussing the philosophy of the *Cittars*. It includes the ethical norms and the behavioural codes essential to mould and prepare one for the position of a *Cittar*. No information is available about its printed publication.

The author mentions the places where the *Cittars* resided. He says that it is very difficult to give the exact number of the *Cittars*, because the number keeps rising. The lineages of Akattiyar, Caṭṭaimuṇi, Koṇkaṇar, Iṭaikkāṭar, Tirumūlar and Pāmpāṭṭi are traced.

This damaged palm-leaf manuscript (number p. 2331) is preserved at the Government Oriental Manuscripts Library, Madras.

T.A.

IRAṬCAṆIYAK KURĀḷ, a Christian work

by H. A. Kuruṣṇa Pillai. This work, which has been regarded as being lost, has been found to be extant in a manuscript form. Thanks to the great efforts of Vi. Nāṇacikāmaṇi, to publish it.

The author has crafted in the form of couplets the Christian creed of divine grace and redemption.

C.S.

IRAṬCAṆIYAK KOMPAIT TĒṬI, is a Christian play by Ī. Cauntararājaṇ. The title refers to 'the search of the staff of salvation'. Here, it is Jesus Christ.

The play is about the birth of infant Jesus and the rescue of baby John begotten by Elizabeth and Zachariah. The play begins with the message of the divine birth by an angel to the shepherds. This baby is the staff which guides all sinners to salvation.

King Herod, on knowing that the king of kings is to be born in his kingdom, from the wise men, ordered the killing of all the new born male babies so that he can never have a rival. His men ruthlessly kill all babies. Jonathan helps an old mother and her new-born boy baby from Herod's wrath. They are the blessed Elizabeth and her son John, who later became John, the Baptist.

The writer of this play is a skilled director, actor and script writer. He has rich experience in writing and directing Christian plays. It has become a part of his missionary work. This little play has been staged successfully. It is the first play to be published in the series on Gospels.

It was published in 1987 at Tirukkōvilūr.

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M.S.J.

IRAṬCAṆIYA KĪTANĀKAḷ, a work on Jesus Christ in 58 songs by Antōṇik Kuṭṭi Aṇṇaviyār. It was published in 1887 in Madras.

M.M.

IRAṬCAṆIYA CAMAYA NIRṆAYAM, is a prose work by H.A.Kuruṣṇa Pillai. The title means that it is an attempt to identify the religion that had the ability to purify the soul and enable it to attain salvation. The author tries to establish that Christianity is the religion which can do this.

This work has two sections namely *Parapakkam* (the preachings of other religions) and *Cupapakkam* (preachings of the same religion). There are 18 chapters in it. Since it uses many Sanskrit terms it has a shade of *maṇipravāḷam* style.

This work was published as a series of articles in the magazine entitled *Naṛpōtam* between 1893 and 1896.

Christian Literature Society (C.L.S.) published it in the year 1878. The second edition was published by Ka. Ci. A. Vētarattiṇam in the year 1956.

See also : IRATCAṆIYA YĀTTIRIKAM

M.M.

IRATCAṆIYA MAṆŌKARAM, is a work of Christian devotional literature written by H.A. Kuruṣṇa Piḷḷai, a poet, scholar and noted Christian theologian.

Kuruṣṇa Piḷḷai, in his spiritual career that spanned more than a generation, engaged himself ardently in theological dissemination and displayed his poetic talent in a prolific and profound manner.

The stray verses of divine import composed by the author from time to time in large numbers and the devotional songs in *Irataṇiṇi Yāttirikam* are included in this collection *Irataṇiṇi Maṇōkaram* (the grace and beauty of divine protection). As a matter of fact, this work and *Irataṇiṇi Yāttirikam*, the magnum opus of Kuruṣṇa Piḷḷai, are interrelated to a great extent. In this anthology, the author provides epigrammatic couplets as prefatory summaries of the thirty decads contained therein. They serve the purpose of a conventional *pāyiram* (poetic preface) and are comparable to such prefatory and explanatory verse as we find in *Puṇḍarīk Venṇā Mālai* and *Tirukkōvaiyār*.

A section of this work entitled *Pāliya-pirārttaṇai* (prayer for a youth) is devoted to the author's earnest entreaty addressed to the Lord to inculcate in his son a sense of devotion and Godliness, so that the latter becomes a beneficiary of divine grace while young. This section also reveals the author's propensity to *Tamiḷicai* (the exclusive musical system of the Tamils as different from the Carnatic music). The religious ardour and the divine import of the songs of Kuruṣṇa Piḷḷai has made this anthology a representative piece of

Christian theological poetry. It is called *Kiruttuvāt Tiruvācakam* (The *Tiruvācakam* of Christianity) as the songs of this work melt into devotional music like those of the famous Caivaite saint Māṇikkavācakar, in his *Tiruvācakam*. The works of Kuruṣṇa Piḷḷai, as a Christian scholar and theologian, could have been the historical and logical necessity and outcome of a massive proselytization endeavour during the British rule. The literary merit of his works is quite considerable.

It was first published in 1889. The second edition of this work which was published in 1978 included some more songs written during the intervening period and hence it contains 38 decads and 750 songs.

G.J. & R.R.

IRATCAṆIYA YĀTTIRIKAM, an allegorical Tamil Christian epic by H. A. Kuruṣṇa Piḷḷai. This work is an adaptation of John Bunyan's *Pilgrim's Progress*.

The influence exerted by John Bunyan on H. A. Kuruṣṇa Piḷḷai was purely indirect since Kuruṣṇa Piḷḷai was not well-versed in English. The first Tamil version of *Pilgrim's Progress* under the title *Mōṭcappirayāṇam* came to be published in 1793 by the S.P.C.K. Society. Since it received considerable appreciation from the Tamil Christians, a number of Tamil versions appeared subsequently. Among the Tamil versions of *Pilgrim's Progress*, the Tamil rendering by Samuel Paul (1844-1900) which came in 1882, evoked very good response among the native Christian congregation. It stirred the mind of Kuruṣṇa Piḷḷai and inspired him to compose a Tamil poem. As A.J. Appācāmi says (1960, p. 41) :

It was Krishna Pillai's long cherished ambition to write a Tamil Christian classic which the world would not willingly let die. He was fortunately able to devote himself to this great task for a period of fourteen years towards the end of his life. His extensive study of the Tamil classics, his rare gifts and his mature Christian experience enabled him to write the great book *Irataṇiṇi Yāttirikam*. We are told that the poet himself said once 'I have poured my life into that book. My heart's deepest is in it'.

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல்வ் ழ்ள்ற் ன்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

The work consists of five paruvams namely *Ātiparuvam*, *Kumāra Paruvam*, *Nitāṇa Paruvam*, *Āraṇiya Paruvam* and *Iraṭcaṇiya Paruvam*. It narrates the spiritual Christian journey of its central figure who reaches the celestial city after crossing many places and events of adversities and prosperities. This quest motif is powerfully presented in this epic along with some flashback narration of the *Biblical* events such as the crucifixion of Christ. His verses are deeply influenced by the moving poems of Kampan and those of the Tamil devotional movements.

Although Kirusṇa Piḷḷai was inspired by the allegorical narration of Bunyan, he did not blindly imitate it. He made considerable changes in the story to suit the cultural backgrounds and the aesthetic sensibilities of his Tamil Christian readers. Although the story takes its origin from the West, the structure of Kirusṇa Piḷḷai's poem is influenced by that of the Tamil epic *Kamparāmāyaṇam*. As a result, a synthesis of the Western and Eastern traditions is artistically achieved in this work, which blends the Western poetic content and the Tamil epic structure. Whereas the original work is in prose, Kirusṇa Piḷḷai's work is in verse. Kirusṇa Piḷḷai's book contains episodes that are not in the original. He has omitted the characters that are in the original and added new ones. In the second book entitled, *Kumāra Paruvam*, there is a whole chapter of about five hundred verses on the life of Jesus Christ narrated in a string of magnificent stanzas. This is completely absent in the English original.

Although the author uses ten types of metres, many of his poems are composed in *viruttam*. It is significant to note that out of the 3766 verses, 2190 verses are in *viruttam*. The poet has also used 96 types of rhyme patterns, which are called *cantam*.

Kirusṇa Piḷḷai was attracted by the work of Bunyan because the whole story of the Christian and his march to the promised land overcoming several weaknesses and much travail and obstruction, caused by doubt, despondency and worldly attachments reminded him of his own life and mental struggle (A.V.Subramania Aiyar, 1970, p. 76). The chief merit of Kirusṇa Piḷḷai's work is its poetry characterized by a simple but excellent

diction. Hence he has been called the Christian Kampan.

Miss. Army Carmichael, his student, is right when she describes his passion for Christ as expressed in his works thus : "Thought on thought and word on word came running up, eager to tell what cannot be told - of the light like the light of the morning when the sun rises, of the fairness like the fairness of the green tender grass springing out of the earth by clear shining after rain, of the sky full of stars which all were suns that had suddenly opened above him. And he longed power to express to his people the beauty and dearness of Christ Jesus, his redeemer, by whose stripes he was healed". Commenting upon Kirusṇa Piḷḷai's present work Rev. T. Walker observes, "Though adopting the main frame work of *Pilgrim's Progress*, it will be found that the poem before us is original in many particulars. Every opportunity has been seized consistent with the continuity of the story, for the introduction of fine passages which clearly enunciate the distinctive truths of the Gospel, as contrasted with the tenets of Hinduism". (*Iraṭcaṇiya Yāttirikam*, Part I, Preface, p. VI).

This book was first published in 1894, six years before Kirusṇa Piḷḷai's death.

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J.S.

IRATṬURA MOLITAL, uttering a word or phrase capable of two different interpretations. The same word would convey various meanings when divided in different ways. Grammarians on *aṇi* (figure of speech) would equate this with *cilēṭai aṇi* (panoramasia). *Ituvumatu* is the common illustrative example of this concept. It can be either *itu umatu* (this is yours) or *ituvum atu* (this is also the same as that) or even *ituvum matu* (this is also an intoxicating drink). *Naṇṇūl* refers to this device as one of the thirty-two techniques in the composition of a work. This was prevalent in the literature of the middle ages in Tamil. Kāḷamēkap Pulavar had been an adept in the art of using this figure of speech. Almost all his verses are said to contain a superficial and an indepth layer of interpretation. This trend was popular upto the 19th c. in Tamil literature. Today this has become a property of intimate conversation amidst friends.

See also : CILĒṬAI AṆI

K.G.

IRATṬAI ĀCIRIYA VIRUTTAM, *āciriya viruttam* would normally contain six to eight feet in each line. Lines with more than eight feet are considered improper. Lines with nine and ten feet each, would be *iṭaiyāku kaḷi neṭilaṭi*. Lines with eleven or twelve feet, each would be *kaṭaiyāku kaḷi neṭilaṭi*. *Yāpparuṅkalam* does not refer to lines with

more than twelve feet each.

An *āciriya viruttam* with 12, 14 or 16 feet would be divided into two halves. Hence 12 feet would be two lines with 6 feet each ; 14 feet would be two lines with 7 feet each ; and 16 feet would be two lines with 8 feet each. The final feet of both the lines would be similar. Thus an *āciriya viruttam* with 16 feet each would have eight feet lines in which there would be assonance in the first, third, fifth and seventh lines. These *āciriya viruttam* with 12, 14 and 16 feet in each line would be considered to have two equal lines with 6, 7 and 8 feet each for every line. Hence, they are called *iraṭṭai āciriya viruttam*.

cintai yiṛkuṭi koṇṭi runtuvi rukka vantaṭi
maikkoḷum
tiruva raṅkapo ruppu yarntati ruppu
yampukaḷ kaḷiyarēm

The lord of Tiruvarankam resides in the heart and enslaves my very soul. Let me rejoice by hailing his fame.

Here, the 14 footed line is divided into two seven footed lines. The first, third and fifth feet of each line are *māccīr* (*nēr + nēr, nirai + nēr*, or *nēr + nēr* consonants or *nirai + nēr + consonants*). While the alternating second, fourth, sixth and the seventh feet of each line are *viḷac cīr* (*nirai + nirai, nēr + nirai, nirai + nirai + consonant* or *nēr + nirai + consonant*). Thus this *āciriya viruttam* with 14 feet has become seven footed *iraṭṭai āciriya viruttam*.

See also : ĀCIRIYA VIRUTTAM¹

T.V.G.

IRATṬAIK KĪLAVI, an onomatopoeic combination of two similar sounding bound morphemes. The term *kīlavi* here means sound. (e.g).

calacala eṇa	āru	ōṭukīratu
sound indicating	river	runs
running water		

kiṭukiṭu eṇa	naṭakkīrāṇ
sound indicating	(he) walks
rapidity	

taṭataṭa eṇa	ōṭukīrāṇ
sound indicating	(he) runs
noisy steps	

In the sentences cited above, the phrases *calacala*, *kiṭukiṭu* and *tatatata* are grammatically categorized as *iraiṭṭaikkilavi* which is common in literary as well as in spoken Tamil. These words are meaningful only in combination with *eṇru* or *eṇa* and such phrases occur as adverbs (e.g.) *intat tarai vaḷa vaḷa eṇru irukkīratu* (this floor - smooth - so - is - this floor is smooth). *Kala kala eṇac cirittāl* (*kala kala* - so - she laughed - she laughed *kalakala*)

There is another alliterative combination of words known as *aṭukkuttotai* where the individual words are meaningful in isolation. The *aṭukkucoṇkaḷ* are used to express strong emotions and sometimes for vocal support in choral music. *Tittittī* - conveys fear and the panicky situation ; *tī* - fire *pāṭuṅkō pāṭuṅkō pāṭuṅkō* - used in choral music ;

pāṭuṅkō - please sing

The examples quoted above come under *aṭukkuttotai*.

The other notable difference is that *iraiṭṭaikkilavi* has only two identical morphemes whereas *aṭukkuttotai* can have more than two morphemes, at times even four. The functional difference is that since *iraiṭṭaikkilavi* qualifies an object or an action, its occurrence depends on either the nominals or verbals.

Iraiṭṭaikkilavi can be considered as a member of closed set in Tamil.

See also : AṬUKKUTTOTAIR in Vol. II

T.S.S.

IRAIṬṬAIT TOTAI, a mode of versification. *Iraiṭṭai*, generally, means twice. In Tamil prosody, it refers to the repetition of words which is one of the devices employed to achieve rhyme patterns.

Iraiṭṭait totai is a prosodic feature where all the syllables in a line are one and the same or where a single syllable recurs in a line. Both *Tolkāppiyam* (*Ceyyūḷiyal* - 87) and *Yāpparuṅkalak Kārikai* classify this under *totai*. The commentator of *Yāpparuṅkalak Kārikai* (17) states that even though it is normative that the same word should be repeated in a line, minor morphological or phonological changes of the word may be allowed. He also adds that *iraiṭṭait totai* does not allow more than four words in a line.

okkumē okkumē okkumē okkum
viḷakkiṇiṇ cīṇeri yokkumē okkum

kuḷakkoṭṭip pūviṇ niṇam

The colour of the *koṭṭi* flower that if found in ponds is akin to the still flame of a lamp

Since the first line of this poem contains the words *okkumē* as a recurring lexical item, this can be called *iraiṭṭait totai*. Even though the last word *okkum* in the first line is rather phonetically a little different from the preceding three words *okkumē*, this is permitted and hence can be described as *iraiṭṭait totai*.

Recurrence of homophonous words in common syntactical patterns is known as *aṭukkuttotai* and in metrical patterns, it is construed as *totai*.

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T.S.S.

IRAIṬṬAI NĀKKUKAL, is a novelette by Civaçaṅkari.

Jāṇaki Ammaḷ has three sons, Srītar, Cantiraṇ and Nantakumār. Srītar marries Vityā. Since Jāṇaki Ammaḷ has no female issue, she looks upon Vityā as her own daughter and treats her with great warmth and affection. Even the other members are happy with Vityā and peace reigns for a while. Disharmony sets in, when an old woman claiming to be a grandmother of Vityā enters the scene. She often comes to see Vityā under some pretext or the other. She suffers from a foul tongue and does not spare any opportunity to sow seeds of dissension in a family that is otherwise united and happy. The cordial relationship between the mother-in-law and the daughter-in-law suffers a set-back when the old woman succeeds in setting up one against the other. Meanwhile, Vityā conceives, but refuses to enter hospital, recollecting the death of her mother in a hospital. She is yet to recover from the traumatic experience. The story ends with Vityā contracting jaundice and dying in a hospital. Thanks to the garrulous tongue of the grandmother, Vityā's father attributes the death of his daughter to the indifferent treatment she received in her husband's house.

The story is narrated in a crisp style, quite typical of the author. It points an accusing finger at women whose 'double talk' often costs the happiness of families.

Civacaṅkari has to her credit many such novelettes whose chief merit is that they tell a story eminently well. These are 'books of the hour' which hardly leave any deep impression. They are 'fodder' for the average reader who equates literature with cigarettes. Compared with the masterpieces of the author, stories of this style do not count at all.

It was published with a novelette named, *Payirai Mēyum Vēlikaḷ* in Madras in 1987.

P.T.

IRATṬAI NĀKAPANTAM, a type of *collaṇi*. *Cittirak kavis* were composed according to the intelligence of the poets. Among these, *nākapantam* was composed during an earlier period. *Iraṭṭai nākapantam*, *catura nākapantam* and *aṭṭa nākapantam* are the different types of *nākapantam*.

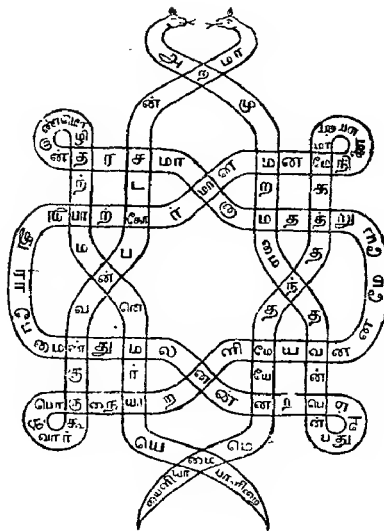
Iraṭṭai nākapantam is so composed that the letters may fit into a fanciful diagram representing two intertwined snakes. Two *nēricai veṇṇpās*, each with 59 letters, are formed with 9 letters in both the tail portion of the twin snakes, 5 letters in the hand, 5 letters in each of the four corners, 5 letters in each of the stomachs, 8 letters in each of the four squares and 5 letters in each of the four joints.

As the two snakes are intertwined, one letter in the head, one in the tail, four in each of the four squares and one in each of the 4 joints are common for both the snakes. Therefore, among the 118 letters in the two *veṇṇpās*, 22 are common letters while 74 are separate. The poems should be read in a sequence beginning from the head of the snakes to the tail.

The poem follows :

1. *māraṇ caṭakōpaṇ vaṅkuṇukūr vāḷporunai*
yāra ṇaḷimēya vaṇṇamē yērut
tamaṇāmā mācarataṇ ṛaṇmoḷitaṇ pāmaṇ
ṇemariyā yemaiyā ḷirai.
2. *aṛamu maṛamamaṇṭa vaṇṇeṇ patuvum*
peṇaṇaṇ ṇalamatuṇ maipērā tuṇupāṛkōr
māṇamaṇa mēṇiṇaimāṇ māmēkat tantamē
yēṇa memaiyā ḷirai

In both the poems 22 letters are common, while 74 are separate as shown in the diagram.



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T.V.G.

IRATṬAI MAṆIK KŌVAI, a type of *pirapantam*. Treatises on prosody from *Panniru Pāṭṭiyal* to *Muttuvīriyam* refer to only *mummaṇik kōvai*. *Cuvāminātam* (169) only refers to *iraṭṭai maṇik kōvai*. It is defined in terms of prosody and not according to the content.

When a *pirapantam* is composed of ten *veṇṇpās* and ten *akavaṇṇpās*, it is termed *iraṭṭai maṇik kōvai*.

Cuvāminātam must have defined this new composition since different kinds of prosody were popular and in vogue in its day. It is interesting to note the emergence of new varieties suitable to the times.

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T.V.G.

IRATṬAI MAṆI MĀLAI¹, is one of the *pirapantam* and it is composed of two different metres.

There is no strict definition of content for *iraṭṭai maṇi mālai*, just like the *iṇaimaṇi mālai*. Of the available works of this kind, *Kāraikkāl Ammaiyaṛ's Tiruviraṭṭai Maṇi Mālai* is the earliest work. It is a *pirapantam* on Lord Civaṇ composed

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ண்
a ā i ī u ū e ē ai o ō au ḷ k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ḷ ṛ ṇ

in *venṇā* and *kaṭṭalaik kalit tuṟai* each alternating with the other. There is also another *irattai maṇi mālai* with *venṇā* and *āciriyaṇṇā* alternating with each other, in twenty songs. These are respectively called *venṇā kalittuṟai irattai maṇi mālai* and *venṇā virutta irattai maṇi mālai*.

See also : INAIMAṆI MĀLAI

T.V.G.

IRATṬAI MANI MĀLAI², a work by Kumara Kuruparar. As it extols the Goddess Mīṇāṭci, it is also known as *Mīṇāṭciyammai Irattai Maṇi Mālai*.

Excluding the *kāppu*, it has 20 stanzas, and according to the convention of *irattai maṇi mālai*, *nēricai venṇā* and *kaṭṭalaik kalittuṟai* alternate.

It glorifies Mīṇāṭciyammai separately and sometimes with her Lord Cuntarēcuvarar. Kāñcipuram Irāmacāmi Nāyṭu has written a commentary on this, by employing many stories to explain the ideas embedded in the work. This work appears in the first part of the *Kumarakuruparar Pirapantat Tiraṭṭu* and was published in 1900.

T.A.

IRATṬAI MANI MĀLAI³, is a 19th c. work on Murukaṇ of Tiruttaṇikai by Ciṇṇattampi Nāvalar.

The work has 20 stanzas and the *kāppu* in *nēricai venṇā* is on *Vināyakar*. The first stanza pays an encomium to the protagonist. *Nēricai venṇā* and *kaṭṭalaik kalittuṟai* alternate according to the convention of *irattai maṇi mālai*.

It extols and substantiates the remarkable qualities of Murukaṇ with stories from various myths.

T.A.

IRATṬAI MANI MĀLAI⁴, a kind of *pirapantam* by Appāvaiyar eulogizing Tilakavati and Tirunāvukkaracar. The work consists of 10 songs. According to *irattai maṇi mālai* convention, two different metres namely *kalittuṟai* and *venṇā* are employed : *kalittuṟai* is used to extol Tilakavati and *venṇā* to praise Tirunāvukkaracar.

The work was published with the other *pirapantams* at Madras, in the year 1899.

T.A.

IRATṬAI MANI MĀLAI⁵, an *irattai maṇi mālai* in prose consisting of ten short stories.

Just like the pearl and the coral which are strung alternatively in a garland (*mālai*), this is a literary form in which a poem is composed of two metres, i.e. *venṇā* and *kaṭṭalaik kalittuṟai*. A leading monthly *Kalaimakaḷ* has attempted *irattai maṇi mālai* in prose. But there is a fundamental difference between the prose form and the verse form of this variety. While an *irattai maṇi mālai* poem is bound together by two metres, the *irattai maṇi mālai* in prose consists of two short stories with two diametrically opposite titles. These stories, first published in the Tamil monthly *Kalaimakaḷ*, were later collected and published as a separate book. This collection consists of 10 short stories which speak about opposing or contradicting ideas.

1. *Poḷutu Pularmtatu* (Ki. Va. Ja.)(it dawned)
2. *Anti Vēlai* (Ti. Ja. Ra.) (dusk)
3. *Taḷir* (Ta. Nā. Kumārasvāmi) (sprout)
4. *Caruku* (Rā. Srī. Tēcikaṇ) (dried leaf)
5. *Āḷkaṭal* (Kā. Srī. Sri) (deep sea)
6. *Malai Ucci* (Ta. Nā. Sēṇāpati) (mountain peak)
7. *Nīr Ūṟru* (Kauri Ammāḷ) (spring)
8. *Tikkoluntu* (Anuttammā) (flame)
9. *Pukkakam* (Va. Cā. Nākarājaṇ) (the husband's house)
10. *Pirantakam* (Va. Cā. Nākarājaṇ) (the parental house)

Not only the titles and the themes but the time, place, action, nature and atmosphere of these stories also vary from each other.

This book was published on 1957 in Madras.

M.M.

IRATṬAI MANITAN, a Tamil adaptation of R. L. Stevenson's novel *Dr. Jekyll And Mr. Hyde* by Ku. Pa. Rājakōpalaṇ.

The original story by R.L. Stevenson runs as follows :

Dr. Jekyll, a much respected doctor, leading a conventional life accidentally lands on a potion which has the power to transform him into a totally different personality. Whenever he changes himself into another entity, he assumes a new name, Hyde. While Dr. Jekyll is well-groomed and has a pleasing appearance, Hyde is clumsy and wears on his face an eternal scowl. Besides physical appearance, even the behaviour of Hyde presents

a striking contrast to that of Dr. Jekyll. While Dr. Jekyll sets much store by the values and verities of life, Hyde is unscrupulous, treacherous and cruel. In fact Hyde commits many murders in cold blood. He is dreaded by the public at large. Soon a stage is reached when Hyde finds it more and more difficult to turn himself into Jekyll. On one occasion, the magic potion gets exhausted and Hyde realises that he cannot transform himself any more into Dr. Jekyll. So he writes a long note confessing his sins and commits suicide.

This allegory by Stevenson is a study in split personality. Man is endowed with the higher nature and the lower nature. The higher nature in him prompts him to do good and virtuous actions whereas his baser self is responsible for his vicious action. Most of us don't allow the cleavage between the higher nature and the lower nature to widen, as this will result in our becoming schizophrenics. A happy balance between the two natures has to be struck if we are to remain sane.

Once the lower nature is allowed to assert itself, you are doomed. Dr. Jekyll, who represents the higher nature in man, allows his baser self to exercise undue sway on him which naturally spells his ruin and disaster.

Ku. Pa. Rājakōpāṇ in his adapted version has changed the ending. He makes Hyde a chronic alcoholic and his early death is attributed to his excessive drinking.

Any discerning reader can easily make out that Stevenson's ending is more logical and artistic.

Except for this major deviation, the author scrupulously follows the original and succeeds in capturing its spirit.

The novel was published in Madras in 1940.

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G.S.B.

IRATTAIYAR, as the pioneering exponents of *kalampakam*, they are popularly known as *kalampakattirku iratṭaiyar* (twins famous for *kalampakam*) and it proves their mastery in the

composition of *kalampakam*.

It is said that of the twins, one was blind and the other lame. The blind one is said to have carried the lame on his back. But the story has no other substantiative proofs. *Tamiḻ Nāvalar Caritai* refers to them by the names *Iḷaṇcūriyar* and *Mutucūriyar*. They belonged to the Cōḷa regime. From the pictorial description of the country of the Cōḷas found in their *Tillaik Kalampakam* we can come to that conclusion. Ti. Vai. Catāciva Paṇṭārattār would trace their period to the 14th c., but Kā. Cuppiramaṇiya Piḷḷai would assign them to the 15th c. The view of the former seems to be more acceptable.

In 1321-1339 A.D., Maṅkoṇṭa Campuvarāyaṇ ruled the Toṇṭai Maṇḷalam region (North Arcot, Chingleput area). The twin poets sing about him in their *Ēkāmpara Nātar Ulā*. Hence they can be said to belong to the 14th c.

Tillaik Kalampakam, *Tiruvāmāttūrk Kalampakam*, *Tirukkāḷatti Ulā*, *Tirukkacci Ēkāmparanāta Ulā* and *Icāiyāyiram* are attributed to these twin poets.

From the stories prevalent about them, we learn that Tiruvakkapākai Varapatīyāṭkoṇṭāṇ had been their patron and poet Kāḷamēkam, their contemporary.

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V.A.

IRANṬAṬI ETUKAI, a kind of *etukait totai*. If an *etukait totai* occurs in every two lines of a poem, which consists of four or more metrical lines, it is called *iranṭaṭi etukai*.

Oḷipiyal of *Yāpparuṅkalak Kārikai* (41) while stating the exceptions for *etukai* and *mōṇai* mentions *iranṭaṭi etukai*. The following poem consists of *iranṭaṭi etukait totai*.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஁ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ண்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ṛ ṇ

(My) Lamp is made of love, ardour is the
ghee,

And melting thought sweet makes for wick.

Pūtattār lays stress on wisdom that helps a person to arrive at Tirumāl's Godhood. Once that person is seized with this truth of Tirumāl's supremacy as the God of Gods, the everlasting, imperishable Supreme Being from Whom all other deities derive their sustenance and power, that person ought to cultivate bhakti and a pining heart. When a person shows such bhakti and is permanently established in a life of pure devotion, when acts such as visiting his temples and chanting his names fervidly become part of his being, the Lord rewards him with a blissful seat in Heaven as a luminous celestial. That is the reward of 'our King of celestials', says Ālvār.

The Ālvār exhibits flashes of sparkling fancy, in his description of Viṣṇu. He says in his fifth song, *paṭi niṇṇa nīrōtamēṇi neṭumālē* - 'Thou tall Māl (Tirumāl) rooted on earth with aquamarine frame!'

In the ninth song Pūtattār pays a glowing tribute to the great āycci (dairy woman-Yacōtai). He asks : " The cosmos girdled by the deep sea that Thou measured ! Is it equal to the love that the dairy woman poured even as she suckled?"

The Ālvār, who is a staunch believer in the supremacy of Tirumāl as Supreme Godhood asks a rhetorical question :

When come to think of it

No such thing as these, those who revere

Him!

Who is there who does not adore Him

Who rests on the serpent couch ?

Pūtattār exhorts mankind to cast its entire burden upon Tirumāl Who is only too ready to protect and help them. To attain salvation is very difficult. But when a man trusts the Lord and surrenders to Him whole-heartedly salvation becomes simple and easy. Pūtattār exults that he beheld the resplendent person of Tirumāl in his dream, His arm porting the blazing disc which scattered his twin karmic load and his numerous multiplying desires ; the utter liquidation of his karmic bane demonstrated the Lord's prowess most

vividly (Ibid., 67). The Ālvār sheds light on the root cause behind the regal sway of many powerful monarchs ruling vast realms. "The crowned heads riding splendid chargers we witness, derive their magnificent kingly destiny by paying homage to the Lord commanding a navel like a lovely red lotus, with cool blossoms, in many of their preceding births". It is not an accident that they are born as kings. Their thrones are founded on the vast wealth of penance, opines Ālvār.

Pūtattār's modesty is endearing. He says : 'I am not a great Tamil (scholar) for the language is (peritu) much superior than my own self' (Ibid., 74). However in the very next verse the great saint-poet affords a rivetting vignette of lyrical charm, so graphic and so exhilaratingly picturesque that it is very difficult to take the poet at his word, viz., 'I am a mean Tamil scholar'.

Ālvār exhibits his prodigious capacity to pack meaning in a single phrase : *kōlattāllillai kurai* - there is no dearth of handsomeness in the person of the Lord. The Lord is so captivating that His enthralling good looks though feasted on by countless eyes, remain undiminished (Ibid., 82).

Pūtattār concludes this wreath of one hundred four-lined verses with the noble confession : *enṇaṇ aḷavanṇāl yāṇṭaiya anpu* - 'the love I bear you, is not under my control ; the spate of love that surges in me has its source in your grace' says the great saint. Divine love is all consuming and all pervasive, enveloping the entire creation.

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V.G.S.

IRANṬĀM PŌRC CARUKKAM, in Villi-pāratam, constitutes the second episode in Viṭṭuma Paruvam.

Here you get a description of the second day fighting between the Kauravas and the Pāṇtavas. Thirty two verses figure in this section, set to the metre ācīriya viruttam.

For the second day's battle, the Pāṇtavas have as their leader Tiṭṭattuymaṇ. While Nakulaṇ and Cakātēvaṇ line up in battle array, Tarumar, the chief of the army is ready with his four fighting units.

Turōṇar finds in Tiṭṭattuymaṇ, a foreman worthy of steel. After a while, Tiṭṭattuymaṇ is assailed with the arrows of Turōṇar. Finding it difficult to withstand the onslaught, Tiṭṭattuymaṇ deserts the battlefield, leaving behind his chariot and armoury. On seeing Tiṭṭattuymaṇ withdrawing unashamedly, Vīmaṇ gets wild. Now it is his turn to enter the field. He fights so fiercely that Turōṇar and the king supporting him have to flee in despair. The Kaliṅka king Cakrātaraṇ steps forward to attack Vīmaṇ whose bravery has impressed him considerably. But he is no match for Vīmaṇ who destroys him in no time with the help of his four battling units. Now the chief of the Kaurava forces Viṭumaṇ attacks Vīmaṇ. While they fight Apimaṇyu, son of Arccuṇaṇ, comes to help Vīmaṇ. Turiyōtaṇaṇ, who observes the valiant fighting of Vīmaṇ and Apimaṇyu, orders all the petty kings to encircle them. Finding that Vīmaṇ and Apimaṇyu have been trapped, Arccuṇaṇ begins to release arrows. The expert marksman strikes such a terror in his enemies that they soon get disintegrated. Arccuṇaṇ verily becomes a nightmare to Viṭumaṇ who stands totally perturbed.

As the sun starts setting, either side gives up fighting for the day. Turiyōtaṇaṇ could not control his anger and he gives a piece of his mind to the kings who have been vanquished. He threatens to kill those kings who suffered any more defeat.

In the second day's battle, the Kaurava army is totally routed. It brings to light the bravery of

Arccuṇaṇ and his son. Viṭumaṇ and Turōṇar get unnerved.

How Vīmaṇ destroyed the soldiers who fought on elephants has been graphically described by the poet ;

*kaḷalaṇi polaṇkaḷar kālai kaikaḷāl
eḷaveḷa matakari eṭuttu vīcaliṇ
viḷuvaṇa aṇṇimēl vicaiyiṇ pōvaṇa
paḷaiyakaṇ ciraḷumaṇ paṇappa pōṇṇavē*

When Vīmaṇ threw the intoxicated elephants (elephants in rut) into the air, some of them fell down and some of them went up simultaneously.

This was like mountains flying with the help of wings.

P.T.

IRANṬĀMAṬI MUTAṆ MAṬAKKU, is a figurative style in Tamil verse. It is one of the collaṇi (figures of speech).

Maṭakku refers to the repetition of a word in different meanings, and iranṭāmaṭi (the second line) mutaṇ (the first), maṭakku (repeat) is the repetition of the first word in the second line.

*kaṇivā yivaḷpulampak kāvalaṇi nīṇkil
iṇiyā iṇiyā remakkup - paṇināl
iruvarāt tāṇku muyiraṇṇi yeṇkuṇ
ṭoruvarāt tāṇku muyir*

Oh king ! if you leave the lady whose lips are like kōvai red fruits, then who is here so sweet as you.

In this verse, the repeated first word in iṇiyār. It means 'the sweet (heart)'. If it is split as iṇi (here-after) and yār (who then), it means 'hereafter who (is there)'?

The poet has punned on the word iṇiyār iṇi yār? - who is so sweet hereafter (for the lady-love)?

C.S.

IRANṬĀMAṬIYUM ĪRRAṬIYUM MAṬAKKU, is a stylistic device which falls under the class of verbal embellishment known as maṭakku. It arises when in a four-lined verse, the entire second line gets repeated in the concluding line. The following poem illustrates this aṇi :

*nalattakai peṇaviru caraṇa mōtunam
kulattakai paṇikoḷē kāmpa rattanē
nalattakai makaḷoru pāka naṇṇumē
kulattakai paṇikoḷē kāmpa rattanē*

a ā i ī u ū e ē ai o ō au k k n̄ c ñ t̄ ṇ t̄ n p m y r l v l l r n

experience with the first man and partner in her life that forms the plot of the story.

Pānumati, the heroine of this novel, gets married to Katirēcaṇ who has plunged into politics in his student days and emerged as a popular poet and youth leader. He becomes a college Professor and an influential demagogue when his favourite leader Nilavunaṭikar comes to power. In his relationship with his student turned wife Pānumati, he proves himself to be a heartless sadist torturing her physically and mentally. After years of suffering and wretchedness, Pānumati now a mother of two children, aged 11 and 7 respectively, resists the tyranny of her husband and succeeds in getting a divorce. Her children too express their agreement to this separation, as they are quite aware of the ill-treatment of their mother by their father. She also starts living independently and engages as her helpmate one Nākammā, a destitute and divorced woman like herself. A young man, Parat by name, entrusts to Pānumati's care, his mentally retarded niece and Pānumati half-heartedly agrees to coach that much maligned and ill-treated girl at the earnest entreaty of Parat.

The plot becomes complicated and the predicament of Pānumati becomes tense after her divorce. She is apprehensive of the wagging tongues of her colleagues in the school who try to probe her personal life. Nākammā provides Pānumati the needed moral support and acts as a prop. Meanwhile, a colleague of Pānumati by name Cāvittiri who is an intellectual and a beauty to boot, is involved in an affair and consumes poison as her lover deserts her. Pānumati wants to help Cāvittiri and Parat arranges for the treatment of Cāvittiri in a discreet and humanitarian manner by avoiding court appearances and police investigations. Parat's help in solving the problem of Cāvittiri without much complication wins the appreciation of the school management and the admiration of Pānumati who is on the look out for such an altruistic young man to be her companion and consultant.

Meanwhile Pānumati's (estranged) husband Katirēcaṇ falls on evil days and adverse circumstances since his leader Nilavunaṭikar is relieved of his powerful position as chief minister. The leader who succeeds Nilavunaṭikar strongly dislikes

Katirēcaṇ and does not make a secret of it. Fallen into disfavour with the powerful ruling circles and already infuriated by his wife's courageous stand after separation from him, he resorts to violence in order to wreak vengeance on Pānumati. The harassed Pānumati seeks the help of the chief minister through his wife, in order to protect herself against Katirēcaṇ who has become a constant tormentor. Katirēcaṇ is apprehended by the police and taken to the chief's place where he sternly admonishes Katirēcaṇ. Thus severely warned Katirēcaṇ steps aside and ceases to be a menace anymore to Pānumati.

Pānumati requests Parat to be her companion so that he continues to play the role of the friend, philosopher and guide to her. Parat suggests a second marriage to Pānumati who according to him is good looking and intelligent and will not find it difficult to find a suitable husband. Pānumati tells Parat that she has had enough of married life and that she is not prepared to forego the freedom secured after trials and tribulations. Though Parat feels initially that such a relationship as suggested by Pānumati will be frowned upon by society as indecent, he finally agrees to her proposal.

Pālakumāraṇ in this novel brings out the injustice and cruelty meted out to women in a male-dominated society. Right from the cradle to the grave, a woman has to depend slavishly on a man's support and protection and when at any stage or under any circumstance the male protectors in their different roles as fathers, brothers, husbands and sons become hostile tormentors, it is hell for the women concerned. Society does not approve of any relationship between a man and a woman other than the conventionally approved bonds. Marriage in such a context is a sacred institution for men and a sorry state of affairs for women. The heroine of the novel is a woman who wants to be an individual in her own right and she faces all kinds of problems as she is unwilling to reconcile herself to the conventional role and the beaten track prescribed by the society for women.

Pālakumāraṇ in this novel, lashes out at the opportunistic and unscrupulous demagogues like Katirēcaṇ who employ their poetic skill to prop their deceit, hypocrisy and utter selfishness. References to the two popular chief ministers of Tamil Nadu i.e.,

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṛ

Mu. Karuṇāniti and M.G. Irāmaccantiraṇ are there in this novel.

Pālakumāraṇ's style always suits the emotional or intellectual context of a given sequence in the story. He knows how to pat gently or punch vigorously.

This novel was published in the year 1989 at Madras.

G.J. & R.R.

IRANṬĀVATU MALAR, the last novel written by the popular writer Lakṣmi.

This social novel deals with a lady raised in an upper middle class environment and how her arrogant attitude and behaviour affect everyone who comes in contact with her. The main character, Vacuntarā, is the only daughter of a rich industrialist and widower who gives vent to her every whims and fancies. She falls in love with the young Lōkanātapūpati who is employed in her father's company and who has no status and family except an uncle. The young man is hesitant about their relationship, as their social positions vary so much. But Vacuntarā forces her father to accept this marriage. Lōkanātapūpati has to move into her bungalow as she is the only daughter. He refuses to be bullied by his father-in-law who uses every opportunity to show his dislike for him. Even after the arrival of the grand daughter, the old man does not change his attitude. Vacuntarā slowly starts supporting her father, which widens the gap between the couple. One day the father suspects and blames Lōkanātapūpati for the money that was missing. The daughter too questions her husband, driving the frustrated Lōkanātapūpati out of the house. He goes to Delhi, Calcutta and later settles down in Bombay.

He calls himself Pūpati and rents a room from an old man and his daughter. Suddenly the old man dies leaving the young daughter Tārā in his care. To meet the eyes of the society, he marries her. They have a son called Kārttik. When he reaches school age, Tārā wants to settle down in Madras. Pūpati's secret past starts worrying him. In the meantime, Vacuntarā finds out that her husband is not a thief and her father also dies soon after Lōkanātapūpati's departure Vacuntarā alone with the child looks for her husband but to no avail. She is determined to put her life back together by selling all her property in Maturai, and moves to

Madras. She buys an industry that is in financial trouble and starts to build it up by sheer hard work and intelligence and turns it into a productive one. Along with her company, her ego also grows. She wants to raise her daughter to be like her, a determined, ruthless go-getter. But Samyuktā shows more qualities of her father. Vacuntarā does not allow her any freedom or friends. This loneliness brings the girl closer to an old servant, Kuppucāmi, working in that family for years. After she completes college, Vacuntarā takes her to the company to learn about the business. Just like her mother, Samyuktā meets a young man Aruṇ working in the company with no social background. Aruṇ has a widowed mother, who has educated him by cooking snacks and sweets for others. He is a well-balanced young man with a kind and compassionate disposition. By an accidental meeting, his family and Pūpati's family become good friends. Pūpati realizes Aruṇ is in love with his own daughter but does not reveal himself to anyone yet. Kuppucāmi also meets Pūpati but realizing the situation does not say anything to anyone.

Vacuntarā notices the friendship between Aruṇ and her daughter and tries to find a groom for her with her social standing. But the families of prospective grooms want to know more about the girl's father. This drives Vacuntarā to start looking for her husband to bring him back, to get her daughter married. On the otherhand, Pūpati wants to find Vacuntarā to get a legal divorce to make his marriage with Tārā legal. With contrasting ideas, they meet at her office. When Vacuntarā finds him happily married and wants a divorce, she refuses, out of jealousy and anger. He collapses in shock. She takes charge of him making it seem as if he returned to her. He dies in the hospital and she takes the body home and her friends come to pay homage. Through Kuppucāmi, Aruṇ finds out the sad demise of Pūpati and informs Tārā who runs to Vacuntarā's house with her son to see her husband's face for the last time. But she was thrown out of the house by Vacuntarā, telling her that she is the legal wife of the man. She even buys up the house rented by Tārā to drive her out of the town. Aruṇ takes them

under his wings. Kuppucāmi on witnessing these cruelties imposed by Vacuntarā on Tārā tells everything to Samyuktā and leaves the house. Samyuktā blames her mother for her father's death and leaves the house to marry Aruṇ.

Vacuntarā receives an invitation to attend an International Industrialist Summit, but it doesn't bring any joy to her as her only daughter has left her. In this silent solitude, she realizes that her arrogant uncompromising attitude is the reason for her failure in her family life. She goes to Aruṇ's house, apologizes to everyone, agrees to Samyuktā's marriage with Aruṇ and decides to leave the company under their care and invites Tārā and Kārttik to live with her.

This novel was serialized in a weekly and the author died while it was still in progress, but her sister has finished it without deviating from the original style. The title Iranṭāvatu Malar (the second flower) could mean Vacuntarā accepting Kārttik into her life as a second flower (after her daughter). Vacuntarā has become a rude and ruthless person because of her motherless childhood and her father's lavishness. In a way, she is also a victim of circumstances.

It was published in Madras in 1987.

N.C.S.

IRANṬU NANPARKAL, is a drama written by Pammal Campanta Mutaliyār. The play has five acts and each act has three scenes.

The play deals with Cuntarātittan, the king of Tañcāvūr who loves Cattiyavati, the sister of his friend Cukumāraṇ, the king of Uṟaiyūr. Cattiyavati also loves him dearly. But at the time of fixing the date for their marriage, the Cēra king indulges in a war with the Pāṇṭiya king. His father asks Cuntarātittan to help the Pāṇṭiya king who requests him for help in the war. In the war, the Cēra king is defeated and they get back the Pāṇṭiya country from him. In the mean time, Maṇōramā, the daughter of Pāṇṭiya king falls in love with Cuntarātittan.

Jeyatēvaṇ, the minister as well as the chief commander of his army (whose ancestors were once the kings of Tañcāvūr) tries to snatch the power of his king, Cuntarātittan through foul means. When Cuntarātittan returns from the war after conquering the Cēra king, Jeyatēvaṇ stealthily stabs him in his

hand. On hearing this news, Maṇōramā rushes to the spot and takes care of him, nursing him, and cures his wound by applying proper medicine. Cuntarātittan is now in a dilemma whether to marry Cattiyavati or Maṇōramā.

He thinks if Cukumāraṇ marries Maṇōramā, the problem could be solved. He slowly tries to forget her. But he couldn't do so ; his love for her is deep and so he decides to marry her. Knowing this, Cukumāraṇ is upset but later he changes his mind and requests him to marry her as he desires. He also assures him, that he would get the consent from Cattiyavati for their marriage. But Maṇōramā wants to withdraw from the scene, giving place to Cattiyavati.

On knowing the wickedness of Jeyatēvaṇ, Cattiyavati sends him out from the place and arranges a meeting with Jeyatēvaṇ, disguised as Cuntarātittan. Jeyatēvaṇ stabs her fatally mistaking her for Cuntarātittan. On seeing this,, Cuntarātittan, who actually hides there, cries loudly because of his affection for her. Maṇōramā too dies thinking of him. Before dying in the battle field, Cuntarātittan thinks of the virtuous nature of his two ladies and dies peacefully, handing over his country to Cukumāraṇ.

This contains the stock-in-trade of all tragedies-love, friendship, intrigue and war. *Tōḷikaḷ* (confidantes), kuru (teacher), *vaittiyaṇ* (doctor), the lunatic clown and servants are the minor characters who figure in the play.

It was published in Madras in the year 1931.

G.J.

IRANṬU PAṬI, a Tamil rendering of a Malayalam novel.

The 20th c. Malayalam novelist Takāḷi Civacaṇkaraṇ Piḷḷai's novel entitled *Iranṭitaṅkali* is found here in a Tamil version by T. Rāmaliṅkam Piḷḷai.

The novel depicts the life of the landless farm labourers at a time when feudal landlordism was vanishing in Kuṭṭanāṭu, a marshy region in Kerala and when wage-system for labourers was introduced. The story is about an agricultural labourer who starts his life with initial devotion to the land and the landlord. Later comes his disenchantment and his getting stirred to rebel against exploitation. The novel presents a pathetic

account of the poor, suffering with the socio-economic-political forces going against them.

The first part of the novel contains 9 chapters while the second part has 16 chapters. The skilful Tamil translation does full justice to the plot and characterization of the original.

Certain Malayalam phrases like *puñcey* (dry lands), *puṭṭil* (an improvised head covering used during the rainy season), *pōtti* (grandfather), *patam* (the income that the harvester gets), *piṭinellu* (the income one gets during the measurement), *pākka* (the paddy crop without grains), *cikka* (the rotten paddy) have been explained with foot notes in the translation.

This translation sponsored by Sahitya Akademi was published in Madras, 1962.

P.U.K.

IRANAT TOTAI, a name given to a mode of versification which is consistently paradoxical. **Yāpparuṅkalak Kārikai** and **Kākkaiappāṭiṇiyār's Yāppilakkaṇam** accept this literary term. The word *iraṇam* is a Tamil version of the Sanskrit term *raṇa* which means war or conflict. The word *muraṇ* signifies contradiction. The Sanskritized label for *muraṇ toṭai* is *iraṇat toṭai*. Avinayaṇār, an exponent of Tamil prosody calls it *pakait toṭai* which is commonly known as *muraṇ toṭai*.

See also : **MURAN TOTAI**

T.S.S.

IRANĪYA NĀṬAKAM, a dramatic poem intended for recitation by *kaṭak kālātēcam*.

Cōmacuntara Mutaliyār of Pondicherry has composed this dramatic piece with musical effect.

The story refers to the connubial relation of the sage Kācīpar and Titi in the day time which caused faulty foetus. Iraṇyākṣaṇ and Iraṇiyaṇ were the off-spring of that spousal relation. Since their conception was improper, they became the evil beings of the world, disrespectful of the Lord Viṣṇu Himself.

When Iraṇyākṣaṇ rolled the world as a mat, Viṣṇu killed him for it. Enraged by that, Iraṇiyaṇ began to harbour deep hatred towards him. But his son Pirakalātaṇ was entirely different. He was a devotee of Lord Viṣṇu. Despite many troubles imposed, he stuck to his faith. Later he proved the glory of the Lord to his father himself.

Kaṭṭiyāṅkāraṇ, Nāratar and ministers are created as life like characters in the story.

In this work, he has amalgamated the techniques of *terukkūttu* (folk-theatre), Carnatic music and highly developed theatre to dramatize an ancient story.

This drama written to propagate Vaiṣṇavite philosophy deserves special attention with regard to its form.

We learn that the author composed it on the request of Ciṅṇacāmi Mutaliyār of Pondicherry and that it was thoroughly examined by the son of Taṇṭalam Tiyaṅkāraṇa Mutaliyār by name Cupparāya Mutaliyār.

The work provides illuminating material for a study of the development of dramatic techniques in the latter part of the 19th c., as well as for a study of the history of the growth of Tamil theatre in general.

It was published in 1872.

V.A.

IRANĪYAMUṬṬAM, a small province under the Pāṇṭiya Nāṭu believed to be situated North of Maturai. This region might possibly have covered the Āṇaimalai and Aḷakarmalai areas.

The author of **Malaipaṭukaṭam** is referred to as Iraṇiyamuṭṭattup Peruṅkuṇṇūr Peruṅkai-cikaṇār. He has prefixed the names of his place and country to his proper name.

A.T.

IRANĪYA VATAIPPARAṆI, is a minor literary piece in *paraṇi* genre dealing with the Naraciṅka *avatāram* of Tīrumāl, which he took to destroy Iraṇiyaṇ, the king of *acura*. *Paraṇi* literature is generally composed to celebrate the victory of a king at a particular war. Here it celebrates the destruction of Iraṇiyaṇ by Naraciṅkaṇ. The author of this work is not known. But from the words **Araṅkanātar** and **Valavaṇ** whom he celebrates in *kaṭavuḷ vāṭṭu* (invocation to God), we may infer that he comes from the Cōla country. He refers to Irāmānujar as Etirācar and Tavarācaṇ and pays homage to him. So we may infer that he lived in the latter half of the 12th c. or in the early 13th c.

This *paraṇi* genre begins with *tēṇarāmakiḷt toṭaiyal* as *kāppu* (seeking protection) of Nammālvār. It has 693 *tāḷicais* incorporated in its 14 parts, viz.,

Katavul Vālttu, *Katai Tīrappu* (opening the gate), *Kātu Pātiyatu* (the song on graveyard) *Kōyil Pātiyatu* (the song on temple), *Tēviyaip Pātiyatu* (the song on Goddess Kāḷi), *Pēykaḷaip Pātiyatu* (the song on ghosts), *Intiracālam* (magic that cannot be detected by the senses), *Pēy Muraippāu* (complaints from the ghost), *Kālikkuk Kūḷi Kūriyatu* (what the demon reported to Goddess Kāḷi), *Kūlikkuk Kāḷi Kūriyatu* (what Goddess Kāḷi said to the demon), *Tiruvavatāram* (incarnation of God), *Pōr Pātiyatu* (the song on war), *Kaḷam Kāṭṭal* (showing the battlefield) and *Kūḷaṭutal* (cooking food).

The section *Tiruvavatāram* deals with the life, birth and history of Pirakalātan, in 201 *tāḷicais*. The *cānta cuvai* (calmness-one among the nine *rasas*) which is generally not found in *paraṇi* literature, is treated equally well with other *cuvais* in the literary piece. The *cantams* (rhythm) of the poetic verses are very nice and simple. Colloquial expressions like *atukitakka* (338, put in cold storage), *oru mīṭa oru vāycku uṇṭu* (673, taking one big pot of food in one mouth), *pacikkoru pācaṇam* (food for hunger), and *vayiru eriya* (burning of stomach-idiomatic) are also suitably used in the verses. That Tirumāl spat out the earth that he had swallowed, because of the heat of the *pālai* land, is a good imagery - *vaṇṭu mēviya taṇṭulāy puṇai māyaṇ muṇ eḷupārelām, uṇṭu mīḷa umiḷntatu accuṛam uṇṭa vemmai porāmaiye*.

This book was edited and first published in the journal *Centamiḷ* run by *Maturait Tamiḷ Caṅkam* in the year, 1918.

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G.J.

IRANIYA VĀCAKAPPĀ, a ballad based on the *purāṇic* story of Iraniyaṇ.

One of the songs in the first part of this work informs that Irāmaccantiraṇ is the author of this work. No further details of the author could be traced.

The work has many special features. It is divided into four divisions in the name of *vakuppukal*. The author has created imaginary characters like *Kataiyaṇikārar*, *Periya Kaṭṭiyam*, *Cinṇa Kaṭṭiyam*, *Cēruvai*, *Cēvukaṇ Akkiramakaṇṭaṇ*, *Atikōraṇṭaṇ*,

Ukkira Cikaṇṭi, *Ukānta Peppuli*, *Akkiṇik Kaṇṇaṇ*, and *Akōra Uṭṭaṇṭaṇ*. It is through their conversation, which is poetic, that the story is revealed. It has followed the epic tradition of introducing the story with an account of the greatness of the country, city, etc. The work is an amalgam of epic, folk and dramatic elements.

In the folk tradition of *Kaṭṭiyaṇkāraṇ*, characters like *Periya Kaṭṭiyam*, *Cinṇa Kaṭṭiyam*, *Irāṇṭām Kaṭṭiyam*, *Tikkejap puli*, *Cēṇcāmārutam* and *Cēruvai* appear in this work.

The ballad gives a scenic description of Iraniyaṇ's reign, his retainues, ministers, artistes like dancers and others who surrounded him. The depiction of life in the lower strata of social hierarchy provides room for the introduction of prose passages. Here a shepherd serves this function. He is portrayed as the incarnation of Lord Tirumāl.

For a *purāṇic* story, the author has chosen a new genre termed *vācakappā*. The publication details of the work are not available.

V.A.

IRANIYA VILĀCAM, is a *terukkūttu* by *Cenṇa Camuttiram Kumārācāmi Upāttiyāyar* of Madras, which tells the life history of Iraniyaṇ and the story of the incarnation of Lord Tirumāl as *Naracimmaṇ*. It has all the ingredients of a *terukkūttu* like *viruttam*, *taru* and pure classical Tamil dialogues. It has been enacted several times.

This drama was published in a book form in 1899 in Pondicherry.

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M.M.

IRANIYAN, a noted antagonist in mythology. He is also known as *Iraniya Kacipu*. His brother's name is *Iranyākṣaṇ*. They were born to *Kācīpar* and *Titu*.

There are two versions about Iraniyaṇ and *Iranyākṣaṇ*. One is that they were the gate keepers of the Tirumāl's Temple at *Vaikuṇṭam* and the other is that they were born as *acurars* because of the curse of the four ascetics. Iraniyaṇ prevented people from worshipping Lord Tirumāl who had been responsible for the death of his brother *Iranyākṣaṇ*. He tortured

his own son Pirakalāṭaṇ who was an ardent devotee of Lord Tirumāl. But at the end, Tirumāl in his Naracimma avatāram killed Iraṇiyaṇ. He was a marvellous warrior, revered by the people of the three worlds. Kampaṇ has delineated the life history of Iraṇiyaṇ in a separate chapter *Iraṇiya Vataip Paṭalam* in his *Irāmāyaṇam*. In *Kamparāmāyaṇam*, this antagonist of God is treated as a tragic hero, and a parallel character to Irāvaṇaṇ. Because of the influence of the Dravidian Movement in Tamil Nadu, this antagonist has attained the status of a protagonist. Pāratitācaṇ in his work *Iraṇiyaṇ Allatu Inaiyarra Vīraṇ* treats him as a protagonist.

See also : **IRANIYA VATAIP PATALAM**
and **IRANIYAN ALLATU**
INAIYARRA VIRAṆ.

J.P.

IRANIYAN ALLATU INAIYARRA VIRAṆ, a play written by Pāratitācaṇ whose original name is Kanaka Cupparattiṇam.

Pāratitācaṇ, a veteran Tamil poet endowed with the deep consciousness of the individuality of Tamil Nadu, has produced this play to expose the Aryan domination which tried to suppress the native Dravidians.

The play, divided into 15 scenes, portrays the sense of honour and the powers of Iraṇiyaṇ, introduced in *purāṇas* as belonging to the *acura* (demons) clan. The playwright shows how the Tamil land was usurped by the Aryans through foul methods. The Aryans used their women to lure the Dravidian Youth and brain-wash them. Pirakalāṭaṇ, the son of Iraṇiyaṇ, is attracted by Citrapāṇu, an Aryan lady. For her sake, he discards all his Dravidian qualities and succumbs to the Aryan religion.

The famous myth of Pirakalāṭaṇ as blessed by Lord Viṣṇu is satirized here. The characters of Iraṇiyaṇ and his chieftain, who help the Aryans because of his infatuation for Citrapāṇu are portrayed with great success.

Even from the second decade of the 20th c., the writers were inspired by the resurgence of Tamil Nationalism. Scientific researches proved the ancient heritage of the Tamils. A section of the Tamils, the Brahmins had identified themselves

with the Aryan beliefs, and ways of life. This caste, though a minority, gained an upper hand in the administrative and technical positions by their education and adaptability. This was opposed by the educated intellectuals from other castes and the 1916 South Indian Liberal Federation was a result of their realization. Pāratitācaṇ was influenced by their ideas and propagated them through his works.

Iraṇiyaṇ Allatu Inaiyarra Viraṇ contains many quotations from other research works, native and foreign, which speak of the subtle contrivance of the Aryans to invade the land. It portrays Iraṇiyaṇ as a martyr in the cause of Dravidian culture. He is a hero, morally and martially, tainted by the image created of him in the *purāṇas* which were created to propagate the *Vedic* culture.

The play dramatizes the trend of the day regarding the question of Tamil Nationalism.

It was first published in 1939.

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V.P.

IRANIYAN PULAMPURU PATALAM, is the 15th chapter of the *Yutta Kāṇṭam* (war canto) of *Kantapurāṇam* of Kacciappa Civāccāriyār.

This chapter narrates the lamentation of Iraṇiyaṇ over the death of his father Cūrapaṇmaṇ, the arch-foe of Lord Murukaṇ, who lies slain in the battlefield.

Cūrapaṇmaṇ performed tremendous penance, pleased Civaṇ and secured many great boons. Fortified by them, he went on a rampage and unleashed a reign of terror on the hapless celestials headed by Intiraṇ. Lord Murukaṇ came to the rescue of the harried gods. A great battle was fought, a terrible carnage resulted before the Titan Cūrapaṇmaṇ lay cut into two by Murukaṇ, the peerless commander-in-chief of the host of gods. The body of the giant cleft into two, assumed the forms of a cock and a

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஐ க் க் ங் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ

peacock and the Lord conferred His consummate blessings upon His great erstwhile foe, now standing before Him resurrected in the forms of birds by making the peacock His cherished and adored mount and the rooster His lofty standard.

Finding his mighty father slain, Iraṇiyan shed bitter tears. The news of her husband's death killed Patuma Kōmaḷai, the consort of Cūrapaṇman. Desolated by the loss of his beloved father, Iraṇiyan regarded the degenerate bird forms of his once most formidable and revered father and said : "I warned you about the calamity that was in store for you at the hands of Lord Murukaṇ. But you did not pay heed to my words. I did not stand by you in the battle. I abandoned you to your fate and have incurred abiding infamy. I stayed back prompted only by my desire to perform your obsequies. However, now that your body has been transmogrified into birds, even that purpose has not been served. Atleast, now you may have realized the truth in my expostulations with you. Your boiling fury, your fighting prowess, your pride, your aplomb, the whole lot of them, wherever have they fled to ? They are not observed in your form of peacock ! Now, if the hostile *pūtams* were to see here, they are sure to pounce on me and devour me. It is not safe to be seen by them ". So saying he dived into the sea.

Then he approached their great guru Cukkirāccāriyār and with his help performed punctiliously the *Vedic* rites appropriate to the relatives killed. His mind filled with piety, and recoiling from regal opulence and delights and his heart yearning for immortal Civa bliss, he began to perform a great penance focusing on Lord Civaṇ.

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See : IRANIYAN YUTTAP PAṬALAM

C.S.

IRANIYAN YUTTAP PAṬALAM, is in Kacciappa Civāccāriyār's *Kantapurāṇam*, This constitutes the seventh section of the chapter on war.

The theme centres round the fight between Iraṇiyan, son of Cūrapaṇman, and Vīrapākuttēvar.

On coming to know that the army of Vīrapākuttēvar, at the instance of Lord Kumaraṇ had

beseiged his country, Cūrapaṇman's anger knew no bounds. When he started in right earnest to attack the enemy, his son Iraṇiyan provided him with sage counsel.

Iraṇiyan was well-versed in the *Vedas*. Very discreet in his actions, he knew what constituted righteousness. He was also an expert in the art of beguiling the enemy through sorcery and similar tricks. He had mastered these arts in the traditional way. He had also the typical strength of the *acuras*.

Being sober and discreet, he brought to the notice of his father the mistakes that he (the father) had already committed and the foolish war into which he was rushing head long.

The act of imprisoning the Gods was a venial sin. This spelt the total annihilation of the *acuras*. In fact, who was it that endowed the *acuras* with power and prosperity ? None other than Lord Civaṇ. Thanks to the boons bestowed on the *acuras*, it was possible for them to triumph over Viṣṇu, Pīramaṇ and the sages. This fact should not be overlooked.

True, it was easy for the *acuras* to win over Viṣṇu, Pīramaṇ and even Intiraṇ. Their valorous fighting had much to commend itself and perhaps was right.

But ingratitude to the benefactor, Lord Civaṇ, would certainly boomerang on the *acuras*. In the past such things had happened and they were pointers which should not be ignored.

Lord Yamaṇ was kicked by Almighty Civaṇ when the former tried to snatch the life of Mārkaṇṭhēyaṇ. Again, Kāṅkai's pride was humbled by Civaṇ who cast her into his matted locks. Another great feat of Civaṇ was the swallowing of the poison that arose from the churned ocean of Milk. This inspired fear and dread in everybody. By this action, Lord Civaṇ castigated and cut to size Intiraṇ, Viṣṇu and Pīramaṇ.

Those who took refuge in Civaṇ were always protected. Others would get destroyed. This was the eternal truth enshrined in the *Vedas*.

So Iraṇiyan wanted his father to ponder over these grim facts. He questioned the wisdom of fighting with the son of Civaṇ.

The idea that Civaṇ towered above all the Gods in the Hindu pantheon is suggested. This is

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வு ழ்ள்ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

perhaps a justifiable bias in a *purāṇa* glorifying the greatness and the might of Civaṇ.

The advice of Iraniyaṇ was in vain and he was forced to go to the battlefield with an impressive army containing all the ranks. On seeing it, Vīrapākuttēvar was spell-bound. It was given to Sage Nāratar to enlighten him on the composition of the army and advise him to challenge Iraniyaṇ to single combat. Soon the armies of Vīrapākuttēvar and Iraniyaṇ clashed and the death toll was heavy. All the ranks of the army, on both the sides, were routed.

Iraniyaṇ could sense that a victory over Vīrapākuttēvar was impossible. Even his father would not be able to win. In case Cūrapaṇmaṇ met with his death in the battlefield, there would be none to perform the obsequies if Iraniyaṇ also chose to fight and lost his life. In the circumstances, the most prudent thing was to escape from the battlefield and hide oneself though posterity might point a finger of scorn and brand the act cowardly.

The decision of Iraniyaṇ was duly reported to his father by the chosen emissaries.

The vivid description of the battlefield in a grand style, befitting the occasion, is the chief merit of this section of **Kantapurāṇam**.

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C.S.

IRANIYAN VATAIPPATĀLAM, is the third chapter of *Yutta Kāṇṭam* (war canto) of Kampaṇ's **Irāmāyaṇam**, consisting of 176 fourlined verses set in *viruttappā* metre.

Kampaṇ is seen descanting upon the unparalleled staunchness of Pirakalātaṇ in his devotion to Tirumāl. This fascinating saga of Pirakalātaṇ and the slaughter of his monster-father Iraniyaṇ by Tirumāl, in His incarnation as Naraciṅkam (Man-Lion), is much too ample to be regarded as a mere episode. It may be aptly

described as a mini epic. The epic poet exhibits remarkable perception and adroitness in fusing the saga of Iraniyaṇ with that of Irāvaṇaṇ. In the original **Rāmāyaṇam** of Vālmiki, there is no mention of the Man-Lion incarnation of Tirumāl.

This chapter depicts Vīṭaṇaṇ, the virtuous brother of Irāvaṇaṇ, trying to impress upon his headstrong brother and king, Irāvaṇaṇ, the fate of Iraniyaṇ, Irāvaṇaṇ's mighty predecessor, who ignored the words of his son Pirakalātaṇ at his own peril. Kampaṇ, very adroitly, makes Vīṭaṇaṇ recount the fate of Iraniyaṇ. So that Irāvaṇaṇ may benefit by the example of Iraniyaṇ. Despite his numerous boons, Iraniyaṇ was literally torn to pieces by Naraciṅkam.

Iraniyaṇ, also known as Iraniya Kacipu, undertook stupendous penance with the aim of pleasing Piramaṇ and thereby obtaining immortality. When denied his most cherished ambition of immortality, he had to settle for something less. So he contrived his own scheme at securing perpetuity by seeking immunity from the vast host of celestials, humans, animals, and myriad weapons; he prayed that he should not meet with his end either within or without his abode, neither during day nor night, neither on the ground nor in the air. He left nothing to chance and anticipated most sagaciously all the threats which his most penetrative *acura* brain could think of. He had to be granted his desires earned by dint of astounding penance. Piramaṇ had to grant the boons sought. As a result, Iraniyaṇ emerged as a colossus to plague the gods headed by Intiraṇ. He subdued all the creations and his writ became the law. He compelled the gods and all the sages to regard him as God. The megalomaniac replaced the exalted spell of Tirumāl *Ōm Namō Nārāyaṇāya* with his name *Ōm Namō Iraniyāya*. Woe unto anybody who dared to utter the former.

The demon received stiffest opposition from the most unexpected quarter, his own son, Pirakalātaṇ. Iraniyaṇ, entrusted his son, to the son of his hereditary guru, Cukkirāccāriyar. He began the scriptural study of his royal pupil by trying to initiate him into the adoration of the supreme despot with the endemic tribute

Iraniyāya Nama. Pained by this, the marvellously precocious boy-saint, shut his ears with his tender palms, and began to chant ecstatically the glorious name of Tirumāl Ōm Namō Nārāyaṇāya, the nectarine quintessence of the hoary Vedas. The mighty monster of a father, Iraniyaṇ, was greatly infuriated by his own son extolling his inveterate foe. He tried his best to blacken Tirumāl as a craven fugitive (from him), a sworn and mean enemy of the race of *acuras*. Iraniyaṇ was apt to set down his boy's conduct to the immaturity of his tender years. "I am of a heart to condone your conduct because of your age, a mere boy. Do as bidden by your master". But Pirakalātaṇ emphatically said, "Tirumāl is the supreme Godhood. It is suicidal for a person to vilify the Almighty". Berserk at this, Iraniyaṇ ordered his men to torture his recalcitrant issue to death. They implicitly obeyed the sovereign's command. But they were not able to harm the boy whose lips perennially chanted the divine spell - Ōm Namō Nārāyaṇāya. Frustrated and perplexed, they rushed to Iraniyaṇ with the marvel.

Iraniyaṇ, absolutely bent on the death of his won son, had Pirakalātaṇ brought to his presence. He had the boy fed on poison. But he ate with total immunity. Thus utterly frustrated, his anger blazing up, the *acura* supremo bared his sword, intent on killing his son. The saint of a son, calmly faced his enraged father to tell : 'My life belongs to Him who made this world ; you ought not to take it'.

Iraniyaṇ : Who made this world ?

Pirakalātaṇ : Tirumāl who permeates the entire creation like scent in flowers and oil in sesame.

Iraniyaṇ : If so, show Him in this pillar here.

Pirakalātaṇ : I am not His true devotee, if He is not present wherever one feels for Him.

Thus controverted, the *acura* of super-abundant arrogance smacks the pillar with his mighty palm. With peals of laughter splitting the ears, a marvellous form of a lion from a waist above and a man from waist below, bursts on their vision. The leonine guffaw is music to the ears of Pirakalātaṇ. But it is galling to his father. With a sword and shield in his hands, he dares the stupendous Man-Lion to a combat.

The fabulous *avatār* Man-Lion seizes the demon by his feet, carries him to the royal threshold, (so that the boon that he should not die either within or without his abode is not contravened) ; He spreads him on His lap and rips him off. The time is evening twilight-it is neither day nor night. Man-Lion is neither an animal nor a human. The claws ripping apart the demon do not come under weapons. The great demon now dead, the gods who had hid themselves from Iraniyaṇ, rejoice and approach. The Man-Lion, is seen in transports of flaming fury that has survived the destruction of the formidable demon.

Vīṭaṇaṇ, who recounts this legend of Iraniyaṇ, now tells his king and brother : "Great hardships are bound to strike you if you dismiss the experience of the mighty Iraniyaṇ as of no consequence".

Now, it is believed as per a tradition that has attached itself to the composition of Kampaṇ's immortal epic, that Kampaṇ had contemplated a separate epic on the marvellous theme of Iraniyaṇ and Tirumāl as Man-Lion. But he had had misgivings about doing justice to that theme after having exhausted himself with *Irāmāyaṇam*. Kampaṇ is believed to have struck a compromise by creating a mini epic out of the theme that was so much after his heart, and embedding it in his magnum opus *Irāmāyaṇam*.

Kampaṇ, who has obviously based his story of Iraniyaṇ on the theme elaborately dealt with in the *Śrīmad Bhāgavatam* in Sanskrit, has, as is customary with him, deviated from his original in a few details.

There is an interesting anecdote about this *paṭalam*. It is said that when Kampaṇ presented his epic before the assembly of scholars in the thousand pillared hall at Tiruvarankam, they objected to Kampaṇ's inclusion of this Iraniyaṇ legend which is not found in Vālmiki's original. They were steadfastly of the view that the saga of Iraniyaṇ could pass muster if, and only if, any *teyvīkam* (divine sign) justifying Kampaṇ's departure could be observed. Kampaṇ, the legend has it, devoutly prayed and then read out this *paṭalam* at the shrine of Man-Lion. It is said the icon spread out His

hands, nodded vigorously His head, vociferously laughed and roared His approbation, which filled the assembly with awe and wiped out their misgivings in the matter.

Now, coming back to Kampan's main source, in Vālmīki, we see Cukkirivaṇ doubting Irāmaṇ's wisdom in granting Viṭaṇaṇ and his four mates the refuge he seeks at the feet of Irāmaṇ. Cukkirivaṇ suspects the rākshasa's motive and anticipates serious harm. We see Irāmaṇ dispelling Cukki-rivaṇ's apprehensions by stating emphatically : 'I am quite capable of obliterating vast host of goblins, *acuras*, *yakshas* and *rākshasas* by the tip of my finger'. This leonine assertion of Irāmaṇ of Vālmīki, according to a few scholars, contains echoes of Tirumāl's *avatār* as Naraciṅkam. Kampan is deemed by these scholars to have seized on this delicate, oblique reference, and so conceived it as to make it appear to emerge from the counselling mouth of Viṭaṇaṇ, concerned for Irāvaṇaṇ's continued welfare and long life.

The parallelism is inescapable between Pirakalātaṇ advising his obdurate father to humbly seek the feet of Tirumāl, and Viṭaṇaṇ advising his arrogant brother to seek penitently the feet of the invincible Irāmaṇ - God passing off as a man. The stories illustrate that all the great boons and the resultant power are no match to Divinity, and antithetically, the numerous harrowing hardships, inflicted on a staunch devotee, cannot destroy him.

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V.G.S. & P.T.

IRATTIṆAC KAVIRĀYAR ¹ (17th c.), a commentator. He is also known as Kāri Irattiṇac Kavirāyar and Periyakāri Irattiṇac Kavirāyar. He was born in Tiruppērai, a village in Tirunelvēli district.

He was the disciple of Ālvār Tirunakari Kurukaip Perumāl Kavirāyar.

He has written commentaries on *Māraṇa-laṅkāram* and *Namperumāl Mummaṇikkōvai*. His *Tirukkuṛaḷ Nunporuḷ Mālai* is an explanatory discussion of Parimēlaḷakar's commentary on *Tirukkuṛaḷ*.

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V.A.

IRATTIṆAC KAVIRĀYAR ² (17th c.), the author of *Pulavarārṇuppaṭai*. He is also known as Tirumēṇi Irattiṇac Kavirāyar and Ciṛiya Kāri Irattiṇac Kavirāyar.

Contradictory views have been expressed with regard to the belief that he is the son of Kāri Irattiṇac Kavirāyar. It is said that Irattiṇac Kavirāyar's progenitors had been poets and they used to sing *vākaṇakkavi* in temples. The author, who has also took to this profession has sung a song of praise *Pulavarārṇuppaṭai* on Iracai Vaṭamalaiyappap Pillai.

V.A.

IRATTIṆAC CURUKKAM, is a grammar work said to have been authored by Pukaḷēntip Pulavar during the 19th c. There are 71 verses in this work. The verses are set to different metres such as *veṇṇā*, *kaṭṭalaik kalittuṛai*, *aṇucīr viruttam* and *muruku viruttam*.

Among grammarians there have been different conventions in attempting a treatise on grammar as follows : 1. Defining and discussing *aintilakkaṇam*, the five aspects of grammar i.e., *eḷuttu* (letter), *col* (word), *poruḷ* (meaning or subject matter), *yāppu* (prosody) and *aṇi* (figure of speech). 2. Discussion and treatment of any one of the following *akapporuḷ* (matters pertaining to *akam* or love), *puṛapporuḷ* (matters pertaining to *puṛam* i.e., war and subjects other than *akam*), *pāṭṭiyal* (poetics) and *aṇi* (figure of speech). 3. Discussing the *pulamai ilakkaṇam* (grammar related to scholarship and poetic capacity) along with the *ain-tilakkaṇam* (five aspects of grammar) thereby making the study *ārilaṅkaṇam* (six aspects of grammar). 4. Giving the seventh aspect of grammar, the *tava ilakkaṇam* (rules related to penance), along

with the six aspects of grammar. The treatise, *Ēlām Ilakkaṇam* proves this. Without any rigid formula or restrictions, Tamil grammar expanded and diversified freely to cover a wide spectrum of subjects.

Iratṭinac Curukkam is the outcome of such a flexible and free tradition observed by grammarians. Accordingly, this work does not have separate chapters and distinct headings. The views in this treatise are expressed in a rather haphazard fashion. The contents of this work may be classified as follows :

1. Matters pertaining to *akapporuḷ* (love oriented themes) news regarding *pirivu* [separation of *talaivi* (heroine) and *talaivaṇ* (hero)], the activities of *Maṇmataṇ*, the god of love the marital ceremonies and norms and the specification of the primary *karupporuḷs* of *aintiṇai*.
2. Matters related to *aṇi* (figure of speech) specifying the objects to be employed in poetry as *uvamai* (simile) to human organs such as the eye and providing a list of similes for women and men.
3. Matters connected with *pāṭṭiyal* (poetics). A discussion of the grammar governing the composition of *pirapantam* works such as *tacāṅkam* (poem of ten aspects), *maṅkalam* (auspicious poetry) and *aṅam pāṭutal* (poems meant to destroy, like a curse to destroy).
4. Matters related to gods and goddesses. Description of the features and glory of *Pillaiyār*, *Civaṇ*, *Murukaṇ*, *Tirumāl* and *Piramaṇ*. Reference to the abode of *Tirumakaḷ*.
5. Matters pertaining to women. The seven stages in a woman's life and the prescription of sports and games exclusively for women.
6. A discussion of the *onpāṇ cuvai* (nine different emotions).
7. A specification of the objects prescribed as gifts to be received by *pāṇars* (singers) from their patrons. Though this treatise covers such a wide range of subjects mentioned above, the grammatical codification or classification is quite brief. Perhaps the title *Iratṭinac Curukkam* which means minuscule brevity, is an indication of the very brief treatment of the various subjects in this work.

In the latter half of the 19th c., several printing houses have just then made their appearance. Macaulay's democratic educational system also had its opponent impact in the formulation of syllabi in the study of various subjects including regional languages. In such an acquisition of language skills a study of grammar was accorded prime importance. In such a context, scholars like *Vicākapperumāl Aiyar* authored and published grammar treatises. Ancient grammar works available only in palm-leaf manuscripts such as *Nannūḷ* were also printed and published. It was at this juncture, small and short grammar works like *Iratṭinac Curukkam* were written and published.

This work was published by *Ārumuka Nāvalar*, in the Tamil year *Rauttiri*. The work had two more editions in the year 1871 by *Ū. Puṣparatac Ceṭṭiyār* and in the year 1880 by *Catācivap Pillai*.

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M.M.

IRATTINACAPĀPATI CEṬṬIYĀR, PALA-VAI (20th c.), the author of *Aṟupattu Mūvar Iratṭai Maṇi Mālai*. He was born in *Paḷavēṛkaṭu*, to *Kaccālaic Ceṭṭiyār* and *Civakkiyāṇammaiyār*. He involved himself in many public services and had been the trustee in various temples.

V.A.

IRATTINACAPĀPATI PAṬAIYĀCCI (20th c.), a dramatist, born in *Arumātippillai Cāvaṭi*. His notable work is *Maṇikkirivaṇ Calakkirṭai Nāṭakam*.

V.A.

IRATTINACAPĀPATI MUTALIYĀR (19th c.), is an ardent devotee of Lord *Murukaṇ*. He lived at *Ālantūr*. He is the author of the panegyric entitled *Murukar Vicittira Jāvāḷikaḷ* (1888). This work consists of English songs also, bearing evidence to the author's mastery over the English language.

M.M.

IRATTINACAPĀPATI MUTALIYĀR, MU. (19th c.), a native of *Ālantūr* near Madras, is the son of *Muttucāmi Mutaliyār*, an *āyurvedic* physician. He has written a drama, *Turōpatai Tukilurital*, with the prefaces of *Irāmacāmi Ceṭṭiyār* of *Tiruevvūr* and *Aṭṭāvatāṇam Pūvai Kalyāṇacuntara Mutaliyār*.

S.N.K.

IRATTINACAPĀPATI MUTALIYĀR, VĒ. (20th c.), the author of *Kaṇakarattatīpamaṇi*. He belongs to the Pondicherry Union. This work is divided into parts like *Upatēca Uṇmai*, *Mativiti Venpā*, *Ṇāṇakkummi* and *Navaratṇa Mālai*. The composition has a similarity to the contextual subdivisions of *pirapantam* literature.

V.A.

IRATTINATTIRAYAM, is a work on Jain religion in palm-leaf manuscript. It describes the ideas found in *Mēru Mantira Purāṇam*, a work on Jainism and it deals in detail with *kāṭci* (manifestation of a deity), *ṇāṇam* (wisdom) and *oḷukkam* (discipline). Further, it preaches that those who follow these principles will attain salvation. It is in the form of an address to a teacher by an expert in Jainism.

The philosophical tenets of Jainism namely *naṛkāṭci*, *naṇṇāṇam* and *nalḷoḷukkam* have the prefix *nal* (good) and they are taken from *Mērumantira Purāṇam*. The present work has been given the title *Irattinattirayam* just to stress the importance of these principles.

This palm-leaf manuscript, number R-269-B is preserved at the Government Oriental Manuscripts Library-Madras.

S.R.P.

IRATTINAT TĪVAKAM, an island referred to in the eleventh canto of *Maṇimēkalai*. According to this epic, this island is situated near another island *Maṇipallavam* which is twenty miles away from *Kāvirippūmpaṭṭiṇam* (6.211-213). A graphic description of this place is given in *Maṇimēkalai*. *Tīvatilakai*, the celestial woman, who was with the heroine of the epic, *Maṇimēkalai*, when the latter was blessed with the divine bowl *amutacurapi*, belongs to this island. *Maṇimēkalai* also speaks of the foot of Lord Buddha at the peak of *Camanta* hill situated in this island (1.1.21-25). The abundance of the precious stones in it might have been the reason for the name of this island. It might be the present-day *Irattinapuram* situated in the South-East of Colombo in Sri Lanka.

M.M.

IRATTINAM CĀMI (20th c.), a native of *Tiruvārūr*, and a good devotee of Lord *Murugaṇ*. He has composed various poems such as *Vallināyaki Tirumaṇap Patikam*, *Cuppiramaṇiya Tōttira Maṇimālai* and *Tiruppukal Cantap Pāṭal*.

His verses are simple and melodious.

S.N.K.

IRATTINAM PIḷḷAI, TI. JĀṆ (19th c.), one who compiled the Tamil-English Dictionary (*Corrocuti*), for the benefit of the employees who were working under the Europeans. Proverbs in English, their Tamil equivalents and, notes for them are also incorporated in it.

S.N.K.

IRATTINAM PIḷḷAI, PU. TU. (19th c.), a scholar, hailing from a town called *Vēṭṭaṅkuṭi* in *Taṇcāvūr* district, well-versed in both Tamil and English languages. He worked in *Tirumullaivāyil* post office. His father's name is *Tirukkāmi Piḷḷai*.

He has written in prose both *Aṛattuppāl* and *Poruṭpāl* in *Tirukkuraḷ*.

S.N.K.

IRATTINAM PIḷḷAI, PO. (20th c.), is the son of *Ponṇucāmi Piḷḷai* of *Naracinkapuram*, Madras. He learnt Tamil grammar and literature from *Pūñcōlai Muttuvīra Nāvalar*.

He has written *Irattai Maṇi Mālai* on *Vēmpaṭi Vināyakar*, residing in *Tiruppōrūr*. Many poets have written *Cirappup Pāyiram* (preface) for his work.

S.N.K.

IRATTINĀ MUKAMMATU KĀRAṆAC CARITTIRAM, a prose-work written in *Araput Tamil* by *Vā. Aptul Kāṭiṇu Cākip* and revised by *Kaṇṇakumatu Makutū Mukammatu Pulavar*.

Various Islamic works explain with slight variations how Prophet Mohammed created this Universe and gave life to the various living beings in it. All the details available in those books are gathered, arranged and presented in *Irattina Mukammatu Kāraṇac Carittiram*. This book briefly narrates the various incidents in the life of Prophet Mohammed right from his birth into this world created by him, upto his death, including his marriage, his historic voyage from Medina to Mecca, and the miracles performed by him.

This book was published under the title *Irattina Mukammatu Kāraṇac Carittira Vacana Rūpakam* at Madras, 1937.

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M.M.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல்வு ழ்ள ற்ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

S.N.K.

S.N.K.

V.A.

T.V.G.

T.V.G.

Traditionally, all *talapurāṇams* written in Tamil were based on Sanskrit purāṇams. The author has also acknowledged this, following the same tradition in creating this tale in simple prose. Due to social changes in the late 19th c., art and literature became more liberal and prose literature was easily accepted by the society. This helped people who can read and write to appreciate literature, which was once for the intellectuals only. Literature written in poetic form loses its melody when expressed in

prose. It became a story telling, losing its poetic, rhythmic flow of expression. The author has also written other *talapurāṇams* on Marakatavaṇam and Kaṭampavaṇam in similar simple prose style. His contribution became a pioneer attempt for the writers who follow him.

It was published in 1881.

M.M.

IRATTINĀVALI NĀṬAKAM, is a play by Pammal Campanta Mutaliyār which depicts the love story of Vatacarājan, the king of Kaucāmpī and Irattiṇāvali, the princess of Ciṅkaṣam and their eventual marriage. This play consists of 11 scenes divided into three acts and the language varies from slang to literary Tamil, to suit the characters, who alter the dialogues. This drama has been staged several times.

It was published in Madras, 1935.

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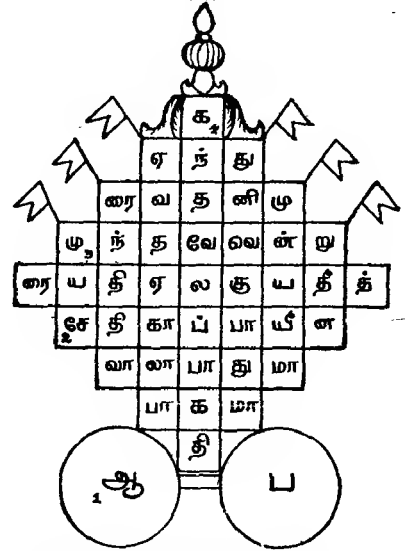
IRATTINĒCUVARA AIYAR (20th c.), a scholar of Yāḷppāṇam is not just a poet but also an editor and writer for journals. He was born in a place called Uṭuvil. After his study of Tamil with the poet Cuṇṇākam A. Kumārācāmi, he worked in **Civanēcaṇ** a magazine which came out from Ceṭṭināṭu. He has authored **Piracaṇka Irattiṇa Tīpam** and **Centamiḷp Pūmpoḷil**. He has edited and published Cuṇṇākam Paṇṭitar's work **Kiḷḷaiviṭu Tūtu**.

A.T.

IRATAPANTAM, is one of the categories of *cittirakkavi* (poem structured like a picture). It is a *collaṇi* (figure of words) according to **Māraṇa-laṅkāram** (270, 286), a treatise on grammar, but **Taṇṭiyalaṅkāram** another well-known grammar does not mention this *ṇi*. A poem set to this *ṇi*

will be in the form and shape of a *tēr* (chariot), (*iratam* is Sanskrit and *tēr* is its Tamil equivalent). Hence **Cuvāminātam**, yet another grammar treatise calls this kind of poetry as *tērkkavi*. Mostly *venṇpā* or *āciriyaṇṇpā* are used for *iratapantam*. In the Tamil grammatical convention, there is no mention of the number of categories of *iratapantam*. In Tamil literature, several poems have been composed in this poetic design. The poems are not uniform in structure and they differ in their form. In some poems of this category only one *venṇpā* poem finds its place in a chariot. In some others two *venṇpā* poems are accommodated. When *āciriyaṇṇpā* poems are composed in this poetic pattern, there is no restriction for the number of lines of the poems. According to the number and metre of the poems for *iratapantam*, the structure of the *tēr* or *iratam* differs.

Here is an example of a *tērkkavi* consisting of only one *venṇpā* :

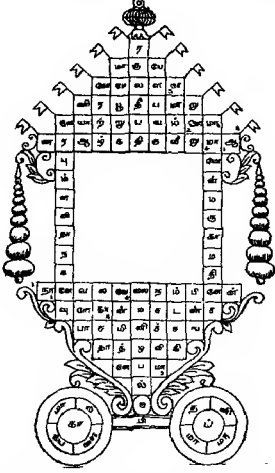


*āṭi paṭipāka māmātu pālāvā
cēṭikāp pāyīṇat tīyakula - ēṭiyarai
muntavē venṇu muṇṭavarai ēntu
kantavē lappā kati*

Oh Lord Muruga ! the son of Umai who forms half of Civan who is the āṭi or beginning of all beings and things ! the conqueror of all wicked foes ! the graceful benefactor of sages and saints ! I have surrendered unto you. Please save me.

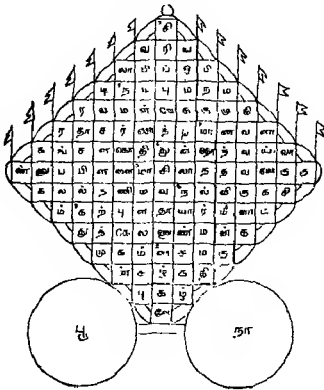
அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க்ங் ச ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ ḷ

A *tērkkavi* formed of two *venṇās* is given below :



1. *nāṇē valavēlai nampinēṇ caṇṭacaman
tāṇēvu pācaminīc caṇkiviḷat - tāṇēpa
mālatanīmā māppilaiyē mālkalpaḷaṇi malai
vēlavanē kantā viḷampu*
Oh ! nephew of Tirumāl (Lord Viṣṇu) ! resident of
Paḷani hills !
I have reposed faith only in you ! Rid me of all my
ties and emotional bonds.
2. *āmāru vīrutikal āraṇaṇē yāṇṇupavam
pōmāru māpati pūraṇi - kōmēlaḷ
cēyē kumārakula tīpa tiruvīṇu
māyōṇ marukā mati*
Oh ! nephew of Tirumāl ! the son of Umai mounted
on the iṭapavākaṇam (the sacred bull of Lord Civaṇ)
The light of our community ! please redress my
grievances.

Here is an *iratapantam* composed with one *āciriappā*:



*pūvē nāvē pukaḷṭikaḷ caṇmukam
vāca marukaṇ maṇṇula kēttum
kaṇṇuḷatāyār mīṇāṭci karuvil
navamaṇi nalla kaṇṇup piḷḷai
mācilāt tavamō ruruvāy vantōṇ
tutikoḷ caṇkara tācar conta
māṇava ṇāki murukavēḷ malarāṭi
nampum nampi oppilā variya
cirippu vēntu civatāṇu vāḷkavē*

Oh ! the son of Kaṇṇup Piḷḷai and Mīṇāṭci ! the
disciple of Caṇkaratāca Cuvāmikaḷ ! the nephew
of Ti. Ka. Caṇmukam ! devotee of Lord Murukaṇ !
Oh ! Civatāṇu, the king of comedians ! May you
live long !

The above mentioned *āciriappā* consists of
nine lines forming a *tērkkavi* structure.

Though poems of *iratapantam* are not found
abundantly in Tamil literature, piecemeal specimens
are available. Apart from the *tērkkavi* patterns shown
here, there are a few other types too.

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M.M.

IRATI, a mythological character and the spouse
of Kāmaṇ, the god of love in the Hindu pantheon.
She symbolizes perfect and ideal beauty in all her
features.

There are several versions regarding her birth
and parentage in the Hindu *purāṇic* lore. Her
parentage is attributed to gods and demons alike.
Even those who credit her with divine origin vary in
their accounts of her exact parentage. Some claim
that she just emerged out of Pārkaṭal, the mythological
ocean of milk, when it was churned frantically and
furiously by both *tēvas* and *acuras* for obtaining the
celestial ambrosia (nectar) known as *amirtam*. Some
others state that she is the daughter of Manu. The
upholders of her demoniac origin are also unable to
fix her exact parentage. Some of them say that she
was born and brought up in the house of Maṇaṇ and
abducted by Camparācuraṇ, a demon. Later she
escaped from the demon's hold and married Kāmaṇ.
Others maintain that she was born in the house of
Camparācuraṇ and got married to Kāmaṇ on her
attainment of puberty. Yet another apocryphal account
traces her origin to the sweat of Takkaṇ, the arch-rival

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஁ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ண்
a ā i ī u ū e ē ai o ō au k k ṅ c ṭ ṇ ṭ t n p m y r l v ḷ ḷ ṛ ṇ

of Lord Civaṇ. Whatever be the descent claimed for Irati, there is none to dispute her marital status i.e., the spouse of Kāmaṇ.

In Sanskrit literature, there is a detailed and elaborate treatment of the Irati and Kāmaṇ episode. Kālitāca's **Kumāra Campavam** contains such profuse allusions. In Tamil literature right from the glorious *Caṅkam* period, we find references to the practice of Kāmaṇ worship and description of Irati as the paragon of beauty and wifely devotion. But Irati has not been deified as the goddess of love in Tamil literature, whereas, her consort Kāmaṇ has been clearly accorded the status of the god of love. While Sanskrit literature abounds with references to Irati, Tamil literature contains only a very few anecdotes about her. **Pūvālūr Purāṇam** casually refers to her birth in the house of Camparācuraṇ. **Periya Purāṇam** (28. 476), mentions the episode of Kāmaṇ's revival by Lord Civaṇ at the request of Irati, after Kāmaṇ was burnt to ashes by Lord Civaṇ for disturbing the latter's penance. **Tirunelvēli Purāṇam** (27) also mentions it. In Nāṇavarōtayar's **Upatēca Kāṇṭam** (1935), there is a slightly different version of the episode. Here the initiative for persuading Civaṇ, to revive Kāmaṇ is taken by Tirumāl, who is believed to be the father of Kāmaṇ. Perhaps Civaṇ's supremacy over Tirumāl is sought to be established. Irati's elation on her consort's revival is also mentioned in this work.

Tiruppukal (97) contains a special reference to the devotion of Kāmaṇ and Irati towards Lord Civaṇ. Civaṇ is described as one adored and revered by Kāmaṇ and Irati.

The only Tamil work which deals elaborately with the Irati-Kāmaṇ episode is the **Kantapurāṇam**, in one of its chapters entitled *Kāma Takāṇap Pāṭalam* (the burning of Kāmaṇ). Here Irati tries to dissuade Kāmaṇ from disturbing the penance of Lord Civaṇ and incurring His wrath. Kāmaṇ persists and gets reduced to ashes. Irati pleads tearfully with Civaṇ for the restoration and revival of her consort.

In the *Paripāṭal* (19.48), the inclusion of Irati and Kāmaṇ in the paintings at Tirupparaṅkuṇṇam, is mentioned. From that earliest reference to the present day, Tamil literature has always found Irati and Kāmaṇ as handy specimens of ideal man and

wife and as illustrations of beauty and aesthetic excellence. Comparative reference to Irati and Kāmaṇ has become an accepted literary tradition. In **Cilappatikāram** (10. 221) on seeing Kōvalaṇ and Kaṇṇaki, a woman of easy virtue tells her paramour that they look like Irati and Kāmaṇ. In **Villipāratam** (1. 1. 46) too the same comparison is employed to describe Cantanu and Kaṅkai. In **Naiṭṭatam** (4.12) and **Ariccantira Purāṇam** (1. 160), the hero and the heroine are compared to Kāmaṇ and Irati.

The analogy has been further popularized in **Tiruvārūr Purāṇam** alias **Kamalālayac Ciraṇṇu** (96) and **Kucēlōpākkiyāṇam** (9). Thus, in Tamil literature, Irati and Kāmaṇ have always been projected as models of ideal love and marital partnership.

In folk literature we come across frequent references to Irati and Kāmaṇ. *Irati Kāmaṇ tarkkam* (the debate between Irati and Kāmaṇ) based on that episode in **Kantapurāṇam**, narrates the earnest plea of Irati to dissuade Kāmaṇ from his indiscreet attempts to foil the penance of Lord Civaṇ. *Irati Civaṇ tarkkam* describes in poignant detail, Irati's lamentation on the death of her husband Kāmaṇ. Irati remonstrates frantically to Civaṇ in remorse and anguish "Why have you caused me this sad and despicable plight by destroying my husband ?"

Iratiyīṇ oppāri is obviously Irati's lamentation on the death of her Lord. Other similar songs on this topic are **Irati Mataṇ Pāṭum Putiya Navīṇa Navarattiṇa Oppāri** and **Irati Mataṇa Navīṇa Navarattiṇa Oppāri**. These lamentations in the form of folksongs set to music, are rendered during festivals related to Kāmaṇ worship.

There is a ballad entitled **Kāmaṇ Kataip Pāṭal** which belongs to the folklore genre of Tamil literature. The entire episode of Irati and Kāmaṇ is found in this work but it differs completely from the conventional story-line and the details thereof as regards the genesis of Irati and Kāmaṇ. According to this ballad, there was once a total absence of sexual urge on earth and consequently human beings were devoid of the passion needed for procreation. There was no birth on earth and Tirumāl by means of a penance sought the help of Civaṇ to set right the imbalance caused by the absence of human birth. Civaṇ mercifully obliged and Tirumāl and his spouse were blessed with a

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a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ṣ ṣ

child, who came to be known as Kāmaṇ. He was ordained to be the god of love and lust kindling sexual instincts and amorous passions among all living beings. Civaṇ after granting to Tirumāl the needed boon, returned to his abode at Kailas mountain where he gave a lime fruit to his spouse Pārvati. When Pārvati touched that fruit, it became a damsel of ravishing beauty, named Irati.

In this Ballad, the description of the marriage between Kāmaṇ and Irati follows the account of their genesis. Then follows the conventional sequence of events such as Kāmaṇ's attempt to disturb the penance of Civaṇ at the instance of Intiraṇ. Irati's vain pleading with Kāmaṇ not to offend Civaṇ and her failure to dissuade him from the ruinous misdemeanour, his destruction by Civaṇ's ire, Irati's heart-rending lamentation and Civaṇ granting the revival of Kāmaṇ as requested by Irati.

This ballad which does ample and adequate justice to Irati and Kāmaṇ episode is also notable for its unique literary excellence.

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M.M.

IRANTA VIṆṆAPPAM, constitutes the ninth chapter of the first *Tirumurai* of Irāmaliṅka Cuvāmikaḷ's *Aruṭpā*.

Viṇṇappam means petition or plea and *iranta* means to beseech. Saint Irāmaliṅkar confesses what he regards to be his shortcomings and earnestly appeals for the divine grace to overcome them. The songs are set in six footed *kaḷi neṭiḷaṭi āciriya viruttam*.

The saint poet in the throes of a divine stir says: "We do not know the hour when the life is going to ebb out of the perishable frame that encases it; we have forsaken the hallowed life that demands that one ought to lead his life constantly pondering the

feet of Lord Murukaṇ of Tiruttaṇikai. What to do now? (where else can one seek one's refuge?). Raging for the worldly pleasures, and neglecting the most sacred redemptive feet of the Lord enshrined at Tiruttaṇikai, I've become a despicable degenerate. Now, how to secure His grace? O How?"

"O Lord! clamouring for recognition and renown, I sink in misery but scarcely meditate Your most exalted feet which confer eternal bliss".

"O You Lord of Tiruttaṇikai! Your paramount Grace is such that it shatters even the fate (which is often found to be inescapable). I mix with the vile and wicked instead of adoring your devotees. Thereby I've perpetuated my sickening rebirths, the miserable cycle of birth, decay and death. Redeem me by presenting yourself before me, a mean wretch. Howsoever You save me, still it shall be an act of pure grace" says the saint.

nāyai eppaṭi ātkoḷa lāyinuṁ

nāta niṇ ceyalanṇē

No matter how you save this cur

O Lord! that is your deed indeed!

This total surrender to the divine will, is styled by the great Caivite exponent Meykaṇṭār as *iraipaṇi niṇṇal*, literally 'to stand by the Lord's deeds' or 'to be staunch in deeds of devotion to God'.

See also: *ARUṬPĀ* in Vol. II

C.S.

IRANTU PINNIRRAL, a poetic theme in *akam* literature. The action of such poems is concerned with *talaivaṇ*'s plea to *tōḷi* to help them (*talaivaṇ* and *talaivi*) continue their *kaḷavu* life. Attracted by each other, *talaivaṇ* and *talaivi* start their *kaḷavu* life. *Talaivaṇ* seeks *tōḷi*'s help in fulfilling his longing for the *kaḷavu* life to continue. This is known as *irantu pinnirral* in *akam*.

The event of *irantu pinnirral* precedes the event of *tōḷiyiṇ kūṭṭam*.

When enumerating the contexts where *talaivaṇ* is supposed to speak, *Tolkāppiyam* (*Kaḷaviyal* verse 2) mentions *irantu pinnirral* after *iyaṅkaippuṇarcci*, *iṭantalaippātu* and *pāṅkar kūṭṭam*. The event is described as follows: Firstly, *talaivaṇ* accosts *tōḷi* by way of asking her about something he missed or about the animal he was after. And then he expresses his desire to meet *talaivi* and requests her to arrange for such a tryst. Initially, *tōḷi* refuses to help him. *Talaivaṇ* continues his

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k ḳ ṅ c ṇ ṭ ṇ̣ ṇ̤ ṇ̥ ṇ̦ ņ̣ ṇ̨ ṇ̩ ṇ̪ ṇ̫ ṇ̬ ṇ̭ ṇ̮ ṇ̯ ṇ̰ ṇ̱ ṇ̲ ṇ̳ ṇ̴ ṇ̵ ṇ̶ ṇ̷ ṇ̸ ṇ̹ ṇ̺ ṇ̻ ṇ̼ ṇ̽ ṇ̾ ṇ̿ ṇ̿

request with perseverance. Still, *tōli* does not agree and gives various reasons. One of *tōli*'s reasons is that *talaivi* is a woman of delicate sensibility and so she is too innocent to appreciate *talaivaṇ*'s intention and feelings. She also tells him that it is unbecoming of a man of his stature to cringe before her. Reiterating his unflinching love for *talaivi*, *talaivaṇ* tells her that he cannot give up his love for *talaivi*, and that if she (*tōli*) does not help him, he will take to *maṭalēṛutaḷ* (an act in which *talaivaṇ* goes on a procession on a doll-horse made of palm-leaves to declare his love). On having ascertained *talaivaṇ*'s authentic love, *tōli* comes forward to assist him. Thus *talaivaṇ* succeeds in gaining an opportunity to meet *talaivi*.

A few *akam* poems of *Caṅkam* literature contain the exchanges between *talaivaṇ* and *tōli*. In the *Narriṇai*(80) poem cited below, *talaivaṇ* seeks *tōli*'s help to meet *talaivi* and as *tōli* denies, he says that a tryst with *talaivi* is the only remedy for this 'love-sickness'.

maṇṇa erumai malartalaik kārāṇ
iptim pārpayaṇ koṇmār kaṇṇuvittu
ūrkkuru māṅkaḷ mēṛkoṇṭu kaḷiyum
perumpular viṭiyaliṇ virumpip pōttantu
taḷaiyun tārun tantanaṇ ivaneṇa
iḷaiyaṇi āyamoṭu takuṇāṇ taṭaii
taiit tiṅkaḷ taṅkayam paṭiyum
peruntōḷ kuṇumakaḷ allatu
maruntu piritillai yāṇṇra nōykkē

As the shepherd-boys leave the calves at the stable and ride on buffaloes to milk them, the darkness is slowly dispelled and the day dawns. At this time, the *talaivi* along with her friends goes to bathe in the cold water in the month of *Tai*. She does so as part of her penance to win the love of *talaivaṇ*. She takes pride in wearing the garland and other natural dress material offered to her by *talaivaṇ*. The *talaivaṇ* tells *tōli* that only the presence of *talaivi* can be a remedy for his sickness.

In this song, *talaivaṇ* gives the impression that it is the *talaivi*, who is much languished. She is also said to have determined to accept him as her spouse. It is at this context that *talaivaṇ* tells *tōli* that she (*talaivi*) may feel hesitant to express her feelings and requests *tōli* to help them meet.

In another song from *Narriṇai* (45), *tōli* refuses any help stating the differences of social strata between *talaivaṇ* and *tōli*.

ivaḷē kāṇal naṇṇiya kāmar ciṇukuṭi
nīlniṇap peruṅkaṭal kalaṅka uḷpukku
mīṇeri paratavar makaḷē niyē
neṭuṅkoṭi nuṭaṅkum niyama mūtūrk
kaṭuntērc celvaṇ katan makaṇē
niṇaccuṛā aṛutta uṇakkal vēṇṭi
yiṇappuḷ ṍppum emakku nala nevaṇō
pulavu nārutum celaniṇ ṛimō
perunīr viḷaiyuḷem ciṇunaḷ vāḷkkai
nummoṭu puraivatō vaṇṛē
yemma nōriṇ cemmaḷu muṭaittē

Tōli's address to *talaivaṇ* : The one you love is a girl from a fishing community and she lives in a small hut near the sea-shore. She is the daughter of a fisherman whose net is so thrown that it bewilders the great blue sea. But you are the son of a rich man who owns a chariot that runs fast and you come from a place where one finds numerous shops with big flags. This difference in your social status precludes any relationship between you (*talaivaṇ* and *talaivi*). We may not benefit in any way by you since we live by drying *cuṛā* fish on the sea-shore and the foul smell of the fish should force you to detest us. So, be away from us. Our life which is confined to the sea can never be compared with yours.

Though the *tōli* presents the marked differences in the social strata, it is quite obvious that *talaivaṇ* and *talaivi* are deeply in love despite these external factors. And the *tōli* has to tell him all these in order to get to know whether *talaivaṇ* is really serious about his love. The songs with this motif of *irantu pinnirral*, highlight the profound love between *talaivaṇ* and *talaivi*.

Iraiyaṇār Akapporuḷ (verse 5) which succeeded *Tolkāppiyam* briefly states that, during *irantu pinnirral*, *talaivaṇ* speaks to *talaivi* in a humble fashion. The commentary on this work further adds that the *talaivaṇ* who wants to prolong the *kaḷavu* instead of bringing this to an end, would tend to make pleas to *tōli* in *irantu pinnirral*. It is also stated here that *irantu pinnirral* does not immediately follow *iyaṛkaippuṇarcci* but comes after *pāṅkaḷ kūttam*.

Nampiyakapporuḷ (13th c.) describes *irantu pinnirral* in two phases. The first phase of *irantu pinnirral* is when *talaivaṇ* confesses his desire in the first tryst during *iyaṛkaippuṇarcci* (verse 127). Later in the fourth phase of their *kaḷavu* life, that

is, *tōliyiṛ kūṭṭam*, *irantu pinnirral* is the first event (verse 143). The dialogue between *talaivaṇ* and *tōli* has been skilfully recounted in *Nampiyakapporuḷ*. The act of *talaivaṇ* requesting is called *irantu pinnirral* and *tōli*'s refusal is called *cēpaṭuttal*.

When *tōli* points out the differences between them in their social status, *talaivaṇ* insists on the possibility of their union by virtue of their beauty and other good characteristics. And at this point, *tōli* asks him to describe the girl with whom he is in love. When *talaivaṇ* gives his description, *tōli* immediately tries to rule out the possibility saying that the girl is 'inaccessible'. *Talaivaṇ* reiterates that he cannot exist without her. *Tōli* then asks him why he cannot talk to her if he is so profoundly in love with her. Finding the *tōli* merciless, *talaivaṇ* begins to scorn her. Angered by *talaivaṇ*'s word *tōli* states that she does not intend preventing them from meeting and she angrily points out that *talaivi* is too innocent to understand his feelings. *Talaivaṇ* refutes her saying that *talaivi* is sensible enough to comprehend his psychological disposition.

In the end *talaivaṇ* makes a vow that he would not desert *talaivi* at any point and would marry her. *Tōli* says that she cannot go on talking to him since it is time for the guard's visit. And now, *talaivaṇ* presents certain gifts (*kaiyuraḷ*) (meant for *talaivi*), to *tōli*. *Tōli* refuses to take them and *talaivaṇ* begins to soliloquize over *tōli*'s relentless attitude. It is only at this point *tōli* recognizes *talaivaṇ*'s genuine love for *talaivi*, accepts his gifts and asks him to come the next-day.

Thus, the event of *irantu pinnirral* is narrated in *Nampiyakapporuḷ* (verse 144). Poems containing the exchanges between *talaivaṇ* and *tōli* are found in *kōvai* type of works.

See also : **ITANTALAIPPĀTU** and **IYARKAIPPUNARCCI**

T.S.S.

IRAYIL PUNNAKAI, is a collection of short stories by Cujātā. The book is titled after the first story whose theme has a streak of cynicism about it. Life today has virtually degenerated into a miserable rat race. It is 'a musical chair' on all fronts. Man has become so narrow-minded and selfish that instead of condoling the death of a fellow being, he welcomes it with a sigh of relief. One mouth less to feed is something to be rejoiced about in

the context of the population boom !

The story *Kutirai* (horse) is about an ordinary man who attains fame and publicity when he becomes the unfortunate victim of a horse bite.

In *Arai Vaittiyaṇ* (quack), the author has a dig at doctors who lack merit but have managed to obtain degrees, thanks to their money power.

The other side of the picture is presented in *Muḷu Vaittiyaṇ* (perfect doctor). Here Cujātā pities the native doctors who have mastered the art of curing from their ancestors, but are starving for want of recognition.

Cēvaki (social worker) is about Mañcuḷā who does effective propaganda for family planning, but ironically enough regrets her barrenness.

Pēṭṭi (interview) has for its protagonist a doctor who is fond of rearing 'pets'. His wife is also equated with the animals on which he dotes. While he is good enough to allow the animals full freedom to act as they like, he curtails the rights of his wife.

Jāṇaki Cākavillai (Jāṇaki didn't die) points to the lesson that suspicion of any kind is destructive and quite often, has a tendency to boomerang.

Pāris Tamilppen (Paris Tamil woman) has as its theme the antipathy against female children.

All the stories are eminently readable and lament the total annihilation of values that lend meaning and dignity to human life.

It was published in Madras, 1984.

P.T.

IRAVACCAM, is the 31st chapter of the section entitled *Poruṭpāl* (wealth) in *Nālaṭiyār*. The theme is 'the fear of mendicancy'.

In the preceding chapters, the subjects dealt with are the degradations of poverty, the humiliations that the poor man suffers and the indomitable spirit required for facing the evils of poverty. This chapter, therefore, is a logical sequence.

The first verse holds up to ridicule the supercilious patron who looks down with contempt all attempts at mendicancy. Earlier in the section on 'self respect', there is a reference to the contemptuous attitude of the condescending patrons. Here the 'giver' is deceiving himself. Gifts given half-heartedly reflect badly on the benefactor and not on the dependent. The commentator draws our attention to the section or 'Renunciation' where we

are told that some people wilfully take to a life of poverty as they are disillusioned with life's gifts like youth and wealth which have a tendency to fade and pass away.

One cannot find fault with a man, who, realising the transitory nature of human existence, prefers hunger with honour to satiety with humiliation. This underlines the need for maintaining one's self respect. If at all one is forced to beg, nobility demands that he approaches the courteous. The world is not wanting in people who are generous by nature and extend their courtesy to the lowly and the lost. In this connection, the poet says that noble spirits dwelling on things above will as far as possible avoid demeaning themselves by begging at the door of the affluent.

Begging belittles a man and is woefully painful. The antidote to this lies in a contented life. When desires are cut, the string of poverty is lessened considerably.

Begging is something universally despised. It is equated with unmitigated misery. The life of a recluse is to be preferred to that of a mendicant without any sense of shame.

In the last verse, there is a plea to go to the rescue of old friends even if they are reluctant to receive one's gifts. This will help one to avoid remorse later.

Though an attempt is made to develop a consistent thesis in this chapter, the ideas are so clumsily arranged that it lacks unity and coherence.

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S.T.

IRAVALARĀRUPPATAI, is a poem in the āruppatai genre of the ancient puram class of poetry by Kō. Peru. Tiruvarāṅkaṇ. The glorified patron is the former Chief Minister of Tamil Nadu, M. G. Irāmaccantiraṇ, popularly known as M.G.R. In the

poem, poets suffering from chill penury are directed to seek the warmth of M.G.R.'s heart and hospitality. This is one among the many such laudatory pieces written to honour that charismatic leader who was the Chief Minister of Tamil Nadu for nearly a decade and who played a stellar role in the contemporary politics of Tamil Nadu and the national politics of India.

This work has three components i.e., *Potuppāyiram* (the general poetic preface), *Cirappuppāyiram* (special preface) and *Vālttu* (invocation or singing one's glory). The authors of *Potuppāyiram* are Neṭuñceliyaṇ, Kā. Irācā Mukammatu, Irā. Nāku, Pulamaippittaṇ and C. Caṅkaraṇār. The special poetic preface has been written by a well-known new wave poet, Iḷantēvaṇ, who has done a thorough and an excellent job of it. He has meticulously followed the conventional pattern in introducing the name of the author of the work, his mode, range, name of the work, its prosodic features the subtle contents discussed in the work, the listeners (of the poem), the use of listening, the time, scene and cause of the action of the poem.

According to the author Tiruvarāṅkaṇ, this work on M.G.R., which was begun in the year 1961 has taken seven years to be completed. Following the convention of *ārūppatai* genre, the author presents here nature's creative capacity, the qualities of the *vālliyars* (the philanthropic nature of the patrons of art), the glory of ancient South India, the prosperity of the land of the glorified patron i.e., M.G.R., the present glory of Tamil Nadu, the munificence of M.G.R., and the graceful sight of the beneficiaries who are the recipients of M.G.R.'s liberal gifts and donations.

Laudatory references to the patrons are quite common in poems of this genre and this piece is no exception. Hyperbolic compliments, are showered on the hero of this poem. He is described as a fearless warrior, a faithful follower of C.N. Aṇṇāturai (founder-leader of the D.M.K. party), a leader among the artistes, an embodiment of compassion, a tireless volunteer in the service of the people, a spontaneous donor of crores for worthy causes and a priceless gem of a man.

This poem consists of 235 lines set to the *nila*:-

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ க்ங் ச ஞ ட ண த்ந் ப் ம ய் ர ல் வ ழ ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ

maṇṭila ācīriyappā metre.

The author states in his preface that though he had completed this work in the year 1968 itself, he could publish it only in 1980 in Madras.

See also : **ĀRRUPPATAI**

G.J. & R.R.

IRAVIVARMA PŪPAṆULĀ, a composition in the *ulā* genre, celebrating the achievements of king Ravivarman who ruled the Cēra country with Vañci as his capital. The author of this piece is unknown. The work is preserved in a palm-leaf manuscript.

The manuscript contains 22 leaves. The work is incomplete and the prosody adopted is of the *kalivenpā* type.

The text mentions the meeting of Ravivarman with the seven seasons, poetically conceived as beautiful maidens. All of them fall in love with him. The rest of the work is devoted to cataloguing the qualities of Ravivarman, his abilities, his greatness and reputation.

Like the **Mūvarulā** which eulogizes the Cōlas and the **Pallavarāyaṇ Ulā** which extols the achievements of the Pallavas, this work has the unique distinction of being the only *ulā* to speak glowingly about the remarkable achievements of the Cēra king.

This manuscript, number 969-I is preserved at the U. Vē. Cāminātaiyar Library.

P.T.

IRAVIN MUṬIVU, a novel by Cehkai Āliyaṇ tells the story of the fall and ruin of a family in Sri Lanka which earned its living by rolling beedis.

Ayyātturai, a worker in a beedi factory, marries his employer's daughter Pākkiyam. The alliance remains displeasing to Pākkiyam, who has dreamt of getting into a rich family by marriage and leading a luxurious life. Though she pretends to have reconciled herself to her lot, she fumes inwardly. She continues to lead an irresponsible life, visiting the theatre frequently and wasting money on pomp and splendour.

Because of Pākkiyam's wayward life, the fortunes of the family suffer a serious setback. The first son Turairācu who has taken after his mother, is unable to manage his business and is soon soaked in debt. He also marries without parental consent. The only daughter Malar, who is a heart-patient, dies prematurely. The worst blow comes when it is known to Ayyātturai that his wife is having a clandestine relationship with one Kaṇapatip Pillai. He is not able

to survive the shock and dies a sorrowing man. Caṇmukanāṭaṇ, the only surviving son takes up some job, but is jolted when he comes to know that he is actually the son of Kaṇapatip Pillai. Pākkiyam, the tearful mother, confirms this. Nursing a deep-rooted hatred against his mother, Caṇmukanāṭaṇ, to maintain the respectability of the family, continues to call himself the son of the dead Ayyātturai.

The novel contains faint echoes from Hamlet. It would have gained in depth if the author had created enough situations to highlight the evil Pākkiyam. The other characters are shadowy, including Ayyātturai. An ambitious theme has been spoiled by incompetent handling.

It was published in Sri Lanka in 1976.

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G.J.

IRAVĪCA MARAPIṆAR KĀTAI, an adaptation in Tamil by Vē. Mu. Māraiyaṇṇār of the Telugu work entitled **Rākava Pāṇṭaviyam** by Piṅkala Cūraṇṇā. It narrates the stories of **Irāmāyaṇam** and **Makāpāratam** together. The title itself contains a pun. Iravīcaṇ can be taken as either Iravu + Īcaṇ = Moon (the Lord of the night i.e., the dynasty of the Moon, the Pāṇṭavas) or Iravi + Īcaṇ = the Sun (the dynasty of the Sun, Irāmaṇ).

The Tamil version reads like an original work. Though began in 1932 it had to overcome many obstacles before its completion in 1938. It contains 700 *viruttappās* including the *pāyiram*. It has 25 cantos like *Nāṭṭuppaṭalam*, *Nakarappaṭalam*, *Pēṭṭai Iyal*, *Maṇṇaṇ Cāpamuṇṭal* and so on. The author has attempted at a new type of work in which we come across a fascinating comparison of the two dynasties. A commentary written by Ā. Irāmacāmi Ayyā is also available for this work.

T.A.

IRAVU, the 106th chapter of **Tirukkural** has for its theme mendicancy or begging. This follows the chapter on 'Poverty' and, so, is a logical sequence. The thoughts expressed here should not mislead one into thinking that Tiruvaḷḷuvar upheld begging. In the chapter that follows 'mendicancy', he goes to the extent of saying that there is nothing more disgraceful to one's tongue than to use it in begging water even for a cow.

of events, characteristic of *iravukkuri*. Whereas, the later works such as *Nampiyakapporuḷ* and *Ilakkaṇa Viḷakkam* classify *iravukkuri* and define the order of events.

According to *Nampiyakapporuḷ*, the first event would be *talaivaṇ*'s seeking the help of *tōḷi*; then *tōḷi*'s refusal; *tōḷi*'s consent; *talaivaṇ* meeting *talaivi*; *talaivaṇ*'s words of praise; leaving *talaivi* in the company of *tōḷi*; *talaivi*'s fears about the dangers involved in *iravukkuri* and her refusal; *talaivaṇ*'s grievance and then *talaivaṇ*'s leave-taking. These nine events listed above can further be classified and, there would be twenty-seven events as part of *iravukkuri*.

Talaivaṇ's request for nocturnal tryst; *tōḷi*'s refusal on account of the difficulties in the passage; *talaivaṇ* allays her fears saying that there would be no problem for him; intending to concede, *tōḷi* inquires about the flower and the ornament that characterize his country; *talaivaṇ*, in turn, asks her about the sartorial habits of their country; *tōḷi* tells him about the habits of her country; *tōḷi* informs *talaivi* about *talaivaṇ*'s request for nocturnal tryst; *talaivi*, intending to refuse soliloquizes and then agrees; *tōḷi* conveys *talaivi*'s consent to *talaivaṇ*; *tōḷi* takes *talaivi* to the place of meeting and makes sure that *talaivi*'s mother is asleep; *tōḷi* informs *talaivi* that *talaivaṇ* has arrived at the place; *talaivaṇ* appears before *talaivi*; *talaivi* sadly recounts the dangers involved in the passage through which *talaivaṇ* had to travel; *talaivaṇ* consoles her and later praises and the physical union takes place; *talaivi* asks him not to venture on this in future; *talaivaṇ* takes leave of her near the house; *tōḷi* shows *talaivaṇ*'s gift to *talaivi*; *tōḷi* takes her into the house and then goes out to advise *talaivaṇ* not to do this again; *talaivaṇ* feels embittered; *tōḷi* tells *talaivaṇ* about *talaivi*'s fears about the dangers of the passage and then *talaivaṇ* returns. These are the incidents enlisted in the detailed account on *iravukkuri* in *Nampiyakapporuḷ*. The obstacles to this *iravukkuri* are described as *iravukkuri itaiyīṭu*. Including this, *Ilakkaṇa Viḷakkam* (17th c.) describes thirty three events as part of *iravukkuri* (verse 517).

Every poem of this type in *Caṅkam* tradition has one of the above mentioned as its motif. For instance, the song in *Kuruntokai* (185) has references to *iravukkuri*.

In this poem, *tōḷi* asks *talaivi* the reason why

she is becoming leaner and leaner despite her frequent meet with the *talaivaṇ*. In reply to her question, *talaivi* says that since she is very much worried about the danger to which *talaivaṇ* is exposed, on his way to meet *talaivi*, her physical condition has become precarious. She also requests *tōḷi* to tell him not to pay any nocturnal visits. And in this poem *talaivi* tells *tōḷi*:

nutalpacap pivartu titalai vāṭi
nēṭumen paṇaittōḷ cāyṭ ṭoṭi nekiṇtu
iṇṇa jākutal nummi nākumeṇac
colli ṇevanān tōḷi palvarip
pāmpupai avintatu pōlak kūmpik
koṇṭaliṭ ṛolainta oṇceṇ kāntal
kaṇmīcaik kaviyu nāṭarkeṇ
naṇmā mēṇi yaḷipatar nilaiyē

The *talaivaṇ* hails from a country where the bright wind-blown *ceṇkāntal* flowers lie shrunk on the rocks like the striped head of a snake. *Talaivi* asks *tōḷi* why she should not tell him about the paleness of her temple and her physical frailty to the extent of her bangles getting loose.

Later works like *kōvai* which followed *Nampiyakapporuḷ* provide a cogent account of the events of *iravukkuri* through relevant poems.

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See: ITANTALAIPPĀṬU

T.S.S.

IRAVUKKURI ITAIYĪṬU, in the pre-marital clandestine sexual life (*kaḷavu*) as portrayed in *akam* literature, the factors that work against or hamper the successful nocturnal trysts of *talaivaṇ* and *talaivi* are described as *iravukkuri itaiyīṭu*. The description is found in grammatical treatises on *akam* literature.

Tolkāppiyam recounts on *iravukkuri itaiyīṭu* and the subsequent feelings of the *talaivaṇ*, *talaivi* and *tōḷi*. For instance, it is quite natural for *talaivi* to mistake the warble of a bird for the acoustic code made by the *talaivaṇ* and consequently she is bitterly disappointed on not finding him (*Kaḷaviyal*, verse 131). And when the *talaivaṇ* sends his acoustic code, *talaivi*, not wanting to be disappointed again does not go out to meet him and as a result *talaivaṇ* returns with his hopes shattered. This kind of wrong identification of codes as well as the resultant mutual disappointment is known as *allakuṛippaṭutal* which is part of their *kaḷavu* life.

Nampiyakapporuḷ (159), attributes two reasons for *iravukkuri itaiyītu*. They are : *allakurippatutal* and the other hindrances in *talaivaṇ*'s nocturnal journey which sometimes make it impossible for *talaivaṇ* to meet *talaivi*. Furthermore, *allakurippatutal* is said to consist of twelve events while the hindrances in *talaivaṇ*'s journey are of seven types.

The events of *allakurippatutal*, according to **Nampiyakapporuḷ** (160), are : *tōḷi* apprising *talaivi* of the sound codes of *talaivaṇ* ; *talaivi* recounting the earlier instance when she was disappointed on having mistaken a similar sound for *talaivaṇ*'s code ; *tōḷi* telling *talaivi* of *talaivaṇ*'s folly in deciding on the ambiguous code ; *talaivaṇ* returning with disappointment, having made the sound codes and waited for such a long time ; later *talaivi* regretting on seeing the footprints of *talaivaṇ* ; *talaivi* telling *tōḷi* about her grievance ; *tōḷi* consoling her ; *talaivi* blaming *talaivaṇ* for her wrong identification of codes ; *talaivaṇ* telling *tōḷi* about his long wait and the subsequent disappointment and *talaivi* rebuking herself for her folly.

Nampiyakapporuḷ (verse 161) cites seven instances as hindrances for the meeting of *talaivaṇ* and *talaivi*. They are : *talaivi* 's mother being awake ; the dog being awake ; the entire village still being awake ; the guards keeping vigil ; the flooding moonlight ; the owl making sounds and the cock crowing. These incidents do not allow *talaivaṇ* to proceed on his journey.

The works written in the *kōvai* genre, which appeared later and which were based on the grammatical principles of **Nampiyakapporuḷ**, contain poems with one or the other of these events as their action. There are also a few other *akam* songs in *Caṅkam* literature based on these events. The following song deals with *talaivi* 's regrets over her wrong identification of codes.

.....
vāḷṇaṭaṇ taṇṇa vaḷakkaruṇ kavalai
uḷḷunar uṭkum kallaṭarc ciṟuneṟi
aruḷpuri neṇcamo ṭekutuṇai yāka
vantōṇ koṭiyaṇuṇ allāṇ tanta
nīṭava ruṭaiyaiyum allai niṇvayin
āṇā arumpaṭar ceyta
yāṇē tōḷi tavaṟuṭai yēṇē

(Akanāṇūru - 72. 16-22)

The *talaivaṇ* who has taken great pains to travel

through a passage where stones are as sharp as swords is not to blame. Nor can one blame the *tōḷi* who told the *talaivi* about the code. I have to blame myself for my folly.

As portrayed in **Nampiyakapporuḷ**, the *talaivi* blames others for *allakurippatutal*. But in the poem cited above she owns her folly and expresses her anguish the next morning.

See also : **IRAVUKKURĪ**

T.S.S.

IRAVUKAḸ UṬAIYUM, is an anthology of short stories by Cūriya Tīpaṇ. It is obvious that he is a committed writer employing the medium of the short story to propagate his revolutionary ideas. His affinity seems to be with the Marxist ideology. He makes a plea for changing the strategy of struggle in keeping with time.

The first story *Aṇal Kāru* is about a forest officer arrested for some offence against the government. He recounts to his wife the third degree methods employed by the police to extract a confession from him. A highly frustrated man, he wants his son to continue the struggle by identifying himself with the lowly and the down-trodden.

The second story *Putiya Tīrvukaḷ* has also a similar theme. It is about the struggle between the mill owners and the workers. How women also participated in the struggle lends edge to the narrative. Here again, the author indulges in propaganda against the atrocities perpetrated by the police.

Vaḷarum Nīraṅkaḷ describes the conflict between two communities, one specializing in business and the other in hard manual work. Incidentally, the author castigates the so-called upper class for exploiting those placed under them. There is an appeal for fair play and justice.

The other stories in the collection deal with similar themes and are very unimpressive. They are banal and common place.

The title story (*Iravukaḷ Uṭaiyum*), which is a novella, has for its theme the liberation of women. The statement of the author that any woman who is enslaved degenerates into a widow echoes the theme. Nāṇam, the friend of the heroine Nantiṇi, symbolizes the liberated woman who has boldly overcome her shackles. Her war against male chauvinism has been authentically told. The author spares no pains to em-

phasize the idea that it is high time we revamped and revitalized our social codes. The impact of the capitalistic society on our cultural mores accounts for the poor status enjoyed by women in the scheme of things. In fact, the woman has been reduced to the despicable role of a child-bearing machine. If the disparities in society are set right, many other incidental problems will automatically get solved.

All the stories have for their setting Civakaṅkai and its suburbs. In every one of them, the author's anger gets the better of his art.

This book was published in 1980 at Madras.

V. J.

IRAVUTTALAICCĒRAL, is one of the nineteen *peṇpār kiḷavikaḻ* (activities of lovelorn women) of *peruntiṇai*, according to **Puṟapporuḻ Veṇpāmālai**. **Tolkāppiyam** refers to it in a *nūpā* in the line *mikka kāmattu miṭal*. The commentator of **Tolkāppiyam** who points out the reference therein, further states that **Tolkāppiyam** refers to this *kiḷavi* as belonging to *peruntiṇai* and also covering both *āṇpār kiḷavikaḻ* and *peṇpār kiḷavikaḻ* (activities of lovelorn men and women) different in nature but coming under *akattiṇai*. The term *iravut talaic cēral* means 'the exit of the *talaivi* (heroine) from her home at night in order to meet the *talaivaṇ* (hero)'.

*paṇaiyāvaṇai muḷaṅkum pāyaruvi nāṭaṇ
piṇaiyāra mārpaṁ piṇaiyat - tuṇaiyāk
kaḷikāmam uyppak kaṇaiyiruṭkaṇ celkēṇ
vaḷikāṇa miṇṇuka vāṇ.*

I have ventured out in this utter darkness urged by my excessive desire to hug the chest of my *talaivaṇ* (hero) who belongs to the country where the cascade sounds like a wardrum in rushing and rolling over the rocks. Oh 'sky' guide my way by lightening.

Ilakkaṇa Viḷakkam, a grammar treatise, refers to this *Kiḷavi* by the term *mikka kāmattu miṭal* which is mentioned in **Tolkāppiyam**. The reference occurs in the section *Peruntiṇai Oḷipu* under *Akattiṇai Iyal* in **Ilakkaṇa Viḷakkam**. The instance shown here is from the 62nd poem of **Kalittokai** and the commentator **Nacṇiṇṇarkkiṇiyar** is said to have cited it.

A.T.

IRAVU NĒRA PŪPĀḶAM, a novel by **Tamiḷppittaṇ**, which belongs to the 'mystery type' popularized by J.R. Raṅkarāju and Vaṭuvūr Turaicāmi Aiyāṅkār. The theme is too naive to have any ap-

peal to the sophisticated readers today. The narrative technique adopted by the author lacks finish and urbanity.

The story centres round **Aruṇakiri Mutaliyār**, the owner of **Aruṇā Chemicals**. He is a philanthropist who always goes to the rescue of the lowly and the lost. He also acts as an arbiter in family disputes. No wonder his post-bag is always brimming with letters of gratitude from his beneficiaries.

The plot is set in motion when **Aruṇakiri** receives a threatening letter from a person called **Cavāl Caṅkaraṇ**. This unknown guy threatens to expose the inglorious past of the philanthropist. **Aruṇakiri**, who is visibly upset, passes on the letter to **Capāpati**, a police inspector. **Capāpati**, in turn, entrusts the matter to **Turaiṛāj**, a detective. More letters of threat pour in. **Aruṇakiri's** daughter **Puṣpā**, a college student, is in love with one **Celvam**. **Celvam** also receives a letter of threat from **Cavāl Caṅkaraṇ**. **Puṣpā**, with the permission of her father, gives **Celvam** refuge in her house. Meanwhile, **Cavāl Caṅkaraṇ** threatens **Puṣpā** on the phone that he had decided to kidnap her. He flings a challenge to **Capāpati**, the investigating cop as well.

The denouement lies in the exposure of **Aruṇakiri Mutaliyār's** inglorious past. **Aruṇakiri** had managed to get murdered his brother-in-law **Vaḷḷināyakam**, an usurer of Malaysia and his son **Maṇivācakam** and escape to India. He had made **Vaḷḷināyakam's** wealth his own. Wearing the mask of a philanthropist, he was thriving well. Because of his 'charitable' deeds, nobody suspected him.

But **Aruṇakiri's** happiness was short lived. Mistaken identity had claimed the lives of two others instead of **Vaḷḷināyakam** and **Maṇivācakam**. The supposed victims of murder were very much alive. Nemesis works out in the form of **Kaṇakacapai**, the manager of **Aruṇakiri**, who is none other than the 'dead' **Vaḷḷināyakam** in disguise. **Celvam** is the assumed name of **Maṇivācakam**. The mercenaries engaged by **Aruṇakiri** to murder **Vaḷḷināyakam** and his son had committed a grievous mistake. At any rate, the instigator of the murder pays for it quite deservedly. The novel ends with **Celvam** consoling **Puṣpā**.

The title obviously refers to the dichotomy in the life of the main character. He, who was wearing the mask of a philanthropist and 'do-gooder' was, in

fact, a cheat and a murderer.

It was published in Citamparam in 1984.

G.J.

IRĀKKATAM, is one among the eight kinds of marriages that were prevalent in those days. *Manṇal eṭṭu* (*Kaḷaviyal* - I) indicates the eight kinds of marriages i.e., *piramam*, *piracāpattiyam*, *āriṭam*, *teyvam*, *kantarvam*, *ācuram*, *irākkatam* and *paicācam*.

Ḥampūraṇar, the commentator of *Tolkāppiyam*, describes *irākkatam* as a marital process in which the hero marries a lady by force without her consent or that of her parents. It shows the aggressive behaviour of the hero who obviously lacks refinement and culture.

Naccinārkkiniyar, another famous commentator of *Tolkāppiyam*, explicates further on *irākkatam* and states that it is meant for people other than Brahmins. It is mostly avoided (disliked) by kings and suits only the lowly and fiendish ones.

The treatises *Muttuvīriyam*, *Ilakkaṇa Viḷakkam* and *Cuvāminātam* also mention the eight types of marriage including *irākkatam*.

Ācuram, *irākkatam* and *paicācam* are grouped under *kaikkīlai*. *Kantarvam* is the only one among the eight coming under *aintiṇai* and *piramam*, *piracāpattiyam*, *āriṭam* and *teyvam* are the four types that are collectively known as *peruntiṇai*. Thus the eight kinds of marriage are grouped under the three divisions of *kaikkīlai*, *aintiṇai* and *peruntiṇai*.

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See: **ĀCURAM**

S.T.

IRĀKAVATĀCAR, **MAYILAI** (19th c.), lived in Mylapore of Madras. He has written *Kantar Kaḷalaṇi Viṇṇappa Mālai* on Lord Murugaṇ, of Tiruppōrūr.

S.N.K.

IRĀKAVA MUTALIYĀR (19th c.), a Tamil poet, who composed *Kāraikkālammai*yār *Tivviya Carittirak Kīrttaṇai*. The first part of the work sings the biography of *Kāraikkālammai*yār in *kalivenpā*. The latter part is composed of *kīrttaṇai* and prose.

V.A.

IRĀKAVA MUTALIYĀR, **CI**. (19th c.), a Tamil poet, well-versed in music. He has written *Tiruñāṇacampanṭar Varalāṅṅuk Kummi*. He has successfully used the traditional *kummi* form to

convey historical facts.

V.A.

IRĀKAVA MŪRTTI, hails from a place called Pāṇappaṭṭi. He has written a drama entitled, *Virāṭa Parva Nāṭakam Enṇum Mātu Piṭi Caṇṭai* portraying the *Virāṭa Paruvam* in *Makāpāratam*.

S.N.K.

IRĀKAVAMŪRTTIP PIḷLAI, **PĀ**. (19th c.), author of a prose work called *Paṇayar Uṇṇatti Viḷakkam* (1894). Written in the representative prose style of the 19th c., this work traces the evolution of this particular caste.

V.A.

IRĀKAVAR PIḷLAITTAMIL, a *piḷlaittamil* work on Irāmaṇ by Kurrālam Kuḷantai Mūṭaliyār. A rare Hindu bhakti work of the 19th c., when Islam and Christianity were spreading fast. It is well within the purview of minor literature. A highly imaginative work commenting on the 10 stages of Irāmaṇ's life, each stage, the last one excepted, being described in 10 poems in *āciriya viruttam*. The last stage, *Ciṇṭēr Paruvam*, is described only in 9 poems. It is not known whether the poet himself has left out the 10th poem or whether it has got collapsed. A special feature of the book is *Aṇumaṇ tuti* found in the beginning of the work. In the first stage called *Kāppup Paruvam*, the author prays to Tirumāl, Civaṇ, Piramaṇ, Murukaṇ, Kaṇapati, Ilakkumi and 330 million *tēvas* to protect Irāmaṇ. In the stage called *Ampulip paruvam*, the author utilizes all the *cāma*, *pēta*, *tāṇa* and *taṇṭa* techniques. A poem on the third stage conveys an episode that is not to be found in any *purāṇam* on Viṣṇu, a king of solar dynasty, of which the hero is a descendant, charitably gifted his eyes to a Brahmin who begged for them. The book aptly handles the themes and techniques that are appropriate to minor literature.

This work contains a few poems that resemble Kulacēkara Āḷvār's bhakti poems on Irāmaṇ.

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R.N.

IRĀKAVALU IRĀMĀNUCA TĀCAR (19th c.), is the author of *Viṣṇu Tōttira Nāmāvali Allatu Mōṭca Cūṭcumam*. This work is on Vaiṣṇava religion.

S.N.K.

IRĀKAVĀCCĀRIYĀR (19th c.), hails from Cikkināyakkaṇ Pēṭṭai. He has written *Niyāy-avātāyāca Nirākaraṇam* (1888). This work pinpoints all the defects in Caṇmukam Pillai's commentary on *Pārata Venpā*.

S.N.K.

IRĀKAVĀCCĀRIYĀR, KĀ. (20th c.), has to his credit a few *pirapantams*. Born in Kāñcipuram, he served as a Tamil teacher in the Hindu High School, Triplicane, Madras.

He is well-versed in Sanskrit also. He has written *Turuva Venpā*, a mythological account of Turuvaṇ, a character in *Makāpāratam*.

Three other works such as *Irācēcuvari Patikam*, *Tiruvenpā* and *Irācēcuvari Mālai* are attributed to him. He has also translated the Sanskrit work *Campūrṇa Rāmāyaṇam* into Tamil.

V.A.

IRĀKAVĀCCĀRIYĀR, CĀ. (20th c.), a dramatist, whose works include *Kaṇṇammāl Allatu Pañcāyattu Nāṭakam* and *Kamalāṇanta Lakari*. A disciple of Makāvittuvāṇ Mīṇāṭcicutaram Pillai, Irākavāccāriyār was given the title of Piracaṅka Cākaram for his oratorical skills.

His other works are *Ilakkumi Tōttiram*, *Miruccakaṭikam*, *Kācimakimai*, and *Nāṇacitta Campu*.

V.A.

IRĀKAVĀCCĀRIYĀR, PĪ. (19th c.), an expert, both in Tamil and Sanskrit. He is also known as Cōmayāji Irākavāccāriyār. He translated the Sanskrit work *Pirakan Nāratiyaṁ* into Tamil, entitled, *Pirukannāratīya Purāṇam*. The former talks of the origin of the Universe, the story of Mārkaṇṭhēya and the greatness of the Ganges. Information pertaining to the above subjects has been voiced through Nāratar to the saint Canatkumār.

A.T.

IRĀKAVAIYAṆKĀR, MU. (1878-1960), a pioneer in modern Tamil studies. He was born in Ariyakkuṭi in Irāmanātapuram. His father was Catāvatāṇam Muttucuvāmi Aiyaṅkār.

After his father's demise in his sixteenth year, he learnt Tamil with the patronage of Pāṇṭitturai Tēvar.



In 1901, *Tamiḷ Caṅkam* was established in Maturai by Pāṇṭitturai Tēvar. Later, Irākavaiyaṅkār was appointed sub-editor of the research journal *Centamiḷ* which was published under the auspices of the *Tamiḷ Caṅkam*. He was also a teacher in a college founded by the *Tamiḷ Caṅkam*.

The *Maturai Tamil Caṅkam* took initiatives to form a library called *Pāṇṭiyaṇ Nūlakam*. Efforts were also made to catalogue hundreds of Tamil works that have not been published till then. And it was against this background that Irākavaiyaṅkār pursued his research. Well-versed in inscriptions and ancient Tamil literature, Irākavaiyaṅkār has made a significant contribution to Tamil Literature by way of editing the ancient texts and publishing them. In addition, he also undertook research based on the inscriptions.

Many revealing facts found in inscriptions were published in *Centamiḷ*. A historico-literary research was undertaken by comparing the inscriptions with the ancient Tamil literature. It should be noted that, it was a time when those who had proficiency in English alone could carry out researches in Tamil. At this context, Irākavaiyaṅkār made a significant departure by undertaking research in Tamil employing the Western methodology. The research papers published in *Centamiḷ* are evident enough to prove that Irākavaiyaṅkār's methodology was indeed perfect. Some of the papers were later collected and published under the title *Ārāyccit Tokuti* on the occasion of his sixtieth birthday. In his preface to that collection, S. Vaiyāpurip Pillai observes :

This collection of essays contains studies on literature, grammar, language, etymology, literary research, national history, religion, the ancient authors, the ethics of the ancient Tamil, inscriptions, names of places and also ancient scholars.

Irākavaiyaṇkār's first research work entitled **Vēḷir Varalāru** was published in 1905, where he notes that the term *vēḷir* referred to a ruling clan.

Later in 1921, when the Madras University proposed to bring out a Tamil Lexicon with Rev. J.S. Santler as the editor, Irākavaiyaṇkār was appointed the Chief Pandit. During these years (1913-1939), Aiyāṇkār published numerous research works. To cite a few, **Tolkāppiyap Poruḷatikāra Ārāycci** (1912), **Cēraṇ Ceṇkuṭṭuvaṇ** (1915), **Ālvārkaḷ Kāla Nilai** (1926), **Cācaṇat Tamiḷkkavi Caritam** (1937).

During that period, he also served as the honorary editor of **Tamiḷ Nēcaṇ** and he was contributing research articles to **Kalaimakaḷ**. The British Government honoured him in 1939, conferring the title Rao Sahib for rendering valuable service in the preparation of **Tamil Lexicon**.

He also served as an honorary professor in Loyola College, Madras for a brief spell of time. Later he was appointed professor in the Travancore University. During these three years as professor in the University, he had published **Some Aspects of Kerala and Tamil Literature** in English in 1950. Another work entitled **Cēravēntar Ceyyutkōvai** (1951) is a compilation of Tamil poems in which references to Cēra kings are made.

After his super-annuation in 1951, he published the biographies of Poṇṇuccāmit Tēvar and Pāṇṭitturait Tēvar under the title **Centamiḷ Valartta Tēvarkaḷ** (1951).

He presided over the Kampan festival in Kāraikkuṭi in 1955, in which **Cepṇait Tamiḷ Eluttāḷar Caṇkam** awarded him a shield. Later he was in the editorial committee of the Annamalai University's **Kamparāmāyaṇam** publications during the period 1958-1960. On the occasion of his eightieth birthday all his essays were again collected and published. He passed away on February 2nd, 1960.

He deserves special appreciation for introducing innovative schemes in the Tamil research field. It should also be noted that he had close associations with his contemporary critics of similar discipline like Irā. Irākavaiyaṇkār and S. Vaiyāpurip Piḷḷai. His contributions to Tamil can be classified and summed up in brief as follows :

1. Tamil lexicography had not been coping with the scientific advancement. It still continued in

the conventional form of *nikaṇṭu*. Irākavaiyaṇkār endeavoured to compile the Tamil Lexicon which set up modern standards in this field. It is indeed a milestone in the development of Tamil research.

2. His linguistic and grammatical researches were done in an entirely novel outlook.

3. He enriched the field of editing books and writing commentary.

4. He is a pioneer in the field of Tamil epigraphical research. He is noteworthy in this field for he had studied the epigraphs in their respective sociological environments.

5. His cultural researches were based on allied and comparative studies of Tamil grammar, literature, epigraphs and Sanskrit.

6. His place in the Tamil Socio-historic research is also noteworthy.

His works, catalogued subject-wise, are as follows :

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V.A.

IRĀKAVAIYĀNKĀR, RĀ. (1870-1946), an all-round scholar of Tamil who exhibited eminence in

the fields of research, editing, translation and children's literature. Son of Irāmaṇuja Aiyānkār, born in Tenṇavarāyaṇ Putukkōṭṭai in Irāmaṇāpuram district, he was a student of Mu. Irākavaiyānkār's father Catāvatāṇam Muttucuvāmi Aiyānkār. He started his career at eighteen, as a Tamil teacher in Maturai Cēṭupati

High School. Later he taught Tamil at National High School, Tiruccirāppalli.

He had also been a court poet of the Irāmaṇāpuram king, Pāskara Cēṭupati, for many years and he remained in this office even after the king's regime.

He was one of the pioneers who rendered immense service in propelling the activities of *Maturai Tamiḷ Caṅkam* founded by Pāṇṭitturaṭ Tēvar in 1901. He edited ancient Tamil literary works and published them. He was responsible for the publication of the

journal *Centamiḷ*, which included his scholarly articles revealing hitherto hidden facts on Tamil literature. Irākavaiyānkār was the first editor of *Centamiḷ*. During his tenure, many works written on palm-leaves were edited and published. He was responsible for the growth of research activities based on modern methodology in the realms of Tamil literature, grammar and history.

He was appointed Head of the Department of Tamil Research which was started in 1935 in Annamalai University. His works *Pārikātai* and *Kuṇṭokai Viḷakkam* which were published around this period are remarkable. He was well-acquainted with the literary associations of his times and the scholars in the Universities. He was an excellent orator and was proficient in many languages.

He delivered learned lectures at *Tirunelvēlit Tamiḷ Caṅkam*, *Mēlaicivapuri Caṇmārka Caṅkam*, *Karantait Tamiḷ Caṅkam* and *Mylapore Sanskrit Academy*.

He was also a member of the Board of Examiners at Annamalai University. He had given eminent lectures on ancient Tamil social history and *Tirukkuraḷ* at Annamalai University.

He had been a member of the Board of studies at the University of Madras. He had delivered many lectures on *Kamparāmāyaṇam*, *Caṅkam* literature, social history of the Tamils and on religions at Madras University.

He had been conferred with many titles. U. Vē. Cāminātaiyar conferred on him the title of *Makāvittuvāṇ* on the occasion of the anniversary celebration of *Mēlaicivapuri Caṇmārka Caṅkam*; *Mylapore Sanskrit Academy* honoured him with the title *Pāṣākavi Cēkar*.

The following are his major contributions to Tamil literature :

1. He has established the point that it is Pērācīriyar who has written the commentary on *Tolkāppiyam Ceyyūḷiyal*, which has remained an apocryphal work.
2. Ci. Vai. Tāmōtaram Piḷḷai in his edition of *Tolkāppiyam Poruḷatikāram* has mentioned that the last four chapters are Nacciṇārkkīṇiyar's commentary. Irākavaiyānkār has established that those have been written by Pērācīriyar.
3. He has also found out that the commentary on *Tiruk-kōvaiyār* is written by Pērācīriyar.
4. He has



identified the author of *Purapporuḷ Venpāmālai*.

5. One of his findings is that the title given by Kampan to his *Irāmāyaṇam* has been *Irāmāvatāram*. 6. He has also proved that *Pākavata Purāṇam* has been composed by a Tamil poet, disproving the common belief that it was written by a Sanskrit poet.

Tamil Research methodology underwent a great change by the influence of British Education. In this background, Rā. Irākavaiyānkār can be grouped with great scholars like Mu. Irākavaiyānkār and S. Vaiyāpurip Pillai. Along with Mu. Irākavaiyānkār, he had a great role in introducing the new scientific research methodology in *Centamiḷ*, while the Tamil research field was still in the rut of conventional modes of research. It is remarkable to note that he functioned not merely as an academician but also as a children's poet, translator, critic, commentator and editor. After retiring from Annamalai University in 1941, he lived in Irāmānātapuram where he died on July 7th, 1946. He has earned an unassailable place among scholars who brought about a renaissance in the field of Tamil research.

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V.A. & M.M.

IRĀKULAN, a character figuring in Buddhist Tamil epic *Maṇimēkalai*. He was the son of Nīlapati and Attipati, the king of Kāntāram, who ruled from its headquarters Itavayam. 'He appeared as the rising sun', says *Maṇimēkalai* (9.45-46) quite in keeping with the Buddhist tradition which compares the birth and death of human beings to the dawn and dusk of the sun.

Maṇimēkalai, also recollects that she was Ilakkumi, the wife of Irākulan, in her previous birth and Irākulan was born as Utayakumaraṇ, son of Kiḷḷivaḷavaṇ, who fell in love with the young ascetic *Maṇimēkalai* of this story. *Maṇimēkalai* came to know this by praying at the *pīḷikai* (altar) in the isles of *Maṇipallavam* (9. 47-50).

The death of Irākulan is also foretold by his wife in this epic. It was told, that "Irākulan will die on the 16th day (from the day of the prophecy) by the attack of a snake called *tiṭṭivīṭam* (which kills persons at its sight). She will also burn herself in his cremation fire. Again she will be born in the city of *Kāviriṇpūm Paṭṭiṇam*".

One day Irākulan and Ilakkumi were happily enjoying the beauties of a garden. At that time Irākulan wanted to have physical union with his wife. Then a Buddhist hermit Cātu Cakkarāṇ came there. Irākulan

got irritated at the sight of this hermit. But his wife received the hermit with awe and honour (10. 20-39) and paid her homage by giving him a feast. This noble act resulted in her rebirth as Maṇimēkalai, who got the honour of having *amutacurapi*, a vessel which gives inexhaustible food (11. 101 - 106).

There is another story about this couple in the same epic. Once Irākulaṇ invited Piramatarumar, a sage, to dine in his house. He hurried the cook to prepare a sumptuous meal, within a short time. In his haste, the cook slipped and fell down on the utensils. Irākulaṇ, punished him by cutting him into two pieces. This vicious deed not only resulted in his death due to snake-bite in the same birth, but also continued in his next birth, when he was cut into pieces by Kāñcaṇaṇ, the husband of Kāyacaṇṭikai.

Kāñcaṇaṇ suffered from fiery hunger known as *yāṇait tī* and his wife Kāyacaṇṭikai alone could cure him with the food from the *amutacurapi* of Maṇimēkalai (17. 5 - 20). Maṇimēkalai took the form of Kāyacaṇṭikai, when Utayakumaraṇ followed her in love. Kāñcaṇaṇ without knowing this, mistook her to be his own wife, and cut Utayakumaraṇ into two pieces, thinking that he was following his wife. This incident happened at the Campāpati temple. *Kantiṭṭipāvai* or the statue at a pillar, then revealed the mystery of Kāñcaṇaṇ and told him that Utayakumaraṇ's death is the result of his karma.

Irākulaṇ's story is thus narrated in the Tamil epic Maṇimēkalai, by Cīttalaic Cātṭaṇār.

See also : UṬAYAKUMARAṆ

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S.N.K.

IRĀCAKIRIYAM, the capital of ancient Magata country which comprises the modern cities of Patna and Gaya. During the early Buddhist period, this was a centre of trade and education. Buddhism spread from this place. Many epics and *purāṇas* have idealized this city. *Peruṅkatai* has

glorified this place as an ideal city. The description of this city in *Peruṅkatai* is comparable to that of Maturai in *Cilappatikāram*. According to *Peruṅkatai*, the city has a resemblance to the city of Gods in its pleasures and authority and Amarāvati in its wealth. It had residential quarters for warriors, smiths and artistes and was surrounded by moats and fortifications of various kinds. Inside its fort, there were separate streets assigned for administrators, Brahmins, warriors, merchants, farmers and prostitutes. In short, the city illustrated the social hierarchy of a monarchic set-up in all its completeness and divisions. It is said that the people of this city strictly adhered to their respective vocations, which meant that they were practising *Vaṇāśrama* in its entirety. Uṭayaṇaṇ enters the city as a Brahmin celibate and serves the King Tarucakaṇ. After winning his friendship, Uṭayaṇaṇ marries his sister Patumai. The city is also called Irācakiri.

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S.N.A.

IRĀCAKŌPĀL PIḷḷAI (19th c.), belongs to Tirunirmalai of Toṇṭai Nāṭu.

The phrase, Centamīḷ Pulavar, has been attributed to his name by others. He has composed *Kāñcipuram Varatarācar Uṇcavap Patikam*. He has also written prefaces to many literary works of others.

S.N.K.

IRĀCAKŌPĀLA AIYĀNKĀR, VĒ. (1882-1935), born at Tittāṇivaṭṭam in Cōḷanāṭu in a Vaiṣṇavaite family. His parents were Vēṇkaṭēca Aiyānkār and Araṅkanāyaki Ammaḷ. He had his primary education at Tittāṇivaṭṭam and later completed his matriculation in Kumpakōṇam. While he was studying at Kumpakōṇam Government College, Piṅṅattūr Nārāyaṇacāmi Aiyar stimulated his love for Tamil. He lost his father when he was seven and his mother when he was sixteen and it was incumbent on him to look after the rest of the family. With this responsibility, he started his career as a teacher in 1909 in Kumpakōṇam Native School. After having worked

as a Tamil teacher at Nellore in Andhra Pradesh, he came to Madras to serve as a sub-editor in *Cutēcamittiraṇ*. It was then that he started writing fiction, and also engaged himself in writing text books which were published by Kumārācāmi Nāyūtu and Sons Company. Having made a thorough study of *Kamparāmāyaṇam*, he started delivering lectures on the Tamil epic. His residence was called *Kampar Vilācam*, which was later turned into a publishing house. Besides fiction and text books, he also evinced interest in translation. Well-known as a writer and publisher, he passed away in his 52nd year in 1935.

His works are : 1. *Kataikkottu* (in 6 parts), 2. *Tamiḷ Ilakkaṇam* (in 3 parts), 3. *Taṅkakkīḷi*, 4. *Ponṇāṭu*, 5. *Caṇṇaka Moṭṭu*, 6. *Uttama Cēvaṇaṇ*, 7. *Māmpaḷa Maṅkai*, 8. *Taṅka Mōtiram*, 9. *Mayil Narttaṇam*, 10. *Irāca Vaittiyaṇ*, 11. *Cēṅkaivaḷavaṇ*, 12. *Caṅkaccintāmaṇi*, 13. *Cōla Campaṇṇaṇ*, 14. *Mallikā*, 15. *Katāmaṇi Makuṭam*, 16. *Teṇāḷirāmaṇ*, 17. *Aṇṇuvalli* and 18. *Ivāṇhō*. The publications of *Kampar Vilācam* are : 1. *Akaṇāṇūru Kurippurai*, 2. *Nāḷaṭiyār Patumaṇār Urai* and 3. *Nāṇmaṇikkaṭikai Paḷaiya Urai*. Among these his publication *Akaṇāṇūru* is widely read. U. Vē. Cāminātaiyar did not make any attempt to publish *Akaṇāṇūru* since *Irācakōpāla Aiyāṅkār's* publication was found to be a standard one.

His life in Madras and his work at *Cutēcamittiraṇ* inspired him to contribute to Tamil literature. He started his career by writing novels and then switched over to juvenile literature, which was didactic. He gradually shifted to text book writing for school children and this helped him financially. His publishing house by name *Kampar Vilācam* has earned him a permanent place in the Tamil literary field.

K.G.

IRĀCAKŌPĀLA AIYAR, P.R., from Pōlakam town in the Nāṇṇilam taluk in Taṅcāvūr district, has been gifted with the talent of composing poems at an early age. He worked in the Victoria High School at Pāpanācam in Taṅcāvūr district. He has composed *Kuruparaṇ Patikam*. Many people have written preface to his work.

S.N.K.

IRĀCAKŌPĀLA TĀCAR, PA. (20th c.), is the son of Paṅca Pūtakiyaṇi Irāmātācu. He is the author of the musical compositions, *Ātikēcavamālai* and *Tōṭaya Maṅkaḷam* on Lord Tirumāl.

S.N.K.

IRĀCAKŌPĀLA PIḷḷAI, MU., a Tamil poet, who lived at Triplicane in Madras. His father's name is Muttukiruttīṇa Piḷḷai. He has had his education from Appākkiya Tēcikar on whom he has composed an *antāti* work, entitled *Appākkiya Tēcikar Antāti*.

See also : **APPĀKKIYA TĒCIKAR ANTĀTI**
in Vol. II

T.A.

IRĀCAKŌPĀLA MUTALIYĀR¹ (19th c.), hailed from Putuccēri. He has written a commentary on Piḷḷaip Perumāl Aiyāṅkār's *Tiruvēṅkaṭa Mālai* and published it.

S.N.K.

IRĀCAKŌPĀLA MUTALIYĀR² (20th c.), lived in Makāpalipuram. He was well-versed in Tamil grammar and literature, having studied under the teacher, Kōvaḷam Kuṭṭicāmi Nāyakaṇ. He has composed *Māmallapurat Tala Makātmiya Curukkak Kommip Pāṭal*, a musical composition. It has been mentioned in the *cirappup pāyiram* (preface) that he belonged to Cōḷiya Vēḷāla caste.

S.N.K.

IRĀCACIŅKAN, according to the information found in *Tiruvīḷaiyāṭar Purāṇam*, Kulapūsaṇa Pāṇṭiyaṇ, the then ruler of the Pāṇṭiya Kingdom had two sons namely Irācēntira Pāṇṭiyaṇ and Irācaciṅka Pāṇṭiyaṇ who was also known as Irācaciṅkaṇ. Paraṅcōti Muṇivar in his *Tiruvīḷaiyāṭar Purāṇam* narrates the story of Irācaciṅkaṇ.

Irācēntira Pāṇṭiyaṇ and Kāṭuvēṭṭic Cōḷaṇ were close associates and the latter had an intention of giving his daughter in marriage to Irācēntira Pāṇṭiyaṇ. But, Irācaciṅkaṇ approached this Cōḷa king and succeeded in marrying his daughter. Further, he induced this Cōḷa king to wage war on Irācēntiraṇ, an ardent devotee of Lord Cokkanātaṇ. But the Pāṇṭiyaṇ prayed to God, to come to his rescue and answering his prayer, Lord Cokkanātaṇ constructed some water pants (*taṇṇīr pants*) to refresh the warriors of Irācēntiraṇ at the battlefield. At last, Irācēntiraṇ won the war and imprisoned the Cōḷa king and Irācaciṅkaṇ. Afterwards, Irācēntiraṇ, according to his promise to Lord Cokkanātaṇ honoured the Cōḷa king and gave half of his territory to Irācaciṅkaṇ.

See also : **IRĀCAPURANTARA PĀṆṬIYAṆ**

K.G.

IRĀCACŪYAM, is a *yākam* (sacrifice), permitted for the kings alone. This is conducted by the emperors with the resources they get from the defeated monarchs. Emperors who have performed *irācacūyam* are assured of the status of celestials like Varuṇaṇ, Cantiraṇ and Intiraṇ. This is a common belief.

Irācacūyam Vēṭṭa Perunarkilli is an ancient Tamil king, who is praised by the *Caṅkam* poets like Auvaīyār (367), Pēriccāṭṭaṇār (125), Ulōccaṇār (377) and Paṇṭaraṇkaṇṇaṇār (16). These poems are found in *Puraṇānūru*. Since this king has an epithet *Irācacūyam Vēṭṭa* before his name, it is believed that he would have performed this *yākam* and attained that title. The laudatory verses on him seldom furnish us with any information about the *yākam*.

In *Villipāratam*, there is a *carukkam* (division) called *Irācacūya Yākaṇ Carukkam*. This gives the details of the *yākam* performed by Tarumaṇ. Tarumaṇ did this to shift his father Pāṇṭu from the court of Yamaṇ to the court of Intiraṇ.

The important feature of this *yākam* is the showering of the waters, collected from 17 sacred rivers in wooden pots made of *uṭumparā* tree, on the king. The arch-priest and his assistants, with their attendants, perform this showering on the king. Then this ritual is continued by the king's royal friends, by the king's brothers and finally by his merchant friends. This points to the fact that the royalty of the king is accepted whole-heartedly by the other kings and his subjects.

During the sacred shower, the priests pray to Intiraṇ to bless the emperor with the valour of the Cattiriya (warrior) class. This incantation is taken from the *Atarvaṇa Veda*. The king donates the fertile place to the chief priest and thousands of milking cows to his assistants.

With the help of this *yākam*, the king is ascertained of victory and richness. He is accredited with pride and pomp.

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P.T.

IRĀCACŪYA YĀKAC CARUKKAM, constitutes a section of the *Capā Paruvam* of the classic, *Villipāratam*.

Tarumaṇ, at the instance of Sage Nāratar performs the *irācacūyam* sacrifice to help his father attain the divine assembly of Intiraṇ from the lowly court of Yamaṇ. This is an expensive and complicated rite performed usually after vanquishing all the earthly things and establishing one's unacknowledged supremacy. The rites and rituals of the sacrifice are too many to be enumerated. The procedure is so intricate and complex that only great masters can preside over it and conduct it. Any minor lapse will offend the Gods.

There are 153 verses in this section. In keeping with Tamil literary tradition, the first verse is an invocation. This is followed by the anecdote of the architect of the *acuras* (demons) building a magnificent dharbar hall to express his gratitude to Kṛṣṇaṇ and Arccuṇaṇ who came to his rescue when he faced a crisis at Kāṇṭavavaṇam. The architect suggests that all the costly materials hidden by Viṭaparuvalaṇ in the bosom of the tank *pintu* may be retrieved and profitably utilized for erecting the new structure. Hence a battalion is despatched to collect the treasures from the tank. In 14 months, the *acura* architect completes the construction of the mighty hall and presents Arccuṇaṇ and Pīmaṇ with a conch and a mace respectively.

On the day Tarumaṇ entered the hall of the assembly, Nāratar congratulated him on his great achievement. He went to the extent of saying that the structure built by Tarumaṇ was superior to those built by Intiraṇ, Kupēraṇ, Pīramaṇ, Cūriyaṇ and Yamaṇ. He then revealed to Tarumaṇ the message of Pāṇṭu. Pāṇṭu, who was in Yamaṇ's court, was anxious to reach the abode of Intiraṇ. This was possible only if Tarumaṇ, the eldest son of Pāṇṭu, performed the *irācacūyam*. Dutiful son that he was, Tarumaṇ expressed his willingness to perform it.

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஁ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

Meanwhile, the demon Carācantaṇ had taken captive of all the earthly kings with a view to performing the *naramēta yākam* sacrifice of human beings. Unless they were forthwith released, it was impossible for Tarumaṇ to perform the *irācacūyam* sacrifice as he had to defeat every one of them. When Kṛṣṇaṇ revealed this, a strategy was evolved to kill Carācantaṇ. Vīmaṇ, Arccuṇaṇ and Kṛṣṇaṇ disguised themselves as Brahmīns and went to the court of Carācantaṇ. On suspicion, Carācantaṇ asked the strangers to reveal their identity. When this was done, the demon king challenged Vīmaṇ to single combat. He was reluctant to fight with Kṛṣṇaṇ as he had already defeated him on an earlier occasion. He did not want to fight with Arccuṇaṇ either as he was junior to Vīmaṇ and was unworthy of his steel. Thanks to a boon that he had obtained from Lord Civaṇ, Carācantaṇ's limbs grew the moment they were cut. Kṛṣṇaṇ then suggested the scattering of the chopped off limbs in different directions. Vīmaṇ took the advice of Kṛṣṇaṇ and succeeded in eliminating Carācantaṇ.

Subsequently, the Pāṇṭava brothers went in different directions to subdue the various kings. Such a journey is called a *tik vicayam*. While Vīmaṇ went in the Eastern direction, Arccuṇaṇ moved towards the North. Nakulaṇ and Cakāṭevaṇ chose the Western and the Southern directions respectively. They returned with enormous wealth which included rare jewellery and precious stones. Tarumaṇ and Tiraupati fell at the feet of Lord Kṛṣṇaṇ and obtained His blessings before they began the seven day sacred rite (*homam*). When all the kings unanimously felt that Kṛṣṇaṇ should be the recipient of the first offering, Cicupālaṇ alone struck a discordant note. He challenged Kṛṣṇaṇ to single combat.

Here the author recounts an old tale. Cicupālaṇ was originally the gate-keeper of Vaikuṇṭam (the abode of Viṣṇu). He was cursed by Sage Turuvācar and that accounted for his being born as an *acuraṇ*. He had been promised salvation at the hands of Lord Kṛṣṇaṇ. So when Kṛṣṇaṇ killed Cicupālaṇ, he attained to heaven.

After offering the first worship to Lord Kṛṣṇaṇ, there was a distribution of things to the needy and the poor. This completed the formalities behind the *irācacūyam* sacrifice. All the distinguished guests left except Turiyōṭaṇaṇ and his retinue. They wanted to

spend a few more days in the new hall admiring its aesthetics. On one occasion Turiyōṭaṇaṇ could not distinguish the marble floor from the water tank. This resulted in his fall. Tiraupati and Vīmaṇ enjoyed his discomfiture and let out a loud guffaw which provoked the sour-tempered Turiyōṭaṇaṇ. Tarumaṇ was good enough to present Turiyōṭaṇaṇ with many costly things before he finally departed to Astināpuraṇ.

All the verses in this section are marked by a mellifluous diction. The thought content is also sublime.

P.T.

IRĀCACĒKARA PĀṆṬIYAṆ, is the son of Vikkirama Pāṇṭiyaṇ, as stated in *Tiruvīlaiyāṭar Purāṇam*. As regards his age, Parañcōti Muṇivar says that this king belongs to the period of Karikāl Cōlaṇ. *Tiruvīlaiyāṭar Purāṇam* narrates the story of Irācacēkara Pāṇṭiyaṇ as follows :

A poet from Karikāl Cōlaṇ's council says to Irācacēkara Pāṇṭiyaṇ that his king is an expert in all arts including *paratam*. Since Irācacēkaraṇ, does not know *paratam*, the comment of the poet hurts his sentiments and though old, he starts practising *paratam* and gains mastery over it with great difficulty. One day he appeals to the presiding deity Lord Civaṇ to change the positions of the two legs in the dancing posture as the lifted leg would suffer from fatigue. When this does not happen, he threatens to run through the sword. As he is getting ready to do this, Lord Civaṇ changes the positions of his legs. The king feels very happy and requests Him to continue to appear in the changed manner. This king after ruling for a short period hands over his territory to Kulōttuṅkaṇ, his son and attains heavenly bliss.

K.G.

IRĀCACĒKARA MUTALIYĀR, PA. (19th c.), a Tamil poet, who hailed from Paṭṭūr of Tōṭṭaināṭu. His father was Paccaiyappa Mutaliyār. He was a skilful artiste in *iyal*, *icai* and *nāṭakam*. He has written hymns on Kāmāṭci Ammai enshrined in Madras. His major work has been *Irāmāyaṇa Ōraṭikkīrttaṇai* which is appended to *Irāmanāṭakak Kīrttaṇai* of Cīrkālī Aruṇācalak Kavirāyar.

T.A.

IRĀCAṆṆĀ NĀYUṬU, TĪ. KU. (20th c.), was born in Vīma Nakar in Tiricirapuram. He is an expert both in English and Tamil languages. He worked in the forestry department in the Maruṅkāpuri Zamin.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

The Zamin chief, Kiruṭṭiṇa Vicaya Pūcēya Mahārājā had a son. The author has sung a lullaby poem titled **Maruṅkāpurit Tālāṭṭu**, in 151 stanzas (*kaṇṇi*) each of two lines, on this child. The songs are very simple and melodious. Many scholars have written prefatory notes to this composition.

S.N.K.

IRĀCAPPA UPĀTTIYĀYAR (19th c.), a Tamil poet, who lived in Tiruveṇṇey Nallūr of South Arcot district. Irācappa Nāvalar, Irācappak Kavirāyar are his other names. As he had mastered the five parts of grammar *aintilakkaṇam* (*eḷuttu, col, poruḷ yāppu* and *aṇi*), he was honoured with the title *Pañca Laṭcaṇa Carapam* (master of *aintilakkaṇam*). He has authored many *pirapantams*. They are: 1. *Tirunāvalūrp Purāṇam*, 2. *Tiruveṇṇeyk Kalampakam*, 3. *Citti Nakarattantāti* and 4. *Maṇuṇṭic Catakam*. Of these *Tirunāvalūrp Purāṇam* is about the birth place of Cuntaramūrtti Nāyaṇār who was one of the Caiva Nāyaṇmārs. This work has 9 chapters with 514 verses. It was published in 1889.

M.M.

IRĀCAPPA MUTALIYĀR, CĪ. VĀ. (20th c.), from Karaiyēraṇṭṭanākar near Tiruppātirippuliyūr, studied under a well-known scholar Ka. Rā. Civa-citampara Mutaliyār.

He started a *Caiva Cittānta Tiruvārāṇai Skanta Pacaṇai Capai* in his native town Karaiyēraṇṭṭanākar and managed it. His chief contribution is **Ḳapālīcar Pacaṇaik Kīrttaṇam**. Many scholars have written prefatory notes for this work. He has also written **Kantar Caṣṭip Pirapāva Navakam**, **Kantar Pañcakap Pāmālai** and **Tiruttaṇikai Pañcarattinaṇam**.

S.N.K.

IRĀCA PAYAṆKARA PĀṆṬIYAṆ, is the 34th heir to the Pāṇṭiya dynasty. Irāca Kuñcara Pāṇṭiyaṇ has been his predecessor. Ukkiracēṇa Pāṇṭiyaṇ is his son. He lived just a little before the *Makāpārata* war and it is also stated that he lived during the period of the second *Caṅkam*. These informations are from **Tiruvīlaiyāṭar Purāṇam**. Only limited sources are available about this Pāṇṭiyaṇ.

A.T.

IRĀCAPAVITTIRAP PALLAVATARAI-YAṆ (13th c.), a commentator of *Avinayam*. The text as well as his commentary got lost. From the hints given by Mayilainātar, one could infer that this commentary has been written after the period of Iḷampūraṇar.

See also : **AVINAYAM**¹ in Vol. II

J.S.

IRĀCA PĀRAMPARIYAM, is one of the constituents of **Kaliṅkattup Paraṇi** composed by Ceyāṅkoṇṭār (12th c.).

Since it is a historical work, it has *Irāca Pāram-pariyam*, the geneology of kings (Cōlas). The other *paraṇi* literature like **Takkayākap Paraṇi**, **Mōkavataip Paraṇi** and **Pācavataip Paraṇi** do not have this constituent. They are philosophical and mythical treatises.

The geneology of the Cōla king is narrated by an old demoness, in this work. There is an interesting and imaginative story behind this demoness. Once, a demoness fled from Kālī's anger and settled in the Himalayan mountains. It lived there for a long time. One day Karikāl Cōlaṇ stepped his foot on that mountain and erected his victorious royal symbol - the tiger. At that time, the celestial Sage Nāratar came there and narrated the geneology of Karikālaṇ to him. The king inscribed them on the rocks of the Himalayas. This inscription is now told by that demoness, which returned to its native region in its old age.

The ancestor of the Cōla dynasty is said to be Lord Tirumāl. From his navel, emerged a lotus and from it, Lord Piramaṇ appeared. From Piramaṇ, appeared Marīci. Marīci's son was Kācipaṇ. He loved all living beings. His son was Arukkaṇ. Arukkaṇ's son was Manu or Manuṇṭic Cōlaṇ. From Manuṇṭic Cōlaṇ, came Iṭcuvāku, Viruṭci, Kakuttaṇ, Māntātā, Mucukuntaṇ, Pirutulāṭcaṇ, Cipi, Curātīrācaṇ, etc. Irācakēcari, Kiḷḷivaḷavaṇ, Tūṇkeyilerinta Toṭittōḷ Cempiyaṇ, Kōccenkaṇaṇ and the other Cōla kings who participated in the Gurukṣetra war were supposed to be the descendants of Tirumāl.

The historical personalities referred to are : Karikālaṇ, Parāntakaṇ I, Irācarācaṇ I, Irācēntira Tēvaṇ I, Irācamakēntiraṇ, Irācātīrācaṇ I, Irācēntira Tēvaṇ II, Vīrarācēntiraṇ and Kulōttuṅkaṇ I.

Karikālaṇ's victory over the Cēra and the Pāṇṭiya kings is described in this part. Karikālaṇ, praised as the protagonist of **Paṭṭiṇappālai**, is also referred to. Following the description of Karikālaṇ's fame, Kulōttuṅkaṇ's bravery and victory are described.

On hearing this genealogy, Kāḷi is deeply moved and she blesses Kulōttuṅkaṇ with all riches and glory.

Irāca Pārampariyam speaks of the ancestral nobility of the Cōḷa dynasty.

See also : **KALĪNKATTUP PARANĪ**

C.S.

IRĀCAPURANTARA PĀṆṬIYAṆ, also known as Irācēntira Pāṇṭiyaṇ, is mentioned to be the son of Kulapūcaṇa Pāṇṭiyaṇ in **Tiruvilaiyāṭar Purāṇam**. Kāṭu Veṭṭic Cōḷaṇ wanted him to marry his daughter. But his brother Irācacaiṅka Pāṇṭiyaṇ expressing his desire to the Cōḷa king married the girl and engineered a war between the two kings. Being a devoted Civa follower, Irācēntira Pāṇṭiyaṇ prayed to Lord Cokkanātar and the Divine Voice from the temple assured its help. With the miraculous erection of numerous water pants on the way which never allowed his soldiers to get thirsty, he could defeat the Cōḷa and the treacherous Irācacaiṅka Pāṇṭiyaṇ. At the instance of Cokkanātar, he treated the Cōḷa, a great Civa devotee, with respect and gave half of the realm to his brother Irācacaiṅka Pāṇṭiyaṇ. For this *purāṇic* account, there is no historical evidence.

It is reported that during the time of the Pāṇṭiyaṇ's father, interesting miracles and divine plays of the Lord, relating to *ulavāṅkiḷi*, the initiation of the eight *cittis*, and the seal of the bull took place. The other two miracles centring round 7200 water-houses and *iracavātam* (alchemy) were accomplished during Irācapurantaraṇ's period.

As per **Tiruvilaiyāṭar Purāṇam**, this king is the 12th of the Pāṇṭiya dynasty.

A.T.

IRĀCAM AIYAṆKĀR, TI. (20th c.), has run the monthly magazine called **Tamiḷakam**. It contained matters related to literature and science. This magazine was published from Tañcāvūr, in 1905.

S.N.K.

IRĀCAM CĪTĀRĀMAṆ (20th c.), is the author of **Iṇṇicaik Kavimalar**, **Kantaṇ Kavimalar** and **Pāratak Kavimalar**.

S.N.K.

IRĀCAM NĀYUṬU (19th c.), a resident of Kōṇṭūr town, was talented in composing poems even at a young age, and hence was called Pāla Kavi.

Goddess Muttālammaṇ, residing at a temple in Kōṇṭūr, is the heroine of his **Muttālammaṇ Patikam**.

S.N.K.

IRĀCA MAṆIMĀLAI, is a minor *pirapantam* in Islamic Tamil literature, written by Pakkīr Matārup Pulavar of Cōtarakkuṭi, in the metre *eḷucīr viruttāppā*.

The book deals with the history of the *Kalīpā*, Apupakkar (Rali), Umar (Rali), Utumāṇ (Rali) and Ali (Rali), who ruled in Islamic ways, after Prophet Mohammed's (Cal) death, and the history of the *Iraṇēcars* (the beloveds of God), Imām Kucaicūr, Kāṇim Aliyakpar and Mohammed Hanifa Syed Abdin.

It was first published in 1922.

S.N.K.

IRĀCAMĀNIKKAM, CA. (Rev. Fr. Rajamanickam S.J.) (1917 -), is an eminent litterateur.



He hailed from a family steeped in Roman Catholicism and its practices. He was born to A. Cavarimuttu and M.Kristiṇ Ammāl at Marampāṭi near Tiṇṭukkal.

He was educated at many reputed Christian institutions viz., St. Joseph's College at Tirucci, Loyola College, Madras, Sacred Heart College at Kodaikanal (Philosophy) and St. Mary's College at Darjeeling (Theology). He acquired a number of academic distinctions. He stood first in the Madras

University in his B.A., and M.A., examinations and bagged the Pope's Medal and *Maturait Tamilc Caṅkam* Medal. He is an M.A., Ph.D., with Licentiate (M.A.) in Philosophy and in Theology.

His notable contribution to the field of Tamil Research is his doctoral thesis on Robert de Nobili the father of Tamil Prose. He is an adept translator. His scholarship in English, Portuguese, Latin and Greek is amazing.

His contribution to Tamil holds various dimensions. He has published quite a number of articles on Christian Literature. He has brought to light the life and service of the Jesuits, particularly in the field of education and literature. His articles on the Maturai Mission and Fr. Robert de Nobili are expository and informative. He has also published some papers on Tamil grammar.

He has rendered many talks on Tamil scholars and spiritual leaders of Christianity. He has presented papers at the International Tamil Conference conducted in Jaffna (1974), Paris (1970), Kuala Lumpur (1990), etc.

He was inspired very much by Fr. Robert de Nobili and it made him probe through his life history. His books in English are also centred around his mentor. They are : *The First Oriental Scholar*, *Robert De Nobili On Indian Customs*, *Robert De Nobili*, etc. Just as he identified Robert de Nobili as the father of Tamil prose, he has recognized Fr. Henrique Henriques as the father of Tamil Press.

He is now on the premises of the Loyola College in Madras. To put in a nutshell, he is an eminent academician, a spiritual aspirant, a noteworthy pen-wielder, a gifted man of many languages. His writings on Nobili and the Maturai Mission are, certainly, scholarly contributions for Christian lore. His knowledge of Christian literature is deep.

His great contribution to the Christian Tamil literature is the publication of the complete works of Robert de Nobili.

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1. *Ānāpatēcam*, 1963. 2. *Mantira Viyākkīyāṇam*, 1963. 3. *Puṇar Janma Ākṣēpam*, 1963. 4. *Vaṇakkam*, 1963. 5. *Kiṛicittiyāṇi Vaṇakkam*, 1963. 6. *Ēlu Vaṇakkam*, 1963. 7. *Maturai Mantiram*, 1963. 8. *Periya*

Kuṛippiṭam, 1963. 9. *Cinṇa Kuṛippiṭam*, 1963. 10. *Mantira Viyākkīyāṇam*, 1963. 11. *Cēcunātar Carittiram*, 1964. 12. *Tūṣaṇa Tikkāram*, 1964. 13. *Nittiya Jīvaṇa Callāpam*, 1964. 14. *Kaṭavuḷ Nirṇayam*, 1964. 15. *Ānāpatēcam Kuṛippiṭam*, 1964. 16. *Arc. Tēvamātā Carittiram*, 1964. 17. *Periya Upatēcam*, 1965. 18. *Cinṇa Upatēcam*, 1965. 19. *Tarma Naṭakkai*, 1965. 20. *Nalla Maraṇa Āyattam*, 1965. 21. *Nāṇa Āṇṭal*, 1965. 22. *Nāṇa Cañcīvi*, 1965. 23. *Tivviya Mātirikai*, 1966. 24. *Pāvacaṅkīrttaṇa Kuṛippiṭam*, 1966. 25. *Nāṇa Naṭcattira Mālai*, 1966. 26. *Nītic Col*, 1966. 27. *Ānāpatēcam Mutar Kāṇṭam*, 1966. 28. *Ānāpatēcam Iranṭān Kāṇṭam*, 1966. 29. *Aṭiyār Varalāru*, 1967. 30. *Āttuma Nirṇayam*, 1969. 31. *Ānāpatēcam Mūṇṇān Kāṇṭam*, 1968.

Research and Biography

1. *Robert De Nobili on Adaptation*, 1971. 2. *Robert De Nobili the Brahmin Thread*, 1971. 3. *Robert De Nobili on Indian Customs*, 1972. 4. *The First Oriental Scholar*, 1972,

Translations

1. *Lextao's Letter to Laerzio* (Portuguese to English), 1974. 2. *Maya's Letter to Azevedo* (Portuguese to Tamil), 1974. 3. *Tāyum Ceṇṇu* (Latin to Tamil) 4. *Tampirān Vaṇakkam*, 5. *Kiṛicittiyāṇi Vaṇakkam* and 6. *Aṭiyār Varalāru* are translated into English from Tamil in 1974.

C.R.

IRĀCAMĀNIKKANĀR, MĀ. (1907-1967), a notable scholar in Tamil literature, Archaeology, History and Culture. He was born in Karnūl, as the

son of Māṇikkam and Tāyārammāl. In addition to the Vitvāṇ title, he secured the M.A., M.O.L. and Ph. D. degrees in Tamil by private study while serving as a teacher.

He worked in school, college and University levels, when he wrote biographical and historical works as well as



books on inscriptions, culture, literature, grammar, and religion. He has authored two novels and many books for children. Starting his career as a writer in 1930, he wrote the history of Tamil Nadu right from the *Caṅkam* age from various perspectives, his other favourite subjects being the history of the Indus Valley, *Caṅkam* age, Pallava period and the Later Cōlas. All of them witness to his sound knowledge of history, literature and grammar. His well-researched works on Tamil poets throw a flood of light on the age of many of them. His studies on Tiruvaḷḷuvar, Kambar and the date of *Caṅkam* works on later works like Periya Purāṇam are memorable contributions. Using archaeological sources in historical and cultural studies is an important aspect of his Tamil research. His work on Caivism is known for its refreshingly original approach to Caivite literature. He published his research articles in almost all the renowned English and Tamil journals of his time and guided many research scholars.

His books are prescribed by Madras, Maturai, Aṇṇāmalai, Pāratitācaṇ and Veṅkaṭēcuvāra Universities. A Ph. D. thesis of Madras University and an M. Phil. thesis of Aṇṇāmalai University have examined his works in depth.

Tiru. Vi. Kalyāṇacuntaraṇār, Father Hiras, S. Vaiyāpurip Pillai and other scholars have written in praise of his scholastic researches. The following are his contributions to Tamil language, literature and Culture.

He was awarded many titles by various Caivite Mutts. They are : 1. *Caiva Varalāru* *Ārāyccip Pēraṇiṇār* (the great scholar of the history of Caivism) 1951, 2. *Ārāyccik Kalaiṇār* (the research artist) (1956), 3. *Caivanerik Kāvalar* (the protector of the Caivism) (1959) and 4. *Caiva Ilakkiyap Pēraṇiṇār* (the eminent scholar of the Caivite literature) (1963).

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1. *Nārperum Vaḷḷalkaḷ*, 1930. 2. *Muṭiyuṭai Mūvēntar*, 1931. 3. *Harṣa Varttaṇaṇ*, 1934. 4. *Navīṇa Intiya Maṇikaḷ*, 1934. 5. *Tamiḷnāṭṭup Pulavarkaḷ*, 1934. 6. *Aṇivuc Cuṭar*, 1038, 7. *Nārperum Pulavarkaḷ*, 1938. 8. *Tamiḷar Tirumaṇa Nūl*, 1939. 9. *Maṇimēkalai*, 1940. 10. *Moheṇcō Tārō Allatu*

Cintuveḷi Nākarikam, 1941. 11. *Pāṇṭiyaṇ Tamiḷk Kaṭṭurai* (Part I), 1940. 12. *Pallavar Varalāru*, 1944. 13. *Maṇainta Nakaram*, 1944, 14. *Cēkkiḷār* 1945. 15. *Iraṇṭām Kulōttuṅkaṇ*, 1945. 16. *Kaṭṭurai Mālai*, 1945. 17. *Muttamiḷ Vēntar*, 1946, 18. *Kāviyam Ceyta Kaviyaracar*, 1946. 19. *Vicuvanāta Nāyakkar*, 1946. 20. *Civāji*, 1946. 21. *Cilappatikāraḷ Kāṭcikaḷ*, 1946. 22. *Irācēntira Cōlaṇ*, 1946. 23. *Pallavap Pēraracar*, 1946. 24. *Kaṭṭuraik Kōvai*, 1946. 25. *Cōlar Varalāru*, 1947. 26. *Ārāyccik Kaṭṭuraikaḷ*, 1947. 27. *Paṇṭita Javaharlāl Nēru*, 1947. 28. *Vīrat Tamiḷar*, 1947. 29. *Irupatām Nūṇṇāṭṭup Pulavar Perumakkaḷ*, 1947. 30. *Intiya Aṇiṇār*, 1947. 31. *Tamiḷ Nāṭṭu Vaṭa Ellai*, 1948. 32. *Periya Purāṇa Ārāycci*, 1948. 33. *Katai Malar Mālai* (Malar - I), 1948. 34. *Irājaṇ Cīruvarkkuriya Kataikaḷ*, 1948. 35. *Cīrukataik Kaḷaṇciyam* (Part I), 1949. 36. *Cīrukataik Kaḷaṇciyam* (Part II), 1949. 37. *Cīrukataik Kaḷaṇciyam* (Part III), 1949. 38. *Mēṇṇāṭṭut Tamiḷ-ariṇār*, 1950. 39. *Tēṇṇāṭṭup Perumakkaḷ*, 1950. 40. *Intiyap Periyār Iruvar*, 1950. 41. *Tamiḷp Pulavar Perumakkaḷ*, 1950. 42. *Nārperum Pulavar*, 1950. 43. *Maṇaimalai Aṭikaḷ*, 1951, 44. *Caṅka Nūṇ Kāṭcikaḷ*, 1952. 45. *Iḷaiṇār Ilakkaṇam*, 1953. 46. *Viṇṇāṇak Kalaiyum Maṇita Vāḷḷkaiyum*, 1953. 47. *Pāṇṭiya Nāṭṭup Perumpulavar*, 1953. 48. *Cēkkiḷār*, 1954. 49. *Tiruvaḷḷuvar Kālam Yātu?*, 1954. 50. *Caiva Camayam*, 1955. 51. *Kambar Yār?*, 1955. 52. *Vaiyai*, 1955. 53. *Tamiḷar Tirumaṇattil Tāli*, 1955. 54. *Pattuppāṭṭuk Kāṭcikaḷ*, 1955. 55. *Ilakkiya Arimukam*, 1955. 56. *Aruvikaḷ*, 1955. 57. *Tamiḷ Moḷic Celvam*, 1956. 58. *Pūmpukār Nakaram*, 1956. 59. *Tamiḷ Inam*, 1956. 60. *Tamiḷar Vālvu*, 1956. 61. *Vaḷipāṭu*, 1957. 62. *Ilvāḷḷkai*, 1957. 63. *Tamiḷ Ilakkaṇam*, 1957. 64. *Vaḷiyum Vakaiyum*, 1957. 65. *Āṇṇāṇkarai Nākarikam*, 1957. 66. *Tamiḷ Ilakkaṇa Ilakkiyak Kāla Ārāycci*, 1957. 67. *Eṇṇumuḷa Tēṇṇamiḷ*, 1957. 68. *Caiva Camaya Vaḷarcci*, 1958. 69. *Poruṇai*, 1958. 70. *Aruḷṇēri*, 1959. 71. *Tamiḷaraci*, 1958. 72. *Ilakkiya Amutam*, 1958. 73. *Ellōrum Vāla Vēṇṭum*, 1958. 74. *Tamiḷ-akak Kalaikaḷ*, 1959. 75. *Tamiḷaka Āṭci*, 1959. 76. *Tamiḷaka Varalāru*, 1959. 77. *Tamiḷar Nākarikamum Paṇpāṭum*, 1959. 78. *Tēṇṇēṇnai*, 1959. 79. *Putiya Tamiḷakam*, 1959. 80. *Nāṭṭukku Nallavai*, 1959. 81. *Tamiḷ Amutam*, 1959. 82. *Pēra-*

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Non-available works :

101. Mucōlini, 102. Patirrup Pattuk Kāṭcikaḷ, 103. Tamiḷar Tirumaṇa Inpam, 104. Centamiḷc Celvam, 105. Centamiḷk Kaṭṭurai (Part I, II) 106. Paḷḷit Tamiḷ Ilakkaṇam, 107. Centamiḷk Katai Inpam (Part I, II), 108. Tamiḷ Nāṭṭuk Kalveṭṭukaḷ. **BIBLIOGRAPHY**

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V.A.

IRĀCAMĀTĒVI, a significant minor character in the Buddhist epic, Maṇimēkalai, by Cīttalaic Cāttaṇār. She is the queen of the Cōḷa king Neṭumuṭik Kiḷḷi. Irācamātēvi, means 'the great royal lady'. Her maiden name is Cīrtti (19.55). She is from the Māvali race of North Arcot.

She is portrayed as a round character. She loves her son Utayakumaṇ, so much that she plans to take revenge upon Maṇimēkalai, a Buddhist saint, who is believed to be the root cause of the prince's death. Later she repents for her deeds and bows before Maṇimēkalai.

After the death of Utayakumaṇ, Maṇimēkalai is put in prison. The queen wants to punish her severely. She adopts a ruse. She tells the king that it is their son's fault, to love a saint and it isn't fair for them to imprison an innocent girl. The king orders to let the saint free (23. 33-34). The queen cunningly wants to get her aim accomplished and

brings Maṇimēkalai to her place.

The queen plans to make Maṇimēkalai's senses blind, by giving her an anaesthetic drug, so that, the public may throw stones at her and hurt her. But Maṇimēkalai never loses her senses, as she is gifted with an extraordinary perception which is not limited to this birth, but includes the next as well.

Again the queen tries to fool her and take revenge upon her. This time she contacts a fool to approach the saint and make others believe that the saint is in love with him. The queen also bribes him with a lot of gold (23. 43-48). When this fool approaches the innocent ascetic, he cannot find any lady. Instead, he sees a youngman. He gets frightened that some trick has been played on him because no man is allowed into the premises of the queen's castle. In fact, Maṇimēkalai, knowing the queen's wicked plan, changes her form to that of a man.

Then the queen hatches a different scheme. She puts the saint in a dark and congested cell and spreads a rumour that she is affected by a contagious disease. As Maṇimēkalai can live without food and water, she is fresh and warm there.

The queen's dismantled plans help open her eyes. She bows before Maṇimēkalai and repents for her sins, committed against her. Maṇimēkalai answers that, the queen need not fall at her feet, as she was the mother of Maṇimēkalai's husband Irākulaṇ in her previous birth, and now the first lady of the kingdom. She induces the queen to do virtuous deeds.

The queen's attitude towards the saint is now completely changed and she begins to engage herself in virtuous tasks. Then comes Cittirāpati (grandmother of Maṇimēkalai) to the queen and requests her permission to send her granddaughter to the carnival of Intiraṇ. The curse of Intiraṇ will cause dangers to the Cōḷa kingdom and to get rid of that, the carnival of Intiraṇ has to be conducted and Maṇimēkalai should dance' (24.75-76), says Cittirāpati. But the queen disagrees with this old lady and refuses to send the saint. She tells Cittirāpati that Maṇimēkalai is a saint now and she will never perform any dance or enter her grand-

mother's house (24. 77- 81). She will stay with royal honours at the palace. This is ample proof for the remarkable change in the queen's behaviour and attitude.

Maṇimēkalai, then leaves the queen and goes to help the poor and propagate virtuous activities.

This character created by the poet reveals that not only the opposite sex but the same sex too could be the rivals of social and religious workers. Her repentance proves that even a vicious person gets redeemed by Buddhism. She is not a minor character as she serves the purpose of Buddhist propaganda that even the worst villain is not beyond redemption.

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S.N.K.

IRĀCAMĀPURAM, a city referred to in **Cīvakacintāmaṇi**. Irācamāpuram was the capital of Cīvakaṇ's Ēmānkata Nāṭu. Following the epic convention to describe the cities, mountains, and rivers in a hero's country, in **Cīvakacintāmaṇi** also, this city, is described accordingly in 62 verses. The author divides the city as *puṇanakar* (outskirts of the city) *iṭainakar* (middle of the city), *akanakar* (interior of the city), *matil* (huge walls) and *akaḷi* (ditch built to fortify the city) and describes them. As the epic hero is portrayed as an unequal man of high qualities, the city is also described as a unique one with no drawbacks. The city Irācamāpuram is shown as a land of natural wealth, flourishing industries and with multistoried buildings ; people of the city were so happy that they did not know what misery is. Thus, the city is depicted with all its grandeur. It is a model city as conceived, by Tiruttakka Tēvar.

M.M.

IRĀCAYŌKĀṆANTA CUVĀMIKAḷ (20th c.), has written **Attuvitāṇupava Kīrttaṇaikaḷ**. This poetic composition contains 49 verses, which deal with philosophical teachings.

S.N.K.

IRĀCARĀCA CŌLAṆ I (985 - 1012), Irācarācaṇ alais Aruṇmolī Varmaṇ was the heir appar-

ent to Maturāntaka Uttama Cōlaṇ. He was the son of Parāntakaṇ II and Vāṇavaṇ Mātēvi and the brother of Ātityaṇ II and Kuntavai. He conquered the Cēra-Pāṇṭiya alliance and founded the basis of Cōla imperialism. Three years after his coronation, he won the title Irācarācaṇ. By his chivalry and diplomacy, he extended the regime upto Kaliṅkam and Tuṅkapattirai in the North.

He assumed a number of titles like Mummuṭi Cōlaṇ (who has the three crowns of Cōla, Cēra and Pāṇṭiyas), Jeyāṅkoṇṭāṇ, Civapāta-cēkaraṇ, etc.

Though a staunch devotee of Caivism, he patronized Vaiṣṇavism and helped the construction of a Buddhist monastery at Nākappattīṇam by a Sailendra emperor of Sumatra. He built many stone temples for Civaṇ, chief of which is the great Rājārājēśvara temple (Big temple) at Tañcāvūr.

He was also an efficient administrator. His fame in this respect rests on the assessment of revenue after accurate survey of land and the organization of a highly centralized system of administration. At the same time he did not interfere with the authority and privileges of the village assemblies and public corporations which successfully maintained peace and order. He adhered to all the civil rights.

He started the practice of prefixing 'historical introductions' *meykkīrtti*, (*prasasti*) to his inscriptions and this was followed by his successors. These official reports of the public events are of great value to any Cōla historian.

He encouraged fine arts like painting, sculpture, drama, dance, music and literature. It is in this period that Tēvāram found a wide popularity and fame. He assigned to Nampiyāṇṭar Nampi the ordeal of collecting and editing the songs of Tēvāram. On the day of his birth-star (*Catayam*), there was a performance of drama on his life-history (*Irācarācēcuvara Nāṭakam*) for which he helped through grants.

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3. Nilakanda Sastri, K. A. **The Cōlas.** rpt. Madras, 1975.

K.N.A.

V.A.

Oṭṭakkūttar, the court poet and guru of Irācarācaṇ II, has celebrated the greatness of Irācarācaṇ II in his work entitled Irācarācaṇ Ulā. Of the titles of Irācarācaṇ, the most noteworthy is Cōlēntiracimmaṇ. Another title commonly applied to him in literature is Kantaṇ. The ulā calls him *Viradhara* and *Virodaya*. From inscriptions, it is clear that Irācarācaṇ also assumed the titles Rājakampīraṇ, Etiriliccōlaṇ and Neriyutaiccōlaṇ.

K.N.A.

Irācanai, was one of the maids of *Patumai*, the

1. Aruṇācalam, Mu. **Tamiḻ Ilakkiya Varalāru** (12th c. part I). Tiruccirraṁpalam, 1973.
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J.S.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

wife of the epic hero Uṭayaṇaṇ, who captured thousands of court dancers from the defeated Pāñcāla king and distributed them to his two queens. Irācāṇai was one among them.

One day these queens came to the courtyard to play balls, along with their maidens. Irācāṇai asked them to count her strikes and catches and started throwing seven balls in the air. She played fast. Her waist chain and bangles sounded melodiously. Her anklets and bracelets also gave a bouncing music. As she threw and caught a thousand times, her jewels danced with joy. Then she left the court, *palkalaṇ olippa, āyiraṇ kaināṇi aṭittavaḷ akala* - leaving after striking one thousand times with her hands, to the jingling of her many ornaments.

Uṭayaṇakumāra Kāvīyam also contains a description of Irācāṇai playing balls with her jewels jingling.

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C.S.

IRĀCĀ ARIKARAPUTTIRA PIḸLAI (19th c.), has written a commentary on *Civañāṇa Pōtam*.

He has given the Sanskrit *slokams* of *Civañāṇa Pōtam* in the beginning and has continued with the summary and commentaries in Tamil along with the Tamil *Civañāṇa Pōtam* verses.

He has written a commentary and has given the English translation for a portion of *Aḷavaiyiyal* (logic) from *Civañāṇa Cittiyār*.

S.N.K.

IRĀCĀ CĀTTIRIYĀR, S. (20th c.), a scholar well-versed in Tamil and Sanskrit. With the help of Varakavi Cu. Cuppiramaṇiya Pāratīyār, he has translated *Vikramōrvaciyaṁ* into Tamil, from Sanskrit. Apart from this, he has written *Mīṇāṭcicuntaraṇ*, *Arputa Irāmāyaṇam* and *Cāratāṇantar*.

S.N.K.

IRĀCĀP PIḸLAI (20th c.), a lecturer of Tamil, at Voorhees College in Vellore. He has written a commentary on *Kumaravēḷ Mummaṇikkōvai* by Tillai Nāyaka Mutaliyār, in 1915.

S.N.K.

IRĀCĀRĀM (Rajaram) (1942 ---), is the son of Nāmacivāyam Cuppaiyā and Ceṇpakam. Born at Nākarkōyil in the district of Kaṇyākumari, he graduated in Tamil language and literature from the Madras University. Later, he obtained his M.A. in Linguistics and Ph.D. in Applied Linguistics from Annamalai University.



Since 1988, he is the Professor and Head of the School

of Indian Languages in the Tamil University Tañcāvūr. He has to his credit an instructional manual for teaching the Tamil Script. He has been engaged in different research projects and at present, he is working on a comparative study of Indian grammatical theories and literary stylistics.

Irācārām has written about eight books in Tamil and English. His works include two books on Linguistics : *Moliyum Moliyiyalum* (1973) and *Oliyiyal* (1980), four books for teaching Tamil as a second foreign language, a book on Mauritian Tamils and the Tamil Language : *Moṛiciyas Tamiḷarum Tamiḷum* (1991) and a book on the grammatical theory of the medieval grammar of Tamil : *Vīracōḷiṇa Ilakkaṇak Kōṭpāṭu* (1992). The *Tamil Phonetic Reader* (1972), *Hindi-Tamil Common Vocabulary* (1973) and *An Intensive Course in Tamil* (1979) were brought out during his teaching career at the Central Institute of Indian Languages. *English-Tamil Pedagogical Dictionary* (1986) was published by the Tamil University. Besides the books mentioned above, he has been involved in producing Tamil text books for foreigners and as an applied linguist, about forty research articles on Transformational grammar, lexicography and language teaching are to his credit. His articles are being published in leading journals and in the proceedings of the various national and international seminars and conferences.

As a practising language teacher and researcher, Irācārām's works, *An Intensive Course in Tamil* and

Vīracōḷiya Ilakkaṇak Kōṭpāṭu, may be considered as his modest contributions to the fields of Tamil language teaching and grammar respectively. An **Intensive Course in Tamil** is being used in Indian and foreign Universities to teach Tamil as a second/foreign language and largely referred to by the scholars of Tamil linguistics.

Irācārām had been to the University of Reading, England in 1976 for taking training in Applied Linguistics and participated in various workshops, seminars and conferences, both national and international. He visited Mauritius in 1986 for field work in connection with his research project **Morīciyas Tamiḷarum Tamiḷum**.

He is a life member of many prestigious linguistics societies.

IRĀCĀRĀM KŌVINTA RĀV (19th c.), belongs to a family which served in the court of a Maratha king who ruled Tañcāvūr.

He was well-versed in Tamil, Sanskrit, Telugu and Marathi. He has written **Paktalīlāmirtam**, a work with the Biographies of 82 personages in Marathi literature. This work was edited and published in 1888 by Ti. Vi. Kōvinta Pillai.

V.A.

IRĀCĀRĀM RĀV PILLAI, PI. Ē. (19th c.), has written many *kīrttaṇais* (1889) and *jāvaḷis* (1889), in praise of Lord Murukaṇ.

The first book comprises 56 *kīrttaṇais*, a *patikam* (10 stanzas) in *kalitugai* form and ten *patams* (a kind of musical composition), and the second book contains *jāvaḷis*, (a form of *kīrttaṇai*) eulogizing Lord Murukaṇ.

S.N.K.

IRĀCU, JA. (20th c.), has a special title given to him as Pulavar Aracu. He is a resident of Rīṣivantiyam in South Arcot district. Jaṭātara Mutaliyār is his father.

This writer qualified himself to be a Vitvāṇ and worked in a High School. He has also been the Associate Editor in Tamil **Kalaikkalaṇciyam**.

He has written commentaries for a few Tamil literary works. He has published 32 books in different topics like drama, biography, children's stories, poems, etc.

Commentaries :

1. **Cīvakacintāmaṇi Urai**, 2. **Taṇṭalaiyār Catakam Urai**, 3. **Kumarēca Catakam Urai**, 4. **Aṟappalićura Catakam Urai**.

Prose :

1. **Cīvakacintāmaṇi Vacaṇam**, 2. **Periyapurāṇa Vacaṇam**, 3. **Tiruviḷaiyāṭar Purāṇa Vacaṇam**, 4. **Cilappatikāra Vacaṇam**.

Biographies :

1. **Maṟaimalaiyaṭikaḷ Varalāru**, 2. **Tiru. Vi. Kaliyāṇacuntaraṇār**, 3. **Kaviṃmaṇi**, 4. **Tākṭar Caṇmukaṇ Ceṭṭiyār**, 5. **Va. Vē. Cu. Aiyar**, 6. **Vaṇka Vīrar**, 7. **Cartār Vallapāy Paṭṭēl**, 8. **Urimaik Kaviṇār Pāratiyār**, 9. **Tilakar-Kōkalē**, 10. **Nālvar Varalāru**, 11. **Vīra Citamparaṇār**.

Children's Stories :

1. **Kāppiyak Kataik Kottu**, 2. **Uḷaippē Uyarvu**.

Dramas :

1. **Iḷavaracaṇ Mutar Kulōttuṇkaṇ**, 2. **Kumaṇaṇ**, 3. **Kuṭamalait Teyvam**, 4. **Piṟanta Nāl**, 5. **Puṟaṇāṇūṟṟil Aintu Kāṭcikaḷ**, 6. **Kōṭai Maṭam**, 7. **Puṇaivu Nūlkaḷ**, 8. **Amara Ciṅka Vicayam**, 9. **Kōpperuṇ Cōḷar**, 10. **Viḷaiyum Payir Muḷaiyilē**, 11. **Uṇmaic Cuṭar**.

Poems :

1. **Pāmpaṇ Kumara Kurutāca Cuvāmikaḷ Varalāru**, 2. **Niṇaivuk Katir**, 3. **Mātar Nalam**.

S.N.K.

IRĀCUC CEṬṬIYĀR. CE. EM. (19th c.), author of **Ṇaṇakānti**, **Kucāvati Kātal** and **Matimāḷiṇi**. He deserves credit for his pioneering attempt at novel writing in Tamil at a time when the literary form was yet to make its headway.

V.A.

IRĀCUC CEṬṬIYĀR, S. (20th c.), one of those who have translated the *Caṅkam* poems into English. Born in Putuppēṭṭai, South Arcot district, he was an advocate and had assisted the Tamil Historical Research Association, Madras. **Mutal Virōti** is a book authored by him and he has translated into English two hundred songs of *Caṅkam* literature. He has prepared a handbook on Social Education. **Amerikka Janātipati** and **Legal Codes of Madras Village Panchayats** are some of his works.

V.A.

IRĀCUP PILLAI, NĀ. (1893-1951), a well-known poet skilled at composing invectives (*vacaik kavi*) in Tamil. He was born in a place called Atti to Nātamunip Pillai and Kamalammai.

He has composed many *taṇippāṭalkaḷ* (stray verses) and has also collected the old coins of ancient times. He has also recorded his observations on the stone inscriptions, of the Pallava and Cōla periods, found in the ruined temples around his place.

V.A.

IRĀCU MUTALIYĀR (19th c.), is the author of *Kailācakiri Muruka Caṭākṣara Tiritaca Caṭkam* and *Cēnpākkam Vināyakar Pēril Cōṭacam*.

Kailācakiri Muruka Caṭākṣara Tiritaca Caṭkam consists of 36 *eḷucir kaḷineṭiḷaṭi āciriya viruttam* verses. This is a verse of salutation in the *pirapantam* genre.

Cēnpākkam Vināyakar Pēril Cōṭacam contains 16 *kaṭṭaḷaik kalittuṭrai* verses. It also belongs to the *pirapantam* style of salutation.

S.N.K.

IRĀCU MUTALIYĀR, PU. MU. (20th c.), is the son of Muttucāmi Mutaliyār, hailing from the Kārālar tradition in Pūviruntavalli near Madras.

He has written *Ilāra Cāra Caṅkirakam* in prose. It presents details about *Āṭavar Tarumam* (men's duties), *Tirunīrup Perumai* (the greatness of the sacred ash), *Civakaṇmaṇi Perumai* (the pride of *Civakaṇmaṇi*), *Nāṭkaṭaṇ Purital* (daily duties), *Katiravaṇ Vaṇakkam* (prayers to the sun), *Tirukkōyil Vaḷipātu* (temple worship), *Uṭal Nalap Pātukāppu* (taking care of health), *Mātar Tarumam* (duties of women), *Āṇtu Pirappiṇ Varalāru* (the history of the birth of each new year), *Varalakṣmi Virata Varalāru* (history of the religious vows and fasting for the Goddess *Varalakṣmi*), *Vināyaka Caturtti Virata Varalāru* (history of the holy practices of *Vināyaka Caturtti*), *Navarāttiri Virata Varalāru* (history of the holy practices of *Navarāttiri*), *Tīpāvaḷi Virata Varalāru* (history of the conventions of *Tīpāvaḷi*), *Kēṭāra Kauri Virata Varalāru* (history of the customs and rituals for *Kēṭāra Kauri*), *Kārttikai Tīpa Taricaṇa Varalāru* (history of the convention of the sight of *Kārttikai Tīpa*).

Kōvintarāca Mutaliyār has written the introduction to this work.

S.N.K.

IRĀCĒCUVARI AMMAIYĀR, Ī. TA. (1906-1955), a Tamil scholar, employed as a physics professor, was born at Īkkāṭu, as the daughter of Ī. Na. *Taṇikācala Mutaliyār* and *Taṇikāmpikai Ammaiyaṛ*.

Her father taught her *Caiva Cittāntam* and she learnt Tamil grammar and literature from Te. Po.



Mīṇāṭcicuntaraṇ. She gave lectures and actively participated in various conferences on *Caiva Cittāntam* and Tamil literature. She was a member of the *Tiruvalluvar Tirunāl Kaḷakak Kuḷu* in 1934-1935 and also a member of *Kalaic Collākkak Kuḷu* with *Rājāji*.

She has trans-

lated and published many science books in Tamil. *Cūriyaṇ*, *Vāṇak Kumīḷi*, *Aiṇṣṭaiṇ Kaṇṭa Kāṭci*, *Kuḷaviyuḷḷam*, *Paramāṇup Purāṇam* and *Vāṇak Kappal* are some of her works. Her works *Cūriyaṇ* and *Vāṇak Kumīḷi* won gold medals at *Tarumapura Āṭiṇam*.

S.N.K.

IRĀCĒTIRAN, ILA. (1942 -), who writes under the name P.L. Rajēntiraṇ, began his writing career in 1958 at the tender age of sixteen. A post-graduate degree holder in History, he is at present a staff of *Tamiḷaracu*, a publication of the Information Division of the Government of Tamil Nadu. Earlier, he had the privilege of serving on the editorial boards of the following magazines : *Kuyil*, *Taṇi Aracu*, *Kalaiṇaṇ*, *Tāynāṭu*, *Kalai*, *Tiruvalluvaṇ Tamiḷnāṭu*, *Mālai Maṇi*, *Amirtam*, *Kalaivāṇaṇ*, *Camanīti*, *Muracoli* and *Muttāram*. He writes under several pen names such as *Paṭṭukkōṭṭai Irācēntiraṇ*, *Kaṅkaikoṇṭāṇ*, *Intiraṇ*, *Rāju*, *Cōḷarājā*, *Muṭikoṇṭāṇ*, *Rājēntira Cōḷaṇ*, *Vīrarājēntiraṇ* and *Rāja Rājēntiraṇ*.

Ila. Irācēntiraṇ had the unique privilege of taking lessons in Tamil grammar from Tamil Nadu's leading revolutionary poet *Pāratitācaṇ*. In fact, *Pāratitācaṇ*, who is chary of praise has commended the writings of Irācēntiraṇ in glowing terms. A close follower of C.N. *Aṇṇāturai*, Irācēntiraṇ was a great admirer of his mentor's zeal for social reform

and his style of writing. Irācēntiran's books have won encomiums from writers as different as Ma.Po.

Civañāṇam and Tirukkuraḷ Muṇucāmi.



Irācēntiran has attempted all literary forms. He has nearly thirty novels to his credit, two collections of short stories, nearly thirty children's books, besides poetry, biography and writings which cannot be neatly classified

or labelled. He has won many prizes and awards. Two books *Polutu Pularutatu* and *Paṇantu Celvōm Vārīr* won the Tamil Nadu Government prize (1978-81). The Lions Club honoured him as the best Tamil writer on medicine (1985). The Cantanammāl Charities (V.G.P. group) awarded him the shield and the gold shawl given to the best journalist (1990). His books have been prescribed as Texts for higher classes by various universities. The coveted title *Pāvalar* was conferred on him in 1980 in recognition of his astounding scholarship and range.

Irācēntiran's strong point is his Tamil style which is simple and facile. This makes for quick and easy-reading. Akilan, the well-known Tamil writer, who seldom read any book at a stretch, got so absorbed in one of Irācēntiran's books that he could not resist the temptation of completing it at one sitting. He attributes this to the compelling beauty of the author's Tamil style and the subtlety that he brought to bear on the subject.

A bright future is envisaged for the writings of Irācēntiran with their revolutionary themes and tone of defiance. His challenge of accepted values and questioning of social mores lend his writings a distinction. In fact, they contain within themselves the blue print of a bright future when things are prone to be better and more orderly. Even his children's books vibrate with an optimism that is healthy and robust. Though his poems conform to convention, they contain revolutionary ideas which are likely 'to rule the world !'

His works :

Novels :

1. Mañcaḷ Puṭavai, 1968.
2. Enkē Nimmati, 1969.
3. Maṇappaṭaku, 1970.
4. Antaraṅkam, 1971.
5. Nāṇ Kēṭṭēṇ Aval Tantāl, 1973.
6. Iniyatu Iniyatu Ilamai, 1975.
7. Mēlē Pūmi Kīlē Vāṇam, 1975.
8. Collātē Yārum Kēṭṭāl, 1975.
9. En Alukirāl Intumati, 1975.
10. Kārttikā Kāttirukkīrāl, 1976.
11. Oru Cūriyaṇ Mērkē Utikkīratu, 1977.
12. Pakalil Vanta Paṇṇami Nilavu, 1978.
13. Neñcam Onṇu Niṇaivukaḷ Nāṅku, 1978.
14. Vālvu Enpakkam, 1978.
15. Pōkīrēṇ Varamāṭṭēṇ, 1978.
16. Varappai Matikkāta Vayalkaḷ, 1979.
17. Catura Nilā, 1980.
18. Nilavillā Vāṇam, 19.
19. Taraiyil Kiṭakkum Nilavu, 1980.
20. Puṇṇakai Rōjākkaḷ, 1981.
21. Iraival Pū, 1981.
22. Nēcam Maṇakkavillai Neñcam, 1982.
23. Enṇuyir Nīyallavā ?, 1983.
24. Nīyillāta Ulakattilē, 1984.
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2. Nīlā Nīlā Ōṭivā, 1979.

Children's Literature :

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2. Aṇuperum Viññāṇikaḷ, 1977.
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5. Periyōr Vālvilē, 1978.
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8. Uṭalaik Kākka Uyarvāṇa Vāḷikaḷ, 1979.
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12. Cuṇṇuppuṇac Cukātāram, 1983.
13. Pañca Tantirak Kataikaḷ, 1983.
14. Aṇiviyaliṇ Aṇputaṅkaḷ, 1983.
15. Pōkkuvarattu Vitimuraikaḷ, 1984.
16. Potu Aṇivu Viṇāṭi Viṇā, 1984.
17. Tēviyiṇ Tiruvaruḷ, 1984.
18. Pār Pukaḷum Paṇṇiruvar, 1984.
19. Cintikka caikkum viṇuvar Kataikaḷ, 1988.
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to army life and the quotations from great men in armed forces have been listed by the author.

The proverbs have been given according to the alphabetical order of the countries and the communities connected with those proverbs. The quotations are listed following the alphabetical order of their authors.

The book lacks in details such as the sources of the items presented. Moreover, there is an obvious ambiguity in the title as to whether the proverbs have been by the men of the armed forces or about them. There is no mention about the contexts in which the proverbs were used.

It was published in Madras in 1982.

J.A.R.

IRĀTĀ KIRUṬṬIṆA AIYAR, C. S. (20th c.),
lived in Kuṭantai of Cōlanāṭu. He was a proprietor of
a newspaper.

He was managing a daily named **Lōkāṇukūlaṇ**. He has published books like **Pakti Viḷakkam**, **Tattu-vañāna Pōtini** and **Makāttumākkal**.

S.N.K.

IRĀTAI, the most fascinating character in the Kṛṣṇaṇ-gopī myth of the Indian devotional and secular tradition, Rādhā (Irātai) is portrayed as the sweetheart of Kṛṣṇaṇ, who, according to the ancient Tamil poetic tradition, is the God of separation.

The myths pertaining to the emotional Kṛṣṇa bhakti revolve around Kṛṣṇa and gopīs in general or Kṛṣṇa and Irātai in particular. Irātai is portrayed in these myths as a typical representative of the gopīs, the sweetheart of Kṛṣṇa.

An objective criticism will accept that these myths had their origin in North India. A little modified form of these myths can be seen in the Tamil source from the period of Kalittokai, Paripāṭal and Cilappatikāram.

The love between Kṛṣṇaṇ and gopīs appears in two facets namely union and separation, the proto-type of which can be seen in *Caṅkam* love poetry, where Kṛṣṇaṇ or Māyōṇ is portrayed as the god of separation (God of jasmine land). The gopīs in the Kṛṣṇaṇ myth are generally portrayed in two ways. In some contexts, they are treated as an anonymous group of girls, while elsewhere, a particular girl, probably Irātai or Nappinnai, is singled out from the main stream and her love for Kṛṣṇaṇ is portrayed at length.

The name Irātai found concrete expression in the Gopī-Kṛṣṇaṇ theme from A.D. 500 onwards.

Although the theme is of tribal origin, the **Bhāgavata Purāṇa** makes extensive use of this. According to Winternitz, Rādhā is mentioned for the first time in **Bhāgavata Purāṇa**. Although this myth has a clear erotic overtone, the later authors like Hala and Kālidāsa try their best to give a theological justification and interpret the sexual love in terms of bridal mysticism. Consequently, as a human story, it ends in tragic suffering and mental agony but as a religious metaphor it can hint at the final happiness, which the gopīs, as the ideal devotees of Kṛṣṇan, obtain.

The myth of Kṛṣṇaṇ-gopī was used extensively in Tamil sources by Nāmmālvār and others with the emergence of emotional Kṛṣṇaṇ bhakti which manifested in the South from about the 7th c. onwards. Māyōṇ, who is associated with the theme of separation in *Caṅkam* poetry was related to the gopīs and the emotion of separation was given a theological interpretation and a religious and mythical background in *Paripāṭal*, *Kalittokai* and *Cilappatikāram*.

But, as already stated, there are some differences between the treatment of the gopīs in the Northern and the Southern works. In the place of the Rādhā-Kṛṣṇaṇ episode, the Tamils developed an indigenous tradition which is in keeping with the *mullai* theme. Here, Rādhā, who is portrayed as the mistress of Kṛṣṇaṇ in the Northern sources, is replaced by Nappinnai, one of the wedded wives of Kṛṣṇaṇ, who garlands him after he tames her bulls in the bull-fight. The *kuravai* dance portrayed in *Cilappatikāram* is a reproduction of Kṛṣṇaṇ's mythical dance with the gopīs to ward off the evil. One can presume that the Southern sources knew of the existence of *Kṛṣṇaṇ Carita*, a part of *Bhāgavata Purāṇa* before 6th c., the probable date of the redaction of *Cilappatikāram*. But, it is interesting to note that the episode pertaining to Kṛṣṇaṇ's bull-fight which won him Nappinnai is unknown to the early Northern writers. When the late Sanskrit sources speak about the above indigenous tradition of the Tamils, they refer to Nappinnai as Nīlā and Rādhā.

Consequently, it is obvious that the characters Rādhā and Nappinnai are entirely different. From the very beginning Pinnai is portrayed as the wife of Kṛṣṇa whereas Rādhā is depicted as his mistress, at least till about 1200 A.D. Anyhow, there are possibilities to presume that the figure of Rādhā known to the Northern sources could have influenced the mythical

conception of the love between Kṛṣṇaṇ and Piṅgai.

It is interesting to note why the Ālvār movement, which is described as "the progressive integration and fusion of the Southern Caṅkam culture with the new form of Sectarian Kṛṣṇaṇism from the Northern fringes of Tamil Nadu, neglected the character Rādhā which was popular in the North during their time". This may be due to the reason that the Ālvārs looked down upon the love of Rādhā, the love of a married woman, with Kṛṣṇaṇ as an illicit one. Anyhow, the reference made by Periyālvār to one gopī in Nālāyira Tivviyap Pirapantam (232) may be interpreted as Rādhā.

Kṛṣṇaṇ Carita stimulated religious imagination with Rādhā as the most favourite lady-love of Kṛṣṇaṇ. His relationship with Rādhā is interpreted in course of time as the relationship between God and Soul.

Like the Tamil sources, it is curious to note that certain texts in Mahārāṣṭra ignored Rādhā and other gopīs and deal with Kṛṣṇaṇ's love with Rukmiṇī, the lawfully wedded princess of Kṛṣṇaṇ. The purāṇic tradition also evinces less interest in Rādhā whereas in the secular tradition, she is given an important place. But the differences between the secular poetic and purāṇic traditions, according to Friedhelm Hardy, "concern more than just themes in a story, they are potentially ideological. That means, in the secular poetic tradition Kṛṣṇaṇ's love making appears in the context of earthly, uninhibited sexual enjoyment, something that strikes against the very roots of normative ideology towards which the purāṇic tradition inclined".

According to popular tradition Virajā was the name of Rādhā in her previous birth, when she lived in Vaikuṇṭam, the celestial land of Viṣṇu. As desired by Viṣṇu, she was born in Kōkulam as the daughter of Virushabāṇu, the friend of Nantakōpaṇ, the foster father of Kṛṣṇaṇ. There is another tradition according to which Viṣṇu transformed Virajā into river and kept her near his celestial land Vaikuṇṭam.

The Rādhā-Kṛṣṇaṇ image is very famous not only in the theological tradition and temple worship ; it has captivated the imagination of sculptors, painters and poets of India for many centuries.

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J.S.

IRĀPPĀṬI, minstrels wandering in the night. They visit street after street, sing songs and seek rewards. They belong to the *Porata* washerman community. Singing songs and thus earning one's bread is a time-honoured profession which is quite often hereditary.

The *Porata* washermen usually wash only the clothes of 'the low born'. Not all of them turn into minstrels. But once this avocation is chosen, they seldom take to washing clothes again.

Irāppāṭis are found in the Tirunelvēli and Kaṇṇiyākumari districts. They divide the area chosen for begging into two district halves. Encroaching into another's area is a very rare occurrence.

A typical *Irāppāṭi* chooses the period August-September and February-March to pursue his profession of singing and begging. This synchronizes with the ending of the harvesting season. Before entering any village, the *Irāppāṭi* makes it a point to visit the burning ghat or the cremation ground. Invariably, the *Irāppāṭi* covers his body with dark clothes. Even his neck and ears will not be visible. He usually wears a tall, ornamented cap, red in colour.

When the song of the wandering minstrel is heard, the villagers will keep at their door items of food as varied as gruel and cooked maize. They also keep paddy and turmeric. The superstitious would circle the items round their heads thrice to ward off evil. Collecting the varied items, the *Irāppāṭi* would eulogize the owner of the house and bless him. In towns, *Irāppāṭis* are given money. If nothing is given, the *Irāppāṭi* would curse the house owner or sing songs denigrating him.

Tradition has it that the rains failed once continuously for twelve long years. Neither fervent prayers nor the chanting of potent mantras was effective. A Sage from Paḷani said that it would rain if a maiden were sacrificed to the Gods. None was prepared to do it. It was given to a *Irāppāṭi* to sacrifice his daughter for the benefit of the community at large. When the rains came, the king was immensely pleased and asked the *Irāppāṭi* who sacrificed his daughter to name a boon. He prayed for the perpetuation of the custom of rewarding wandering minstrels. Since then, the habit has come to stay.

Time was when people never took courage to meet the *Irāppātis* face to face, particularly in the night. The *Irāppātis* were supposed to possess occult powers of a mysterious kind. They were believed to entrance beautiful, young girls with their potent mantras. Eliciting information about one's future from the prophetic *Irāppātis* was invariably done from behind the doors.

While singing, the *Irāppāti* plays on the *uṭukkai* drum. He is good at exorcizing and driving away the evil spirits. He demand heavily for such unusual service.

The songs of the *Irāppāṭi* can be classified under three portions. The first portion, those extolling Viṣṇu, are sung as soon as the *Irāppāṭi* enters any village. The second portion of songs are about many gods, including the folk deities. Prominence is given to Goddess Kālī. By singing devotional songs, the *Irāppāṭi* makes his presence felt.

The third portion of song is sung at the door of the benefactor. The theme is invariably an appeal to God to confer on the benevolent person all known blessings. There will also be an appeal to the ghosts and other evil spirits to leave the house forthwith. Special emphasis will be laid on agricultural prosperity since ours is essentially a rural economy.

Irāṇpāṭis are becoming rare since they cannot hope to inspire either fear or respect in a society that is becoming more and more scientific and sophisticated.

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J.A.R.

IRĀPIṆCAN ET̥VART̥ JŪVIṬ (Robinson, Edward Jewitt) (19th c.), was a European who rendered service to Tamil. He is known by his work **Tamil Wisdom, Traditions Concerning Hindu Sages and Selections from their Writings** (1873), which presents a historical account of the sages and their preachings of the Hindu religion. This work was published in London under the title **Tales and Poems of South India** in 1855 after a few corrections. He has earned a notable place among those who have introduced Hinduism to the Westerners.

See also : CONTRIBUTION OF FOREIGN
SCHOLARS TO TAMIL in Vol. I

V.A.

IRĀPINCAN LEVI (Robinson Levi 1947 -),



rai, and the Assistant Director of Theological Education at Muttam.

He began his college career as a science student and then shifted to theological education. He got his B.A. and M.Th. in Serampore University and M.Phil. in Development Theology at Edinburg University, U.K. His thirst for education still being unquenched, he got another M.A. in journalism and Mass Communication through Madurai Kamaraj University. At present he has registered for Ph.D. in the same University, in the field of communication and is rapidly working for it.

He has rich experience in Editorial field and served in various monthlies and quarterlies like *Inpakkāṇaṇ*, *Maṇai Malar*, *Iṛaiyiyal Malar*, *Tēcōpākāri*, *Avacaram*, *News Bulletin*, etc.

He is an active member in the Inter Confessional Tamil Bible Project at Tamil Nadu Theological Seminary, Maturai.

He has remarkable honours and awards to his name and fame like *Aruṭkalaiṇār*, *Tirāviṭa Moliyiyal Vittakar*, *Pāsāpimāṇi*, etc.

His Hebrew-Tamil Dictionary and Greek-Tamil Dictionary which are to be printed shortly will be a standing proof for his academic excellence.

His dissertations submitted in Serampore Universtiy are noteworthy contributions to the field of Modern Media Technology and the Role of Language in Theological Making.

Theology like **Col Ceyalāyirru**, **Jīva vārttai**, **Caṭṭam Tarum Cāṇru**, **Kalilēyā Kāttirukkiratu** and so on.

As a creative writer, he has also published a few short stories. His **Avarkaḷ Veliyē Irukkiṛarkaḷ** is translated into four languages and in Germany it is shot as a tele-film. He is an adept translator and his creditable service is found in the recent **The Bible** translation work.

His **Economic Policy in China - A Comparative Study of Mao and Pre-Mao Period**, **The Role of T. V. in the Field of Development**, **The Contemporary Analysis of Biblical Characters** are now recognized study materials in Edinburgh University.

C.R.

IRĀPIṆCAṆ VILLIYAM (Robinson William) (19th c.), compiled **Cēlam Nāṇappāṭṭukkaḷum Kīrtanaikaḷum** (1901). It contains two parts of fifty songs that are used during ritual worship.

S.N.K.

IRĀMAKAVI (19th c.), is the author of the **Attuvitāṇupavam** which deals with the way of life as per the philosophy of **Vedanta**. It consists of 12 parts in 130 verses.

S.N.K.

IRĀMA KAVIRĀYAR (18th c.), a Tamil poet who belonged to **Toṇṭai Nāṭu**. He was well-versed both in Tamil and Telugu. His indigent circumstances made him seek the help of the patrons. As many came to his rescue, he left for Madras with the intention of taking up a job. Since his economic condition became worse in Madras, he left for his native place.

At Pondicherry, he sang in praise of his patron, **Āṇantarāṅkaḷ Pillaḷ** and received some gifts. He had also sung on **Cōlaiyappaṇ** and **Cellappaṇ**.

His works are **Tiruvāyppāṭi Purāṇam** and **Cārap Pirapantam**. It is believed that he is the author of **Irāmakavi Pataṅkaḷ**.

T.A.

IRĀMAKĀTAI, is an abridged version of **Kamparāmāyaṇam** verses by Co. Murukappā. To avoid the tediousness of reading the **Kamparāmāyaṇam**, which has more than ten thousand verses, many scholars have attempted to bring out its abridged editions. Among them, the forerunner is **Ve. Pa. Cuppiramaṇiya Mutaliyār** who compiled **Irāmāyaṇa Inḱavittiraṭṭu**. Following him, **Ku. Āttitar** compiled

a work entitled **Kampar Āyiram**. Immediately after him, **Cāmi Citamparaṇār** and Co. **Murukappā** compiled **Kamparāmāyaṇam** - 4000 songs and **Irāmakātai** in 3251 songs respectively.

These scholars concentrated on the four main points such as : 1. Maintaining continuity ; 2. Explaining the qualities of the chief characters ; 3. Including the important songs ; and 4. Maintaining the form and the sublimity of the composition.

Co. Murukappā has given the title **Irāmakātai** for his work assuming that **Kampar** might have given the same title to his composition. He collected the controversial (songs with different readings) songs, and checked them with the old palm-leaf manuscripts with the assistance of the scholars in order to choose correct readings and original songs. In the major divisions one does not perceive any major deviation except a change in the title of the last **kāṇṭam** as **Ilaṅkaik Kāṇṭam**, instead of **Uttara Kāṇṭam**.

The titles of the songs are lucid and make the readers' task easy. There is a total of 3251 **viruttams**, distributed as follows. **Pāla Kāṇṭam** - 402 ; **Ayōttiya Kāṇṭam** - 623 ; **Āraṇiya Kāṇṭam** - 485 ; **Kīṭkintā Kāṇṭam** - 299 ; **Cuntara Kāṇṭam** - 374 and **Ilaṅkaik Kāṇṭam** - 1068.

It was published in the year 1969 at Madras.

M.M.

IRĀMAKIRUṬṬIṆA MUTTU NĀTĀR (20th c.), has composed **Cittu Viḷaiyāṭal Ammāṇai**.

He is the son of **Vā. Ēṛal Nāṭāp Pillaḷ**. This **ammāṇai** is in praise of the Chairman of **Ēṛal town**, **Aruṇācala Cuvāmikaḷ**.

S.N.K.

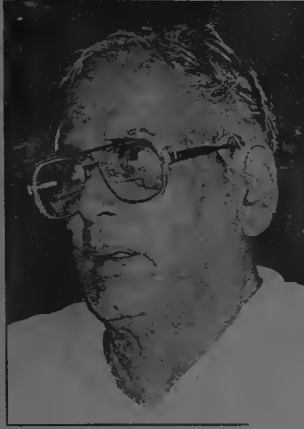
IRĀMAKIRUṢṆAṆ (19th c.), a talented poet who lived at **Cēṇṇūr**, a place in **Pāṇṭiya Nāṭu**. His poetic talent earned him the title **Kavirāyar** which was later affixed to his name as an epithet of honour.

He is the author of the work **Tēṇṇērait Taṭāka Ciṅkāra Mālai**. It sings about the ponds in **Cēṇṇūr** area, at the time of **Vaṭamalai Tiruvaṇāta Cuntaratākaḷ Pāṇṭiyaṇ**, based on the love themes of **akam**. The whole composition consists of seventeen songs.

T.A.

IRĀMAKIRUṢṆAṆ, S. (1921 - 1995), a free-lance teacher of English Literature. He was born at **Kiḷli Maṅkalam** in **Taṇṇācāvūr** district, to **Vi.Kē. Cuntaram** and **Maṅkalam**. He evinces an avid interest in his mother tongue Tamil and Tamil culture and

has contributed to Tamil literature in the form of original works and translations. He is proficient in both English and Tamil traditions and he is also an excellent orator in both the languages. A Marxist scholar, he is one among those who played a significant role in the spreading of Marxism in Tamil Nadu during the 40s. He considers the



Tamil scholar Te. Po. Mīṇāṭcicuntaraṇ as his mentor. Sociology, Comparative Literature, Indian Culture, especially Tamil culture, are his special fields of interest and he has written several books on these topics. His special interest in Tamil literature is *Kamparāmāyaṇam*. He is also one of the pioneer-scholars in Comparative Literature.

His works :

Comparative Studies :

1. *Kampaṇum Miḷṭaṇum - Oru Putiya Pārvai*, 1956.
2. *The Epic Muse : "The Ramayana" and "Paradise Lost"* 1977.
3. *The Name and Nature of Comparative Literature*, 1980 (Comparative Literature. Ed. G. John Samuel, and R. Shanmugam, Madras).
4. *Kampaṇum Śēkspiyaṇum*, 1988.

Literary Criticism :

1. *Cīriyaṇa Cintiyātāṇ*, 1957.
2. *Kampaṇ Kaṇṭa Araciyal*, 1959.
3. *Karpiṇ Kaṇali*, 1961.
4. *Ilāṅkōviṇ Pāttirap Pātaippu*, 1964.
5. *Tirukkuraḷ Oru Camu-tāyap Pārvai*, 1980.
6. *Valluvar's concept of Uuzh*. 1981 (Proceedings of the Fifth International Conference Seminar of Tamil Studies Vol. I. Ed. M. Arunachalam. Madras).
7. *Kampa Cūttiram*, 1986.

Commentary :

1. *Tirukkuraḷ Āyvvurai*, 1991.

Short Story :

1. *Kāṭṭiṇ Uruvam*, 1993.

Biography :

1. *Stāliṇ*, 1953.

Marxism :

1. *Mārksiyap Poruḷātārap Pārvai*, 1992.

Religion :

1. *Camaya Vālvil Vatakkum Terkum*, 1979.

Socio-Cultural and Historical Works :

1. *Inṟaiya Intiyā*, 1948.
2. *Intiyāvaip Paṟri Kāral Mārks*, 1952.
3. *Tamiḷ Ilakkiya Varalāru Oru Arimukam*, 1962.
4. *Intiyap Paṇpāṭum Tamiḷarum*, 1971.
5. *Paṇṭaikkāla Intiyā*.

Science :

1. *Uṇkaḷ Uṭampu*, 2. *Namatu Uṭal*, 3. *Racāyaṇa Mūlaṅkaḷ*.

Fiction Translation from Russian :

1. *Vittiyā*, 1953.
2. *Vīram Viḷaintatu*, 1957.
3. *Paḷlit Tōḷaṇ*, 4. *Cakkaravartti Piṭṭar*, 5. *Ruṣyak Kataikaḷ*.

Translation from Shakespeare :

1. *Puyal*, 1952.
2. *Maṇampōl Māṅkalyam*, 1963.
3. *Veṇis Vanikaṇ*, 1964.

Transalation from Cuppiramaṇiya Pāratiyār's songs:

1. *Bharathi: Patriot, Poet, Prophet*, 1982.

General :

1. *Puttakattiṇ Katai*, 1960.

His style is marked by simplicity, lucidity and brevity.

M.M.

IRĀMAKĪTAI, is a booklet of *Vedic* ideas.

Irāmākītai is ascribed to Vyāsar. This is the fifth *carukkam* (division) of *Uttara Kāṇṭam* in *Atyātma Rāmāyaṇam*. Irāmaṇ sent Cītai to the forest, because the society talked ill of her. Then he was left over with his brother Ilakkuvaṇ to whom he instructed the *Vedic* principles and these instructions are compiled as Irāmākītai.

In Tamil, *Taṇcai*. *Ve*. *Kuppucāmi Rācu* has given a lucid commentary for it. In a collection called *Kītaikkottu*, Irāmākītai is assigned the second place. It is a belief that those who by-heart this text are not liable to *brahmahatti toṣam*.

Tamil commentary begins with a praise of Lord Vināyakar as *aiṅkaraṇ naṟṟāḷ aṭaintavarkaḷ eṇṇāṇrum paṅkamilarāvar parintu* - those who attain the feet of the five-armed (Vināyakar) are ever troubleless. *Āti Caṅkarar* is praised as *caṅkara pakavati pātaṇ carvaṇṇaṇ aṭi pōṟi* (guru worship) - I praise the holy feet of Caṅkarar. The commentary ends with a laudable poetry :

vāḷi irākavaṇ, vāḷi ilakkumaṇaṇ

vāḷi nala vātarāyaṇa māmuṇi

vāḷi yikkītai mānilat teṇṇumē

vāli yōtuvār, vāli vāliyē !

Long live Irākavaṇ, long live Ilakkuvaṇ

Long live the good Vātarāyaṇa sage.

Long live this kītai, forever in this land

Long live the reciters, very long they live.

As an appreciation of Irāmākītai, Sṛī Rāmākītā Makātmiyam was published.

S.N.K.

IRĀMACCANTIRA AIYAR, M.R. (20th c.), a native doctor from a village called Mēlanattam, also known as Tiruvakṇicuvapuram of Tirunelvēli district. He is also called by the name Ampikātās. He has written Pālaiya Nantamaṇippāṭal.

S.N.K.

IRĀMACCANTIRAK KAVIRĀYAR (19th c.), was born in Irācanallūr of Toṇṭaimaṇṭalam and lived in Madras. He was a Caivite and belonged to a royal family. As he was a great poet, he was honoured with titles like Kavicckkaravartti (king of poets) and Kavirāyar (eminent poet). He was also connected with the educational field and was a member of the *Ceṇṇaik Kalvic Caṅkam*.

He was a great dramatist. He has written the following plays : *Cakuntalai Vilācam*, *Cūtu Tukilūṇṭal*, *Makāpārata Vilācam*, *Tārūkā Vilācam*, *Irāṇiya Vācakappā*, *Irāṅkūṇ Caṇṭai Nāṭakam* and *Purūravac Cakkaravartti Nāṭakam*. He is also known for his *Cittirakkavi* which includes *naṭuvēluttalaṅkāram*, *catta paṅki* and *navapaṅki*. He has composed many simple and humorous songs. 27 of his stray verses are found in a collected work, *Taṇicceyyuḷ Cintāmaṇi*. In 1824, he printed *Vīramāmuṇivar's Caturakarāti*.

T.S.S.

IRĀMACCANTIRAP PULAVAR, VI.A. (19th c.), a dramatist, born in Vallakalatti Nakar. He is the son of Ayōtti Tāca Kavirāca Paṇṭitar.

He has written *Purūravac Cakkaravartti Nāṭakam*. The songs in this play exhibit the author's proficiency in music. The songs are composed in the *Hindustāni*, *jāvaḷi*, *vaṇam*. There are also some *virtūtapās* and dialogue. He has won the patronage of Pe. Ma. Maturaip Pillai for singing an encomium on him, namely *Maturaik Kītam*.

V.A.

IRĀMACCANTIRA RĀV (19th c.), compiled *Mariyātai Irāmaṇ Katai* with 21 stories and published it in 1902.

S.N.K.

IRĀMACCANTIRA VEḷḷAI POMMAYA NĀYAKKAR (20th c.), is the author of *Itayatiṇṇam*. He belongs to a place called Karicaippaṭtu.

Itayatiṇṇam is a didactic work in *kuraḷ veṇṇpā*. A commentary on this work has been written by Taṭcaṇāmūrṭti Nāyakkar.

V.A.

IRĀMACCANTIRAN CEṬṬIYĀR, C.M. (1888-1970), a famous Tamil scholar whose pen-name

is Kōvaik Kīlār. He was born to Marutācalam Ceṭṭiyār and Kōṇammāl at Coimbatore. He learnt Tamil under Tirucirāmpalam Piḷḷai and Capāpati Piḷḷai of Coimbatore in his childhood. Later he studied under U.Vē Cāminātaiyar. In 1912, he also completed his course on law.



He was a multi-linguist familiar with Sanskrit, Telugu, Malayalam, Kannada and Urdu. He served as the Municipal Chairman of Coimbatore.

Even during his school days, he was anxious to work for the society in the model of the Christian Pastors. He formed a Children's Association and functioned through it. As a lawyer he established a school and streamlined the formation of *Tamiḷc Caṅkam* at Coimbatore.

Greatly interested in Caivism, he worked with the help of C.K. Cuppiramaṇiya Mutaliyār for that cause. He gave lectures, moving from place to place.

In 1934, he delivered a lecture on Caivism in the Caivacittānta hall of Tuticorin, which Va. U. Citamparam listened to. He spoke in a meeting presided over by Tiru. Vi. Ka., in 1936 and by Nāṇiyār Cuvāmi in 1937. After these experiences he formed the Caiva Samāḷ and published many pamphlets. He delivered many lectures on Caivism at Mayilam in 1940, at Civakāci in 1945, at Pāpanācam in 1943, and at Citamparam in 1945.

From 1940 to 1945, he was the President of Religious Society, (*Camaiya Nilaiyap Pātukāppuk*

Kaḷakam), which is today known as Hindu Religious Endowment. During this period he organized a series of lectures in the temples. Establishing museums in the temples, he encouraged people to write the history of temples and awarded prizes for them. Because of his efforts, about 150 pamphlets have seen the light today. In 1942, he presided over a conference of temple-priests, in which resolutions regarding the performance of prayers in Tamil were passed.

He edited a periodical called *Koṅku Malar* during 1934-37, and managed to publish the history of Koṅku region, its poets, leaders and other details in this journal.

As an efficient scholar in history, early inscriptions, ancient culture, sculpture, painting, geography, and linguistics, he has authored many works.

Cuntaramūrṭti Cuvāmikaḷ, *Koṅkunāṭṭu Varalāru*, *Tiruppōrūr Ārāycci*, *Marutamalai Māṇmiyam*, *Čiuvār Kaṭavuḷ Vaṇakkap Pāṭalkaḷ*, *Iḷaiṇār Pāṭalkaḷ*, *Kuḷantaikaḷ Čivaṇāṇam*, *Aṭiyārkaḷum Kalveṭṭukaḷum*, *Cēkkiḷār Kālam*, *Eṇkaḷ Nāṭṭuppuṇam*, and *Koṅkunāṭṭum Camaṇamum* are his works. He has also written essays and articles like *Koṅkunāṭṭuc Čaritam*, *Ūp Peyar Varalāru* in various journals. He edited the historical ballad *Irāmāyāṇ Ammāṇai* in 1950.

His contribution to the history of Tamil research is considerable. He was also one of the pioneer folklorists of Tamil Nadu.

V.A.

IRĀMACĀMI, S.V. (20th c.), a translator of Rabindranath Tagore's *Gītānjalī*. He was proficient in both Sanskrit and English. He has composed music for works like *Rāmakāṇāmīratam Pālākāṇṭam* and *Cuntarakāṇṭam* which have been published. His place among music composers in Tamil is worth mentioning.

V.A.

IRĀMACĀMI AṬIKAL (1896-1953), is the son of *Kiruṭṭiṇak Kaṇṭar*. He was a resident of *Kiḷvallam* of North Arcot district.

He was not interested in worldly life even in his early age. He went to *Kōvilūr Maṭam* and learnt *Vedantam* from *Makātēva Čāmi* and served in the *Maṭam* (Mutt) supervising its activities. Then he

visited *Kāci* and other sacred places. In *Tirukkāḷatti*, he spent three days in solitude. He stayed at *Talaimalai* near *Cēlam* and at *Kōkulam* near *Čorṇapuri*. He taught *Vetanta* books. He has written *Caccitāṇanta Pōtam*, *Atvaita Nāṇāmirtam* and *Pirārttaṇai Mālai*.

S.N.K.

IRĀMACĀMI AṬIKALĀR, KAYILAI MUṆI PĒRŪRĀTĪṆAM, TAVATTIRU CĀNTALĪNKA, was born at *Mutalipālayam* in *Coimbatore* district in the year 1926, to *Čivarāmacāmi* and *Kappiṇi Ammāḷ*. He was brought up by his mother till the age of seven. Then for seven years, he was with his father leading the life of a typical *Ashramite*. The next four years were spent with his spiritual mentor *Ātikuru Irāmāṇanta Aṭikaḷ* in the *Kaumāra Mutt*. This was verily the preparation for his ascetic life.

He joined the Tamil college named after *Mayilam Tavattiru Čivaṇāṇa Pālaya Aṭikaḷār* in 1947 and obtained the title of *pulavar* in 1952. As suggested by the Head of the *Pērūr Mutt Ārumuka Cuvāmikaḷ*, he underwent the rigorous discipline called *Čaiva Tīṭčai* (initiation) and took over as the junior head of the *Pērūr Mutt*. In 1967, he became a full - fledged *Čaṇyāci* and assumed the coveted office of the Head of the *Pērūr Mutt*, earmarked for *Čaivite* savants with distinguished academic achievements and scholarship.

Simple and unassuming, *Irāmācāmi Aṭikaḷār's* Tamil scholarship is unimpeachable. Hard-working by nature, he is a great idealist who never fails to extend help to the poor and the down-trodden. He also goes to the rescue of the needy students. Gifted with suave manners, he is very much interested in research on *Čaiva* lore and is a champion for the Tamil way of worship in Temples. But he is not a fanatic inspired by a misguided zeal. Ever-tolerant and catholic in his outlook, he is very much respected by members of the other communities who seek his counsel at times of distress.

His contribution to education is significant. Thanks to his untiring efforts, a primary school was started at *Pērūr* in 1951 with the idea of developing it into a high school. The building for this was raised in 1955. In 1953, a Tamil college was started. Between

1956 and 1976, many buildings were constructed on the campus including one to house the college library and another to function as a hostel. Incidentally, the library contains an impressive collection of Tamil books. In 1960, the primary school became a high school. In 1981, postgraduate courses were introduced in the Tamil college with facilities to do research for higher degrees like M.Phil. 1986 saw the introduction of commerce subjects in two media, Tamil and English.

Irāmacāmi Aṭikālār is a fluent speaker on the platform. He is also a gifted writer. He has written more than hundred articles in leading Tamil dailies. His contributions are sought for the special numbers of various periodicals. Some of his occasional contributions to Tamil magazines have been collected and published in book form, under the title *Tamiḷneriḱ Kaṭṭuraikaḷ*.

The A.I.R., often invites him to deliver sermons on festive and solemn occasions. All his speeches echo his great love for Tamil and anxiety to develop it on right lines.

He is a member of various academic bodies. He is also the chairman of the Selection Committee appointed for the specific task of selecting students for the graduate and postgraduate courses of the Madras, Maturai and Pārtiṭyār Universities. He is also connected with many religious bodies and associations.

As one committed to eradicate social evils and uplift the lot of the common man, Aṭikālār, instead of remaining in the isolated ivory tower of a recluse, loves to be in the thick of things. He visits prisons and advices to the convicts. He also goes to hospitals to console the ailing and the dying. As an enlightened religious head, he always makes a plea to give up superstitious practices such as sacrificing animals to appease the Gods. He also intervenes in private quarrels and helps to restore peace. For this work, he has gained the co-operation of almost all the religious heads. His contacts are wide and include almost all the savants and scholars of Tamil Nadu.

V.S.

IRĀMACĀMI ĀCĀRI (20th c.), was a resident of Kantēkavunṭaṇ Cāvaṭi near Pōttaṇūr in Coimbatore district.

He is the author of a *Tōttirap Pirapantam* which consists of *Aiṅkaraṇ Mālai*, *Kaṇēca Paṅcakam*,

Āvaṭi Vināyaka Tēvārap Patikam, *Kantamānakar Parāmēcuvararp Patikam*, and *Kantamānakar Taṇṭapāṇip Patikam*. People like Varatarāca Nāyakar has written *Ciṟappup Pāyiram* (commendatory preface) for it.

S.N.K.

IRĀMACĀMI AIYAṆKĀR, CARUKKAI (20th c.), a B.A. Degree holder, well-versed in Tamil and Sanskrit. He has translated a Sanskrit work *Putṭapāṇa Vilācam* into Tamil. He is the author of *Mēṇmolittaraḷam*, *Curuṇēcar Allatu Naṭṭuṇkātaḷum*, *Intumati Allatu Kaṇṭaraci*, *Uṣā Pariṇayam*, *Vikkiramōrvaciṇyam*, and *Kamaliṇi*. Further he has also published, in 1901 & 1922, a work which consists of 64 articles.

T.A.

IRĀMACĀMI AIYAṆKĀR, CI. (19th c.), is one who was blessed with the grace of Vināyakar of Pāvaiyūr in Pāṇṭiyanāṭu. He has written *Vināyakar Catakam* (a poem of 100 stanzas) eulogizing Vināyakar. Even though he has hailed from an Aiyāṅkār family, who worship Tirumāl, he showed no discrimination between Caivism and Vaiṣṇava faiths. He has also written a drama, *Cantirakāca Nāṭakam*.

S.N.K.

IRĀMACĀMI AIYAṆKĀR, S.V. (20th c.), is the author of two books, namely *Tamiḷilakkaṇa Nūlātāram* and *Āṅkilattilum Tamiḷilum Otta Paḷamoḷikaḷ* (parallel proverbs in English and Tamil).

S.N.K.

IRĀMACĀMI AIYAR¹ (19th c.), is the author of *Kāṇāṭu Kāttanakar Cauntaranāyakiyamman Mummaṇi Mālai*, written in praise of the Amman at Kāṇāṭukāttāṇ of Irāmanātapuram district.

S.N.K.

IRĀMACĀMI AIYAR² (19th c.), a Tamil poet. He was the elder brother of Vaitṭiyanāṭa Aiyar, the one who was an expertise in Carnatic music. *Tiruccentil Canta Viruttam*, *Tiruccentil Yamaka Antāti* and *Periya Purāṇa Kīrttaṇai* are his major works. He has written some elegiac poems on the death of the great poet Mīṇāṭcicuntaram Pillai.

T.A.

IRĀMACĀMI AIYAR³ (19th c.), who hailed from Vaṭṭukkōṭṭai, Jaffna, was well-versed in *Vedānta* books, Tamil grammar and literature.

He has written **Teyvacikāmaṇi Mālai**, on Lord Cōmacuntarar of Maturai and **Kaṇmaṇi Mālai**, on Goddess Aṅkayarkanni.

IRĀMACĀMIK KAVIRĀYAR, A. (19th c.), is the son of Mitilaippaṭṭi Aḷakiya Cīṟṟampalak Kavirāyar of Tirucci district. He studied under his father.

He has written a *catakam* (a poem of 100 stanzas) on Pūṇkoṇṭrai Vēlaṅkuṭik Karuppaṇṇacāmi, called **Karuppaṇṇacāmi Catakam**.

IRĀMACĀMIK KAVIRĀYAR, AṬṬĀ-VATĀṆAM (20th c.), has composed many *pirapantams*. He was born in a village called Puḷiyaṅkuḷam, as the son of Aruṇācalak Kavirāyar. His grandfather was a poet in the court at Irāmanāṭapuram.

He has written panegyrics on Pe. Ma. Maturaip Pillai, like Maturai Mārkkanṭa Mālai, Oruturai Kōvai, Maturai Kātal and Maturait-tōppuc Ciṅkārappatam.

T.A.

T.A.

V.A.

V.A.

S.N.K.

IRĀMACĀMIK KAVIRĀYAR² (20th c.), might have come from Maturai. He is called Kampar Kulat Tilakam (an eminent person in

V.A.

IRĀMACĀMIK KAVIRĀYAR, CI.² (20th c.), has composed two works of *pirapantam* kind. He was born in Maḷavapuri, as the son of Citampara Pārati. He has written *Kuñcaramālai* and *Ānantak Kalippu*.

V.A.

IRĀMACĀMIK KAVUṆṬAR, A. (1889-1950), was a translator. Born in Matappalli in North

His works include *Upaniṣataṅkaḷ*, *Piramma-cūttiram*, *Vālmīki*, *Kālitāsar*, *Cuppiramaṇiya Pārati*, *Rati Vijayam*, *Jījāpāy*, *Makāpāratam*, *Nārata Pakṭi Cūttiram* and *Cāṇṭilya Pakṭi Cūttiram*. He has also published a short story collection entitled *Vāḷkkaic Cakkaram*.

A *Vision of India*, *Hindu Culture*, *The Epic of Indian Womanhood*, *Studies in Ramayana*, *Sivananda* and *Tagore* are his English works. His Tamil work *Makarīṣikaḷiṇ Varalāṟu* has been translated into Malayalam and Kannada. His knowledge of Sanskrit and Tamil helped him to effect a synthesis between the two. His role in familiarizing the Westerners with the Indian Culture cannot be belittled.

V.P.

IRĀMACĀMI CIVAN (19th c.), one who wrote many *pirapantams*.

Born in *Vaiyaiccēri* of *Taṇcāvūr* district, his father was *Turaicāmi Aiyar*. He learnt music under his father and *Veṅkaṭa Cuppiramaṇiya Aiyar*. He has written many works with the help of this musical knowledge. Many patrons of music like the king of *Putukkōṭṭai*, the chief of *Tiruvāvaṭuturai Mutt*, the *Ceṭṭiyārs* of *Nāṭṭukkōṭṭai* have praised his talent. His works include *Periyapurāṇak Kīrttaṇai*, *Pārvaṭi Carittirak Kīrttaṇai*, *Tiruvaiyārrantāti*, *Tiruvaiyārru Nirōṭṭaka Yamaka Antāti*, *Tiruvaiyārru Iraṭṭaimaṇi Mālai*, *Mayūrakiri Iraṭṭai Maṇimālai*, *Tiruttonṭar Pōrriḱ Kalivenpā*, *Makāvaittiyanāta Vijaya Saṅkirakam*, *Tiruccentil Canta Viruttam* and *Yamaka Antāti*. Some are of the view that he has written many more *kīrttaṇais*.

His compositions have rich literary values. He kept himself abreast of developments in music and never became a back number. His works are of great help to the study of the musical components in Tamil literature.

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V.A.

IRĀMACĀMI CŪCAIP PIḷḷAI (19th c.), is a Christian.

He has written *Caiva Makattuva Tikkāram* (1884) and *Caiva Makattuva Tikkāra Nikkiraka Etirēṟru* in prose. These works refute the traditions and the teachings of the Caiva religion and claim the teachings of The Bible as real and true.

S.N.K.

IRĀMACĀMI TĪṬCITAR (1735-1817), of *Kāñcipuram*, was well-versed in Sanskrit and Telugu languages. The *Taṇcāvūr* king honoured him for his poetic talent. One of the three musical giants *Muttucāmi Tīṭcitar* was his son.

He is the author of many musical compositions in *irāka mālikai* (of different *rāgas* in one compositions), *cavukka varṇam* (a kind of *varṇam* sung in dance), *tāḷavarṇam* (time measure or beat) and *kīrttaṇams* (musical composition). He has contributed a *pirapantam* on *rākam hamcatvaṇi* and its *cañcāram* (modulation of the voice in singing the notes of the gamut).

S.N.K.

IRĀMACĀMI TĪṬCITAR, A. (19th c.), who hailed from *Akilāṇṭapuram*, has translated the Sanskrit work *Civa Kītai* from *Patma Purāṇam* into Tamil as *Civakītai Vacaṇam*, in prose. This work, which is a compilation of the ideals of the *Upaniṣads*, contains 16 chapters.

S.N.K.

IRĀMACĀMI NĀYUṬU, KĀ. (20th c.), is notable among the 20th c. commentators. He is also known as *Irāmāṇanta Yōki*. He lived in *Kāñcipuram*.

He has written commentaries for *Cuntarar's Tēvāram*, *Kucēlōpākkīyāṇam*, *Tiruvicaippā*, *Tiruppallāṇṭu* and *Tiruveṅkaik Kōvai*. He has also rendered *Pirapuliṅka Līlai* in prose.

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V.A.

IRĀMACĀMI NĀYUṬU, CU. (1907-1956), was the son of *Cuntararāca Nāyuṭu* and *Alarmēlu* of *Tirupputtūr* in *Irāmānātapuram* district. He was a degree holder. He held the positions of the Sheriff and the Mayor of Madras.

He was the first Mayor to give the commencement address in Tamil. Using his influence with religious endowments, he served for

IRĀMACĀMI MUTALIYĀR, CUPPU. (19th c.), was born in Putuccēri (Pondicherry). He worked as a Tamil teacher in Kalavaic Cupparāya Ceṭṭiyar's Charity School. **Vilvavaṇṭantāti**, **Vilvavaṇṭak Kōkilāmpikai Mālai** and **Muttukkumārakkāṭavul Pañcaratṇam** are his works.

T.S.S.

IRĀMACĀMI MUTALIYĀR, NĀ. VĒ., is the son of Vēṇkāṭācala Mutaliyār of Kīlappāvūr near Teṇkāci. He was honoured with the title **Aruṭkavi**.

He has composed **Civakāmiyamman Āciriya Viruttam** in praise of the Goddess **Civakāmiyamman** at Kīlappāvūr. He is the author of **Tiruvāliṅcuvarar Tōttirappāmālai** too.

S.N.K.

IRĀMACĀMI MUTALIYĀR, PĀLŪR (19th c.), belongs to Pālūr Vaṭapāti of Tōṇṭai Nāṭu. He is the author of **Pirama Vilācam**. This book, which comprises 100 poems, deals with the cult of **Piramaṇ**. Some of his poems are included in the collected works of **taṇippāṭal** (stray verses).

T.S.S.

IRĀMACĀMI MŪPPAR (19th c.), is the author of **Niṇṇaiṅkēcavay Perumāḷ Aripaṇaiṅk Kīrtṇai** (1890).

S.N.K.

IRĀMACĀMIYĀ PILLAI (19th c.), was a resident of Cintupūnturai of Tirunelvēli. He has composed **Cuppiramaṇiyarantāti** (1883) on Tiruccentūr Cuppiramaṇiyar in 102 **kalitturai antāti** verses.

S.N.K.

IRĀMACĀMI RĀCU (1852-1897), is one among those who introduced Tamil to the Western world. He was born in Tiṇṭiṇam of Viḷuppuram Irāmacāmi Paṭaiyāṭci district. Son of Araṅkacāmi Rācu, he could not be educated, as the family was in penury. But later he was adopted by his father's friend Irāmaccantira Nāyūṭu and was brought to Madras. He had his education at Paccaiyappa's High School and passed the matriculation at the age of 14 and pursued higher studies in the Presidency College. He worked in Paccaiyappa's College as a teacher for sometime, before he was appointed as the Headmaster of a High School in Kāñcipuram. Since he wanted to be in

Madras, he preferred to work as a Manager of Imports in the Madras harbour. He managed to get this position with the help of his friend Croll who was the then Collector of Chingleput. Later he was promoted as an officer in the Customs Department and he left for London in 1882 to study law and returned as a barrister in 1885. He also taught Tamil and Telugu when he was in Oxford and published a number of essays. He was well-versed in Tamil, Telugu, Sanskrit and English.

He has published books in Tamil, Sanskrit and English. His works in Tamil include **Piratāpa Cantira Vilācam**, a play and a prose-work entitled **Aṇupatu Mantirikaḷ Katai**. He has also published a Sanskrit work with the title **Irāmanāta Rākaṅkaḷ Makōtiyāṇam**, which he has later translated into English. His works in English are **Arjunsingh**, **Lord Likely**, **Maid of the Mirror** and **Indian Stories**.

K.G.

IRĀMACUPPIRAMANIYA AIYAR (19th c.) hails from Putukkōṭṭai. He translated **Kumāra Cailāṭṭakam** from Sanskrit into Tamil. It consists of 13 verses. Scholars like Kuṇṭantai Nāṭēcāiyar have written **Cīrappup Pāyiram** (commendatory preface) for his work.

S.N.K.

IRĀMACUPPIRAMANIYA NĀVALAR (1906-1982), was born at Irācākka Maṅkaḷam in Kaṇyākumari district. His parents were Civatāṇup Pillai and Nārāyaṇi.

Even as a youth, he attained proficiency both in Tamil and Malayalam. He earned the titles, **Paṇṭitar** and **Vittuvāṇ**, from the **Maturait Tamiḷc Caṅkam** and the Madras University respectively. He stood first in the **vithuvāṇ** examination.

Later, he had the unique opportunity of studying Tamil under a dozen Tamil scholars including Rā. Irākavaiyaṅkāṇ, who was then connected with the research projects of the **Maturait Tamiḷc Caṅkam**. He also learnt Sanskrit from his mentor.

In a meeting called for conferring titles on Tamil scholars whose attainments were unimpeachable, Irāmacuppiramaṇiyam acquitted himself quite creditably when called upon to answer difficult and ticklish questions on Tamil language and literature. The examining body consisted of gigantic scholars like

Irākavaiyaṅkāṛ and Irācamāṇikkaṅār. Acknowledging the depth of knowledge and the attainments of Irāmacuppiramaṇiyam, the title *Nāvalar* was conferred on him.

Irāmacuppiramaṇiya Nāvalar, besides running his own publishing house called *Centamiḷ Nilaiyam*, was also bringing out a monthly devoted to Tamil culture called *Tamiḷ Viḷakku*.

Nāvalar's book *Tamiḷmoḷi Varalāru* (the history of Tamil language) has been prescribed for the *pulavar* course of various Universities.

Another publication by him, entitled *Nāñcil Nāṭu*, consists of 233 verses in the *veṇṇpā* style.

Aṇaṇṇi Viḷakkam is a book containing homilies and moral precepts. This is also in verse form. Like *Nālaṭiyār*, this book is also divided into three sections: Righteousness, Wealth and Pleasure.

The author has to his credit the *talapurāṇam* of the Vināyakaṅ temple at Piḷḷaiyār Viḷai, adjacent to Irācākka Maṅkalam.

The Ramakrishna Mutt at Madras invited him to write the biography of Ramakrishna Paramahansa in verse form called *Srī Rāmakirūṣṇa Tēvarin Tivviya Carittirap Pāṭalkaḷ* (1958). The author was given the title *Kavirācar* for condensing the life of the saint in 2459 verses.

One of his outstanding works is *Tamiḷ Uriccol Paṇuval*, which has won praises from all quarters and is quite authoritative. The author has defined 120 terms which have not been clearly explained in *Tolkāppiyam Uriyiyal*. This has been singled out for praise by Mu. Caṇmukam Piḷḷai who has prefaced the book.

Irāmacuppiramaṇiya Nāvalar, who had the privilege of moving closely with great scholars like Ceykuttampip Pāvalar in his youth, lived to a ripe old age and died in 1982.

C.S.

IRĀMA CĒTU MĀṆMIYAM, authored by Pāmpaṇ Kumarakurupara Tāca Cuvāmikaḷ is a prose work which extols the grandeur of Cētu Nāṭu. The book gives details about the Naimicāraṇya forests, and the life of the saints over there. Cūtamāmuṇi, the narrator, presides over an assemblage of 26000 saints who have come together to learn about

various *purāṇas*.

The scholars ask the presiding saint, which are the holiest waters on the earth? The head-saint's obvious answer is: the Cētu waters. The book evinces the greatness of Cētu. It ends with a note that whoever reads the book will reach a state of birthlessness.

It was published in 1930, at Maturai.

R.N.

IRĀMATĀCA CARITTIRAM, a prose drama of 24 scenes by Ca. Cu. Caṅkaraliṅkaṅ on Irāmatācar, a staunch devotee of Lord Irāmaṇ. This book is actually an adaptation of *Srī Pakṭa Vijayam*, a Hindu religious book which narrates the life-history of Irāmatācar, and a Telugu work *Irāmatāca Carittirak Kīrttaṇai*. A few Telugu *kīrttaṇais* are interspersed in this work. The author uses slang words to suit the characters and the language consists of a mixture of Telugu and Hindustāni.

This play, which was staged by *Srī Pāla Vinōta Nāṭaka Capai*, was first published in 1932. It was reprinted in 1954 in Madras.

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M.M.

IRĀMATĀCAR (19th c.), lived in Poṛkaḷantaipatti and so he was called Poṛkaḷantai Rāmācar. He was an able composer, and was famous for reciting his poems in beautiful melody. His works are *Alarmēlmaṅkai Mālai* and *Kōṭaṇṭarāma Catakam*.

T.A.

IRĀMA TĪṬCATAR, is a musician who lived in the latter half of the 18th c. and at the beginning of the 19th c. He was born at Kāñcipuram as the son of Muttucāmi Tīṭcatar, one of the *mummūrttis* (trinity) in Carnatic music.

At the age of seven, he learnt Telugu and Sanskrit at Kōvintapuram, near Tiruvitaimarutūr.

He learnt music at Tañcāvūr and later became a great expert in playing the veena. Seeing his musical talent, the king of Tañcāvūr, conferred on him many honours. He was patronized by Maṇali Muttu Kiruṭṭiṇa Mutaliyār.

Irāka Mālikaikaḷ, Cavukka Varṇaṅkaḷ, Tāḷa Varṇaṅkaḷ and Kīrttaṅkaḷ are his works. He has also written a *pirapantam* to explain the *cañcāram* of *hamcatvaṇi rākam*.

S.N.K.

IRĀMA TĒVAR, is one of the saints known by the term *Cittar*. He is believed to have lived in the 16th c. He was a Muslim by birth. He was originally named Yākōpu. He was a Hāji - one who had performed Haj - a pilgrimage to Mecca that is enjoined by Islam on every Muslim. He was also known by the (Hindu) names such as Irāma Tēvar and Tēraiyyar. There are legends claiming that he stayed in Nākappaṭṭiṇam and was steeped in *Civa yōkam* and had acquired *Citti* or absolute mastery over self. He deals with both the yogic and medical *cittis* which is his speciality.

According to *Cittar* philosophy, the godhead or *Civaṇ* is not one that exists outside lives or *cīvaṇ*. The Godhead is immanent in all lives. The mind and the body of *cīvaṇ* is the temple of God. The life that is immanent in the body is the Godhead. Two ways are advocated to explore and achieve merger with this immanent Godhead. One is to completely put an end to the activities of the body, perfectly still the mind and achieve knowledge, fusion with the highest self and experience the bliss by means of *pirāṇāyāma* or vital breath control technique focussing on the immanent Godhead. The exponents of this school of esoteric gnosis are called *Yōka Cittar* (Yoga Siddha) or *Ōṇa Cittar* (a realized soul in grasp of highest mystical wisdom). There has been another school that emphasized the importance of combining *pirāṇāyāma* technique with cherishing the mortal frame (as a magnificent vehicle to be employed in the quest of immortality) and the necessary medicines to keep this precious vehicle in proper condition. They are known as *Kāya Cittar* (*kāyam* meaning body). There were those who confined themselves to the teachings of mystical wisdom (like *Civavākkīyar*) and there were those (like *Pōkar*) who spoke only on ways and means to prepare *citta* medicine. And there have been also a few whose discourses by means of esoteric songs have combined both. Irāma Tēvar belongs to this class. Eleven songs bearing the title

Pūjāviti and which are credited to Irāma Tēvar are found in a verse anthology titled *Cittar Ōṇaṅk Kōvai* informed by lofty mystical knowledge. In the language of *Cittars*, the term *pūjai*, which is to be appreciated, has special import. It does not signify the customary ritual worship of deity (or pantheon of deities) with offerings of flowers and ritual waving lamp and burning of camphor before the icons which the word *pūjai* usually convey when employed in the path of *bhakti*. *Cittars* refer to the advanced *pirāṇāyāma* technique as *pūjai*. Irāma Tēvar's *Pūjāviti* too signify this exalted form of utilizing the *pirāṇa* or the vital breath to kindle the immanent and primordial flame of Godhead in man, the *akaṇṭa paripūraṇam* (the most comprehensive and uncircumscribable perfection that irradiates and mirrors in each individual soul), the *cōti* (*jothy* or quenchless blaze) that transcends all realms and shines as Supreme *Civaṇ*. The *cīvaṇ*, person who aspires for the realization of this *Civaṇ* ought to isolate himself from the madding crowd, control his breath, activate his *kuṇṭaliṇi* and let this sublimated energy glow between the brows. This is what is alluded to by *Cittars* by the term *pūjai* and relentless practice of this austerity culminates in *Civāṇupavam* (transcendental *Civa* experience).

More than 20 works on astrology closely connected with medicine, alchemy and occult employed to cast spells, are ascribed to Irāma Tēvar: 1. *Irāmatēvar Kēcari* 50, 2. *Irāmatēvar Civayōkam*, 3. *Irāmatēvar Cūttiram* 30, 4. *Irāmatēvar Cūttiram* 81, 5. *Irāmatēvar Cūttiram* 380, 6. *Irāmatēvar Cōṭiṭam* 10, 7. *Irāmatēvar Cōṭiṭam* 16, 8. *Irāmatēvar Nikaṇṭu* 500, 9. *Irāmatēvar Paṭciṇi*, 10. *Irāmatēvar Paraṇāṇa Kēcari Vinōtam* 100, 11. *Irāmatēvar Paripācai* 18, 12. *Irāmatēvar Maṇōṇmaṇi*, 13. *Irāmatēvar Iracacitti*, 14. *Irāmatēvar Vinōtapaṭciṇi* 108, 15. *Irāmatēvar Vaittiyam* 81.

See also : THE CITTAR MOVEMENT IN TAMIL LITERATURE in Vol. I

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M.M.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச் ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

IRĀMANĀTA CUVĀMI PĒRIL VAṆṆAM, a poetic composition of *vaṇṇam*, a kind of *pirapantam*, written in praise of Irāmanāta Cuvāmi of Irāmēcuvaram. The verses are in *ācīriyappā*, with a mixture of *vañci aṭi* and *kali aṭi*. The name of the author is not known, but he may belong to the 17th or the 18th c.

This composition starts with an encomium on Lord Civaṇ and his consort Pārvati and then follows the details regarding Irāmaṇ in the *Irāmāyaṇam*. It describes the love sick women and their anguish due to the separation of their menfolk, in beautiful love songs. It eulogizes the king of Irāmanātapuram, his victories and charitable contributions. The king himself was blessed by Lord Irāmaṇ. This type of composition, which has only melody and verse harmony, is a contribution only to the formalistic aestheticism and not to the significance of its content.

This was edited and published by Tī. Vē. Kōpāliyar through Tañcāvūr, Caracuvati Makāl Library in 1969.

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A.T.

IRĀMANĀTAP PIḷḷAI, (1877-1938) a resident of Cāṇāṅkuppam, which is also called Cāṇrōr Kuppam. He is the son of Poṇṇucāmi Piḷḷai and Amirtavalli. He studied under his own father. He didn't have children for a long time. He was a devotee of Lord Murukaṇ of Tirutturuvamalai.

He has composed Tirutturuvamalai Murukaṇ Piḷḷaittamiḷ, Tirutturuva Murukaṇ Pañcarattiṇam, Irāmaliṅka Cuvāmikaḷ Caṭkam, Tiruvirūñcai Marakata Valliyammai Cōṭacap Pāmālai, Irāmāyaṇap Pañcarattiṇam, Vīravaiṇāyakar Patikam, Celvavaiṇāyakar Patikam, Cuntaramūrtti Patikam and Tiruttaṇi Murukaṇ Kāvaṭip Patikam.

S.N.K.

IRĀMANĀTAP PIḷḷAI, TŪTTUKKUṬI (19th c.), a Tamil poet, who was well-versed in medicine, mysticism and astronomy. His poems are Tūttukkuṭi Talapurāṇam and Tirumantira Nakarttalapurāṇa Caṅkiraka Veṇṇā.

T.S.S.

IRĀMANĀTAṆ (19th c.), a student of Kōvilūr Āṇṭavar Mutturāmaliṅka Aṭikaḷ, has written Patināmā-

mutam and Civanāma Taca Pañcakam.

S.N.K.

IRĀMANĀTAṆ, ĀRU. (1950--), who is well known in literary circles, was born at Mañcakkollai in South Arcot district and was educated in the Annamalai University. After taking a Master's Degree in Tamil, he worked for his doctorate in the I.I.T.S., Madras. His Ph.D. thesis was on 'The Folk Songs of the South Arcot



District'.

Irāmanātaṇ has to his credit an impressive list of papers and publications. Folklore is his forte. He has presented more than thirty five research articles in Tamil and English at various symposia and seminars.

Kumuṇal is a collection of the author's short stories. It was his very first work and was well received by the critics. The very fact that one of his stories has been chosen for academic research in the Annamalai University underlines its distinction. A prolific writer, Irāmanātaṇ's contributions have appeared in important periodicals like Tēṇamutam, Kumutam, Kātal, Makkaḷ Nōkku, Pulamai, Puttaka Vimarcāṇam and Tāmarai.

The author acknowledges his indebtedness to writers like Kalki, Cāṇṭiyan, Akilaṇ, Kōvi. Maṇicēkaraṇ, Camuttiram, Chekov and Tolstoy, from whom he has learned the niceties and the nuances of short story writing. Nā. Vāṇamāmalai has been his mentor in the research field.

Besides holding memberships in many societies and organizations connected with folklore, the author serves as the editor of the Folklore Journal of Folklore Department, St. Xavier's College, Pālaiyaṅkōṭṭai. He has also organized many seminars and conferences on the subject. He is working now in the Department of Folklore in Tamil University, Tañcāvūr.

ducted at U.S.A., Malayasia, Taiwan and England.

An important personality in the circle of scholars of music, he was influenced by poets like Pārtiayār and Kōpālakiruṣṇa Pārtiayār.

His Works :

1. *Tamiḷakattu Icaik Karuvikaḷ*, 1968. 2. *Nāttup Pātai Icaiyl Kāṇappattum Paṅkalin Vaṭivam*, 1977. 3. *Music in Cilappatikāram*, 1979. 4. *Cilappatikāratu Icait Tamiḷ*, 1981.

V.A.

IRĀMANĀTAIYAR, who lived in Nallūr, is the author of *Tirunallūr Iraṭṭai Maṇimālai*, *Kalyāṇacuntarar Patikam* and *Āṇṭāl Patikam*.

S.N.K.

IRĀMANĀMA CAṆKĪRTTANAM, constitutes the hundredth section of the second *Tirumurai* of *Tiruvārūpā* sung by the mystic saint, Irāmaliṅka Aṭikalār.

This is set to the metre *eḷucirkkaḷineṭilaṭi āciriya viruttam*.

Since this section of the book stresses the efficacy of chanting the Lord's name, it is called *nāma caṅkīrttaṇam*. *Nāma caṅkīrttaṇam*, in which the several names of God get repeated is recommended for the layman who cannot comprehend the subtleties involved in the other forms of worship. In the *Viṣṇu Cahasranāmam* (thousand names of Viṣṇu), the Lord promises salvation even to those who mechanically reproduce His names without any involvement.

The prayer of Irāmaliṅkar runs as follows :

"May Lord Kaṇṇā whose complexion resembles that of the black cloud and the blue stone and who holds in his hands the conch and the mystic wheel, whose utterance is pure like that of a flower and who is my friend in distress, come to my rescue. The very utterance of the holy words *Srī Rāma Rāma* is sure to lend sanity to my life and make it meaningful. Let me not stop with that. Let me repeat *Tāmōtarāya nama* (salutations to *Tāmōtaraṇ!*), *Nārāyaṇāya nama*, *Vāmaṇāya nama* and *Kēcavāya nama* !"

Vallālār guarantees a trouble-free, safe life to those who repeat the name of Irāmaṇ with intense devotion.

Ohm Tāmōtarāya nama, the Sanskritised version of the prayer, can be rendered into Tamil as *Nārāyaṇāṇē*, *Vāmaṇāṇē* and *Kēcavaṇē* without the holy words becoming any the less efficacious.

See also : **ARUṬPĀ** in Vol. II

C.S.

IRĀMANĀMAP PATIKAM, constitutes the 101st section of the second *Tirumurai* of *Tiruvārūpā* composed by the mystic saint Irāmaliṅka Aṭikalār.

Ten songs have been sung glorifying the greatness of Irāmaṇ to be sung and enjoyed by the devout.

Irāmaliṅkar was essentially a worshipper of Lord Civaṇ. But he bore no ill-will towards those who were given to worshipping Irāmaṇ. In fact, he did not discriminate at all !

The saint goes to the extent of saying that Irāmaṇ being a devotee of Civaṇ, any one paying obeisance to Irāmaṇ extends it to Civaṇ as well.

His appeal to Irāmaṇ runs as follows :

"Humble soul that I am, I have fallen a victim to mental depression. My spirit is feeling low. This is strange since I worship you incessantly and deeply- You, a rich fruit dear to Goddess Lakshmi and at whose lotus feet I have surrendered myself. Knowing all this, how is it you have not cared to bless me ?"

"Oh sea of beauty and kindness! The flame blazing in the hearts of the devout seekers ! knowing my despicable state, how is it you have not still come to my rescue ?"

"I am deeply hurt by adversity. Pardon my shortcomings smacking of untruth. If you don't protect me, I am simply helpless."

"Dear Irāmā ! capable of fighting all evil, I am caught in the dense forest called the world. I have become a victim to the onslaught of thieves in the form of my five senses. At this critical juncture, who else, but you, can help me ? If you don't show grace, I am simply lost."

"I shudder to think of my family problems. I have become very unwise. I do not know the way out of this maze. None other than you, can row me to safety."

The appeal of Irāmaliṅkar is marked by depth of feeling and sincerity. He is totally surrendering himself to the divine grace.

One remarkable feature of these ten verses lies in the many descriptive synonyms of Irāmaṇ employed by the saint ingeniously, while appealing fervently for the grace of the Almighty.

See also : **ARUṬPĀ** in Vol. II

C.S

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k n c ñ t n t n p m y r l v l l r n

IRĀMAP PIRAMA YŌKI (19th c.), is the author of **Mukti Cōpaṇam**, a prose work. This was published in 1905. This work deals with bhākti (devotion) and the various orders of the ritualistic customs to be followed to reach Heaven.

S.N.K.

IRĀMAPPAIYAṆ AMMĀṆAI, a historical folk ballad written in *ammāṇai* form, which tells the story of Irāmappaiyaṇ, who was the Prime Minister and the Commander of the army under the king Tirumalai Nāyakkar of Maturai (1623-56). How he valiantly fought with Cēṭupati Caṭaikkattēvar of Irāmanātapuram and captured him is the theme of this work. It is also called **Irāmayyaṇ Ammāṇai**.

Based on oral tradition, this story assumed the written form much later.

The narration is marked by clarity, crispness, and simplicity, the conditions essential for mass appeal. The story was very popular and appealed to the sensibilities of villagers when narrated to the accompaniment of the *uṭukkai* drum. The effect was heightened by the style abounding in alliteration and other verbal embellishments. The refrain also contributed richly to the total effect. The *amrāṇai* form, in which the song is couched, is yet another merit.

The author's identity is not known, but it is believed that he must have been a village bard, quite familiar with the customs of the rural folk and also he must have been well-versed in ancient literature and language.

The story of the folk song runs as follows : Permission is sought from King Tirumalai Nāyakkar of Maturai to wage war with the ruler of Irāmānāṭapuram Cēṭupati Čaṭaikattēvar. Tirumalai Nāyakkar is reluctant initially, but gives in under repeated persuasion. Sensing the war-move, Čaṭaikattēvar becomes furious and despatches an army under the leadership of his nephew Vāṇṇiyaṇ. In the pitched battles that are fought, Vāṇṇiyaṇ is always triumphant. Irāmappaiyaṇ cannot make any headway in spite of the active support extended by 72 vassal kings and the British. Unfortunately, Vāṇṇiyaṇ falls a victim to the dreadful disease, small pox. He continues to fight, but is snatched by death in the halfway through. Before dying, he appeals to Čaṭaikattēvar to surrender himself to the enemy. Taken as a prisoner, the desperate Čaṭaikattēvar turns to fervent prayer. The piety and devotion of Čaṭaikattēvar impresses

Tirumalai Nāyakkar so much that he forthwith releases him and restores to him his lost kingdom.

The feudal system in South India owed its inception to Visvanātha Nāyakkār who divided the country into 72 district units, each under a chieftain appointed by him. The chieftain not only owed allegiance to the king but was expected to provide the king with military personnel whenever war broke out. This folk song mentions the names of the seventy two chieftains. Also it alludes to a few incidents which took place during the war.

The hero of this folk song is known variously as Irāmaṇ, Irāmappaiyaṇ, Irāmaiyaṇ and so on. He held the twin offices of the Prime Minister and the Commander of the army under King Tirumalai Nāyakkar. He was born at Kūttiyār Kuṇṭu where he has built a temple for Lord Civaṇ. One of the temple columns has his figure carved on it.

The folk song contains many echoes from the **Irāmāyaṇam** and the **Makāpāratam**. It is replete with proverbs which were popular with the country folk. Words from other languages, particularly Telugu and Urdu figure occasionally in the text.

The importance of this folk song cannot be belittled as it throws considerable light on the period in which it is set. Before this could be published as a book, a synopsis of this ballad was published in English in *Indian Antiquary* (1916).

A version of this text was published by C.M. Irāmaccantiraṇ Ceṭṭiyār in 1950, under the title **Irāmaiaṇ Ammāṇai**, through Tañcāvūr Caracuvati Makāl Library. It was reprinted in 1978. After his thorough research, Ceṭṭiyār, linked the story of this ballad with the Maturai Nāyakkar rulers and Irāmaṇāta-puram Cēupatis. Another version of this text was published by S. Vaiyāpurip Pillai in 1951, under the title **Irāmappaiyaṇ Ammāṇai** through Oriental Manuscripts Library, Madras. In his edition Vaiyāpurip Pillai has added some more related informations about the story.

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M.M. & C.S.

IRĀMAPĀRATI (18th - 19th c.), is the author of *Ātticūṭi Venpā*.

Each verse of *Ātticūṭi* is exemplified by a story in *venpā*.

IRĀMA YŌKI (19th c.), a resident of Kāñcipuram, has translated Sanskrit *Pirapōta Cantirōtayam* into Tamil.

S.N.K.

IRĀMA YŌKI TANAYAR (20th c.), son of Irāma Yōki and a student of Irāca Yōki, has written *Nāṇavērram*.

S.N.K.

IRĀMAR AMMĀṆAI, a book which belongs to the genre called *ammāṇai*.

The inspiration for *Irāmar Ammāṇai* is obviously the *Irāmāyaṇam*.

The author of this work was one Varataṇ who hailed from Kāñcipuram. This is evident from the line *kaccinakarārkkuk kaṇṇāṇa puttiraṇār varataṇ ciṟuvaṇ conṇāṇ* - the young Varataṇ, the lovely son of the people of Kacci has said it, figuring in the text. It is acknowledged that the book is written after the immortal work of Kampan.

That the author was a great lover of the Tamil language is obvious from two situations described in the book. One is the visit of King Tacarataṇ with hiṣ retinue to Mitilai where he had occasions to listen to sweet songs sung in Tamil. There is another reference to the mellifluousness of the Tamil language in the scene in which Aṇumaṇ meets Cītai.

By and large, *ammāṇai* songs are cast in the *āciriyaṇpā* verse form. Here there is a deviation in that the author resorts to other rhythmic patterns as well.

The catholicity and tolerant outlook of the author with regard to religion are evident from his admiring and devoted references to Gods, as varied as, Tirumāl, Civaṇ and Murukaṇ.

See also : **AMMĀṆAI** in Vol. II

C.S.

IRĀMAR TŌTTIRAM¹, an anonymous, incomplete poetical work containing twenty three stanzas. Irāmaṇ's prowess and his achievements are eulogized in it. It is not yet printed. It is written on palm-leaves which are housed in the U. Vē. Cāminātaiyar Library at Madras.

T.S.P.

IRĀMAR TŌTTIRAM², an anonymous, unpublished panegyric. It contains ten poems. Lord Viṣṇu's cosmic form is eulogized in the first few lines of the poem. There is a mention of the exact number of the souls existing in the cosmos. The author is of the opinion that there exists eightyfour thousand souls. One can notice traces of Caivite philosophy in this work.

S.S.N.

IRĀMAR TŌTTIRAM³, an anonymous panegyric work of thirty poems written in praise of Irāmaṇ. Each poem ends with the words *rāma rāma rāmaṇē*. There are frequent references to the incarnations of Viṣṇu.

Sanskrit words are abundantly used in this work. The author says that those who recite these poems will be the recipients of the divine grace.

S.S.N.

IRĀMAR PIḷLAITTAMIL, a work in the tradition of *āṇṇpār piḷlaittamil*. It is centred on the childhood events in the life of Irāmaṇ. This work, written by Pirammāṇanta Cuvāmikaḷ, is also known as *Srī Irāmar Piḷlaittamil*. This work comprises 102 *āciriya viruttam*. It sings of the ten different stages of the hero's childhood, each in 10 verses, except the stage of *cappāṇi* which has 11 verses. The first verse is devoted to invocation.

He has composed this *piḷlaittamil* inspired by the qualities of Irāmaṇ as acclaimed by the Ālvārs. This work aims to highlight Irāmaṇ's greatness to the whole world. This work bears evidence to the spiritual experiences of the Ālvārs and the author's involvement in it.

It was first published in 1971.

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R.K.N.

IRĀMALIṆKA AṬIKAL (1823-1874); was born at Marutūr, near Citamparam, in Citamparam Irāmaliṅkar district. His parents were Irāmaiya Piḷlai and Ciṇṇammai. He had two brothers, Capāpatip Piḷlai and Paracurāmap Piḷlai, both elder to him and two elder sisters, Cuntarammāl and Uṇṇāmulai Ammaiyaṛ. Since Irāmaliṅkar's father died when he was

IRĀMALIṆKAK KAVIRĀYAR (19th c.), was a resident of Tirunelvēli, Pēṭṭai. He has composed many stray stanzas (*taṇippāṭalkaḷ*) on Irāmanātapuram Poṇṇucāmit Tēvar. Many of them are in *āciriyaṇṇā* but one has been composed specially in twenty-eight *cīr*, *kaḷi neṭilaṭi āciriya viruttam*.

S.N.K.

IRĀMALIṆKAK KAVIRĀYAR, PO. MĪ. (20th c.), hails from Pēraiṇyūr of Tirumaṅkalam taluk in Maturai district.

Like his father, Aṭṭāvatāṇam Mīṇāṭci Cuntarak Kavirāyar, he was also well trained in *aṭṭāvatāṇam* (performing eight actions simultaneously). He displayed his talent in *aṭṭāvatāṇam* in front of the landlord Muttu Vicaya Tumpaiyacāmi Tumpicci Nāyakkar of Pēraiṇyūr on 8.7.1929 and received honours. He was the Nāyakkar's court poet.

He has composed stray stanzas on the eight different acts performed by him. He has also explained what is *aṭṭāvatāṇam*, in a long *āciriya viruttam*.

S.N.K.

IRĀMALIṆKAK KURUKKAḶ¹ (19th c.), is the son of Cuntaramūrtti Tēcikar. Two of his *cīṭṭukkavi* (epistle) to Vināyaka Mutaliyār are found as stray stanzas in *Taṇicceyyuṭ Cintāmaṇi*.

S.N.K.

IRĀMALIṆKAK KURUKKAḶ² (20th c.), a native of Virutunakar, has composed *Celvak Kulantai-kaḷ Tiruttālāṭṭu*.

He has published small works with the help of the press that he owned.

S.N.K.

IRĀMALIṆKAK CAṬṬĀMPIYĀR (19th c.), was born in Puṅkuṭu island in Sri Lanka, to Paramāṇantar.

His teacher was Cētunātar. He has composed *Kapparpāṭṭu*, *Puyarpāṭṭu* and *Kēranakar Arikara Puttirar Patikam*.

S.N.K.

IRĀMALIṆKAK CEṬṬIYĀR, CI. Ā. VE. (20th c.), is from Cuppiramaṇiyapuram town. He has composed *Kantar Ammāṇai*, based on *Kantapurāṇam*. Taṇcai Caṭāvatāṇam Cuppiramaṇiya Aiyar and others have written *Cīrappuṇ Pāyiram* (commendatory preface) for this work.

- S.N.K.

IRĀMALIṆKA CĀMIKĀḶ (19th c.), is the author of the *Cīkālatti Māṇmiyam* (glory of Cīkālatti) in prose, based on the poetic version *Cīkālatti Purāṇam*.

S.N.K.

IRĀMALIṆKA CUVĀMIKAḶ CARITTI-RAK KĪRTTAṆAI, is a biographical work on Irāmaliṅka Cuvāmikaḷ, written by Ca. Mu. Kantacāmiṇ Pīḷḷai. This work, which belongs to the genre of *kīrttaṇai*, contains 261 *carāṇams* each of eight lines with the usual features of *pallavi* and *aṇupallavi*. Irāmaliṅka Cuvāmikaḷ is the protagonist of the work and it is the first of its kind. It is also the first book to give all historical details about the life of Irāmaliṅkar. The author regards the saint as one of Divine Incarnation and approaches his subject with great reverence. He has collected all authentic information from those persons who have spoken to and moved closely with the saint and written this poetic biography. It will serve as an important source for future biographies of Irāmaliṅkar.

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M.M.

IRĀMALIṆKA CUVĀMIKAḶ CARITAM, written by Acalāmpikai Ammaiṇyār consists of 409 *viruttappās* in the tradition of minor literature. It is modelled on the story-line of a biographical work on Irāmaliṅka Cuvāmikaḷ by Ca. Mu. Kantacāmiṇ Pīḷḷai. It was first published in 1924 and the second edition came out in 1970.

T.V.G.

IRĀMALIṆKA CUVĀMIKAḶ CARKURU VENPĀ ANTĀTI, a work written by Ca. Mu. Kantacāmiṇ Pīḷḷai, in *antāti totai* on Irāmaliṅka Cuvāmikaḷ, consists of 1108 *veṇpās*. *Tiruvāymoḷi* is considered to be the largest work in *antāti* genre in Tamil. But this work comprises verses of different metrical forms. In this sense, this is the only one of its kind in Tamil. Though written in a simple style, the complex and obscure ideas on religion defy easy comprehension. Several verses of Irāmaliṅka Cuvāmikaḷ are quoted.

The verses in this work at once proclaim the inferior and the feeble state of the author and his

a ā i ī u ū e ē ai o ō au ḳ ḳ ṅ c ñ ṭ n̄ ṭ ṇ ṭ n̄ p̣ ṃ y r l v ḷ ḷ ṛ ṇ

nāta Cuvāmikaḻ of Kāñci, he established a monastery in Tācarapuram near Arcot. It was published in Madras, 1937.

T.V.G.

IRĀMALIṆKA CUVĀMIKAḻ PĒRIL ANTĀTI, is also known by the name **Arutpirakācar Arputa Antāti**. It has been composed by one of the disciples of Irāmaliṅka Cuvāmikaḻ, named Ca. Mu. Kantacāmp Pīḷai. This work comprises a total of 106 verses including the invocatory songs to Vināyakar and Murukaṇ and three songs in the epilogue written in the metre of *kaṭṭalaikkalitturai*. Several verses in the work have become so popular as to be used as aphorisms.

The author says that he received as much pleasure when he recited the **Arutpā** of Irāmaliṅkar, as Irāmaliṅka Cuvāmikaḻ received when he recited the verses of Cuntarar and Māṇikkavācakar (verse No. 6, 8). Irāmaliṅkar is described by the author as the abode of true knowledge and joy. According to the author, Vaḷḷalār's work in Tamil, **Tiruvāruṭpā**, paved the way for the attainment of salvation. Several verses describe Vaḷḷalār as an omniscient force, an alchemist engaged in the transformation of immature souls into mature ones, ready for salvation, the embodiment of joy, knowledge, etc. The author repeatedly reveals his own inadequacy and pleads for mercy.

The last three verses praise and worship Irāmaliṅkar, his holy feet and his devotees, his **Tiruvāruṭpā**, his holy name and his conception of *caṇmārkkavāḷi*, his mouth, hands and eyes which are endowed with mercy for his followers.

This work finds a place in the anthology called, **Camaraca Pajānai Ca. Mu. Kantacāmp Pīḷai Pirapantat Tirāṭṭu** which was published in 1923.

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T.V.G.

IRĀMALIṆKA CUVĀMI PĒRIL VAṆṆAM, is a composition of *vaṇṇam*, a kind of *pirapantam* genre, on the great exalted deity, Lord Irāmaliṅkam of Irāmēcuvaram. The author is not known but may

belong to the 17th or the 18th c.

The verses are in *āciriyappā* with an admixture of *vañciyaṭi* and *kaliyaṭi*. This composition presents briefly Irāmaṇ's birth, raising, murder of Tāṭakai, Irāmaṇ's marriage with Cītai, their life in the forest and his killing of Vāli and Irāvaṇaṇ. Irakunāta Cēṭupati, the Rāja of Irāmanātapuram is praised in this poem. His victories, charity, his contributions for the construction of temples are applauded. He is celebrated as a descendent of Irāmaṇ in this work.

Like any other *pirapantam*, this is also a beautiful poetic composition that describes the love and the desire of the womenfolk and their distress and sorrow due to separation. Being a *cantappirapantam*, it has less of subject value but more of melody and rhythm.

Ti. Vē. Kōpālaiyar has published it through Caracuvati Mahāl Library of Tañcāvūr along with the other *pirapantams* in 1969.

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A.T.

IRĀMALIṆKAT TAMPIRĀṆ (19th c.), is the author of the grammatical treatise **Ceyyutṭāram** (1880). He belonged to the family which devoted itself to the service of Corckapuram Mutt.

T.A.

IRĀMALIṆKAT TAMPIRĀṆ, KO. (20th c.), a Tamil poet who belongs to Madras. He is one among the many disciples of Tiruppāṭirippuliyūr Civaṇmuka Meyāṇa Civaṇcāriya Cuvāmikaḻ. **Kārttikait Tīpam**, **Tiruvāṇṇāmalai Varalāru** are his works.

He has written commentaries for **Vaccaṇanti-mālai Allatu Venpāp Pāṭṭiyāl** and **Campantap Pāṭṭiyāl Allatu Varaiyaṇṭuttap Pāṭṭiyāl**.

T.A.

IRĀMALIṆKAT TAMPIRĀṆ, PULIKKUTṬI (19th c.), a Tamil poet. He belongs to the Tiruvāṭuturai Āṭṭam and was notorious for his short temper. With the blessings of Cuppiramaṇiya Tēcikar, he learnt the rules and regulations of the mutt and the ways of attaining God's grace. He was a student of the famous poet Mīṇāṭcicuntaram Pīḷai and a friend to Tiyākarācac Ceṭṭiyār.

Many times he fell a prey to the hatred of the authorities of the Āṭṭam, due to his short temper.

Embittered he wrote many *vacaippātalkaḷ*. He was reinstated again and again in the office of the Āṭṭam by the efforts of Tiyaṅkārācāc Ceṭṭiyār and Miṇāṭci-cuntaram Pillai.

T.A.

IRĀMALĪNKĀ TĒCIKAR (19th c.), is the author of Caracuvati Kaṇṇam Allatu Caracuvati Pūjākkiramam (the method of worship of Caracuvati 1892) and Vināyakar Caturtti Pūjākkiramam (1892) in verse form.

S.N.K.

IRĀMALĪNKAM, KA. (1880 - 1953), is one among those who propagated the principles of Caivism in Jaffna. He was born at Caracālai in Jaffna to Kantaiyā Pillai and Taṅkamuttu. He learnt Tamil literature from Ma. Ka. Vēṇṇai, music from Nīrāvaiyā Vēṭāraṇiyam Aiyācāmikkurukkaḷ, Puttuvāṭṭi Cōmacuntaram. Later he studied English literature at Hindu College in Jaffna. He has acted in dramas and has worked for 21 years at the then Caracuvati Vilāca Capai. It was he who started Kamalācaṇi Vittiyālayam at Maṭṭu in the North. He has written a book entitled Namacivāyam Allatu Nāṇ Yār, a few *taṇippāṭals* and *kīrttaṇais*.

V.A.

IRĀMALĪNKAM, MĀ. (Eḷimutalvaṇ)(1939-), was born at Tirutturaippūṇṭi. An erudite scholar and

litterateur, he is working as the Professor and Head, Department of Tamil Studies, Bharathidasan University, since 1985.

He has contributed considerably to the furtherance of Tamil research studies. He made his debut with an article on Bhutāṇ Movement which appeared in



print at the age of seventeen. In his teens, he was attracted by the poetic aurora of that time and began to compose verses with metrical qualities. Gifted with an innate feeling, he regularly contributed verses to

Kuyil edited by Pāratitācaṇ, under the nom de plume, Eḷimutalvaṇ. One of such verses was lauded by Pāratitācaṇ himself and was published with his comments in the form of a couplet, thus :

*eḷimutalvaṇ nalla nalla ceyyūḷ eḷutum
tolil mutalvaṇ ākinrāṇ eḷuntu*

This gave a fillip to the creative agony within. His short stories, poems and articles were published in a number of Tamil Journals which include *Tamiḷcelvi*, *Mukkāṇi*, *Uḷakam*, *Tamiḷ Uṇavu*, *Tīpam*, and *Eḷuttu*, etc. He started writing poetry and distinguished himself as a critic. He has also authored many short stories. Even though they are small in number, they are experimentalistic by nature.

He has maintained a brilliant academic record : First class, First rank in the M.A. Examination of the University of Madras (1963), he was awarded the following prizes by the University of Madras : Dr. G.U. Pope Gold Medal, Rev. John Lazarus Gold Medal, The Rengaiyah Chetty Prize, The Frankline Gell Medal, and The Bhavanandar Academy Prize. He started his academic career at Presidency College, Madras, as the Assistant Professor of Tamil (1964-1974). Then he served as Professor and Head, Department of Tamil in various Government Colleges of Tamil Nadu (1974 - 1985).

During his career, he received many awards, prizes and honours for his professional scholarship and literary acumen. He received the prestigious Sahitya Akademi Award in 1981 for his book *Putiya Urainaṭai*. His book entitled *Viṭutalaikkuppiṇ Tamiḷ Cīrukataikaḷ* was evaluated as the best book on criticism published in 1977 by the Government of Tamil Nadu in 1982. He was selected by the Director of Collegiate Education, for the state award for College and University teachers for the year 1983-1984. He was felicitated with the Pāvēntar Pāratitācaṇ Award on the occasion of the Poet's Centenary celebration by Tamil Nadu Government for his remarkable contribution to Modern Tamil Poetry. The Collector of Tiruccirāppaḷli felicitated him in appreciation of his services in the fields of Education and Literature, on the 40th Independence Day Celebrations (1987). Sahitya Akademi selected him as a member of the General Council for a period of five years (1988-1992). He was again selected for the Executive Committee

of the Sahitya Akademi and as the Convenor of the Tamil Advisory Board for a period of five years since 1993. He has a close association with various Literary and Academic Bodies at regional and national levels. He has been assisting the Bharathiya Jnapith in bringing out *Bharatiya Kavithayen* (an anthology of modern Indian poems in Hindi), since 1983.

He has visited many foreign countries, which include Malaysia, Singapore and Ugoslavia. In Malaysia (1987), he participated in the 6th International Tamil Conference. Invited by the National University of Singapore in 1991, he delivered lectures on Modern Tamil Literature. The Government of India sponsored him to participate in the 20th International October Writers Conference held at Belgrade in Ugoslavia (1990).

His writings on fiction like *Nāval Ilakkiyam*, *Puṇaikatai Vaḷam*, *Nōkku Nilai* still receive laudable appreciation. His books serve as basic tools to those who are interested in the criticism of novels. His scholarship in ancient and medieval literature is unimpeachable. His *Ilakkiyat Takavu* contains many brilliant flashes of critical assessment on ancient and medieval literature.

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P.R.

IRĀMALIṆKAM, VĒ. (19th c.), son of Vēluppiḷai from Uṭuppiṭṭu in Yāḷppāṇam (Jaffna).

He has written *Kōṭṭup Purāṇam*, a rare book describing the struggle, the people had to go through when, they had to go to court for various reasons, the lawyers' manipulations and tricks and its effects on these innocent people. The whole composition is not available, only a few verses are available.

S.N.K.

IRĀMALIṆKAM PIḷḷAI ¹ (19th c.), a great exponent of the *vaṇṇam* form, has written *Kanta Purāṇa Vaṇṇam*, a book based on the incidents of *Kantapurāṇam* which was appreciated by his contemporaries, who numbered more than thirty. This is indeed a unique achievement of the poet.

M.M.

IRĀMALIṆKAM PIḷḷAI ² (19th c.), has written *Mātar Nīti Ammaṇai* (1805), a book of ethics and morals for women.

S.N.K.

IRĀMALIṆKAM PIḷḷAI ³ (20th c.), is the author of *Cittar Kali Venpā* (1905).

S.N.K.

IRĀMALIṆKAM PIḷḷAI, Ā.TI. (20th c.), the son of Tiruccirāmpalam Piḷḷai, is a resident of Arūr in Tirunelvēli district.

He has written *purāṇams* like *Taccanallūr Cittar Māṇmiyam* in 250 verses, *Mikkēl Cittar Māṇmiyam* and *Cuppirama Corūpāṇantar Māṇmiyam*, giving their history and praising their glory and other compositions like *Civānupūti*, *Mātavac Civaṇāṇa Cuvāmikaḷ Nāṇmaṇimālai* and *Tiruccentūr Murukak Kaṭavuḷ Mummaṇikkōvai*.

S.N.K.

IRĀMALIṆKAM PIḷḷAI, KA. (20th c.), worked in Tiruccirāppallī as a Tamil teacher for some time and earned the title *Makā Vittuvāṇ*. He is the author of the works entitled *Maturai Aṇkayaṇ Kaṇṇammai Alaṇkāram* and *Maturai Nāyaki Mātā Mālai*.

V.A.

IRĀMALIṆKAM PIḷḷAI, TĀ. (20th c.), was born in Vatakkū Vāḷḷiyūr in Nellai Kaṭṭapomman

district to Cī. Tāṇuppiḷḷai and Irāmalaḥkumi Ammāl.

When he was a student in Maharaja College of Tiruvaṇantapuram, he received R.V. Memorial Prize for his knowledge in *Vedānta* philosophy, in 1903. He received his M.A. degree in 1914. In 1917, he received the first prize in an All India Essay Competition in English conducted at Bombay. He served as the Chief Translator for Tiruvitāṅkūr Government and retired in 1936.

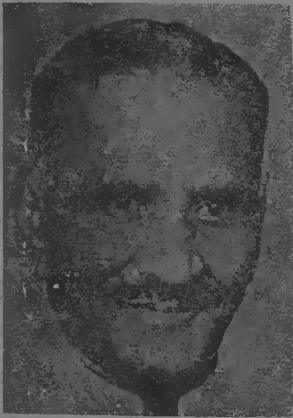
He knew Tamil, English, Malayalam and Sanskrit. He has compiled two Dictionaries in Malayalam language with the financial help from the Indian Government, the Kerala State Government and the Kerala University.

He is the author of *Aṇṇapūraṇālayam*, *Iraṇṭu Tamiḷ Corpolivukaḷ*, *Tiruvitāṅkūr Maṇṇar Sṛī Cittirait Tirunāl*, *Tiruvitāṅkūr Aṇṇai Makārāṇi Cēṭupārvatiṭṭi*, *Maṇōvacīyam* and *Iraṇṭu Paṭi* (a translation of the Malayalam novel *Iraṇṭiṭṭaṅkaḷi*).

S.N.K.

IRĀMALĪNKAM PIḷḷAI, NĀMAKKAL VE.

(1888 - 1972), one of the National poets, was born in Mōkaṇūr of Salem district as the eighth child of Veṅkaṭrāma Piḷḷai and Ammaṇiyammāl.



Observing the British manners at close quarters, he developed a sense of hatred for the Englishmen. From his early days, he had a keen interest in painting, which in his later life not only helped

him to meet the demands of material existence but also made him come into contact with great men.

The partition of Bengal in 1906 brought in a new political awareness to the youth of this country. It was intensely felt in Tamil Nadu also. Irāmaliṅkam Piḷḷai, living in the thick of this atmosphere, responded positively to the surge of the Nationalist consciousness. Though Irāmaliṅkam, like the other young men of the day, was attracted by the extremism of Tilakar in the

early phases of the evolution of his Nationalist consciousness, he ultimately oscillated to the Gandhian path. He became a passionate advocate of prohibition, abolition of untouchability and hand-made clothes. Influenced by the veteran Cuppiramaṇiya Pārati, Irāmaliṅkam soon emerged as a leading Nationalist and a poet committed to the Gandhian way of life.

The 1940s saw the Dravidian Movement growing in strength, advocating racial and linguistic individualism of the Tamils and creating the impression that the Congress men betrayed a lack of commitment to the cause of the Tamils and their language. Such an attitude was not wholly without basis. But Irāmaliṅkam Piḷḷai, like his contemporary Tiru. Vi. Kalyāṇacuntaram, steered a middle course. He did not look down upon one in order to exalt the other. Nor did he fall a victim to the racial chauvinism that tended to intrude into the otherwise healthy attitude of the Tamil mind. If the anthology of these poems published in 1922 under the title *Tēciyap Pāṭṭukaḷ* (Nationalistic songs), which was later reissued under a changed title *Tamiḷaṇ Itayam* (the heart of the Tamils), speaks of his commitment to his language and to the fellow Tamils, his *Āriyarāvatu Tirāviṭarāvatu* (1947) points to the catholicity of his temperament and his broad and liberal outlook.

It was a time when the musical component of Tamil was subjected to unseemly controversies. With a view to giving a fillip to Tamil music, a movement called *Tamiḷicai Iyakkam* came into being and Irāmaliṅkam Piḷḷai got associated with this movement. His book *Icattamiḷ* (the Tamil Music) points to his passionate involvement in it, as also to his sense of commitment to the cause of the nourishment of Tamil music. He came in for the whole-hearted appreciation of such men like Pāratiyār, Irājāji, Tiru. Vi. Kalyāṇacuntaram and Pā. Vē. Māṇikka Nāyakkar. His contemporary *Tēcikavināyakam* Piḷḷai emphasized the quality of his poetry thus :

*iṇṇait tamiḷaṇ itayat tuṭṭippiṇai-ic
coraru cittiraitṭil tōṇravaiṭṭāṇ kaṇṇarinta
ōviya naṇkalaiṇaṇ ōtu pukaḷ nāmakkal
pāvalaṇ rāmaliṅkam pār !*

Irāmaliṅkam, the famed poet of Nāmakkal is a learned man and a pictorial poet who has, through

beautiful word-pictures, brought out the mood of the contemporary Tamils !

Publications :

Poems :

1. Vantēmātaram - Tēciyappāttukkal, 1922. 2. Tēcapaktip Pāṭalkal, 1938. 3. Pirārttaṇai, 1938. 4. Tamiḷaṇ Itayam, 1942. 5. Kānti Añcali, 1951. 6. Caṅkoli, 1953. 7. Kavitañcali, 1953. 8. Tamiḷttēṇ, 1953. 9. Kīrttaṇaṅkal, 1956. 10. Tamiḷ Maṇam, 1956. 11. Malarnta Pūkkal, 1960. In 1960 all these collections were compiled under one title named Nāmakkal Kaviṇar Pāṭalkal.

Novels :

1. Malaikkallaṇ, 1942. 2. Aṇṇu Ceyta Arputam, 1954. 3. Karpakavalli, 1962. 4. Marakatavalli, 1962. 5. Kātal Tirumaṇam, 1962. 6. Tāmaraik Kaṇṇi, 1962. 7. Jeyamē Jeyam, 1966.

Dramas :

1. Aravaṇai Cuntaram, 1940. 2. Māmaṇ Makal, 1954.

Narrative Poem :

1. Avalum Avaṇum, 1944.

Autobiography :

1. Eṇ Katai, 1947.

Commentary :

1. Tirukkuraḷ Putu Urai, 1954.

Prose Works :

1. Āriyarāvatu Tirāviṭarāvatu, 1947. 2. Ilakkiya Inṇam, 1950. 3. Icaittamiḷ, 1953. 4. Tāyār Koṭutta Taṇam, 1953. 5. Kaviṇaṇ Kural, 1953. 6. Tēca Paktar Mūvar, 1953. 7. Tiruvaḷḷuvar Tiṭukkiṭuvār, 1954. 8. Tiruvaḷḷuvarum Parimēlaḷakarum, 1956. 9. Tiruvaḷḷuvar Uḷḷam, 1956. 10. Kamparum Vālmikiyum, 1956. 11. Tamiḷ Moliyum Tamiḷaracum, 1956. 12. Tiruvaḷḷuvar Inṇam, 1956. 13. Kalai Inṇam, 1958. 14. Tēmaturat Tamiḷōcai, 1959. 15. Kāntiyaṭikaḷum Kampanāṭṭālvārum, 1964. 16. Kampan Kavitaḷ Inṇam Kuviyal, 1965. 17. Nāṇ Kaṇṭa Va. U. Citamparam Piḷḷai, 1965.

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V.A. & M.M.

IRĀMALĪNKAM PIḷḷAI, NĀ. (20th c.), a

poet, scholar and teacher who hailed from a family of scholars and whose eminent ancestry was marked by generations of educational excellence. He was born at a place called Nakarāmalai near Citamparam. He learnt Tamil language and literature at *Maturait Tamiḷ Caṅkam* from the erudite teachers over there and acquired remarkable proficiency in Tamil. He distinguished himself as a teacher with a sense of commitment. He first served in the Tamil College at Tiruppanāṭṭāḷ, the headquarters of the famous Sṛi Kāsi Mutt, which has endowed lavishly and contributed richly to the development of Tamil and Caivism. He has written Tamil decads and poems of various genres and metrical patterns such as *Tillai Nava-maṇimālai*, *Piṇavikkañci Alamaral* (dreading the birthcycle and grieving over it), *Puṇmaikkiraṅkal* (regretting meanness), *Valipaṭāmaikkiraṅkal* (lamentation over lack of worship) and *Vēṇṭukōḷ Vēṇṭā* (a poem of entreaty). He is also the author of many *cittirakkāvis* (metrical compositions that can be fitted into fanciful figures) such as *kaṭaka pantam* (crabhold), *cuḷikuḷam* (whirlpool) and *kamala pantam* (lotus design).

G.J.

IRĀMALĪNKAM PIḷḷAI, MATURAI (19th

c.), a Tamil poet from Maturai, has written Sṛi Irāmar Vaṇavācam in *ammāṇai* form.

T.A.

IRĀMALĪNKAM PIḷḷAI, VA. (20th c.) from

Āraṇi in North Arcot district, is a talented Tamil scholar, good at giving lectures on *purāṇams*. He has composed a musical melody, *Puttu Māriyamman Tōttiram*.

S.N.K.

IRĀMALIŊKAM PIḷḷAI, VĒ. KA. (1868-1918), a native of Vēḷaṇai in Sri Lanka.

He came to India at an early age to study. He has authored *Citamparap Patikam*.

S.N.K.

IRĀMALIŊKAM PIḷḷAI, VAL. (19th c.), son of Vairamuttu Uṭaiyār of Cutumalai in Yālpṇāṇam.

He learnt Tamil from Nāvāliyūr Kā. Muttukumārapp Pillai. He was well-versed in English also. He is the author of *Caṅkaḷai Antāti*, *Māṇikkavācakar Vilācam*, *Naḷaccakkaravartti Vilācam* and many more stray verses and musical compositions.

S.N.K.

IRĀMALIŊKA MUTALIYĀR¹ (19th c.), is also known as Upāttiyāyar Irāmaliṅka Mutaliyār.

He is the editor of *Periya Nāṇak Kōvai* (1891).

S.N.K.

IRĀMALIŊKA MUTALIYĀR² (19th c-20th c.), is the author of works like 1. *Antappura Rakaciyam* (the secrets behind the curtain), 1906. 2. *Cīvarattiṇam*, 1901. 3. *Paḷamoḷik Kataikaḷ* (stories from proverbs), 1902 and 4. *Paṅkacavalli Katai* (the story of Paṅkacavalli), 1906. He lived in Mailāppūr, Madras.

M.M.

IRĀMALIŊKA MUTALIYĀR, KU. (19th c.), a resident of Mailāppūr in Madras, is the son of Kumārācāmi Mutaliyār. He learnt Tamil from Mayilai Paṇḍit Caṇmukam Piḷḷai.

He has praised Lord Tiyaḷkēcar of Tiruvonṇiyūr in *Paṭirrup Pattu Antāti*, a sub-class of *pirapantam* genre.

S.N.K.

IRĀMALIŊKANĀR, KĪ. (1899-1986), a poet, born at Kīlaccēri in Ceṅkai M.G.R. district, in Toṇṭai Maṇṭala Vēḷāḷar community, as the son of Irattiṇa Mutaliyār and Pākkiyattammāl.

Te.Po. Miṇāṭcicutaraṇ was his schoolmate in the primary school and Tiru. Vi. Ka. was his teacher in the high school. He graduated from the Paccaiyappa's College in 1924 and worked in the publication department in the year 1926. He passed *vittuvāṇ* privately and completed his postgraduation in 1942. He knew Telugu also.

He married Civaḷkāṇmucuntaram in 1923. Being a purist in Tamil, he named his house as *Tamiḷ Maṇam*.

He became a religious propagandist after

hearing the speeches of Tiruppāṭirip Puliyūr Tavattiru Nāṇiyār Cuvāmi and actively involved himself in the

Civaṇāṇapōtam classes of Kayap-pākkam Catācivac Ceṭṭiyar.

As he is very much responsible for coining and using pure Tamil technical words in government administrative correspondence, he is known as *Āṭci Col Kāvalar*. He was interested in arranging marriages with Tamil rituals.

As a result of his deep interest in Tamil, he became a member in *Caiva Cittānta Society*, *Āṭci Mōḷik Kuḷu* (Government Language Committee) and *Collākkak Kuḷu* (Committee for coining technical terms in Tamil) of the Economics Department of the Madras University for coining new technical terms.

His publications are *Āṭci Col Akarāti*, *Tamiḷ Āṭci Corḷaḷ*, *Nakarāṭci Muṇai*, *Uṇmai Neṇi Viḷakkam*, *Tirumuṇai Camutāyam*, *Toḷilāḷar Caṭṭat Tokuppu* and *Icaic Cakkaravartti Nayingāp Piḷḷai Varalāru*.

His contribution to the coinage and evolution of technical terms in pure Tamil has been well recognized by the Government as well as by Tamil scholars.

S.N.K.

IRĀMALIŊKAIYAR, who is also known as Irāmaliṅka Muṇivar lived in Arāli in Sri Lanka. He is the son of Cāntiracēkara Aiyaar.

It is said that he is the descendent of Sri Lanka's King Kūḷaṅkaic Cakkaravartti's astrologer Campukēcurattār. At the age of 18, he calculated and published the first *Vāḷkiya Paṇcāṅkam* (the table of the moon's longitudes from apogee and daily motions for 248 days).

He has written *Paḷamoḷip Pirapantam* and *Cantāṇa Tīpikai*. The latter, which contains 122 *viruttams*, is a translation from Sanskrit into Tamil. It deals with the importance of having children and their values in one's life.

S.N.K.



IRĀMAN, the epic story of Irāman has influenced millions of people in India and in South-East Asia who read it in the original Sanskrit form or in its adaptations in Indian as well as in South-East Asian languages. It had moved millions of unlettered masses who witnessed the artistic or folk performances of the story during festivals in their localities. To them, the hero of the epic, Irāman, is an embodiment of virtuous qualities and he is a model of the perfect man.

The story of Irāman is narrated in the beautiful epic *Rāmāyaṇa* by the sage Vālmīki in Sanskrit. He did not invent the story ; it was given to him by the sage Nārada when Vālmīki enquired of him, 'Who is a perfect man?' Nārada told the story of Irāman very briefly. Brahma commanded him to sing the same elaborately. He gave the sage the inner vision to probe into the past of Irāman's life and narrate it for the benefit of humanity.

The original story in Sanskrit by the sage Vālmīki treats its hero Rāma as an ideal man, the son of Dasaratha. He is portrayed as a paragon of virtues. The author of the original epic puts in the mouth of his hero the words *ātmanām mānuṣam mānyē*, suggesting that according to himself, his conduct is that of a human being, desirous of acting in conformity with the highest ideals of *dharma* or the best traditions of his time. He is an example of value to the common man. The lessons of his life are available as much to those who do not accept his divinity as to those who accept him as such.

The portions which celebrate the hero as an *avatār* of Lord Viṣṇu are considered by scholars as interpolations. While discussing the historicity of *Rāmāyaṇa*, Pusalkar remarks : "The fact that Vanmiki wanted to portray the life of an ideal man supported by several references to Rama as a human being, excludes the possibility of the hero of the epic, being regarded as an incarnation in the original text as composed by Vanmiki".

The commentators of a later date struggled hard with the text to prove their own conception of omniscient divinity to Rāma. It is worth pointing out that Rāma declares that he could not distinguish Vāli from Sugriva. In Vālmīki's epic, Rāma is a prince

par excellence and not an incarnation of God. Rāma is affectionate towards his parents and brothers ; he is a dutiful son, loving husband, sincere friend, compassionate to the suffering and a valiant hero. But these noble qualities do not affect him from behaving like any other man in the course of events. In Vālmīki's epic, Rāma is presented to resent the decision of Kaikeyi to crown Bharata in his place, himself being banished to the forest for fourteen years. He abuses Kaikeyi as a wicked woman. In *Āraṇya Kanda*, we come across a number of passages in which he questions the justice dispensed to him by his father. He criticizes his old father as having fallen a prey to the spell of a young and beautiful woman. He condemns Kaikeyi's selfish motive in strong language. He also suspects the bonafides of Bharata when he returns to Ayodhya after vanquishing Rāvāna ; he sends Hanuman in advance to find out whether Bharata is still loyal to him. Such passages reinforce the image of Rāma as a human being who resents strongly his being deprived unjustly of his right to his ancestor's kingdom.

Yet with all these foibles in human nature, Rāma stands for the highest in man in the original epic. He accepts the exile without much demur and without visible sign of disappointment. Lakshmana raises in rebellion against the injustice and declares that he would crown him as the king. But Rāma assuages the ruffled sentiments of his brother and persuades him to give up the war path against his parents. Even Dasaratha and Vasiṣṭha entreat him, pray him and counsel him not to go to the forest. But Rāma asserts the sanctity of promise by his father to Kaikeyi and the virtue of obedience. The lower nature is not only hidden ; it is just put down under his control ; it is conquered. He is a man and moves like a man among men. The little things that affect us and govern us, affect him also. But they do not govern him ; he governs them.

Kaṃpaṇ's *Irāmāvatāram* is not a translation or adaptation of the Sanskrit epic. Many poets have taken their stories from earlier traditions and have won immortal glory. But Kaṃpaṇ has not only taken his story from the greatest of the Sanskrit epic, but has followed it almost in every detail. We see the stamp of Vālmīki on the general plan of

the epic story. In plot, in the episodes, in the epic scenes and in character delineation, everywhere, we notice the matured artistry of the Ātikavi. Kampan recreates this grand story grander by an ingenious process of abridgement, expansion, shifting, deletion and creation. In the original epic there are a number of inconsistencies, contradictions and distortions. In consonance with the spirit and temper of his age, Kampan has thrown the whole story and the chief dramatic persona into the melting crucible of his poetic genius and creates refreshingly his own story. S. Vaiyāpurip Pillai aptly comments : "Though Kampan follows closely Vālmiki's grand plan, on each incident he embellishes the original and recreates it more beautifully. When we consider such skilful craftsmanship of Kampan we have been forced to conclude that in one aspect Kampan's epic is a primary epic ; it is a secondary epic as well from another point of view ".

Kampan has named his epic as *Irāmāvatāram*, the *avatār* of Irāman. The *avatār* motif radically changes the theme of the epic. Kampan does not sing the glory of a perfect man but sings the story of God descending on earth to annihilate the wicked and protect the righteous. The Infinite, All Pervading Power, the Cause of the Universe comes down on the earth and plays among men within the limits of a fragile human being. It is very difficult to fuse together the two binary and opposing qualities into a harmonious and happy blending. Only an expert artist like Kampan can create such a harmonious and happy blending.

Kampan introduces the concept of *avatār* of God into the earth at the opening scenes of the epic. When Tacaratan complains to Vacitṭar that he has no heir to inherit his kingdom, Vacitṭar is reminded of the boon offered to the suffering legions of Intiran that Lord Nārāyaṇan would incarnate as the son of Tacaratan on earth to annihilate the evil and protect the good. The epic poet maintains this basic concept throughout the epic. Every character who comes into contact with Irāman, including his antagonists like Vāli, Irāvaṇan, Intiracit and Kumpakaraṇan realize that Irāman is none other than the Primeval Force in the guise of man.

Though the epic poet depicts his hero as an *avatār* of God, the hero behaves like any other mortal throughout the story. Paratan informs Irāman that their father Tacaratan has entered the heavenly abode to keep his promise to the wicked Queen Kaikēyi. As soon as he hears the sad news, Irāman falls on the ground as if he is struck by a trident on a wound and swoons. When he becomes conscious, He cries aloud pathetically over the loss of his beloved father. He weeps loudly recalling the virtues of his dear father. Sage Vacitṭar consoles the grief-stricken hero and brings him to normalcy.

Irāman's love for his spouse Cītai is equally deep and strong. When he is banished to the forest, he wants Cītai to remain in Ayodhya. But Cītai insists on him to take her with him to the forest. Irāman could not control his grief when his wife was abducted by Rāvaṇan. He makes no attempt to restrain or conceal his extreme anguish. His loss of control over himself is total. He addresses the fauna and the flora to tell him the whereabouts of his beloved spouse. He acts as if demented and would certainly have died of sorrow had it not been for the most solicitious ministrations of the devoted Ilakkuvan.

Irāman continues to lament, laying bare his anguished heart throughout the period of parting till she is united with him in the end. The site of Pampai lake with its fauna enjoying the conjugal pleasure all around reminds him of his own joyous days with Cītai earlier. He continues to lament on seeing the setting of the monsoon. When Cukkiriṇan shows him the ornaments of Cītai, Irāman is overwhelmed with grief. Each ornament reminds him of the indescribable beauty of his wife. There is no sorrow greater than past happiness recalled and remembered when it has ceased to be. When the final war breaks out, Intiracittu creates an automation resembling Cītai (Māya Cītai), breathed life into it by his magical powers ; he cuts off the head of Māya Cītai in the presence of Aṇuman and pretends to fly away upon his aerial chariot declaring that he is going to Ayodhya to kill the kith and kin of Irāman. When Aṇuman passes the news of Intiracittu's dastardly act, Irāman swoons and falls on the ground. He

laments pathetically over the fate of Cītai, and his kith and kin.

Irāmaṇ is an ideal son to his parents. His devotion to his parents is unparalleled in any literature. When Tacarataṇ commands him to become the king he accepts it without any visible emotion of joy. When he is forced to abdicate the throne, he shows a remarkable stoicism. He does not find fault either with his father or Kaikēyi. The poet sings that his face surpassed the beauty of a radiant lotus just blossomed. When Kaikēyi passes the royal order to go to the forest, he feels as if he is released from the yoke of a cart. Throughout the epic Irāmaṇ never complains against Kaikēyi. In fact, he tries to assuage the strong feelings of Ilakkuvaṇ against his parents. In the final scene, when Tacarataṇ visits Irāmaṇ from the heaven and insists on him to get boons from him, Irāmaṇ prays his father to readmit Parataṇ as his brother and Kaikēyi as his mother whom the king had renounced earlier.

Irāmaṇ's fraternal affection to his brothers is equally great. When he informs his mother Kōcalai about his exile, he tells her without any sign of displeasure that her loving son Parataṇ is to be crowned. When Parataṇ comes to the forest to take back Irāmaṇ to Ayodhya, Ilakkuvaṇ erupts like a volcano against Parataṇ. Irāmaṇ then declares unequivocally that the deeds of Parataṇ are the unfailing veritable Vedas. In Māya Cītai episode we have already noticed Irāmaṇ's anguish over the safety of his kith and kin in Ayodhya.

But his impassioned love for Ilakkuvaṇ is poignantly depicted by the epic poet in the war scenes. Ilakkuvaṇ is mortally wounded twice in the battlefield by Intiracittu. On both occasions, Irāmaṇ swoons on seeing the pathetic condition of his brother and lies unconscious. The epic poet portrays the immeasurable grief of the hero at the fall of his brother in heart-rending tones.

Irāmaṇ's relationship with his friends and allies is also treated superbly by Kampaṇ. As against the original, Kampaṇ's Kukaṇ is a great devotee of the hero. He insists Irāmaṇ to take him also to the forest for errands. There upon Irāmaṇ declares that "thou art dear to me as life; you are my brother". Irāmaṇ's friendship with Cukkirīvaṇ is

portrayed in Kampaṇ's epic as something more than a political understanding. The hero accepts Cukkirīvaṇ as a member of his family. When Cukkirīvaṇ fought Irāvaṇaṇ on seeing him on the ramparts of his fort, Irāmaṇ, spends anxious moments over the safety of Cukkirīvaṇ. Irāmaṇ's admission of Vipīṭaṇaṇ into his camp is also different from that of the original epic. The master poet provides a contrasting background to Irāmaṇ's statement in the shape of the counsels of the Vāṇara chieftains who oppose the admission of a person from the enemy camp; it may be dangerous to them. But Aṇumaṇ advocates his admission on the ground that he will be useful. Then Irāmaṇ proclaims his judgement. He declares that if a person comes up seeking refuge, it is his duty to accept him without considering the consequences of such admission. It is for him to welcome Vipīṭaṇaṇ without a question. On admitting him into the camp, Irāmaṇ declares that they have now become a family of seven brothers.

Heroism is the basic principle of any epic poem. Only a heroic story can make the audience feel awe and reverence. Irāmaṇ is a heroic prince. None equals him in archery. But he is not brutal like Achilles or Nestor. Vicuvāmittirar asks Irāmaṇ to kill the demonness Taṭākai; he hesitates for a moment because he does not want to kill a woman in his maiden war. On seeing his reluctance, the sage commands him to carry out his order. Irāmaṇ dispatches an arrow on her.

In the war scenes in Ilāṅkai, Irāmaṇ displays his remarkable power of archery. When Irāvaṇaṇ stands defeated in the first round, he sends him back to come fully armed for the next day's battle. His magnanimity towards his enemies stands no comparison in any world literature. He never misuses the heavenly missiles as sure weapons to victory as did the antagonists. When Ilakkuvaṇ sets out for the final war with Intiracittu, Irāmaṇ request him not to send the destructive weapons at first and use them only for defence.

We have already noted that Kampaṇ portrays his hero as an avatār of God. The epic voice now and then appears on the stage and informs us the divine secrets. Even the first meeting of Irāmaṇ and Cītai is treated as a reunion of Nārāyaṇaṇ and

the character of the hero.

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A.P.N.

IRĀMAṆ TĒRĒRU PAṬĀLAM, is the thirty fifth chapter of the *Yutta Kāṇṭam* (war canto) of Kampan's *Irāmāyaṇam*. This has twenty seven verses set in the *viruttam* metre. This describes the support given to Irāmaṇ by the chief of the celestials Intiraṇ in the form of his divine chariot along with his grand charioteer Mātali, to fight the formidable giant Irāvaṇaṇ.

Irāvaṇaṇ mounts his car with a grim purpose, bent on a fight to the finish with Irāmaṇ, and beligerently twangs his bow string ; the tremendous din has a demoralizing impact on the vast monkey host, and scares the celestials who quail, fly and hide themselves. This alarming development is rushed to Irāmaṇ by Viṭaṇaṇ. Irāmaṇ, says Kampan, rushes to assuage the dismay of his demoralized army very much like Tirumāl, who would emerge with alacrity, from the milky sea, to the support of gods supplicating His protection. Irāmaṇ, virile like a mighty tusker, set on the extermination of the entire brood of demons, and galvanized by the desire to put an end to the misery of Cītai and the grief of the host of celestials, straps his sabre on his right. A sabre, says Kampan, vies with the matchless *pācam* (lasso) of Yamaṇ (god of death) in its terminal virulence. Irāmaṇ is seen springing to the defence of his army with gratifying celerity. Here, when Irāmaṇ is found strapping on his sword with great resolve, there in heaven, Lord Civaṇ is shown comforting the frightened *tēvas* with the assurance : "the war (between Irāmaṇ and Irāvaṇaṇ) shall end today ; do not be scared ; rush the victorious (celestial) car to Irāmaṇ". Intiraṇ, at once falls in with Civaṇ's suggestion and bids Mātali, his peerless charioteer, to bring his car. *Tēvas* pay homage to the divine chariot, shower it with heavenly blossoms, and pray for their redemption from their scourge Irāvaṇaṇ. Then Mātali rushes the car to Irāmaṇ's presence in the battlefield.

Irāmaṇ is seen fascinated by the divine car. And Kampan paints a pretty picture of the car, affording an insight into his admirable grasp of the craftsmanship that goes into the making of a war car. The car, the epic poet says, commands a *koṭiṇci* of such sturdiness which is inherent in, and the sum total of, seven fabulous mountains ;

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வ் ழ் ள்ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ḷ ṇ

IRĀMĀNUCA AIYAR² (20th c.), a resident of Komāralīnkam village in Koṅku land. He is the author of **Aḷaku Nācciyamman Patikam**, in praise of the Goddess Nācciyamman residing in Kaṇṇātipputtūr temple. He has also composed **Celvakkaṇēcar Patikam**.

S.N.K.

IRĀMĀNUCA AIYAR³ (20th c.), lived in Kuṇakaram Pākkam. He has written **Tiruvāymolī Viyākkīyāṇa Arumpata Viḷakkam**.

S.N.K.

IRĀMĀNUCA TĀCAR (19th c.), a resident of Kāyāru and a student of Nallāṇ Cakkaravartti Cīṇivācāccāri.

He is the author of **Kāñci Attikiri Māṇmiyam**, which is also written in the form of a drama, and **Varatarācap Perumāḷ Tōttirappāṭṭu**.

S.N.K.

IRĀMĀNUCAP PĀVALAR (20th c.), was born in Campāreṭṭip Pālaiyam in Toṇṭaināṭu, to Kiruṭ-ṭiṇaṇ. He was honoured with the title, **Maturakavi**, and was known as Maturakavi Irāmānucap Pāvalar.

He has composed **Tiruvallikkēṇi Vētavallit Tāyār Mītu Tiruppatikam**, in praise of the Goddess at Tiruvallikkēṇi. Many have appreciated his composition and people like Ma. Irācakōpālap Piḷḷai have written **Cirappup Pāyiram** (preface) for it.

S.N.K.

IRĀMĀNUCA MUTALIYĀR (19th c.), has composed **Kāñcipuram Sṛīkarukkil Amarntavaḷ Tiruvaruḷ Vilācam** (1886) with an intermingling of poetry and prose, in 188 pages.

S.N.K.

IRĀMĀNUCA MUNI (20th c.), has composed two books **Catāṇuṣṭāṇa Cintāmaṇi** and **Catakarma Cantirikā**.

S.N.K.

IRĀMĀNUCAR TĀLĀṬṬU, a genre called **tālāṭṭup pirapantam** on Irāmānucar. Though much is not known about the composition, a few stray jottings in **Guru Paramparai** works help us to reconstruct the circumstances under which it was composed.

There is also evidence to substantiate the work's popularity as a lullaby.

Apocryphal stories are not wanting regarding this less-known work. It is said that Kōvinta Perumāḷ, the Vaiṣṇava savant stood spellbound when this was recited by Irāmānucar. He was carried away by its lilt and thought content. Later, when Irāmānucar came to know of this, he was deeply moved. The work, besides being melodious, was composed when the devotee was at the acme of a transcendental experience. Such moods are rare and occur only to those who are divinely blessed. Reading the lullaby is an exhilarating and transfiguring experience. All the built-in potentialities of diction have been profitably exploited.

This work is not available now.

S.N.K.

IRĀMĀNUCĀCCĀRIYĀR (19th c.), has written the commentary and explanatory notes for **Nityānu Cantāṇam**. He has also written commentaries for the Sanskrit **Avayapratāṇa Sāra Hitamāṇa Taṇi Slokam** (1901).

Nityānu Cantāṇam is a compilation of selected verses from **Nālāyira Tivviyap Pirapantam** and it includes **Upatēca Irattiṇamālai**.

The second work has the honour of holding the explanations and Tamil commentaries given by Periyavāccāṇ Piḷḷai.

S.N.K.

IRĀMĀNUCĀCCĀRIYĀR, T.K.I. (19th c.), has written a commentary for Vētānta Tēcikar's **Sṛī Tēcikap Pirapantam**. In 1889, Tātā Tēcika Tātāccāriyār printed **Sṛī Tēcikap Pirapantam** in 7 volumes with this commentary.

S.N.K.

IRĀMĀNUJAM, CĒ. (1935 -), is a dramatist of the Children's theatre.

He started his career as a school teacher in Gandhigram. Then he was appointed as a Lecturer in Fine Arts at the Rural Universtiy in the same place.

He then moved to Calicut as an Assistant Director in the School of Drama. He was the Professor

and Head of the Department of Drama, in the Tamil University, Tañcāvūr.

He is a post-graduate in English literature with a diploma in Dramatics (N.S.D., Delhi).

He has participated at the National level Drama Festivals and presented plays at Ernakulam and in Delhi. His lecture demonstrations earned him recognition as a person of eminence in the field of drama.

He has directed more than thirty plays in Hindi, Malayalam, Tamil and English. He has served as the Director and assistant in the repertory wings of Universities in the South.

His interest and involvement in Children's theatre is commendable. He has also conducted creative dramatics for kindergarten children in 3 remote villages of Tamil Nadu.

He has evolved an experimental design for the effectiveness of creative dramatics on school children under FIP programme. He has done survey on value orientation through Drama in Education.

He has served as a resource person in Theatre Workshops conducted by the National School of Drama in Tamil Nadu and in 3 workshops on Children's theatre for school teachers, in Tamil Nadu and Kerala.

His publications reveal his scholarship in the field of dramatics. He has written many plays for children. *Kuṭṭi Yāṇaikkuk Kompu Mūlaiccatu* is one among them. He has published two books on the dramatic techniques, applicable to modern age. One is, *Fundamentals of Direction* and the other is, *Uṭal Kural Oruñkiṇaippu* (1986) (co-author). He has brought to light a new dramatic form through his play *Veriyāṭṭam* (1990). His contribution to 'stage lighting' in Malayalam (*Raṇkāvatāram*) has been widely recognized.

He has contributed research articles to theatre workshops and symposia in English, Hindi, Malayalam and Tamil.

Irāmānujam is not only a drama - critic, but also a creative artist and a translator. He has translated *The Beggar or the dead dog* by Brecht into Tamil. His *Kēkayaṇ Maṭantai* is a standing example for his creativity. He serves as an advisor for Ford Foundation for their Theatre project in India. He has been recognized as an innovative and imaginative

Director in the *Encyclopaedia of World Theatre*.

He is a member of the committees for syllabus formation, course formation, Board of Studies, Faculties and Examination Boards in many Universities in and around Tamil Nadu. Reviews of his productions and interviews with him have appeared in *Enact*, *Natrang* (Hindi), *Indian Express*, *Malayala Manorama*, *The Hindu*, *Statesman*, *Patriot*, etc.

C.R.

IRĀMĀYAṆA AKAVAL, a literary work by Piṇṇattūr Nārāyaṇacāmi Aiyar (1862-1914).

The popularity of *Kamparāmāyaṇam* kindled the common man's interest in the epic. Several Tamil poets began to give lectures on *Kamparāmāyaṇam*. Yet the sheer bulk of the great epic, with 12,000 verses daunted the average intellect. To circumvent this problem and make the epic accessible to the masses, Nārāyaṇacāmi Aiyar adapted *Kamparāmāyaṇam* into a much simpler form. His work is in *āciriyaṇṇā* style, with six parts (*kāṇṭams*).

This work is not yet published.

T.V.G.

IRĀMĀYAṆA ASVAMĒTA YĀKAM, a book in the form of a *katākālātṭēpam* by Pīma Kavirāyar. The author narrates the story of Lord Irāmaṇ from his crowning to his death. In the first part, the synopsis of *Kamparāmāyaṇam* and *Uttara Kāṇṭam* are given.

Though the work is in the form of a *katākālātṭēpam*, it has in it all the elements of poetry such as *etukai*, *mōṇai*, and *atukkumoli*. Colloquial terms and Sanskrit words are frequently used. The sentences are long but the Tamil language structure is strictly followed. This book, which belongs to the 19th c.; has secured an important place in the history of Tamil prose.

Irattīṇa Nāyakar and Sons of Madras, published it with the illustrations of Gods. The date of printing is not mentioned.

M.M.

IRĀMĀYAṆA IRAKASYAM, a work by Varakavi A. Cuppiramaṇiya Pārati, written exclusively for children.

The term *irakasyam*, in this context, means a religious or mystic truth, but the work actually does

not unravel any religious or mystic truth hidden in the great epic *Irāmāyaṇam* and the author himself accepts this fact in the introduction. This book gives an account of the noble traits of the principal characters of the epic, like *Irāmaṇ* (ideal son), *Cītai* (ideal wife), *Parataṇ* (ideal brother), *Kukaṇ* (ideal friend), *Māruti* (ideal follower) and *Vīṭaṇaṇ* (ideal devotee). The author's main purpose is to inspire children to emulate the ideal characters. Since the author wants his work to reach children, he adopts the narrative technique and a simple language, this was prescribed as a textbook for school children in the 1920s.

The fourth edition of this work was published in 1925 in Madras.

M.M.

IRĀMĀYAṆA ŌRAṬIK KĪRTTAṆAI, a poetic composition composed by *Irācacēkara Mutaliyār*.

In an *eṇṇīr viruttam*, the author extols *Nam-mālvar*, who has transcribed the essence of the *Vedas* in Tamil verses and Lord *Irāmaccantiramūrṭti*, whose mercy alone has enabled him to write this verse. This *kīrttaṇai* song is in *tōṭi rāgam* and in *āti tālam*. The first and the second stanzas speak of the pervasive influence of Lord *Irāmaṇ* on his devotees and His various *avatārs* respectively.

Then follows the story of *Irāmāyaṇam*. The events in *Ayōttiya Kāṇṭam* and *Kiṭkintā Kāṇṭam* are presented in a tiny capsule form, while *Yutta Kāṇṭam* is narrated in a detailed manner. There are 46 lines in *Pāla Kāṇṭam*, 6 lines in *Ayōttiya Kāṇṭam*, 27 lines in *Āraṇiya Kāṇṭam*, 6 lines in *Kiṭkintā Kāṇṭam*, 24 lines in *Cuntara Kāṇṭam*, 143 lines in *Yutta Kāṇṭam*. Thus the story of *Irāmāyaṇam* is unfolded in 252 lines. Each verse contains two lines in the beginning as *pallavi*, then 12 lines as *aṇupallavi*, and 4 lines finally as *viruttam*. There is a liberal use of Sanskrit words. There is no deviation from the original *Kamparāmāyaṇam*.

A most striking example of its debt to *Kamparāmāyaṇam* is perhaps the presentation of *Aṇumaṇ*, *Cukkirivaṇ*, *Cāmpavāṇ*, *Vāli*, *Aṇkataṇ* and *Nīlaṇ* as descendents of *Ciyaṇ*, *Cūriyaṇ* (sun god), *Piramaṇ*, *Intiraṇ*, *Intiraṇ Makaṇ* and *Akkiṇi* (fire god) respectively. *Catrukkaṇaṇ*, *Parataṇ*, *Ilakkuvaṇ* were born from Lord *Viṣṇu*'s *Caṅku*, *Cakkaram*, and *Āti-*

cēṭaṇ. *Akalikai* who was cursed to lie as a stone was saved by *Irāmaṇ* and *Irāvaṇaṇ* took *Cītai* with the piece of earth on which she stood. These facts are also gleaned from *Kamparāmāyaṇam*.

The events of *Ayōttiya Kāṇṭam* such as the conspiracy of *Kūṇi*, the departure of *Irāmaṇ* and *Cītai* to the forest and *Irāmaṇ*'s gift of chappals to *Parataṇ* at *Cittirakūṭam* are briefly mentioned. In a similar manner, the events of *Kiṭkintā Kāṇṭam* are also given minimal space. More than half the work deals with *Yutta Kāṇṭam*. This *kīrttaṇai* belongs to the 19th c.

It was published in 1880.

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IRĀMĀYAṆAK KATAI, a book by H. Vaittiyaṇāṭaṇ. This book summarizes satisfactorily the contents of the seven *kāṇṭams* of the *Irāmāyaṇam* which is believed to contain the quintessence of the *Vedas*. That the almighty Himself took the incarnation of *Irāmaṇ* to teach the world some moral values, is undisputed.

The classic underlines the duties of the householder. Apart from leading an upright life, altruism should be the guiding light inspiring all our actions. How wickedness will result in fall and ruin is exemplified in the life of *Irāvaṇaṇ*. The attitudes proper for the father, mother, son, brother, friend, teacher and disciple are elaborately enumerated. The author cites suitable illustrations from the book to substantiate his thesis.

Irāmaṇ's rule of *Ayōtti* is a model for others to follow. *Rāma Rājyam* is equated with prosperity and plenty. Besides being an ideal king, *Irāmaṇ* was an ideal man. He was the embodiment of all the noble qualities and never swerved from the path of justice and fairplay. Incidentally, the author also makes a plea for sane living, avoiding evil at all costs.

The author refers to *Kamparāmāyaṇam* in Tamil and the *Rāmāyaṇa* of *Tuḷaci Tācar* in Hindi, both drawing inspiration from *Vālmiki*'s immortal classic. Thus *Irāmaṇ*'s influence is all pervading and should inspire every Indian to lead such an exemplary and spotless life.

It was published in Madras in 1989.

S.T.

IRĀMĀYAṆAK KUMMI¹ (19th c.), a minor literary genre by Aḷakiya Cokkanāṭap Pillai. Women play a dominant role in determining the moral climate in a country, says Kampar. So authors like Māṇikkavācakar and Tirumaṅkaiyālvār have chosen religious subjects for minor literary forms such as *cāḷal*, *ammāṇai*, *cuṇṇam*, *tōṇōkkam*. These songs, it is to be noted, were sung by girls as part of their games. Their purpose was to instil religious feeling and morality among the masses. Several poets have couched the story of Irāmaṇ, in the form of *kummippāṭal*. This work consists of 461 verses.

It was published in 1870.

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T.V.G.

IRĀMĀYAṆAK KUMMI², a work composed in a minor literary genre by Kīḷkkāṭalūr Murukātāca Cāmikaḷ (Ālvārappaṇ), narrates the story of all the six *kāṇṭams* of Irāmāyaṇam in the *kummi* form in 344 *kaṇṇis*.

Mu. Nārāyaṇap Pillai published this book at Pāḷaiyaṅkōṭṭai.

M.M.

IRĀMĀYAṆA CARITTIRAK KUMMI, a work written by Veṅkaṭṭarāmaiyar, a great devotee of Irāmaṇ.

The impact of Irāmāyaṇam story on the *Caṅkam* period was negligible. It gathered momentum and made a strong claim during the period of the Ālvār's. From the period of Kampaṇ till the present, its influence has not waned. Palarāmaṇ and Kṛṣṇaṇ, the two incarnations of Lord Viṣṇu were worshipped during the *Caṅkam* age. Later, Palarāmaṇ worship slowly disappeared and the worship of Irāmaṇ became very popular.

The story of Irāmāyaṇam became so popular that many litterateurs drew inspiration from it. It also accounted for the evolution of many folk genres whose appeal extended to illiterate and semiliterate people.

The book was published in Madras in 1901.

T.V.G.

IRĀMĀYAṆA CĀRAM, an adaptation by Ceyyūr Muttaiya Mutaliyār of Annie Besant's *Sri Ramachandra - The ideal king*, a collection of her speeches on the merits of Vālmiki's Irāmāyaṇa. The

book is written in an elegant style with an admixture of Sanskrit words, easily intelligible to young readers. The speeches were first serialized in a monthly called *Nāṇapōṭiṇi* (since extinct) and was published in 1902 at Madras.

M.M.

IRĀMĀYAṆA CINTU, is in palm-leaf manuscript and from the colophon it is inferred that Vaikuṇṭaṇ of Ālvār Tirunakari is the author of this composition.

It is composed in *cintu* which is a popular folk metre. This palm-leaf manuscript briefly narrates the story of Irāmaṇ.

This damaged palm-leaf manuscript (number R. 424) is preserved at the Government Oriental Manuscripts Library, Madras.

T.A.

IRĀMĀYAṆA TĀTPARIYA CAṆKIRAKAM, a work by Appaiya Tīṭcitar. It analyses Irāmāyaṇam from a new angle. This work opines that Irāmāyaṇam presents Lord Civaṇ as the Ultimate Reality. In the latter half of the 19th c., this work which was in Sanskrit was translated into Tamil by Capāpati Nāvalar.

Appaiya Tīṭcitar (16th c.) was a scholar well-versed in the Advaita philosophy. He has also written a commentary to this work which contained 24 verses (*slokas*). He presents the view that the image of the dancing Civaṇ or Nāṭarācar is the embodiment of Truth which is beyond definition, bound by space and time.

Contrary to the popular view which considers the hero as an *avatār* of Tirumāl, Tīṭcitar opines that the message of Irāmāyaṇam is the supremacy of Lord Civaṇ.

Some of the views presented in this work are as follows. Lord Civaṇ was the deity worshipped by Irāmaṇ. Irāmaṇ's reign of 11 years was dictated by Lord Civaṇ. Lord Civaṇ was the deity to whom Irāmaṇ's *acuvamēta yākam* was addressed. Irāmaṇ attained the power to defeat Irāvaṇaṇ through Āṭiṭya Irutayam, a *mantram* or incantation addressed to the Sun God who is but a form of Lord Civaṇ. Since Irāvaṇaṇ was a Brahmin, Irāmaṇ had to face the aftermath of killing a Brahmin. To expiate his sin, Irāmaṇ worshipped the Civaliṅkam at Irāmēcuvaram. Moreover, Irāmaṇ attained his arms and weapons

from Lord Civaṇ through Vicuvāmittirar. The author substitutes the similes and metaphors in the original version of Vālmīki with his own, quoting Civaṇ and Pārvaṭi as objects of comparison to Irāmaṇ and Cītai. These ideas are found both in the Sanskrit version and the Tamil version.

It was published in 1884.

T.V.G.

IRĀMĀYAṆAT TIRUPPUKAL, a *tiruppukal* genre in *pirapaṇtam* class by Pālapārati, also known as Irāmaiyaṇkār (18th c). A line in the epilogue, *cīrāmaṇ rāmaceyaṇṭaṇṇai pūcittup pārāyaṇam nālum paṇṇiṇāl* - reveals that the work is also known as *Irāmaceyat Tiruppukal*. Like Vālmīki's *Rāmāyaṇa*, this work is also constructed in seven parts (*kāṇṭaṇkal*), with 370 verses (*vaṇṇa viruttaṇkal*), namely *Pāla Kāṇṭam*, *Ayōtīyā Kāṇṭam*, *Āraṇiya Kāṇṭam*, *Kiṭkintā Kāṇṭam*, *Cuntara Kāṇṭam*, *Yutta Kāṇṭam* and *Uttara Kāṇṭam*. In each song, the first two lines contain a request and the last two lines narrate the story line. The invocatory song praises Lord Caṭakōpaṇ.

The invocatory song lists the illustrious events in the chequered life of Irāmaṇ, his crusade against evil personified by Tāṭakai, Vāli, and demons, his holy alliance with Cītai, his fraternal bond to Parataṇ, etc. The poet requests Kurukaipperumāṇ or Nammālvār who epitomizes true knowledge (*ñāṇam*), that he should bestow on the poet the knowledge and ability to sing the glory of Irāmaṇ in verse.

An interesting feature of this work is its *avaiyatakkap pāṭal* where the poet normally proclaims the superiority of his subjects and his own humility. Here Pālapārati deviates from the tradition. With subtle humour, he points out that the prevalent practice in *kaliyukam* is to claim credit for what one is not. A coward calls himself a warrior, a miser goes under the name of a charitable philanthropist, a pauper is believed as a millionaire. Hence, a poet of such an age cannot reveal his true humility. Yet another special feature of this work is that it includes certain aspects of *Uttara Kāṇṭam*, which is not a part of *Kamparāmāyaṇam*. The work ends with the author's plea that in all the cycles of birth, procreation and death, his ancestors as well as his progenitors should have the material and spiritual well-being to worship Irāmaṇ. A thorough study of this work shall endow one with equanimity and spiritual maturity ; the work

ends with this claim.

It was first published by Veṇukōpāla Nāyutu, Coimbatore (year not known). The second edition was published by Kō. Pālacuntara Nāyakar with commentary in two parts at Tiruppati, 1954.

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T.V.G.

IRĀMĀYAṆAM

See : **KAMPARĀMĀYAṆAM**

IRĀMĀYAṆAM PUTTIP PAṬĀLAM, is a minor work in palm-leaf manuscript by Tiruvaḷuntūraṇ. There are 100 verses composed in *kaṭṭalaik kalittūrai* and *viruttam*. There are only 10 leaves available.

It comprises Viṭaṇaṇ's advice to his elder brother Irāvaṇaṇ to give up Cītai. This part of advice is written separately and used as a textbook copy in the form of manuscript for the students.

This *paṭalam* begins with the following laudatory verse which mentions the name of the poet also.

*matattiṇāl valiavīraṇ maṇṇaṇuk kīlaiya
tampi
itattiṇā lilaṇkai yāṇṭōṇ vipīṭaṇaṇ conṇa putti
cekattiṇil vēntar kēṭkat tiruvaḷuntūraṇ conṇa
kataikku nāṇmukattōṇ mātukantaṇuṇ
kāppatāmē*

Let the Creator Piramaṇ and Kantaṇ protect the story told by Tiruvaḷuntūraṇ to the kings of this land. The story is the advice given by Vipīṭaṇaṇ, the brave brother of Irāvaṇaṇ, to free Cītai from Irāvaṇaṇ's custody.

This unpublished manuscript is preserved in U. Vē. Cāminataiyar Library (No. 68. II). Another version of the same text with 68 verses is also preserved there (No. 414).

A.T.

IRĀMĀYAṆA VACAṆAM¹, a prose-work written in the 19th c. by Tirucciṇṇampala Tēcikar. This book narrates the story of Irāmaṇ as in *Kamparāmāyaṇam* in a simple lucid style without losing its original literary value. The book is written in such a way that it can be easily understood even by those who have only a basic knowledge of the Tamil language.

This book explains in detail the presentation of the epic before the court. In this work, the story is narrated by one person while the others listen to it. It includes the 7th canto *Uttara Kāṇṭam*, which proves the author's view that this canto was not interpolated as opined by several critics.

This work has an important place in the history of Tamil prose. Though Sanskrit words are used, Tamil language structure is strictly adhered to. Colloquial words are used and the sentences are long and involved.

This book was published in 2 volumes under the title *Srīmat Kamparāmāyaṇa Vacaṇa Kāvīyam*, in Madras, 1956.

M.M.

IRĀMĀYAṆA VACAṆAM², is a palm-leaf manuscript whose author is unknown. It is found in the U. Vē. Cāminātaiyar Library at Madras. It is incomplete and damaged, and only 315 palm-leaves are available. It tells the story of Irāmaṇ in prose form. It consists of a part of *Pāla Kāṇṭam* and a part of *Yutta Kāṇṭam*. The story is narrated in prose and in between, verses are also employed for descriptive purposes.

It begins with the curse of Akalyā in *Pāla Kāṇṭam* and ends with Parataṇ entering the fire in *Yutta Kāṇṭam*.

This manuscript begins with the lines "... as soon as he came, he ran away as a cat. He (Kautamar, the sage), on knowing him (the cat) to be the Tēvēntiraṇ, looked at him and said, "You crave for one female organ and came here. May you be cursed with 1000 organs". The text ends with the following lines: "... We will not live after his death," said the 60,000 men, 60,000 ministers and the people of Kōcala country... and came running towards Paratan".

The Acc. No. of this manuscript is 2. Another copy of this manuscript (Acc. No. 997) is preserved in U.Vē.Cā., Library.

P.T.

IRĀMĀYAṆA VIRUTTAM, a devotional treatise dealing with the story of Irāmāyaṇam. The name of the author is not known.

During the *Caṅkam* age, the worship of Kaṇṇaṇ and Palarāmaṇ was popular. It was only after the Bhakti Movement and after the time of

the Ālvārs that the worship of Irāmaṇ gained popularity. Kulacēkarapperumāl presented in a concise form the story of Irāmāyaṇam in *eṇcīr ācīriya viruttam*. Kampar wrote Irāmāyaṇam in *viruttam*. Much later, works of epic proportions like *Irāmāyaṇat Tiruppukal* and *Irāma Nāṭakak Kīrttaṇai* appeared. Still, the devotees of Irāmaṇ sang Irāmāyaṇam in separate *patikams*. One such composition is *Irāmāyaṇa Viruttam* which comprises 11 songs.

This work praises Srī Varata Vēnkaṭarāyar, the presiding deity of Tiruvēnkaṭam as Irāmaṇ and describes the events from his birth till his coronation. These events presented in eleven verses are in *ācīriya viruttam* with lines containing 12 metrical feet *cīrkaḷ*. The refrain *aṇutiṇamum uṇṇaiyē maṇattil niṇaittavar tamakkaruḷ māyaṇē ! varata vēnkaṭarāyaṇē* concludes each song. Since the manuscripts are damaged, some songs are lost.

The opening song describes the physical beauty of Tirumāl. "Lord Tirumāl wears a dazzling crown embedded with precious stones, beautiful earrings, *tirutuḷāy* garland, *caṇku* and *cakkaram* in his hands, *cilampu* - anklets on his feet and clothes made of gold. Further the sight of his eyes beaming with mercy, his mouth akin to red coral, his teeth which are like pearls, his navel which engendered Piramaṇ and his chest which is the seat of Tirumakaḷ warm the hearts of the devotees". It ends with a plea to the Lord to give strength and success to his devotees. The next nine songs encapsulate the story of Irāmāyaṇam. The 11th song describes the ceremony of Irāmaṇ's coronation and kingship. The manuscript is preserved in U. Vē. Cāminātaiyar Library, Madras, No. 811-A.

T.V.G.

IRĀMĀYAṆA VENPĀ, one of the extinct works in Tamil, to which references are made by some commentators. The commentary on the ninth *cūttiram* of *Yāpparuṅkalam Viruttiyurai* has a reference to this work. Mayilai Cīṇi Vēnkaṭacāmi is of the view that this work must have been composed around the 12th c.

A commentary on *Vīracōḷiyam* (*Poruṭṭaḷam*, *Vēntaṇ Cīraṇṇu* 18th poem) has cited two stanzas from this work.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச் ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

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V.A.

IRĀMĀṆANTA AṬIKAL (1858-1956), a Tamil poet who lived for 100 years. He was born in a small village called Kaṇapati near Coimbatore to Vēlappak Kavunṭar and Āṇṭāḷammai. His real name is Irāmakkuṭṭi.

He was a farmer. He got married at the age of 20, but became a saint after a few years. He visited many holy places and it is believed that Lord Murukaṇ appeared before him as a human being with the name Cuppaiyā Piḷḷai and bestowed on him His blessings. He gained the love of Taṇṭapāṇi Cuvāmikaḷ after many years of devoted service and learnt philosophy from him. When Taṇṭapāṇi Cuvāmikaḷ saw the maturity of his piety, he conferred on him, the name Irāmāṇanta Aṭikaḷ. His important works are Caṇmuka Mālai, Āttuma Rāma Carittiram, Nītivākkiyam, Caṇmata Tōttiram, Caṇkuru Patikam, Tiyaṇa Cepam, Tayānitik Kaṇṇi and Tiruppukaḷ.

Centil Nāyaka Aṭiyār in his works Piratāpa Cintu, Varalāru and Patikaṇkaḷ; Cuntara Aṭikaḷ in Irāmāṇanta Piratāpam and Taṇippatikaṇkaḷ and Muruka Tāca Piḷḷai in Neṇcu Viṭutūtu, Carittira Cāramālai, Anupantac Cintu, Cantappatikam and Taṇippatikaṇkaḷ, have praised Irāmāṇanta Aṭikaḷ.

T.A.

IRĀMĀṆANTA CĀMIKAL (20th c.), a Tamil poet who lived in Kāñcipuram. He belongs to the lineage of Aruṭpirakāca Irāmaliṅka Aṭikaḷār. He had his education from Aruṇācala CāmiKaḷ. Some of the books written by him on philosophy and mythology are : 1. Mōṭca Cātaṇa Viḷakkam, 2. Cīṭārāma Āñcanēya Vātam, 3. Purāṇa Itikāca Tattuvārtta Tīpikai, 4. Corūpānupūṭik Kommi, 5. Aparōṭcānupava Kīrttaṇāṇanta Lakiri, 6. Nāṇāyipōtam and 7. Corūpa Cittānta Mālai.

These are highly appreciated by his contemporaries.

M.M.

IRĀMĀNUCAK KAVIRĀYAR (19th c.), one who produced pirapantam literature in Tamil. Born

in Irāmanātapuram district, he was a disciple of Tiruvāvaṭuturai Cōmacuntarak Kavirāyar. He lived in Madras.

He had assisted Rev. Winslow in compiling, *A Comprehensive Tamil and English Dictionary*. He has also written commentaries for Ātticūṭi and Koṇraivēntaṇ.

The other works for which he has written commentaries are Naṛuntokai Kāṇṭikaiyurai and Naṇṇūl Kāṇṭikaiyurai. He has also written *Vellurai* (commentary of an unrefined kind) and *Putturai* (new commentary) for Tirukkuraḷ. He has a number of books to his credit : Ilakkaṇac Curukkam, Tiruvēṇkaṭavaṇanupūṭi, Pārttacāraṭi Mālai, Varātarāca Perumāṇ Patiruppattantāti. He has also translated Ātmapōtaprakācikai from Sanskrit into Tamil. His place in the history of the 19th c. Tamil pirapantam literature is unique.

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T.A.

IRĀMĀNUCA TĀCAR, KURAVAI (19th c.), is a Vaiṣṇavite poet who has written Nūrreṭṭut Tiruppatit Tiruppukaḷ, which sings the glory of the 108 temples of Lord Tirumāl. This work is as harmonious as Aruṇakirinātar's Tiruppukaḷ.

M.M.

IRĀMĀNUCA TĀCAR, TIRUTTILLAI (19th c.), a native of Citamparam, a staunch devotee of Tirumāl and a poet, has written laudatory poems on Vīranārāyaṇaṇ, the presiding deity of Kāṭṭumaṇṇārkōyil and Aṇumaṇ (the monkey God). These two poems are entitled Navarattiṇam (nine gems) and Pañcarattiṇam (five gems) respectively. He has also authored Srinivācappatikam (a decad on Lord Srinivācaṇ) and Alakiyaṇaṇṇār Aṭṭāṅkam (octet on the king Handsome, i.e., Lord Viṣṇu).

G.J.

IRĀMĀNUCA NĀVALAR (19th c.), a Tamil poet who hailed from Pondicherry. He is the son of Veṅkaṭārāma Nāyūṭu. He and his family members were ardent devotees of Lord Tirumāl. He was well-versed in both Tamil and Sanskrit. He served as a teacher and has written the following books : Cutaricaṇakirip Purāṇam, Cīmuṣṇa Purāṇam, Tiruccittirakuṭa Purāṇam, Puruṭārtta Tīpikai,

Vaiṇava Tattuvam, Vairākkiya Cūriyōtayam, Tēci-
kaṇ Tiruppatikam, Eṭirāca Catakam, Nammālṽvār
Pañcaratṇam, Peruntēvittāyār Tiruppatikam,
Varatarājap Perumāl Tirumālai, Varatarājap
Perumāl Paṭiṟṟupattantāti, Pakavannāma
Caṅkīrttaṇam, Pōṟṟit Tiruppatikam, Toṇṭaraṭip
Poṭiyālṽvār Pirapāvam, Kūrattālṽvār Pirapāvam,
Vaiṇava Maṅkaiyar Vālḷkaippāṭṭu, Āṇṭāl
Viṣayam, Cūrṇa Viḷakkam, Aritūṭaṇa Kapāla
Capēṭikai, Caccampirtāya Taraḷamāliki,
Cāntapūṭaṇa Campuṭam, Vaiṇava Kampīra
Cōti, Vilaimātar Viḷakkam, Tirucittirakūṭa
Māṇmiyam, Maṇavāḷamāmunikaḷ Tiruppatikam.

T.A.

IRĀMĀNUCA NĀVALAR, VE. (20th c.), a
Tamil poet who belonged to the village Karaṭivāvi.
His father's name was Vēṅkaṭa Piracaṅkiyār. In
his youth, he was indifferent to studies but after
his twenty-fifth year, he became well-versed in *iyal*,
icai and *nāṭakam* and was honoured with the title
Nāvalar.

He is the author of *Kāramatait Talapurāṇam*,
Cattiriya Purāṇam, *Cattiyōpāy Carittiram* and
Caṭācaṇa Niyamaṇam.

T.A.

IRĀMĀNUCA NŪRRANTĀTI, is a paean
on the saint philosopher Irāmāṇucar (Rāmānujar)
by his great admirer Amutaṇār of Araṅkam (Sri-
raṅkam), popularly known as Tiruvaraṅkattu Amu-
taṇār (12th c.).

This wreath of one hundred and eight verses,
in the *antāti* (anaphora) form, celebrates the multi-
farious facets of the genius of Irāmāṇucar, the
founder of *Viciṭṭāttuvaitam*. The verses are set in
kaṭṭalaik kalittuṇai metre. This work is also known
by the name *Pirapanna Kāyattiri*, suggesting that
these verses in praise of Irāmāṇucar are as unfailin-
gly efficacious as total surrender to Tirumāl and to
his devotees called Ālvārs. They are as powerful
as the spell of Gāyathri, the quintessence of the
Vedas, and which is believed to ensure the salvation
of those who chant it unfailingly.

Amutaṇār begins his praise by stating, "Let
us chant his (Irāmāṇucar's) name in order to live in
glory by merging with his lotus feet, the feet adored
by erudites at home in various branches of
knowledge". Amutaṇār says that Irāmāṇucar's glory
is based on the fact that he had surrendered at the

feet of Nammālṽvār and derived inspiration and
blessings from Nammālṽvār who had exalted
Tirumāl in immortal verses of great charm and
bhakti.

Amutaṇār exults that his wealth consists of
Irāmāṇucar, *ṇakkurra celvam irāmāṇucaṇ* (5). He
says with admirable humility that he has attempted
to exalt Irāmāṇucar of stupendous fame, out of
rash foolishness, notwithstanding a heart devoid
of bhakti, a stony heart hardened by sins
(6). Amutaṇār surrenders himself at the feet of
Irāmāṇucar, who disdains all feet except that of
the exalted devotees such as Toṇṭaraṭippoti Ālvār,
who adorns the feet of the Lord of Tiruvaraṅkam
with a dainty lush wreath of *tulāy* (sacred basil)
interwoven with his expert skill and a garland made
of chaste Tamil like that of the *Vedas* (13). Amu-
taṇār avers that he does not care any more for self-
flagellations such as penance in blistering woods,
and in scorching up boulders and sea with the fierce
heat of his austerities, with an eye on redemption.
For, he is confident of the grace of Irāmāṇucar
who adores the feet of the ruler of Kolli, Kulacēka-
rālṽvār who has studded his grand Tamil verses with
luminous gems of shastric fecundity. He asserts
that he would not mix with anyone who is not
drawn towards the blessed feet of Irāmāṇucar, who
constantly meditates the greatness of Periyālṽvār
whose rare bhakti and maternal solicitude in his
self-assumed role as mother of Kaṇṇaṇ was such
that it had got the better of his understanding of
Tirumāl when he began his divine outpourings with
a decad of benediction on the Almighty. He goes
on to say that Irāmāṇucar was an ardent devotee
of Tirumaṅkai Ālvār who concentrated on the glory
of the Lord of Tirukkannaṁkai and extolled Him
in fine Tamil verses capable of wiping the miser-
ies of mankind. The greatness of persons attached
to the feet of Irāmāṇucar is distinguished by the fact
that they do not lose their equanimity in the face of a
battalion of woes or host of good fortunes. Irāmāṇucar
is acclaimed as one who peeled out the
unique greatness of Maturakavi Ālvār, whose mag-
nificent obsession was to perennially meditate the
supreme divineness of Nammālṽvār, who performed
the amazing feat of condensing the essence of the
recondite *Vedas* in one thousand verses of sweet,

simple Tamil.

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See also : **AMŪTAṆĀR, TIRU-
VARAṆKATTU** in Vol. II

V.G.S.

IRĀMĀNUCAP PIḷḷAI (19th c.), a Tamil poet of the Cōḷa Nāṭu. He was a village accountant at Uṭaiyār Pālaiyam, Neruṅcik Kōrai. He is the author of a work entitled *Maṇmata Nāṭakam* (1894) in 59 pages with an admixture of prose and poetry.

T.A.

IRĀMĀNUCAM PIḷḷAI (19th c.), is a religious scholar who lived at Kāñcipuram. Though a Vaiṣṇavite, he has also written many works on Caivite Gods. He has earned high commendations from his contemporary writers. His works are : 1. *Cēṭamalai Patirruppattantāti*, 2. *Kiruttina Kaṇāmīrutam*, 3. *Vaiṇava Camaya Viṇā Viṭai*, 4. *Attikiri Mālai*, 5. *Attikiri Patirruppattantāti*, 6. *Attikirip Patikam*, 7. *Tirukkacci Antāti*, 8. *Tirut-taṇikaip Patikam*, 9. *Tiruttaṇikai Teyvayāṇai-yamṁmaip Patikam*, 10. *Tiruttaṇikai Vaḷḷiyamṁmaip Patikam*, 11. *Kāṭṭumalaiyicar Pañcarattiṇam* and 12. *Kaliyāṇapuram Aṅkayarkaṇṇiyamṁmai Ūcal*.

M.M.

IRĀMĀNUCAR (1017-1137), an eminent Vaiṣṇavite scholar and preacher.

He was born at Srīperumputūr near Madras, to Ācūri Kēcavap Perumāl and Kān-timati. He learnt the *Vedas* upto his 16th year and then got married.

After his marriage, he left for Kāñcipuram to learn the *Vedānta* philosophy under Yātavap Pirakācar. Uncon-

vinced by his teacher's explanation on *Vedānta* philosophy, he remained aloof. But hearing about his scholarship, Āḷavantār alias Yamuṇāccāriyar came from Srīraṅkam to meet him. He requested Irāmāṇucar to be his Vaiṣṇavite teacher. Irāmāṇucar did not heed to his request immediately.

In the meantime, Āḷavantār fell ill at Srīraṅkam and sent his disciple Periyaṇāmpi to Kāñcipuram to bring Irāmāṇucar. But before he could reach Srīraṅkam, Āḷavantār breathed his last. From then on, Irāmāṇucar began to work for the ideals of Āḷavantār.

After this, he renounced the material life and opted for sainthood. He renamed himself as Etirācar. He learnt *Tirumantiram* under Tiruk-kōṭṭiyūr Nampi and propagated his teachings in various ways.

In his later years he wrote commentaries (*pāṣyas*) to *Brahma Sūtra*. He encouraged Tirukkurukaip Piḷḷāṇ to write the commentary for *Tiruvāymoḷi* entitled *Ārāyirap Paṭi*. He also goaded his disciple Parācara Paṭṭar to publish the commentary for *Sahasra Nāmam*. All these ambitious desires of Āḷavantār were fulfilled by Irāmāṇucar.

He popularized Vaiṣṇavism for 12 years in Karnataka. He called the low caste people of Mysore as *Tirukkulattār* (holy men). He also fought and found the means to make these people enter the temple and bathe in the holy ponds at certain periods of every year. He also directed them to learn the *Vedas* and become educated.

During his last years he lived at Srīraṅkam. He is considered to be a pioneer in the struggle for equal rights to the scheduled caste people at a time when the caste system was rigid. His fight for their temple entry is a remarkable historical event.

He pointed out how the concepts of Sanskrit *Upanishads*, *Brahma Sūtra* and *Gīta* coincide with the *Pirapantams* of the Āḷvārs. Thus he has proved that great men and devotees express the same truth in various forms.

He travelled all over India for the propagation of his religion. In him, experience and philosophy found a happy blending.

His contribution to the growth of Vaiṣṇavism, its new ideology of religious integrity, above all casteist diversions, is remarkable.



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V.A.

IRĀMĀNUCAR VAIPAVAM, a prose work compiled by Aṇṇākarāccāriyar. Many scholars have written the biography of the Vaiṣṇavite leader Irāmānucar. The author has collected the essential aspects of these works and compiled them. Its language is in maṇippiravāḷam style, a mixture of Tamil and Sanskrit, which cannot be easily understood by all kinds of readers.

It was published in Madras in 1947.

M.M.

IRĀMĀNUCALU NĀYṬU (1886-1935), a journalist and a scholar in Tamil, was born at Tirucci. At the age of eighteen, he started publishing articles in magazines under the pen name, Pāla Pāskaraṇ.

Interested in journalism, he started a magazine, **Pirajānukūlaṇ** in 1904 and celebrated its silver jubilee in Madras. He started another magazine, **Tirāviṭṭapimāṇi** at Salem in 1907 and it ran for several years. He was the editor of **Āṇanta Kuṇa Pōtiṇi**, in the year 1926, which was changed as **Amirta Kuṇa Pōtiṇi**. He also ran the magazines

titled **Paṇam** and **Carasvati**. Apart from these, he has also published some social novels.

Āṇanta Katā Kalpam, **Aticaya Cintāmaṇi**, **Katimōkaṇa Raṇcitam**, **Amirtavalli**, **Kamalāpāy Katai**, **Parimaḷā**, **Vittiyānavantam**, **Caṇakā Mōkaṇa Cāturiyam**, **Nākarika Pāricātam**, **Cukumāra Tilakam**, **Ācaiyiṇ Muṭivu**, **Takātayutti**, **Kāṇamarpōṇa Rākavalu**, **Iraṇcita Rattiṇam** and **Purāṇa Carittira Vivaraṇkal** are his works, which are useful in understanding the style of the early Tamil prose used in literature, different from the *maṇippiravāḷam* style.

S.N.K.

IRĀMĀNUCA VIJAYAM, a biographical work by Cuppiramaṇiya Civam. He has recorded the history of Irāmānucar - the leader of Vaiṣṇavite cult in Tamil Nadu - the originator of a Vaiṣṇavite sect called *Teṇkalai* and the founder of *Viciṣṭāvaitam*, a school of philosophy.

It contains many chapters dealing with Irāmānucar's family history, his birth, his learning, his commentary to Vaiṣṇavite works and his philosophy. Details are given about the school of philosophy founded by him, his students and devotees.

The work reads like a story. The style is highly Sanskritised and consists of long winding sentences.

It was published in Madras in 1924.

M.M.

IRĀMĀNUJA AYYĀŅKĀR, Tl. KI. (20th c.), was an eminent Tamil scholar and publisher in this century.

He was born at Etirkkōṭṭai, a village in Cāttūr taluk in Kāmarācar district on 14/12/1895. His parents were Tirumāḷikai Kīruṣṇaiyaṇkār and Rukmaṇi Ammāl. He had his primary education under his grandfather, an accomplished scholar in Tamil and Sanskrit.

His service to Tamil is significant. He was an assistant editor in the *Tamiḷc Caṇkam* at Maturai from 1912-1915. After two years, he served as the chief Tamil teacher in Civakāci Intu Nāṭār Victoria High School (1917-1919). Then he was honoured with the assistant editorship of the journal **Centamiḷ** and he held that position from 1919-1947. In 1948, he was promoted as the editor of the same journal. After four years from 1952 to 1955, he was again appointed as the Tamil teacher in *Tamiḷc Caṇkam*.

Having gained a rich experience in the *Tamiḷ* *Caṅkam* of Maturai, he served as an assistant professor of research in the Annamalai University for nine years (1955-1964). He also served as the secretary for the publication committee of *Kamparāmāyaṇam*, at Annamalai University.

His service in the publication of *Kamparāmāyaṇam* is remarkably commendable. He has scrutinized 40 different palm-leaf manuscripts and edited this epic. He has also written commentaries for the following *paṭalams* : *Āṇṇup Paṭalam*, *Kaiyaṭaip Paṭalam*, *Veḷvip Paṭalam* of *Pāla Kāṇṭam*; *Kaṅkaip Paṭalam*, *Vaṇampuku Paṭalam*, *Cittirakūṭap Paṭalam*, *Kukap Paṭalam* of *Ayōṭṭiyā Kāṇṭam* and *Māricap Paṭalam* of *Āraṇiya Kāṇṭam*.

He published Aiyāṇ Perumāḷ's *Purūruva Uṇṇattip Paṭalam* dividing the original into many *paṭalams* in the journal *Centamiḷ* from 1922-25. It is different from other texts of the same genre as it has no *Nāṭṭup Paṭalam* and *Nakarap Paṭalam*. In 1938, from July onwards, he serialized *Paḷaṇik Kōvai* in *Centamiḷ* for eight months.

Pāppāviṇam, a poetical composition of the 16th c. was published with grammatical notes and glossary by Irāmānuja Ayyankār. He has conclusively proved that *Pāppāviṇam* was written by Tirukkuruṅkaip Perumāḷ Kavirāyar, refuting the statement of Caṭakōpa Rāmāṇujācāriyar, who has claimed Kārirattiṇak Kavirāyar, commentator of *Māraṇalaṅkāram* as its author.

His experience was varied since he served as a *Tamiḷ* teacher, journalist, publisher, editor and a researcher. He bagged Rao Sahib Rāmāṇ Medal in a folk song competition conducted by War Propagation Council of Madras in 1944.

He has also edited and published many *pirapantams* like *Tirunāraiṇūr Nāmpi Mēkaviṭu Tūtu*, *Tirumalaik Kuṇavaṇci*, *Ālvār Piḷḷaittamiḷ*, *Aḷakar Kuṇavaṇci* etc.

S.N.K.

IRĀMĀNUJA TIVVIYA CŪRI CARITAI, a palm-leaf manuscript, describing the life history of Irāmānujar and also his close association with *Viciṭṭāttuvaitam* and *Vaiṣṇava* religion. From the available colophon of this work, its author could not be traced out but some scholars are of the

opinion that one Lōkāccāriyar might be the author of this composition. It is in the *maṇippiravāḷam* style. The complete version is available.

This slightly damaged manuscript (number R.15) is preserved in the Government Oriental Manuscripts Library, Madras.

T.A.

IRĀMĒCCURAM, is one of the most famous *Caivite* shrines in South India. This shrine, popularly known as *Rāmēsvaram*, has been exalted by Campantar (III. 10, 101) in two decads and Appar, (IV. 61) in one. It is situated in a small isle, some 50 kilometres South of Irāmānātapuram.

Here, Civaṇ is named Irāmānātar and Irāmaliṅkar and His consort, Parvatavarttiṇi. The temple is a big one occupying a length of 865 feet East to West and 657 feet North to South. The sanctum sanctorum is ringed by three *pirakārams* or corridors. The ramparts of the temple cover 4000 feet in length ; they are supported by huge columns of 20' to 30' circumference and soaring to a height of 60'. This huge *maṇṭapam* (hall) is called *Cokkaṭṭāṇ Maṇṭapam*. The sea that surrounds this shrine is regarded to be very sacred. Pilgrims from all over India flock here to have a dip in the holy sea. There is a tank within the temple precincts called *Kōṭi Tīrttam*.

Legend has it that Irāmāṇ expiated his deep sin of slaying a Brahmin - Irāvaṇaṇ, the grandson of sage Pulasthyar, and got rid of the curse of *biramahatti* (Brahminicide) by installing a *Liṅkam* and adoring Civaṇ here. This shrine is counted among the twelve *Cōti Liṅkams* or light manifestations of Lord Civaṇ.

Campantar celebrates the adoration of Civaṇ by Irāmāṇ, the mighty slayer of the Arakkar potentate Irāvaṇaṇ very sweetly.

Irāmēccuram founded by the Lord of renown
immaculate

Who slew the giant who did grab in the woods
By a wicked ruse the fawn eyed Vaitēki (Cītai)
(That Irāmēccuram) benign stands for
wisdom (divine)

And wealth (imperishable). (III. 10.3)

Appar too celebrates the founding of this shrine : "Irāmēccuram built by the wielder of the

bow that destroyed the cruel giants and as a temple selectively and lovingly built by Tīrumāl" (IV. 61.8, 9).

Aruṇakiri Nātar, in his **Tiruppukal** extolling Lord Murukaṇ of Irāmēccuram, condenses the saga of devastation of his foes by Irāmaṇ, the founder of Irāmēccuram, in his own capitivatingly concise style :

Nephew of Him Who bears Tiru on His chest,
Who ports the disc and conch, and Who with His
Smoking shaft blazing (short off) from robust bow
To pulverize the throng of mighty Irāvaṇaṇ
Of sea - girt isle boiling, the screaming
Tātakai,

Cuvāku, stately trees seven, Vāli, the beguiling Pakaṇ and vile Virātaṇ !

Irāmēccuram temple had been for centuries under the control of the Cētupatis, the hereditary sovereigns of Irāmanātapuram. The main portions of the temple were built by Uṭayāṇ Cētupati in 1414, with the support of the Sri Lankan prince Pararāja Sēkaraṇ. Talaṭvāy Cētupati is vested with credit for having completed the construction of the Eastern tower.

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V.G.S.

IRĀMĒCCURA YĀTTIRAIP PIRAPAN-TAM, is a work in a palm-leaf manuscript. This is in verse form and reads like a travelogue. The author is unknown. It is conjectured that the work belongs to the 19th c.

The text is in the form of an epistle to Cētupati

describing the author's journey to Irāmēccuvaram. The author is from the Southern part of the Pāṇṭiya kingdom who has undertaken the journey with the blessings of the king. The text is incomplete.

The manuscript is yet to be printed. It is available in U. Vē. Cāminātaiyar Library, Madras, No. 248.

P.T.

IRĀMĒCURAK KŌVAI, one of the extinct works in Tamil. Reference to this work can be traced in a poem from **Kayātara Nikaṇṭu**. Based on this, Mayilai Cīṇi Vēṅkaṭacāmi concludes that this work might have been written by Kayātara himself. Since there is no other testimony to substantiate this view, it cannot be accepted as conclusive.

In this work, Lord Civaṇ of Irāmēccuram is personified in a series of verses. Unfortunately, not even a single verse is available to us.

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V.A.

IRĀMAIYA AṬIKAL (19th c.), is a Tamil poet from Māyūram of Cōḷa Nātu. His rich knowledge of both Tamil and Sanskrit helped him to translate **Nākūrttalapurāṇam** from Sanskrit into Tamil. This poetic work contains 9 sections and 798 poems. He has also composed the *antāti* known as **Tirumayilait Tiripantāti**.

T.S.S.

IRĀMAIYAṆKĀR¹ (18th c.), is a Tamil poet, also known as Pālapārati. He has written **Irāmaceyat Tiruppukal** based on **Kamparāmāyaṇam**. This poetic work of 370 *vaṇṇap-pākkaḷ* comprises seven cantos. It is also known as **Irāmāyaṇat Tiruppukal**.

See also : **IRĀMĀYAṆAT TIRUPPUKAL**

T.S.S.

IRĀMAIYAṆKĀR² (18th c.), lived in Kumpakōṇam during the latter half of the 19th c. He is a devotee of Ārāvamutap Perumāṇ, known as Cāraṅkapāṇi. He revered Vētānta Tēcikar, a *Vaṭakalai* Vaiṣṇava Brahmin who performed holy rites to Tēvanātap Perumāṇ in Tiruvakin-tirapuram.

He is a master, well-read in the twin epics, *Irāmāyaṇam* and *Pākavatam*. He also had a good knowledge of music. As an invocation to Lord Ārāva-mutap Perumāṇ of Kumpakōṇam, he composed a hymn. He also composed two works *Irāmāṇantak Kalippu* and *Kōvintanāma Caṅkīrttaṇam*, in praise of Lord Tēvanātap Perumāṇ of Tiruvakintirapuram. All his compositions were collected and published as a book in 1889.

T.V.G.

IRĀMAIYAR (19th c.), belongs to Tālai-mānakar of Kerala. He has written the book, *Aḷa-kāṇanta Civaṇāṇa Cūṭamaṇi*. Parts of this book, comprising *Kalippu*, *Kaṇṇi* and *Tattuvanilai*, were published as separate volumes by Vē. Varatarāma Aiyar in 1890. This part consists of 144 poems.

T.S.S.

IRĀMAIYĀ CĀTTIRIKAḸ (19th c.), is the author of the Sanskrit work *Vatāraṇya Makāṭmīyam* in Tamil, comprising 13 chapters. This prose work, published in 1892, describes the greatness of the shrine in Tiruvālaṅkāṭu, also known as *Vatāraṇyam*. It also deals with the history and the religious principles of the Vaiṣiya community.

T.S.S.

IRĀYAPPA UPATĒCIYĀR (20th c.), hails from Pālaiyaṅkōṭṭai.

He has written *Meyṇṇāṇa Vēta Oḷi* and a prose work, *Tēva Mātāvai Vaṇaṅkum Vaṇakkattin Campāṣaṇai Viḷakkam*.

This *viḷakkanūl* is written to refute the ideas given in *Tēvamātā Vaṇakkat Tavaru* and to establish that *Tēvamātā*, like a mother, protects Jesus, the Holy Man, and all the Christians who worship and follow Him.

S.N.K.

IRĀYAPPAṆ PIḸḸAI (19th c.), a Christian Tamil scholar, who lived in Pālaiyaṅkōṭṭai. He embraced priesthood and served as a Christian preacher. Defending the worship of the Holy Mother, he has written a book *Tēvamātāvai Vaṇaṅkum Vaṇakkac Campāṣaṇai Viḷakkam*. This work is in the form of a dialogue and states that the Holy Mother showers mercy on men and angels alike and the worship of Mary, mother of Jesus ennobles the soul. The book runs to 200 pages, and is in simple lucid prose. A second edition of this work was brought out in 1899.

During the 19th c., several critical works on religious practices were written as a result of the differences of opinion between the Caivite and the Vaiṣṇavite scholars. Criticism against the theories of Advaita and Vicistadvaita was rampant. Christianity did not escape the onslaught of criticism. A work deploring the worship of the Holy Mother Mary appeared. Irāyappaṇ PiḸḸai wrote justifying the worship.

T.V.G.

IRĀYAR APPĀJI KATAIKAḸ, is pre-eminent among the folk tales in Tamil based on the personality of the characters. The other famous fables of the same flavour are *Teṇālirāmaṇ* stories and *Mariyātai Irāmaṇ* stories.

Irāyar Appāji was a minister of Emperor Kuruṣṇa Deva Rāyar of Vijaya Nagar (16th c.) who was an illustrious contemporary of Babur, the founder of the Moghul dynasty. Appāji's original name was Timmaracu. He was known for his wisdom, astuteness and loyalty. Besides being a man of intellect, he was also worldly wise. Enjoying the counsel of such a resourceful minister, the emperor remained invincible, exciting the admiration of Delhi Badshah (Moghul emperor), according to the folk tradition of Tamil Nadu where the story has been in circulation regaling many generations. No biographer of Kuruṣṇa Deva Rāyar has mentioned that the emperor was served by such an extraordinary wise man as the minister. He might have actually existed. Or may be, he is the making of a popular imagination that loves to believe that an able ruler derived his strength as much, if not more, from his sagacious counsellor as from his sword. Anyway, Appāji has given rise to many engaging tales.

According to the Tamil folklore, Appāji was originally serving a petty chieftain and his fame reached the ears of the emperor who made him his minister. According to another tradition, Appāji had connections with the emperor from their boyhood.

These tales, which have been amusing and edifying the generations, were originally transmitted orally. Many men compiled them and gave them a written form. The stories are common to

all of them. The titles, the placement of the tales and the mode of narration have been dealt with, differently, by different authors. The earliest of them was Cantiyāpō Piḷḷai of Colombo (Sri Lanka) who published them under the title *Katā Cintāmaṇi* (1876). Many other persons followed him suit and brought out their own versions of the same titles. But these works including *Katā Cintāmaṇi* have become scarce. Those which are available now were written in this century and they are : 1. *Irāyar Appāji Kataikaḷ* (1958) by Na. Paḷaniyappaṇ. It comprises the following stories.

1. *Aṛivāl Amaiccarāṇār Appāji* (Appāji became a minister by his intellect), 2. *Vēlaikku Ēṛra Nalam* (fruits of one's labour), 3. *Ellām Iḷavaracar Ceyal* (all, the work of the prince), 4. *Ikaḷvatupōl Pukaḷtal* (eulogy under the mask of disparagement), 5. *Kēṭum Naṇmaiyum* (harms and benefits), 6. *Kiṇaṇum, Kīraiyum, Pūcaṇiyum* (well, greens and pumpkin), 7. *Mutal Itai Kataiyar* (persons - first, middle and last), 8. *Muttālālum Payaṇuṇtu* (there is use even of a fool), 9. *Cūlcciyai Cūlcciyāl Venṇār* (defeated trick by trick), 10. *Maṇakkavalai Palakkuraivu* (worry weakens), 11. *Kaḷaṇiyum Kaṇṇiyarum* (farm and lasses), 12. *Uḷḷattaip Pōla Ulakam* (the world reflects one's heart), 13. *Paṭitta Muttālkaḷ* (learned fools), 14. *Peṇkaḷ Kūriya Uvamaikaḷ* (similes uttered by wenches) and 15. *Kaṇṭupitippu* (discovery).

2. The second work using the same title theme is entitled *Irāyar Appāji Kataikaḷ* (1984) by Ne. Ci. Teyvacikāmaṇi. The stories in this collection bear the following titles : 1. *Toḷilukku Ēṛra Cukam* (pleasure in keeping with the occupation), 2. *Utaittakālukku Muttamiṭal* (kissing the foot that kicked), 3. *Ikaḷcciyā Pukaḷcciyā* (disgrace? or glory?), 4. *Camayōcita Putti* (astuteness), 5. *Elumiccaṅkāyaḷavu Poṇ* (gold, in the size of a lemon), 6. *Kavalaiaṇṇa Vālipaṇ* (youth sans worries), 7. *Iṛumiṇāl Konṇuviṭuvēṇ* (I'll kill you if you cough), 8. *Mūṇṇu Cilaikaḷ* (three statues), 9. *Mūṇṇu Aticayap Poruṭkaḷ* (three marvellous things), 10. *Paṭittum Payaṇillātavar* (useless though educated), 11. *Peṇkaḷ Kūriya Putirkaḷ* (puzzles posed by women), 12. *Kaḷaṇiyum Kaṇṇiyarum* (farm and wenches), 13. *Irāyaraic Cīraimittal* (freeing Kīruṣṇa Deva Rāyar) and 14. *Pātusāvaik Kaṇṭupitittal* (finding the Moghul Emperor).

3. The third anthology dealing with the same theme of Appāji's marvellous sagacity is by Mullai Muttaiyā, titled *Appāji Yuktik Kataikaḷ* (1986). The titles in this bunch are : 1. *Aracaṇ Ēṇ Varavillai* (why the king did not turn up), 2. *Ulaka Iyalpu* (nature of the world), 3. *Aṛivu Mikunta Amaiccar* (wise minister), 4. *Makkaḷiṇ Cukamum Tukkamum* (people's happiness and miseries), 5. *Palamum Palaviṇamum* (strength and weakness), 6. *Mūṇṇu Uvamaikaḷ* (three similes), 7. *Avaḷukkum Oruvaṇ Uṇṭu* (she too has a man) 8. *Vēlaikku Ēṛra Cukam* (happiness in keeping with one's work), 9. *Utaitta Kālukku Calāṅkai* (anklets for the foot that kicked), 10. *Māṇattai Iḷanta Nāṭṭiyakkāri* (the danseuse who lost her honour), 11. *Nipuṇarkaḷiṇ Cāṭaṇai* (achievement of experts), 12. *Ikaḷcciyā Pukaḷcciyā* (humiliation or glory?) 13. *Cantarppattukku Ēṛra Aṛivu* (astuteness), 14. *Irakaciyaṭtaik Kāppavaṇ Yār* (who keeps the secret?), 15. *Aṇukūlamum Āpattum* (help and danger), 16. *Mūṇṇāl Uṇṭāṇa Naṇmai* (the benefit that came out of a fool), 17. *Pātuṣāviṇ Ēmāṇṇam* (disappointment of Badshah) and 18. *Paṇṇu Illātavarkaḷ* (the uncultured).

Though the stories in these three collections are found under disparate titles, the stories are almost the same. But the numbers (of stories) in these collections vary. They had been passed orally from generation to generation regaling the young and the old alike, instructing even while amusing. Once they got printed, they had come to be classified under children's Literature.

All these tales bring out Appāji's peculiar genius, his wit, his exceptional sagacity and shrewdness. For instance in one story, three women regard a piece of land and reflect cryptically. One woman says : 'this land is enough for face'. The second one avers : 'this would cover the mouth', while the third one utters : 'this is enough for the pillai'. The emperor Kīruṣṇa Deva Rāyar who happens to pass by is mystified by their observations. The intrigued emperor approaches Appāji for answers to these riddles. And the wise minister is seen enlightening his master with his unfailing sagacity. When the first said that it 'would cover the face' she meant that the land specified was fit for cultivation of turmeric. What the second

woman meant was that it would be suitable for cultivation of betel leaves and the third that it would be ideal for cultivation of coconut saplings (*pillai* in Tamil means both a child and a sapling).

Another tale runs like this. The contemporary Badshah of Delhi who could not prevail over Kuruṣṇa Deva Rāyar was bent on discomfitting the latter. So he sends a danseuse who reaches the court of Kuruṣṇa Deva Rāyar and gives a dance recital. The emperor is very much impressed by her skill and enquires her as to what favour she desires of him. As maliciously designed ahead, she expresses a scandalous wish, 'to be permitted to defecate once on his throne'. The court is outraged and the emperor is nonplussed. But Appāji springs to his master's rescue. He traps her in her own vile toils. "We have no objection to your easing yourself upon the royal throne. But on one condition. You should not urinate as you defecate. Even a drop of piss would cost you your head". On hearing this, the danseuse absconds. The king extols Appāji's unfailing shrewd commonsense and cleverness which has saved him from humiliation. This type of stories are found in this collection of children's literature, which are meant to develop children's IQ.

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M.M.

IRĀVAṆA KĀVIYAM, an epic poem on Irāvaṇa, the traditional antagonist in all the versions of *Irāmāyaṇam*. This poem was composed by Pulavar Kuḷantai, a staunch follower of the D.K. Movement. This work consists of 3100 verses in 57 chapters.

The poem bears a prologue by Pāratitācaṇ and a detailed preface by C.N. Aṇṇāturai who have fully shared the social and the political ideals of the author of this epic.

According to the author, the Tamil language and culture have degenerated owing to the Aryan invasion and the interpenetration of the Sanskrit culture, and the *Irāmāyaṇam* of Kampan was composed with a view to denigrating the Tamil culture as Kampan has degraded the achievements of the leader of the Tamils, Irāvaṇa, by making

him an *acura* and has suppressed the merits of the righteous Tamil kings such as Vāli and others by portraying them as monkeys.

Consequently, the present epic is designed to serve as a parody to the epic of Kampan. The author has made Irāvaṇa, a valiant hero and an archer of the first order, who was treacherously killed by the cruel antagonist Irāmaṇ.

The abduction of Cītai by Irāvaṇa is also justified as an act of heroism from the point of view of the heroic codes of Tamil literature. This episode has been included under the poetic situation *veṭciṭ tiṇai* and the theme *nirai kāvartal*, to present it as a heroic deed, in keeping with the conception of heroism of the early Tamils.

Irāvaṇa, the leader of the Tamils, ruled the ancient Tamil Nadu from the Southern side of Ceylon. The three monarchs of the ancient Tamil Nadu are portrayed as descendants of Irāvaṇa. The Tamil leaders fought against the Aryan invasion and stopped their sacrifices. But the Aryans killed the Tamil kings treacherously. Tāṭakai, a Tamil queen sought the help of Irāvaṇa to defeat the Aryans.

The birth of Irāmaṇ is portrayed in a sarcastic tone. According to this epic, Kāmavalli, the sister of Irāvaṇa ruled Vintiyam. Irāmaṇ tried in vain to rape her. Consequently, the outrageous Irāmaṇ killed Karaṇ and cut the nose and breast of Kāmavalli. To avenge Irāmaṇ, Irāvaṇa abducted Cītai, the wife of Irāmaṇ and kept her in a prison providing all royal facilities. Although she was the wife of his enemy, Irāvaṇa treated her as his own sister. Irāvaṇa advised Aṇumaṇ that Irāmaṇ could take Cītai back by apologizing for his wicked deeds. But Irāmaṇ killed Irāvaṇa by foul means. Sending Cītai to forest, Irāmaṇ, the antagonist, ruled his kingdom.

Deconstructing the antagonists of classical literature into protagonists and portraying them as the main characters can be described as a salient characteristic of some modern writings. One can come across such instances in English Romantic poems. The typical examples are the Prometheus of Shelly and the Cain of Byron. The Irāvaṇa of Pulavar Kuḷantai and the Iraṇiyaṇ of Pāratitācaṇ can also be included in this category.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

He continues to be the representative of Tamil culture as in R.S. Maṇōkar's plays. Thus his character with its varied dimensions in the course of social changes is indeed an illuminating illustration of interconnection between literature and society.

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IRĀVAṆAṆ KAḻAṆKĀṆ PAṬĀLAM, the 33rd chapter of the *Yutta Kāṇṭam* (war canto) of **Kamparāmāyaṇam**. All the 27 verses here are set in *viruttappā* metre. *Kaḻam* means field (of battle) and *Irāvaṇaṇ*, in profound dismay and sorrow, is seen surveying the incredible annihilation of his *mūla cēṇai*, the core force.

In the preceding chapters, *Kampaṇ* narrates the calamitous death of *Intiracittu* at the hands of *Ilakkuvaṇ* and *Irāvaṇaṇ*'s tremendous retaliation with his supremely effective *vēl* (a wedding gift to the giant by his father-in-law *Mayaṇ*) that practically leaves *Ilakkuvaṇ* dead. Returning triumphantly, the demon king is of a mind to share his great joy with his faithful, battle-weary army. He wants to express his thanks to his followers by arranging a heavenly feast, a cornucopia of celestial delights beyond the conception of mortals. He bids the celestials to his presence and orders them to

arrange a grand banquet. He issues his dire threat that if his order is not obeyed, the erring heavenly hosts shall be killed. The survivors on *Irāvaṇaṇ*'s side are treated to food, music, dance and the dalliance of heavenly damsels usually reserved for immortals after a life time of arduous penance. Just as they are having a heavenly time, the couriers from the battlefield rush in with the dismal news that *Irāvaṇaṇ*'s *mūla cēṇai* has been obliterated. The galling news is whispered in the mighty potentate's ears who simply could not believe it.

'Except the survivors here in *Ilaṅkai* who are revelling here at the moment, all other men of your race lie slain in the war. The heavenly feast made by the celestials may best be used as *palik kaṭaṇ*, that is, sacrificial offerings to departed souls'. Hearing these bitter words, *Irāvaṇaṇ* is extremely distressed and shocked by the news. Shortly, he recovers and states emphatically that his vast army of one thousand *veḷḷam* (a unit), uncountable like the sands on a sea-shore, cannot have been routed. He deems that his couriers are lying and bids them speak the truth. One of his few surviving counsellors named *Māliyavāṇ*, assures him that they speak only the truth. He boldly asks, would our messengers, lie to us? Like *Māriṇaṇ*, *Viṭṭaṇaṇ*, *Kumpakaṇaṇ* and *Intiracittu* before him, *Māliyavāṇ* too tries to advise his master to give up *Cītai* and mend his ways.

Irāvaṇaṇ, being livid, arrogantly asserts that he has destroyed the redoubtable *Ilakkuvaṇ* which is sure to shatter the morale of the monkey army, and the grief-stricken *Irāmaṇ* is bound to succumb to his mental torture and perish. Victory is ours for sure. *Irāvaṇaṇ*'s heralds are quick to contradict him: "*Ilakkuvaṇ* has been resuscitated by the salubrious breeze wafting off the herbal hill transplanted by *Aṇumaṇ*, a fact that has delighted the whole lot of *Irāmaṇ*'s vast army ; you can hear their glad shouts if you choose to".

Utterly frustrated and blazing with fury, after witnessing the destruction on the battlefield, *Irāvaṇaṇ* is shown retiring to his palace. He holds no fears. He is wicked. But he is not a coward. The calamities inflicted on him only steel his resolve for a fight to the finish. *Irāvaṇaṇ* is truly titanic in his grandeur like Milton's Lucifer.

In Vālmīki's original, there is no mention of a heavenly banquet spread out for Irāvaṇaṇ's surviving men. Neither is he informed of the annihilation of his *mūla cēgai* by his heralds nor does he ascend the tower to witness that. All these are the inventions of the Tamil poet. This chapter does afford an opportunity to witness the giant's capacity to reward his henchmen who have stuck to him in the face of adversity. When he gives he is seen giving lavishly befitting an emperor.

See also : IRĀVAṆAṆ

V.G.S.

IRĀVAṆAṆ KUMMI, is a ballad. Composed by Cīruṁaṇavūr Muṇicāmi Mutaliyār, it contains 199 *kummi* stanzas intermixed with two *viruttams* and two prose paragraphs. The *kummi* form employed in this poem is *iyaṛ kummi* which has seven feet in two lines with *tanicol* at the fourth foot. As the form and content are well-known to the people, even the illiterate population can appreciate the poem by listening to it.

The ballad begins with the invocatory songs on Vināyakar, Cuppiramaṇiyaṇ, Irāmaṇ, Cītai and Āñcanēyar. At the outset, Viṭaṇaṇ and his mother make a plea to Irāvaṇaṇ that Cītai should be released and sent back to Irāmaṇ. But, with angry words, Irāvaṇaṇ hits his brother and mother. Then, Viṭaṇaṇ takes refuge at the feet of Irāmaṇ. Even though Cukkirīvaṇ asks Irāmaṇ not to protect him because he also hails from the clan of Arakkaṇ, Irāmaṇ explains to Cukkirīvaṇ through a story that even an enemy should be pardoned if he surrenders and realizes his sins. The *kummi* ends with a blessing to those who read or at least listen to it.

It was published in 1893 at Madras.

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IRĀVAṆAṆ CŌKAP PAṬALAM, is the 28th chapter in *Yutta Kāṇṭam* of *Kamparāmāyaṇam*. It narrates the paroxysm of grief and wrath of Irāvaṇaṇ when the news of the killing of his son Intiracittu is conveyed to him. The 61 verses here are set in *viruttappā* metre.

In one of the editions, this chapter has the title *Irāvaṇaṇ Piralāpap Paṭalam* (*piralāpam* meaning lamentation).

When Intiracittu, the scourge of gods, the pride of his father, and hope of the demons, is slain by Ilakkuvaṇ after a titanic struggle, the shattering news is borne by a few messengers to Irāvaṇaṇ. The calamitous news throws him into sorrow and fury. Crazed with grief, failing to respect the time-honoured diplomatic norm of not harming the messengers, at one stroke he beheads all the poor, innocent messengers. And his wave like massive arms thudding the floor, he slumps in a faint. When he regains his consciousness, he looks like a picture of desolation. Fuming with fury like a hooded serpent, and fury swelling in his bosom like poison in a tumultuous sea, he is tormented. Vindictive fury, hatred for his son's killers and gushing love and pity for his most beloved and obedient son, wreck and overwhelm the *arakkar* sovereign. The titan gnashes his teeth. The gnashing reverberates like the crash of thunder during the heavy rainy season; when he paws his hands on the surrounding Tirikūṭa hills, the hills are pulverized and the surrounding sea boils up.

Irāvaṇaṇ wails piteously ! "My son, my life most dear ! I am much older than you, yet I survive you ! Intiraṇ is relieved that his arch foe is dead ; the celestials do exult ! alas ! alas ! my son, the terror of immortals lies killed by a mean mortal !"

Thus wailing, Irāvaṇaṇ enters the bloody field of battle, 'crimson like the high vaults of heaven at Doomsday'. His celestial minions quake and are apprehensive. Such is the giant father's anguish that even ghouls and birds of prey, are found to be dolorously weeping, some submissively prostrating, and some sadly flopping. Irāvaṇaṇ sedulously scours for his son's corpse through the length of a day. Finally, he locates his son's mutilated arm, 'the robust bejewelled shoulder secured with quiver and arrows', sadly dismembered.

Irāvaṇaṇ, his anguish aggravated by his dear wife's pathetic wails, begins to reflect. He comes to the conclusion that all his woes could be traced to Cītai and makes up his mind to get rid of her. 'I'll put the stone-hearted Cītai to my sword', he announces his grim purpose, and gets ready to go. Makōṭaraṇ, a minion of the demon chief, who is

anxious that his master should not kill a hapless woman and earn undying opprobrium, falls at the feet of Irāvaṇaṇ and implores him to spare Cītai : "Your sabre that downed the formidable *acura* twins Kālahēyars ought not to be tainted with the blood of a woman, a mortal and recluse to boot. Do not make yourself a laughing stock to be scoffed at by the Trinity, (Civaṇ, Viṣṇu and Piramaṇ). By killing Cītai, You could be only falling into their hands, affording them an opportunity to revile you as a person of repellent conduct".

There are a few points wherein Kampaṇ is seen differing from Vālmīki. In the Sanskrit original, Intiracittu's death is observed by the band of Irāvaṇaṇ's ministers who convey the dismal news to their king. Vālmīki's demon is as much grief-stricken and angry as Kampaṇ's demon. But Kampaṇ makes his Irāvaṇaṇ pitilessly slaughter his spies conveying the tragic tidings, and thereby renders the epic antagonist more despicable. The monster of Kampaṇ's creation is seen lamenting through all his ten stentorian throats.

Irāvaṇaṇ of Vālmīki, boiling for vengeance, and bent on killing Cītai pays no heed to the entreaties of his counsellors to spare a hapless woman, and storms into Acōkavaṇam. Cītai, terrified at the approach of the baleful demon in transports of anger, weeps piteously. At the psychological moment Cupārsvaṇ, a bosom friend and trusted minister of Irāvaṇaṇ, blandishes him out of his dastardly course : "it is unworthy of a scion of Pulastya Prajāpathy to indulge in *sthri hatti* (female slaughter) ; the thing to do for you is to destroy Irāmaṇ and his cohorts, and triumphantly proceed to possess Cītai. Thus flattered, the proud demon retraces his steps from Acōkavaṇam. Here, Kampaṇ, has treated the pacification of Irāvaṇaṇ differently, and assigns the job to Makōtaraṇ. Whereas, Vālmīki's Cupārsvaṇ only states how killing a woman captive is unbecoming of Irāvaṇaṇ's illustrious lineage, Kampaṇ lays it thick exaggerating Irāvaṇaṇ's stature as a peer of the mighty Trinity, in whose eyes his slaying of a woman, is apt to stultify, and cheapen him Kampaṇ is seen deliberately building up a picture of Irāvaṇaṇ as mighty lord of the earth on a par with Gods,

so that, ultimately, when his Irāmaṇ destroys the arrogant lord of the earth, Irāmaṇ's grandeur proportionately swells, surpassing even Civaṇ, Tirumāl and Piramaṇ.

See also : IRĀVAṆAṆ

V.G.S.

IRĀVAṆAṆ TĒRĒRU PAṬALAM, is the 34th chapter of the *Yutta Kāṇṭam* (war canto) of *Kamparāmāyaṇam*. It is made of 35 verses set in *viruttam*.

As the title states, this chapter shows Irāvaṇaṇ mounting his splendid *tēr* (chariot) teamed to one thousand fabulous chargers of surpassing swiftness and strength, and proceeding to engage his arch enemy Irāmaṇ in a fight to the finish.

The angry giant, from his throne orders one of his minions, Makōtaraṇ, to muster up all the surviving men in Ilāṅkai. Drums roll proclaiming the royal order, and a staggering horde of demons, a vast sea of fourteen hundred crores respond to their lord's call with chariots, horses and elephants in battle array. Irāvaṇaṇ, a staunch Civa *paktaṇ*, worships his Lord God with customary rites and fervour, and scatters largesse upon the deserving suppliants as per *Vedic* injunctions ; he sports the martial *tumpai* wreath (white dead nettle) and gets ready for the great action ahead. Kampaṇ devotes fourteen verses to describe the giant clothed in appropriate battle dress. The simile that illustrates the silk that drapes the giant's lower half, distinguished by spectacular folds, proclaims the epic poet's uncommon perspective which invests even banal details with remarkable profundity.

The great epic poet paints an exquisitely vivid picture of Irāvaṇaṇ: "his ten massive foreheads adorned with sparkling pearl-studded *vīra paṭṭaṅkaḷ* resembling the sight of the band of celestial beehives guarding the quarters, with their massive heads capped with gleaming shields called *ōṭai* (*mukappaṭām*), and turning their combined ferocity upon their common foe".

His divine car is brought at his bidding. The giant is seen offering worship to the vehicle as per custom and generously indulging in gifts to countless Brahmins steeped in scripture. Mounting the chariot, he issues a grim vow: "I shall force Cītai

of scented tresses, of petal soft hands to smack her belly in great sorrow (on account of her husband's death) or, Maṇṭōtari, shall meet this fate". Thundering so, the giant thumps his twenty massive shoulders resoundingly; he goes on to tug at his bow string whose reverberations fill the celestials with dread who bolt and hide themselves. The racket causes much apprehension even in the minds of Vāṇara hosts led by Cukkirīvaṇ. Viṭaṇaṇ dashes to Irāmaṇ to inform him of the fact that his mighty brother Irāvaṇaṇ is on the war path. He also acquaints Irāmaṇ of the terror caused in his ranks by the gaint's thunderous racket and the pusillanimity of the celestials who have fled on hearing it.

Vālmīki does not mention Irāvaṇaṇ propitiating Civaṇ or offering *pūja* to his chariot. Kampaṇ may have been influenced by the Tēvāram hymns eulogizing Irāvaṇaṇ's Civa *bhakti*. For instance, Campantar says: *irāvaṇaṇ mēlatu nīr/u* (holy ash on the body of Irāvaṇaṇ) (II.66.8); Appar observes with his stamp of felicity: *Irāvaṇaṇ enru avaṇaip pēr iyampakkoṇṭār* (made Irāvaṇaṇ chant His glory) (VI. 96.11); Cuntarar exults: *Ilaṅkai vēntaṇ... iṇṇicai kēṭṭu valaṅkai vāḷotu nāmamum koṭutta vaḷḷalai* (munificent Lord Who responded to Irāvaṇaṇ's music with a sabre grand and the privilege of chanting His exalted name) (VII.68.9). Perhaps Kampaṇ illustrates with Irāvaṇaṇ as an example that devotion to the Lord does not help when it parts company with righteousness.

In the Annamalai University publication, the verses which describe Irāmaṇ and Irāvaṇaṇ, the great adversaries, mounting their respective chariots, are dealt with separately as two distinct chapters. But in the old palm-leaves, the two are found fused into one. Some editions contain 36 verses (instead of 35).

See also: IRĀVAṆAṆ.

P.T. & V.G.S.

IRĀVAṆAṆ PIRAPPUP PAṬALAM, forms the seventh chapter of Uttara Kāṇṭam attributed to Oṭṭakkūttar.

It deals with the birth of the demon Irāvaṇaṇ and his brothers and sister Cūrppaṇakai in 70 verses set in *viruttam*.

Irāmaṇ curiously asks sage Akāttiyar to tell him the saga of Irāvaṇaṇ and the sage obliges.

Acuras Māliyavāṇ and Cumāli, who had been routed by Lord Viṣṇu, had been living as despairing fugitives in the nether world, *pātālam*. Once, Cumāli came to the earth in search of a suitable bridegroom for his beautiful nubile daughter. He fastened his eyes on the god of opulence, Kupēraṇ. The sight of Kupēraṇ pains Cumāli. Harried by the spectacle of Kupēraṇ's grand pageant, Cumāli trudged back to *pātālam*, pondering the means to get back to power. Then he accosted his beautiful daughter and told her lovingly: "You may go and wed Viciravacu, the son of the great Pulasthya Prajāpathy. You may be blessed with mighty issues".

Thus advised, the obedient daughter that she was, Kaikaci implicitly rushed to the hermit Viciravacu, who came fresh from his evening fire worship. The sage beheld the damsel with benign grace and enquired as to whose daughter she was. She replied, and when asked of the purpose of her visit, told the sage, who was capable of divining the past, present and future, to divine it himself. Thus told, the sage grasped her intent and told her directly that she had chosen a very inauspicious time for union and the offsprings, conceived at such a time of sun-set, would be the grief of this universe by their qualities and boons, secured by dint of their demonic penances.

The resourceful *acura* lass bravely countered the sage: "You are of rare virtues; when it is so, how can I have children incompatible with your greatness?" Viciravacu, thus challenged, prophesied that a son born later to her would be exceptionally sapient. And so they came together and she conceived. She gave birth to Irāvaṇaṇ, the scourage with ten heads and twenty monstrous arms who struck terror in one and all, and who later was to heave the very earth. This giant, the first born was followed by another titanic boy who was named Kumpakamaṇ. He was insatiably voracious, balefully big like a hill, and his belly could scarcely be filled with the whole world.

The third child was a female whose voice like the crash of thunder was violently incongruous with the delectable musical tone of her mother

Kaikaci. This ogress child, name Cūrppanakai, was huge in body and grim in aspect, with her grisly eyes fuming with rage.

The last child redeems the preceding three monstrosities. For, he is born to vindicate the exalted lineage of the sage Pulasthyaṇ, and to do justice to the unrivalled greatness of Viciravacu. The poet observes delectably that the womb of Kaikaci, contaminated by the fiendish offsprings (Irāvaṇaṇ, Kumpakarṇaṇ and Cūrppanakai) is at last disinfected and purified by the delivery of the virtuous Viṭaṇaṇ.

The children begin their study of *Vedas*. Irāvaṇaṇ chants many a thousand of the vast scripture. But the study does not tame his diabolical passions.

Cūrppanakai, though sired by a Brahmin of immaculate purity, favours her maternal ancestry. She lusts after males and is liberal with her sexual favours with persons who reciprocate her salacity.

Viṭaṇaṇ of irreproachable purity of conduct is devoid of falsehood, theft, violence and lust. And he swears by truth, compassion, forbearance and right conduct. He strictly treads the lofty path of the time honoured *Vedas*.

They were passing their time so, when, Kupēraṇ visits there once intent on meeting their common father, sage Viciravacu. Kaikaci, Irāvaṇaṇ's mother, points out to her son the identity of the illustrious visitor, the half-brother of Irāvaṇaṇ. She also plants the seed of vaulting ambition in her son's bosom by informing him of Kupēraṇ (son of Viciravacu by Ilipiḷai) ruling Ilaṅkai of matchless splendour, 'which originally belonged to your (maternal) ancestors'. Irāvaṇaṇ thus informed, is filled with jealousy and rage. He is dead set on matching if not surpassing the glory and status of Kupēraṇ by dint of single-minded penance.

Irāvaṇaṇ makes up his mind to cut off each one of his ten heads and offer it as *ākuti* - oblation in a sacrifice. When he is about to cut off his one surviving head, Piramaṇ, the exalted Maker, on whom the giant has been meditating, appears before Irāvaṇaṇ and states : "You are peerless in performing penance ; may the nine heads you

offered be grown again". So did they, exceeding their original grandeur. Piramaṇ also tells him to ask his boons so that He may grant them. Irāvaṇaṇ asks and obtains the boon that he shall not die at the hands of all the manifold denizens of the upper and the nether worlds. However, the demon's overriding contempt for the human species is such that he disdains to seek safety from a man and deliberately ignores human menace. (Eventually, he dies at the hands of a *naraṇ* [man] Irāmaṇ).

Kumpakarṇaṇ, who if any, is even more formidable than Irāvaṇaṇ, flays his person by means of dreadful penance. His austerities fill the gods with despair. They beseech Piramaṇ's help. Kalaimakaḷ, Goddess of Wisdom, comes to their rescue by making the giant flounder in his utterance when he actually asks the boons from the willing Piramaṇ. Instead of praying for *nittiyattuvam* (immortality), his tongue twisting fatally, he asks for *nittirattuvam* (sleep). So much so, Kumpakarṇaṇ's sleep has become a byword in the Indian languages.

Piramaṇ is surprised to see Viṭaṇaṇ's penance anchored in truth and virtue. When bidden by Piramaṇ, he beseeches Him to grant him the boon of "not abandoning righteous conduct even faced with calamities which set one trembling ; I must not be guilty of grievous sins. I should not be vanquished by anybody who derives his strength from you". Conceding his pleas, the Maker, rejoicing in Viṭaṇaṇ's intrinsic virtue, bestows on him immortality on his own, wholly unsolicited.

Cumāli fumes about the 'injustice' of the usurper Kupēraṇ lording from the golden Ilaṅkai. He exhorts Irāvaṇaṇ to set himself the task of securing Ilaṅkai by some means or other. Irāvaṇaṇ expresses his qualms about fighting his half-brother over his throne. But his uncle Pirakattaṇ (Cumāli's son) cites the precedence of *tēvas* implacably fighting their own brothers, the race of *acuras*, and hounding them out of their possessions. Irāvaṇaṇ thus counselled, asks Pirakattaṇ to act as his herald. He obeys his mighty nephew's command and conveys the message to Kupēraṇ : Kupēraṇ faced with the terrible menace, surrenders Ilaṅkai of lofty towers and gorgeous mansions, and as

advised by his sage father Viciravacu, leaves his capital with hosts of his kith by his aerial plane *putpaka vimāṇam* and migrates to Himalayas.

Irāvaṇaṇ crowns himself as the undisputed sovereign of Ilaṅkai. Irāvaṇaṇ's star is on the rise and the gods are in for a terrible time. However, the curse of Kumpakaṇṇaṇ dogs him and this *paṭalam* shows the giant in one of his protracted slumbers in the vast dormitory specially made for him at the bidding of Irāvaṇaṇ by the divine sculptor.

Oṭṭakkūttar deviates from Vālmīki's original in a few places. In Vālmīki, the birth of Irāvaṇaṇ is presaged by a series of grisly portents such as a shower of blood and burning faggots from above, predators and pack of foxes belching flames, shrieking and roaming even as they wheel on the left in a sinister fashion when Irāvaṇaṇ is delivered. Oṭṭakkūttar does not speak of any such omens.

Again, Vālmīki refers to Irāvaṇaṇ going to mount Kōkaṇṇam to launch his tremendous penance while Oṭṭakkūttar speaks of the giant brothers going to Koṇṇai Vaṇam.

See also : IRĀVAṆAṆ

P.T. & V.G.S.

IRĀVAṆAṆ MANTIRAP PAṬĀLAM, is the second chapter of the *Yutta Kāṇṭam* (war canto) of *Kamparāmāyaṇam*. The 118 verses of this *paṭalam* are set in *viruttappās*. This shows Irāvaṇaṇ, the supreme despot of *arakkar* race, engaged in a momentous debate with his cohort on the question of waging a war with the invading army under Irāmaṇ.

Irāvaṇaṇ was much pained and infuriated at the havoc caused to Ilaṅkai by Aṇumaṇ, the incomparably powerful messenger of Irāmaṇ. Bent on repairing the vast damage to his great capital, Irāvaṇaṇ sought the help of the Maker Piramaṇ who, as wished by Irāvaṇaṇ, visited Ilaṅkai along with the peerless divine carpenter Mayanaṇ. The Maker ordered as requested. And the divine architect nonpareil, repaired and refurbished the city in a trice leaving it far prettier than it had been before the conflagration wrought by Aṇumaṇ.

Irāvaṇaṇ is very happy to witness this

transformation of Ilaṅkai which surpasses the celestial capital Amarāvati in its magnificence and beauty. When the celestials take their leave, the mighty potentate sits on the throne surrounded by countless warriors and courtiers. He asks all the celestials to leave as he intends to discuss with his seasoned ministers and henchmen, the course of action to be pursued vis-a-vis the invader Irāmaṇ. The stately hall, housing many of the most powerful men of the age, and presided over by a great leader of gigantic strength, is seen guarded by formidable soldiers.

Irāvaṇaṇ's commander-in-chief is the first person to rise and answer his master's fulmination (the commander is called Prakasthaṇ in Vālmīki's original ; Kampan does not call him by his name but alludes to him by the epithet *paṭait talaivaṇ* - Tamil term for commander). A veteran of many battles, he is not shy to point out his master's improper conduct in abducting Cītai. "It is not proper now to feel sorry and talk at length about the erosion of our power. We ought to rush and destroy these mortals who have had the audacity to kill Karaṇ and others. If we neglect our duty of chastisement and lead a life of ease and voluptuous delights, why monkey, even a mosquito would dare to attack us".

The great Kumpakaṇṇaṇ, his patience tested by the vain boast and irresponsible sabre rattlings of the impulsive youngsters, is on his feet to silence them. His address to his brother is marked by his fearlessness to deliver the unpalatable truth. He says "if you regard me in love as your younger brother I shall tell what is good for you. You foremost scion of the exalted pedigree headed by Piramaṇ ! You are steeped in *Vedic* study and your intellect is honed by vast scriptures. Yet you deliberately have chosen the unjust path of abducting another man's wife. You stand justly indicted, destroying political fair play and justice. You extinguished the glory of our race the very day you stole the chaste Cītai". Kumpakaṇṇaṇ's withering sarcasm reaches a crescendo as he lashes out in words of stunning felicity. However, he assures his loyal fraternal support to Irāvaṇaṇ in the event of a war and suggests speedy-action.

Irāvaṇaṇ is delighted by his great brother's resolve and purposeful words. He falls in with his brother's exhortation for speedy action and says : "It is a blunder to procrastinate. Get ready our entire force and issue the necessary proclamation ; we shall destroy our enemies and return with our victorious banner high".

At this juncture, Intiracittu, the matchlessly mighty heir of Irāvaṇaṇ, stands up to say ironically: "If you, the conqueror of Civaṇ and Viṣṇu, and the vast host of gods, should proceed personally against a mean mortal, it would surely be a feather in my cap". Intiracittu, the conqueror of Intiraṇ, the chief of the celestials, swears with pride : "If I do not defeat (these mortals) even if they were to be supported by the entire might to be gathered in all three worlds, then I am not your son, and you are not my sire".

After having snubbed his hot-headed nephew, Viṭaṇaṇ turns to address his elder brother and king. He says : "tēvars have earned great merits only by their impeccably pure deeds ; even acuras have earned divine exaltedness only by virtuous conduct. If you were able to defeat the great celestials, it was because of the splendid boons gained by you by dint of your tremendous penance. Several demons who preceded you had temporarily prevailed over the mighty celestials ; but their triumph was short lived. They were undone by their own hubris. If you deign not to scout my words I shall proceed to tell what is good to you. Because I am anguished by your losing your throne, a throne on a par with Intiraṇ's celestial seat, by your misdeed, Don't think a monkey had set fire to your capital and your imperious power. It is the fire of Cītai's purity, that had actually burnt Ilāṅkai".

Now Viṭaṇaṇ launches on the illustrious pedigree of Irāmaṇ. He recalls the greatness of Irāmaṇ's famous forebears. "Tacarataṇ even gave up his life for the sake of truth, and has now secured a blissful seat beyond the reach of even the celestials. And Tacarataṇ's sons are the foes you are now facing. They defy the understanding of even great sages and gods. They have assumed the meek human forms, thanks to our karma. They

are the chosen recipients of extensive and exalted science of archery from Vicuvāmittirar. Moreover, the great Akattiyar too has blessed this pair with Tirumāl's most exalted bow and Lord Civaṇ's arrows, missiles which spelt the ruin of *tiripuram* long ago. They are deadly and they prey only on the lives of the vile who harm the good, and the pious. Irāmaṇ's shafts quelled the might of Vāli's chest, Vāli who effortlessly used to vault the seas.

The mighty potentate Irāvaṇaṇ who has tolerated his virtuous brother's advice till now, bursts out laughing. The proud giant flames out thus ; "Under the pretext of speaking the bitter truth you have extolled these mean men. You have a very high opinion of these men, is it because you are afraid of them or because you love them? Now, as to your charge that I had neglected to seek immunity from humankind, is it really necessary to seek boons for trouncing these human cows? I did not have to resort to boons to displace the mighty elephants guarding the quarters, nor did I bank on any boon to uproot the mightiest Kayilai with the flame-coloured Civaṇ. As to my defeat at the hands of Vāli, it was inevitable under the circumstances ; it was because of the mighty boon enjoyed by the monkey stalwart (those who opposed Vāli lost half their strength to Vāli). Even Irāmaṇ, whom you praise so much, shot Vāli only from behind a tree. There is nothing great about Irāmaṇ breaking Caṇakaṇ's bow (as it had a latent defect); as to the row of *marā* trees felled by him (which you held up as a great feat) the 'feat' had been performed many times by Vāli. Who else except you would think so highly of a mean fugitive in the forest who has lost even his wife? You are a simpleton to set such store by Irāmaṇ". Thundering thus, the king of giants shouts : 'Well, let us proceed to the battlefield'.

But the virtuous and patient Viṭaṇaṇ does not give up. He persists with his advice. He tries his very best to dissuade his brother from the disastrous path of war. He begins to narrate the saga of Iraṇiyaṇ, the mighty predecessor of Irāvaṇaṇ who was literally ripped to bits by Viṣṇu assuming the form of a Man-Lion.

See also : IRĀVAṆAṆ

V.G.S.

IRĀVAṆAṆ MĀTCIYUM VĪLCCIYUM, a critical work by A.Ca. Nāṇaṇṇampantaṇ completely devoted to the character-study of Irāvaṇaṇ as portrayed by the master-poet Kampaṇ in his epic. The author in his introduction clearly expresses the aim and purpose of his work. He strongly objects to the prevalent popular opinion about the two important characters of **Kamparāmāyaṇam**, Irāmaṇ and Irāvaṇaṇ, considering the former to be an infallible individual and the latter as the personification of evil. The author feels that the reason for such an opinion is due to the fact that the readers fail to see the work as a piece of literature. The pre-conceived notion that Irāmaṇ is not a mere individual but an *avatār* of Lord Viṣṇu, prevents them from even analysing his character, and convinces them that Lord Viṣṇu had taken the Irāmāvatār only to put an end to the atrocities of the demon Irāvaṇaṇ. So this prejudice prevents them from seeing any good qualities in the character of Irāvaṇaṇ. The author of this critical work says that if we read **Kamparāmāyaṇam** in the light of this notion, we would not only be doing gross injustice to the poet but would also be under, estimating the poetic capabilities of Kampaṇ.

In his critical work, the author analyses the character of Irāvaṇaṇ with the aid of Western critical ideologies and concepts and justifies with various concrete examples from **Kamparāmāyaṇam** that Kampaṇ has not delineated Irāvaṇaṇ as a flat character, the incarnation of evil. The author, in the first-half of this work, brings to light the variegated qualities and capabilities of Irāvaṇaṇ, by quoting various poems and situations from the epic. The second half traces the down-fall of Irāvaṇaṇ stage by stage, and it is here that the critical acumen of the author is perfectly revealed. The character of Irāvaṇaṇ, as analysed in this work can be summed up in just one phrase - the rise and the fall of a great man. A renowned warrior, a benevolent king, an impeccable artist, a morally and physically strong individual, an affectionate father and brother, Irāvaṇaṇ's only flaw is his lustful desire for another man's (Irāmaṇ's) wife, Cītai. Added to

this is his supreme self-confidence which makes him underestimate his rival Irāmaṇ's potentialities as a warrior. His unlawful infatuation for Cītai is the tragic flaw or to put it in Aristotelian term 'hamartia' in an otherwise noble character.

Thus, this critical work which makes a very interesting reading elevates Irāvaṇaṇ from a mere antagonist to a tragic hero.

It was first published in 1955 at Kāñci.

V.P.

IRĀVAṆAṆ VATAIP PAṬĀLAM, is the 36th chapter of the *Yutta Kāṇṭam* (war canto) of **Irāmāyaṇam** of Kampaṇ. The verses are in *viruttam*. This chapter describes in detail the events culminating in the destruction of Irāvaṇaṇ.

The chapter begins by showing Irāmaṇ mounting the celestial car of Intiraṇ, for the decisive duel between Irāmaṇ and Irāvaṇaṇ. The celestials are aware of Irāmaṇ's true, most exalted identity as Viṣṇu passing off as a man. They are lost in adoration of the supremely capable shoulders of Aṇumaṇ, who has been to Irāmaṇ what Karuṭaṇ has been to Viṣṇu in the supernal realms. Kampaṇ begins this chapter by showing Aṇumaṇ, the incomparable devotee, minion of Irāmaṇ, receiving the accolades of gods.

Irāvaṇaṇ mounts on his chariot and approaches Irāmaṇ. On observing the divine car of Intiraṇ at the disposal of Irāmaṇ, the giant is livid. Time sets in for Irāvaṇaṇ to engage his arch foe. Undaunted by Makōtaraṇ's death at the hands of Irāmaṇ and ill omens thick, the truculent titan rushes on with pent-up rage. The battle royal is joined. A tremendous barter of mightiest missiles - arrows reinforced by divine spells cultivated sedulously over vast span of time - takes place. Irāvaṇaṇ soars up and fights from the air. Irāmaṇ follows suit by means of his supernal car. Finding all his vast range of weapons having no effect on Irāmaṇ, the giant pitches on his trump card the *makācūlam* (great trident) and hurls it upon Irāmaṇ. Irāmaṇ counters this supreme menace with a host of arrows but in vain. Most gods are terrified at the prospects. Irāmaṇ is shown going even farther. Faced with the menace, Irāmaṇ lets out a thunder of a grunt which is suffice to pulverize the giant missile. The vast host of celestials

and the monkey army exult. Irāvaṇaṇ, supremely confident of the success of his missile, is nonplussed. He breaks into a sweat. He cannot help recalling the prophetic counsel of his brother Vīṭaṇaṇ. He has to conclude that the man he is faced with is none but the Almighty. However, his destiny driving him on relentlessly, Irāvaṇaṇ is dead set on fighting it out to a finish no matter who his foe is. The battle is carried on with sustained ferocity. Irāvaṇaṇ exercises his *nirutip paṭai*. This deadly missile diabolically takes the form of a vast brood of serpents. Irāmaṇ retaliates with *karuṭap paṭai*. The air is thick with a vast flock of shimmering kites of golden hue which swoop upon the venomous snakes produced by *nirutip paṭai*. Irāvaṇaṇ's driver steers the chariot away from the holocaust in order to save his master.

The giant is anguished and furious with his driver for having taken him off the battlefield in full view of the host of celestials. Shame-faced, he threatens to put his charioteer to his sword. But the loyal servant expostulates with his irate lord and convinces him of the propriety of his conduct under the circumstances. Irāvaṇaṇ then asks him to drive the car to Irāmaṇ's presence. And he resumes the fight with renewed vigour. Irāmaṇ realizes that he has to split his enemy's bow and does it. The giant's attempts to substitute the broken one with new ones are also defeated by Irāmaṇ. At last, Irāmaṇ wants to put an end to the demon, the grief of the vast world. He deliberates and selects *ayaṇ paṭai* (*brammāsthram* or the arrow impregnated with the potent spell of the Creator Piramaṇ) and shoots it. The arrow, faster than air, hotter than fire and brighter than the sun on the Doomsday, coalesces with the divine energy of Irāmaṇ's latent disc and penetrates the giant's chest. It drinks up the mighty reservoir of the giant's long life, his vast penance and his enormous power and return to Irāmaṇ but not before washing itself of the blood in the most sacred milky sea. This is as Kampaṇ conceives the coup de grace.

The giant, 'the mighty pinnacle of the hill range of *irākkatars*', tumbles from his car. Kampaṇ says that the sable giant crashing to the floor is like 'thunder claps crashing from thick dark clouds'. The

epic poet, significantly observes, that in death, Irāvaṇaṇ's face glows thrice as much as during his lifetime. A critic hazards a guess that the divine arrow of Irāmaṇ, irradiating its concentrated purity, had purged the demon of all his dross. Maṇṭōtari, the queen and the pre-eminent of Irāvaṇaṇ's wives in paroxysm of grief wails heart-rendingly.

She is shown to be much too chaste to survive her beloved spouse's death. She breathes her last upon her slain husband's massive chest to be extolled even by the celestials.

The native genius of Kampaṇ asserts itself right through the epic as might be expected from any author of transcendent excellence. In a few places, he happens to deviate from the original of Vālmīki.

Vālmīki says that the great Akastiyar blessed Irāmaṇ with the famous *Ātithya Hirudhayam* (a paean on the sun-god) and reinforced by this, Irāmaṇ went on to vanquish the demon. Kampaṇ makes no mention of this.

In Vālmīki, Maṇṭōtari, a paragon of virtue however, does not die with her husband despite her utter desolation. Kampaṇ would not have Maṇṭōtari waste into degrading *kaimai nōṇpu* (widowhood and all that it involves). Like Kōpperuntēvi, wife of the errant Pāṇṭiyaṇ Neṭuñceliyaṇ, the very paragon of wifely purity, Maṇṭōtari dies upon her husband's, corpse. In drawing Maṇṭōtari, Kampaṇ's Tamil ethos has made its indelible imprint.

See also : IRĀVAṆAṆ

V.G.S. & P.T.

IRĀVAṆAṆ VĀṆARATTĀṆAI KĀṆ PAṬĀLAM, is the 10th chapter of the *Yutta Kāṇṭam* (war canto) of *Kamparāmāyaṇam*. The 35 verses herein are set in *viruttappā* metre. Kampaṇ depicts Irāvaṇaṇ surveying from the top of the Northern tower of his citadel, the vast array of monkey army of Cukkirivaṇ, supporting his mortal foe Irāmaṇ.

Irāvaṇaṇ, standing upon the soaring tower, says the epic poet, resembled a many-tiered cliff perched upon a mountain. His mighty war-scarred shoulders swelled ; his heart bounded with thrill (in anticipation of stirring action). His imperious, resplendent parasol spread shade in all directions. His attendants were fanning the giant and the wind

was seen tossing his dazzling silk cloth upon his massive chest. The poet says that the sight of a wreath like upper cloth waving on his shiny, dark hill-like torso, resembled the sight of a waterfall cascading down a dusky hill. The fabled ethereal beauties such as Uruppaci and Tilōttamai who were humbled by the matchless beauty of Cītai, sulked from Irāvaṇaṇ's side. Irāvaṇaṇ was glorious to behold with his radiant teeth shining like moon, and a magnificent wreath of sapphires adorning his broad chest.

Irāvaṇaṇ, who stood like a cloud impregnated with rain, saw, face to face, Irāmaṇ, the personification of the exalted Vedas, the peerless Viṣṇu and the inestimably great quintessence sought by the scriptures.

The sight of his arch foe filled the giant with demonic fury. He bit his lips and his eyes shot flames of fury. All the quarters resounded with din. His left eye and shoulder did throb—a sure evil portent. But he was too angry to be unmanned by the signs.

Kampaṇ indulges in an astronomical simile while describing the confrontation of Irāvaṇaṇ and Irāmaṇ. He compares Irāmaṇ to the resplendent sun who swims into the *rāci* of the planet Rāku who is likened to the malignant potentate. Solar eclipse results when there is a meeting of the planet Rāku and the sun on a new moon day. Irāvaṇaṇ, says the poet, pondered the imminent threat posed by Irāmaṇ, and blazed up like Rāku set on eclipsing the sun.

According to Vālmīki, Irāvaṇaṇ ascended a stately palace, as tall as many palmyrah trees, to look at his foe. Kampaṇ's adversary is seen mounted on the tower of his citadel. Vālmīki makes Cāraṇaṇ point out to Irāvaṇaṇ the stalwarts of Irāmaṇ's army in the ascending order of merit from Nīlaṇ to the matchless Irāmaṇ. Whereas, Kampaṇ makes Irāvaṇaṇ recognize Irāmaṇ, who stands out, right away and the others through Cāraṇaṇ.

In some editions, this *paṭalam* is seen described as *Irāvaṇaṇ Tāṇai Kāṇ Paṭalam*; in others it is variously titled as *Kōpurap Paṭalam* and *Tāṇai Kāṇ Paṭalam*. But most of the editions have the title *Irāvaṇaṇ Vāṇarattāṇai Kāṇ Paṭalam*, which is used

in the Annamalai University edition.

See also : **IRĀVAṆAṆ**

V.G.S.

IRĀJAKŌPĀL, A. (20th c.), a contemporary writer, living at present in Sri Lanka. He writes under the pen-name Cempiyaṇ Celvaṇ. He has to his credit three works in drama : **Amaitiyiṇ Irakukaḷ**, **Mūṇru Muḷu Nilavukaḷ** and **Viṭiya Inṇum Nēramirukku**, the last of which won the award in the Tenth Sri Lanka National Anniversary Competition. His **Viṇṇum Maṇṇum** and **Īlattuc Ciṇukataimaṇikaḷ** are literary studies.

T.A.

IRĀJAKŌPĀLA MĀLAI, a panegyric of unknown authorship composed on one Irājakōpāl. Each verse is in the form of an elucidation of a maxim or proverb and the ethical code underlying it. Written in a deceptively simple language, it has 52 stanzas. The *mālai* of the title does not mean the literary kind; it refers to the organization and coherence of the subject matter named after the arrangement of flowers in a garland. The manuscript preserved at U. Vē. Cāminātaiyar Library, Madras, (No. 402-C) is incomplete with a few verses missing.

S.R.P.

IRĀJACIṆKAM, ĀCUKAVI, one of the Tamil poets of the middle ages.

He was patronized by Vēṅkaṭarāca Mutaliyār of Tirukkālatti. He was capable of rendering spontaneous verses and hence called Ācukavi. His period is dated that of Antakak Kavi Vīrarākava Mutaliyār (17th c.).

Tirukkālatti Nātar Ulā, Tiruvaṇṇāmalaiyār Vaṇṇam, Kōlār Murukaṇ Ulā and Tiruvātpōkki Nātar Ulā remain as evidences of his poetic ability.

T.V.G.

IRĀJANĀYAKAM, is one of the Islamic Tamil epics. It is also entitled **Culaikumāṇapik Kāppiyam**. A poet of the latter period of the 18th c. known as Vaṇṇakkaḷaṇciyap Pulavar (real name being Mohammed Ibrahim) is the author of this epic.

This epic consists of 46 *paṭalams* (cantos) and 2240 *viruttams* (poems set to *viruttam* metre). The hero exalted in this poem is Culaimāṇ Napi,

one of the *napis* (emissaries of God) born before Prophet Mohammed. The poet glorifies Culaimān Napi by calling him Irājanāyakam which means king of kings. Hence the title of the epic, which deals elaborately with the entire life history of Culaimān Napi from his birth till his death.

The Tamil epic tradition is meticulously observed in this work. The hero of the poem is a great and peerless person. The epic convention of describing the country and the city of the *talaivaṇ* as well as his birth, upbringing, etc. is followed in this work.

This Islamic Tamil poet also, like the great epic poet Kampan, waxes eloquent in the description of the Syrian city, the birth place of Culaimān Napi. It is a flourishing city of great wealth, charity, virtue and godliness. The word 'no' is never used in this city, except to say that there are 'no' beggars at all. This description is exactly similar to that of Kampan.

The resourcefulness of Culaimān Napi even while quite young and his capacity to render impartial justice as an arbitrator in complicated disputes are vividly brought out in several *paṭalams* such as *Pacu Uyir Miṭṭa Paṭalam* (the canto of the restoration of the cow's life), *Kaṇavukaṇṭu Maṇam Ceyta Paṭalam* (the canto of the celebration of a marriage on account of a dream) and *Catakkā Naṇmaip Paṭalam* (the canto of the goodness or benefit of *Catakkā*).

In this epic birds, animals, ants and geniuses (ghosts) figure in larger number and more prominently than human characters. As in the famous *pañcatantira* collection, here also we have interesting tales allegorically stressing good qualities like charity, humility, impartiality, the formidability of fate and undeviating virtue. It is also stated in this epic that Culaimān Napi discharged his functions and duties through the genii (ghosts) without relying on his fellow human beings. That, Allah (God) alone is perfect and supreme and all other things and beings created by God including the *napis* are imperfect, is emphasized in this epic. Once when Culaimān Napi became conceited and considered himself the saviour of this world, Allah chastened him and subdued his haughtiness. This episode is narrated in *Paṭi Aḷantu Ēlāppaṭalam*. On another occasion

when Culaimān Napi laughed in derision and hecked a girl of ugly and disgusting looks, Allah converted the Napi into an unseemly figure and made him marry that girl (*Muttirai Mōtiram Paripattu Vanta Paṭalam*) (the canto of wresting of the signet ring).

The poet who has written this epic is an expert in the *cantam* versification of *vaṇṇam* category. His descriptions of nature and womenfolk reveal a masterly touch in figurative excellence. The simple and sweet style of this epic makes its reading easy and effortless though there is a liberal usage of Arab and Sanskrit words. Among the Islamic Tamil epics, this work is hailed as an *inṣpakāviyam* (joyous epic). The ideas and expressions employed by this poet reveal his deep familiarity with Tamil literature.

This work was published several times in several editions. But the full details regarding its publication are not available. Two editions were published in 1860 at Madras and later in 1903, by Makutūm Mohammed and Ceykuttampip Pāvalar respectively.

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M.M.

IRĀJARĀJA CŌLAN, a historical drama by Aru. Irāmanātaṇ and this is the author's maiden attempt.

Endowed with astute political skills and a powerful personality, Irājarājan was mainly responsible for the undying of the Cōla dynasty. The historical events of the era like the construction of the great temple Periya Kōvil, the compilation of the *Caivat Tirumaṛaikaḷ* and a few other incidents that added to the glory of Irājarājan are depicted in this play.

Characterization forms the nucleus of the play, and the conflict of characters leads to its climax. The author spices the play with ideas from great Tamil classics like *Akanāṇūru*, *Puṇanāṇūru*, *Narriṇai*, *Kuruntokai* and *Tirukkuraḷ*. The places of action of this drama are Tañcai and Vēnki Nāṭu and the time of action is 999 A.D.

The play consists of 39 scenes and a few songs which are penned by Puttaṇēri Rā. Cuppiramaṇiyaṇ. This drama written for a competition conducted for the choice of a play to be staged by Avvai Ti. Ka. Caṇmukam group in 1945 won the first prize. It is intended not only to be read but also to be staged. The play was initially broadcast by the AIR and Ceylon Radio and later staged by Ti. Ka. Caṇmukam's troupe in 1955.

The first edition of this was published in 1955 and the fifth edition in 1974 at Madras.

M.M.

IRĀJARĀJĒCUVARA NĀṬAKAM, a play whose authorship is not known. It is about the illustrious Cōla monarch Rājarāja Cōlaṇ I who ruled from 985 to 1014.

In those days it was common for playwrights to act out the roles themselves. The person who actually acted out this play, one Cāntikkūṭṭaṇ Tiruvāḷaṇ Tirumutukunṇaṇ well-known as Vica-yarācēntira Ācāriyaṇ, might have been the author of this play. There is inscriptional evidence to support the existence of a play in this title. The stone inscription in the Tañcāvūr temple, a magnificent creation of Rājarāja Cōlaṇ, the hero of this play, also states that this play was staged each year during the month of *Vaikāci* (May - June), when the annual temple festival would be celebrated. It also sheds light on the *nivantam* or endowment made by the patron king to the actor and his folks. The play which has not come down to us, is believed to have survived the Cōla monarch for many centuries.

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P.T.

IRĀJARĀJĒSVARI ALLATU KĀTALIṆ VERRĪ, is an adaptation of Shakespeare's *As You Like It* by Ceyyūr Muttaiyā Mutaliyār of the 20th c. It is in the form of prose and poetry. The author himself has stated that it is written in a very simple style so as to suit the taste of the young people. The main stream of the story has many similarities with the original. This work has five acts and 18 scenes and includes quotations from *Tirukkuraḷ*, *Tēvāram*, *Villipāratam*, *Kamparāmāyaṇam*, *Vaḷaiyāpati*, *Kucēlōpākkiyāṇam*, *Kācikkāṇṭam*, *Kantapurāṇam*, *Tirukkurrāla Purāṇam*, *Paṭṭiṇattār Pāṭalkaḷ*, *Tāyumāṇavar Pāṭalkaḷ* and *Vivēka Cintāmaṇi*.

The story centres around the conspiracy of the Lords of Kāñcipuram against Maṅkaḷanāṭaṇ, the then ruler. Maṅkaḷanāṭaṇ was excommunicated and his brother Ēmanāṭaṇ captured the kingdom. Irājarājēsvari is the name of Maṅkaḷanāṭaṇ's daughter and Ēmanāṭaṇ's daughter is called Nāṇāmpikai. Though their fathers are estranged from each other, the daughters remain as bosom friends. Aruḷāṇantaṇ, a supporter of Maṅkaḷanāṭaṇ wins a wrestling match but Ēmanāṭaṇ does not give him due recognition. Irājarājēsvari presents her chain to Aruḷāṇantaṇ. This incident enrages Ēmanāṭaṇ who asks Irājarājēsvari to quit the palace. Nāṇāmpikai also leaves the palace with her and they live in the forest in disguise. There Irājarājēsvari, in male attire, meets Aruḷāṇantaṇ who does not know her real identity. Ēmanāṭaṇ is very much worried by his daughter Nāṇāmpikai's separation and he suspects that Maṅkaḷanāṭaṇ might have been involved in his daughter's disappearance. So he commands Kulacēkaraṇ, the brother of Aruḷāṇantaṇ, to search for Aruḷāṇantaṇ and bring him. Kulacēkaraṇ leaves for the forest in search of Aruḷāṇantaṇ who saves his brother's life from a tiger ready to pounce on him. Finally the lovers get married.

It was published in Madras, 1906.

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K.G.

IRĀJĀMPĀḷ, a detective novel by J.R. Raṅkarāju serialized in the year 1906. The detective Kōvintan of this novel could be compared with Sherlock Holmes.

This novel is noted for the suspense and thrill it provides in abundance. Kōvintan, in disguise, delights the reader by his adventurous deeds.

One can notice the Western influence on this novel, a good example of early Tamil fiction.

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V.A.

IRĀJĀJĪ PIḷLAITTAMIL, a poetic work of *Piḷlaittamil* genre of the *pirapantam* class. It observes all the prescribed norms of that literary genre scrupulously, though it is a small piece consisting of only six pages. All the ten stages of childhood (*paruvams*) that are normally celebrated in *piḷlaittamil* verses are found in this miniature work. The

hero of this *piḷlaittamil* whose childhood is glorified, is no less a person than the great statesman-scholar of India, Rājāji. The joint authors of the work are Tirāviṭakkavimaṇi Vā. Muttucāmi Ayyar and his son Pālākavi Mu. Irāmaṇ.

Even as the traditional aspects peculiar to childhood at each stage are mentioned in the verses, the achievements and acumen of Rājāji in various capacities of his illustrious career are listed and lauded. Rājāji's yeoman service as a civic administrator, as Salem Municipal Chairman, as a social reformer who fought relentlessly for the eradication of the evil of drinking and enforcement of prohibition, as a pragmatic economist who relieved the indebted agriculturists of their accumulated burden of debt, as a fearless administrator who assumed the governorship of West Bengal in a very turbulent and troubled period of rioting and disorder in North India and tackled the situation firmly, as a seasoned statesman who deservedly became the first Indian Governor General during the transitional and crucial period of our country's governance and as a very competent and important minister in the cabinet of Jawaharlal Nehru (at the time of composition of this *piḷlaittamil*) are all taken up for adequate praise. Besides his attainments as an able administrator, his patriotism tempered with pragmatism, and his intellectual contribution as a writer in both English and Tamil have been brought out. Rājāji's facile writing makes even profound and serious subjects simple and intelligible to the laymen. His, **Kaṇṇaṇ Kāṭṭiya Vaḷi**, is a lucid exposition of **Bhagavad Gīta** and his **Viyācar Viruntu** is a succinct and simple prose rendering of the great epic **Mahābhāratam**.

On the whole, this *piḷlaittamil* work projects the multifaceted personality of Rājāji in the conventional pattern of that poetic genre. As stated in the preface of this work by Muttucāmi Ayyar, an elderly father and his young son have jointly authored this work, transcending the generation gap in their poetic perception and practice.

In one of the verses from *Cenḱīraip Paruvam*, the versatile intellect of Rājāji is described as follows --- *kuṭṭikkatai, viṇṇāṇam, vētāntam kaṇiyakkaṇiyat taruperumā !* (Oh, ye great soul who makes fables, sciences and scriptures ripe to the core by your exposition).

This work was published at Kumpakōnam in 1951.

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G.J. & R.R.

IRIPUKĪTAI, a portion of the book **Civarakaciyam**. Initially, God attempted to save mankind by giving the *Vedas* which emphasize the value of duty (*karumam*), worship and rites (*upācaṇai*) and knowledge (*nāṇam*). To facilitate the understanding of the *Vedas*, works of moral import, *purāṇas*, and epics came to be written. Among these works, **Civarakaciyam** stands significant, as it contains the essence of *Vedas*. Of the 12 points in this work, Iripu Muṇivaṇ was instructed on the 6th point by Civaṇ himself. This work contains a prologue and the gist of Civaṇ's teachings to Iripu Muṇivaṇ. It is reported that **Civarakaciyam** was taught by Civaṇ to Ampikai, and by Vyāsar to other sages.

Iripukītai advocates Advaita philosophy as the source of true knowledge.

In the 19th c., this work was translated into lucid Tamil by Piṣṣu Cāstrikaḷ alias Ulakanāta Cuvāmikaḷ. It consists of 1924 stanzas and 44 chapters. The following chapters are of special merit : *Āṇmanirṇayam*, *Piramacorūpam*, *Piramatīrttasnānam*, *Piramamantiram*, *Piramatarppaṇam*, *Piramahōmam*, *Cīvaṇ Muktaṇ Ilakkaṇam*, *Carvamuṇ Ātmasvarūpam*, *Cittacānti*, *Parasvarūpa Nāṇam*, *Nāṇiyiṇmakimai*, *Atvaita Uṇmai Viḷakkam* and *Nitācaṇ Anupavaṅkal*.

Special prefaces to this work have been written by Catāvataṇam Cuppiramaṇi Aiyar, Teyvacikāmaṇi Kurukkaḷ, Vīrapattira Piḷḷai and Nārāyanacāmiyār.

The technical terms relating to Advaita philosophy are in Sanskrit. A basic knowledge of Sanskrit is necessary to decipher the meaning of this work.

T.V.G.

IRU UḸĀṆKAL, a social novel of the sixties by M.V. Venkaṭrām. This is the story of a joint family, the members of which are of different temperaments. The narrator is Cikāmaṇi, a member of the family.

Cikāmaṇi is a motherless person brought up by his mother's younger sister, who has three sons, all of them married and older than the narrator, Cattiyaṃūrṭti, Cuppiramaṇiyam, and Kaṇṇēcaṇ. These men's wives, the narrator's sisters-in-law, constantly quarrel with each other. Because of the narrow-mindedness of the eldest one, there arises in the family a lot of confusion. It is the youngest woman Kāyattiri (Kaṇṇēcaṇ's wife) who, by her good nature, solves the problems. And it is because of her, Cikāmaṇi is able to continue his education which came to a stop. Kāyattiri also helps him in marrying Vimalā with whom he falls in love during his college days in Madras.

The two sisters-in-law, the eldest and the youngest, represent evil and good. Between them is placed Cikāmaṇi, affected by both of them. Inexperienced, Cikāmaṇi is also mild in temperament and indecisive in nature. The plot is not well-knit and this can be seen from the Cikāmaṇi-Nākammāḷ episode which is irrelevant to the main theme.

The novel stresses the virtue of doing one's duty without coming for the fruits of one's efforts. Such a moral is made explicit when Kaṇḍeṇ speaks thus :

"The incidents that took place in our family only show how weak man is. We must go on doing our duty leaving the rest to Makācakti (the divine power) who directs the entire universe".

This novel also makes passing references to the rights of women, and untouchability.

The joint family system gets destroyed when a society of landed gentry becomes a capitalistic society, and when the individual becomes more important than the society in which he lives. Unable to bear the disappearance of this age-long joint family system, the novel attempts to reintroduce it. The novel does not see the changes in a family in the light of social changes ; it rather seeks the reasons of such changes in the family itself. Here women are given the responsibility of keeping joint families intact. Thus it pictures the eldest sister-in-law as one who becomes the cause of family disruption and the youngest as one who strives to keep the family together. The novel then is the result of an attempt to solve the problematic social

changes that have come into existence because of the lessening of social consciousness and increasing interest in individuality.

V.A.T.

IRUKUṚAḷ NĒRICAI VENPĀ, a kind of *venpā*. It is an outcome of the combination of two *kuṛaḷ venpās* and an isolated word which has a single diversity or double diverstiy. The following poem is an example of the *irukuṛaḷ nēricai venpā* with a double diversity.

*taṭamaṇṭu tāmaraiyiṇ rātā ṭalavaṇ
iṭamaṇṭic celvataṇaiḱ kaṇṭu-peṭai nēṇṭu
pūlik katavaṭaikkum puttūrē poykaṭin
tūli naṭāyiṇā nūr*

In the above poem the words *taṭam* and *iṭam* occur at the initial position of the first two lines, and in the last two lines there are *pūli* and *tūli*. These words of diversity constitute two rhymes.

*ariya varai kiṇṭu kāṭṭuvār yārē
periya varāvayiraṇ koṇṭu-teriyir
kariya varainilaiyār kāyṇtālēṇ ceyvār
periya varaivayiraṇ koṇṭu*

The above poem is an example of single diversity. The initial words of each line, *ariya*, *periya*, *kariya* and *periya* constitute a single rhyme.

In the above two poems, if we separate the isolated words, we would be getting two independent *kuṛaḷs* and hence they are called *irukuṛaḷ nēricai venpā*.

S.R.P.

IRUṆKUNṚAM, another name for Aḷakar Malai, situated near the Maturai city. During the *Caṅkam* period this hill was known as Iruṅkunṛam. Iruṅkunṛattāṇ is the name of the God who has taken abode in this hill. The glories of this hill are elaborately sung in the 15th song of **Paripāṭal**. This song says that Iruṅkunṛam is the best loved abode of both Tirumāl and his brother Palarāmaṇ, and that the best way to seek the divine blessings is to worship the God of this hill. Tirumāliruṇḱōlai and Kaḷḷaḷakar Malai are the other names of this hill. Even during the later period several *pirapantams* were written about this hill and its God.

See also : **ALAKAR MALAI** in Vol. II

M.M.

IRUṆKŌVĒḷ, has been referred to in *Caṅkam* literature. We come to know from

Caṅkam literature that there had been tribal leaders or chieftains called Vēḷir. Among them *Aimperum Vēḷir* is mentioned as a distinguished group of leaders.

Some researchers like Mayilai Cīṇi Vēṇ-kaṭacāmi hold the view that the two names Iruṅkōvēḷ and Iruṅkōvēṇmāṇ found in *Caṅkam* literature refer to the same person. Others believe that they are two different persons. We infer from **Puṛaṇāṇūru** (201) that Iruṅkōvēḷ is also called Iruṅkō in certain contexts. Iruṅkō at times serves as an epithet of proper nouns.

The colophons in the songs of **Puṛaṇāṇūru** (201, 202) give us a few details of historical significancc. It is said that when Kapilar appealed to Iruṅkōvēḷ to give refuge to the two bereaved daughters of king Pāri, Iruṅkōvēḷ refused to do so.

In **Paṭṭiṇappālai**, Iruṅkōvēḷ is reported to have been defeated by a Cōḷa king. In this work **Uruttiraṅkaṇṇaṇār** praises the greatness of the Cōḷa king Karikāl Peruvaḷattāṇ.

Akanāṇūru (36) refers to Iruṅkōvēṇmāṇ and records that he is one among those defeated by Pāṇṭiyaṇ Neṭuṇḱeliyaṇ in the Talaiaḷaṅkāṇam battle.

The Hoysala dynasty once ruled the state of Mysore (Karnataka) with Tuvāracamutram as its capital. Tuvāracamutram is also known as Halapīṭu (old house). The story is about a Yadava king, who, on seeing a tiger about to pounce on a hermit who was doing penance, asked Caḷaṇ to kill the tiger. The phrase 'Hoysala' is a command to Caḷaṇ to kill the tiger. It is believed that the dynasty was named after this incident.

Kapilar has described Iruṅkōvēḷ as *Pulikaṭimāl* (**Puṛaṇāṇūru**-201. 15) meaning a person who killed a tiger. Kapilar also adds that the forefather of Iruṅkōvēḷ clan must have emerged from the ritual fire raised by a saint of the North.

Akattiyar is said to have taken eighteen kings and eighteen tribal leaders (Vēḷir) from Tuvāracamutram and made arrangements for them to settle down at different places. We come to know this from Nacciṇārkkīṇiyar's commentary on **Tolkāppiyam Akattiṇai Iyal** (32). Iruṅkōvēḷ is also said to be one of those eighteen tribal leaders.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ன் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

IRUCAMAYA VIḸAKKAM, a Vaiṣṇavite work by Tirumalaiyappar (16th c.), who was born in Arikaṇṭapuram near Tiruvalḷūr during the time of Kīruṣṇatēva Rāyar. His masterly use of the forms of minor literature, such as *kummip pāṭṭu*, *cōpaṇap pāṭṭu*, and *vākaṇakkavi* and his devotion to Lord Tirumāl earned him the name Aritācar. **Irucamaya ViḸakkam** consisting of four sections, 26 verses and 2119 *viruttams* is a protest against Caivite works such as **Arihara Tāra Tammiya Civātitta Cikāmaṇi**.

The format of this work includes the praise of Vaiṣṇavite scholars such as Irāmānucar, and Caṭakōpar. A major portion of the work is in the form of a dialogue between Ākamavalli and Āraṇavalli who represent Caivism and Vaiṣṇavism respectively. Ākamavalli bases her contention on the following arguments :

1. The temples in which Lord Civaṇ is the chief deity and Lord Tirumāl, a secondary deity.
2. Tirumāl who assumed the form of a pig to perceive the feet of Lord Civaṇ failed in his mission.
3. The union of Civaṇ and Mōkiṇi (a female manifestation of Tirumāl) engendered Aiyaṇār.
4. In Takkayākam, Tirumāl was punished by Vīrapattirar, an incarnation of Lord Civaṇ.
5. Naracimma Mūrṭti, an *avaīār* of Tirumāl was subjugated by Lord Civaṇ.
6. Lord Civaṇ destroyed the three forts.
7. Civaṇ saved the universe by consuming the lethal poison from *pārkaṭal*.
8. Tirumāl, in the form of Kaṇṇaṇ worshipped Civaṇ for the grant of a child.
9. Tirumāl entreated Lord Civaṇ for the use of *pācupatāttiram* to help Arccuṇaṇ.
10. Tirumāl attained *cakkarāyutam* from Lord Civaṇ by dedicating his eyes in the form of lotus to the latter.

These facts establishing the superiority of Lord Civaṇ are deftly balanced by the following arguments.

1. Thirty two works on sculpture unequivocally state that Tirumāl was the supreme God and that other deities including Civaṇ were secondary to him.
2. Tirumāl took the form of a pig only to retrieve the earth from the ocean and not to perceive the feet of Civaṇ.

3. The birth of Aiyaṇār was precipitated by Civaṇ's enchantment with the form of Mōkiṇi, which persisted even after Tirumāl regained his original form. This is akin to the birth of Vālakiliyars from Piramaṇ.

4. Both Piramaṇ and Tirumāl were not present in the sacrifice performed by Takkaṇ. But to alleviate the pain of the angels who bore the brunt of Civaṇ's anger, Tirumāl pacified Lord Civaṇ.

5. Naracimma annihilated both Iraṇiyaṇ and Carapamūrṭti (a form of Civaṇ).

6. During the destruction of the three forts, Tirumāl helped Civaṇ in the forms of a bullock and an arrow and as an invincible force.

7. Civaṇ was made immune to the effects of poison only by the powers of Tirumāl.

8. During Kaṇṇaṇ's visit to Kailai, Civaṇ was praising the glory of Kēcavaṇ.

9. Kaṇṇaṇ's plea for *pācupatāttiram* to help Arccuṇaṇ was motivated by a desire to add glory to Civaṇ.

10. Tirumāl endowed Civaṇ with the eyes of knowledge. Tirumāl possessed the *cakkaram* from time immemorial. This was misunderstood by the Caivites.

Thus this work establishes the supremacy of Tirumāl by drawing details from *Vedas*, and then commentaries, *purāṇams*, and epics.

It was published in Madras (year not known).

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T.V.G.

IRUCIYA CIRIṆKAR, was a great celibate sage mentioned in Vālmīki's **Rāmāyaṇa** and also in Kampan's **Irāmāyaṇam**. Vyāsa's **Mahābhārata** affords an interesting narration of the sage of Rishyasringa, son of sage Vibhandaka who was the son of the arch sage Kashyapa.

In Sanskrit, *rishi* denotes a sage and *sringa* means the horns of an animal. Rishyasringa, literally, means a sage with a horn. Rishyasringa becomes Iruciya Ciriṇkar in Tamil.

In Vālmīki's **Rāmāyaṇa** (chapter 10 of *Bāla Kāṇṭam*), there is a dialogue between the emperor Dhasaratha and his charioteer-minister Sumanthra where the legend of this supreme recluse is narrated.

And in the **Mahābhāratam** of Vyāsa, sage Lomasa is found relating the story of Rishyasringa (*Vaṇa Parvam*, section CX). According to **Mahābhāratam**, Rishyasringa was born to sage Vibhandaka who was devoted to a life of unremitting penance. Once he had been washing his face in a river when his eyes fell upon the heavenly courtesan Ūrvasi, a famed celestial beauty. Captivated by her beauty, his senses utterly ravished, his self-control shattered, the ascetic suffered a sexual orgasm. A doe that belonged to his ashram that stood nearby in the river lapped up water containing the sage's semen. It conceived and gave birth to a male child that bore a single horn on his head. The child was lovingly brought up by Vibhandaka.

It is pertinent to point out that Vālmīki's **Rāmāyaṇa** does not mention the birth of Rishyasringa from a hind. There are a few details of which **Mahābhāratam** is significantly at variance with **Rāmāyaṇam**. The Tamil epic poet bases his Iruciya Ciriṇkar essentially on Vālmīki's celibate. He devotes 50 verses to depict Iruciya Ciriṇkar whom he calls Kalaikkōṭṭu Muṇivar. (*kalai* denotes a deer and *kōṭu* means a horn). Kampan extols him as *kōṭil kuṇattu aruntavaṇ* (a person of flawless penance rare) (*Pāla Kāṇṭam*, *Tīru Avatārappaṭalam* - 217) and again as *nāṇmaṇai paṭartaru koḷukompu* (the supporting staff on which the Veda creeper coils around) (*Ibid.*, 253).

Fostered by the sage father given to a life of ceaseless penance, Iruciya Ciriṇkar was living a life of absolute innocence. He was more innocent than even Adam before the Fall. He was totally unaware of the female of the human species. His consummate purity, though cloistered, had conferred on him certain rare powers-wherever he went it rained copiously.

The episode of Iruciya Ciriṇkar bringing rains to the drought affected kingdom of Aṅga is narrated in Vālmīki's, **Rāmāyaṇa**.

The Iruciya Ciriṇkar episode is found narrated by Kampan in *Pāla Kāṇṭam*, *Tīru Avatārappaṭalam*. This is told by sage Vacīṭṭar to Tayarataṇ. In Vālmīki, this episode is told by Sumanthra, to the king. Kampan is seen deviating from Vālmīki at certain points. Vālmīki introduces Rishyasringa directly while Kampan unfolds this saga indirectly

by speaking of king Urōmapātaṇ, the king of Aṅga. In Vālmīki, the king seeks the help of the priests for devising a way to entice Rishyasringa and they in turn assign the job to the royal courtesans. In Kampan, we find the zealous courtesans coming forward unprompted, thereby revealing their concern for their hearth and public welfare. Kampan however depicts his bevy of wenches on the seductive mission assuming the venerable garb of the men of penance. This ploy, when one pauses to reflect about it, serves only to qualify the utter purity of the youthful sage living in a state of virgin innocence.

Vacīṭṭar was the time-honoured guru of the kings of the solar race. He counselled Tayarataṇ, the issueless king who was longing for a son, to perform *pari vēlvi* (*asvamedha* or horse sacrifice) and *makappēru vēlvi* (*puthra kāmēṣṭi* or sacrifice with an issue as its objective) with the help of Iruciya Ciriṇkar. Tayarataṇ set out to the kingdom of Urōmapātaṇ with the intention of inviting the sage. Urōmapātaṇ promised to send the sage. He entreated the great recluse to shower his grace on Tayarataṇ and he obliged. The sacrifice lasted for twelve long months before there emerged from the sacrificial blaze a heavenly *pūtam* carrying the elixir of progeny. The king's wives shared the manna, conceived and gave birth to Irāmaṇ, Parataṇ, Ilakkuvaṇ and Catturukkaṇ.

This event is narrated in Vālmīki's **Rāmāyaṇa** in eleven *sargas* (chapters). Kampan's epic deals with it in one hundred and thirty eight verses. In **Mahābhāratam**, the saga of Rishyasringa is told in the *Vaṇa Paruvam* by sage Lomasar.

The theme of Rishyasringa is seen to have travelled far and wide in South East Asia. In the Buddhist literature this theme appears in **Jataka Tales**, **Mahavastu** and **Buddhacharita**. In ancient India, Buddhism in its incipient stage assimilated various literary, philosophical and cultural traditions that prevailed in the existing society. Various folk tales, myths and fables constitute a significant part of Buddhist literature and were transmitted by Buddhist monks to various lands, particularly East Asia. "...The reason could be, as rightly pointed out by Maurice Winternitz, a renowned German

Indologist, that in India the Buddhist monks were recruited from various sections of society. Hence most of them were familiar with the popular tales and anecdotes of the workers, artisans, merchants, etc., while others had heard about legends, myths of the Brahmins and forest hermits. When they became monks they endeavoured as far as possible to connect these memories with the monkish and purely religious tradition. Thus they included all these themes that pleased and convinced them and their audience" - quoted by Anita Khanna (1991, pp. 133-134).

The process of acculturation of the Rishyasringa theme in the Japanese soil is interesting to observe. "In Japan, it was through the Chinese scriptures that this theme was first introduced. There, probably due to its appeal to the Japanese mind it developed as the most popular theme of Indian origin and could find a place in the Japanese classical literature, particularly the narratives as well as the classical theatres of No and Kabuki. In Japan, this theme first appeared in *Konjakumonogatari*, the largest collection of stories, not only from Japan but from India and China also, compiled around the 11th c." (Ibid., 135).

In *Alambusa Jataka Tale*, Rishyasringa becomes Isisinga. Though here too Isisinga is said to be born of a hind the single horn is not mentioned. Winternitz focussing on this omission is of the view that, Rishyasringa (the epithet) has been used metaphorically to symbolize the lonely habits of the unicorn-a horselike animal with a single long horn.

In *Konjakumonogatari*, Rishyasringa is changed into Ikkakusennin (ascetic with a horn). The theme of severe drought, an ascetic practising relentless continence, the female wiles and seduction, the ascetic's fall, and achieving the objective of the most sought after rains, are all common to all these fables. But in each land the characters inhere with the local landscape and ambience. The myth of Rishyasringar has fascinated and regaled several climes, races and in several languages.

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S.N.K. & V.G.S.

IRUCUṬART TŌRRAM, is an epic feature. This is mentioned in works such as *Taṇṭi-yalaṅkāram*. *Irucuṭar*, literally, means sun and moon and this tradition insists that an epic should contain descriptions of dawn (rising sun) and dusk (rising moon).

This description offers the author a certain degree of poetic licence. An example from *Kamparāmāyaṇam* would prove this aspect. The sun could not rise in Sri Lanka without the permission of King Irāvaṇaṇ. When Irāmaṇ made arrangements to besiege the city of Lanka at dawn the sun rose. Kampan presents this by saying that hitherto the sun had suppressed his desire to view the beautiful city for fear of Irāvaṇaṇ but now the entry of Irāmaṇ gave him the necessary courage.

Yet another example runs thus : Vīmaṇ and Iṭumpaṇ were engaged in a wrestling match during the last hours of night. The death of Iṭumpaṇ coincided with dawn. Villiputtūrār describes the rising sun as a lamp lit to enable the birds to feast on the corpse of Iṭumpaṇ.

When Aṇumaṇ reached Lanka the night fell shrouding the world in darkness. Then the moon rose. Kampan states that the moral climate in Lanka was polluted by the evil actions of the demons. The arrival of Aṇumaṇ, which was announced by the luminous moon, rejuvenated the lifeless and decadent morals.

The plight of Cuntaramūrtti Nāyaṇār when he was bedazzled by the beauty of Paravainācciyār gives rise to yet another interesting instance. Cēkkiḷār describes the moon as the bemused smile of a beautiful woman in full knowledge of the potential of feminine beauty to ensnare the men of the world.

Thus, in every epic the technique of *irucuṭart tōrram* is used on many occasion for different purposes.

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T.V.G.

IRUCOL ALAṆKĀRAM, a work authored by Piḷḷai Appāvu. He has used a very simple style, which could be understood even by laymen. This work is in poetry but has the simplicity of prose.

Before the actual invocation song to Lord Jesus, the author invokes Virgin Mary. Except this invocation, it gives a lot of information connected with Hindu religion. The last word in each poem is the answer to the question raised in the previous line/lines of the poem.

These songs are distributed under two disciplines namely grammar and medicine. The following poem is an example for grammar :

akara mākāra māvātēṇ
ākāraṇ collāvali pōvatēṇ - mātīraiyaḷē
veṇṇā vicaippatēṇ
aṇṇā iḷanīr parippatēṇ - tāḷaiyaḷē
 Why does a become ā
 What is lost if ā is not - mātīrai (duration)
 Why does veṇṇā suffer
 Aṇṇā iḷanīr, why pluck - by tāḷai (feet linkage)

The following poem is an example for medicine :

veruntēṇai iccippatēṇ
irumalukku kavuḷtam pakṣippatēṇ -
atimaturattāl
viṭṭi luyir viṭṭatēṇ
paṭcikaḷakap paṭṭatēṇ - tīpattālē
 Why one likes pure honey
 For cough kavuḷtam why one likes - very sweet
 Why does glow worm die
 Why birds are caught - by light

This work was composed and published during the first part of the 19th c.

S.R.P.

IRUṬṬILĒ TĒTĀTĪṆKA, is a satirical play by Kōmal Cuvāmināṭaṇ.

Māṭacāmi, a life convict, dies after disclosing the spot where he has hidden the Naṭarācar icon stolen by him along with his friend. It is his dying wish that a portion of the booty should be given to his friend's son. Pommaiyā, a constable, a richman named Cokkaliṇkam and a servant named Muppiṭāti conspire to recover the icon, which lies buried in the house that belongs to Cokkaliṇkam, which is now let out to a professor by name Cāranāṭaṇ. The landlord asks him to vacate. He refuses. Many confusions crop up. But they are dead set on claiming the booty. When a few others get scent of this icon, they also stake their claim on it.

It is rumoured that the house containing the

much coveted object is going to be dismantled under the municipal scheme of expansion of the roadway. All of them rush in with their crowbars. They are in for a lot of disappointment when they gather that the house identified by Māṭacāmi is some other house. The play concludes with the news that Cokkaliṇkam's bungalow stands to be razed the following day.

The play derisively exposes the social foibles such as corruption in public life, the pre-eminence of money power in the present day decadent society where Mammon is adored above all other things. In such a society, states the playwright, it is impossible to come by fairness and justice. That nefarious activities, wrought stealthily, do not result in any tangible good, seems to be the message.

A play meant to be enacted, has been published for the sake of the reading public too.

It was published in Madras, 1986.

P.T.

IRUṆṬA IRAVUKAḶ, is a detective story by Tamiḷvāṇaṇ. Caṅkarlāl, the famous detective and the hero of a series of thrillers who regaled a generation of Tamil readers, is in action here too.

Caṅkarlāl and his wife Intirā fly off to Eastern Archipelago. She is under the impression that they are there on a pleasure jaunt. She is off colour and not her chirpy self because her husband had thought better of taking her servants with them. The detective tells his wife that they are not on a picnic but he is on the trail of a culprit and that bringing the servants along would hinder his performance and affect the essential secrecy of his mission.

They stay in the palace of Apparacaṇ, the prince, who has purchased the Mole isle. The prince is all hospitality. But in the dead of night there is an attempt on their lives by a mailed person whose identity remains a mystery. Anticipating some harm, the detective with his uncanny anticipation, forestalls the murderous attempt by being away from their cots while the culprit empties his pistol on the vacant bed. Caṅkarlāl tries to chase the phantom. Mystery deepens when he is faced by a pair of armours hanging from nails on the corridor. A professional, the famous detective takes things easy. He and his wife, wide awake

now, are chewing the cud when a lady who introduces herself as Malarvīḷi and as the sister of the ruling prince of the isle looks in. Again she greets them with coffee the following morning. The detective begins his investigation.

Caṅkarlāl is a character that fascinated a whole generation of Tamil readers who avidly consumed Tamiḷvāṇaṇ's detective fiction. Though not original and albeit lacking in sophistication and masterly expertise of the super stars of the field of detective fiction like Agatha Christie and Erle Stanley Gardner, Tamiḷvāṇaṇ was undoubtedly the trail-blazer in the field of Tamil detective fiction. To the English readers, accustomed to the amazing ratiocination of Sherlock Holmes, the celebrated detective of Sir Arthus Conan Dayle and Perry Mason, the suave, sagacious and devastatingly eloquent attorney of E.S. Gardner, Caṅkarlāl might be a poor puerile imitation. But what is to be appreciated and even extolled is Tamiḷvāṇaṇ's pioneering effort in breaking new grounds in the field of fiction in the early fifties when Kalki was reigning supreme and minor gods like Tēvaṇ and Cāṇṭiḷyaṇ were making a good impression upon the reading public. Tamiḷvāṇaṇ had the vision and courage to try new pastures and he tried successfully. He succeeded in pleasing a generation of young readers, majority of whom were strangers to English fiction.

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G.J. & V.G.S.

IRUṆṬA VĪṬU, a long ballad written by Pāratitācaṇ, a renowned Tamil poet.

This ballad narrates the story of a family which does not care for education. The entire family is shown to be doomed because of its ignorance of social ethics. A sparkling sense of abysmal humour permeates the piece.

The poet starts narrating all the incidents characteristic of the family. The indolence, the lack of hygiene, and the lack of education in the family are repeatedly pointed out. In the event, because of the illiterate wife, the conjugal relation becomes strained. In a dramatic turn, both the wife and the child are killed by the husband incidentally.

In the last part of the ballad entitled *Kalviyillā Vīṭu Iruṇṭa Vīṭu* (lack of education means absence of light), the poet goes to the extent of comparing such an uneducated family to a crematorium. The author reiterates the fact that a family which has not realized the value of education is prone to ruin.

Pāratitācaṇ was a committed writer advocating reforms at all levels. This ballad is a strong plea to eradicate illiteracy which is responsible for all kinds of social evils.

This was first published in 1958. Later it was reprinted many a time.

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P.K.G.

IRUTTAL, is the emotive mood specified for *mullait tiṇai*, according to the treatise on *akam*. On an aesthetic point of view the *mullai* tract of land, referring to forest and its surroundings, is considered the suitable backdrop for this emotion. The anguish patiently undergone by the *talaivi* on the separation of her *talaivaṇ* to earn wealth, knowledge, or vocation, is called *iruttal*. This emotion is experienced mostly in the *kaṇṇu* (marital) life rather than in *kaḷavu* (pre-marital) life. *Akam* concept prescribes it as one of the best qualities of *talaivi*. *Mullait tiṇai* is also attributed to the events of marital life.

Tolkāppiyam, *Akattiṇaiyiyal* (16) defines *iruttal* and its accompanying attributes as the specific emotive mood (*uripporuḷ*) of *mullai* tract. **Nampiyakapporuḷ** (13th c.) and other grammatical

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வ் ழ் ள்ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

treatises on *akam* of the later ages do not in any way differ from Tolkāppiyar's definition.

Nacčinārkkīṇiyar, the commentator of *Tolkāppiyam* refers to the faith, which the *talaivi* harbours towards the *talaivaṇ*, that he would not leave her alone, the unquestionable belief she has for his words, even though he does not return during the season when he had promised to do so and her patient agony during the period of separation until the season mentioned has come, as the qualities of *iruttal* emotion. He also elaborates on the situations of *iruttal* as those of *tōḷi*'s anxiety at the arrival of the season without *talaivaṇ*'s arrival, her consoling words to *talaivi* that the season has not yet come, her assuring words of comfort that he would come soon.

Kuṟuntokai (21) is an illustration of this mood. In the poem, winter arrives ; *talaivi* has been waiting for it with deep sighs and hopes. Winter flowers (*konrai*) begin to blossom. Though *talaiv*'s reason compel her, she would not accept the season's call since she know too well that her *talaivaṇ* is not a liar at any cost.

vaṇṭupaṭat tatainta koṭiyiṇar iṭaiyiṭupu
poncey puṇaiyiḷai kaṭṭiya makaḷir
katuppiṇ tōṇṇum putuppūṇ konraik
kāṇaṇ kāreṇak kūṇiṇum
yāṇō tērēṇavar poy vaḷaṅkalarē

Here, her implicit faith which gives her the strength to bear the separation and her patient waiting for the arrival of *talaivaṇ* are portrayed. Hence the song contains the emotive mood of *iruttal*, a specific feature of *mullait tiṇai*.

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See : **ITANTALAIPPĀṬU**

T.S.S.

IRUTTUM VIYANTU, is the seventh decad of the eighth *Tiruvāymoḷi* of Nammālvār. The eleven songs herein are set in *kaliviruttam* metre.

Nammālvār exults in his exceptional privilege as Tirumāl occupies his heart, radiating bliss. In the opening verse, Ālvār states that the Lord had put him under His golden feet, and in response to his plea over a long time, to invade his heart - the Lord assuming the appropriate persona of Vāmaṇa (the Divine Dwarf) has slipped into his yearning heart and is seated there firmly, filling

his mind with bliss (*Tiruvāymoḷi* - 8. 7. 1). He further says : "I have discovered Him who had (long ago) rescued the king elephant devotee Kacēntiraṇ (Gajendraṇ) (from the jaws of a vicious crocodile), the same Lord who sways my poor heart" (Ibid., 2).

Nammālvār scorns fame that the majority of mankind lust after. He prides himself on his supreme, imperishable wealth, the Lord Himself. "Out of his infinite grace He has shown me His fabulous form that is the object of praise since the very beginning, the focus of eulogies of the entire humankind". *Enṇuḷ tikaḷum maṇikkunramoṇrē ottu niṇṇāṇ* - 'refulgent He stand in me like a hill bright. Can there be a greater glory than this?' (if there was I could not care less !) (Ibid., 5).

Ālvār rejoices in his consummate privilege. He gurgles that the ultimate bliss of perfect communion with Tirumāl is granted to him and only to him ; none else.

Again Nammālvār makes a tall claim ; a sublime boast of a God-inebriated saint to whom nothing matters except Tirumāl. He claims : *mālai vayiṇṇirk koṇṭu niṇṇa maṇṇavaṭtēṇ matiyālē* - by my wisdom (divine) I've captured Tirumāl in my belly, the Lord who had assimilated in His belly the three worlds - upper, middle and nether regions.

The decad captures the rapture and pride of possession of an exquisite mind in command of the rarest sacred intensity and sensitivity, sensitivity to the Lord's glorious physical peculiarities as it is available to the mental and physical perception of Nammālvār. We witness the mind of a most remarkable baktha, rejoicing in his precious privilege of possessing Tirumāl with effortless ease and uninhibited abandon.

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V.G.S.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வு ழ்ள் ற்ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

The book undertakes an estimate of the great contributions made by the noted scholars, Maṛaimalai Aṭikaḷ and Tiru. Vi. Ka. who have been acclaimed as 'Tamiḷ Malai' (the mountain of Tamil) and 'Tamiḷ Teṇṇal' (the breeze of Tamil) respectively.

S.T.

IRUTĀLAYA MARUTAPPA TĒVAR (18th-19th c.), the growth of Tamil owed much to the generosity and munificence of contemporary rulers, Zamindars and other wealthy people. Among them pride of place goes to Irutālaya Marutappa Tēvar. Incidentally, Marutappar was the common name assumed by all the members of the Zamin family to which he belonged. His real name is unknown. But there is enough evidence to believe that he belonged to the Ūṟṟumalai Zamin of Tirunelvēli. His significant contribution lay in the patronage that he extended to the Tamil men of letters. Thanks to him, many great works saw the light of the day.

In his preface to the authoritative commentary on **Nannūl**, by Śrī Caṅkara Namacciṡāyār, U. Vē. Cāminātaiyār has categorically stated that the author was motivated to write the book by Marutappa Tēvar. Besides extending patronage, Marutappa Tēvar also provided the author with many creature comforts which included money, food and clothing.

Tamil was a consuming passion with Marutappa Tēvar. He found pleasure in the company of poets and pundits. There is an extant work containing the eulogy of contemporary literary figures. Some of the poets patronised by him were Mukavūr Aruṇācala Kavirāyar, Muttuvīrak Kavirāyar and Ceṇṇikuḷam Aṇṇāmalai Reṭṭiyār. There is an apocryphal story, that the verse form **Kāvaṭi Cintu** owed its inspiration to Aṇṇāmalai Reṭṭiyār. The lilting metrical form was invented to relieve the fatigue of Marutappa Tēvar who led a **kāvaṭi** procession from Ūṟṟumalai to Kalukumalai.

Tēvar, a resident of Vīrakēraḷam Putūr, led a very simple and unostentatious life. He was accessible to Tamil scholars at all hours. He was also popular with the local people. Because of their great admiration, they used to address him as 'king'. Intensely religious, Tēvar has done signal service

to the maintenance and upkeep of temples and for the renovation of dilapidated ones. His presenting of many vehicles to temples has been glorified in verse by contemporary poets. A book which lays emphasis on this aspect is **Nāṇikkaṇ Putaittal Enṇum Oruturaiḱ Kōvai** by Puṇalvēli Irāmacāmi Pāratīyār.

Tēvar's wife Mīṇāṭci Cuntara Nācciyār was also of a pious disposition. She was also very much interested in Tamil literature. Thanks to her patronage, Puḻiyaṅkuṭi Muttuvīrak Kavirāyar was able to publish **Kōmati Ammaip Piḷaittamil**. The arduous pilgrimage that Tēvar undertook to Kāci in the company of his wife has been celebrated in verse by the same poet.

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S.T.

IRUTUPANNAṆ, was the king of Ayōtti during the time of Naḷaṇ, according to Indian mythological tradition. Based on the references in **Makāpāratam**, the date of Naḷaṇ is fixed earlier than the days of Pāratam. Irutupaṇṇaṇ, who was born to a king named Ayutāyu, might have lived between the times of **Irāmāyaṇam** and **Pāratam**. He had a son called Carvakāmaṇ. When Naḷaṇ was in dire straits, having lost his nation in a gamble, and separated from his wife and child and transformed from his original self by the touch of a snake called Kārkōṭakaṇ, Irutupaṇṇaṇ employed him as a cook.

Knowing that only Naḷaṇ had the prowess to drive a chariot from Ayōtti to Kuntiṇapuram in Vitarppanātu in the shortest period of time, Tamayanti's father sent a note to Irutupaṇṇaṇ inviting him to a *cuyamvaram*. Though this was contrary to tradition, Irutupaṇṇaṇ decided to go, as he was enamoured of Tamayanti's beauty. Naḷaṇ who was in the disguise of Vākukaṇ, agreed to take him. On the way, the king lost his upper garment (*mēlāṭai*). But even before he realised it, the chariot had covered a distance of 24 *kātams*. Impressed by Naḷaṇ's skill, the king learnt the art of riding from him and in return taught him the use of arms (*astira cāstiram*) and the ways to win a game of gamble. When he was informed that Vākukaṇ was Naḷaṇ in Kuntiṇapuram, Irutupaṇṇaṇ is said to have returned to Ayōtti, putting to good use the skill of

riding learnt from Naḷaṇ; this piece of information is backed by **Naiṭtatam** and **Naḷa Venpā**.

T.V.G.

IRU TURUVANĶAḶ (two poles), is a Tamil translation by Kā. Sṛi Sṛi, of the Maratti novel by Kāṇṭēkar.

The novel describes love, marriage and art in the lambent ambience of the middle class family life.

Ramākāntaṇ, a writer and a person of heightened sensibility, shuns his wife Vatcalā because of her dark complexion. He has an affair with a stage actress by name Curaṅkā. Then he extends his extra-marital affairs to another woman named Culōcaṇā. Harried by his promiscuity, his wife Vatcalā leaves him with a broken heart. She goes away to a town called Kāmāpūr and earns her bread by being employed in the cashew industry. Even as she splits the cashew shells she goes on writing stories. She becomes famous under her pen-name Kuruṣṇā. When Ramākāntaṇ discovers the true identity of Kuruṣṇā, he offers to take back Vatcalā. But she rejects the belated offer.

The susceptibilities of the youth to the skin deep charm and glamour are brought out vividly in this novel. 'Handsome is what handsome does' may be an old adage. But it is relevant as it ever was. Ramākāntaṇ is seen ignoring this only at the cost of his own domestic peace and the happiness of his innocent wife who suffers for no fault of hers.

It was first published in 1973 in Madras, and reprinted in 1989.

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P.T.

IRUTUḻI NĪR, a novel translated from Urdu into Tamil by Muktār. K.A. Appās, an eminent journalist, and a writer for films, is the author of the original work. The translation has a spontaneous flow, making it as appealing as the original itself.

The novel pictures a village called Pāratīya Kīrāmam, in Rajasthan. The people there had no chance of hearing words like rain or snow. They

had to wage a crusade to fetch water from a place 12 miles away atleast once in two days. The story is based on their pathetic situation.

Mōhaṇ Kaul who is the hero of the novel is from Kashmir. He is a nationalist with a staunch faith in national integrity. He is an Engineer as well. He tries to mobilize the masses, and to force the Government to dig a canal from Punjab to Rajasthan. He is also portrayed as a zealous social-reformer who marries a poor, illiterate peasant girl who is raped by a villain. The novel exalts the glory of the working class throughout.

It was published in Madras in 1977.

M.M.

IRUNTAṆ, is the first decad of the third chapter of *Periya Tirumoli* of Tirumaṅkai Ālvār. The verses are set in six footed *kaḷineṭiḷaṭi āciriya viruttam*.

The Ālvār has devoted ten songs to exalt Tiruvayintirapuram, one of the fifteen great Vaiṣṇavite shrines in Toṇṭai Nāṭu. This famous shrine presided over by Tēvanāṭaṇ is near Cuddalore.

The Ālvār says :

Tiruvayintirapuram, the place of (Divine)

Boar

Who did grasp in His curvy snout the huge globe

Exceedingly cool ! He who had slept

On the dark ocean cool ; here cluster of bees

Imbibing honey off lotus bloom and

Haunting the groves bristling with *puṇṇai*

Drone away their music nectarine.

(3.1.1.)

The bees are known to be as fastidious as they are sedulous ; they do not settle for anything less than honey. They are not the common flies which are found one second on choice victuals and the next upon some repulsive refuse. So much so, a bee is also known as *matu viratam* meaning they are addicted to a 'vow of honey'. A true Vaiṣṇava devotee is likened to a bee. Like a bee, he haunts the Tirumāl temples, feasting himself on the ambrosial sweetness of the Lord through all his senses. But he cannot and does not serve God and Mammon at once. He banishes from his mind all the numerous pulls and passions inimical

to God realization. Bees are well served by their wings in their quest for nectar. The Vaiṣṇava devotees are well served in their Tirumāl quest by their *nāṇam* (divine speculation) and *anuṭṭāṇam* (religious discipline).

In the second song also the analogy of honey bee is extended by the Ālvār. Just as bees are seen haunting the tips of branches, Tirumāl and Tirumakaḷ are observed to be enshrined at the tip of the branches of the exalted *Veda* tree.

The poet quite exuberantly describes the abundance of sugarcane whose juice floods the fields nearby rendering the land a sweet bog (Ibid., 4). Even today, hundreds of years after Tirumaṅkai Ālvār had ecstatically praised this soil's sugarcane richness, we find it exemplified by a famous sugar factory near by Nellikkuppam. "Host of monkeys, bounding from one tree to another from *vēṅkai* bearing golden blossoms to *kōṅku* and on to heady *ceṇṇakam* - devour nectarine fruits in this fertile village of Tiruvayintirapuram favoured by Tirumāl Who as Kaṇṇaṇ tamed seven wild bulls in order to wed Piṇṇai". The glowing descriptions are not without basis. Only, the poet in the Ālvār paints the flora and fauna with a felicity and sensitivity which render his hymns as poetic as they are devotional.

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V.G.S.

IRUNTĒTTUVĀR, the concluding verse of *Purattiṇaiyiyal* of **Tolkāppiyam** which describes a royal custom, i.e., kings of valour and fame would be awakened from sleep by the music of *cūtar*, *mākatar* and *vētāḷikar*. The first two types were singers while the last type provided background music.

Works such as **Maturaikkāñci** (670), **Cilappatikāram** (l. 5. 48) and **Maṇimēkalai** (28. 50) refer to these musicians as a group. **Maturaikkāñci** describes the ways in which Neṭuñceḷiyaṇ was gently stirred out of sleep by the melodies of *cūtar* and *mākatar*. It is hinted that the music of *mākatar*, who used to be seated while singing, is superior to that of *cūtar*, who were in the habit of standing while offering music. *Vētāḷikar* must have provided accompaniment to the songs of the two groups.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல்வ் ழ் ள்ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

These musicians, experts in the art of music, were also known as *pulavar*-poets according to **Maṇimēkalai** which refers to them as *mākatap pulavar*. From **Cilappatikāram**, we come to know that they lived in separate streets in the city. They were professional musicians who provided music intended to be performed at dawn. They were in the employ of kings and rich courtiers. It is clearly known that of the two categories *mākatar* were the superior musicians with the abilities of poetic creation, and *cūtar* were of a slightly inferior calibre.

T.V.G.

IRUNTAIYŪR, is the name of a place with a renowned temple for Tirumāl, according to a reference in **Paripāṭal Tiraṭṭu** (l. 5). Evidences point out that several scholars hailed from this place. In the commentary of the first verse of **Iraiyāṇār Akapporuḷ** which contains a history of three *Caṅkams*, there is an allusion to Iruntaiyūr Karuṅkōḷi Mōciyār who belonged to the second *Caṅkam*.

Verse 335 of **Kuṟuntokai** is written by Iruntaiyūr Korraṇ Pulavaṇ of the period of the last *Caṅkam*. This verse is a message to the hero from the confidante persuading the former to give up his inclination for clandestine meetings with his lady during night. This verse also contains a description of the place to which the heroine belonged.

Cilappatikāram (18.4) too refers to a temple of Tirumāl situated on the banks of Vaikai. At the instigation of Mātari, a *kuravaik kūttu*, (a dance ritual accompanied by a prayer to Tirumāl to ward off any evil that might befall the colony of shepherds) was conducted and at its end, the women went to the temple to worship Tirumāl. This deity was referred to as Irunta Vaḷamuṭaiyār and Antaravāṇattemperumāṇ by Arumpata Uraiy-āciriyar and Aṭiyārkkku Nallār respectively. However, this temple on the banks of the Vaikai no longer exists.

Maturaik Kūṭalaḷakar temple, one of the 108 sacred sites of Tirumāl, is situated in the Western region of Vaikai. During the period of *Caṅkam*, Vaikai encompassed the city of Maturai on both sides, like a garland. Now there is a small stream

named Kīrātamālai near the temple. This could have been a tributary of the river Vaikai. Further the term Irunta Vaḷamuṭaiyār was attributed to Kūṭalaḷakar due to the posture of the statue.

The *aṭṭāṅka vimāṇam* (a decorative structure erected directly above the deity) of Kūṭalaḷakar temple precedes the time of Aṭiyārkkku Nallār chronologically. Further, apart from the deity in the sanctum sanctorum, there are images of Tirumāl in standing and reclining postures. The names Antarvāṇattemperumāṇ and Irunta Vaḷamuṭaiyār, must have been ascribed to these images. **Paripāṭal Tiraṭṭu** refers to this part of Maturai as Iruntaiyūr and the deity is known as *malitūṟaimēya iruntaiyūr amarta celvaṇ*.

There were several sites sacrosanct to Tirumāl near Maturai. Verse 61 of **Kallāṭam** lists Vaṭatiruvālavāy, Tirunaṭuvūr, Veḷḷiyampalam, Naḷḷāru, Intirai, Paṇcavaṇiṇccuram, Ceṇṇimāpuram, Cēraṇ Tiruttāṇi, Tirupparaṅkunṇam, etc.

In his commentary to verse 92 of **Kalittokai**, Nacciṇārkkkiṇiyar reinforces this view by a reference to the four places named Tiruvālavāy, Tirunaḷḷāru, Tirumuṭaṅkai and Tirunaṭuvūr. Further the arrival of pilgrims and devotees to Iruntaiyūr to worship Tirumāl is described in detail in the opening verse of **Paripāṭal Tiraṭṭu** (l.).

Thus it can be supposed that Iruntaiyūr was a term current at the age of *Caṅkam* referring to the area around the temple of Kūṭalaḷakar in Maturai.

T.V.G.

IRU NANPARKAḶ, is a Tamil translation, by Rā. Vīḷinātaṇ, of the Hindi novel by Cutarcaṇ.

As the title states, this novel is about two friends, one rich and the other poor, their emotional upsurge as a result of their love for the same girl and the eventual sacrifice of his love by the poor man for the sake of his friend.

Nantikēcuvaraṇ and Vittiyācaṅkar, both belong to Lucknow in Uttar Pradesh. The former is of rich parentage while the latter is born in a very poor family. Both of them study in the same school. Though poor, Vittiyācaṅkar is a refined and upright boy. When Nantikēcuvaraṇ comes to know of the straitened circumstances of his friend, he reaches out his helping hand. The poor boy

obtains his mother's consent and goes and stays with his affluent companion, studies, and returns home by night. This goes on for several years. By and by, youth asserts itself on their academic pursuits. Vittiyaṇkar falls in love with Rūparāṇi, his classmate, who reciprocates his love. But their romance is blighted when the rich lad too is enamoured of the same girl. He demands that Vittiyaṇkar forget his love for her and grounds his demand on his splendid generosity since their boyhood. Vittiyaṇkar could do nothing but yield to his wish, as his sense of gratitude to his friend overpowers love.

The character of the two friends is of marked contrast. One is born rich, self-centred, aggressive, and very generous when it suits him. The other is calm and dignified in his poverty, honest and hardworking, and more important, exhibits exemplary gratitude and self-sacrifice. But the rich Nantikēcuvaraṇ is not without feelings for his friend. He is very fond of his friend and one should not lightly dismiss the money and affection he lavishes on Vittiyaṇkar. All of that ought not to be dismissed as sham and affectation. But Nantikēcuvaraṇ's curse is that he likes his self much more. A downright selfish man like Nantikēcuvaraṇ can have no real friends. He may excite gratitude; he may elicit pity. But friendship is something else which is beyond his reach. It is Rūparāṇi's singular misfortune that she has to run into both the friends at the same time. It would have been pure bliss if she had not met Nantikēcuvaraṇ. And if she had not met Vittiyaṇkar, whom she is not destined to marry, she might have been quite contented with Nantikēcuvaraṇ whom she actually weds. For one does not miss what one does not know.

G.J. & V.G.S.

IRUPATTI ŌRĀVATU AMCAM, a novel by Asvakōṣ.

It is an effective satire on the bureaucratic procedures that kill the very function they are supposed to facilitate. The author in his preface notes that this book was written in January 1977 when India was under the emergency rule. Though a political novel, the author emphasizes that it

should rise above being merely political if it is to succeed as literature.

The book does very much succeed as literature, for the author has not let any propagandist tone creep into it. Though the author's political sympathies lie with the left, he has carefully avoided sensationalized radicalism and melodrama that characterize most of the writers entertaining such sympathies. Maintaining an untainted objectivity, he succeeds in presenting a true and an authentic picture of the indifference and meaninglessness of the executive, bureaucratic systems of the Government.

The story revolves round Rāmaccantiraṇ, a sympathetic school teacher and his attempts to gain a bank loan for Cupparāyaṇ for making his barren land cultivable and the frustrations they meet with consistently. As a protagonist, Rāmaccantiraṇ is a far cry from the obstreperous rabble-rousers that one comes across in the novels that deliberately embrace radicalism. Through Cupparāyaṇ, the disgruntled youth, the author traces the roots of misguided extremism, eliciting the fact that lethargy and inactivity also play a role in breeding such extremism. The character of Cupparāyaṇ carries an implicit warning against encouraging and glorifying such disgruntlement.

The unscrupulousness of the government in forcing family planning methods during emergency is brought out through Rāmaccantiraṇ's encounter with the Commissioner of schools, who shamelessly commits the outrage of compelling teachers to procure men for vasectomy. However, the novel, avoids laying the entire blame on the bureaucracy and social systems. Everyone is responsible in a certain way, like the uncomplaining stoic resignation of Paṭṭucāmik Kavunṭar or the hyper-complaining of Cupparāyaṇ. This enables the author to stay away from the stereotyped oppressor versus oppressed syndrome and make his work inclusive and complex. The title is an ironic reference to the Twenty Point Programme announced at the time of introducing emergency. Tightly written, the novel's style is marked with precision and accuracy.

This was published in 1979.

R.P.

IRUPATTU NĀLĀYIRAPPAṬI, in Sanskrit, a group of 32 letters with the exclusion of consonants is known as a *kirantam*. In Tamil, this is known as *paṭi*. Of the five commentaries on *Tiruvāymoḻi*, the fourth one is called *Irupattu Nālāyirappaṭi*. The Sanskrit epic *Rāmāyaṇa* consists of 24000 verses (slokaṣ). The commentary named *Irupattu Nālāyirappaṭi* is a work which equals *Rāmāyaṇa* in bulk.

The author of this work is Śrī Kīruṣṇapātar alias Periyavāccāṇ Pillai. He hailed from Cēyñālūr alias Ceṇkanallūr, of Tañcāvūr district and this work was written around 1228 A.D. He has also written a commentary on *Nālāyira Tivviyap Pirapantam*. Since his commentaries on a few hundred verses of the first part of the work were not available, later they were rewritten by Maṇavāḻa Māmuṇikaḻ. His style is detailed, rambling and filled with interesting parables. It is a typical example of *maṇippiravāḻam* style, i.e., a combination of Tamil and Sanskrit words.

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T.V.G.

IRUPATTINTU ĀṆṬUKAḻ, is a compilation of 12 short stories by the Singapore based Tamil writer Irāma Kaṇṇappaṇ.

In the first story *Irupattintu Āṇṭukaḻ* (twenty five years), the writer has portrayed in depth the inner most feelings of a woman, showing the flash-backs in her mind when she deals with the present. The kind of conflicting emotions at various times is nicely dealt with in this story. The story *Maṇakkukai* (the den of the mind) is based on a

scientist coming up with a novel idea of creating an equipment to read others' minds and emotions. His artistic talent gets revealed in picturing his own wife's feelings, through his innovation. *Cāmi Nallavaru* (God is good) expresses the feelings and emotions of children. The author talks through the child that even if the theme is old, the idea and expressions are new. In the story *Nāṭōṭikaḻ* (gypsies), the author stresses the need for a sense of belonging to one's country, race, language and culture through the character Pārttipaṇ and warns the unstable wanderers who are of no use to the society through the character Taṇapāl. *Tāṇā Mērā Ṭairi* (the diary of Tāṇā Mērā) talks about an army man's life, his feelings about the camp he lives in near the beach. Every day he writes about the incidents, his innermost thoughts, longings to be with the family and the loved ones left behind and the imaginary dialogues he carries on with them, and these are portrayed aptly. Instead of writing in a story form, he lets the hero speak through his diary. *Kōpura Nīḻal* (shadow of the tower) deals with a family life, how it ought to be between a husband and his wife. The author says that like a shadow of a temple tower, the family problems and misunderstandings should not come outside home, instead should get solved inside the house. *Āru-Pattu-Patinēḻil* (in six-ten-seventeen) presents the attitude of various tenants in a building, one selfish, another extravagant and the third useful for the country's economy. This kind of housing with different kinds of people with different attitudes shows the contrast under the same roof. *Ḵappukaḻ* (loss) describes the anguish of the family that is separated due to the husband's departure from the family to make money. *Avar Paṇku* (his share) shows the difference between parents where one is strict with children while the other one has no control over them. This is a realistic account of present day world, where some parents spoil the children and bring them up selfish, useless and arrogant. *Capāriyā* describes the love and affection of a man named *Capāriyā*. In *Paḻaiya Piraccāṇaikaḻ Putiya Nōkkukaḻ* (old problems, new approaches) the author analyses the age old problem of the mother-in-law - daughter-in-law relationship and voices through the mother-in-law the ways for averting it by adjustment, compromise and under-

standing. *Putiya Ulaku* (new world) is the last story that gives account of a family where everyone including the mother follows the Western style of living while the daughter rejects this and lives quite a simple life showing love and affection with inner happiness. The locale of all these short stories is set in Singapore.

All these stories written and published at different times, in Singapore Tamil Magazines, deal with thought provoking subjects like the basic human emotions. The stories are narrated interestingly in a simple language which includes a few Singapore Tamil expressions.

This book was published in 1980 in Madras.

S.T.

IRUPATĀM NŪRRĀNTUT TAMILK KAVITAIKALIL MĀRKCIYAK KOLKAIKALIN TĀKKAM, a book based on the dissertation submitted to the Madras University for the doctorate degree by Kō. Tānyā, traces the influence of the Marxist philosophy on the 20th c. Tamil poetry up to 1975.

Apart from the epilogue of the author summing up the thesis, the book contains ten chapters.

The introductory chapter examines the word philosophy incidentally touching on the moralistic verses materialistic stance. To what extent Marxism has influenced these two distinct outlooks has been discussed. The sociological changes that contributed to the emergence of the Marxist school of philosophy have been traced, keeping in mind the historical perspective. The tenets of Marxism have been given in a nutshell.

In the next chapter entitled 'Marxists and others', the influence of various literary movements have been outlined and the factors that made 'New Verse' (putukkavita) in Tamil possible, enumerated. The analysis of 'New Verse' points to four distinct directions. The labels under which these can be broadly classified are : Humanism, Romanticism, Realism and Surrealism. Apart from a few random thoughts on Marxist writings, there is an attempt to interpret the approach of Marxists versus Non-Marxists to politics and literature.

The third chapter is devoted to the Russian Revolution and its ramifications. The influence on literature has been considerable. The clash of

ideas very essential for the growth of literature and the emergence of literary criticism deserve particular mention.

'Poet Pārati and his revolutionary ideas' underlines the individuality of the poet and his unique contribution to a forward and progressive outlook. The inconsistencies found in the writings of Pārati have also been mentioned.

While analysing the poetry of Pārati, the author refers to his iconoclastic ideas, his zeal for social reform, his leaning towards Socialism and his love of the proletariat.

Paṭṭukkōṭṭai Kalyāṇacuntaram was another poet who came under the influence of the Marxist philosophy. The power of vox populi, the place of the tiller in the scheme of things, the need for a humanitarian outlook and a robust faith in man's infinite potentialities are some of the subjects that he exploited in his poems.

How the term 'Humanism' was interpreted in the past and how it is interpreted by the Marxist school are the contents of yet another chapter which makes interesting reading.

A separate chapter is earmarked for the Marxist poets of Īlam, (Sri Lanka) and their contribution to Tamil literature.

The chapter on the Marxist poets tries to evaluate the impact of the communist ideology on contemporary Tamil verse. Incidentally, the author comments on the poetry of Jīvā, Taṇikaiccelvaṇ, Ve.Nā. Tirumūrtti and others. The last chapter is devoted to the drawbacks of the Marxist school. The author suggests ways and means for Marxist literature to mould itself as a potent and recognizable force. A few verses conforming to the ideology have been appended.

It was published in Madras in 1988.

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J.A.R.

IRUPATIL CIRUKATAI, a brief study of the short stories of the twenties in this century, authored by Ta. E. Piyulā Mercī.

This book is divided into two sections. The first section deals with the origin and the growth of the genre short story, its form, content and style.

The second section, an appendix, gives a list of 555 stories written by 270 writers during the period from 1924-73. This list remains incomplete in the sense that it has not included historical stories, translations, children's stories, stories on myths and legends and those that do not conform to the literary conventions governing a short story.

It was published in the year 1974.

M.M.

IRUPATU KATTAḤAIKAḤ, a propagandist poem on the 20 point programme of Indra Gandhi, the late Prime Minister of India.

The author Vā. Mu. Cēturāmaṇ proclaims himself as a progressive writer who has composed his poems with social consciousness. Each programme of Indra Gandhi has been analysed with a kind of religious fervour and this is obvious from the title word *kattaḥai* which means commandment (as in *Ten Commandments*). It sounds like a political pamphlet written in verse.

It was published in 1977.

J.S.

IRUPATU VARUṢAṆKAḤ, a novel by M.S. Kaliyāṇacuntaram.

The notable feature of this novel is that it is one among the few Tamil novels which deal with the freedom struggle.

The protagonist of the novel Dr. Kēcavarāv engages himself in social service after a brief spell of imprisonment for his participation in the Salt Satyagraha Movement. The immense popularity that he gains as a social worker sets a limit to his creative ideas and ideals. In an attempt to extend his sphere of work, he opts to serve the casualties in the Second World War. Later, he is taken a prisoner by the Japanese and is forced to spend a few months in a Japanese island. On his release, he senses that his future would be bleak and this despair culminates in his tragic end.

The author has skilfully narrated the impact of the external forces on a man who began his life as a Gandhian. The relationship between the self and the society and the struggle for the expression of one's authentic self are brought out very well in this novel.

It was published in 1965.

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P.K.G.

IRUPĀ IRUPAKTU, is in the form of a cat-echism between a teacher and a student since it was written with the specific purpose of clearing all doubts regarding *Caiva Cittāntam*. Written by Aruṇanti Civācāriyār of the 13th c., this work consists of 20 verses. A special feature of this work is the juxtaposition of verses in *veṇpā* and *ācīriyappā* in *antātit totai*. All the verses begin with the phrase *kaṇṇutal* and end with *kaṇṇē*. The longest verse in *ācīriyappā* runs to 34 lines while the shortest one contains 23 lines. Without a commentary, these verses might be too difficult for the common reader. Therefore a disciple of Tiruvāṭuturāi Āṭṭam, named Namaccivāya Tampirāṇ wrote a commentary in 1678 A.D. More recently, a commentary was written by Īcuvaramūrtti Piḷḷai.

The opening verse of **Irupā Irupaktu** pays a tribute to the guru Meykaṇṭār who is hailed as the descendent of Lord Civaṇ himself. The work explores the relative merits of the Absolute Reality (*pati*), the human soul (*pacu*) and the bond which ties it to the mortal world (*pācam*), the experience of self-realization, the role of philosophy in attaining salvation, the struggle between knowledge and ignorance, the dominance of ego (*āṇavam*) the nature of the *karma* (action or deeds) and the mortal world (*māyai*) and the means to escape from them, and the importance of instruction in the purgation of the soul. Though all men are under the domain of Lord Civaṇ, only some receive his benediction and salvation. The work ends with a message that men should free themselves from the shackles of mortal life and surrender to Lord Civaṇ. The author acknowledges that in his own case this state of mind was achieved through the help of his guru Meykaṇṭa Tēvar.

See also : **ARUNANTI CIVĀCĀRIYĀR** in Vol. II

T.V.G.

IRUPIRAPPALAR, (the twice born), a phrase used to refer to Brahmins in general, who believe in the concept of two births, one before the wearing of the sacred thread and another after the wearing of it. They have six types of profession viz., 1. *ōtal* (reciting the *Vedas*), 2. *ōtuvittal* (to teach the *Vedas* and

other scriptures), 3. *vēṭṭal* (offer sacrifices), 4. *vēṭṭittal* (conducting sacrifices as a priest), 5. *ītal* (charity) and 6. *ēṭṭal* (begging).

According to Nacṇārkkīṇiyar, the commentator of *Tirumurukārruppaṭai*, these Brahmins by their lofty behaviour bring glory to their parents and their lineage. They lead the life of a celibate by strictly adhering to the moral code of conduct put forth in the *Vedas*. They have in them the innate capabilities to perform the three classes of sacred fire i.e., *ākavaniyam*, *takkiṇākkīṇi* and *kārukappattiyam*. According to Parimēlaḷakar, these Brahmins offer prayers thrice daily which are known as *tāpaṇam* (meditation), *aṇṭṭāṇam* (performance of religious rites) and *pūcai* (way of worship) and for this (prayer) purpose they wear a sacred thread made of 9 yarns, which represent the *navacatti* (the 9 female energies). These nine yarns are equally divided into three which represent the *Mummūrtti* (the Trio). The Brahmins wear wet clothes which get dried in their body heat. Their melodious recitation of the *Vedas* captivates God and it will be a lullaby for Him.

Ilāṅkōvaṭikaḷ, in *Cilappatikāram*, says this about *irupirappālar*:

puṇṇamaiyircēṭai muṭip pularā uṭṭukai
munṇūl mārpīṇ muttic celvattu
irupirappālar...

(25. 126-128)

The critical commentary for *Tirumurukārruppaṭai* by Nacṇārkkīṇiyar and the commentaries for *Tirukkuraḷ* by Kāḷiṅkar, Parimēlaḷakar, Paritīyār and Kavippperumāḷ explain the characteristics of *irupirappālar*.

S.K.

IRUPURA VACAI, is a technical feature which is an integral part of prosodic works. It is usually constituted at the end of works after the information in verse structure. The general term which encompasses such features is *vakaiyūḷi*. *Tolkāppiyam* calls *vacai* (abuse) as *aṅkatam* (satire). This is further divided into *cemporuḷ aṅkatam*, and *paḷikarappu aṅkatam*. *Vacai* stands for *cemporuḷ aṅkatam* and if its use is indirect, it is called *paḷikarappu aṅkatam*. *Irupura vacai*, which is essentially an attack veiled in the garb of praise may be said to stand for *paḷikarappu aṅkatam*.

Later works on prosody substitute the term

aṅkatam for *vacai*. In other words, they use the two terms as interchangeable alternatives. Here *vacai* is divided into *mey vacai* and *irupura vacai*.

A classic example of *irupura vacai* is Auvaiyār's praise of the gleaming weapons of *Toṇṭaimān*. The verse pays a mock-tribute to the efficiency of *Toṇṭaimān* whose weapons are oiled, garlanded and kept in the safety of his shed. But in actuality, Auvaiyār points out that this defeats the very purpose for which one collects weapons, namely to use them in warfare, and defence. This kind of veiled abuse and mockery is an instance of *irupura vacai*.

See also : **ĀṆKATAcceyyūḷ** in Vol. II

T.V.G.

IRUPURA VĀLTU, in works of prosody, details regarding versification, different types of verses and their related fields can be found in the beginning. Features such as *vakaiyūḷi vālttu* and *vacai* are relegated to the end.

Vālttu is divided, into *mey vālttu* and *irupura vālttu*. Direct praise is *mey vālttu*. A tribute hidden behind a veneer of satire is called *irupura vālttu*.

A typical example of this device is seen in Auvaiyār's verse in *Puraṇānūru*. Her verse offers a veiled insult to a gloating *Toṇṭaimān*, when the latter takes her on a tour of the shed where his gleaming, well-maintained arms are kept. She uses the broken, over used weapons of *Atiyamān* as a contrast to these. But the implication is a tribute to *Atiyamān* whose courage, bravery, and warrior-like stance have been responsible for the proper use of arms. They are used in warfare and are not kept as show pieces. This is an example of *irupura vālttu*.

See also : **IRUPURA VACAI**

T.V.G.

IRUPURĀṆA VIRUTTAM, is a *pirapantam* work made of *viruttappā* that extols Lord Murugaṅ of *Tirucciralaivāy* or *Tiruccentūr*. Details about the author and the year of composition of this work are not known. This work condenses both *Periyapurāṇam* (a famous hagiography of the lives of the great *Caivaite* saints by *Cēkkiḷār*) and *Tiruviḷaiyāṭar Purāṇam* (by *Paraṇcōti Muṇivar* which narrates in verse the stirring sagas or sports of Lord *Civaṇ* in the *Pāṇṭiya* capital *Maturai*). Because this work deals with both these famous *Purāṇams* it is called *Irupurāṇa Viruttam*. The first part of each verse focuses on

the extraordinary bhakti of one of the Nāyaṇmārs and voices the author's despair at not being able to show the kind of staggering devotion shown by every Nāyaṇmār. The Nāyaṇmārs were, of course, staunch Caivites and adored Civaṇ and none else. Here we see the author apostrophizing Civaṇ's son Lord Murukaṇ and anguishes as to how he, a person of little bhakti, could ever be found fit by his Murukaṇ and saved. The later part of the verse culls a wonderful saga of Civaṇ as Cōmacuntarar at Maturai and addresses Murukaṇ as the son of the legendary Civaṇ. Each verse concludes with the pearly refrain - "O ye Vēlaṇ (the spear-porter !) Who is ensconced in Tiruccentūr, full of lovely pearls sprung of conches". The description above traces a verse by being faithful to its structural formation. However, it is desirable to elucidate it by reversing the order, i.e., from the last to the first.

For instance :

pūmaruvu tillaiyil mutarkulattu uyarvi
 pūtimaṇi aṇceḷuttum
 poruḷenru tiṇamum mukkaṇal vaḷarttu aṇtoḷil
 purintu maṇai ṭiṭi ṭiṭi
 yāmaruvu payaṇ viravu aṇṇamiṭṭu aṇṇimū
 āyiravar ceyta paṇiyil
 aṇuvaḷavum aṭimaiyār ceyyum neṇi kāṇkilēṇ
 āṭkolvatu entavitamō
 kāmaruvu karpaka niḷarpoli purantaraṇ
 kāmīra uruttiraṇai mun
 karuti vatai ceyta paḷi tīrtta maturaik kaṭavuḷ
 kaṇṇil vantu eṇṇip poruḷāy
 māmaruvu nāṇamuruṇ urukumatiyār kaṇmaṇa
 malaril viḷaiyāṭum vālvē
 vaḷai cintu taraḷaṅkaḷ uyarcanta varaiyiṇ kaṇ
 vaḷar centil vaṭivēlaṇē

Command I do not a scintilla
 Of sacred stir that imbues
 The Priests Three Thousand,
 Willing thralls of flower rich Tillai
 They of a prime class lofty,
 Who are given to cherishing
 Sacred ash, holy beads (olive-fruited luinden)
 And the five letters exalt ;
 Fostering the holy blaze each day
 And observing the six acts enjoyed
 While chanting the Vedas ceaseless,
 And treating the focus of their passion
 To mixed rice (delicious), they
 Proffer their love soaked service !

(lacking their passion)
 How am I to be saved. 'O, how!
 O you Porter of spear splendid
 Settled at Centūr of wavy sea
 Laden with pearls ! O You
 Who sport in floral minds
 Of melting devotees of ripe wisdom !
 O You (Murukaṇ !) Blessed son
 Of Civaṇ of Maturai, Who
 Did expunge the vile curse
 Of Intrāṇ who commands
 The divine grove that boasts
 The wish-yielding tree ambrosial
 (But) was assailed by
 Malefic *piramahatti* (brahminicide)
 When perfidious he slew
 Viruttiraṇ of dark cloud colour

Structurally speaking, this verse panegyric is an instance of placing the cart before the horse. The right order in which the verse should be derived would be to approach the praise of Lord Murukaṇ couched in the hind part first, and then move on to the glory of the priests of Citamparam enunciated in the first part. In integrating the two *Purāṇams*, the author probably has kept in mind the earlier *Periyapurāṇam* that preceded *Tiruvilaiyāṭar Purāṇam* by many centuries and adhered to chronology. But the author's saintly humility is the bigger compulsion for giving precedence to the staggering devotion of the Nāyaṇmārs over his humble plea for redemption and soulful admission of his woeful inadequacies. Each verse is a synthesis of the stirring saga of one Nāyaṇmār saint that *Periyapurāṇam* sings and the marvellous sport of Civaṇ as Cōmacuntarar at Maturai which *Tiruvilaiyāṭar Purāṇam* narrates. The lives of the saints blend with the 64 legends of Civaṇ to make a wreath of 64 verses. As invocatory song precedes them and benedictory verse captioned *Irupurāṇa Viruttamālai* concludes this work. The publisher has pitched upon this as the title of this work. Published from palm-leaf manuscripts, this verse amalgam is not fully extant. Half of 40th song and the whole of 41st to 45th have been lost. Also missing are several lines through the whole work.

The credit of publishing this work, wherein felicity of expression blends with lucidity, goes to I. Cuntaramūrtti, who got it published through Madras Universtiy in the year 1985.

M.M. & V.G.S.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க் க் ங் ச் ஞ் ட் ண் த் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
 a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

IRUPEYAROTTUP PAṆPUTTOKAI, is a sub class of *paṇputtokai*-attributive collocation of words. In Tamil, noun + noun constitute a noun phrase of which the first noun is in attributive construction. There are a few kinds in such attributive constructions of which *irupeyarottup paṇputtokai*-double nominal attributive collocation, is one.

In *irupeyarottup paṇputtokai*, an exclusive adjectival noun is followed by a common noun.

1. *cāraip pāmpu* - *cārai* the snake
(*cārai* snake)
2. *āciriyaṇ kaṇṇaṇ* - *kaṇṇaṇ* the teacher
(teacher *kaṇṇaṇ*)

In example 1 and 2, *cārai* exclusively refers to a particular kind of snake and *āciriyaṇ* excludes all other *Kaṇṇaṇs*. In the deep structure they have *cārai ākiya pāmpu* - *cārai* which is a snake, and *āciriyaṇ ākiya kaṇṇaṇ* - *Kaṇṇaṇ* who is a teacher. In both cases *ākiya* - becoming, is deleted in the surface structure.

Tolkāppiyar does not refer to *irupeyarottup paṇputtokai*. But *Cēṇāvaraiyar*, the commentator of *Collatikāram* of *Tolkāppiyam* cites examples like *cāraip pāmpu* and *vēlak karumpu* without explaining them. *Nannūl*, gives it as a separate category (*nūrpā*-365).

3. *koḷḷaik kūttam* - a gang of robbers
(robbery crowd)

Example 3 is also a noun + noun construction; where *koḷḷai* is in attributive construction. This collocation is a metonymy referring to a group of people. But this cannot be expanded into *koḷḷai ākiya kūttam* as in 1 and 2. This type of construction is called *irupeyarottu ākupeyar*.

Though the two types of constructions are similar in the surface structure, they are different in the deep structure.

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M.S.P.

IRUPERU NAKARAṆKAḷ, is a Tamil rendering of Dickens' famous historical novel *A Tale of Two Cities*, by N.K. Vēlaṇ. The two cities, where the scene of action takes place, are London and Paris.

Set against the turmoil of the French Revolution, the novel holds a complex plot.

Lucie, the heroine, is surprised to know that her father Dr. Alexander Bennet is alive. He had

mysteriously disappeared when the revolutionary frenzy was at its peak and was believed to have been 'liquidated'. Solitary confinement in a dark narrow cell has made him demented and he is hardly able to recognize his daughter or talk coherently. But the diary that he had written regularly and hid in the chimney of his cell help us to reconstruct his sad tale of woe and misery. Lest he should betray their wicked act of killing a boy and torturing his sister, two aristocrats had put him in a solitary cell.

Lucie's lover is Darnay, who becomes a suspect in the eyes of the revolutionaries, after he deserts his uncle Lord Evermment, notorious for acts of brutality on innocent peasants. When Darnay openly declares his hatred for his uncle and extends a helping hand to the lowly and the lost, he is accused of felony by the wealthy barons, and sentenced to death. Already, King Louis XIV and his Queen Mary Antoinette had been guillotined by the unruly mob. Power was now virtually in the hands of the proletariat and no individual claiming 'blue blood' was spared. Even remote relatives of the Lords and the ladies were hunted out and mercilessly butchered by the angry mob.

One of the most memorable, nay, powerful characters in the novel is Madame DeFarge. She is portrayed as eternally engaged in the art of knitting. She is verily one of the Greek Furies, Atrophos, out to take bloody revenge on the aristocrats!

The story, ends with Sydney Carton's sublime self-sacrifice. He impersonates as Darnay and is executed by the revolutionaries. This helps Darnay to join Lucie though at a very high cost.

N.K. Vēlaṇ has done adequate justice to the original in his translation which makes easy and facile reading. In fact, he is able to keep up the spirit of the original, particularly in those chapters where mob fury finds free and unrestrained display.

It was published in 1964 at Madras.

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G.J.

IRUPORUḷ VĒRRUMAIC CAMA AṆI, a literary device which is an offshoot of *vērrumaiyaṇi*. *Vērrumai* indicates the difference between two similar objects. The function of *vērrumaic cama aṇi* is to

establish the separate identities of two similar objects with no obvious differences.

*cenru cevīyaḷakkuṇ cemmaiyavāyć
cintaiyuḷē*

*ninṛaḷavi liṇṇam nīraippavarṇuḻ-onṛu
malarivaruṇ kūntalār mātarnōk konṛu
malari varuṇ kūttaṇṇaṇ vākku*

There are two objects which embody beauty and perfection and give infinite pleasure to men. They are the large, enchanting eyes of beautiful women who wear their hair in a long braid, decorated with flowers, and the poems of Kūttaṇ, who hailed from a place named Malari.

Here the eyes of women and the poems of Kūttaṇ are balanced as objects of equal merit and value. The eyes of women are so large that they literally scale the ears. The poems fill the ears with pleasure by their rhythm and melody. The beauty of the eyes captivates the mind, while the profundity of meaning in verse leaves an indelible mark on the mind.

The device only mentions the similarities. Yet it is unmistakably established that the objects are two different entities. *Iru poruḻ vĒṚṚumaic cama aṇi* thus shows how two objects could exist on different planes and yet be surprisingly similar.

T.S.S.

IRUMPAL KĀŅCI, one of the extinct works of Tamil. The commentary of **Takkayākap Paraṇi** cites two verses of this work.

Three other verses of this work are available in **Puṛattirattu**. **Kāñci** is one of the conventional themes in **puṛapporuḻ**. From the title, it can be surmised that this work probably deals with the ephemeral nature of the human existence, a theme which is commonly seen in the Buddhist and Jain works.

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V.A.

IRUMPIṬARTTALAIYĀR, one of the **Caṅkam** poets and only one poem is ascribed to him. It is believed that he was named after the phrase *irumpiṭarttalai* which is found in his poem (**Puṛaṇāṇūru** - 3.11).

Piṇṇattūr Nārāyaṇacāmi Aiyar holds the view that the poet belongs to the place *Irumpiṭarttalai* and hence his name.

On the basis of a reference to this poet in **Paḷamoḷi** (105), we infer that *Irumpiṭarttalaiyār* must have helped **Karikārcōḷaṇ** to regain his throne.

This verse **Puṛaṇāṇūru** - 3.13 was composed in praise of the king **Pāṇṭiyaṇ Karuṅkaiyoḷvāl Perumpeyar** **Valuti**.

The **Caṅkam** poets depended on kings for their livelihood and they had to sing in praise of the king so as to place him in an esteemed position in his people's opinion. And this made them even justify wars which were an inevitable phenomenon in that heroic age. The songs in *pāṭṇ ṭiṇai* have been composed in this context.

Irumpiṭarttalaiyār in his songs speaks highly of the king's family heritage, their prosperity and of their benevolent/general bounteous nature. While commanding the king, the poet says, *nilam peyariṇum niṇ cor peyaraḷ* (**Puṛaṇāṇūru**-3.14) (even if the land drifts your words will hold good forever).

The entire song is full of encomiums showered on the king. There is also a reference to the tree *uṇṇamaram* (3.23). **U. Vē. Cāminātaiyār** believes that this tree refers to *ilavamaram* (**Paṭiṛruppattu**-23.1). This tree was thought of as an indicator of omen especially when they were about to wage a war (**Paṭiṛruppattu** - 40.17, 61.6).

The tree had been a totemic symbol, an object of worship and also an indicator of omens in the ancient Tamil society. And *uṇṇamaram* had been primarily an indicator of omens.

References to *uṇṇamaram* reveal many facts related to the worship of nature, beliefs, rituals, myths, magic, and religious cults of the ancient Tamils. This is likely to throw new light on the protoscience of the classical period.

V.A.

IRUMPUK KUTIRAIKAL, a novel by **Pālakumārāṇ**. It is about the life-style and the problems of lorry drivers and the owners.

Visvanātaṇ reports the loss of the damaged lorry owing to an accident. His wife wants him to be more attached to the household. One day **Visvanātaṇ** meets a prostitute and wins her friendship.

Nāṇu Aiyar works as an accountant in the lorry office. His only daughter **Kāyatri** is very modern and wants to have a baby without marrying anybody. **Visvanātaṇ**, knowing her principles tries to avoid her. His wife also suspects him. But he loves **Kāyatri**'s poems. Finally she moves to Delhi for further studies.

Lorry owner, Rāvuttar is an honest gentleman. He sustains a heavy loss, when his two lorries get damaged in accidents. As usual, the cleaners of these lorries are caught by the policemen and the drivers are left free. One such cleaner is Cellamuttu, a lover of Kaucalyā, a prostitute. When he returns from the prison, he buys a lorry of his own with Kaucalyā's help and marries her.

This story portrays, the life of the people involved in godowns and in lorry maintenance. Lives of drivers, cleaners, loadmen, accountants, owners, sweepers and prostitute are exposed in this novel. Factual informations about lorries, loads, accidents, compensation, etc., are given without disturbing the content and the flow. The life of the prostitutes depending mainly upon these lorry people is also highlighted.

This book was published in 1984 at Madras.

G.J.

IRUMPŪLAI, is a Caivite shrine that enjoys the exaltation by Campantar with a decad (II. 36). Situated in the Cōla land, this shrine is situated six kilometres North-West of Nīṭamaṅkalam railway station on the way to Kumpakōṇam. Today this shrine is known by the name Ālaṅkuṭi.

The Lord is named Kāci Āraṇyēcuvavar and His consort is known as Ēlavārkuḷai Ammai. The ṭīrtam or holy water is named *Amirta Tīrtam*. This place is distinguished for its plant called *pūlai* and hence it has come to be called Irumpūlai. Sage Vicuvāmittirar is stated to have worshipped the Lord here.

Campantar's hymn set in the *paṇ* (musical scale), *intaḷam*, is in the form *viṇā-viṭai* (question-answer cat-echism). He marvels at the apparent paradoxes in Lord Civaṇ, feigns bafflement and enquires as to why such contradictions exist.

O ye ! who adore the chiming feet symmetric
Of Him Who is ensconced in Irumpūlai pretty
With (His) lady of encased bosom alluring !
Do divine His heart in devouring the venom
Of dark sea dinful ! (II. 36. 1).

Campantar is very glad at the contradiction. He exults. The Lord is ever united to the Supreme wish granter Kāmāṭci whose very name in Sanskrit (Kāma-desire + akṣi-eye) imply that Her briefest glance, should it fall on one, instantly grants him/her the wish. If that is so with the humanity, then what wish of Her spouse would she not fulfill ? Yet the Lord chooses

to rove the streets for His food as Kapāli, with Pīramaṇ's *kapālam* (skull) for a begging bowl. Campantar rejoices in Civaṇ's contradictions and appeals for enlightenment. He concludes this decad with the benediction that those who take to this lovely cool Tamil decad shall be rid of Karmic bonds and rise greatly.

Irumpūlai is celebrated for its *teṇmukak kaṭavuḷ* or Taṭciṇāmūrtti - the Lord facing the South. Lord Civaṇ, the legend has it, took the form of a youth and dispelled the doubts faced by the illustrious sage quartet named Caṇakātiyar. Here too there is an engaging irony. The teacher was a youth ; the disciples were old. And the *viyāk-kiyāṇam* or discourse was by means of *maṇṇam* (silence). The Lord taught everything without teaching. He held out the all-illuminating *ciṇmūttirai*-esoteric symbol that taught His disciples all that they wanted to know and had to know. The Lord took his lessons under a stately *ālam* (banyan) tree. It is very likely that Irumpūlai is popularly called Ālaṅkuṭi for Taṭciṇāmūrtti is known to reside under a banyan. There is another version that celebrates Civaṇ's drinking *ālam* - the great *hālahāla* poison that emerged during the churning of the milky sea in quest of nectar.

The shrine Irumpūlai is said to demonstrate Civaṇ's own setting an example to the rest of the creation in the matter of worshipping His own supreme self.

There is a characteristically paronomastic verse by poet Kāḷamēkam in which he plays on the word *ālam* while eulogizing the Lord.

ālaṅ kuṭiyāṇai ālālam uṇṭāṇai
ālaṅkuṭiyāṇ enru yār conṇār - ālam
kuṭiyāṇē ākil kuvalayattōr ellām
maṭiyārō maṇ mītiṇil ?

Who said He, of Ālaṅkuṭi, would not drink poison
(ālaṅkuṭiyāṇ). Would not the whole creation crum-
ble on to dust if He had not drunk the poison ?

V.G.S.

IRUMPAI MĀKĀLAM, is one of the Caivite shrines of the Toṇṭaināṭu. This is found exalted by Campantar with a decad (II. 117). Now preponderantly populated by Christians, this Caivite shrine lies some 10 kilometres North-West of the Pondicherry railway station.

Lord Civaṇ of the shrine is known by the name Mākālēcuvavar. His consort Umai is named Kuyilmoḷi Ammai.

Civaṇ is believed to have been intensely adored over a long span of time, here, by Mākālar and one of the arch sages Attiri.

Campantar pays spontaneous and glowing tribute to the austere Brahmins of the sacred Irumpai Mākālam adhering to their hoary Vedic rites. He sings : *mātavattōr maṛaiyōr toḷaniṇṇa mākālamē mākālam* (adored by Brahmins of great penance) and sings again: *maṛaikaḷ vallār vaṇaṅkittolukiṇṇa mākālamē* (Mākālam worshipped by Brahmins steeped in Vedas).

V.G.S.

IRUMPORAI, literally, means the big mountain. It refers to the country first, and then to its king. The kings of Kuttanātu, so long as they were confined to their coastal territory, could not assume this title. But the victory over the old ruler of Karuvūr gave them an access into a mountainous region and led them to add thereby a significant title to their names. The first Cēra sovereign who adopted this title should have been this conqueror of Karuvūr. Karuvūr Ēriya Oḷvāl Kōperuñcēral Irumporai, the great Cēra king, conquered and occupied Karuvūr and was then known as Irumporai. He was the first sovereign to launch the Cēra line on a career of conquest. In fact, at least the Irumporai branch of the Cēra family seems to have been well established in that capital ever since the time of Antuvaṇ Cēral. This would justify the inference that the father and predecessor of Antuvaṇ Cēral and Utiyaṇ Cēral should have been the conqueror of Karuvūr and that he should be identified with the Cēra king, the hero of the missing first decad of **Patirruppattu**. Moreover, the arrangement of the poems in **Patirruppattu** does not seem to be arbitrary. It follows a chronological order in respect of the two lines of the Cēra kings therein celebrated. While Utiyaṇ Cēral's descendants claimed the second, third, fourth, fifth and sixth decads in order, Antuvaṇ Cēral's successors, i.e., the Karuvūr or Eastern branch, were given the seventh, eighth and ninth decads of that work. They ruled the hilly tracts of Malainātu. The Irumporais therefore became a dynasty of Cēra rulers who became prominent in the Northern regions.

Celvakkatunkō Vāliyātaṇ Peruñcēral Irumporai, Ilañcēral Irumporai, Kō Ātaṇ Cellirumporai, Māntarañcēral Irumporai, Antuvaṇ Cēral Irumporai, Kaṇaikkāl Irumporai are the best known monarchs of this lineage. Celvakkatunkō Vāliyātaṇ was the king

known by Pukalūr inscription near Karūr. He has provided beds for the Jain monks. Peruñcēral Irumporai was famous among them. He is known in literature as Karuvūr Ēriya Oḷvāl Kōpperuñcēral Irumporai. The suffix Karuvūr Ēriya has significance. It leads us to believe that Peruñcēral Irumporai was responsible for the conversion of the subordinate capital into the main capital of the Cēra rulers. Karuvūr is also known as Karūr Vañci. Peruñcēral Irumporai had undertaken a historic expedition to Takafūr, the capital of Eḷiṇi, the Atiya chief and destroyed it. Peruñcēral Irumporai had pressed hard the Cōlas as well. He was the contemporary of Kōpperuñ Cōlaṇ and Pāṇṭiyaṇ Aṇivutai Nampi. He was praised by Aricilkiḷār. Peruñcēral Irumporai's son was Ilañcēral Irumporai. He is known by the term Kuṭakkō Iḷam Cēral Irumporai. His valour and generosity received the liberal praise of the poet Peruñkunrūr Kiḷār.

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V.T.C.,

IRU MAKĀ KAVIKAL, a comparative study of Cuppiramaṇiya Pāratīyār and Rabindranath Tagore, by Ka. Kailācapati.

Pāratī had an unhappy early life. His love of Tamil, his invaluable role in the Swadeshi Movement, his patriotism are all invaluable. Pāratī's writings as editor of magazines, his political refuge in Pondicherry and his meet with saints had affected him much. The result of the saint's meet and his changed approach after his return are matters of interest. His untimely death is a great loss.

Tagore was born in a rich landlord's family. His love for Bengal was noteworthy. He led a very simple life and had travelled around the world. His

interest in art and education made him establish many institutions. He lived a long contended life. His interest in philosophy also marked him as an eminent personality. This writer had enjoyed the fruits of his greatness in his long life span. It is hard, rather difficult to compare these two peerless personalities.

But when those two poets are scrutinized well, the commonness can easily be marked. Both had a wide knowledge and had crossed the silly boundaries of life. Their outlook was universal and they harped much upon humanitarian acts. This research excellently brings out the uniqueness and commonness of these two great towering poets very meticulously. The style adopted by the author is lucid and characteristic of him.

It was published in Madras, 1962.

M.M.

IRUMATI ĀKUPEYAR, is a kind of metonymy (*ākupeyar*). This is considerably a later development in the growth of the Tamil language. Neither Tolkāppiyar nor Pavaṇanti Muṇivar mentions this. However, *Nannūl Kāṇṭikaiyurai* has enumerated six kinds of metonymy. They are *irumati ākupeyar* (two-fold metonymy), *mummati ākupeyar* (three-fold metonymy), *viṭāta ākupeyar* (related metonymy), *viṭṭa ākupeyar* (distantly related metonymy), *ataiyaṭutta ākupeyar* (metonymy with an adjective) and *irupeyaroṭṭu ākupeyar* (a metonymy which is a compound of two nouns).

In *irumati ākupeyar*, semantic extension takes place at two levels. In the sentence, *puli tinrāṇ* (he ate tamarind), the word *puli* which refers to the taste is attributed to the fruit itself. In the sentence, *puli muḷaitattu* (the tamarind plant sprouted), the word *puli* which first referred to the taste undergoes a semantic extension to mean the fruit and after another extension, it refers to the plant itself. This kind of semantic extension at two levels is known as *irumati ākupeyar*.

See also : **ĀKUPEYAR**

T.S.S.

IRUMANAM, a novelette by Putuvai Nāki.

Muraḷi and Mataṇ hail from the same village. They marry girls from the same village and then migrate to another place. Muraḷi's wife Mañcuḷā is fond of a luxurious life. Her education has not gone beyond 8th standard. She is inordinately fond of movies and addicted to all wrong values. She does not do

any household work. Her luxurious husband caters to all her whim and does all the work himself, hoping to change her. But the reason behind Mañcuḷā's behaviour lies in her unsatisfied conjugal life, which makes her take a glamorous role to attract her husband.

The other couple Mataṇ-Maṅkaḷam are another pair who cannot be described as having 'hit it off'. They are married for seven years. But Maṅkaḷam still remains a virgin. Her father made Mataṇ marry her by promising him a job. Though he is unemployed, his wife is employed in a Sub-Registrar's office. Mataṇ treats his wife very contemptuously. His being unemployed galls him so much that he ruthlessly shuns his marital bed.

Marriage has not been a bed of roses for Mañcuḷā and Maṅkaḷam. However Mañcuḷā's lot is decisively preferable to that of Maṅkaḷam. Mañcuḷā may have been totally denied the pleasures of the bed. There is no gainsaying her legitimate frustration. But she is married to a person who really loves her and more importantly, cares for her well-being and her feelings. Muraḷi exercises a steel will over his own libido lest it should imperil his dear wife's life. If it is a grave sin to believe his father-in-law (who forbids him the pleasure of his connubial bed with his blind and invincible faith in horoscope), then Muraḷi is guilty. But he is to be lauded for setting his wife's life above the gratification of his throbbing flesh. Moreover, he reveals what rare magnanimity he is capable of when even his wife's father strongly recommends that he should dissolve his bond with Mañcuḷā and find another wife. He refuses to listen to the vile gossip of the place and stoutly defends his wife. Mañcuḷā is fortunate in being married to a man like Muraḷi. But it is a different matter with Maṅkaḷam. She has neither peace at home nor pleasure in the bed. Suffering from a crippling inferiority complex, Mataṇ ill-treats his wife brutally. She is chained to drudgery, abuse and contempt, and above all, swinish extra-marital overtures by her contemptible excuse of a husband. Maṅkaḷam is a noble Hindu wife who submits herself to various marital indignities passively. She is not a role model. For, the trend is to emphatically protest the abuse of females. This awakening which is universal has been keenly felt in the lands of the Tamils too. So, Maṅkaḷam fortunately belongs to the fast vanishing generation.

It was published in Madras in 1970.

P.T.

IRUVAR, is a novelette written by Acōkamittiran.

The first part of *Iruvar* (two persons) deals with the life of Vālā, the wife of Veṅkaṭācalam ; Vicu, their son ; and Vicālāṭci, their daughter, who lead miserable lives after the death of Veṅkaṭācalam and second part deals with Taṇam who pines over the death of Veṅkaṭācalam and dies consequently.

Veṅkaṭācalam learns music from a Nātasvara Vittuvāṇ (piper), the uncle of Taṇam. Taṇam loves Veṅkaṭācalam. But Veṅkaṭācalam marries Vālā due to the compulsion of his family and she begets a son and a daughter. One day Veṅkaṭācalam goes to Vaitṡvaran Kōyil to see Taṇam, in a bullock-cart. But on the way, the bullock-cart capsizes and Veṅkaṭācalam dies. After the death of her husband, Vālā goes back to her mother's house where she and her children are ill-treated. She has her head shaven as a widow in the Brahminical tradition. Vicu becomes distressed on account of his father's death. Vālā does not take any care of her children. She is not even fond of her tender child. One day Taṇam visits Vālā's house. The members in the family of Vālā drive her out. But Vicu hugs her with his hands. Vālā silently stands worried. On seeing this, Vālā's brother gets angry and kicks her without knowing that she has her monthly periods. Vālā dies, on account of that brutality. Vicu visits Taṇam frequently as he has great affection for her. Taṇam is taken by her mother and uncle to the film studios of Madras to get a chance for her as a singer. She gets an opportunity and sings and acts in many films and dramas. In due course, her health becomes worse. She returns to her village. Eventually, she expires.

The feudal society of the 1930s, the vivid pictures of the Egmore Railway Station, Madras, Tañcāvūr and Kumpakōṇam are provided in the novel. In those days, women were treated as kitchen-maids and their social status was far from being satisfactory.

This book was published in Madras in 1988.

See also : **ACŌKAMITRAṆ** in Vol. II

G.J.

IRUVARIL ORUVAR (either of the two), a novel by Kōmakal deals with the problems that arise in the life of a working woman.

Naḷiṇā, who comes of a very rich family and is accustomed to an extravagant and luxurious life-style, marries Mūrṭti a middle class man with a big family consisting of his parents, grandparents and others. Naḷiṇā adapts herself remarkably to the change in her familial circumstances and earns the good will and appreciation of one and all in her new home. She also takes over the assistant editorship of *Sukanti*, a magazine run by her father-in-law. As a housewife and journalist she is equally successful. This smooth course in her life and career is sought to be disrupted by some evil elements, jealous of her reputation at home and outside. Vile tongues wag and float a totally false allegation of illicit intimacy between Naḷiṇā and Ramaṇi, a cartoonist of her magazine. Her husband and in-laws also subscribe to this mud slinging as they are not free from suspicion in this regard. Naḷiṇā leaves utterly heart-broken and her whereabouts are not known. In course of time, when the clouds are cleared and Naḷiṇā's innocence and purity are vindicated, news reaches her husband and his people that Naḷiṇā died after giving birth to a female child. However it comes to be known later that Naḷiṇā is alive and Mūrṭti succeeds in tracing her and bringing her back home. Her homecoming is truly a matter for rejoice for all and a true reunion with her repentant in-laws. Once again things settle down in their family and the even keel is resumed.

The members of a family can make or mar the life of a daughter-in-law who is a new comer. Similarly when she leaves her marital home in desperation, society also does not treat her sympathetically. Either at home or outside, a woman's position is not quite secure. Her selfless service at home is unhonoured and unsung and her rightful place in society is as yet unrecognized.

It is this message that Kōmakal seeks to convey in this novel in a lucid style which suits the theme admirably. The characterization of Naḷiṇā is quite impressive.

This novel was published at Madras in the year 1979.

P.T.

IRUVARUM TAPU NILAI, *tapu* literally means dying and so *iruvaram tapu nilai* refers to the death of two persons. It is one of the *tuṟais* of *puṟam*. **Puṟapporuḷ Venṇā Mālai** refers to it as a *tuṟai* in *tumpaiṭ tiṇai*. It explains the death of two warring

kings or chieftains in the battlefield.

There is no explicit reference to this in *Tolkāppiyam*. But *tokainilai*, the *tuṟai* of *tumpait tiṇai*, gives a similar explanation (*Puṟattiṇaiyiyal* - 72).

The colophon of *Puṟanānūru* songs 62, 63 mentions *tokai nilai* as the *tuṟai* and *tumpai* as the *tiṇai*. The text and the colophon of song 62, composed by *Kaḷāttalaiyār* refer to the death of *Cēramāṇ Kuṭakkō Neṭuñcēralātan* and *Cōḷaṇ Vērpakṛatakkai* *Peruviraṇ Kiḷḷi* in the war with each other. Song 63 by *Paraṇar* also refers to the death of these two kings.

Iruvarum tapu nilai can be considered as one of the *tuṟais* which deals with the battles of the heroic age.

I.A.

IRUVIKARPAK KURAL VENPĀ, a type of *venpā* metre.

A couplet is made up of two lines, with the first line containing four metrical feet and the second three metrical feet. When the two lines have *aṭiyetukai*, it is *oruvikarpak kuraḷ venpā*. When the verse lacks *aṭiyetukai*, it is *iruvikarpak kuraḷ venpā*, even though it may contain other rhymes such as *mōṇai*. *Iruvikarpak kuraḷ venpā* in *centotai* is of special merit.

amiḷṭiṇum āṟa inītē tammakkaḷ

ciṟukai aḷāviya kūḷ

To a parent, even manna cannot equal the taste of the gruel which his child has meddled with its small hands. In the first line of this couplet, there is *iṇaimōṇai*. But it lacks *aṭiyetukai*. therefore it is an example of *iruvikarpak kuraḷ venpā*.

In the following couplet,

aṟiṇar iyampiya uḷḷattum vaikkumē

naṇṇutal nōkkōr vaḷam

there is a lack of *aṭiyetukai* and other rhymes. It is in *centotai*. Yet this is also an *iruvikarpak kuraḷ venpā*. The latter couplet in *centotai* is a better instance of *iruvikarpak kuraḷ venpā*.

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T.V.G.

IRU VIḷIKAL, a novel written by E. Ē. Vēlāyutam, centres around the life of a freedom fighter, who hailed from a village near Nākarkōyil.

Civañāṇam is the prime character of this novel. Since he happens to lose his parents in his childhood days, *Civakuru*, the father of his school friend *Māṇikkam*, brings him up. *Māṇikkam*, who is attracted towards Western education right from his school days, decides to follow the Western ways in his style of walk, dress and action unto his death, whereas, *Civañāṇam* is attracted towards the processions and the speeches of the freedom movement and determines to become a great freedom fighter. Though this difference in their way of life creates conflicting views among them, it does not in any way affect their friendship. In fact, the brotherly attachment between them grows day by day. *Māṇikkam* loves his classmate *Āṇantavalli* only for her beauty and her mother's rich property. But *Āṇantavalli* loves him truly.

On one of his school days, *Civañāṇam* absconds to Madras to meet Gandhi who visits that city. During his travel by the train, *Ismāyil*, an old Muslim who comes to know of *Civañāṇam*'s life, his patriotism and the respect he holds for Gandhi as himself, volunteers to take care of him thereafter. He accompanies *Civañāṇam* to the stage where Gandhi is seated and makes him pay obeisance and speak to Gandhi. After this meet, *Civañāṇam* stays with *Ismāyil*'s son, assisting him in his business and also taking active part in the freedom struggle. Meantime, he also writes to *Civakuru* and *Māṇikkam*, and receives letters from them. When *Māṇikkam* moves to Delhi owing to his job, *Āṇantavalli* fights hard with her mother and marries *Māṇikkam*.

Civañāṇam stays at the houses of *Ismāyil* in Madras and also in *Tirunelvēli*, involving himself in all the movements initiated by Gandhi and as a result happens to get imprisoned many a time and becomes popular. Both *Ismāyil* and *Civañāṇam* get seriously injured by the vehement attack of the British police during their struggle for freedom and eventually, *Ismāyil* dies of illness, in the prison. After his demise, his son takes part in the freedom struggle and he too dies, due to the assault of the police, uniting *Civañāṇam* and his sister *Jāṇsi* in life as per his father's desire. Though *Civañāṇam* reveals *Jāṇsi* about

his loss of virility due to the violent attack of the police, Jāṇsi seems contented with his love and spirit of patriotism.

After the death of his father, Māṇikkam starts fresh business which ends only in heavy loss. Then he raises loan to cultivate the dry land in the Western style. He lavishly spends his money and time in digging wells in the dry land, for which he is humiliated by his money-lenders. At this stage, Āṇantavalli requests Civaṇṇam and Jāṇsi, who are now fostering the female child of Jāṇsi's friend who happens to die in childbirth, to come and stay with them in the village. When Civaṇṇam goes in search of his friend in the forest, he only finds him dying of cold fever, owing to his day and night effort in digging the well. After the country got its freedom, Civaṇṇam finds solace in providing food for the village people by cultivating the lands of Māṇikkam. Following the advices of his foster father and Ismāyil, Civaṇṇam leads a straight forward and an honest life, holding the freedom and the welfare for the country as his two eyes, supporting Māṇikkam's wife and son and serving the people around him.

The novel unfolds with the recollections of Civaṇṇam, on one fine day in his old age, about his past life as he walks in his garden and ends with his reading of Māṇikkam's diary as he returns home.

Informations regarding the freedom struggle from 1918 find a place in this novel. The Congress leaders, who actively took part in the freedom struggle, are referred to along with the narration of the novel. It also mentions the participation of Tamil Nadu - its progress and repercussions - in the various movements launched by Gandhi. The names of the characters in the novel remind some of the patriots, who have sacrificed their lives in the freedom struggle. One chapter of this novel is assigned to the significance of the freedom struggle and the next to the domestic life of the characters consecutively. Hence, it can be considered a historical novel as well as a social novel.

A few lines bearing ethical views from Tamil literary texts are found scattered throughout the novel. The 48th chapter of this novel is about a *villuppāṭṭu*, based on the text *Kaṇyākumari Kaḷavu Mālai* written by the poet Vaṇamūrttiyā Piḷḷai some 100 years ago, performed by Kōlappap Piḷḷai of that area during a temple festival. The theme of this *villuppāṭṭu* centres

around the theft and the restoration of the jewels in Pakavatiyaṁmaṇ temple at Kaṇyākumari.

It was published in 1974 in Nākarkōyil and its second edition came out in 1978.

N.C.S.

IRUḷ, an allegorical short story written by the renowned poet Cuppiramaṇiya Pāratiyār. Presented in the form of an anecdote, this prose piece tells us the story of a king named Tiṭacittan (a contumacious person) who conquers Yama, the lord of death by his will power and by using a magical jargon given to him by his mother.

The protagonist is shown to have been interned in a cave by a plot hatched by his rivals. Pāratī dramatically presents the king's encounter with the lord of death and his initial set backs and the eventual triumph. The magical jargon he often uses in his critical moments is *karōmi*, *karōmi* (meaning 'I will do it') and a celestial voice responds to him saying *kuru*, *kuru*, *kuru* (meaning 'do it, do it').

The story can be viewed as an allegory of the contemporary political situation. The poet has preached undaunted action as the only way to redeem the nation from slavery in most of his works. And the magical jargon used in this short story is the most appropriate one as it indirectly emphasizes the need for action. The allegory in the name of Tiṭacittan must also be noted.

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See : ĀRIL ORU PAṆKU

P.K.G.

IRUḷ IRAVIL ALLA, a social novel in ḷam Tamil literature by Iṇuvaiyūr Citampara Tirucentināṭan. The story revolves around the conflicts and struggles of a young widow, Vacantamalar and an old widower, Kantaiyar.

Vacantamalar's intense love for Kanta Mūrtti and the strong parental opposition culminate in their elopement and marriage. Kanta Mūrtti, who has been leading a carefree life till then, is forced to strive hard for living, after their love marriage. Heavy work weakens his heart and consequently, ends his life in a few years. Vacantamalar is left to suffer alone with a young male child. The rich men of the society offer their help but only on condition that she yields to them. Struggling hard to save her life from such manipulators, she escapes and comes across Kantaiyar, a widower in his old age and who is leading

a life of disrespect. On knowing the silent sufferings of the young widow due to lack of security and protection, Kantaiyar arranges for her stay with Taṅka Laṭcumi, a distant relative of him and feels satisfied with it. After her stay there for a while, Vacantamalar learns that Taṅka Laṭcumi and her daughters are leading a life of debauchery without any moral scruples. Moreover, she and her son are treated as slaves by them. She is also criticized by them for her relationship with Kantaiyar, who has been helping her on humanitarian grounds. They force her to join with them but Vacantamalar refuses.

On the other hand, Kantaiyar, notwithstanding the harassments of his daughters-in-law, walks out of his house. Vacantamalar, too is sent out of the house with her son, for trying to lead a disciplined life. Kantaiyar, who longed to see Vacantamalar leading a happy life before his death, becomes weak both physically and mentally on seeing the pathetic condition of Vacantamalar's life. The novel ends on Vacantamalar's calling him 'Appu' (father) and supporting him, when he faints and falls down.

This novel underscores the fact that only when a husband and a wife live together and maintain a family, it will have social recognition, and that the state of widowhood, for either a young woman or an old man remains pathetic. The dialect of Yālpāṇam Tamil is used for conversations. This novel, which depicts realistically the continuous struggle of the prime characters, Vacantamalar and Kantaiyar, ends abruptly leaving the conclusion to the reader's assumption.

It was published in Jaffna, 1990.

N.C.S.

IRUḻIRIYAC CUṬARMAṆIKAḻ, constitutes the first decad of the verses of *Perumāḻ Tirumōḻi* by Kulacēkarālvār.

The songs are set in eight footed *kaḷineṭilaṭi āciriya viruttam*.

Kulacēkarar, the Cēra sovereign-saint is seen panting for the darshan of Lord Araṅkaṇ, of Srīraṅkam. He agonizes as to when he would have the pleasure of beholding His entrancing person, falling at His feet and adoring Him with flowers to his heart's content, mixing freely with his devotees sizzling with Tirumāl bhakti. The decad is woven with lovely reveries pulsating with sacred stir that only swells and is never on the ebb.

The opening verse of the decad begins with the epithet : *iruḻiriyac cuṭarmanikaḻ imaikkum nerri* (the forehead [studded with] lucent gems winking, dispelling darkness). They refer to the rubies upon the hoods of the divine serpent Āticēṭaṇ who acts as a peerless couch to Lord Araṅkaṇ at Tiruvaraṅkam. Ālvār most rapturously fancies the scene at Araṅkam :

Oh when, when my twin eyes'd banquet
On the Blue Gem, the enchantment
That lies in the Araṅkam grand !
Where pellucid Poṇṇi, with arms wavy
Doth massage His feet
As He (on the snake couch) reclines.

Kulacēkarar shunned his kingly station and yearned for the bliss of *aṭiyār kūṭṭam* (the congregation of devotees of Tirumāl). The legend has it that once, as a ruler, he presided over a case that arose when a pearl wreath of the royal household was found missing, and a few Vaiṣṇavite devotees were under a cloud. The pious monarch firmly held his ground that a true Vaiṣṇavite would never be tempted by wealth however great, and to prove his point he plunged his bare arm in a pot full of snakes of deadly venom. Needless to state that his faith was thoroughly vindicated. His longing to mingle with the Lord's devotees is freely voiced in his songs.

The song in which Kulacēkarar peals his passion to join the throng of devotees of Araṅkaṇ and roll on the sacred soil of Araṅkaṇ is very inspiring.

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V.G.S.

IRUḻINAIK KILITTUT TERUVINIL IRAṆKU, a book of modern verse, written by Cūryā alias Cinēkalatā.

It consists of 25 verses, particularly composed to support the upliftment of the proletariats in Sri Lanka. In the opening verse, *Mētiṇam* (May Day), the author

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ன் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ

rejoices on recalling the significance of the May Day, in granting the rights for the proletariats. The verse entitled, *Putumaika! Ceytiṭuvōm* (let us do wonders) avers that persons who refuse to provide the rights for the proletariats should be sent out of the world, the waste land should be converted into fertile land and that poverty should be eradicated by hard work, overcoming laziness. The verse, *Eḷuntiru Inrē* (awake today itself) instils awareness on the part of women. It instigates women to fight for equal rights for both the sexes, freeing themselves from domestic chores and entering into all the fields as men do.

If you weep for the cruel activities
of the hypocrites, your precious time
in this world will pass away only in
darkness. Realizing this, you should
step into the streets, unveiling
darkness. For one who slumbers in
darkness, dawn will ever remain a
puzzle. (p. 4)

The title of the book is aptly extracted from the line, *iruḷṇaik kilittu teruviṇil iṛaṅku*, of this verse, *Aṭa Col, Tōḷā* (say, comrade) which stresses on the beneficial activities and involvement on the part of the working class people, not considering the evil deeds of the exploiters.

The other verses too emphasize the need for the eradication of the age-long slavery imposed upon women and the ethnic conflicts, and that rights should be given to those who toil most to rule over the world and that people should develop patriotic feelings and work for the social upliftment of the country, rather than escaping as refugees from Īlam. The author, by exemplifying the caste, race and class struggle in Īlam, voices for its freedom through these verses. Moreover, by pointing out the emigration of people from Īlam to other countries and the benefits gained by the politicians in exploiting people, the author also stresses the need for the economic upliftment of the country. Some of the verses in this book hold the rhythmic verse pattern of Pāratiyār.

It was published in the year 1991, in Jaffna.

N.C.S.

IRĒṆUKAI, is the wife of the sage Camatakkiṇi and the mother of Paracurāmaṇ. She is a legendary character, who later became a folk goddess and is worshipped widely in Tamil Nadu.

Kāñcippurāṇam, by Civaṇāṇa Muṇivar, has a separate *paṭalam* (subdivision) in the name of Irēṇukai termed as *Irēṇukēccarap Paṭalam*. Some information about Irēṇukai is available in **Upatēca Kāṇṭam** by Ṇāṇavarōtayar and in **Āṇanta Vaṇṭu Viṭu Tūtu** by Kacciappar. She belonged to *kirētā yukam* as is evident from the following expression : *kirētattu irēṇukaiyē kūṟuvāṇām* occurring in **Nīti Veṇṇpā** (32).

There are many tales about her in folk and classical lore. All of them have a *purāṇic* origin and a rustic finish. Irēṇukai was an extremely beautiful lady who was punished for a moral lapse and later on elevated as a goddess. The story of Irēṇukai, as narrated by Civaṇāṇa Muṇivar in **Kāñcippurāṇam**, runs as follows : One day Irēṇukai went to fetch water from a pond. Kārttavīriyaṇ, a monarch from the solar race, fell in love with her and went near her. She never had a glance at him. So to draw her attention he rose up in the air. "Now she happened to see his reflection in the clear waters of the pond. She felt disturbed. She was agitated".

She realized her mistake and turned back immediately. Her husband Camatakkiṇi Muṇivar, knew what happened with his inner vision. He became furious and called his son Paracurāmaṇ and ordered him to cut off his mother's head, for her momentary lapse. Later the sage felt sorry for his evil act and he raised her alive. He then asked her to go and settle down as she liked.

A different version says that when Paracurāmaṇ was about to cut the head of his mother, many women stopped him from doing that. But he killed every one of them who stood in his way. After the death of his mother, he went to his father for an ostensible purpose. He got the magic water from him to revive his mother, since he loved her very much. Unfortunately, he could not match his mother's head with her body. As soon as she was revived by her son, she went before her husband. He asked her to go to the villages and remain as a titular goddess. Hence, the village folk worship her head enshrined in temples. This deity is known as Muttumāri Ammaṇ.

Kāñcippurāṇam holds a different story. After Irēṇukai got her life back, she paid her respects to her husband. The sage told her to go anywhere she liked. But Paracurāmaṇ, her son, directed her to Kāñcipuram. She went there and offered prayers to

a Liṅkam. Lord Civaṇ bestowed His grace upon her and gave a boon that she would be worshipped by the so-called low-castes, in villages. And those who worship the Liṅkam which she worshipped are assured of a heavenly life.

After Irēṇukai's revival, as per *Paracurā-mēccarap Pāṭalam*, her husband Camatakkīṇi Muṇivar engaged himself in penance. He was put to death by Kārttavīriyaṇ. Irēṇukai prepared to burn herself at the cremation fire of her husband. When she entered the fire and got half burnt, Intiraṇ (god of rains) made a heavy pour. Irēṇukai got blisters all over her body. Since her dress got burnt she went into the forests and dressed herself with the cool neem leaves. She reached the *pulaiccēri* - rustic area of the so-called low-castes and got raw rice (*paccarici*), jaggery, rice flour and tender coconuts, for she being a Brahmin, would not cosume their cooked food. Then she went to a dhobi's house and got a sari.

Lord Civaṇ blessed her with a boon that she would be worshipped by the so-called low-castes. Her blisters would turn into small-pox and her neemleave attire would be the antidote for that. She was asked to accept the offerings of the worshippers and live on that. She was empowered to cure all the tropical diseases of her devotees.

Muttu Māriyammaṇ, the folk Goddess of small-pox is considered to be Irēṇukai of the *purāṇic* legends. She is now worshipped under many names such as Muttumāri, Muttāmmaṇ, etc. *Pulaiyar* and *Vaṇṇār* (dhobi) are the men who mostly conduct the rituals at these temples.

S.N.K.

IRĒṆUKAI TÖTTIRAM, is a constituent part of *Tiruvārūpā* (second *Tirumurai*, section 103), composed by saint Irāmaliṅkar. The metrical form adopted is *eḷucir kaḷinetilaṭi āciriya viruttam*.

In Madras, a temple was built in her honour at Ēḷukiṇaru, thanks to the munificence of the Mughal kings. The temple came to be known as Tulukkāṇattu Ammaṇ Kōyil, deriving its name from *tulukku*, a distortion of the word Turk. Similar temples sprang up in other parts of Tamil Nadu.

Tulukkāṇattu Irēṇukai is believed to be blue in colour. Her face is like a fully blossomed flower. She is the darling of the masses. She goes to the rescue of those who are sincerely devoted to her.

Singing her praise, saint Irāmaliṅkar seeks her

blessings : He wants her to confer on him wisdom and discretion, comfortable living, knowledge and a sense of tolerance along with robust faith in life, fervent devotion and the zeal for serving fellowmen. Let him never be reduced to the despicable role of a beggar seeking alms at the doors of the parsimonious. Let him be hospitable and kind to everybody. Let the Goddess help him cultivate right attitudes so that he can find bliss in the bosom of his family and take time out to serve his suffering brethern. He also wants the Goddess to keep his spirits high so that he would never fall a victim to despondency. Let the Goddess help him maintain a healthy body and control his temper. Let him never seek the company of the wicked.

Irāmaliṅkar was a devotee of Civaṇ, Viṣṇu and Murukaṇ. Goddess Irēṇukai was also highly revered by him.

See also : ARUṬPĀ in Vol. II

C.S.

IRĒVAṆA CITTAR (16th c.), the author of *Akarāti Nikaṇṭu*.

The 16th c. witnessed the birth of not only small *pirapantams*, *talapurāṇams* and grammar books, but also a few, rare and important *nikaṇṭus*. *Akarāti Nikaṇṭu* is one such work which was written in 1594 A.D., and hence we can say that Irēvaṇa Cittar belonged to the latter part of the 16th c.

Irēvaṇa Cittar was born to Citamparaṇār, a chief of the Vēḷālar community in Puliyūr of Puliyūrkkōttam in Toṇṭai Maṇṭalam. The Puliyūr is situated nearly half a kilometre away from the present Kōtampākkam railway station. Towards the end of each and every chapter this writer writes Puliyūr Citamparar Irēvaṇa Cittar and this enables some to decide that he might have been born in Puliyūr near Citamparam, whereas others claim that he would have settled in Citamparam after coming from Pēraḷam. Some scholars are of the view that he might have added the name of his father to his name.

He learnt Tamil and Sanskrit from Tanma-kaṇmar, who was one among the four sons of Cittiracēṇar. His knowledge in those two languages and his ability in writing poems can be known from the *Akarāti Nikaṇṭu* that he has authored. As the author is also called Irēvaṇa Ārātyar, one can state that he belonged to the Vīra Caiva sect. He stayed in the Vīraciṅkacaṇam Mutt, a Vīra Caivite monastery at

Kumpakōṇam and wrote *purāṇams* on Paṭṭicuvaram, Tiruvalaṇṇuḷi and Tirumēṇṇali. All these informations are extracted from his **Akarāti Nikaṇṭu**.

Irēvaṇaḥ Cittar coined the word *akarāti* which has come to stay as the name for dictionaries. He introduced first the alphabetical order in *nikaṇṭus* and paved the path for future **Akarāti Nikaṇṭu** and Tamil dictionaries. The 3368 songs are divided into 10 parts.

See also : **AKARĀTI NIKANṬU**¹ in Vol. II

T.V.G.

IRĒṆIYAS (Charles Theophilus Edward Rhenius 1789-1838), was a German Tamil Scholar who had played a significant role in spreading Christianity in Tamil Nadu. He also deserves special mention for his contribution to Tamil literature.

He was born in Germany and joined the Lutheran Mission at Berlin in 1810. He was ordained in 1812 and proceeded to England. He was working for the Church Mission Society there for one and a half years. Then he came to Madras in 1814. There he worked for six years and then left for Pālaiyaṅkōṭṭai in 1820. He worked there tirelessly and converted many to Christianity.

He owned a site twenty-five miles away from Pālaiyaṅkōṭṭai and founded a village in the name of the donor, Donna as Donnavur. He organized a society, through which he purchased the land required for schools, churches and houses.

He started an association to help the widows. But he restricted the membership only to the widows of the Mission workers since he knew that it was beyond his capacity to help all. He made arrangements for them to get regular pension.

He learnt Tamil from Mukavai Irāmāṇucak Kavirāyar and became well-versed in it.

Following the traditional methods, he has written a book on Tamil grammar called **A Grammar of the Tamil Language with an Appendix**.

Hymns in Tamil following the English metre, were also written by Rhenius. He translated the gospel of Matthew in 1825, and in 1831, both the **Old and New Testaments**. His work, **Vēta Utāraṇat Tiraṭṭu** expounds the Christian principles in a simple way.

An attempt to deal with the geography was made by him in his book **Pūmi Cāstiram** and it was printed at Madras in 1832. A book on general knowledge by name, **Palavakai Tiruṣṭāntam** was also written by him.

He died on 5th June 1838 at the age of 49. He was buried at Murukankuricci, in Pālaiyaṅkōṭṭai. There is a monument for him. His friend Tiruppārkaṭalnāṭaṇ Kavirāyar composed an elegy on him.

Rhenius won the admiration of G.U. Pope, for his precise style of Tamil, and Caldwell for his social services to the native Christians.

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S.I.

IRAI TĒṬUM PARAVAİKAḷ, a Tamil play by Varāṇiyūrāṇ alias S.S. Kaṇṇecapiḷḷai. This drama, which was serialized through the Ceylon Radio in the form of episodes and later published as a book in 700 pages, happens to be the first long Tamil play ever published in a book form.

The prime character of this drama is Kāṅkēcu and some of the important characters are Mīṇāṭci, his mother ; Vacantaṇ, his brother ; Vaṇajā, his sister ; Vēluppiḷḷai, the businessman in whose house Kāṅkēcu has been engaged in domestic chores during his childhood days ; Vēluppiḷḷai's wife Kaṇakam, his daughter, Ramā ; Aruṇācalam, the owner of a mill in which Kāṅkēcu works during his childhood days ; Aruṇācalam's wife Pavaḷam ; and Muttuvēlu, the rich man who befriends Kāṅkēcu in jail, during their imprisonment. All these characters revolve around the chief character Kāṅkēcu.

Kāṅkēcu, who seeing his mother's sufferings as a widow in bringing up himself, his brother and his sister, starts earning even as a child and supports the family. His childhood ambitions have been to provide a satisfactory life with all luxuries for his mother till the end, to make his brother, an engineer and his sister, a doctor. The main story of the drama portrays the fulfilment of his ambitions amidst obstacles in his straight forward and righteous life.

During his childhood days, Kāṅkēcu is paid for looking after Ramā, the daughter of Vēluppiḷḷai. Impressed by his straightforwardness, Vēluppiḷḷai insists upon him to stay along with his family throughout his life. But, considering the social stigma in that job and also the degrading idle life under another man's salary, he quits the house, refusing even the money

given for his sincerity. He then, works in the rice mill of Aruṇācalam, with a desire to earn through his physical labour. His commitment to work and his sincerity help him earn the post of a supervisor, shortly. Pavaḷam is the young wife of his master, who is considerably old. Her dissatisfied conjugal life drives her towards her charmer, Kāṅkēcu. Vēṇu, a relative of Kāṅkēcu, out of envy, depicts him immoral to Kāṅkēcu's mother and other relatives. Kāṅkēcu's mother, who has been respected as a God by him, sends him out of the house, believing the words of Vēṇu. Kāṅkēcu becomes an agriculturist, ploughing and cultivating the land of Vēṇu's aunt to meet his needs. Having separated Kāṅkēcu from his family, Vēṇu cunningly traps Vaṇajā. Vacantaṇ falls in love with his college-mate Ramā. He, not only opposes Vēṇu's objection to his love-affair, but also exposes his cruel behaviour to Vaṇajā, who refusing to believe him, develops contempt for her brother.

Vēṇu, who is so envious of Kāṅkēcu's skill and success in agriculture, destroys the whole crop cultivated by Kāṅkēcu, during his absence. He also seduces and murders the young wife of Aruṇācalam and accuses Kāṅkēcu. He knew that Vēṇu has also seduced his own sister and made her conceive, but on his accusation, Kāṅkēcu goes to jail. During his imprisonment, Vaṇajā gives birth to a child, which she leaves with her mother to foster and takes up her study to become a doctor. Vacantaṇ enters an Engineering College. In the prison, Kāṅkēcu gains the friendship of a fellow-prisoner, Muttuvēlu, a rich man. Attracted by Kāṅkēcu's righteousness, and knowing the real story behind him, Muttuvēlu, on his release, tries to solve his problems. He meets Vēṇu, but his mission to change him ends futile. In the college, Vacantaṇ is disturbed by Kīta's one-sided love. On knowing the real murderer of his wife, Aruṇācalam regrets for having misjudged Kāṅkēcu and after his release from imprisonment Aruṇācalam hands over to Kāṅkēcu the will of his property and adopts the life of a saint. In the meantime, when Vēluppiḷai happens to sell his house, to clear the debt owing to a fire-accident, Kāṅkēcu buys it and restores it back to his former master. He also gets his daughter, Ramā, married to his brother. Finally, he settles the marriage of his sister with Vēṇu, after making him realize his mistakes. The play ends with the marriage of Kāṅkēcu

with Kīta, the disappointed lover of Vacantaṇ.

The author has clearly described the problems of existence confronted by his characters in their efforts to establish their lives and social status and also the differences in the values of life between the rich and the poor. Since all the characters in this play try to make a life of their own, the author has symbolically entitled the book as **Irai Tētum Paravaikal**.

Dialogues between the characters dominate the descriptions and the narrations, as it is a drama. Each scene begins straight with the conversation of the characters without any description of the scene at the outset. The action of the play in various places like house, street, journey, garden, industry, city and college is indicated by the respective sounds in the background music. The play abounds in comic and tragic scenes. Soliloquy, flash back, the adoption of the Tamil dialect of Yāḷppāṇam, each part of the play ending in suspense and thrill as serialized week by week, are some of the skilful techniques employed in this play.

It was published in 1993, at Jaffna.

N.C.S.

ILPULA ĒTUT TARKURIPPĒRA AṆI, a

kind of *aṇi*.

The law of Nature demands that the motion of certain objects leads to certain reactions. Thus an event or situation comes to pass. To imagine a reason for a natural event is the crux of a literary device named *tarkurippēra aṇi*. This device is divided into three types, i.e., *poruḷ tarkurippu*, *ētut tarkurippu* and *payaṇ tarkurippu* by **Cantirālōkam** and **Kuvala-yāṇantam**. These are further segmented into two sections each. *Ilpula ētut tarkurippu aṇi* is one of these subdivisions.

A statement such as the lotus and the full moon compete with each other to appropriate the luminosity of a lady's face is an instance of *tarkurippēra aṇi*. Here the implication that the reason for the competition between the lotus and the moon is the luminous face of a lady is *ētut tarkurippēra aṇi*. The competition and the resultant rivalry between the moon and the lotus for the acquisition of the beauty and glow of a lady's face are not facts but figments of imagination. The technique for inventing such anecdotes from imagination is called *ilpula ētut tarkurippēra aṇi*.

T.V.G.

ILPULAPPAYAN TARKURIPPU AṆI, a

kind of *payaṇ tarkurippu aṇi* which is a subclassifi-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க்ங் ச ஞ ட ண த்ந ப்ம ய்ர ல்வ ழ ள்ற ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m v r l v ḷ ḷ r ṇ

cation of *tarkurippu ani*.

The word *ilpulam* means 'non-entity' and *payan* refers to 'result'. *Tarkurippu* is an arbitrary attribute. And the phrase *ilpulappayan tarkurippu* means attributing arbitrary, fanciful reasons to a natural phenomenon.

*onṭoti kēḷunpatacā yucciyattai yurṭitarkē
munṭakamen pōtu mutunilattiṭ - raṇṭurainir
ninṭoru tāḷi netitu tavampuriyum
enṭaraitar kaiya milai.*

This poem addressed to a woman reads thus :

You have sparkling bangles on your wrists. The lotus remains in penance standing on its foot in the water to be part of your beautiful feet. There can be no doubt about this.

The analogy of the lotus doing penance is the poet's arbitrary conception. Furthermore, he explores the reason why the flower is doing penance. And the reason attributed is again a conceit.

If a natural phenomenon is arbitrarily explained with fanciful image, it is known as *ilpulappayan tarkurippu ani*.

T.S.S.

ILPORUḶ UVAMAIYANI

See : APŪTA UVAMAI in Vol. II

ILLAMTŌRUM ITAYANĀKAḶ (hearts in every house), is a social novel, written by Cu. Camuttiram, dealing with the injustice and cruelty meted out to women in general and in particular to women who are affected by leprosy and afflicted more by the unwarranted social stigma attached to that disease.

The main character in the novel Maṇimēkalai is ostracized from her husband's household and is denied her conjugal rights as she is known to suffer from leprosy. She is unable to seek shelter from her parent's house since her sister-in-law (brother's wife) scolds her harshly and drives her out. Her loving and understanding father is quite helpless and cannot come to her rescue. Abandoned by all her close kith and kin, she manages to find a job and earn her livelihood at the house of the private secretary of an actor, thanks to her foster brother's recommendation. While she was there, she receives the news of her father's bequeathal of most of his property to her. Maṇimēkalai decides to endow that property and utilize its income for the alleviation of the misery of such destitute and diseased women as herself. She

also goes to her husband's house to claim the custody of her son who is there and to get possession of her jewels weighing 70 sovereigns. Her husband and his second spouse refuse to part with both but Maṇimēkalai succeeds in getting both on account of her good natured and fair minded father-in-law's intervention. However she returns the jewels to them, entrusting her son to their continued custody. She then takes over the responsibility of constructing a new ashram (shelter) to take care of the children of diseased women, besides running a rehabilitation centre for destitute women.

This novel not only brings out the plight of destitute women who have neither the means nor the necessary training to maintain themselves but also contains a specific message. Leprosy is a disease about which people have many wrong notions. A correct pathological approach to that disease and proper education regarding its nature and cure are stressed in this novel. It is neither a hereditary disease nor the punitive hangover of one's misdeeds in previous birth cycles. It is curable and the recovered patient can lead quite a normal life in all respects. The social stigma attached to that disease should be eradicated. Social rehabilitation is as important as medical treatment, as regards leprosy.

The author, who is a well-known writer, has many novels and short stories to his credit. He treats important social issues and the related psychological reactions quite objectively. His style is lucid and it suits the writer's purpose admirably well.

This novel was published at Madras in 1982.

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G.J.

ILLAVAI NAKUTAL, is one of the narrative forms of *penṇār kūṟu* (women describing a situation) in the *Perunṭiṇai Paṭalam* of *Puṇṇapporuḷ Venṇā Mālai*. The meaning of this phrase is to imagine something and laugh over it. The *talaivi* laughs over the situation in which she imagines the *talaivan* to have done something that he has not really done. This is called *illavai nakutal* (deriding that which is non-existent). This occurs as the *talaivi*'s soliloquy. *Puṇṇapporuḷ Venṇā Mālai* cites the poem given below, as an illustration :

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ன் ச் ஞ ட ண த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

murṛā mulaiyār muyaṅka italkulainta
naṇṇār akalam nakaitaraliṅ-naṇṇār
kalavēm eṇaṇērtuṇ kāṅci nallūra
pulavēm poruttal aritu

O ! *talaivaṇ* of the fertile land full of *kāñci* trees. Because of your relationship with the courtesan it seems as though you are wearing a garland of dried petals which makes me laugh with derision. Though the *talaivi* does not want to have any thing to do with him, she is unable to control her passions.

In this song, the *talaivi* sees the dried garland of *talaivan*. This kindles her imagination. She imagines *talaivan*'s relationship with a courtesan and suspects him. She thinks of picking up a quarrel with him which is natural to all *talaivis*. But her deep passions prevent her from doing so. She awaits his arrival with deep love for him and on his arrival she reveals her fanciful thoughts to herself and laughs over it. Hence, this belongs to the type *illavai nakutal*.

A woman's love can be related to the tradition of the five *tiṇai* (regions) and this belongs to *peruntinai*. **Purapporuḷ Venpā Mālai** considers *peruntinai* as *purapporul*.

T.S.S.

ILLARĀ NONṬI, a play in the genre *nonṭi nāṭakam* by the Sri Lankan writer J. R. Āṇāṭu alias Catācivam Pillai.

The theme centres round a man who loses his reputation and wealth because of his infatuation for a woman of loose morals. In fact, he experiences a fall when the woman wrongly accuses him of a lapse. He also loses one of his legs.

The author is conventional and has included a *kāppu* verse, an invocation, an address to elders and a catalogue of the qualities of the protagonist as a prelude to the drama proper.

The tone is highly didactic and the hero intersperses the dialogue with an enumeration of the qualities that we associate with the good man, the bad man, the ideal woman and the bad woman. This play not only entertains the people but also pinpoints the evils of the society.

It was published in 1887 at Yālppānam.

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M.S.J.

ILLARA VELLAI, a minor literary form mentioned only in **Panniru Pāṭṭiyal**. This form glorifies in its theme the sublimity and purity of the domestic life led by a mutually compatible couple. **Panniru Pāṭṭiyal** defines this form as

kalaitaru vaṇṇamum vellaiyum onpān
nilaiperap punarppinak killara vellai

(190)

According to the above gnome, it can be inferred that *illara vellai* is a combination of both *vaṇṇam* and *veṇṇā*. There are two ways of composing this particular form. The first variety is the composition of 9 songs in both *vaṇṇam* and *veṇṇā*. The second variety is the composition of 18 songs, 9 in *cantacceyyu!* and 9 in *veṇṇā*. No example of this form is available in Tamil literature.

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S.R.

ILLĀN MULLAI, is one among the eight *turais* of *mullaip potuviyai*. This comes under the *Potuviyal Pāṭalam* in *Purapporuḷ Venṇā Mālai*. The book talks of how one must appreciate the nature of a wife whose life and love is spent to adore the husband. Her role in a home is also praised. The following rule is framed in *Purapporuḷ Venṇā Mālai* for the above *turai*.

kalumiya katar kaṇavaṇaip palicci
ilumen cirtti inṇali puraittanru

It is to explain the housewife's nature, her love for her husband and hospitality she shows in her home.

From the above cited verse, one can understand that a lady must honour her husband and that she must entertain the visitors hospitably. That, it is said, is the wealth of a home; that would bring name and fame.

kallēṇīr velik kaṇavaṇṇaṁ kālāḥ vāl̥tti
ollum vakaīyāl viruntōmpic - celluntam
īrcelvam aṇṇī irantavark kīkallāp
pūrcelvam pūvā pukal

Here the treatment of the guests and the role of the housewife are stressed. The term *illāṇ mullai* can be segmented as *il* (house) and *āḷ* (house-lady) and *mullai* (flower, a collection).

A.T.

ILLĀTA PIḷLAIKKUK KALYĀṆAM, is a familial novel by S. Reṅkanāyaki.

Cāmināṭaṇ, a widower has two sons Rāmaṇ and Mātavaṇ and a daughter named Cumitrā. Rāmaṇ is married to Carōjā and Mātavaṇ to Vatcalā. Paṭṭāpi, is a member of the family from the days of Jāṇaki, the deceased wife of Cāmināṭaṇ. Cāmināṭaṇ is unhappy about Paṭṭāpi being treated with scant regard by his daughters-in-law. He hits on a ruse to remedy the situation. Accordingly, he fabricates letters, supposed to be written by the lost son of Paṭṭāpi who is seen claiming that he is holding a high, lucrative career. He also 'sends' money. When Paṭṭāpi's wife had passed away, his one year old infant was lost and this loss was known to both Cāmināṭaṇ's wife (who is no more) and their daughter Cumitrā. So the trumped up letter astonished both Cumitrā and Paṭṭāpi. Cāmināṭaṇ, however took them into confidence and asks them to sustain the charade. And the letter begins to have the desired result, for, both the daughters-in-law of wealthy background begin to treat Paṭṭāpi as a real member of the family. They even try their hands in match making. Carōjā tries to get her aunt's daughter Nimmi marry Paṭṭāpi's (non-existent) son while Vatcalā tires to secure him for her own sister Cucilā.

Here fate plays a trick. The lost son of Paṭṭāpi is after all alive and well placed. The foster parent of Paṭṭāpi's son, who has been fostering him even from his early infancy, issues an advertisement in a daily soliciting information about his foster son. Cāmināṭaṇ who comes across the advertisement tries to help him locate the parents of the boy. He is shocked to discover that Cēkar, whom he has pitched on to marry his daughter Cumitrā is none other than the son of his Paṭṭāpi. He demurs at giving his daughter to the son of a poor dependent in his household. Paṭṭāpi, who comes to know of his son's identity and who is aware of the imminent marriage of his son with Cāmināṭaṇ's daughter Cumitrā is initially happy. Happy because she is an amiable girl of impeccable character and is delighted at the prospects of having her as his daughter-in-law. But when he realizes that Cāmināṭaṇ's settled objection to contracting an alliance with him - a person of lowly rank, he is pained and leaves home. The long lost son is restored ; and he is slated to wed a gem of a girl. Still, Paṭṭāpi is buffeted by fate. He is not destined to feast his eyes on the moonlight but distressed

by the dew of misery and anguish.

The marriage of a 'non-existent' son, once a figment of imagination is but real now, after all it takes place. Paṭṭāpi is not around. He walks out in order to help Cāmināṭaṇ preserve his equanimity and prestige intact. His sacrifice again reduces Cēkar to the status of a son without a true father.

The novel was published in 1969 at Madras.

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P.T.

ILLĀTAVARKAL, by Jeyakāntaṇ, is a novel which attempts to portray the psychology of the poverty-ridden slum rowdies of the Madras city who compensate their emaciation by exploiting the fear of the moneyed and the middle-class.

Ṭōṇi alias Turaicāmi is the archetypal Madras rowdie who gets himself involved in a stabbing incident, which is the result of an encounter between two groups of hoodlums. The first half of the novel is an authentic depiction of a typical slum combat. From the naturalistic first half, the author moves into a surrealistic mode where Ṭōṇi, hunted by the police, breaks into a house and is locked inside a room by the houseowner, a kind-hearted elderly gentleman. This confrontation enables Ṭōṇi to realize his as well the old man's humanity. He slips away from the house only to be caught by the police but Ṭōṇi now is a rejuvenated man redeemed by his own humanity.

The book is a significant departure from the dominantly naturalistic themes and style which the author is known for. Despite the seeming tragic end, it is a note of hope through human compassion that comes out strongly. The narrative is interspersed with scathing attacks on contemporary politics and politicians expressed through strongly worded phrases and certain shocking images. A pronounced omniscient authorial voice consistently runs through the story.

It was published in 1983 at Maturai.

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R.P.

ILLURAI TEYVAM, ancient Tamil women worshipped the deity *kiruka tēvatai* which dwelled in the hearth. It is one of the many kinds of vesper worships practised by the Tamils, and the evening worship of Brahmin as shown in the expression *anti*

antaṇar aruṇkaṇaṇ irukkum can be cited as another kind of vesper worship.

In *Neṭunalvātai*, the poet says that at eventide, the womenfolk lit the lamp made up of iron, showering flowers and paddy grains and worshipped, *illurai teyvam* with folded hands (42-44).

Cilappatikāram also gives the same details and there the object with worship is jasmine buds (9. 1-3).

Thus it is the habit of the maidens living in the urban or the market streets of the city to lit the lamp and worship the *illurai teyvam* with flowers and paddy. The practice of lighting the lamp is given in *Maturaikkāñci* (*netuñcuṭar viḷakkam koḷi*, 556), and that of showering flowers along with paddy is given in *Cilappatikāram* (*aṟuku ciṟupūlai nellōtu tūuy*, 9. 43) and *Mullaippāṭṭu* (*nellōtu nāli koṇṭa naṟuvī mullai arumpaviḷ alari tūuy*, 8-10).

It can be inferred from these references that the ancient Tamil women worshipped the lit lamp as *illurai teyvam*. This can further be compared with the practice of the present Tamil women who worship the lit lamp (*kuttuviḷakku*) at evenings. *Cīvakacintāmaṇi* personifies women as *illurai teyvams* as seen in the phrase *illurai teyvamaṇṇār* (1095).

Tamils consider Tirumakaḷ (Goddess of wealth) dwelling at houses to be noble and perhaps for the ancient Tamils the vesper worship explained above had been a way of worshipping Tirumakaḷ. The relation between *illurai teyvam* and *kirukalaṭcumi* also needs further investigation.

A.T.

ILLAIYŌ EN KAṆṆI, constitutes the 48th chapter of the collection of songs rendered by the Caivite mystic Tāyumaṇavar.

Every couplet ends with the refrain couched in the form of a rhetorical question *illaiyō* (is it not so?). Hence this is called *Illaiyō En Kaṇṇi*.

The saint poet, who shone with exemplary saintly humility, purity and profound *bhakti*, heaps his questions with a yearning heart :

"Do You not possess the supreme lamp that sheds the ultimate Civa wisdom that can banish my primeval inner darkness caused by rampant ego ?"

"O You precious pupil of my eyes ! O You Blaze Divine ! Me a poor wretch ! Am I not destined to enjoy the bliss that would displace all my mental

distress and take possession of me when all my mundane activities cease (and the lower self is utterly stilled) ?"

"O my Lord ! Do You not command a credo that would completely still us all, end all our intellectual quests and all our endeavours (at unravelling you), and terminate all our speech and action and ensure our resignation and complete submission into You ?"

"Do You not have a spell (to offer) that would confer on me a wretch, meaner than a cur, the bliss of beatitude of Your supremely hallowed feet ?"

"Is there no strategy that'd help me forget entirely the illusion that makes one to totally identify oneself with one's body, and blend perfectly with one's higher self that is You ?" This annihilation of the self which results in perfect identification with the Brahman, when the individual soul blends with the supreme soul is known as Advaita.

"O Lord ! Who is manifest in the planets. May it not please You to instruct me suitably to help me cling to Your sacred feet incessantly throughout night and day?"

Tāyumaṇavar, thus, unburdens his heart flayed by a sacred stir, in six couplets.

C.S.

ILVĀLKKAI¹ (family life) is the fifth chapter of *Tirukkuraḷ* composed by Tiruvalluvar. It describes the domestic virtues in 10 couplets.

A true householder is one who supports the other three categories of persons to serve well in their way of life.

The householder is the companion for the forsaken, the poor and the dead. His chief duty is to preserve the five-fold rule of conduct towards his manes, the Gods, his guests, his relations and himself. If one fears vice in acquiring property and shares his bread with others, his descendants will never fail or his virtuous line will never break.

If the married life possesses love and virtue, then they are its duty and reward. What will he, who lives virtuously in the domestic state, gain by going into the other (ascetic) state ?

Spending in the nature's way of domestic life is the greatest among all those who labour for future happiness. The married state is truly called a virtue. The other state is also good if others do not reproach it. A virtuous householder endures more than those

who endure penance.

He who leads a virtuous domestic life shall find a place among Gods in Heaven.

The three categories are defined differently by the commentators : ascetics, deceased and ancestors (as listed by the poet in the next couplet); *piramaccāri*, *vānaprastar* and *canniyāci* (Maṇakkuṭavar to Kavirācapaṇṭitar); relatives, friends and the poor (Nāmakkaḷ Irāmaliṅkam Pillai); *Cēraṇ*, *Cōlaṇ* and *Pāṇṭiyaṇ* (Pulavar Kuḷantai); king, teacher and poet (Mu. Kōvintacāmi); Brahmins, kings and traders (Tēvaṇēyap Pāvāṇar); students servitudes and scholars (Ci. Ilakkuvaṇār).

All these couplets are intended for a male-dominated society. Although domestic life is common and is to be equally shared by both the sexes, the language of the messages here shows the gender discrimination prevalent in the society.

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M.M.

ILVĀLKKAI², a prose work by Mā. Irācamāṇikkaṇār. It gives an elaborate description of the domestic life of the Tamils of the ancient *Caṅkam* age. The main sources are the literary texts in Tamil.

The author defines that a family life built up by a man and a woman is known as *ilvāḷkkai* (household life) in Tamil, and this should be a life of happiness. For people, who want to lead a happy wedded life, this book will be truly helpful.

While describing the life in *Caṅkam* age, he classifies it as *kaḷavu maṇam* and *karpu maṇam* (life

before marriage and after marriage). He quotes the love-songs from *Akanāṇūru* (86, 136) to explain the married life of the ancient Tamils. He also strengthens his views with the literary citations about education, particularly, for the women of that period. This enables him to prove that our ancestors led a life of contentment.

Then the author portrays the domestic life as told by Tiruvalluvar in his *Tirukkuraḷ*. *Tirukkuraḷ* is a didactic composition, which spells out the do's and don'ts. It explains the virtues of family life in 25 chapters. Some of the notable features explained are: the begetting of children, possession of love, entertaining guests, avoiding the desire for another man's wife and backbiting. The essence of *Tirukkuraḷ* is presented by this author, in an elegant style.

Next, he explains the chaste life of Kaṇṇaki, Ātirai and other epic characters. Lives of married people in the epics like *Vaḷaiyāpati*, *Peruṅkatai*, *Periyapurāṇam*, *Cūḷāmaṇi*, *Yacōtara Kāvīyam* and *Kamparāmāyaṇam*, are also described. The later texts, such as, *purāṇams*, and *itikācams* have also contributed to this book. The lives of the divine pairs in *Tiruvilaiyāṭar Purāṇam*, and *Villipāratam* have been discussed. Chastity and childbirth are treated as two important features of household life.

This book gives a detailed note on wedding rituals from ancient to medieval period, with supporting literary evidences. In ancient times, Sanskritised rituals like burning fire, couple circumbulating the fire and paying offerings to the Brahmin priests were not in practice. *Caṅkam* marriages were practised without these ceremonies. Later, from the 2nd c. onwards, the Brahmins had their say in the rituals of the Tamils. Cilappatikāram cites this type of marriage.

The household morals are enumerated in *Tirukkuraḷ*. It insists on the married life, being dutiful and morally good. This book also reveals the importance of having children and getting a chaste wife. Reference from *Cikāḷatti Purāṇam*, *Kāncip Purāṇam*, *Nalatiyār* and *Nalavēṇpā* have been brought in.

Bearing good children and bringing them up properly is obligatory on the part of any married couple.

This book which traces the domestic life of the Tamils from the *Caṅkam* period, encourages the youngsters and the newly married couple to lead a life

a ā i ī u ū e ē ai o ō au k k n̄ c ñ t n̄ t n̄ p m y r l v l̄ l̄ r n̄

prosody of a language. In an effort to rectify this deplorable situation, Jekarāvu Mutaliyār compiled the information on alphabets (*eḷuttu*), word (*col*) and prosody (*yāppu*) under three heads. This work called **Ilakkaṇac Cintāmaṇi** is in simple prose and presents the aspects of grammar in a concise manner. The book runs to 100 pages. The title is very apt since it indicates the role of a guide to the students providing the necessary informations.

It was published in 1880, Madras.

T.V.G.

ILAKKAṆAC CURUKKAM¹, is one of the grammatical works composed in the 19th c. by Maḷavai Makāliṅkaiyar.

According to the foreword to the sixth edition, this work gives the grammatical rules in a simplified manner with appropriate illustrations to make it easier for the students of lower classes and Matriculation. For the use of the students of English, the prescribed rules of grammar are also given in English.

Based on **Naṇṇūl**, the rules governing the structure of Tamil phoneme, morpheme and sentences are classified and explained. The *nūrpās* in **Naṇṇūl** are also illustrated. *Corroṭariyal* (syntax), of this text is a section not found in **Naṇṇūl**. This section deals with the rules governing the formation of subject, predicate and object which are described in the *Collatikāram* (section dealing with morphology) of **Naṇṇūl**. The contents of *Yāpparuṅkalak Kārikai* are presented in a simple and brief manner in the section, *Yāppiyal*. *Cavalai veṇṇā* of this text is a poetic composition not mentioned in *Yāpparuṅkalak Kārikai*. If the *irukuraḷ nēricai veṇṇā* occurs without a *taṇiccol* (separate word), it is known as *cavalai veṇṇā*. In popular linguistic usage, weak children were called *cavalai* children. Similarly, the defective one of *nēricai veṇṇā* is known as *cavalai veṇṇā*.

The success of the author in presenting a simplified grammar beneficial to students, is evident in the publication of this work in six editions.

The sixth edition was published in 1901 at Madras. There are no details about the previous editions.

T.S.S.

ILAKKAṆAC CURUKKAM², is one of the grammatical works composed by Ārumuka Nāvalar in the 19th c.

Being an expert in grammar, he has written **Ilakkaṇac Curukkam** in a simple style, based on the ancient Tamil grammatical works.

This work was written with the primary aim to help the school students. At the end of each section, the author has also given exercises.

There are three chapters entitled *Eḷuttatikāram*, *Collatikāram* and *Toṭarmoliyatikāram*. *Eḷuttatikāram* consists of three sections : *Eḷuttiyal*, *Pataviyal* and *Puṇariyal* ; and *Collatikāram* has four sections : *Peyariyal*, *Viṇaiyiyal*, *Itaiyiyal* and *Uriyiyal*. *Tokainilaittoṭariyal*, *Tokānilaittoṭariyal* and *Oḷipiyal* are the three sections in *Toṭarmoliyatikāram*. This work simplifies the grammatical rules in **Naṇṇūl** and enumerates them with examples that can easily be understood. Descriptions of pronominal termination of words, the grammar of the word and the syntactic arrangements are given in the post script to this work. These serve as explanations to the portions prescribed for the examination.

It was reprinted in Madras, 1924.

T.S.S.

ILAKKAṆAC CURUKKAM³, is one of the grammatical treatises on the lines of **Naṇṇūl**, presented in simple prose by Irācakōpāl Pillai. The chapters are also named after **Naṇṇūl**. This work was written with the primary aim to help the school students. It was printed in Madras, 1871.

M.M.

ILAKKAṆAC CŪTĀMAṆI, a book on Tamil grammar by H.A. Kuruṣṇa Pillai. This work deals with *Eḷuttalakkaṇam*, (grammar pertaining to alphabets), *Collalakkaṇam* (grammar pertaining to words) and *Corroṭarilakkaṇam* (grammar relating to syntax and sentence structure). He served as a teacher of Tamil in Pālaiyaṅkōṭṭai. He has written several minor works and a verse composition named *Iraṭcaṇiya Yāttirikam*. His experience as a teacher led him to a fine understanding of the needs of the students and **Ilakkaṇac Cūṭāmaṇi** is its resultant. The title was given to it because it was considered as a precious gem which would embellish the heads of those who learn grammar. The work contains 130 pages.

It was published in 1883.

T.V.G.

ILAKKAṆAC COLLA KARĀṬI, a dictionary of grammatical terms. It consists of 76 pages. It

was published by C.V. E. Society in May 1881. No other information about this work is available.

V.J.

ILAKKAṆA CANTIRIKAI, a Tamil grammar work written in prose by Cuṇṇākam A. Kumārācāmpil Pillai (1855-1922).

This book was written at a time when there were two groups, one opposed to the interspersing of Sanskrit words with Tamil and the other accepted the borrowing as inevitable. The author is of the view that the ideology of pure Tamil may be good but in reality the interaction is very essential and is more healthy for the development of the language. Without creating any bias or controversy, he has written this book. He has attempted a detailed study of how far the Sanskrit words have conformed to the Tamil tradition, and how far the Sanskrit tradition has interacted with the Tamil tradition to create a new tradition. He has also exemplified this idea by listing out words from Tamil Literature.

Unlike grammar books which give the text and follow it with examples, this book gives examples from literature. Tamil Grammar is presented in Sanskrit tradition in *Vīracōliyam* (11th c.) and *Pirayōka Vivēkam* (17th c.). *Ilakkaṇa Cantirikai* contains chapters like *Vaṭacor Pākupāṭu*, *Eḷuttoruppāṭu*, *Upacarukkak Kūrupāṭu*, *Upacarukka Mārupāṭu*, *Iṭaiccor Kūrupāṭu*, *Peyarccor Pākupāṭu*, *Vīṇaiccor Pākupāṭu* and *Uriccor Pākupāṭu*.

It was published in 1987.

M.M.

ILAKKAṆAC CĀRAM, is a work on Tamil prosody. *Yāpparuṅkalam* is a detailed treatise on prosody which defies easy understanding. *Yāpparuṅkalak Kārikai* is a reference text to *Yāpparuṅkalam*. With the passage of time, scholars and poets began to opt for the latter, instead of the former. This work explains Tamil prosody in *kaṭṭalaik kalitturai* metre in three parts with remarkable clarity. *Ilakkaṇa Viḷakkam* further explicates this part in *cūttira yāppu*.

Ilakkaṇac Cāram is also an explanatory work in a similar mode pertaining to the same subject. It is in 59 *veṇṇpās*. An unique feature of this work is that the concluding four verses contain the opening words of all the verses preceding it. The author of this work is anonymous.

The work opens with the author's invocation to Kalaimakal (Goddess of knowledge) who is praised by Pārvati (Goddess of strength) and Ilakkumi (Goddess of wealth). The author claims as his subject the essence of grammar. This work takes the letters, *kuṛil* (short vowels), *neṭil* (long vowels), *āvi* (vowels), *mey* (consonant), *āytam*, *uyirmey* (vowel consonant) as suited to the two metrical feet, *nēr*, *nirai*. The manuscript contains a reference to the title as *Ilakkaṇac Cūṭamaṇi*, which however is not right. The title given by the author is *Ilakkaṇac Cāram*.

T.V.G.

ILAKKAṆAT TIRAṬṬU, a grammar work cited by Vētakiri Mutaliyār (19th c.) in his article *Ilakkaṇak Kaḷaṇciyam*, published in the journal *Uṭayatārakai*. No other information regarding this work is available.

ILAKKAṆAT TUḷIR, a work in prose supplying various grammatical details, by A. U. Ca. Jekarāvu Mutaliyār with a view to helping the school boys learn the fundamental aspects of the Tamil language. As in *Nannūl*, chapters have been divided according to the grammatical categories. This book has 30 pages.

It was published in 1873, Madras.

V.J.

ILAKKAṆA TĪPAM, a work dealing with the grammatical categories in Tamil such as *eḷuttu*, *col*, *poruḷ* and *aṇi*, and it has been appended with a short historical account on the early, middle and the later *Caṅkams* and on the development of prose. It contains fourteen *viruttappās*, *eḷuttu-2*, *col-4*, *poruḷ-2*, *aṇi-2*, *talaiccaṅka varalāṟu-l*, *iṭaiccaṅka varalāṟu-l*, *kaṭaiccaṅka varalāṟu-l* and *urainaṭai varalāṟu-l*. The date and the authorship of this work are not known. Based on the only copy available with Rā. Irākavaiyaṅkāṇ, *Maturait Tamiḷc Caṅkam* published this work in 1915-16 in its journal *Centamiḷ*. In the preface of this work, it is mentioned that this work would be of a great help to the poets as a guide to Tamil grammar.

This work has been edited with notes and published in *Pulamai* (Dec. 1981) by I. Cuntaramūrtti.

V.J.

ILAKKAṆAP PUTUMAI, is a collection of 10 research articles on traditional Tamil grammar and linguistics. It is authored by Ātittan, a scholar in traditional grammar and linguistics.

6. *enrum putumai* -eternally new. The six characteristics are : 1. limitless knowledge, 2. limitless vision, 3. limitless courage, 4. limitless joy, 5. defiance of words, description and 6. circumvention of the boundaries of time, nation and direction.

The only way to understand this profound subject is through the mercy of a guide ; through rigorous practices of *ciravaṇam*, *maṇaṇam* and *nitityācam*. A further classification of this subject would be *parumai* (*stūlam* - visible), *nuṇmai* (*cūṭcumam*-invisible). With this beginning, the book goes on to analyse the meanings of *tat - tvam -aci* upto 24 pages. In the beginning of this work, there are five verses and in the end two verses. The rest of it is in prose. The style of prose is characterized by a sprinkling of Sanskrit terms, needed to explain the philosophy.

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T.V.G.

ILAKKAṆA VIḸAKKAC CŪRĀVALI, a work by Civañāṇa Muṇivar, written in the 18th c. in protest against *Ilakkaṇa ViḸakkam*. Civañāṇa Muṇivar was a critic who had written several works of vitriolic criticism.

Civañāṇa Muṇivar's *Ilakkaṇa ViḸakkac Cūṛāvali* is a rejoinder explaining the flaws noted by him in the two parts, *Eḷuttatikāram* and *Collatikāram*, of *Ilakkaṇa ViḸakkam* written by Vaittiyanāta Tēcikar in the 17th c. The book presents a systematic criticism of the facts in about 42 verses in *Eḷuttatikāram* and 40 verses in *Collatikāram*.

For instance the opening verse runs thus :

*malaimakaḷ orupāl maṇantu ulaku aḷitta
talaivaṇai vaṇāṅkic cāruvaṇ eḷuttē.*

This is refuted and proved wrong in the following manner. The expression *malai makaḷ* means the daughter of Imavāṇ, as well as an amazon or warrior woman. The combination of the terms *malai* and *makaḷ* lends an inauspicious tone to the meaning and the first metrical foot of the opening verse is spoilt by it.

Further God takes up the duties of creation, protection, destruction, purification and bestowing of grace. It is a mistake to attribute the function of creation alone to God. The term *vaṇakkam* means to bend and indicates the posture of the body. To use the term

in connection with the mind, and language is inappropriate.

It was published by Āṇumuka Nāvalar, in Madras, 1864.

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T.V.G.

ILAKKAṆA VIḸAKKAM, a grammatical work of the early 17th c., by Tiruvārūr Vaittiyanāta Tēcikar.

This work is a compilation of information regarding the five sections of Tamil grammar gleaned from authoritative sources such as *Tolkāppiyam*, *Nannūḷ*, *Taṇṭiyalaṅkāram* and *Yāpparuṅkalak Kārikai*. The author modifies and adopts the original verses from them and creates new ones.

Vaittiyanāta Tēcikar was a well-read scholar as well as a skilful teacher. His mastery over the subject is exemplified in the expertise and deftness with which the diverse facts are yoked together.

Ilakkaṇa ViḸakkam consists of three sections, dealing with the letter (*eḷuttu*), word (*col*) and poetic conventions (*poruḷ*) as separate entities. *Eḷuttatikāram* and *Collatikāram* comprise 158 and 214 verses respectively.

The letter (*eḷuttu*) is born from the intangible sound (*nātam*). *Cārpeḷuttus* are made up of nine letters excluding the *āytak kuṟukkam* as indicated in *Nannūḷ*. The calculation that *uyiraḷapeṭai* letters are 42 in number is wrong. Further it deletes the distorted forms of Sanskrit words current in Tamil usage. It includes the statements of *Puṇariyal* in *Tolkāppiyam* in the section on *Uyirīrup Puṇariyal*. This section includes 21 verses from *Tolkāppiyam* with modifications, and 100 verses from *Nannūḷ*, and 37 verses of the author. It also presents information from various commentaries on *Tolkāppiyam*.

The section on *col* or word is further divided into five parts i.e., *Peyariyal*, *Viṇaiyiyal*, *Itaiccolliyal*, *Uriccolliyal* and *Potuviyal*. *Peyariyal* contains facts from the four sections named *Peyariyal*, *Vērru-maiyiyal*, *Vērrumai Mayaṅkiyal* and *Viḷimarapu* in *Tolkāppiyam*. Facts from *Kiḷaviyākkam* and *Eccaviyal* in *Tolkāppiyam* are included in *Potuviyal*.

The tradition set by this work was followed by Irāmānucak Kavirāyar, a commentator of *Nannūḷ* who included *Potuviyal* as the last section of *Collatikāram*. The information on *vērrumai* do not deviate from *Tolkāppiyam*. *Viṇaiyiyal* includes the interpretations of Naccināṅkkinīyar and Cēṇāvaraiyar of *Tolkāppiyam*.

Ītaiccolliyal includes particles like *koṇ* which were not included in *Nannūl*. Both *Uriccolliyal* and *Tokai Ilakkaṇam* as well as *Ecca Ilakkaṇam* follow the example of *Tolkāppiyam*.

Akattiṇai Iyal deals with the six *ciṇpoḷutu*, the nature of gender variations in *uripporuḷ* and facts from *Tolkāppiyam Meyppāṭṭiyal* as well as the commentary of *Pērācīriyar*. *Puṇattiṇai Iyal* gives a detailed account of *karantaittiṇai*. It includes several ideas from the commentaries on *Tolkāppiyam*. It also incorporates the views of *Puṇapporuḷ Veṇpā Mālai*.

Aṇi Iyal presents the facts on literary devices such as comparison, simile and metaphor from *Tolkāppiyam* as well as from *Taṇṭiyalaṅkāram*. The rules from *Yāpparuṅkalak Kārikai* are also given in verse form. It also includes the definitions of prosody, and minor literature and other norms of versification.

These sections, namely *Akattiṇai Iyal*, *Puṇattiṇai Iyal*, *Aṇiyiyal*, *Ceyyuliyal* and *Pāṭṭiyal* are classified under the category of *Poruḷatikāram*. The special features of this work are the systematic classification of facts under three broad parts and 15 smaller sections, as well as the clear and knowledgeable commentary of the author. This work on the whole consists of 941 verses. Later it was hailed as a minor *Tolkāppiyam* (*Kuṭṭit Tolkāppiyam*).

Though *Civaṇāṇa Muṇivar* has written *Ilakkaṇa ViḸakkac Cūṛāvaḷi* in protest against the facts of the sections on *eḷuttu* and *col* of this work, the former did not tarnish the glory and appreciation of *Ilakkaṇa ViḸakkam*. Indeed there can be no better proof than this to the unsullied merit of this work.

The three parts of this work are endowed with special prologues (*Tarciṇappup Pāyiram*). They invoke Lord *Civaṇ* and ascribe to him the three-fold task of creation, protection and destruction. A commentary is also available for this work by the same author.

Publication details of *Ilakkaṇa ViḸakkam* :

1. The complete work of *Ilakkaṇa ViḸakkam* with the commentary by the same author was edited and first published by *Ci. Vai. Tāmōtaram Piḷḷai* in 1889.
2. *Cōma. Irāmaliṅka Tēcikar* published only *Poruḷatikāram* chapter in 1941.
3. *Pulavar Cēyoḷi* edited and published the original with commentary in two volumes through *Kaḷakam*. The first volume which contains *Eḷuttatikāram* and *Collatikāram*, came out in 1973. The second volume which contains *Akattiṇaiyiyal* and *Puṇattiṇaiyiyal*, came out in 1976.

4. *Ti. Vē. Kōpālaiyar* edited and published the complete work with commentary, detailed notes and index in separate chapters through *Caracuvati Makāl Library, Tañcāvūr*. The year of publication details are as follows : 1. *Eḷuttatikāram*, 1971. 2. *Collatikāram*, 1971. 3. *Akattiṇaiyiyal* (2 Vols), 1972. 4. *Puṇattiṇaiyiyal*, 1972. 5. *Aṇiyiyal*, 1973. 6. *Ceyyuliyal*, 1974. 7. *Pāṭṭiyal*, 1974.

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T.V.G & M.M.

ILAKKAṆA VIḸAIYĀṬṬU, is a grammar of Tamil by *Vi. Kuruṣṇamāccāriyar*.

The implication of the title is that one can learn grammar with ease.

When words from Tamil and Sanskrit interact in usage, it may result in the distortion of existing words or in the creation of new words. The resultant changes puzzle those who study them. It is but natural that the study of Tamil grammar has always been a daunting prospect to the students. As a corrective measure, a work which deals with grammar in the simplest and clearest terms was written in the latter part of the 19th c. and that is called *Ilakkaṇa Viḷaiyāṭṭu*, play with grammar.

The author has replaced the tough structure of *cūttiram* (rules), *urai* (commentary) and *utāraṇam* (example) with the easy and informal method of conversation. This method which is simpler and interesting is certainly a better medium for conveying the rare and complex aspects of grammar.

This book, which runs to 80 pages, was published in 1897.

T.V.G.

ILAKKAṆA VIṆĀ VIṬAI, is a grammar of Tamil in the form of questions and answers by *G.U. Pope*.

He is a foreigner who was fascinated by the Tamil language and took keen interest in learning and attaining proficiency in it. He made sincere efforts

to understand the structure and grammatical rules of Tamil language. To explain the grammatical principles, he used the questionnaire method along with the appropriate answers, which was widely used to explain religious principles.

This work was written during the British rule when the English men were expected to speak and understand Tamil language. At the time, G.U. Pope served as the headmaster of a grammar school at Utakamaṇṭalam. At the request of the then Director of Public Instruction, he wrote this book for the benefit of the students of Madras University and the students of high schools. This book was published with the approval of George Francis Robert, Lord Harris, the Founder and the first chancellor of the University of Madras. In a letter to the Chancellor of the Madras University, G.U. Pope has stressed the need for language study being accurate and scientific. Keeping this in mind, he prepared the book.

The first section deals with the questionnaire method. The second section with the annexure consists of the texts of *Nannūl* and *Yāpparuṅkalam* which form the primary source of the first section. The first section based on *Nannūl* deals with grammatical rules in the chapters entitled *Eḷuttatikāram*, *Collatikāram* and *Corroṭaratikāram*. It also gives in prose the five types of grammar by describing the *Yāpparuṅkalam* rules in *Yāppatikāram*, giving some information about *Taṇṭiyalaṅkāram aṇi* in *Aṇiyatikāram* and the *poruḷ* in *Poruḷatikāram*. The letters and phrases of Tamil language are described elaborately; prosody and *aṇi* not so elaborately and *poruḷ* very briefly. The following are some of the *aṇis* mentioned in *Taṇṭiyalaṅkāram*, explained with text : *Taṇmai*, *uvamai*, *uruvakam*, *vēṇṇumai*, *piṇvarunilai*, *oṭṭaṇi*, *vilakku*, *mārupaṭupukaṇṇilai*, *taṇmēmpāṭṭurai*, *mālai uvamai* and *oppumaikkūṭṭam*.

In this section, for every grammatical rule and term the equivalent English word is given in the beginning. Later on, this rule is elaborated. The explanations and illustrations are given in a simple style along with the appropriate *Nannūl nūrpā* numbers. If similar opinions are found in other grammatical works they are also mentioned here. To understand easily the grammatical rules and their structure, charts are provided, wherever necessary. This chart not only classifies accurately and in detail the phonemes but

also the graphemes of the Tamil language.

The past tense is referred to as *pōṇa kālam* instead of the traditional *iṇanta kālam* and the tense markers *tt*, *nt*, *kkiru*, *kkiru*, *pp* are called medial particles.

It also gives useful and detailed information on the use of full stop and the corresponding *māttirai* duration for the full stop and other punctuation marks in Tamil language, which have been borrowed from the English language.

They are as follows:

- is the stop of one *māttirai* duration
- ; is the stop of two *māttirai* duration
- : is the stop of three *māttirai* duration
- is the stop of four *māttirai* duration
- ! is an exclamation mark
- ? is a question mark
- JJ is the subdivision within a chapter
- JJ shows the beginning of a different subject matter

In the chapter dealing with *aṇi*, while explaining *cittiravaṇi* it is said, 'since they are not important no illustrations are given'. The clear perception of the author and his anxiety to maintain accuracy are evident. Although he has explained the kinds of *aṇi* based on *Taṇṭiyalaṅkāram*, instead of using illustrations from *Taṇṭiyalaṅkāram*, he has used quotations from *Tirukkuraḷ*, thereby showing his profound love for *Tirukkuraḷ*.

In the second section, he gives the primary sources for the first section for ready reference, which reveals his penchant for research.

Though this work is meant to help the students in the study of language and is therefore written in a simple style, it can be considered as a forerunner of research works in Tamil grammar. The second edition of this work came out in 1959.

T.S.S.

ILAKKAṆA VIRUTTI, a work of the Advaita tradition, which deals with the 108 stages of the realization of the self and soul (*ātmā*) proposed by the Advaita philosophy. It describes the specific names of these stages in three parts. This work, a translation from Sanskrit, is in prose as well as in verse. In the poetic version there are 229 verses. The author of this work was a student of Kapakacapaikuru. Other details regarding the author, his time and place are not known.

The prologue of this work expresses the author's desire to acquire the pure, complete knowledge of the Ultimate Truth which is beyond the perception of human beings and which alone shall provide salvation for the human soul.

Then an invocatory verse to Taṭciṇāmūrtti follows. Here the author voices his hope that Lord Taṭciṇāmūrtti who guided the Caṇakāṭiyarkaḷ to eternal bliss, would also help him overcome the veil of illusion and write *Ilakkaṇa Viruttī*. The concluding verse of the prologue proclaims the inferiority of the author and apologizes for any errors committed inadvertently. Just as tiny stars also exist beside the full moon, the author too has set out to write a work in Tamil despite the daunting presence of better scholars.

The next seven verses describe the qualities of God or the Ultimate Truth. Then each of the qualities is described and illustrated in two verses. Since the human soul is but a chip of the block of the Ultimate Truth, certain qualities are found to be common to both.

For instance, like the Ultimate Truth, the human soul (*āṇmā*) is immutable. Hence it is beyond the processes of ageing. It transcends the conditions of hunger, thirst, possession and deprivation, etc. It is also beyond the barriers of time, place, beginning and end. In the same way definitions for all the 108 stages have been given.

The concluding verse of the work says that a thorough study of this work which was a gift from Lord Civaṇ to Goddess Umrā shall bestow on the scholars a blissful existence of true knowledge, and freedom from the cycle of birth and death.

In prose version too, it contains the same facts. An important feature worthy of notice is that apt terms have been found in Tamil by the author for the 108 stages of self-realization. For instance words such as *nirvikāraṇ ṇāṇasvarūpaṇ, acaṇkaṇ, cuyampirakācaṇ, kōpappirakācaṇ, āṇantarūpaṇ, caṭyaṇ, niṣkiriyaṇ* are translated in Tamil as *tirivilāṇ* (one who is immutable), *aṇivu uruvaṇ* (embodiment of knowledge), *toṭarcci illātavaṇ* (eternal), *tāṇāy viḷaṅki iruppavaṇ* (independent entity) *tāṇē viḷaṅkupavaṇ, iṇpa uruvaṇ* (personification of bliss), *meyyaṇ* (truth), *ceyal ilāṇ* respectively.

At the end of the work, the prose version contains the ways of meditation appropriate for the

108 stages and their Tamil terms.

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T.V.G.

ILAKKAṆAI¹, a female character in **Cīvaka-cintāmaṇi** who appears as one of the eight wives of Cīvakaṇ. She figures in two chapters (*ilampakams*) of the epic namely in *Maṇmakaḷ ilampakam* and *Ilakkaṇaiyār ilampakam*.

Tiruttakkat Tēvar, the author of this epic introduces her as Cīvakaṇ's *muraippen* (cross cousins are expected to get into marital relationship as caste or convention would have it), i.e., Cīvakaṇ's uncle Kōvintaṇ's daughter and hence the princess of Vitaya Nāṭu. Events that centre around her occur in the climatic situations of the epic. She gains importance when the author resolves the conflict. Cīvakaṇ's uncle, Kōvintaṇ, announces that the archer who skillfully overthrows the whirling target in the shape of a boar (*tiri paṇṇi*), would get his daughter Ilakkaṇai as the gift. Kings from various countries, including Kaṭṭiyaṅkāraṇ, the antagonist in this epic, enter into that competition only to encounter defeat. When Cīvakaṇ achieves victory in the dole, Kaṭṭiyaṅkāraṇ is carried away by jealousy. Kōvintaṇ announces to the audience that Cīvakaṇ is the heir to the kingdom. At this crucial moment a celestial being informs that Cīvakaṇ, the Lion, would overpower Kaṭṭiyaṅkāraṇ, the elephant. This event occurs as a supernatural event which is one of the components of the epic tradition. Many other Tamil epics too contain such episodes. The heavenly voice foretells the result of the struggle enumerated in the epic.

Cīvakaṇ wins over Kaṭṭiyaṅkāraṇ in a single combat. After that he orders to bring him the other wives like Kāntaruvatattai. Cīvakaṇ weds Ilakkaṇai on the appointed date.

All of Cīvakaṇ's wives are those who are given to him as gifts in recognition of his many-sided talents. Kōvintai, won as a token for his warriorship, is given in marriage to his friend. The other seven women Kuṇamālai, Patumai, Kēmacari, Kaṇakamālai. Vimalai, Kāntaruvatattai, Curamaṇicari are also won by his various talents. He leaves those women soon

after the wedding. *Maṇmakal Ilampakam* occurs after all these the seven marriages. *Cīvakaṇ* marrying *Maṇmakal* symbolically refers to his kingship. *Ilakkaṇaiyār Ilampakam* succeeding the *Maṇmakal Ilampakam* tells us how he, a king, marries a princess in keeping with his status. His marriage with *Ilakkaṇai* marks the end of his carnal pleasures and the beginning of his spiritual quest.

Thus *Ilakkaṇai* appears in the crucial turn of the epic when the hero gravitates from sensuality to spirituality. It is worthy to note that the author does not attribute to *Ilakkaṇai* any specific talent as he does to *Kāntaruvatattai* in music, *Vimalai* in arts, or *Kuṇamālai* in beauty. Jain interpreters explain the eight marriages with various metaphoric implications. There is also a tradition which treats all the eight women as symbols. However, *Cīvakaṇ* appears as *Kaṇṇaṇ* and the women as *Gopis*. Though only a small role, *Ilakkaṇai* plays a crucial part in the hero's spiritual quest. All the eight women help the hero's voyage from the mundane pleasures to spiritual fulfilment.

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M.M.

ILAKKAṆAI², is the Tamil version of the Sanskrit term *lakṣaṇa*, a grammatical technical term. Attributing a characteristic of an object to another object is known as *ilakkaṇai*.

In Sanskrit grammar, there are three semiological divisions ; *vācciyam*, *viyaṅkiyam* and *ilakkaṇai*. Referential use of words is called *vācciyam*. Suggestive use of words is known as *viyaṅkiyam*. Transference of attributes is called *ilakkaṇai*.

Naṇṇūl (*nūṇpā* - 269) classifies words into two divisions : words that are referentially used and words that are suggestively used. But **Naṇṇūl** does not mention the third kind of words which have been enlisted in Sanskrit grammar. However, Caṅkara Namaccivāyar who has written *viruttiiyurai* - extensive commentary for **Naṇṇūl** has included *ilakkaṇai* in

kuṛippuccol (words referentially used).

According to the Sanskrit tradition, *ilakkaṇai* can be further classified into *viṭṭa ilakkaṇai*, *viṭāta ilakkaṇai* and *viṭṭum viṭāta ilakkaṇai*. Caṅkara Namaccivāyar has given the Tamil equivalents for these kinds of *ilakkaṇai*.

In transference of attributes, it is likely that the attribute of an object is totally incompatible to another object. Such incompatibility is described as *viṭṭa ilakkaṇai* which means that there is no kind of association with the attribute and the object.

In a poem, the *talaivi* who is infatuated with the *talaivaṇ* expresses her anguish. Here, the poet uses the rhetorical device of *ilakkaṇai*. The *talaivi* wonders, "did my mind go to him (*talaivaṇ*) ? Did it stand before him ? Was it waiting for his grace with hands on its hip ? "The actions that have been described here are not normally attributed to mind. Such transference of incompatible attributes is called *viṭṭa ilakkaṇai*. Caṅkara Namaccivāyar quotes the poem which has the above illustration for *viṭṭa ilakkaṇai*.

Certain characteristics may not be affected by change of environment. Such characteristics are described as *viṭāta ilakkaṇai*, according to Sanskrit grammar. A shepherd who goes to the Ganges may not do anything sacred in that place. Instead he may be content with eating tamarind fruit on the banks of the Ganges. His previous conditioning does not permit him to respond to the new environment. Here, the continuance of his previous conditioning that pre-determines responses to new environments is called *viṭāta ilakkaṇai*.

When describing the characteristics of an object, one can describe them through implications. Without directly referring to the qualities of an object, we can hint at them through attributing different qualities. This is known as *viṭṭum viṭāta ilakkaṇai*.

For instance, one may say, 'the Sun swallows the darkness and spits out the light'. In this description, the acts of swallowing and spitting out are not the characteristics of the Sun. With an extension of meaning, the acts of swallowing and spitting out represent respectively dispelling the darkness and emitting light. Such description are described as *viṭṭum viṭāta ilakkaṇai* by Caṅkara Namaccivāyar.

Viṭṭa ilakkaṇai (incompatible attribution) and *viṭṭum viṭāta ilakkaṇai* (partially related attribution)

may be apparently akin. In the example given under *viṭṭa ilakkaṇai*, the activities attributed to mind are in physical terms and this is totally incompatible and fictitious. Whereas in *viṭṭum viṭāta ilakkaṇai* there is some association between the Sun and the acts of swallowing and spitting. The metaphoric extension of the activities is obvious here.

There are usages in Tamil akin to *ilakkaṇai*. For instance, apostrophizing inanimate things, attributing verbs of human action, such as listening, talking and walking to the inanimates and attributing certain activities which are not its natural functions are quite common in Tamil.

1. *malarē! nī evvaḷavu aḷakāka irukkiṛāy!* (flowers ! how beautiful you are!). This is an apostrophe to a flower which is an inanimate.
2. *pakaiyum natpum kaṇ collum* (the eyes will tell the difference between enmity and friendship). The human verb *collum* - tell, has been attributed to the organ.
3. *ivvaḷi avvūr pōkum* (this road goes to that place). The verb *pōkum* - goes, is a human verb and it has been associated with road in a transference of action verb.
4. *tanneñcē tannaic cuṭum* (means qualms of conscience. Literally translated, the statement means 'one's heart burns oneself'). Though these usages do not conform to semantic rules, they are acceptable as rhetorical devices. *Naṇṇūl* describes them as *marapu vaḷuvamaiti (nūrpā - 409)*.

The concept of *ilakkaṇai* formulated by Caṅkara Namaccivāyar is an attempt to correlate the Sanskrit and Tamil grammatical traditions.

T.S.S.

ILAKKAṆAIYĀR ILAMPAKAM, is the twelfth section of the great Tamil epic *Cīvak-cintāmaṇi* authored by Tiruttakkat Tēvar of the 9th c.

The hero Cīvaṇa crowned himself king of Ēmāṇkata country after taking revenge on Kaṭṭiyāṇkāraṇ, his father's minister. Infact, Kaṭṭiyāṇkāraṇ had killed Cīvaṇa's father Caccantaṇ and captured his kingdom by adopting foul means. After declaring himself the ruler, Cīvaṇa married Ilakkaṇai. He was lavish in his gifts to those who had stood by him at the hour of trial.

He showed his gratitude to Kantukkātān and his wife Cunantai, who had not only brought him but

protected him from his enemies, by conferring on them the rights and privileges enjoyed by the families of the vassal kings. The coveted title 'Tēvi' was conferred on his foster mother Cunantai. Kantukkaṭaṇ's son was made a prince. Marriages were arranged for Napula Vipular and others in the families of royal chieftains. Money was liberally donated and lands given away to temples. To Kōvintan, his uncle, he transferred all the material possessions of the dead Kaṭṭiyankāraṇ. For his friend Cutañcaṇaṇ, he built a temple and cast his idol in gold. He also dramatized the story of Cutañcaṇaṇ's life and got it enacted. He built a shelter for cows under a banyan tree which had rich associations for him. Besides earmarking vast tracts of land for the maintenance of cows, he also established a charitable trust to monitor it. That he exempted lands given for religious and charitable purposes from taxation, is evident from contemporary inscriptions.

See also : **ILAKKANAI**¹

C.S.

ILAKKANAIYĀR KURAM, is a minor literary genre of the 19th c. by Arāṇkacāmi Upāttivāyar.

An imaginative presentation of known facts from old works in a modified form, in an attractive, contemporary style has been a popular practice since ancient times. Such works, mostly in the form of *pirapantam* are classified as *tōl* by Tolkāppiyar.

The author concocts a situation wherein Ilakkaṇai indulges in petty love quarrels (*ūṭal*) with Cīvakaṇ. After several aborted attempts at reunion, Cīvakaṇ, approaches her in the disguise of a gypsy (*kuṟatti*) and while reading her palm soothes her anger.

It was printed in 1886.

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T.V.G.

ILAKKIYA AMUTAM (literary nectar), a collection of literary articles written by Ku. Alakiricāmi.

The first article *Kaṭavūlaiyumu Oppiṭamutiyātu* (even the Almighty is incomparable) highlights the unparalleled maternal love. To substantiate this, he cites many poems of the Western and the Eastern poets. The article *Valli Parata Nāṭakam* (the drama of Valli) is about the marriage between Valli and Murukan. The article *Poykku Itamillai* (no place for a lie) deals with

the true and pious saints like Maṇivācakar and Tīrūnāvukkaracar. The article *En Aṟiyāmaiyaip Pataikkirēn* (I offer my ignorance) depicts the love of Kucēlaṇ for God Kaṇṇaṇ, love of the daughters of Pāri for Auvai and love of Kaṇṇappaṇ for God Civaṇ who gave respectively *aval* (beaten rice obtained from fried paddy), greens, and tasted meat to their loved ones. Though their offerings were very insignificant, their love stands unparalleled.

The article *Cēṅkōl Naṭantatu* (the sceptre walked) describes how Kaṅkai Koṇṭa Cōlaṇ, Pāṇṭiyaṇ Neṭuñceḷiyaṇ, Ativīra Rāma Pāṇṭiyaṇ, Cēraṇ Cēṅkuṭṭuvaṇ and Mūṇrām Kulōttuṅkac Cōlaṇ invaded North India and established their martial prowess and authority over there. The article *Kavi Cumanṭa Tōlkaḷ* (the shoulders that bore the verses) exposes the strength and the sovereignty of Lord Civaṇ's shoulders. The article *Arumpāvi Taṇ Uciru* (one's own life, the grave sinner) singles out an old woman who pretends to hate living and welcome death.

The article *Vāṇaṇ Vīṭṭukku Vāli* (the way to the house of Vāṇaṇ) eulogizes the glory of the king Ēkampavāṇaṇ. He has conquered the Tamil kings Cēra, Cōla and Pāṇṭiya and installed his victory by impaling it in the corpses of the enemies.

The article *Kāṇikku Vāyṭta Makarāci* (a benevolent lady for the estate) is about Kaṇṇāttāl, a minor deity of a village. She is referred to as Goddess Umā Tēvi by the villagers. The article *Vētattilō ? Civalōkattilō ?* (in the scripture ? or in the abode of Lord Civaṇ?) deals with the virtuous and the religious services of the king Nantivarmaṇ and Parākkirama Pāṇṭiyaṇ. Eventhough they are dead, their good deeds lived in the memory of the people.

The article *Kaṭṭitta Pākkilē Kal* (stone in the bit-ten arecanut) underscores acts of charity. No one gives charity when he has no money. The article also mentions certain deeds that are not good. Brahmins never take food in the house of another Brahmin. Hen and dogs are not to be reared in the houses of Brahmins. A cowardly man should not keep any weapon with him. Such incongruous things are like the stone that you find on biting an arecanut.

The article *Māṇaca Yāttirai* (imaginary pilgrimage) brings out the glory and the antiquity of the cities and shrines like Maturai, Tiruvorriyūr, Kāñcipuram, Sṛī Perumputūr, Uṟaiyūr, Tiruvaḷuntūr, Sṛī Villiputtūr, Kaḷuku Malai, Ālvār Tirunakari, Kōrkai, Tiruccentūr and Vikkiramaciṅkapuram.

Thus the author has collected literary nectar from various Tamil literary works and manuscripts that belong to various periods of time.

This book was published at Madras in the year 1987.

See also : **ALAKIRICAMI, KU** in Vol. II

G.J.

ILAKKIYA AMAICCARKAḷ, a book by A.K. Navanītakiruttīṇaṇ contains nine articles on 'Ministers in Literature'.

The opening article deals with generalities. The author gives vignettes of many ministers figuring in Tamil literature and comments on their qualities of head and heart. Subsequently, he deals with specific instances ranging from Tiruvaḷḷuvar's ideal minister to King Kulōttuṅkaṇ's model adviser.

Tiruvaḷḷuvar would expect in a good minister the following qualities : powers of effective communication, discretion, resourcefulness, the ability to do liason work with fellow kings and the courage to face the opposition. Kampan's idea of a good minister is reflected in the cabinet of King Tacarataṇ which is believed to have contained luminaries well-versed in the *cāstrās*, upholding the principles of justice and righteousness. Next the author enumerates the significant trails of the ministers who assisted Manuvēntaṇ in the day-to-day administrative work. King Cēṅkuṭṭuvaṇ's minister Aḷumpilvēḷ possessed many dynamic qualities and was an asset to the king in running the government smoothly and on sound lines. Atiyamāṇ's minister was the celebrated Auvai whose sharpness of intellect and sense of justice are proverbial. Māṇikkavācakar's ability as a minister is too well-known to be elaborated. Anecdotes are not wanting to justify the Pāṇṭiya king's implicit faith in him. King Caccantaṇ's fame as a noble king owed much to the shrewdness and sagacity of his minister Kaṭṭiyaṅkāraṇ. Last but not the least was Aruḷmōḷittēvar, better known as Cēkkaḷār, who advised king Kulōttuṅkaṇ and contributed much to the solidarity of the state.

The gist of the book boils down to the characteristic features of a good administrator.

It was published in Madras in 1968.

P.T.

ILAKKIYA ĀRĀYCCI (literary research), is a work on research and evaluation of literature, by

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā ī ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ

Mu. Varatarāṇ, a famous and distinguished scholar, litterateur, critic and educationist. He has written three books on literary evaluation. This work entitled *Ilakkiya Ārāycci* is the first and the earliest one among the three, the other two being *Ilakkiyat Tiraṇ* (literary value) (1959) and *Ilakkiya Marapu* (literary convention) (1960). These two works expound lucidly the rules and the norms of literary evaluation in separate chapters. But the work *Ilakkiya Ārāycci* unlike the other two works is a collection of articles on literary research originally written for *Kalaikkattir*, a monthly journal and published therein serially. The number of articles in this collection is 21.

In the first article, which incidentally bears the title of the collection also i.e., *Ilakkiya Ārāycci*, expresses the view that only an attempt to broke the author's or creator's experience as found in his work, is more important in literary evaluation than the historical approach or analytical approach in assessing literature. Though the other articles appear under separate and distinct chapter they deal only with the principles and norms relating to poetry. The author lays down certain theories and rules as follows :

1. The distinction or difference between a literary work and history. 2. In the appreciation of poetry intensive reading is more beneficial and fruitful than extensive reading. 3. A good poem is better than a good friend. 4. The same yardstick or criterion will not be applicable to all kinds of literature. 5. A literary researcher should not be influenced by his personal likes and dislikes (he should be objective and not subjective) in his evaluation or assessment. 6. Feeling or emotion is the life or soul of poetry and the melodic or lyrical structure is its body. 7. Poetry is an art of consolidating and compiling emotions that arise or occur piecemeal and be scattered in one's mind. 8. The art of versification is the supreme summit of all arts. 9. A poet need not necessarily have previous training or proficiency in *yāppu* (prosody) and *aṇi* (figures of speech) before setting out to write poetry. Such poetic skills are spontaneous, and a poet cannot announce beforehand that he proposes to write his poem in a certain *yāppu* or *aṇi*. He cannot also specify the number of poems he intends to write. A poet should write naturally without any conscious effort and he should not hunt for *etukai* (assonance), *mōṇai* (alliteration), *cīr* (foot) and *talai*

(the linkage). 10. Though scholarly statesmen like Platō have ignored poetry it is a worthwhile and necessary endeavour for all times. 11. Whatever be the advancement of science it cannot relegate poetry as a needless occupation.

The author of this work introduces to Tamil readers the literary concepts and theories of great literary men and critics such as I.A. Richards, C.E.M. Joad, Ruskin, Keats, Bernard Shaw and Anatole France. This exposition by the author is in his own characteristic fashion. The author further establishes that the Western critical methods of evaluation are quite applicable to the assessment of our Tamil literature. According to the author, they are not alien to Tamil literary ethos or environment.

This work was first published in 1953 at Madras.

See also : **ILAKKIYAT TIRAṆ** and
ILAKKIYA MARAPU

M.M.

ILAKKIYA ĀRĀYCCI NERIMURAIKAL, is a book on research methodology written by Muttuc Caṇmukaṇ and Cu. Vēṅkaṭarāmaṇ.

The aim of the authors in writing this book is to stress the need for streamlining the methodology of research followed by investigators in the field of Tamil literature and linguistics on the lines of science and the several disciplines. The need for an interdisciplinary approach, as different from a rigid one, cannot be underestimated. An open mind, without any prejudices, preconceived notions and pre-delictions is an essential pre-requisite in the researcher, apart from a sense of commitment. Instead of choosing problems arbitrarily or at random, the prospective research worker should concentrate on areas in which he has interest and wide reading. The subjects chosen for study should not be vague or too broadbased, but problematic and challenging. Any thesis, worth the name, must be innovative and contribute something significant to existing knowledge. Intellectual integrity should be the watchword of any investigator.

The authors aver, that research on the above lines, is not alien to the Tamil genius. In fact, the *Poruḷatikāram* of *Tolkāppiyam* mentions the content analysis envisaged by modern research workers. The divisions of *akam* and *puram* and the further subdivisions provide a good blue print or research design for the prospective investigator.

While tracing the history of literary research in Tamil, the authors give due credit to the pioneering attempt of Te. Po. Mīnāṭcicutaraṇ and Mu. Varatarācaṇ to foster and develop research in Tamil. Their approach was descriptive and lacked the scientific precision and the dimensions which research has developed over the years.

In the concluding chapter, the authors lambaste unethical practices ranging from downright piracy to 'ghost writing'. It is deplored that doctoral research in Tamil is degenerating into a business among 'professor adventures' who unashamedly indulge in log rolling and what not. The authors are all praise for the discipline and commitment that characterize academic work in America. In the pursuit of truth, the professor is also an active fellow traveller. No wonder, the doctoral thesis produced there are marked by remarkable originality and depth.

It was published at Maturai in 1988.

S.T.

ILAKKIYA IYAL A, Ā, a work on critical theory by Na. Cañcīvi.

The work attempts a scientific approach to literature and art. As he himself has declared in the first chapter, the work rightly belongs to the 'faculty of fundamentals'. He has proceeded step by step, logically and coherently, with mathematical precision. The relationship between life-man-literature is explained and the various approaches to literature down the ages have been catalogued.

The author's scholarship in classical and modern Tamil literature is overtly evident. His wide knowledge and commitment to academic advancement have helped him to introduce this approach to literature.

The book prepared as lectures to the students of literature contains much more than preliminary information. The figurative substantiation helps in the precise understanding of the concepts delineated.

The work has useful annexures of the University syllabus, questions and other useful items. The comprehensive index, compilation of proverbs, critical views of authors and a selected bibliography make the work a highly useful tool for research.

In the words of K.R. Srinivasa Iyengar, as stated in his foreword to this work, the book is "a pioneering grammar of literary criticism and appreciation in Tamil, at once scientific in its organisation and redolent of the spirit of the great heritage of the Tamil".

It was published in Madras, 1974.

V.P.

ILAKKIYA INPAM, a prose work by the poet Nāmakkal Irāmaliṅkam Piḷḷai. Here the author defines literature and explains where and how the literary excellences lie in a creative piece of work. This work is an expression of the author's experiences derived from reading the great classics **Kamparāmāyaṇam** and **Tirukkural**.

This was published in Madras, 1947.

See also : **IRĀMALIṆKAM PIḷḷAI, NĀMAKKAL VE.**

M.M.

ILAKKIYA UTAYAM, a work on literary criticism by S. Vaiyāpurip Piḷḷai. It has two parts.

To estimate and enrich our native literature it is essential to have a complete knowledge of the literatures of other languages. Vaiyāpurip Piḷḷai has attempted this great task in the two parts of this work.

To know the riches of any particular literature one should be aware of the ancient literary works of that language. Having this concept in mind, the author has given detailed introduction to the literatures of Egypt, Babilonia, Palestine, Persia and China in Part I. The second part deals with Sanskrit and Buddhist literatures.

The author mentions that Egyptian literatures are very ancient and they express a deep concern about life and death even at that primeval age.

The author writes that Babilonian literatures have been replete with prayers, mantras and *meṅkkīrtti* and Palestinian literatures recorded the historical facts prevalent among the Jews and the nomadic folk tales about the ancient scriptures.

Great Persian poets like Hapris, Sati, and Jami and the poetic traditions and poets of China find their due place in the concluding section of part I.

The second part deals with the literary features of the four Vedas. The *Brahmāṇas*, *Āraṇyas*, *Upaniṣads*, *Sūtras*, *Viyākaraṇas*, *Purāṇas* and *Tāntric* literatures are dealt with in detail here.

Detailed information is given about the *Tāntric* methods connected with Buddhism, *Vinaya Piṭakam*, *Sutta Piṭakam*, *Apitamma Piṭakam*, Pāli works and the Buddhist poets.

The first edition of Part I was published in 1950,

and Part II in 1952 at Madras.

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V.A.

ILAKKIYA URAIYĀCIRIYARKAḶIN TOṬARIYAL KŌṬPĀṬUKAḶ, is a study of the syntactic principles employed by the various commentators on Tamil literary works. The author, Ā. Tacarataṇ, has reduced them to a few set canons. His approach, marked by novelty, is quite commendable.

The book is in fact, a compilation of thirteen articles which have already appeared, in print. The author examines nine works of eight commentators. The first is a study of Arumpatavurai Āciriyaṇ's commentary on *Cilappatikāram*. Here the structures employed by the author have been succinctly defined and analysed. In the second article entitled *Aṭiyārkkū Nallār*, the author examines those structures relating to the meaning of poems, employed by Arumpatavurai Āciriyaṇ and *Aṭiyārkkū Nallār* (their commentaries for 18 kātaiś of *Cilappatikāram* have been studied in depth). Next is taken up the syntactic methodology of ancient commentators on *Puraṇāṇūru*, *Aiṅkuṇūru* and *Patirruppattu*. This is followed by Parimēlaḷakar's system of arranging words. The genius of Nacčinārkkiniyaṇ, with reference to the syntactic method employed by him in his commentaries of *Pattuppāṭṭu* and *Cīvakacintāmaṇi*, is the theme of yet another thought provoking article.

There are three articles on *Cīvakacintāmaṇi*. To what extent the work conforms to the principles enumerated in *Tolkāppiyam* has been dealt with in the first article while the next one refers to the syntactic method of clubbing together the meanings of several poems. The last article analyses the syntactic principles employed in *Cīvakacintāmaṇi* under two

heads : those conforming to *Tolkāppiyam* and those which have been evolved by the author.

The book projects the idea that the methodology of Nacčinārkkiniyaṇ who had experimented with a large number of syntactic structure is unambiguous and systematic. Next comes Parimēlaḷakar's method which is equally sound.

It was published in Madras in 1983.

P.T.

ILAKKIYA OPPĀYVUK KAḶAṆKAḶ, an introductory text on Comparative Literature by Ji. Jāṇ. Cāmuvel (G. John Samuel). This book introduces, briefly as well as clearly, the concept of comparative studies in literature, its evaluation as a distinct approach in literature, its intention and limitation to the Tamil scholars. The chief purpose of this book is to establish the liability of attempting a comparative study among literatures of various cultures, differing from each other in time, place, language, race and religion, hence the title, *Ilakkiya Oppāyvuk KaḷaṇkaḶ*.

Generally, world literatures are classified under broad categories, according to their literary features as : *Vīrayukap Pāṭal* (Heroic poetry), *Āraṇerip Pāṭal* (Gnomic poetry), *Paktip Pāṭal* (Devotional poetry), *Putuc Cemeṇip Pāṭal* (Neo-classical poetry) and *Vīṇaraccip Pāṭal* (Romantic poetry). The book stresses that one of these categories in two different languages among World Literatures could be taken for a comparative study.

This book not only presents the areas open for comparative studies, its scope and the guidelines for it, but also exemplifies through a comparative study between Cuppiramaṇiya Pāratiyār, whose verses fall under Romantic poetry, and the American poet, Walt Whitman.

The first edition of this text came out in 1978 and its revised edition in 1984, in Madras.

M.M.

ILAKKIYA OĻI, is a collection of four articles about Tamil literature authored by Ā. Jeparattinaṇ. These articles portray the lives depicted in *Caṅkam* literature, *Tirukkuraḷ*, *Cilappatikāram* and *Kamparāmāyaṇam* respectively.

Caṅka Nūlkaḷil Tamiḻ Makkaḷ (Tamils in *Caṅkam* works) describes the life style of the people of *Caṅkam* age. They lived a life of prosperity and love. Justice and righteousness prevailed everywhere. Arts and crafts flourished. It is considered to be a

golden age in the history of humanity.

Tirukkuraḻil Araciyaḻ (politics in *Tirukkuraḻ*) is the second article which discusses the qualities and duties of the king, army, minister and citizens. It also analyses the ideas of Tiruvaḷḷuvar on wealth and generosity. It insists on benevolent rulers who literally bring heaven to earth.

Cilampil Ūḻiṇai (fate in *Cilappatikāram*) deals with the concept of karma, as stated in *Cilappatikāram*. With copious citations, the author tries to explain the vices and the virtues of human beings.

Irāmāyaṇattil Toṇṭu (service in *Kamparāmāyaṇam*) is the last article. It speaks about the service mentality of Ilakkuvaṇ and Aṇumaṇ to their protagonists. It elaborates their services rendered to Irāmaṇ and Cītai.

This book was published in 1978 in Tirunelvēli.

S.T.

ILAKKIYAK KAṬṬURAIKAḻ (literary essays), a collection of essays dealing with Tamil literature in general and discussing certain specific expressions and terms found in literature, authored by Mo. A. Turai Araṇkacāmi.

The first essay *Vaḷḷuvar Cenraṇṇa Vaḻi* (the path trodden by Vaḷḷuvar) chooses for elucidation and elaborate discussion of three *Kuraḻs* (couplets) out of the 1330 that comprise *Tirukkuraḻ*. The author states that those three couplets provide the quintessence of Tiruvaḷḷuvar's philosophy of life and code of conduct. The next essay *Paṇṭaiḻ Kālat Tamil Nāṭṭuc Cama Urimai* (the concept of equality as prevailed in ancient Tamil Nadu), takes up for interpretation and discussion the term *oppuravu* (evenness) which occurs in *Tirukkuraḻ*. Here the author seeks to establish the existence and awareness of the concepts of socialism and communism in ancient Tamil land and literature.

The third article entitled *Māṇamum Kaḷḷum* (honour and toddy) hits out at those who misinterpret several terms on the basis of dubious etymological considerations. For instance, there are some scholars who attempt to derive in a far-fetched manner the root of the Tamil word *māṇam* which occurs in *Tolkāppiyam*, from *hāṇam* (Sanskrit). The term *kaḷ* that we come across in *Tirukkuraḻ*, occurring as the *īru* or *vikuti* (final suffix) is cited as an evidence by some literary historians to conclude that *Tirukkuraḻ*

actually belongs to a later period of composition than the commonly claimed and accepted one. According to the author such arguments are spurious and hence they have to be reconsidered.

The fourth essay *Pirivatākiya Taṇṭāk Kāmam* (love marked by separation) sets a philosophical tone in the discussion of sexual relationship. The concept of the union of *jīvātmā* (individual soul) and *paramātmā* (universal soul) is sought to be explained on the basis of the principle of mechanics of modern science. The process of blending of two souls and the attempts towards such unification are explained in this article.

The fifth essay entitled *Kaḷāttalaiyār* brings out the profundity of theme and the felicity of diction of a *Caṇkam* poet by name Kaḷāttalaiyār, who was held in great esteem by the great and famous poet Kapilar. An interesting analysis of the poet's name is found in this article. The name lends itself to two different interpretations. The poet belonged to a place called Kaḷāttalai and hence the name according to U. Vē. Cāminātaiyar. Another reason attributed by Vaiyāpurip Piḷḷai is that the poet was called so, on account of his unwashed head (*kaḷuvātatalai*).

Cīvakaṇ Kāmukaṇā ? (is *Cīvakaṇ* a lustful womanizer ?) is the title of the sixth essay of this collection. According to the author, *Cīvakaṇ*, the hero of the epic *Cīvakacintāmaṇi* distinguishes himself in many battles and heroic exploits that call for valour and martial prowess. On each such occasion he has perforce to marry a princess or a chieftain's daughter, offered as a reward for his prowess. *Cīvakaṇ* could not decline such offers as he did not want to offend the feelings of those who wanted to felicitate him that way. As the marriages were not at all of his own choice and volition, he could not be called a womanizer. It is only a case of martial prowess winning for *Cīvakaṇ* marital alliances according to the essayist. That *Cīvakaṇ* becomes an ascetic at the end, as prescribed by Jainism which he professed, dispels any suspicion regarding the honourable motives of *Cīvakaṇ* in love or war. *Cīvakaṇ* should be deemed a chivalrous king who discharged his royal obligations gallantly and gracefully.

Vaḷḷalār Vāḷḷkaippaṭṭa Vakai is the title of the next essay which is a learned discussion of saint Irāmaliṇkar (popularly known as Vaḷḷalār) and his poetic effusion.

The second part deals with the references to dreams in Tamil classics from **Tolkāppiyam** to **Kaṇṇaṭaṇ**. **Kaṇā Nūl**, (a treatise on dream) which contains 30 *antāti* verses, written by **Ponnavaṇ**, edited

and published by Rā. Irākavaiyaṅkāṛ at Centamiḻ Piracuram in 1920 is the third part of the book.

It was published in Madras in the year 1979.

P.T.

ILAKKIYAK KĀṬCIKAḻ¹ (scenes from literature), is a collection of 19 essays on certain memorable and felicitous scenes from Tamil literature by Mu. Varatarācaṇ.

In the first essay entitled *Oru Nāl Mālai* (one evening) a sample of *Caṅkam* poetry has been taken up for elucidation and commentary. The poem beginning *ñāyirupaṭṭa akalvāy vāṇattu* (at the wide open twilight sky during sunset) by Tāmōtaraṇār, a *Caṅkam* poet, describes an evening scene vividly and pictur- esquely.

The next essay *Maruḷmālai* (the illusory evening) also dwells on the same theme of sunset with its external impact on the physical world and its internal effect upon human mind. The line, *katiravaṇ maṇaintāṇē* (the sun had set), from the *Kāṇalvari* of *Cilappatikāram*, one of the famous epics in Tamil, has been chosen here for analysis and interpretation.

Neñcamum Ulakamum (mind and the world) is the title of the third essay which seeks to present an exposition of a poem by Nallantuvaṇār, a *Caṅkam* poet.

Iyaṅkaiyiṇ Uṛavu (the relationship of nature) is the title of the next essay which deals with the feelings of a *talaivi* (heroine) who has been separated from her *talaivaṇ* (hero) and disappointed at his failure to turn up at the appointed time and season.

The next essay entitled *Uṛaṅkum Malar* (the sleeping flower) is a beautiful poetic discourse on the aesthetic and evanescent aspect of nature.

The essay *Tuṇṇakkural* (the voice of sorrow) poignantly describes the plight of a female crane as its male partner, gone out to bring the feed for their youngones, has not returned. Some playful and naughty urchins have caught the male bird in order to amuse themselves. The instinctive whimpering of the female crane (and a mother to boot) at the absence of her mate is heart-rending. The poem taken for discussion here is by Nakkīṛar.

The next essay *Taḷḷātavar Vāḷkkai* (the plight of the aged and disabled ones) dwells on the debility of animals and birds that are well past their prime. A fox and a kingfisher, thus weakened by age (too weak to find their prey) provide the themes for two poems

in *Akanāṇūru*, the ancient classical poetry which deals with love and the family life of the Tamils.

Pirampiṇ Nīḷal (the shadow of the rod) is the caption of next article. A line from *Perum-pāṇārruppaṭai* brings out effectively the instinct of fear of a *vāḷaimiṇ* (scabbard fish) which has managed to escape the hook after swallowing the bait. The awariness of the pain caused by the sharp hook makes the fish apprehensive of even the shadow of the fishing rod.

Anṇu Vāḷkkai (life marked by love) deals with the scabbard, its instinct of deep attachment for cormorants and cites it as an example worthy of emulation by human beings. The relevant poem by Nakkīṛar occurs in *Narriṇai*.

The next article *Nōṇṇu Muṭintatu* (the ritualistic vow fulfilled) presents a scene of some women partaking of a dish made of stolen *tiṇai* flour. The scene is reminiscent of the culmination of *Mārkaḷi Nōṇṇu* (the *Mārkaḷi* regimen) and the arrival of the happy Pongal symbolizing plenty and marked by gala feasting.

Atē Maḷai (the same rain) is a felicitous poetic description of the bounty of the skies with all the attendant paraphernalia like the dusky rain bearing clouds, the silvery lightning and thunder. This poem too is from *Akanāṇūru*.

Yāṇaik Kaṇṇu (the elephant calf) is the caption of the next essay which warns us against befriending anyone too much, lest the friend became a foe in course of time. An innocuous calf elephant allowed freely in a *tiṇai* field will in course of time damage the crops and cause havoc. *Neruñci Uṇarttiya Uṇmai* (the lesson taught by the cowthorn plant) compares the deceptive love of *talaivaṇ* with its painful indifference to the prickly thorns of *neruñci* covered by its flowers. The poem discussed in this essay is from *Kuruntokai*.

Iṇimai Vāḷarum Vāḷvu (a life of ever increasing sweetness) is about a poem in *Akanāṇūru* which celebrates the splendour of life marked by love.

Pollāta Ulakam (the vicious world) is a dissertation on a poem from *Puraṇāṇūru*. The discussed poetic piece here reveals the harsh world of reality with all its attendant evils.

Irupum Turumpum (steel and a piece of straw) is the title of the next article which discusses a quatrain from *Nāḷatiyār*, a famous Tamil classic which

is hailed as an important code of morals.

Valiyellām Viruntu (feasting all the way) deals with a poem from *Cirupāṇāruppaṭai*, a *Caṅkam* classic. True to its convention of *āruppaṭuttal* (guiding), this poem too describes a *Pāṇaṇ* who is a recipient of gifts from a patron guiding another *Pāṇaṇ* to the same patron. Incidentally, the guiding *Pāṇaṇ* also describes the hospitality of the tillers of *Āmūr*. With such hospitable people all the way, it is feasting everywhere.

Iyarkaiyiṇ Kalaiyaṛaṅkam (the theatre of nature's art) is on a poem from *Akaṇāṇūru*, which describes the artistic splendour of the phenomena of nature. The melodious sounds, dancing peacocks, humming bees, nompig monkeys and rhythmic waterfalls combine to provide an extravaganza of music and dance.

All the nineteen essays of this collection present memorable vignettes from literature in a masterly fashion. The related impressions too are discussed in a scholarly analysis.

This book was first published at Madras in 1968.

P.T. & R.R.

ILAKKIYAK KĀṬCIKAḶ², is a collection of 13 literary articles by Caralā Rācakōpālan.

The first article is a historic study of the laudatory verses in Tamil literature. It traces the doctrinal changes from the ancient grammatical treatise **Tolkāppiyam** to the modern free verse.

Caṅka Ilakkiyaṅkaḷil Aṟattoṭu Niṟṟal deals with Tamil literary conventions. Aṟattoṭu niṟṟal is a love theme which transforms the *kaḷavu* (secret love-making) to *kaṟpu* (open wedded state). It acts as a mirror of Tamil culture and bridges both *kaḷavu* and *kaṟpu*.

The author raises her voice for feminism in the article *Puranānūril Makatpār Kāñci*. She mentions *makatpār kāñci*, dealing with the destructive power of womanhood. The poem arouses in the mind of the reader a variety of emotions which border on grief and sorrow. These love poems have been placed in *puṣam* tradition as their theme is 'instability'.

Tirukkuralil Alar is an interesting article, which brings out the budding nature of *alar* (love-gossip) in *Caṅkam* literature and its blooming state in *Tirukkural*.

This book also has articles on folklore.
Vaṇcikkāṇṭattil Nāttuppurap Pātalkalin Tākkam

describes the influence of folk-songs in the classic epic **Cilappatikāram**, by copious citations. .

Kamparāmāyaṇattil Parataṇṇu Kukaṇṇu is a character study of Parataṇṇu and Kukaṇṇu, incidentally underlining the value of universal love and brotherhood.

The author compares and contrasts the literary conventions of love themes in *Caṅkam* verses with *Taṭuttātkaṇṭa Purāṇam* from *Periyapurāṇam*, in another article. The author verily calls *Pāñcālī Capatam*, a modern epic and substantiates her statement with quotations from the text.

She explains the new religious trend of Tiru. Vi. Ka. in her article *Murukan Allatu Ajakil Tiru. Vi. Ka.- viṇ Camaya Neri*.

Pāvēntariṇ Kuṭumpa Viḷakku - Oru Palkalaik-Kaḷakam, tries to accredit the genius of the poet Pāratitācaṇ, with special reference to his **Kuṭumpa Viḷakku**. The author praises the model family portrayed by the poet as it functions like a university with a high sense of values and discipline.

Another article on Pāratitāṇa's work, is *Pāvāntariṇ Kātalā* ? *Kaṭamaiyā* ? This repeats the pet idea of the poet, that duty should be placed above love.

The author's feministic approach is again felt in *Kavimaṇiyiṅ Marumakkaḷ Vajī Māṇmiyattil Peṇmaic Cittiram*. She is all praise for Kavimaṇi whose verses heralded the emancipation of women. The use of satire to ridicule the unimaginative tyranny of man is commendable. The extracts quoted by the author from the works of Kavimaṇi are interesting and apt.

The last article appreciates the feministic model *Vīrāyi*, a character in *Vīrāyi* by Tamiḷ Oḷi. She symbolizes the new woman who would not put up with atrocities of race and caste. She is always up against injustice and the exploitation of the weak by the strong. She believes in holding her head high.

The book has a very wide appeal. Its style is simple and lucid.

It was published in 1991 from Madras.

S.T.

ILAKKIYAK KŌLANKAL, is an anthology, containing ten articles of Poṇ. Kōtaṇṭarāmaṇ, contributed to periodicals such as **Tamiḷ Nāṭu**, **Tamiḷ Celvi**, **Tamiḷ Araṅku**, **Kuyil**, **Kural Malar** and

All the essays are highly factual and reveal the

The author adopts a technique of his own in his critical approach. His perspective of a writer, whose work and achievement he takes up for review, is that of one who personally interacts with the said writer, shares his thoughts and then reacts subjectively to the import and the impact of the work. While he seeks to justify and explain his preference or otherwise of a book or a writer, the norms of objective criticism are not given the go by. In all cases, the author seeks to do justice to the writers by bringing out the salient features of their significant literary pieces. The reviews,

by and large, are succinct as they cannot be too elaborate in articles serialized in a popular weekly magazine. However the criticism or evaluation is not at all perfunctory since it brings out all the significant literary aspects of the works reviewed and the writers assessed.

This work deals with the Tamil writers who belong to the categories of poets, novelists, short story writers, newspaper editors, publishers, essayists, politicians, orators, reviewers and critics. The list is quite lengthy consisting of distinguished intellectuals like Ca. Tu. Cu. Yōkiyār, Kampatāṇ, Kottamaṅkalam Cuppu, R. Caṇmukacuntaram, Ti. Jāṇakirāmaṇ, Caṅkararām, Vaṭuvūr Turaicāmi Aiyāṅkār, Ki. Rājanārāyaṇaṇ, Kalki, Vai. Kōvintaṇ, T.S. Cokkaliṅkam, Ku. Pa. Rājākōpālaṇ, Maṇui, Putumaippittaṇ, Racikaṇ, Ku. Aḷakiricāmi, P.S. Rāmaiya, Citampara Cuppiramaṇiyaṇ, Alliance Kupucāmi Aiyar, Va. Rā. (Va. Rāmacāmi), Kirusṇaṇ Nampi, S.V.V., Ti. Ja. Raṅkarāju, Vaiyāpurip Piḷḷai, Rājāji and T.K. Citamparanāta Mutaliyār (popularly known as Racikamaṇi T.K.C.). The author then proceeds to discuss and assess the work of famous writers in other languages such as in Telugu, Kannada, Panjabi, Malayalam and English. Viswanatha Cattianarayana Rao (Telugu), Masthi Venkatesa Ayyankar (Kannada), Takazhi Civacankaran Pillai (Malayalam), and Amruta Preetam (Panjabi), are the writers of the other Indian languages who have been critically evaluated. In English, the works of the writers like R.K. Narayan, Raja Rao, Stephen Spender, Arthur Koestler, K.S. Venkataramani, Jean Paul Sartre, Albert Camus, Andre Malraux and William Faulkner are considered. Great scholars like Tiru. Vi. Ka., U. Vē. Cāminātaiyar and Rā. Irākavaiyaṅkār and their contributions to Tamil literature also find a place in this book.

This work is a valuable piece of literary criticism in Tamil. It was published in 1985 at Citamparam.

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P.T. & R.R.

ILAKKIYAC CĀRU, is a collection of eighteen articles on a variety of topics by Va. Cupa. Māṇikkam.

What strikes one most is the new critical canons that the author applies to judge the literary merit of a work and his propensity to coin original and expressive phrases. His approach to any work is marked by a sense of objectivity. All the essays in the collection point to the author's amazing range. They also reveal the depth of his scholarship and his high sense of appreciation.

The first essay on the act of creation, besides referring to the hoariness of Tamil literature, mentions the pioneering work of many writers from the time of Tolkāppiyar to the present day and underlines the need for strengthening the tradition built by them. Just as we remember and revere the writers who went before us, posterity also should continue to pay homage to their immediate predecessors who blazed new trails.

The need for eschewing foreign words in one's writings is stressed by the author more than once.

While sharing his thoughts on research, the author spells out the criteria for judging any scholarly investigation. If it has intrinsic worth, external merit and individuality, it can be safely described as a sound investigation. Any book containing these qualities will be a genuine contribution to knowledge.

The poetry of the *Caṅkam* age was marked by a rigorous discipline with regard to prosody and subject matter. The intervening period went in for a manner that was more flexible. This latitude was extended to the subject matter as well. The author feels that the flexibility of the intervening period has high-built potentialities. This envisages a bright future for the Tamil muse.

The so-called *taṇippāṭalkaḷ*, according to the author, are songs composed with the sole aim of entertainment.

The author commends the pose of humility struck by poets when composing verses in praise of God. Thus Māṇikkavācakar calls himself 'a shameless dog' when he fervently prays to the Almighty. Similar expressions are used by other poets as well. Thus man, who is all the time given to glorifying himself, is conscious of his littleness and limitations only in *pācurams* dwelling on the greatness of God. This tradition of humbling oneself before God in devotional verses has much to commend itself.

In an article eulogizing Paṇṭitamaṇi Katirēcaṇ Ceṭṭiyār, the author pays a tribute to his exhaustive commentaries, particularly on *Tiruvempāvai*, *Tiruccatakam* and *Nittal Viṇṇappam*. He is all praise for the author's thoroughness of approach and critical acumen.

That Kaṇṇatācaṇ's imaginative powers were extraordinary is the theme of another article. Examples are cited to show how he touched dizzy heights. The author considers *Taippāvai* to be as good and inspiring as *Tiruppāvai* and *Tiruvempāvai*. None can deny that Kaṇṇatācaṇ had the spark in him.

The critical evaluation of Rāya. Cokkaliṅkam's *Kāntikkavitai* points to the author's original approach. It may perhaps smack of hyperbole when the author equates it with *Tēvāram* and *Tiruvācakam* and elevates it to the status of a *pācuram*.

The need to bring out annotated editions of Pārati's works on the same lines as U. Vē. Cāminātaiyar's scholarly editions of *Caṅkam* literature is stressed in yet another article.

Ilakkiyac Cāru, true to its title, is a digest of 'all the good things that have been ever thought and said in the world'. What lends edge to the articles is the author's daring originality and unconventional outlook.

It was published at Citamparam in 1987.

C.S.

ILAKKIYAC CINTANAİKAḻ¹, a collection of research articles by S. Vaiyāpurip Piḷḷai.

The first three articles deal with the quality of literature, its uses and its history. In his preface, the author has mentioned that these essays were based on the literary concepts promulgated by William J. Long, Augustine Pirelle, Gummier and Mc Kenzie.

The next three articles throw overboard the apocryphal theories about the ancient heritage of Tamil Literature. He has striven to establish the period of these literatures logically.

The essay on *Kāṭaic Caṅkam*, *Pattuppāṭṭu* and *Eṭṭuttokai* makes interesting reading. Another article deals with the nature of *Caṅkam* verses, and the poetic beauty of the valour and love explicated in them. He has divided the love found in *Caṅkam* works into dramatic and natural love.

The next few articles deal with the contribution of the 16th c. religious mutts, Vijayanagar kingdom

and chieftains of Tamil Nadu to the growth of Tamil literature. The contribution of the Westerners to Tamil literature in the 19th c. is also dealt with. Articles on Tamil dictionaries which were the products of European efforts ; of the growth of Tamil drama and its history and of the historical associations between Tamil and the city of Maturai are found in this collection.

It was published in Madras in 1947.

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See : **ILAKKIYA UTAYAM**

V.A.

ILAKKIYAC CINTANAİKAḻ², a collection of 19 critical essays written by Ka. Kailācapati, under various circumstances on several interesting topics, published posthumously in 1983.

The first article on Pārati establishes that he was a poet who absorbed the good of the past and welcomed the new striking a compromise between two distinct but varied points of view.

Vipulāṇanta Aṭikaḻ's contribution to Tamil research in the light of his education in science and his knowledge of music has been assessed. His work on comparative research of ancient Tamil music is also mentioned.

The next essay deals with the humanistic aspect of the poetry of Vaḷḷuvar, Iḷaṅkō, Kampan and Pārati.

There are articles on contemporary Tamil drama, children's literature and the contribution of folk literature to the development of music.

A study has been made on the quality and nature of Tamil literature in Sri Lanka in terms of the antagonism towards foreign powers, patriotic fervour, democratic feelings and humanistic attitude.

Literary concepts are dealt with in a highly scientific manner in these essays. The nature of people's literature, international literature, aesthetic problems and the changing literary outlook are some of the topics discussed and analysed.

The first edition of this work was published in 1983 at Madras.

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V.A.

ILAKKIYAC CUVAI¹ (literary taste), is a collection of 9 essays on literary criticism published in the magazines *Jaṇacakti* and *Tāmarai*. The author of these essays, Pa. Jīvāṇantam (popularly known as Jīvā), is a staunch Communist and an erudite scholar.

The first essay entitled *Putiya Cūṇilaiyum Putiya Kaṭamaiyum* (the new environment and the new duty) stretches the author's range of critical observation and assessment, right from the ethos and milieu of *Caṅkam* literature down to the empirical scope of modern science. Jīvāṇantam shows how a *Caṅkam* poet brings out the temporal felicity of individual life. He also dwells on Kampan's exquisite poetry and the grandeur of his epic *Kamparāmāyaṇam*. From the excellence of Tamil poetry, Jīvā leads the readers on to the views of Bronowski, a great scientist and thinker on the impact of science on society and polity. The spread of democracy is due to the awakening caused by the influence of science dispelling superstitions and obsolete value systems. The indispensability of science in the modern context is also stressed in this essay.

The next essay entitled *Caṅkaratās Cuvāmikaḻ* is an assessment of the significant contribution made by *Caṅkaratās Cuvāmikaḻ* to the propagation of Tamil drama and the development of the Tamil stage. He was a great writer as well as a powerful actor and this dual excellence enabled him to make Tamil drama a popular and powerful medium of entertainment and edification.

Kamyūṇiṣṭukaḻum Kalai Ilakkiyamum (the Communists and art and literature) is the title of the next essay which discusses the world wide impact of Communism at the cultural and intellectual levels and its scope of interaction with art and literature. The author stresses the imperative need for such art and literature as to contain and expatiate upon the themes of Nationalism, Internationalism and Socialistic Realism.

The fourth article entitled *Kavimaṇikku Aṇḻali*

(tribute to Kavimaṇi) is a laudatory dissertation on the poetic exuberance and excellence of one of the leading Tamil poets of this century, Tēcikavināyakam Piḷḷai popularly known as Kavimaṇi (a gem among poets). The essay brings out Kavimaṇi's felicitous poetic diction, his love for Tamil language and many other endearing qualities of head and heart. A study in contrast, between Kavimaṇi and Cuppiramaṇiya Pārati as poets, has also been attempted. Jīvā, a Communist scholar, seeks to trace and establish a socialistic ideology in the poetry of Kavimaṇi, in his treatment of social themes.

Rakunātaṇ Kavitaikaḻ is the next essay which is a critical review of the book under the same title. The poems of Rakunātaṇ, a Marxist intellectual, have been analysed and assessed here.

Yet another review of a scholarly dissertation *Kampaṇum Miḷṭaṇum*, finds its place here under the same title. S. Irāmakiṟuṣṣaṇ, the author of that dissertation is also a Marxist Comrade of Jīvā who naturally has chosen for his study the literary work of intellectuals with a Communist bias. Another book entitled *Vaḷḷuvar Vāṇta Tamiḻakam* (the Tamil Nadu where Vaḷḷuvar lived) by Cāmi Citamparaṇār has also been reviewed here under the same title.

Makākavi Ikṇāl is the title of the next essay which analyses critically and deals exhaustively with the poetry of Ikṇāl, the great poet who adorned the royal court of the famous Mughal Emperor, Akbar the Great.

The last essay *Cāmi Citamparaṇār* is a critical appreciation of the work and the views of the titular scholar Cāmi Citamparaṇār. His love of Tamil, mystical profundity, rationalism, and reformativē ardour are brought out in this essay which also critically examines the works of Cāmi Citamparaṇār such as *Vaḷḷalār Varalāru* (a biography of Vaḷḷalār i.e., Saint Irāmaliṅkar), *Tamiḻar Talaivar Ī. Vē. Irā.* (E.V. Rāmacāmi Periyār, the leader of Tamilians), *Kampar Kaṇṭa Tamiḻakam* (the Tamil land in Kampar's perspective), *Vaḷḷuvar Vāṇta Tamiḻakam* (the Tamil land where Vaḷḷuvar lived), *Tolkāppiyat Tamiḻar* (the Tamilians of Tolkāppiyam) and *Pattuppāṭṭum Paṇṭaiya Tamiḻarum* (*Pattuppāṭṭu*, a *Caṅkam* classic consisting of a decad of ancient Tamil poetry and the ancient Tamils).

This work by Jīvā serves as a guide to the critical appreciation of art and literature. The author chides

the upholders of extreme views regarding the value or significance of any piece of literature. We cannot say that all pieces of ancient literature are classical and profound. Nor can we aver that the entire literature of the past is deadwood. Both the attitudes are fallacious, according to the author.

A few dedicated Communists like Jīvā, T.M.C. Rakunāṭaṇ and S. Irāmakiruṣṇaṇ were not only intellectuals of a high calibre but also keenly interested in literary appreciation and criticism. They have brought to bear a new Marxist perspective in the assessment of literature, old or modern and added a new dimension to the existing norms of literary criticism in Tamil. The social relevance of literature, its true reflection of society and its likely reformative impact are deemed as the criteria in assessing the merits or demerits of any piece of literature by these scholars. It is intellectual reasoning rather than emotional reaction which governs the literary criticism of these Communist scholars. Jīvā's work is a welcome addition to Tamil literary criticism.

This book was first published in Madras in 1967.

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P.T. & R.R.

ILAKKIYAC CUVAI², is a collection of sixteen articles written by Ku. Aḷakiricāmi.

The article *Tīṇṭum Inpam* (the pleasure of touch) highlights the permanence of light and illusion. The eternity of love is immortalized in Cuppiramaṇiya Pāraṭi's Kaṇṇammā songs: "Kaṇṇammā ! I sought clarification about our love from the scholars learned in scriptures. They say that our love is not of recent origin but it has continued from a very early period. Aeons back I was Cītai, the daughter of the king of Mitilai and you were Irāmaṇ. Then we became man and wife. Later we were Kṛṣṇaṇ and Arccuṇaṇ respectively and at that time we were good friends. I was born as Pirakalāṭaṇ and you were my God Narasimha Mūrti. When I was Budha you were my spouse Yasōtarai. Thus our love bound us in various relationships at various times". Love is eternal, it cannot be changed whether the clime is hot or cold. This idea is also exemplified in the song *Nantalālā*. Nantalālā refers to God Kaṇṇaṇ, the son of king Nantā. "His complexion is black as that of a raven and also green as the foliage of trees. His song is echoed in all the

sounds of the world. I feel the pleasure of touching Him when I thrust my finger into flames".

The article *Cīriyakaḷvaṇē* (Oh ! my little thief) speaks about the poets who become enamoured of the loveliness of children particularly of infant Kaṇṇaṇ. A child of a king who lived in the 15th c. is also celebrated. The artistes accord importance to children next to God. They see godliness in the innocent pranks of children. According to Līlācukar, a child closes his eyes and tells his mother that the world has become dark. Pāraṭiyār in one of his poems sings of a prankish child who pops some ants into the gaping mouth of the absent-minded parent. Periyālṅkār, in his hymns, describes a child who runs to his mother and embraces her with his dishevelled bangs falling over his mouth.

Another episode described in this essay is that of Vīra Kaṇṇucakaḷ Cuntaram, a chieftain, who is in the habit of visiting courtesans. During such visits he also takes his son to the Courtesans' houses. On such occasions the chieftain's son will be fondled and showered with affection by those women. They will exhort the child, 'Oh ! Son! please go and bring your father, who is now in the company of your mother'. When the child goes back home to his mother, he appears dishevelled. His golden bracelet slips down. His waist band is not in the right place. His left back-hand contains the traces of mascara wiped off his eyes while wringing them. He has played in the sand also. On seeing all this playful havoc the delighted mother hugs him with affection and calls him endearingly *cīriya kaḷvaṇē*.

The article *Ettaṇai Kōṭi Iravukaḷ* (how many crores of nights) deals with the foster mother who informs the Pāṇṭiya king of her daughter's pangs of love towards him. She asks him, "How long shall my daughter wait and worry at the sight of the crescent moon".

The foster mother praises the glory of the Pāṇṭiya king and his country. The balmy breeze from the South (South wind) of the Pāṇṭiya country moves gently like pregnant women. He has conquered the land on the banks of the river Ganges and the Kāviri in the Cōḷa country. The land's end at Kanyākumari too belongs to him. He has married many women. He has also espoused the rivers, Ganges and Kāviri, and the Goddess of Kanyākumari at the seashore.

A generous and chivalrous Pāṇṭiya king that he is, why doesn't he marry my daughter who heaves sigh of frustration on seeing the crescent moon?

The article *Aḷaṅ Calapaṅkai* (the restless ripples of beauty) deals with three songs describing the beauty of women. A woman standing like a plant in full bloom is seen by a man who admires her beauty. He finds her complexion like that of tendershoot and her teeth are like pearls. Her eyelids painted with collyrium make her eyes look sharp like a lance. She smells sweet like a heavenly being and her shoulders are like bamboos.

The second song describes the beauty of a woman who looks like a fine piece of painting. Her beauty is not painted on soft mud walls or walls of brick and granite, but engraved in the eyes of the lover.

The third song describes the graceful gait of Cūrpaṇakai. Even tender sprouts are pained on seeing Cūrpaṇakai strain her feet coated with red dye dabbed by soaked cotton. She walks gracefully like a peacock, glides like a swan and swings like a creeper. All these ostensible manifestations of beauty conceal a mind filled with lust, cunning and malice.

The article *Avaroruvar Nāmoruvar* (he is one, we are one) deals with the intimacy of love which changes according to the seasons of the year. *Nantikkalampakam* is cited as an example to denote this seasonal change in the relationship of love. The poem addresses the bees and the beetles in the village of Nantivarman, "Oh! honeybees sucking the nectar from the water-lily, Oh! beetle, flying over the whirlpool, please listen to my plaintive words. My lover has assured me that he will return home before the onset of winter. But only the rains have arrived, but my lover has not cared to return".

"My lover Nantivarman is a merciful and munificent person. He distributes gold to those who entreat him for gifts. Such a magnificent person is indifferent to taking pity on me. But it is not his fault. We stand separated only by the change of seasons. My body alone is here but my soul is with him. The separation is due to the mischief of the changing seasons.

The article *Āyiramum Ceytirē* (you have even accomplished a thousand deeds) presents the amorous experience of a *talaivi* (ladylove) with Nantivarman. The lady says, "Oh ! maid, have I

become sallow and dispirited on account of my love-affair with Nantivarman ? I am not bothered. Even if people who surround me calumniate my love-affairs stating that I have illicit sexual relationship with Nantivarman, it does not matter. My bangles may fall off my hand but my love for Nantivarman is eternal. No force on earth can change it".

The article *Enakku Onrum Taravillaiyē* (you have not given me anything) deals with the poets who praise God. A poet abuses God Civaṅ, Vināyakar, Piramaṅ and even Murukaṅ for they do not help him out of his miseries. He rebukes Goddess Umā Tēvi also.

The article *Pirivatu Eppaṭi* (how to part with) is about the pain of parting, divine or human. In parting there is always pain and how one has to adjust oneself to that inevitable aspect of parting in life is discussed in this essay.

The book was published in 1987 at Madras.

G.J.

ILAKKIYAC CUVAI³, is a collection of eight essays by Mā. Irācamāṇikkam on the great Tamil epic *Kamparāmāyaṇam*. Each essay deals with a particular aspect.

The first chapter entitled *Nūliṅ Nōkkam* (the aim of the work/epic) discusses Kampan's motivation in authoring a massive epic on the exploits and experiences of Irāmaṅ. The author maintains that, Kampan being an ardent devotee of Tirumāl, wished to eulogize in memorable verse the significant achievements of Irāmaṅ, an incarnation of Tirumāl. The author maintains that only those who appreciate this poetic urge of Kampan based on his devotion can fully comprehend and appreciate the epic.

The second essay *Arimukappaṭuttum Nerī* (the technique of introducing characters) is an analytical discussion of the method employed by Kampan in introducing the characters in his epic. Even as Kampan describes the qualities of head and heart of the characters, he intersperses his description with his comments and observations. This masterly technique serves the two-fold purpose of factual description and critical assessment of the various characters.

The third essay *Talaimai Kāttal* (maintenance of leadership) brings out Kampan's superb delineation of the major characters, whose qualities of leadership such as resourcefulness and maturity in both

word and deed have verily become bywords. The capacity to rise to the occasion is necessary for a leader and in Kampan's portrayal of his major characters this aspect is emphasized.

In the fourth article entitled *Valarkkum Vakai* (the manner of development), the author discusses Kampan's method of developing plot and character. As the plot thickens and assumes intensity and complexity, the characters are developed and made to assume the needed intellectual and emotional dimensions appropriate to their roles and the sequences of the plot. The two characters chosen for this purpose in this essay are Cītai and Irāvanan.

The fifth essay *Mātr̥m Tīraṃ* (tactics of conversion) is a critical analysis of the tactics or strategy adopted by certain characters to convert the minds of certain other characters. Mantarai and Cūrppaṅkai, the evil counsellors of Kaikēyi and Irāvaṇa, respectively succeed in their brainwashing attempts. In their scheme of revenge however, Mantarai's success is total (in depriving Irāmaṇ of his legitimate throne) whereas Cūrppaṅkai's success is only partial. Kaikēyi too enforces a change in the decision of Tacarataṇ to crown Irāmaṇ but fails in her resolve to crown her own son Parataṇ in the place of Irāmaṇ. The tears and tantrums of Kaikēyi could effect a change in a senile mind trapped by an earlier promise but could not shake a whit the rocky determination of her son Parataṇ not to agree to an unfair appropriation of the kingdom due to his elder brother. This psychological treatment of Kampan in respect of his characters reveals how weak minds are amenable to poisoning and the strong ones resist all temptations.

The sixth essay entitled *Māruvêṭam* (disguise) explains how in an epic, characters disguise themselves to achieve their own ends or to foil or defeat the plans of their foes. Irāvaṇaṇ's disguise is discussed in this essay and a comparative study of the employment of this device in other epics has also been attempted.

The penultimate essay *Tūtu Pōtal* (the mission of an ambassador-cum-messenger) lays down the qualifications and qualities required of an ideal ambassador or messenger whose role attains crucial importance when he has to act as a link between two rivals of diametrically opposed views. Patience, resourcefulness, courage and communicative skills are

needed to fulfil such a mission. How Aguman who possesses in abundance all the physical and mental requirements of an arduous ambassadorial assignment proves his mettle and displays his remarkable prowess, is discussed in this essay.

The last essay *Araṁ Vāḷarkkum Viṭam* (the manner of virtue development) discusses how virtues and verities are glorified in the epic. Respect for one's elders, selflessness, sense of justice and fairplay, zealously abiding by the instructions of one's father, treating even strangers with fraternal solicitude and many other laudable qualities of head and heart are revealed in the thoughts, words and deeds of the important characters of **Kaṁparāmaṇaṁ**. The epic of Kaṁpaṇ is not the story of how God lived and acted as a man but how a man lived and acted as an ideal man and attained superhuman stature and godliness in the process.

This book, a valuable addition to the criticism on Kampan was published in the year 1956 at Madras.

P.T. & R.R.

ILAKKIYAC COLLAKARĀṬI, is a dictionary compiled by Cuṇṇākam A. Kumāracāmiṇi Pillai. It contains about 11,000 name words gathered from literature, grammar, *nikaṇṭus* (lexicons), etc., totaling 61 works. The work bears the title *Ilakkiyac Collakarāṭi* (dictionary of literary terms) not without reason for most of the terms herein are seen to have been culled from literary works, as claimed by the author.

No particular methodology has been followed in compiling this dictionary. In giving the meanings, except in very few cases, there is no reference to the texts, verses or lines in which the words occur in that meaning. Even in the very few references, only the texts are mentioned. Most of the meanings given are the ones in ordinary use in modern Tamil. The method for the selection of the words has not been explained.

Some words which are found in more than one work are explained and the exact meanings of the words in the relevant context are given. For example, *kalām - mārūpāṭu* (Cin); *vekuḷi, koṭumai* (Piñ) (Cin - Cīvakacintāmaṇi; Piñ - Piñkala

Nikantu)

For some words we find their literary meanings along with their common and colloquial

meanings too, as cited below :

pōkkutal - uṇarttal (cin) ; *ālittal, anupputal*

The term *pālai* refers, in the context of *akam* literature, to one of the five *tiṇais* and the meaning - desert land, is seen widely employed in literature. However, in this work this widely prevalent meaning is not given and instead *pālai* is explained as *miruka cīṇṇam*, the name of the star. This is the only meaning given for this word. But the work does not give any reference for this usage in literature. This dictionary gives the meaning *yāl* to the term *vīṇai*. But it does not state which work uses the term *vīṇai* to mean *yāl*. It is to be surmised that the author of this work has given this meaning on his own. *Vīṇai* and *yāl*, though both are stringed instruments, are different and have their own distinct traits. *Vīṇai* is not *yāl*, as much as violin is not guitar. And to use them as synonyms is not just correct.

Thus a dictionary that lacks methodology and consistency that ought to characterize any lexicon, was compiled single handed by an individual towards the end of the 19th and the beginning of the 20th centuries. However the alphabetical order has been efficiently adhered to in this work. This work comes under the category called Restricted or Special Dictionaries or Synchronic Dictionaries.

This work was first published in 1914 and reprinted in 1985.

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M.M.

ILAKKIYAT TAKAVU, is a collection of articles on the Tamil epics written by Mā. Irāmaliṅkam between 1964-72.

The first two articles deal with general characteristics of epics, like the epic hero and the dreams commonly elaborated in the epics. He draws our attention to the fact that *Kuṛiṇṇiṇc Pāṭṭu*, which is one of the *Caṅkam* works, contains epic characteristics. He points out that *Vālmiki's Irāmāyaṇam* owed its in-

spiration to *Tacarata Jāṭakak Katai*. Another article is on *Mātalaṇ* of *Cilappatikāram*.

The article on *Nīlamālai*, figuring in *Kamparāmāyaṇam*, is equally thought provoking. Besides making a comparative study of *Naḷaveṇṇā* and *Naiṭṭam*, the author also discusses the characters *Payāpati* and *Tiviṭṭaṇ* figuring in *Cūḷāmaṇi*. There is yet another study on the historical fidelity of the events described in the epics. The work thus projects many new perspectives.

It was published in 1979 at Madras.

V.A.

ILAKKIYAT TALAIVAR, a collection of 14 articles on Mu. Karuṇāṇiti, by Na. Cañcivi. Mu. Karuṇāṇiti, the former Chief Minister of Tamil Nadu, is the leader of *Tirāviṭa Muṇṇēṇṇak Kaḷakam* (D.M.K.). He is an eminent writer of stories and plays. He has written impressive dialogues for many Tamil films. He has directed and acted in many stage dramas. The author of this book has been very close to Mu. Karuṇāṇiti for many years.

Mu. Karuṇāṇiti reconstructed a prose-drama based on the ancient epic *Cilappatikāram*, changing the original text to suit his rationalistic principles and also introduced new characters like a Greek merchant who takes *Kōvalaṇ* to *Mātavi's* house. His goldsmith is cast in a different mould from the original because he is hesitant to hurt the sentiments of the goldsmith community. According to him, one of the securities in *Pāṇṭiyaṇ's* palace was the Chief, who stole the queen's *cilampu* (an anklet). He has made these changes because he didn't want to hurt the feelings of any community.

Mu. Karuṇāṇiti is a wonderful poet. His verses are full of emotional expressions touching the hearts of the readers. Metaphor, simile, pun and alliteration are found in plenty. To cite an example :

tēṇē, kaṇiyē, tiṇaiyē
amutē, uṇē, uyirē
tamiḷē, tāyē, vaṇakkam
conṇēṇ vāḷka naṇru.

Long live Mother Tamil

I bow to you,

You, the honey, fruit, millet, ambrosia,
the flesh and the spirit.

In his verses one can trace the influence of *Tirukkuraḷ*, says the author and substantiates it with

a list of quotations.

His verses were presented mostly in *kaviyaraṅkam* and they reveal his love for Tamil language. The book has a list of quotations. His verses are rhythmic and have beautiful rhyming. The 32 qualities needed for a successful life of a person are revealed in his poems.

Mu. Karuṇāniti in his verses, praises the greatness of the workers and the importance of the labourers. He is anxious to develop Tamil Nadu as a garden of Communism. These are supported with suitable quotations from his writings.

This book brings out the versatility of Mu. Karuṇāniti as a dialogue writer, a modern poet and a stage performer. His literary uniqueness and style are brought out well. His attempt to utilize literature for political propaganda is well explained in this book.

This book was published in 1987 from Madras.

C.S.

ILAKKIYATTIL IṆA UṆARCCI, a work upholding the idea of Tamil Nationalism by Ma. Po. Civaṇāṇam.

The book was serialized in his journal *Caṅkōl*. He divides Tamil literature into three distinct periods: the *Caṅkam* period (100-300 A.D.), Medieval period (300-1900 A.D.) and the Nationalist period (2000 A.D.). While during the *Caṅkam* period kings and lords held sway, the medieval period saw the rise of religious heads and schools. The Nationalist period, as the name itself suggests, was marked by an intense patriotic fervour.

Caṅkam literature seldom makes any reference to nationalistic problems as these were conspicuous by their absence, thanks to the generous attitude of kings and queens. The Medieval period preoccupied itself with disturbing philosophical questions and therefore there was a spate of didactic and religious literature. In the third period, nationalistic problems assumed great importance in keeping with the spirit of the times. The reformist zeal of the writers naturally got echoed in their writings.

To substantiate his classification, he refers to individual literary works. He eulogizes *Caṅkam* literature, *Cilappatikāram*, *Muttolīāyiram*, *Nantikkalampakam*, *Kamparāmāyaṇam*, *Tiruttonṭar Purāṇam*, *Villipāratam*, works of Pārati and Nāmakkal Kaviṇar. *Maṇimēkalai* is condemned for

its overt religious partisanship towards Buddhism. **Kaliṅkattup Paraṇi**, a marvellous aesthetic achievement woefully lacks the nationalistic fervour.

His analysis echoes contemporary political and social trends. Often the tone of the propagandist supersedes that of the researcher. The nationality question in a capitalistic set up deserves much more depth in analysis.

It was published in 1979, at Madras.

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V.P.

ILAKKIYATTIL ORUMAIPPĀṬU, national integration has figured in Tamil literature from time immemorial. Ancient Tamil classics have laid emphasis on the oneness of the country and its common cultural legacy. Va. Irācakōpāḷaṅ's book is yet another attempt to underline the theme. The author has cited copious illustrations from *Tolkāppiyam*, *Puraṇāṇūru*, *Cilappatikāram*, *Tirumantiram*, *Tirukkuraḷ* and *Pāratiyār Kavitaikaḷ* to substantiate his claim. The book is divided into nine well written chapters.

It was published in Kāraikkuṭi in 1964.

M.M.

ILAKKIYATTIL KAṆ, a prose work by S. Cauntarapāṇṭiyaṇ. The author of this book has collected and in some places analysed, the information about eyes occurring in Tamil literature, from the ancient to the modern periods. There are eight articles in this book.

The author has carefully gone through the literary works to collect all the references to eyes and has described them in an enjoyable manner. Even the commentators have ignored the details about the eyes, and were satisfied with generalizations befitting the contexts. But this author goes into minute details.

Eyes are discussed under four major headings: 1. Description of eyes as a sensory organ. 2. Emotions expressed through the eyes. 3. Comparison of eyes with other things. 4. Explaining the relation between other emotions and the emotions expressed through eyes.

The first article deals with the eyes mentioned in the *Caṅkam* literature. The second one discusses the references to the eyes in the twin epics.

The third article analyses the eyes referred to

அ. ஆ. இ. ஈ. உ. ஊ. எ. ஏ. ஐ. ஒ. ஓ. ஔ. ஶ. ஷ. க். ங். ச். ஞ். ட். ண். த். ந். ப். ம். ய். ர். ல். வ். ழ். ள். ற். ள்.
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ḷ ḷ ḷ ḷ

in the didactic and devotional literature.

It is a poetic tradition in Tamil to describe the eyes of girls as flower-like eyes, fish-like eyes, fawn-like eyes, eyes like cool waters (rain), eyes in glossy black, etc. But Pāmpāṭṭi Cittar has described a lady's eyes as *malañcori kaṇ*-eyes pouring out evil with contempt and disdain.

The author agrees that some of the literary facts contradict the findings of science. For example, the statement of *Cittars* that after laying eggs the female fish looks at them, as a result of which the eggs hatch, has no scientific basis and is rather fantastic.

Another scientific contradiction is the common belief of the folk that the snake listens through its eyes - *kaṇṇē ceviyākak koṇṭāṭu pāmpē* - you snake having your eyes as ears, dance. Snakes, infact, absorb the friction of the sound waves through their lower jaw and react accordingly.

This book also discusses the meaning of names, such as, Kaṇṇaṇ, Kaṇṇāyiram, Aṇkayaṇkaṇṇi, etc., which have *kaṇ* as their stem. It lists 35 names of *Caṅkam* poets whose poems contain references to the eyes. Idiomatic phrases and proverbs dealing with eyes are also dealt with.

It was published in Madras, 1989.

C.S.

ILAKKIYATTIL CAMUTĀYAP PĀRVAI, a book consisting of six scholarly articles by Ji. Jāṅ Cāmuvel (G. John Samuel), is a good introduction to readers unfamiliar with the Marxist stance on literature with its emphasis on the sociological perspective. The raw material of literature being life, no criticism worth the name, can overlook the social commitment of the writer. A sense of history, a knowledge of the doctrines that have shaped the society, a sharp aesthetic sense and a penchant for comparative study are the hall marks of a good critic.

The introductory article traces the views of Marx on the evolution of society and outlines the Marxist approach to literature with its pronounced sociological bias.

The second article distinguishes Realism from Naturalism. While Naturalism has an exaggerated veneration for traditions and lores, Realism is more down-to-earth and pragmatic. Naturalism offers little scope for innovation or the improvement of the status quo whereas Realism is progressive and forward-

looking. Realism directs itself towards improving the so-called predicament of Man unlike Naturalism which revels in the past and rests content with antiquated ideas and notions.

The third article is on 'Literature and Aesthetic Sense'. The Marxist would relate the aesthetic sense of man with his infinite capacity for hard work. Karl Marx himself has observed that man's sense of beauty gets sharpened thanks to his prodigious and indefatigable industry. While the strivings of animals and other lower organisms are inspired by selfish ends, those of man have a higher and nobler aim, namely improving the lot of his fellowmen. All productive activities are motivated by this sublime ideal. Since they are creative, they give a fillip to man's innate sense of beauty.

In the next article, the author stresses the point that any work of art can hope to attain international distinction only if it contains progressive ideas. The closeness and kinship of human society must be highlighted. Anything smacking of narrowness of outlook should be eschewed. Humanitarian ideas alone will win for any work the international recognition.

'Literature and Marxist Thinkers' makes an interesting reading. This contains the views of Karl Marx, Lenin and a few other dignitaries. Lenin equates high productivity with great art and literature. He commends the works of Tolstoy which substantiate this idea. Another writer whose works contain 'the germinal idea of new awakening' is Gorky. Lenin has little sympathy with Futurists, Dadaists and Surrealists who talk about a higher reality totally unrelated to social life.

The last chapter is devoted to discussing Christopher Cauldwell's ***Illusion and Reality*** which has verily become a classic. It would be too ambitious to condense all the ideas of Cauldwell within a limited framework. A few things, however, have to be highlighted. Bourgeois literature portrays man as inspired by narrow, selfish motives, whereas Marxist literature views him as one acutely sensitive to social needs and committed to improve and ameliorate the Human condition. Marxist literature always trembles on the threshold of a new morn. Its prime virtue is the optimism that it generates.

It was published in Madras, 1984.

J.A.R.

ILAKKIYATTIL CÔṢALICA ETĀRTTAVĀTAM, a treatise on Socialist Realism in literature by Pa. Jīvāṇantam.

The book published as a serial in the magazine *Tāmarai* has been left incomplete owing to the demise of the author. In his preface, he outlines the scope of his work : definition of Socialist Realism ; illustration from Soviet literature and application of the same in Tamil literature.

He establishes how the theory of Socialist Realism is a product of Socialist Revolution in the Soviet Union. The newly created society is oriented to produce its own literature. It craves for an active participation of the artist in the creation of the new world and unlike realism it aims not merely in depicting the present life in all its crude realities and lively aspects but also in showing the way to future developments.

He deals with Lenin's theory of literature, particularly the literature of the proletariat. The author deals with the evolution of Gorky and Mayakovsky as the artists of Socialist Realism, their achievements and their contributions. The author's tone itself speaks the involvement and sincerity he feels for the Marxian ideology, and Socialist Realism which is the literary precept of the same. This work is a fine introduction to the historical necessity out of which sprang up Socialist Realism, its evolution and the embodiment of the theory as found in the pioneering artists like Gorky and Mayakovsky. Had he completed his task as originally planned, this would have been a monumental piece.

This book was published in 1973, at Madras.

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ILAKKIYATTIL PAṬIMAM (imagery in literature) is a treatise on imagery in literature in general, with special reference to the employment of that device in Tamil literature. The author of this work Ve. Irāma Cattiyaṁūrtti has taken great pains to gather the views of the trail-blazers in the field of poetry regarding imagery and analyse them critically in this work. Initially the author makes a holistic survey and assessment of world literature in this regard and then takes up imagery in Tamil literature for specific treatment.

In this book, the discussion of imagery is

under six heads. The literary aspect of the discussion is broadly based on the views of critics like Cecil Day Lewis. The figurative approach of imagery is based on the relevant theories of I.A. Richards in this regard. The structural approach is supported and substantiated by the principles of Zeol Kowski and the aesthetic approach is based on the views of Gill. Imagery is sought to be defined through the different reflections of individual poets in Tamil literature. In this process, the study of the origin and development of imagery becomes a part of Tamil literary history, as imagery in Tamil literature from *Tolkāppiyam* onwards has been chronologically discussed.

The author states that imagery was employed in ancient Tamil poetry (from *Tolkāppiyam*) in the form of *aṭai* (attributive terms), *uruvakam* (metaphor) and *uvamai* (simile). He lists such pieces of imagery under poetics, figures of speech and manifestation as illustrated by *Tolkāppiyar*. An etymological analysis of the term image reveals the Latin root of the word *imago*. The author poses the question whether an image is sensual or emotional in the ultimate analysis. The views of Western critics are cited in this context and confirms the contention of Cecil Day Lewis that any verbal picture with an imagistic touch may be called an image irrespective of its sensual or emotional origin. The relationship between a literary creation, its creator and connoisseur is also discussed by the author.

A poet's role is creative and a reader's role is cultural. Any piece of creation originates in the human mind and no creation is beyond mental purview. This view is known as Mentalism. Besides stressing this concept, the author brings out the impact of Materialism, aesthetics, figure of speech and the study of form in the development of imagery in literature. In this regard, the author cites the views of eminent Eastern and Western litterateurs.

A separate chapter entitled symbolism discusses the view of erudite scholars and critics such as Cecil Day Lewis, I. A. Richards, Kowsky and Gill on the use of symbols. There is also an elaborate discussion on sonics in this book.

This work contains a systematic study and methodical approach in its discussion of the literary device called image. The author spares no pains or efforts on his part in this dissertation which is of

a technical nature. There is ample evidence of the author's wide reading of world literature and literary theories. We also find proof of the author's critical acumen and erudition in his discussion.

This book was first published in the year 1983.

G.J. & R.R.

ILAKKIYATTIL PENKAḻ, a collection of 7 literary articles edited by Ti. Pākkiyamuttu. It describes the status of women from the *Caṅkam* period to the modern age.

The first article *Caṅka Ilakkiyattil Penkaḻ*, by Ca. Meyyappaṇ, states that women were held in respect in the ancient period, as revealed by *Tolkāppiyam* and *Caṅkam* literature. Steadfast chastity of womenfolk is appreciated. Their hospitality, household maintenance, and child care are admired. Women with high education and courage also figure in this article.

At a time when women did not enjoy any freedom, it is a relief to see Mātavi portrayed as a gifted woman with an eye for the fine arts, particularly dancing. In fact, women are trying to break the shackles that enslave them and establish their independence. Mātavi, thus, symbolically stands for the enlightened woman who boldly asserts her rights. The Epics usually highlight the importance of women in the scheme of things.

The third article *Tamiḻ Puṇaikataikaḻil Penkaḻ* (1875 - 1925) authored by the editor of the anthology, highlights the turning point in the life of womenfolk wedded to old beliefs and customs. Thanks to the efforts of Women Lib. Movements, the antiquated ideas were given up and women began to claim their equal rights with men. Novels written between 1875-1925 gave an impetus to this new awakening. They heralded the freedom of woman and buried the age-old philosophy which had confined her eternally to the hearth.

Tarkālat Tamiḻ Nāvakaḻil Penkaḻ (1948 - '60) (women in modern Tamil novels) is a contribution by Pilāraṇṣ Villiyam (Florence William). These novels have tried to make flexible and relax the traditional rigidity on *kaṇṇu* - chastity, and marriage, according to the demands of the circumstances and the changing social values.

Tarkālap Puṇaikataikaḻil Penkaḻ (1961 - '75) (women in modern fiction) is an article by Ca. Vē.

Cuppiramaniyaṇ. In each fiction, women are characterized differently depending upon their roles as a mother, a daughter, a wife, a sister, a mother-in-law, an office goer, etc. The changes in the socio-political spheres is reflected in the life-style of the women described.

Tarkālak Kavitaikaḻil Penkaḻ (women in modern poetry) by Irāma. Cuppiramaniyaṇ, expresses the long-felt desire of the Tamil poets for women's education and their freedom. Pāratiyār, Pāratitācaṇ, Muttucāmi, Irainakar Maṇaimaṇi, Kāmarācaṇ, Cōmacuntaraṇ are some of the poets whose writings about women's progress are discussed there. They sing about the need for women to involve themselves in their multi-dimensional activities to improve their status.

The last article is in English, titled *Women in Indian Literature* by K.M. Tārakaṇ. It examines the characterization of women from the ancient period to the contemporary period and evaluates them. This analysis shows the status of women in various stages.

This book shows the status and progress of women through ages with a bird's view.

It was published in 1977 at Madras.

P.T.

ILAKKIYATTIL MAṆITANĒYAM, is a collection of eight literary essays by K. Pālataṇṭāyutām.

Literature is an accomplishment by man for man ; the basis or the basic principle upon which literature is built is maṇitanēyam or humaneness. Humaneness in literature does not consist in 'dealing with the downtrodden and the repressed, the poor and the impoverished, using the wretched two footed creatures as the staple of literature and treating them with compassion'. Humaneness consists, on the other hand, in portraying the prowess of a human, the nobility and high principles which characterize a human. Real humaneness is informed by beligerence. Good literature according to this author has to have the above traits. He means by *maṇitanēyam* only the above mentioned virtues. He has unshakeable belief that good literature is as vital to the well-being of a man as pure air, pure water and good food. The essays illustrate these view points.

Ilakkiyattil Maṇitam (humanism in literature) is the first essay. "Man ! O how majestic it sounds ! greater ideas than man, I have none. Man is the architect,

and originator of all things and all ideas ; he is the true performer of miracles ; all the most marvellously wrought beautiful things of this globe, are the products of man's hard work" - quoting the above reflections of Maxim Gorky, the author K. Pālatanṭāyutam alludes to the verses of **Kamparāmāyaṇam** and **Pāraṭi** which extol man as 'the paragon of creations'.

The essay **Vālvum Ilakkiyamum** (life and literature) relates the origin of literature to the evolution of the life of mankind, for literature and life are reciprocal. Literature is the flower that blossoms out of life. The essay explains the intimate and the deep relationship between life and literature.

Pāraṭiyiṇ Tēcapakti (Pāraṭi's patriotism) is the third essay in this collection. The author defines patriotism as the love for one's compatriots. He is emphatic that a true poet is a patriot, a true patriot is a social scientist, a true social scientist can only be a revolutionary. According to the author, Pāraṭi has exemplified these ideals in his life.

Vālvum Pēṇāvum (the sword and the pen), is an exhortation to his contemporary Tamil writers who penned during the 1965 Indo-Pakistan conflict to condemn the Pakistani aggresssion and create literature motivating the Indians to rise to the occasion and meet the external challenge.

Kalai Ilakkiyat Tiruviḷā (arts-literature festival) discusses the objective, scope and benefit accruing out of the Third State Congress of the Tamil Nadu Arts and Literature Association that took place in 1968 at Tirucci.

The next dissertation under the heading **Kalai Ilakkiyap Pārvaīyil Tīkkatiriṇ Puraṭci** (the revolt of the **Tīkkatir** [spark of fire] seen through the eyes of arts and literature) is a rebuttal of the condemnations aimed at the meet organized by the Indian Communist Party, by her opponents.

Čiṇimāvil Nakaiccuvai (humour in cinema), sheds light on the humour of N.S. Kirusaṇṇa - a very popular actor who had long innings in Tamil cinema as a jester. N.S.K., as he was fondly cherished, made millions laugh and think too. This essay explains the profundity behind N.S.K.'s wisecracks.

The essay **Maṇitaṇai Nēcikka Eḷutuṅkaḷ** states that literature helps to produce a lofty man. Writers may write anything to please others. However, this essay is an appeal to the writers to use their writing

skill to refine and cultivate, and improve the taste of the reading public, to offer them lofty ideals ; and literature should have intimate link with reality.

The author, Pālatanṭāyutam was a person of strong Communist convictions in the 40s and was a committed Trade Unionist who had endured incarceration for more than 10 years. Quite familiar with Marxist politics and Socialist Realism and disenchanted with these political creeds, for they are but sterile platform orations, he makes searching observations. He dismisses questions such as 'whether literature is sound enough to form the foundation of a society ? or if literature is capable of enduring superstructure as inane and futile ?' Literature, he maintains, ought not to be subjected to narrow 'isms'. He is a liberal who would like literature to be the product of unfettered liberty.

These essays were written at different times and appeared in various magazines such as **Tāmarai**, **Jaṇacakti**, etc. ; the background for them were provided by the tussle of ideas between good literature and decaying literature, the conflict of opinions which raged in those days. "The right values of mankind form the sound, deep tenor of good literature ; and the literature which has as its basis sound emotions would last as long as the society lasts". This is the quintessence of his essays.

The first edition of this work was published in Madras in 1975.

M.M.

ILAKKIYATTIL VILAṆKUKAḻUM PARAVAİKAḻUM, a book by A.Tirumalai Muttucāmi, containing six well-written chapters, is an authoritative dossier on birds and animals figuring in Tamil literature. Most of the illustrations are drawn from the **Caṅkam** classics. The others are from **Čivakacintāmaṇi**, **taṇippāḷal tiraṭṭu**, **kōvai**, **ulā**, etc. The author, while listing the birds, fixes them to a particular landscape, out of the five prominent ones, frequently mentioned in Tamil literature.

It is not unusual for poets to sing on animate and inanimate things. Attributing human sentiments to non-sentiment beings is an age old poetic tradition. The Tamil bards have also indulged in this fancy. But while singing about animals and birds, they have been punctiliously scrupulous in fixing their locals. Since all animals and birds are not found everywhere, scientific precision demands that they are fixed to areas

where they breed and survive. The Tamil poets have given importance to scientific truth even while indulging in wild fancy. A convenient foothold for them is the convention which classifies landscape under five heads. Incidentally, it should be borne in mind that birds are included in the list of germinal items under *akam*, one of the broad classification of Tamil literature.

While describing animals and birds, the poets of ancient Tamil Nadu are sometimes down to earth and confine themselves to hard facts. There are occasions when they highlight the kinship between man and other forms of living organisms. It is also common to attribute human sentiments to animals and birds. Anthropomorphism is not unique to Tamil literature. All the literature of the world have a claim on it.

While the birds are friendly and co-operate with man, animals are often hostile. *Caṅkam* literature provides examples of birds coming to the rescue of man. The peacock, the parrot and the cuckoo are the stock-in-trade of the romantic poet. The fight between animals and birds figures in **Purapporuḻ Venpā Mālai** and **Kaliṅkattup Parani**.

The rapport between man and animals which the ancient Tamil poets have celebrated has become almost a tradition and continues to be followed even by modern bards. Thus *Pārati* goes to the extent of saying that 'the crow and the sparrow belong to my fold'.

The last two chapters of the book contain generalities. They have a bearing on contemporary times and contain valuable information on our natural resources including the flora and the fauna.

The book was published in Madras in 1959.

S.T.

ILAKKIYAT TIRAṆ, an introductory work on critical theory and practice by Mu. Varatarācaṇ. Apart from introducing the native learner to the contemporary Western critical canons, the work attempts to harmonize the critical sensibility of the Tamil mind with the theory and practice of literature by the Western scholars. The author, a mature and a pioneering academic critic in Tamil has successfully adapted an essentially alien mode to interpret native literary scholarship.

That the central aim of literary criticism is to elucidate works of art and to cultivate the critical sen-

sibility of the reader is the infrastructure on which are built the various tenets of this work. Intended as it is to foster and nourish a sense of literary taste and value. **Ilakkiyat Tiraṇ** explains the nature and function of literature and literary education, the nature and the working of the creative mind, the cardinal tenets that go into the making of literature, its aesthetic structure and utility, the organizing principles of 'recreative' activity and the relationship between art and science.

It was first published in 1945, Madras.

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M.M.

ILAKKIYAT TIRAṆĀYVU¹, is a work on literary criticism by Ji. Jāṇ Cāmuvel (G. John Samuel). This book describes the Western literary theories in six articles, in a language simple and lucid.

Kavitaiyūm Kaviṇaṇum (the poetry and the poet) deals with the universality of poetical themes. Although the poets come from different lands and language, their central idea remains the same.

Kirēkka Ilakkiyaṅkaḻum Tiraṇāyvuk Kalaiyiṇ Tōṇṇamum (the Greek literature and the origin of criticism) states that the questions raised by Plato have served as a turning point in literary criticism. This has also paved the path for **The Poetics** of Aristotle. From these two, the field of literary criticism has evolved.

Oru Tattuva Mētaiyiṇ Tiraṇāyvu Nōkku (the approach of a great philosopher to criticism) explains the theories of Plato. This article avers that poets who compose verses out of inspiration, should be able to produce good mankind by their literary output. It is known as Classical Theory. Such ideas of Plato, a scholar and a pioneer in the field of criticism, are established in this article.

Ōr Ariviyal Ariṇaṇiṇ Ilakkiya Āyvu. (the literary research of a scientist) describes the effective usage of iambic metre in the hands of Euripides rather than of Engels. This article also discusses the suitable metre for suitable vocabulary, as iambic is for metaphors.

Kāppiyap Pāṭalkaḻ (the songs of the epics) elabo-

rately discusses the nature of epics in the following titles - the origin of epics, the types of epics, its length, its metre, hyperbolic incidents, problems in the criticism of epics, and the tragic plays and epics.

Oru Kaviṇaṇi Ilakkiya Arivurai (the literary advice of a poet), deals with the socio-literary background of Rome, Horace's *Ars Poetica*, his view on diction, style and metre, the poetic tradition, the types of characters, the metre for plays, the origin of tragedy, the literary techniques of poetry, the aim of poetry, the errors in poetry, etc.

This book discusses the literary approaches of the Greek philosophers like Plato, Aristotle and Horace, and the growth of criticism. It is a scholarly exposition in the field of criticism.

It was published in 1976 in Madras.

S.T.

ILAKKIYAT TIRANĀYVU², is a work on literary criticism by Cu. Pālaccantiraṇ. It is divided into seven chapters.

In the first part bearing the heading *Ilakkiyat Tiraṇāyvu*, various pertinent points are raised and explained such as what is meant by literary criticism, who is a critic, various forms of literary criticism such as ontological criticism, traditional criticism, inductive criticism, aesthetic criticism and elucidatory criticism. It also deals with the problems in assessing a work, and the attributes of a lasting literary piece. Further, it examines the question as to when a commentator can be classed as a literary critic.

In the second chapter *Ilakkiyam* (literature), various points such as what constitutes literature, the various branches of literature, the salient attributes (of literature) such as passion, imagination, simile, realism, idealism, style and nature as dealt with in literature are discussed.

The third chapter *Kavitai* (poetry) deals with the peculiar characteristics of Tamil versification such as *toṭaikaḷ* (linkage), *yāppu* (prosody), *vaṭivu* (form), *collāṭci* (diction), *col viḷaiyāṭtu* (word play) and other related topics like simile, metaphor and implied simile. There is also a discussion on subjective and objective poetry. Literary forms like the epic and the ballad have also been touched upon.

In the chapter *Nāval* (novel), the author dwells on the traits of a novel, the methods generally used in delineating characters, the importance of dialogue and ambience which lend distinction to the literary form.

The next chapter is devoted to *Cirukatai* (short story). It examines the place of the short story in modern literature. It throws light on the time factor which differentiates a novel from a short story (the unity of time, place and action), the pattern of a short story, the importance of dialogue and descriptions which help to evoke the atmosphere and the point of view projected.

How a play is different from the novel is highlighted. The narrative techniques employed in resolving the conflict, the ingenious use of dramatic irony when the situation calls for it, the use of verse and the supernatural are mentioned. These lend the drama an additional dimension. The novel, on the other hand, is bound by its own constraints. 'It woefully lacks the elbow room that the play enjoys'.

The final chapter is devoted to *Putuk Kavitai* (new poetry).

This work was published in Madras, in 1976.

P.T.

ILAKKIYATTUKKU ŌR IYAKKAM, is a work of literary criticism and a treatise on literary theories by Ka. Nā. Cupramanyam, the creative writer and a literary critic.

It contains 26 essays. A discerning and voracious reader of literary works in many national and international languages, the author is highly original and at times controversial in critical approach. He is not carried away by the popular image of a writer projected by media men or middlemen with vested interests. Ka. Nā. Cu., as a critic is made of sterner stuff and he does not suffer literary lightweights gladly. Hollowness and hypocrisy in literature are anathema to him and he does not mince words in lashing out at what he considers sub-standard stuff.

The titular essay *Ilakkiyattukku Ōr Iyakkam* (a campaign for literature) stresses the imperative need for a rigorous movement to promote discerning readership and healthy criticism of literature. As literary output becomes prolific through popular magazines and paperback publishers, there is the risk of considerable damage to genuine literature. Potboilers may become best sellers by pandering to the baser instincts of the human race. Hence readers worth their salt should be discerning and discriminatory in their choice of books. It requires a collective movement to inculcate a true literary consciousness in the minds of the

T.K.Ci-yin Ilakkiyappaṇi (T.K.C.'s service to literature) deals with the enlightening and endearing qualities of Rasikamaṇi T.K. Citampara-nāta Mutaliyār (popularly known as T.K.C.) as a critic and connoisseur of literature. Fearless and outspoken, he was for popularizing Tamil literature and making it easy of reach and comprehension for the average reader. Purists and conservative Tamil scholars who resisted change were objects of ridicule and contempt to T.K.C. In genuine literary appreciation, T.K.C., was a trendsetter and trailblazer whose wide reading and profound scholarship freed him from bias or prejudice

of any kind and made him a critic par excellence.

The essay *Ilakkiyācīriyaṇum Vācakaṇum* (the writer and the reader of literature) tells us that a reader goes in search of good literature and not vice-versa. Hence the imperative need of writers to create such wholesome literature.

This book was published at Bangalore in the year 1985.

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See: **ILAKKIYAC CĀTAṆAIYĀLARKAḻ**

P.T. & R.R.

ILAKKIYAT TŪTARKAḻ, is a collection of ten thought provoking essays by A.Ka. Navanīta-kṛiṭṭiṇaṇ on the topic 'Emissaries in Literature'. The author's range is very wide and includes all the noteworthy books and *pirapantams*, in which emissaries have played a significant part. The qualities of a good emissary, his work ethics, and the relevance of his role in bringing about the resolution of conflicts are some of the items elaborated in the essays. The author also points out that the convention of sending messages through emissaries obtains in other literatures as well, though he has not ventured to cite examples. A chapter on comparative study would have enhanced the value of the book and endowed it with more depth.

A broad classification of emissaries will fall under two distinct heads : emissaries who carry the messages of love figuring in *akam* literature and emissaries who carry the news of war and conflict figuring in *puṇam* literature.

Messages sent through inanimate objects also find a place in the book. The opening article in the anthology is on *Vaḷḷuvaṇ Kaṇṭa Tūtaṇ* obviously a reference to the couplets in *Tirukkuraḻ* which have a bearing on *tūtu*. Vaḷḷuvar, while enumerating the characteristic features of a good emissary, gives priority to three attributes : knowledge, love and a sense of discretion. The pleasing appearance of the messenger also counts. In the next article, the author refers to the episode of Lord Civaṇ playing the emissary on behalf of the Caivite savant Cuntarar. Auvaiyār acting as the messenger to king Atiyamāṇ is too well-known to be recounted in detail. Auvaiyār's robust common sense is underlined. *Mātavi Aṇuppiya Tūtar* stresses the strong points of *Vacantamālai* and *Kōcikaṇ* who carried the message of *Mātavi*, the danseuse to *Kōvalaṇ*.

Among the emissaries, the pride of place goes to *Aṇumaṇ* who took the message of love of *Irāmaṇ* to *Cītai* pining in *Acōkavaṇam*. Even the Gods have condescended to act as emissaries. Did not Lord *Kṛṣṇaṇ* play the role of an emissary of *Tarumar* in *Makāpāratam* ? *Vīravāku* was the chosen messenger of *Murukaṇ* to the mighty *Cūrapatumaṇ*. *Naḷaṇ* chose a swan to carry his message to *Tamayanti*. *Palatēvaṇ*, who went as *Cīvakaṇ*'s messenger to the *Cēra* assembly in *Maṇōṇmaṇīyam* exemplifies in himself the typical emissary of *Tiṇuvaḷḷuvar*.

Though the author's list cannot claim to be exhaustive, it is fairly representative as it covers a wide spectrum of Tamil literature within the limited compass of a few pages. It would be a fruitful research if any scholar attempts to make up the omissions.

It was published in Madras in 1965.

S.T.

ILAKKIYAT TĒṆ, a collection of 16 essays by Ku. Aḷakiricāmi on themes from Tamil literature related to love in its saturation and in a state of separation of the lovers.

The first essay *Uḷakam Iraṇṭākivittatu* (the world has split into two) is an elucidation of two poems of the *akam* genre of the ancient classical Tamil poetry wherein the pangs of separation of a *talaivi* (heroine) are brought out vividly and picturesquely.

The next essay *Avariṭam Collamāṭṭirkaḷā* (won't you tell him ?) is on a few poems of the *tūtu* (sending a message) genre in Tamil.

The next essay *Piṛakkumpōtē Kiḷaviyā* (is woman an oldie even at birth ?) is a dissertation on the status of women in general and especially with reference to their relationship with men. From the assessment of parents in modern society, the essay switches over to illustrations from ancient Tamil poetry in this regard.

The next essay *Maṛakkamuṭiyāta Peyar* (the unforgettable name) deals with both divine love and human love and the similarity of thought process and emotional involvement in both cases.

Avanai Ēṇ Tēṭukiṛāy (why do you search for him ?) is an article which illustrates the adage that love is blind.

Tiṭṭiṇāḷ Kaṇṇal Cilai (she drew the sugarcane bow) is an interesting essay on the resourcefulness of a *talaivi* in concealing her *talaivaṇ*'s identity.

finding that *Neṭunalvātai* was composed by *Caṅkam*-Nakkīrar of 250 A.D. *Tirumuru-kārruppaṭai* was dated to 1000 A.D. and ascribed to Nakkiratēva Nāyaṇār.

The chronological survey of *Eṭṭuttokai* is also studied with great dexterity. He proves that two of the *Eṭṭuttokai* (eight anthologies) namely *Paripāṭal* and *Kalittokai* were written at a much later period.

There is a separate article on *Kuṟuntokai*. Another article delves into a historical reference to the river *Cōṇai* and *Pāṭaliputtiram* found in *Kuṟuntokai*. The article entitled *Erumaṇam* deals with the meaning of that word found in *Kuṟuntokai* (113). He establishes by various cross references that it means the sweet-smelling water lily, red in colour (*Neymphaea Ororata*). By this finding, he has given a counter argument to many former critics and commentators, not excluding U. Vē. Cāminātaiyar, who held that *erumaṇam* refers to clay. The author also finds a sequel of Dravidian linguistic similarity in the word *eru*, since *eru* means red in Kannada and Telugu.

The tenth article states conclusively that a preparatory prayer song quoted in the commentary of *Tolkāppiyam Poruḷatikāram* is the invocatory song of *Patirruppattu*.

Historical references to *Atiyamāṇ Añci* and the invasion of South India by the Mauryas are studied from the *Puṛaṇāṇūru* sources. The greatness of the cities of *Pukār* and *Toṇṭi* is studied in detail in two separate articles.

The last two essays are about *Muttoḷḷāyiram*. He dates it to the first part of the 9th c.

The author's expertise in literature, grammar, history, linguistics, philosophy and archaeology is evident in each of his articles. Highly scholastic and logical, the articles are written in a simple style. He takes up historical dialectics as his scale of study and examines the dark corners of Tamil literature hitherto unexplored. He establishes himself as a pioneering academic critic in a scientific study of Tamil literature.

The work is yet to be absorbed by the working academic critics of Tamil literature.

The first edition of this book was published in 1952, at Madras.

BIBLIOGRAPHY

See : ILAKKIYA UTAYAM

V.P.

ILAKKIYA NĀṬAKAṆKAL, a bunch of eight plays by Vittuvāṇ S. Vaittiyanāṭaṇ based on literary history. Except the two plays titled *Kumaṇaṇ* and *Kuṇaṇ*, the rest of them have been broadcast by All India Radio, Madras.

The first play *Peruṅkunṛk Kilār* deals with the life of the *Caṅkam* poet by that name as its theme. He is the author of the ninth decad in the anthology *Patirruppattu*. The Cēra king Kuṭakkō Ilañcēral Irumporai, to whom this panegyric is addressed, is stated to have presented 36 thousand gold coins and other costly things to the bard. He is said to have enriched the poet's native place without the beneficiary's knowledge in the best traditions of ideal generosity.

Pulavar Ceyta Vintai deals with another *Caṅkam* poet *Peruntalaic Cāṭṭaṇār*. Ilaṅkumaṇaṇ, bent on killing his exceedingly benevolent brother *Kumaṇaṇ*, announces generous bloodmoney to anyone who produces the severed head of the latter. Poet Cāṭṭaṇār changes the stone heart of Ilaṅkumaṇaṇ. The transformation wrought by the poet is so stunning that he (the younger brother) seeks out *Kumaṇaṇ*, falls at his feet and implores him to take back the crown. The play highlights the hold the bard is able to exercise over a member of the royal family.

The third play *Kuṇaṇ* deals with the celebrated chief of boatmen seen in *Kamparāmāyaṇam* whose devotion, reverence and affection for *Irāmaṇ* is so great, that *Irāmaṇ* hails him as his fifth brother.

The next play *Pukal* is about the munificent benefactor of *Toṇṭainātu* named *Neṛkunṛavāṇar*. Once he faces a crisis as he is not able to pay tribute as a vassal to the *Cōḷa* sovereign. He prays to Lord *Civaṇ* of *Tiruppukalūr*. And the danseuse attached to the temple by name *Kalaiccelvi* comes to his rescue with the needed money. The pious patron responds to the Lord's grace with a paean on Him.

Kaṭamai Kāṭṭa Vīraṇ is about the great warrior philanthropist *Kaṇaṇ* of *Pāratam*. He refuses to yield to the importunities of his mother *Kunti* to join hands with the *Pāṇṭavas*. He is extremely devoted to his patron and bosom friend *Turiyōṭaṇaṇ* till his last breath. This is a glowing tribute to the high sense of duty of a noble heart which values gratitude above blood ties.

Kuḷaikkāṭar is about a staunch *Tirumāl* devotee named *Nārāyaṇa Tīṭcitar* of *Ālvār Tirunakari*, a famous *Tirumāl* shrine on the banks of the *Tamiraparai*, also known as *Porunai*. He is often found rapturously singing the great hymns of *Nammālvār*. Once he fails

to pay his tax dues. This results in his being jailed in Tirunelvēli along with two persons named Vaikuṇṭaṇ and Mātavaṇ by the tax collector called Nallacivam. The devotion of Tīṭcitar triumphs over stone walls and he is seen ecstatically singing on Kuḷaikkātar (literally the Lord with [tortoise like] ear rings), the Lord Viṣṇu of Teṇ Tiruppērai - a famous shrine. His rare piety reaches the ears of Vaṭamalaiyappaṇ, the petty ruler under the suzerainty of the Nāyak King Cokkanātar. Vaṭamalaiyappaṇ comes and inspects Tīṭcitar's uncommon *bhakthi*. Impressed, he decrees that Tīṭcitar's lands be *iraiyili* (taxfree) lands. The ruler also makes him extol the Lord with a verse called **Kuḷaikkātar Pāmālai**.

The contradictory concept of the existence and the non-existence of God that prevailed even during the life of Kaṇṇaṇ who roamed on the banks of Yamuṇai, is the staple of *Yamuṇaik Karaiyil* (on the bank of the Jamuṇā).

Oḷi Kaṇṭa Eṭu (the manuscript that saw light) is a sincere and a glowing tribute to the great savant U.Vē. Cāminātaiyar whose life was a great saga of unremitting toil and perseverance against tremendous odds. He discovered and salvaged great Tamil literature embedded in ancient manuscripts such as **Pattuppāṭṭu** and **Eṭṭuttokai**. The stray manuscripts which were brought to light by him are now shining splendidly even far beyond this shores of India. The play celebrates U.Vē. Cāminātaiyar's legendary resurrection of **Pattuppāṭṭu**.

This collection of plays was published in Madras in 1960.

P.T.

ILAKKIYA NUḶAIVĀYIL, this book by Civakāmi Citamparaṇār can be called a 'literary miscellany' containing the prefaces of Cāmi Citamparaṇār to his books and their critical evaluation by Civakāmi Citamparaṇār in her capacity as a publisher. Written in a simple style, intelligible to the lay man, the wealth of information that this book contains is amazing. Particular mention must be made of the informal way in which vignettes from the Tamil classics are presented for the benefit of the reader totally unacquainted with them.

The book strikes a happy compromise between the old and the new. The sense of objectivity that is brought to bear on the topics discussed, is admirable. The spectrum presented is wide and includes, broadly

speaking, politics, civilization, culture, economics, philosophy, religion and of course, pure literature, from the Tamils who lived during the time of **Tolkāppiyam** to the Tamils of Pāratitācaṇ's day - the range is quite wide indeed !

The anxiety of the author to reveal the hidden beauties of *Caṅkam* literature to the youth of today is very much evident in some of the articles. In doing the signal service of introducing the classics to the younger generation, the author reveals his penchant for a totally scientific approach. This is highly commendable.

The author, a champion for the emancipation of women, stresses the need for treating women on an equal footing. This may involve a few compromises. But in the interest of social and domestic harmony, this is desirable, nay, inevitable.

Another article makes a plea for introducing the young to the lives of eminent people so that they can also aspire to make their lives sublime. Munsiff Vētanāyakam Piḷḷai's many sided genius will help young men to touch dizzy heights. Here was a man who led an exemplary life and set much store by integrity. His sense of duty was exceptional. His scholarship was the envy of his contemporaries. An educationist to the tips of his fingers, his love of Tamil endeared him to every one who came into contact with him. Benevolent by nature, he was always inspired by a zeal to serve his fellowmen.

The articles on religious savants and mystics make interesting reading and is highly thought-provoking. The contribution of Ālvārs, Aruṇakiri Nātar, Paṭṭiṇattār, Tāyumaṇavar and a host of others is discussed with unusual insight and dexterity. The author refuses to subscribe to the view that our culture and way of life suffered a serious set back, thanks to alien influences. His contention is that no culture worth the name can be destroyed outright.

The age old controversy about the origin of the Earth in which religion and science are poles apart is discussed threadbare in one of the articles. The author finds the explanation of the scientists more convincing than that which we find in religious texts. In this connection, the author stresses the need for cultivating a scientific outlook which alone will result in progress and enlightenment.

It is the unconventional attitude of the author that lends distinction to this book.

It was published in Madras in 1985.

S.T.

ILAKKIYAP PAṆPĀṬU, is a collection of 10 literary articles by Na. Carōjini Tēvi.

Ilakkiyaṭ Paṇṇāṭu, the first article, presents some literary portraits from *Caṅkam* literature and points to the cultured psychology of the ancient Tamils. *Pulaṇṇeri Vāḷakku* explains the literary conventions of the *Caṅkam* lovepoems. *Vāḷvaraci*, establishes the high social status the house wives enjoyed in Tamil culture.

Vālvum Tālvum draws our attention to the paradox in the life of the Tamils, both of the ancient and the modern periods. *Mūnriḷ Onṇu*, analyses the unique nature of *Cilappatikāram*, *Tirukkuraḷ* and *Kamparāmāyaṇam* and stresses their importance to the Tamil race. The article glorifies Irāmaṇ, who has been praised as *Aṇam Vāḷartta Kaṇṇāḷaṇ*, as he destroys evil and establishes *aṇam* or righteousness.

Camayam Kāṭṭa Maḱāḷir is about the religious women who lived meaningful lives. It proves the superiority of Maṅkaiyarkkaraciyaṛ to the others, viz., Tilakavatiyaṛ, Kāraikkāl Ammaiyaṛ and Āṇṭāl.

Ūmaiyaṇ Cāṭaṇai, is a tribute to the poet Kumarakuruparar who, by his staunch belief in Lord Murugaṇ, overcame his physical handicap and became a poet. It also brings out his literary achievements in various genres in medieval Tamil.

Anpu Vali, is on the unsurpassed greatness of Vallalār, who has sung thousands of Tamil psalms to propagate the path of love.

The last article *Kaṅkaḷ Iraṇṭiḷonru*, praises the progressive ideas of Pāratiyār and Pāratitācaṅ, particularly on the emancipation of women.

The range covered in the book is wide.

It was published at Coimbatore in 1923.

S.T.

ILAKKIYAM ORU PĀRVAI, a book by Caraiḷa Rācakōpālan, contains 12 scholarly articles with a pronouncedly research bias. The range covered is very wide, from the age of *Caṅkam* to the present day. The essays are marked by variety and depth.

Caṅka Ilakkiyattil Murukan Vālipātu (Murukan worship in the Caṅka age) is a thought-provoking essay giving us an insight into the ways in which the God was worshipped by the ancients. In her survey, the author includes vignettes from both *akam* and

puṇam literature. The next article speaks glowingly of the merits of **Kuṛiñcippāṭṭu**. It particularly mentions the *Caṅkam* ethos which gets reflected in the verses. *Kavunti Aṭikaḷiṇ Camaya Uṇarvu* projects a new idea that it was Her holiness Kavunti Aṭikaḷ who heralded the worship of Kaṇṇaki as a Goddess. The next article is on the spirit of adventure that motivated Vicayai to pilot the first *vimānam* (aeroplane). In another interesting essay, the author avers that Nappinnai is called Irātai by North Indians and that she was responsible for the sprouting of a new form of religion going under the name **Kīṭa Kōvintam**.

The article on *Maṭaḷ Ilakkiyam* is quite exhaustive as the author has taken great pains to collect all the information available on the subject. *Toṇṭar Perumai Collavum Aritē* contains a tribute to the passion for selfless service that characterized the lives of the Caivite saints. The changes that Vīramāmunivar effected in the *kalampakams* is the theme of yet another wellwritten essay. In the article on Caṅkaratās Cuvāmikaḷ, who has done yeoman service to the dramatic art, the author points out that Cuvāmikaḷ's *Kōvalaṇ Carittiram* contains echoes from Pukalēnti's book on the same subject. While recounting how poet Pārati strove hard to make the education of women an accepted reality, the author also gives due credit to men for their co-operative contribution. The significant work of Tiru.Vi.Ka. on the emancipation of women has been justifiably praised in the article *Peṇmaikkāvalar Tiru. Vi.Ka.* It was given to Tiru. Vi. Ka. to elevate woman to the rank of a Goddess and place her on a pedestal. The last article is on Pāvēntar Pāratitācaṇ who invested modern Tamil drama with a new vigour and employed it to spread his gospel of social awareness.

Thus the author has succeeded in striking a happy compromise between the old and the new. Some of the ideas which figure in the book in a seminal form offer scope for further research and elaboration.

It was published in Madras, in 1989.

S.T.

ILAKKIYA MANIMĀLAI, a collection of 18 essays by S. Vaiyāpurip Pillai.

It is customary for the researchers, who are in the field of editing the erstwhile Tamil works, to write papers dealing with the problems in editing. They also compare and contrast those works with the variations

longing to different ethos. The essays which illustrate this theme of connubial love are : 1. *Kuṟuntokaiyil Kātal* (love in *Kuṟuntokai*) depicts the love scenes between the hero and the heroine. 2. *Kamparāmāyaṇattil Kātal* (love in *Kamparāmāyaṇam*) focusses on the love between Irāmaṇ and Cītai. 3. *Cīrāppurāṇac Cintanaikaḷ* (reflections on *Cīrāppurāṇam*, a hagiography of Prophet Mohammed by Umapupulavar) treats the love of Mohammed for Kaṭijā. 4. *Periyapurāṇattil Kātal* (love in *Periyapurāṇam*) illumines the famous amour of the great saint-devotee-poet Cuntaramūrti Cuvāmikaḷ and Paravai Nācciyār. All these essays explore the man-woman love, the love of mortals, the study of which is garnished with significant events and anecdotes as described in the respective works.

The second part contains three long essays. They are : 1. *Pāraṭi Pātālil Kātal Kaṇivukaḷ* (the tender love in Pāraṭi's songs), 2. *Kuṇaṅkuṭiyārūṇ Pēriṇpakkātal* (the blissful love of Kuṇaṅkuṭi Mastāṇ), 3. *Vaḷḷalārū Vāṇperuṅkātal* (the transcendental love of Vaḷḷalār). The author is seen dealing at length with Pāraṭi's treatment of Godhead as Kaṇṇammā, Kuṇaṅkuṭi Mastāṇ as Maṇṇṇmaṇi and the saint Irāmaliṅkar as *nāyakaṇ - nāyaki* (the Divine hero-heroine).

These essays were written for the popular weekly *Āṇanta Viḱaṭaṇ* commanding a large circulation. The very fact that they were written with an eye on the readers of a popular commercial magazine, precluded them from being scholarly dissertations of a very profound nature. But at the the same time, it is seen that these essays do not exactly conform to the general expectation; even lofty literature stands compromised, its literary values diluted for the sake of allure, to progress well with a vast readership of a popular magazine. To a certain extent, this expectation is seen belied. And it redounds to the author's credit. The credo of a commercial magazine commanding a vast readership, viz., 'cheapen a stuff and make it attractive' is seen to have been relaxed, and the quality has been maintained to a certain extent. These essays strike a balance. They do not seem to rise to a high scholarly standard nor dip to a low mass level. They shine as trailblazers in that they show how literature, a lofty means of entertainment, can be utilized and enjoyed even by person lacking marked literary predilections.

The first part of this work was published in

Madras in 1980 and the second followed suit the next year.

M.M.

ILAKKIYAMUM KARUTTU NILAIYUM

is a treatise on literary criticism in general with special reference to Tamil literature by Kā. Civattampi. It consists of six chapters besides the introduction.

The introductory chapter provides an abstract of the six chapters that follow. It also discusses the general deficiency of critical scholarship in Tamil.

The first chapter is entitled *Ilakkiyakkoṭṭipāṭu*, *Camūkappiraccinai*, *Ākka Ilakkiyakkarttaṇ* (literary theory, social problem, creative literary artist). In this chapter, the author seeks to define certain words and terms that a reader or researcher comes across in reviews and critical treatises. This chapter also discusses the social relevance of literature. Aesthetic element is a sine quo non of literature.

The next chapter, *Navīṇa Tamiḷilakkiyattin Paṇpukaḷum Karuttunilai Aṭippataiyum* (the features of modern Tamil literature and its idealogical base) attempts to distinguish modern Tamil literature from that of the earlier periods in respect of both the variety in literary genres and the literary themes. The author states that the advent of the printing press has increased the literary output and thoroughly changed the concept of literary productivity. Knowledge explosion may be the advantage of the proliferation of printed matter but it also results in the alienation of the writer from his work. The author also defines *Karuttunilai*, which he translates as ideology, and states that the term "represents the totality of ideas and outlooks reflecting the material conditions of people's life and social being in a systematised logical form". We cannot assess modern Tamil literature without reference to social, political, economic and cultural ideologies.

The third chapter entitled *Moliṇpeyarppum Uḷakappaṇpāṭum* (translation and world culture) discusses the literary and the linguistic problems faced by translators with special reference to translations of literature. Whether a translation should be faithful to the original in both its style and content is another moot question. The author avers that translation of poetry is more difficult than that of prose pieces. Translations cannot bring about cultural integration but will help promote cultural understanding.

The fourth chapter, *Liyō Rōḷṭṭōyīṇ Ilakkiya Mēṇmai* (literary excellence of Leo Tolstoy) deals with

the literary excellence of the great Russian novelist Leo Tolstoy. His intellectual conclusions involved non-violent resistance to evil, the abolition of governments, churches, dogmas and nationalities. He advocated faith in God and love of one's fellow beings. His amazing power as a writer with great courage of conviction is found in many of his masterly novels such as **War and Peace**, **Anna Karenina** and **Resurrection** and in many of his short stories. In a way, Tolstoy could be called a literary forerunner of the Russian Revolution. Civattampi states in this chapter that though the existence of Tamil novel as a literary genre has completed a century it has not provided such a giant of a novelist as Tolstoy who shines as a lodestar in world literature.

The fifth chapter entitled *Tamiḷ Marapiḷ Peṇmaiyyum Peṇ Viṭutalaiyum* (womanhood in Tamil tradition and emancipation of women) is a critical review of a novel, **Viṭu** (house) by Rājam Kīruṣṇaṇ, a well-known feminist writer in Tamil. The theme of the novel is not quite complex or out of the ordinary but the climactic ending is quite drastic and totally unconventional. Right from the period of Manu, the lawgiver down to the present day, a woman's place in society has been determined by man. An ideal wife has to act according to the wishes nay whims and caprices of her husband and even adore him in the process.

In this chapter, the author states that the celebrated male writers have only exploited, ill-treated and injured womanhood to increase their readership whereas women writers too have either produced sentimental tear-jerkers or tacitly ignored the plight of woman and its real causative social factors. In such a literary context, Rājam Kīruṣṇaṇ's **Viṭu** is a literary landmark and a unique exposition of the wounded psyche of a woman. The author is right in his assessment of that novel as a superb psychological one, exposing the injustices meted out to the mutely suffering women and reflecting their righteous anger. A comparison of this novel with Ibsen's play **A Doll's House** and Jānakīrāmaṇ's novel **Marappacu** (the wooden cow) has also been attempted by the author in this chapter since these two pieces also deal with the theme of women's liberation from bondage or accountability.

The last chapter *Puṇaikatai Eḷuttāḷarum Ilakkiya*

Varalāḡum (writers of fiction and the history of literature) makes a special reference to a truly great writer Vintaṇ who was not accorded as much recognition in Tamil literary circles as he deserved. The author in this chapter regrets the backing out of such a highly talented novelist as Vintaṇ and the utter indifference of literary historians in that regard. Civattampi considers Vintaṇ's **Pāḷum Pāvaiyum** (milk and the maiden), a novel of great excellence and abiding value.

Vintaṇ's ideological proletariat background enabled him to lash out at the class distinctions and project the misery of poverty caused by such capitalist discrimination in the distribution of wealth.

The author also observes that Vintaṇ was a flop in the literary world because he did not steadfastly adhere to any social, literary or political movement which he deemed right on the basis of his intellectual judgement.

Civattampi with this work of literary criticism consisting of six chapters, has made a scholarly contribution to Tamil literary criticism.

It was first published at Madras in 1982.

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R.R. & P.T.

ILAKKIYAMUM CAMUTĀYAMUM, is a collection of nine articles, dealing with the relationship between literature and society, by a contemporary writer Cī. Tillaināṭaṇ. This book is titled after the first article *Ilakkiyamum Camutāyamum* (literature and society).

To explain how literature reflects the social experiences of its time, the author uses the history of Tamil literature from the *Caṅkam* period to the *Cōḷa* period. He compares the golden age of the British - the reign of Queen Elizabeth I, with the *Cōḷa* reign of Tamil Nadu. He comments on the *Nāyakkar* period as a period of depression. It fatally believed in superstitious rituals and practices. The society of *Nāyakkar*'s age anticipated redemption through religion.

Tamil literature had a turning point in the 16th c., and it started eulogizing the feudal leaders. Hence it faced a downfall. In the succeeding centuries it became romantic and fictitious. It deserted the godly and the metaphysical themes and shifted

to the day-to-day life of ordinary man.

The author gives citations from Western literature also to explain how society has influenced the literature of that particular period. He says that Kampan as well as Plato have portrayed their society in their works leaving the worst and exaggerating the best in it.

From the *Caṅkam* age, patrons have supported the poets and artistes. So the history of patrons and the history of poetry go together. The patrons never mentioned their names and other details as they were not interested in publicizing their names. There was intimate relationship between the poets and the patrons. The competitive spirit prevailing among the poets, stimulated the growth of literature in new spheres. These are explained in the article *Kaviyaracarum Puviyaracarum* (the Emperor of poets and the Emperor of lands).

Tradition is not a static factor. It changes as time passes by. If the tradition is not flexible according to the changes in the society it loses its importance. Most of the traditions of language and literature have changed since humanity faces new horizons. This is described with suitable quotations from the history of Tamil literature in the article *Marapum Māṅgamum* (tradition and change).

Tamiḷ Ilakkiya Vaṭivaṅkaḷ (Tamil literary genres) lists out the different kinds of literary genre, evolved at different periods, satisfying the needs of the living mass. For example, the advent of prose, the literary forms like the short story, plays and modern poetry, are the result of the British rule in India. So the evolution of new literary genres is the outcome of the needs of the society.

Ara Nūḷkaḷ Eḷuntapa (the rise of didactic literature) is an article which interprets the evolution of didactic literature. They were written with a purpose. They concentrate on the virtues and the vices. They help to shape the value system, practised in the socio-religious spheres.

Iraik Kātal (love for God) describes the love for God portrayed in different types of literature. The author feels that composing mystical love poems is like walking on a dagger. He cites the songs of Appar and Nammālvār to substantiate this. Poets in the guise of mother, nursing mother, lady love expressing their feelings for God are commendable. But they never

sing of sexual happiness. They confine themselves to the spiritual experiences gained through mystic love. They differ from *Pāṇṭik Kōvai*, *Muttollāyiram*, *Nantik Kalampakam*, etc., as they all praise the fame and name of the feudal chieftains.

Maṅmalarcci Ilakkiyam (literary revival) is an article which tells about the popular literature which has evolved, thanks to the interaction with the West. To put down slavery and create an awakening in the society, many writers of that period created popular literature or the literature of renaissance.

Āciya Ilakkiyaṅkaḷiṇ Potuppanpukaḷ (commonness in Asian literature) highlights the common features of Asian literature such as the glorification of mercy, sacrifice, peace, justice and voluntary service. These writings point to the ideals and experiences of living personalities. They are narrative in nature. They employ new techniques to highlight the moral ideas.

Finally, the author wants the film producers to produce good films reflecting the social life around them. Films should not only entertain but also avoid the stimulation of erotic desires in the audience. This is the theme of the article *Ciṇimāyum Ilakkiyamum* (cinema and literature)

All the articles of this book are thought provoking. They present the relationship between society and literature and stress the duty of the literary critics to interpret literature in the light of the prevailing social conditions.

This book was published in 1987, Madras.

S.T.

ILAKKIYAMUM TIRANĀYVUM, a well-known book in the realm of Tamil literary criticism written by the noted Tamil scholar Ka. Kailācapati, contains learned essays on the theory of literature and practical criticism. The author discusses the problems involved in teaching literature at the high school level and suggests possible changes to enrich the teaching techniques.

The author strongly argues against impressionistic criticism which has been the hallmark of the critical writings in Tamil and suggests that this method be done away with, in order to facilitate proper understanding of a literary text. Moreover, the author holds the view that linguistics and criticism should be part of the curriculum.

Kailācapati insists that the teaching of litera-

ture should bear some relevance to the contemporary cultural ambience. Linguistics and literature are interdependent and any interpretation of a literary work cannot be complete until it gives us the linguistic evidence in the text. At this juncture, the author acknowledges that 'close reading of the text' is the only legitimate method to interpret any text.

Summarizing I.A. Richards' *Four kinds of Meaning*, the author tries to convince the reader of the importance of practical criticism. Demystifying criticism by letting the students analyse the poems objectively should be the first step towards enriching the teaching techniques.

The essay on literary principles is highly informative. After a discussion on W.K. Wimsatt's concepts of Intentional Fallacy and Affective Fallacy, the author gives us a detailed commentary on the eminent literary critics in Tamil such as T.K. Citamparanāta Mutaliyār, Pi. Sri., S. Makarājan and To. Mu. Paskarat Tonṭaimān. The writer does not fail to point out the inadequacies of this school of criticism. The intuitive criticism of these critics is found inadequate in a class room context. The need for a systematic study of literature based on linguistics and various other related disciplines like philosophy, psychology, sociology and anthropology is emphasized.

Kailācapati enumerates well-known theories of literature propounded by various Western critics. Meyer Alram's four critical approaches have been elucidated and explicated. The author accepts the tenets of the American new critic Cleanth Brooks, which, he believes, can be employed in teaching poetry.

Citing the classification of styles by David Crystal and Derek Devy, the author discusses the determinants of an author's style. This will be undoubtedly helpful to a reader who is teaching literature.

The last chapter 'Recent Trends in Tamil Literary Criticism' is well-written. The new trend in criticism is attributed to various societal changes and at this point of discussion the author emphasizes the need for a new criteria and terms of reference so as to enable criticism to keep pace with the new evolving patterns in literature. Kailācapati welcomes the shift from prescriptive criticism to descriptive criticism.

While concluding, the author reiterates the point that criticism should dispense with extreme individualism and irrelevant sectarianism. If criticism is to

serve society, it should have a historical and a sociological perspective.

It was first published in Sri Lanka in the year 1972.

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See : ILAKKIYAC CINTANAİKAL

P.K.G.

ILAKKIYA VAḤARCCI, is a collection of 19 essays written by Ka. Nā. Cupramaṇyam. Here the author discusses the Tamil literature of the post-Cuppiramaṇiya Pārati period. His familiarity with world literature is a strong point in his critical approach.

The first essay, *Putumaippittaṇ - Kāñcaṇai* is a critical analysis of a short story collection entitled *Kāñcaṇai*. The author commends Putumaippittaṇ's extraordinary ability to evoke atmosphere. He is all praise for the style of the author which has a distinct flavour of its own.

Tīpaṇ - *Arumpiya Mullai* is the title of the next essay which reviews a collection of stories, poems and letters written by Tīpaṇ, entitled **Arumpiya Mullai** (Arabic jasmine in bud).

The next essay *Na. Citamparacuppiramaniyan - Itayanātam* is a review of *Itayanātam* (the music of the heart), a novel describing the eventful life of Kittu.

The next essay *S. Vaiyāpurip Pillai - Tamilḥuṭṭar Maṇikaḷ* is a review of a collection of essays entitled *Tamilḥuṭṭar Maṇikaḷ* (the sparkling gems of Tamil) by a famous scholar and editor of ancient Tamil texts.

Lā. Ca. Rāmāmirtam-Jaṇaṇi is the title of the next essay. *Lā.Ca.Rā.*, as he is known in Tamil literary circles is no ordinary writer. His stories reveal a rare sensitivity, complex structure, phraseology laced with a liberal dole of Sanskritised expressions and the adoption of techniques such as the Joycean stream-of-consciousness.

The next article is on S.V.V., a well-known Tamil humourist. The author succinctly analysis the humour in *Ullāca Vēlai*, an early work of S.V.V.

Maṅkayarkkaraciyaṅ Kātal by Va. Vē. Cupramaṇiya Aiyar (V.V.S. Aiyar) is rated by the author as a work with distinct merits.

Śrīmatī Yatukiri Ammāl - Pārati Niṇaivukal is an essay on a book containing Yatukiri Ammāl's reminiscences of the famous national poet Cuppiramaniya Pārati.

Va. Rā. Nāṭaiccittiram is an assessment of the

pen-portraits of a writer by name Va. Rāmacāmi,
popularity known as Va. Rā.

Caṅkararām - Maṇṇācai is a review of a novel entitled **Maṇṇācai** (lust for land) written by Caṅkararām, a well-known Tamil writer. The novel was originally written in English under the title **Love of Dust**.

A.K. Çettiyyār - Ulakam Currum Tamiḻaṅ is an essay on an interesting and highly informative travelogue written by A.K. Çettiyyār, who was not only a globe-trotter but also a capable scribe.

Ti. *Jānakirāmaṇ* - *Koṭṭumēlaṃ* is the title of the next essay wherein a collection of stories entitled *Koṭṭumēlaṃ* (beating the drum) is analysed.

Mu. Varatarācan - *Karittunṭu* is an assessment of *Karittunṭu* (a piece of charcoal), a novel written by *Mu. Varatarācan*.

Ti. Ja. Raṅkanātaṅ - Poḷutupōkku is a critical review **Poḷutupōkku** (pastime), a collection of essays by Ti. Ja. Raṅkanātaṅ. These are marked by humour and originality.

Ti. Ce. Cau. Rājan - Niṇaiṇu Alaikaḷ is an assessment of the book **Niṇaiṇu Alaikaḷ** (waves of memory) by T.S.S. Rājan a medical practitioner, freedom fighter and politician.

Ār. Caṇṇukacuntaram - Nākammāḷ is the title of the next article which reviews a novel by Ār. Caṇṇukacuntaram. The novel deals with the rural folk of Koṇkunātu (the region comprising the present Coimbatore and Periyār [Erode] districts). This novel is a literary landmark according to the reviewer.

Ku. *Aḷakiricāmi - Kataikaḷ* is the caption of the next article, in which a collection of ten short stories of *Aḷakiricāmi*, a very well-known and well-informed Tamil writer, has been taken up for review.

Pāratitācaṇ - Kavitaikaḷ is an elaborate and scholarly analysis of two anthologies of the poems of Pāratitācaṇ, a very famous Tamil poet of the 20th c. The reviewer instead of focussing his criticism on the themes of the poems, has attempted to bring out the exquisite shape of Pāratitācaṇ's poetry and its revolutionary ardour.

Ku. Pa. Rājākōpālāṇ - **Kaṇakāmparam** is the title of the last essay in this collection. **Kaṇakāmparam** (Cassandra flower) is the title of a collection of short stories written by Ku. Pa. Rājākōpālāṇ. Ku. Pa. Rā. is a popular and powerful writer. The reviewer makes a

special mention of the short story entitled *Vijñānā* (will it ever dawn ?) and seeks to establish it as the best story in the collection.

Ka. Nā. Cupramanyaṃ deserves credit for his honest assessment of all the literary pieces with fairness and objectivity. The book is so stimulating that the readers may be tempted to read the originals.

This work was published in 1986 at Citamparam.

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See : ILAKKIYATTUKKU ŌR IYAKKAM

P.T. & R.R.

ILAKKIYA VICĀRAM, written by Ka. Nā. Cupramanyam, is the first of its kind in Tamil. The author has tried to emulate George Moore's **Conversations in Ebury Street**. **Ilakkiya Vicāram** contains a long conversation on literary investigation. The conversation takes place between two fictitious characters Rājā and Maṇi ; both of them do not subscribe to any particular ideology or school of criticism as we find in the case of Dryden's **Essay on Dramatic Poetry**.

In his preface to this book, the author emphasizes the need for constituting adequate critical terminology in Tamil. The conversation, intended to be a sprightly discussion on the contemporary literary issues, sets out with basic questions related to the author-reader relationship. The influence of Western literature on Tamil and the criteria for judging a work of art are the major concerns of this book. He believes that the quality of a work of art depends on its ability to deepen the perception of the world. Complexity of art and human interest are said to be the decisive factors in literary investigation.

A highly informative account of the origin of the Western novel encompasses Cervantes, Dostoevski, Tolstoy, Melville, Balzac, Dickens, Sterne, Mann and Joyce. We also find a comparative analysis of experiments in Tamil novel. Among others, those focussed are Vētanāyakam Piḷḷai, Rājam Aiyar, Mātavaiyā, Caṇṇukacuntaram, Citampara Cupra-manīyan, Mu.Va. and Ti. Jānakīrāman.

While discussing the short stories, the author states that the Indian short stories have yet to acquire a new form. The major Tamil shortstory writers that have been discussed are V.V.S. Aiyar, Putumaippittan, Maṇi, Ku. Pa. Rājakōpālan, Na. Piccamūrṭti, Lā. Ca.Rāmāmirtam and P.S. Rāmaiya.

The book ends making a plea for a systematic investigation into the evolution of Tamil literature upto Pārati. For Ka. Nā. Cupramanyam, the objective of literature is not merely to evoke emotional responses but to effect a balance of emotions. Literary investigation, according to him, is essentially a process of making value judgements.

The discussion is appended with brief notes on continental writers and explanatory notes for the English phrases used in the discussion.

It was published in 1959, at Madras.

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See : ILAKKIYATTUKKU ŌR IYAKKAM

P.K.G.

ILAKKIYA VIMARCAṆAM, is a collection of 9 essays of literary criticism written by Rakunāṭaṇ, a scholar and a critic of distinction.

The titular essay *Ilakkiya Vimarcaṇam* (literary criticism) provides a general definition of literary review or criticism. Literary criticism is an assessment of a piece of literature on the basis of its intrinsic merits and other qualities. Tamil literary criticism is of recent origin compared to the hoary past of Tamil literature. The famous freedom fighter and scholar Va. Vē. Cu. Aiyar was a pioneer of Tamil literary criticism but it has not made much headway. There are journals and magazines in English exclusively devoted to literary criticism, but in Tamil such journals are not available. The author also laments the paucity of good literary critics in Tamil.

The second article *Kalaiyum Kalaimarapum* (art and its conventions) is a dissertation on art, its origin from the human mind, the manifestation of the conventions of art in the day-to-day life of the people and the differences between Western art and that of our country.

Moḷiyum Telivum (language and clarity) stresses the need for simplicity and clarity of expression in a language. Unless the reading public cultivates the capacity to comprehend properly, even the simplicity and clarity of expression will be of no avail.

The next essay entitled *Kaviṇaṇ Oru Kuṭikāraṇ* (a poet is a drunkard) brings out the futility of such hallucinatory poetry created by poets to escape their cares or worries in reality. Poetry produced as an opiate will not serve any intellectual purpose, nor will it stand the test of time.

That human mind is a dream factory and only its products find their expression and projection through the medium of a language, is the contention of the author in the essay entitled *Ilakkiyam Piṛanta Katai* (the story of the origin/birth of literature). Literature is spontaneous and hence does not contain a preplanned grammatical or structural pattern. There is no grammatical constraint or limit to literature. This essay brings out the difference between the norms of criticism of the West and our country. For instance, in the Western literary pieces happy or tragic endings are received alike by the readers without any sentimental reaction, whereas in our literature the readers are keen on the hero and the heroine getting united at the end and living happily everafter. They do not reconcile themselves to a tragic end. Therefore judging our literature by Western critical norms is of no avail.

The next essay *Kavitai* (poetry) seeks to define poetry in general and the salient features of great poetry. It also stresses the need for asserting any piece of poetry and establishing its merit on the basis of objective criticism. Some famous poets of the post-Cuppiramaṇiya Pārati period such as Pāratiṭācaṇ, Tēcikaṇṇāyakam Piḷḷai, Cuttāṇanta Pārati and Nāmakkal Irāmaliṅkam Piḷḷai, have been taken up for critical assessment in this essay. Cuppiramaṇiya Pārati's prose poems (blank verse) come in for censure by this author who finds them rather prosaic unlike the bulk of Pārati's poetry.

Cīrukatai (short story) is the title of the next essay which lays down the norms and guidelines for writing a short story and analyses critically the short stories of the present day. Va. Vē. Cu. Aiyar is rightly referred to as a pioneer of short story in Tamil and traces the influence of the Maṇikkōṭi School of writers in the short stories of Putumaippittāṇ, Maṇi, and Lā. Ca. Irāmāmirtam.

The essay which follows, is entitled *Nāṭakam* (drama) which mentions the paucity of good plays in Tamil and the lack of development of the art of writing successful plays in Tamil.

The next article entitled *Vacaṇam* (prose) discusses the origin and growth of Tamil prose, the impact of the printing press on Tamil prose with the advent of the British, the leading writers and scholars who developed Tamil prose and the variations in the style of writing of such prose masters.

Though these nine essays are on separate topics with specific titles, they are all interlinked in their subject-matter. The various aspects of Tamil literature are analysed objectively and thoroughly by the author who displays sound scholarship and sharp critical acumen in his approach.

This work was first published at Maturai in 1948.

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3. Tamiḷavaṇ. **Amaippiyal Vātamum Tamiḷ Ilakkiyamum**. Bangalore, 1991.

P.T. & R.R.

ILAKKIYA VIMARCAṆAM - ORU MĀRKCIYAPPĀRVAI, written by Kō. Kēcavaṇ, provides a new dimension to the theory of literary criticism by the application of Marxist ideology to analyse the social relevance, impact and evaluation of any literature taken up for assessment. In this work **Ilakkiya Vimarcaṇam-Oru Mārkciyappārvai** (literary criticism-Marxist perspective), the author defines Marxism, Leninism and Stalinism and brings into focus their salient features. Marx evolved the theory of dialectical materialism, laid bare the concept of class struggle and advocated the supremacy and dictatorship of the proletariat. He sought to liquidate the capitalists and their bourgeois supporters of all social and intellectual categories. Lenin translated Marx's ideology of social dichotomy into reality by bringing about a historic revolution in Russia, overthrowing the Tsar's rule there and establishing the rule of the working class. Stalin consolidated the gains of the October 1917 Revolution in Russia and brought into existence the Union of Soviet Socialist Republics. The vast expanse of that country situated in two continents was brought under an iron-clad dictatorship. Stalin made the U.S.S.R., a superpower though he became a tyrant in running his country and the Communist party. The above mentioned historical facts and political developments are discussed by the author in his work before he tries to apply the Marxist approach in literary analysis. The author also discusses the general principles of literary criticism, the norms accepted worldwide in appreciation of art,

Marxist approach, dialectical materialism and Marxist consciousness. The message of a literary piece is to be analysed on the basis of its social as well as socialistic impact. Naturally such an approach excludes and dismisses the theory of art for art's sake.

According to the author any piece of literature should reveal or atleast reflect the intimacy between the artist and his creation. Only such works will stand the test of time and have a lasting value. All other works cannot stand the scrutiny of time and survive the tide of events, historical, political and social. Marxist literature always lays stress on the relationship between the artist and the society and adopts the right kind of perspective in that regard. On the other hand, many artists who attempt an analysis of the class struggle and the conceptual contradictions thereof are unable to do justice. They succeed only in dishing up biased and bourgeois stuff and try to pass it for objective literary criticism.

A few works on the theory of literary criticism based on Marxist perspective and approach have appeared before this work but no such piece can be called a fully-fledged attempt. Kā. Civattampi's **Ilakkiyattil Muṟpōkkuvātam** (radicalism in literature) and Nā. Vāṇamāmalai's **Mārkciya Aḷakiyal** (Marxist aesthetics) are not comprehensive and systematic treatises in expounding the Marxist principles in the appreciation of literature and art. A few other critics and scholars like Ka. Kailācapati, Ti. Ka. Civakaṇkaṇ, Tamiḷavaṇ, Nāṇi, and Pi. Piccamuttu have employed Marxist principles as yardsticks for their literary criticism but have not attempted an exclusive and a complete work on Marxist-oriented literary criticism.

It was published in 1984, at Civakaṇkai.

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G.J. & R.R.

ILAKKIYA VIRUNTU, is a collection of articles written by Ku. Aḷakiricāmi. In his books, he usually gives importance only to songs that contain the import of love. This book also deals with the same

theme.

The article *Kātalum Kaivaḷaiyum* (love and the bangle) deals with the changes in the behaviour of women who fall in love. On account of their pangs of love, they become thin and their bangles slip off their hands. Various types of poems were composed by different Tamil poets on this theme of 'loosening bangles' in the last two thousand years. In the earlier days, these songs emphasized the distress of the heroines at their lovers' absence but later-day poets introduced an element of comedy therein.

The article *Tāyumāṇavar* deals with the birth of *Tāyumāṇavar*, the great Caivite mystic poet, and also describes how he becomes an ardent devotee of God Civaṇ.

The article *Ilakkiyamum Racaiyayum* (literature and aesthetic appreciation) deals with the children who are afraid of studies and the rich lords who do not donate liberally to the poets. Even though the poet *Paṭikkācu* is generously helped by the great *vaḷḷal* (philanthropist), *Citakkāti*, the indigent poet's wants are not fully met. He despairs that no one cares to listen to his poems. He hoes that he has learnt the cursed Saturn-crossed Tamil, even though there are many lucrative callings like acrobatics, necromancy, flesh trade and pimping.

The article *Mūṇru Paṭṭiyakkārattaṇaṅkaḷ* deals with three lunatic attitudes, i.e., the helping tendency of one who is not helped when he suffers, the rage to rise high in the eyes of the society by means of flattering oneself and the futile act of hermetically sealing a vessel which contains ghee to discourage the ants that still crawl all over the vessel.

The article *Tiruccentūr Nonṭi Nāṭakam*, a minor literature gives the meaning of the term *nonṭi nāṭakam* and describes the hero of the play. The play describes how the hero attains high status through the grace of Lord Murugaṇ. Everyone speaks of such a beneficiary proudly and he is respected even by the high caste people of our society.

The article *Nantikkalampakam*, a minor literary genre in Tamil deals edifyingly with the author of the work. *Nanti Varmaṇ*, the hero of this poem, belonged to the eighth generation of the Pallava dynasty i.e., between 830 A.D. and 854 A.D.

The article *Ulāmaṭal*, a poem of the *ulā* genre describing a symbolic act of expression of a man's

love is a critical assessment of a poem of the same title written by *Pettaṇaṇ Taḷavāy*, a poet born at *Eṭṭayapuram* some 150 years ago. In this poem, as in the poems of this genre, a young love smitten hero adopts a symbolic technique called *maṭal ūrtal* to impress upon the girl whom he loves, the intensity of his love. He meets the girl first and speaks out his mind and his protestation of love is silently spurned by the said girl. The young man next adopts a ruse called *maṭal ūrtal*. It is a symbolic act of riding a dummy horse made of palmyra stems. We come across many such poems like *ulāmaṭal* in Tamil literature though there is no historical evidence to prove that such a symbolic practice was in vogue in the Tamil country. This article however does not take into account the *maṭal pirapantams* in its discussion of *maṭal* literature.

This book was published at Madras in the year 1987.

G.J.

ILAKKU, one of the cultural organizations of Tamil Nadu.

In Tamil Nadu, apart from Dravidian and Leftist Movements there were many small cultural groups, like the group professing art for art's sake and the like, which have affected the Tamil literary and cultural life. When in 1967 *Tirūviṭa Muppēṇṛak Kaḷakam* came to power, a change began to creep into these literary trends. Marxism began to assume its hold amidst the educated middle class youth. It became popular among people who do not belong to any particular political party. In fact, this trend owed its inspiration to the ideological zeal of *Ti. Mu. Ka. (D.M.K.)* and its allies who were fed up with the status quo and longed for quick and radical social change. The literary, artistic and cultural endeavours soon began to echo this change. This trend which began in the early seventies grew enormously within a decade and led to the birth of numerous little magazines edited by scattered individuals. These people dealt with the problems of the mass in their magazines without any direct affiliation to political movements. Some others who set store by individualism and opposed Marxism also ran many such magazines. However varied in their outlook, these groups had immense dedication to the work they undertook. When in 1976, Emergency was proclaimed, these

dedicated literary efforts suffered greatly. This agony led to a proliferation of new-wave magazines. After the repeal of the Emergency, new drama troupes, cinema troupes, small publishing houses, and study circles sprouted assuming bizarre forms. These scattered groups organized themselves under the banner *Ilakku*, forgetting their political affiliations.

Ilakku came into being on December 29, 30th 1979 at Gandhipuram of Salem district. It professed itself as an organization dedicated to create a new cultural environment as against the vulgar, unscientific commercial agencies which poison the cultural atmosphere. It proclaimed itself as a unique organization without any political affiliation and guaranteed the individuality of various groups.

Little magazines like *Paṭikaḷ*, *Parimāṇam*, *Vaikai*, *Muṇaiyaṇ*, modern dramatic troupes like *Vīti*, *Parikṣā*, and *Nija Nāṭaka Iyakkam* and publishing houses like Cre-A and cinema groups like *Vīṭiyal* and *Tarsaṇā* joined with this organization in its inception.

In 1981, *Ilakku* registered its opposition to the Fifth World Tamil Conference contending that it was a waste of public money aimed at projecting the image of the ruling party. The money could have been profitably used for the furtherance of science writing in Tamil and similar worthwhile projects. The glorification of the past as an empty shibboleth which would not help the Tamils to make any headway. Similarly, the Kannada group of *Ilakku* expressed displeasure with the conference of the Kannada Sahitya Parishad.

Ilakku arranged a seminar on *Elupatukaḷil Tamiḷ Ilakkiyam* (Tamil literature in the seventies) on January 1st, 2nd and 3rd of 1982. Research papers highlighted the achievements of the Tamils in areas as varied as the novel, poetry, criticism, films and journalism. The papers were authored by scholars with a sense of dedication. Though there were attempts to publicize themselves by some writers, by and large, the papers were authoritative and significant. The seminar underlined the need for an objective study and assessment of modern Tamil literature. The papers have been published in a book form: *Elupatukaḷil Tamiḷ Ilakkiyam*, in 1982, Bangalore.

On May 22 and 23 of 1982, a seminar on *Tamiḷ Vimarcaṇam* (Tamil criticism) was conducted under the auspicious of *Ilakku* at Coimbatore. The contributions of old Tamil critics like Nā. Vāṇamāmalai,

Ka. Kailācapati were critically evaluated. This seminar was not as democratic as the first one and only men wedded to a particular ideology read papers.

A seminar on *Ciṇimāvuṁ Namatu Kalāc-cāramuṁ* (cinema and our culture) was conducted at Tirucci on October 26 and 27, 1982. The papers of this seminar have been collected and published in book form : *Ciṇimāvuṁ Namatu Kalāc-cāramuṁ*, Tirucci.

On May 28 and 29, of 1983 a seminar on *Etārttavātaṁ Atan Carittiramum* (Realism and its history) with special reference to Tamil novel was conducted at Bangalore. This seminar discussed various problems relating to Realism. The papers of this seminar have also been published in book form : *Etārttamum Tamiḷ Nāvalkaḷum*, 1984, Bangalore.

Ilakku's impact on the Tamil youth was considerable. To start with, the Marxian approach to problems held sway. But soon rumblings of discontent and dissent tolled the death knell to the initial idealism. This is inevitable in any organization where the members are highly individualistic and refuse to compromise. *Ilakku's* activities since three years have suffered a serious set back with the result that it cannot claim any worthwhile achievement during this period. But none can deny that it was a powerful force whose tumult was tremendous.

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V.A.

ILAKKUMAṆAP PĀRATTIYĀR, TE. (1767-1859), a poet who wrote the *pirapantam* kind of literature.

He was born to Tēvarāca Paṇṭitar and Nañcuṇṭammāl at Maṭavaḷakam, in Koṅkunātu.

Right from his childhood, he moved from place to place singing songs. During his wanderings he ran into Ūṭimalait Tuṇavi whose teachings influenced him very much. In fact, he became the Tuṇavi's disciple. After staying at Karuvūr and Tiruvāvaṭuṭurai for some years, he left for his native place and lived there.

He has sung on the presiding deity of Irāmēsvaram, during his visit there. There are many apocryphal stories about this poet. A story runs

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P.U.K.

ILAKKUMAṆA YŌKIKAL (20th c.), a resident of Munṇīrp Paḷḷam near Tirunelvēli. With the influence of Paramaciva Aṭikal's grace and guidance, he received the Parañāṇam (the knowledge of God).

He has written **Anupava Nāṇam**, an autobiography in poetry dealing with his experience in life and published it. He has also contributed many literary works like, **Munṇīrp Paḷḷam Vināyakar Vaṇakkam**, **Pūraṇa Kirupēcūrar Patikam**, **Peruṅkaruṇai Nāyakiyammāl Patikam**, **Celviyammāl Kummi**, **Ampikai Vaṇakkam**, **Mēlai Muṇaiñci Civattala Vaṇakkam**, **Tirumalai Vāra Cuppiramaṇiyar Viruttam**, **Cepparai Naṭarācar Viruttam**, **Periyacāmi Kummi**, **Civālayak Kummi** and some musical compositions.

S.N.K.

ILAKKUMI ANTĀTI, a *pirapantam* work composed in the *antāti* form, attributed to Kampar on Ilakkumi, the Hindu Goddess of wealth. This was published in Madras, 1892.

M.M.

ILAKKUMI AMMĀḷ (19th c.), is a poetess. She has authored **Attivaratar Aṇanta Ciraciliruntu Eḷuntaruḷiṇa Piravākam** in verse, about Vaiṣṇavism.

M.M.

ILAKKUMI KĀNTA CATAKAM, is a devotional work on Tirumāl, the consort of Tirumakal by Srīnivāca Aiyar. It is in the form of *catakam*, a kind of *pirapantam* with 100 verses. No other information regarding this work is available.

T.V.G.

ILAKKUMI TŌTTIRAM, is a small book by Ativīra Rāma Pāṇṭiyan. Here he is eulogizing Goddess Lakṣmi. In fact, the author did not originally write this as a separate book. In the fifth chapter of his work **Kācikkaṇṭam**, sage Agattiyar is praising Goddess Lakṣmi in six *viruttams*.

You are verily the bee sitting on the lotus flower,
You reside in the bosom of dark complexioned
Tirumāl and look like a doe,
You are the embodiment of goodness and
liberally distribute your munificence,

You are lotus-eyed and absolve the sins of
devotees

who pray fervently with folded hands.

Thus runs the prayer of the revered sage.

Later generations copied down this prayer separately on palm-leaves and utilized it for propitiating the Goddess of wealth and prosperity in their homes.

A compilation of the verses in a book form appeared in 1865, in Madras.

M.M.

ILAKKUMI NĀRĀYAṆAP PULAVAR, author of **Cōḷaṇ Ammānai**, which vindicated the fame of Maṇu Nītic Cōḷaṇ. No information regarding the place and time of the author is available. The work was edited and published by Aḷaku Nampik Kavirāyar in 1920.

P.U.K.

ILAKKUMI NĀRĀYAṆAIYAR (19th c.), has written **Ātmōllācinik Kummi** (1883), after researching on the subject of *ātmā* (soul).

S.N.K.

ILAKKUMI VENPĀ, a kind of *pirapantam* genre in *venpā* metre. This palm-leaf manuscript eulogizes Ilakkumi and it has 218 *venpās*. It also explains the religious procedures and principles of Vaiṣṇavism. No information is available about its author.

This palm-leaf manuscript, number R. 430-c is preserved at the Government Oriental Manuscripts Library - Madras.

T.A.

ILAKKUVAN, among the four sons of Tacarataṇ, occupies a unique place for being with Irāmaṇ all the time. In seniority of age, he is younger to Parataṇ, the son of Kaikeyi. Among the twins of Cumittirai, Ilakkuvaṇ has followed Irāmaṇ, and Catturukkaṇ, the youngest of the four, identified himself with Parataṇ. Thus the two sons of Cumittirai have merged their individuality with that of their more dominant brothers. Parataṇ and Ilakkuvaṇ have become so devoted to Irāmaṇ, the hero of the epic, that they could not live without him. Both of them are noble and virtuous; they uphold the highest sense of values. Yet there are subtle difference in their character patterns which the Ātikavi Vālmiki had worked in. Kampan only vivifies and embellishes them.

We see the four brothers in Kampaṇ's epic when they are together receiving their education from sage Vacitṭar. They move about and play in pairs, Irāmaṇ with Ilakkuvaṇ, Parataṇ with Catturukkaṇ. Vicuvāmitra requests the king to send Irāmaṇ for protecting his sacrifice. But the king sends Irāmaṇ and Ilakkuvaṇ, because Ilakkuvaṇ, the shadow of Irāmaṇ, cannot be separated. Irāmaṇ shows the wicked Rakshasas to Ilakkuvaṇ when they advance with an army to disrupt the sacrifice and Ilakkuvaṇ vows that he will destroy them. When Irāmaṇ marries Cītai, the other brothers also marry. Ilakkuvaṇ marries Ūrmiḷai, the daughter of Janaka (Cītai is his foster-daughter); Parataṇ marries Māṇṭavi, and Catturukkaṇ-Curutakīrtti, the daughters of Kusadhvaṇa, brother of Janaka. Kampaṇ does not mention their names; according to him, the three are the daughters of Janaka's brother.

The character of Ilakkuvaṇ unfolds itself rapidly in the Second Book. In the original epic, Ilakkuvaṇ was with Irāmaṇ when he went to inform his mother about his banishment. Ātikavi says that Ilakkuvaṇ followed Irāmaṇ with uncontrollable anger to the palace of Kōcalai. But Kampaṇ introduces a subtle change. According to him, Ilakkuvaṇ accompanies Irāmaṇ to the court when Tacarataṇ announces the coronation of Irāmaṇ. He comes to know about the perfidious act of Kaikēyi by the next morning. He wanders about in the street of Ayodhya, challenging one and all to a fight, crying passionately that he will not allow a wicked woman's plot to succeed. If Irāmaṇ had not intervened and assuaged the violent sentiments of his brother, he would have roused the citizens of Ayodhya to a frenzied mob action to seat Irāmaṇ on his rightful throne. Kampaṇ creates a logical and coherent argument between them. To Ilakkuvaṇ, Irāmaṇ is the father, mother, and master. This is the key to his whole character.

When Kaikēyi sends Irāmaṇ the *maravuri* (coarse dress of the hermit) to wear, Ilakkuvaṇ silently wears the garment and falls at the feet of his mother to bid him farewell. Cumittirai commands her son to follow Irāmaṇ as his father and king. Cītai is his mother; and the forest is his Ayodhya. Ilakkuvaṇ should live with him not as a prince but as a servant carrying out all the errands of his master without murmur. She further declares that he should return to

Ayodhya only if Irāmaṇ returns. If not, he should end his life before Irāmaṇ. It is not a mere wish; it is a statement of the fullest hope on the potentialities of Ilakkuvaṇ.

A vivid picture of Ilakkuvaṇ's devotion is portrayed through Kukaṇ. Kukaṇ sobs aloud when he sees the devotion of Ilakkuvaṇ in watching over Irāmaṇ and Cītai throughout the night with the bow in hand. He reports the same to Parataṇ when he asks how did Ilakkuvaṇ spend his night. Irāmaṇ echoes the same sentiment when he addresses him as (my child of the sleep-forswearing eyes) "*tuñcalil nayaṇattu aiyā*". His impassioned love for Irāmaṇ clouds his judgement. He becomes impetuous and is apt to fly into a rage where Irāmaṇ's interests are involved. When Cumantiraṇ asks Ilakkuvaṇ if he has any message to the royal family, he thunders with anger and declares that Tacarataṇ is no longer his king and Parataṇ is not his elder brother.

When Ilakkuvaṇ sees Parataṇ leading the army of Ayodhya, with his impetuous nature filled to the brim with love for Irāmaṇ, he jumps to the wrong conclusion that Parataṇ is coming with an evil design against Irāmaṇ. He pleads with Irāmaṇ to permit him to wage a war against Parataṇ and vanquish the army and kill the usurper. Irāmaṇ listens quietly to Ilakkuvaṇ and declares that in the long list of their glorious ancestors, there has never been born one who ever swerved from the path of virtue. When Ilakkuvaṇ sees Parataṇ pale with distress, his wrath left him; his eyes poured with tears; the bow dropped from his hand. He felt ashamed of his abusing words.

In spite of his uncontrollable fury, the frenzy of anger, Ilakkuvaṇ is not willing to act without the order of Irāmaṇ; he waits for his consent. Impatient, angry, uncontrolled, nevertheless, he would not take a step of his own. It shows the utter devotion of a servant to his master.

Though impetuous and apt to fly into a rage where Irāmaṇ's interests are involved, Ilakkuvaṇ has a clear and penetrating intellect, unclouded by selfishness. His devotion to Irāmaṇ and Cītai gives him a power of insight which is denied to Irāmaṇ himself. He also saved Cītai from Cūrppanakai by cutting her nose and breasts, who came in the morning to carry away Cītai. When Mārīcaṇ assumes the guise of a golden deer and appears before them, Ilakkuvaṇ

suspects some foul play. As Irāmaṇ and Cītai argue the genuineness of the strange animal, his suspicion grows only deeper. When Irāmaṇ decides to go and capture the animal, Ilakkuvan warns him of the foul play. But Irāmaṇ does not listen to him. His wisdom and forethought are clouded by the sulking attitude of his mistress.

Similarly when Mārīcaṇ groans piteously assuming the voice of Irāmaṇ, Ilakkuvan is not at all perplexed. He remains calm and does not exhibit any sign of anxiety for the safety of Irāmaṇ. But Cītai forces him to leave the place in spite of his assurances that none can harm Irāmaṇ. Neither Irāmaṇ nor Cītai would heed his words of caution and both pay grievously for their folly. It must be noted that Ilakkuvan has never taunted his brother during all their weary wanderings in the woods, when the latter is often inclined to lament piteously over the loss of Cītai, he overcomes the very natural temptation to point out that he has warned him and was unceremoniously disregarded.

The best of Ilakkuvan unfolds in the war scenes in Ilaṅkai. He is a great fighter and plays a vital, pivotal role in the great battles in Ilaṅkai. He distinguishes himself greatly in the very first battle with Irāvaṇaṇ, the antagonist who praises Ilakkuvan for his archery and skill in war. Ilakkuvan kills Atikāyaṇ, the son of Irāvaṇaṇ in a fierce battle. But his fame and name are enshrined in his battles against Intiracittaṇ.

Every one in Irāmaṇ's camp as well as in the enemy camp express that Ilakkuvan alone can account for Intiracittaṇ. On account of his reckless courage and dexterity at black magic, he is feared more than Irāvaṇaṇ. Ilakkuvan is everywhere in the battlefield, relieving the pressure on the leading lights, by plunging into the fighting wherever it was most ferocious, with scarce thought of his own personal safety.

Ilakkuvan engages fierce fights against Intiracittaṇ. In the battle, Intiracittaṇ makes the entire army, including Ilakkuvan, fall unconscious by his heavenly weapons. Karuṭaṇ appears before Irāmaṇ and the darts of serpent-noose loose their knots. In the second fierce battle, Intiracittaṇ launches the deadly weapon *piramāstiram* on the enemy hordes. Once again Ilakkuvan falls unconscious in the battlefield along with the *Vāṇara* heroes. They become almost dead ; but by the timely intervention

of Aṇumaṇ bringing the herbal mountain which restores their life. Ilakkuvan puts up a fierce fight with Intiracittaṇ after destroying his sacrifice at Nikumpalai. This helps him to achieve the final victory over Intiracittaṇ.

Apart from devotion to Irāmaṇ and valour, Ilakkuvan possesses some more admirable qualities. He is a man of a very high nature. Irāmaṇ despatches him to Cukkirīvaṇ to remind him of his duty to go in search of Cītai. Ilakkuvan proceeds with terrible anger to Kiṭkintai. On seeing him rushing with anger, Aṇumaṇ requests Tārai, the mother of Aṅkataṇ, to go and receive him. Tārai receives Ilakkuvan accompanied by a band of *Vāṇara* women. On hearing the clink of their jewels, his head looks down on the earth and his anger vanishes. But Kampaṇ creates a poignant change in the episode. While Ātikavi makes Tārai live with Cukkirīvaṇ after the death of her husband Vāli, Kampaṇ makes her a widow. When Tārai addresses Ilakkuvan as (son), he lifts his face and sees to his dismay the widowed face of Tārai. On seeing her, he thinks of the queens of Ayodhya and his eyes shed tears.

Vālmīki portrays vividly Irāmaṇ's ability to control his impulse of looking at women other than his wife, when Cukkirīvaṇ shows the ornaments of Cītai. Irāmaṇ shows one by one to Ilakkuvan and enquires wheather it is the ornaments of Jāṇaki. Ilakkuvan replies that he never raises his eyes and looks Cītai in the face. He always saw her feet and bowed in reverence. Therefore he could identify only the anklet, *nūpuram*.

Parataṇ and Ilakkuvan, though differ in temperament, they are equally devoted to Irāmaṇ. Circumstances make Parataṇ to remain in Kōcalam, while Ilakkuvan accompanies him to the forest. He shows the elevation of mind which a brother of Irāmaṇ is expected to possess when he refuses to accept the throne so cunningly wrested for him by his mother. He proceeds to the forest to bring back Irāmaṇ to Ayodhya and get him crowned. When he could not persuade his brother to return to the capital, he refuses to enter into it and remains in Nantikirāmam all the fourteen years, leading an ascetic life. When Irāmaṇ returns to Ayodhya and crowns himself as the king, he makes Parataṇ the prince under him. Irāmaṇ does not confer this honour to Ilakkuvan who has served him all along with utmost devotion. Ilakkuvan has no

thoughts, plans or ambitions apart from service to Irāmaṇ. He does not care to develop his own personality as distinct from Irāmaṇ. Dull, giftless persons with terrific inferiority complex might find it easy and profitable to merge their personalities, such as they are with those of better men. That such a total merger should take place in the case of the highly gifted Ilakkuvan is most unusual in real life and literature.

In the Vaiṣṇava traditions, Ilakkuvan is identified with Ātiṣesa, the serpent coil of Viṣṇu. Ātiṣesa is always with the Lord and serves him in every possible way. Ilakkuvan is the incarnation of Ātiṣesa and he is portrayed as inseparable from Irāmaṇ. In popular usage, Irāmaṇ and Ilakkuvan came to be a synonym for twins.

In the folk traditions, Culōcaṇā, the daughter of Ātiṣesa marries Intiracittaṇ, the valiant son of Irāvaṇaṇ. When he was killed, Ilakkuvan and the Vāṇara heroes remove the dead man's head as a prize for victory to Irāmaṇ. Culōcaṇā comes to the battlefield in search of her husband's dead body. On seeing the head removed and taken to Irāmaṇ, she goes to Irāmaṇ and pleads him to return the head. On seeing her, Ilakkuvan is reminded of his former form, Ātiṣesa and having widowed his daughter, he swoons and becomes unconscious.

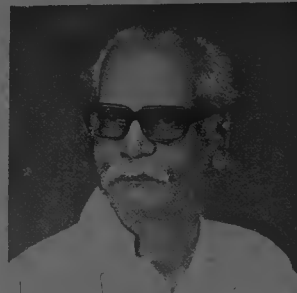
There is a folk belief that Ilakkuvan not only did not sleep all the fourteen years but also did not eat anything. On returning to Ayodhya he had a sound sleep. On seeing his sound sleep, his wife Ūrmiḷai laughed. This theme has been treated in a Telugu book.

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A.P.N.

ILAKKUVANĀR, CI. (1910-1973), an ardent Tamil lover. Born to M. Cīṅkāravēlu and Irattiṇammāl



of Tañcāvūr district, his life had been one of struggles and achievements. While young he fought with poverty, and later by marrying a girl of another caste he fought with the rigours of the caste system. He was imprisoned in 1965 for participating in the anti-Hindi agitation

and lost his job.

In 1936, Ilakkuvanār served as a Tamil teacher in the Tiruvārūr Board High School. While in service, he acquired his M.A. (Tamil), M.O.L. and Ph.D. degrees. Between the years 1947-1968 he served in various colleges of Tamil Nadu in different positions as a Lecturer, Professor and Head of the Department. He also served as the Head of the Tamil Department of Osmania University, Andhra Pradesh, during 1968-70. He returned as the principal of S.T. Hindu College, Nagercoil in 1970.

During the span of his long career he held various responsible positions such as : Member of the Board of Studies of Madras and Annamalai Universities and Chairman, Board of Studies, Osmania University ; Senate and Academic Council, Member of Madras and Osmania Universities ; Vice-President of the Association of University teachers in Tamil Nadu; Secretary and Member of the Academy of Tamil Scholars ; Founder and Head of the Academy for the protection of Tamil.

He was the recipient of several titles in recognition of his yeoman services to the Tamil language. They were : 1. *Muttamiḷ Kāvalar* (defender of the three varieties of Tamil, i.e., *iyal*, *icai* and *nāṭakam*), 2. *Centamiḷ Māmaṇi* (great jewel of classical Tamil), 3. *Payirci Moḷik Kāvalar* (the guardian of Tamil medium), 4. *Tamiḷar Taḷapati* (captain of the Tamilians), 5. *Tamiḷk Kāṭṭa Tāṇait Talaivar* (the leader of the army which protected Tamil language) and 6. *Ilakkaṇac Cemmal* (the great scholar of grammar).

Ilakkuvaṇār firmly believed that the Tamil language was the oldest and the greatest. His book and articles echo this idea.

A list of his works is given below.

Poetry :

1. *Elīlaraci*, 2. *Māṇavar Āruppaṭai*, 3. *Turattappattēn*, 4. *Aṇṇāvirkup Pāviyal Vālttu*.

Research Publications :

1. *Vaḷḷuvar Vakutta Araciyaḷ*, 2. *Vaḷḷuvar Kaṇṭa Illaṟam*, 3. *Tolkāppiya Ārāycci*, 4. *Paḷantamiḷ*, 5. *Tamiḷ Karpiḱkum Muṟai*.

History

1. *Ilakkiyam Kūrum Tamiḷar Vāḷviyaḷ (Caṅkakālam)*.

Biography :

1. *Karumavīrar Kāmarācar*.

Autobiography :

1. *En Vāḷkkaip Pōr (Iḷamaip Paruvam)*.

Commentaries :

1. *Tirukkuraḷ Eḷiya Poḷippurai*, 2. *Tolkāppiya Viḷakkam*.

In English :

1. *The Making of Tamil Grammar*, 2. *A Brief Study of Tamil Words*, 3. *Tamil Language*, 4. *Semantemes and Morphemes in Tamil Language*, 5. *Tholkappiyam in English with Critical Studies*.

Journals Edited and Published :

1. *Caṅka Ilakkiyam* (weekly), 2. *Ilakkiyam* (fortnightly), 3. *Tirāviṭak Kūṭṭaracu* (fortnightly), 4. *Dravidian Federation* (bi-monthly), 5. *Kuraḷ Neri* (fortnightly), 6. *Kuraḷ Neri* (daily), 7. *Kural Neri* (in English, bi-monthly).

Only the first part of his autobiography *En Vāḷkkaip Pōr - Iḷamaip Paruvam* has been published in a book form. The remaining chapters entitled *Kalvi Nilaiyaṅkalil*, *Nūlācīriyar*, *Itāḷācīriyar*, *Kuṭumpam*, *Talaivarkaḷuṭaṇ* are in the manuscript form. To perpetuate his memory, a society *Ilakkuvaṇār Ilakkiyak Kaḷakam* has been established.

M.M.

ILANKAIK KĀṬCIKAḶ, a scintillating travelogue which recounts the pleasant experiences of veteran writer Ki. Vā. Jakannāṭaṇ during his visit to Sri Lanka some years ago. This was originally serialized in *Kalaimakaḷ*, a literary monthly, under twelve topics.

What struck him most was the importance given to the Gods of the Hindu pantheon in the Buddhist

shrines. *Murukaṇ*, *Viṣṇu* and *Pattiṇi* are revered as 'protective powers' and go by slightly different names such as *Kattarakama Teyyō*, *Viṣṇu Teyyō* and *Pattiṇit Teyyō*. The author was impressed by the importance given to *Kaṇṇaki* in the scheme of things. She is worshipped as the Goddess of chastity. *Pattiṇit Teyyō*, by which name she is known, is obviously a distortion of *Pattiṇit Teyvam*. The respect shown to *Kaṇṇaki* can be traced to the days of King *Kayavāku*. On the Western side of Sri Lanka, which goes by the name *Maṭṭakkaḷappu*, there are many temples where the principal Goddess is *Kaṇṇaki*. It is rather an irony that the worship of *Kaṇṇaki*, which has ceased to be in Tamil Nadu, flourishes with pomp and glory elsewhere !

Out of the nine provinces of Sri Lanka, the central one is called *Kaṇṭi*. This abounds in fertile hilly tracts. There are many plantations here on which crops like rubber, cocoa and tea are grown. The author, who was carried away by the picturesque panorama, devotes a few sections to describe their beauty.

There is a concentration of Tamils in and around *Yāḷppāṇam*. The author underscores the efforts taken by them to foster and develop Tamil culture. The author also refers to the plethora of Temples in this area. Though they cannot boast of imposing structures, they are beautifully maintained. *Naiṇār Teru*, which has associations with the story of *Maṇimēkalai*, can boast of a temple for *Nākalakṣmi*. The other temples worthy of mention are the temples of *Murukaṇ* at *Yāḷppāṇam* and the *Kantacāmi* temple at *Nallūr*.

The other tourist attractions are *Acōkavaṇam* where *Cītai* was kept captive by *Irāvaṇaṇ*, the picture gallery at *Cikirikuṇṇam* and *Kaṭirkāmam* with its holy associations of Lord *Murukaṇ*.

Unlike the many dry-as-dust travelogues, the book by Ki. Vā. Ja., makes interesting reading. Being a scholar, every spectacle and scene has rich literary associations for him. An ardent devotee of Lord *Murukaṇ*, he gets lost in the description of temples earmarked for the God and his Tamil style then begins to tremble on the brink of poetry!

It was published in Madras in 1956.

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S.T.

ILANKAIK KUMMI, a verse composition of the *kummi* type, which falls under the *pirapantam* genre.

This work was written by a Protestant preacher of the last century named Vētakkaṇ Aiyar of Sri Lanka.

For the past two centuries, Tamil has nurtured several forms of minor literature. *Kummi*, a song sung by women as an accompaniment to their play in the swing, is one of them. Songs such as *Anṇaippattu* incorporated into *Tiruvācakam* can be cited as cases in point. Later Christians too began using this form to promote their religion just as Caivites and Vaiṣṇavites did. *Ilankai kummi* is a result of this trend.

It was published in 1877.

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T.V.G.

ILANKAIK KĒLVIP PAṬALAM, is the fifth chapter of the *Yutta Kāṇṭam* (war canto) of *Kamparāmāyaṇam*. It consists of 174 verses set in *viruttappā* metre.

This chapter deals with the *kēlvi* (enquires) put forth by Irāmaṇ to the refugee Viṭaṇaṇ about his arch enemy's capital Ilankai.

Viṭaṇaṇ, the irreproachably pure demon brother of Irāvaṇaṇ, courageously parts company with his wicked brother and sovereign, who is impervious to his sound advice; he hastens to Irāmaṇ and surrenders himself. Virtue takes to virtue.

Irāmaṇ is overwhelmed by the thoughts of Cītai. He is in the grip of raging love pangs and paralysed by the anguish of separation. Cukkirīvaṇ mollifies Irāmaṇ and impresses upon the hero to discuss with Viṭaṇaṇ, who as the brother and one of the foremost member of the ruling class of Ilankai till his exile, is in the best position to inform Irāmaṇ, of Irāvaṇaṇ's strong and weak points. Irāmaṇ does as suggested and sends for Viṭaṇaṇ, and asks him to brief him on Ilankai's defence forces. Viṭaṇaṇ gives an exhaustive picture of Ilankai right from its inception. To the credit of Viṭaṇaṇ's rare objectivity, it should be stated that while dwelling on Irāvaṇaṇ's might, Viṭaṇaṇ does not let his brother and erstwhile sovereign's contumely and his own banishment cloud his as-

sessment. He speaks warmly of his brother.

According to Viṭaṇaṇ, Irāvaṇaṇ is the most formidable and malefic star in the constellation of demons. Viṭaṇaṇ indulges in a frightening catalogue of *irākkatar* potentates for the benefit of Irāmaṇ. Viṭaṇaṇ also narrates the heroic exploits of Irāvaṇaṇ and mentions his formidable feat of heaving mount Kayilai.

Then Viṭaṇaṇ waxes eloquent on the fantastic prowess of Aṇumaṇ who had assumed the role of a one-man army to play havoc with Irāvaṇaṇ's dreaded army, and had set Ilankai on fire. Irāmaṇ simply exults in Viṭaṇaṇ's full-throated encomiums on Aṇumaṇ. Irāmaṇ, on his part, extols Aṇumaṇ's glorious service and promises him the exalted *Pirama patam* (the supreme seat of the Maker Brahma). However, Aṇumaṇ, the paragon henchman of staggering devotion and ability, is muted out of his innate humility and embarrassment at all the eulogies showered on him. He is the toast of all the noble monkey warriors.

There are occasions where Kampaṇ departs from the original. In Vālmiki, Irāmaṇ is seen effecting through Ilakkuvaṇ the proclamation of Viṭaṇaṇ as the king of Ilankai only after he proves his bonafide by acquainting Irāmaṇ of the defence of Ilankai and expresses his keenness to fight Irāvaṇaṇ. Kampaṇ's Irāmaṇ makes Viṭaṇaṇ the king of Ilankai directly. While Vālmiki's Irāmaṇ can not be accused of lacking in monarchic circumspection and diplomacy, Kampaṇ's Irāmaṇ emerges warmer and loftier with his instant trust and fondness for the noble fugitive.

In Vālmiki, Viṭaṇaṇ does not recall Aṇumaṇ's exploits. But Kampaṇ's profound veneration for Aṇumaṇ gushes out from the lips of Viṭaṇaṇ whose glowing recollections rejoices his hero. He in turn confers *Pirama patam* on his peerless herald.

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P.T. & V.G.S.

ILANKAIYALITTA PAṬĀLAM, is the fifth chapter of *Uttara Kāṇṭam* ascribed to Oṭṭakkūttar.

This chapter is made of 47 four-lined verses composed in *viruttam* metre. *Aḷittal* means destruction. As the inmates of *Ilaṅkai* are destroyed by Lord Viṣṇu, this *paṭalam* is titled as *Ilaṅkai Aḷitta Paṭalam*.

Tēvars (the celestials headed by *Intiraṇ*), harried by the implacable *acuras*, seek the protection of Lord *Civaṇ*. The Lord tells them that it would be unseemly of Himself, He Who had earlier blessed the demons with numerous boons in answer to their severe penances, to be the instrument of their chastisement. He advises them to seek the protection of *Tirumāl*. When sought by the hosts of gods, *Tirumāl* promises them His protection. When informed of this development, by his spies, the *acuras* headed by the formidable trio-*Māliyavāṇ*, *Cumāli* and *Māli* are furious. *Māliyavāṇ* finds the fact that Viṣṇu is at war with them, not for any offence committed against Him, but because He was put up to it by the *tēvars*, particularly odious. His wrath awakened, he hurls himself with his mighty brothers and vast army, at the *tēvars*, swearing their ruin. The gods, terrified, fly away and hid themselves. Informed of their plight, Viṣṇu rushes to their rescue upon his heavenly kite, *Karuṭaṇ* and opposes the *acuras* on behalf of the fugitive gods.

The numerous heads of demons decapitated by the disc of *Tirumāl* whirl up before coming down. The sight of gory heads appears as if the belligerent *Korṟavai* (Goddess *Durga*, one of the martial aspects of the Divine *Cakti*), Who belongs to the battlefields, is engaged in a game of *ammāṇai* with mutilated heads for pebbles, in her macabre pastime.

Māli's end disheartens *Māliyavāṇ*, and his army. Cowed, they fly. *Tirumāl* however confronts the *acura* chief and challenges him to fight it out. Thus openly dared, *Māliyavāṇ* unleashes his fury. But *Māliyavāṇ* and *Cumāli* are no match to the Lord.

Vanquished, they fly for their lives to *Pātālam* (the nether world).

The description of Viṣṇu, splendidly panoplied, and upon His divine kite, *Karuṭaṇ*, of golden hue, is captivating. The enchantingly sable person of Viṣṇu is set off by His gorgeous mount of golden colour. The poet is reminded of the pretty picture of Mount *Mēru* on which the dark clouds, laced with flashes of lightning, have settled.

The capacity to root out demons is said to be the prerogative of Viṣṇu among the Trinity. *Irāmaṇ* is the incarnation of Viṣṇu. So he is deemed to have the required mettle to exterminate *Irāvaṇaṇ* and his cohorts.

Oṭṭakkūttar is seen deviating from *Vālmīki*'s original. For instance, in *Vālmīki* it is shown that the deities residing at *Ilaṅkai*, leave *Ilaṅkai* along with the *acura* army when they begin their expedition against the *tēvars* as they are aware of the impending doom of the *acuras*. Oṭṭakkūttar has not mentioned it.

In *Vālmīki*, the *acuras*, all set to launch their expedition, have the inauspicious sight of *pūtams* or spirits portending death and ruin before them. They hear the dismal racket of a pack of foxes yelping - the fox's yelp is ever associated with death and disaster. Again, this is not mentioned by Oṭṭakkūttar.

In *Vālmīki*, *Māli* is shown to register a signal feat when he clubs *Karuṭaṇ* upon his head, and the divine kite mount of Viṣṇu is seen wheeling and showing his back. Oṭṭakkūttar obviously can't accept a situation wherein the Almighty is seen showing his back, however inadvertently, in a field of battle. *Tirumāl*'s encomium to his foe, which is not in the original, makes Him, as much more magnanimous as endearing.

This chapter, in some versions, comprises *Tiruvōlakkap Paṭalam*, *Pulattiyap Paṭalam*, *Arakkar Piṟappup Paṭalam* and *Tōttirap Paṭalam*. But the majority of prints have categorized these chapters under five different heads.

P.T. & V.G.S.

ILANKAIVĪL PAṬĀLAM, figures as the fourth section of *Makēntira Kāṇṭam* in *Kanta-purāṇam*, authored by *Kacciyappa Civāccāriyār*.

The theme developed is the submersion of *Ilaṅkai* under the ocean, thanks to the heroism of

Vīrapākut Tēvar.

Cūrapatmaṇ, who was keeping Cayantaṇ, son of Lord Intiraṇ and many other Gods as captives was persecuting them. Lord Kumaraṇ sent Vīrapākut Tēvar as an emissary to Cūrapatmaṇ to intervene on behalf of the prisoners. He had been authorized to declare war if the response of the acura king was unfavourable.

Vīrapākut Tēvar, who went to Makēntirapuram, performed the masterly feat of scaling one of the mountain peaks of Sri Lanka which lay on the Northern side. Forthwith Sri Lanka got submerged into the sea.

This is described with great skill by the poet. He alludes to many other instances found in *purāṇic*-lore of mountains getting submerged in the sea. The mountain Mantara once went under the surface of water. The Mainnāka mountain also sought refuge in the depths of the ocean when Lord Intiraṇ threatened to clip its wings with his thunderbolt (*vajrāyutam*). Cōmukācuraṇ who stole the *Vedaś*, also hid himself in the ocean when he was hotly pursued. Lord Viṣṇu, in his incarnation as the boar, went inside the ocean. Sage Kōtamar and Intiraṇ also plumbed the depths of the ocean for the sake of Akalikai.

The *acuras* were totally upset. They were overcome by anxiety and fear. Some of them wept and a few became hysterical.

The fish and the whales put up a stout resistance to the movement of the *acuraś*. The *acuras* fought back with swords, javelins and other weapons. They even ate some of the marine organisms. There was so much confusion and disorder that some *acuras* mistakenly held the hands of other people's spouses, thinking them to be their own !

Some *acuras* took to heels out of mortal fear for Vīrapākut Tēvar. They knew that they would be routed if ever he set eyes on them.

Kacciyappa Civāccāriyār has described the scene with great imaginative insight.

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See : INTIRAPURIP PAṬALAM

C.S.

ILAṆCI MAṆṬRAM (assembly), referred to by Iḷaṅkō Aṭikaḷ who has introduced many *maṇṭrams* to readers through his epic. In

Cilappatikāram (5. 115 -140), he talks of five assemblies found in Kāvīrippūmpaṭṭiṇam - *velliṭtai maṇṭram*, *ilaṅci maṇṭram*, *neṭuṅkal niṇra maṇṭram*, *pūtac catukkam* and *pāvai maṇṭram*. Iḷaṅkō Aṭikaḷ says that in *ilaṅci maṇṭram* were assembled hunchbacks, short people and lepers. Adjacent to this *maṇṭram* was a pond. All these diseased people, after a dip, found themselves healed thoroughly. It seemed that they got a flawless physique and spotless complexion. After their betterment, they went round the assembly and worshipped it. During the Intiraṇ Festival in Pukār, the assemblage sacrificed rare items. It can be said that these five groups paved the path for a decent livelihood.

The birth of such groups can be understood from the tribals. The *Caṅkam* works label this as *Potuvil* (commonplace). These groups played two important roles in the lives of the tribals. *Cilappatikāram* talks of these as *eyiṇar kūṭṭuṇṇam naṭuvūr maṇṭram* (12. 10-11) (place where hunters gather and have food together). This shows that tribal people have feast together without any division. The assembly is for collective eating.

The Heroic literature joins these groups to *pāṭiṭu* (sharing). These *maṇṭrams* became centres for apportioning. Treasure and wealth looted by warriors from other lands were brought here and divided equally. The *Caṅkam* verses explain that these collectives looked after the planting of trees and that they were used as a stage for *veriyāṭṭu* and also as a place of worship. When there was a radical change in the tribal system, this group played a major role in village administration.

After the Heroic Age, the reign of religion had its sway. During the sacred and religious period these *maṇṭrams* became centres of social-service. It is to be noted that the *maṇṭrams* found in *Cilappatikāram* have the tint of religion in them. The *maṇṭram* was the nerve centre of many a valuable assemblage. It was a place which acquired an aura and played a vital role in the celebration of a festival. It was also the stage for the propagation of high thoughts and profound notions.

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S.N.

ILANCI MURUKAN ULĀ, a devotional poem of the *ulā* type composed on Murukan, the presiding deity of the temple at Ilañci near Kurrālam. This poem, written by Paṇṭarak Kavirāyar (18th c.) of Mēlakaram, comprises 460 couplets along with two invocatory verses.

The author, who was the son of Tirukūṭarācappak Kavirāyar presents in this poem a number of local legends and topical allusions pertaining to Kurrālam and Ilāñci. He speaks in detail about the procession of Lord Murukaṇ which occurs continuously for seven days during the festival. A detailed account of the worship of Akattiyar and other saints and the legends of Tirukkurrālat Talapurāṇam find a place in this work. According to this author, Tiruñānacampantar was an incarnation of Lord Murukaṇ. The infatuation of the women of various age groups is described in the traditional manner. The language of the poem is very simple and lucid.

It was published for the second time in 1956.

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J.S.

ILATCIYAP PEN, is the Tamil version of a Bengali novel, by a film producer, Sourintira Mohan. Ta.Nā.. Sēṇāpati has translated this into Tamil.

The protagonist of this novel is a young girl Alakā. Her well-wisher Vimalan is the son of a famous advocate. This young man is an unsuccessful capitalist. He is not capable of running a textile mill profitably and goes to Burma, with the help of his father's friend Piriyaçankar Rāy.

Piriyacāṅkar Rāy has a beautiful daughter, Vipāvāri, who cares very much for Vimalaṇ. It is unfortunate that Vimalaṇ returns to his motherland, without any profit in his wood business at Burma.

Alakā, accidentally meets Vimalaṇ in a restaurant and continues to be friendly with him. Vimalaṇ also tries to help her to win her daily bread without much effort. Since Alakā does not have any blood relation to console or support her, Vimalaṇ makes her join in a dance group of a film company with the help of his friend. Vipāvāri does not like this friendship.

Later, Alakā establishes herself in the cine field as a successful actress. When Vimalan approaches her with a view to making her his wife, she hesitates. She feels that she may lose her independence if she becomes a house-wife. So she escapes by saying that she loves him as her own brother and that there is no chance of getting married. Vimalan feels disappointed. But she flies to Simla for an outdoor shooting as the heroine. Vipāvari feels sorry for Vimalan.

This novel clearly expresses the situations, that women have to face, when they enter the film industry. Filmdom makes women highly independent and self-reliant. The heroine status, capable of destroying the values that women cherish, is vividly brought out.

This novel was published in 1954 at Madras.

P.T.

ILAṬCIYA VĀLVU, is a Christian play by
Vi. Ācīrvātam.

Irattinam sells his daughter to a servant. When she grows up, she gets converted to Christianity and becomes Mēri Rañcitam. This conversion forces her to leave her home. She seeks refuge under the Parish Priest Ampurōs. Irattinam, without knowing Mēri to be his own daughter, spreads false stories about her and the priest. Mēri quits that place and lives elsewhere. Finally the father, unravels the mystery of Mēri, and Irattinam gets to know that she is his own daughter and regrets for his evil deeds.

The primary duty of the Church is to spread the message of Lord Jesus Christ. This Church has in it some weeds which have to be removed. This play also tells about the sufferings of the poor and converted people. Since human life is full of struggle one has to eternally keep the Almighty in mind to lead a life of peace and harmony. This play is ideal for staging.

It was published in 1980 in Nākarkōyil.

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See : IRATCANIYAK KOMPAT TĒTĪ

P.T.

ILANTAIK KUMMI, a type of folk song sung while praying *Ilantaiyammaṇ* and circling the jujube (*Zizyphus Jujuba*) tree. This was a form of Nature worship. Tree-worship originated in the be-

lief that Gods resided in trees. This resulted in man placing idols near the trees and worshipping them. Pipal tree, Neem tree and Jujube tree were believed to be the seat of Ammaṇ (woman-deity) and were worshipped with devotion. This explains the origin of names like Ilantaiyammaṇ, Vēmpumāri, etc. These trees were decorated during festivals and worshipped with sacrifices and prayers. This habit of worship still obtains in Tamil Nadu.

These *kummi* songs have common themes like the benevolence of the goddess, the ways of obtaining Her mercy, the miracles performed by Her, and the terrifying results which might occur if she is not appeased. This particular *Ilantaik Kummi* refers to Her origin and Her wonderous deeds. Since these songs were orally transmitted over many centuries, it is difficult to identify the author or the period. The work has not yet been published.

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A.N.

ILAMPAKAM, is the name of the chapter divisions of epics, similar to *kāṇṭam* or *kātai*.

It is used in *Cīvakacintāmaṇi* which has thirteen *Ilampakams*. The Sanskrit *Lampakā* is Tamilised into *Ilampakam*.

Some of the later *pirapantam* works also use this for chapter divisions.

V.A.

ILAMPAIYAṆKŌṬṬŪR, is a Caivite shrine in Toṇṭai Nāṭu that enjoys the hymns of Campantar (I. 76) rendered here in the *kuṟiṇṇippaṇ*.

Civaṇ of this shrine is named Cantiracēkarar. He is also known as Tēvanāyakar. Here Umai goes by the name Kōtēntumulai Ammai. She is also named Katirmulai Ammai. The holy water of this place is *Cantira Tīrttam* (moon tank).

The deities here is said to have been worshipped aeons back by *arampaiyar* (celestial females). The original name *ArapaiyaṇkōṭṭŪr* is said to have suffered a change during the ages and stands modified in the present form *Ilampaiyaṇ kōṭṭŪr*.

The *Liṅkam* (the sacred octagonal stone manifestation of Civaṇ) falls under the class, *tiṇṭāttiru-mēṇi* (literally, untouched by hand, known as

swayamvyaktham in Sanskrit), which signifies that the icon is not a sculptured one but believed to have been self-manifested as per divine will.

Campantar's hymns are famous for their felicitous blend of ardent devotion and graphic description of nature. The expression *eṇaturai taṇaturaiyāka* (my statement is verily His own) is found conspicuously occupying the third line of all the eleven songs which is rather extraordinary.

pālaṇām viruttaṇām pacupatitāṇām

paṇṭu vēṅkūṟru utaittiyavarkkaruḷum

kālaṇām eṇaturai taṇaturaiyāka

ēlaṇāṟum polil ilampaiyaṇkōṭṭŪr

irukkaiyāppēṇi eṇṇēḷil koḷvatu iyalpē

(I.76.3)

He is young, He is old, He indeed is Lord of beings !

He is Death to death Who aeons back

Did rescue devotee (Mārkkanṭaṇ)

By kicking (Lethal) pitiless Yama ;

My works are indeed His won,

Lord God Who bears flame on His palm !

Bees drone over ponds of sapphire bloom

Blue water lilies bristle blithe

And scented groves lofty girdle

IlampaiyaṇkōṭṭŪr where He is ensconced ;

And right agreeable is His penchant

For this spot.

V.G.S.

ILALITĀṆKI, is a novel by Vicālāṭci Ammaḷ, written with an intention to explain the characteristics and the greatness of women. The revised fourth edition was published in 1913 in Madras.

M.M.

ILAVANTIKAI, a royal park full of blooming trees for the exclusive use of the king's family. The park may also encircle a tank. This tank, *entiravāvi* may also be called *ilavantikai*.

Cutamati, while answering Mātavi, rejected the idea of Maṇimēkalai going to *ilavantikai* to pluck flowers because it would be guarded by the king's men (*Maṇimēkalai*, *Malarvaṇam Pukka Kātai*, 44-46).

Cilappatikāram also mentions that *ilavantikai* is the royal park where Kāmaṇ offers the Cōḷa king both *vēṇil* and *teṇṇal* as gifts (*Nāṭukāṇ Kātai*, 28-

31). The same lines of *Cilappatikāram* are used in *Maṇimēkalai* for the description of the park.

*paṇmala raṭukkiya naṇmarap pantar
ilavan tikaiyi neyirpuram pōki*

If we go to the wall of the park which is filled with many good trees bearing many flowers

The name *ilavantikai* is sometimes interpreted as a tank namely *entiravāvi*. This word can be segmented as *entiram* (machine) and *vāvi* (a tank). *Peruṅkatai* (l. 40. 311-312) says that an engine has been installed in the tank which can fill it with water and also can draw it out when it is not needed.

*niraikkuri niraittup pōkkurir pōkkum
porippaṭai yamainta poṅkila vantikai*

In another situation in *Maṇimēkalai* (28. 7-8), it is said that this *vāvi* is used for bathing by young men and women and the water became yellowish due to the sandal wood paste used by them.

*entira vāviji laīṇaru makalirum
tantami lāṭiya cāntukaḷi nīrum*

This proves the existence of engines to pump water.

A.T.

ILĀCARAS, I. CA. MA. (Lazarus), a 19th c. Christian Tamil poet who had written on Christian ethics like prayers and other religious activities. All of them have been published. They are listed below: 1. *Anuṣṭāṇa Tīpikai*, 6th edition 1883. 2. *Tiriyēkattuva Tōttira Āram Allatu Kīrittava Kīrttaṇaikaḷ*, 1888. 3. *Arc. Ārōkkiya Nātarai Nōkki Jepamum Pirārttaṇaiyum*, 1890. 4. *Pāṇikraṇa Mahōtcava Capā Piracaṅka Kītai Allatu Nānacuntara Capā*, 1895. 5. *Arc. Tēvamātāviṇ Mantira Mālai*, 1898.

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M.M.

ILĀCARAS (Rev. Dr. John Lazarus 1837-1925), was an Indian Christian missionary and a Tamil scholar. He took his B.A. from the Madras University. In the preface to his translation of *Nannūl*, he has introduced him-

self as a Tamil graduate of the Madras University. His contributions are to the field of Christian Literature. He has translated some Tamil works and written a grammatical treatise.

Ilācaras has completed many works begun by foreign missionaries like Rev. H. Bower, who has left the translation of *Nannūl* incomplete, with the *pāyiram* alone and Rev. W.H. Drew, who has left the *Tirukkuraḷ* translation incomplete with 63 chapters.

Ilācaras has also prepared a grammar for Tamil in English. It is based on *Nannūl* and it enables the Europeans to learn Tamil grammar easily. One of his notable contributions is his collections of Tamil proverbs and its equivalents in English. He has written valid criticism in English about *Tirukkuraḷ* and Tamil proverbs.

His works:

1. *An English Translation of the Nannūl*, 1876.
2. *A Tamil Grammar*, 1878.
3. *Tirukkuraḷ*, 1885.
4. *A Dictionary of Tamil Proverbs with Introduction, Notes, Texts and Translation*, 1894.
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6. "Tamil Proverbs", *The Tamilian Antiquary*. II. 2. (1914), 45-68.

M.M.

ILĀNCAṆAIP PAṬALAM, is one of the *paṭalams* of the first *kāṇṭam* in *Cīṟāppurāṇam*, an Islamic epic, by Umaruṇ Pulavar. This epic, which is composed in *viruttappā* metre, describes the birth, growth and the religious attainments of Mohammed, the Prophet.

Ilāṇcaṇai, refers to the sacred sign made by the angels on the neck of Mohammed, the Prophet, at the age of five. This incident is explained in this *paṭalam*.

Alimā brought up Nāyakam (the Prophet) from the age of three, but looked like a boy of six years, well-nourished and well-built. He always expressed his wish to accompany the sons of Alimā in sheep rearing. Alimā's sons, Aptullāh and Hamurat were older than Nāyakam. She hesitated to send the little boy.

One fine morning, Alimā, in order to fulfill the desire of Nāyakam, dressed him up in white robes and sent him with her sons to the forest. She advised her sons, not to take Nāyakam into thick bushes and thorny shrubs. They must take him only to shady places where there is grass, water and fruit bearing trees.

The three boys went to rear their sheep, daily and came back safe. It was a routine for two years.

One day, when the sheep were grazing apart on the meadows, the boys started playing under a shady tree. They crowned Nāyakam as the king and assumed themselves as the courtiers. Meantime, two angels in disguise as men, clothed in silky robes came there. One had a vessel and a water-jug in his hand and the other had a sword.

The boys got afraid and ran away from that place. The angels did not allow Nāyakam to run away. Nāyakam was made to lie down on the cool shade, facing the sky. Then they turned the boy round and put a sign on the back of his neck. It was the sign of prophecy. After that they disappeared.

Alimā's sons found that their mother had fainted when they told her of the men's arrival with a sword. She became normal only after seeing Nāyakam again in good temper and health.

In the meantime, the Christians of Abyssinia came to know that the last Prophet had arrived and the last scripture would also evolve. They traced the title Prophet in Alimā's house and asked for that boy. She answered them angrily : if the people living around knew it, they would not let them return alive. She protected the boy and handed him over to his own mother. This happened when he was five years and one month old. Here ends this *patalam*.

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See : ICURĀKĀN PATALAM

C.R.

ILĀṬA MUTTU UṬAIYĀR, CE. (20th c.),
hails from Iṭaiyūr in Viruttācalam, as the son of
Cellamuttu Utaiyār.

He has composed **Amirutap Piravākam** in praise of **Cokkanātēcuvarar** of **Itaiyūr** and **Civarattiṇa Viruttam** on Goddess **Mīnātcīyammāi**.

S.N.K.

¹ **ILĀRANCU AṬIKAL** (Rev. S. Lawrence, 1939-), is a Christian Tamil Scholar whose specialized interest lies in religion and philosophy and modern Tamil Literature.

He secured his diploma in Christian Theology from Serampur University and D.Litt. from Arizona University, America. He has also published more than 25 articles and criticism on modern Tamil literature. His lexicographical involvement is proved by his co-editorship in bringing out the re-edition of **Fabricius-Tamil-English Dictionary** in 1972.

He has travelled widely in the East Asian countries and delivered speeches. He has done research on Dravidian linguistics.

Some of his publications like **Vaḷḷalārum Kirīstavamum** (Vaḷḷalār and Christianity) belong to the field of comparative religion. His notable works on Christian Literature are **Lūtar Valit Tiruccapaiyil Tamīl**, **Intiyāvin Viṭivēḷḷi Cīkanpālku**, **Ciluvaiyin Parimāṇaṅkaḷ**, **Kamparmānikkar Pillaittamīl**, etc.

He serves as the Head of the Tamil Department in the Tamil Nadu Theological Seminary at Maturai. He is known as Aṭikaḷar by the contemporary Christian Tamil Scholars.

C.R.

ILĀRANCU PIḷḷAI (Lawrence Pillai, 20th c.), is a Christian Tamil poet from Mātōṭṭam in Maṇṇār, but lived in Pācikkulām of Caivalappēri. He has composed **Mūvirācākkaḷ Vācakappā** which gives details of the birth of Jesus Christ.

S.N.K.

ILĀLI, is a song sung during marriages. Each line ends with a rhythm *ilāli*. *Ilāli* denotes lullaby, auspiciousness etc.

Irāmāyaṇam is sung in this *ilāli* genre. Kōvintarāju Mutaliyār's **Srī Kuruṣṇa Ilāli** is one of this type. Mulaippāl Cuvāmikaḷ's **Nūṭaṇa Kaliyāṇap Pāṭṭu** and **Peṇṇaiṭṭal Ilāli** are some other *ilālis*. In **Ceṅkuntar Pirapantat Tirāṭṭu**, *ilāli* is used in the laudatory verse. These verses begin and end with *lāli*.

ilāli yayanā lulaka nāṭṭiyataip purakka
nāraṇaṇaik kūṭṭi yaraṇāl viṇaikaḷ viṭṭi
cīlamotu ninṇarulcey ciṇparai ninṇātaḥ
cīlampil varu maintar kulaṇ ciṇakka varul

vāyē lāli.

You bestow thy grace upon the devotees to flourish their race. This world is created by Piramaṇ and protected by Tirumāl. Civaṇ annihilates all the evil deeds, and you bestow grace.

Ilāli is also found in some devotional poetry. Tirōpatai Ammai Cannitimurai Viḷakkam has such ilāli songs. Pu. Ceṅkalvarāya Mutaliyār has sung Pūviruntavalli Kaṇapati Pēril Lāli and Pūvai Taiyalnāyaki Pēril Lāli. Muttukkumārak Kavirāyar has composed Cuṇṇākam Aiyar Lāli.

This genre appears in different forms such as kēṭāram, ēkatāḷam, kaṇṇi, tāḷicai, pallavi, aṇupallavi, caraṇam, etc. Ilāli is sung in bajans like Rādhā Kalyāṇam. Tiyaṅkarāja Kīrttaṇai also has some ilāli songs.

At present, ilāli is sung in the marriage ceremonies of a few communities and in the divine marriage ceremonies of the temples.

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P.T.

ILĀVĀṆA KĀṆṬAM, is one of the *kāṇṭams* or divisions in *Peruṅkatai* and *Utayaṇakumāra Kāvīyam*.

Ilāvāṇa Kāṇṭam derives its name from Ilāvāṇakam, the capital city of King Utayaṇaṇ and noted for its extraordinary beauty and opulence. The city is replete with palatial buildings, thick mango groves and green fields. There are many ashrams which function as centres of spiritual thought and learning. The temples of the city have a grandeur of their own.

The protagonist of the epic is none other than King Utayaṇaṇ. His headquarters is at Kaucāmpi. He has four wives. The first wife is Vācavatattai, the daughter of King Piraccōtaṇaṇ.

Utayaṇaṇ is a pleasure-loving king who spends all his time with Vācavatattai, ignoring his onerous duties and responsibilities. This ultimately leads to the invasion and capture of Kaucāmpi by Āruṇi, the king of Pāñcālam. To instil, in their king Utayaṇaṇ, a sense of responsibility and commit-

ment to his subjects, his ministers Iṭavakaṇ, Urumaṇṇuvā, Yūki and Vayantakaṇ evolve a strategy. Their aim is to wean the king from the beautiful Vācavatattai.

It was Yūki who spelt out the details of the plan, according to which they set fire to Vācavatattai's palace and spread the rumour that she had been consumed by the flames.

The ministers take Vācavatattai through an underground channel and entrust her to the care of an elderly Brahmin woman called Cāṅkiyattāy. This old woman impresses upon the queen the importance of the king's multifarious duties and obligations to serve the people. The happiness of the people and the royal concerns should any day count more than the personal comforts of the king.

Utayaṇaṇ who had gone to the forest to fetch green tender leaves to his beloved queen observes many bad omens on his way back. Reaching the city, he examines the burnt palace and recovers a half-burnt fragment of the attire worn by the queen. He also found the ornaments of the queen lying scattered. Since there is no trace of the queen, the king concludes that she has fallen a victim to the conflagration.

The grief-stricken king consults his ministers as to what he should do next. They come forward with a concrete suggestion. In the Magata kingdom, there is a wise man (oracle) who can revive the dead. If only Utayaṇaṇ captures Magatam, he can recover his queen alive. Utayaṇaṇ forthwith decides to wage a war with Magatam.

The *kāṇṭam* ends with his departure from Ilāvāṇakam to Magatam.

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S.T.

ILĪŪKAPPA AIYAR (19th c.), a resident of Uttamatānapuram, is a scholar, talented in giving

discourses on *Kamparāmāyaṇam* and in composing musical compositions.

He has written *Cuvāmimalai Murukaṇ Kuṟavañci Nāṭakam* on Lord Murukaṇ residing in Cuvāmi Malai.

S.N.K.

ILINKAPURĀṆAT TIRUKKURUNTOKAI, is different from the hoary *Iliṅkapurāṇam*, and deals with one of the manifestations of Lord Civaṇ. The *patikam* constitutes the fifth *Tirumuṟai* of Tirunāvukkaracu's magnum opus *Tēvāram* (V. 95).

The *Liṅkam* is the symbolic representation of Civaṇ. The *Iliṅkapurāṇat Tirukkuruntokai* contains eleven verses glorifying this aspect of Civaṇ worship.

Lord Viṣṇu and Lord Piramaṇ contested as to who was the first in the Divine hierarchy. It was agreed that the first of the two who touches the head or the foot of Civaṇ should be declared as the senior. Piramaṇ assumed the form of a swan and tried to locate Civaṇ's head full of matted locks. He failed in his attempt. Similarly Viṣṇu's search for Civaṇ's feet, in the guise of a boar, also ended futile.

When they stood stupefied, Civaṇ appeared from the *Liṅkam* saying *iṅku urrēṇ* (II). The poetic exuberance of Tirunāvukkaracu in describing this scene is evident in the line *iṅku urrēṇ* ! Civaṇ, who thus manifested Himself from the Civaliṅkam is known as *Iliṅkōṟpavamūrtti*.

Those, who search for Civaṇ, inspired by feelings of egoism and self-importance, are sure to miss Him. On the other hand, those whose approach is soaked in love are sure to reach him. This is the quintessence of *Iliṅkapurāṇat Tirukkuruntokai*.

The first ten stanzas of Appar's *patikam* describe vividly the search of Viṣṇu and Piramaṇ for the head and the feet of Civaṇ. Their approach to Civaṇ worship was quite unconventional in that they never made use of water, ghee, milk or flowers to propitiate the Lord. The dramatic appearance of Civaṇ from the *Liṅkam* offers scope for the poet to indulge in an emotional outburst, and lends the resulting poetry a distinct quality.

C.S.

ILINKA PURĀṆAM, is one of the *Civapurāṇams* which is the fifth among the 18 *makāpurāṇams* (great *purāṇams*) of Sanskrit. Varakuṇarāmaṇ (16th c.) translated this from Sanskrit into Tamil. He is a royal poet, belonging to the Pāṇṭiya dynasty. He is also known as Pāṇṭiyaṇ Kulacēkaraṇ and Pāṇṭiyaṇ Kulacēkaraṇ Varakuṇarāmaṇ.

This *purāṇam* is divided into two cantos, viz., *Pūrva Kāṇṭam* and *Uttara Kāṇṭam*. They consist of 154 chapters and 2506 verses. It is believed to have been narrated by the sage Nāratar. Each chapter speaks of a legendary tale.

Aṭṭāṅkayōkam is vividly explained in this text. It describes the origin of Pañcamūrtti and Makāliṅkam. It also gives new information about Buddha being crushed in the oil press.

Verses are beautifully composed with abundant literary sweetness.

vārkuḷaiyiṇ mīṭupūṇai vācamuḷu nīla mārumviṭa miṇṇamuta mākkum vaḷipāya pāriṇmicai vīḷumavai pōṟpariya ōṭik karmayilai yaṇṇacila kaṇṇiyar aṭaintār.

Girls of prime age like the peacock, moved gracefully, with their falling hair smeared with spicy oil, spread like the feathers of a dancing peacock. These young girls are those who lost themselves in lust at the sight of Lord Civaṇ in *Tārūkāvaṇam* when he came to accept their offerings.

This legend has 16 chapters to explain the various kinds of *tāṇam* or charity. It also gives details about *cariyai* and *kiriyai* - the steps to attain *mukti*. The original is an elaborate work while the Tamil version is brief. In Sanskrit, we come across all the 1008 names of Lord Civaṇ but in Tamil only a few.

It was first published in 1876 from Madras. **BIBLIOGRAPHY**

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P.T.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் க் ன் ச் ஞ் ட் ண் த் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ண்
a ā i ī u ū e ē ai o ō au k k n c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ḷ ḷ ḷ ḷ

not, however, claim A is B ; in truth the effect C is caused by A. Yet, this truth is not stated openly; the cause A is concealed and what is projected is B and this is held up as the cause.

*kalluyar tōḷi kiḷḷi paritoḷutu kaṇṇaṇicōr
melliyaḷār tōḷiyar muṇ vērōṇru - colluvarāl
poṇkum paṭaiparappa mīteḷunta pūntukaḷ
cērntu*

eṇkaṇ kaluḷntaṇavā leṇru

Adoring the Cōḷa king of hill like shoulder
massive

With his steed that he sat, and shedding tears
Of unrequited passion, the lovelorn lasses
Did feign to their maids : 'tears suffuse our eyes
Stung by a cloud of dust whipped up by Cōḷa's
boiling legions'.

The real reason behind the fears of the knot of girls is their passion for sexual union with the Cōḷa king that has gone unfulfilled and they shed tears of frustration. But they mask the real cause and make it appear as-if their eyes smart because of the dust raised by large mass of the king's forces. This different cause (for their tears) appears plausible.

The other characteristic of *ilēcam* viz., censoring under the veil of praise and vice versa is like claiming A to be B.

*mēya kalavi viḷaiṇṇuṭam nalmellen
cāyaḷ taḷarāmaḷ tāṇkumāl-cēyilaiyāy
pōrvēṭṭa mēṇmaip pukaḷāḷaṇ yāmvī-
rumpum*

tār vēṭṭa tōḷi viṭalaiṭāṇ

The hero who sports upon his shoulder a garland that I presented him is very fond of fighting (full of martial prowess) ; yet, during love making, he is so tender and cherishes me, posing no threat to my daintiness.

So confides the heroine to her alter ego. This statement, on the face of it, strikes one as an eulogy. "Though he is ferocious in battle, the heroine would seem to remark that he is seen to be tender during coitus. But what is subtly and ironically insinuated is her grievance that his handling of her in love was incompetent and not informed by that kind of virile ardour that would have her intoxicated with rapture. She reproaches him for the kind of gentleness that unbecomes a man's marital couch.

Here the peculiar impact of *ilēcavaṇi* is sensed. The contrary, to indulge in a praise while making it sound like a rebuke is also seen.

Thus *ilēcavaṇi*, which in the beginning was regarded to have two characteristics, later, in the middle period (in the works such as *Māraṇalaṅkāram* and *Toṇṇūḷ Viḷakkam*) was considered to command only one quality. In these works, the second quality of *ilēcavaṇi* was dealt with independently under the heading *vañcap pukaḷcci* and *nintāt tuti* - praise in the apparent form of abuse. In the later period (in the days of *Canti-rāḷōkam*, *Kuvalayāṇantam-2*, *Aṇiyilakkaṇam*), *ilēcavaṇi* was credited only with its second characteristic. These works have treated its first quality under the heading *vañca navīrci*.

Thus, the literary device is rather unique in having been employed at different times with different understanding of its quality. It has meant different things to the people of different ages.

M.M.

ILAIYUTIR KĀLATTU IRAVUKAḶ, is a novelette written by Nā. Pārttacārati. The locale of the plot is the city of Madras. Vacanta Vaḷḷi, the heroine of this psychological romance, is a film actress past the prime of her youth. She is tormented by the anguish of withered beauty. She is no longer sought after by famous producers. When Kuṭṭi, the attractive servant-maid makes a successful entry into the film world, she arouses the jealousy of Vacanta Vaḷḷi. Vacanta Vaḷḷi falls a prey to the trap laid by an imposter who poses to be a richman. Rampā, the actress friend of Vacanta Vaḷḷi is another important character in this romance. She is a foil to Vacanta Vaḷḷi. Unlike Vacanta Vaḷḷi, she accepts the transience of life. The simple and lucid style adds charm to the book by making the reading interesting.

It was first published in 1978.

V.A.T.

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